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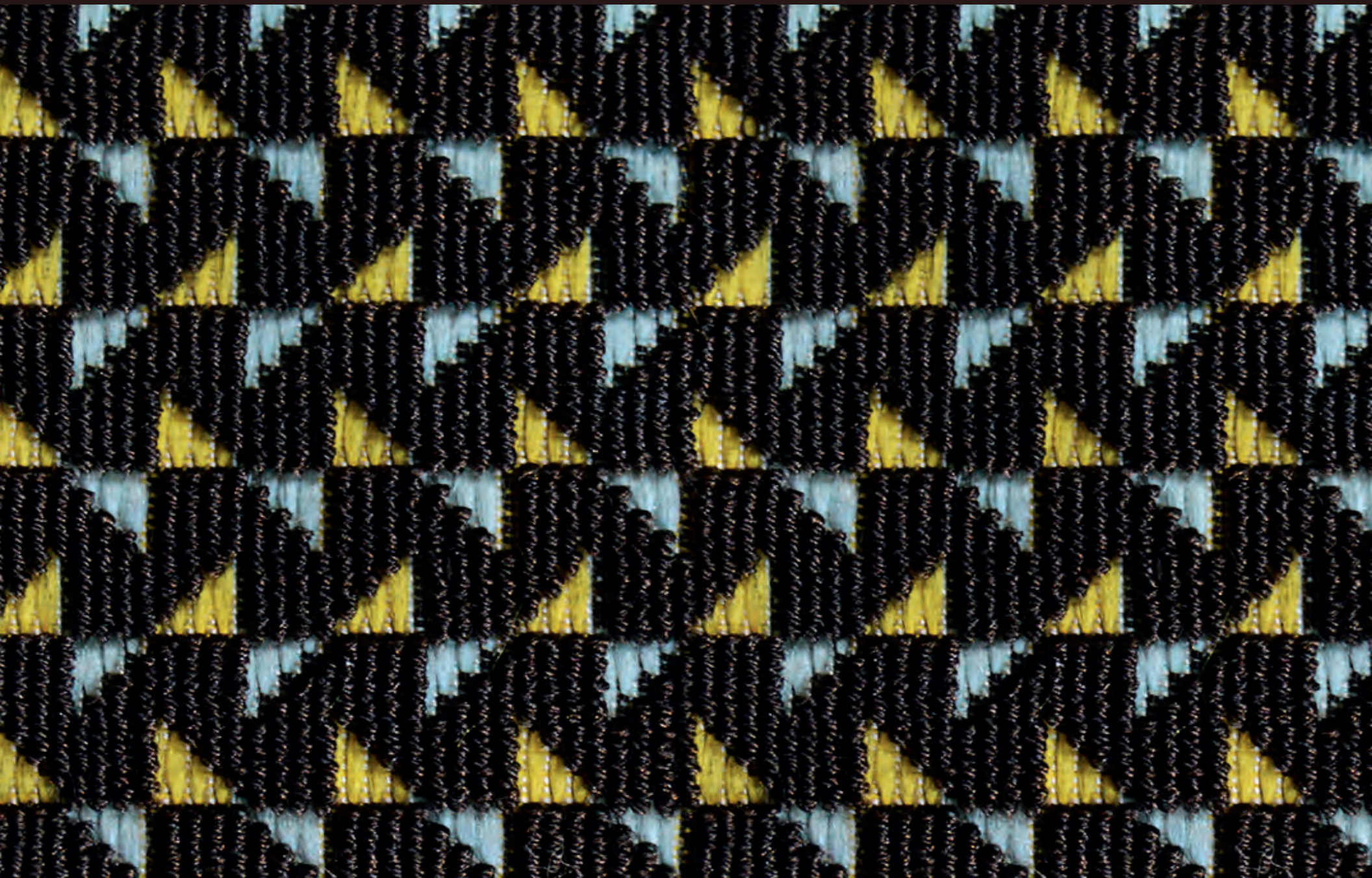

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EMBROIDERED MINIATURE OF CHARLES I
English, ca. 1650–70

In the wake of King Charles I's execution on January 30, 1649, a cult of worship sprang up almost immediately. Ardent royalists lamented him as a doomed victim of the licentious court of his father, James I, and celebrated him as a martyr for the cause of the episcopacy in England. Upon the restoration of his son Charles II to the throne, services marking the date of his death became part of the official liturgical calendar of the Church of England in 1662, where they remained until 1859 when removed by Royal Warrant, though the Society of King Charles the Martyr reveres him as a saint to this day.

Nevertheless, under the Commonwealth and Protectorate, nervous supporters of the royal cause developed more covert methods of veneration, despite the fact that little persecution seems to have occurred. A host of small objects were devised for secret worship, typically based on the king's image: enameled portrait rings, medals, snuff boxes, and even prints that revealed his face only when viewed in the reflection of a silvered tube.

This exquisitely embroidered cabinet miniature of Charles I may have been one of these treasured objects of private devotion, a sign of the original owner's loyalty to the monarchy. Against a background of green satin, the embroiderer—no doubt a professional—worked the image of the king using a variety of minute split, running, and satin stitches, expertly differentiating the textures of Charles's swirling hair (with his distinctive lovelock over the left shoulder), lace-trimmed falling collar, blue silk ribbon bearing the medallion of the Order of the Garter, and doublet with slashed sleeves revealing his white linen shirt beneath. The figure was created separately and later applied to the satin base, with padding below the face to add contour and dimensionality. Most skillful of all is the representation of the king's melancholy blue eyes, the heavy drooping lids augmenting the image's pathos and thus its reliquary potential, in a period when images of Charles as the "Man of Sorrows" circulated widely and played up the tragedy of his regicide. In its realistic rendering of flesh, hair, and textiles, the portrait recalls the painterly style of *opus anglicanum* embroidery, perfected in England in the twelfth century, and parallels the sophisticated naturalism of works by Flemish and Dutch artists in fashion at Charles's court.

The ultimate source for this image, and other similar embroidered miniatures, is an engraving after Wenceslaus Hollar that appeared as the frontispiece of the *Reliquiae Sacrae Carolinae* (1651), a book containing monarchist writings and a new edition of the popular *Eikon Basilike*, the supposed spiritual autobiography of the late king. Hollar's original etching (printed in 1641) excised the figures of the king and his wife, Henrietta Maria, from an engraving in turn copied from an original 1632 double portrait in oil by Anthony Van Dyck. Hollar placed the monarchs within blank cartouches, and updated the style of the king's lace collar (from needle lace to more delicate Flemish bobbin lace), rendered with dexterous fidelity in the miniature.

In the late nineteenth and early twentieth centuries, collectors eagerly sought out these portraits, their rarity and technical excellence making them status symbols for needlework connoisseurs. This example bears an inscription on the reverse of its antique giltwood frame that indicates it was lent to an exhibition, though the name of the lender is effaced. It further states that it was worked by the "Protestant Sisterhood founded by Nicholas Ferrar at Little Gidding," a popular attribution at the time due to the Anglican religious community's reputation for embroidered bookbindings that has since been discredited. Percival Griffiths, perhaps the greatest collector of English needlework of the first half of the twentieth century amassed the largest number of similar miniatures, including the superb example of Charles I now at the Metropolitan Museum of Art (39.13.7). It is trimmed with a similar looped and flattened silver wire around the perimeter, as in this example. Other embroidered miniatures are in the Royal Collection (RCIN 43856), the Victoria & Albert Museum (812-1891, T.175-1961); Rosenborg Castle, Copenhagen (2386); Agecroft Hall in Richmond, VA (AH1986.0008); and the collections of the Dukes of Northumberland, Alnwick Castle.

Provenance: Henry Willett (1823-1905), a founder of the Brighton Museum; by descent.

3.5″ H x 3″ W (miniature)

SILK MOIRÉ DINNER OR EVENING DRESS
American, 1831–35

> The sleeves *en gigot*—how unutterably preposterous, and vexatiously ridiculous are these detestable abominations. Oh! that Solomon's seven hundred wives, and three hundred concubines had once gone to court in them! It would have required a palace half as large as all Palestine.
>
> *Philadelphia Ladies' Literary Portfolio* (July 1829)

Critics of sartorial excess found a target ripe for mockery in the rapidly expanding sleeves of women's dresses in the late 1820s. By the early years of the following decade, as dressmakers interpreted fashions seen in medieval and Renaissance prints and portraiture, sleeves swelled to ever greater heights, frustrating the anonymous (undoubtedly male) author of the above screed, who thought women's arms appeared as if "afflicted with *elephantiasis*."

In fact, after the explosion of colorful trimmings and accessories that characterized fashionable dress in the 1820s, a new "simplicity" reigned in the first half of the following decade. As skirts and sleeves ballooned, elaborate decoration disappeared, with more fanciful patterned textiles taking its place. "Trimmings are but little worn in half dress," reported *The Ladies' Magazine* in February 1831, and the *Belle Assemblée* noted in January 1832, that many evening dresses "have no trimming round the border."

This watered silk (moiré) taffeta gown, worn in New York probably for dinner or evening dress, epitomizes the studied simplicity of the first half of the 1830s. Made as a one-piece "round" dress, it features large sleeves somewhere between the forms that would have been known at the time as *à la Medicis* and *à l'Amadis*, knife-pleated into a nearly off-the-shoulder neckline. Closing at the wrists with two mother-of-pearl buttons and silk loops, the sleeves are half-lined with silk and each conceals a linen tape to hold the lower portion tight, preventing it from slipping over the back of the hand. Down-filled pads pinned to the corset would have ensured that the upper sleeves remained buoyant. The faux-wrap "crossed" or "crossing" bodice, especially popular between 1831 and 1834, has a built-in modesty panel that takes the place of a separate *chemisette* of linen or tulle, while delicate piping surrounds the low-cut rear neckline, shoulders, armscyes, wrists, and interior sleeve seams. A broad waistband controls the fullness of the skirt, pleated over the hips and gathered at the back. In April 1832, the Philadelphia magazine *The Lady's Book* featured a pink evening dress with long "Berri" sleeves, indicating that long-sleeved dresses were acceptable for evening wear in the United States. However, it could also have been worn for half-dress, and even as a morning promenade or walking dress, depending on how it was accessorized.

The lack of trimmings on this dress allows the spectacular laurel-green silk from which it is made to take center stage, its optical pattern of plain-woven squares on a densely moiréd grid creating a dynamic checkerboard. In the eighteenth century, moirés could only be created by pressing heavy ribbed silks like *gros de Tours* in special machines, but by the 1830s, advances in textile technology allowed for dazzling watered effects on lightweight, non-ribbed silks and blends. In May 1832, *The Ladies' Magazine* reported that one of the newest silks was "moiré à raies," with "stripes of the same colour, but one is dead and the other bright; the former is watered." Checkered textiles, often called *Ecossais* or "Scotch," were particularly popular between 1834–35.

While many printed cotton dresses survive from the 1830s, those made of silk are less common. A ca. 1835 dress of camel-colored, checked silk gauze is in the collection of the Kyoto Costume Institute (see *Evolution of Fashion, 1835–1895*, no. 6). American silk dresses with similar crossed bodice drapery are in the Metropolitan Museum of Art (C.I.50.15A-B) and the Museum of Fine Arts, Boston (99.664.80).

Provenance: Like the hats on pp. 12–13, this dress descended in the Swiss noble family Grand d'Hauteville. It was probably worn by the teenaged Susan Watts Kearny (1818–1852), daughter of a wealthy Irish-American financier and founder of the New York Stock Exchange, who married Major Alexander Saranac Macomb (1814–1876) in New York in 1840. Their daughter, also named Susan (1849–1928), married Boston-born Frédéric Sears Grand d'Hauteville, 4th Baron d'Hauteville, in New York in 1872.

BROCADED SILK *CANNELÉ* ROBE À LA FRANÇAISE
American, 1760–75; the silk French, 1760s

This superb gown, made at a time when American colonists still had much in common culturally and fashionably with their British brethren, leads the modern observer down a curious path as twisting as the pattern on the silk from which it is made. Its discovery in an American estate is intriguing because of its conspicuous use of yards of French silk at a time when such goods were contraband.

The silk itself is a faint aquamarine blue *cannelé* (channeled) silk, incorporating an extra floating patterning warp bound at intervals, resulting in a distinctively ribbed texture. Scattered bouquets of carnations and peonies in shades of burgundy, coral, peach, and rose pink—offset by bright blue blossoms with *frisé* centers—alternate repeatedly in opposing directions among frilled ivory meanders traced with delicate green foliate trails. Supplementary silk wefts bound in twill form these leafy garlands, while the colorful pattern is formed of discontinuous brocading wefts. The complexity of the weave structure does not necessarily hint at Lyon as a locus of manufacture as Huguenot weavers in London's Spitalfields district were capable of equally elaborate feats, but the style of the flowers and pattern, with undulating streamers layered with sprays, is distinctly French and specific to the 1760s. By contrast, a pronounced formality, characterized by an orderly and controlled layout, is not common in English examples, which convey a greater sense of spontaneity. Double-layered sleeve ruffles, serpentine bands of self-fabric ruching down the bodice and skirt edges, and coordinating fly fringe trim further support a dating of this dress to the mid-1760s or early 1770s.

In the colonies, the dictates of fashion were sometimes at odds with those of British rule. As the Anglo-American population grew, so too did the British government's need to control colonial production and trade. The Navigation Acts of the 1660s were the first to forbid foreign ships to carry goods to or from the colonies, mandating that any exports intended for the colonies must come by way of British ports, obviating direct trade. Furthermore, in the eighteenth century, a new set of export bounty acts reinforced colonial dependency on British goods—including silks—by making it cost prohibitive to obtain exports from other markets. These efforts were redoubled in Britain through laws generally prohibiting French silks from entering the nation (in order to protect their native silk manufacturing industry), meaning French silks were scarcely stocked in London, even for re-export. In the colonies, imports of Spitalfields dress silks peaked in the 1760s, approximately the decade in which the French silk used for this dress must also have arrived. Undoubtedly, the age-old practice of smuggling circumvented many economic sanctions—it is reasonable to imagine that this silk might have been illicitly ordered from an "American merchant" (as English merchants serving the colonies were called), discretely tucked away with other bolts in a colony-bound vessel, delivered to a wealthy client, and then taken to a dressmaker in an act of fashionable defiance.

American taste from the 1740s through the 1770s shows a preference for white or light colored silks brocaded with polychrome scattered flowers, if surviving textiles with colonial histories are used as a guide. Martha Washington's sister, Elizabeth Dandridge, wore a sack-back gown (the Anglicized term for the *robe à la française*) like this, with a matching petticoat. However, by the time of the American Revolution, fashions in Europe were already changing, and silks were being supplanted by challengers. By 1776, political correctness demanded wearing simpler garments of American homespun or milled cottons, linens, or woolens.

Provenance: By descent in the Hamilton family, Southbury, Connecticut

PAIR OF MAN'S EMBROIDERED GLOVES
English, 1620–40

In Tudor and Stuart England, a culture that deeply valued the symbolic potential of clothing, the glove was a highly charged emblem. Beyond the meaning attached to motifs embroidered on their surfaces, gloves were key players in a complex web of social contracts and obligations, acting as a literal index of one's place in the social order and one's subservience to, or dominance over, another. Landlords received gloves from tenants on New Year's Day, while laborers and servants also accepted gloves from their masters. Both distributed at weddings and bestowed upon a marrying couple, gloves also acted as a kind of standard payment for the officiating clergyman. Those with the richest embroidery and headiest perfumes—gloves were typically scented in this period—were reserved for gifts to the monarch, also on New Year's, though the sovereign could also mark his or her favor with gifted gloves.

Although this pair of gloves features the elongated fingers associated with Elizabethan examples, it actually dates to the reign of James I or his son, Charles I. Constructed of soft white kidskin with the suede side turned out and dyed buff, the integral gauntlets feature a pattern of scrolling stylized foliage executed in couched gold threads and filled with two types of purl (flat strip and gold wire) further peppered with gilt paillettes, framing fountain motifs on both sides of the gauntlet. The graduated gadrooned basins and central pole of the fountains are formed from red satin appliqués, while the flowing water is worked with blue silk thread. Between the two fountains, just below the thumb, stands a columnar falcon perch also worked over red satin. A narrow band of salmon pink taffeta and coordinating twisted gold fringe trims the edge and the slit of the gauntlet, which is also lined with pink taffeta. Portraits of Henry Cary, 1st Viscount Falkland (ca. 1625, Hardwick Hall, NT 1129172) and of Charles I (1629, Metropolitan Museum of Art, 06.1289) show how the gauntlets of similar gloves fit over the tight lower sleeves of men's doublets.

The symbolism of the embroidered motifs on gloves was either religious or from books of emblems that proliferated throughout Europe between the late sixteenth and early seventeenth centuries. Biblically, fountains were associated with truth and salvation, sources from which followers could draw sustenance from the Word of God (John 4:5–10, Isaiah 12:3). While variations on the fountains found on these gloves reappear in many other items of mid-seventeenth-century English needlework, a definitive print source remains elusive. The presence of the falcon perches, however, suggests an allusion to the gardens Henry VIII erected at his palace of Nonsuch in the late 1530s, where two similar perches stood flanking the elaborate Diana Fountain. The inner courtyard contained another fountain with double basins comparable to the fountains on these gloves. Destroyed in the 1680s, the appearance of Nonsuch's garden decorations was recorded ca. 1590 in detailed drawings contained in the so-called Red Velvet Book, an inventory of the Lumley family, then owners of the palace who soon after sold it to Queen Elizabeth. Similar fountains appear on a pair of gloves said to have been a gift from Charles I to Sir Henry Wardlaw, 1st Baronet of Pitreavie, now in the Museum of the University of St Andrews, Fife.

Charles I was a great fan of the accessory; his wardrobe accounts for the years 1633 to 1635 alone record payments for over 1,100 pairs of gloves, 144 of which were probably of a type quite similar to the present example, made of "stag" or deerskin with gold and silver embroidery and fringe.

Comparable gloves are in the collections of the Victoria & Albert Museum (T.154&A-1930, 202&A-1900, 4665&A-1858), the Metropolitan Museum of Art (C.I.40.194.29A-B), and in the Spence collection of the Worshipful Company of Glovers of London, on loan to the Fashion Museum, Bath (23353+A; 23364+A, 23375+A, 23377+A, 23378, 23389+A, 23393+A).

PAIR OF WOMEN'S BROCADED SILK DAMASK SHOES
English, 1720s–30s

Though English fashions emulated French styles from the latter decades of the seventeenth century, shoe morphology and decoration were not universally adopted by English women and their shoemakers. These shoes display characteristics that nod to a fashionable French forebear, but diverge from them in ways that are decidedly English in taste.

Elongated, prow-shaped toes were features of both French and English shoes of the early eighteenth century, which in this period may have been the only glimpse of shoe visible beneath voluminous gowns worn by ladies of quality. White rands (narrow strips of kid leather sewn between the upper and the sole) are a consistent feature of English and Continental shoemaking at this time as well, disappearing in the 1760s. The fabric tabs extending from the quarters and closing over the instep were interchangeably referred to as latchets, languids, or straps; after 1710, women began to wear small buckles to secure the straps, but ribbon ties or laces were preferred until the 1730s as buckles tended to catch on dress hems.

Perhaps the most characteristically English features of these shoes are the short, thick-waisted heels, and the sumptuous silver-brocaded damask from which the uppers are constructed, undoubtedly a product of the looms of Spitalfields in London. Heels like these—sensible and sturdy—did not have a reciprocal influence on French feminine footwear, which tended to be more slender and much higher. Shoes this luxurious were most certainly worn with clogs, a type of overshoe (often called pattens) that slipped through the heel breast and over the vamp to protect the soles and uppers from the unsavory conditions out-of-doors. The luminous yellow silk damask, brocaded with supplementary wefts, has two complementary patterns: a stylized foliate sub-pattern emerges in the tabby and satin damask ground, while the silver brocaded flowering vine pattern hints at an overall sinuous design. *Filé*, a silvered metal strip wrapped around a silk thread core, and *frisé*, a "curly" type of *filé* which has a corkscrew form, were used by the weaver to impart distinctive textures. In English terminology, these would have been called "plain" and "frost" silver. Both features suggest a transitional silk design between the so-called Bizarre period (ca. 1700–12) and lace patterns (1720–32), likely in the design phase described by English silk expert Nathalie Rothstein as "Luxuriant" (1713–19). In spirit, the metallic pattern is similar to a silk design by James Leman, dated 1720, in the Victoria & Albert Museum (E.4478-1909), indicating that the textile may be slightly earlier than the shoes themselves.

The effect of the asymmetrical yet harmoniously disposed silver pattern recalls "laced" shoes of the early eighteenth century. The period term describes bands of flat-woven metallic ribbon applied from the shoes' tongues to toe-tips. English "laced" shoes from the 1720s–30s similar to these are found in the collections of the Victoria & Albert Museum (230&A-1908), the Metropolitan Museum of Art (2009.300.4746a-b), and Colonial Williamsburg (1954-1024, which coordinate with a pair of clogs, 1954-1026).

RIBBED SILK *CHAPEAU* TRIMMED WITH SILK NET, FLOWERS, AND LEAVES
BY HERBAULT
French (Paris), ca. 1811

COLLECTION OF THREE WOMEN'S HATS (*CAPOTE*, *CHAPEAU*, AND *CASQUE*)
French, ca. 1806–11

Among the many accessories that constituted an elegant woman's ensemble in the early nineteenth century, none was more important than her hat. A woman's choice of headwear from her favorite *modiste* expressed her individual taste and fashion sense. During a period dominated by slender gowns with minimal trimming or embroidery, hats made a significant visual statement, adding novelty and variety to the simplified silhouette. In its regular fashion column, the influential French periodical, *Journal des Dames et des Modes*, provided detailed descriptions of the most up-to-date *chapeaux*, *capotes*, *toques*, *casques*, and *cornettes*, and the plates' captions consistently highlighted the featured millinery, sometimes to the exclusion of the main garment.

Dating from about 1806 to 1811, these ultra-modish hats document the frequent change of styles and the whimsical imagination and exquisite workmanship of high-end Parisian milliners. Their fragile materials and the delicacy of their construction make the hats' survival all the more remarkable, and a milliner's label, Herbault, in the garland-trimmed cream silk *chapeau* is especially rare. Small steel pins still in each hat, used to secure ribbon ties or the linings, speak to the ephemerality of fashionable millinery in the early nineteenth century, when each season—if not each month—introduced new shapes, colors, materials, or trimmings.

The deeply elongated brim of the chiffon and cream silk satin *capote*, trimmed with finely plaited straw and lace, was the rage in 1806. In February, the *Journal des Dames* noted that *capotes* had become "even more projecting," firmly enclosing the wearer's face; the following month, the magazine declared that fifty such hats with "immense" brims could be seen on a Sunday walk in the Tuileries gardens. Plates from that year illustrate *capotes* with trimmings applied in parallel bands and diamonds, similar to the chevron patterning on this example. Caricaturists delighted in satirizing the "invisibles" who wore this style, ostensibly to attract men's attention, and in mocking its impracticality for a tête-à-tête between two friends.

By 1811, hat crowns were more prominent while brims had retreated considerably, revealing the face. *Journal des Dames* plates from that year illustrate hats with rounded, slightly upturned brims and openwork and interlacing over the crown, similar to Herbault's creation. Silk flowers, a perennial form of decoration, and their placement consistently received extensive coverage in the periodical. The arrangement on the Herbault hat, seen in plates from 1811, displays the *Journal*'s recommendation in an April issue for flowers disposed "*en guirlande*." That same year, crested hats were clearly among the latest millinery novelties; a *Journal des Dames* plate depicts a black velvet *casque* (helmet) with a flourish of matching plumes along the center of the crown (pl. 1114). This cream silk satin example trimmed with uncut coral velvet features three exuberant puffs, suggesting a coxcomb.

Edmé-François Herbault Despauvaux (1775–1852), known as Herbault, was a celebrity *marchand de modes et de nouveautés* in Paris, from 1810, when he opened his shop in the rue Neuve Saint-Augustin, until its closing in 1843. Formerly attached to Empress Joséphine's household as her *valet de chambre-coiffeur*, his talents were soon recognized and Herbault parlayed this to advantage. In addition to the continued patronage of Joséphine, he also counted Napoleon's second wife, Empress Marie Louise, among his earliest customers. In October 1810, a few months after her marriage, she ordered a *bonnet*, a *capote*, and a *chapeau*. The cartouche containing Herbault's letterhead on a surviving bill for purchases made by Joséphine in May 1814 announces his imperial privilege and names his other high-ranking clientele including Napoleon's sister, the stylish Princess Borghese, and his sister-in-law, the Queen of Westphalia.

Listed annually in the *Almanach du Commerce*, Herbault's establishment offered "all that concerned women's toilette"—including gowns, riding habits, veils, fichus, trimmings, silks, lace, and marriage baskets. However, he was most renowned for his headwear confections. His name appears in novels by Honoré de Balzac, plays by Eugène Scribe, and a poem by Alfred de Musset, as purveyor of the most elegant millinery, guaranteed to endow a woman with the stamp of ultimate chic. In his *Physiologie du Goût* of 1826, the gastronomist Jean Anthelme Brillat-Savarin describes a meal with a superbly stuffed pheasant that was "examined with as much care as a hat by madame [*sic*] Herbault." Englishwomen visiting Paris, including Anna Jameson in 1826 and the Countess of Blessington in 1841, hurried to Herbault to be coiffed à la mode by "the high-priest of the Temple of Fashion," as he was dubbed.

Hats from this period are extremely rare, and labeled examples are almost entirely unknown. Similar hats are in the Victoria & Albert Museum (T.81-1963) and the Museum of Fine Arts, Boston (43.1579 and 43.1580).

SILK SATIN AND CHIFFON *CAPOTE* TRIMMED WITH STRAW AND LACE
French, ca. 1806

CREAM SILK SATIN *CASQUE* TRIMMED WITH UNCUT VELVET AND SATIN CORD
French, ca. 1811

Provenance: These three hats descended in the Swiss aristocratic Grand d'Hauteville family, of the château d'Hauteville, in the county of Vaud, and likely belonged to Aimée-Philippine-Marie Grand d'Hauteville (1791–1855), who married her first cousin, Eric-Magnus-Louis, 2nd Baron d'Hauteville (1786–1848), in 1811. The two later hats date to the time of her marriage and may well be part of her trousseau. A pencil-and-ink drawing from that year depicts the splendid occasion at the château. The bride alights from her carriage to be greeted by her father while other carriages with guests follow behind; young women proffering garlands flank the gates; soldiers stand at attendance; and villagers celebrate under nearby trees. Aimée-Philippine-Marie's access to the most novel creations of Parisian millinery, by one of its most sought-after *marchands de modes*, affirmed her status as a *jeune élégante*.

TWO EMBROIDERED SILK SAMPLES FOR *BAS DE ROBE*
DESIGNED BY JEAN-FRANÇOIS BONY, PROBABLY EXECUTED BY PERRIN ET BONY
French (Lyon), ca. 1802–5

This pair of embroidered silk samples epitomizes the technical and artistic brilliance that the French achieved in this medium in the years leading up to the Revolution, and the preservation of that splendor into the Consulate and Empire periods. Created in the ateliers of Jean-François Bony (1754–1825), the leading embroidery designer in Lyon from the 1780s to the early nineteenth century, these *échantillons* represent full-sized samples for women's *robes de bal* similar to those seen in the gouaches on p. 16, also from Bony's workshop. Dating to a turbulent period in the Lyonnais silk industry's history, they may have been marketed to the many foreigners—particularly Russian and English—flooding Paris in the wake of the Peace of Amiens in 1802.

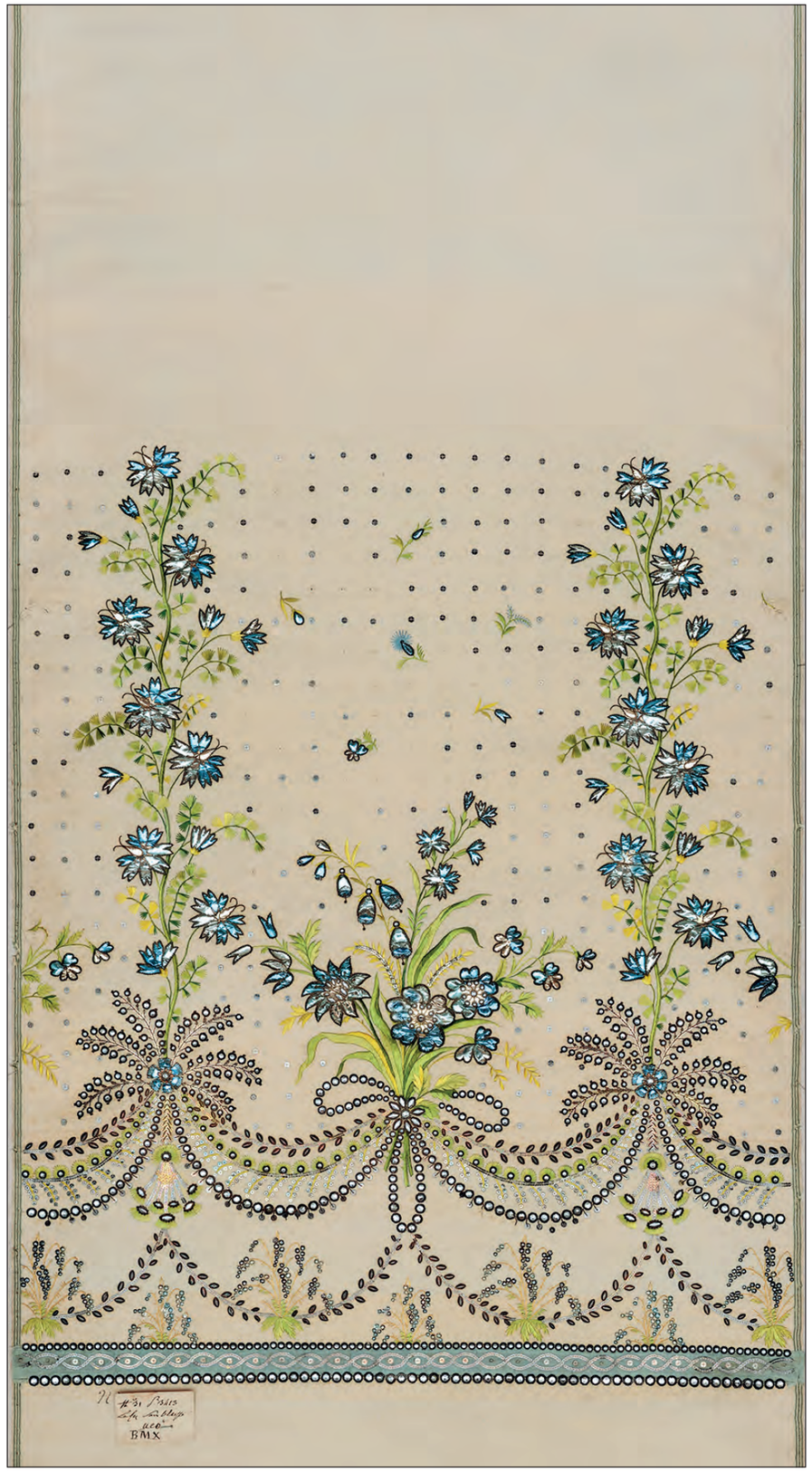
Bony's extraordinary career spanned the last years of the *ancien régime* to the Bourbon Restoration, reaching its zenith during the First Empire. Apprenticed at age fourteen to a *maître fabricant* in Lyon, he attended the École de dessin there, eventually becoming a professor of flower painting himself. The designs for the summer hangings in Marie-Antoinette's bedchamber at Versailles were his first recognized commission, undertaken for the company Desfarges Frères et Cie in 1786, for which the embroidered silks were notably three times as costly as the woven examples. After taking refuge in his hometown of Givors during the Revolution, he returned to Lyon, working under Camille Pernon from 1802 and subsequently designing for Pernon's successor, Grand Frères. He worked in partnership with an embroiderer named Perrin from 1804 to 1809, when he became an associate in the firm of Bissardon, Cousin, et Bony.

Highly esteemed for his furnishing silk designs for the palaces of Saint-Cloud, Versailles, and the Tuileries, Bony's skills at designing embroideries for dresses were also in high demand. The municipality of Lyon contracted him to design embroidered silks for dresses to be offered as official gifts to the new Empress Marie-Louise in 1810, the duchesse d'Angoulême in 1814, and the duchesse de Berry in 1816.

Worked primarily in stem and true satin (*passé*) stitch—with threads running entirely across the reverse of the motifs—this pair of *essais* illustrates the persistent vogue for graceful, naturalistically rendered polychrome flowers and illusionistic effects before Napoleon's strict Imperial neoclassicism became the dominant mode. The example, on a cream *gros de Naples* ground dotted with silver sequins, features serpentine stems of blue delphinium or chicory flowers, their petals formed from hand-cut sheets of thick reflective foil or *lame*. Each flower head is secured to the base fabric around its perimeter with tiny coils of silver purl (*frisure*), cut individually and strung like beads around the edge. Grape-hyacinth-like flowers with florets of stamped foil grow from a blue taffeta ribbon appliqué at the hem. The cream satin sample, perhaps executed slightly later, is more stylized, with three levels of swags revealing progressive layers of trompe l'œil "underskirts" dotted with sequins. One is "caught up" with bunches of pink cornflower with roots formed from die-cut silver mandorla paillettes, with the hem of the "underskirt" below defined by a meander of embossed silver strip. Each offers a compendium of the most extravagant embroidery materials: various sizes and shapes of die-molded paillettes, faceted paste stones, and clever use of gilt and pure silver spangles. Areas of visible underdrawing also offer a fascinating glimpse into Bony's workshop practice.

The *gros de Naples* sample is inscribed in ink "P[atr]on 3413," probably in Bony's own hand based on the inscriptions in his *carnet des dessins* preserved at the Musée des Tissus, Lyon (MT 27638). A similar sample with pattern number 2607, entitled *La Prêtresse*, is also in Lyon (MT 35142), along with a dismantled album of 133 *échantillons* for *bas de robe* (MT 18499 à 18631; see in particular MT 18628). Pattern 3413 is strikingly similar to a fragment from a court gown said to have been worn by Marie-Antoinette, traditionally dated to ca. 1780 and now in the Museum of London (32.149a). A dress with comparable embroidery worn by Empress Joséphine survives at Malmaison (N.328), while another was sold at auction from the archives of the Maison Picot (Osenat, Paris, December 4, 2011, lot 147).

Gros de Naples: 45.5″ H x 21.5″ W
Satin: 40.5″ H x 21.5″ W



COLLECTION OF SIXTEEN GOUACHE AND INK DRAWINGS FOR WOMEN'S DRESSES
WORKSHOP OF JEAN-FRANÇOIS BONY
French (Lyon), ca. 1803

For the new French society that emerged in the aftermath of the Revolution—a mingling of *ancien régime* aristocrats and a class of fast-rising bankers, government ministers, and generals known, along with their spouses, as the *nouveaux riches*—fashion played an important role in a lifestyle dedicated to the rediscovery of pleasure. During the Directory (1795–99) and the Consulate (1799–1804), the so-called *Incroyables* flaunted long, shaggy locks, coats with excessively high collars and wide lapels, enormous cravats, and tight breeches; their female counterparts, the *Merveilleuses*, adopted elaborate Grecian-inspired coiffures, plumed turbans, and clinging sheer muslin gowns with low necklines and short sleeves.

Sixteen gouache-and-ink fashion drawings from the workshop of silk designer Jean-François Bony (1754–1825; see p. 14), of which four are shown here, illustrate the resurgence of ornamentation in women's dress at the turn of the nineteenth century and the preference for embroidered rather than woven embellishment. The drawings are executed on *papier huilé* (oiled paper that allowed for figures or motifs to be traced and transferred), the preferred medium for such designs in this period. They depict women wearing gowns featuring swags, garlands, bouquets, lattice patterns, and trompe l'oeil effects, all typical of Bony's distinctive elegant aesthetic. One (not shown) is inscribed in ink with the date "9 Germinal an 11" (29 March 1803), referring to the French Republican Calendar that began in 1792 and was ultimately abolished by Napoleon in 1806. Parisian fashion magazines that had ceased publication in 1793 at the time of the Terror reappeared in 1797, once again informing elegant Parisians of the newest modes. The hairstyles, headdresses, high-waist trained gowns with short banded and puffed sleeves, tunics with diagonal necklines, and colorful floral-and-foliate decoration of Bony's figures correspond to those seen in many *Journal des Dames et des Modes* plates from 1800 to 1804. The small folding parasol and reticule purse carried by one of the figures also appear in the *Journal* (1801, pl. 318 and 331). Although plates from the *Journal* demonstrate the widespread vogue for white-on-white embroidered muslin gowns for many social occasions, *costumes de bal* often incorporated polychrome embroidery with naturalistic motifs or applied silk flowers and leaves.

The neoclassical influence on French women's fashion and the return of luxury in dress had its detractors. During the Peace of Amiens (March 1802–May 1803) that briefly halted hostilities between Britain and France, thousands of wealthy British visitors flocked to Paris, eager to see the sights of the city and First Consul Bonaparte. One of these, the acerbic Mary Berry, frequently commented in her journal on the perceived nudity and vulgar display of female fashions. At a ball at the *Cercle des Etrangers*, she assessed the *nouveaux riches* women in attendance:

> Loads of finery in gold and silver, excessively fine laces, bare necks and shoulders more than half-way down the back, with the two bladebones [*sic*] squeezed together in a very narrow-backed gown; arms covered with nothing but a piece of fine lace below the shoulder and trains that never ended; in short, an endless variety of bad taste.

Similar series of fashion drawings by Bony are in the Musée des Tissus, Lyon (MT 18794.2-MT 18812, MT 23336.1-MT23336.29), including eight on *papier huilé* that also date to about 1800–3 (MT 2016.2.1-MT 2016.2.8). A figure from this latter group (MT 2016.2.1) is nearly identical in stance, dress, parasol, and reticule to one shown here. Similar embroidery designs by Bony—some with the notation *jupe* (skirt) and pattern number—are in the Musée des Arts Décoratifs (CD 2830.1-CD 2830.88). An album of Bony designs in the Metropolitan Museum of Art (27.73.1-129) includes examples on *papier huilé* for both waistcoats and *bas de robe.*

Extant dresses of embroidered silk comparable to those in the drawings are in the collections of the Musée des Tissus (MT 29785), the Musée des Arts Décoratifs (4600AB), and the Museu del Disseny, Barcelona (MTIB 88031).

Dimensions (clockwise): 13″ H x 9″ W; 9.875″ H x 6.5″ W; 9.25″ H x 5.75″ W; 8.5″ H x 6.75″ W

STRIPED WORSTED WOOL FURNISHING PANEL
English (Norwich), ca. 1760

Famed for the exceptional-quality fleece from its short- and long-haired sheep, the British wool industry enjoyed a centuries-long success beginning in the medieval period. In the sixteenth and seventeenth centuries, religious persecution of Protestants in the Netherlands and France drove thousands of highly skilled silk and woolen textile workers to Britain, where they contributed to the flourishing of both industries. Those involved in the manufacture and sale of wools and worsteds—combers, carders, scourers, spinners, warpers, specialized weavers, dyers, pressers, and merchants, among others who numbered close to a million people—were well aware of the industry's economic significance and often petitioned the government to enact laws to regulate quality control, prevent widespread smuggling and fraud, and, in the early eighteenth century, protect the industry from the competition of increasingly popular printed cottons from India. In addition to its extensive domestic market, manufacturers catered to an international trade that expanded from the sixteenth century to include Holland, Flanders, France, Spain, Italy, India, South America, and Britain's North American colonies.

This furnishing panel attests to Norwich, the capital of Norfolk in East Anglia, as the preeminent center of the manufacture of worsteds, or "stuffs," as they were known. In addition to the skill of its wool-combers, spinners, and weavers, Norwich was famous for the excellence of its dyeing and finishing, and worsted goods were sent to the city from other parts of England for these processes. The term *worsted* derives from Worstead, a woolen manufacturing town also in Norfolk, and refers to cloth made from a long-staple combed—rather than carded—wool yarn. Wool combers—generally men—were highly paid workers whose time-consuming labor contributed to the final cost of the finished goods that was estimated at as much as four times the raw material's value. Using two sets of iron combs with long teeth, the combers repeatedly drew small quantities of cleaned and slightly oiled fleece through these implements until the fibers were uniform in length and lay parallel, ready for spinning. Women and children generally executed the latter process, while dyeing and weaving were done by men. The resulting cloths were lightweight and their smooth surfaces were often calendared to produce a lustrous finish.

The warp-patterned satin weave of this colorful striped panel exploits the sheen of the worsted yarns. Bands of deep sky blue figured with interlinking white diamonds and stylized sprigs alternate with variegated red, pink, teal-blue, green, yellow, and white stripes, and delicate, white abstracted flowerheads punctuate the center red stripe. The panel is most likely an example of a "striped & flowered sattin" calamanco; its design is similar to those in a pattern book dated 1763 having belonged to John Kelly, the agent of a Norwich textiles manufacturer, now at the Victoria & Albert Museum (67-1885). The book also contains novelty-named "Fine Corded Harliquens," "Brocaded Tabboretts," "Florettas," "Bed Damasks," and "Esteratas," which were sold as far away as Spain and Portugal. In the second half of the eighteenth century, calamancos constituted the majority of worsteds exported from Britain.

Although worsteds were used both for dress and furnishing during this period, the length of these panels and slight, horizontal creases at intervals suggest that they served as wall hangings affixed to wooden battens. More practical and hardwearing than silk, worsteds were popular for interiors into the second half of the eighteenth century. In 1765 the parson at Bletchley, a town in Buckinghamshire, "hung the Room entirely with a very deep blew [*sic*] Callimanco Stuff."

Similar striped and flowered worsteds are in the collections of the Art Institute of Chicago (1976.331) and the Winterthur Museum (1959.0095.004). A worsted pattern book dating to the mid-1790s with striped and flowered samples, also at Winterthur (65x6593.3), indicates the longevity of this style and the use of these fabrics through the end of the eighteenth century.

99.5″ H x 19.5″ W

EMBROIDERED WOOL BED RUG
SIGNED AND DATED BY ESTHER PACKARD
American (Massachusetts), 1801

An integral part of bed furnishings in New England, the bed rug was one of the most important expressions of domestic needlework for homemakers in the eighteenth and early nineteenth centuries. In name, form, and function, these rugs have roots in northern Europe, referring to the coarse textile called a "rugg" in Scandinavia. Inventories confirm their presence in seventeenth-century homes in both England and the colonies, although extant examples of the yarn-sewn type associated with the term "bed rug" (of which about forty survive) all date from the early eighteenth to the early nineteenth century. Many bear a Connecticut River Valley origin, where such woolens were necessary to combat cold winters.

Once thought to be hooked, bed rugs are in fact sewn with a running stitch on plain-woven wool to create a looped pile that could be cut, lending them a lightness unachievable with hooking. Bed rugs are material heavy, utilizing thousands of yards of worsted, and their makers required knowledge of spinning, weaving, dyeing, and embroidering. As many as twelve ladies' schools were active in Massachusetts in the early nineteenth century to teach "rug work" to young women, who often made them to commemorate matrimony. That women exerted such labor and time, and used so much material, to produce them indicates their value. Given that beds were usually within view of visitors, such a rug would have been a point of pride in a bride's home.

This rug is one of four known examples linked to the Packard family of Massachusetts (previously thought to be of Vermont). Its maker, Esther Packard, emblazoned her full name and its date of facture, 1801, along the head. Stylized flowers in pink, blue, and beige (from dyed and undyed wool) against shades of cocoa brown are worked over two widths of blue homespun wool seamed at the center with a whipstitch. Symmetrical stemmed blossoms in profile sprout from a bell-shaped, scallop-edged flower, framed by an undulating floral and foliate vine finished with alternating sawtooth and scallop motifs. Below, tiny flowers spill from an oval basket filled with diamond-shaped lattice. The lattice probably derives from motifs on block-printed papers that circulated in New England from the early seventeenth century and may reference cross-hatching filling patterns seen in crewelwork and other rugs and bedcovers, like the rug by Mary Comstock of Shelburne, Vermont dated 1810 (Shelburne Museum). Like Esther, Mary Comstock used an unusual central flower motif, outlined in scallops only.

Born in Abington, Plymouth County, Massachusetts, Esther Porter (1733–1812) married Abel Packard (1729–1804) in 1757, settling in Cummington, Massachusetts. Esther's rug, embroidered in 1801 when she was sixty-eight years old, is the earliest example connected to the Packards. Another rug signed "RP" and dated 1805 was donated to the Henry Ford Museum (THF44250) with a note naming its maker as Rachel Packard (1765–1804, née Porter), Esther's niece. In 1807, Rachel married her cousin—and Esther's son—Deacon Abel Packard, Jr. (1754–1832), and it is likely that Rachel learned her craft from her aunt and soon-to-be mother-in-law. Esther's rug bears enough stylistic similarities to confirm that it served as the inspiration for Rachel's rug as well as rugs by two unidentified Packards (but possibly also made by Rachel) in the collections of the American Folk Art Museum, signed "BNP 1806" (2002.31.1), and the Winterthur Museum, signed "PG 1805" (1969.556).

This bed rug was exhibited in *Light From The Past: Early American Rugs from the Collection of Ronnie Newman*, Ramapo College, Mahwah, New Jersey, March 31–May 6, 2004. It has been published in Janneken Smucker, "Nineteenth-Century Embroidered Bedcovers," *Winterthur Portfolio* 42, no. 4 (Winter 2008), p. 229, fig. 1; Lee Kogan, "The Great American Cover-up: American Rugs on Beds, Tables, and Floors," *Folk Art* (Spring/Summer 2007), p. 36; Ronnie Newman, *Light from the Past: Early American Rugs from the Collection of Ronnie Newman*, 2004, back cover; Newman, "Light from the Past," *HALI* 132 (January–February 2004), p. 108; and Jessie Armstead Marshall, *Bed Rugs: 18th & 19th Century Embroidered Bed Covers* (2000), p. 51.

86.5" H x 89.5" W

PATTERN BOOK OF FIGURED VELVETS AND BROCADED SILKS
French (probably Lyon), ca. 1785–90

Containing over 800 samples, this fascinating book is a compendium of the most sumptuous and kaleidoscopic silks woven on the eve of the Revolution. The vast majority of these, 680 examples, are vibrant "miniature" velvets with small-scale floral and abstract patterns in uncut pile, testifying to the flamboyance and inventiveness in men's suit fabrics in the mid-1780s. Though some patterns are similar, there is no exact repetition throughout the entirety of the book, revealing the creativity demanded of the Lyonnais weavers and the immense effort they undertook to provide tactile models of the latest patterns for the delectation of customers far and wide.

Such a book of *échantillons* would have been used by a *commissionaire* or sales agent, based either in Lyon or another established market city. Acting in partnership with a merchant or weaver, or working independently for a number of different manufacturers, *commissionaires* traveled extensively throughout the year to maintain business contacts, continuously demanding new samples to show to customers eager for novelty. Because of the tiny repeat of each textile in this book, only small samples were needed, making it a highly portable anthology probably representing a single year's production from one weaving company.

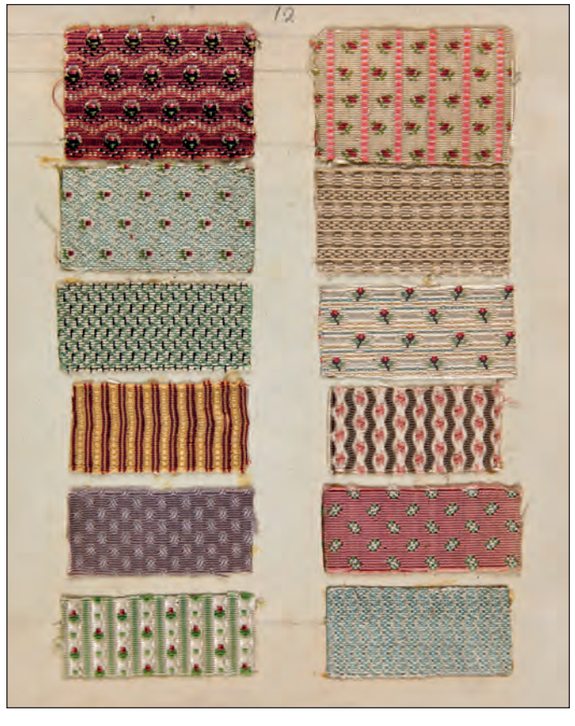
All of the velvet samples were executed in combinations of contrasting, intense colors. Several appear strikingly modernist, incorporating simplified geometric motifs, while others are in a resolute late-rococo style. For added extravagance, a number of the pieces include delicate supplementary silver *lamé* wefts, the fragile filaments preserved via their enclosure in the book. In addition to uncut velvets, the book contains over one hundred brocaded silks and a section of figured *droguets*, a type of inexpensive floral silk often used for men's suits. Several *échantillons* mimic textiles executed in different techniques—uncut velvets imitating *droguets* or brocaded *méxicaines*, for example, and brocaded silks and velvets imitating *chiné* (warp-dyed) silks. One of the most visually arresting samples is of yellow, brown, and ochre silk plush in a pattern imitating lynx fur, possibly intended for the lining of a man's banyan or *houppelande* (greatcoat).

These bright and relatively lightweight velvets were probably called *velours de printemps* or *petits velours* in the eighteenth century. On May 15, 1786, the *Cabinet des modes* featured a plate with a man in a coat and *veste* of "velours de printems [*sic*], yellow ground, with green stripes & lilac spots," with matching jeweled buttons. On December 20, 1786, the *Magasin des modes* showcased a young Englishman in a *habit de parure* consisting of a coat of "puce petit velours, yellowish ground" worn over a sea-green satin *gilet* with pink checks.

Providing further evidence of a Lyonnais origin of the book, the paper to which the samples are affixed bears two previously unidentified watermarks for the Montgolfier family of paper makers of Annonay, a large commercial center with close ties to the nearby textile industry in Lyon. Most famous today for the pioneering hot air balloon flights of brothers Joseph-Michel and Jacques-Étienne in the early 1780s—including one in Lyon—the Montgolfier family's factory was made a *Manufacture Royale* in 1784. One watermark consists of a coat of arms incorporating the fleur-de-lis topped with a crown, perhaps a signal of royal approbation.

Although Lyon led the way, the craze for *petits velours* was an international phenomenon, with many countries producing their own variations. Pattern books of analogous velvets attest to their manufacture in Italy (see Mary Shoeser, *Silk*, New Haven, 2007, p. 118) and Germany (see *100 Jahre Textilmuseum Krefeld*, Krefeld, 1980, cover), as well as in Great Britain (Victoria & Albert Museum (T.380-1972), Metropolitan Museum of Art (1985.135), and for Wintherthur Museum Library examples see Florence Montgomery, *Textiles in America, 1650–1870*, New York, 1984, pl. D-37, p. 399). Similar though less sophisticated velvets were also produced in Amiens, as evidenced by a pattern book from François Debray et Cie in the Metropolitan Museum of Art (43.79).

Book (overall): 8.5″ H x 7″ W x 3″ D



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