Figures for Chapter 1

Figure 1 Attributed to Nicholas Hilliard. The Hardwick Portrait of Elizabeth I. Oil on canvas, circa 1590s. National Trust, Hardwick Hall, NT 1129128.

Figure 2 Detail of the petticoat. Attributed to Nicholas Hilliard. The Hardwick Portrait of Elizabeth I. Circa 1590s. National Trust, Hardwick Hall, NT 1129128.

Figure 3 Emblem of a scarab in a rose, from Geoffrey Whitney, A Choice of Emblemes (Leyden: Francis Raphelengius, 1586.)

Figure 4 Frontispiece, depicting a cabinet of curiosities, from Olaus Worm, Museum Wormianum. (Leyden, 1655.)

Figure 5 Hercules Fighting the Hydra, Coral, 185 mm x 295 mm x 160 mm, circa 1550-1600, Kunsthistorisches Museum Vienna, Kunstkammer.

Figure 6 Korallenberg mit der Höhlenburg Kofels. Coral, plaster on wooden base, circa 1550-1600. Schloss Ambras, PA 983.

Figure 7 Clement Kicklinger, Straußenei-Pokal, 1570, Ostrich egg, coral, silver, gilded, partly painted, 1570. Kunsthistorisches Museum Vienna, Hofjagd- and Rüstkammer.

Figure 8 Hans von Aachen, Liberation of the Andromeda. Painting on alabaster, 38 cm x 45 cm, circa 1600, Schloss Ambras.

Figure 9 Marmorfrüchte. Marble, paint, 16th century. Schloss Ambras, PA 911-913.

Figure 10 Berg Golgotha. Gold, stone, 1550 Kunsthistorisches Museum Wien, Kunstkammer 4167.

Figure 11 Phoenix. Ivory, circa 1610. Kunsthistorisches Museum Vienna, Kunstkammer, 3721.

Figure 12 Grape Purse. Embroidered silk, circa 1600-1650. Victoria and Albert Museum, T.87-1965

Figure 13 Men’s nightcap. Linen, silk and silver-gilt thread, spangles, circa 1600-1624. Victoria and Albert Museum, T.258-1926.
Figure 14 Women’s jacket. Linen, embroidered with silk and silver-gilt thread, circa 1610-1615. Victoria and Albert Museum, T.228-1994.

Figure 15 Petticoat Panel. Satin embroidered with silk, silver-gilt thread, and spangles, circa 1600. Victoria and Albert Museum, T.138-1981.

Figure 16 Ring of Wolf’s Teeth. Silver, teeth, 16th century. Victoria and Albert Museum, 720-1871

Figure 17 Ring in the Shape of a Lion. Gold, cast; ruby, emerald, circa 1500-1600. Victoria and Albert Museum, M. 206-1962.

Figure 18 Pouch with Heraldry. Embroidered linen canvas with silks, silver and silver-gilt threads, c 1600. Victoria and Albert Museum, T. 91-1972, http://collections.vam.ac.uk/item/O359995/pouch-unknown/.

Figure 19 Salamander Pendant. Enamelled gold, set with pearls and emeralds, late 16th century. Victoria and Albert Museum, M. 537-1910.

Figure 20 Hippocampus Pendant. Enamel, gold, ruby, pearl, emerald, 16th century. British Museum, WB.157.

Figure 21 The Danny Jewel. Enamelled gold and narwhal tusk, 1550. Victoria and Albert Museum, M. 97-1917.

Figure 22 Associated with Nicholas Hilliard, The Pelican Portrait of Elizabeth I, Oil on canvas, circa 1575. Walker Art Gallery, Liverpool, 2994.

Figure 23 Embroidery Designs. Thomas Trevelyon, ‘Trevelyon Miscellany’ (1603), MS Ogden 24, UCL Special Collections.

Figure 24 Thomas Trevelyon, Trevelyon Miscellany.

Figure 25 Embroidered smock. Linen, circa 1600. Whitworth Art Gallery, T.11015

Figure 26 The Armada Portrait of Elizabeth I. Oil on panel, circa 1588. National Portrait Gallery, NPG 541.

Figure 27 Bacton Altar Cloth. Embroidered silk, 16th century. Historic Royal Palaces.
Figure 28 The Rainbow Portrait of Elizabeth I. Oil on canvas, circa 1600-1602. Collection of the Marquess of Salisbury, Hatfield House.


Figure 30 Hans Eworth, Elizabeth I and the Three Goddesses. Oil on panel. Royal Collection Trust, RCIN 403446.

Figure 31 Marcus Geeraerts the Younger, The Ditchley Portrait of Elizabeth I. Oil on canvas, circa 1592. The National Portrait Gallery, NPG 2561.

Figure 32 Men’s doublet, with botanical embroidery. Circa 1600. The Metropolitan Museum of Art, 23.30.3.

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Figure 33 Kerseboom, Johann. The Shannon Portrait of Robert Boyle. Oil on canvas, 1689. Science History Institute, Philadelphia.

Figure 34 A loose banyan or dressing gown. “Homme en Robe de Chambre” in Henri Bonnart et al, Recueil des modes de la Coeur de France. Hand-coloured engravings on paper, circa 1670. Los Angeles County Museum of Art.

Figure 35 John Hayls. Samuel Pepys. Oil on canvas, 1666. National Portrait Gallery, NPG 211.

Figure 36 Detail of Charles II Presented with a Pineapple. Oil on canvas, 1677. Royal Collection, RCIN 406896.

Figure 37 Margaret Cavendish flanked by Minerva (left) and Apollo (right). Pieter Louis van Schuppen, after after Abraham Diepenbeeck. Margaret Cavendish, Duchess of Newcastle. Line engraving, circa 1655-1658. National Portrait Gallery, NPG D11111.

Figure 38 William and Margaret Cavendish depicted in exile in Antwerp. Gonzales Coques. Lord Cavendish und Seine Frau Margarett im Rubensgarten in Antwerpen. 1662. Staatliche Museen zu Berlin.

Figure 39 Figure of a cavalier in justaucorps coat. “Le Cavalier bien mis” in Henri Bonnart et al, Recueil des modes de la Coeur de France. Hand-coloured engravings on paper, circa 1670. Los Angeles County Museum of Art.

Figure 40 Cavendish in court dress and an unusual feathered cap. Peter Lely, Margaret, Duchess of Newcastle. Oil on canvas, 1665.
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Figure 41 Men’s ensemble from the mid-to-late eighteenth century. Note the streamlined silhouette compared to seventeenth century men’s fashion. Suit. Silk, 1774-1792. Metropolitan Museum of Art, New York City, C.I.61.13.2a-c

Figure 42 Rare surviving example of a robe volante, or sack gown. Robe Volante. Silk, circa 1730. Metropolitan Museum of Art, New York City, 2010.148.

Figure 43 Two robes à la française, showing both the front and the back. Robes à la française. Silk, 1750-75. Metropolitan Museum of Art, New York City, C.1.54.70a,b and 32.35.2a,b.

Figure 44 Robe à l’anglaise. Note the height of the skirt, the lack of pleats in the back, and the closure of the bodice. Robe à l’anglaise. Silk, 1785-87. Metropolitan Museum of Art, New York City, C.1.66.39a,b.

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Figure 45 A typical drawing of Anna Maria Garthwaite’s design. Garthwaite, Anna Maria. Design for Woven Silk. Watercolour on paper, 1742. Victoria and Albert Museum, London, 5981:2/A.


Figure 47 Design corresponding to Figure 2. It is dated and marked as having been commissioned by “Mr Palmer. Mr Vautier. April 3 1745.” Garthwaite, Anna Maria. Design for woven silk. Watercolour on paper, 1745. Victoria and Albert Museum, London, 5983:8.


Figure 50 Design corresponding to figures 4 and 5. Garthwaite, Anna Maria. Design for woven silk. Watercolour on paper, 1744. Victoria and Albert Museum, London, 5982:10.

Figure 51 Design by James Leman. Note the similarities to Garthwaite’s drawings, though the shapes of the flowers are more geometric and abstracted. Leman, James. Design for woven silk. Watercolour on paper, c. 1717. Victoria and Albert Museum, London, E.4481-1909.
Figure 52 Illustration of a flower from Surinam with the life cycle of the insects that feed on it. Note the holes chewed in the leaves by the insects. Merian, Maria Sibylla. “Caterpillars, Butterflies (Arsenura armida) and Flower (Pallisaden Boom: Erythrina fusca).” in *Metamorphosis Insectorum Surinamensium*. Plate 11. Amsterdam: 1705.

Figure 53 An early illustration by Maria Sibylla Merian, intended to inspire embroidery designs. Maria Sibylla Merian, "Floral garland" in *Neues Blumenbuch*. Plate 24. Nuremberg: 1680.


Figure 56 Delany, Mary. *Aeschelus Hippocastanum, Horse Chestnut*. Collage of coloured papers, 1776. British Museum, London, 1897.0505.7.


Figure 60 Detail of a petticoat attributed to Mary Delany. Note the black background and vivid colours in comparison with figure 12. Delany, Mary. * Petticoat*. Embroidered silk, circa 1740’s. Private collection.


Figure 62 Robe à la Française. Embroidered silk, circa 1740-1750. Victoria and Albert Museum, London, 144&A-1873.
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*Figure 66* The figures in de Troy’s painting project an air of ease and nonchalance. Note the women are all wearing loose *robes volantes*. Jean François de Troy, *Reading from Molière*. Oil on canvas, circa 1728. Collection of the Marchioness of Cholmondeley.

*Figure 67* Christiaan Huygens reclines nonchalantly, as if about to address the viewer. Netscher, Caspar. *Christiaan Huygens*. Oil on canvas, 1671. Museum Boerhaave, Leiden.

*Figure 68* Fontenelle’s unkempt clothes signify exaggerated *négligence*. Rigaud, Hyacinthe. *Bernard le Bovier de Fontenelle*. Oil on canvas, 1702. Musée Fabre, Montpellier, Inv. 830-1-3.

*Figure 69* Suzanne Curchod Necker’s right hand draws attention to her fichu, a women’s *negligent* garment. Jean-Etienne Liotard, *Suzanne Curchod*. Pastel, circa 1761. Bundesmobilienverwaltung, Vienna, MD 039860.

*Figure 70* A newly-identified portrait of Elizabeth Montagu wearing a fichu. Frances Reynolds, *Elizabeth Montagu*. Oil on canvas, 1778. Private Collection.
