

**University of Southampton**

FACULTY OF HUMANITIES

History

**Refashioning Patriotic Display in Britain and America:  
Rebellion, nationhood, and sartorial culture, c. 1745–1825**

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Vol. II / II

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Figs: 0.1 and 0.1a –  
Two fragments of copperplate-  
printed cotton featuring the  
design ‘A la gloire de Louis  
XVI’ in a red colourway.  
French, produced by Gorgerat  
Frères et Cie, c. 1789  
[1995-50-31-a,b]  
© Cooper-Hewitt Smithsonian  
Design Museum.

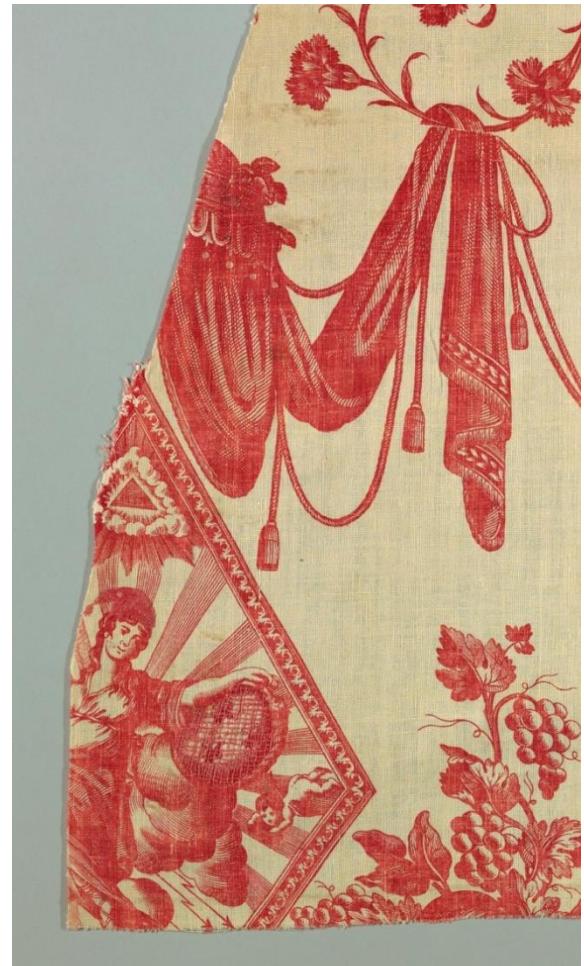




Fig: 0.2 – William Hogarth, ‘An Election II: Canvassing for Votes’, oil on canvas, c. 1754–55 [P56] © Sir John Soane’s Museum, London.



Fig: 0.3 – Set of eleven silver buttons with looped backs engraved with the Jacobite rose, c. 1745 © University of Aberdeen, ABDUA: 17618.



Fig: 0.4 – Benjamin West, ‘The Death of General Wolfe’, oil on canvas, 1770  
[8007] © National Gallery of Canada.



Fig: 0.5 – Transfer-printed earthenware mug, ‘The Death of General Wolfe’ design.  
English, 1800 © Courtesy of Winterthur Museum, Museum purchase with funds  
provided by the Claneil Foundation, 1975.0112.

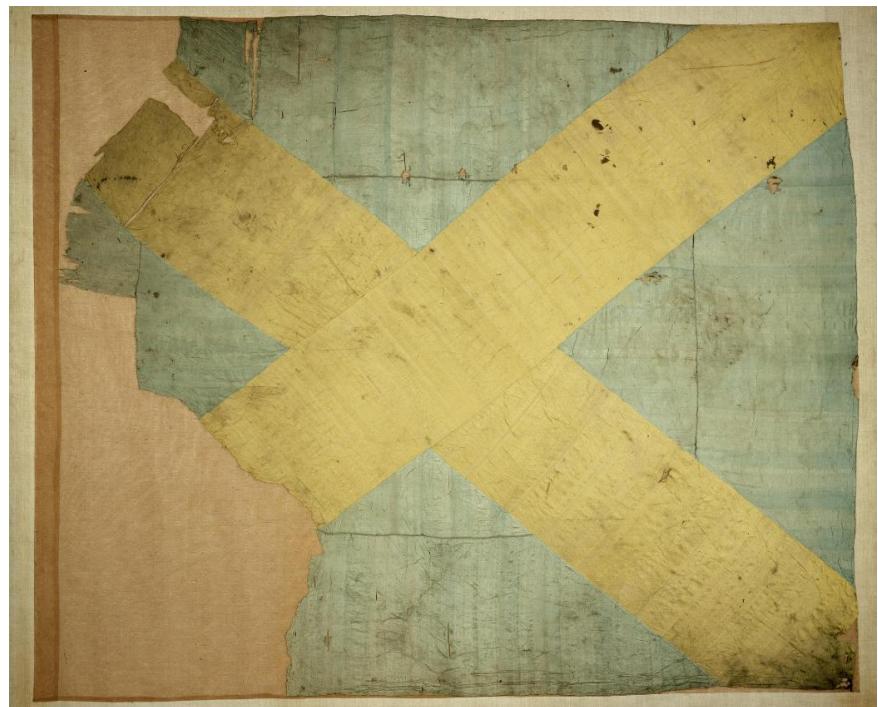


Fig: 1.1 – Appin Stewart regimental colour carried at Culloden, 1746  
[H.LF 17] © National Museums Scotland.



Fig: 1.2 – Two white cambric roses or cockades, worn by the artist  
Robert Strange in 1745 [H.NT 241.21 A & B] © National Museums Scotland.



Fig: 1.3 – Jacket, trews, and plaid, taken from a suit of fine, hard tartan faced with green silk, acquired by English Jacobite Sir John Hynde Cotton during a visit to Edinburgh in 1744 [K.2005.16.1-3] © National Museums Scotland.

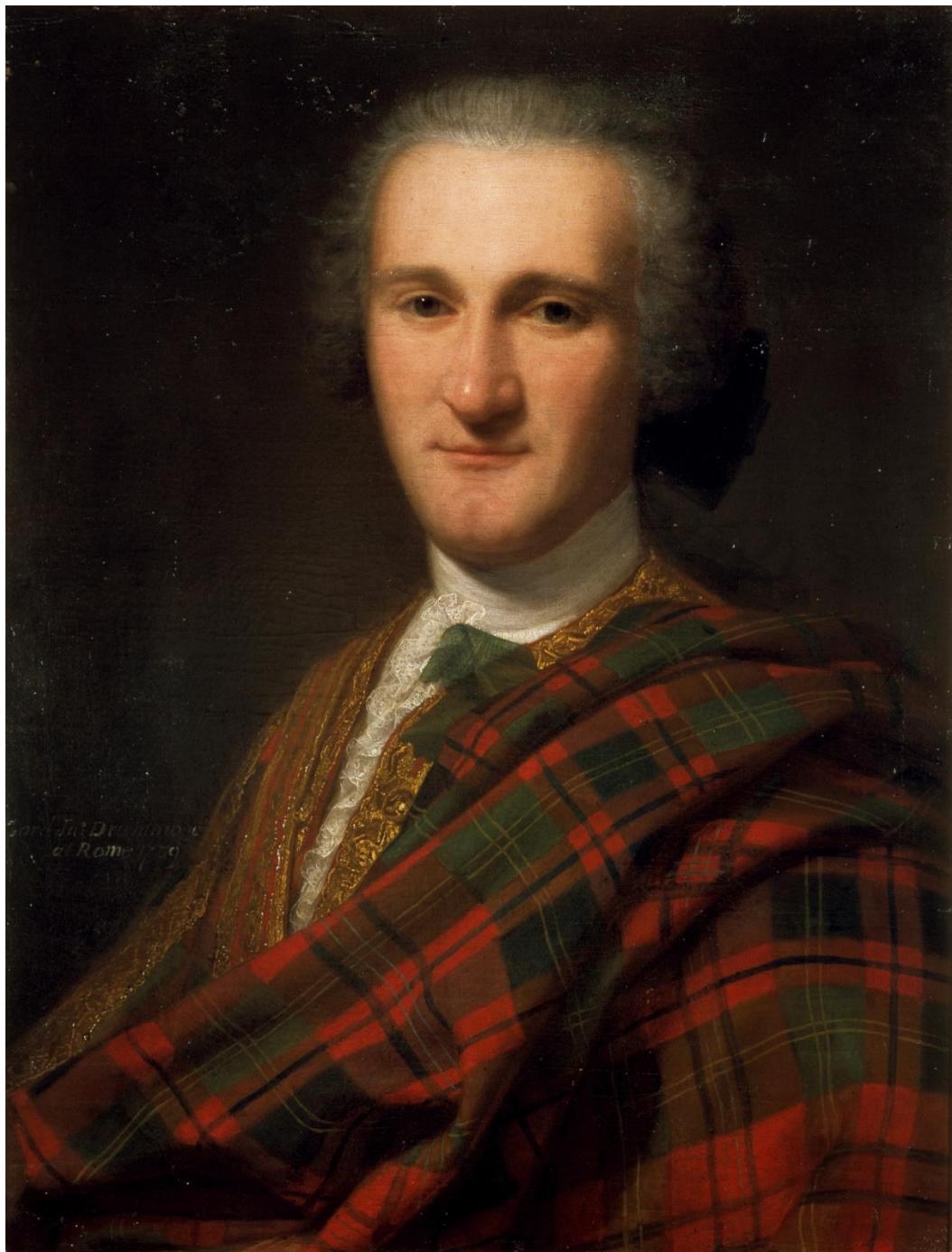


Fig: 1.4 – Domenico Duprà, ‘John Drummond, 4th titular Duke of Perth, 1714-1747’, oil on canvas, 1739 [PG 1597] © National Galleries Scotland.



Fig: 1.5 – Hard tartan frock coat of wool, velvet and linen, mid-eighteenth century  
[K.2002.1031] © National Museums Scotland.



Figs: 1.5a, 15b and 15c – Details of hard tartan frock coat, comprising wool, velvet and linen, mid-eighteenth century [K.2002.1031] © National Museums Scotland.





Fig: 1.6 – Sleeved silk waistcoat, c. 1727–60  
[A.1906.337] © National Museums Scotland.



Fig: 1.6a – Detail of sleeved silk waistcoat, c. 1727–60  
[A.1906.337] © National Museums Scotland.



Figs: 1.7 and 1.8 – Embroidered silk waistcoat and wool dress coat, eighteenth century  
[INVMG.0000.0167 & INVMG.0000.0168] © Inverness Museum and Art Gallery.



Fig: 1.9 – Allan Ramsay, ‘Prince Charles Edward Stuart, 1720-1788, Eldest Son of Prince James Francis Edward Stuart’, oil on canvas, c. 1745  
[PG 3762] © National Galleries Scotland.



Fig: 1.10 – Robert Strange, ‘Prince Charles Edward Stuart, 1720-1788’, line engraving on paper, c. 1745 [SP IV 123.20] © National Galleries Scotland.



Fig: 1.11 – William Mosman, ‘Prince Charles Edward Stuart, 1720-1788. Eldest son of Prince James Francis Edward Stuart’, oil on canvas, c. 1750  
[PG 1510] © National Galleries Scotland.



Fig: 1.12 – Jug of salt-glazed stoneware painted with enamels and with a portrait of Prince Charles Edward Stuart, probably made in Staffordshire, *c.* 1755-60  
[C.40-1955] © Victoria and Albert Museum, London.  
Credit line: Given by Mrs. M. F. Miller.



Fig: 1.13 – Brown wool embroidered textile fragment, eighteenth century.  
[A.1995.564] © National Museums Scotland.

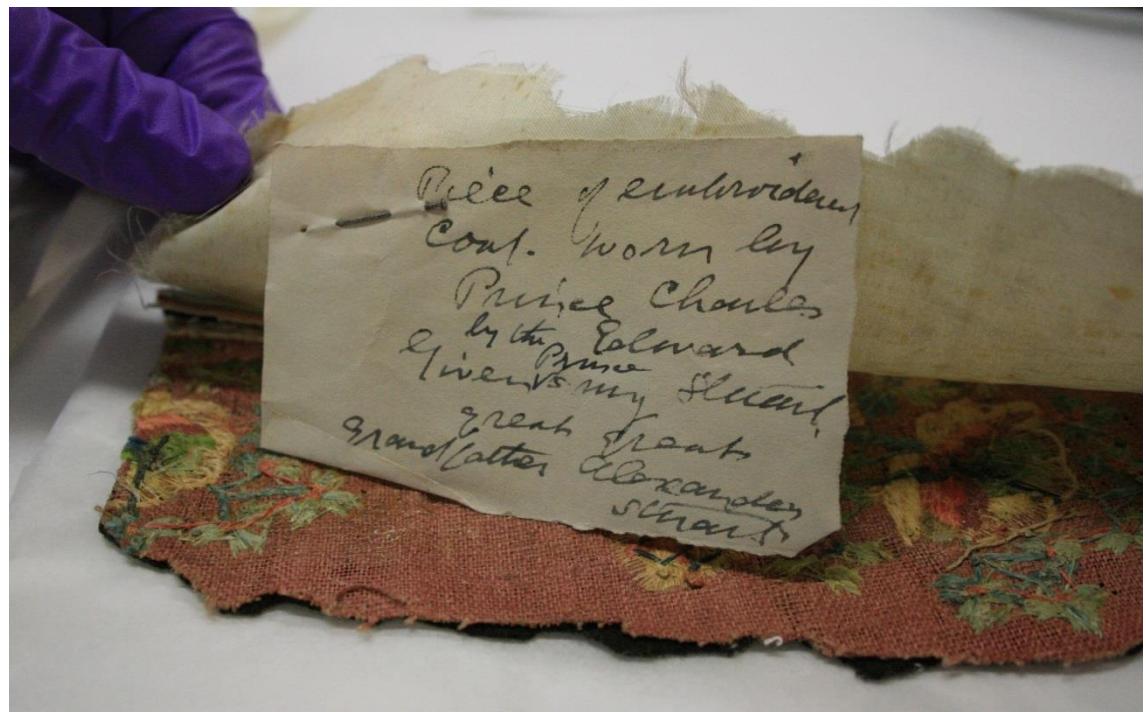


Fig: 1.13a – Detail of brown wool embroidered textile fragment, eighteenth century.  
[A.1995.564] © National Museums Scotland.



Fig: 1.14 – Gold pin and tartan of Prince Charles Edward Stuart, gifted to Lady Anne Mackintosh at Moy Hall, 1746 © University of Aberdeen, ABDUA: 63392 and ABDUA: 63394.



Fig: 1.15 – Fragment of red tartan, possibly early nineteenth century [A.1987.184.E] © National Museums Scotland.

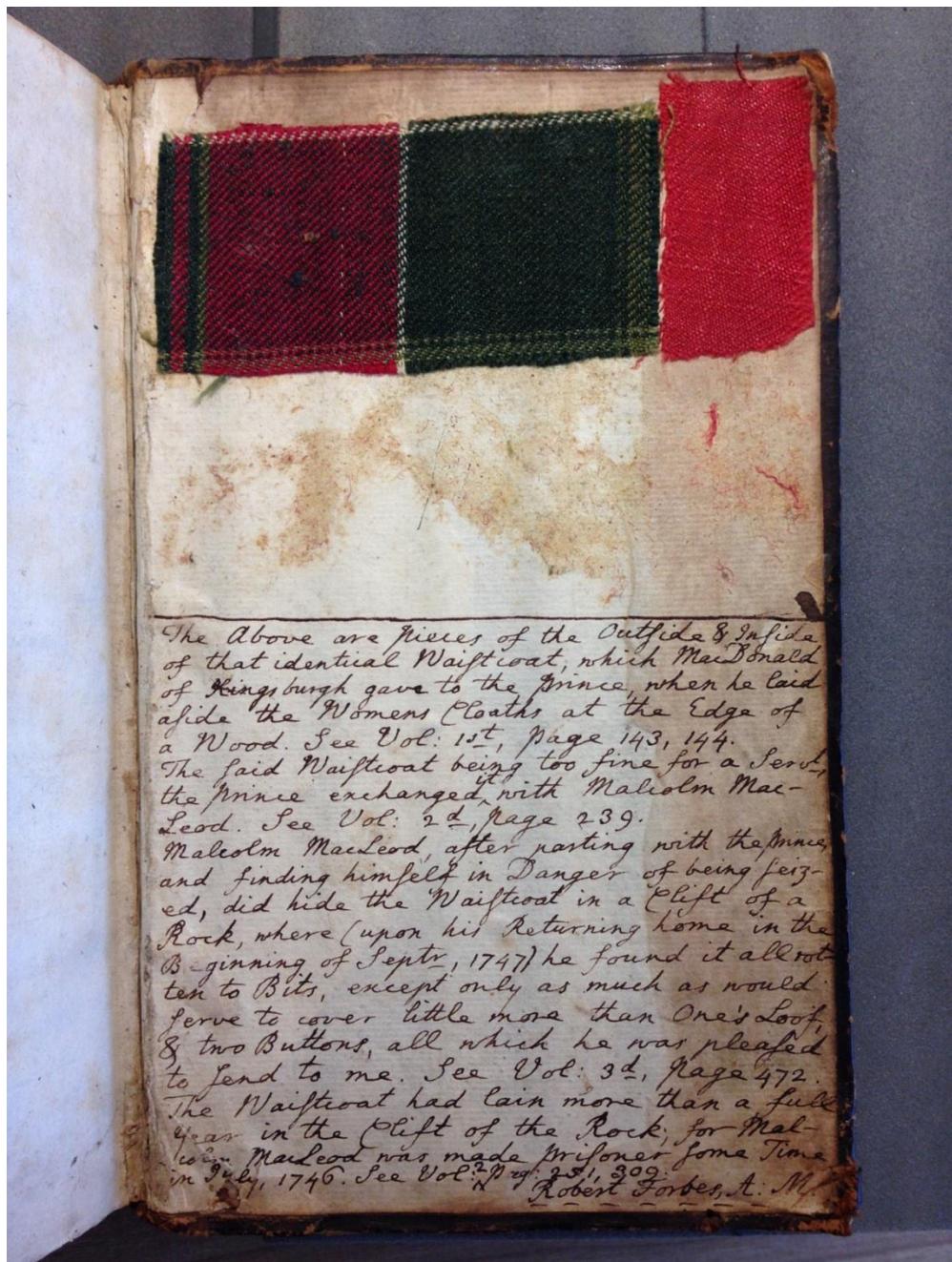


Fig: 1.16 – Tartan relic associated with Charles Edward Stuart's escape from Scotland in 1746, contained within the third volume of *The Lyon in Mourning* manuscript compiled by Bishop Robert Forbes, c. 1746–75  
[Adv.MS.32.6.16-25] © National Library of Scotland.



Fig: 1.17 – Richard Cooper, ‘Prince Charles Edward Stuart, 1720-1788. Eldest son of Prince James Francis Edward Stuart (‘Wanted Poster’), hand-coloured etching on paper, c. 1745 [SP IV 123.49] © National Galleries Scotland.



Fig: 2.1 – S. Hooper, ‘An officer and sergeant of a Highland Regiment’, line engraving on paper, c. 1786 [SP IV 270.1] © National Galleries Scotland.



Fig: 2.2 – Woollen, twill-weave hard tartan man's coat. Scottish, c.1740–50  
[E.1990.59.1] © Glasgow Museums.



## Great Britain's Union; Or Litchfield Races Transpos'd. A NEW PRINT, and BALLAD,

To the Tune of *The First of August, or, &c.*

### I.

Y E Subjects of true *British* Race,  
Whether old *Whig* or *Tory*;  
Regard no Pension, Power or Place,  
But act for *Britain's* Glory:  
So while you may our Rights display,  
That no Time-serving Knaves bear Sway;  
For all endeavour to make Way,  
For others great in Story.

### II.

Think well upon, what oft you've swore,  
And shew your selves once loyal;  
Remember in good Days of Yore;  
The Fruits of such like Trial:  
Your Griefs declare, let none despair,  
No Threats or Dangers ever fear;  
But, for Redress, due Courses steer,  
And curse upon Denial.

### III.

Consider now, your Country dear,  
Her Wrongs, and long Vexation,  
That Taxes must increase each Year,  
Without a—— Reformation:  
Strive to maintain, a happy Reign,  
In Spight of either *France* or *Spain*,  
And then despise the cursed Train,  
That have ruin'd quite our Nation.

### IV.

Not *Whig*, or *Tory*, is the Cause,  
So proper to determine;  
As to support *Old England's* Laws,  
Against devouring *Vermi*:  
Those Locusts vile, that do our Isle  
By Fraud and Treachery beguile,  
While others do in Plenty smile,  
'Pon Continent of *German*.

### V.

Then let each brave, true *British* Soul,  
Come to a Resolution;  
And join, as one, without Control,  
To save the Constitution;  
From Traitors all, both great and small,  
That do our Liberties enthrall,  
Whereby flat, to the Ground does fall,  
The Cause of Revolution.

### VI.

May that all honest Men unite,  
In lawful Vindication,  
Of what is ev'ry *Briton's* Right,  
In spite of Innovation:  
Let Wrangling cease, true Love increase,  
And each consult poor *England's* Peace;  
Tho' nothing can our Burdens ease,  
But speedy Regulation.

Fig: 2.3 – Anon., ‘Great Britain’s Union; Or Litchfield Races Transpos’d’, line engraving on paper broadside, c. 1747 [1868,0808.3861]

© The Trustees of the British Museum.



Fig: 2.4 – Glazed oval pendant of copper with waist-length portrait of Prince Charles Edward Stuart in Highland dress, eighteenth century  
[H.NF 40] © National Museums Scotland.

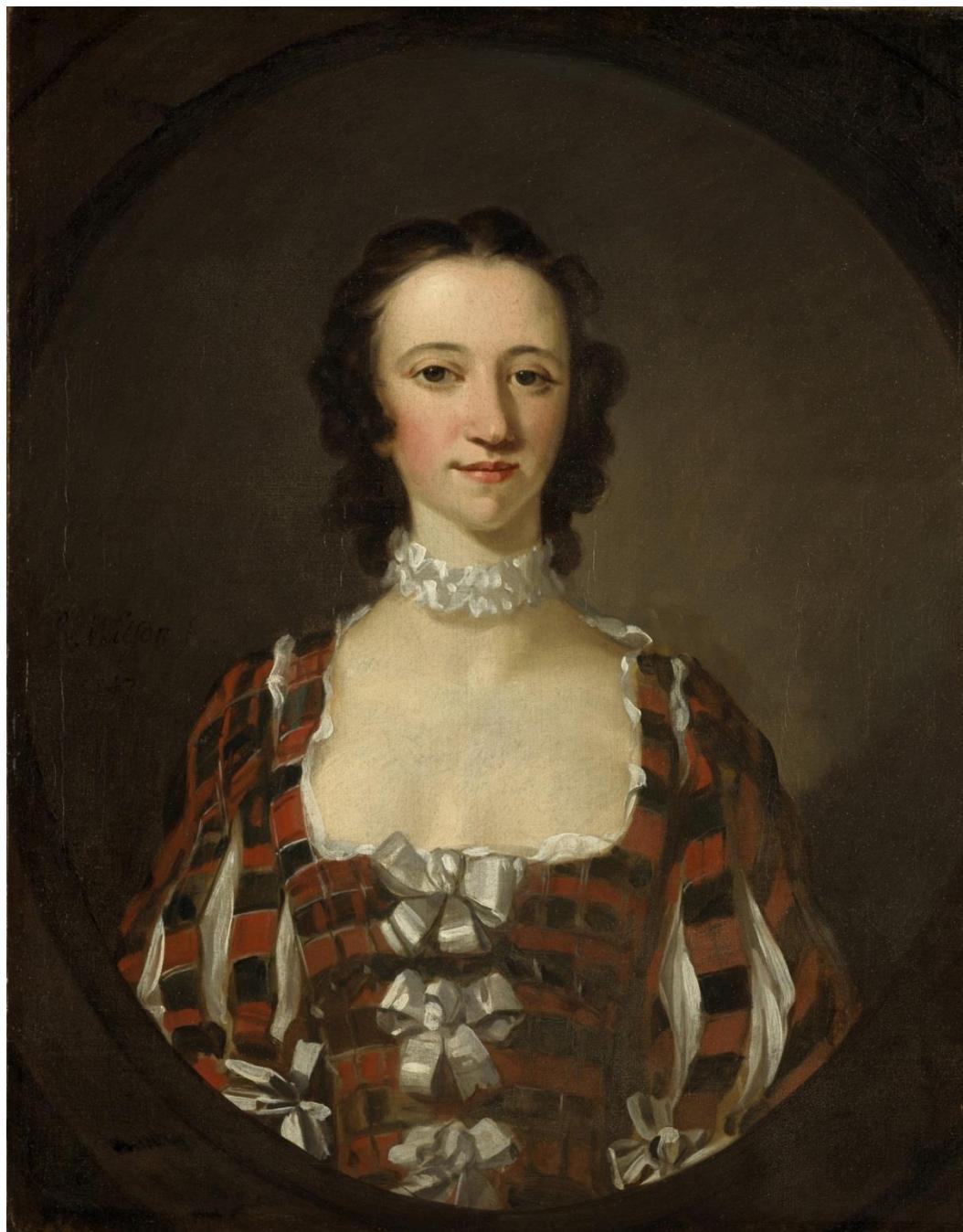


Fig: 2.5 – Richard Wilson, ‘Flora Macdonald [Fionnghal nighean Ragnaill ‘ic Aonghasis Óig], 1722-1790. Jacobite heroine’, oil on canvas, c. 1747  
[PG 1162] © National Galleries Scotland.



Fig: 2.6 – I.S. Muller, ‘A Highland Piper / A Highlander in his Regimentals / A Highland Drummer’, etching, published by John Bowles, mid-eighteenth century [M.1966.109] © National Museums Scotland.



Fig: 2.7 – Unknown artist, ‘Le Repas du Chat’, coloured engraving, published by Boedlieu in Paris, 1815 [M.1989.112] © National Museums Scotland.



Fig: 2.8 – Highlander shop figure taking snuff, late eighteenth or early nineteenth century [H.NQ 616] © National Museums Scotland.

Fig: 2.9 – Unknown artist,  
'Captain James Gorry,  
87th Regiment of Foot, or  
Highland Volunteers,  
1760', oil on canvas, 1760  
[1962-06-13-1]  
© National Army  
Museum.



Fig: 2.10 – Sir Joshua  
Reynolds, 'John Murray,  
4th Earl of Dunmore', oil  
on canvas, 1765 [PG 2895]  
© National Galleries  
Scotland.





Fig: 2.11 – Sir George Chalmers, ‘Mary Macdonald, Mrs John Chichester (1738-1815), oil on canvas, 1780 [987423] © National Trust Images / National Trust Collections.



Fig: 2.12 – Sir William Charles Ross, ‘The Union’, watercolour, strengthened with gum, over graphite on paper, c. 1790–1860 [1907.1018.54] © The Trustees of The British Museum.



Fig: 2.13 – Isabella Fraser's tartan wedding dress and plaid, worn in Inverness-shire for the Fraser-MacTavish union in 1785  
[L.INVMG.1984.026.a-b]  
© Inverness Museum and Art Gallery.





Fig: 3.1 – Woman's dress and skirt of cream-coloured corded silk, said to have been worn by Margaret Oliphant of Gask at the Great Ball of Holyrood after the Battle of Prestonpans. British, c. 1745 [A.1964.553 & A] © National Museums Scotland.

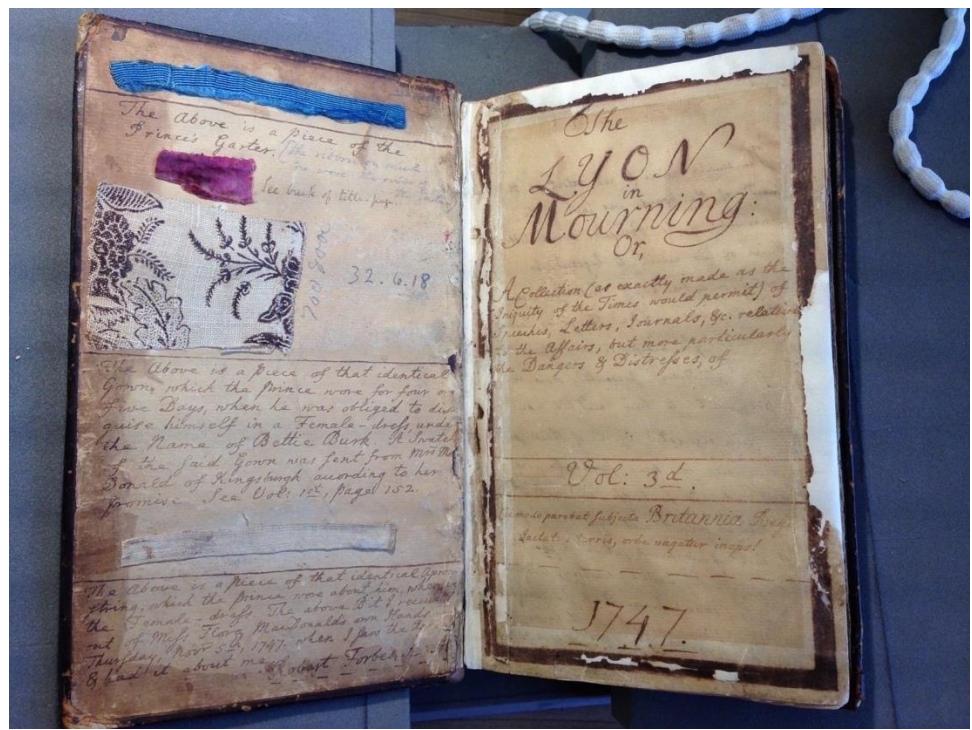


Fig: 3.2 – Cosmo Alexander, ‘Portrait of a Jacobite Lady’, oil on canvas, c. 1745 [207.132] © National Trust for Scotland, Culloden Battlefield & Visitor Centre.



Rouled, o'er Hills the young Adventurer flies.  
And in a Cottage sinks to this Disguise.  
Fled his gay Hopes, defeated his fond Scheme,  
His Throne is vanish'd like a golden Dream:  
By manly Thoughts He'd charm His Woos to rest:  
In vain! Culloden still distracts His Breast.

Fig: 3.3 – J. Williams, ‘Prince Charles Edward Stuart, 1720-1788. Eldest son of Prince James Francis Edward Stuart’, mezzotint on paper, c. 1746  
[SP IV 123.23] © National Galleries Scotland.



Figs: 3.4 and 3.4a – Printed, purple sprig calico relic associated with Charles Edward Stuart’s escape from Scotland in 1746, contained within *The Lyon in Mourning* manuscript compiled by Bishop Robert Forbes, c. 1746-75  
[Adv.MS.32.6.16-25] © National Library of Scotland.





Fig: 3.5 – Cosmo Alexander, ‘John Drummond, 5th Duke of Perth’, oil on canvas, mid-eighteenth century [PCF20] © Traquair Charitable Trust.



Fig: 3.6 – Gold and diamond finger ring containing cameo of James Francis Edward Stuart. Gifted to Andrew Lumisden in Rome. Accompanied by original box, containing a written note of provenance, mid-eighteenth century. [X.2015.105.5.1 & 2] © National Museums Scotland.



Fig: 3.7 – Cosmo Alexander, ‘Lady Winifred Maxwell Constable’, oil on canvas, late eighteenth century [PCF75] © Traquair Charitable Trust.



Fig: 3.8 – Woman's riding jacket of blue cambric lined with blue silk.  
English, c. 1750-59 [T.12-1957] © Victoria and Albert Museum, London.  
Credit line: Given by Mrs Keelan.

Fig: 3.9 – Anon., ‘Miss Jenny Cameron in a Military Habit’, etching on paper, mid-eighteenth-century [Blaikie.SNPG.15.3 A]  
© National Library of Scotland.



Fig: 3.10 – Anon., ‘Jenny Cameron, c. 1700–1790), mezzotint on paper, mid-eighteenth century [Blaikie.SNPG.15.7]  
© National Library of Scotland.





Fig: 3.11 – Anon., ‘The Jiltmegant’, etching on paper, mid-eighteenth century [Blaikie.SNP.15.8] © National Library of Scotland.



Fig: 3.12 – Anon., ‘Prince Charles Edward Stuart with Miss Cameron and Miss MacDonald. Oval portraits of Miss Cameron, Prince Charles, and Miss MacDonald (in that order) with text “How happy could I be with Either, Were t’other dear Charmer away. Beg. Op.”’, etching on paper, mid-eighteenth century [Blaikie.SNPG.9.16] © National Library of Scotland.



Fig: 3.13 – P. Griffin, ‘Jenny Cameron, c.1700-1790. Adventuress; supporter of Charles Edward Stuart’, line engraving on paper, date unknown.  
[SP III 13.4] © National Galleries Scotland.



Fig: 3.14 – Anon., ‘Scotch Female Gallantry’, hand-coloured etching on paper, c. 1745-6 [1898,0520.172] © The Trustees of the British Museum.



Figs: 3.15, 3.15a, 3.15b, and 3.15c – Front, back and interior views of Order of the Thistle badge belonging to members of the House of Stuart, also known as the ‘St Andrew Jewel’. Late seventeenth or early eighteenth century, with mid-1770s additions. These include a concealed portrait miniature of Princess Louise of Stolberg-Gedern, wife of Charles Edward Stuart from 1772. Bequeathed by Henry Benedict Stuart to George, Prince of Wales upon his death in 1807 [RCIN 441923]  
 © Royal Collection Trust / Her Majesty Queen Elizabeth II 2018.





Fig: 3.16 – Richard Wilson, ‘Flora Macdonald’, oil on canvas, c. 1747  
[5848] © National Portrait Gallery, London.



Fig: 3.17 – Silk tartan pin cushion with a woven silk garter ribbon, inscribed in white letters on a blue ground with maxim 'GOD BLESS P.C. AND DOWN WITH THE RUMP', c. 1745 [T.120-1931] © Victoria and Albert Museum, London.  
Credit line: Bequeathed by Miss Evelyn Cooke.



Fig: 3.18 – Loom-woven garter ribbon of green, blue, yellow, orange and white chequered silk tartan, inscribed ‘OUR PRINCE IS BRAVE OUR CAUSE IS JUST’, c. 1745 [T.121-1931] © Victoria and Albert Museum, London.  
Credit line: Bequeathed by Miss Evelyn Cooke.



Fig: 3.19 – Stamped silk ribbon commemorating the defeat of the Jacobite rebellion, embossed maxims reading ‘CRUSHED REBELLION’ and ‘GLORIOUS WILLIAM’, c. 1746 [T.115-1999] © Victoria and Albert Museum, London. Credit line: Accepted by HM Government in lieu of Inheritance Tax from the estate of Mrs. Elizabeth Loxley, and allocated to the V&A.



Fig: 3.20 – Pin cushion of plate-printed cream satin with blue tassels, c. 1746.  
© University of Aberdeen, ABDUA: 17969.



Fig: 3.21 – Pin cushion of plate-printed cream satin with blue tassels, c. 1746.  
[A.1987.258] © National Museums Scotland.

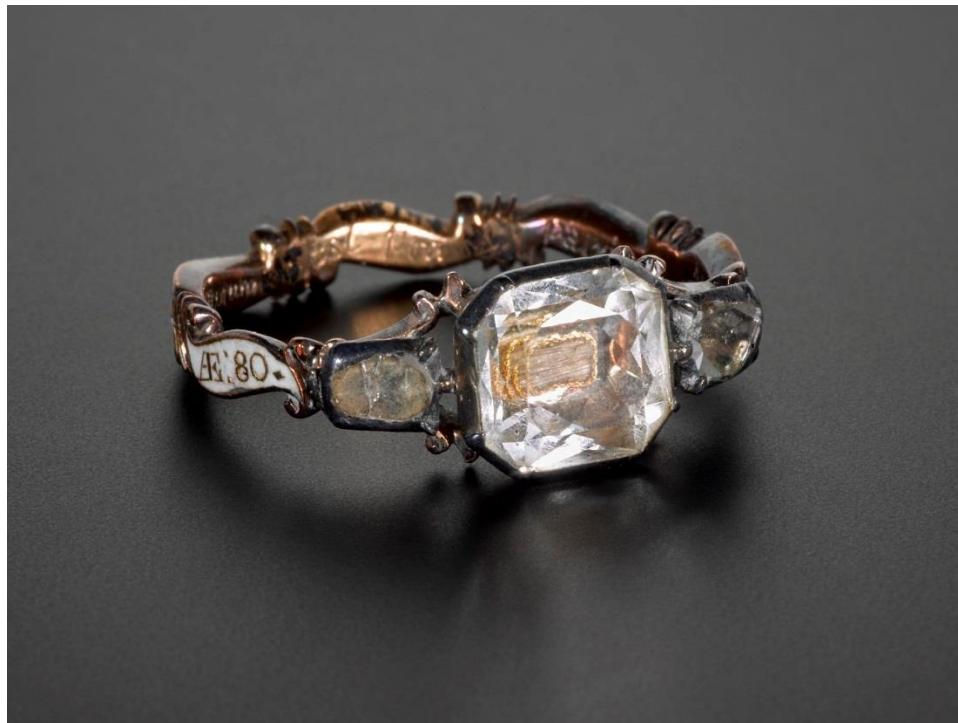


Fig: 3.22 – Gold mourning ring for Lord Lovat, executed 1747, inscribed ‘SIN LD LOVAT BED 9 APR 1747. AE.80.’, and on the inside band ‘Dulce et Decorum est Pro Patria Mori’, c. 1747 [H.NJ 88] © National Museums Scotland.



Fig: 3.23 – Gold and enamel ‘Four Peers’ ring, commemorating the four Jacobite lords - Kilmarnock, Derwentwater, Balmerino and Lovat – executed in 1746 and 1747 for their part in the ’45 campaign, c. 1747 [H.NJ 154] © National Museums Scotland.



Fig: 3.24 – Bronze medal commemorating the execution of the Jacobite rebels and the role of the Duke of Cumberland in the suppression of the '45 campaign, c. 1746  
[M.8542] © The Trustees of the British Museum.

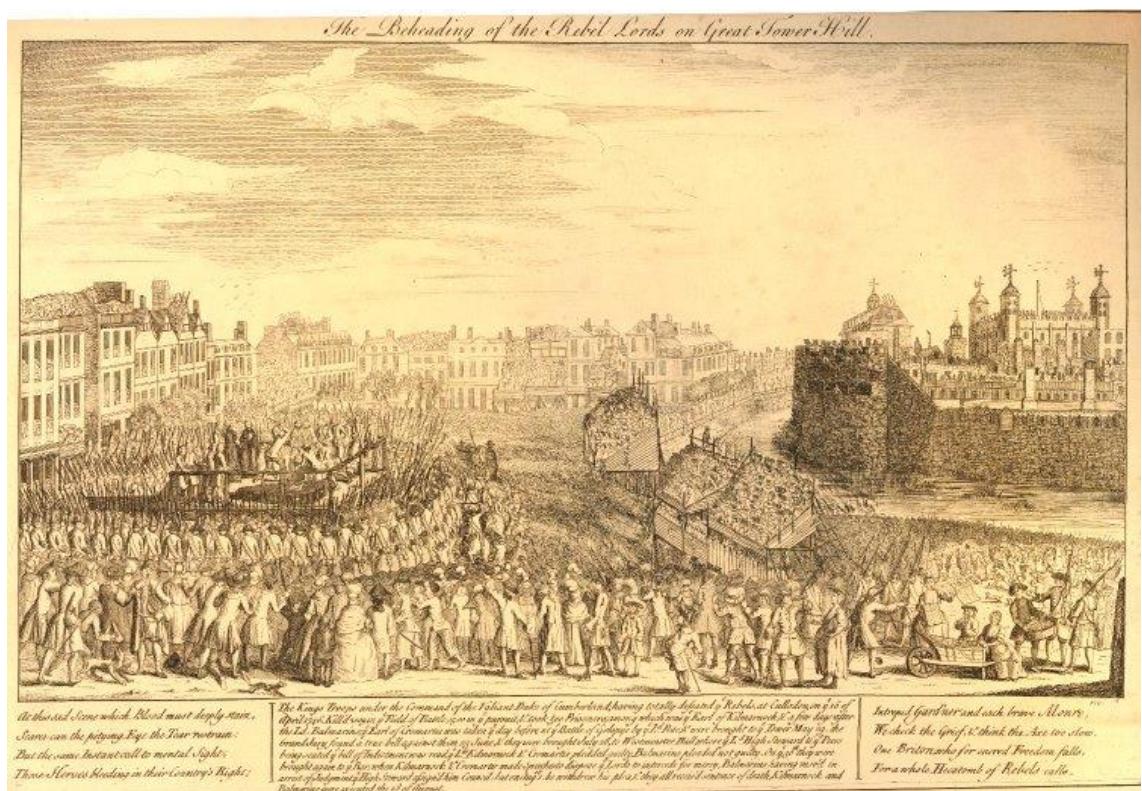


Fig. 3.25 – Anon., ‘The Beheading of the Rebel Lords on Great Tower Hill’, etching on paper, c. 1746 [1880,1113.3456] © The Trustees of the British Museum.



Figs: 3.26 and 3.26a – Folding paper fan celebrating the restoration of Charles II, printed using woodblocks, c. 1660.  
[Alexander 1723] © The Fan Museum, Greenwich.

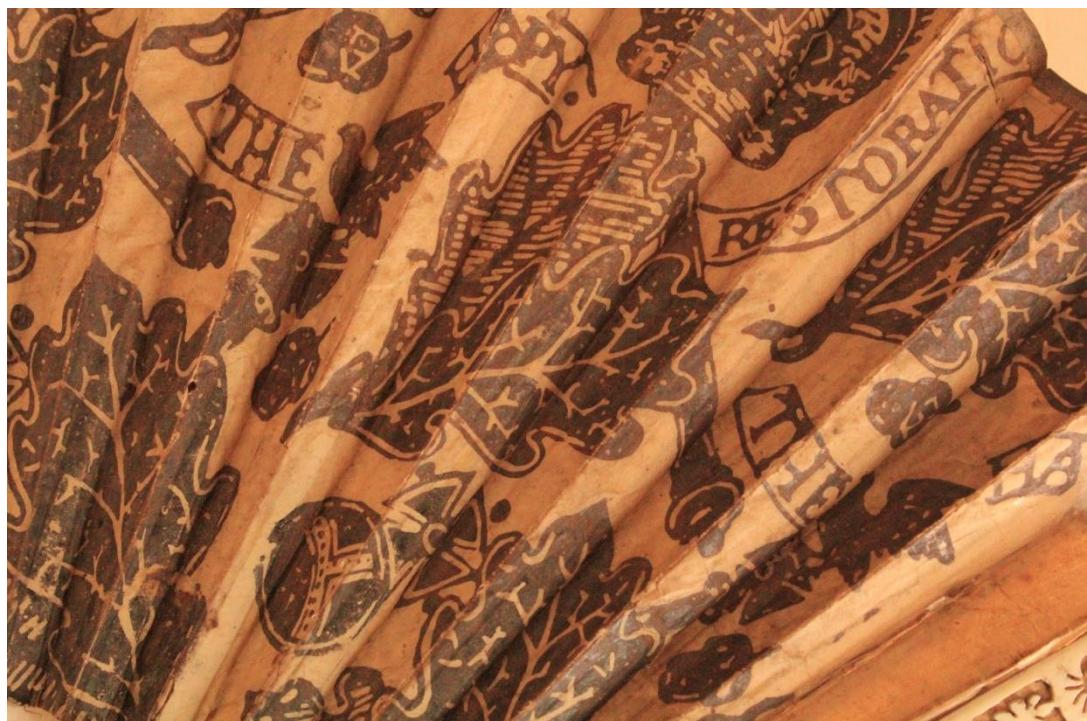




Fig: 3.27 – Panel of raised embroidery work on white satin commemorating the Restoration of Charles II. English, c. 1665 [F236] © The Holburne Museum, Bath.

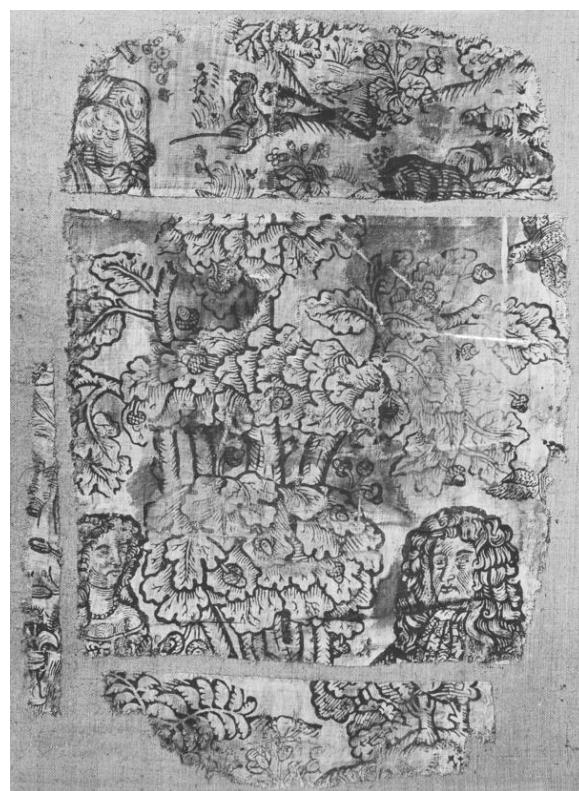


Fig: 3.28 – Portions of a wall-hanging or furnishing fabric, on coarse hand-woven canvas, printed from wood blocks. English, later seventeenth century [T.17-1914] © The Victoria and Albert Museum, London.



Figs: 3.29, 3.29a and 3.29b – Hand-painted paper fan, c. 1715–30 [T.160-1970]  
© The Victoria and Albert Museum, London. Credit line: Purchased with the assistance  
of the National Association of Decorative and Fine Arts Societies.





Figs: 3.30 and 3.30a- Hand-coloured, engraved paper folding fan mounted on painted ivory, attributed to Sir Robert Strange, c. 1745  
[Alexander 626] © The Fan Museum, Greenwich.





Figs: 3.30b and 3.30c – Hand-coloured, engraved paper folding fan mounted on painted ivory, attributed to Sir Robert Strange, c. 1745  
[Alexander 626] © The Fan Museum, Greenwich.

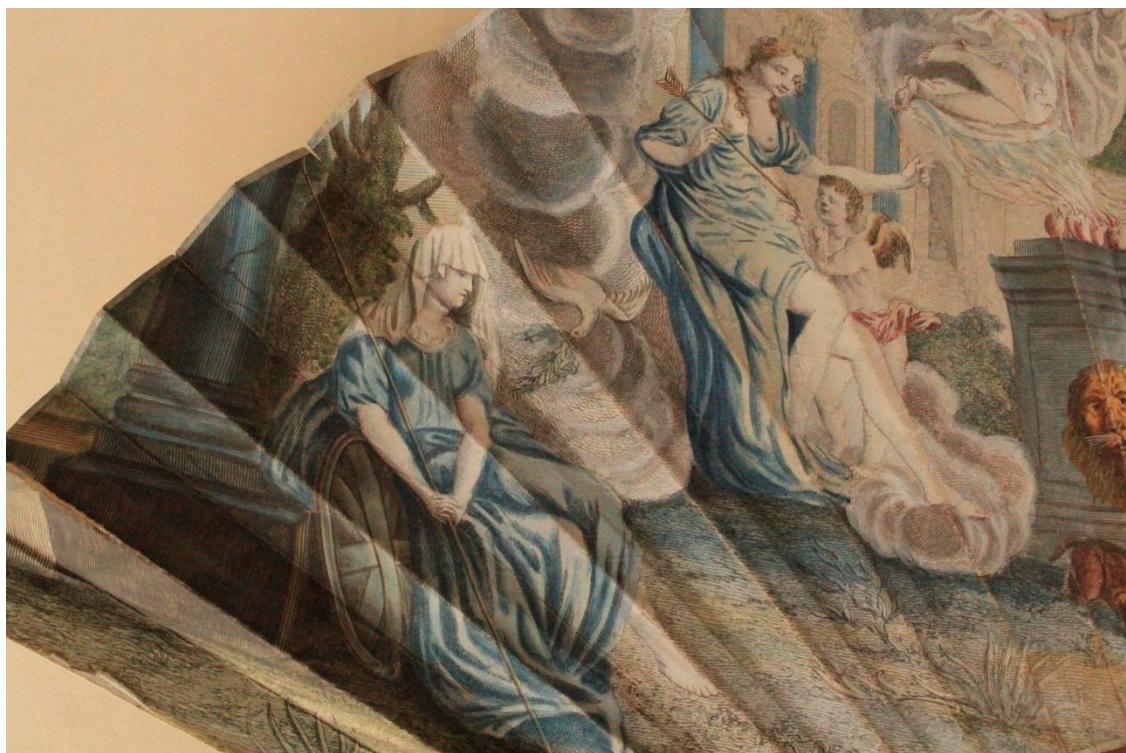




Fig: 3.31 – Hand-painted paper fan fashioned in imitation of the fans attributed to Sir Robert Strange, c. 1745 [852870] © National Trust Images / National Trust Collections.



Fig: 3.32 – Unmounted fan-leaf, celebrating the marriage of Princess Anne to William, Prince of Orange and Nassau. Plate-printed, hand-coloured, c. 1734 [1891,0713.375] © The Trustees of the British Museum.

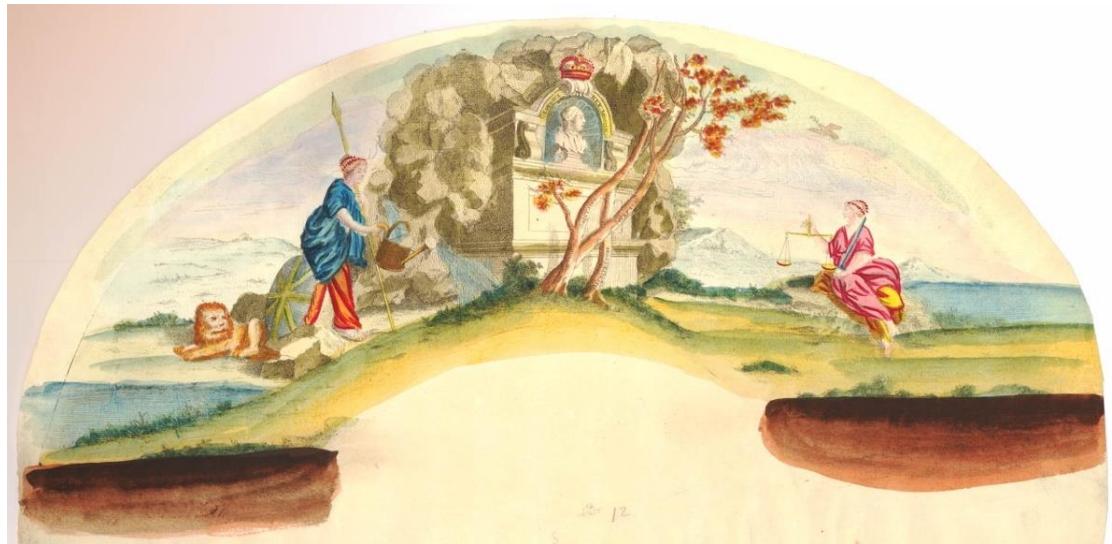


Fig: 3.33 – Unmounted fan-leaf, celebrating the new reign of George III. After etching by William Hogarth, hand-coloured, c. 1761  
[1891,0713.425] © The Trustees of the British Museum.



Fig: 3.34 – Woman's small folding fan with ivory sticks with painted and printed paper leaf, depicting the Battle of Portobello. The fan is signed 'M. Gamble', c. 1740  
© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1981-195.



Figs: 3.34a and 3.34b – Woman's small folding fan with ivory sticks with painted and printed paper leaf, depicting the Battle of Portobello. The fan is signed 'M. Gamble', c. 1740 © The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1981-195.





Fig: 3.35 – Folding fan with plain, uncarved bone and wooden sticks and a paper leaf with a map depicting the Battle of Cartagena, which occurred in 1741 between England and Spain over control of Spain's rich holdings in the Caribbean. Signed 'Spalding', c. 1741 © The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1985-109.



Fig: 3.36 – Mourning fan of painted vellum with gouache, mounted on ivory sticks and guards. British, c. 1751 [T.202-1951] © The Victoria and Albert Museum, London. Credit line: Given by HM Queen Mary.



Figs: 3.37 and 3.37a – Fan depicting the ‘Surrender of the Jacobite leaders to the Duke of Cumberland after the Battle of Culloden’. Hand-coloured, printed paper with wooden sticks. British, c. 1746 [T.205-1959] © The Victoria and Albert Museum, London.

Credit line: Given by HM Queen Mary.





Figs: 3.37b and 3.37c – Fan depicting the ‘Surrender of the Jacobite leaders to the Duke of Cumberland after the Battle of Culloden’. Hand-coloured, printed paper with wooden sticks. British, c. 1746 [T.205-1959] © The Victoria and Albert Museum, London.

Credit line: Given by HM Queen Mary.





Fig: 3.38 – Fan depicting the ‘Siege of Stirling Castle’. Hand-coloured, printed paper with carved wooden sticks, c. 1746 [20720] © Stirling Museum and Art Gallery.



Fig: 3.39 – Hand-painted paper fan. French or English, c. 1746 [Alexander 1390] © The Fan Museum, Greenwich.



Figs: 3.39a and 3.39b – Hand-painted paper fan. French or English, c. 1746  
[Alexander 1390] © The Fan Museum, Greenwich.



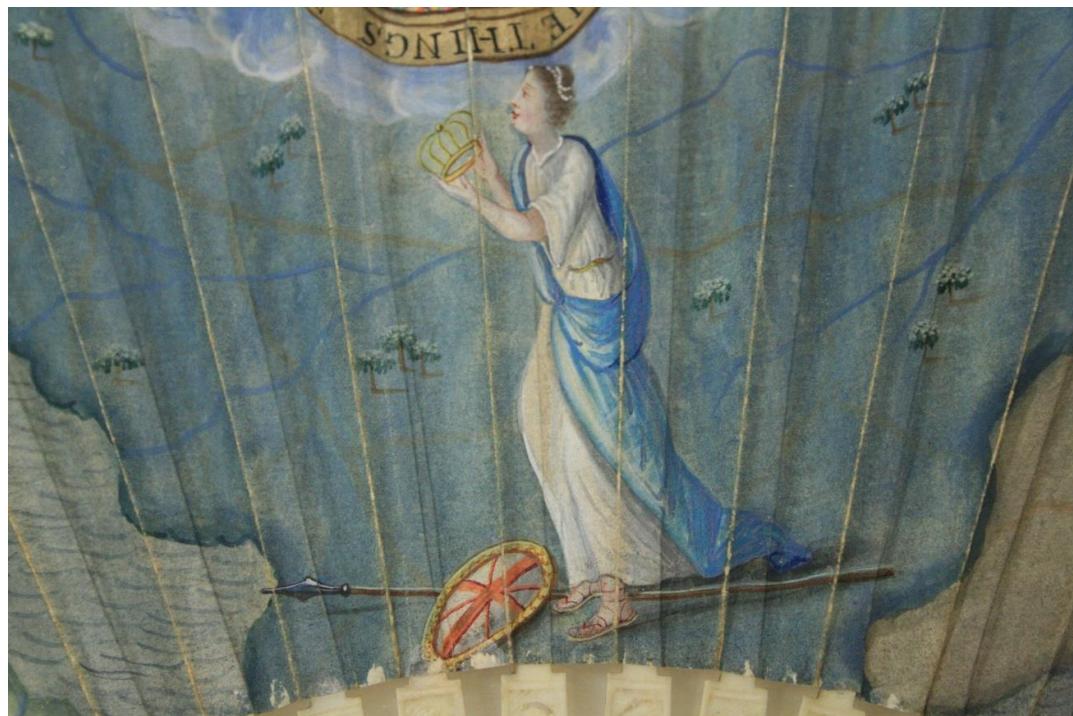


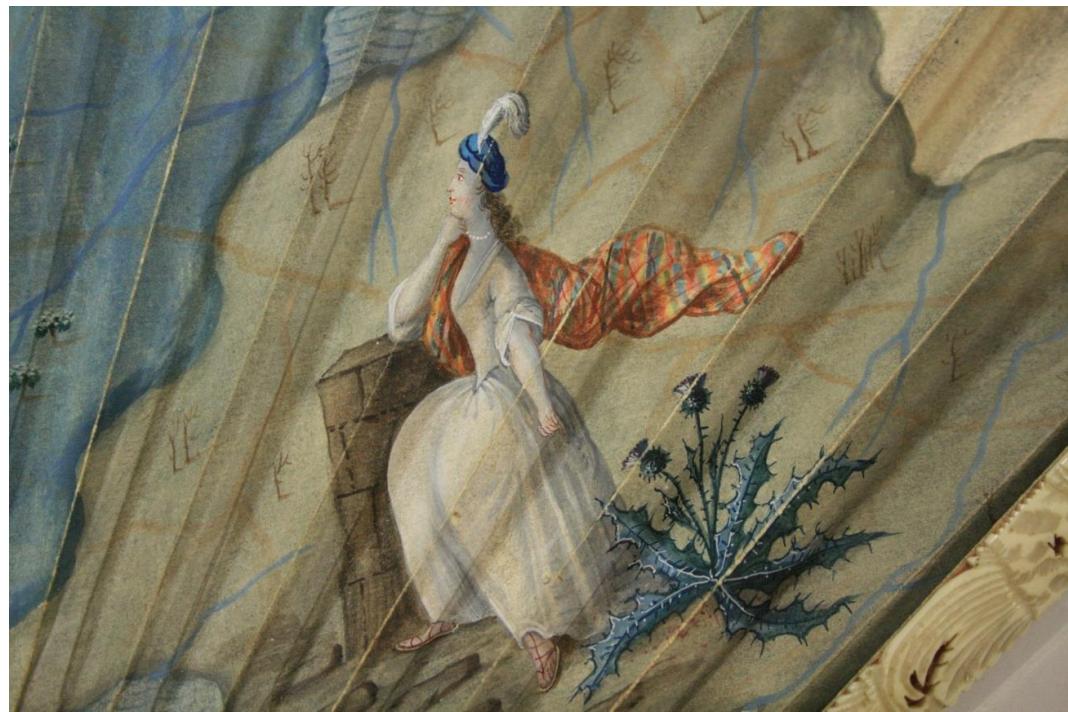
Figs: 3.40 and 3.40a – Hand-painted, paper fan mounted upon carved ivory guards and sticks, depicting Charles Edward Stuart as ruler of the Three Kingdoms of Great Britain, mid-eighteenth century [H.1994.1052] © National Museums Scotland.





Figs: 3.40b and 3.40c – Hand-painted, paper fan mounted upon carved ivory guards and sticks, depicting Charles Edward Stuart as ruler of the Three Kingdoms of Great Britain, mid-eighteenth century [H.1994.1052] © National Museums Scotland.





Figs: 3.40d and 3.40e – Hand-painted, paper fan mounted upon carved ivory guards and sticks, depicting Charles Edward Stuart as ruler of the Three Kingdoms of Great Britain, mid-eighteenth century [H.1994.1052] © National Museums Scotland.





Figs: 3.41 and 3.41a – Overpainted, printed paper fan attributed to Sir Robert Strange, made c. 1745 and altered during the later eighteenth century [T. 204-1959]  
© The Victoria and Albert Museum, London. Credit line: Given by HM Queen Mary.

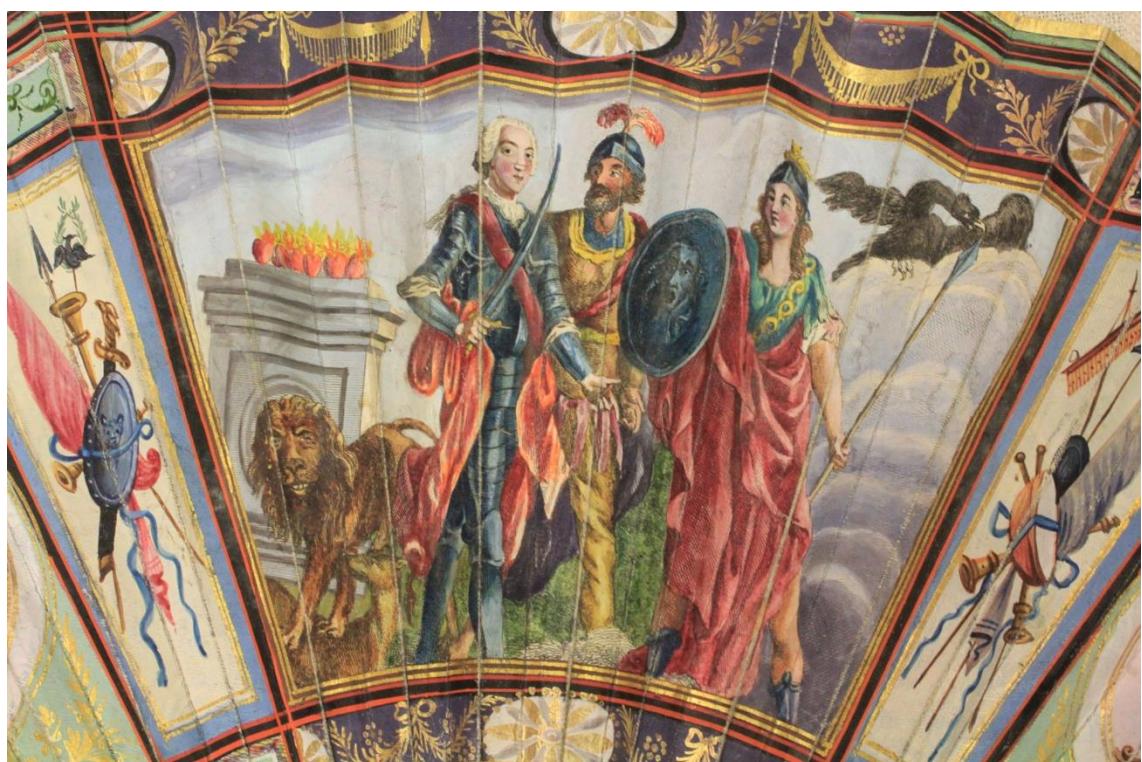




Fig: 4.1 – Charles Willson Peale, ‘John Beale Bordley’, oil on canvas, c. 1770  
[1984.2.1] © Courtesy of National Gallery of Art, Washington.



Fig: 4.2 – Anon., ‘The able doctor, or America swallowing the bitter draught’, line engraving on paper, 1774 [1868,0808.10059]  
 © The Trustees of the British Museum.



Fig: 4.3 – Carington Bowles, ‘A New Method of Macaroni Making, as Practised at Boston in North America’, hand-coloured mezzotint, 1774 [1935,0522.2.120.c] © The Trustees of the British Museum.



Figs: 4.4 and 4.4a – Flax tow, late eighteenth century. Raised by the Holden family in Griswold, VT [1116] © The Daughters of the American Revolution Museum, Washington DC. Gift of Miss Flora A. H. Griswold.



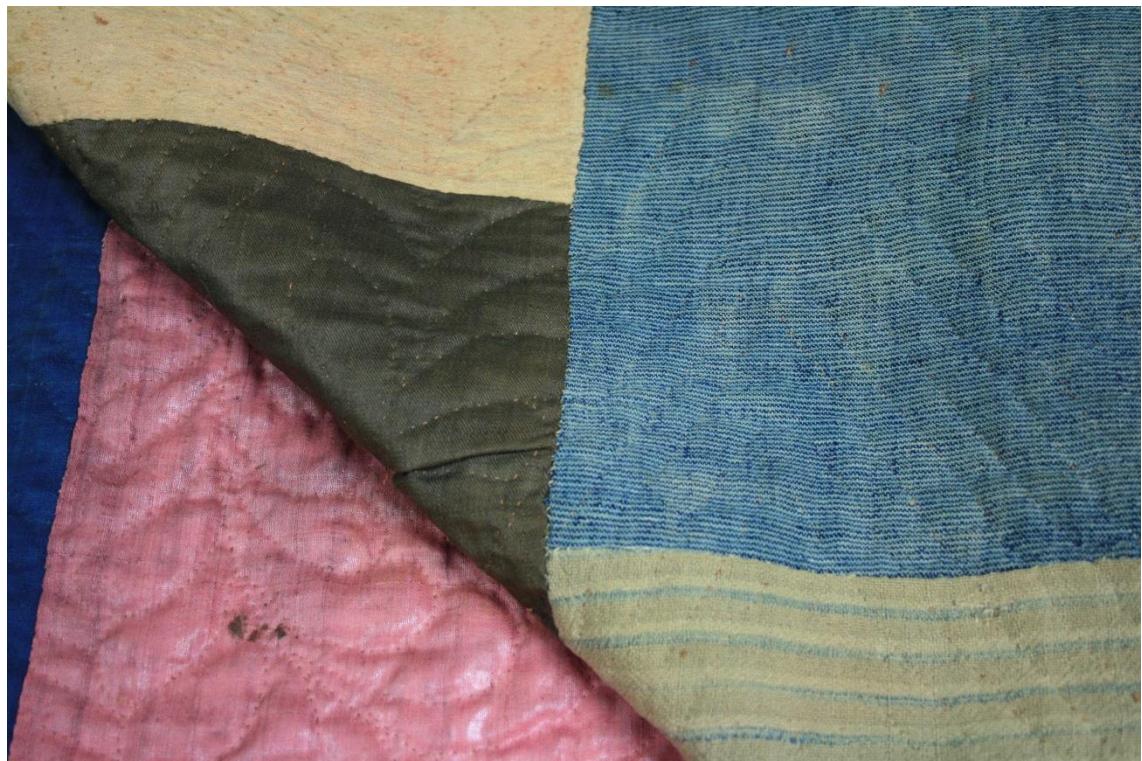


Fig: 4.5 – R. Sayer and J. Bennett, ‘A Society of Patriotic Ladies at Edenton in North Carolina’, hand-coloured mezzotint, 1775 [2010,7081.3247]

© The Trustees of the British Museum.



Fig: 4.6 – Quilt, constructed from a variety of recycled materials. American, probably New England, c. 1765-85 © The Colonial Williamsburg Foundation.  
Credit line: Museum purchase, 1974-193.



Figs: 4.6a and 4.6b – Quilt, constructed from a variety of recycled materials. American, probably New England, c. 1765-85 © The Colonial Williamsburg Foundation.  
Credit line: Museum purchase, 1974-193.





Fig: 4.7 – Petticoat made from bed quilt. Pale blue Chinese silk and glazed indigo wool. Pennsylvania, c. 1750-70 © The Colonial Williamsburg Foundation.  
Credit line: Acquired by bargain/sale from Jean H. Case, Sarah H. Nietsch, & Lucia B. Lefferts, 2005-299.



Figs: 4.7a and 4.7b – Details of a petticoat made from bed quilt. Pale blue Chinese silk and glazed indigo wool. Pennsylvania, c. 1750-70 © The Colonial Williamsburg Foundation. Credit line: Acquired by bargain/sale from Jean H. Case, Sarah H. Nietsch, & Lucia B. Lefferts, 2005-299.





Fig: 4.8 – Sewing case, c. 1800–40 [W-588] © Mount Vernon Ladies' Association.



Fig: 4.9 – Sewing case made from Martha Washington's gowns, c. 1800  
© The Colonial Williamsburg Foundation.  
Credit line: Gift of Anonymous Donors, 1971-1419.



Fig: 4.10 – Coat, cotton and wool Virginia cloth. American, c. 1780  
© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1964-174,A.



Figs: 4.10a and 4.10b – Coat, cotton and wool Virginia cloth. American, c. 1780  
© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1964-174,A.





Figs: 4.10c and 4.10d – Coat, cotton and wool Virginia cloth. American, c. 1780  
© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1964-174,A.





Fig: 4.11 – Jacket made of resist-dyed and printed cotton chintz. South-East India, c. 1780 [IS.370-1992] © Victoria and Albert Museum, London.



Fig: 4.12 – Amos Doolittle (engraver) and Peter Lacour (draftsman), ‘FEDERAL HALL / The Seat of CONGRESS’, etching on paper, New Haven, c. 1790  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1957.0816 A.



Fig: 4.13 – Suit, c. 1789  
[W-574/A-B] © Mount Vernon Ladies' Association.



Fig: 4.14 – Man's frock coat of grey striped wool. English, c. 1790  
[T.281-1991] © Victoria and Albert Museum, London.



Fig: 4.15 – Coat, c. 1790–1800  
[W-1514] © Mount Vernon Ladies' Association.



Fig: 4.16 – Bathing gown, c. 1767–9  
[W-580] © Mount Vernon Ladies' Association.



Fig: 4.17 – Apron of blue and white check linen, marked ‘EF’ and ‘1776’ in white silk cross-stitch. American, c. 1776 © The Colonial Williamsburg Foundation.  
Credit line: Gift of Evelyn Schroedl, 1999-225.



Fig: 4.18 – Linen plain weave, gingham fragment. New England, late eighteenth or early nineteenth century [98.1822f] © Museum of Fine Arts, Boston.

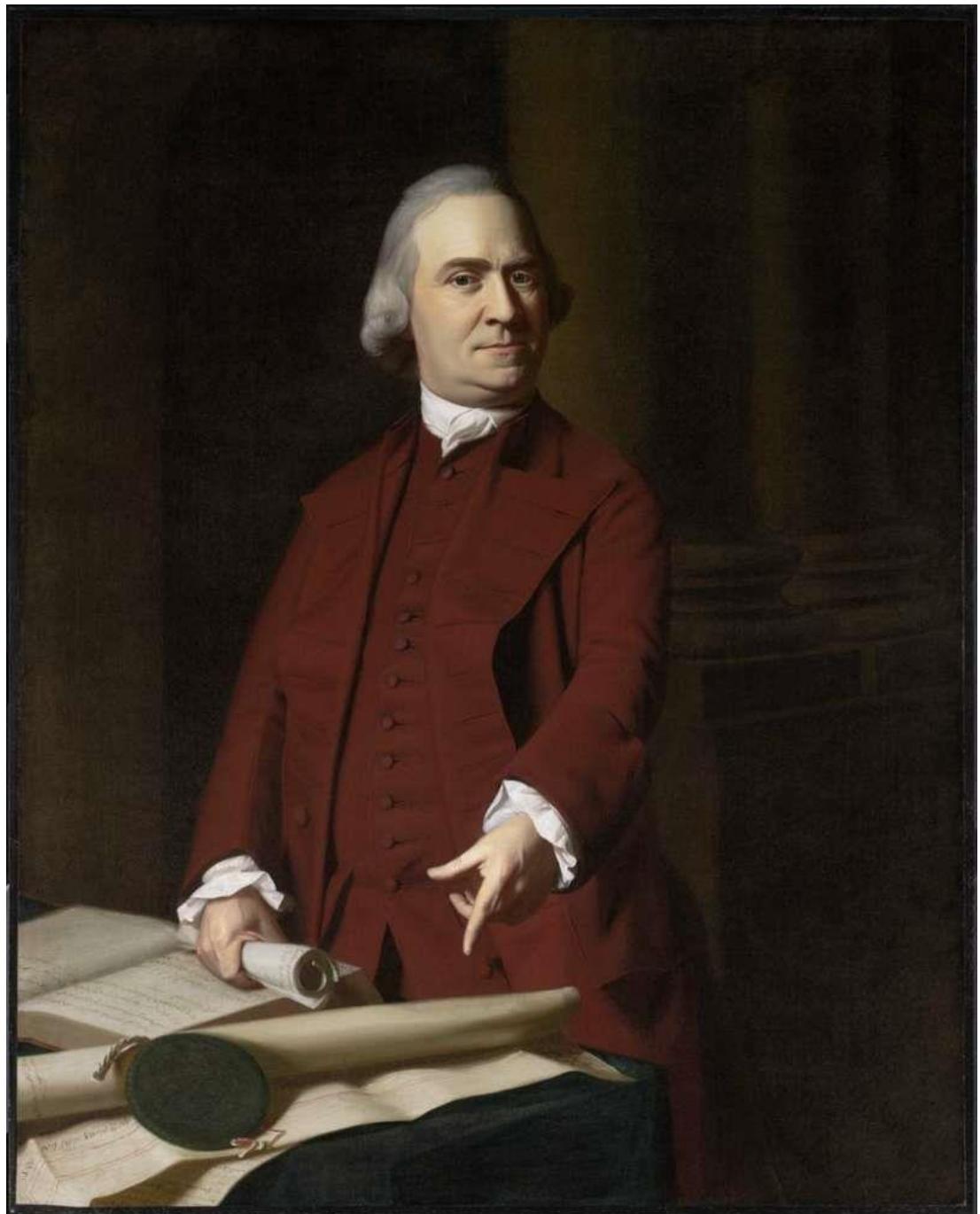


Fig: 4.19 – John Singleton Copley, ‘Samuel Adams’, oil on canvas, c. 1772  
[L-R 30.76c] © Museum of Fine Arts, Boston.



Fig: 4.20 – Printed cotton banyan, *c.* 1780–99  
[W-2407/A] © Mount Vernon Ladies' Association.



Fig: 4.21– Banyan, cotton chintz from the Coromandel Coast of South-East India, painted and dyed, lined with a European block-printed cotton. Tailored in England, c. 1750–75 [T.215-1992] © Victoria and Albert Museum, London.



Fig: 4.22 – Voided silk velvet waistcoat, possibly of French or English origin, c. 1780–90 [W-2149] © Mount Vernon Ladies' Association.



Fig: 4.23 – Gown of brown satin-weave silk. Possibly English, c. 1790–1800  
[W-1523] © Mount Vernon Ladies' Association.



Fig: 4.24 – Man’s coat. Probably South Carolina, *c.* 1805–10  
© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1999-74.



Fig: 4.25 – Man’s coat, blue homespun cotton. Probably Connecticut, *c.* 1805–10  
© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1991-442.



Fig: 4.24a – Detail of man's coat. Probably South Carolina, c. 1805-10

© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1991-442.

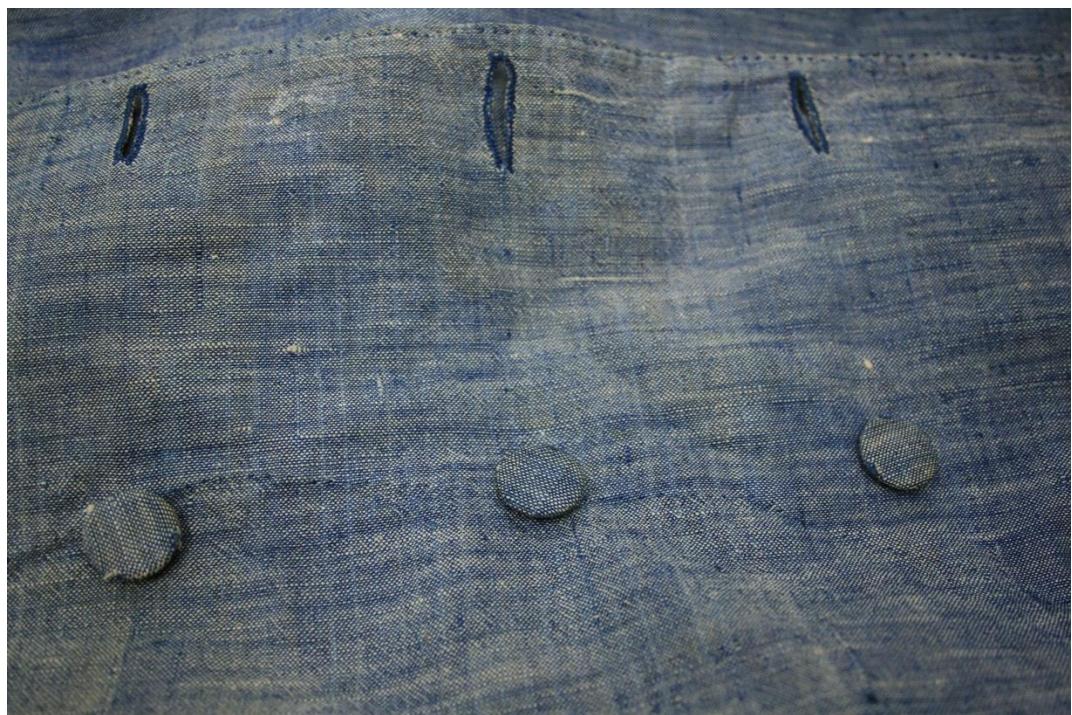


Fig: 4.25a – Detail of man's coat, blue homespun cotton. Probably Connecticut,

c. 1805-10 © The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1991-442.



Fig: 5.1 – Fragment of the equestrian statue of King George III, c. 1770–6  
[1878.5] © Collection of the New-York Historical Society.



Fig: 5.2 – Teapot, ceramic creamware. Inscribed in black lettering 'No Stamp Act' on front and 'America, Liberty Restored' on reverse. Possibly manufactured by the Cockpit Hill Factory, Derby, c. 1766–70 [2006.0229] © The National Museum of American History, Smithsonian Institution.



Fig: 5.3 – Four fragments of furnishing fabric, copperplate-printed cotton in purple or sepia colourway attributed to David Richards of Manchester, c. 1780–5  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont,  
1969.3322.001-004.



Figs: 5.3a and 5.3b – Four fragments of furnishing fabric, copperplate-printed cotton in purple or sepia colourway attributed to David Richards of Manchester, c. 1780–5

© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont,  
1969.3322.001-004.





Fig: 5.4 – ‘The Apotheosis of Benjamin Franklin and George Washington’ furnishing fabric pattern, copperplate-printed cotton in red colourway, c. 1785

[CIRC.93-1960] © Victoria and Albert Museum, London.

Credit line: Given by the Henry Francis du Pont, Winterthur Museum.



Fig: 5.5 – Selvage detail of ‘The Death of General James Wolfe’ furnishing fabric pattern, copperplate-printed cotton in red colourway, c. 1785 [75.8] © The Daughters of the American Revolution Museum, Washington DC. Gift of Mrs. Watson A. Bowron.



Fig: 5.6 – Selvage detail of ‘America Presenting at the Altar of Liberty Medallions of Her Illustrious Sons’ furnishing fabric pattern, copperplate-printed cotton in red colourway, c. 1785 © Courtesy of Winterthur Museum, Museum purchase, 1962.0208.



Figs: 5.7, 5.7a and 5.7b – ‘The Apotheosis of Benjamin Franklin and George Washington’ furnishing fabric pattern, copperplate-printed cotton in red colourway, c. 1785 © Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.3179.001.





Fig: 5.8 – John Trumbull, ‘George Washington’, oil on canvas, 1780  
[24.109.88] © The Metropolitan Museum of Art, New York.

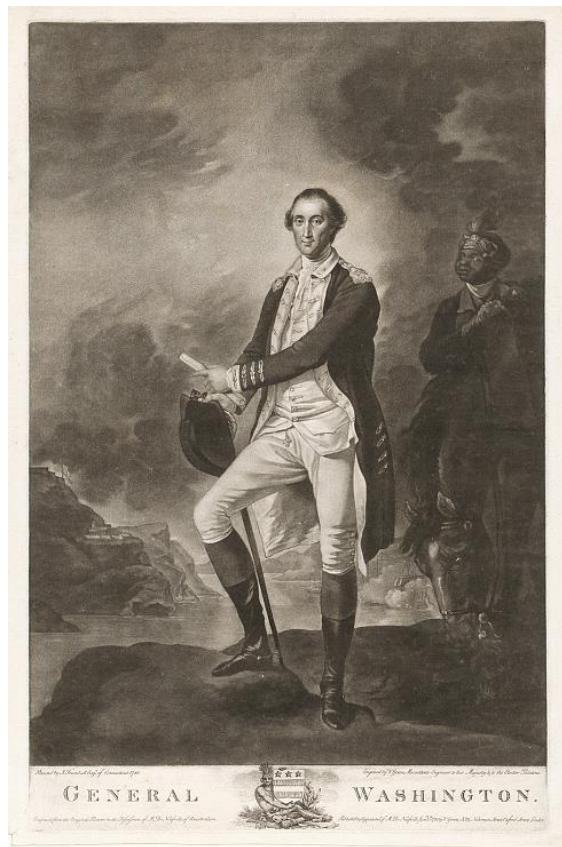


Fig: 5.9 – Valentine Green (after John Trumbull), ‘General Washington’, mezzotint on paper, 1781 [NPG.76.54] © National Portrait Gallery, Smithsonian Institution.



Fig 5.10 – Moulded terracotta medallion, c. 1777 [1941-68-1] © Cooper-Hewitt Smithsonian Design Museum.



Fig: 5.11 – ‘The Apotheosis of Benjamin Franklin and George Washington’ furnishing fabric pattern, copperplate-printed cotton in blue colourway, c. 1785  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.3182.



Fig: 5.12 – ‘The Apotheosis of Benjamin Franklin and George Washington’ furnishing fabric pattern, copperplate-printed cotton in sepia colourway, c. 1785 [74.300]  
© The Daughters of the American Revolution Museum, Washington DC.



Fig: 5.13 – Reverse orientation of ‘The Apotheosis of Benjamin Franklin and George Washington’ furnishing fabric pattern, copperplate-printed cotton in red colourway, c. 1785 © The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1959-18.

Fig: 5.14 –  
Copperplate  
printed cotton  
depicting King  
George III and  
his family,  
c. 1785 [62.43.1]

© The  
Metropolitan  
Museum of Art,  
New York.



Fig: 5.15 –  
Copperplate  
printed cotton  
depicting King  
George III  
hunting in  
Windsor Park,  
c. 1785 [62.43.2]

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Metropolitan  
Museum of Art,  
New York.





Fig: 5.16 – Chair seat cover of plate-printed cotton in China blue colourway, c. 1770–95  
[T.527-1985] © Victoria and Albert Museum, London.



Fig 5.17 – Chinoiserie furnishing fabric in a red colourway, c. 1775  
[T.96-1959] © Victoria and Albert Museum, London.

Fig: 5.18 –  
Copperplate-  
printed cotton in a  
brown colourway  
celebrating the  
works of David  
Garrick, c. 1785  
[1959-51-1-b]  
© Cooper-Hewitt  
Smithsonian  
Design Museum.



Fig: 5.19 –  
Copperplate-  
printed cotton in a  
brown colourway  
celebrating the  
voyages of Captain  
James Cook to  
Tahiti and New  
Zealand, c. 1785  
© The Colonial  
Williamsburg  
Foundation.  
Credit line:  
Museum purchase,  
1963-193.





Figs: 5.20 and 5.20a – Silk, plate-printed pincushion. Possibly English, c. 1800–25  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1959.0570.





Fig: 5.21 – Sidewall, showing ‘Britannia’ pattern.  
Block-printed on joined sheets of handmade paper, c. 1765  
[1970-26-2] © Cooper-Hewitt Smithsonian Design Museum.



Fig: 5.22 – Sidewall, showing ‘Lexington Minutemen’ pattern.  
Block-printed on handmade paper, c. 1775–99 [1960-250-1-a/f]  
© Cooper-Hewitt Smithsonian Design Museum.

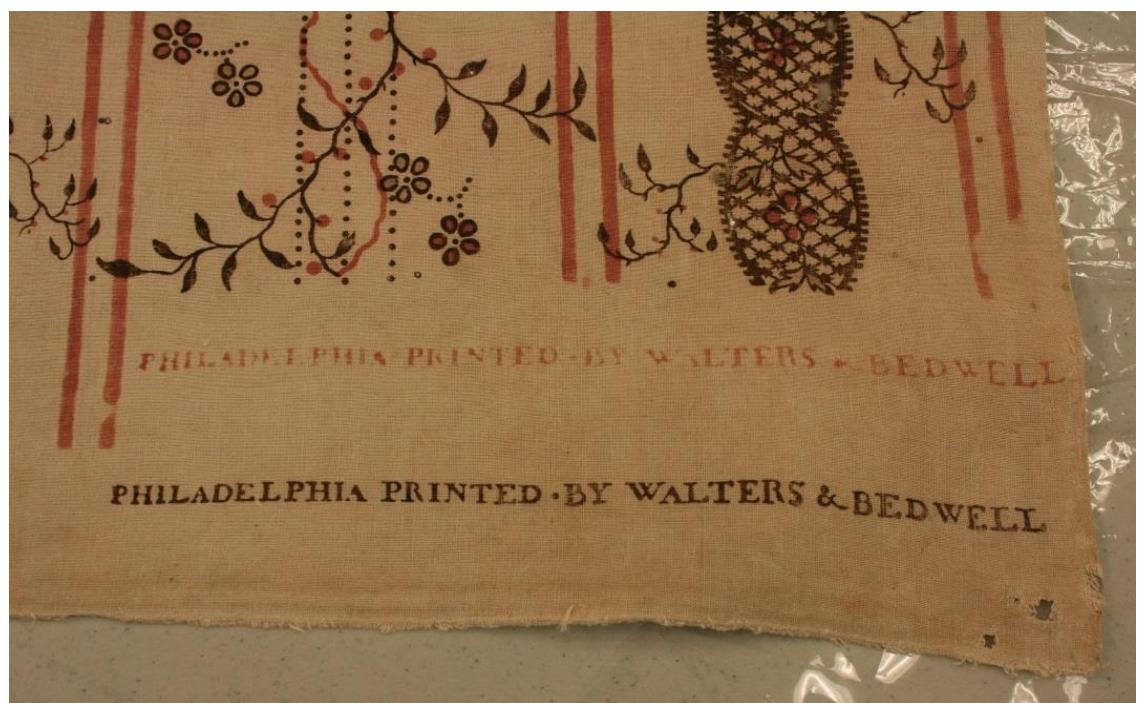
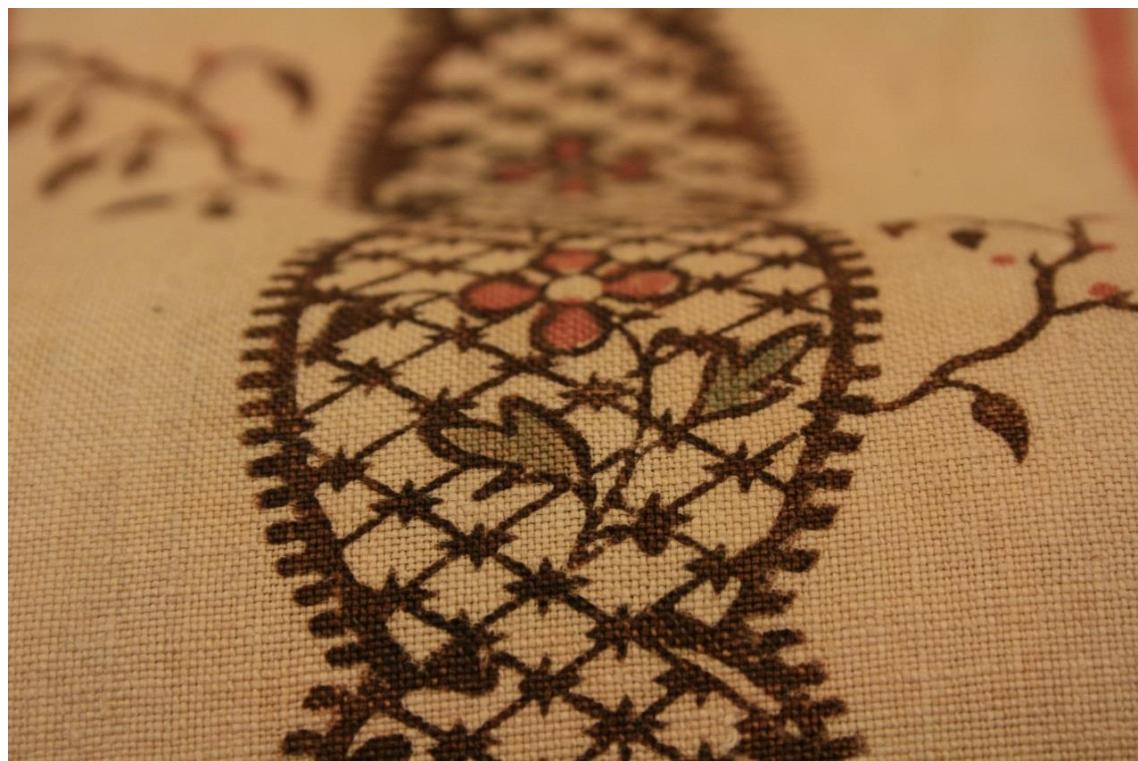


Fig: 5.23 – Block-printed linen bed furniture, manufactured in Philadelphia by Walters & Bedwell c. 1775–6 © Courtesy of Winterthur Museum, Gift of Henry Francis du Pont, 1958.0605.001-006.



Figs: 5.23a and 5.23b – Block-printed linen bed furniture, manufactured in Philadelphia by Walters & Bedwell c. 1775–6 © Courtesy of Winterthur Museum, Gift of Henry Francis du Pont, 1958.0605.001-006.





Fig: 5.24 – Pieced quilt, composed of block-printed textiles by the Waterman family c. 1780–1815 © Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.0575.



Fig: 5.25 – Wholecloth quilt, composed of block-printed textiles by the Waterman family c. 1780–1815 © Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.0576.



Figs: 5.26 and 5.26a – Block-printed linen curtain fragment,  
late eighteenth/early nineteenth century [98.1821]  
© Museum of Fine Arts, Boston.





Fig: 5.27 – Fragment of roller-printed cotton, c. 1876 [T7723]  
© The National Museum of American History, Smithsonian Institution.



Fig: 5.28 – Fragment of roller-printed cotton made to imitate pieced work, c. 1876 [T17321] © The National Museum of American History, Smithsonian Institution.



Fig: 5.29 – Block-printed cotton handkerchief made in North America, c. 1808–9  
© Courtesy of Winterthur Museum, Gift of Henry Francis du Pont, 1959.0970.

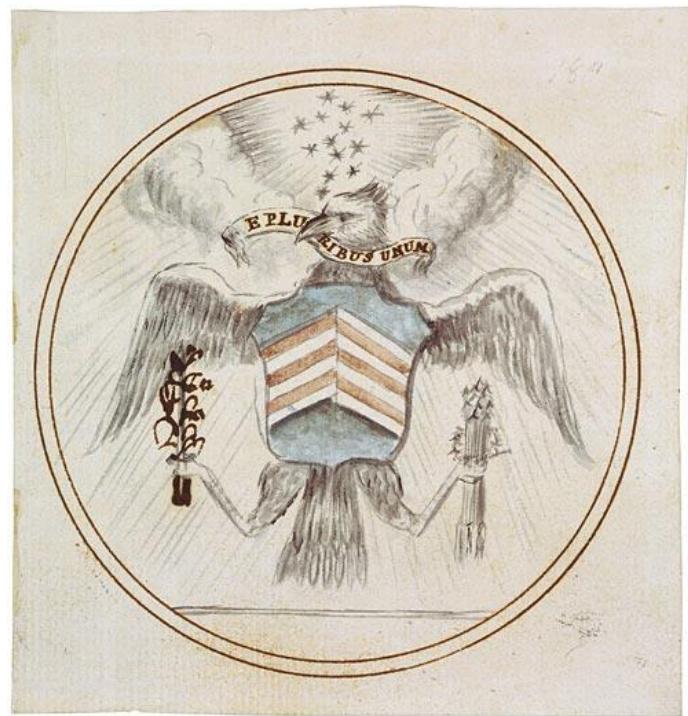


Fig: 5.30 – Design for the verso of the Great Seal of the United States of America by Charles Thompson, 1782 [595257] © The National Archives of America.



Fig: 5.31 – 10 cents coin, copper. Displaying profile of Liberty on the obverse and eagle on the reverse. United States Mint, Philadelphia c. 1792 [1991.0357.0122]  
© The National Museum of American History, Smithsonian Institution.



Fig: 5.32 – Eagle quilt attributed to Susan Strong, Ohio, c. 1825–40 [T14833]  
© The National Museum of American History, Smithsonian Institution.



Fig: 5.33 – Sidewall, showing ‘Eagle’ pattern. Block-printed on joined sheets of handmade paper, c. 1780 [1998-75-166]

© Cooper-Hewitt Smithsonian Design Museum.



Fig: 5.34 – Jacquard double-woven, blue and white coverlet manufactured by James Alexander of Orange County, NY, c. 1824 [1982.0572.01] © The National Museum of American History, Smithsonian Institution.



Fig: 5.35 – Quilt centre, block printed using Prussian blue, c. 1790–1800  
© Courtesy of Winterthur Museum, Museum purchase, 1960.0008.



Fig: 5.36 – Quilted counterpane, c. 1800–25 [T15294] © The National Museum of American History, Smithsonian Institution.



Figs: 5.37 and 5.37a – Cotton counterpane – or table cover – block printed using Prussian blue and vermillion, c. 1782–1810 © Courtesy of Winterthur Museum, Museum purchase, 1965.0086.





Figs: 5.37b and 5.37c – Cotton counterpane – or table cover – block printed using Prussian blue and vermillion, c. 1782–1810 © Courtesy of Winterthur Museum, Museum purchase, 1965.0086.





Figs: 5.38 and 5.38a – Quilt centre, featuring a block-printed cotton handkerchief made in Philadelphia, c. 1775–90 © Courtesy of Winterthur Museum, Gift of Henry Francis du Pont, 1959.0963.





Figs: 5.39, 5.39a and 5.39b – ‘*La Liberté américaine /American Liberty*’ furnishing fabric pattern, fragments of copperplate-printed cotton in red colourway, c. 1783–9 [1995-50-70-a,b] © Cooper-Hewitt Smithsonian Design Museum.





Fig: 5.40 – ‘*Hommage de l’Amérique à la France / America Pays Homage to France*’  
furnishing fabric pattern, panel of copperplate-printed cotton in red colourway, c. 1785  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.3327.

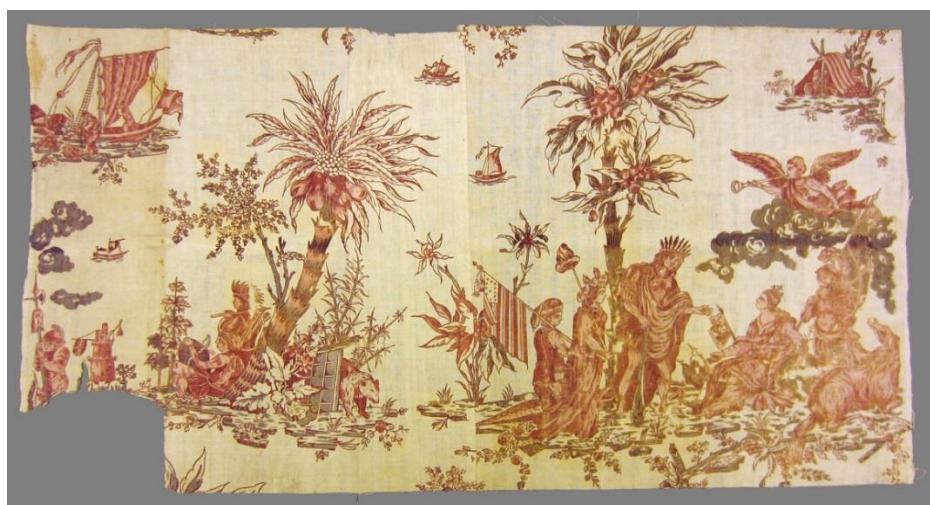


Fig: 5.41 – Fragment of block-printed cotton in red and purple colourway, c. 1785–90  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.3326.



Fig: 5.42 – Valance of ‘*La Fête de la Fédération* / The Feast of the Federation’ furnishing fabric pattern, copperplate-printed cotton in a red colourway, c. 1792 [1682-1899] © Victoria and Albert Museum, London.



Fig: 5.43 – ‘*Louis XVI restaurateur de la liberté* / Louis XVI, restorer of liberty’ furnishing fabric pattern, copperplate-printed cotton in a red colourway, c. 1790–1 [1995-50-37-a,b] © Cooper-Hewitt Smithsonian Design Museum.



Fig: 5.44 – Valance of plate-printed cotton in purple colourway, c. 1790 [T.63-1936]  
© Victoria and Albert Museum, London. Credit line: Given by The Hon Mrs L Lindley.



Fig: 5.45 – Revised ‘*Hommage de l’Amérique à la France / America Pays Homage to France*’ furnishing fabric pattern, panel of copperplate-printed bed furniture in blue colourway, c. 1789 [40.770a-c] © Museum of Fine Arts, Boston.



Figs: 5.46 and 5.46a – Copperplate-printed bed furniture in brown colourway based upon the work of Henry Bunbury, c. 1782 © The Colonial Williamsburg Foundation.

Credit line: Gift of Mrs. Katherine Murphy, 1951-492,1-4.

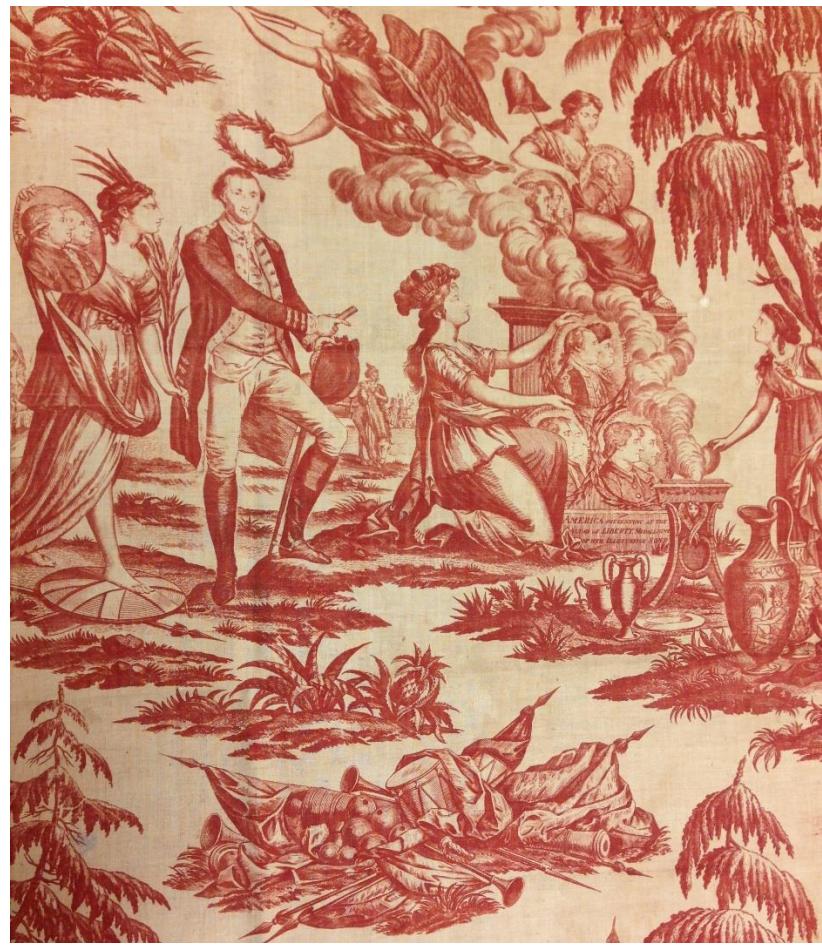


Fig: 5.47 – Detail of revised copperplate-printed bed furniture in red colourway based upon the work of Henry Bunbury, c. 1785–90 © The Colonial Williamsburg Foundation. Credit line: Anonymous gift, G1971-1560.



Figs: 5.48 and 5.48a – Plate-printed handkerchief celebrating John Wilkes, c. 1775  
© The Colonial Williamsburg Foundation. Credit line: Gift of Sir Denys Lawson, Lord Mayor of London, 1951-447.





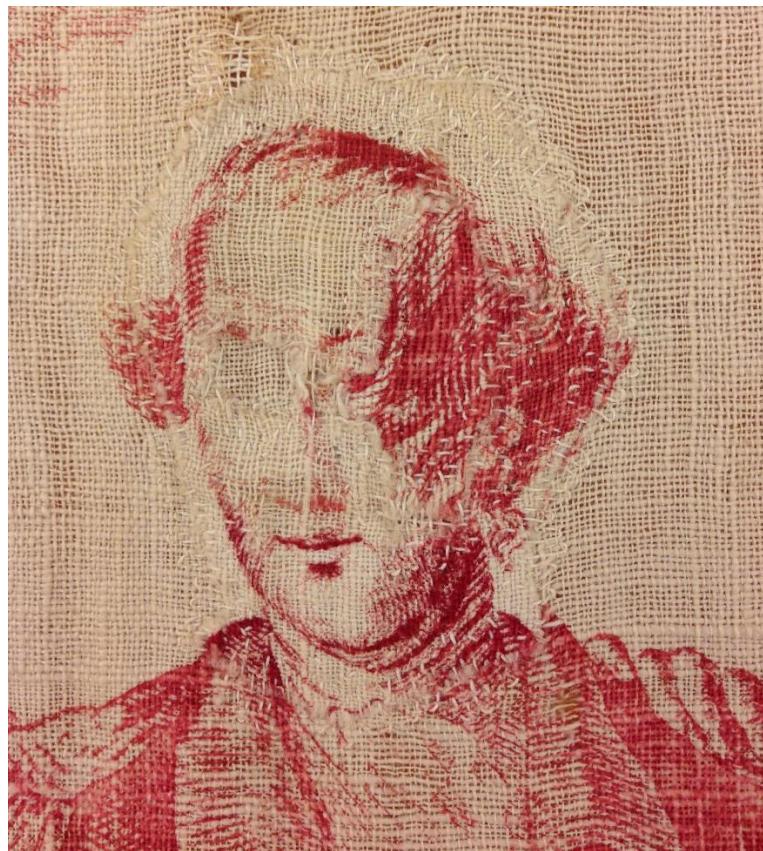
Figs: 5.49 and 5.49a – ‘America Presenting at the Altar of Liberty Medallions of Her Illustrious Sons’ furnishing fabric pattern, copperplate-printed cotton in red colourway, c. 1785 © Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1962.0208.





Figs: 5.50 and 5.50a – ‘The Apotheosis of George Washington’ furnishing fabric pattern, copperplate-printed cotton in red colourway attributed to Henry Gardiner of Wandsworth, c. 1790–1800 © Courtesy of Winterthur Museum, Gift of Mrs. Paul Moore, 1952.0306.003.





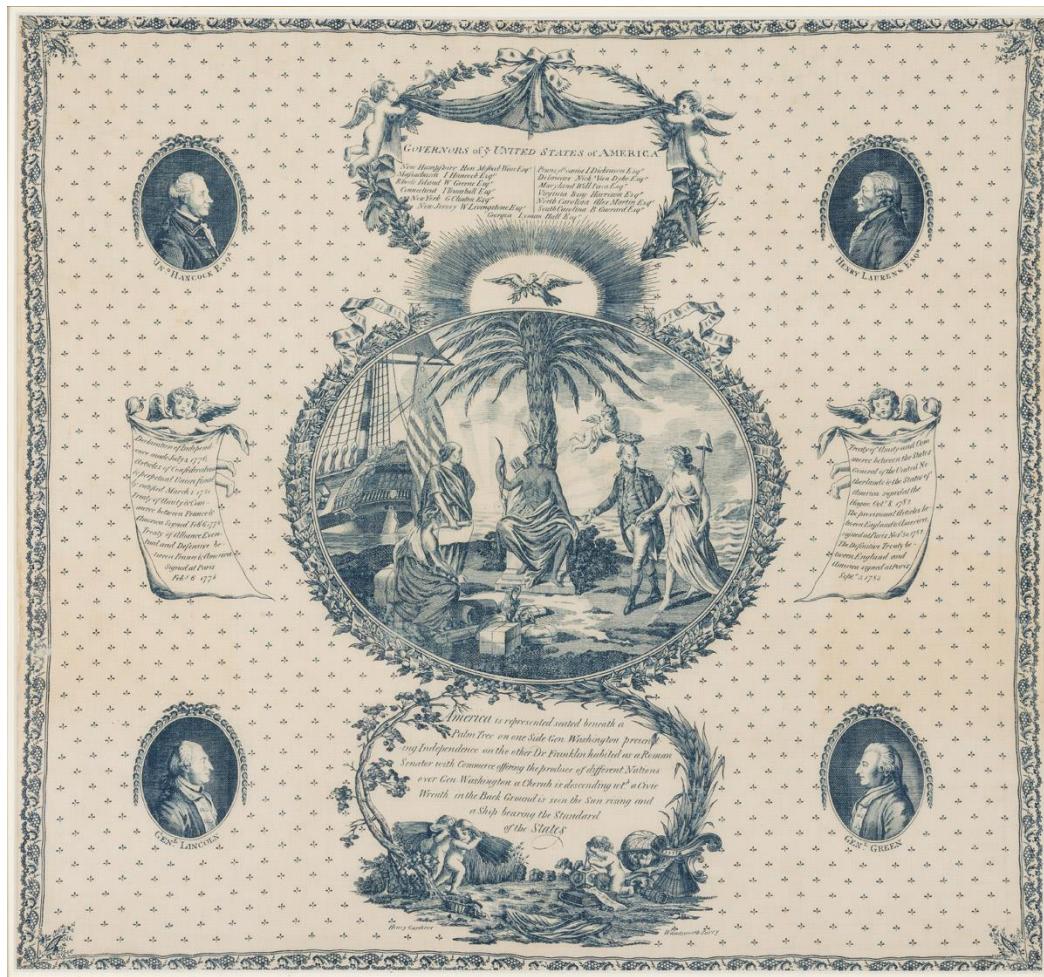
Figs: 5.50b and 5.50c – Details of ‘The Apotheosis of George Washington’ furnishing fabric pattern, copperplate-printed cotton in red colourway attributed to Henry Gardiner of Wandsworth, c. 1790–1800 © Courtesy of Winterthur Museum, Gift of Mrs. Paul Moore, 1952.0306.003.





Figs: 5.51, 5.51a and 5.51b – ‘The Apotheosis of George Washington’ furnishing fabric pattern, copperplate-printed cotton in blue colourway attributed to Henry Gardiner of Wandsworth, c. 1790 © Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.3187.





Figs: 5.52 and 5.52a – Plate- and block-printed handkerchief in blue colourway attributed to Henry Gardiner of Wandsworth, c. 1792 © Courtesy of Winterthur Museum, Gift of Henry Francis du Pont, 1959.0957.

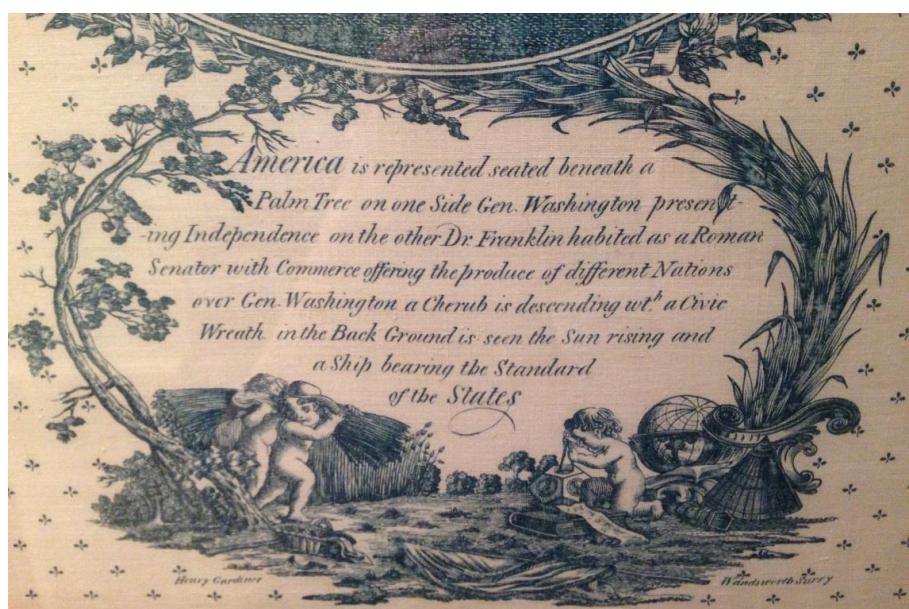




Fig: 5.53 – Pieced quilt c. 1830–40. Backing fabric was printed in England c. 1820  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.3058.





Fig: 5.54 – Plate-printed handkerchief in a red colourway. Scotland, c. 1810–20  
© Courtesy of Winterthur Museum, Gift of Mrs. Alfred C. Harrison, 1969.0436 A.



Fig: 5.55 – Plate-printed cotton in a brown colourway, pieced. Scotland, c. 1810–20  
© Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.3843.



Fig: 5.56 – A dressed bed in the McIntire Bedroom, composed of wholecloth quilt and a set of bed hangings © Courtesy of Winterthur Museum, Museum purchase, Gift of Mr. and Mrs. David J. Grossman (respectively), 1960.0166, 1974.0135.002-010.



Figs: 5.57 and 5.57a – ‘America Presenting at the Altar of Liberty Medallions of Her Illustrious Sons’ furnishing fabric pattern, used in a set of copperplate printed bed furniture belonging to the Grant family of Williamsburg, c. 1785  
© The Colonial Williamsburg Foundation. Credit line: Gift of Anne Galt Kirby Black and Eugene C. Black, 1978-246,1.





Fig: 5.58 – Double-breasted banyan made of repurposed copperplate-printed cotton in red colourway, c. 1830. Pattern is an example of *toiles de Nantes*, titled ‘*Le Départ de la Garnison: Les Français en Garnison*’ and was issued c. 1821  
[T.377-2009] © Victoria and Albert Museum, London.



Figs: 5.59 and 5.59a – Early nineteenth-century patchwork quilt, which contains discernible sections of ‘The Apotheosis of Benjamin Franklin and George Washington’ pattern, c. 1785 [T14719] © The National Museum of American History, Smithsonian Institution.

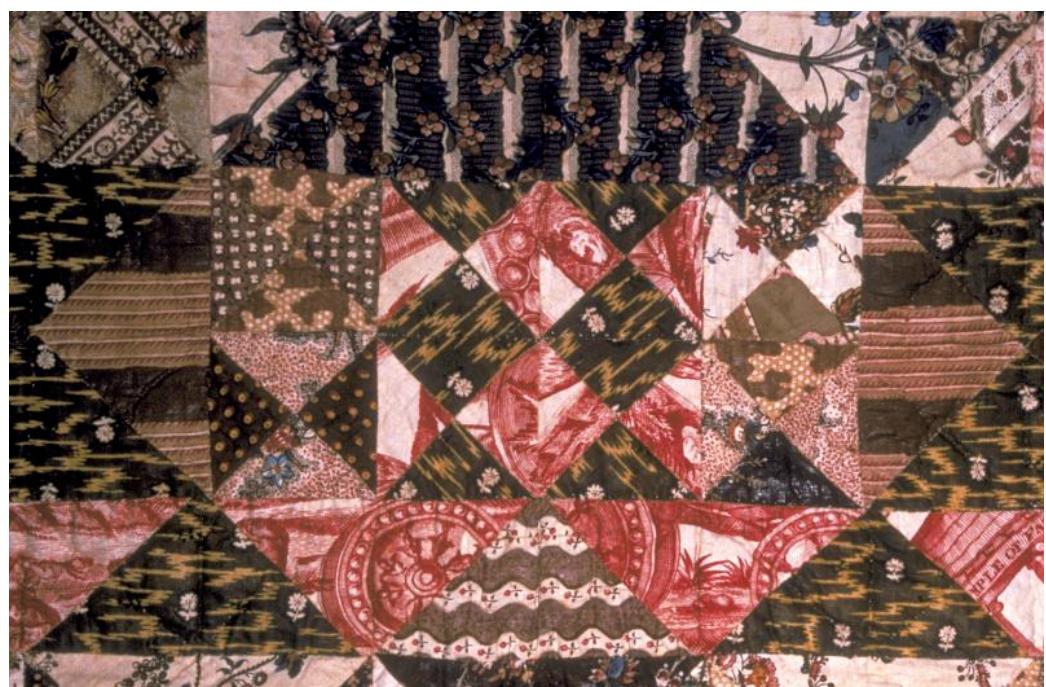




Fig: 5.60 – Fifteen pieces of ex-upholstery fabric featuring ‘The Apotheosis of Benjamin Franklin and George Washington’ pattern. Copperplate-printed cotton in red colourway, c. 1780–90 © Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.8394.001-015.



Fig: 5.61 – Bedsheet of bleached homespun linen marked ‘E.F.’, c. 1830 [81.19] © The Daughters of the American Revolution Museum, Washington DC. Gift of Miss Bessie Whelan.



Figs: 5.62 & 5.62a – Plate-printed handkerchief memorialising the death of George Washington marked ‘Sarah. A. W, c. 1800 © The Colonial Williamsburg Foundation.  
Credit line: Museum purchase, 2009-18.





Fig: 6.1 – Parade banner printed in blue, red, and yellow using a carved cake board,  
designed by William Farrow of New York, c. 1824–5  
[Marquis de Lafayette Memorabilia Collection: IV. 4] © Special Collections and  
College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.2 – Centre portion of engraved napkin taken from the diary of T. M. Cheney of  
Boston, c. 1824 [Marquis de Lafayette Memorabilia Collection: IV. 8a]  
© Special Collections and College Archives, David Bishop Skillman Library, Lafayette  
College.

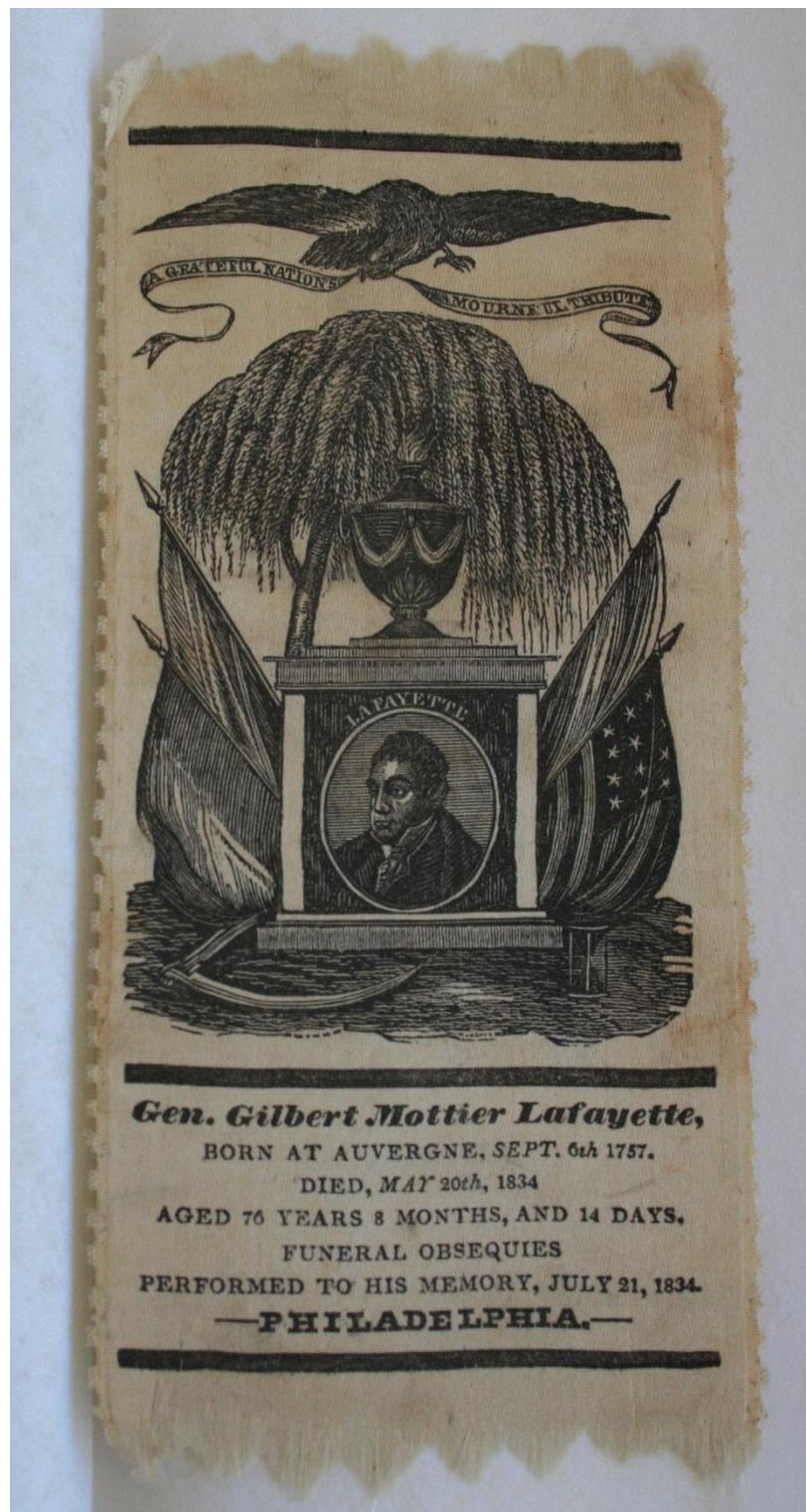


Fig: 6.3 – Printed cream silk mourning ribbon for Lafayette, advertising public funeral rites to be performed in Philadelphia, c. 1834 [Marquis de Lafayette Memorabilia Collection: VI. 24.4] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.4 – Detail of appliqued quilt attributed to Pennsylvania region, backed with roller printed commemorative fabric produced in Fall River, *c.* 1876 © Courtesy of Winterthur Museum, Bequest of Henry Francis du Pont, 1969.1274.



Fig: 6.5 – Fragment of 'Trafalgar Chintz' furnishing fabric, block printed by John Bury of Lancashire, *c.* 1806–7 [T.98-1959] © Victoria and Albert Museum, London.



Fig: 6.6 – Patchwork quilt of block printed cottons commemorating the victory of the Duke of Wellington at Vittoria, c. 1829 [T.428&A-1985] © Victoria and Albert Museum, London. Credit line: Given by Mrs Gwendolyn Baker, in memory of her husband, Stephen Baker.



Fig: 6.7 – Cotton mourning handkerchief for George Washington, plate-printed in Glasgow, c. 1795–1805 © Courtesy of Winterthur Museum, Museum purchase, 1956.0038.101.



Fig: 6.8 – Man's cravat of loom woven silk bearing 'LAFAYETTE' pattern, French, c. 1824–5 © Courtesy of Winterthur Museum, Museum purchase, 1969.0064.



Fig: 6.9 – Plate and stamp printed silk neckerchief, French, c. 1824–5 [T15589] © The National Museum of American History, Smithsonian Institution



Fig. 6.10 – French, block-printed silk bandanna worn during the welcome celebrations for Lafayette in Philadelphia, c. 1824 [Marquis de Lafayette Memorabilia Collection: V. 21] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Figs: 6.11 and 6.11a – John Lewis Krimmel, ‘The Quilting Frolic’, oil on canvas, c. 1813 © Courtesy of Winterthur Museum, Museum purchase, 1953.0178.002 A.





Fig: 6.12 – Watercolour mourning picture on bleached linen ground, c. 1800 [87.5]  
© Daughters of the American Revolution Museum. Gift of the Friends of the Museum.



Fig: 6.13 – Embroidered silk mourning picture with painted embellishments, ‘Sacred to the Memory of Illustrious Washington’, attributed to a school in Philadelphia, *c.* 1805  
© The Colonial Williamsburg Foundation. Credit line: Museum purchase, 1956.604.1.



Fig: 6.14 – Cream silk ribbon printed with memorial scene, *c.* 1800 [2073] © Daughters of the American Revolution Museum, Washington DC. Gift of Miss Bell G. Brown.



Fig: 6.15 – Mourning armband of cream silk and black crape with a handstitched emblem to George Washington, c. 1799–1800 [2073] © Daughters of the American Revolution Museum, Washington DC. Gift of Miss Bell G. Brown.



Figs: 6.15a and 6.15b – Details of mourning armband of cream silk and black crape with a handstitched emblem to George Washington, c. 1799–1800 [2073] © Daughters of the American Revolution Museum, Washington DC. Gift of Miss Bell G. Brown.



Figs: 6.16 and 6.16a – Parade apron, c. 1831–2 [2281] © Daughters of the American Revolution Museum, Washington DC. Gift of Mrs. Mary R. Moore.





Figs: 6.17 and 6.17a – Plate-printed handkerchief in red colourway, c. 1785–95. Incorporated into a pieced medallion quilt, c. 1790–1810 © Courtesy of Winterthur Museum, Gift of Henry Francis du Pont, Bequest of Henry Francis du Pont (respectively), 1959.0958, 1969.0566.





Fig: 6.18 – Block and plate printed cotton in purple and red colourway,  
'The Funeral of Lord Nelson' furnishing fabric pattern, c. 1806  
[1953-19-1] © Cooper-Hewitt Smithsonian Design Museum.

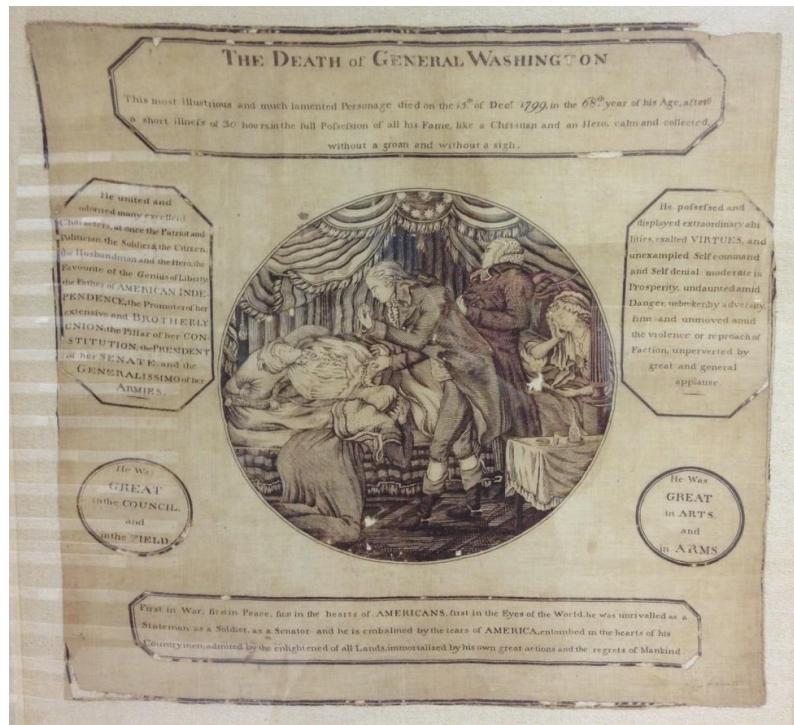


Fig: 6.19 – Plate-printed handkerchief memorialising the death of George Washington, c. 1800 [63.43] © Daughters of the American Revolution Museum, Washington DC. Gift of Mrs. Edwin A. Farnell.



Fig: 6.20 – Pieced framed centre medallion quilt, incorporating a plate-printed handkerchief memorialising the death of George Washington, c. 1810 © The Colonial Williamsburg Foundation. Credit line: Museum Purchase, The Estate of Muriel and Foster McCarl, 2012-172.



Fig: 6.21 – A ‘Nation’s Guest’ commemorative umbrella manufactured by Martinot and Roe of New York, c. 1824–5 [Marquis de Lafayette Memorabilia Collection: V. 29] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.22 – Clothes brush, with ‘LAFAYETTE 1825’ printed onto the bristles, c. 1825 [Marquis de Lafayette Memorabilia Collection: V. 7] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.23 – Circular hand mirror with pewter edging, displaying watch paper portrait of Lafayette on the verso, c. 1824–5 [Marquis de Lafayette Memorabilia Collection: V. 9] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.24 – Pink leather baby shoes printed on the toe with a portrait surmounted by the phrase 'WELCOME LAFAYETTE', c. 1824–5 [Marquis de Lafayette Memorabilia Collection: 8468] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.25 – Waistcoat of white cotton muslin, embroidered with silk, worn by Lafayette during his Farewell Tour of America, c. 1824–5 [Marquis de Lafayette Memorabilia Collection: IV.1.2] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.26 – Carved ebony snuffbox depicting the scene of Lafayette at Washington's grave. French, c. 1830s [Marquis de Lafayette Memorabilia Collection: V. 15.2] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.27 – Plate-printed and hand-tinted silk lapel ribbon depicting America welcoming Lafayette with ‘HONOUR GRATITUDE & PUBLIC ESTEEM’, c. 1824–5  
[Marquis de Lafayette Memorabilia Collection: VI. 14] © Special Collections and College Archives, David Bishop Skillman Library, Lafayette College.



Fig: 6.28 – Pair of white leather gloves, printed with a dual portrait of Washington and Lafayette surmounted by the maxim ‘IMPERISHABLE THEIR FAME’, c. 1824–5  
© Courtesy of Winterthur Museum, Museum purchase, 1955.0103.003, 1955.0103.004.



Fig: 6.29 – Roller-printed cotton handkerchief, depicting the arrival of Lafayette in America, attributed to the Germantown Print-works of Philadelphia, c. 1824–5  
© Courtesy of Winterthur Museum, Museum purchase, 1967.0144.

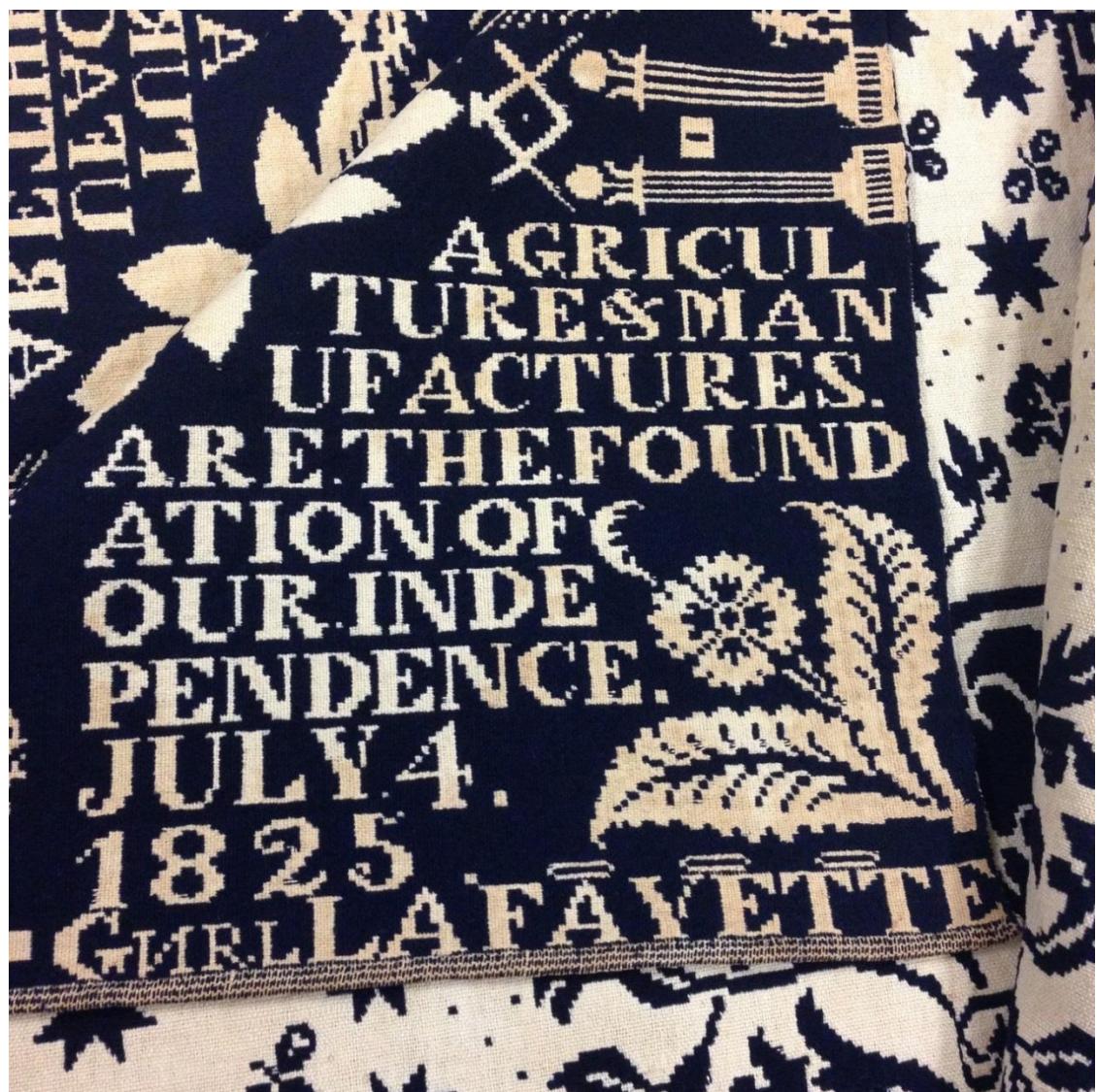


Fig: 6.30 – Blue and white loom-woven coverlet issued to celebrate Lafayette's presence in America on 4 July, variation upon the 'Agriculture & Manufactures' pattern, c. 1825 [T18131] © National Museum of American History, Smithsonian Institution.

