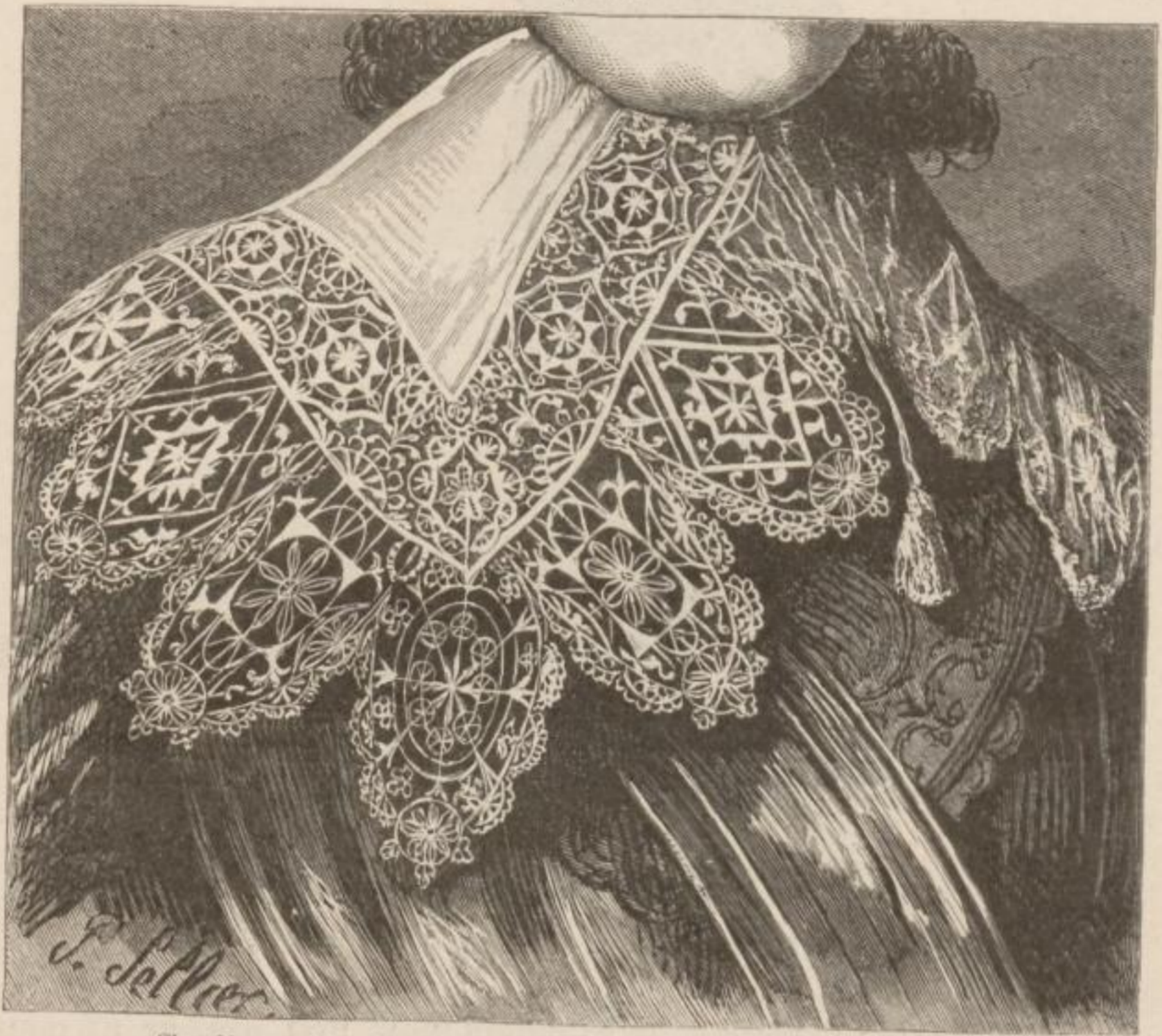


à revers" are trimmed in the same manner, and the fashion even extends to the tops of the boots.

Of these lace-trimmed boots, the favourite, Cinq-Mars, left three hundred pairs at his death (1642). From his portrait, after Lenain, which hangs in the National Gallery of Versailles, we give one of these boots (Fig. 58), and his rich collerette or falling collar of Italian point (Fig. 59).

The garters, now worn like a scarf round the knee, have the ends adorned with point.

Fig. 59.



Cinq-Mars. After his portrait by Lenain. Musée Nationale, Versailles.

A large rosette of lace completes the costume of the epoch (Fig. 60).

Gold lace shared the favour of the thread fabric on gloves,<sup>33</sup> garters, and shoes.<sup>34</sup>

<sup>33</sup> "Quelques autres de frangez  
Bordent leur riche cuir, qui vient des lieux estranges."

*Le Gan, de Jean Godard, Parisien, 1588.*

<sup>34</sup> "1619. Deux paires de rozes à soulliers garnies de dentelle d'or."—*Inr. de Madame Sœur du Roi (Henrietta Maria). Arch. Nat.*