



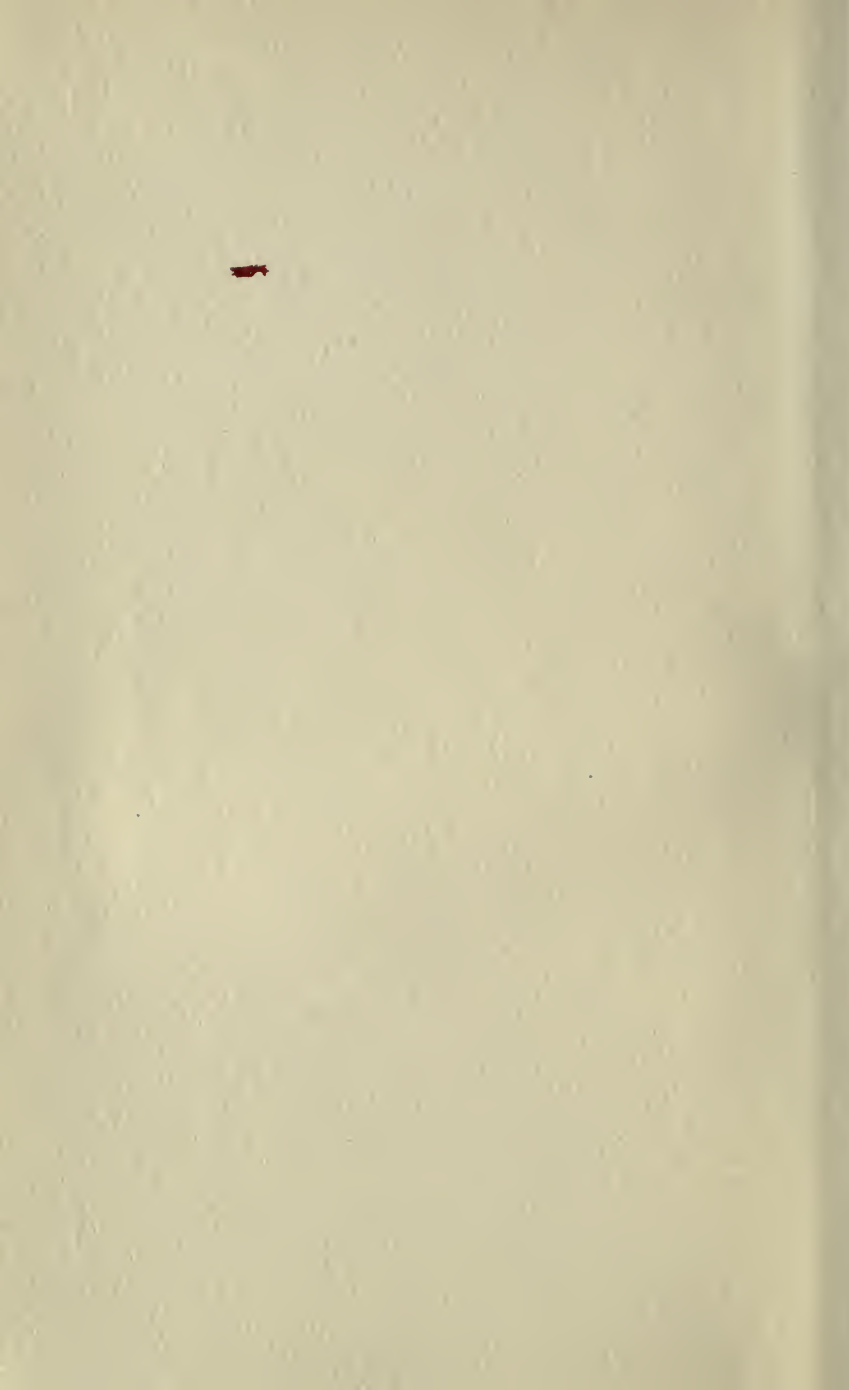


LIBRARY  
OF THE  
UNIVERSITY  
OF  
CALIFORNIA





As 3-0094





FANCY DRESSES  
DESCRIBED;

OR,

WHAT TO WEAR AT FANCY BALLS.

BY ARDERN HOLT.

FIFTH EDITION.

LONDON:  
DEBENHAM & FREEBODY,  
WIGMORE STREET AND WELBECK STREET;  
WYMAN & SONS, 74-76, GREAT QUEEN STREET;  
AND ALL BOOKSELLERS.

ENTERED AT STATIONERS' HALL.

518877

GT 1750

H 6

1887

# DEBENHAM & FREEBODY

*Invite an inspection of their Novelties and Specialties in*

COURT DRESSES AND TRAINS,  
PRESENTATION DRESSES,  
BALL, EVENING, AND VISITING DRESSES,  
COSTUMES,  
TAILOR-MADE JACKETS AND GOWNS,  
TEA-GOWNS, DRESSING-GOWNS,  
MANTLES, MILLINERY,  
AND  
WEDDING TROUSSEAUX.

•••••  
SPECIAL DESIGNS IN  
NATIONAL, HISTORICAL, AND FANCY COSTUMES  
FOR TABLEAUX, THEATRICALS, AND  
FANCY BALLS.

---


DEBENHAM & FREEBODY,  
WIGMORE STREET & WELBECK STREET,  
LONDON, W.

GIFT OF  
*A. F. Morrison*



## P R E F A C E.

---

HE Fourth Edition of Ardern Holt's "Fancy Dresses Described" being exhausted, we have made arrangements for the publication of the Fifth Edition with such corrections as experience dictates, and a *very* large addition to the number of characters detailed.

The suggestions we have received have been carefully noted, and the result is a larger and more comprehensive work than any hitherto published.

The inquiry for Coloured Plates has induced us to select sixteen favourite Models for Illustration in Colours, of a completely new character, as well as a new series of smaller Illustrations, and we trust they will add greatly to the usefulness of the book.

The Author's name is a guarantee for the correctness of the descriptions and accuracy of details; and we have endeavoured (as in former editions) to maintain such simplicity as will enable many ladies to produce the costumes at home.

DEBENHAM & FREEBODY.

LONDON :

WIGMORE STREET AND WELBECK STREET,

*December, 1887.*

M94388



Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation



## LIST OF ILLUSTRATIONS.

### COLOURED.

	PLATE		PLATE
Marguerite de Valois .....	I.	Magpie .....	X.
Countess of Argyle (in the time of Mary, Queen of Scots) .....	II.	Monte Carlo .....	XI.
Classic .....	III.	Normandy .....	XII.
Dowager of Brionne .....	IV.	Swiss .....	XIII.
Esmeralda .....	V.	Watteau .....	XIV.
Hero .....	VI.	Witch .....	XV.
Hornet .....	VII.	Maltese Water	
Incroyable .....	VIII.	Carrier .....	<div style="display: inline-block; vertical-align: middle;"> <span style="font-size: 2em;">}</span> <span style="writing-mode: vertical-rl; transform: rotate(180deg); font-size: 0.8em; padding: 0 5px;">Suitable for Children.</span> </div>
Italian Peasant .....	IX.	Butterfly .....	
		Red Riding Hood .....	
		Goblin .....	

### UNCOLOURED.

	FIG.		FIG.
Alsatian .....	1	Folly .....	17
Amy Robsart .....	2	Flower Girl .....	18
Anne Boleyn .....	3	Footwoman .....	19
Air .....	4	Fish Girl (Newhaven) .....	20
Mrs. Balchristie .....	5	Girl Graduate .....	21
Blue Coat .....	6	Gleaner .....	22
Breton .....	7	Grace Darling .....	23
Carrier Pigeon .....	8	Gainsborough .....	24
Charity Girl .....	9	Miss Hardcastle .....	25
Charlotte Corday .....	10	Huguenot .....	26
Cinderella .....	11	Juliet .....	27
Colleen Bawn .....	12	Joan of Arc .....	28
Di Vernon .....	13	Marie Stuart .....	29
Diana .....	14	Mary Queen of Scots .....	30
Dresden China .....	15	Marguerite .....	31
England .....	16	Marie Antoinette .....	32

	FIG.		FIG.
Nurse.....	33	Effie Deans .....	49
Night.....	34	Dress of the Empire .....	50
Olivia Primrose .....	35	Maid of Athens .....	51
Punchinella .....	36	Music .....	52
Patience .....	37	Lady Jane Grey .....	53
Pansy .....	38	Martha .....	54
Polish .....	39	Welsh .....	55
Puritan .....	40	Louis XIV. ....	56
Rubens's Wife .....	41	Pillar Post .....	57
Russian .....	42	Puritan .....	58
Serving Maid .....	43	Old-Fashioned Beau .....	59
Lady Teazle .....	44	Harlequinette .....	60
Venetian .....	45	Fairy .....	61
Vivandière .....	46, 47	Dutch Fisher Boy .....	62
Vandyke .....	48, 64	Grenadier ..	63





## INTRODUCTION.

**B**UT, WHAT ARE WE TO WEAR?  
This is the first exclamation on receipt of an invitation to a Fancy Ball, and it is to assist in answering such questions that this volume has been compiled.

It does not purport to be an authority in the matter of costume, for, as a rule, the historical dresses worn on such occasions are lamentably incorrect. Marie Stuart appears in powder; Louis XIV. wears a beard; and Berengaria distended drapery. No one would probably view the national costumes with more curiosity than the peasantry they are intended to portray, although certain broad characteristics of the several countries are maintained by Fancy Ball-goers.

Several hundred characters, which a long and varied experience has proved to be the favourite and most effective, are here described, with every incidental novelty introduced of late years. A glance through these pages will enable readers to choose which will best suit them, and learn how they are to be carried out.

Among the Costumes adapted to BRUNES are Africa, Arab Lady, Arrah-na-Pogue, Asia, Autumn, Bee, Gipsies of various kinds, the Bride of Abydos, Brigand's Wife, Britannia, Buy-a-Broom, Carmen, Cleopatra, Colleen Bawn, Connaught Peasant, Diana, Druidess, Earth, Egyptian, Erin, Esmeralda, Fenella, Fire, Greek, Luti, the Indian Girl, Harvest,

Maid of Saragossa, Maritana, Rose of Castille, and Zingari, together with Italian, Spanish, and Oriental dresses.

For **FAIR WOMEN**, among others, the following are suitable:—Arctic Maiden, Air, Bride of Lammermoor, Aurora, White Lady of Avenel, Canada, Canadian Snow Wreath, Danish Peasant, Day, Dew, Edith Bellender, Elaine, Fair Maid of Perth, Fairy, Flora, Gabrielle d'Estrées, La Belle Dame sans Merci, Marguerite in Faust, Moonlight, Norwegian costumes, Ophelia, Peace, Polish Peasant, Rainbow, Rowena, Sabrina, Swiss, Schneewittchen, Titania, Twilight, and Water-Nymphs.

The most notable **HISTORICAL DRESSES** described are Queen Anne, Anne Boleyn, Catherine of Arragon, Catherine Howard, Catherine Parr, Catherine de Medici, Charles I. and his Family, Madame Elizabeth; Elizabeth, Queen of England; Elizabeth of York, the Georgian Period, the James II. Period, Princess de Lamballe, Louis XIII., XIV., XV., XVI. Periods, Marguerite de Valois, Marie Antoinette, Marie Stuart, the Queen's Maries, and Philippa of Hainault.

For **ELDERLY LADIES** the following costumes are suitable:—Mrs. Balchristie, Griselda Oldbuck, Dowager of Brionne (*see* large Coloured Illustration), My Grandmother, a Lady of the Olden Time, Night, Puritan, some Vandyke dresses, Quakeress, Mrs. Primrose, wife of the Vicar of Wakefield, Peacock, the Duchess of Orleans, a Maltese Faldette, Mother Hubbard, Mother Shipton, a Sorceress, a Gallician Matron, and some Gainsborough and Sir Joshua Reynolds's dresses.

**GENTLEMEN'S FANCY COSTUMES** are not included in this volume.\* The following can, however, with a little ingenuity be arranged at home:—Evening dress of the

---

\* They are published in a separate work, entitled "Gentlemen's Fancy Dress: How to Choose It," published by Wyman & Sons, 74-76, Great Queen Street.

future, viz., white where it is usually black, and *vice versâ*, white coat and trousers, black shirt, tie, and collar. **Debardeur** : loose velvet jacket and short trousers with Maltese buttons, scarf around waist and velvet cap. A clergyman desirous of being present might appear as a **French abbé**, or as a **monk**, in a long brown ample robe with wide sleeves, and a cord round the waist ; or a **Sacconi** or Italian mute, in a monk's long white calico dress, with cord about the waist, and a pointed cap over the head and face, having holes for the eyes and mouth. The **tall gamekeeper in Pickwick** requires only a brown velveteen coat and gilt buttons, corduroy trousers, stout gaiters, and a game-bag slung on the shoulders. An **Irish car-driver**: green coat patched, brass buttons, brocaded waist-coat, drab breeches with patches, high collar and red tie, blue darned stockings, leather shoes, hat trimmed with green and sprigs of shamrock. **The Cure** : a blue and white striped calico suit, with high conical cap. **A Christy Minstrel**: blackened face, woolly wig, enormous collar, extravagant bouquet, long-tailed coat, trousers of striped calico, and banjo. **The two Obadiahs**: two people dressed alike in the above style. **Pierrot**, the French clown, large loose trousers and blouse, with frill at throat, made in white calico, a row of coloured rosettes down the front, conical hat ; black skull cap, face much painted. **Sergeant Buzfuz**, in a legal black robe and coif ; and the Windsor uniform, with red cloth lapels and cuffs sewn on to an ordinary evening dress-coat,—sometimes, in lieu of red cloth, light blue silk is used. Baker, cook, bookmaker, butler, miller, coachman, crossing-sweeper, also suggest themselves.

**SISTERS** who desire to appear in costumes which assimilate might choose any of the following: Apple and Pear Blossoms, Sovereign and Shilling, Cinderella's two sisters, Cordelia's sisters, Brenda and Minna Troil, Brunhilda and Kriemhilda, Salt and Fresh Water, the Roses of York and Lancaster, a Circassian Princess and Slave, Music and Painting, the Two Nornas, Lovebirds, Aurora and the Hours, Oranges and Lemons, and Four Sisters as the Seasons.

A Husband and Wife might select Jack and Gill, Cock and Hen, any Kings and Queens, a Wizard and Witch, Night and Morning, or Night and Day.

Fancy Dresses are never more piquante and charming than when worn by children ; the several characters in the Nursery Rhymes are admirably adapted for them, and we have given a special selection of dresses for boys and girls in the Appendix, children's fancy balls being on the increase.

For Calico Balls, among others the following are recommended :—Clairette, Fille de Madame Angot, Bo-peep, Mothers Hubbard, Bunch, Shipton, &c., all the several Fish-girls, the dress carried out in striped and plain cottons instead of woollen stuffs ; Cabaretière, Five-o'clock-tea, Flower-girls, Flowers, Normandy, and most of the other Peasant Dresses ; Polly-put-the-Kettle-on, My pretty Maid, Shepherdesses, Poudré and Watteau costumes, Alphabet, Miss Angel, Scott's and Shakespeare's heroines, Bertrade, Bonbonnière, Queen of Butterflies, Buy-a-Broom, Charity Girl, Chess, La Chocolatière, Cinderella, Columbine, Coming-through-the-Rye, Dresden China, Dominoes, Fiquette, Germaine, Harvest, Incroyable, Lady-Help, Magpie, Olivia and Sophia Primrose, Rainbow, and One of the Rising Generation.

But it must be borne in mind that the word "calico" is of elastic meaning at these balls, including cotton-backed satin and cotton velvet. Tinsel trimmings replace gold ; ribbon is allowed ; net takes the place of tulle ; and very few people dream of adopting cotton gloves or mittens.

To be properly *chaussé* and *ganté* are difficulties at fancy balls. With short dresses the prettiest and most fashionable shoes are worn, either black with coloured heel and bows, or coloured shoes to match the dress, and embroidered, the stockings being of plain colour or stripes. With the Vivandière dress Wellington boots are best.

To avoid glaring inconsistencies, it is well to remember



that powder was introduced into England in James I.'s reign, though not very generally worn. It attained the height of its glory in the Georgian period, and in 1795 fell a victim to the tax raised by Pitt on hair-powder ; those that wore it subsequently were called guinea-pigs, on account of the guinea tax. Periwigs were first mentioned in 1529. High-heeled shoes were not heard of till Elizabeth's reign.

It is uncomfortable to dance without gloves, so consistency yields to convenience. For most Peasant dresses mittens are best ; but when gloves are worn they should be as little conspicuous as possible. For the Poudré costumes, long mittens and long embroidered gloves are admissible, Gloves were never heard of till the 10th and 11th centuries, and not much worn till the 14th ; still, what can pretty Berengaria do if she wishes to dance and does not care to appear ungloved ?

With regard to Hair-dressing. For Classic costumes the hair is generally gathered together in a knot at the nape of the neck, and bound with a fillet, a few curls sometimes escaping at the back when the knot is carried higher up at the back of the head. For Modern Greek costumes, loose curls fall over the shoulders, or the hair hangs in two long plaits. For Italian, the two plaits are tied with coloured ribbon, and often entwined with coins or beads, or the plaits are twisted up into a coil, thrust through with pins. For an Egyptian costume, the hair is flat in front, with ringlets at the back. The Turkish women plait their hair in innumerable tresses, entwining them with coins and jewels ; and round flat curls appear on the side of the head. At fancy balls two long plaits are generally adopted in this character, but it would be more correct to add to the number. For Scotch dresses the hair is worn flat in front, and curled at the back ; for an Irish girl the hair has a coil at the nape of the neck. With regard to the German Peasantry ; about Augsburg they wear the hair flat to the face, and a loose chignon at the back. At Coblenz and Baden, it is plaited and tied with ribbons ; and near Dresden and elsewhere, where

the peasantry sell their hair, a close-fitting cap hides all deficiencies. In Norway, the women wear the hair plaited and pinned close to the head, or allow the plaits to hang down. The Swedes turn it over a cushion, and let it fall in curls. The Poles dress it in two long plaits, the Russians braid it round the head. Marguerite, in Faust, wears two pendant plaits tied with ribbon. A Vivandière has hers rolled in a coil, or in plaits; Britannia, floating on the shoulders, like Undine, Winter, Snow, Fairies, &c., but in their case it should be powdered with frosting, applied by shaking the powder well over, after damping with thin white starch. A Normandy Peasant should have the hair flat on the forehead, and in broad looped-up plaits at the back. A Puritan has a close coiffure, and a coil or short chignon is best beneath the cap. For Ophelia, it should float on the shoulders, entwined with flowers. The hair is worn hanging down the back for Berengaria, Gipsy, Druidess, Elaine, Fairy, Fenella, Peace, République Française, &c.

With regard to **Historical Characters**, up to Queen Elizabeth's time the hair was parted in the middle, and either allowed to float on the shoulders or was bound up under a coif; Elizabeth introduced frizzing and padding. For Marie Stuart it should be turned over side-rolls, so as to fill the vacuum beneath the velvet head-dress. During the time of the Stuarts, a crop of curls was worn over the forehead, and long ringlets at the back. As people desire to look their best at fancy balls, it is advisable to adapt the style required as much as possible to the usual method of dressing the front hair, leaving the more marked change for the back.

With regard to **Powdering**, it is best, if possible, not to have recourse to wigs, they are heavy and unbecoming. It is far better to powder the hair itself, using violet powder, and plenty of pomatum before applying it; it entails, however, a great deal of trouble in subsequently removing the powder. The head may be covered with a thick soap lather. The powder

is applied thus: A puff well filled is held above the head, jerking the elbow with the other hand. The process should be repeated over and over again, and it is incredible the amount of powder that ought to be used to produce a satisfactory result. An easy mode of dressing the hair for powder is to part it across the head from ear to ear, turning the front over a high cushion, making the back into a long loose chignon, with a few *marteaux* or rolled curls behind the cushion. Sometimes the roll in front is replaced by a series of *marteaux* placed diagonally. Sometimes the centre-piece only is rolled over the cushion, with *marteaux* at the sides. Sometimes the back has four *marteaux* on either side, put diagonally, with others behind the ear, or a bunch of loose curls fall at the back. All this may be made easier by having false *marteaux* and curls, which have a far better effect than a wig. It is, however, very much the fashion to powder the hair as it is worn now, viz., with curls in front and a coil or twist at the back, a style which accords well with the dress worn when powder was in fashion.

The giving of Fancy Balls requires more pre-arrangement than an ordinary entertainment. The men-servants are often put into the costumes of Family Retainers of old days, the women dressed as Waiting-maids of the 18th century; the Band also don fancy attire.

The Decorations should be arranged with some regard to the many vivid colours worn by the company. Chinese lanterns hung in passages and balconies have a good effect, and the flowers should not be of too brilliant a hue; green foliage is the best background.

Occasionally the hostess elects that her guests shall appear in costumes of a particular period, and Poudré Balls find many patrons. Under these circumstances the lady guests only wear powder with ordinary evening dress, the gentlemen making no change from their usual attire, save perhaps that white waistcoats and button-holes are enjoined.

A marked feature at most Fancy Balls is a specially-arranged

Quadrille. The choice is a large one. The following have from time to time been given:—Watteau, Poudré, Noah's Ark, Cracker, Constellation, Domino, Hobby-Horse, Seasons, Bouquet, Bird, Louis Quinze; Shepherds and Shepherdesses, when both ladies and gentlemen wear the hair powdered and costumes associated with these characters; a Louis Quinze Hunting Quadrille in the hunting dress of that period; a Holbein Quadrille in the Tudor dress; a Quadrille of All Nations, embracing all nationalities, the ladies and gentlemen of the same countries dancing together, the gentlemen occasionally carrying the national flag; Scotch, Irish, King and Queen, Army and Navy, Flowers of the Year, Venetian, Vandyke, Pack of Cards, Fairy Tale, Joe Willett and Dolly Varden, Puritan and Cavalier. The time when such quadrilles are danced, and the partners, are all pre-arranged. A Singing Quadrille, in which the heroes and heroines of the nursery rhymes wear appropriate dresses and sing as they dance, is to be specially recommended for Children's fancy balls. Country dances are being resuscitated for costume balls; the Maltese country dance, the Swedish dance, Sir Roger de Coverley, the Tempête, Morris dance, ribbon dance, and others. The most effective pre-arranged dance is a well-performed Minuet or the stately Pavane, the See-saw Waltz, the Staffordshire Jig, Le Carillon de Dunkerque, Ribbon Dance, Mazurka, a Highland Schottische, a Norwegian dance, a Polonaise in Watteau Costume, or the Cachuca. At juvenile fancy balls dancing is not, as a rule, the sole amusement. Conjurers, Ventriloquists, Christy Minstrels, a Punch and Judy Show, and a magic lantern, please the little ones, but possibly nothing so much as a Horn of Plenty, out of which a liberal number of presents are distributed, or the old familiar Christmas Tree, or a Fairy Pool, where the children fish for presents; and the Brandy-ball Man (one of the guests with a tray of sweets), who distributes goodies to the children.

Fancy Balls are said to have been brought over to this

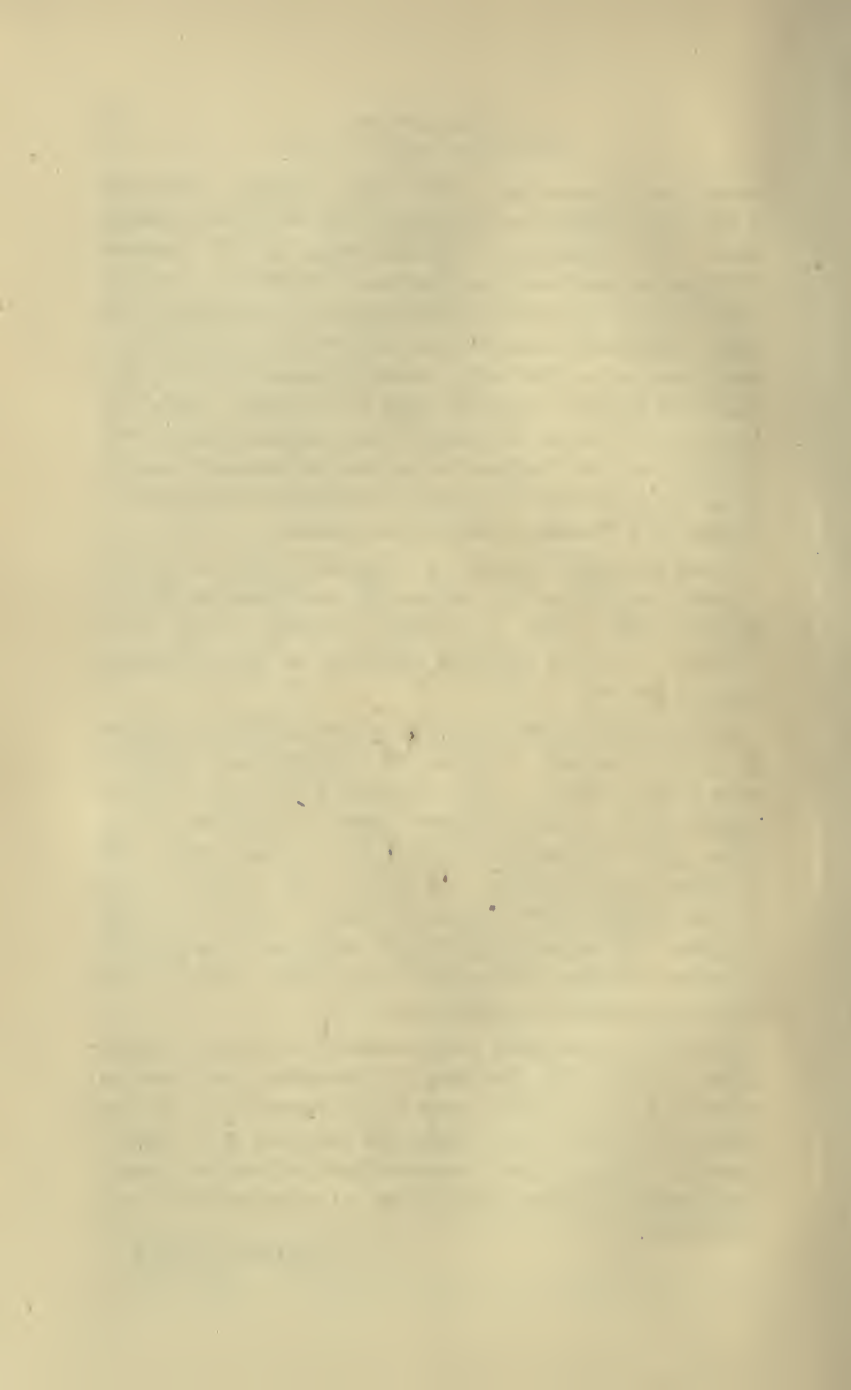
country by a German lady, Mrs. Teresa Cornelys, at the end of the last century, when they were held at Carlisle House, Soho. Lady Waldegrave, Lady Pembroke, and the Duchess of Hamilton were among the beauties. But then, as now, the fashions of the day asserted their sway in the costumes of old times. Fashionable materials are used, however inappropriate; when crinoline was the mode, even the peasants' dresses were slightly distended; during the reign of the jersey, elastic silk served for the bodices of Gipsies, Folly, and many others; and material tinted with aniline dyes are used for historical raiment of very early periods. A march round which sometimes takes the form of a Polonaise shows off the dresses.

There is much in a name,—A Coquette, a Lady of the Past Century, *Petite Sole à la Normandie*, the Bounding Ball of Babylon, *His Picture in Chalk*, a Duchess of the Next Century, &c., have attracted attention to very mediocre costumes ere this.

Any popular play or opera will be pretty sure to originate the most fashionable costumes of each season, or possibly some pretty picture. Miss Greenaway's charming sketches suggest many of the quaintest dresses at children's fancy balls; and costumes of the early part of this century and the latter part of the last, are much worn, possibly owing to the attention now turned to what is known as artistic dressing. The styles of the sixteenth century,—flowing skirts, low square bodices, and puffed sleeves richly broided, owe their resuscitation to the same cause.

It behoves those who really desire to look well to study what is individually becoming to themselves, and then to bring to bear some little care in the carrying out of the dresses they select, if they wish their costumes to be really a success. There are few occasions when a woman has a better opportunity of showing her charms to advantage than at a Fancy Ball.

ARDERN HOLT.







MAISON  
MARTIN MARGIELA

MARGUERITE DE VALOIS





## FANCY DRESSES DESCRIBED.

---

**ABBESS, LADY.** (*See* NUN.)

**ABIGAIL.** White silk skirt covered with green trellis-work interspersed with flowers of all colours. Tunic turned up *en laveuse* and lined with jonquil silk; bodice trimmed with jonquil and dahlia colour, also the muslin cap; jonquil silk stockings; dahlia shoes, with buckles.

**ABRUZZI PEASANT.** Low white embroidered linen chemisette; scarlet stay bodice cut very low; short stuff gown; white muslin apron; white lace veil fastened to the head with gold pins. Coral and bead ornaments. Hair worn in a coil. Suitable to a dark woman.

**ACADEMICAL DRESS.** (*See* PORTIA; and PRINCESS, *Tennyson*). Long silk academical robe; white, black, red, or other colour, plain or brocaded, worn over a plain skirt and bodice. Academical cap.

**ADRIENNE LECOUVREUR.** (*As worn by Madame Bernhardt.*) Two Louis XV. costumes, one with paniers and draperies of ivory satin and pale blue satin bordered with roses; the other after a portrait of Madame Pompadour, rose coloured and blue satin dress, train of brocade, the ground silver-grey, strewn with garlands of eglantine.

**ÆSTHETIC MAIDEN.** (*See* MAIDENS, *LOVESICK*, from *Patience.*)

**AFRICA.** Short skirt and bodice made *à la vierge* of white Algerienne material, trimmed with cross-cut bands of yellow

satin and angola fringe; gold belt; crimson cashmere scarf across the bodice, fastened on left shoulder with a lizard, ends floating on dress. Tiger skin attached to the back, gold diadem with stiff red feathers peeping above it. Necklace and large earrings of beads of all colours. Africa is sometimes dressed in more realistic fashion; the skin blackened; short skirt of cotton, bright coloured scarf worn about bodice and head; bead ornaments, large bracelets, ring in nose.

**AGNES SOREL.** (*Edward IV.'s reign, 1461-1483.*) Soft brocaded white dress, made long, caught up and bordered with ermine, over gold and white brocade bordered with same fur. Jacket bodice of white brocade, with wide revers edged with gold; tight sleeves, puffed and slashed at elbow. Hair in two plaits; high horned head-dress of period, with gauze veil. Pearl ornaments.

**AIR.** A white tulle or gauze dress made with several skirts, one over the other, or blue over white, as light and gossamer as possible; made long for an adult, short for a child. The lower skirt is dotted about with silver swallows and other birds, the upper edged with silver fringe or lace, and covered with silver bees and a variety of insects. The low bodice similarly trimmed, a silver-spangled scarf loosely thrown across; a veil attached to the head with silver butterflies; marabout feathers. Ornaments, silver; satin shoes, with silver butterflies on the bows. The insects may be, if preferred, of their natural colours, the birds of gorgeous plumage. A newer and more original rendering is a short blue satin skirt, painted red towards the waist; a windmill on one side, a balloon on the other. The low blue bodice draped with grey tulle, forming the tunic, but starting from a gold brooch in the form of a face; crimson embroidered waist-band, bellows and horn hanging from it; birds nestling in the tulle. Head-dress, a gold weather-vane. (*See Plate I., Fig. 4.*)

**ALBANIAN.** Short, scanty skirt, trimmed with gold; full white chemisette; low under-bodice laced with gold; long-sleeved jacket of contrasting colour, or a sleeveless paletot reaching to knees, showing white chemisette in front; many-coloured scarf about waist; round satin cap or fez, placed on the side of the head; gauze veil, hair in long plaits. The following colours may be chosen, viz., dark blue, amber, and

marone, or scarlet and green. Shoes with pointed toes. This is the ordinary rendering for fancy balls. The dress varies in different districts of the country. In some parts the women wear red cotton garments, some white wool, with a skull-cap formed of coins. The costume consists of a sleeveless tunic over another woollen tunic embroidered at edges, the sleeves of a lighter material than the over-dress. Scarlet sash, silk tassels. This is in favour for fancy balls, being of Oriental character, without trousers.

**ALBERT DÜRER, PERIOD OF.** His wife is depicted wearing a head-rail of white linen cloth covering the hair completely, and passed round neck and shoulders. Low, square-bodied dress, with velvet stomacher; long sleeves, with puffs at elbow and shoulder; mittens; long plain skirt, with girdle, which draws up the dress on one side, and to it is attached a book. Soft woollen material most suitable. A beautiful dress of the style of this artist was worn as Anne of Denmark at the Buckingham Palace Fancy Ball, 1842. Skirt of violet velvet touching the ground, opening up the side to show a petticoat of cloth of gold; low bodice over white chemisette; gold stomacher; jewelled belt; sleeve puffed and slashed, of velvet and muslin with gold embroidery, the embroidered cuff falling over the hand. Large picturesque hats with feathers were worn at this time.

**ALCESTIS** (*Euripides*). Chiton or sleeveless robe of terra-cotta soft silk, draped in straight folds over a loose falling under-robe of the same, caught up high at the side and again below the waist. Hair in Greek knot, high at the back of the head, encircled by a band of gold braid. Sandals on feet.

**ALGERIAN COSTUME.** Skirt, just touching the ground, of blue and gold brocade; red and gold embroidered scarf round the waist; full muslin under-bodice sewn to a broad black velvet band at the neck; short jacket of blue velvet elaborately embroidered in gold, with long hanging sleeves, tight-fitting gold under ones coming to wrist. Hair almost hidden by a red handkerchief with the ends tied in front.

**ALICE BRIDGENORTH** (*Pevevil of the Peak*). Puritan dress, high to the throat, with small ruff; muslin cap and kerchief; fair curls. (See PURITAN.)

**ALICE IN WONDERLAND.** (*See GIRLS' AND BOYS' FANCY COSTUMES at the end of the book.*)

**ALICE LEE.** Hair curling in front, a coil at back, surmounted by a dark blue hat, or a fillet of blue beads and pearls. Plain stone-coloured train falling to the figure ; light blue front, trimmed with gimp. Basqued bodice of dark blue velvet, piped with light blue, opening over a white stomacher, the bodice cut *en cœur* back and front. The sleeves wide at top, tight fitting at wrist, puffed at elbow. The bodice may also be low, with muslin kerchief, showing much of neck.

**ALMEH.** Bodice of white gauze studded with silver, made loose ; pink gauze skirt, a girdle of pink ribbon streamers falling over it. Egyptian head-dress of pink and silver.

**ALPHABET.** Short black underskirt bordered with gold Roman letters ; second skirt white, with old English letters in ruby velvet ; third skirt blue, covered with black velvet letters ; black velvet low bodice ; muslin fichu and apron ; blue cap with word "Alphabet" on band, or a battlemented crown, a letter on each ; aigrette of goose-quills ; birch rod and primer as *châtelaine*. It may also be made in any coloured silk, satin, cotton, or tarlatan, and the letters printed on the more substantial materials ; or any evening dress may be utilised by wearing a belt across bodice, a band of black velvet round the throat, and high cap all adorned with letters ; or carried out as follows : Black tulle evening dress, silver letters stuck on spirally ; huge A, B, C on train ; large black fan with A, B, C upon it ; the same on shoes ; the vowels on velvet round the neck ; black capitals on the handkerchief.

**ALSATIAN.** The distinctive feature is a large flat bow on the top of the head, composed of black silk, with two loops and two ends, attached to close-fitting gold or silver-embroidered velvet cap, put in a band of silk at the back, about a hand's breadth in width, which forms a bow in front ; short red cloth skirt, trimmed with gold braid and black velvet, blue plaiting below, and lace ; long, straight black silk apron, edged with black lace ; low black velvet bodice, called "muzze," embroidered with gold or silver in front, the peasants wear this sewn to the skirt. At fancy balls it has a jockey basque at back, round cuirass bordered with gold in front, and loops of black ribbon, laced with red over white muslin ; black bows



1. Alsatian.



2. Amy Robsart.



3. Anne Boleyn.



4. Aiz.



on shoulder-straps; full muslin under-bodice to neck and wrists; black lace or many-coloured fichu at throat; black shoes, red heels; blue stockings; mittens; hair in pendent plaits; tiny bouquet of white heather; tricolour on cap. **Alsation Gleaner.** Same, with handkerchief about the head in lieu of cap. Alsace and Lorraine are sometimes represented together, and wear a shield with arms at side. (Plate I., Fig. 1.)

**ALTREVAL, COUNTESS D'.** (In *Ladies' Battle.* See L.)

**AMAZONS, QUEEN OF THE.** Short scarlet satin petticoat, covered with symbolical animals, cut out in black velvet and gold cloth, the edges bordered with gold cord, the bodice formed of a tiger skin; a helmet on the head, a shield on the arm.

**AMBULANCE NURSE.** (See GENEVA SISTER, and Illustration, Plate IX., Fig. 33.)

**AMERICA.** Short white satin skirt, with red and blue stripes; blue satin tunic, edged with silver fringe, covered with silver stars; white satin waistcoat; blue satin jacket, revers at neck, coat-tails at back trimmed with red and silver; mousquetaire sleeves; all-round collar, muslin tie; blue satin high boots; diamond ornaments; coronet of diamond stars, with red, white, and blue ostrich feathers; or a blue felt cocked hat, with white and red rosette, and bound with blue. (See UNITED STATES.)

**AMERICAN INDIAN, NORTH.** (See INDIAN.)

**AMPHITRITE.** Sea-green gauze dress powdered with silver; silver tunic with shells, coral, and seaweed; a bandelet of sea shells round the head, the flowing hair studded with precious stones and crystal drops. The style of this dress follows prevailing fashions. (See WATER NYMPH.)

**AMSTERDAM ORPHANAGE.**—Short plain full gathered skirt, one side black, the other red, the plain tight bodice similarly divided; white tucked apron; large kerchief worn over the dress, crossing in front; cap of thick white muslin, the front close-fitting and flat, the back full.

**AMY ROBSART.** An Elizabethan dress of the richest materials, velvet, satin, or brocade, in any colours; the skirt or train worn over a hoop is full, touching the ground and bordered with a jewelled band; the front breadth of con-

trasting colour or fabric may be quilted or embroidered, and sewn with gems ; low plain bodice, bordered at waist with frill of material ; large upstanding wired lace ruff from shoulders ; sleeves, one puff at top, tight to wrist, close ruffles ; head-dress a slightly pointed cap of velvet, pearls, and feathers. (See Plate I., Fig. 2).

**ANDALUSIAN.** (See SPANISH.)

**ANGEL, MISS.** Thus described in Miss Thackeray's novel, identical with

**ANGELICA KAUFFMAN.** " Sacque and petticoat of white silk, a grey brocade upon it resembling network, embroidered with rosebuds ; deep-pointed stomacher, pinked and gimped ; the sleeves fitted the arm closely to a little below the elbow, from which hung three point-lace ruffles ; her neckerchief was of point, confined by a bunch of rosebuds ; three rows of pearls were tied with a narrow white satin ribbon ; her small lace cap floated over curls and powdered hair ; shoes with heels three inches high to match the dress." Mittens may be worn. The dress is often white, the sacque brocaded sometimes with silver.

**ANGLO-SAXON PERIOD, WOMEN OF,** had loose dresses touching the ground, consisting of tunic, kirtle, and mantle with large over-sleeves ; the tunic was worn over the under garment, then made of linen, with tight sleeves at wrist ; the word kirtle has many meanings, it was then applied to the loose under-skirt. The head was enveloped in a veil of stuff, silk, or wool, only worn out of doors. The skirt is bordered with embroidery, tight sleeves, a girdle round waist, the bodice high to the throat meeting a gold necklet. For regal robe from shoulder of distinct tone, velvet would be the best material. Gold circlet on head. Red, green, and blue the favourite colours.

**ANGOT, FILLE DE MADAME** (*Clairette*). Short skirt, striped or plain red ; low velvet or pink satin bodice, muslin kerchief inside, the ends tucked under a bib of the black or pink silk apron, bordered with lace half-hidden by a muslin apron, scolloped at edge, the left corner tucked into waistband on right side ; large full muslin cap, red cockade at side, or a straw hat poised at back of head, with velvet trimmings and pink roses ; sleeves to elbow ; large gold cross and ornaments. In the early scenes she wears a bridal dress.



**ANGOT, MÈRE.** White crêpe lisse cap, trimmed with Valenciennes, large red butterfly bow fastened at the top of the head, another at the side; yellow satin short skirt, red satin overskirt, the front breadth barred *en tablier* with black satin, and over it an apron of white crêpe lisse, one corner turned up. Crêpe fichu, leaving throat and neck uncovered, crossed under a cerise satin corslet bodice.

**ANNE OF BRETAGNE** (*Wife of Charles VIII. of France.* 1485-1498). As worn at the fancy ball at Buckingham Palace, 1842. Full plain trained skirt of red velvet, bordered with gold and jewels, opening on one side over panel of gold and silver richly embroidered, and turned back with ermine. Low square bodice outlined with gold, gold pendant girdle, band of gold and jewels down the centre of bodice; long hanging sleeves bordered with gold. Crimson velvet coif; gold crown, tulle veil.

**ANNE OF DENMARK,** 1548 (*Daughter of Christian III. of Denmark, and first wife of Augustus, son of Duke of Saxony*). Worn at the fancy ball at Buckingham Palace, by Viscountess Canning. (See ALBERT DURER PERIOD.)

**ANNA DANICHEFF.** Russian costume. (See RUSSIAN PEASANT.)

**ANNE BOLEYN.** Velvet surcoat, full, touching the ground, bordered with jewels and ermine; distinct front breadth or kirtle of satin or gold cloth, embroidered and jewelled; long girdle of gems; long-waisted bodice square-cut, worn over partlet, viz., chemisette of satin embroidered in gold; deep hanging ermine-lined sleeves, over close-fitting ones matching the kirtle; velvet diamond-shaped hood, often embroidered with jewels, forming bag at back, with triple-pointed coronet close to face, showing little hair; splendid jewels. The costume may be of black, purple, or ruby velvet, with white satin or cloth-of-gold; blue velvet and amber satin, &c. Pointed shoes with diamond stars. Gold tissue cloth worn at this period. (See Plate I., Fig. 3.)

**ANNE, QUEEN OF ENGLAND.** (1702-1714.) Long plain skirt of satin or brocade over small hoop, low pointed bodice with stomacher; sleeves in one long puff to elbow; gold girdle; velvet furred train from shoulder, fastened

with jewels ; hair turned off from face and hanging in curls, entwined with pearls ; crown ; long embroidered gloves. Sometimes the bodice was continued as a sort of polonaise, and looped back on the hips ; pillow-lace ruffles and tucker.

**ANNE : DRESS OF QUEEN ANNE'S PERIOD.**  
1702-12. Much the same as the latter part of Louis XIV., who reigned in France from 1643 to 1715. The fashions vary considerably during this reign. They are often mistaken for those of George I. Satin is the stuff to represent this period. A *sacque* is a necessary part of the dress ; patches, a square bodice, elbow sleeves, lace lappets, the *commode* head-dress of plaited gummed lace, made on a frame of wire with ribbons and lace in tiers, standing up crest-wise ; it assumed in time very large proportions. (For style of *commode* head-dress, see Pl. XIV., Fig. 56, period of Louis XIV. It may be replaced by the hood worn then—a strip of soft silk placed flat on the head, and loosely knotted under the chin, sometimes lined with a contrasting colour. At the end of Queen Anne's reign, powder was worn, and high cushions and lace caps with lappets. Fans are indispensable. Flounced silks, long gloves, trains caught through the pocket hole, are among its distinguishing features. Hoops came in, in the middle of reign. Kneller's portraits are good guides. The following is a correct costume. Petticoat, pale yellow silk with flounce of old lace. *Sacque* of old running-pattern brocade, green and yellow, caught back on skirt ; French lawn apron trimmed with old point ; stomacher and *commode* head-dress to match ; high heeled yellow shoes, very pointed, with buckles ; Watteau fan, and Mousquetaire gloves.

**ANNE OF AUSTRIA** (*Wife of Louis XIII.* 1610). An historical costume which admits of rich materials and splendid jewels. High close-fitting bodice, with ruff at throat, long sleeves puffed longitudinally, ruffles at wrists, bodice pointed and coming on to hips, bordered with jewels and embroidered ; plain skirt, hooped, trimming of gold and jewels carried down the front and round the hem ; velvet brocade or satin and gold tissue suitable ; small velvet cap, with jewelled heron's plume, fastened with emeralds ; hair curling on the forehead.

**ANNE OF CLEVES** (*Fourth wife of Henry VIII.* 1557). Similar costume to that worn by Anne Boleyn. The

stiff bodice of ruby or green velvet, or gold brocade, would be cut as a low square, showing the bare neck, with a jewelled velvet band encircling the throat; long sleeves slashed, girdle round waist; a velvet cap called French hood, with white visible beneath. A bag hangs at the side of the velvet or brocaded skirt, which is jewelled down the front. A round ostrich feather fan carried in hand.

**ANNE OF GEIERSTEIN** (*Sir Walter Scott*). An old-fashioned Swiss dress made with a short red skirt, bordered with gold colour, blue bands can be introduced; the low bodice laced in front over a stomacher; the white chemisette gathered into a band at the throat; short overdress of blue opening in front, sleeves to wrist with cuffs and epaulettes; round Swiss hat, trimmed with crimson. Or, in full dress, with long brocaded skirt, low bodice formed of alternate perpendicular puffings of satin and velvet, sleeves tight to wrist, a puff at the top; band of same colour as the dress round the head.

**ANNE PAGE** (*Merry Wives of Windsor*). Velvet skirt touching the ground, opening in front over satin petticoat, the sides bordered with lace and pearls; velvet low bodice, tabs all round, satin stomacher, high lace ruff from shoulders, puffed satin sleeves to wrist, with turn-back cuffs of lace; conical velvet peaked hat, bordered with pearls, lined with satin to match petticoat; a veil is sometimes worn. Sir W. Calcut painted her in a white satin dress, a pink bodice, and long jacket basque, open in front and edged with swansdown. The sleeves come below the elbow not quite to the wrist, finished off with a ruff. The bodice is half-high, bordered with vandyked lace tacked down; a muslin kerchief within this. Hair dressed in curls, not powdered, a blue rosette on one side. Another rendering is as follows: Ruby velvet bodice cut low at neck, edged with wide lace collar turning downwards. Long sleeves with full puffs at shoulders and wrist, ribbon run through them. Pale yellow satin train, ruby and white striped petticoat; ruby velvet shoes with rosettes; strings of pearls round throat.

**ANNIE LAURIE.** This heroine of Scotch song wears a simple dress of white satin or muslin, generally made with a short plain skirt, one flounce at the edge; full banded low bodice, short sleeves; satin plaid, fastened

on the shoulders with a brooch; Scotch bonnet of black velvet, or merely a blue ribbon snood.

**ANN, WIFE OF RICHARD THE THIRD, 1483-1485.** Coronation robes, crimson velvet furred with minever; shoes of crimson tissue. She is also described by Planché as wearing a kirtle and mantle of white cloth of gold, trimmed with Venetian gold, furred with ermine "garnished with seventy annulets of silver gilt and gylt." At fancy balls she appears in a pale green satin skirt, bordered with a trellis-work of gold, edged with fur; close fitting jacket edged with ermine; turnover collar and cuffs of fur. Hair in ringlets, surmounted by gold caul, with a kerchief at the back of fine lawn distended with wire; trained mantle from shoulders, of velvet bordered with fur. A crown is often the only head-dress.

**ANNOT LYLE** (*Legend of Montrose*). Short tartan skirt, slashed jacket bodice, and overskirt of blue satin, both trimmed with silver gimp; lace ruffles, blue and silver snood, blue shoes, silver chain, harp, key, and ornaments. The hair may be left loose.

**ANTWERP, DRESS AT.** The Flemish peasant costumes seen here consist of a stuff gown, long apron, coloured handkerchief crossing in front of bodice, and the long black silk or stuff cloak with hood wired round the edge. The cap has a high full crown with pendant sides, like a hound's ears, made of lace.

**APPENZELL LACEMAKER.** Short scarlet skirt with low square black velvet bodice embroidered in silver, with silver ornaments. High muslin cap and apron. (*For APPENZELL PEASANT, see SWISS.*)

**APPLE BLOSSOM.** Evening dress of soft pink and white tulle trimmed with the blooms, or a pink silk or satin dress. A basket of the flowers carried in the hand. A wreath for head-dress, with long tulle veil. Apple and Pear Blossom are good dresses for two sisters. (*See FLOWERS.*)

**APPLE GATHERER.** Short brown satin skirt, tunic of blue Liberty silk, bodice of striped brown and blue satin, made as a low square; white satin sleeveless basqued jacket over; elbow sleeves of white muslin; mob cap; ornaments enamelled apples. A basket slung round the figure filled with apples.

**APRIL.** Short skirt of pale blue tulle with crystal drops ; black bodice having pendent sleeves with silver moons ; grey tulle wound round head and shoulders like a filmy cloud. Sometimes called April Showers.

**AQUARIUM.** Fashionable evening dress of blue and green tulle, trimmed with marine plants and ornamented with fish and shells, the octopus on one side of the skirt ; veil of green tulle ; hair floating on shoulders. Bodice trimmed with seaweed and coral ; ornaments, silver fish and coral.

**ARABIAN WOMAN.** Loose trousers to the ankles of gauze or muslin over silk ; cerise silk short skirt, covered with white striped gauze ; blue tunic and loose bodice, opening *en cœur*, trimmed with gold braid ; under-bodice of folded muslin ; long hanging gauze sleeves ; red silk turban with sequins, or conical cap studded with gold and jewels ; hair hanging in plaits, with flowers ; mantle of yellow stuff, fastened to the shoulders ; red embroidered slippers, bangles round ankles ; gold bracelets, rows of coral and beads, chains about the neck ; gold fibulæ.

**ARABELLE (BABIOLÉ).** Short white silk skirt, with three box-plaited flounces edged with blue satin. Blue satin apron, and bodice cut square and bordered with a frill of lace ; elbow sleeves.

**ARBLAY, MADAME D'.** The famous Fanny Burney, lady in waiting to Queen Charlotte (*see* BURNEY). Pale blue satin petticoat, with pearls and silver braid. Flowered satin over skirt, with white ground, made short in front to show blue hose, and high heeled shoes with diamond or silver buckles ; powdered hair ; a high cap of white lace tied under the chin. Bodice square cut, with elbow sleeves showing a muslin kerchief crossed in front. Any good Georgian costume is suitable.

**ARCADIAN SHEPHERDESS.** Short blue skirt ; a narrow long white apron, with stripes of white linen bordered with pink and ornamented with pink bows ; a white under-bodice comes to a point about three or four inches below the waist, and is covered by a low blue bodice with revers, leaving a diamond-shaped piece of the white visible ; the sleeves are blue, made full and trimmed with pink and white ; the hat is

something of the Leghorn shape, and the crook, a short one, is simply ornamented at the top with a bunch of blue, pink, and white ribbons. Another style is a short white tulle skirt with blue bows and blue convolvulus. A Swiss bodice made of blue silk trimmed with tulle, a bunch of pink roses on the left shoulder; straw hat trimmed with roses and convolvulus; a bunch of the same in the powdered hair; crook decorated with flowers and ribbons. (*See SHEPHERDESS.*)

**ARC-EN-CIEL.** (*See RAINBOW, IRIS.*)

**ARCHANGEL.** (As worn by the Marchioness de Gallifet at a ball in Paris, time of Napoleon III.) Short petticoat of white cashmere, embroidered in gold; the bodice to represent glistening scale armour, made either in metal or of silver woven cloth; white feather wings attached to each side, descending below the knee; golden hair floating over the shoulders and down the back in long careless ringlets; a diamond star on the forehead; a small steel sword carried in the ungloved hand.

**ARCTIC MAIDEN AND ARCTIC QUEEN.** (*See WINTER.*)

**ARGYLE, COUNTESS OF.** Time of the regency of Mary, Queen of Scots, taken from David Wilkie's picture of John Knox preaching to the Lords of the Congregation, now in our National Gallery. The dress can be rendered in satin brocade or velvet with a plain satin petticoat. The bodice and skirt are united at the back, the front is a distinct petticoat. The long pendant sleeves are lined with ermine, and are part and parcel of the slashed puffs, which are placed on the shoulder. The bodice is half high, with wired muslin ruff; the cuffs are of the same material. The head-dress is lined with cream and bordered with pearls, a plain gauze or tulle veil falls at the back; a jewelled cross hangs at the side. This is a good illustration of the costumes of the middle of the sixteenth century, 1547 to 1579; Henry II., Francis II., Charles IX., reigning in France; Edward VI., Mary, and Elizabeth in England. (*See Coloured Plate II.*)

**ARIEL** (*Tempest*). Short white diaphonous tulle dress, with silver wand and silver gauze wings; hair floating on shoulders, confined by a silver band round the head, with star in centre; low full bodice and short sleeves.

**ARLEQUINETTE.** Short skirt formed of red, yellow,

and black diamonds ; low square basque bodice of the same colours, striped, cut in vandykes, and trimmed with gold ; short puffed sleeves ; boots, one red, one yellow. Three cornered black hat ; coloured aigrette. (See HARLEQUINETTE and Plate XV., Fig. 6o.)

**ARLINE** (*Bohemian Girl*). Black or rose-coloured tulle or satin dress covered with coins and gold braid ; scarf of many colours round the skirt ; gold armlets below and above the elbow, connected with gold chains ; gold net on the head, with coins. Or short dress of crimson, blue, green, and yellow satin stripes, trimmed with gold lace and sequins ; pale blue satin tunic embroidered in gold ; cap to correspond ; armlets and ornaments of coins. Satin shoes ; hair in a coil or pendent plaits.

**ARMENIAN WOMAN.** In the country they wear shoes with toes turning upwards, full silk trousers, white under-dress, open at neck, made of thin muslin ; a silk scarf round waist ; full white sleeves ; velvet embroidered sleeveless coat, opening wide in front ; round cap of velvet ; hair in plaits, and a yachmush out of doors. For a fancy ball, handsome silver clasps are added to the belt ; a silk brocaded jacket and tunic often replace the over-dress. Long gauze veil and plenty of ornaments admissible.

**ARMIDA** (*Tasso's Jerusalemme Liberata*). Niece of Idraot, Prince of Damascus. Golden hair falling loosely on shoulders, the head encircled with band of gold ; long flowing loose robe of cashmere or any soft woollen stuff of greyish tint, low at the neck, the sleeves loose and hanging, a girdle at the waist ; edge of skirt and bodice bordered with gold.

**ARRAH-NA-POGUE.** Short red woollen petticoat, blue and white striped low bodice, and tunic pinned back l'aveuse fashion ; plain sleeves to elbow, white neckerchief and apron ; grey stockings, high-heeled shoes ; milk-pails. (See IRISH PEASANT.)

**ART.** Flowing classic dress of light cashmere ; low full-bodice girdled with tassels ; short sleeves cut in two Vandykes, fastened with buttons on outside of arm, and long train from the shoulders lined with a colour ; drab and blue, or gold and brown are suitable. The draperies may be bordered with Greek pattern in gold braid. A palette and brush

on one side, modelling tools on the other. Hair floating on shoulder ; crowned with bay leaves. Antique classic gold ornaments.

**ASHTON, LUCY** (*Bride of Lammermoor*). Antique bridal dress of white satin ; train, front breadth, and stomacher worked in pearls and silver and trimmed with lace. Long pointed low bodice, a deep fall of lace turning downwards from neck ; sleeves in one puff to elbow, and ruffles ; lace veil and wreath, pearl ornaments ; a blue ribbon attaching broken coin round neck.

**ASIA.** Magnificent Oriental dress, a blaze of jewels and gold. Robe of purple silk, embroidered in gold, over-petticoat of gold brocade ; low bodice, with embroidered stomacher ; mantle of gold brocade from shoulders ; a scarf of many colours about waist ; diamond tiara.

**ASLANGA** (*Fouque's Aslanga's Knight*). Robe of white cashmere ; a gold belt round the waist of low full bodice, gold embroidery on the skirt, neck, and sleeves ; long circular mantle fastened with gold brooch, embroidered to match the skirt ; shoes of white undressed doeskin, embroidered in gold ; fair hair, loose and flowing.

**ASSYRIA, QUEEN OF.** Classic dress of white cashmere, embroidered in gold, wreaths of lotus leaves round the edge, with a gold fringe below ; bodice and peplum of the same, ornamented with jewelled bands ; jewelled girdle ; train of Egyptian pink cashmere fastened on the shoulder with lotus flowers and precious stones ; crown of lotus leaves ; necklet of the same in gold.

**ASTROLOGY.** Amber, black, and red, the most suitable colours. Skirt made short, of amber, red, and black satin, striped perpendicularly, and cabalistic signs on the amber stripes ; red tunic bordered with amber, on which are a row of cats' heads, the black satin studded with gold and silver stars. Bodice and paniers of red satin, also bordered with cabalistic signs ; short shoulder cape of black satin ; black pointed cap with the same signs over powdered hair. Book and telescope carried in the hand.

**AS YOU LIKE IT.** (*See AUDREY, CELIA, PHEBE, and ROSALIND.*)

**ATHENS, MAID OF.** White classic Greek dress, edged with gold ; blue sash ; coin head-dress, or red Greek



cap, spangled ; short Greek embroidered jacket ; white under-bodice ; full white sleeves to elbow ; round the waist a jewelled band ; flowing skirt. (*See GREEK*, and Plate XIII., Fig. 51.)

**AUDREY** (*As You Like It*). Loose yellow woollen dress, high to throat, with long open sleeves, rope round the waist ; large felt hat ; hair floating about the shoulders. Sometimes she wears a rough figured woollen tunic and handkerchief of the same over low bodice, a large felt broad-brimmed hat ; or sometimes a bodice and tunic made with short sleeves, the white under-dress showing in the full sleeves to wrist and the stomacher ; a sort of sun-bonnet on the head.

**AUGUST.** (*See HARVEST.*)

**AURORA.** Tulle ball-dress, lower skirt white, then one of grey-blue and one of pink, spangled with gold stars, the whole veiled in light yellow spangled tulle ; veil of the same and blue velvet tiara, one star in centre, for head-dress ; ornaments, gold stars. It may also be rendered in grey and pink.

**AUSTRIAN PEASANT.** A short dress of red or green woollen material ; the bodice low square, with long white sleeves to wrist, laced in front ; a kerchief beneath ; or there is a white under-bodice and sleeves, and a large plaited collar. The hat is high and pointed, with flowers at the side. In Upper Austria, on fête days, the girls wear a helmet-shaped head-dress of gold gauze. Black velvet low, square, sleeveless bodice ; a red and yellow handkerchief tucked inside ; full white puffed sleeves to elbow. Bright coloured cotton short skirt, boots, and embroidered apron. (*See GERMAN PEASANT.*)

**AUTUMN.** Generally a fashionable evening dress of white, brown, ruby, maize, old gold, or pale green silk, satin, or tulle, trimmed with *châtelaines* of purple and white grapes, vine, or red-leaved Virginia creeper, and other shaded autumn leaves ; or bouquets of poppies, cornflowers, convolvulus, wheat-ears, barley, oats, hops, grasses, blackberries, apples, and other autumn fruits ; beehives, bees, birds, and a sickle are other insignia ; head-dress, wreath and tulle veil ; ornaments of dead gold, or china flowers mounted ; silk stockings to match the dress, and shoes with flowers ; a basket of fruit and flowers may be carried in hand. Another rendering : a short pink silk skirt and low bodice ; a panther skin fastened on one shoulder and draped on the hip ; the edges of skirt and bodice

are bordered with leaves and grapes on velvet trellis work ; the same in hair, and on the wand carried in the hand. Sometimes Autumn is dressed in classic drapery (*see* GREEK), with the floral and other insignias of the season.

**AUTUMN, GOLDEN.** The bodice and tunic of golden satin, looped over tulle of the same shade ; the tunic caught back and edged with a fringe of ears of corn, clusters of fruit of all kinds, and nuts ; the bodice trimmed to correspond, and for the small sleeves a band of fruit and leaves ; a wreath of ears of corn and fruit ; ornaments of fruit. Attached to side a gold-coloured fan with a border of ears of corn ; a cluster of fruit placed on the outside stick ; in the hand either a bunch of corn or a sickle.

**AUVERGNE PEASANT** (*or Auvergnate*). Short black or black and white striped skirt made plain ; red tunic ; low velvet bodice, with black braces over shoulders ; white chemisette, with ruff, and short sleeves ; bibbed red linen or white muslin apron, bunch of flowers at the side ; large straw hat, with flat crown, coming well down at ears ; peasant jewellery of silver hearts ; black shoes ; coloured silk stockings.

**AVELINE** (*La Marjolaine*). Normandy costume. Short skirt of old gold trimmed with bands of brown ; l'aveuse tunic of reddish pink bunched up at back. High basqued brown bodice with bars of old gold cut square, a brown linen collar at the back. Puffed sleeves slashed with old gold ; linen cuffs ; Normandy cap ; low shoes ; brown stockings ; milliner's box. (*See* NORMANDY PEASANT.)

**AVENEL, WHITE LADY OF.** (*See* WHITE LADY.)

**AZUCENA** (*Il Trovatore*). Tawny yellow loose woollen robe, confined at waist by leather belt with pendent tassels ; scarf of red and other coloured silk fastened into girdle and on shoulders ; head bound with a many-coloured striped handkerchief ; rows of beads round neck. Or a Gipsy costume, red and gold, with sequins ; tambourine slung at back. (*See* GIPSY.)

**BABES IN THE WOOD.** (*See* GIRLS' AND BOYS' FANCY COSTUMES, Appendix at end of volume.)

**BABY BUNTING.** (*See* GIRLS' AND BOYS' FANCY COSTUMES, Appendix.)

**BABET** (*Blaise and Babet*). Plain brown or blue skirt and tunic; large bows at the side; red corselet bodice over a low white one; sleeves made in two puffs; hair in curls, surmounted by a straw hat with ribbons and flowers.

**BACCARAT**. Train and tunic of white velvet with red satin bodice and short skirt all covered with cards, and the pips of the cards, hearts, clubs, and spades, which appear also on the tricorne hat.

**BACCHANTE**. White tulle dress, with green satin tunic and bodice, fully trimmed with grapes and leaves; leopard's skin attached to the back; wreath of grapes. Or classical dress of apple green "Liberty" silk, the draperies caught up with white and purple grapes; large wreath of grapes on the head; flesh coloured stockings; the sandals tied with purple ribbon.

**BACKGAMMON**. Maize satin low bodice and short-skirt, trimmed with black velvet and gold braid; upper skirt cut in deep points alternately cerise and black satin, bordered with gold braid; velvet necklet, backgammon men as pendants. Enamel dice for ear-rings; bracelet clasps, and ornaments; cerise satin cap. Cup for dice suspended by gold cord from waist to hold handkerchief. Another rendering.—Short full skirt of écru satin bordered with circles of red and white satin appliquéed on with gold braid to simulate the pieces of the game; a small plaiting of lace let in between points of alternate red and black satin falling from waist, with a gold tassel at each point; low bodice, pointed back and front, formed of squares of black and écru satin; shoulder knots of white, crimson, and black ribbon; cap made to resemble a dice with the usual markings; scarlet aigrette at the side. A pocket, formed like another dice, hangs at side of skirt; red fan, shoes, and stockings, with buckles; black gloves.

**BACON, LADY**. (*See ELIZABETH, QUEEN OF ENGLAND, PERIOD.*)

**BADMINTON**. (*See LAWN TENNIS.*)

**BAHAMA FRUIT SELLER**. Dress of lilac print, cut low in the neck; white linen apron with scarlet braid; white muslin turban; beads round the neck; tray on head with fruit. The face should be coloured.

**BAIGNEUSE.** Soft white serge knickerbockers; full loose bodice and skirt trimmed with red braid, red scarf round the waist; espadelles on the feet, covered with flesh-coloured stockings; red cap.

**BALCHRISTIE, MRS.** ("The Portly Housekeeper," in *Heart of Mid-Lothian*). Dark dress, plain skirt, low square bodice, kerchief tucked inside; sleeves to elbow, muslin ruffles below; square muslin lace-edged apron covering front breadth; muslin cap with bows and ends of ribbon. Stick in hand; bunch of keys at side. Woollen stuff, satin, silk, or velvet are suitable materials. (See Plate II., Fig. 5.)

**BALEARIC ISLES, PEASANTS OF.** Dress of black silk or merino; bodice made half-high, with elbow sleeves, ornamented down all the length with metal buttons; the bodice is trimmed in front with silver beads and chains; full plain skirt, large striped apron. The distinguishing feature is the rebozello, viz., the head-dress in two parts, one made of muslin or lace, like a half handkerchief, the centre point falling at the back, two ends in front, the other, a closer fitting head-dress, is fastened at the back of the head, and brought together beneath the chin like a nun's veil. The hair floats loosely beneath it.

**BARBARA YELVERTON, LADY.** (See GAINSBOROUGH.)

**BARMAID** (*Louis XVI.*). Red silk skirt bordered with black velvet band; tunic of Pompadour chintz; white muslin apron and fichu; black velvet bodice with lace revers on the sleeves; muslin coif, stiff, and trimmed with black velvet.

**BARNABÉ, MADAME** (*La Timbale d'Argent*). Short skirt of sky-blue cashmere, with five graduated rows of black velvet; low blue bodice cut in tabs round the waist, trimmed with black velvet, showing a low linen chemisette above, bordered with blue ruching; muslin apron trimmed to match; black kid shoes with black straps across the instep, and buckles. The hair turned back and entwined with blue scarf.

**BADRABADOUR, PRINCESS** (*Arabian Nights*). Amber satin skirt, opening over under-dress and bodice of pale blue satin, embroidered with gold and made with tight amber sleeves, and hanging blue satin ones outside; red scarf draped about hips; hair in two long plaits, blended with pearls;



5. M<sup>o</sup> Balchristie.



6. Blue Coat.



7. Breton<sup>o</sup>.



8. Carrier Pigeon.



gold and pearl ornaments; red scarf turban round the head; blue shoes, embroidered with silver.

**BARRY, MADAME DU.** (1715-1748.) Court dress of Louis XV.'s reign, generally pink and white. Pointed low bodice with stomacher, silk revers at the top, lace and muslin within; a garland of roses from the right shoulder; brocaded train over a petticoat, trimmed with lace and pearls; sleeves to elbow and ruffles; ornaments pearls. Hair powdered and worn over high cushion, curls at the back, with pearls and pink roses intermixed. In Dumas' play of *Joseph Balsamo* this character appeared in a Court dress with paniers, the bodice cut in a long point, the brocaded dress trimmed with bouquets of roses and silver flowers, the corselet with diamonds, a cordon of roses across the bodice from right to left.

**BASKET OF DAFFODILS.** Low bodice of gold basket-work over a moss-green satin; skirt same shade of satin with bunches of daffodils; same in hair.

**BASKET OF VIOLETS.** Skirt of violet satin, plain and short, covered with straw in trellis pattern, with green moss peeping out between the trellis ends on the hips. The space below waist is filled in with perfumed artificial violets, sewn close together, white, dark, and light, intermixed with moss and leaves; bodice, violet satin, hidden by violets and green leaves; wreath of violets and leaves; and a half hoop of straw passes over the head with a bow on one shoulder. This forms the handle of the basket, firmly fixed and immovable. Violet fan and ornaments, long gloves.

**BASQUE PEASANT.** Short kilted skirt of red flannel; embroidered and striped stomacher of same, showing beneath black jacket trimmed with gold; or light blue bodice and tunic bordered with green; bodice laced with gold cord; red stockings with blue garters; lace cap; head-dress blue; drooping bag attached to black velvet band worn over white lace cap; gold brooch, cross and earrings. For a bridal dress this could be carried out in white satin with high lace cap.

**BATH, WIFE OF** (*Chaucer*). Short striped scarlet petticoat, green over-dress, pinned together at back; large apron, the gathers arranged in honeycomb smocking from waist to the depth of five inches, the same on the upper part of the sleeves made of green like the tunic; bodice cut square, showing chemisette of linen. Hair in net, with

kerchief knotted beneath the chin and fastened with ornamental pins ; over this a rough beaver hat turning up on one side, peaked at the other, a feather round the crown ; riding-whip and spurs, distaff in other hand.

**BATILDE, COUNTESS** (*Olivette*). Crimson velvet bodice and train cut in one, and embroidered in gold and silver, over a Princess dress of light grey satin, richly embroidered ; puffed sleeves of velvet ; a Medici collar ; large felt hat and feather.

**BAVARIAN PEASANT.** Has a blue petticoat, trimmed with black and silver ; a black velvet corselet bodice, laced across with silver, over a white under-bodice ; white apron ; black hat, with gold braid and tassels, and silver ornaments ; a turn-down ruffle of lace at throat, a coloured handkerchief beneath, crossed in front. Hair in long plaits surmounted by round black cap, or a low-crowned black felt hat, with silver tassel ; massive silver necklace studded with bright-coloured stones ; white stockings, buckled shoes ; and mittens. In Algan, in Bavaria, the women wear a curious wheel-shaped black head-dress, placed on the back of the head, with long broad black ribbon streamers depending from the back. They are made of black gauze on a wire foundation, trimmed with black lace and satin ruches ; the size varies according to the age of the wearer, and the shape is of ancient origin. (*See GERMAN.*)

**BAYADERE, LA PETITE.** Princess dress of white or some bright-coloured cashmere bordered with rows of braid and gold embroidery ; low red velvet bodice, short cashmere under-bodice, white lace revers turning over top of jacket, long white sleeves ; black cap with aigrette.

**BAYONNE FISHWIFE.** (*See FISH GIRLS.*)

**BEADLE PARISIENNE.** Watteau overskirt of pink satin, cut square at neck, and showing a silver cloth stomacher ; petticoat of grey satin, slashed with silver cloth, and having two gathered flounces ; pink satin shoes with high grey heels ; grey satin hat, worn on the side of the head over powdered hair, with pink ribbons.

**BEATRICE D'ESTE, DUCHESS OF MILAN.** Long skirt of rich brocade or velvet untrimmed ; bodice a low square, edged with pearls and velvet, the sleeves slashed,



showing white under-sleeves, straight and tight to wrist ; a collarette round the throat, from which pearls fall on the bodice. The hair is worn smooth, with a pearl fillet or coif.

**BEATRICE** (*Much Ado about Nothing*). Satin gown touching the ground ; muslin apron bordered with vandykes ; low bodice slightly pointed, a kerchief inside ; a close-plaited muslin ruff turned back, displaying the neck ; sleeves to elbow, puff at shoulder, and caught up inside the arm with a button. The hair in curls ; pointed satin hat worn at the back of head. At the Lyceum Theatre, 1882, Beatrice wore an over-dress of gold and terra-cotta brocade opening straight down the front over a petticoat of the two colours. The over-dress was bordered with gold, the stomacher matching the petticoat, the sleeves high at the shoulder, full to the elbow, with lace ruffles and lace rabato at throat. Knot of crimson ribbon in the hair. 2nd Dress : Travelling robes of stamped pale green plush, jewelled girdle, white satin puffed sleeves and under-skirt, quilted in large patterns. 3rd Dress : White and gold brocaded dress, over white satin under-dress, slashed sleeves.

**BEAUTY** (*Beauty and the Beast, and Beauty Sleeping*. See BOYS' AND GIRLS' FANCY COSTUMES, Appendix).

**BEE.** Short skirt of black and yellow or yellow and brown plush in horizontal stripes ; black velvet bodice edged and striped with gold, made as a deep cuirass, or as a coat, with tails having the markings of a bee ; long sleeves, and gloves ; wings of yellow gauze bordered with gold, or of white gauze veined with gold, distended on wire attached to back ; black velvet cap to imitate the head and antennæ of the insect, or formed as a large bee ; black high-heeled shoes with yellow bows ; yellow and black striped stockings. Wasp is a similar dress, but the stripes are more decided. Velvet and satin or plush are suitable materials. It is sometimes rendered with a skirt of puffed green tulle and bands of black velvet at intervals. (*See also* HORNET, Coloured Illustration, No. VII.)

**BEE, BUSY.** Short skirt of black and gold striped satin, the stripes about 8 inches wide, and over each, a double box plait of black or yellow tulle. The skirt may be edged with a fringe of tinsel balls. A pointed sleeveless bodice of gold plush cut low, edged with small gold balls ; a pair of wings in the centre of the back, of black tulle, stretched on wire, veined and spotted with gold spangles ; a small cap imitating

a bee's head with eyes and antennæ. In the hand a gold wand surmounted by a miniature bee-hive.

**BEE, QUEEN.** Skirt, puffings of yellow tulle to resemble a bee-hive ; small coloured flounces at the hem giving an appearance of fulness. (Bees are dotted about the skirt.) The back of skirt to represent body of insect, made in gold and brown satin, with a panel of sweet-smelling and honey-giving flowers at each side ; low bodice, golden brown velvet over white tulle chemisette, worked in honeycomb edged at the neck with bees ; long transparent gauze wings fastened to the shoulders with jewelled bees. A bee nestling among flowers for head-dress ; gold and striped brown stockings and shoes, with bee on instep.

**BEETLES, QUEEN OF.** Short black skirt with horizontal stripes of red and yellow ; the same combination carried round the top of the black bodice ; a black pointed cap, the whole covered with ever-moving toy beetles. A sceptre in the hand, surmounted by a beetle.

**BEGUM.** Full plaited skirt of fine Indian muslin, the edges bound with silver braid, long drapery on the head of same ; belt round waist ; slippers embroidered in silver.

**BELLA DI TIZIANO.** (*See VENETIAN.*)

**BELLE, LA, DAME SANS MERCI.** (*See Keats' ballad.*) Long mediæval robe of blood-red sateen, with a mantle fastened from the shoulders of the same colour ; the bodice rounded at the neck, and rather low ; a thick gold torque at throat ; the robe is cut in one and moulded to the figure, the sleeves full and long. The garland for the head, the bracelets, and "fragrant zone," should be made of grasses and wild flowers ; the hair left loose and floating ; a branch of some wild-berried plant in the hand ; no gloves.

**BELLENDEN, EDITH.** (*Old Mortality. See E.*)

**BELLE OF THE RACECOURSE.** Plain short skirt of bright coloured satin, with a race ridden by jockeys painted round it ; striped satin jacket ; jockey cap ; loops of ribbon to match the petticoat on the shoulders ; horse shoe pin, riding boots, whip and betting book, flag-shaped fan of the colours worn.

**BELLE STRATAGEM.** (*See HARDY, MISS LETITIA.*)

**BELLE OF THE VILLAGE.** A pretty French peasant's dress with striped short skirt, bibbed apron, kerchief, high muslin cap, and dainty flowers on cap and apron. Blue, white, and red, suitable colours.

**BEPPA** (*La Bonne Aventure*). Short pink skirt, made with three black flounces headed by network of black velvet; close fitting high bodice pointed at the waist, and coming on the shoulders; senorita jacket with gold epaulettes trimmed with gold ball fringe. Bandoline carried in hand. Hair dressed with high comb and red roses. Stockings pink; shoes black, with high heels.

**BERENGARIA OF NAVARRE** (*Wife of Richard I. 1189-1199*). Satin skirt, the front embroidered with the arms of England, bordered with ermine; long cuirass bodice, jewelled and embroidered stomacher, top and edge of cuirass outlined with ermine; sleeves tight to wrist; regal velvet mantle bordered with ermine from shoulders. Fair hair loose and flowing; gauze gold-edged veil; royal crown. A loose bodice is more historically correct, but is seldom worn. The robe may be made of fawn silk, long and plain. The fulness put in at the neck, and falling straight to the feet, without much extra width in the skirt, and fastened at the back, embroidered all over with a diapered pattern, or waving crossed lines in dull gold-coloured silk. A collar of gold round the throat, jewelled with pearls, and a girdle of the same about the waist. The sleeves cut rather tight to half-way below the elbow, then hanging in very long points. From the shoulders a royal mantle of tawny red plush or velvet, lined with fawn satin; shoes of plush or velvet of the same colour as the mantle. Gold circlet on head, and the hair flowing free.

**BERGÈRE.** (*See SHEPHERDESS.*)

**BERNE, BERNESE PEASANT OF.** (*See SWISS, Coloured Illustration, No. XIII.*)

**BERTRADE** (*Heloise and Abelard*). Valois costume: short skirt, perpendicularly striped with velvet; tunic, and low square bodice, deep hanging sleeves, bordered with velvet, others tight-fitting, of contrasting colour beneath, velvet aumonière at side; white muslin kerchief inside; high stiff pointed Valois head-dress matching tunic, striped with velvet; pendent tulle veil attached. This costume is carried out in

two colours ; maize and blue, or black ; white and blue, or pink ; gold cross and earrings.

**BETTINA** (*La Mascotte, Piedmontese Peasant*). Short blue skirt, brown tunic, white under bodice with elbow sleeves and turnback cuffs ; low brown over-bodice laced in front ; straw hat and flowers. 2nd costume : a Princess dress of silk with brocade intermixed, puffs at the top of the sleeves ; bodice low, square ; with pointed cap having gold trimming.

**BETTY, MY LADY.** Quilted petticoat ; tunic of velvet or brocade ; long, pointed, low bodice ; powdered hair with pearls and rosebuds ; mittens ; high-heeled shoes.

**BIRDS.** Representation of birds are very popular at the present day. (*See BULLFINCH, CANARY, COCKATOO, COCK ROBIN, CROW, DUCK, PARROT, RAVEN, SNIPE, SPARROW, STORK, SWALLOW, WHAT-A-TAIL, &c.*) They are mostly carried out with feather bodices and wings, over tulle or satin skirts ; a cap like the head of the bird.

**BLACK-EYED SUSAN.** Short full skirt of blue serge or blue linen or unbleached linen ; full-banded bodice, with blue sailor collar and cuffs ; black silk handkerchief tied in sailor's knot in front ; black tarpaulin sailor's hat, with a bunch of white flowers. It is also rendered by a short chintz dress, white muslin cap and apron, coloured kerchief knotted over the shoulders.

**BLACK FOREST, PEASANTS OF.** A red skirt, with bands of green curiously plaited at the waist ; a long white apron, white under-bodice and sleeves ; low square black velvet bodice, laced with silver over scarlet plastron ; tall black or straw hat ; hair in long plaits, black silk head-dress with pendent black ribbons, and ends at the back. Near Kintzig and elsewhere the black velvet bodice is supplemented by a yoke-piece of black velvet on the shoulders, with silver embroidery. The head-dresses differ in different parts. Some are round, placed at the back of the head, bordered with lace and full ; some have a black bow, like the Alsations.

**BLANCHISSEUSE.** (*See WASHERWOMAN.*)

**BLANCHE REINE (LA).** Dress *à la* Marie Stuart, made in white silk or satin and pearls ; the Marie Stuart cap and veil. (*See Plate VIII., Fig. 29.*)

**BLANCHE OF CASTILLE.** A white satin skirt and bodice, embroidered with crescents, lilies of the valley, and

white roses ; black satin mantle powdered with silver stars and pearls ; jewelled girdle ; pearl pouch at the side ; tiara of pearls and silver stars ; white tulle wimple. Handsome bands of gold ; brocade suitable.

**BLUEBELL.** Blue dress trimmed with leaves and bluebells ; cap like a bluebell, made of satin. Or a more elaborate costume as follows :—Short and narrow blue silk skirt, cut in deep scallops at the edge and framed on wire ; the low blue bodice scalloped at the neck and sleeves, showing under-bodice of pale yellow, laced across with blue cord ; blue shoes and stockings ; cap of silk in the form of the flower with green stalk ; hair flowing ; basket on arm ; bluebells of Scotland about dress. (*See also* FLOWERS.)

**BLUEBELLS OF SCOTLAND.** Sky-blue tulle with bluebells ; bunch of berries and ivy-leaves with wreath of bluebells.

**BLUE CHINA.** (*See* CHINA.)

**BLUE COAT DRESS.** (Worn by a woman.) Short blue cloth skirt with leather belt ; quaint short-waisted bodice to match ; fastened with gold buttons. Muslin band at throat. (Plate II., Fig. 6.)

**BLUETTE.** Cream satin short skirt draped with blue gauze caught up with bluettes which border the hem of the skirt, belt made of trellis work of velvet over pink satin ; bodice of blue satin like petals, gauze fichu forming sleeves ; tied up with the flowers as epaulettes ; bluettes on the head. (*See* FLOWERS.)

**BLUE GIRLS OF CANTERBURY CHARITY.** Dress of blue twill or serge, with mob caps and aprons.

**BOADICEA.** Classic dress of soft blue, red, and yellow woollen stuff, bordered with gold ; bodice full, cut in one with skirt, and confined at waist with gold girdle ; cloak fastened with a brooch on either shoulder, no sleeves ; gold torque ; hair flowing, confined by gold circlet ; spear or diadem in hand.

**BOATING DRESS.** (*See* BLACK-EYED SUSAN.)

**BOHEMIAN GIRL.** (*See* ARLINE.)

**BOHÉMIENNE.** Short black satin skirt edged with

black grelots and gold fringe and coins ; large ornamental pattern of gold, worked up the front and sides ; above this a scarf of black lace, almost covered by a tunic of scarlet and gold ; Oriental silk tunic, pointed on one side, and knotted on the other ; low black body, cut square, trimmed with gold chains and coins ; handkerchief of the same red and gold material, tightly tied round the head ; black stockings embroidered with gold spangles and shoes *en suite*. Or short black satin skirt bordered with gold braid and coins ; crimson satin tunic ornamented with gold butterflies and stars ; black and crimson satin jacket, with coins ; crimson satin head-dress with gold sequins ; anklets and necklets of gold coins. Tambourine. (*See GIPSY.*)

#### BOLEYN, ANNE. (*See A.*)

**BONBONNIÈRE.** Short red, white, and blue skirt ; low square bodice of crimson, trimmed across the front with blue ; muslin apron and cap, with blue and red ribbons ; a basket of bonbons in the hand, and a pair of scales. Another rendering is a dress of lemon-coloured tulle, trimmed with lace and French bonbons. Another: Short cream satin skirt trimmed with bands of pink, chocolate, and gold, pink and chocolate striped upper skirt, ribbons at side, pink satin bodice gored. Muslin chemisette, cap of same, powdered hair ; basket of sweets in hand.

**BO-PEEP.** A short skirt, bunched-up tunic, black velvet low bodice, laced in front with coloured ribbons over white muslin, short sleeves ; straw hat and coloured ribbon streamers and flowers, sometimes replaced by black cocked hat in velvet ; crook, tied with bunch of ribbons ; a toy lamb may be carried under arm ; black shoes, coloured heels and stockings ; large blue apron may be added. This can be carried out in silk, satin, or cotton, with brocaded or chintz tunic. Hair powdered or not, as preferred. Walter Crane's rendering of Bo-Peep is as follows :—The bodice yellow, full and rather low in the neck, where it is gathered into a band ; the upper skirt of blue cotton is full and looped up over a bright pink under skirt, which is just long enough to leave the yellow-clad ankles and feet clearly visible ; folded yellow waistband ; the hat is a Dolly Varden shape in straw, trimmed with flowers or bows, and tied on to the head with a piece of pink or blue ribbon ; the crook ornamented with a bunch of blue, pink, and yellow ribbons.

**BOTHWELL, COUNTESS OF.** Coloured satin train over white satin skirt, embroidered in gold, coloured satin; pointed bodice trimmed with gold; high ruff; pearl ornaments; Marie Stuart head-dress.

**BOULANGÈRE, LA BELLE.** Orange silk skirt, short, covered with white lace, headed by ruching; low bodice, pointed in front, the back cut in one with the train, made of striped satin and bunched up; elbow sleeves; lace apron with bib and cap. A fan hangs at one side, at the other a hook with baker's "mark-boards."

**BOULE DE NEIGE** (*A White Rose*). Dress of frosted tulle over white satin, the front a mass of white roses, without leaves, set in puffings of white tulle, spangled with dewdrops. Tunic of frosted tulle, bordered with rose-leaves, and caught up with roses, rosebuds, and leaves. Long white satin bodice and waistcoat of silver brocade, edged with green leaves; a cluster of white roses on left of bodice. Long white gloves, with three bands of small rose-leaves, tuft of rosebuds and leaves at the top of each; fan of green leaves, scattered over with rose-petals; wreath of white roses and leaves. A few white petals about the hair. Or white muslin kilted skirt, satin Princess polonaise, trimmed with balls of swansdown which also form bertha to low bodice; necklace, snow balls; cap and veil.

**BOULOGNE FISH GIRLS.** (*See FISH GIRLS.*)

**BOUQUETIER** (*Louis XV.*). Coat of biscuit broché silk, bound with garnet velvet; buttons to match; lace cravat; gilt basket of flowers slung round the figure with velvet; short plaited skirt.

**BOUQUETIER IN WATTEAU'S TIME.** Striped skirt and full bodice with long basques and sleeves, fichu of muslin over the bust, white muslin cap with frill.

**BOURBONNAISE, LA BELLE.** Yellow short skirt, bound with black. Blue overskirt, low black velvet bodice, with long sleeves and laced in front. A straw hat at the back of the head, trimmed with black velvet and red roses; silver arrow in the hair, violin carried in the hand.

**BOURGEOISE** (*of Louis XV. time*). Grey silk skirt, having lace flounces; pink over-dress and mantle, showing grey

stomacher; pink shoes, with diamond buckles; grey stockings; head-dress of Brussels lace and pink ribbons; diamond ornaments.

**BRADWARDINE, ROSE** (*Waverley*). Costume of last century; train from shoulders, and low-pointed bodice of old brocade, satin, or velvet, over quilted petticoat; small satin hat, with roses and feathers; powdered hair.

**BRANKSOME, LADY OF** (*Lady of the Last Minstrel*). Long velvet train over satin petticoat; richly trimmed or embroidered sleeves; slashed high bodice, with lace ruff covered with jewels; jewelled coronet and veil.

**BRENDA AND MINNA TROIL** (*The Pirate*). Good costumes for two sisters. Minna, dark, proud, and sad; Brenda, fair and glad. The scene is laid in 1724, and the dresses are of Norwegian type. Minna a short, amber petticoat trimmed with fringe; a gold bronze velvet, low, square bodice over white chemisette high to the throat; hair hanging in two long plaits, amber handkerchief knotted about it. Or pale amber silk sacque over petticoat of cream quilted satin, ruffles to sleeves, kerchief and apron of old lace, double falling ruff at neck, and snood of yellow ribbon. Brenda, same in salmon and cinnamon. Minna may also wear a riding-dress, with cavalier hat and plume, and Brenda, blue skirt bound with brown, full-sleeved chemisette bodice of cream colour, with old silver charms and clasps; sleeveless jacket of pale blue Indian silk; blue silk stockings, shoes of untanned leather; flowing hair bound with old silver beads or ribbon.

**BRETON.** Short coloured skirt with horizontal rows of black velvet to waist, or bordered with Breton embroidery; low Breton bodice laced, and short sleeves of contrasting colour, showing high linen chemisette and long sleeves; large, square embroidered apron trimmed with silver fringe, and oblong pockets; black shoes, clocked stockings; Breton lace cap with flowers; large silver Breton cross and ornaments on black velvet. Any amount of embroidery and spangles admissible. The form of bodice and cap will be best gleaned from Plate II., Fig. 7. In the present day black cloth, silk, or satin skirts are worn, showing a white cambric chemisette; above the waist an elaborately folded, starched and embroidered band with silver or gold ornament. Head-dress of white cambric with bows and ends standing out at side,



fastened with jewelled pins. But the head-dresses differ in the several parishes. Petticoats of various hue are worn one over the other, with vertical folds. Apron of embroidered cambric on silk sabots.

**BRIDAL COSTUME OF 16th CENTURY.** Made in white satin with flowing skirt, having two bands at the edge of silver tinsel. High pointed bodice, with rows of jewels in the front; ruff at throat; girdle round waist, tight sleeves to wrist, with cuffs and epaulettes of fine lawn; straight hanging sleeves from the shoulder; hair combed from the face, and gathered in a coronet, from this the veil descends.

**BRIDES.** (*See OLIVETTE, ORANGES AND LEMONS, POLISH, GERMAN PEASANT for Mecklenberg, and Starnberg.*)

**BRIDESMAIDS** (*Ruddigore*). Short-waisted low silk bodices, cut in one, with the tunics opening in front over short skirts; sashes tied in front; long mittens, fastened with bows above elbow.

**BRIDE OF ABYDOS.** Byron's heroine wears a rich Greek dress. Short skirt bordered with gold; bodice opening over chemisette, striped with gold, red sash at waist; long Greek sleeveless casaque of velvet edged with embroidery; small satin toque at side of head, and covered with sequins; ornaments, sequins. Materials, satin and velvet. (*See also GREEK.*)

**BRIGAND'S WIFE.** Short stuff skirt with yellow, blue, scarlet, and black stripes; low square velvet bodice, basque in tabs, and embroidered with gold, loose white sleeves to elbow, and low square chemisette of jaconet muslin; coins suspended where they will droop, and also worn for ornaments; striped stockings; black high-heeled shoes. Hair in two long plaits with coloured ribbons and coins entwined; black peaked hat and feathers. The bodice is sometimes a double-breasted jacket, with revers and gold buttons; white muslin tie and ruffles.

**BRIONNE, DOWAGER OF.** (*See D, and Coloured Illustration, No. IV.*)

**BRISTOL RED-MAID.** (*See CHARITY-GIRLS.*)

**BRITANNIA.** A gold helmet, trident, and shield, with Royal arms. The dress white and blue satin, with a steel cuirass; tunic worked with silver rose, shamrock, and thistle;

blue mantle lined with crimson satin fastened on one side with jewels ; silver belt with lion's head at waist. Or a white cashmere flowing skirt, loose classic bodice and gold belt ; a scarlet scarf fastened on left shoulder and floating on to dress, or the Union Jack draped over it.

**BRUNHILDA AND KRIEMHILDA** (*Niebelungen Lied*). Suitable for two sisters. They wear rich gold stuffs made in Burgundian fashion of the thirteenth century. Brunhilda would have under-dress of brocade, over-dress of gold tissue caught up at the side ; low square bodice bordered with jewels, jewelled stomacher, silver girdle ; sleeves puffed at elbow and shoulder ; gold crown, hair in coil entwined with pearls. Kriemhilda : under-skirt of rich stuff, bordered with bands of gold ; upper-dress of embroidered cloth of gold, bordered with ermine ; low bodice much jewelled in front, long sleeves lined with ermine, and bound with gold, tight sleeves to wrist ; hair on shoulders, surmounted by a crown.

**BULGARIAN PEASANT.** Short blue petticoat, trimmed with bands of red and gold, over-skirt of pale blue stuff bordered and embroidered in three stripes with red, white, and gold. The red velvet bodice, which is close-fitting, is cut out heart-shape in front, the opening bordered with similar embroidery, showing an under-bodice of white cashmere, also embroidered heart-shape ; tight sleeves, with bands of embroidery at the shoulders and cuffs ; sash of many colours round the waist. In the country the unmarried girls wear wreaths of flowers, and rows of gold coins about the neck, a white embroidered scarf round the head. The married women wear beads ; a belt with copper-gilt buttons. Helmet shaped caps.

**BULLFINCH.** Grey velvet cap with bullfinch head ; corselet bodice of red feathers in front, grey velvet at back ; short skirt of grey tulle with broad band of feathers or small grey wings, looping up the tulle ; grey shoes with red heels and grey stockings with red clocks.

**BUNCH, MOTHER.** (*See MOTHER HUBBARD.*)

**BUNCH OF KEYS.** A long black dress on which gilt paper keys are sewn at intervals. A bunch of keys are suspended at the waist. The head-dress, necklace, and earrings are made of gilt paper.

**BURMESE PEASANT.** Short, narrow petticoat with tight tunic, so tight it is almost impossible to sit down. The under-skirt is of a rough material in various colours; the upper is of black cotton velvet, embroidered in colours. The loose bodice is cut in one with the tunic, and opens at the neck to show a white low chemisette. Beads are worn round the neck; the sleeves come half way to the elbow; a large, gracefully twisted scarf encircles the head, a black pointed hat is worn in the country, and a profusion of beads.

**BURNEY, MISS FANNY** (*Lady-in-waiting to Queen Charlotte*). Yellow satin petticoat, trimmed with brown fur; pale blue train, and stiff, straight low bodice; powdered hair; feathers; pearl ornaments. (*See* ARBLAY, MADAME D'.)

**BUSY BEE.** (*See* BEE.)

**BUTTERCUP.** Yellow satin dress of brocaded gauze, the cap made in yellow satin with green calyx to resemble a buttercup; black stockings and gloves. Or dress of tulle of a vivid yellow, showered with buttercups; cuirass bodice of green satin, fringed with buttercups; at the right side a cluster of yellow satin ribbons. Yellow satin shoes and stockings; hair studded with buttercups; ornaments, buttercups.

**BUTTERCUPS AND DAISIES.** Short white satin dress, arranged to represent petals of buttercups and daisies, and caught up with garlands and wreaths of the same flowers; wreath of same on head; basket of the same carried in hand. Or plain petticoat of buttercup-coloured satin, brocaded tunic, with a design of buttercups. Or pale green robe, dotted over with buttercups, daisies, clover, &c.; broad sash similarly treated; round the waist grass fringe to edge of sash and skirt; pointed bodice, short sleeves; brown velvet robings of the same; bouquet of field flowers; bees embroidered on lemon-coloured shoes; gloves, fan, &c. (*See* FLOWERS.)

**BUTTERCUP, LITTLE** (*Pinafore*). Old fashioned straw bonnet, print gown, a black and red shawl pinned across the shoulders.

**BUTTERFLY, A.** Short white satin skirt, covered with clouds of brown, pink, and blue tulle. Flight of butterflies all over it. Wings of blue gauze, and the antennæ in the head-dress. White silk stockings and white shoes. Butterfly on each. (*See* Appendix; and for CANADIAN BUTTERFLY, Coloured Illustration XVI.)

**BUTTERFLY, GOLDEN.** Short skirt and low bodice of yellow merveilleuse, draped with tinsel gauze, trimmed with yellow, jet, and gold butterflies ; gauze scarf ; butterfly and feather head-dress, yellow shoes and stockings.

**BUTTERFLIES, QUEEN OF.** Tulle dress covered with butterflies ; black velvet tunic shaped and pointed like wings ; low bodice, with bands of gold across the front, blue gauze wings attached to back ; short sleeves, with butterflies ; a butterfly on the head ; black shoes with blue butterflies. The following is a pretty rendering : White tulle dress, puffed and bouillonnéed, with scarf of pale blue satin caught together in loops at back, bordered with tinsel fringe, dotted all over with butterflies ; also bodice ; a large one on each shoulder ; wreath of butterflies and white veil with butterflies upon it ; gold wand in hand with butterfly a-top ; pale blue fan with butterflies. Or, dress of brown velvet, front made with robings of brown and gold brocade ; large gold and brown wings ; hair dressed high above the face, surmounted by cap like antennæ ; brown gloves, shoes, and stockings. For the Queen, the dress would be similar, of bluish silken tissue, the tunic cut in the shape of a butterfly's wings ; a jewelled zone round the waist ; wand carried in the hand.

**BUY-A-BROOM.** Also called *Marchande de Balais* ; should be carried out in bright colours, such as blue and white. Short blue and white skirt, poppy-coloured tunic, and loose bed-gown bodice with belt round waist. Or ordinary square bodice of silk, satin, or chintz ; sleeves to elbow turned up with muslin ; muslin kerchief, cap, and apron, with cerise bows ; hair in plaits, or straw hat with red and blue ribbons ; small brooms in hand, and dispersed about the dress ; high-heeled shoes, blue striped stockings, mittens. Originally this character was represented by a Dutch peasant as follows : Full short skirt of dark woollen material ; square cut bodice with shoulder straps over a white chemisette, with long loose sleeves ; a stomacher shaped like a shield on front of bodice, covered with gold drops and spangles. Head-dress of scarlet cloth, like an inverted saucepan ; girdle of scarlet embroidered cloth ; white stockings, black shoes and buckles.

**CABARETIÈRE.** Short skirt of striped black and amber ; blue tunic, turned up on either side. Low black velvet pointed bodice, laced at back, short sleeves. White

satin plastron, barred with black velvet, edged with blue and amber. Muslin apron, trimmed with the two colours, turned up on left side. High cap of goffered muslin and black velvet. Tankard and key at side. Gold cross and earrings.

**CALABRIAN BRIGAND GIRL.** Striped petticoat of red, blue, and green cloth, the front breadth embroidered; brown velvet jacket; red waistcoat; high hat of brown velvet, trimmed with red and green ribbons and cocks' feathers; stiletto at side.

**CALVADOS, FISH-GIRL OF.** (*See FISH-GIRL.*)

**CAMARGO.** A dancer at the Opera in Louis XV.'s time gave her name to the costume she wore, viz., a short blue skirt, with cross bars of black velvet; bodice of figured silk, half-high, with folds of muslin coming across the neck and tucked into the front stomacher; black velvet and blue silk ruches carried round the top of bodice. Short sleeves with frills of plaited muslin and blue ruching round. Bunched up tunic of figured silk.

**CAMBRIDGE.** Dress of cream-coloured satin, trimmed with sashes and scarves of Cambridge blue satin; the Cambridge coat of arms on left shoulder; flowers, forget-me-nots and primroses.

**CAMILLE** (*Le Beau Nicholas*). Short skirt of crimson and yellow satin, striped and bordered with frilling; yellow satin bodice with elbow sleeves; white silk bibbed apron, tied beneath the puff at the back, and bordered with black velvet; large Leghorn hat, with black velvet strings; flesh coloured stockings and white satin shoes. Or pale blue satin with cream lace and wreath of roses; cream lace apron; straw granny bonnet trimmed with pale blue; mittens to match.

**CAMMA** (*The Cup*). Sea-green peplum of soft Indian silk, gemmed and embroidered in gold, green, and scarlet; chiton embroidered and fringed with gold; bodice in regular folds, sleeves long, fastened with studs to elbow; white coif bound with golden cord, worn over golden curls; sceptre in hand; bracelets; wash-leather shoes; hair arranged like Venus of Milo. As a priestess: Golden satin chiton; gemmed peplum in green, scarlet, and gold; diamond diadem; saffron veil.

**CAMPAN, MADAME,** Maid of honour to Marie

Antoinette. White satin petticoat trimmed with gold ; train and bodice of pale blue satin, trimmed with maroon satin ; tight, long sleeves ; bodice half-high, with lace fichu ; powdered hair, and feathers ; gold ornaments.

**CANADA.** White skirt and white plush jacket, trimmed with puffings of silver tulle and cloth of silver ; a blue scarf round hips, edged with silver sleigh-bells. The jacket braided and frogged with silver ; wreath of maple leaves and rowan berries across bodice ; blue scarf, caught up on shoulder with Canadian blue-bird. Blue cap after Scotch shape, trimmed with swansdown, embroidered with silver ; hair powdered ; blue satin muff, small bird at side. Insignias round waist : snowshoes, toboggans, canoe skates, and tobacco pouch. Or, a classic robe of white with a wreath of maple leaves round the bodice. Head-dress, maple wreath with hair flowing, or a helmet with maple leaves and effigy of Peace and the beaver. In left hand oval shield representing Union Jack, about 2 feet high, "Canada" inscribed in centre. Another rendering is the dress worn in the country, made of blanket flannel with many coloured striped border ; epaulettes on shoulder of the stripes ; bright crimson sash ; a cap of dressed beaver skin.

**CANADIAN RINKING COSTUME.** The same as the first description of Canada, but made entirely in blue, with muff.

**CANADIAN SNOW-WREATH.** White tulle skirt, blue tunic and bodice, all covered with tufts of swansdown, looped with scarlet flowers and green leaves. White tulle veil with swansdown tufts ; wreath of swansdown, spray of scarlet flowers.

**CANAL, SUEZ.** Long flowing robe of cloth-of-gold, with waves of blue satin bordered with pearls ; under-skirt of red satin embroidered in Egyptian designs. A gold key at the girdle ; Egyptian head-dress of pearls, turquoise, and diamonds ; girdle of roses and lilies.

**CANARY BIRD.** Dress of yellow plush or satin, with canaries on the shoulder, the bird's head forming the cap. Sometimes the yellow satin is embroidered in pearls, and canaries are scattered all over the dress.

**CANDOUR, MRS.** (*School for Scandal*). This character

wears rich heavy materials, plush and brocade, made with a sacque; elbow sleeves, pointed bodice; and in the course of the play dons a hood and mantle. Dark green and purple are suitable colours.

**CANTINIÈRE.** One white stocking, one red and yellow; short black dress, white apron, full low bodice with pink and yellow bands; white handkerchief twisted about the head.

**CANTONEER.** Short skirt of striped silk; blue coat trimmed with gold braid, red satin collar and cuffs; scarlet sash, gold fringe at ends.

**CARDS, PACK OF.** A favourite dress, carried out in varied fashion. Dress of yellow, claret, and blue satin or velvet, with square bodice and wide sleeves, bordered with hearts, spades, diamonds, and clubs. A coronet of same on head. The cards printed on white silk round skirt.

THE QUEENS of the several packs wear long velvet or silver lisse dresses of mediæval make, with ermine and gold crowns and sceptres; or white ball-dresses; or quilted skirts, with velvet tunics and bodices, and powdered hair; the insignias of the several suits appearing in velvet or jewels about the dresses, ornaments, and the crowns on the heads.

**QUEEN OF HEARTS.** Robes of violet velvet, with ermine; gold crown, gauze veil; a heart on the crown, front of the dress, and on the sceptre.

**QUEEN OF CLUBS.** Old gold satin dress, trimmed with deep pink and ermine; clubs in black velvet scattered about; gold crown. Or a pink satin dress covered with black velvet clubs, forming the stomacher to the bodice and the crown.

**QUEEN OF SPADES.** Prune velvet with ermine, which borders the long skirt, the jacket bodice, and long sleeves, forming revers in front, and a portion of the head-dress, with a ~~club~~ *spade* over the forehead.

**QUEEN OF DIAMONDS.** Gold crown; bodice and skirt, dark blue velvet; band of white satin all round, on which is a row of diamonds in blue velvet, as also on front of dress.

Sometimes the dresses are copied from those quaint and curious playing cards which depict famous actresses in their several rôles. Or any of the Queens might be carried out as

follows, with their respective insignias :—Short white satin skirt, trimmed with tulle and bands of black and red velvet, with diamonds, spades, hearts, or clubs in velvet between. Square bodice and elbow sleeves, draped round with tulle, caught down with the pips. On each sleeve painted a facsimile of the card represented ; the same up the front of gown, placed slantwise and bordered with gold. Small black satin clubs put into the lace tucker at equal distances, one fastening the piece of lace round the neck. The gloves white, with a miniature queen of club card painted on the back ; the head-dress a turban of red and gold, with a large black satin club on the left side, fastening a small white feather, turned over the front of the turban. The fan white satin, painted to match, a row of black clubs at the top. Or a black and white dress with the queen of club card on the left side of the bodice, put into nœuds of white satin ribbon and lace. The white satin under-skirt composed of kiltings of white satin, black velvet, and white lace. Tunic of white satin, covered with clubs in black velvet and silver tissue. Square-cut bodice with basque, and very short sleeves of black velvet, trimmed with white lace and silver ; the queen of club card on the left side. Black velvet round the throat ; the long white gloves embroidered with silver clubs ; a crown of silver clubs mounted on black velvet ; shoes of white satin, with a black velvet club on the instep, fan of white satin edged with silver and lace, in the form of a large club, a smaller one in silver in the centre.

THE “Queen of Diamonds” is sometimes represented by Gabrielle d’Estree, time Henry IV. (*See G*).—The “Queen of Hearts” by the Duchess de la Valliere, time Louis XIV. (*See V*).—The “Queen of Clubs” by the Duchess d’Estampes (*See period Francis I.*)—“Queen of Spades” by Odette, period Charles VI. (*See O*).

**CARMEN** (*heroine of Bizet’s Opera*). In first scene wears a Spanish dress, short skirt, forming three tunics, white, blue, and red, all trimmed with gold braid, the top covered with a lattice-work of gold braid ; white muslin loose bodice, short red or black satin Senorita jacket over it ; black mantilla. Second dress (a gipsy costume), short skirt of Armenian embroidery in all colours, arranged with bands of the same at the back. Muslin bodice ; Spanish jacket of silver cloth, with



short and pendant sleeves. Necklace of many rows of silver coins; armlets and bracelets of the same. Head-dress, silver braid, coins, and roses of three colours. Third dress (a brigand woman), short stuff petticoat, striped blue, yellow, black, and red; scarf of same draped round it. Yellow waistcoat, brown *Senorita* jacket, with long sleeves, trimmed with black ball fringe. Linen cuffs and collars, blue necktie, red handkerchief tied about head. Round Spanish cap (black). Fourth costume, exquisite Spanish lady's dress, short white satin skirt, with three rows of gold blonde, headed by bands of ruby satin, bordered with gold; down the front bows of gold braid tagged; stay bodice of white satin, with gold buttons, pointed back and front. *Senorita* jacket of ruby satin, with long sleeves, gold blonde ruffles. Mantilla of gold blonde, diamond ornaments, roses at the side. With all but the brigand dress gold-embroidered stockings and shoes. Prosper Merimée describes the wayward gipsy as wearing a short black silk, with low bodice and short sleeves, or square bodice with elbow sleeves, plain skirt, rather full, black mantilla, and a great bunch of white jasmine fastened high on the head. A large plain black fan, or one of the cheap Spanish fans. Madame Dolaro wore in the second act of the opera a short dress of blood-red cashmere, made with a full bodice, and a mere shoulder-strap for sleeve; round this was wound three times, beginning at the shoulder, a scarf of black gauze, with wide stripes of gold. No ornaments but a scarlet flower placed high in the hair. Red, black, and yellow, blue and silver, all good combinations. Patti, in the first act, wore a short dress of deep orange satin, trimmed with black chenille lace; black velvet Spanish jacket over a white chemisette; bright green sash and shoes; black mantilla. In the second act, a gold satin dress, embroidered with crimson flowers; white silk gauze bodice, long hanging gauze sleeves, sewn with red coins and golden drops; a black gauze scarf with silver stripes round the hips. In the next act, dark blue and yellow striped petticoat, a pointed band, red velvet jacket; cap of black velvet with scarlet. In the last scene, a short bright pink skirt, cream silk tunic, embroidered with roses and pomegranate blossoms; light cherry-coloured velvet bodice with bands of gold, white blonde mantilla over high comb, fastened with roses, fan painted with Spanish bull-fight.

**CARNATION.** Bodice of carnation-coloured velvet, low and plain ; sleeve made in the form of the flower, the upper portion covering the shoulder, of green velvet. Skirt of carnation velvet veiled with draperies of green tulle. Hat resembles the flower, with green satin crown and carnation-coloured frills.

**CAROLINE, QUEEN OF GEORGE II.** (1727-1760.) White satin embroidered skirt, with hoop, train of purple satin bordered with ermine, coming from shoulders and looped across front with pearls and gold ; low pointed bodice of same, with ermine and jewelled stomacher ; gold girdle ; pendant sleeves ; diamond and gold ornaments, gold crown.

**CARRIER, PIGEON.** Full white tulle skirt over white satin skirt, with tunic in the shape of wings, composed of white feathers ; pigeon in the hair and on shoulder. Band of red ribbon across bodice from right shoulder to under left arm, with letter attached ; letters falling from feather fan ; head-dress, cap like pigeon's head. Pigeons on shoulder. (*See* Plate II. Fig. 8.) Or another rendering is a dress of grey cloth, the draperies caught up by pigeons, and the edges bordered with feathers ; the bodice entirely composed of feathers. Pigeons in the hair. A letter suspended from the waist by a red ribbon.

**CARRIER, RURAL.** Smocked linen frock ; big sun-bonnet ; small horn slung over shoulder, a whip in the hand.

**CASSANDRA.** Classical Dress (*See* CLASSIC) of light blue tone encircled with bay leaves.

**CASTILIAN MAID.** Pink satin petticoat, bordered with gold gimp ; black velvet bodice, open in front, and laced across a white chemisette with thick gold cord ; a small black lace apron ; shoes of pale pink satin, with ribbon sandals ; hat of black velvet, with ostrich plume, poised on one side of head ; hair in two long plaits or fastened up in a coil. (*See* SPANISH.)

**CAT.** (*See* WHITE CAT.)

**CATERINA** (*Crown Diamonds*). Riding-dress and coat of brown velvet, trimmed with amber satin ; hair drawn off from forehead, and slightly powdered ; large lace jabot, &c

**CATHERINE DE MEDICI.** Ample skirt of velvet or rich brocade, just touching the ground, distended with hoops, satin front breadth, jewelled bands of gold across. Bodice pointed at waist, seams defined with jewels; low stiff ruff on wire foundation from shoulders. Sleeves to wrist in perpendicular puffings, full at top, and cuff turning upwards; over these, gossamer sleeves from shoulders to hem of dress. Hair turned off face in roll; diamond crown or coif after Marie Stuart order, but not so pointed. Shoes broad-toed, sewn with pearls. Yellow, red, and black favourite colours, and rich arabesque brocades worn.

**CATHERINE HOWARD.** Dress of same period as Catherine of Arragon (*see* below), rendered in brighter colouring; generally of rich flowered brocade; the cap round, and not so hood-like, showing more hair, or replaced by diamond tiara. Train of velvet trimmed with pearls. Fur admissible. The sleeve is distinctive; tight at the shoulder, with wide border of fur reaching almost to the knees; under sleeve slashed and puffed to the waist, bounded by a ruffle. The richly-wrought petticoat embroidered in cloth of gold. The sleeves at this period were movable and distinct from dress.

**CATHERINE OF ARRAGON.** Dark velvet robe, bordered with ermine, displaying satin or cloth of gold, front breadth trimmed with pearls or rich embroidery. A low, square, stay-like bodice to waist, with jewelled girdle; brodered stomacher with jewels. A satin habit-shirt, or partlet, worked with gold and pearls, tight under-sleeves to match; pendant velvet sleeves, lined with ermine. Black velvet hood, with triple-jewelled front; gauze veil at back. Pointed velvet shoes, slashed. The richest materials may be used, as well as black velvet and white satin. A sprig of lavender carried in the hand. Leslie painted the queen after her divorce wearing a dress of dark green velvet or silk, shot with gold, the bodice cut square and low, trimmed with a deep bordering of black velvet, covering in front a third of the bodice, fastened with jewels, attached to this a jewelled pendant and chain; white muslin apron; the sleeves full, sewn into a piece at the wrist, fitting the arm, opening on the outside with jewelled links; the hair dressed plain to the face, a velvet head-dress rounded at the ears and falling at the back in heavy folds.

**CATHERINE OF RUSSIA** (as worn by Baroness

Brunnow at Queen's Fancy Ball, 1842). White satin skirt, with pelisse of rose-coloured satin, trimmed with ermine, having gold brodequins across the front ; round cap to match, with jewelled aigrette ; and heron's plume ; long hanging sleeves, tight ones beneath ; malachite ornaments. Blue ribbon order.

**CATHERINE PARR.** Dress of cloth-of-gold, train two yards long ; kirtle or petticoat of brocade ; pendent sleeves, lined with crimson satin ; jewelled cross at neck ; jewelled girdle. Hood head-dress, with crescent-shaped coronet, a blaze of jewels. (*See* CATHERINE OF ARRAGON.)

**CATHERINE SEYTON** (*The Abbot*). Pale blue satin petticoat, over-dress of blue velvet, open in front, studded and embroidered with pearls. Stomacher of diamonds and opals, high lace ruff. Blue velvet pointed head-dress, lisse veil trimmed with pearls ; a jewelled girdle round the waist. Or white silk skirt, bordered with green velvet, and trimmed *en tablier* with pearls ; low bodice, and ruff. Green velvet cap, with pearls. Other colours may be used, and other gems.

**CAUCHOISE.** Short petticoat of red satin ; square bodice and tunic striped blue and white, the sleeves puffed to wrist. Apron and Cauchoise cap trimmed with Mechlin lace. The latter high and pointed ; the lace fullered on in rows interspersed with red bows. Gold cross and earrings ; blue striped stockings ; black high-heeled shoes. (*See* Coloured Illustration of NORMANDY PEASANT, XII.)

**CECILY HOMESPUN** (*Heir-at-Law*, by George Colman). Plain cotton tunic, and low bodice over short petticoat of same ; muslin cap, kerchief, and apron. Made in the style worn in George III. reign. (*See* GEORGE III.)

**CELIA** (*As You Like It*). A shepherdess with crook ornamented with roses. White silk short dress ; tunic and bodice pale blue, all festooned with silver gauze, trimmed with silver cord, blonde, and roses. Small satin hat, blue slippers, pink roses on both. Also grey velvet robe and blue hat. *See* ROSALIND ; or, 1st Dress : Mousse green brocade with bands of blue ; flowing skirt, looped on one side, belt and bag, square bodice bordered with blue ; puffed sleeves ; cap. 2nd Dress : Red skirt ; the grey over-dress looped up on one side, square bodice ; puffed sleeves.

**CERES.** Dressed as Harvest (*see H.*), or after Flaxman. Classic dress of maize-coloured cashmere bordered with gold, trimmed with garlands of grapes, field-flowers, poppies, corn-flowers, daisies, &c. ; the dress caught up in front to hold a lapful of the same. Cornucopia full of fruit and flowers carried in the hand ; or, short corn-coloured satin with corn flowers and poppies. Sometimes the satin is veiled with gold gauze, and chatelaines and garlands of grapes, wheat-ears, and poppies intermixed. A cornucopia of the same flowers in the hand. A child would represent the character in a short maize tulle with full bodice, a garland of the above flowers round the head, skirt, and waist ; a sickle in the hand.

**CHAMPAGNE BOTTLE.** Black velvet skirt ; cuirass bodice of old gold satin, with black sleeves. On the head an old gold and green satin cap with rows of gold braid, a large white satin label on front of skirt, printed with " Jules Mumm, Rheims. Very dry," or any suitable label. Or, skirt of olive silk ; cuirass bodice of gold tissue ; taper waist ; head-dress, green and gold, banded with wire.

**CHAPERON ROUGE.** French idea of Red Riding Hood. Cerise satin petticoat, with black velvet stripes ; white muslin chemisette, and bodice of black velvet, laced with cerise ribbons ; white muslin apron ; small silk cap ; fancy basket. (*See RED RIDING HOOD.*)

**CHARITY GIRLS.** Of these there are several kinds. Plate III., Fig. 9, illustrates the ordinary Foundling dress. Short dark-blue or brown skirt, plain bodice with sleeves to elbow. Cambric tippet, with collar coming to waist, back and front ; sleevelets from elbow to knuckles, with place for thumb, meeting dress sleeve. Cap with upstanding crown, high in front, the lappet-piece with crimped border, turned up at ears. Blue ribbon falling on tippet, with medal. At St. Botolph's School the dress is dark green, dark green ribbon on cap ; amber stockings and leather shoes. At St. Giles's-in-the-Fields and Lady Owen's School the dress is light blue. Orphan Girl, Soldiers' Home, Hampstead, red skirt and bodice, white muslin tippet, cap and apron. Carleon Charity Girl wears blue and yellow. The Bristol Red Maid wears a red short full dress to ankles, bodice made with basque, long sleeves, linen cuffs outside, long linen apron and cape of jaconet ; mob cap tied with

blue ribbon ; grey stockings. low shoes, white cotton gloves. (See AMSTERDAM ORPHANAGE and BLUE GIRLS OF CANTERBURY, &C.)

**CHARITY, SISTER OF.** (See GENEVA SISTER.)

**CHARLES I. PERIOD** (*Dress of*), best seen in Vandyke's pictures. Costumes as worn by Queen Henrietta Maria and Court, plain satin or velvet skirt full, touching ground ; short-waisted, low, square bodice, pointed back and front ; Vandyke collar, turning downwards from shoulders ; stomacher hung with pearls and diamonds ; sleeves one large puff to elbow, with ruffles, pearl girdle, sometimes pearl embroideries on sides of skirt, and a heavy velvet train in plaits from shoulders. Hair cut square across forehead, and curled back and front ; single row of diamonds or pearls round head. The hats large, of velvet or satin, with plumes turned up on one side and bordered with pearls. Dress to be rendered in white, pink, or yellow satin, or black or ruby velvet. Round feather fan carried in hand. The Princesses as children wore skirts touching the ground, sewn in plaits at the waist ; the bodices square, with sleeves puffed or coming to wrist, and Vandyke cuffs, made in dark blue, drab, black, or gold satin, or velvet (sometimes with sacque from shoulders), almost hidden by large, square, muslin apron, bordered with vandyked lace, having square bibs and lace epaulettes. They had close-fitting net caps, with lace, like those of an infant. The ordinary costume of a woman, not in the higher grades of society, during Charles I. time, was sensible and useful, though in the beginning of his reign the farthingale was worn. The skirts touched the ground, and when distended by the farthingale the extra length formed a puff round the waist, falling in graceful fulness. The bodices were stiff, coming only to the waist, for the countrywomen and citizens' wives, and had either vandyked or stuffed epaulettes, or a brace-like trimming on the front, the aprons reaching to the hem of the dress, and having a bib. In this rank, the ruff was of linen, close under the chin ; higher class women wore them deeper, but secured to the back of the shoulders ; the French hood covered the hair and head ; the commonalty preferred the high-crowned hats with broad brims like the soft felt hats of to-day. Before the end of the reign, the French hood went out. Massinger puts into the mouth of one of his characters a reference to



9. Charity Girl.



10. Charlotte Corday.



11. Cinderella



12. Colleen Bawn.





this "And a French hood, too—now 'tis out of fashion, a foolscap would be better." Ruffs went out too. The dress that succeeded it was the falling collar, the plain graceful skirt and full sleeve, and the curls resting softly on the face. Another style of hair-dressing must have been borrowed from the Dutch; the hair combed straight back and the curls at the side only. Hollar represents a woman thus dressed in his "Ornatus Muliebris Anglicanus," date 1645. She wears a long pointed bodice laced across the front, with an upper robe caught up in a species of panier at the hips, a tippet of linen, and long gauntlet gloves. It was in the reign of Charles I., that patches first began to be worn, which Bulwer, in 1650, speaks of as "a vaine custom of spotting their faces out of an affectation of a mole to set off their beauty." When this absurd fashion came in, patches do not appear to have been tiny round circles of plaister, such as later on were worn with powder, but sometimes they were scattered all over the visage in a variety of shapes—stars, crescents, and even a coach and horses,—and this folly lasted many years.

**CHARLES II., PERIOD OF.** The women's dress of this period is familiar from the bevy of beauties associated with it at Hampton Court in *négligé* attire. The bodices alone are stiff, but they expose rather than cover the bust and neck; the curled locks fall on the shoulders, and are simply confined by a row of pearls round the head; the arms are bare from the elbow; a train and distinct front breadth form the skirt, and there is a plethora of lace. More homely women wore plain skirts, an upper one of a contrasting tone; pointed bodices, high to the throat, with a plain turn-down collar from the throat; the full sleeves to elbow are caught up with jewels at the bend of the arm; the shoes high on the instep, and very high in the heel, with roses or buckles. The following is a good dress:—Blue and gold brocade, with flounces of gold embroidery and point d'Alençon lace, and train of old gold satin; puffed petticoat looped at the side with bows, pearls, and lace; bodice low with sleeves fastened in to elbow with diamond ornaments; diamond tiara, and ornaments. The skirt made plain and long, the bodices low, with lace turning downwards from shoulders. Hair in ringlets, with bandeau of pearls.

**CHARLES VI. OF FRANCE (1380-1422).** Rich

white satin skirt ; train of cloth of gold bordered with sable, and studded with diamonds. Veil of Indian muslin ; horned head-dress of gold and white satin with jewels.

**CHARLES VII. OF FRANCE** (1422-1461). **DAME DE QUALITÉ, REIGN OF.** Blue satin, trimmed with ermine and black velvet, over old gold satin petticoat ; belt at waist, revers on bodice, long tight sleeves ; conical head-dress of black velvet, trimmed with tulle, old point lace. Silk girdle. Ornaments, pearls and diamonds.

**CHARLES IX. TIME.** White satin quilted front trimmed with gold and pearls, black velvet train and bodice. (*See* MEDICIS PERIOD and FRANCIS II.)

**CHARLOTTE CORDAY** (1768-1793). Short, scanty skirt of white muslin or grey cashmere ; a gathered flounce round. A muslin fichu over the short-waisted bodice, crossing in front and tied at back ; long, tight sleeves. Large muslin cap, which goes by her name, full crown, lace round, plain in front, much gathered at back ; ribbon about crown, bow on right side tricolour cockade on left. (*See* Plate III., Fig. 10.) Lamartine thus describes it : " A Normandy cap, the lace of which flapped on her cheeks, a large green silk ribbon pressed the cap round her brow. Her hair escaped from it on to the nape of her neck, and some curls floated down. On her early arrival in Paris she had a high conical hat. As a girl she wore dark cloth robes ; a grey felt hat turned up at the edge and trimmed with ribbon."

**CHARLOTTE, QUEEN (WIFE OF GEORGE III.).** Skirt of white satin, the front embroidered in gold ; train and bodice of pink flowered satin, trimmed with lace ; long, narrow-pointed, low bodice ; powdered hair ; pearls, feathers, and diamonds.

**CHASSERESSE (LOUIS XIV.).** Short satin skirt of chamois colour ; blue velvet bodice and tunic caught up with gold cord. High untanned leather boots, a horn slung at the side, a peaked cap like a naval officer's ; powdered hair.

**CHERRY GIRL.** Cerise satin, with white tunic, caught up with cherries ; cherries in the hair, round the neck and arms, and round top of gold boots. Quilted red satin skirt, white muslin tunic, bodice, and puffed sleeves ; broad red



COUNTESS OF ARGYLL  
IN THE TIME OF MARY QUEEN OF SCOTS



sash all trimmed with ripe cherries, and plenty of leaves. Mob cap suitable for child; or a tied down hat with wreath of fruit, and a basketful under arm.

**CHEERRY RIPE.** Dress of white tulle, muslin, or grey silk, trimmed all over with cherries, a coat of red satin or a plastron of cherries in front of square bodice; earrings and necklace of pendant cherries. Basket of cherries carried in hand. Or, red satin short skirt, with tunic of drab satin or Indian muslin, bordered with leaves and cherries, sleeves of cherries and leaves; low, square satin bodice; wreath to match; basket of fruit in hand; fan bordered with cherry-leaves; cherry-coloured stockings; black shoes.

**CHESS.** Front breadth, squares of black and white silk, black band at edge of skirt, row of red ribbon above. Black silk train piped with red, caught up with check ribbon, and bordered with checks. Sleeves of black and white squares to wrist, black cuffs piped with red. V-shaped black bodice, with ruff. Coronet of chessmen, larger pieces in front, the same for ornaments, all made of wood.

**CHESS, LIVING.** The several pieces in chess are sometimes thus represented:—**PAWNS**, young ladies in red and blue dresses à *l'Amazon*; skirts and bodices trimmed with gold and silver fringe; handsome gold and silver wrought helmets, with plumes, carrying spears and shields. **KNIGHTS** in complete armour, one side gold, one silver, carrying swords. **BISHOPS** in archiepiscopal robes, with mitres and crosiers. **ROOKS** in gorgeous mediæval dresses, The **CASTLES** wear towers on their heads. **KINGS** and **QUEENS** in royal robes of satin velvet and ermine, with crowns, diamonds, sceptres, &c. **HERALDS** in tabards. Chess-board blue and white, 32 feet square.

**CHIEFTAIN'S DAUGHTER** (*time of Prince Charlie*). White silk or muslin skirt trimmed with tartan; black velvet bodice with tartan scarf; gold aigrette, with badge of gold birch-leaves; gold ornaments.

**CHILD (ROYAL ABBESS OF WHITBY).** Plain white woollen robe, fastened with fibulæ, set in a small square-cut band at the throat, and gathered at waist with girdle, which like the neck-band is worked with crosses in gold thread, also hem of skirt and long hanging sleeves; mantle over it,

embroidered also in cross pattern ; abbess' staff, a book in hand ; long veil of black muslin.

**CHINA.** A fashionable character carried out in several ways. For Dresden China (*see D*). White China (*see W*). **Modern China.** Blue and white circular head-dress simulating a china plate ; a low square white bodice trimmed with blue ; sleeves nearly to wrist ; a blue scarf about the hips, and tunic of silver lattice-work and white satin with gold tassels and fringe ; short blue satin skirt ; a wand surmounted by a dove carried in the hand. **Blue China.** Underskirt and Swiss bodice of dark blue satin of the Worcester tone, trimmed with gold braid, Watteau tunic, under bodice of dark blue and white cretonne. **White China.** Any opaque, white material, Watteau bodice, looped-up skirt of white broché or sateen, trimmed with box plaitings and bows of white ribbon, roses, and thick lace, bodice cut square, elbow sleeves, ruffles ; under-skirt of quilted sateen ; high-heeled shoes, white mittens, a frill of white lace round the throat, white muslin apron, trimmed with lace ; hair powdered, white roses, large white fan. **Etruscan China.** Egyptian red, black and gold. The hat, in form like a coronet, is black, with a red and gold embroidered design ; the square-cut low bodice is black, with red stomacher trimmed with gold ; white, short sleeves ; red, short skirt ; black tunic, bordered with red and trimmed with gold ; Etruscan tazza and vases in the hand. **Faience de Longwy** might be carried out in a cretonne with green mousse ground, black lines and white flowers. A coronet of the same white flowers forms the head-dress ; the bodice has a rounded yoke-piece bordered with gold, a white muslin full bodice showing between it and the corselet ; bodice and tunic cut in one, and bordered with gold fringe ; plain short skirt ; a hand-screen of the same colouring carried in the hand. **Vallauris Ware.** A square low bodice and tunic in one, of dark green, outlined in gold, over white satin skirt ; a plastron of white flowers down the front, white sleeves, and a coronet head-dress like a green plate edged with gold. **Wedgwood** has a sort of cottage hat of blue and white with the Greek key bordering ; a white under-bodice low and heart-shaped ; a blue cuirass bodice over, with the same key pattern on white ; tunic of blue and white bordered with a band of blue, and blue tassels ; blue short skirt, a blue and white caladium leaf carried in the

hand. **Japanese.** Square cuirass bodice and tunic of blue and white in Japanese designs. A head-dress of the same, and bracelets with blue plaques. For **Sèvres** the hair is powdered; a coquettish hat on one side of the head, with a bouquet of roses; low square cuirass and tunic, white with gold fleurs-de-lis and bands of pink satin for trimming; pink satin under-skirt; bunches of roses on the shoulder; a fleur-de-lis wand.

**CHINESE COSTUMES** should be dresses brought from the country. The lady wears a narrow skirt and loose over-dress with large hanging sleeves of two-coloured satins, embroidered in gold and coloured silks; silk trousers, and ankle-bangles; hair *à la Chinoise*, with flowers and silver pins; fan in hand; Chinese shoes. Petticoat, yellow satin, richly embroidered; long tunic of chocolate coloured satin, also embroidered; gold band at waist, hair *à la Chinoise*, with pins and coloured roses. Or, overskirt of rich brocade, bordered like pagoda sleeve with bands worked in coloured silks. Sash tied at back; narrow under-skirt of green and white brocade.

**CHOCOLATE CREAM.** Evening dress, arranged with a skirt of chocolate colour and a tunic and bodice of the cream colour.

**CHOCOLATIÈRE, LA** (*From Léotard's Picture in the Dresden Gallery*). Short dark-grey skirt; white apron with bib, reaching to the hem of skirt; yellowish-brown velvet jacket with loose all-round basque; a striped yellow and black three-cornered fichu crossed in front; sleeves to elbow, turned back over white under ones confined in a band; close-fitting lace cap, lined with pink, having a lace puffing and frill at edge; tray of chocolates in hand; black high-heeled shoes.

**CHRISTMAS.** (*See WINTER.*)

**CHRISTMAS CARD.** Short striped skirt of black and gold, on the black a row of Christmas Cards printed horizontally, edged with gold braid, three on each, graduated, the largest at the bottom. At the edge of skirt are satin flounces, over which fall gold tinsel and fringe. Red satin paniers and drapery, covered with swansdown pompons; scarlet satin cuirass bodice laced at the back, bordered at the neck with swansdown, festoons of holly-berries on the arm, below the shoulder. Cordon of Christmas roses across the

bodice, white ribbon epaulettes, holly wreath, red aigrette, stockings and shoes. A Christmas card in centre of white swansdown fan.

**CHRISTMAS CRACKER.** Grey tulle dress covered with various coloured crackers; necklace of bonbons; hair powdered; an aigrette of crackers.

**CHRISTMAS NUMBER.** Skirt made of newspapers; in box-plaited flounces, bordered with stripes, in which the titles of various newspapers are inscribed, each stripe edged with a narrow velvet ribbon. Apron formed of Christmas pictures trimmed with pink paper; black shoes, stockings, and mittens, rosettes, with gold and steel pen-nibs; bracelets of the same; scarlet cap with quills for aigrette.

**CHRISTMAS TREE.** Dress of green net covered with toys, flags, crackers. A tiny fairy on the top.

**CIGALE.** Short red skirt, with bars and notes of music in black and green satin, upper tunic bordered gold fringe; Zouave jacket; purple silk vest beneath; coloured scarf across bodice, tied under left arm. High riding boots, black silk stockings; round cap of red silk with gold band; a small barrel slung on one shoulder.

**CIGARETTE.** Purple silk Zouave jacket, white vest beneath, short scarlet skirt; black silk stockings; high riding boots with spurs, and a barrel slung over one shoulder, tiny pistols strapped in the leather waist-belt.

**CINDERELLA.** A short cotton dress and tunic, like Lady Adelina Cocks (now Marchioness of Tavistock) wore at the Marlborough House Ball, with long linen bibbed apron, muslin fichu and cap, a broom in hand, and a glass shoe at side. Another rendering:—Black and white striped short skirt; fish-wife tunic of ash-coloured cashmere; high cambric bodice, V-shape; short sleeves; corsage of red velvet, with black velvet bretelles, crossing in front and attached to tunic; black and white striped stockings; black shoes, silver buckles; short broom and bellows. Cinderella at the ball as follows: Train of blue silk; petticoat pink; square bodice; all trimmed with silver lace and roses; wreath on head; the slipper at side of silver perforated cardboard, or satin covered with talc cloth. Dress of 17th century







also correct. Or long white satin dress worked in pearls ; train from shoulder ; high standing collar, wired. Kate Vaughan dressed the character as follows :—Short white satin petticoat embroidered in gold, and low bodice ; short sleeves, train from the shoulders, fastened on one side only, of white brocaded silk lined with yellow and edged with gold lace. The whole costume was ornamented with birds of Paradise. Second dress, white satin, elaborately embroidered in silver ; the train white, lined with pale blue satin or silk, and large clusters of white ostrich feathers ; the hair curled over the forehead, with bandeau of glittering stones ; stockings embroidered with silver. For the following, *see* Plate III. Figure 11.—Short plaited skirt ; tunic and bodice in one ; muslin fichu, loosely knotted ; small round velvet or silk cap ; bellows at side ; broom in hand.

**CIRCASSIAN.** Costume of white satin embroidered with silver, trimmed ermine, consisting of skirt, long bodice, and under-bodice ; the face, all but the eyes, veiled in white muslin ; white satin Turkish trousers ; scarlet velvet Greek cap, with gold tassels ; gauze veil ; hair in plaits, entwined with pearls. Gold coins admissible ; dagger and pistol.

**CIRCASSIAN SLAVE.** White llama dress, loose and flowing, bordered with rows of gold braid and fringe ; scarf and waist-band embroidered in gold ; necklace of coins ; wrists and ankles united by chains beneath full Turkish trousers ; small cap with gold band and coins.

**CLAIRE DE LUNE.** (*See* MOONLIGHT.)

**CLAIRETTE.** (*See* ANGOT.)

**CLARICE D'AUBIGNY,** 1467. As worn by Lady Elizabeth Villiers at the Buckingham Palace Ball. Short skirt of ermine ; tunic and low bodice of blue velvet bordered with silver ; ermine braces ; stomacher of darker velvet wrought in silver ; conical Cauchoise head-dress, with tulle veil.

**CLASSIC.** For style, *see* CLEOPATRA, DRUIDESS, ANCIENT GREEK, &c., and large Coloured Illustration III. This simple rendering of a classic gown is suited to a young girl of slender figure, and is not rigidly correct as the costume of ancient days. It can be made in soft cashmere, muslin, nun's veiling, crêpe, *crêpe de Chine*, or

Liberty silk, worked in the Greek-key pattern with narrow Russian gold braid.

**CLAUDE, QUEEN, French, 1515** (*Wife of Francis I.*) As worn by Princess Augusta of Cambridge, at Buckingham Palace Ball. Skirt of silver tissue, with deep border of ermine, upper skirt of light blue velvet embroidered with fleurs-de-lis in silver, one side cut up and outlined with ermine; low full bodice, outlined with diamonds, jewelled girdle, tight sleeves of silver tissue, with a row of pearl buttons on outside of arm. Crown of turquoise and brilliants; necklace to match. Veil of silver tissue.

**CLEOPATRA.** White satin or cashmere costume embroidered in gold. Plain flowing skirt; bodice low and loose, in classic style; asp on front of bodice; wing-like sleeves; jewelled girdle half hidden by fulness. Red toga fastened on left shoulder with jewels, bordered with gold fringe. Serpent bracelets round upper arm and wrist, united by chains. Hair hanging down; jewelled diadem.

**CLIVE, KITTY.** Short blue dress with square bodice, elbow sleeves, white stomacher, and white apron. White sun bonnet, standing up well above the face.

**CLOCHES DE CORNEVILLE.** (*See SERPOLETTE and GERMAINE.*)

**CLOUD.** Evening dress of two shades of grey tulle and silver. Low full bodice trimmed with silver, belt at waist; silver star coronet; silver veil.

**CLOUD WITH SILVER LINING.** Pink tulle and silver cloth, interblended with blue tulle and caught up with silver; ornaments the same.

**CLOWN (Female).** Dress of white cashmere, made with short skirt, loose low-banded bodice, short sleeves, all ornamented with grotesque figures in dark red velvet. White shoes and stockings, with red clocks. Conical white cap with red velvet band.

**CLUBS, QUEEN OF.** (*See CARDS.*)

**COCKATOO.** Short dress of white and yellow satin, or tulle; wings at the side of skirt, made of white feathers;

powdered hair, surmounted by a cap in the form of a cockatoo's head.

**COCK ROBIN.** Short brown pleated skirt ; jacket with pointed basque at the back, like tail of the bird, made in feathers and plush ; the front of bodice formed of red feathers ; high collar, red necktie ; head-dress, bird's head with beak. **Cock and Hen** is a good pair of costumes for a married couple. The cock wears a bright yellow coat, a jabot of white feathers, knee breeches of fawn brown feathers, silk stockings, black shoes, field-marshal's hat, with cock's crest in golden feathers. (*See* GOLDEN HEN.)

**COINS.** White satin dress, with coins of all sizes arranged round the skirt, tunic, and low bodice ; veil of tulle fringed with coins ; gold net on head, bordered with coins ; ornaments, coins. (*See also* MONEY and GOLD.)

**COLETTE.**—(*See* VILLAGE GIRL.)

**COLINETTE** (French peasant). Short petticoat of red and black stripes ; over-skirt of gold cashmere lined with red, arranged to show the lining ; black velvet bodice ; white kerchief, apron, and French cap ; black stockings, gold and red clocks ; black shoes and buckles ; gold ornaments of the Normandy type ; hair in plaits.

**COLLEEN BAWN.** Dark blue stockings, high-heeled leather shoes. Short full petticoat of blue serge. Calico bodice and tunic pinned back kirtle fashion, of blue and white stripes, showing white under-bodice ; sleeves tight to elbow. Sometimes the bodice is also blue serge laced with red. Black velvet and cross round neck ; hair quite smooth, twisted in coil at back. A red handkerchief tied under chin may be worn. Red cloak with hood. (*See* Plate III., Fig. 12.)

**COLORADO BEETLE.** Dress of green tulle trimmed with irridiscent beads, the design beetles, which appear on the head-dress, shoulders, and looping up the skirt.

**COLUMBIA.** Ruby velvet cap with aigrette and silver stars ; low bodice of ruby velvet with blue satin stomacher, embroidered in silver ; short sleeves ; skirt of striped blue and ruby satin ; tunic of blue satin with silver stars and fringe.

**COLUMBINE.** White tulle or satin dress, made with low bodice, trimming of roses ; wand headed by roses. Some-

times made in white satin, blue satin paniers and bodice ; Tricorn hat with blue pompons over powdered hair. A pretty French rendering is a short petticoat and bodice of light blue satin, with spangled bertha, the skirt draped with tulle caught down with a scroll of the several characters in pantomime ; flowers and ribbon floating from blue felt hat worn over powdered hair. In "Surprises de l'Amour," skirts of tulle, short, alternately blue, pink, and brown, in vandykes, with gold braid tassels ; blue satin low bodice ; large bouquet of roses on left side ; small grey felt hat, looped up with roses.

**COMET.** Long blue satin skirt bordered with stars ; yellow satin tablier trimmed with stars ; low blue silk cuirass bodice shot with amber, bordered with stars ; the front of skirt is of the lightest shade of gold, trimmed with gold fringe ; hair flowing ; star ornaments ; star of electric light in hair ; gold and red is a good combination.

**COMING THRO' THE RYE.** Poppy-coloured short petticoat, dark green bodice and laveuse tunic embroidered with rye and grass sewn inside, as if half dropping out ; white chemisette, showing sleeves rolled up to elbow ; poppy-coloured kerchief ; straw hat trimmed with rye ; poppies and cornflowers slung on arm ; wreath of same on one side of head. Red stockings, black shoes with red bows ; sickle at waist. Or another rendering : maize cashmere made with full, short, plain skirt, gathered all round waist ; broad band to bodice, cut as a low square back and front ; tight short sleeves to elbow, turned up with muslin ; muslin fichu fastening with poppies and corn ; muslin scarf carried round hips and tied with large bow, poppies and corn at edge ; scarf caught up with sickles ; large hat with grain and poppies hanging down the back ; wreath of poppies and grain in hand ; gauntlet gloves ; fan of grain and poppies. Or, Indian muslin dress ; crimson bodice ; wreath of cornflowers ; basket of wild flowers. Sometimes dressed as a Scotch girl.

**CONNAUGHT PEASANT.** Dressed like Colleen Bawn, with red handkerchief on head, sickle in hand. (*See COLLEEN BAWN.*)

**CONSTANCE NEVILLE** (*She Stoops to Conquer*). White satin petticoat, train and bodice of blue and silver ; slashed sleeves ; powdered hair.

**CONTADINA.** (*See ITALIAN.*)

**COOK.** Short white skirt and apron, with white cook's cap; white shoes and stockings; blue ribbon with bills of fare printed thereon; ornaments, small silver saucepans.

**COQUETTE.** Blue satin train, trimmed with lace and roses, turned back with rose satin; petticoat of white satin, trimmed with roses and pearls; blue satin bodice, low and pointed, slashed with pink; elbow sleeves and ruffles; powdered hair, and small pink rose wreath and aigrette on one side; hair also looped with pearls.

**CORDELIA** (*King Lear*). Red or white over-dress and low square bodice bordered with jewelled band; under-skirt of white cashmere embroidered with dragons; train from shoulder, with embroidered oak-leaves and pendent sleeves; hair floating on shoulder; gold fillet and sandalled shoes.

**COTILLON.** Ordinary tulle ball-dress covered all over with many-coloured ribbon streamers, rosettes, bells, flowers, and the gifts of the cotillon; hair flowing, a pointed cap worn on one side, round Japanese cap; fan; a basket filled with bouquets; tambourine slung on arm.

**COTTON TRADE** (*See LACE TRADE*). The skirt should be made of white cotton; the sash round hips edged with pieces of tape of various widths, alternating with reels of cotton, the words "Cotton Trade" in front; bodice trimmed to match; ornaments, reels of cotton.

**COULEUR DE ROSE.** Powdered hair; rose-coloured dress with pointed bodice and elbow sleeves; sacque and panier looped over pink gauze petticoat; pink mittens, stockings, and shoes; pink mob cap; pair of pink pince-nez; pink feather fan. (*See R.*)

**CRACKER.** (*See CHRISTMAS.*)

**CRACOVIENNE.** Short blue silk skirt, with wide band of silver fur round the edge; tight-fitting jacket of blue satin, with long hanging sleeves lined with rose colour and trimmed with ermine and brandenbergs; a puffing of white silk passing through the open front of the jacket, fastened tightly round the throat with a band of the same fur; small Polish square cap made of blue satin, bordered with fur; large diamond aigrette and feather wing on one side; hair powdered and

dressed high in front with plaits falling to the waist at the back ; long bronze boots, with gilt heels and fur tops. (*See* POLISH.)

**CRESSIDA** (*Troilus and Cressida*). Flowing classic dress of soft white wool ; belt at waist ; low under-bodice visible above bodice ; helmet-like cap.

**CROW**. Black skirt and feather-bodice and wings ; the bird's head as a cap.

**CUP**. (*See* CAMMA.)

**CYPRUS, QUEEN OF**. Rich violet silk velvet Venetian costume trimmed with gold and pearls ; under-dress of mauve satin trimmed to match ; pearl and gold girdle, fan, head-dress. (*See* VENETIAN.)

**DAFFODIL**. Dress of light green brocade, draped with two shades of green tulle, caught down with wreaths of daffodils ; head-dress of the same ; a wand with a bunch of daffodils and bells on the top.

**DAFFY-DOWN DILLY**, "who came up to town, in a yellow petticoat and a green gown." The yellow petticoat satin, made full and long ; the gown flowered, looped up on one side ; the bodice of the same, opening V-shape, and bordered all round with ermine ; tight sleeves with pouf at elbow ; high horned head-dress of Edward III. time.

**DAIRY MAID**. Quilted skirt of a bright colour ; laverse tunic of chintz ; square-cut bodice of the same chintz, with stomacher to match the petticoat, laced across ; muslin fichu, cap and apron.

**DAISY, DEW ON**. White spangled tulle dress and frosted veil, with bunches of pink-tipped daisies tied with satin ribbon scattered all over the dress.

**DAISY, FIELD**. White silk evening gown, trimmed with fringes of daisies, grass, and leaves ; back of skirt tulle, panels of painted daisies ; dark green silk bodice, bordered at neck and waist with the flowers and leaves ; coronet of daisies.

**DAISY QUEEN**, sometimes called **Daisy Chain**. Fashionable white tulle evening dress, the top of bodice and edge of tunic having a fringe of pendent white, red-tipped daisies, headed by leaves ; crown of daisies, and tulle veil scattered with daisies ; or a sort of Tam O'Shanter cap made with loops like daisy petals, green tassel in the centre ; wand with bunch of daisies carried in hand.



**DALMATIAN.** Long white robe, embroidered apron; loose velvet bodice resplendent in gold embroidery, with many beads round throat; full long white sleeves; distaff in hand, white cloth about the head, the falling ends edged with gold; girdle about waist. The peasants wear a short red cloth pelisse fastened at waist with girdle. The hair bound round the head in two plaits, interwoven with red braid, covered with a curious helmet head-dress. Or, short full skirt of yellow llama; many coloured apron; wide belt of lace and llama in folds round waist; low red satin bodice with short sleeves and muslin ruffles; low white chemisette; straw hat with red ribbons placed on left side; hair in two long plaits.

**DAME DURDEN.** Hair powdered, white muslin cap; flowered dress, and bodice of chintz, white muslin fichu.

**DAME OF PRIMROSE LEAGUE.** Evening gown of primrose tulle, with the words "Peace with Honour," in violets, and the monogram of the League on one side of the skirt; the badge of the League worn on the bodice; and as many primroses as possible scattered about the dress; primrose-coloured gloves and shoes, and fan painted or embroidered with primroses.

**DAME TROT.** (*See HUBBARD, MOTHER.*)

**DANCING GIRL.** Three skirts: first, pale blue satin with wide border of gold, the second cerise satin, the third soft cream silk, with medallions and gold fringe; sash tied loosely; bodice of cream silk, fastened round throat with gold band; gold waistband and black velvet Zouave jacket embroidered in gold and fringed with sequins; gold arrow in hair; gay-coloured silk handkerchief twisted round head, with sequins; coral and gold ornaments; fan formed of cards, hanging as *châtelaine*; tambourine with gay ribbons.

**DANCING GIRL OF SEVILLE.** Blue shoes and stockings embroidered down the centre of foot; short white satin skirt, two gold-coloured satin flounces cut in vandykes; white satin low bodice, tight sleeve, a band of red embroidery inside the arm; band at the waist, red epaulettes; red band round bodice; gold kerchief tucked inside bodice; gold chain round neck; red ribbons and rose in hair.

**DANISH PEASANT.** Striped skirt touching the ground; tight sleeves; high jacket coming only to waist, embroidered down the front; large apron almost covering the

dress, with embroidery at each side ; a coloured handkerchief tied cornerwise on head.

**D'ARBLAY, MADAME.** (*See A,* and *BURNEY.*)

**DARBY (DARBY AND JOAN).** Joan, print dress, white apron ; red shawl, crossed in front, just large enough to come to the waist ; a muslin frilled cap, white hair, spectacles and stick. Darby in fustian suit, such as an old countryman would wear, or long smock.

**DAUGHTER OF REGIMENT.** (*See VIVANDIÈRE.*)

**DAUPHINE** (*Joseph Balsamo*). Light grey brocaded silk with gold-coloured flowers ; the back long, the front has flounces of the brocade drawn up at the sides with tassels of blue, gold, and pearls. At the Versailles fête, she wears cloth of silver, brocaded with white satin, roses at the side, embroidered with mother-of-pearl ; bodice low and pointed, covered with gold and diamonds, trimmed with old English lace ; head-dress, white feathers and diamond aigrette.

**DAW, MARJORY.** Pretty dress of pink satin, plain skirt, square bodice, bordered with gold ; tight sleeves, with puff at the top ; hair floating.

**DAWN.** Dress of pale grey tulle over silk or satin, with a little pale pink introduced ; scarves of grey tulle, with silver stars fastened at regular distances, draped across the skirt, forming the tunic, looped at the back with pale pink, narrow satin ribbon, and silver ; low square bodice with deep basque of grey satin ; short sleeves ; a diadem of stars, with a half crescent moon in front, and veil of grey tulle fastened to the shoulders, and again to the skirt at the back ; ornaments, silver stars ; grey shoes, and fan of pale pink and grey, or grey and silver. Sometimes made the same in dark blue tulle. (*See AURORA.*)

**DAY.** A white tulle veil and evening dress, with clouds of rose-coloured tulle draped over it, rays in silver cloth radiating from the waist. The hair powdered with gold, a gold sun above the forehead. Butterflies on the shoulders.

**DAYDREAM.** White silk evening gown with crimson striped tablier and train. "Daydream" embroidered on the sash.

**DEANS, JENNY.** (*See J.*)

**DECEMBER.** (*See WINTER.*)

**DESDEMONA.** White satin skirt, with over-dress and train of silver tissue; silver cloth stomacher worked in pearls; satin sleeves puffed to wrist, pendent gauze sleeves from arm-hole; pearl girdle with tassels; silver aumonière and round feather fan at side; pearl fillet on head, with silver coronet. Also pointed bodice, flowing skirt, sleeves puffed at the shoulders and trimmed with pearls; closely-dressed hair with pearls entwined; the soft dove-coloured velvet robe showing an under-skirt of blue.

**DEVONSHIRE, DUCHESS OF.** (*See GAINSBOROUGH.*)

**DEW.** White tulle evening dress and veil studded with crystal drops; trimmings of green grass. Hair hanging loose, sprinkled with frosting-powder; wreath of grasses.

**DIABLESSE.** Red dress, with red cap and wings; carrying horned trident. Or, pale grey skirt with appliques of animals in red velvet; black gold-spangled scarf; grey bodice with black velvet bats applied on to front; red velvet hat with gold aigrette and red feather.

**DIABLOTINE.** Short red satin skirt, bordered with gold; low pointed black bodice cut in vandykes, outlined with yellow, with upright red satin collar, fastened to short yellow satin cloak, piped with scarlet and recalling bat's wings. Or, dark blue net covered with red velvet tridents; forks of lightning wired round neck and sleeves; scarf drapery of black satin with firefly wings; silver pitchfork, and horns in hair; short sleeves, long streamers of red satin from the side, falling on skirt and draped at back, with gold fringe, coins, and sequins; black velvet cap with two high horn-like feathers and scarlet lace; gold ornaments. Bracelets as well as armlets worn. For a child an ordinary white and red dress, with black gloves and sash and stockings, and gold horned headdress; forked wand; high-heeled boots.

**DIAMANTS, PRINCESS DE.** Short white tulle dress, pulled through silver braid trellis-work closely studded with diamonds; round the hem a full frill of white lace trimmed with silver, diamonds and fringe; silver brocade bodice studded with diamonds and trimmed over the hips with silver fringe and diamond stars; hair curled and sprinkled with diamonds; large white feather fan.

### DIAMONDS, QUEEN OF. (See CARDS.)

**DIANA.** Green velvet hunting-jacket, with gold zone and waistcoat trimmed with gold, or a low bodice with basques laced in front and bordered with leopard-skin; white satin tunic over short crimson skirt with stars and crescents, looped up with lions' heads; mantle of leopard's-skin, lion's head on left side. Green boots and buskins laced with crimson. Silver quiver with darts; Grecian bow and gold arrows; bracelets and necklet of silver crescents and beads; head-dress, a silver crescent; mirror hung at waist. A classical rendering would be as follows:—White cashmere skirt edged with green velvet and silver, caught up on one side; loose low bodice, sleeves to elbow fastened outside the arm with silver buttons; pointed tunic, silver tassels at points; short green cashmere mantle across left shoulder, fastened under left arm; silver girdle, bow, quiver, and arrows; hair turned off the face in a coil at the back; silver crescent on forehead; silver bangles. (See Plate IV., Fig. 14.)

**DINORAH.** Hair in two long plaits; light blue skirt, with bands of black velvet; lace-edged apron; white chemisette, with long sleeves to wrist; blue square corselet bodice, laced and trimmed with silver and black velvet.

**DIRECTOIRE, 1795, COSTUME OF.** This is a favourite style of dress at fancy balls, and admits of many good combinations of colour. After the great Revolution towards the close of the last century, women launched into all kinds of eccentricities. Wonderful head-dresses were originated. The bonnets stood up boldly from the face, like a spoon. There was the bonnet *a la folle*, with a tricoloured butterfly bow at the top; and the casque hat, round without brim, worn over a Charlotte Corday cap. The hair beneath was inflated with steam. The following are dresses in the Directoire style:—Skirt of striped silk with one deep flounce; green pelisse scalloped at the edge, double-breasted, having pink cuffs and revers, and a double row of buttons to waist; ruffles and large jabot of crêpe lisse and lace; large hat and feather; riding whip in hand; eyeglass.—White satin dress, with paniers formed of loops of ribbon, with two pink satin belts, fastened with enamel buckle; plaited lawn fichu; long Suede mittens; white satin train mounted in box-plaits, lined with pink satin.—Another: Long skirt with very short-waisted



13. Di Vernon.



14. Diana.



15. Dresden China.



16. England.



bodice, the girdle coming from beneath low bodice ; short sleeves ; long gloves ; scant, round, brimless high hat, with flowers at the top of crown.—Another : White satin skirt trimmed with rows of blue satin ; tunic and bodice of striped blue satin ; sash of buttercup satin at the waist ; wide lace collar and shoulder cape ; Leghorn hat with cornflowers.

**DI VERNON.** Black or green habit of velvet, cloth, or satin ; jacket with postilion basque, double-breasted ; mousquetaire cuffs trimmed with a colour, such as red satin on black velvet, sometimes with gold braid and brandenbergs. The skirt is looped up on one side over a plain or quilted satin skirt. Or, a skirt of silver cloth, the dress trimmed with silver ; lace jabot and ruffles ; diamond stars ; broad-brimmed cavalier hat, with plume and Stuart rose ; hunting-whip and horn. (*See Plate IV., Fig. 13.*)

**DOCTRESS.** Robe of crimson satin with white ruffles at the neck, long hanging sleeves, and a black academic hat turned up with crimson. (*See ACADEMICAL DRESS.*)

**DOLL.** As faithful a copy as possible of a Dutch doll ; the hair drawn to a bow at the top of the head ; red shoes and mittens ; cotton or muslin gown made with full plain skirt and low loose bodice, short sleeves, large sash.

**DOLL PINCUSHION.** Skirt of muslin and lace, plain plastron down front, with steel beads mounted on wire put on to simulate pins, white on one side black the other ; bodice edged with same ; on the right side a heart-shaped pincushion ; head-dress, a crown made of lace and pins.

**DOLL SELLER.** Short dress and square bodice with elbow sleeves, made of blue satin with lace ruffles. The skirt is flounced round the hem, and caught up in vandykes with dolls hung round in the festoons, and fans of lace intermingled with the flounces ; upstanding lace cap with pink ribbon, and an aigrette of dolls ; pink shoes ; a doll carried in hand.

**DOLLY.** Is often represented as a milkmaid, with yoke and pails ; large mop cap with red silk scarf tied under chin ; green shoes and stockings, and figured cotton short skirt ; plain tunic ; green fichu tied over low bodice ; short sleeves, black mittens.

**DOLLY MAYFLOWER.** Black satin petticoat ; tunic and low square bodice of flowered silk or cretonne, elbow

sleeves ; muslin fichu and mob cap ; pocket outside dress ; high-heeled shoes with buckles ; black silk stockings.

**DOLLY VARDEN** (*Barnaby Rudge*). Short quilted skirt ; bodice and bunched-up tunic of flowered chintz, the bodice low and laced across ; a muslin kerchief inside ; sleeves to elbow with frill ; hair not powdered ; straw hat with cherry-coloured ribbons, or muslin cap ; high-heeled shoes and bows ; coloured stockings ; mittens. Pretty chintz should be selected.

**DOMINO, A.** Worn at masque balls and sometimes as fancy dress. It is made in satin, silk, and brocade, or of plain cotton in the Princess shape, having often a Watteau plait with cape and slender-pointed hood and wide sleeves. It should be large and long enough to slip over the dress easily, and hide it completely. The black are usually trimmed with a colour, such as a thick ruching down the front and round the bell-shaped sleeves, and are often piped with a colour and lined with the same. The lighter tones sometimes edged with swansdown.

**DOMINOES.** Sacque of black satin, the square bodice trimmed with cardboard dominoes, the skirt draped with larger ones, over a black and white petticoat ; hair powdered, toque studded with dominoes, black feathers on one side, white aigrette on the other ; the fan bearing the wearer's name or monogram in dominoes ; the same painted on gloves ; shoes trimmed with them to correspond ; enamel dominoes for necklace and earrings ; a domino embroidered on one corner of the handkerchief.

**DOMINOES, BOX OF.** Short black satin skirt, edged with large white satin ruche, lined with black, and studded with pompons of black silk ; a plastron of white satin in front from waist to hem, with rounds of black velvet applied to represent double 6 ; plastron crossed with double row of gold braid ; paniers of black satin edged with black pompons over kiltings of white satin, and caught up with double 5 dominoes intermixed with ostrich feathers. The dominoes made like the plastron, smaller, and lined with cardboard ; low black satin bodice, the basque formed of dominoes, top trimmed with lace and gold cord ; shoulder knots of ribbon and feathers ; powdered hair ; diamonds and







black pompons ; long white gloves ; fan in shape of dominoes ; black shoes and stockings.

**DOMINOES, VENETIAN.** Are made in handsome brocade, with long sleeves and cape.

**DORIGEN** (*Chaucer*). Sideless gown of 14th century, made of such thick stuff as amber plush, bordered with grebe ; beneath cote hardie of rose-coloured silk richly embroidered ; sleeves also embroidered ; small coronet on head ; long white tippet, edged with gold ; veil of silver gauze.

**DOROTHY DRUCE.** Black or grey Puritan dress ; white bibbed apron ; kerchief and Puritan cap. (*See PURITAN.*)

**DOVE.** Grey tulle skirt ; bodice made of feathers ; cap like the head of a dove ; band of red ribbon crosses the bodice, from the right shoulder to under the left arm, with a letter attached.

**DOWAGER OF BRIONNE** (*Rôle de Madame Dejazet*). Plain black dress, high to the throat, three jewelled brooches down the bodice, châtelaine at side, miniature attached to velvet bow round the throat ; over-dress of satin caught to the side by loops of beads ; white hair ; huge high lace and velvet cap. This costume is well suited to a matron of mature age, as well as younger women. It can be rendered in black velvet, with a satin over-dress ; in black and grey or two shades of grey, or brown, or red. The material must necessarily be rich. A gold watch and keys hang at the side ; gold ornaments are introduced down the side of dress. The form of the head-dress is best gathered from the plate. It is a mixture of lace and velvet, with gold ornaments, wired ; large lace lapels fall at the back. She carries a tall headed cane and fan. (*See Coloured Illustration IV.*)

**DRAGON-FLY.** Evening dress of green tulle, spangled with green tinsel, trimmed with bulrushes and dragon-fly ; a dragon-fly on the head and on each shoulder.

**DRESDEN CHINA.** Under this name almost any *poudré* character may be worn, with or without a sacque. It is generally thus rendered : Quilted short skirt ; high-heeled shoes and clocked stockings ; chintz or brocaded bunched-up

tunic ; muslin apron ; low bodice ; short sleeves with ruffles ; coloured stomacher laced across ; bow of ribbon or black velvet round neck ; straw hat or muslin cap ; powdered hair. A newer rendering has bows of ribbons and flowers on the shoulders, with a tiny china figure in the centre ; a satin chapeau bras with more flowers springing from centre ; crook and high-heeled shoes. (*See* Plate IV., Fig. 15.)

**DRESDEN SHEPHERDESS.** Crimson petticoat, three plaited flounces ; top flounce, pale yellow ; second, pale pink ; third, pale green ; white overskirt, with brocaded bouquets in blue and crimson ; elbow sleeves, with broad band and ruffles, narrow ruffles round stiff square bodice ; pale green apron, lined with pink ; hair powdered ; flat shepherdess hat slung on arm ; Watteau bow round throat ; high heeled shoes. (*See* CHINA.)

**DRUIDESS.** Long flowing cashmere robe bordered with embroidered oak-leaves and mistletoe ; full low bodice drawn to the neck by a string ; no tucker ; gold girdle ; a scarf with pointed ends floating over the right shoulder fastened with brooch on left ; all trimmed with gold ; gold armlets below the short sleeve ; a wreath of oak-leaves and mistletoe. A lyre in hand. This may be carried out in white, or in grey, with red scarf ; gold band and necklet ; sandals on feet. It is the correct costume for Norma.

**DRUM, FOLLOW THE.** (*See* F.)

**DUCHESS, GRANDE.** Blue satin skirt of walking length, with silver military braiding down the front and bordered with silver ; long Louis XV. jacket edged with silver ; waistcoat from waist only, red satin, braided to match the skirt ; mousquetaire cuffs of red satin ; hussar jacket braided and edged with fur, slung from shoulders ; white Steinkirk tie ; red satin and fur cap, with pendant point and tassel ; star on right breast. Second dress, full evening robe with jewels.

**DUCHESS OF DEVONSHIRE.** (*See* GAINSBOROUGH.)

**DUCK, WHITE.** Dress of white satin, the front of bodice covered with white swansdown ; wings at side of skirt made of feathers ; shoes of the colour of a duck's foot ; small cap like a duck's head with a frog in its beak.

**DUENNA.** High square black dress, made with tight

sleeves and puff on shoulder ; Spanish mantilla and comb ; red rose at side ; black shoes and stockings.

**DUSK.** Dress of dull grey, muslin or gauze, over satin ; silver ornaments and smoked pearls ; a bat on shoulder.

**DUTCH.** There are many varieties of national head-dresses peculiar to Holland, which would hardly be suitable for fancy balls. The usual costume on such occasions is a short blue silk or stuff skirt ; short plain over-skirt of yellow satin, or brocade, or chintz ; high black velvet bodice laced over a high white chemisette with short puffed sleeves, silver bands on either side of the jacket fronts ; white cap with a gathered frill, large silver circles above the ears and a silver band across forehead. The bodice may be made to the waist, square at neck, with kerchief tucked in, a band round the waist and across bust ; or low, with tabs at waist ; contrasting stomacher ; turned down linen collar. Many pretty Dutch costumes may be copied from Mieris, Gerard Dow, and other Dutch painters. A Dutch skating costume of the 17th century is as follows: Short satin skirt, long upper one, turned up all round to waist ; long pointed bodice, sleeves with one puff, and then two white satin puffs to wrist ; satin fur-lined muff, fur tippets, hoods lined with a colour, gauze veil, high-heeled shoes, skates hanging at the side. A good Dutch costume is worn at Marken : full short black skirt, bordered with gold ; large figured apron ; square sleeveless jacket bodice of blue, close-fitting, ending at waist, bordered with embroidery, and laced with gold over red ; under-bodice high to throat ; white tight sleeves to elbow, blue armlets to wrist ; round high red head-dress like a busby, with two rows of beads.

**DUTCH FISH WIFE** (*Scheveningen*). Full plain blue skirt, round waist band, 6 or 8 inches deep, red, blue, and white, tied with ribbon bow in front ; short orange bodice, square in front, filled in with kerchief, sleeves rolled up ; cape of green, lined with rose colour, round neck, reaching below waist ; close-fitting cap with lace lappets, large straw hat over ; basket of fish. The ordinary caps are skull-shape, linen, a piece turned back at ears, standing out from face with gold ornaments on either side.

**DUTCH LADY.** Black velvet dress ; old gold tablier, rich jet embroidery ; powdered hair ; black lace, and jet.

**DUTCH MATRON** (*16th century*). Kilted skirt of

brown cashmere, edged with velvet; white linen apron; châtelaine at side, with keys and satchel; close-fitting bodice, with shoulder cape and revers, edged with gold galon linen; chemisette, and linen cuffs to tight sleeves; black velvet cap, with hair hidden. 15th century: Figured stuff and brocades over hoop; stiff straight square bodices, all round gathered basqued; white chemisette, and close plaited ruff at throat; sleeves with epaulettes to match dress; gauntlet gloves, high pointed felt hat. The caps have often two large round gilt plates connected with semi-circle of wire which goes round the back of the head, and keeps the lace in order.

**DUTCH SERVANT.** Short chintz skirt, blue serge bodice, with all-round full basque, red kerchief tied over the neck and tucked into front; large muslin lace edge apron; lace cap, silver side ornaments; plain black dress, high bodice, large white tippet, huge turn-back linen cuffs; apron and cap, guiltless of trimming; keys at side.

**EARLY ENGLISH.** This is generally rendered by a flowing skirt; plain heart-shaped bodice, with revers; tight sleeves, puffed at elbow, slashed at shoulder; pointed head-dress and veil hanging from it. Old English is supposed to be represented by the period of Edward IV.: A short scanty skirt, with one gathered flounce; low baby bodice, short waisted; one puff to short sleeves; large muslin mob cap or straw flap hat; reticule on arm, and long gloves.

**EARTH. MOTHER EARTH.** White satin short skirt with rows of black velvet; red satin tunic, black velvet bodice, laced stomacher, short sleeves; gilt basket on head, with flowers, fruits, and bulbs; ferns, grass, and fruit about dress; a small globe hung at side. Or a green dress wreathed with flowers, fruit, and ferns; basket and flowers in hair.

**EASTERN QUEEN.** Trousers of gold-striped soft silk, gathered at the ankles; tunic of white silk and gold broché, bordered with gold fringe; scarf tied at the side, of Oriental gauze, striped with several bright colours; loose full bodice made of soft white silk falling to the hips, and confined at the waist by a red silk scarf, powdered with sequins; red silk epaulets, red silk handkerchief about head with sequins. (*See ORIENTAL.*)

**ECAILLÈRE** (*viz., Oyster-woman*). Close-fitting, half-

high, black bodice, pointed, laced in front, bordered with red braid, fichu draped over top, fastened with a rose; short black sleeves, then lace to elbow; tunic of blue gingham draped over short skirt of Pompadour sateen; black shoes; striped stockings; black velvet round neck with cross; muslin and lace cap of Madame Angot form. Or, skirt of lemon-coloured tulle, with fringes of seaweed, seashells, and pieces of coral, which border the tunic and bodice; the latter having revers of lemon satin. The epaulettes are formed of lobster claws and seaweed; the same in the hair. Sometimes this is rendered as a fishwife, with white linen bibbed apron, red handkerchief tied about the head, a basket at the back.

**ECARTÉ.** Short dress of black and red satin, trimmed with gold, and cards. (*See ROUGE ET NOIR.*)

**ECLIPSE.** Evening dress with square bodice, divided down the centre perpendicularly, half yellow and gold, half black gauze. Black flowers on one side of the head, gold on the other; one glove yellow, one black; shoes the same.

**EDITH BELLENDEN** (*Old Mortality*, 1685). The wearer should have fair hair, and be playful and arch. She either wears a riding-dress or a simple green cashmere dress, trimmed with white lace and silver braid; black velvet cap with white feathers and pearls, made in the style worn in James IIInd's. reign; plain upper and under-skirt, pointed bodice high to the throat; plain turn-down collar, full sleeves to elbow tied with ribbons.

**EDITH CLINTON.** Long maroon velvet dress, quite plain; drooping white hat and feathers.

**EDITH PLANTAGENET** (*The Talisman*). Long flowing skirt, sewn to cuirass bodice, coming low on hips; cut square at neck, tight sleeves to wrist, pendent sleeves over them; front of bodice embroidered in blue and silver, bands of same, outlining bodice and sleeves. Hair in two long plaits, braided with pearls; shoes jewelled; flowing cloak of a distinctive colour may be added, but is not essential.

**EDWARD IV.** 1461-1483. (*Costume of Period*). Under and over-dress of brocade; the over-dress long and flowing, bordered with a band of fur or jewels and held in the hand on the left side. Close-fitting bodice to waist with jewelled band; the bodice opens from the waist heart-shape in front, with braces

of ermine going around the neck, but tapering at the waist, a jewelled stomacher beneath ; jewelled steeple head-dress made of brocaded silk, sugar-loaf shape ; a veil of fine gauze shot with gold fastened to the top and flowing to the ground ; the sleeves are close-fitting, the cuff cut up inside the arm, and falling over the hand to the knuckles. The steeple-chase head-dresses were the particular feature of the day. They are described as rolls of linen pointed like steeples, half an ell high, some having a wing at the side called butterflies ; the cap was covered with lawn, which fell to the ground, and was tucked under the arm ; the dress bodices opened with braces from shoulder to waist, over an under-bodice or stomacher, and ended at the waist ; the waistbands were broad, the cuffs deep ; many chains about the neck ; velvet, silk, damask cloth of gold, costly furs, and striped materials, all worn. The period was illustrated in the Health Exhibition of 1884 by a female figure taken from the King René Paris Library. The skirt divided in two down the centre, with gold braid, each half divided again into divisions of pink, or dark blue, gold or white satin, some having diagonal heraldic emblazoning in gold ; gold belt round waist where bodice ends ; white chemisette with an upright plaiting at neck, and gold necklet ; sleeves of pink satin, bordered with gold, tight blue ones beneath, forming a point on either side of the hand ; stomacher of white satin crossed with gold ; steeple head-dress in gold colour, distended with wire, long veil to feet.

**EFFIE DEANS.** Short blue or plaid stuff gown with loose Garibaldi of flowered print, the basque coming over the outside of the skirt ; leather belt round the waist ; the bodice slightly open at the neck ; a piece of blue ribbon about the head, but almost hidden by a plaid, which envelopes the figure and head. She carries in her hand a piece of linen she is sewing. (*See Plate XIII., Fig. 49.*)

**EGYPTIAN.** Red under-skirt, with Egyptian hieroglyphics ; a white over-dress, caught up on one side by red silk scarf round hips falling in a tabbed end in the exact centre of front ; loose full bodice, pendent sleeves ; a peplum fastened on the shoulder, worked with the Egyptian honeysuckle ; the hair dressed flat ; the head-dress like that of the Sphinx, in black and gold, much jewelled, a bird behind it, and coins in front, or a square of cashmere bordered with sequins, secured to forehead by gold band. Or, a turban of white



muslin trimmed with gold band and pearls. Armlets of gold, and necklet with coins and gems.

**EGYPTIAN LADY.** Pale blue cashmere embroidered in silver, with peplum, and lizard bird; yellow satin skirt, with bodice of green tinted jet, open-work embroidery; small richly coloured birds dotted here and there over skirt and bodice. The real dress is not suited to fancy costumes. Egyptian women out of doors wear a large square of checked cotton thrown over head and figure. A gold ornament is fastened between the eyes, and reaches to the top of forehead, secured to the yashmak of black crape or cashmere passed across the face, below the eyes to the back of ears, falling lower than the waist. A fellah woman wears a loose half high bodice of washing stuff, a necklace round throat, plain woollen skirt, a sash of many colours round waist, and a handkerchief gracefully twisted about the head.

**EGYPTIAN QUEEN.** Black, crimson, and gold satin dress; red silk head-dress with sequins; white train over short dress made of gold, black, and white.

**EIGHTEENTH CENTURY** (*Dress of Period*). Powder was worn until 1795. Large hoops, short skirts, elbow sleeves, and square bodices are distinguishing features. (*See* **POUDRÉ**.) The poorer classes wore a petticoat and over-dress, opening in front, a pointed bodice and kerchief, muslin cap, and plaited border, tight sleeves, mittens, and long aprons. In 1786, enormous hats, composed of gauze wire and ribbon, were worn, and turban helmets, high crowned sugarloaf hats from France. In 1794, the waist came below the arm-pits; feathers were perched upright on the head. The vagaries which originated in the French Revolution found their way to England (*See* **INCROYABLE**, **MERVEILLEUSE**, and **DIRECTOIRE**, the high hats, the curious hoods, and the catogan. *See* **AFTERNOON DRESS**, A.) The following dress was worn in 1784:—A full skirt touching the ground, a flounce at edge; high bodice, long sleeves, satchel bag at side, large muff pelerine, edged with a ruche of lace tied at back; muslin cap, a large flap hat over it. In 1727–36, the taste of the day was mock pastoral, and men and women, as Corydons and Sylvias, tried to be mistaken for shepherds and shepherdesses. The hoods of the ladies denoted their politics by their colour. The hood was succeeded by the capuchin; long gloves were ruffled on the arm, huge

watches and châtelaines hung at the side ; the high-heeled shoes had infinitesimal points. In 1760, gaudy brocades and lustring were fashionable materials.

**EIZLER BERENGER.** White cashmere skirt ; blue tunic, embroidered in precious stones ; blue body, hanging sleeves, tight satin sleeves beneath ; coronet and white veil.

**ELAINE** (*Idylls of the King*). Long golden hair, flowing loosely ; a band of gold with stars round head. Dress of rich gold brocade or cashmere, jewelled in front ; the bodice comes almost to the throat, and is cut square ; it fits figure to hips closely, where is a jewelled band ; sleeves tight, with jewelled epaulette. Lily carried in one hand, and Lancelot's letter in the other ; a shield on arm.

**ELEANORE OF AUSTRIA** (1515-1547, *2nd Wife of Francis I. of France*). Skirt touching the ground, of brocade, or richly embroidered silk, satin, or velvet, bordered with gold or silver, opening to show front breadth of silver brocade, a jewelled girdle and pendant falling in the centre ; the bodice stiff, coming to the waist, cut as low square, the front jewelled ; puffed sleeves to wrist, over them large hanging sleeves, bordered with ermine ; jewelled crown on head. Necklace of jewels.

**ELEANOR OF CASTILLE** (*Daughter of Henry II., 12th century*). Dress of rich green velvet, silk, or satin, embroidered with crosses, loose, girdled at the waist ; regal mantle from shoulder ; crown and embroidered veil.

**ELECTRIC LIGHT WORN IN THE HAIR.** This is now very much the fashion in such dresses as Morning and Evening Star, Will o' the Wisp, &c. The lights are attached to a small battery which is hidden in the hair.

**ELEMENTS.** (*See EARTH, AIR, FIRE, AND WATER.*)

**ELFRIDA**, as an Anglo-Saxon Queen, wears a long loose robe of silk or cloth ; the bodice and skirt cut in one, confined at the waist by a girdle, and bordered with gold ; long hanging sleeves ; a wimple or piece of linen wrapped about the throat ; hair loose ; the dress may be of cloth or silk ; gold ornaments.

**ELIZABETH, MADAME** (*Sister of Louis XVI.*). A rich dress of the period. The hair powdered, turned

off the face and curled ; long curls on shoulders ; train over a distinct petticoat trimmed with lace and pearls ; the bodice low, bordered with piped satin revers, turning downwards ; tulle fichu inside, rose in front ; long tight sleeve to wrist. This might be rendered in pink satin ; train and bodice trimmed with roses ; grey satin petticoat and stomacher, the latter hung with pearls, the former with lace flounces, headed by tulle puffings and flowers.

**ELIZABETH OF AUSTRIA** (*Wife of Charles IX. of France*). Robe of velvet or satin, trimmed with gold bands and ermine, the front of white satin, jewelled and embroidered ; the bodice filled in with quilted chemisette ; jewelled stomacher ; close ruff ; large fur sleeves ; jewelled coif ; tulle veil ; jewelled girdle.

**ELIZABETH OF HUNGARY.** Close-fitting under dress of stockingnette ; over this a sideless gown of cream brocade, bordered with fur ; crimson borderings above, and heavy gold ornaments. The under-dress embroidered in gold ; the hair flowing in two long plaits, confined by a gold coronet, studded with pearls ; tight under-sleeves ; loose and large over ones, lined with crimson velvet ; long cloak fastened at the neck with antique clasp.

**ELIZABETH PLANTAGENET OF YORK** (*Queen of Henry VII.*). In the combined colours of the roses. Brocaded petticoat ; red velvet bodice and train ; long sleeves to hem of skirt, lined with and bordered with ermine ; the train brocaded white and gold, fastened with jewels ; jewelled girdle and crown ; white roses in hair. Order of St. Esprit. Rich jewels ; diamonds and rubies.

**ELIZABETH, PRINCESS** (*Daughter of Louis XVI.*). Dress in Prison. Black stuff gown, with tight plain sleeves to wrist, and frilled skirt sewn to waist ; muslin fichu, with double frills, hemmed, crossed in front, the ends tied at back ; hair in double roll, turned off face, falling in curls at back. Dress at Court. Yellow satin skirt and bodice, the latter a low square, with elbow-sleeves ; silk scarf tied round the waist, ends falling at back ; hair turned over high cushion and powdered.

**ELIZABETH, QUEEN OF ENGLAND, AND HER PERIOD** (1558-1603). Full skirt, touching ground,

often jewelled round hem, gathered to bodice at waist; made of brocade or embroidered velvet, worn over a hoop. The bodice is stiff, with deep pointed stomacher, low in front and embroidered with serpents, &c., or jewelled; ruff supported on wire at back, reaching to the head; the hair frizzed; a small velvet cap and jewelled crown; the front breadth of dress embroidered or quilted with pearls, the sleeves puffed to wrist with ruffles; very pointed shoes. Velvet satin or brocade is suitable. A velvet train bordered with ermine can be worn from shoulders. (*See also* AMY ROBSART). Two figures exhibited in the Health Exhibition of 1884 will illustrate the period. **Lady Bacon.** Large-patterned brocaded skirt of dark blue and red, on a cream ground, distended by huge hoops; front of skirt of light blue silk, covered with long muslin apron, the squares upon it formed in hem-stitch, bordered with pointed lace; the bodice of the brocade, with a front of light blue satin, having dark blue bands at the top and waist, matching similar bands on either side of the skirt; a plaited muslin partlet to the throat; huge unplaited ruff in three points from the shoulders, bordered with vandyked lace, and edged with wire, so that each point turns down; a short sleeve over tight dark blue striped ones; turned back cuffs of vandyked lace at the wrist; head-dress of Marie Stuart form, edged with lace. The other a woman of a lower social grade; full pink cashmere skirt, worn over huge farthingale; dark green paniers; scissors tied to the side with black ribbon; bodice bordered with blue, showing muslin partlet; white collar, stiffened; white cap with black velvet. (*See also* SERVING MAID, Plate XI., No. 43).

**ELIZABETH, QUEEN, GHOST OF.** (*See* WHITE DRESSES.)

**ELSA** (*Lohengrin*). First dress of white cashmere, the square-cut bodice coming well down on to the hips, outlined with white worsted girdle, the two ends hanging in front; long sleeves caught up at elbow, showing bare arm, and braided; also the tunic, which falls over long plain skirt; fair hair flowing on shoulders. Second dress, white silk *Princesse*; band of gold embroidery at hem, carried up the front, round the high neck, and wrist of tight sleeves; jewelled girdle round hips; long cloak of silver tissue from shoulders; crown, and gold-spangled tulle veil.

**EMPIRE (1805-1815).** Various kinds of dress prevailed during this period. For a while, a classical style obtained: long flowing skirts, with peplums, the sleeves fastened with three buttons outside the arm; the hair dressed with fillets of gold; this was the evening garb. In the daytime, there were the coal-scuttle bonnets, short waists below the armpits, and other monstrosities. When Josephine reigned at court more graceful attire was adopted; the court dresses were of gold tissue, and velvets covered with gold embroideries; for example, white under-dress of silk, embroidered in gold; green velvet train from waist, worked with gold bordered with ermine; gigot sleeves, studded with bees; long gloves hiding the arm. During a portion of this period, quite short dresses were worn; or pale blue costumes worked in cornflowers; gathered bodice of gold gauze, woven with gold, the waist coming under the armpits, and made with a cape; Indian shawl, fastened on shoulder with the gold ornament of the period; large Tuscan bonnet, with birds of Paradise on the top, and blue ribbon carried on the arm like a basket; or white satin dress, the front of rose du Barry satin, veiled in crêpe, and lisse embroidered in gold; low short-waisted bodice; stomacher of pink, with white and gold embroidery; long white Suède gloves; hair dressed high, rose du Barry plume. Long satin over-skirt, looped up; double-breasted bodice, and cape; tie of lace; large hat. A good costume for a middle-aged woman at fancy ball. (*See* Plate XIII., Fig. 50.)

**ENCHANTRESS.** Long skirt of ruby satin, bordered with gold, caught up on one side to show border of mystic characters in black velvet; long black velvet sleeveless robe, opening over ruby vest, covered with gold suns, stars, serpents, and scorpions; striped Oriental scarf round hips; large mantle of dun-coloured cloth, bordered with velvet, attached to shoulders; head-dress, an ibis with outstretched wings, on a scarlet cap, with band of carbuncles; wand with serpents interlaced; heavy gold jewellery. (*See* HUBBARD, MOTHER, AND SORCERESS).

**ENGLAND.** Skirt of cream bunting, the lions of England painted on each of the battlements in which the edge of the skirt is cut; the Union Jack and Standard of Scotland draped with Prince of Wales' plumes, ostrich feathers; dark blue velvet bodice, made quite plain, and trimmed with gold

and small Union Jacks ; fan covered with Union Jack ; head-dress a helmet ; effigy of St. George and the Dragon round neck. (*See Plate IV., Fig. 16.*)

**ENID** (*Idylls of the King*). A sweeping robe of gold-embroidered stuff, the bodice square, very long and pointed, bordered with fur and gold braid, carried round the neck and down the front in the form of a stomacher ; the sleeves hang from elbow ; the hair in two long plaits ; a jewelled coif or fillet on head. Sometimes the bodice is cut as a low square, showing white chemisette, also cut low in neck, the trimming bordering the top and surrounding an all-round basque, reaching to hips and up the front ; tight sleeves, one puff at top.

**ERIN, IRELAND, HIBERNIA.** A fashionable evening dress of green and white tulle, trimmed with shamrocks and gold harps ; wreath of shamrocks ; or a white or green cashmere classic robe, with green satin peplum, the low full bodice and pendent sleeves bordered with gold-embroidered shamrocks ; small gold harps on shoulders ; wreath of gold shamrocks ; gold ornaments ; or a petticoat of cloth of gold ; green velvet train and bodice worked with shamrocks ; gold girdle ; velvet cap and coronet of shamrocks.

**ESMERALDA.** A rich gipsy dress in yellow, black, and scarlet satin, made short, trimmed with coins and gold braid ; a sash of gold tissue tied about the hips, a tambourine carried in hand ; bracelets above and below elbow, united by coins ; stay-bodice with coins and gold braid ; gold net with sequins ; ornaments, sequins. Sometimes (as in Coloured Illustration No. V.) the skirt is red, trimmed with gold, and the bodice takes the form of a loose black jacket, with full yellow vest of soft silk.

**ESMERALDA, PRETTY.** Yellow satin box-plaited skirt, with lace flounces, draped on the side, with red satin embroidered in gold ; black satin bodice and jacket, embroidered in gold, with pockets at side ; large black and gold scarf tied at the side.

**ESMOND, VISCOUNTESS.** Black velvet dress with flame coloured petticoat, lace kerchief about the shoulders ; many rings on her fingers ; spaniel, and snuff box carried in the hand ; red shoes, gold clocked stockings · bushy black curls, surmounted by a border of lace.



ORIG. OF  
GALLERIE

ESMERALDA





**ESTAFELLE.** White satin skirt, green satin tunic tied back with various coloured ribbons; high jacket of green satin, with white waistcoat and red revers, short sleeves.

**ESTHER, QUEEN.** White cashmere under-robe bordered with gold, cut low at neck, with sleeves coming from a band at shoulders and flowing at the back; over this a sleeveless dress, cut heart-shape in front, and fastened with massive gold girdle; beads round neck; gold girdle; a cashmere veil reaching to feet; gold-pointed coronet; sandalled shoes. At a memorable ball in Paris, Queen Esther, who had auburn hair, wore it inter-plaited with pearls; a cap, of oriental material, had a black aigrette and diamond stars, like the one Mdme. de Pompadour, as Queen Esther, wore in Van Tor's picture. The train was of moss green, embroidered in blue and silver, opening over a blue and silver satin redingote; red satin trousers, embroidered in gold; and slippers worked in gold and pearls. The train was borne by a page.

**EUMENIDES.** Red or black veils, snakes entwined about bare arms, buskins like a huntress, rough chiton of brown, or black, or blood-coloured, girt with skins of snakes; other serpents bind their waists, and their garments are embroidered with snakes' eyes.

**EUROPE** is generally carried out by the national dress of some European country, say Italy, Spain, or France. Or with a white cashmere classic robe (*see CLASSIC*), with a battle-mented crown, bearing the names of the different countries. The ornaments on the dress are white bulls.

**EVANGELINE.** As a Normandy peasant, with kirtle or petticoat of blue; the tunic, which may match or be of contrasting colours, drawn through the slit at back; large earrings and cross; white Normandy cap; a rosary hanging at the side; the bodice square, with chemisette beneath. (*See NORMANDY.*)

**EVE.** Dress of white India muslin, trimmed with apples, leaves, and blossom; fig-leaves for pockets; out of one peeps a serpent's head with emerald eyes, out of the other falls a triplet of white lilies; a wreath of small apples, flowers, and leaves; necklace, a serpent of gold and silver enamel in red and blue.

**EVENING AND EVENING STAR.** (*See STAR.*)

**EXPRESS.** Trained skirt of steel-coloured satin, edged and bound with black velvet, showing a series of rails in steel braid ; skirt stiff at back, the hem edged with a row of movable wheels, which must turn at every movement of the wearer. The front of the skirt is of black velvet, striped downwards ; steel-coloured cuirass ; miniature steam engine in flowing hair, with grey feathers issuing from the funnel ; and wheeled skates for shoes.

**FAIR LOCKS** (*Fairy Tale*). Dress of gold tissue and white silk, with gold trimmings ; long skirt ; full, low, banded bodice ; short sleeves.

**FAIR MAID OF PERTH.** White satin skirt of walking length, with low pointed bodice ; stomacher of ruby velvet ; sky-blue satin braces ; long sleeves gathered perpendicularly to the wrist, with ruby velvet cuffs ; short cloak of tartan satin from the shoulders ; blue satin Scotch cap, bound with ruby velvet.

**FAIR ROSAMOND.** (*See R.*)

**FAIR STAR** (*Fairy Tale*). Evening dress of white satin and silver tulle. A star over the forehead.

**FAIRY.** Short tulle diaphanous dress, with low full bodice, covered with silver spangles ; silver belt at waist ; wings of gauze on wire attached to back ; hair floating ; a silver circlet on the head. Or, for a **Fairy Queen**, a crown, the wand, to be carried in hand, becoming a sceptre. Stars should be introduced on the dress and on the satin shoes. (*See Plate XVI., Fig. 61.*)

**FAIRY GODMOTHER.** (*See HUBBARD, MOTHER.*)

**FALCON** (*Tennyson*). In this piece Mrs. Kendal wore a dress of Venetian red plush over a richly embroidered antique gold cloth, profusely braided and studded with jewels.

**FALCONERY.** Short skirt of dark cloth, red, blue, or brown ; green velvet skirt caught up on one side ; long basqued jacket of the same ; gauntlet gloves with hawk on the hand. Cavalier hat with drooping feathers ; high boots.

**FALKA.** Riding jacket of cream satin lined with red, slung from shoulder over grey embroidered bodice and dress. Black military hat.

**FANS.** White satin evening dress embroidered with Japanese fans. Small enamel fans for ornaments. An aigrette with fan on the powdered hair.

**FATES, THE.** In antique Greek costume. (*See GREEK.*) Clotho bears a distaff in her hand, and wears a crown with seven stars, the robe spangled with stars. Lachesis holds a spindle, or is represented spinning; her robe also star-spangled. Atropos in black robe and veil; scissors and threads of various length; in the hand a knife.

**FATIMA.** Petticoat of white satin, striped with scarlet and gold, and edged with deep gold fringe; tunic of blue satin, trimmed with gold passementerie, crescents, stars, and pearl fringe; scarf of scarlet cashmere, embroidered in white; white satin vest, trimmed with scarlet and gold; blue velvet Zouave jacket, trimmed with gold cord; head-dress, turban of scarlet and blue velvet, with chains of pearls; veil of tulle, embroidered with gold stars, anklets and armlets of gold. Sometimes a mediæval dress is worn with horned head-dress; the train sprinkled with jewels; cap outlined with beads. Or a Turkish dress, with a key hung at side. (*See TURKISH.*)

**FAVART, MADAME.** Short grass-green skirt, red tunic and square stay-bodice, white chemisette, and white elbow-sleeves; red stockings and black shoes; red or black handkerchief about the head, with coins; hurdy-gurdy in hand. Or cream dress with grenat, or cerise and blue. These colours may be varied.

**FEBRUARY** is generally represented by a French carnival costume, one half white, the other harlequinade, nearly covered with bells.

**FEDORA.** Madame Sarah Bernhardt wore a pale blue brocatelle and embossed velvet, with large moons for bodice and train; paniers and tunic of brocatelle; under-skirt of dark blue velvet, bordered with bouillonnés. Another dress: bodice and train of Pompadour brocade, flowered over with roses, front mousseline de soie of a light blue shade, trimmed with lace; elbow sleeves, and épaulettes.

**FENELLA** (*Pevenil of the Peak*). Red silk Turkish trousers; short green skirt, trimmed with lace and pearls and Arabesque figures in gold; white satin front breadth; Oriental

scarf knotted round waist, with dagger ; green velvet jacket bodice, open at neck, bordered with fur ; crimson cap and eagle's feather ; white and gold veil ; feather fan. Dark hair hanging about shoulders.

**FERN.** Bodice and tunic of brown satin, bordered with fern-leaves, falling over green tulle dress, mixed with ferns, moss, primroses ; brown velvet round the neck ; ornaments of enamel ferns ; fern wreath on head.

**FIAMETTA** (*La Mascotte*). First dress : Riding-costume of scarlet cloth, felt hat, and leather gauntlets. Second dress as gipsy : Short white skirt ; tunic and bodice of amber ; scarf round hips ; square bodice, sleeves to wrists ; with a scarf of many colours tied to form a head-dress ; hair hanging down back ; gold ornaments ; tambourine. Or, crimson and gold satin dress, with red stockings, gold sandals, red handkerchief tied round the head.

**FIFTEENTH CENTURY COSTUMES.** During so long a period various changes of attire held good, but the style which at fancy balls is generally supposed to represent the century is a full plain skirt, bordered a quarter of a yard deep with ermine, belt of the same round the waist ; the skirt looped on one side over plain petticoat ; braces on the plain heart-shaped bodice, also of ermine, with a stomacher and horned head-dress.

**FIGARETTE.** A pretty mixture of red, black, and yellow, the skirt cut into alternate vandykes, and edged with gold ; a white apron, red scarf round the hips, black cocked hat, brilliant yellow sleeves. This is a short costume, with plenty of gold trimming and gay colouring.

**FILEUSE.** (*See SPINNING-GIRL.*)

**FILLE D'AUBERGE.** Short sky-blue and crimson-striped skirt ; pale blue tunic, trimmed with white lace ; black velvet bodice, laced with crimson ; white fichu, and high white muslin cap ; crimson stockings ; ornaments, silver earrings and cross. Any French peasant dress will do.

**FILLE DU REGIMENT.** (*See VIVANDIÈRE.*)

**FILLE DU TAMBOUR-MAJOR, STELLA.** High boots ; short skirt of red, blue, and white stripes, with a hori-

zontal band of red just above the hem ; black cloth military jacket, with jockey basque at the back, pointed in front ; a white cloth plastron covering the chest ; red and white facings to the cuffs, and gold buttons ; a keg slung across the shoulder ; muslin apron ; hair curled in front, tied at back *en queue* with black ribbon ; cocked hat, with tri-coloured rosette. The dress of the Fille du Tambour-Major in the first act is white skirt, with lace-edged flounce ; tunic and bodice of grey cashmere with black ribbon ; velvet braces ; square linen collar coming well down to the bust back and front ; a black velvet bow on the head. All the girls in the convent school are similarly attired, with a puritanical quietness which in fancy ball-rooms always has so marked and good an effect among the gay dresses.

**FINLANDER.** Blue cloth petticoat, the edge embroidered with crimson ; full white bodice to the throat ; sleeves to wrist, rosettes of red down the front ; red sash, knotted at the side ; velvet sleeveless bodice bordered with gold. Red handkerchief tied round head. A long embroidered over-dress is also worn by the peasantry.

**FIRE.** Black tulle evening dress over red silk, tunic or train fringed with red and gold tinsel, bodice and skirt dotted with stars of the same, as also the veil ; coronet of tinsel to resemble flames ; ornaments, garnets. Torch carried in hand. It may also be carried out with black and crimson velvet embroidered with flames, or in flame-coloured tulle.

**FIRE-FLY.** Under-skirt and jacket of black velvet ; tunic of flame-coloured llama cut in scallops ; gold tissue introduced round velvet skirt and on puffings of sleeves ; cap of black velvet and flame-coloured llama ; black and gold gauze wings ; fan of black and gold.

**FISHGIRLS, FISHWIVES, &c.** Boulogne Fishwife. Scarlet flannel skirt, high black jacket, sleeves to elbow turned up with muslin, band of scarlet at neck, black and white tunic *à la laveuse*—viz., turned up in front and caught together at back ; cap like a net, with stiff gouffered frill round the face ; scarlet half-handkerchief over this ; pockets of white calico outside the dress ; large gold earrings and cross. **Calvados Fishgirl.** Blue and white striped skirt, black tunic, and low bodice trimmed with cross-cut

bands piped with red and white, over white chemisette; muslin cap; gold ornaments. **French Fishgirl.** Red and white striped skirt, navy-blue tunic *à la laveuse*; muslin-laced-edged apron with bib, fichu (the ends tucked into bib), and cap with red ribbons. Or for a **Matelotte**, the cap is replaced by sailor tarpaulin hat; the hair down. **Bayonne Fishwife.** Red skirt, edged with black velvet; black velvet low bodice, white linen sleeves; handkerchief over shoulders; red handkerchief round head; gold cross and earrings; fish basket. **Scotch, Edinburgh, or Newhaven Fishwoman.** Navy-blue under-skirt, one of yellow and white above, with three tucks, *laveuse* tunic of blue and white striped flannel; Garibaldi bodice of flowered chintz, the sleeves rolled to elbow; a coloured handkerchief round neck; short white linen apron, turned up and forming two pockets; a jacket of duffel, like a man's coat, tied by the sleeves round neck; muslin cap, with coloured handkerchief tied over it under chin; creel at back. Or, navy-blue and white underskirt, *laveuse* tunic of blue and white striped flannel; Garibaldi bodice of flowered chintz, the sleeves rolled to elbow, coloured handkerchief, with muslin cap (*See* Plate V., Fig. 20). All these dresses are short. Black shoes with high heels, and coloured bows and stockings are worn, and mittens or bare hands, gloves are out of place. A basket of fish at the back; a net slung round waist with fish attached. **Fisher Girl.** Skirt of reseda plush draped with a net, and fish attached; the bodice is trimmed with lobsters and crabs, the shoulders covered with seaweed, the whole skirt with crabs, starfish, and shells; the net tunic, with fish and coral, and with a lobster; hair flowing, seagull on shoulder. **Fisherwoman of Zuyder Zee.** Petticoat of brown or dark blue frieze, red apron with bib embroidered with floral designs pinned in front of a sleeveless jacket, to match the petticoat and hooked at the back; the under-skirt of striped calico, just visible at the back, the neck and arms covered with the same; close-fitting cap of coloured satin ornamented over the forehead with gold and silver tinsel cloth. **Swedish Fish Girl.** Wears a sugar-loaf hat of black velvet, gay coloured handkerchief or cape with a silver necklace worn over it; white linen Garibaldi with full white bishop sleeves to wrist; black velvet belt and shoulder straps, blue skirt, apron striped horizontally, grey stockings and black shoes. **Calais Fish**

**Girl.** Plaited muslin cap, close to the face, not standing out in an aureole, as in the case of the Boulogne Fish-girl; very dark blue skirt, with light blue stripes, light blue jacket buttoned in front and apron to match. **Dieppe Fishwife.** Sleeveless vest of black "bure" or serge made double-breasted and fastened at the side by bone buttons; under-dress of stout linen, long sleeves tucked up above the elbow, a ruching visible along the neck of the bodice; short plain skirt of "bure" with large stripes; dark grey speckled stockings, high-heeled shoes with buckles; a high Normandy cap of white muslin, supported by a cardboard frame; a shallow basket in brown osiers slung round the figure. For festivals they wear a high straight bodice, hooked down the front, with semi-fitting sleeves, black mittens to elbow secured by bows. Gold earrings and chain with saint Esprit. **French Fisher Maid.** Blue sailor jacket bound with silver braid, blue upper skirt with tricolour apron. Scarlet and white striped petticoat and stockings.

**FIVE-O'CLOCK-TEA.** Short white skirt embroidered with cups, saucers, and teapot; blue tunic and bodice, muslin fichu and apron, with dial of clock pointing at 5, embroidered teapot beneath; head-dress, a tea-cosy; silver châtelaine, with teaspoons and sugar-tongs; ornaments, silver spoons, and cups. Instead of embroidery, chintz cups and saucers may be gummed on. Long dress of soft terra-cotta silk, with belted heart-shaped bodice, long hanging sleeves, with saucers painted over them, small cap like a saucer, with aigrette of sugar-tongs; spoons round the neck.

**FLAG, BRITISH.** Tricolour skirt, draped with Union Jack, the bodice ornamented with a flag to match. Or, brown dress looped with white flags; white sash across the bodice with name of yacht, and burgee in hair. (*See YACHT.*)

**FLAG, PILOT.** Two flags on one side of black tulle skirt; the head-dress crossing half way down, and composed of india-rubber tubing, from which is suspended a pilot flag, navy scarlet, and white silk; two smaller flags in front of bodice, two carried in the hand.

**FLAME.** (*See FIRE.*)

**FLORA.** A white silver-spangled tulle evening dress

covered with flowers ; shoes embroidered with the same ; veil dotted with small blossoms ; a maypole or a cornucopia carried in the hand. Or a classic dress with floral insignias.

**FLORIAN SHEPHERDESS.** Short skirt, trimmed with white flounces ; lilac silk tunic, looped with garlands of flowers ; pink silk tunic draped as paniers ; pointed bodice ; muslin stomacher crossed with ribbons, rosettes at each side ; the bodice bordered with pink passementerie, short sleeves, silk cape, with ruffles ; pink hat, lined with lilac, pink roses ; crook with flowers.

**FLEMISH COSTUME OF XVIIIth CENTURY.** Pale pink satin skirt, trimmed with gold braid ; brown velvet bodice, with pink satin stomacher, cut low at back, having two upstanding collars of velvet lined with satin ; fichu of gold embroidery behind these collars ; four rows of beads round throat, two falling on bust ; sleeves, two large puffs, divided by jewels ; rest of sleeves tight to wrist, with ruffles ; large hat and feathers.

**FLEMISH FLOWER GIRL.** Black velvet pointed bodice, and short skirt ; muslin stomacher, and puffed sleeves to wrist, with a shaped band of velvet covering the fore-arm. The bodice is laced across with black velvet, and has an upstanding collar, edged with silver braid. Over-skirt, pink cashmere ; embroidered muslin apron ; high felt hat, velvet brim, and pink feather ; pouch bag at side, slung by cord ; pretty plaited lace caps are worn. (*See also VIERLANDER.*)

**FLEUR D'ÉTÉ.** (*See FLOWERS.*)

**FLEUR DE CHAMPS.** Petticoat of striped silk, rose and white, trimmed with rows of velvet, edged with gold ; a green satin tunic looped up with wheat ears ; on the right side a bouquet of wild flowers ; velvet bodice, Louis XV. style, trimmed with gold ; a collar of green satin, forming revers ; apron, with lace pocket and bib ; a coquettish hat, with wild flowers, and placed on the side of the head.

**FLEUR DE LYS.** Brocaded skirt over a farthingale, silver lilies embroidered on satin tunic, bertha studded with lilies, and fastened with silver lily ; hair powdered, diamond lily in the hair,

**FLEUR DE THÉ.** A Japanese costume made of



Japanese cotton, with broad band of Oriental twill, gold silk tunic, broad sash; embroidered fans; gold pins in the hair.

**FLEURETTE.** Red satin short quilted skirt; white brocaded over-dress, trimmed with lace and flowers; powdered hair; square bodice; ruffles; fan; red stockings; black shoes. Also a Normandy or Breton peasant costume with sabots.

**FLORA MACDONALD.** White satin dress, made with plain skirt and half-high bodice; hair in curls; plaid of Macdonald tartan (Clan Ronald) over the head; buckled shoes; long mittens.

**FLORA McIVOR** (*Waverley*). White silk skirt and low bodice; tartan scarf draped loosely across, secured with Scotch brooches on shoulders; long hanging sleeves; hair in curls; black velvet Scotch bonnet with plumes.

**FLORENTINE LADY** (*from Taddeo Gaddi's picture*). Dress of rose-coloured satin over a peacock-green skirt; bodice square and close-fitting, bordered with gold braid; tight sleeves, with pendent ones from shoulder, trimmed with ermine, which is also carried down the side of skirt, made as a train, open half a yard from edge, on both sides showing under-dress; skull cap of green velvet, embroidered in rose and gold colour, with tulle veil; hair flowing.

**FLOWER-GIRL.** May be carried out in various ways. A tulle evening dress besprinkled with all kinds of flowers, a straw hat with flowers on head. A poudré dress with flowers. The most general style is a short bright-coloured skirt, velvet bodice, laced stomacher, muslin apron with or without bib, bunches of flowers about them; a basket of the same in hand; a straw hat with ribbons, or a wreath of flowers. (*See Plate V., Fig. 18, also VIERLANDER*). Sometimes a chiffonier's basket is carried at the back filled with flowers, and a Normandy cap worn. A pretty dress is a laced bodice and skirt of pale blue serge, edged with rows of velvet; cambric apron; basket of flowers; sleeves puffed to wrist. Or, a pink sateen, with black velvet bodice. A Vaudois flower girl wears a wheel-shaped lace cap, and straw hat above, with woollen skirt; square bodice; low under-bodice; velvet yoke, and ribbon streamers. Sometimes bright-coloured silk handkerchiefs are draped about the head.

**FLOWERS.** A fashionable evening dress trimmed with any flower, and called after it, is the easiest kind of fancy costume ; a tulle veil with wreath is often worn with this, and china floral ornaments ; a basket of the flowers carried in the hand. Sometimes the flower is imitated ; as for example : **Blue Belle**, blue shoes, stockings, and short skirt cut in vandykes, yellow bodice, cap like an inverted bell, with green stalk. Sometimes the dress is the colour of the flower, viz., a violet evening gown made up with silver gauze and green leaves for a **Violet**. **Forget-me-not**, blue satin dress, border of flowers, muslin fichu and cap, apron trimmed to match, blue hose, shoes, and mittens ; or the dress is embroidered with wild flowers, wallflowers, apple-blossom, ivy, fern, snowdrop, la marguerite, heartsease, forget-me-nots, buttercups, or any flower personated. **Fleur d'ete**, **Fleur des Champs**, and **Oracle des Champs**, can be rendered after these fashions ; or if more of a fancy costume is desired, the lower part of skirt is gathered in diamonds, and outlined with silver or gold braid, or leaves and flowers ; the bodice made *à la Louis XV.*, and trimmed with gold or silver ; an apron with bib, and a coquettish hat at one side of the head entwined with the particular flower. For **WATER-LILY**, see **WATER-NYMPH** ; for **ROSE**, see **R.** ; **PEAR** and **APPLE BLOSSOM**, &c.

**FLY.** Black tulle dress, veiled with dark blue gauze ; wings of the same ; low bodice ; a cap representing the head of fly.

**FOG.** Smoke coloured net, with silk bodice, and tulle scarf bound round figure ; long grey gloves ; shoes, hose, and fan, all deep grey.

**FOG, YELLOW.** Carried out in deep orange tulle, with one skirt of grey tulle thrown all over it ; a veil of grey over orange tulle falling from the one shoulder ; hose, shoes, and gloves orange.

**FOLLOW MY LEADER** (*Storey's Picture*). Red-coat bodice, with revers ; wide silk band and sash about the waist ; cocked hat and feathers ; short blue skirt.

**FOLLOW THE DRUM.** Short dark blue skirt and jacket, braided with gold and red facings ; three-cornered hat and long white feather ; drum carried at side. (*See VIVANDIÈRE.*)

**FOLLY, FUN.** Short white satin skirt with plaited



17. Folly?



18. Flower Girl.



19. Foolwoman.



20. Newhaven Fish Girl.



flounce, three over-skirts, of alternate colours, cut in vandykes, edged with gold braid, a bell at each point ; low bodice and short sleeves, with bertha and basque cut in points of alternate colour, tipped with bells ; cap of the two shades, like an inverted cornucopia ; a fool's bauble, viz., doll's head and skirt, carried in hand ; ornaments, bells. Good mixtures of colour are pink and blue ; red, yellow, and black ; blue and red. Or, square cut bodice with square collars and streamers, bordered with bells ; high boots. (See Plate V. Fig. 17.) **Goddess of Folly**, white satin dress made *en sacque*, decorated with discs of black velvet ; a fool's cap to match. **Priestess of Folly** wears a white satin sleeveless robe and the black velvet Phrygian cap ; silver snake ornaments ; powdered hair. (See also POLICHINELLE.)

**FOOTWOMAN OF THE FUTURE.** Black satin quilted skirt ; maroon double-breasted tail-coat, brass buttons ; black waistcoat showing beneath the jacket in front, and lace ruffles ; hair powdered ; tricorne black and gold hat ; gold-headed cane in hand. (See Plate V., Fig. 19.)

**FORD, MRS.** (*Merry Wives of Windsor*). Pink silk skirt of walking length, with rows of black velvet, worn over hoop ; a black velvet train bunched up ; low black pointed bodice, pink bows down front ; a muslin fichu edged with lace over neck, with bow in front ; five rows of pearls tight round throat ; sleeves to elbow, with ruffles ; hair turned off face in double roll, and powdered ; black hat, with pointed crown and pink ribbons, and bound with pink ; pink stockings and black shoes. Any colour is admissible.

**FORGET-ME-NOT.** Skirt formed of festoons of blue tulle ; baby bodice of same, with short sleeves, all bordered with forget-me-nots ; hair loose ; head-dress of blue silk like large inverted forget-me-not, with green stalk ; blue shoes. (See FLOWERS.)

**FORTUNE AND FORTUNE-TELLER.** (See GIPSY.)

**FOUNDLING DRESS.** (See CHARITY GIRLS.)

**FOURTEENTH CENTURY COSTUME.** The distinguishing features are : flowing skirts ; bodices coming well down on hips, with stomachers ; cloak from shoulder ; head-dress with veil. Sumptuary laws prevented the wearing

of costly fur by any but noble ladies or their attendants. This period includes the reigns of Edward II. III., Richard II., Henry II. It was a time when very extravagant materials were employed. The spencer or jacket bodice was bordered with fur, having sleeves to wrist, and often long pendent ones over these. The Cote-Hardie was also worn. Parti-coloured dresses were adopted; and the sideless garment faced with fur; long streamers from the elbow. The reticulated head-dress towards the latter part of the century showed the hair gathered in a caul at side, a veil at back.

**FRANCE.** Short white satin dress with stripes of red, white, and blue, emblazoned with arms in gold; low bodice draped to correspond, gold filigree eagle on the shoulders, and in the hair with bows of red, white, and blue; square fan covered with red, white, and blue. Or, white satin dress, the skirt trimmed with three rouleaux of colour, interlaced with gold cord, two satin pockets in front, with two tricolours escaping from them, festooned at the side, and joined to two sash-ends of tricolour at the back; long satin bodice of pale grey, trimmed with gold; scarlet satin cap; shoes; white stockings with red clocks.

**FRANCIS I. (*Time of*),** costume worn by Duchess of Leinster at Marlborough House Fancy Ball. Green satin petticoat, with three rows of gold embroidery; gown of scarlet, opening in front, jewelled on either side, the whole covered with gold embroidery; close-fitting low square pointed bodice, jewelled girdle and pendant; rows of jewels at top of bodice; full slashed and puffed sleeve to wrist, of white and green; open hanging sleeves of red satin, lined with sable, fastened with jewelled clasps at elbow, lace ruffles; head-dress, a coronet of jewels. At this time very handsome stuffs were worn; it is identical with the Tudor period in England.

**FRANCIS II. (1559-1560.)** Is identical with the Medicis period. A grande dame of the court would wear an under-skirt and sleeves of white satin, embroidered at the feet; bodice and skirt of blue velvet richly embroidered down the sides; the square bodice pointed at the waist; outlined with jewelled band and festooned with jewels; wired lace ruff from shoulders; sleeves one puff to elbow, white satin slashed with blue; three puffs to wrist; Marie Stuart jewelled coif, jewelled

girdle hanging in front ; veil of gold and gauze floating at back.

**FREEMASON, FEMALE.** Black velvet dress ; white satin Watteau sacque, trimmed with swansdown ; swansdown ruff at throat ; hair powdered ; quaint velvet hood, studded with pearls and Masonic emblems ; a Master Mason's apron and collar of office, with pendent gauntlets and Masonic jewels ; clock at girdle.

**FRENCH PEASANT-GIRL.** Pink and white striped petticoat, short blue and white over-skirt ; black velvet basqued bodice, low square, with shoulder-straps ; white low chemisette and short sleeves, bodice laced in front over white, with blue and white cord ; white apron, with pink and blue bows ; dainty muslin cap. This character admits of many varieties and mixtures of colour. (*See also* WHITE DRESSES. For other French costumes *see* EMPIRE, INCROYABLE, MERVEILLEUSE, BOULOGNE FISHWIFE, NORMANDY, &c.)

**FRIESLAND PEASANT.** The bust is encased in two bodices, one of cloth with sleeves of bright-coloured silk ; over it another, tightly laced with red or yellow ribbon, the tags of gold or silver on the left side for unmarried, on the right for married women. Out of doors, a short jacket with sleeves of printed calico, embroidered in gold or silver, is worn. The head-dress is most peculiar, made of striped calico, and kept out in a helmet shape by starch. It is after the old Phrygian order. The under-petticoat is of crimson cloth, with black border ; over it a black plaited one, with velvet border ; silk apron ; châtelaine silk bag, with silver mountings ; bunch of keys hanging on other side.

**FRIQUETTE** (*Les Prés St. Gervaise*). Short blue silk skirt, with white muslin lace-edged flounces ; muslin apron with forget-me-nots and roses on pockets ; muslin kerchief and high Cauchoise cap, with forget-me-nots ; hair in long plaits ; high-heeled shoes, blue stockings.

**FROST.** (*See* WINTER.)

**FROST, MRS. JACK.** Poke bonnet for head-dress ; white dress and cloak.

**FUCHSIA.** Dress of red satin, made in the form of a fuchsia, and laced up the back ; sleeves also shaped like

fuchsias, with pearl and other pendent beads ; cap of fuchsia form ; small fuchsias attached to bracelet and necklet. Or, a bodice made with no visible fastening, an effect produced by turning up the two back leaves and having them laced together after dress is on ; sleeves in the form of fuchsia with the stamens falling on the arm to elbow ; made of pearls and other beads ; cap ; a complete fuchsia necklace and bracelets formed of several pendent fuchsia.

**FUN.** (*See FOLLY.*)

**GABRIELLE D'ESTRÉES** (*Mistress of Henry IV.*). 1589. She was dazzlingly fair, with brilliant dark eyes, and had abundant hair worn brushed back from the forehead and temples in a double roll, and encircling the head in coils, entwined with pearls. Her rich brocades stood alone. Flemish or English point lace should be worn. Bodice long-waisted, close-fitting, high to neck, with Elizabethan ruff. She was fond of black satin, embroidered in pearls and precious stones. Her dainty silk stockings and high-heeled shoes were famous. Violet velvet over skirt and bodice ; sleeves trimmed with fine Indian muslin to wrist ; plain white satin under-skirt trimmed with gold lace, and gold cord over a farthingale ; violet velvet head-dress, with white feathers ; large ruff of pointed lace.

**GAINSBOROUGH** (*After*), generally represented by the famous Duchess of Devonshire. This celebrated picture was 60 inches high by 45 wide ; it was supposed to have been painted about 1783. It is described as "Duchess of Devonshire in a white dress, and blue silk petticoat and sash, and a large black hat and feathers." The figure is shown only to knees. Supposed to be a portrait of Georgiana, the beautiful Duchess of Devonshire. In 1876, it was purchased for £10,100 by Mr. Agnew, and shortly after it was stolen. Blue satin flowing skirt ; long over-skirt of figured cream silk ; long sleeves and belted bodice of same ; kerchief, bordered with frill, crosses in front, ends disappear in waist band. Hair powdered, and turned off face in a large roll, larger at the sides than the top, ends curled, floating on shoulders ; or the hair powdered ; long strip of muslin entwined with it, forming a turban ; almond-coloured kid mittens ; high-heeled black shoes ; very large hat of velvet or satin, with plumes. May be carried out in



velvet, brocade, or satin; diamonds, pearls, and old lace. A simpler style after this artist is a short, scanty, white muslin dress, with a flounce round the edge, blue sash with large bow at back; muslin fichu and cap bordered with frills; tight sleeves to wrist. (*See Plate VI., Fig. 24.*) **Lady Barbara Yelverton** (after Gainsborough). Wears a plain white muslin gown with short sleeves; ruched at the neck and elbows with bows of rose-coloured or blue ribbons; a large sash of corresponding colour tied round the waist; an elaborately-trimmed lace cap. **A Grey Gainsboro', 1775.** Upper skirt and bodice of pale grey ottoman; silk petticoat, pale coral broche velvet; hat of grey silk, with pale coral feathers.

**GALATEA.** Long white cashmere skirt, Indian muslin embroidered with a Greek scroll. A peplum of the same coming from the shoulders, forming points at the side, terminating in tassels, bordered with gold braid and fringe; armlets and bracelets with chains; gilt band round the head and waist, hair flowing.

**GALICIAN MATRON.** Skirt of dark coloured brocaded cloth in plaits a quarter of a yard wide; bodice buttoning in front, with a double turn-down cape, edged with narrow plaiting and buttons, showing white under-bodice, with two up standing frills, and many beads; bonnet made of same material with white lining in front, and revers of same material dress; tight sleeves to elbow.

**GARDE CHAMPETRE.** Short brown skirt draped with dark blue velvet; bodice of the same, high, and jacket-shaped with brass badge on the sleeve; high hat covered with birds; red necktie.

**GARDENER'S DAUGHTER** (*Picture by Mdlle. Achilles Fould*). Chiffonier's basket slung at back, with flowers therein; lace fichu tied carelessly round the neck; red woollen skirt; white muslin apron; black bodice loosely buttoned in front; white sleeves peeping below tight long ones; a bunch of flowers in the hand.

**GAULEUSE DE POMME.** Short petticoat of blue; over-skirt and bodice of white and chocolate stripe, with blue waistcoat cut low in front; white muslin short sleeves, pay-

sanne cap of muslin, with rosette of two colours, black shoes, striped stockings. Basket of apples carried in the hand.

**GEM OF THE OCEAN, THE.** The idea of this dress is taken from the anemone tanks of an aquarium. The dress, pale coralline satin ; the trimmings, fringes, and groups of natural seaweeds, all of the most delicately-tinted kinds, small pearly shells, and large pink anemones, imitations of the real actiniæ, with their spreading tentacles placed here and there all over the dress—on the shoulders, front of bodice, and in the hair (interspersed with seaweed), and looping up the puffs of satin on the skirt. Very palest shade of green would have a charming effect. Shell ornaments round the neck.

**GENERAL (*Lady*).** High leather boots, kilt-plaited red cloth skirt, green cloth pointed bodice fastened at the side ; field glass slung round figure ; cocked hat.

**GENEVA SISTER, AMBULANCE NURSE, RED CROSS NURSE, SISTER OF CHARITY, OR MERCY** (*after Wilkie Collins's heroine*). Black stuff dress, hardly touching the ground, high bodice, sleeves to wrist, linen collar and cuffs ; muslin cap. At Fancy Balls the dress is sometimes made of green merino ; bibbed apron of cambric, the lower edge turned up, forming pockets, with rolls of lint for bandages, and small cases of plaster ; the badge, viz., a red cross on white, fastened on right arm below the shoulder, either cloth or muslin. (*See Plate IX., Fig. 33.*)

**GENEVIEVE DE BRABANT.** Mediæval skirt of gold brocaded tissue, over-dress, bodice and tunic one side pink the other white, trimmed with hearts and caught up with a girdle ; it hangs as a train at back ; gold brocaded sleeves, tight to wrist, pink satin hanging ones, lined with amber ; steeple head-dress of pink satin bordered with ermine. A gauze spangled veil depending.

**GEORGE I., 1714-24 ; II., 1717-60 ; III., 1760-1820 ; IV., 1820-30 (*Time of*).** The ladies wore powder up to 1795, and hoops from 1711 to George IV.'s reign. The Georgian dress for Fancy Balls is a satin skirt, plain or quilted, over-dress of brocade, velvet, or silk, with coloured embroidery. Sometimes the skirt has a petticoat and tunic, sometimes a train and front breadth trimmed with lace, flowers, pearls, and diamonds ; the bodices pointed, low,

or high square, with stomachers trimmed. Elbow-sleeves, with ruffles; jewelled necklaces, or floral ones, made with a puff of ribbon and a flower alternately, tied tightly round the throat. Sacques were much worn (*see* WATTEAU). Feathers, pearls, and flowers on the powdered hair; also flat caps and gipsy hats. In **George Ist's Reign**, 1714-1724, women wore hoops, the sacque was introduced; the hair dressed low and covered with frilled caps, and aprons were universally worn. **George II.**, 1727-1760. Long trained skirt; powdered hair, fichus; large hats and feathers; sashes about waist; lace ruffles; long gloves; large gold watches and chains showing at side. The taste of the day was mock pastoral, and men and women of the court—as Corydon and Sylvias—dressed as shepherds and shepherdesses. The hoods of the ladies denoted their politics by the colour. The *Spectator* writes, "I took notice of a little cluster of women sitting together in the prettiest coloured hoods I ever saw; one of them was blue, another yellow, another philomel, the fourth was of a pink colour, the fifth of a pale green. I am informed that this fashion spreads daily, inasmuch that the Whig and Tory ladies begin already to hang out different colours, and to show their principles in their head-dress." The hood was succeeded by the capuchin; long gloves were ruffled on the arms; huge watches and châtelines hung at the side; the women's hoops, however, grew and grew; they were made of whalebone, and rendered life a struggle. How to get in and out of a room, and how to get into a sedan, occupied thought and attention, and the satirists of the day hurled their shafts without mercy. In the Georgian period the prettiest shoes found favour; high heels, pointed toes, rosettes, diamond buckles, and embroideries. In **George III.**, 1760-1820, they wore petticoats flounced, long trains, square bodices, and wide open elbow sleeves; older women, lace hoods. The hair was powdered, drawn off the face over very high cushion, and long chignons at the back with powdered marteaux; long buttonless gloves, often embroidered on the outside of the hand, large painted vellum fans; bracelets, jewelled necklaces, such as the esclavage; rows of gold chains; beads or jewels falling in festoons, covering the neck; the Macaroni head-dress was worn, all curls, puffs, and flowers, with long side curls; hoops, and paniers, bodices with long waist. (*See* XVIIIth CENTURY.) In the latter part of the reign short waists

came in. **George IV.**, 1820-30. During this reign short waists and plain short skirts prevailed, together with huge flap hats.

**GERMAINE** (*Les Cloches de Corneville*). Brown stockings, high-heeled black shoes ; short skirt, with two box-plaited flounces of cerise and white silk ; plastron waistcoat of the same ; white scarf tunic, brown velvet low square jacket-bodice with striped pockets ; transparent sleeves from shoulders ; cerise silk cap. Second dress : Short skirt, tunic, and low square bodice of brown, bordered with yellow ; muslin fichu inside ; brown cap and tassel. Blue and white, and pink and cardinal, sometimes substituted.

**GERMAN HOUSEWIFE, XVIIth CENTURY.** Stiff skirt touching the ground, lined half a yard up with velvet, a wide band of the same above ; long white apron worked in cross-stitch ; low square velvet bodice, high white chemisette, sleeves tight but puffed and slashed at shoulders and elbows ; satchel bag and keys at side. This is a very favourite style for XVIth century. **German costume.** Sometimes a large linen cap and veil are added ; and a stiff ruff like a collar, of the same material as bodice. In the upper classes much profuse embroidery was introduced on front of bodice and throat band.

**GERMAN PEASANT.** Short skirt, green or red, plaited to waist, bordered with gold ; large square apron, white chemisette, and long sleeves ; low velvet bodice, laced across with silver ; round velvet cap and streamers, worn at the back of head. This is the ordinary German peasant dress. **German Peasant Brides** appear in gorgeous raiment. A Mecklenberg bride, for example, has a high tapering silver coronet, rows of beads round the neck, a red sash round the waist, a skirt of brocaded silk, the stockings red, and rosettes on the shoes. At Starnberg the brides wear large white embroidered aprons, almost covering the dress, and a fichu of the same tucked into the laced velvet bodice, a wreath replacing the usual fur-shaped busby. (*See STARNBERG.*) At Fancy Balls becoming dresses are more studied than the correctness of the national costume. (*See BAVARIAN, BLACK FOREST, and AUSTRIAN PEASANTS.*)

**GILLE.** White silk short skirt, trimmed with box-plaited flounces ; blue silk tunic ; coat bodice cut as low square ; vest of blue silk ; revers, cuffs, and collar of the same ; short

sleeves and long gloves; white hat; black shoes; blue stockings.

**GILPIN, MRS. JOHN.** Short white or brocaded dress, with paniers and fichu, trimmed with lace; large satin hat, and hair poudré, or mob cap.

**GIPSY, QUEEN OF GIPSIES, FORTUNE, FORTUNE-TELLER, PEDLAR, BOHÉMIENNE, AND ZINGARI.** For the pedlar and fortune-teller order of Gipsies, a short red, black, or print skirt, loose red bodice, with belt; yellow handkerchief round neck, red cloak, straw bonnet, and basket stocked with laces, clothes-pegs, cheap jewellery, packs of cards; bright red petticoat with band of black velvet and gold braid on either side. Algerian tunic, velvet bodice, low square short turreted sleeves, trimmed with gold braid and sequins, gold cord from shoulder attached to a small dagger at the waist; chemisette of soft muslin with puffed sleeves tied at elbow with black velvet; orange and red handkerchief tied round head, the ends crossing at back fastened with large gold pins; coin ornaments. Or, a striped woollen petticoat, a blue jacket, cut V-shape at neck, lined with maize; a muslin apron and bib, playing-cards sewn to skirt; worsted handkerchief tied over head. The more ornamental Gipsy Queens, &c., wear short dresses of red, yellow, and black satin be-trimmed with gold, as follows: Red satin petticoat, with black velvet and gold hieroglyphics, trimmed with coins and gold fringe; gold satin upper-skirt, covered with a gold trellis-work, and vandykes with coins, Spanish balls, and fringe; silk scarf of many colours round waist, stay-bodice of black velvet, trimmed with gold, short sleeves, black velvet bag; gold crown with coins, bracelets and armlets united by chains, coin ornaments; a tambourine in hand. This is equally applicable for a Zingari or Bohémienne, except that a gold net and coins is best for the head. High black satin boots with gold trimmings, or black shoes embroidered in gold, and sometimes a white chemisette above the low bodice, black gloves, black stockings; pale yellow flowered skirt, draped with jonquil satin, crape sash studded with stars; red satin bodice over lace; yellow gauze draped across the shoulders; scarf of red and yellow gauze about the head. (*See also PORTUGUESE GITANA, PRECIOSA, and ESMERALDA, and Coloured Illustration V.*)

**GIRL GRADUATE.** In academical robe and cap, which may be of plain or brocaded silk in black or colours. Or, dark blue velvet dress with black University gown faced with blue; doctor's hat; scarlet stockings; black shoes; lace cravat; hair tied in a cue with ribbon. (*See Plate VI., Fig. 21.*)

**GIROFLÉ, GIROFLA.** White skirt, trimmed with gold braid; draped tunic, embroidered in gold and confined by gold girdle; bodice low, trimmed with gold lace; ruffles; festoons of pearls about bodice; Spanish comb and veil. Or, front breadth of quilted satin intersected with pearls; long flowing skirt trimmed at the back with bands of colour; square bodice; elbow sleeves; Spanish veil of white lace, and high comb.

**GIROLA** (*Manteaux Noir*). Black satin dress with gold braid and gold butterflies; gold and white scarf across the skirt; black satin bodice embroidered with gold, sleeves of gold beads; head-dress of black satin and gold braid, in form of toque; red and white bouquet.

**GITANA.** Red shirt, black tunic, with black velvet bands embroidered with gold and coins; red body and cap; black gloves and shoes. (*See GIPSY and PORTUGUESE.*)

**GLEANER.** Short yellow skirt; red tunic; black velvet low bodice, laced across the front, cut in tabs at waist; short sleeves and low chemisette; hat with flowers, sometimes a coloured handkerchief wound about the head. Or, an evening dress of maize and brown tulle, all trimmed or embroidered with wheat, cornflowers, and poppies; a sickle at the side; wheat-sheaf and wreath. Or, amber satin skirt, red over-skirt and bodice, with large muslin kerchief; hat enriched by wreath of grain and poppies; sickle at oneside. **Rachel the Gleaner:** orange-coloured handkerchief loosely thrown over the hair and tied in front; grey bodice with cream fichu, quite plain and unfrilled; over-skirt grey with wheat ears in the lap; orange-coloured petticoat; grey stockings or tanned shoes; sickle in hand, and bunch of corn poppies and juettes. (*See Plate VI., Fig. 22.*)

**GLEE MAIDEN, THE.** White satin dress, trimmed with blue satin and silver lace, blue satin ribbons hanging from the waist, with silver bells round the skirt; jacket of blue satin and silver, ornamented with bells, under which are worn



21. Girl Graduate.



22. Gleaner.



23. Grace Darling



24. Gainsboro.





three waistcoats of different coloured brocade ; head-dress, gold and silver net, and silver bodkin ; boots, blue satin and silver.

**GLOAMING, IN THE.** Dress of grey tulle, or muslin, or gauze over satin, made as an ordinary evening dress, or in classic fashion ; a veil of the same material ; fire-flies imprisoned in the tulle ; bat fastened on one shoulder, an owl on the other ; silver and smoked pearl ornaments.

**GLOWWORM.** Evening dress of light brown satin or tulle with an electric star in the hair.

**GOAT GIRL.** Red and white striped skirt, with red tunic ; black velvet bodice, faced with red ; straw hat, with flowers.

**GODDESS OF FOLLY.** (*See FOLLY.*)

**GODMOTHER FAIRY.** (*See HUBBARD, MOTHER.*)

**GOOD LUCK.** White satin dress with silver spangled tulle ; skirt made short, bordered with a box-plaiting, on each of which a horse shoe fastened with a nail. Over this tulle, draperies and deep bands of satin from the waist, fastened with horse-shoes, as if nailed down ; white satin cuirass bodice ; diadem in form of horse shoe.

**GOOSE GIRL** (*Fairy Tale*). A fashionable white satin dress covered with silver tissue, lace, and silver trimmings. Short skirt, low full bodice with silver belt, cap of silver tissue.

**GOLD.** Dress of gold tissue, with fringe and coins introduced on it and the head-dress, fan, and ornaments. (*See MONEY and COINS.*)

**GOLD, A SHOWER OF.** Short white satin petticoat, draped with lace, the whole skirt entirely covered with gold sequins ; round the bottom a full frill of white lace sequins and gold fringe. Bodice of gold tissue webbing, with short sequin sleeves ; wide band of very pale blue satin, tied round under the arms and across the front, matching another band round the head. The whole body trimmed with chains of sequins.

**GOLD MINE.** Dress of white and gold brocade or tulle, made as a fashionable evening dress, trimmed with sequins ; a painted panel let into one side, with a sketch of a gold mine.

**GOLDEN HEN.** Bodice, wings, and tunic made of brown feathers to resemble the body of the hen ; flounced skirt of ecru lace ; belt and shoulder-sash of soft gold lace ;

gilt eggs in basket ; lace mittens outlined with gold ; hen's head for head-dress. (*See* COCK.)

**GOLDEN IDEA.** White satin skirt trimmed with gold braid, gauze fringe, and sequins ; polonaise of cream material embroidered in gold, caught up with bunches of golden lilies, ferns, and daises ; bodice with revers of gold lace ; hair powdered with gold dew, spray of golden flowers on one side ; shoes embroidered with gold.

**GOLF.** Grass green tulle skirt, fringe of grass and gorse ; scarf of sand-colour draped round waist, and ornamented with balls and clubs ; and bright red golfing coat.

**GRACE DARLING.** Short skirt, striped bodice and tunic in one, belt at waist ; sailor collar and tie ; a red silk sailor's tasselled cap on head. Wide sleeves lined with white and rolled up. A life-buoy fastened to back of dress, a small lighthouse and anchor as a *châtelaine*, ropes round the waist, a lighted lantern in the hand, a fishing-net on shoulder. This may be carried out in navy blue and red and white cotton, or serge ; or more prettily, in red, and red and white soft silk. Hair curled, a coil at back. (*See* Plate VI., Fig. 23.) A more fanciful rendering of the character is a sky-blue petticoat bodice and tunic of striped plush in scarlet, yellow, sage, and brown. The tunic edged all round with red life-buoys, and looped at the side with cord from which hang a lantern and large life-buoy of a yellow colour ; blue sailor collar ; blue turned back cuffs to the sleeves.

**GRACES, THE (Aglaia, Thalia, and Euphrosyne).** Dressed in similar classic dresses, but of different colour ; Thalia in chiton, and under-dress of pale blue and silver ; one white and gold ; the other pale green. When intended to represent statuary, all in white ; faces powdered ; batting over the hair.

**GRAND MADEMOISELLE, PERIOD OF THE FRONDE (1647).** White dress, immense black hat, and cane in hand. (*See* LOUIS XIV.)

**GRANDMOTHER, MY GREAT,** or the Ghost of my Grandmother, is generally rendered by a poudré dress of brocade, with large cap, sacque, fichu, quilted skirt, high heels, and stick ; lace mittens. Another style is a black dress with folds of muslin crossing the bust, large cap, spectacles, and white

curls. For the Ghost of my Grandmother it must be all in white.

**GRANNY.** Black satin gown with plain skirt ; white lace fichu ; muslin cap ; powdered hair.

**GRAPE GATHERER.** Dress of red satin and purple ; the short under-skirt red, bodice and tunic of purple, with a panel of white satin on one side completely covered with bunches of green and white grapes ; a basketful of the fruit carried in hand.

**GRASSHOPPER.** Tight fitting suit of sage green plush, with cap showing the antennæ ; or short green tulle dress over satin, with two green gauze wings on the sides of skirt ; low bodice ; cap of velvet, close fitting, with the horns of a grass-hopper at the top ; fan, a gauze leaf, veined.

**GREEK. Ancient Greek.**—Wore the chiton or undergarment of linen or wool girded round the waist ; over this the diploidia which was wrapped round the shoulders and fastened on one side with a brooch or button serving for a cloak. In later days this was superseded by the chitonion, a sort of jacket joined on the shoulders and falling in 'points at the side, hiding the bodice ; and also by the himation, also draped about the figure ; the whole showed beautiful borderings of Greek designs and work. Only wool or linen are correct materials. At Fancy Balls the costume is rendered by a flowing skirt of cashmere, the hem braided in gold ; chitonion, or sleeveless jacket, draped over the figure, made also in cashmere and braided. Gold belt, armlets, bracelets, and fillet on head. **Modern Greek.**—Hair in two long plaits, interwoven with gold ; round velvet cap and tassel ; silk trousers to ankle ; short skirt, sleeveless paletot, opening in front ; Zouave jacket, with long sleeves, green, red, or blue, the usual colours, trimmed with gold—it can hardly be too richly embroidered in gold ; an Oriental scarf round waist, loose sleeves, and veil of gold-spangled gauze. (*See MAID OF ATHENS. Plate XIII., Fig. 51.*)

**GREENMANTLE.** (*See WALTER SCOTT.*) Plain skirt of yellow satin, slightly distended with hoops ; loose green jacket, with deep basque and hanging sleeves ; lace ruffles ; long gloves ; fan ; black quilted hood, lined with yellow.

**GRETCHEN** (*Faust*). Plain pink short skirt ; flowing over-dress of blue ; square bodice, coming well down on the

hips; long skirt sewn to edge, bordered with gold; white chemisette; sleeves with white puffings at shoulder and elbow; hair in plaits; rosary. Or, dress of grey cashmere made long and full, caught up with crimson bows, and a girdle and pouch, over a crimson velvet petticoat; square bodice, with thick white chemisette to throat; long sleeves puffed at the shoulders; hair in two long pendent plaits. Or, hair covered with striped handkerchief, and one long plait; grey stuff dress looped over scarlet petticoat, edged with dark blue, on which are rows of blue, scarlet, gold, and brown braid; grey bodice with brown velvet braces; sleeves large, puff at shoulder, upper portion plain, slashed at elbow, tight to wrist, falling over the hand in a cuff of pointed shape; chemisette tied round neck with pale blue ribbons.

**GREY, LADY JANE.** Generally represented in grey and white satin, or black velvet and white satin. The surcoat opens over jewelled stomacher and kirtle, and is bordered down the sides and bodice with ermine. The bodice is pointed at waist, square at neck; chemisette of satin, quilted with pearls inside; close honeycomb ruff at throat, a velvet coif, like Marie Stuart's, less pointed, bordered with pearls; gauze veil. Long hanging velvet sleeves, tight under-ones of satin, with ruffles; cloth of gold, the richest jewels, velvet, and brocade are admissible for her more prosperous days. Jewelled girdle, often pearls. The skirt or surcoat is full, and touches the ground. The kirtle is embroidered or quilted with pearls. (*See Plate XIV. Fig. 53.*)

**GRIGNAN, MADAME DE** (*Louis XIV. reign*). Quilted skirt and sacque, trimmed with lace, flowers, and pearls; high-heeled shoes; powdered hair; wreath. Rose and ruby, white and pink, yellow and violet, are happy mixtures for this dress.

**GRISELDA OLDBUCK** (*The Antiquary*). Train and bodice of old-fashioned brocade, over satin-quilted petticoat, and pointed stomacher; sleeves to elbow with large ruffles; lace apron; antique gold ornaments, large eyeglass and chain; long embroidered gloves, high-heeled shoes and buckles; hair powdered, lace cap, patches.

**GRISSETTE DE LA VENDÉE.** Short grey dress; white apron; low bodice made with a cape and revers, and

full ; short sleeves ; cap pointed back and front forming a pouf over the face, bordered with lace.

**GRISSETTE OF LOUIS XV. PERIOD.** Brocaded petticoat, tunic and Pompadour bodice of contrasting shade, hair powdered, small muslin cap and apron, high-heeled shoes, and mittens.

**GUARDIAN ANGEL.** Wings of feathers attached to side, arching above the head, and descending below knee, made on a wire foundation, covered with net and feathers ; loose robe of white cashmere ; hair bound with gold fillet.

**GUINEVERE** (*Idylls of the King*). Costly dress of gold tissue, velvet, and brocade ; the skirt long and flowing, fastened from neck to hem with jewelled clasps, if possible an emerald in each ; square-cut bodice, with jewelled bands round ; sleeves tight at lower part, of a distinct colour to the bodice, the upper portion slashed, and jewels introduced ; coronet of pearls ; hair in plaits. A long brocaded cloak enveloping the figure may be added.

**GYMNASIA.** Red velvet short gown, with trapeze, dumb bells, parallel bars, and other gymnastic paraphernalia festooned about the bodice and skirt, and introduced as ornaments.

**GYNETH.** Long skirt of soft white woollen stuff ; bodice and tunic of grey satin bordered with gold ; jewelled girdle ; quiver slung round waist, bow in hand ; green cap with jewels and eagle plume.

**HAGAR.** Long Jewish robe of grey, with hanging sleeves over yellow silk ; head enveloped in white muslin, hung with coins, or a loosely twisted turban of muslin with a veil depending therefrom.

**HAILSTORM.** Short dress and long veil of spangled white tulle.

**HAMBURG FLOWER GIRL.** (*See VIERLANDER.*)

**HAMILTON, MARY.** (*See MARIES, THE QUEENS.*)

**HARDCASTLE, MISS** (*She Stoops to Conquer*). Short skirt of olive green, made plain ; high-heeled shoes to match ; pink tunic open in front, pinned back with bows ; the bodice has elbow sleeves and a muslin fichu ; the becoming lace cap is cut with square ends at the back, and is trimmed with green

ribbon. When the piece was acted, in 1773, the first dress was white figured with black; a silk scarf folded round the shoulders and tied behind the waist; hair in ringlets; large flat straw hat trimmed with ribbons. The second dress: plain silk, neat apron, small cap and mittens. Mrs. Langtry in the character appeared as follows:—First dress: pale lemon satin petticoat puffed and trimmed with embroidery; pointed bodice, cut low; elbow sleeves, trimmed with old point; satin train, with brocade of moss rosebuds and leaves on gold ground; point lace ruffles; diamond buckles. Second dress: cream embroidered India muslin and Sicilienne square bodice, pointed in front, Watteau back, and elbow sleeves, trimmed with marigold ribbons and marigolds; lace ruffles and fichu; brown velvet hat and cream plumes; Suède gloves. Third dress: short skirt of blue grey cashmere rolled to waist; tunic at back; pointed bodice; elbow sleeves; fichu apron; ruffles of muslin; cap of muslin and lace, with revers; trimmed with coloured ribbons. Bunch of keys, scissors, needlebook, and pincushion attached to side by red ribbon; grey stockings. (See Plate VII., Fig. 25.)

**HARDCASTLE, MRS.** Plain satin skirt; chintz overdress; pointed bodice; elbow sleeves; fichu; powdered hair; cap.

**HARDY, MISS LETITIA** (*Belle Stratagème*). In first scene: wears grey brocaded satin gown made short; high heeled black shoes; pink stockings; white muslin hood fastened under chin with pink ribbons, and over it a hood of grey cloth, with rose lining; carries a grey pink lined muff. In the next act: a white muslin and lace dress with sacque of lemon-coloured satin brocade; pattern of brown foliage and blue blossoms; wreath of yellow flowers knotted with blue ribbon.

**HARLEQUINETTE.** Short skirt of orange, blue, and scarlet, arranged in diamonds; jacket, bodice and tight sleeves, opening over a white waistcoat, a red scarf round the hips; black cocked-hat, black cloth gaiters, black silk mask, and black wand; or wooden bâton in the hand. Or, white tulle dress and low black velvet bodice, with diamonds. Or, orange, black, and red satin carried diagonally across skirt to hem; mask and wand. This character is suitable for children. Or, short pleated black, red, and yellow satin skirt draped with red satin; tunic meeting cuirass bodice, copied from harlequin;



25. Miss Hardcastle.



26. Huguenot.



27. Juliet.



28. Joan of Arc.





tight fitting coat ; short black satin shoulder cloak, with straight upstanding collar ; lined red ruff at throat ; cocked hat ; powdered hair. (*See ARLEQUINETTE. Plate XV., Fig. 6o.*)

**HARVEST.** Maize or brown tulle evening dress, trimmed with silver or gold lace and fringe, and châtelaines and garlands of poppies, wheat-ears, and silver or gold oats and cornflowers, marguerites, and bunches of wheat tied with ribbon. A small sheaf carried in the hand, a sickle at the side, diadem of field flowers. Or, gold train from the shoulders, lined with blue satin ; cream and blue satin dress, trimmed with gold wheat, poppies, and cornflowers ; on head, a wreath and gold scythe ; scythes on shoulders ; flowers on fan. August is dressed the same.

**HAWKING DRESS.** Skirt of dark claret velvet ; over this a green velvet skirt, caught up at the side ; long basqued jacket ; with gauntlet gloves, cavalier hat and drooping feather ; high boots ; hooded falcon on wrist. **XVith-Century Hawking Dress :** Long plain cream dress ; cream velvet over-dress ; bodice and skirt in one ; square at neck, with gold embroidery round hem and square bodice ; rolled epaulette ; hanging sleeves bordered with gold ; caul cap ; white under-chemisette ; hawk on hand.

**HAYDÉE.** In modern Greek costume. Under-dress embroidered in pearls and gold ; over-dress lined with a contrasting colour, edge trimmed with gold ; bodice and skirt in one ; trousers of striped silk or gauze ; folded turban with ornaments in front ; long veil and sleeves of gauze ; Oriental shoes, suitable colourings : blue and gold, red, green and gold. (*See GREEK.*)

**HAYMAKER.** Stuff petticoat of bright colour, tunic of a contrasting shade turned up over it ; loose chintz jacket with belt ; large straw hat, red handkerchief or sunflower hanging on shoulder ; basket at back, rake in hand. Or, petticoat of sage green, with salmon coloured bodice and tunic embroidered with grasses, buttercups and daisies, trimmings of miniature rakes and pitchforks ; a sunbonnet tied round the neck.

**HEARTS, QUEEN OF.** (*See CARDS.*)

**HEARTSEASE.** Yellow satin petticoat and purple velvet tunic trimmed with gold. Or, short skirt of pale mauve tulle trimmed with thick purple velvet ruche at edge, lined with moss green, edged with silver cord, caught down

here and there with yellow pansies ; over-skirt, veils of shaded tulle, the lightest at the top, covered with pansies ; long loops of purple velvet lined with moss green at side ; pointed bodice, laced at back, of mauve satin, the basque bordered with gold fringe, front covered with a large purple heartsease ; elbow sleeves ; pansy fan ; pansies in hair. Or, light straw-coloured skirt, with short veiled gold-threaded gauze ; stay bodice, straw coloured satin trimmed with heartsease ; a large one forms the stomacher and the bodice ; a smaller one on the head.

**HEBE.** Classical dress of white cashmere trimmed with gold ; loose peplum with gold belt, the sleeves short, fastened outside the arm with three buttons ; a gold fillet about the head ; classical ornaments.

**HELEN MACGREGOR.** Short tartan skirt ; low velvet bodice, laced across the front ; a plaid fastened with a brooch on one shoulder ; Scotch bonnet of black velvet with an eagle plume and cairngorm, or red bonnet and feather ; sword and pistol at the girdle. Or, dress of dark material, short sleeves and skirt ; over it the Macgregor tartan, black and red ; hair flowing ; Scotch hat and feather ; heather collarette and belt ; plaid stockings. Or, plain green dress, with short sleeves ; gold band round head ; plaid over shoulders ; Scotch bonnets ; word in hand.

**HELEN OF TROY.** Classic under-dress of white woollen stuff, sleeveless, and just resting on the ground ; the bodice full, clasped on the shoulders with gold ornaments, a gold zone at waist ; over it a tunic, set in a band at neck and ending below the hips, open at the sides, the points ending in a tassel ; Etruscan gold ornaments, gold armlets ; hair fastened in Hebe knot, with curls escaping, three fillets of gold braid ; long veil ; sandals and gold braid. (*See GREEK.*)

**HELENA** (*Shakespeare*). Mediæval robe of pale blue satin, cut square at neck, trimmed with silver gimp or embroidery, the skirt trimmed and draped with silver cord ; a peacock fan ; Girard de Narbonne's prescription in the satchel pocket ; wreath of ivy-leaves ; veil of silver gauze.

**HELENA FORMAN.** Rubens's second wife. (*See RUBENS.*)

**HELIOTROPE.** Heliotrope crêpe draped with gold brocade ; the flowers introduced on to a fashionably-made evening dress.

**HELOISE** (*from Heloise and Abelard*). Petticoat of white satin ; blue satin over-dress trimmed with black velvet and gold braid ; a black velvet satchel pocket and band loops up the skirt over the petticoat ; the bodice is cut square, and filled in with folded muslin ; long sleeves with muslin puff at elbow ; head-dress of blue satin and white muslin trimmed with velvet ; veil of white muslin.

**HELP, LADY.** Neatly-made print dress such as domestic servants wear, high to the throat ; sleeves to the wrist ; linen collar and cuffs, linen apron, a dust-pan and broom suspended from the waist.

**HEN.** (*See GOLDEN HEN.*)

**HENRIETTA MARIA.** (*See CHARLES I.*)

**HENRY I.** Period of (1135). The sleeves, trains, and veils, at this time were of tremendous length. There was a long robe with a shorter garment over ; the hair hung in plaits ; the period in the Health Exhibition of 1884 was illustrated by two figures from the Aschaffenburg library ; one wears a white printed cotton under-garment ; a yellow, red, and black parti-coloured habit over, called the super-tunic or surcote, divided down back and front ; one half a figured stuff of yellow, black, and dark blue ; the other green, mauve, &c., the sleeves *vice-versâ*, fitting the arm closely to wrist ; the garment laces in front ; the hair hangs in one long plait encased in a woollen cover, and entwined with braid. The other figure was a woman of higher rank, wearing a white woollen under-dress trimmed with green, white, and slate, bordered with braid ; over-dress green, bordered with yellow, opens at side to show belt ; bodice round at throat, showing white under-habit ; veil at back ; band beneath chin.

**HENRY II.** Period of (1154-1181). (*See ELEANOR OF CASTILLE.*)

**HENRY III. OF ENGLAND.** Period of (1216-1272). The hair was worn in a coil, encased in gold thread ; the under-dress was confined by a waist-band ; the sleeves to wrist had a turn-back cuff of lace ; the bodice was laced, and the over-dress reached to the feet. For example, a red robe fitting the waist, trimmed with gold appliqué ; short sleeves bordered with gold, the hem also ; white head-dress with wired wings at side ; long veil ; green mantle lined white, fastened with gold clasp ; handsome materials were worn.

**HENRY III. OF FRANCE.** Period of (1574). Dress of period, old gold broché ; under-dress of old gold guipure ; the bodice pointed, fastened with large pearls ; farthingale round hips lined with ruby satin ; over-dress meeting bodice like a cuirass of diamonds and rubies ; rows of pearls round neck.

**HENRY IV.** Period of (1599-1610). The *côte Hardie* flowing skirts fitting close to hips ; soft turban head-dresses were the leading features. For example, long skirt of pink cashmere ; grey bodice, trimmed with fur, forming a stomacher or surcote ; tight grey sleeves ; turn-down collar ; huge reticulated head-dress of pink and white muslin, with veil. These head-dresses met with much ridicule ; the women were compared by satirists to horned snails, harts, and unicorns ; slit coats showing the under-dress through the apertures, and the sideless gowns, were also objects of popular derision.

**HENRY V.** Period of (1610-1625). In this reign the horned head-dress assumed enormous proportions, great horns were added to the cauls, with the veils stretched to their fullest extent ; the waist of dresses became short, and the sleeves covered the hands.

**HENRY VI.** Period of (1625-1642). The trains grew longer, and were tightly girdled ; turn-down collars, of fur or velvet, came to a point over a distinctive stomacher ; horned head-dresses still worn ; turbans were carried up in a peak over the face. The *Hennin*, from Flanders, was in vogue, made of muslin with horns, ornamented with precious stones.

**HENRY VII.** Period of (1642-1689). This period was illustrated in the Health Exhibition as follows : **Maid Servant**, from picture at Oberwesel : Grey cashmere skirt, bound with white, edged with black ; bodice to waist, cut low in front, outlined with a band of white edged with black ; white chemisette, showing close horizontal plaits ; white turban-like head-dress, black braided star in front. And a costume from the tapestry at Orleans : Brown under-dress and bodice with the belt and skirt trimmed with white ; the other robe loose and distinct, with turnback collar ; over-dress brown, and reddish leather colour ; printed velvet, bordered with a strip of white ; sleeve in one puff to elbow, and then tight to wrist ; cap like a turban in the two shades of the dress.

**HENRY VIII.** Period of (1509-1547). (*See CATHERINE OF ARAGON ; ANNE OF CLEVES ; ANNE BOLEYN ; CATHERINE HOWARD ; JANE SEYMOUR ; CATHERINE PARR*). Lady of



WINDY OF  
CALIFORNIA



the period: Under-skirt and sleeves of a light yellow-green satin, with an arabesque design in gold thread; over-skirt, or kirtle, and bodice of violet velvet, embroidered with gold; the kirtle lined with green, like the under-skirt, showing where the dress is looped up; ruff of pleated cambric; head-dress of violet velvet, encircled with pearls, and ornamented with a long white plume at the back; worn over a chaperon of violet velvet, also edged with pearls.

**HERALD OF SPRING.** Short full skirt of pale grey tulle, the lower part scattered with silk appliquéés of swallows holding in beak violets or primroses; round the skirt, scarf of silver gauze tied behind and fastened on one side with apple-blossoms; pointed laced bodice; pink satin, or pink and silver brocade, cut low and draped round the neck with silver gauze, trimmed with cordons of violet, primroses, leaves; short sleeves of silver gauze, across which are festoons of violets; powdered hair, wreath of apple blossoms on one side; on the other a stuffed swallow, in its beak a diamond heart; wand in hand, with spring flowers tied with pink ribbon; chain of shaded violets round neck; pale pink shoes and hose; fan of pink marabout, swallow in centre.

**HERMIONE.** White cashmere or long loose red silk robe, made low and sleeveless, with belt. Over it a cloak of the same, all trimmed with gold fringes, crossed in front and draped; diadem on head, flowing veil; the whole as statuesque as possible.

**HERNANI.** Cream-coloured low square dress with train, trimmed with gold braid and Spanish lace, the sleeves slashed with crimson velvet; hat of crimson velvet, and feather. Madame Sarah Bernhardt thus dressed the character.

**HERO.** (*Much Ado About Nothing*). Dress of white satin, the skirt touching the ground, wrought in pearls, with gold and white; over-dress of the same, forming a high square to low bodice; the stomacher worked in pearls; there is a wired ruff starting from the front of bodice widening at the back; tight sleeves, lace ruffles at wrist, and epaulettes puffed and entwined with pearls on shoulder; coronet, or band, or coif of pearls on the head; the hair hanging in long ends, interplaited with pearls; pearled shoes. (*See Coloured Illustration, No. VI.*)

**HESTER GRAZEBROOK** (*She Stoops to Conquer*). Grey cashmere dress with ruffles, fichu, and cap of soft muslin and fine lace.

**HIBERNIA.** Long green classical robe ; hair flowing ; a harp attached to the long peplum, the word Hibernia on the edge. (*See ERIN.*)

**HIGHLAND LASSIE.** (*See SCOTCH COSTUME.*)

**HINDOO LADY.** (*See INDIAN.*)

**HOARFROST.** White crystal tulle dress, the front of the skirt looped across with beads and crystal over silver tissue ; veil of the tulle, spray of frosted flowers on one side ; bodice, silk with silver tissue and crystal ; aigrette of frosted twigs.

**HOLBEIN, STYLE OF.** (*See HENRY VII. and HENRY VIII., and his several wives.*)

**HOLLAND.** (*See DUTCH.*)

**HOLLY.** (*See WINTER.*)

**HORNET.** Short black or brown dress of velvet or satin ; boots to match ; tunic pointed back and front, with gold stripes ; satin bodice of black or brown with gold gauze wings ; cap of velvet with eyes and antennæ of insect. (*See Coloured Illustration, No. VII.*)

**HORTENSE, QUEEN.** Dress of pink satin and silver embroidery, large bunch of natural violets on left shoulder ; round the short waist a zone of diamonds ; hair raised high ; diadem of pearls and diamonds.

**HOURS.** Long flowing cashmere dress, with loose low bodice and pendent sleeves ; scarf draped on shoulders ; round the skirt a band, half blue half gold, with the hours upon it ; the hair flowing ; a crescent coronet of gold. Veil of spangled tulle ; gold armlets and necklet ; sandals.

**HUBBARD, MOTHER, Mother Bunch, Mother Ship-ton, Nance Redfern, Dame Trot, Enchantress, Witch** (*see Coloured Illustration, XV.*), and Fairy Godmother, are all dressed much alike. Mother Hubbard in a quilted petticoat touching the ground ; a chintz tunic open in front, bunched up ; muslin apron ; low velvet bodice with deep point, laced across the front ; sleeves to elbow with ruffles ; muslin kerchief, close ruff ; spectacles, mittens, and stick ; a lace mob cap, and a high-pointed velvet sugar-loaf hat with peacock's feather over it ; high-heeled shoes with rosettes ; a small white dog ; the





DEPT. OF  
CALIFORNIA



hair powdered or not powdered. Or, blue satin petticoat, cerise moiré skirt, and laced body, looped up. Insignias, cat, or white Pomeranian or other dog, real crook, ebony stick, tortoiseshell rimmed spectacles, loaf of bread, bottles of white and red wine, and bone, &c. Highlow shoes, hair *poudré*, with small steeple-crowned hat, lace apron and kerchief, Or, a print gown; white apron; red cloak with hood; poke bonnet; white cap and stick. She is sometimes accompanied by a boy dressed as a dog in white skin with large tail and nose. *Mère Michel* is the French Mother Hubbard. She wears a flowered chintz gown, white linen apron, checked handkerchief, white muslin cap, spectacles, blue stockings, feather broom. *Mother Bunch* is always *poudré*; the same in other respects. *Dame Trot* wears a pointed hat not so high. *Nance Redfern*, *Mother Shipton*, and the *Old Woman who Swept the Sky* (*see O*), being witches, carry brooms, and on their skirts are toads, cats, serpents, curlews, frogs, bats, and lizards in black velvet; a serpent twisted round the crown of hat, an owl in front, a black cat on shoulder. Sometimes a scarlet cloak is attached to the shoulders, and the velvet bodice is high, with pendent sleeves.

**HUGUENOT** (*after Millais*). Black skirt and close-fitting bodice, with gathered basque of figured velvet, the sleeves to wrist, with lace cuff slashed with white satin at top; close plaited ruff at throat; hair waved and rolled from the face; round velvet cap with row of pearls and white feather. (Plate VII., Fig. 26.) Or, satin dress, bodice to waist, and high to throat, the front with silver cloth let in; ruff; sleeves with six puffs to wrist, slashed; hat of satin, bordered with silver, and a feather.

**HUGUENOT PERIOD.** Long plain skirt of velvet; low sleeveless bodice of the same, with white lace; berthe and white muslin sleeves, coming below the elbow; a band of velvet round the head; the hair dressed in a coil, with curls depending from it. Or with a high bodice and deep basques; tight-fitting sleeves, with a puff at the shoulder, slashed with satin; a ruffle of velvet and satin, with a lace ruff inside; white lace cuffs. Or, dark blue velveteen; long plain skirt, and low sleeveless bodice, almost hidden by white lace berthe, also low; sleeves of white muslin, confined below the elbow by narrow blue velvet run through lace; hair loosely drawn

back into a smooth knot, from which depend one or two long curls ; piece of blue velvet round the head, fastened with a bow at the top. Or, a long dark brown velveteen dress ; high bodice, with very deep basques all round ; tight fitting sleeves, with puff at the top, slashed with amber sateen ; ruffle of brown and amber lace ; white lace turned-down cuffs.

**HUMMING-BIRD.** Dress of white tulle scattered all over with feathers and jewels ; the train composed entirely of feathers, ending in a point like a humming-bird's tail ; four little wings fastened between the shoulders ; a small bird on the head.

**HUNGARIAN.** Short white or red satin skirt, with rows of gold braid and ermine ; blue or ruby tunic, with ermine ; low satin bodice, with ermine and bands of velvet ; jacket of velvet bordered with fur slung from shoulder ; round cap bordered with fur ; high patent leather hunting-boots. Or, sometimes a long pelisse high to the throat replaces the jacket tunic and low bodice ; a gold and red scarf round hips ; ornaments, glass beads of different colours ; high boots bordered with fur ; the hair hanging in plaits, plain in front. Gold and silver embroidery admissible.

**HUNGARIAN LADY'S MILITARY DRESS.** White and gold dress over black Astracan ; short petticoat ; short cape on left shoulder ; black Astracan and blue busby. Or, blue under-skirt trimmed with silver bands ; dark green velvet over-dress, bordered with the same ; sleeves embroidered in silver ; blue and silver cord across chest ; mantle and hat blue, trimmed with fur.

**HUNGARIAN PEASANT.** White woollen skirt with rows of green velvet and red satin edged with gold ; low square red velvet bodice, braided in gold across the front, and cut in tabs, each ornamented with an Hungarian knot ; a watch hangs one side ; the Parta (head-dress) is of striped red, white, and green ribbons, the national colours ; white lace fichu ; red leather boots. The Hungarian peasant in the Bukowina wears a curious head-dress of silk, gold braid and feathers, and fur, fixed to a card-board foundation ; sleeveless leather jacket with the soft bunda, the hairy surface turned inside forming a furry edge ; linen sleeves, with Oriental embroidery ; sash, bright coloured silk, with bright velvet band. Another

peasant costume is a head-dress formed of a bright coloured kerchief shaped like a fez; plaited skirt of dark cloth trimmed with red and green ribbons; silk apron of contrasting colour with bow and streamers; white under-dress with long sleeves; two coloured kerchiefs, one above the other, cover the head.

**HUNTING COSTUME** (*Louis XIII.*) Close fitting bodice of peau de Suède; skirt of emerald satin looped with gold braid; boots and gloves of grey kid; grey felt hat; green and white feathers.

**HUNTING DRESS, OLD COURT.** Dress of white brocaded silk and velvet laced with gold; point lace cravat and ruffles; three-cornered hat of white velvet laced with gold; riding-whip with jewelled handle; hair turned back and powdered, and tied in a queue.

**HUNTRESS.** Full satin skirt gathered at waist, well-fitting coat of contrasting satin, with coat tail, and large velvet hat with diamond aigrette and feathers, the pockets and cuffs of coat fastened with diamond buttons; lace tie. **Huntress of the Black Forest.** A green velvet dress, quite short, trimmed with gold fringe; high boots and gloves edged with fur; bow and arrows slung across the back, and hunting-knife in the girdle; cap of gold and green velvet. **Time of Louis XIV.** Short plain skirt of pink sateen; waistcoat of white brocade, square pockets; mousquetaire coat of blue satin, braided with silver; three-cornered hat with feathers; powdered hair in a queue; whip and horn; dark green trousers meeting the top of boots; green cloth petticoat with velvet hem; dark green velvet coat with old gold satin cuffs and revers; bag netted with gold cord; the high hat has green-feathers.

**HURDY-GURDY GIRL.** Short petticoat of light blue satin with band of Havana brown; tunic of Havana brown; loose bodice of white jaconet, open at neck; full sleeves to elbow; braces of black velvet united by three straps across both back and front; cap formed of a blue and brown striped handkerchief; brown shoes; blue stockings; a hurdy-gurdy slung round neck. Or, white folded head-dress, red bodice, yellow skirt, imitation sabots, miniature organ, stuffed monkey.

**HUSSAR.** Short blue velvet skirt and polonaise, and shoulder cape fastened on the left side with silver cord,

trimmed with sable; hussar jacket; blue velvet cap, with a band of sable and white ostrich feather; high boots trimmed with fur; diamond earrings and brooch. Or, skirt of white silk and gold lace; white jacket with gold facings, like an officer's full-dress uniform; white military hat and aigrette; high boots with gold lace; military gloves. For Polish Hussar the Polish hat is worn. (*See* POLISH.)

**ICE, ICICLE.** A short white satin dress, draped with crystal fringe, silver tissue or swansdown, and tulle; embroidered silver veil, caught up with narcissus or frosted mother of pearl flowers; hair powdered; silver wreath of narcissus; shoes and stockings embroidered with crystal beads. (*See* WINTER.)

**ICE MAIDEN.** White gauze dress; pointed tulle cap and veil fastened with wreath of icicles or ice-flowers spangled with powdered glass; long gloves; bracelets and chains of icicles; girdle of falling icicles made of glass.

**ICE QUEEN.** Soft white satin skirt, trimmed with frosted gauze, glass fringe and tiny silver bells; bodice of crystallised gauze dotted all over with glass beads; frosted holly, and robin redbreast nestling on shoulder; a wreath of holly and glass beads.

**ICELAND, COSTUME OF.** Black cap with long silk tassel on one side, the hair flowing loosely; black jacket and skirt with apron of variegated stuff. This is the ordinary dress. Holiday attire is as follows:—White helmet-shaped cap, a golden diadem round the temples, wide over the forehead, narrow at ears, tied behind with silk bow; thin white veil; black cloth bodice embroidered in gold round the neck, to the waist; golden belt with pendants to knee. The black skirt is embroidered round the hem.

**ICELANDIC BRIDE.** High black cloth dress, with long sleeves; the stomacher embroidered in fine gold-work; high white horn-shaped cap, with gold embroidered band; lace veil; large silver belt.

**IDA, PRINCESS.** (*See* P.) 'Cassock of yellow brocaded silk, over flowing robe of white plush; yellow stockings with white clocks; academical cap.

**IDYLLS OF THE KING.** (*See* ELAINE, ENID, &c.)



MADE BY  
GARDNER





**IGNOLA** (*detta La Bella di Tiziano*). (See VENETIAN.)

**IMOGEN.** A long robe of soft white silk, made high to the throat, but without sleeves; the full bodice girded in at the waist with a dead-gold band, and from thence the skirt flows evenly to the feet; a gold band round the neck, and a circlet of the same, or a chaplet of pearls, on the hair, which might be left flowing; on the right arm one bracelet, a thick band of beaten gold is best; shoes of white wash-leather; no gloves.

**INCROYABLE** (1789). Short red, white, and blue skirt; blue satin coat with tails lined with red, and revers; lace ruffles; gold buttons; cravat of old lace; gendarme hat, with tricolour rosette; black shoes and buckles, blue stockings. Old-fashioned gold-headed cane; fob, eyeglass. (Coloured Illustration, Plate VIII.) Or, striped satin skirt, red, white, and blue; gold satin tunic, looped up with red roses; handsome long-tailed coat of blue satin, lined gold, and large gold buttons, and bouquet of roses in buttonhole; high frill and jabot at throat; *chapeau à la claque*, trimmed gold and brocade, tricolour at side; blue silk stockings, worked in gold, and patent shoes; eyeglass, and elaborate jewellery. Or, long-tailed coat of sky blue velvet, with large pearl buttons, and a white waistcoat of satin, embroidered with coloured flowers; a skirt of grey tulle with long tunic of soft grey silk looped up gracefully with pale blue satin ribbon; grey silk hose embroidered with coloured silk flowers; dark blue slippers, very large satin bows; powdered head tied with a queue; cocked hat, wide lace cravat; cane with gold head, quaint scissor-shaped eye-glass of the period. This is a very favourite costume. Sometimes the skirts are hand-painted; sometimes there are triple revers to the coat, for which plush is a good material; blue with white satin skirt, trimmed with gold, is a good mixture.

**INDIAN DRESSES** should come veritably from the country, and are of great variety. North American Indian Queen for fancy dress wears a brown satin cuirass bodice and skirt, or black cloth embroidered with red, yellow, and white, bordered with cut leather fringe; sandals; a diadem of coloured eagles' and vultures' feathers; bird's wings in front, and a great many beads for jewellery. (See also RANEE, NAUTCH GIRL.)

**INDIAN GIRL, LUTI.** (In Mrs. Browning's poem,

*A Romance of the Ganges.*) For a dark girl with smooth black hair. A close under-dress of dark red or white, showing the arms and part of the neck, and over this, wound round and round the figure, a drapery of any closely-clinging, soft, dark red stuff—Indian muslin or silk are the best ; as many Indian gold and silver ornaments as can be obtained may be worn ; in the hand a small Indian lamp and flowers ; hair dressed with yellow jasmine.

**INDIAN QUEEN** at a Fancy Ball might wear short skirt of Indian material intersected with gold ; violet velvet bodice trimmed with gold ; shoulders covered with Indian gauze ; full trousers to ankle of soft silk ; Indian scarf round hips, Indian fan, Indian ornaments ; Oriental shoes, pink stockings.

**INDIAN WOMAN, EAST.** Full trousers of thin silk to ankles ; tunic of printed cotton ; silk scarf draped round the waist as a petticoat, and round the back over left shoulder and head, just covered with a white handkerchief, bordered with band of embroidery ; silver bangles ; necklace of sequins ; embroidered slippers. The Moosulman women wear the cholee, a sort of short bodice with tight sleeves coming half-way to elbow, bordered with embroidery ; the Hindoo women wear it longer.

**INFANTA OF SPAIN.** Skirt of gold brocade, mixed with black satin, and white satin creves ; damask train, gold ground, studded with enormous flowers in red and gold ; the paniers lined with satin, the trimming of the sleeves likewise satin ; pointed bodice, enormous velvet ruff embroidered in pearls ; hair crepé, and turned back from forehead with a pearl coronet at the top.

**INSECTIFUGA.** This can be represented by every variety of insect, dotted over a fashionable black or white tulle evening dress.

**IONE** (*Last Days of Pompeii*). Classically draped robe of some delicate tone. (*See GREEK*).

**IOLANTHE.** The dresses in *Iolanthe* are as follows : The Lord Chancellor, close-fitting black cloth court suit, breeches, and silk stockings ; over this a Lord Chancellor's black satin brocaded robe, trimmed with gold, with the white wig.

The Peers in the first part wear flowing satin or velvet cloaks, and a rich under-dress, such as is worn at a coronation, silk stockings, and coronet caps; afterwards Earls Mountararat and Tolloller wear velvet court suits. Private Willis is in the uniform of the Grenadier Guards. Strepson is a charmingly pretty dress of an Arcadian shepherd; pointed shoes with bows, silk stockings; striped breeches with bunches of ribbon at the knees; flowered coat and waistcoat; powdered hair; three-cornered hat; playing-pipe in hand, with ribbon streamers. The Queen of the Fairies has the cap of Mercury, with wings on either side; a long cashmere skirt bordered with gold embroidery, a gold scaled cuirass bodice, wings at back, golden hair, a trident in her hand. Iolanthe first appears in a dress all seaweed and grasses, and then in a soft classic white dress, with sandals, long sleeves, wings at the back; the bodice low and clasped on the shoulder, just bound with girdle at the waist, a diamond band crossing the bust from shoulder to shoulder; a wand in the hand. The character is sometimes dressed at Fancy Balls in white crêpe over silver petticoat; with silver fringe and stars. She has six attendant fairies in antique Greek dresses made in mauve, laburnum, coral, pink, crème, and green, soft Liberty silk with silver wings and stars. Phillis, the Arcadian shepherdess and ward in Chancery, is a most harmonious combination of blue, pink, and white; powdered hair, blue satin hat with roses and ribbons; long bodice with paniers; stomacher, and bows of ribbon in front; short striped skirt with lace and ribbons round the edge.

**IPHIGENIA.** Loose classic dress; the diploidon pure white, bordered with Greek honeysuckle; embroidered veil; wreath; cloak from shoulders; sandals.

**IRELAND.** (*See ERIN.*)

**IRENE** (*Rienzi*). Square-bodied close-fitting white and blue dress, under portion blue; over it a juive robe in white, embroidered in gold; diamond crown; regal mantle of blue satin embroidered in gold. In last act wears a similar dress of black velvet and jet.

**IRIS.** White silk dress with ruches of tulle in rainbow colours; grey tulle tunic spangled with rain drops; head-dress, coronet with grey tulle veil. (*See RAINBOW, ARC-EN-CIEL.*)

**IRISH PEASANT.** (*See COLLEEN BAWN and CON-NAUGHT PEASANT, ARRAH-NA-POGUE.*)

**IRISH POTATO-GATHERER.** Striped petticoat, short ; loose flowered chintz jacket tied in at waist, small red and black shawl on shoulders ; crash apron ; red and yellow handkerchief on head ; hoe and basket of potatoes.

**IRISH QUEEN.** Dress of light blue and amber ; petticoat trimmed with gold shamrocks ; scarf of tulle edged with fringe crossing the front ; bodice low, square, long blue satin basque, gold-coloured stomacher worked with shamrocks ; crimson scarf fastened on shoulder with gold harps ; crimson velvet cap, blue velvet coronet and shamrocks ; massive gold ornaments.

**ISABEL DE CROZE** (*Quentin Durward*). Costume of Louis XI. period. White satin flowing skirt, tight sleeves, loose bodice and girdle, all worked in gold fleur-de-lys, bordered with ermine ; horned head-dress, and veil. (*See HENRY III. PERIOD.*)

**ISABEL OF NAVARRE.** Long white satin dress, embroidered with fleur-de-lys and other heraldic devices ; bodice and train of ruby velvet, bordered with ermine ; plastron of white satin, worked in gold ; long sleeves with ermine ; gold crown and muslin veil.

**ISTHMUS OF SUEZ.** Short skirt of white satin, bordered with gold ; green satin embroidered tunic, at the edge palms and Oriental figures ; low round bodice of cloth of gold, richly embroidered ; turban of gold and red, with flowing veil ; blue shoes, red stockings.

**ITALIAN PEASANT** (*Contadina*). This is carried out in most incongruous materials for Fancy Balls. The **Roman Peasant's** dress is a short blue skirt, which may be trimmed with gold, a red upper skirt forming a point on the left side ; a low white chemisette, the sleeves coming above the wrist ; and on the lower portion of the arm only, over the white sleeve is one of red, like a gaiter. Roman lace and embroidery are often introduced on the top of the chemisette and shoulders ; the bodice is a low black or red corselet forming points in front, bordered with gold and laced ; a long apron of bright-coloured stripes is fastened round the waist, with no gathers, a third of it turning down outside. The head-dress is usually made of white



BRUNNEN  
GERMANY



linen of oblong shape, the portion resting flat on the head lined with cardboard 6 inches square, the end plain, or having bands of lace across it. High-heeled shoes; and coral and blue beads and gold for ornaments. (Coloured Illustration, Plate IX.) The **Neapolitan Peasant** at a Fancy Ball is clad in lighter colours, such as pink and green, or blue and maize; the sleeves to match the corselet, coming often to the wrist; the tunic of Algérienne; the head-dress satin or silk. A **Lombardy Peasant** wears a scarlet and white embroidered petticoat; blue bodice, and tunic trimmed with gold; white kerchief on shoulders; blue silk handkerchief on head; Swiss belt of black and silver. A **Sorrentine Peasant**, amber satin skirt, edged with scarlet, over-skirt of scarlet; black velvet bodice; white silk chemisette; scarlet silk head-dress, with gold clasps. Red and blue velvet trimmed with gold lace are favourite materials for Italian costumes, which should always be of bright colours. (*See MARSETTA.*)

**ITALIAN STATE DRESS (1497).** Long skirt of bright-coloured brocade; tunic of another tone, opening in front, and caught together in three festoons of pearl fringe, tunic bordered with same; bodice low and long waisted, with jewelled stomacher; sleeves to wrist, leg of mutton shape; hair dressed low on cheek, surmounted by crown and veil.

**IVY.** White tulle evening dress, trimmed with ivy; basket of ivy in hand; ivy wreath.

**JACOBIN INNKEEPER'S DAUGHTER.** Dress of soft grey cashmere; full plain skirt; short-waisted bodice; sleeves demi-long, piece of muslin turned up for cuffs; muslin cape; muslin cap, without lace, bordered with hemmed frills.

**JACOBINE, CITOYENNE (1789).** White silk skirt, covered with lace; pink silk train, with lace and tulle; the tunic-bodice with elbow sleeves, trimmed with lace; French mob cap with hawthorns and forget-me-nots; powdered hair and patches; ornaments, old French diamonds and pearls.

**JACOBITE LADY.** Dress of old-fashioned brocade; short-waisted square bodice; plain skirt, looped over cream-coloured petticoat; cambric kerchief; mittens; lace cap.

**JAMES II. PERIOD.** (*See ORLEANS, DUCHESSE.*)

**JANE GREY, LADY.** (*See GREY.*)

**JANE SEYMOUR.** (1509-1547.) Train of black velvet

embroidered with pearls, over a brocaded silk petticoat showing in front ; long bodice with girdle and châtelaine of pearls, and trimmed with Venetian point ; coif of velvet with jewelled coronet.

**JANE SHORE.** (1461-1483.) A fair beautiful woman, the wife of a baker, the mistress of Edward IV., who died a pauper in extreme old age. Jewels in the hair ; low bodice ; dress with girdle round waist ; flowing skirt, looped over satin petticoat ; dress bordered with ermine ; stomacher revers to low bodice. (For style, *see* EDWARD IV.)

**JANUARY.** Similar dress to Winter, made of white satin, short, trimmed with jet and icicle fringe ; powdered hair with cluster of snowballs ; high white satin boots. January is also represented as a Snowdrop, in white satin skirt, shaped as a flower, trimmed with tulle and snowdrops, leaves formed of green satin ; a large snowdrop for cap ; bracelets, earrings, and fan of same flower.

**JAPANESE.** The colouring should be bright, and the dresses trimmed according to the season of year. Loose outer robe crossed in front, and only fastened by broad soft silk belt ; wide hanging sleeves, the edge wadded. Two underskirts, plain and bright coloured ; hair rolled back and fastened in large bows with flowers and golden pins. (*See* MIKADO.)

**JAPANESE (FANCY).** Pale blue silk trousers set in claret velvet bands ; cream china silk tunic embroidered in colours ; claret velvet bodice with tulle sleeves worked in gold and silver ; three Japanese fans for head-dress.

**JAPANESE LADY.** Pale blue skirt, embroidered in pale yellow ; robe crossing in front, of Japanese crêpe with large flowers ; yellow sash, tied at back ; bright pink crêpe fichu ; Japanese head-dress with pins ; fan in hand.

**JAPANESE LANTERN.** Striped blue and white short skirt, forming pouf at back ; tunic of old gold satin, bordered with black and gold fall fringe, with large tassels on the hips ; bodice matching skirt, bertha-like tunic ; hat of blue and old gold satin formed like a lantern ; lantern carried in hand.

**JAVOTTE** (*La Cruche Cassée*). Short skirt, dark blue, with rows of black velvet and orange-coloured ribbon ; black and white striped over-skirt ; yellow apron, with bib and heart-



shaped pockets ; black velvet sleeveless bodice open at neck ; large hat set at back of head ; blue stockings, black shoes with orange rosette. The colouring is optional.

**JEAN, MISTRESS.** Quilted silk petticoat ; yellow satin upper skirt, trimmed with old Irish point ; bunch of keys and pin-cushion hung at side, and large white satin pocket embroidered with gold ; powdered wig ; mutch, with red ribbons ; blue stockings and shoes. Or, pale blue satin skirt and low square bodice, trimmed with pearls ; muslin kerchief ; mob cap with yellow ribbons ; muslin apron trimmed with lace.

**JEANIE DEANS** (*Heart of Mid-Lothian*). Scarlet tartan short dress ; loose chintz bodice, with basque drawn in at waist by band ; hair in curls, bound with a snood ; plaid about the head, hanging down on to the dress. Or, short blue cotton dress ; belted bodice, much open at the neck ; hair bound with blue snood, falling about shoulders.

**JEANNE D'ALBRET.** Dress of crimson satin made-ong, trimmed with ermine ; sleeves slashed with white satin ; pendant sleeves ; close-fitting bodice, high, with ruff ; cap of crimson, with pearls and white feather.

**JENNY JONES.** In Welsh Dress. (*See WELSH COSTUMES.*)

**JESSICA** (*Merchant of Venice*). Long plain stuff or velvet skirt ; large apron ; velvet bodice, white slashed sleeves ; keys hanging at side ; pointed head-dress.

**JESTER'S WIFE.** Cardinal satin skirt with silver bells ; pale blue satin over-skirt and cuirass bodice, with red sleeves ; small satin cap of two colours, with bells, fan, &c., to match.

**JEWISH COSTUME.** Loose under-dress with hanging sleeves, over-dress low, opening *en cœur*, fastening only on the shoulders and round the waist with girdle ; veil or turban about the head ; many beads round neck. Or, sandalled shoes, short full skirt and sleeveless bodice, bordered with embroidery, opening to show full over-dress to throat, made with long pendent sleeves ; flowing cloak from shoulders, caught together in front, forming a sort of tunic ; gold coronet on head ; veil of soft woollen stuff.

**JILL** (*Jack and Jill*). Jack, in a smock frock and round

felt hat, is companion to Jill. Jill in flowered cotton bodice and tunic, over a short petticoat; small shawl; poke bonnet, or Dorothy hat. Both carry pails. Their names are often embroidered on their pockets. Another rendering: Brown and yellow striped petticoat; yellow silk bodice laced over white chemisette; brown silk tunic; yellow stockings; brown shoes; straw hat with wreath of poppies and cornflowers. (*See JACK.*)

**JOAN.** (*See DARBY* in Appendix.)

**JOAN BEAUFORT, WIFE OF JAMES I. OF SCOTLAND (1357).** A sideless gown of gold-coloured plush, edged with the fur-like brown marabout trimming, with a wide border of the same round the hem of the trailing skirt. The under-dress should be a spun silk jersey of a golden-brown tint, and the fur trimming of the over-dress should be clasped with golden "owches" down the front. The hair is confined within a net-like coif of gold wire or thread and pearls; while a wide gold kirtle, low on the hips, supports an embroidered pouch of brown and gold. The shoes, of brown velvet, are worked with gold, and made with very long, peaked toes. No gloves, but a book, bound in white vellum and clasped and edged with gold, in the hand. The ruby heart on throat. Period 1357. The costume, as worn at the Queen's Ball, 1842, by the Duchess of Roxburgh, was a skirt of red and blue satin, embroidered with arms of England, and bordered with ermine; cuirass bodice of ermine with jewels down the front; tight red satin sleeves to wrist; embroidered blue velvet cloak bordered with ermine, fastened on shoulders; badge of St. Andrew on left shoulder; hair in gold, side nets with crown.

**JOAN OF ARC.** White plaited cashmere skirt; a suit of armour, with helmet and plume, mailed feet, gloves; red cloak at shoulder. Or, as she appeared at the coronation of the French king, skirt and tunic of blue satin, spangled with fleurs-de-lys; silver helmet with white plume; coat of mail, mail on arms, gauntlets, feet encased in long boots; sword with cross on hilt, and shield; the hair floating on shoulders. (Plate VII., Fig. 28.) The suit of armour may be of silver, burnished steel, or what is called scale armour. But it can also be made by cutting out in strong brown paper the various pieces required, copied from any illustrated history, or from Knight's "Shakespeare," pasted over with silvered paper. Round the edges inside strips of linen should be pasted to strengthen them, so that tapes may be sewn with which to tie

them on. Leather gauntlets, covered with the same paper, and plates for the elbow joints of brown and silver paper; the helmet made in the same way and wired. The hair should be rolled under, after the manner formerly called Joan of Arc; and a cloak of cashmere to match the skirt should float from the shoulders.

**JOAN OF ARC, AS A VILLAGE GIRL,** wears a skirt and bodice of grey cashmere; a tunic of blue sateen bordered with black velvet; square bodice and short sleeves; small muslin cap.

**JOAN, JUMPING.** Suitable for a Child. Tall and pointed cap, pink and white stripes carried round; soft pink silk dress with honeycomb yoke, a skipping-rope round waist; sleeves with puff at shoulder, slashed puffs at elbow, cuffs falling over the hand.

**JOCKEY, FANCY.** Silver moiré skirt, wreath of field-flowers round hem; over-skirt green silk, with cards of races; small gold coins hung between; red satin bodice trimmed with gold; head-dress, jockey cap of green and white.

**JOCKEY, LADY.** Short skirt, bright-coloured satin over-skirt of contrasting colour, with cards of the races printed or tacked on it, and bunches of coins between; bodice to match; upper-skirt made as short jacket to waist, buttoning down the front, sleeves matching under-skirt; jockey cap of two colours. The coins and cards may be omitted. Orange and red, brown and blue, red and green, are good mixtures of colour.

**JOCKEY OR TURF COSTUME.** Low cuirass bodice of moss-green velvet, kiltings of mushroom pink surah in front; ballet skirt of pink tulle; high bronze boots with golden spurs, whip, &c.; toque of moss green and mushroom pink in quarters.

**JOCRISSE.** Short skirt of dark blue satin, with a gold wand; crimson satin jacket with long gilet of yellow, bound with gold, cut square in front, and having pockets; elbow sleeves with Louis XV. cuffs; the jacket has revers of blue satin, and a lace ruff; tricorne hat.

**JOKETTE.** Short skirt of lemon-coloured muslin flounced to waist; cuirass bodice of brown velvet laced at the back, with elbow sleeves, bordered with yellow lace, fastened with silver horseshoes; brown velvet boots; jockey cap of brown and yellow; whip in hand.

**JOSEPHINE, EMPRESS.** Scanty skirt of white satin, embroidered round and down the front in double rows; very short-waisted bodice with jewelled girdle, puffed sleeves with low upstanding frills of lace, rounded to top of shoulder; necklace of pearls; hair curled; large jewelled coronet and comb. **Lady**, time of Empress Josephine. Clinging dress, short-waisted bodice beneath arm-pits, with short puffed sleeves; full ruche at the edge of the skirt; hair arranged in small curls with rows of pearls intermixed.

**JUBILEE.** Short white satin dress with front breadth painted with the word Jubilee and the dates 1837, 1887; powdered hair.

**JULIA MANNERING** (*Guy Mannering*). An amber stuff dress, short-waisted, with puffed sleeves and large hat; or in an arriving dress, a sort of princess pelisse with treble cape made of puce satin, and large hat.

**JULIET** (*Romeo and Juliet*). Flowing dress of silk or satin, with golden girdle, the bodice cut low in front; pointed elbow sleeves caught up inside with gold ornaments, and trimmed with gold lace; gold girdle; pouch at side; pearl and velvet or satin head-dress; long veil. Miss Terry wore, first, a sleeveless gown of creamy white satin, bordered with blue, under-sleeves of soft woollen stuff; hair on shoulders; crowned with wreath of yellow marguerites. Second dress: Large brocade, blue and gold, hem bordered with band of cinnamon brown, embroidered in gold; a square-cut bodice and long open sleeves; tight under-sleeves; dark blue silk dress, gathered at waist; blue girdle. Third dress: Woollen under-dress made plain and full, gathered at the waist, over it a loose white silk gown, open in front, with square sleeves to elbow. Miss Anderson wore a long cloak from shoulder embroidered in pearls; satin dress with bands of pearls; puff at each shoulder, muslin peeping in at elbow; satchel bag; flowing hair, with filet and jewelled band. (*See Plate VII., Fig. 27.*)

**JULY.** (*See JUNE AND SUMMER.*)

**JUNE.** Evening dress of rose and white tulle, covered with roses; veil depending from wreath of roses.

**JUSTICE.** Short white satin dress, scales in black velvet appliquéd upon it; black velvet jacket with policeman's badge on one arm; a leather belt; a truncheon in hand, and policeman's helmet.

**JUST 100 YEARS AGO.** A favourite name for a pretty *poudré* dress. (See **POUDRÉ**.)

**JUTLAND PEASANT GIRL.** Green, black, and red striped petticoat; large black and green apron with border; green velvet bodice, tight sleeves trimmed with band of embroidery across front to imitate square bodice; red and black handkerchief about head, with revers of lace turning up from ears.

**KATHARINA** (*Taming of the Shrew*). Plain satin skirt touching the ground; low pointed bodice with basque all round formed of loops of ribbons; a ruff from shoulder widening at the back, supported by wire, edged with pointed lace, the sleeves tight to wrist, with lace cuffs; puffed epaulette, and over-sleeves, which button at elbow and hang therefrom in a straight piece; a velvet head-dress, bordered with pearls of Marie Stuart form. A satchel bag attached to girdle falls loosely round hips.

**KATHARINE OF ARRAGON.** (See **C.**)

**KITTY CLIVE.** Dress of blue cashmere; plain skirt; bodice square cut with white stomacher and black velvet bands; sleeves turned up at elbow, with square cuffs, full muslin sleeves beneath; muslin apron trimmed with lace; cap of same, with black velvet bow; powdered hair.

**KITTY, DUCHESS OF QUEENSBERRY.** Petticoat of rich brocade, trimmed with lace; black velvet sacque, lined and trimmed with crimson satin, velvet, and pearls; stomacher of amethysts, rubies, and pearls; diamond ornaments; hair powdered, with crimson velvet and lace head-dress.

**LA LIBERTE.** Classic cashmere dress embroidered in pearls, pearl girdle; the red cap of Liberty studded with pearls; a white satin banner, embroidered with the word "Liberté," carried in the hand. The dress is made with a long skirt, loose, low, full bodice, pendent sleeves. (For style, see **GREEK**.)

**LA VALLIÈRE, MADAME DE.** (See **V.**)

**LACE COLLECTION.** Red satin petticoat; up the front a plastron formed of short lengths of different kinds of lace, narrower towards the top; flounce of red satin and a band of lace round. The black satin paniers bordered with

short lengths of lace secured by red bows. Round the black tunic a band of red with tassels of lace upon it. A low black square bodice with lace scraps carried up the front and on the sleeves. A black band round the bodice with the names of old laces worked in gold. A lace lappet round the neck, lace at the top of the gloves, on the red cap, and on the fan. A lace pillow with bobbins hung at one side ; also a parchment with a piece of lace begun on it.

**LACE MAKER.** This could be represented by a Dutch Frau, with the lappeted cap and stuff gown. Or, by a woman of Louis XIV. period, with bunched-up dress ; long lace edged apron ; lace cap ; half high bodice cut in points and elbow sleeves. Or, by a woman of the Louis XIII. period ; the bodice with long basque cut up into tabs ; full plain skirt ; sleeves puffed inside the arm with linen revers, edged with lace on bodice and sleeves.

**LACE TRADE.** Dress of flounced muslin, each flounce edged with a different sort of lace ; bodice and paniers of lace, with bows of lace and ribbon at the back ; elbow sleeves, composed of rows of lace ; lace cap ; mittens ; fan ; bow of lace under the chin ; on left side of skirt, lace cushion, with piece of unfinished lace, bobbins, &c. ; across the shoulders a white band, with "Lace Trade" in gold letters ; basket attached, with odds and ends of lace and pricked parchments.

**LADIES' BATTLE.** Leonie de Villegontier. Short muslin dress, tucked ; short-waisted bodice with fichu ; wide striped lavender sash ; necktie of white muslin ; hair curled ; long mittens tied with ribbons above elbow. As the Countess d'Altreal, Mrs. Kendal wore a grenat satin made as a train, with short-waisted Empire bodice, large bow of the same at back of the waist, tight sleeves to wrist, slashed with figured silk of a violet-grey tinge, which forms the front of the dress ; a white tulle fichu fastened in front, with a bunch of flowers at the side ; muslin Steinkirk tie round neck ; hair curled and parted at the side, on it a close muslin cap.

**LADYBIRD.** Suitable for a child. Skirt of grey tulle, in three thicknesses. Low square grey velvet bodice, the sleeves of grey tulle, with red silk wings for epaulettes. The tunic in the form of two wings of red silk, with black velvet spots. Tiny wings as a coronet, white stockings, black shoes, red rosettes and red sash.

**LADY BURLEIGH.** White satin under-skirt trimmed with old lace, caught up with loops of pearls on wire in large festoons; tunic of large patterned brocade with pearls and cardinal ribbon; pointed bodice cut low; powdered hair; pearl ornaments. Or, short-flowered skirt, simple striped over-dress opening in front, gathered on to pointed square-cut bodice; muslin fichu inside, sleeves to wrist with frills; high muslin cap, the shape called Olivia.

**LADY COQUETTE.** (*See* COQUETTE.)

**LADY HELP.** XIXth century. (*See* HELP.)

**LADY JANE** (*Patience*). Long close-fitting Japanese robe of dark blue silk embroidered in gold, with design of peacock's tail and scrolls; light blue scarf at the back.

**LADY OF THE LAKE** (*Sir Walter Scott*). White muslin dress flounced to waist; low black velvet bodice, with white stomacher, laced with silver; tartan scarf of satin fastened with Scotch brooch on shoulder; hair in curls; light blue snood. Or, skirts and bodice of silver tissue trimmed with water lilies and any water plant.

**LADY OF THE LAST CENTURY.** (*See* POUDRÉ.)

**LAHORE, REINE DE.** Train of white satin, draped with red India cashmere, richly embroidered in gold; head-dress, a jewelled coronet, tulle veil with gold tassels. (*See* INDIAN.)

**LAITIÈRE DE BAGNOLET.** (*See* LOUIS XIV.)

**LAKMÉ** (*Delibes' Opera*). An Indian dress; pointed jewelled cap with fringe of beads; many beads round the neck. Long soft falling white dress bordered with gold; over it a species of Senorita jacket with short sleeves all jewelled; gold cloak; a scarf of many coloured Indian cashmere crossing left shoulder, under right arm; a jewel on the shoulder; bracelets like serpent.

**LALLA ROOKH.** A rich Oriental dress. Petticoat and trousers full to ankles, of gold tissue over pink; green satin over-dress long; a skirted paletot with over-sleeves trimmed with gold; the front of bodice pink, embroidered in gold, silver, and jewels; pink under-sleeves. Green satin cap with heron's plume like a fez; gold-spangled veil; green satin boots; the hair in two plaits entwined with pearls; strings of jewellery round the neck; pointed sandals for shoes. Or, full white

silk trousers and vest ; bodice of chartreuse satin bordered with gold ; petticoat of silver tissue with border of gold jewelled embroidery ; girded closely round the hips by scarves of pale orange and heliotrope silk, finished off with tassels of pearls ; jewelled cap, an aigrette on one side, fastened by a jewelled clasp ; fringe of pearls and emeralds round the neck.

**LAMBALLE, PRINCESSE DE** (*As worn at Marlborough House*). Pale blue satin over-skirt fastened to white satin petticoat with a bouquet of roses, the front breadth sprinkled with shaded roses. The bodice comes to the waist only ; a low, double, lace-edged pelerine drapes the shoulders ; the sleeves are of a bell shape ; the hair turned over a large cushion and powdered ; wreath of roses on one side, with pearls, ribbons, and veil at the back, falling over curls. Rich velvet, satin, lace, and jewels are suitable.

**LANGE Mdle.** (*Madame Angot*). An Oriental striped-dress with coins ; afterwards a long beflounced cream-coloured silk with low bodice and sleeves ; and in the duet scene a black and red-striped petticoat, a large blue serge apron and velvet bodice, and a huge cap.

**LASS OF RICHMOND HILL** (1760). Blue and striped satin skirt ; bodice and paniers of white brocade ; powdered hair ; hat with streamers. For style, *see* GEORGE III.

**LAURA** (*Petrarch's*). Long white flowing robe, embroidered in silver ; bodice cut low, edged with gold braid, two rows round neck, one round arm-hole and elbow sleeve ; beneath this a red and white under-sleeve, fitting to wrist ; hair in coil ; black shoes, pointed toes.

**LAUREL ROSE.** Pink nun's cloth bordered with the Greek key pattern in silver, made as a full skirt ; and low bodice with peplum basque, a silver tassel at the corners ; cloak of green satin arranged to form a berth to the top of dress, fastened with jewelled clasp ; straw hat, high, with bands of ribbons round the crown ; white and red oleander blossoms in front, silver crook with pink ribbons.

**LAVENDER, FRESH.** (*From C. E. Perugini's picture*). Suitable to fair, slight girl ; a simple coloured cotton dress, with elbow sleeves ; mob cap ; tray of lavender carried in the hand.

**LAWN TENNIS AND BADMINTON.** Some-



times for these only an ordinary lawn tennis dress and pouch are worn, with a bat attached to the side. A better representation is a green satin skirt, a bat fastening a silver net, forming paniers, pouches and balls on the shoulders, which drape the skirt; scarf across bodice, with lawn tennis in silver letters; black bodice with white circles to resemble balls; high pointed black hat with a bat as an aigrette; brown stockings and shoes. Or, a short plain skirt of grass green satin, gathered at back, trimmed round the edge with two rows of grass fringe, headed by a flat band of white satin an inch and a half in width, to represent the boundary of court; six lines of the same round the skirt at intervals; a tennis net draped from waist, edged with scarlet and white worsted balls; miniature tennis bats hold up the drapery; bodice of green velvet, long sleeves to wrist, all bordered with gold braid and scarlet and white balls; epaulettes of scarlet and white satin ribbon; red and white satin peaked cap, with daisies and leaves beneath the flap; *Suède* gloves, and black shoes; scarlet stockings; ornaments, gold tennis bats; fan like a bat, in red.

**LECZINSKI, MARIE.** Pale pink robe of state, the train scalloped round and richly trimmed with lace; fine diamond crown, and diamond ornaments; snuff-box carried in hand.

**LEMONS.** (*See* ORANGES AND LEMONS.)

**LEONIE DE LA VILLEGONTIER.** (*See* LADIES' BATTLE.)

**LEONORA** (*Il Trovatore*). Satin skirt, with tunic caught up on one side; long low black velvet bodice, with puffings of muslin round top; the long all-round basque, cut in tabs; elbow sleeves, with treble row of lace; ribbon bandeau in hair.

**LIBERTY.** Short red, white, and blue striped satin skirt, made plain, with perpendicular stripes; low red satin bodice, with coat-tails; plain muslin fichu, tucked inside, lace frill and cravat in front; cap of Liberty, tri-colour at one side; leather belt; dagger stuck in sleeves to elbow and rolled.

**LIGHT OF HAREEM.** (*See* ORIENTAL COSTUME and LALLA ROOKH.)

**LILAC.** Mauve satin dress with a front embroidered with lilac on *crêpe lisse*; bunches of the flower on dress and head. A fashionable evening gown of tulle, white and mauve, is also suitable.

**LILY.** Yellow shoes and stockings ; the short white satin skirt cut in vandykes ; green bodice ; cap like an inverted bell with green stalk ; a full plain skirt of white moiré, draped at the back with large sash of the same ; tablier of gold satin, covered with pearls and crystals ; square-cut bodice, with high pearl collar, lined with gold satin ; and a large soft white hat, trimmed with lilies and ostrich feathers.

**LILY (*Arum*).** A white satin gown draped with tulle ; large white velvet arum leaves falling on the skirt from the waist ; an upstanding ruff to low bodice formed of the same ; arum fan ; powdered hair.

**LILY OF LEOVILLE.** White cambric head-dress, goffered all round, and trimmed with falling ends at either side of gold silk ; brown velvet bodice opening *à la Brèton* over white chemisette, trimmed with gold braid and beads ; Swiss belt of brocade ; lace collarette and elbow sleeves ; blue satin skirt with bands of brown plush ; very large apron of light blue silk bordered with insertion ; gold cross round neck.

**LITTLE BUTTERCUP.** (*See PINAFORE.*)

**LIZARD BIRD.** Yellow satin skirt, bodice of green jet ; lizard birds on the head, and perched on the shoulders.

**LOMBARDY PEASANT.** (*See ITALIAN.*)

**LORELEI.** Dress of watered silk, shot with silver, draped with green, and caught up with water lilies, coral, and diamonds ; veil to match ; sometimes soft muslin is draped in classic fashion ; the hair flowing ; a coronet of silver on the head ; an old fashioned lyre carried in the hand. (*See WATER-NYMPH.*)

**LORN, MAID OF.** White muslin dress, with scarf of tartan of the clan. Lady Elizabeth Campbell appeared thus in the character at the famous Waverley Ball at Willis's Rooms.

**LORRAINE PEASANT.** Mob cap of fine muslin, a cockade in front ; brown dress ; bodice opening in front ; white muslin fichu ; lace ruffles.

**LOUIS XIII.** (*temp.* 1610-1643). A petticoat of satin or brocade, an over-dress either fastened down at the side or loose and flowing ; the bodice cut in one with the skirt or pointed ; gauze sleeves, puffed from shoulder to wrist, and pendent ones over, lined with a contrasting colour ; the bodice

high at the back, and square in front, with either a falling collar of lace, or a ruff supported on wire ; the hair is not powdered. The following is a good rendering : Grey silk skirt, with flounces ; cardinal tunic, trimmed with white lace, and caught up at side ; round bodice of grey silk ; stomacher of gold ; tight sleeves, with epaulettes ; grey paniers and rich cardinal sash ; muslin and lace fichu, and boa round the throat, the ends fastened at back ; large white hat, trimmed with cardinal satin and three white ostrich feathers, the whole costume trimmed with gold.

**LOUIS XIV.** (1643-1715). In this reign ladies wore the hair powdered over high cushions ; hoops were in fashion, and sacques ; also patches, and very long gloves. The following is the usual style for fancy balls : Satin petticoat, plain or quilted with pearls, or with rows of lace across headed by tulle puffings and roses ; a velvet, brocade, or satin train rounded in front, coming from the waist or *en sacque* (see WATTEAU), trimmed with lace, headed by ruchings and pearls, carried up the sides, and bodice which should be cut as a low square ; the stomacher pointed, with rows of ribbon across, a bow in the centre ; the sleeves to the elbow, with ruffles ; pearls and flowers on the powdered hair. A lady's hunting dress of this reign is made with a plain skirt, a very deep satin waistcoat with square pockets, and a longer basqued jacket with mousquetaire cuffs and ruffles ; a lace tie and frill at the throat and a three-cornered hat over powdered hair. **Laitière de Bagnolet.** Blue short skirt embroidered round the edge ; yellow bunched-up upper skirt ; red pointed, low, square-cut bodice, bordered with gold, over white under-bodice ; sleeves with turn-back cuff at wrist ; white cap with a red and yellow handkerchief tied over it. **Marquise.** A red plush coat, with silver buttons and braid, showing a vest of cream satin ; a cream satin dress ; a cloak of red plush, lined with cream satin, fastened to the shoulders with silver cord and tassels ; three-cornered hat of red plush, with cream feathers and silver cord on the powdered hair ; riding gloves with gauntlets, and a riding whip. **Peasant.** Short cream dress of cashmere, embroidered with roses ; moss green apron, and white fichu crossed on the bust. (See also Plate XIV., Fig. 56.)

**LOUIS XV.** (1715-1774). A similar dress to that described in Louis XIV.'s time is worn. The following are

pretty costumes of the period : **A Marquise.** Pink silk skirt bordered with a lace flounce, caught up in vandykes, with pink roses and silver tassels ; long upper-skirt of silver gauze, with strips of pink satin ribbon, and silver tassels and roses, keeping it in its place ; low stiff bodice with gilet of silver cloth ; powdered hair ; blue silk skirt with lace flounces, headed by bands of pink silk laid on in double gatherings ; pointed stomacher of the same, with pink bands and bows across ; skirt and bodice of pink silk, bordered with the same plaiting in blue, elbow-sleeves and ruffles ; powdered hair. Or, dress of embossed velvet broché with bouquets of roses on a ground of oyster-grey satin, the hips padded as worn at that period. The front of the skirt vieux rose silk with flounces of antique point de gaze ; bouquets of variegated roses to match the broché loop up the drapery ; bodice of the broché trimmed with the lace ; the hair powdered ; patches. A young girl might wear a muslin dress with silk sacque, train and bodice. **Waiting Maid.** Short silk skirt, two flounces gathered at edge ; square bodice, and bunched-up tunic in contrast ; bibbed apron ; powdered hair. **Peasant Girl.** Linen striped skirt, blue, red, and white ; red tunic caught together, high at the back ; square, sleeveless, blue cashmere bodice with velvet bows and trimmings ; loose linen under-sleeves, flat muslin cap, black velvet bracelets, and band round neck. **Flower-Girl.** Pink and blue costume, covered with garlands of small roses, draping the Pompadour skirt ; pink tunic, ruched with pink satin ; bodice to match ; white muslin apron with pockets, trimmed with pink and blue ruches ; large flat basket suspended from a garland of flowers passed round the neck and filled with real flowers ; hair powdered ; white muslin cap ; at the side tufts of roses and loops of blue ribbon. (*See* BOURGEOISE.)

**LOUIS XVI.** (1774-1789). *See* LAMBALLE, PRINCESSE DE ; MARIE ANTOINETTE ; ELIZABETH, MADAME. (*See* also POUDRÉ COSTUMES, and SHEPHERDESS.) The bodices are generally low. The following illustrate the style. White silk long skirt, and jacket of striped gold and red silk, long sleeves and low neck, finished off with a cambric fichu, showing the neck, a rose in front ; the jacket is cut away in front, has gold buttons, and displays a full white under-bodice with straps of red across. The hair is powdered, and a small toque of red silk bordered with the stripe, a diamond aigrette and bunch of flowers worn on one side.—Long skirt

and jacket of canary silk ; deep flounced basque at back bordered with a ruche of the same. The jacket in this opens heart-shape, a muslin fichu inside, elbow-sleeves ; hair powdered ; white silk cap trimmed with black and canary.—White silk front breadth and low bodice trimmed with rows of gold braid ; long skirt and low bodice of blue silk, falling collar of lace, long sleeves, a puff from the elbow with turn-back cuffs of lace, and also trimmed with gold braid ; hair not powdered. A curious costume, *d'après* Debucoure, 1787, is as follows : Light blue under-skirt with a flounce round the edge, blue train bordered with gold, red bodice terminating at waist with gold belt, large blue revers at neck ; white tie and chemisette ; tight sleeves to wrist, blue cuffs ; enormous yellow hat with floral wreath over powdered hair ; stick in hand. Another rendering : White satin petticoat ; skirts of white lace, pink and blue satin ; powdered hair, and feathers ; diamond star, turquoise and diamond ornaments. Very large hats were worn at this period.

**LOVE.**—White satin dress with low cuirass bodice, outlined with red velvet, displaying white hearts ; red velvet hearts appearing on the skirt ; wings at the back ; coronet head-dress with red heart ; the skirt is caught up with an arrow and quiver.

**LOVE BIRDS.** The skirt a series of scalloped green silk flounces, with birds' plumage, tail for tunic ; the cap made to resemble the head and beak ; the veritable birds perched on right shoulder of bodice formed of green feathers.

**LUCAS** (1785). Short stuff skirt pinked out at the edge ; large pink apron ; the bodice striped and laced in front ; linen kerchief ; ruffles at elbow ; large hat with pink ribbons.

**LUCENA, QUEEN OF THE MOON.** Pale blue silk skirt ; small tunic of fire-coloured gauze ; velvet bodice surrounded by galon and gold stars ; diadem on head ; a band with moon and signs of zodiac carried in the hand.

**LUCY** (*The Rivals*). High-heeled shoes, with plain buckles ; stockings, with silk clocks ; quilted satin under-skirt ; bodice, and bunched up over-skirt ; lace tucker round bodice ; small mob cap. Colours to be chosen to suit wearer, not *prononcé*. Black lace apron.

**LUNA.** (*See* MOON and LUCENA).

**LUPI, THE INDIAN GIRL.** (*See INDIAN.*)

**LURLINE.** Dress of frosted or silver spangled tulle, over white or green, caught up with crystal and aquatic plants, such as water-lilies and grasses ; a veil of tulle to match dress hangs over the floating hair, which should be covered with frosting powder ; bodice of silver tissue ; diamond ornaments. (*See WATER NYMPH.*)

**LUTIN.** Short white muslin skirt with two flounces ; satin tunic, caught up at side by bands of black velvet ; corselet bodice of black satin, embroidered with gold, double braces of the same, worn over muslin ; under bodice open at neck, with elbow-sleeves ; cap and mittens.

**LUXURY.** A black or white evening dress covered with fruit, flowers, shells, seaweed, gems, birds, &c. Head-dress of fruit, necklace of cherries.

**LYDIA LANGUISH.** Dress of white India muslin, trimmed with lace ; sash and breast bows of dark violet ribbon ; hair in curls, pearls round neck. Or, as in last scene, a silk hood, black silk scarf, long gloves. Or, handsome red and white brocaded silk dress, looped up over a white satin petticoat ; hair powdered.

**LYONS, LADY OF.** (*See PAULINE, and MELNOTTE, WIDOW.*)

**MABEL** (*Rob Roy*). Plain skirted dress, of soft wool ; bibbed apron ; fur edged hood.

**MACBETH, LADY.** First dress : A long velvet robe, with a narrow velvet tunic fastening down the front, with brodequins ; low bodice, showing white chemisette slightly at the neck ; plaid scarf flowing loosely ; short sleeves ; massive bracelets ; long hair ; a velvet cap secured by a broad ribbon passing under the chin. Second dress : White satin trimmed with silver ; scarlet mantle with ermine ; silver coronet surmounted by cross. Third dress : White wrapper trimmed with lace. **Witches.** Short skirt with frogs and toads appliquéd in black velvet on quilted satin skirt, chintz tunics ; black velvet bodices laced in front ; ruffles at elbow ; cats and owls on shoulder ; short cloaks with square collar at back ; high black velvet hats, entwined with serpents.

**MACGREGOR, HELEN.** (*See HELEN.*)

**MACINTYRE, MISS** (*The Antiquary*). Crimson velvet bodice, flowered petticoat and sleeves ; dress turned up *à la laveuse* ; broad Brussels point collar ; crimson stockings, with white clocks ; black shoes, with crimson heels and bows, diamond buckles.

**MACONAISE** (*Peasant of Bourg-en-Brise*). Brown cashmere dress, with blue silk bibbed apron ; low bodice, with shawl and elbow-sleeves ; large black hat, round, made on net, with a huge knob in centre, trimmed with gold cord, tassel and net streamers ; black stockings and shoes. Or, short striped red woollen petticoat ; red corselet bodice ; muslin chemisette ; small red cape slung round shoulders ; round flat cap with an upstanding tail like a rat's.

**MADALENE** (*On the Eve of St. Agnes*). Skirt of white satin, bodice blue velvet with pendent muslin sleeves ; a white chemisette, trimmed with bands of blue velvet and pearls ; a blue girdle and aumonière bag at the side ; the hair hanging about the shoulders ; and a chaplet of pearls.

**MADAME DE MAINTENON.** (1643-1679.) Black velvet skirt, open in front, showing under-petticoat of brocade, trimmed with lace or plain satin, richly embroidered ; the bodice should be low, cut high on shoulders, pointed in front, sleeves to elbow, with ruffles ; gloves without buttons ; high-heeled shoes, pointed toes and diamond buckles ; missal hanging at side ; hair in flat curls, and head-dress of many jewels ; veil floating at back.

**MADAME LE DIABLE.** Blue sandalled shoes ; short pink petticoat, bordered with band of blue, with small black imps in appliqué ; low bodice over white chemisette ; white full sleeves to elbow ; square Italian head-dress of pink and gold fastened with pins in the form of horns. (*See DIABLOTINE.*)

**MADEIRA PEASANT.** Short striped red, blue, and white skirt ; red stay bodice embroidered all over ; a linen chemisette with turn-down open collar at the throat ; white cap.

**MADALINA** (*Rigoletto*). A short Spanish costume ; red satin skirt, with gold braid and fringe ; blue upper skirt ; black Spanish jacket, laced across front, over white loose bodice,

which forms a puff at the waist ; long sleeves slashed inside the arm showing white muslin through ; gold betrimmed epaulettes ; gold net, with sequins.

**MADÉLINE** (in *Belphegor*, Scene 3rd). Short crimson cashmere skirt trimmed with black velvet, tucked up over a petticoat of pale blue cashmere ; crimson vest, with bodice of black velvet strapped over it ; small white apron, with pockets and scarlet bows ; French cap, period of Louis XVIII. ; shoes same period ; antique French cross, fastened round the neck with black velvet ; earrings to match.

**MADOLINATA** (*From Wagner's Picture*). Front gold brocade ; over-dress velvet bordered with gold ; bodice low, square jewelled stomacher ; high stiff ruff standing up at shoulder ; full puffed sleeves to wrist ; hair curled on forehead ; rolled above and entwined with pearls.

**MAGDALEN MAGPIE**. Miniature boating hat with black and white streamers on powdered hair. Black silk jersey, scarf, sash, and satin kilted skirt striped white and black, and pompons of the same colour. Black stockings with white rosettes on the shoes. Shield of Magdalen College, Oxford, fastened to bodice. *La Pie Voleuse* has a magpie on the shoulder with a diamond ring in its mouth.

**MAGPIE**. Half black, half white dress ; hair powdered on one side and not on the other ; one glove and one shoe black, one white ; short satin skirt, with gauze tunic bordered with fringe ; basque bodice ; gauze fichu ; satin ribbon tied in a bow at the throat ; gauze cap. All half black and half white, so that the wearer seems on one side all black, on the other all white. A magpie on the right shoulder. (For an original rendering, see Coloured Plate X.) The front of skirt is striped black and white satin plaited ; the bodice cut in one with long side revers of black, lined and turned back with white ruching to the hem of skirt, opening down back to show full plaited skirt. The black bodice bordered with white ; low striped vest ; magpie on the shoulder and in hair, which may be powdered or not, or half powdered.

**MAHOMEDAN LADY**. Loose trousers of striped silk, tunic of gold-spangled muslin ; bodice and sleeves of crimson satin striped with gold ; pendent sleeves hanging in front of crimson gauze ; bangles round ankles and arms ;





1874, 21  
CALIFORNIA

MAGPIE



pointed shoes ; many beads round neck ; pointed head-dress of gold and beads.

**MAID MARIAN.** A brown satin short skirt, bordered with dark fur ; a pelisse of Lincoln green velvet, the skirt gathered to the bodice, with revers of red satin, and red and brown on the cuffs ; the sleeves long, bordered with fur, light brown satin ones beneath ; leather band and knife round the waist, with quiver at back ; round velvet cap bordered with fur. This costume looks well in green satin and black velvet. Pelisse with green revers, the green carried down front ; green cuffs and sleeves ; the velvet cap with a piece turning up in battlements. A horn is carried at the side ; boots bound with fur ; hair in plaits.

**MAID, MY PRETTY.** (" My face is my fortune, sir, she said.") Plain yellow satin skirt, antique over-dress of cream print, pattern wild flowers ; sacque back ; bodice square in front ; bibbed muslin apron ; mob cap trimmed with yellow ; black silk stockings and satin shoes.

**MAID OF ATHENS in Greek Dress.** (*See GREEK and ATHENS, and Plate XIII., Fig 51.*) Trousers, short jacket ; full skirt and under-bodice ; girdle round waist ; cap and veil.

**MAID OF HONOUR TO QUEEN MARY OF ENGLAND.** Black velvet skirt with lace down side, quilted satin front ; square low bodice of black velvet, pointed in front, laced at back ; epaulettes trimmed with pearls ; puff of velvet ; tight sleeves between arm and wrist, puff of white to wrist, frill of white inside ; ruche round neck ; black velvet pointed head-dress edged pearl.

**MAID OF LISMORE.** Long plain skirt of satin ; half-high bodice, front fastened with pearls ; sleeves full to wrist, with turned back cuff of lace ; Tudor head-dress of velvet and pearls.

**MAID OF OLDEN TIME.** White satin petticoat, quilted with pearls ; paniers and bodice of brocade ; crimson roses ; old lace and pearls ; powdered hair.

**MAID OF SARAGOSSA.** Short blue woollen skirt trimmed with red ; upper-skirt of red, drawn through the placket-hole at the back ; a low bodice, made stiff and firm,

lacing across the front, displaying a low white linen under-dress ; the hair drawn from the face, and gathered in a knot at the back, a dagger thrust through it, and a red handkerchief wound about the head.

**MAID OF THE MILL.** Short dress of white muslin or silk ; muslin apron ; bag of flour at side ; cap with windmill.

**MAID, SERVING.** Black velvet corselet bodice over white chemisette ; long sleeves let in a band ; high ruff ; red skirt ; white lace-edged linen apron ; muslin cap.

**MAID WAS IN THE GARDEN, THE.** Short scarlet petticoat, with flowered polonaise ; muslin fichu ; cap, and mittens ; clothes-pins hung on cord round waist, basket with clothes in hand, and blackbird on the shoulder.

**MAIDEN ALL FORLORN.** Pretty figured cotton dress ; the petticoat of pink and white striped print ; jacket of blue and white print tied round waist ; sleeves rolled to elbow ; white apron all in holes pinned to left side with gold-headed pin ; white sun bonnet ; brown stockings and shoes ; milking stool under one arm, milk pail on other ; hair dishevelled.

**MAIDENS, LOVE-SICK** (*Patience*). Loose flowing skirt ; half-high classic bodice, with ribbon belt round the waist, tied in a looped bow in front and forming braces at the back ; the long drooping sleeves fasten with three buttons on the outside of the shoulders, and spring from the fulness of the dress at the back. The best colourings are, dark blue serge and sunflowers, white with daffodils, sickly green and passion-flowers, terra-cotta with gold, light blue and claret. Lyre in hand ; fillet round head.

**MAIDS, THREE LITTLE.** (*See MIKADO.*)

**MALAPROP, MRS.** (*School for Scandal*). Brocaded sacque, caught back with bows, over quilted petticoat ; peaked stomacher, laced with ribbons ; hair rolled over cushion ; lace cap ; black mittens ; black velvet round neck and wrist ; high-heeled shoes ; muslin kerchief, tucked into bodice ; old-fashioned fan.

**MALTESE FALDETTE.** Black silk dress, touching the ground, and a black silk head-dress made like an apron,

with a piece of whalebone, half a yard long, sewn into one side ; the gathered part comes a little in front of left cheek, and the whalebone forms an arch over the face.

**MANETTE, LUCY** (*Tale of Two Cities*). White muslin dress, with square bodice, single flounce on skirt; wide blue sash; hair drawn up over cushion and curled, *à la* Gainsborough.

**MANOLA.** Dress of amber and blue satin trimmed with sequins and gold braid ; dark blue seniorita jacket and satin cap. Or, large felt hat, trimmed with red ; grey silk skirt trimmed with scarlet ; amber merino over-skirt embroidered ; bodice red, trimmed with grey silk, black beads, and lace ; overskirt gold trimmed with gold silk fringe.

**MARABALL** (*See LALLA ROOKH*). Rich Eastern dress.

**MARCH.** A tulle dress trimmed with primroses and violets, with a weather-cock in the hair.

**MARCHANDE DE BALAIS.** (*See BUY-A-BROOM.*)

**MARCHANDE, LA.** Yellow and red short skirt, striped ; white bibbed apron and chemisette and sleeves, with pink corselet bodice and Normandy cap.

**MARGARET, LADY** (*Lay of the Last Minstrel*). White satin dress, embroidered with jewels, veil at back, wimple of clear muslin reaching to elbow ; a knot of plaid ribbons fastened on the left side ; wreath of white roses round head.

**MARGARET OF ANJOU, 1422-1461** (*Wife of Henry VI.*). Hair hidden by curious head-dress of the period, or gold coronet and gauze veil ; shoes broad over instep, and pointed and embroidered ; blue velvet square bodice, filled in with lisse, quilted with gold ; front breadth gold brocade ; jewelled girdle.

**MARGERIE DAW.** Grass green dress, made with plain short skirt ; low bodice, large, short puffed sleeves ; round cape, with mittens to elbow.

**MARGERIE, MISTRESS.** Petticoat of rose-coloured silk ; rose-coloured train lined with pink ; bodice to correspond ; fichu of lace ; hair powdered ; lace cap.

**MARGUERITE** (*Faust*). Short skirt of cashmere, bordered with rows of black or contrasting velvet ; long skirt over

this, trimmed in same way, and caught up by means of a satchel or pocket, and girdle on left side. The skirt is sewn to a long close cuirass bodice made of the same cashmere, coming well on to the hips, where it is trimmed with bands of velvet or tabs of velvet. It is cut square at the neck, over a linen chemisette ; the sleeves are made with horizontal puffs to the elbow, where a close-fitting portion of the sleeve meets them, and falls a little over the hand. The hair is worn in two long plaits. Grey cashmere with black velvet ; white with blue can be used. Miss Terry wore full white chemisette to throat, hanging sleeves, and bodice of brownish velvet, front of dress a lighter shade, train at back ; close cap ; satchel pocket attached at side. (See Plate VIII., Fig. 31.) Or Marguerite may wear a dress of cream cashmere or flannel made all in one, closely fitting, and the bodice fastened at the back ; the skirt should be looped up with a baldric belt and pouch, so as to show an under-skirt of warm brown-red stuff, the sleeves being slashed with the same ; the bodice is square cut, and filled in with a chemisette, and with a close small ruff at the throat ; pointed brown shoes ; small coif, the same colour as skirt.

**MARGUERITE DE VALOIS** (*Married, 1572, to Henry of Navarre, subsequently Henry IV. of France*). Long skirt of satin or velvet, of contrasting colour to petticoat, which is trimmed with bands of gold at the hem ; a jewelled girdle encircles waist and falls down centre of skirt ; square bodice, trimmed to match, with a high ruff on wire from the shoulders ; the hair turned off the face in double roll, not powdered ; a jewelled crown ; the sleeves in longitudinal puffs to the wrist, with bands of gold between ; lace cuffs ; feather fan ; pointed satin shoes. (See Coloured Illustration I.—*Frontispiece*.) Or, red velvet bodice and train embroidered with gold ; vest and skirt of yellow satin, front of red and gold embroidery ; sleeves puffed and striped with gold ; crown of red velvet and jewels.

**MARGUERITE, LA.** (See FLOWERS.)

**MARIA** (*School for Scandal*). White muslin frock with sash ; in last act ivory satin cape and pelisse trimmed with white-fox ; a white beaver Gainsborough hat, ostrich plumes.

**MARIANA** (*Measure for Measure*). Plain flowing tulle skirt ; velvet bodice, open, heart shape, with low chemisette ;

sleeves to wrist, with puff at elbow ; fur round neck of bodice ; hair in coif of gold and pearls.

**MARIE** (*Cinq Mars*). Under-skirt of yellow satin, brocaded in gold ; over-skirt of blue velvet, embroidered in gold ; gold waistbelt ; hat and feathers ; bodice low, with Medici collar ; short upper sleeves, under sleeves slashed with white.

**MARIE ANTOINETTE.** Pale rose brocaded sacque over petticoat trimmed with bronze and lace ; large hood ; high powdered wig, plumes of pink feathers ; red velvet round neck and wrist. In her prison days (after Paul Delaroche), she wears a plain, long-skirted, short-waisted black silk dress, the sleeves short and turned up with a band of muslin ; a long muslin scarf fichu over the neck, the ends falling in front of the skirt ; the hair white, and tied with a black ribbon at the back, turned off the face in front ; no ornaments ; a black bow and band of velvet round the neck. (See Plate VIII., Fig. 32.) In the famous picture at the Trianon (the costume worn by the Countess of Wilton at Marlborough House) the dress is three skirts over a large hoop ; the first, blue brocade, embroidered in silver ; the second, white, embroidered with gold ; and the third, pink satin, caught up with white satin bows and silver tassels ; the bodice low ; the pointed stomacher a mass of diamonds ; a pink satin train from the left shoulder, embroidered with fleurs-de-lis and silver fringe and lace ; the hair powdered, and a large blue velvet cap with feathers and diamonds. Another charming costume, as Dauphine (after Le Brun's picture), has the hair powdered and turned off the face, with a large toque of velvet, aigrette of diamonds and feathers, a rouleau of gauze surrounding it, and hanging at the back ; the bodice is low, and a lace-edged gauze fichu is draped over it, showing the neck and crossing in the front without ends ; the tight velvet sleeves come to the wrist, and are bordered with fur ; so is the velvet skirt, which opens over a satin skirt ; long mittens. The dress worn at the Trianon : A short quilted skirt ; square bodice ; elbow-sleeves, and train of brocade ; powdered hair ; large velvet hat and feathers. Another rendering : Pale blue satin skirt, trimmed with festoons of pale yellow lace, looped up all round with small wreaths of pale pink "pompon" roses ; upper skirt of pink brocaded satin, exactly matching the roses in colour, looped rather high upon the hips *a la* Watteau ; square bodice

of pink brocade, richly trimmed with the same lace as skirt and pompon roses ; tight elbow-sleeves, with falling lace and pompon roses ; hair dressed high and powdered ; aigrette of pink roses and a mass of most magnificent diamonds and pearls, which were also profusely scattered over the body and other parts of this beautiful costume.

**MARIE DE MEDICIS** (*2nd Wife, Henri Quatre*). Wears full skirt of rich brocade, just touching ground, with or without distinct embroidered jewelled front ; pointed bodice ; stomacher jewelled and embroidered ; large upstanding ruff coming from back of shoulder ; folds of muslin and lace laid on top of bodice, meeting in front with brooch ; sleeves to wrist in graduated horizontal puffs, cuffs of lace ; hair turned back from face over cushion ; hair powdered, and covered with gold dust. Or peach satin, or red velvet with silver tissue, or gold brocade.

**MARIE, LA, DE VILLAGE.** Short white silk skirt, trimmed with blue and orange bows ; blue satin apron trimmed with guipure lace ; white lace cap fastened with gold pins.

**MARIE STUART** (*when wife of Francis II., King of France*). Costume worn by the beautiful Countess of Bective at her own Fancy Ball, 1877 : satin dress, front of gold brocade covered with jewels, high bodice jewelled, jewelled ruff, sleeves with puffings at the shoulders of gold brocade and red velvet ; train of ruby velvet bordered with ermine, embroidered with fleurs-de-lis, &c. ; white satin pointed cap of the Marie Stuart form, covered with jewels. The Princess of Wales, as Mary Stuart, at the Waverley Ball, wore a petticoat of cloth of gold embroidered with pearls, a dress of ruby velvet with point-lace, the bodice made with a satin habit-shirt quilted with pearls ; the sleeves with a puff at the shoulders coming to the wrist ; the bodice ruby velvet, the stomacher worked with precious stones ; head-dress of ruby velvet studded with diamonds and pearls ; veil of lisse, jewelled girdle, and fine parure of jewels. (*See Plate VIII., Fig. 29.*) As Schiller's heroine, Marie Stuart wears white. As Mary Queen of Scots, she is generally represented in black velvet and white satin. The velvet robe opens straight down over the satin petticoat, at a little distance from the centre ; the velvet bodice is a low square over a satin quilted habit-shirt ; the sleeves have one puff at top, and are straight to the





29. Mary Stuart.



30. Mary Queen of Scots.



31. Marguerite.



32. Marie Antoinette.



wrist with lace cuffs turning upwards; a close ruff round the throat; the black velvet Stuart cap bordered with pearls, a clear muslin veil edged with lace hanging at the back; a rosary at the side, and a medallion or cross hung round the neck. (See Plate VIII., Fig. 30.)

**MARIE THERESA** (*Empress of Austria*). White satin petticoat and bodice; jewelled and embroidered train from shoulders, of purple velvet bordered with ermine; crown on head, and long veil. Or, Costume de Chasse, black trimmed with gold; red velvet waistcoat; scarlet petticoat with gold band; cocked hat and white feather; Brussels lace cravat; diamonds.

**MARIES, THE QUEEN'S**; viz., **Mary Beton**, **Mary Seton**, **Mary Hamilton**, and **Mary Carmichael**, all wear dresses of the Marie Stuart order. **Mary Beton**, the eldest, handsomest, and haughtiest, a petticoat of pale blue satin festooned with pearls; a train of white satin embroidered with gold and draped with roses; a square bodice slashed with blue; stomacher and girdle of diamonds and pearls; lace ruffles and Marie Stuart cap and veil. The laughing, roguish, irregular-featured, dark-eyed **Mary Seton**, ruby velvet train trimmed with silver; a white satin under-skirt and stomacher, with lattice pattern of silver and pearls; and a black velvet coronet with pearls; a white veil spangled with silver. **Mary Hamilton**, beautiful, pale, dark-haired, and melancholy; a blue velvet train over canary bodice, blue velvet slashed with canary, trimmed with gold braid and pearls; coif and veil; ruff and girdle, with pearls; and **Mary Carmichael**, a dress of cramoise satin (between crimson and plum colour), with white satin petticoat, trimmed with gold and pearls, silver brocaded front; satin head-dress to match; the dress also trimmed with pearls; veil and ruff; pearl ornaments.

**MARIONETTE, LA.** White satin over blue, trimmed with roses and forget-me-nots; black velvet hat and feather.

**MARIOTTE** (*La Famille Trouillat*). Yellow cashmere skirt with rows of black velvet; scarlet cashmere tunic; black velvet square bodice; leg-of-mutton sleeves; blue silk apron and bib; Normandy cap, trimmed with lace fastened with gold pins; long gold earrings; gold chatelaine; blue silk stockings, black shoes tied with scarlet.

**MARITANA.** Rich black Spanish dress and veil ; red silk skirt, yellow sash, and black bodice ; red cap ; the whole trimmed with sequins and gold trimmings ; ornaments, diamonds, sequins, and corals. Or, short skirt with satin tunics, rose, black, and blue, bordered with gold lace ; low black velvet bodice, with stomacher trimmed with gold ; blue, red, and black bows on shoulder ; square Italian head-dress of white silk, trimmed with bands of red and gold ; a tambourine carried in the hand.

**MARJOLAINE, LA** (*Rôle Jeanne Granier*). A short, striped brown and white petticoat, bordered with blue ; high-heeled shoes, with blue bows ; brown stockings ; yellow tunic, lined with blue, forming a pouf at the back ; a blue bodice with a double basque—one all round, one cut up in front and at the side. This bodice is laced across with brown and shows a white chemisette beneath. The sleeves are bell-shaped, and made of brown and white, like the petticoat ; a coachman's white cape, with yellow revers collar and silver clasps, covers the shoulders ; a high-pointed hat, with blue feathers ; a yoke across the shoulders, with four Dutch clocks suspended, completes this dress. The other is even more piquante : a short white skirt, bound with pink ; white shoes and pink rosettes ; pink tunic ; white apron ; high jacket, opening in front to show a waistcoat ; both white, bound with pink and trimmed with gold ; a close-plaited ruff round the throat ; a white silk hood lined with pink. Or, dress of rose and grey satin ; bodice laced with gold ; shoulder knots of cerise ; pink shoes ; gold bands ; flowers in hand.

**MARMITON.** Short skirt of brown satin ; white linen over-dress and bodice with rows of red braid, cut low and edged with lace ; apron, one corner tucked into waistband ; blue scarf on shoulders ; belt, with knife at side.

**MARQUISE.** (*See also* LOUIS XIV., XV., XVI., and *POUDRÉ.*)

**MARQUISE, FRENCH.** Petticoat of rich blue brocaded satin, trimmed with rose point ; train of rose point and ponceau velvet ; floral trimmings ; bodice blue satin and rose point, with diamond stars ; flowers, feathers, and diamond ornaments ; tiara and necklace of diamonds.

**MARSEILLAISE, LA.** Short black velvet riding-

habit, with tricoloured sash ; vest and revers of white satin, embroidered in gold ; conical hat of black velvet, with tricoloured plumes ; lace ruffles ; whip in hand.

**MARSETTA** (*Madame l'Archiduc*). Pink satin skirt, trimmed with gold and diamonds, white cashmere embroidered in gold over pink satin ; corselet bodice over white bodice ; square Italian head-dress, and veil of gold-spangled tulle.

**MARTHA**. Short skirt of red merino ; bodice of grey trimmed with cerise and black velvet ; coronet of black velvet ; gauze veil. Or, stuff under-skirt, with long over-skirt caught up with girdle and satchel ; long bodice, sleeves puffed at shoulder and elbows ; white linen chemisette ; suited to middle-aged woman. (*See Plate XIV., Fig 54.*)

**MARY II. OF ENGLAND, 1689-1702** (*Wife of William of Orange*). Petticoat of orange poul-de-soie with medallions of black velvet, pearls, and diamonds ; tunic of light blue satin trimmed with ermine and gold ; bodice and sleeves to match ; bodice low, front studded with jewels ; manteau de cour of light blue satin bordered with ermine and gold, fastened with diamond stars ; coronet of diamonds ; order of the Garter.

**MARY OF MODENA**. Black velvet cap bordered with diamonds, diamond crown in centre ; bodice of dark velvet made low ; high ruff at back, quarter of a yard deep, on wire ; blue satin carried round the front and neck, the puffed sleeves slashed with it ; velvet train showing satin front, worked in pearls.

**MARY, MARY, QUITE CONTRARY**. Quilted petticoat, with coloured pictures of "pretty girls all in a row," bordered with silver cord ; satin tunic with silver bells, having garlands of cockle-shells and primroses ; the bodice a low square, with long sleeves trimmed to match ; satin hat with primroses, bells, and cockle-shells ; silver châtelaine of spade, hoe, rake, and watering-pot ; tiny watering-pots for earrings ; cockle-shell necklace ; mittens ; high-heeled satin shoes. Pink and blue, white and blue, and pale green are suitable colours. Or, white satin short dress scalloped and bound with pale blue and edged with plaits ; silver hanging bells introduced between each picture.

**MASCOTTE**. Dress of cream cashmere, body and skirt slashed with crimson silk and gold, with epaulettes of the

same; tunic embroidered with gold, edged with gold fringe, looped with gold girdle and tassels; toque of crimson and gold; vivandière's canteen and gauntlets. Also dark brown woollen dress and straw hat, large bunches of poppies and field flowers outside; gold collarette; vivandière's barrel and gauntlet gloves. The gipsy costume worn by Mdlle. Dinelli in the third act of *La Mascotte* was composed of a drapery of crimson and gold, shorter on one side than the other, but nowhere reaching the ground. Coloured silk stockings and shoes, with sandals of gold reaching to the knee; a handkerchief of red and gold tied over dark flowing hair; tambourine; no gloves or mittens worn. (*See* BETTINA.)

**MASHER.** Short and scanty black satin skirt; black satin coat; shirt front and typical collar; a cane in hand; crush hat.

**MASHERETTE.** Black satin tail coat and skirt, with white waistcoat; black embroidered stockings; crimson silk handkerchief; opera hat and crutch stick; high Wellington boots; shirt front; high collar; eyeglass in eye; buttonhole.

**MATCH GIRL.** Short costume of blue and white cotton, with low bodice of cherry-coloured muslin; kerchief; hair in long plaits; muslin cap; basket with matches. Or, short stuff gown, red plaid shawl, close straw bonnet, matches in tray hanging from shoulder.

**MATELOTTE.** (*See* FISH-GIRL.)

**MATHILDE, EMPRESS.** Dress, pale blue and cream brocade; long flowing drapery of cream cashmere and jewelled girdle; head-dress of Indian muslin and jewelled crown.

**MATILDA** (*Wife of William the Conqueror, of 1100*). Tunic of crimson velvet, with gold border; blue mantle; gold châtelaine; cream satin robe, with fleur-de-lys of blue velvet jewelled crown, veil; blue and gold girdle and tassels.

**MARTON.** Large full red stuff gown, made to touch the ground; stay bodice of the same, laced with gold, muslin kerchief tucked inside; large linen sleeves in one puff to elbow; becoming muslin cap, after the order of the Olivia.

**MAUD, LADY** (*Ages ago*). White silk petticoat; bodice and tunic trimmed with gold lace and fringe; XVth

century head-dress of white satin and pearls ; veil spangled with gold ; red rose in bodice ; diamond and pearl ornaments.

**MAY, MAY QUEEN.** Flowered brocade trimmed with may blossom. Or, green and white striped satin skirt, pink satin tunic, and low square bodice festooned with may-flowers ; a maypole, surmounted by flowers, carried in the hand ; a crown of hawthorn, primroses, and marguerites, and a tulle veil. Sometimes a simple village girl's white muslin dress is worn, with these floral trimmings, for this character. (*See ROSIÈRE.*)

**MECKLENBURG BRIDE.** (*See GERMAN PEASANT.*)

**MEDEA.** Blue velvet robe, bordered with gold, made in classic style ; dagger in the hand ; flowing hair, gold bracelet.

**MEDIÆVAL.** This term for fancy costume has a very extended meaning. It is applied to almost any dress worn during the period of the middle ages, and after. The following are a few descriptions : Corselet and sleeves of bright red velvet with epaulettes, and plaited chemisette of pink crêpe or gauze ; the sleeves tight to wrist with gold embroidered cuffs, matching the stomacher on the low square bodice, made with belt ; short skirt of striped red and white silk, with front breadth of gold embroidery, satchel pocket, close plaited ruff at throat ; large silk or velvet hat with feathers. The German dresses of XVth and XVIth centuries come often under the category, with the low square bodice ; full white chemisettes ; close ruff ; hair in plaits ; large apron ; skirt flowing, but held up by girdle, with aumonière bag attached ; the tight sleeves puffed at shoulder and elbow with white muslin, the velvet cuff falling over the hand. Occasionally the dresses are made with bodice and skirt in one, or with long bodices coming well down on to the hips, the puffings caught down with beads. A **Mediæval Vivandière** wears a blue cashmere skirt, with bands of velvet round the sleeves of blue and scarlet, puffed with a check pattern on the forearm ; cambric bib and apron ; broad velvet hat with feathers ; keg slung round the figure ; the bodice comes high to the throat with ruff, and has rows of black velvet going round the neck. A mediæval dress, well carried out, admits of magnificent brocade and velvet, and antique jewellery of many kinds.

**MEDICIS.** (*See CATHERINE and MARIE DE MEDICIS, FRANCIS II., &c.*)

**MEDORA.** Amber satin petticoat, trimmed with gold ; Greek bodice and tunic of black satin ; hair in plaits, round Oriental satin cap embroidered in gold, with gauze veil.

**MEDUSA.** Black classic dress of soft cashmere, trimmed with lizards, scorpions, and dragons ; snakes in hair, and snakes for ornaments.

**MEG MERRILIES** (*Heart of Mid-Lothian*). Blue riding jacket with gold lace ; hair clubbed like a man, a bunch of broken feathers attached ; riding skirt, gloves, bunch of old faded flowers in front, whip in hand.

**MELNOTTE, WIDOW** (*Lady of Lyons*). Plain striped grey gingham dress ; black apron ; short black cape ; over shoulders ; cap.

**MERCURY.** (*Girl*.) Carries caduceus. Black velvet Phrygian cap, steel ornament in front, white wings at the back, repeated on heels and at back of plaited lace ruff ; white short dress, panels of jet.

**MERCY.** (*See GENEVA SISTER.*)

**MÈRE MICHEL.** (*See HUBBARD, MOTHER, and Appendix.*)

**MERMAID.** Dress with low bodice of eau de Nile silk, covered with drapery of sea green tulle, with a profusion of white corals, shells, marine grass, flowers, and crystallised foam ; the left shoulder of the dress ornamented with a cluster of diamonds ; the right shoulder and ceinture with silvery iridescent gems ; flowing hair crowned with corals, pearls, and diamonds, interspersed with pendants of seagrass. (*See WATER-NYMPH.*)

**MERVEILLEUSE.** (*Period of French Revolution.*) Nothing can be too eccentric. Skirt of gold and spotted muslin, with gathered flounces sewn with red, and headed by crossbands ; green Directoire bodice, with belt, lined with red ; double sleeves, both ending in lace ruffles, the upper one coming to elbow ; muslin fichu ; large jabot and ruffles ; enormous bouquet fastened on left shoulder ; crimson satin boots ; large hat trimmed with red and green feathers, fastened with tricolour cockade ; snuff-box, gloves, and eye-glass ; hair plaited in pigtail and tied. The Merveilleuses had adopted all the vagaries of their male friends, the Incroyables—the dishevelled locks, the hair *à la victime*, hat *à la* Charlotte Corday, with tri-coloured scarf tied under the armpits, stiff stocks, eye-



glasses, sticks, and quaint hats stuck on the head anyhow, with trimmings protruding in all directions. The turned-down collar and the revers were also copied, as well as the dangling watches and charms. Underclothing was almost dispensed with, as well as all substantial stuffs; only muslin, organdy, tarlatane, gauze, and sometimes, but seldom, taffetas, composed the narrow dresses, which were often embroidered with chain-stitch, and, for evening wear, with gold and spangles, when the robes à l'*Athénienne* were frequently opened at the side and caught up with jewels or bouquets of artificial flowers, just then beginning to re-appear. Quite a study was required to gracefully slip the train in the belt or throw it over the arm. The short spencer, or *canezou*, was cut extremely low for all occasions, hence the necessity of always carrying a scarf ready to be thrown over the shoulders when required. Rows of Roman pearls and long gloves covered the bare arms, and the feet were encased in tiny slippers, strapped round the ankles with coloured ribbons. Like powder, rouge had been abandoned, and blonde was the colour obligatory for the hair. The following could be worn : Narrow skirt of white muslin, or mousseline de laine, ornamented with chain or satin stitch; baby bodice with sash tied at the side supporting a bouquet; embroidered silk mittens; reticule of plush; large hat with soft crown and plume of feathers. Or, kilted skirt of chaudron nun's cloth, scalloped at edged and spotted with gold at every scallop; pointed panel and scarf in bengaline; plastron scarf and left side panel in blue taffetas, the two latter richly embroidered; habit bodice with long tails of pale blue satin, striped with chaudron velvet; stomacher and charm-holder of brown velvet; facings of brown corded silk; silk muslin tie, fastened below the chin in a huge bow; roses and aigrette in the felt hat and on the shoulder. Skirt of fine cream muslin slightly looped up on one side to show the foot in its satin sandalled shoe of a colour matching the Directoire coat, of pale pink satin lined with coloured silk and with large revers and cuffs of same colour. The coat cut in a low V at the throat, and filled in with an enormous jabot of soft creamy lace pinned with one or two diamond brooches; bows of different coloured ribbons forming shoulder knots; the dress completed by large white felt hat turned up in front and adorned with pink and olive feathers; diamond clasp; long cream buttonless gloves, and pink and olive reticule on arm. Or, long skirt of nun's veiling,

the hem embroidered with pale blue and pink flowers ; a short-waisted tail coat, pale pink brocade with revers of blue satin ; large buttons, broad frills at neck and wrist ; pale blue satin hat, pink and ostrich feathers standing up straight on one side ; long cane in one hand and an eyeglass in the other. Or, white three-cornered hat, powdered hair, black silver tipped walking stick fastened with satin ribbon at handle. Or, short apple green skirt pinked out ; ruche of pink silk at the hem ; short waisted pink bodice, sleeves one puff to elbow ; pink sash, pink reticule ; large green poke bonnet trimmed with pink roses ; buttonless gloves ; fan on arm.

**MEUNIÈRE DE VILLAGE.** Short white silk skirt and bodice, striped with rose colour ; white apron ; lace cap and gold windmill in it.

**MEXICAN.** Short skirt of black and red, with scarf of many colours wrapped round the head and falling on dress. Much gold about the costume ; gold sequins, chains, &c. Or, long yellow trousers, opening near the feet on the outside of the leg, and showing a plaiting of muslin beneath ; the bodice comes low in the neck, opens on the shoulder, and is embroidered all round in black ; a coloured scarf is wound about the waist, a round hat on the head ; short skirt.

**MEXICAN GIPSY.** Black satin vandyke skirt, with red satin scarf over black, and red satin bodice covered with sequins ; red satin head-dress and Mexican ornaments.

**MICAELA** (*Carmen*). Short white cashmere skirt, bordered with band of blue ; blue over-skirt, trimmed up the front ; low square bodice, with grenat velvet, revers of the grenat velvet bordering white stomacher ; white linen head-dress, fastened with gold pins, and flowing at the back ; muslin cap. (*Le Cœur et la Main*). Short striped red and yellow petticoat ; three tunics above of red, matching red stay-bodice, cut square in the neck ; large straw hat ; wreath of flowers.

**MIDNIGHT.** Black tulle, with ostrich feather trimming, and silver stars. (*See NIGHT.*)

**MIDSUMMER NIGHT.** Electric blue satin edged with a ruche of silver gauze, with scarlet poppies at intervals, and draperies of blue tulle above, covered with silver stars, draped high on one side, with a wreath of poppies ; low bodice trimmed with gauze, silver and poppies, with epaulettes of blue

ribbon edged with silver ; bat wings are attached to the back, the veinings outlined with silver cord, the extreme points of the wings attached to silver bracelets ; head-dress, bat's head with diamond stars ; blue band round the throat, with diamond stars ; black gloves and stockings ; blue satin shoes, diamond buckles ; a fan of silver tinsel tied with blue ribbon.

**MIGNON.** The beggar-girl wears a loose grey cashmere dress, with girdle round the waist and hanging sleeves ; bare feet and sandals ; hair flowing on shoulders. After Scheffer's picture : Peasant's skirt of brown woollen material ; cream-coloured bodice, blue posy in her belt ; 2nd dress : Page's costume of blue velvet ; 3rd dress : White silk Watteau trimmed with pink.

**MIGNONETTE.** Short quilted satin petticoat of palest yellow, with narrow brown braid between the diamonds ; pale olive-green brocaded bodice and tunic, the bodice high, turned back at the throat to show the lining of light brown, and laced down the front with brown cord, over a chemisette of pale yellow satin ; the tunic has the corners turned back to show the brown lining ; plain white kerchief round the throat ; hair in a knot at the back ; mittens ; light brown silk stockings, and high-heeled shoes with buckles ; a bunch of mignonette to fasten the kerchief at the side of the hair, and another bunch in an old-fashioned basket on the arm.

**MIKADO.** The Three Little Maids wear robes so close-fitting that they materially interfere with the free action of the feet and legs ; very wide sashes defining the waist, and at the back forming huge bows. Each dress is flowered and embroidered all over. **Yum-Yum**, one of a deep fraise ecrasé shade. **Pitti Sing**, white and gold. **Peep-Bo**, bluish green ; their hairs are dressed in the loops and bows associated with Japan, thrust through with tiny fans. **Katisha**, an elderly lady in love with Nanki-Poo. Elaborate dresses in same style, two shades of terra-cotta, almost hidden with gold embroidery.

**MILK GIRL.** Bodice and skirt of some woollen fabric with tunic ; a check woollen kerchief crossed over the neck, and tied at the back ; white apron with tucks at the edge, and large pockets on either side ; large poke bonnet of straw trimmed with blue ribbons, yokes on the shoulders. Or, a sage-

green skirt ; nasturtium Pompadour polonaise, short sleeves ; muslin kerchief and mob cap ; and carries the orthodox pail.

**MILKMAID.** (*See* "MY PRETTY MAID.")

**MILLER'S DAUGHTER.** Similar dress of white cashmere trimmed with gold. Sometimes this and Miller's Maid are made of white sateen, and worn with powdered hair.

**MILLER'S WIFE.** Stripped woollen skirt with laveuse tunic of plain colour ; low striped bodice with white sleeves ; toy windmill on the top of muslin cap.

**MILLINER, WHITE** (*Comedy by Douglas Jerrold*). Full skirt of soft white lawn, over-skirt opening in front, caught up in a pouf about the hips ; large lace-edged apron with a bunch of white ribbons on one side ; pointed bodice laced in front, cut square, with elbow sleeves, fichu and ruffles ; high white cap ; a white velvet mask edged with lace.

**MILLIONNAIRE.** (*Same as* MONEY.)

**MINNA TROIL.** (*See* BRENDA TROIL.)

**MINNA AND BRENDA TROIL.** (*See* BRENDA.)

**MIRANDA** (*Tempest*). White cashmere dress, bordered with silver, the skirt gathered on to the long cuirass bodice, cut square at the neck, with hanging sleeves, a satchel pocket at the side ; silver coronet and veil.

**MIRTH, QUEEN OF.** Rose-coloured skirt, white satin front, and low square bodice, trimmed with bells, crocuses, shamrocks, and butterflies (emblems of mirth) ; coronet and veil ; a sceptre surmounted by a butterfly ; rose-coloured shoes.

**MISS MUFFET.** Chintz, or plain blue sateen dress, trimmed with gold lace ; muslin fichu and mittens ; spider in cap. Or, short dress of pale blue sateen trimmed with gold lace ; muslin apron, fichu and cap, the latter surmounted by a spoon and spider.

**MIST.** Grey tulle, scattered over with dewdrops ; square cut bodice, and sacque of grey ; grey shaded tulle veil of the same fastened in powdered hair and to front of bodice, with diamonds ; grey shoes, gloves, stockings and fan ; diamond ornaments.



CHIEF OF  
CALIFORNIA

ГОЛУБИ  
АКЦИОНЕРА

**MOLDAVIAN PEASANT.** High white chemisette fastened with cherry ribbons ; corselet of same colour, trimmed with lace and embroidered in gold ; large muslin apron over short dark skirt ; hair plaited with cherry-coloured ribbon.

**MOLLY MALONE** (*Widdy Malone*). Red and blue flannel costume, made like an Irish peasant's, but with a wheelbarrow embroidered on the side of tunic. (*See COLLEEN BAWN, CONNAUGHT PEASANT, &c.*)

**MONEY.** Dark brown skirt, on it a row of bank-notes printed on white satin ; white satin tunic, with purse-shaped pocket and £. s. d. embroidered on it ; gold-coloured satin low bodice, with long sleeves of gold-spangled tulle ; a long netted crimson silk scarf, with a tassel and steel rings at either end, slung round the waist ; a satin cap of white, brown, and gold satin covered, as is the entire dress, with sequins. (*See COINS and GOLD.*)

**MONTE CARLO.** Dress, half red satin, half black velvet and lace ; one shoe red, one black ; short skirt fringed with coins, and trimmed with cards ; pointed coronet of red satin, with aigrette of cards on shoulder ; croupier's rake carried in hand ; and Rouge et Noir. (*See Coloured Illustration, Plate XI.*)

**MONTESPAN, MADAME DE.** Long full plain white satin skirt ; bodice of the same half high, pointed back and front ; low fichu folded above and fastened with jewel in front ; large puffed sleeves to elbow, slashed horizontally ; hair in curls ; diamond ornaments, and sometimes a train over shoulders.

**MONTHS.** (*See JANUARY, FEBRUARY, MARCH, APRIL, MAY, JUNE, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER.*)

**MOONLIGHT, MOONSHINE, MOON, LUNA, CLAIRE DE LUNE.** A silver-spangled tulle evening dress, over white satin ; a mantle of the same, bordered with silver lace, attached to the shoulders of the low bodice ; a white and silver scarf twisted round the head, fastened either with diamonds or with silver crescents, which must be introduced on the shoulders, front of the bodice, and skirt ; white satin shoes with crescents ; silver ornaments. Dark grey and silver is another pretty combination for the character.

**Moonshine**, all of black tulle, with a basque bodice of silver brocade ; the tunic edged with a most delicate fringe of crimped silver, looped at one side with one large star ; the head-dress, a close-fitting turban cap of silver brocade, with a narrow fringe of crimped silver ; black long gloves, with bands of silver tissue or brocade, about an inch wide, at equal distances ; black fan with silver sticks. This costume could be called *Night*, if preferred, and, to make it more peculiar, a bat could be fixed on the left shoulder. Another costume for **MOON** is a dress of soft white silk, trimmed and bordered with brown velvet cut in vandykes, three-quarter moons in gold cloth or yellow silk appliquéd on the velvet ; plastron placed on low bodice, the same on short sleeves ; blue scarf round waist, edged with gold ; gold and silver-spangled tulle round neck ; small silver-spangled cap with a bunch of arrows, surmounted by crescent, on one side. Or, a dress trimmed with moonlight tints on grey and silver ; an electric star in hair is a novel feature. A blue gauze dress, or sometimes green, may be worn.

**MOORISH.** Maize satin petticoat, embroidered with black ; ruby velvet tunic and jacket, trimmed with gold lace ; velvet shoes to match, embroidered with gold ; Moorish embroidered sash ; gold coins and silk net on hair ; Algerian ornaments ; hair in plaits, surmounted by high Moorish head-dress made of white linen and bordered with gold.

**MORAVIAN PEASANT.** Short cotton skirt, dark short apron ; white full bodice, open in front, sleeves to elbow, short ; low velvet bodice fastening with one button ; hair covered with dark silk handkerchief having fringed ends.

**MORAVIAN WOMAN OF THE XVIIth CENTURY.** Ruff of fine linen plaited and edged with lace ; sleeves puffed to elbow, with lace confined by a velvet band above the elbow ; head-dress of gold, embroidered silk scarf, the same at waist ; embroidered velvet bodice high to throat ; gay coloured petticoat.

**MORGIANA.** Eastern dress of white lace with bands of pale grey, almost covered with sequins ; drapery of red with gold embroidery ; small red head-dress ; hair in pendent plaits.

**MORNING.** Dress of grey tulle, the upper skirt covered with grey glass drops. A bird on one shoulder ; veil



of dew spangled tulle ; grey shoes and hose ; grey fan. Or, skirt bordered with grey, pink and blue tulle flounces and draperies of the same at the back with paniers of pale grey foulard looped with long bows of ribbon, grey, pink, blue and yellow ; grey satin bodice with draperies of the coloured tulle all round ; a large pink rose covered with dew drops on one shoulder ; the hair powdered and dressed high with butterflies quivering over it and a tuft of dew-laden roses ; long grey gloves with rosebuds and streamers attached ; fan of real flowers veiled with dewdrop lace ; pearl ornaments. (*See also* NIGHT and MORNING.) Or, white silk or cashmere dress made in classic fashion with various musical instruments painted upon it ; an orange velvet scarf draped about the bodice, fringed with gold surmounted by the notes of music ; head-dress a crown with golden bars lined with blue ; a lyre carried in the hand.

**MORNING STAR.** (*See* STAR.)

**MOROCCO.** Silk trousers, embroidered jacket, belt, coins on head-dress.

**MOTHER EARTH.** (*See* EARTH.)

**MOULIN A VENT.** Short costume of pink satin, with low yellow satin bodice and white stomacher, laced across with two shades ; powdered hair, a small windmill as an aigrette ; windmill also on left shoulder ; the same for ear-rings, and on shoes, and painted on the gloves ; a pink satin ribbon, with bow at neck, windmill depending.

**MOUSSE.** Sailor's hat lined with blue. Black velvet jacket trimmed with gold lace and buttons, worn over a white satin waistcoat, large black silk bow in front ; the upper skirt cardinal silk bunched up at the back, displaying the white satin petticoat in front, striped with pale blue satin and edged with narrow lace ; pale blue stockings, cloth gaiters, and patent leather shoes.

**MOYA.** An Irish girl ; costume of silver-watered tissue covered with water-lilies, anacharies and water-plantain ; on the head is a large water-lily, with long silver grass and weeds hanging down over the hair, which is worn flowing ; in the hand a long reed, from which hang valisneria, sphagnum, and other aquatic weeds.

**MUCH ADO ABOUT NOTHING.** (*See* BEATRICE.)

**MUETTE DE PORTICI, LA.** Short blue petticoat bound with light maize ; a muslin apron, a Roman scarf about the waist ; a low blue stay bodice, with shoulder-straps trimmed with gold braid, and worn over a white muslin chemisette, with long sleeves ; square Roman head-dress, fastened with coral pins, coral ornaments.

**MUSCADIN.** White satin waistcoat ; maroon satin coat with gold buttons ; white satin skirt draped with blue bows, showing petticoat of striped Pompadour satin ; open-work stockings, maroon shoes, blue bows, gilt heels ; conical cap of silk beaver with roses and blue flowers ; *directoire* eye-glass, gnarled stick with gold knob ; powdered periwig ; lace cravat.

**MUSE DE LA POÉSIE.** Under-skirt of blue satin bordered with gold cord, and embroidered with gold in front ; black satin train, embroidered with gold lyres ; cuirass bodice of amber satin, bordered with a black gold-embroidered band, studded with precious stones ; a crown of gold wheat-ears, long gold-spangled tulle veil.

**MUSHROOMS.** Pale cream silk evening dress, trimmed with moss and mushrooms.

**MUSIC.** White satin dress trimmed round the edge with tulle and black velvet, to represent the keyboard of a piano, and above this two rows of notes and lines formed with velvet and buttons ; a scarf draped across the skirt has the treble and bass clefs on the fringed ends ; the low bodice has winged sleeves, a lyre on the shoulders ; the same in the centre of the coronet, and on the shoes, made of white satin. On the bodice is a draped bertha fastening beneath a lyre. (*See* Plate XIII., Fig. 52.) Two sisters might appear as Music and Painting. (*See* PAINTING.) Or, soft dress of *crêpe de Chine* or llama, the bodice low and full, with belt ; embroidered with ivy leaves along the top, the same carried round the pendent sleeves from elbow ; musical instrument in the hand. Or, short *eau de Nil* silk skirt, studded with sharps and flats, five rows of velvet with notes to represent a *pièce* of music. In the hand a Spanish guitar.

**MY COLOUR BOX AND PALETTE.** Short skirt of American cloth with landscapes painted on it, a tunic of coarse linen with paint tubes and brown satin ribbon ; the tubes carried as a fringe all round, with alternating shells of gold paint ; brown velvet jacket with white muslin shirt ; a

cord round the waist with palette and knife; old point lace collar, tan gloves; head-dress made like a flat cap. Or the character might wear brown sateen with other colours sewn upon it, to resemble dabs of colour, a red scarf round hips holding palette; brown bodice, red waistcoat, muslin fichu and sleeves with tubes intermixed; brushes forming an aigrette in the hair; fan like palette; brown gloves and stockings.

**"MY PRETTY MAID."** Short coloured petticoat; an open tunic of blue flowered chintz, pointed bodice laced across the front; muslin kerchief; straw hat bound with black velvet, and tied under the chin; boots laced up the front; yoke and milk-pails.

**NANCE REDFERN.** (*See HUBBARD, MOTHER.*)

**NANCIEBEL, LADY.** Sage green velvet skirt, caught up on left side with gold girdle, showing primrose under-skirt; velvet cap with heron's plume; peacock fan.

**NANCY LEE.** Blue and white striped petticoat; blue or red upper-skirt, looped up with a large silver anchor; full bodice, or blue cloth jacket, with sailor collar; red apron, trimmed with yellow; white cap, red handkerchief over it tied under chin; blue stockings, black high-heeled shoes. Sometimes a black tarpaulin hat is worn with "Nancy Lee" upon it.

**NANCY OF THE VALE** (*Shenstone*). Olive green silk dress with large bunch of daffodils on the bodice. Poke bonnet with yellow ribbons; a reticule hanging from the arm.

**NAUTCH GIRL.** Bare feet; muslin full plaited skirt, bordered with gold, made short; tight-fitting long-sleeved under-dress; silk drapery over one shoulder and under arm, bordered with embroidery; hair in two long plaits; flowers and gold and silver ornaments on head; many beads about neck; cloak of gold and white muslin from the head and entwined about the figure; anklets and bracelets.

**NEAPOLITAN ORANGE GIRL.** Black satin short skirt, hemmed with a yellow band, long green silk apron fringed with red and embroidered with red and yellow silks; low square sleeveless black velvet bodice, worked with yellow, and laced over a chemisette of white batiste; white puff to sleeves

from shoulder, the rest velvet, tight to arm; square Italian head-dress striped, with coloured beads round neck. **PEASANT GIRL.** Pink silk skirt with claret velvet round the hem; white silk apron striped horizontally with many colours; claret velvet bodice with pink revers over low-cut waistcoat to match, crossed with gold bands, long sleeves; coral necklace; head-dress to match apron, fastened with gold pins; tambourine in hand. (*See ITALIAN.*)

**NEEDLES AND PINS.** This dress is after the Mother Hubbard order. (*See HUBBARD and WORKBOX.*) A quilted skirt, with chintz train; low black velvet bodice, fichu; powdered hair; cap and pointed velvet hat. In front of the dress every kind of needle and pin is inserted. Pins forming the motto: "Needles and pins, needles and pins; when a man marries his troubles begin," on the train.

**NÉGLIGÉ DRESS, 1791.** Petticoat and sacque of brocade, with ruffles; pointed shoes; feather and pearls in hair; mouche on cheek and chin. A *négligé* is often made of muslin, trimmed with lace, and looped up with ribbons over petticoat.

**NELL GWYNNE.** Long pink skirt, with blue tunic; low bodice; full puffed sleeves, slashed at shoulder; hair curled and confined by pink ribbon; low muslin fichu about the shoulders, the ends tucked into the front of bodice. She is accompanied by a pet lamb. Or, blue satin skirt draped with brocade; black velvet bodice with the Nell Gwynne hat having loops of satin ribbon; blue stockings and shoes.

**NEWHAVEN FISHWOMAN.** (*See FISH-GIRLS, &c.*)

**NEWSPAPERS.** (*See PRESS.*)

**NICKLEBY, MRS.** Widow's cap; a plain skirted black gown, a pointed bodice cut *en cœur* at the neck, with a turn-down collar and bishop sleeves, with muslin cap; or, instead of the cap, a large old-fashioned coal-scuttle bonnet, with plaited border and large veil, or with a close plaited border to a cap with a raised crown. Sometimes she has a shawl about her shoulders; sometimes a pelerine coming to the shoulders, with a frill round.

**NIGHT.** A long black tulle fashionably-made evening dress, spangled with silver stars and crescents, silver crescent ornaments, silver belt; a crescent on the head, and long crescent

spangled veil ; a silver wand, with crescent at the top ; an owl on the shoulder ; black fan, having moonlight scene painted upon it. Sometimes the bodice is made *à la Vierge*, with long pendent sleeves. Black gloves, black satin shoes, with crescents. This is the ordinary rendering, and with stars only, instead of crescents, is suitable also for **Evening Star**, or **Starry Night**. A more original dress for **Night** is a black tulle, with a bouillonné of blue tulle at the edge, trimmed with silver stars ; a train of bluish-black satin, studded with silver stars and comets ; a pale blue gauze scarf, representing the Milky Way ; stars seen through it ; on one side the constellation Orion ; the veil attached to the shoulder by a nightingale and the red berries of the deadly nightshade, surmounted by a bat with outstretched wings. This character is sometimes called **The Trailing Garments of the Night**. Or, dark blue tulle over satin, with silver stars dotted all over, the bodice trimmed with shimmering silver fringe ; a silver band round the head, with a crescent moon in front ; a long blue tulle veil, with stars of various sizes ; a dark blue fan with silver sticks, and a moonlight scene painted in white and grey ; ornaments, silver stars. Or, a dress half black half white satin with stars and crescents, and in the hair ; an owl in front of the bodice and at the side. (*See Plate IX., Fig. 34.*) **Queen of the Night**. Sapphire blue velvet, studded with silver poppies, and bordered with silver fringe in the form of rays ; a fringe round the waist of sapphires and diamonds ; the head-dress an enormous pouf of sapphire blue feathers sprinkled with silver, the hair thickly studded with diamonds ; and an enormous black tulle veil enveloping the figure, fastened to the shoulders as wings. **Night and Morning**. Bodice and short dress of velvet and white satin, one-half completely black and the other white ; white and black stockings and shoes ; velvet and white satin cap. **Night on the Bosphorus**. A blue satin dress studded with gold stars ; long black veil studded with silver and diamond crescents. **Night and Morning**. Chocolate and blue satin dress, made with a low bodice ; a striped skirt ; stars and moon on one side, on the other on a cream ground the rising sun in gold embroidery. **Night and Day**. Powdered hair, the dark purple and pure white feathers fastened in their place by a diamond star ; the bodice half dark purple satin, and half white ; on one shoulder a bouquet of small starry jewels, each one illuminated with electric light ;

the skirt, alternate draperies of purple and white satin ; on the panel which represents day a clear sky is embroidered, and a sun in gold, and clouds in faint rose-colour and lilac, bordered with gold ; on the dark purple draperies, for night, a crescent moon and clusters of stars embroidered in silver ; one glove and one stocking purple, the other two white ; the shoes also are alternately white and blue, with diamond stars upon each foot.

**NINETEENTH CENTURY, EARLY PORTION OF.** The dresses were made with narrow skirts ; short waists ; long gloves and large bonnets were worn.

**NOAH'S ARK** (*as worn at the Empress Eugenie's Fancy Ball*). Toy Noah's Ark on head, with two little silver animals running into it, up the parting ; long white dress, with silver animals in pairs, round ; a dove of promise on the shoulder.

**NOCTURNE.** In black and white, or red and white, after Whistler. The term is generally applied to a stylish evening dress of the above mixtures. The name is a fashion of the hour, and finds favour with those who do not care for decided fancy costumes.

**NORMA.** (*See DRUIDESS.*)

**NORMANDY PEASANT, NORMANDY BRIDE, NORMANDY FISH-WIFE.** The peasant's dress consists of a bright-coloured petticoat, striped or plain, with rows of black velvet ; tunic bunched up, either by drawing through the placket-hole, or sewing the side breadths together at the back, so that the inside of the skirt is visible ; the tunic should form a contrast to the skirt, such as blue over red, violet over amber. The bodice terminates at the waist, is close-fitting, and has only a shoulder-strap, the linen sleeves having a wide band, and coming below the elbow. If this is worn over a linen chemisette, it is plain in front ; if a muslin lace-edged fichu is worn, it is laced across the front, with coloured cord. The following is a good rendering:—Short striped skirt ; black velvet bodice, worn over white chemisette with sleeves to elbow ; tunic lined with the colour ; high cap. (*See Coloured Illustration, No. XII.*) A gay coloured cotton kerchief may be tucked into bodice ; and a large holland pocket worn ; with grey stockings ; black shoes ; ornaments, gold. In the real Normandy caps there is a great variety, and they



REVUE DE  
MÉTROPOLITAIN





are handed down from generation to generation. Two shapes prevail for Fancy Balls, one such as "Evangeline" wears, resembling the Foundling cap, made in thick muslin, with a high crown, low at the back, a shaped piece fitting the head in front, and lappets at the side, like a hound's ears, bordered with lace, a bow at the top, and fastened on with gold pins; the other, a full-dress cap, stands up above the forehead some 12 inches, terminating in a point of 3 inches broad. This upstanding crown is covered with rows of lace and bows of ribbon, and to the top at the back a voluminous lace-edged veil is attached. Large gold earrings and cross, coloured striped stockings, and black shoes with coloured bows and heels, complete the costume. It can be carried out in silks, woollens, and cotton. (*See Coloured Illustration, No. XII.*) A Normandy Fishwife, in addition, carries a basket of fish at her back, and has a net round her waist. A Normandy Bride would wear a white muslin skirt, trimmed with white satin, the apron bordered with swansdown; a blue silk bodice and tunic; a muslin fichu, and high cap, with white flowers.

**NORNAS.** The two Scandinavian Sisters who sat round the Ygdrasil tree; one in a robe of pale green Indian silk, high bodice, full long sleeves; the hem worked in silver, with Runic characters; belt of silver; hair floating on shoulders, mistletoe wreath. The other sister in the same, of different colouring, mixed with gold.

**NORTHERN STAR.** (*See STAR.*)

**NORWEGIAN PEASANTS, NORWEGIAN FISH-GIRL, NORWEGIAN BRIDE.** The peasant woman wears red stockings and black shoes; a short black skirt, striped with red and green; the sleeveless jacket bodice, made of scarlet cloth, terminates in a silver belt, trimmed with green and silver; it has a low red cloth stomacher one mass of silver and beads; a long-sleeved white linen chemisette high to the throat, with all-round collar, is worn under it, fastened with a silver brooch, and festooned with silver. A large white linen apron reaches almost to the hem of the skirt, and has a band across it of red and green embroidery. The head-dress is of white linen, hiding the hair in front like a fez, and has a pendent point and tassel. The hair hangs down the back in long plaits. Norwegian silver ornaments. The Norwegian

**Bride** wears a similar dress, with large silver Norwegian crown, veil, and ornaments. The **Norwegian Fish-girl** has a net round waist.

**NOURMAHAL** (*Lalla Rookh*). Short amber satin skirt trimmed with blue and gold ; amber satin bodice studded with jewels. Or, a pelisse, with bodice and narrow tunic in one, over short skirt ; transparent pendent sleeves ; blue and gold sash and cap ; the hair plaited and entwined with pearls ; white full gold-spangled trousers ; white and gold slippers ; feather fan. Blue and red, or red and green, may be used instead of amber and blue.

**NOVA SCOTIA**. Skirt of red bunting draped with scarves of red, blue, and yellow, made of Surah silk fastened on with burgees ; low bodice edged with gold ; a blue ribbon with Nova Scotia embroidered in gold, crossing from shoulder to waist ; aigrette of red and yellow ospreys ; fan of red, blue, and yellow silk ; long Suède gloves tied with red ribbon. This is suitable to a nautical fancy ball.

**NOVEMBER**. A fashionable evening dress of grey tulle to resemble a November fog.

**NOVICE**. (*See NUN.*)

**NUBIAN**. Dress of rich colouring, red and yellow, with the hair almost hidden by a coloured handkerchief twisted about it ; an Egyptian harp carried in hand ; many coins and beads for jewellery ; the sleeves are sometimes long, sometimes short ; the bodice is a mere drapery ; sometimes a sleeveless jacket is worn over all.

**NUMBER, SPECIAL CHRISTMAS**. Cap such as was worn by printers some time ago, something like a Scotch cap made of printed sateen, with a black satin band inscribed with the word "Newspaper," quill pens and sealing wax at the side ; necklet of white cardboard bound with pink tape ; low bodice and skirt of sateen, printed with news and trimmed with printed news ; waistband with special Christmas number ; châtelaine with printer's ink bottle, composing stick and roller ; the skirt principally of newspaper ; apron made of a coloured picture ; black mittens ; stockings and shoes ; bracelets of gold nibs, and lead type on pink.



33. Nurse.



34. Night.



35. Olivia Primrose.



36. Punchinella.



Small, faint text or markings at the bottom left corner, possibly a page number or a small note.

**NUN, NOVICE, ABBESS.** These are unsuited to fancy costumes, but are sometimes adopted, and are usually carried out as follows:—The **Novice**, a white dress, such as veritable Novices do not much affect; viz., a long white muslin gown and a muslin veil attached to the back of the head, beneath a small wreath of white roses; a *châtelaine* of white beads at the waist. **Nuns** and **Abbesses** at balls adopt flowing dresses, a knotted belt, a rosary at the side, and either a white or black head-dress. There is little attempt at consistency; the sleeves are sometimes lined with black silk; the head-dress made of *crêpe lisse*, with a flowing black gauze veil. The robe of the **Dominican** and **Augustine Nuns** is white, with a loose oblong piece depending in front, as well as back; the head-dress is black lined with white, square over the face where it turns up with white, and reaches below the shoulders, a sort of linen cape half covering the body, forming part of it. A long black cloak is also worn. The **Benedictines** and **Ursulines** have white linen hoods and capes, forehead bound with white linen with variations.

**NURSE.** Embroidered muslin cap with ribbons and round crown; striped gingham gown made with high bodice; striped stockings; *peau de Suède* shoes. (*See* GENEVA SISTER and Illustration IX., Fig. 33.)

**NURSERY RHYME.** Pointed black hat with the names of Jack and Jill or any other nursery heroes or heroines round; black silk stockings, high-heeled shoes, a crutched stick; dress full, with short skirt of plum-coloured silk and plenty of white frilling beneath; round it, effigies of see-saw, a cat and fiddle, sheep, dogs, or anything associated with nursery lore; bodice of blue velvet cut as a low square with muslin fichu, skipping rope round the waist.

**NURSERY RHYMES.** The characters from these are the fashion for children's fancy dresses, and for the **Singing Quadrilles**: the principal characters are **Jill** (*see* J), **My Pretty Maid** (*see* M), **Bo-Peep** (*see* B), **Mary, Mary, quite Contrary** (*see* M), **Red Riding Hood** (*see* R), **Mother Hubbard** (*see* H), **Cinderella** (*see* C), **White Cat** (*see* W), **Babes in the Wood**, and **Beauty** (*see* B),

**NUT-BROWN MAID.** Dress of cream-coloured nun's veiling, looped and puffed in old English style; knots

of plush satin ribbon; pointed bodice of pink brocade trimmed with blackberries; Leghorn hat with nuts, blackberries, and loops of ribbon.

**NYMPH** (*See WATER NYMPHS*). Dress of silver cloth with coral epaulettes, and silver coronet in the hair; seaweeds and grass introduced on the skirt and low bodice.

**OARSWOMAN.** Crimson flannel short skirt trimmed with bands of velvet; brown tunic, caught up high on hips; blue bodice, with revers, and blue and white striped waistcoat, elbow-sleeves, white plaiting round; straw hat, with poppies at side; black mittens; black shoes, blue stockings; oar in hand.

**OCTOBER.** This is generally rendered after the manner of autumn with trimmings of leaves variegated with all the rich reds and browns of the autumn tints. A classic cream dress would show such trimmings to advantage. Or, an evening dress of cream and gold satin introducing acorns, with the leaves applied to dress and head-dress.

**ODALISQUE.** Embroidered slippers; red silk trousers; short embroidered skirt; scarf of many colours, tied round hips; black corselet bodice, embroidered in pearls, half high, white and gold; chemisette with sleeves, buttoned to elbow, silver pendants; cap of silk, with crescent and aigrette; plenty of amber beads and ornaments; feather fan in hand.

**OLD FASHIONED GIRL.** Long full skirt of soft muslin or wool, short waist; low bodice made full, short sleeve with just one puff; sash round waist; cap of white muslin, plaited round the edge, cut up the back; a bow of ribbon in front.

**OLD WOMAN WHO LIVED IN A SHOE.**  
(*See HUBBARD and SHOE.*)

**OLD WOMAN WHO SWEEPED THE SKY.** Red cloak; witch's hat; broom in hand; high pointed bodice with ruff and bunched up chintz skirt.

**OLD ENGLISH DRESSES** suitable for bazaars and other occasions consist of sateen or quilted petticoats; cretonne overskirts and bodices, laced in front; muslin fichus, aprons, and caps. (*See also WATTEAU, POUDRÉ, &c.*)

**OLDEN TIME, LADY OF.** A favourite character at Fancy Balls, generally carried out by a *poudré* costume, or as follows: Quilted satin petticoat; brocaded tunic pinned together at the back; a low velvet bodice laced across a white stomacher; muslin kerchief about the neck; hood and wimple on the head. Of *poudré* dresses of the olden time the following are examples: Blue and white flowered tunic, over long cerise skirt; stomacher and low bodice trimmed with blue and cerise, lawn ruffles; powdered hair over cushion, with roses, convolvuluses, and pearls. Or, a quilted skirt touching the ground, chintz sacque (*see* WATTEAU); square bodice, with straight-cut pointed stomacher; sleeves to elbow with puffs and ruffles; muslin cap, or Dolly Varden hat with flowers.

**OLIVETTE.** Tunic of black and gold-spangled satin; over-skirt of blue satin; black scarf, and pocket embroidered in gold; velvet bodice embroidered to match, with blue stomacher of gold brocade; blue stockings, black shoes and mittens; gold sequin ornaments, or cloth of gold trimmed with gold lace; front of skirt coral silk; large collar lined with black velvet and edged with gold beads; head-dress and necklet gold filagree. Or white, as the Bride, satin skirt embroidered with silver beads; Zouave jacket and high collar; small pointed cap with orange blossoms and feathers. (*See* BATILDE, COUNTESS OF.)

**OLIVIA** (*Twelfth Night*). Long over-dress bordered with gold, having a distinct front breadth; the bodice low square, pointed at waist, with close-set loops round the point; jewelled buttons fastening the bodice in front; a basque at the back; a ruff comes from shoulder to shoulder, made of a plain piece of muslin edged with pointed lace, not plaited; the slashed sleeves have epaulettes and cuffs, and are puffed to the wrist; a jewelled coif is worn on the head; the hair rolled off the face; a veil floating at the back.

**OLIVIA PRIMROSE.** (*See* WAKEFIELD FAMILY and Plate IX., Fig. 35.)

**OLYMPIA.** Satin dress, made with close-fitting low bodice bordered with a broad band of embroidery, which goes round the skirt; full sleeves to the wrist, with lace; costly jewels.

**OPHELIA** (*Hamlet*). Long plain skirt of white cashmere, with a peplum tunic, one end caught up in the girdle, thus forming a lap filled with poppies, corn, cornflowers, catkins, pansies, forget-me-nots, and marguerites; the bodice low and full, with long pendent sleeves, the whole trimmed with rows of silver braid and fringe; the fair hair hangs over the shoulders entwined with flowers; a wreath on the head, and lisse veil studded with flowers; white satin shoes. It may also be carried out in silver tissue or white silk; long plain brocaded silk bodice opening heart shape, sleeves tight to wrist, puffed to elbow; hair flowing, wreaths of flowers on head, and side of dress caught up with girdle and puffed round waist. As Ophelia, Miss Terry wore a costume of pale fraise ecrasé cashmere, bordered with ermine, cut in V-shape at throat, and draped skirt. Second dress: White satin bodice, studded with pearls; missal suspended from girdle, with string of pearls.

**ORACLE DES CHAMPS.** (*See FLOWERS.*)

**ORANGE GIRL.** (*See NEAPOLITAN.*)

**ORANGES AND LEMONS.** A fashionably made tulle evening dress of light blue or two shades of yellow, with branches of oranges upon it, a wreath of orange blossoms having an orange at the side; orange and lemon leaves round the bodice. This offers an opportunity to a recent bride of wearing her bridal wreath once more. Fan with oranges painted on it; basket of oranges and lemons in hand; lemon-coloured shoes and gloves. Another costume is: Dress of very pale blue tulle, with satin bodice; a row of orange leaves with a few flowers for the sleeves and edging of the bodice, and arranged about the skirt; clusters of the fruit on the left of the low bodice, the back of the right sleeve, about the skirt, and on the hair; the fan composed of leaves with a cluster of fruit, and a fancy basket of the fruit on the arm; the long lemon-coloured gloves have the backs painted to match. Two sisters might dress the character as follows: White satin dresses over yellow; powdered hair; one trimmed with lemons and foliage, the other with oranges; the leaves may be arranged as paniers, with clusters of fruit depending, the fruit forming a cap, with the stalk upwards and leaves around; large fan of yellow gauze. Two shades of yellow are sometimes employed for this dress, if the person represents the two fruits.



**ORCHARD.** An evening dress of red tulle, or light pink and white tulle, trimmed with apples and pears, fruit and blossoms, walnuts and leaves, plums, &c.

**ORCHARD, ENGLISH.** Sacque of crimson brocade trimmed with old point, and apples, plums, and pears, &c.

**ORIENTAL LADY, EASTERN SULTANA, EASTERN QUEEN, LIGHT OF THE HAREM, &c.** All these at Fancy Balls are rendered with loose silk trousers to ankles; a short satin skirt; and a sort of paletot of satin with pendent sleeves. The whole in bright colours, much betrimmed with gold and sequins; the hair in plaits; a round cap on the head. A jewelled aigrette in front. The following costumes are effective: **Eastern Sultana, or Light of the Harem.** Petticoat of white satin embroidered in gold, gold and white trousers to ankles; paletot of crimson striped silk, embroidered in gold and lined with green silk; long sleeves, and white satin ones beneath; Indian gold and white scarf round the waist; yellow pointed shoes; white satin cap embroidered in pearls; gold jewelled coronet; white muslin veil. **Eastern Dress.** Yellow silk veil confined by gold coins; amber and claret skirt; claret velvet paletot trimmed with amber and much gold; gold sequins and amber beads for jewellery. **Oriental Lady.** Tunic of crimson Dacca muslin; trousers of white muslin spangled with gold; short crimson silk skirt, and jacket; the stomacher covered with pearls and jewels; sash of cloth of gold; turban of the same entwined with crimson cashmere; embroidered slippers; gold spangled veil.

**ORLEANS, DUCHESS OF** (*temp. Louis XIV. and James II.*). A coloured satin petticoat made walking length, embroidered. The bodice is a high square, stiff and narrow, with high stomacher covered with jewels; the sleeves are ample, and come to the elbow with ruffles; a satin train of contrasting colour, bordered with the same gathered flounce, comes from the shoulder in box plaits; the hair is curled, not powdered, and over it is the coiffure *à la Steinkirk*, made with tier upon tier of upstanding lace lappets, hanging at the back; shoes with very pointed toes; long gloves; a fan in the hand. (*See Plate XIV., Fig. 56.*) This style of dress is the one adopted for James II.'s reign at Fancy Balls.

**ORPHAN GIRL** (*Soldiers' Home, Hampstead*). Red stuff skirt and bodice ; white muslin tippet, cap and apron medal.

**ORTRUDA** (*Lohengrin*). First dress : white flowing skirt trimmed with gold ; velvet over-dress trimmed with gold ; with cuirass bodice, buttoned on hips ; jewels, crown, and veil. Second dress : loose robe of velvet, square cut, long sleeves at elbow ; silver grey scarf of cashmere about head.

**OYSTERS, QUEEN OF.** Dress of white tulle, studded with oyster-shells, coral, and seaweed ; wreath of same round the low bodice.

**OYSTERWOMAN.** (*See ECAILLÈRE.*)

**PACK OF CARDS.** (*See CARDS.*)

**PAINTING.** Red plush costume with white satin tablier painted in water-colours to represent small pictures, the plush is draped with a palette ; the other side of the bodice is white satin, with laurel leaves and small palette ; head-dress, a sort of hat, formed with a palette and aigrette of brushes ; red silk hose, black shoes. Or, classical robe of light drab cashmere, low full bodice and belt, short sleeves cut in two vandykes, fastened with buttons on outside of arm ; long train from shoulders lined with blue, palette and brush on one side ; a crown of bay leaves on the head. (*See ART.*)

**PALETTE.** (*See PAINTING, and MY COLOUR-BOX AND PALETTE.*)

**PALMYRA, QUEEN OF.** Antique costume of blue satin, trimmed with silver embroidery and ermine ; train of sapphire velvet lined with blue satin, trimmed with ermine.

**PAMELA.** Richardson's heroine, as portrayed on the walls of the Academy, wears a black dress, with elbow-sleeves, and white cambric ruffles ; a cambric fichu crossed over the front of the bodice, and fastened behind ; the hair turned up under a small cambric mob cap, with black ribbons. At Fancy Balls the dress is often looped over a quilted petticoat. The novel was published in 1741, so the dress is of the last century, and by no means costly, for Pamela was of humble origin. Black high-heeled shoes, silk stockings, and mittens complete the costume.

**PANSY.** Short white dress trimmed with deep rich-

coloured violet pansies, one large one forming the head-dress the petals standing well round the head, like a brim ; the bodice made of dark petunia velvet, arranged to simulate the flower, the soft peach crêpe de chine draped with pansies ; a fan in the shape of a pansy. (See Plate X., Fig. 38.) Or, dress of amber-coloured soft silk, trimmed with purple bands, outlined with gold ; loops of purple and amber-coloured ribbons on the top of the sleeves ; head-dress in the shape of the flower ; white bibbed apron, embroidered in purple ; a gold basket of hearts-ease carried. Or, dress of violet tulle and satin with profuse trimmings of the flower ; wreath and shoes to correspond. (See FLOWERS.)

**PAON.** (See PEACOCK.)

**PAQUERETTE** (Easter Daisy). Short upper skirt of white tulle, green satin beneath, with large leaves ; gold satin corselet ; large collar of the petals of the flower ; an aureole of white flowers tipped with gold in hair.

**PAQUITA** (*Giroflé Girofla*). Blue and white-striped stockings, blue satin shoes, with high heels ; short skirt of blue and white-striped silk, double skirt of white silk, cut in vandykes, bound with blue, and draped gracefully over the skirt. The low bodice, as well as this upper skirt, is trimmed with gold braid, and over the low bodice is a sleeveless seniorita jacket of blue cashmere, bound with gold, having a ball fringe of gold ; the silk forms a puff for the short sleeve, with straps of blue over it ; head-dress, a white muslin veil attached by a bunch of roses.

**PARR.** (See CATHERINE.)

**PARROT.** A yellow gown with cuirass bodice and cap of green feathers like a parrot's head, two long feathers forming the tail on the skirt ; the rest of the dress green satin, with wings at the side formed of feathers.

**PASQUINETTE.** Bodice and sleeves made high ; half red, half gold satin, with rosettes down the centre, a wide turn-down frill at the throat, made of lace ; skirt of the same, interblending with a pouf all round the waist ; one stocking red, one gold, shoes also ; high gold-coloured hat with red spots, and rosettes of the two colours mixed in coloured ribbons.

**PATCHWORK.** Short double skirt and low bodice *à la Vierge*, of patchwork, cut in large diamonds, with alternate

black and yellow dividing the other colours ; the hair is powdered, and pompons of ribbon of all colours are introduced upon it, as also for the rosettes on the shoes. Or, dress made of chintz patchwork ; muslin cap.

**PATIENCE.** Dairymaid costume, plain skirt ; flowered chintz tunic, bunched up over contrasting petticoat ; low square bodice, laced in front, short sleeves ; muslin fichu tucked into waist ; holland coloured apron ; large straw hat, wreath of flowers under brim ; carries a water or milk-pail. (*See Plate X., Fig. 37.*) (*See LADY JANE.*)

**PAULINE** (*Lady of Lyons*). In first scene, pink silk, with a muslin frilled fichu, tied in front. Second dress, bridal costume, in severe style of Empire. Third dress, muslin, with goffered flounce round skirt and top of bodice.

**PEACE.** A flowing dress of white tulle with loose low bodice, and wing sleeves, trimmed with swansdown, blush roses, lilies of the valley, and bands of silk embroidered with olive-leaves ; a belt at the waist with pearls, intermixed with the embroidery ; the tablier tunic is caught up with olive leaves, and holds a couple of turtle-doves. In Paris this dress had the tablier also embroidered with the sentence, "Paix aux hommes de bonne volonté." Flowing veil and olive wreath completes it. It has also been rendered as follows : Dress of pale blue and silver brocade, trimmed with wheat-ears, forget-me-nots, and fruit ; a bird's nest with eggs, and silver wheat-ears in the hair ; an olive-branch carried in the hand. A white satin banner may be borne, with the word "Peace."

**PEACOCK** (*Un Paon*). A dark green or lemon-coloured tulle dress, bordered with rows of peacock-eye feathers, headed by gold twist ; bunches of the feathers are arranged on either side, and bands of the feathers round the train, the skirt draped with crêpe ; the same bordering the low satin or plush bodice, feather epaulettes ; the tail, like a large fan, takes the place of a ruff from behind the shoulders, and the head and neck of the bird form a cap, from which a veil depends ; gloves with gauntlets ; bands of peacock's feathers, necklace, feathers mounted on lace ; fan of peacock's feathers ; dark green stockings, green satin shoes with feather rosettes. Or, a dress



37. Patience.



38. Pansy.



39. Polish.



40. Puritan.



THE  
MUSEUM  
OF  
ARTS  
AND  
CRAFTS

of black and peacock-green silk, arranged in alternate flounces, the tail feathers spreading over the train; cuirass bodice of green silk, bordered with feathers; helmet of green feathers. By a simple contrivance the tail can be made to spread out at will.

**PEAR BLOSSOM.** (*See* APPLE BLOSSOM.)

**PEARL.** Pearly grey evening dress of gauze over satin; nautilus shell head-dress.

**PEA, SWEET.** Four skirts of tulle; white and green bodice and cap; a bunch of the flowers in front of bodice.

**PEASANT, THE COQUETTISH** (*La Belle Poule*). Short, striped blue and white skirt, and long jacket bodice, fitting the figure to perfection. It has long sleeves, all trimmed with bias bands, and is cut heart-shape, very open at the neck; a lace-edged fichu over, with a bunch of flowers in front; short draped tunic, and waistcoat of plain blue; coquettish straw hat, with blue ribbons. This is one of many charming French costumes which require to be thoroughly well made: blue stockings and high-heeled shoes with blue rosettes are worn with it.

**PEASANTS.** (*See* the VARIOUS COUNTRIES.)

**PÊCHEUSE DE CALVADOS.** (*See* FISH GIRLS.)

**PEDLER** (*Woman*). (*See* GIPSY.)

**PEG WOFFINGTON** (*Masks and Faces*). First dress: Black sacque of figured brocade open at the sides, quite untrimmed, the bodice cut low back and front with a muslin lace-edged fichu over it; the dress skirt beneath of blue figured gauze, and a large black hat trimmed with blue worn with it. Second dress: A red and grey brocaded sacque, quite distinct from the low pointed pink bodice and front breadth, the sacque made very full and low at the back, with elbow sleeves; a round pink wreath accompanies this. Third dress: Brown and maize satin similarly made, the brown sacque caught up on either side of the skirt with large brown and maize rosettes. Or, over-dress of green brocade, pink petticoat, elbow-sleeves, mittens, and kerchief, the ends terminating at the waist and cuff. Peg Woffington is generally represented with a flowered

skirt, caught back with coloured ribbons, showing a distinct front breadth ; a square pointed bodice, and sometimes a lace apron ; a large muslin fichu, edged with lace ; elbow-sleeves and lace ruffles ; and either a lace cap or a straw hat pressed in towards either side of the head and tied under the chin ; mittens on her hands. For outdoors, she wears either a hooded scarf or a long mantle and hood. Mrs. Bancroft, as Peg Woffington, wore (first dress) body and train of sea-green plush, the train lined with paler green showing at the sides ; under-skirt of neutral green with three flounces, each headed by puffings ; the bodice came well down on the hips, was cut in tabs in front and square at neck, with fichu of lawn and jet ; a blue lace sacque fastened to the shoulders ; hat of sea-green plush trimmed beneath the brim with rows of black and white lace. Second dress : Low square dress of silver brocade with high ruff at back and long train ; short sleeves with large cuffs of gold-coloured satin, and three rows of soft lace below ; under-skirt of gold tissue trimmed with Venetian point, and bunches of buttercups and paste ornaments ; small stomacher to match ; a garland of sunflowers across the skirt relieved by bows and two long tassels of bullion on the bodice ; a spangled fichu with gold fringe ; head-dress of cream feathers and gold aigrette. Third dress : Two shades of red and sacque of flowered crimson silk looped over a deep red plush dress with train ; broad belt of scarlet round the waist fastened by a diamond buckle to match the shoes ; hair raised over a cushion with lace cap tied with black bow under chin, flowers between hair and lace of the cap ; train, full ; sleeves, short and tight with fall of lace over elbow. Peg Woffington, in Smallfield's "Old Actors," wears an over-dress of green brocade, pink petticoat, elbow sleeves, and mittens and kerchief, the ends terminating at the waist. Mrs. Bernard Beere dressed it with a curled wig, large hat, long trained princess dress with tabs at the side of bodice ; large stick in hand.

**PENELOPE** (*Wife of Ulysses*). Ancient Greek costume. Long loose dress of white cashmere, trimmed with silver braid in Greek designs, and bullion fringe ; over this is the chitonion, a sort of jacket joined on the shoulders, plaited back and front, and falling in points on either side, completely covering the bodice, and hiding the waist ; it is bordered with the same braiding, a silver tassel at each point ; the diploidon, or flowing cloak, of cashmere, covered with silver stars, is draped from the shoulders ; a silver fillet round



head, the hair in a coil at the back ; sandals ; gold and brown combine well for this dress.

**PEPYS, Mrs.** Green satin dress, with pale pink front of satin, bodice with square tabs at waist, ornamented with pink bows, large pink slashed sleeves ; large linen collar edged with point lace ; pink shoes ; hair in curls with strings of pearls, pearl necklets and bracelets.

**PERDITA** (*Winter's Tale*). Shepherdess dress, crook carried in hand, entwined with blue ribbons and roses ; short blue skirt with two festooned flounces of silver gauze caught up with roses ; tunic of the same ; bodice low, and trimmed as a stomacher ; wreath on head. Or, as worn by Miss Leclerc for the character : A full white skirt coming just below the knees, trimmed with a blue border of the Greek key pattern ; a full low bodice with short sleeves, edged with the same ; a blue ribbon girdle, white stockings, and blue shoes, laced across, and rather high ; a wreath of wild flowers on the head, a spray hanging loosely from one shoulder across the bosom, and a crook with wild flowers carried in the hand.

**PERI OF OCEAN.** (*See WATER NYMPH.*)

**PERICHOLE.** Skirt of peacock blue ; loose jacket of black velvet trimmed with gold sequins ; Roman sash ; Indian kerchief head-dress ; scarlet stockings ; gold, silver, and amber necklet and armlets.

**PERRINE.** Pointed shoes ; full lace-edged trousers to ankle ; lace bordered short skirt ; low bodice, short sleeves scarf crossing bodice with ball fringe ; high hat.

**PERSIAN.** The women wear clinging draperies ; the bodice, cut in one with the skirt, fitting the figure closely, made half high, the sleeves tight to the wrist, and armlets over them above the elbow ; jewelled girdles round the waist ; a sort of coif on the head, with a gold-spangled veil of some soft fabric, the hair loose or in plaits on the shoulders. Oriental-looking satin or cashmere, bespangled with silver crescents and stars, are most appropriate ; ornaments of coins and beads.

**PERSIAN PRINCESS.** Green satin skirt covered with gold ; a black satin bodice and tunic bordered with gold ; crêpe lisse fichu beneath, and corselet of cloth of gold ; coif, and gold-spangled veil ; scarf round waist.

**PERTH, FAIR MAID OF.** (*See F.*)

**PESCHARD, MADAME** (*La Branche cassée*). Short striped skirt, black and white; short blue cashmere tunic, bunched up; long embroidered yellow apron, with bib; a blue low square bodice over linen chemisette and loose sleeves, terminating above elbow. The distinguishing point in this costume is a large white cashmere hood worn on the head, attached to the dress in front with roses, showing the hair, a bunch of roses in front and at the side. A spade carried in the hand.

**PHAROAH'S DAUGHTER.** Egyptian jewelled head-dress; loose white dress, short sleeves; bodice cut half-high, bordered with jewels, and gold rows of beads; tiny bracelets; long over-robe of gold brocade.

**PHILINE.** 1st Act: White skirt, blue satin bodice, cut *en cœur*; coquettish blue hat turned up with roses. 2nd Act: White brocaded gown dotted over with rosebuds trimmed with Valenciennes. Last dress. Long black tulle robe covered with gold stars, bodice of scarlet silk, fairy wand in hand.

**PHILIPPA OF HAINAULT.** Blue velvet train trimmed with ermine, fastened in front with jewelled clasps; ruby velvet bodice with ermine carried down the front in a double row; a girdle of precious stones round the hips; the front of the dress embroidered with the arms of the family, on gold and silver tissue; a veil hangs at the back; a jewelled coronet on the forehead, terminating in two large circles of gems about the ears.

**PHILIPPINA WELSER.** Married 1550, when seventeen; famed for beautiful complexion. Bodice of black velvet, very high in throat, with linen ruff; sleeves filled in high to shoulder, trimmed with fur; handsome jewels round neck; plain skirt, embroidered in front; hair turned off face, set in jewelled coif and coronet.

**PHŒBE** (*As You Like It*). Shepherdess costume of grey cashmere, with bunch of flowers on side of bodice; kerchief, large full leg-of-mutton sleeves; pointed Phrygian cap; leather shoes.

**PHŒBE MAYFLOWER.** Short skirt of satin, tunic and bodice of chintz laced across the front; muslin sleeves to wrist; apron, and becoming muslin cap with ribbons to match the costume.

**PHOTOGRAPHY.** A green silk dress trimmed with tulle of the same shade; round the skirt, nestling in the bouillonnés a row of photographs; a scarf of the silk draped across the skirt, with medallion photographs at intervals, all bordered with green galon; the bertha of the low bodice fastened at the front, back, and on the shoulders with them; a cap in the form of a lunette, with cartes-de-visite, and a long green veil depending.

**PHYLLIS.** (*See IOLANTHE.*)

**PICARDY PEASANT.** Short red or blue skirt bordered with gold or silver embroidered leaves; white apron trimmed with lace; loose white chemisette bodice with embroidered Swiss velvet belt, having points upwards and downwards, back and front; black velvet braces, sleeves to elbow; national cap, viz., upright shape of cardboard covered with ribbon, with ruche of muslin next the face and on the crown; striped stockings. Or, short stuff gown, sleeveless bodice; white under-sleeves, linen cap.

**PIE VOLEUSE.** (*See MAGPIE.*)

**PIERRETTE.** Dress of black and white satin; the back of skirt black, the bodice opens heart-shaped over a lace chemisette, and a wide plaited frill stands out round the throat; another at the waist; the bodice and front of skirt white satin; black skull cap surmounted by white hat with two red feathers; one black and one white stocking; long white gloves. Or, white satin dress trimmed with pale blue plush; chenille pompons sparkling with silver, white satin pointed hat, or felt hat; blue stockings, white shoes; the dress made in fashion described above. Or, dress of white Nun's veiling trimmed in same fashion, with heliotrope watered silk. For a little child the character is often represented with full pink silk knickerbockers, a double skirt of white surah, with blouse to match, fastened diagonally with pompons, same on sleeves; ruff round throat; pointed felt hat with rows of pink velvet round, each fastened with a pompon. Or, by a kilted frock of pale blue sateen with scarf to match; jacket of white cashmere, with blue chenille pompons and ribbon loops; white felt hat with blue ribbons; plaited cambric frill. Another rendering of Pierrette is a white satin gown worked in pearls; bodice with thick plaitings at the waist; long pendent sleeves, ruff at throat; round white cap, with two white pompons at the side.

**PIEDMONTESE PEASANT.** (*See* BETTINA.)

**PIGEON.** (*See* CARRIER.)

**PILGRIM.** Brown woollen habit reaching to the feet, a cord round the waist, sleeves to wrist ; cape, and hood ; cockle-shells on cape and on broad-brimmed low-crowned hat ; staff surmounted with cross or gourd ; sandalled shoon.

**PILLAR POST.** Long red satin dress ; white waistcoat with placard bearing hours of collection printed on it ; head-dress, square cap, the same form as top of letter-box. (*See* Plate XV., Fig. 57.)

**PINAFORE, H.M.S.** Josephine and Hebe wear fashionable morning dresses ; the Sisters, Cousins, and Aunts appear in yachting dresses with striped cotton skirts ; serge blouses, sailor collars, tarpaulin sailor hats. Little Buttercup in an old-fashioned straw bonnet, cotton gown, and black and red shawl pinned across her shoulders. (*See* B.)

**PIRATES OF PENZANCE.** The daughters of Major-General Stanley appear in costumes of bright colouring, made in the fashion of fifty years ago—short flounced skirts, short-waisted bodices with muslin fichus, short sleeves, long mittens coming well above the elbow, reticules hung from the arm, and either poke bonnets or very large hats, with a bunch of roses clustered on one side. This carried out in white satin, pink roses, bright heliotrope or claret, would be effective and picturesque. (*See* APPENDIX.)

**PLANETS.** White satin short skirt, bordered with a blue silk band and dotted with silver stars ; white gauze over-skirt and plaited low bodice bespangled with stars ; long wing-like sleeves to match ; blue satin Swiss belt cut in points, a star on each ; blue coronet with stars ; long veil with stars ; necklace and bracelets of the same.

**PLAYING CARDS.** (*See* CARDS, and QUEENS of different suits.)

**PLENTY, GODDESS OF.** Fashionable white silk evening dress with wreaths of vine-leaves, wild flowers, and fruit ; the same in the hair. Or, a classical dress of cashmere trimmed with the same. (*See* GREEK.)

**POCAHONTAS.** Crimson velvet dress ; bright coloured scarf to match ; skirt and bodice covered with beads, coins, and bangles of glass and brass ; hair in two long plaits

falling on each shoulder ; beads strung as thickly as possible round neck ; long bead earrings ; richly embroidered leggings, Indian work of porcupine quills.

**POLAR STAR.** (*See STAR.*)

**POLICHINELLE.** White satin short skirt, striped with crimson, trimmed with gold ; tunic half blue, half white, forming two ends at the back, bordered with gold fringe and bells, and entirely covered with gold spangles ; low bodice of red and white, with basque, trimmed with gold fringe and bells ; a blue and white cocked-hat over powdered hair ; a fool's bauble carried in the hand. (*See Plate IX., Fig. 36.*) Or, as follows :— Three skirts of alternate black satin and gold tissue, cut in points, a bell at each, surrounded by gold fringe ; high bodice of black satin, with a gold diamond-shaped plastron ; hair floating on the shoulders, surmounted by a cap, and bells of gold tissue ; Punchinelle carried in the hand, viz., a small doll dressed in the same way. Or, short white skirt, low cut bodice, striped, bordered with gold ; double-cornered cap of blue and red ; powdered hair ; blue and white scarf of satin round hips.

**POLISH PEASANT** at a Fancy Ball is very unlike the veritable peasant ; the correct dress would be a striped woollen skirt ; a scarlet bodice laced in front, and trimmed with yellow, over a high white chemisette, with long sleeves ; and for a bride, a cap with as many ends of ribbon of all colours and widths as can be procured, replaced on less gala occasions by a cotton handkerchief folded first cornerwise, then the double-edge folded back twice, about 3 inches broad, and tied behind ; a flower stuck at the side. A fancy dress Polish costume is as follows : A plain blue short dress, trimmed with minever ; a yellow bodice with tight sleeves like a habit-bodice, with Brandenbours in black across the front ; the Polish cap edged with minever. This cap is a distinctive feature of the costume ; it is square at the top, and hard and stiff, the four sides diminishing in size where they rest on the head ; the hair should hang in long plaits beneath it. Another style is a pink satin short skirt, bordered with swansdown, a polonaise over it, viz., a bodice and tunic in one, the latter bordered with swansdown and opening in front, the bodice cut to throat or square, and also trimmed with swansdown and heavily braided with silver ; the sleeves close-fitting to the wrist, also braided ;

high, rose satin boots, bordered with swansdown ; Polish cap of rose satin. (*See* Plate X., Fig. 39.) **Polish Princess.** Short skirt of white satin trimmed with gold braid, over-skirt of red satin trimmed with gold and swansdown ; low jacket bodice and hanging sleeves of black velvet trimmed to match ; the bodice, open in front, is filled in with gold braid ; black velvet Polish cap, with gold braid and swansdown ; white satin boots with black stripes. **Polish Snow.** White silk bodice and short skirt cut in one, bordered with swansdown, and covered with tufts of swansdown ; Polish cap. **Polish Skating Dress** of pale blue and crimson plush ; gold lace trimmed with grebe fur. **Polish Hussar** (*see* HUSSAR). **Lady Colonel of Polish Regiment.** Ecru petticoat, trimmed with blue and gold ; blue bodice, trimmed with gold and silver ; crimson cloak, with black fur and gold ; cap to match ; high blue boots trimmed with black fur and gold. **Polish national dress**, as worn near Cracow : Head-dress called *Konfederatka*, made of red or blue velvet, rim of fur, with gold or silver ornaments at the side, flat crown ; sleeveless bodice of same material and colour as the cap, trimmed with gold, or silver, or fur, fastened in front under white bodice gathered to the throat ; lace edged sleeves, with bow of ribbon ; skirt of coloured chintz, with band of velvet ; linen apron embroidered with a band of cross-stitch ; boots.

**POLYPHEMUS, H.M.S.** Grey dress with badge of the ship in gold letters on bodice ; wooden ornaments of torpedoes on one shoulder and in hair. This is suitable for nautical ball.

**POLLY PUT THE KETTLE ON.** Rose-coloured skirt to the ankles ; flowered tunic, with rose bodice trimmed with white muslin, rose and green ribbon ; cap to match ; silver kettle earrings ; a kettle hung at the side, with a kettle-holder worked with the name of the costume, and surmounted by grey poppies ; black mittens ; muslin apron, or chintz sacque ; muslin kerchief and cap.

**POMONA.** Either a classic dress with fruit in the hand, or a white evening dress looped up with fruit ; fruit on head ; a basket of fruit in hand.

**POMPADOUR, MADAME, 1744.** The beautiful, graceful, talented mistress of Louis XV. ; her name calls up visions of powder, brocade, ribbons and laces, ruffles, plumes,

long-pointed waists, and rich embroidery. A pretty costume of hers is as follows : Long embroidered skirt of white satin, with pink rosebuds and silver leaves ; tunic of pink brocade ; long-waisted, pointed bodice, open in front, laced across, with a stiff and narrow stomacher ; sleeves to elbow, terminating in ruffles. Sometimes the upper skirt is open, and forms a train over a lower one, covered with embroidery. Silk, satin, and brocade are suitable. Pink and blue are the mixture with which she is most associated, but the following combinations may be employed : Black and pink, blue and cerise, violet and blue, white and blue, maize and white, grey and rose-colour. The hair should be dressed high over the forehead in numerous small curls, like a *pouf à la neige*, and be ornamented with feathers, pearls, and roses. Or, skirt of apple-green satin, trimmed with mother-o'-pearl embroidery ; bunches of large roses fastened on the right side ; the waistcoat, green satin ; the bodice and paniers, flowered moire ; the low neck surrounded by a row of large pearls, below which a pearl fringe ; a chaplet of roses on the powdered hair.

**POMPEIAN LADY.** White llama skirt, with Grecian border worked in purple ; purple chitonian joined on the shoulders, plaited back and front, and falling in points on either side (*see* ANCIENT GREEK DRESS, and PENELOPE), and trimmed with gold lace ; hair bound with a fillet ; handsome Etruscan ornaments.

**POPPY.** Short skirt of blue satinette, upright poppies and small buds worked from the hem upwards ; bodice and upper skirt of red crêpe, cut out like a large poppy, with waistband of greenish grey to represent head ; large poppy on the head ; small poppies for ornaments ; long gloves, a poppy worked on each. Sometimes it is rendered with red tulle and huge poppies, a poppy for cap. Or, dress of red tulle, with the tunic of crimped surah, in imitation of a full-grown flower ; short bodice, pointed back and front, of dark green ; red tulle above, and edge of poppies and leaves ; a single large poppy as a cap on the hair, another for the circular fan, and small poppies for ornaments ; either long red silk gloves, or the dark green of the bodice in kid painted with poppies up the back.

**PORTIA** (*Merchant of Venice*) wears either a black brocaded over-dress like a barrister's black robe, and wig and bands, or a loose black silk under-robe with scarf about the waist, having tight sleeves ; a loose over-robe of black brocade, the

collar slightly pointed and standing up, the arms thrust through a wide aperture ; robe open in front ; round biretta-like cap of silk, such as Miss Ellen Terry wore in the trial scene. Or, a train and square-cut bodice of white or coloured satin, over a gold embroidered petticoat, a gold embroidered pouch hanging at the side ; velvet tiara trimmed with pearls, or a white satin pointed coif trimmed with gold, the hair frizzed and turned off the face, and hanging over the shoulders in curls ; a girdle is worn round the waist, a feather fan carried in the hand ; the sleeves are large and hanging, worn over under-sleeves puffed from shoulder to wrist. Miss E. Terry's first dress in this character was a gold-coloured brocaded skirt, flowing, and held up on one side to show an embroidered petticoat ; pointed bodice outlined with jewels, low at neck, with ruff from shoulder ; sleeves one puff to elbow and tight to wrist, laced outside. Her last dress was a pink satin petticoat, dress of ruby brocaded velvet on pink ground, a pink veil secured on either shoulder by a jewel. Or, 1st dress, open skirt, pale pink Levantine, shot with white ; under-skirt of pale blue satin, brocaded with silver ; sleeves copied from Titian and Paul Veronese ; pointed, square-cut bodice, white muslin round each, wide sleeves ; 2nd dress, a doctor's gown, with velvet hat ; 3rd dress, made like first, ample skirt, gathered down the front ; bodice of white satin, point lace ruff, and pink velvet hat, white feather.

**PORTUGUESE.** Short dark skirts of green or claret ; low waistcoat of velvet to match, buttoning down the front with a double row of bright gold buttons ; scarf and pocket of velvet going round the hips ; a habit-shirt of muslin about the neck, over this a red and yellow handkerchief tucked into the bodice, and bound on the upper edge with red ; large slouch felt hat, red or green to match the dress ; a half-handkerchief pinned to the back to keep off the sun. A more usual fancy dress is a red cashmere skirt trimmed with a deep band of black velvet, grey embroidered over-skirt caught up on either side of the front breadths with a band and bow of black velvet ; white silk apron trimmed with embroidered bands and gold ; a coloured silk handkerchief about the head ; gold Portuguese earrings and necklet. **Portuguese Orange-Girl** would be the same costume, but a basket of oranges must be carried.

**PORTUGUESE GITANA.** Short white satin skirt,



with alternate stripes of scarlet and gold ; scarlet satin low bodice, laced and trimmed with gold ; a black gauze scarf, the ends fringed with gold, and embroidered in red, tied round the head ; gold chains from short sleeves to wrist ; white satin boots laced with gold ; gold ornaments.

**POSTAGE, POST-OFFICE** (*See* PRESS). Short white satin dress and high bodice ; on the skirt the different rates of postage, times of posting, names of several mails ; flowers for the hair made of various postage stamps ; scarves of different colours on the dress, denoting the names of mail-bags ; enamelled postage-stamps for jewellery. Or, dress composed of newspaper headings, and trimmed with postage stamps round the skirt, red intersected with twopenny blue stamps ; the same on the bodice.

**POSTILLION, LE.** Costume of white satin, ornamented with a military braiding in gold passementerie ; epaulettes and cap arranged to correspond ; the hair powdered and tied at the back with black ribbons ; this would look equally well in pale blue satin, ornamented with silver.

**POSTMASTER (LADY).** Short white satin kilted skirt ; red cloth or satin coat, white satin waistcoat ; cocked hat ; high black boots ; satchel of letters carried at side. Or, French naval officer's cap, with peak bordered gilt braid ; short red satin skirt trimmed with gold ; black satin jacket with lappels over satin ; waistcoat trimmed with gold.

**POT-AU-FEU.** White satin dress strung with all kinds of vegetables ; black velvet bodice to simulate a saucepan, handles form the epaulettes to the sleeves ; head-dress like the lid of saucepan.

**POUDRÉ COSTUMES.** Powder was adopted pretty well throughout the XVIIIth century by the upper classes in England and France, so that with any costume of that time, not worn by the lower orders, powder is admissible. It was the powder-tax imposed by Mr. Pitt in 1795 that sent it out of fashion in England. The following are some pretty poudré costumes : Short blue satin skirt, a Watteau tunic of old brocade, the Watteau plait double, and attached to the bodice only at the neck ; the bodice itself pointed, a muslin fichu bordering the square-cut neck ; the sleeves to elbow finished off with ruffles ; on one side of the powdered hair, a black velvet hat, the brim turned up, and edged with pearls ; a bunch of

roses under the brim. Or, for My Lady Coquette, a scarlet satin petticoat ; tunic of blue and white striped satin, with flowers between the stripes ; scarlet ribbon and white feathers worn in the hair ; Pompadour necklace of red roses and blue ribbon. And, lastly, one suitable for an elderly lady : Black cretonne sacque, with a large design upon it, in gold and feuille-morte ; elbow-sleeves and deep ruffles, with robings of pale-coloured ruches, opening over a black quilted petticoat ; old lace and diamonds ; the hair powdered. A white silk petticoat with three rows of lace across the front, headed by a plaiting of blue satin and bunches of pink roses ; blue satin train trimmed round with lace and pink rosebuds ; and bows of blue satin ribbon ; the bodice cut heart-shape, displaying a low white silk stomacher, with the same ruches of blue satin ribbon and pink roses, a wreath of pink roses worn on one side of the powdered cushion. For **Poudré Balls**, ladies sometimes wear powder with evening dress ; the gentlemen, white waistcoats.

**POWDER-PUFF.** Short waisted bodice ; skirt put in with full gathers, made of white, pink, or blue sateen ; the skirt should look as much like the upper part of a puff as possible, and be drawn in just above where is the swansdown ; shoes, long gloves, sleeves, and bodice are all trimmed to match ; earrings and necklace, small pocket puffs ; circular fan made like a puff ; cap of white sateen like the top of puff. Or, white tulle evening dress, short, trimmed with swansdown ; cap like the coloured red top of a puff.

**PRECIOSA.** Double skirt of pale blue silk, the lower embroidered in silver, with pendant silver coins, the upper one covered with a network of silver braid, coins, and tassels ; low pointed bodice over waistcoat of silver lace ; Roman sash round the waist, with dagger ; a tambourine hung at the side ; pale blue stockings ; black shoes, with satin embroidery ; necklets and armllets of chains and sequins ; a blue handkerchief on the head covered with sequins. It may also be rendered with a white cashmere short skirt bordered with the Greek pattern in gold and sequins ; scarlet cashmere over-skirt, low velvet bodice and Roman scarf, and a scarlet handkerchief on the hair. The dagger, &c. in gold.

**PRECIOSILLA** (*La Forza del Destina*, Verdi). Short blue skirt with black border, embroidered in silver and gold stars, vandyked at edge ; yellow over-skirt, bordered with

gold fringe ; light blue bodice with gold buttons ; short puffed sleeves ; seniorita jacket, black velvet, trimmed with braid and fringe ; sash of grenat silk with gold fringe ; red velvet cap, bordered with gold cord.

**PRESS, OR NEWSPAPERS.** This is carried out entirely in newspaper ; the skirt consists of box-plaited illustrations from the papers, coming to the waist, with portraits and names of newspapers pasted across here and there ; the bodice with bertha to match, and bows of scarlet velvet ; quill pens, an ink-bottle, and sealing-wax stuck in the hair. It has a much better effect than would appear, and has been a favourite dress at Fancy Balls. In Paris the same idea was carried out with a white satin dress, having bands of velvet, bearing the words "Discretion," "Indiscretion," and the names of Paris papers ; a bonnet *de police* on the head ; a bag *à potence* at the side. Postage-stamps sometimes form a trimming on the skirt, and it is then occasionally called "Postage."

**PRIESTESS OF FOLLY.** (*See FOLLY.*)

**PRIMROSE FAMILY.** (*See WAKEFIELD, VICAR OF.*)

**PRIMROSE, FIRST.** Evening dress of pale green tulle ; satin bodice of primrose colour, bordered with moss and primroses ; wreath of primroses and grass falling over the hair at the back ; small primroses mixed with lace round neck and wrist ; green satin shoes, with tufts of moss and primroses on instep ; primrose-coloured gloves, edged with moss ; fan of primrose satin.

**PRIMROSE FLOWERS.** Bodice of green plush cut in a point, and filled in with kerchief of primrose gauze, fastened with bunches of the flower ; sleeves to match ; skirt of primrose llama or crêpe de Chine with a surah scarf. Wreath of primroses, or cap in form of primrose, stalk at top ; primrose gloves and fan.

**PRIMROSE LEAGUE, DAME OF.** Gown of light primrose tulle, the words, "Peace with Honour" in violets, and monogram of league united, "P. L.," on one side ; badge of league on bodice, and as many primroses as possible ; primrose gloves ; fan, painted primroses.

**PRIMULA, EVENING.** Mauve dress, trimmed with primulas.

**PRINCESS** (*Characters from Tennyson's Poem*). (See also **IDA**.) The Princess **IDA**, a classical white robe trimmed with gold. Lady **Psyche**, black velvet hood and tunic over pink skirt. Lady **Blanche** in the same, with grey hair and a crimson brocaded silk skirt. **Melissa**, green tarlatan dress and veil.

**PRINCESS IN "FORTY THIEVES."** Short white satin skirt, embroidered all over in white jet and pearls, cut in tabs at the edge; between each tab appears a frill of white lace; a scarf of twisted satin, blue and red, tied over the hips, from beneath it large tabs of brown satin embroidered with brown beads; white satin cuirass body, made very long, powdered all over with deep red jewels; sky blue and deep red satin scarf tied under the arms; the same round the head; ornaments, diamonds and jewelled flies.

**PRINCESSE DE CONDÉ.** Long white satin robe, trimmed with the same material round the skirt, the front entirely covered with white jet embroidery, and numberless small tassels of the same; body cut in a low square in front; very high ruff, edged with pearls and pearl chains from the points all round the back of the dress; very short sleeves, with falls of lace hanging over the arms, and pearl fringes; hair powdered, and dressed in small curls all over the head; magnificent diamonds mixed in the hair, round the neck, and on the front of the dress.

**PRISCILLA, THE PURITAN MAIDEN** (*Miles Standish*). Short black or light grey stuff gown, made in the old style, with tippet, cuffs, apron, and mob-cap of clear white muslin; the over-skirt, which is tucked under, is the same as the skirt; black stockings and shoes, with small buckles; the bodice is quite plain, save the tippet, but it has an all-round untrimmed basque. Or, after **Elmore**, red striped skirt, green-coloured kirtle and bodice; long sleeves; bodice low; sleeves turned back with linen; Puritan cap; linen tippet.

**PSYCHE.** Loose white dress; low full bodice and belt; silver wings; hair in classic coil.

**PULCHINELLE, PUNCHINELLA.** (See **POLICHINELLE**, Plate IX., Fig. 36.)

**PURITAN** (*as worn in the quadrille at Marlborough House*). Long grey satin dress, with three rows of black velvet;

round, black velvet, silver-mounted bag hanging at the side. The bodices were made with square basques at the back, and cross-cut full sleeves to wrist. Muslin tippets, pointed back and front, were fastened with black velvet bows; white muslin caps trimmed with lace. Another Puritan costume would be a black velvet, or grey or black satin, or stuff dress, with plain skirt to ankle; plain bodice, cut V-shape, with a neatly folded muslin kerchief, plain elbow-sleeves, long muslin apron; square-toed shoes, tied with ribbon, high heels; muslin cap, high-crowned, with plain front. (*See* ROSE STANDISH, and Plate X., Fig. 40.)

**PUSSY.** (*See* WHITE CAT.)

**PYRENEAN PEASANT.** Scarlet short petticoat, blue skirt, looped up with scarlet and gold; black velvet bodice, trimmed with gold lace; scarlet cap.

**QUADRILLE.** (*See* INTRODUCTION.)

**QUAKERESS.** Grey satin dress, touching the ground; short-waisted high bodice, open at the throat, with leg-of-mutton sleeves to wrist, and turn-back muslin cuffs; a plain hemmed muslin kerchief, neatly folded inside; a bonnet of the same satin as the dress, with a soft crown and stiff cardboard front; a plaited cap beneath, or a fine cambric cap, without the bonnet.

**QUARTERS OF GLOBE.** (*See* EUROPE, ASIA, AFRICA, AMERICA.)

**QUEEN OF CYPRUS.** (*See* VENETIAN.)

**QUEEN OF FARIES.** (*See* F.)

**QUEEN OF MAY.** (*See* MAY.)

**QUEEN OF NIGHT.** (*See* NIGHT.)

**QUEEN, NORTH AMERICAN.** (*See* AMERICA.)

**QUEEN OF THE REGIMENT.** Cream satin jacket with gold braid, crimson satin skirt, trimmed with gold cord; red and gold cap; crimson sash, and dress sword.

**QUEENS OF DIFFERENT CARDS.** (*See* CARDS.)

**QUEENS, MARIES.** (*See* MARIES.)

**QUICKSILVER.** Fashionable black evening dress made of tulle, and trimmed with silver.

**RABBIT.** White plush bodice bordered with a lace ruche at neck and sleeves; white satin skirt with rabbits' heads painted or embroidered; cap like a rabbit's head; drum and sticks carried in hand.

**RACHEL THE GLEANER.** (*See GLEANER.*)

**RAINBOW** (*Arc-en-Ciel*), **IRIS.** A white tulle evening dress, with low bodice; across it, from left shoulder and under right arm, a tulle scarf of the colours of the rainbow, viz., red, green, blue, pink, grey, violet, and orange, arranged in folds; a half circle of the same on the right side of the dress; a pompon of fringed silks of the colour worn at the side of the hair; the word "Rainbow" worked in pearls on black velvet round the neck. Sometimes the scarf tunic is composed of tulle of the rainbow shades, bordered with silver, and is drawn in a pouf through a buckle at the side, a veil of the several tints reaching to the feet. Sometimes the dress is of pink, or grey tulle, or gauze, spangled with crystal drops, with a scarf of the colours about it, or a tunic spangled with silver; the bodice pink; silver ornaments.

**RANEE.** Narrow under-skirt of embroidered white muslin, trimmed with gold lace; tunic of cream-coloured silk, having embossed figures in gold; green satin bodice trimmed with gold and jewels; crimson and gold-embroidered Delhi, native head-dress with gauze veil, spangled with gold and silver; gold shoes, necklace of rubies, emeralds, and diamonds; massive gold bracelets of Delhi, Nuggier, and Kutch work.

**RATCATCHER.** A French fancy costume for a child. Short skirt and a double skirt cut in three wide battlements; a low square bodice with jacket basque of white satin, bordered with grey fur; boots to match; a head-dress in the semblance of a cat, with head; a stick over one shoulder, with three rats.

**RAVEN.** A black evening dress, with clerical muslin band round neck; cap made of bird's head.

**READING.** The same as Alphabet.

**REAPER.** White satin skirt, petticoat with red stripes, green satin polonaise cut half-high, with puffed sleeves to elbow, profusely trimmed with corn, oats, and poppies; a green satin cap with an aigrette of corn, a sickle at the side. Or, a

dress of maize tulle, trimmed with tufts and fringes of wheat-ears and cornflowers; wreath of the same. (*See HARVEST.*) Or, skirt and corselet of meadow green cashmere; shoulder straps and lattice-work front of blue velvet ribbon; cambric under-bodice with yellow sleeves embroidered; white silk drapery; scythe at side; band of field flowers under the arm; fork over right shoulder; Leghorn hat and flowers. (*See GLEANER, and Illustrated Plate VI., Fig. 22.*)

**REBECCA** (*Ivanhoe*). As worn by Lady Ernest Bruce at the Queen's Fancy Ball in 1842. White satin skirt just touching the ground; green velvet embroidered pelisse, open in front, showing stomacher; sleeves large and pendent, with close-fitting satin ones beneath; knotted scarf of many colours encircles the waist, a silk turban on head. Another handsome rendering is as follows: Bodice, skirt, and sleeves of gold or silver tissue; mantle of prune velvet, lined with white satin, trimmed with broad bands of ermine edged with gold galon; velvet and gold turban, with ostrich plumes and diamond aigrette; white satin shoes, brocaded in gold; feather fan, jewelled girdle, and parure of jewels. A veil spangled with gold is generally worn.

**RED CROSS NURSE.** (*See GENEVA SISTER.*)

**RED RIDING-HOOD.** Short blue silk or cashmere dress, with five rows of scarlet velvet round; the bodice sewn to skirt, low and full like a child's, with short sleeves and lace tucker; white muslin pinafore, edged with lace; a scarlet cloak, with full gathered hood, having a black velvet bow in the centre; the cloak is tied round the neck, and the hood may or may not be worn on the head; a blue ribbon in the hair; black silk stockings and shoes, with silver buckles; a basket of eggs carried in the hand. Or, blue silk quilted skirt; square velvet bodice, with lace chemisette and lace sleeves; large white muslin apron and bib, trimmed with two rows of Valenciennes lace; red cloak, with hood lined with blue silk; cornflower ornaments, and basket of cornflowers in the hand; blue silk stockings, worked with crimson; a crimson satin sash, and patent shoes. Or, the dress of the French Red Riding-Hood, which is more picturesque. Small chaperon hood and cape of red cashmere, worn with an over-skirt and bodice of the same colour, the bodice cut square, with elbow-sleeves, and laced in front over a white cambric stomacher with

scarlet ribbons ; the under-skirt grey, and short, showing scarlet and white silk hose, and high-heeled shoes ; a large round cake or galette, real or imitation, should be carried under the arm, and in the hand a small basket, supposed to contain the traditional pat of butter and eggs. (*See* CHAPERON ROUGE, and Coloured Illustration, Plate XVI.)

**RED, WHITE, AND BLUE.** Short white skirt, striped with red and blue ; or a plaited flounce of the alternate colours, five to six inches deep ; tunic of the same, and caught up with a silver anchor and knots of the two colours ; or a silk Union Jack, draped as a tunic over the short skirt ; low satin bodice trimmed with the colours, the bows fastened by silver anchors ; sailor hat trimmed to match, or red silk turban intertwined with blue and white ; white shoes, red rosettes, and heels ; blue ribbon necklet and bracelets.

**RÉPUBLIQUE FRANCAISE.** Classical dress of white or pale grey cashmere, trimmed with gold ; with a long flowing skirt, loose low bodice, confined by oxidised silver belt ; hanging sleeves from shoulders ; a tricolour scarf draped from the right shoulder ; a Phrygian cap of scarlet cloth, with "Liberté" worked in gold, and a tricolour cockade. Or, white jacket bodice over tricolour striped skirt ; blood-red sash ; red cap of liberty ; flag in hand, Liberté, Egalité, and Fraternité, or sword in hand. Or, red cap with tricolour rosette ; tricolour skirt and overskirt, looped up. Or, red handkerchief knotted over chest one side ; white linen shirt, sleeves rolled to elbow.

**RENAISSANCE, DRESS OF.** Robe of gold-coloured silk over red petticoat, braided in gold ; satin seniorita jacket ; plastron of gold ; flat red velvet cap.

**RESTORATION, FRENCH.** (*See* MERVEILLEUSE.) At first, at this period, the Louis XVIth modes were revived ; but in 1830, short dresses, gigot sleeves on whalebone frames, capote hats, came into fashion.

**REVOLUTION** (*French*). Long dress of striped yellow silk ; long skirted coat, *à la* Robespierre, of bottle-green silk, short-waist, double-breasted, made with large lapels, cut steel buttons, and narrow sleeves ; it opened at the neck, showing cravat with lace ends ; pointed bottle-green felt hat, with yellow cockade in front, worn over powdered hair. Or, pale pink and green satin redingote, opening over muslin petticoat bouil-



lonné to waist. **Incroyable**, triple cape of green satin, just reaching to the shoulders ; the hair dressed in *marteaux* in front, and in a long plait at the back ; the conventional black felt hat with tricolour cockade.

**REYNOLDS, SIR JOSHUA** (*after*). The usual rendering of a costume after Sir Joshua Reynolds at Fancy Balls is a white muslin dress, with tight sleeves, muslin fichu ; powdered hair, a hat of coarse straw lined with blue, or a plush hat tied under the chin with blue ribbons ; black embroidered shoes ; a single row of diamonds or pearls round the throat, a diamond brooch in the fichu. Sometimes the dress is made with a deep-gathered flounce round the edge ; it just touches the ground, and is always scanty. Sometimes it has a falling collar, and nearly always a blue sash tied in a bow at the back, and the hat is now and then replaced by a mob cap. In a portrait of his, dated 1781, the dress is a crimson petticoat, canary-coloured upper skirt, brocaded with flowers and trimmed with lace ; powdered hair ; small crimson hat and feather ; pearl ornaments. After his picture of **Lady Cadogan** : White satin petticoat embroidered with gold ; lemon-coloured satin train ; hair powdered ; white satin hat, with plume of white and blue feathers ; pearl ornaments. After his portrait of **Mrs. Braddyl** : Satin skirt and train ; filled under-bodice, with turn-down ruff ; open stomacher ; elbow-sleeves ; hair in loose curls. After portrait of **Duchess of Gordon** : Hair turned off the face in three rolls, divided by ribbon ; low curls on the neck ; bodice with scarf round waist, open heart-shape, with stiff ruff ; pearls round the neck with portrait ; the sleeves made with epaulettes of horizontal puffs, and open sleeves over a puff to the elbow ; train of satin. For Children, copies from his pictures make admirable fancy dresses. The girl in his "**Rest by the Way**" wears a red short skirt, with a blue band round low bodice, and elbow-sleeves turned back with white, a muslin kerchief inside the bodice ; yellow apron, straw hat. In the **Mask** : High-heeled shoes with blue bows ; flowered short skirt ; brocaded tunic, bunched-up ; square bodice and elbow-sleeves ; blue sash ; hair cut square over forehead.

**RHENISH PEASANT**. Short plain cloth skirt and bodice laced in front, over white muslin chemisette, with full straight sleeves reaching to wrist ; a coloured silk handkerchief on the shoulders, the ends tucked in to the bodice ; hair

gathered in a knot at the back, worn with a close-fitting linen cap, the strings tied under the chin ; shoes and buckles ; white stockings, with coloured clocks.

**RHEIMS, JACKDAW OF.** Short white satin skirt, plain in front with waterfall back, scalloped at the bottom, edged with plaiting of blue satin, in each scallop a round ornament of marabout with ring of turquoise beads in the centre ; the upper part of skirt covered with festooned lattice work of narrow gold braid, with turquoise beads at each crossing, forming an apron, having a gold fringe and turquoise tassels ; above, a short panier of black satin bordered with gold lace ; pointed and square cut bodice ; sleeves of black marabout, trimmed with frill of gold lace ; at the back of bodice two tabs of marabout mounted on stiff wires, like wings ; tail of black net and marabout to edge of skirt ; streamers of black satin from each shoulder ; turquoise ornaments ; powdered hair ; head-dress of black feathers, like head of jackdaw, with turquoise ring in beak ; black stockings ; satin shoes, and gloves ; blue fan, jackdaw's head in centre.

**RICH AND RARE** were the gems she wore. Dress of soft green tulle, powdered with a variety of jewels ; gold circlet over flowing hair ; staff, with ring at top ; a bunch of shamrocks on the front of bodice.

**RIDING-DRESS** (*period of Charles II.*). The jacket is made with a basque all round alike, almost as deep as an upper skirt, open at the neck with revers edged by rows of gold or silver braid ; the neck is hidden either by a simulated waistcoat of the same material, or by a silk scarf tied once round the neck, the ends laid one over another and pinned down to the waist underneath ; this jacket is trimmed with gold or silver braid in a treble row, laid a little from the edge ; large square pockets are placed on the outside of the basque in front, and trimmed to match, as also the mousquetaire cuffs of the sleeves. It can be made in satin and velvet, and is worn with a long trained skirt of the same, caught up on one side over a satin petticoat. Sometimes the cuffs and revers of jacket have the same coloured satin under the braid. Large jacket and plume, riding-whip and gauntlet gloves complete the costume ; large lace collar. Plum and gold is a good admixture of colour. **Riding-Dress** (*temp. George I.*). Broad-brimmed satin or violet velvet hat, with large bows of

ribbon round the crown ; the hair powdered and frizzed at the side, long curls at back ; violet velvet habit made with overhanging collar and cape, such as the men of the period wore ; it has buttons and frogs on the bodice ; the shoes have gold buckles ; old point-lace tie at neck.

**RISING GENERATION, ONE OF.** A fashionable fancy costume of the moment worn by children and grown-up people. A short, plain frock with a gathered flounce round ; low, full bodice with large sash tied at the back ; short sleeves in one puff ; black shoes buttoned round the ankle ; hair in long plaits. It is also rendered by reproductions of some of Kate Greenaway's sketches of children.

**RIVALS.** (*See* LYDIA LANGUISH, and Mrs. MALAPROP.)

**ROAMING, I'VE BEEN.** Plain full skirt of poppy red Turkey twill, bordered with a deep band of pale blue ; square cut bodice with elbow sleeves ; tunic of print or cretonne all in one, gathered to bodice ; paniers caught back ; large muslin apron and kerchief ; elbow ruffles ; red stockings, black shoes and buckles ; hair worn down the back ; large straw hat, poppies and wild flowers, wreath round hat ; strings of small flowers as necklet and bracelets ; palm-leaf fan, painted green, covered with flowers.

**ROBSART.** (*See* AMY.)

**ROCOCO.** Ecru petticoat, with bands of black velvet ; tunic and bodice of blue brocade, looped with black velvet and roses ; powdered hair ; blue velvet hat ; rococo ornaments.

**ROMAN LADY.** Long, soft, falling skirt ; under-bodice, full and low, the short sleeve buttoned on the outside of arm ; loose over-bodice, secured by brooches on shoulder, belt round waist ; the lower all-round basque formed by fulness, bordered with gold ; over-mantle swathed about figure ; hair close to head in waves ; veil of woollen cloth ; tiara in flat bands. The dress of course altered in various centuries. Cesare Vitelli's drawings give an excellent idea of the varieties.

**ROMAN PEASANT.** (*See* ITALIAN.)

**ROME.** White satin skirt, bordered with red cashmere and Grecian gold border ; upper-skirt cashmere, divided into three edged with gold fringe ; front division embroidered in gold, with the letters S. P. Q. R. ; side division has a Roman

standard and eagle, embroidered in bullion, wreaths of bay leaves, &c. ; back division, Grecian border in gold ; scarf of cashmere and gold looped up on right shoulder with cameo, and falling low down under left arm ; "Roma" on armband ; head-dress, tiara of diamonds, with "Roma" in seed pearls on the front ; gold-spangled veil.

**ROMOLA.** Dress of cream-coloured satin, with long hanging sleeves, embroidered in gold and pearls, and caught up with gold girdle ; over-petticoat of same material ; lace veil fastened with band of pearls ; antique Italian ornaments.

**ROMNEY** (*after*). White muslin dress ; powdered hair ; large black hat, lined with a colour, such as vieux rose or blue.

**ROSALIND** (*As You Like It*). A dress of Etna brocaded velvet, skirt made full and looped over satin skirt of the same colour with gold braid ; heart-shaped bodice, sleeves puffed with gold ; gold fillet on head. Second dress, as a boy in grey doublet, trunk hose, soft velvet hat. Third dress, of white cashmere, made loose and full, with belt on hips, pouch attached ; puffed sleeves. Or, a dun-coloured velvet dress with crimson puffs, and bearing her boar-spear. Another rendering of the character is a long grey velvet dress with a waistcoat and sleeves slashed with white satin ; thick long pearl girdle looped on side. As *Ganymede*, short tunic of grey-green velvet bordered with dark fur ; short jacket ; long cloak fastened on the shoulders, made of grey silk lined with pale pink ; grey stockings and cap ; staff in hand. Or, high leather boots above knee ; tights ; velvet trunk hose ; short belted leather habit, puffed velvet sleeves, low cap. Or, in full-skirted habit, with game-bag and staff.

**ROSAMOND, FAIR.** Loose green flowing robe high to the throat, touching the ground ; confined at waist by jewelled belt, richly embroidered ; tight sleeves ; pouch at side.

**ROSE, COULEUR DE.** All in rose colour, with a pair of rose-coloured spectacles carried in hand. This dress can be very prettily and becomingly carried out in satin, silk, or tulle, according to the taste of the wearer. (*See G.*)

**ROSE IN JUNE.** Pink tulle skirt, covered with rose-petals and leaves ; bodice of the same trimmed with garlands and roses ; long tulle scarf fastened behind ; wreath and

ornaments of rosebuds, roses, and leaves. (*See COULEUR DE ROSE and FLOWERS.*)

**ROSE, LA.** Green under-skirt, pink tunic and bodice trimmed with roses and pearls; a crown of roses and tulle-spangled veil.

**ROSE MICHON** (*La Jolie Parfumeuse*). High blue boots; pink short skirt, with box-plaited pink flounce round; blue tunic caught up at back, pink apron with two pockets, all bordered with white muslin plaiting; low square blue bodice with plaitings *à la vieille* round it and the short sleeves, a pink rose on one side; a blue ribbon tied in bow round neck; blue rosette at side.

**ROSE OF CASTILLE.** A Spanish dress. Skirt of black lace over bright-coloured satin low bodice; velvet *senorita* jacket trimmed with gold fringe; high comb; black lace mantilla; black shoes with silk stockings; Spanish fan.

**ROSE OF LANCASTER.** A dress made with quilted satin petticoat, the front sewn with pearls; gauze train fastened with roses in red, after the same fashion as Rose of York.

**ROSE OF SUMMER, LAST.** Pink satin ball dress, with low square bodice and elbow-sleeves; pink tulle tunic sprinkled with loose petals caught up with roses and green leaves, a garland of the same on the dress, a few detached petals below them as if they had fallen off; roses in the hair.

**ROSE OF YORK**, in white. Skirt of white satin covered with white roses and pearls; train of white plush trimmed with roses, having a Watteau plait at the back; a pointed bodice square cut at the neck; high ruff, full puffed sleeves; duchess hat of white satin trimmed with ostrich feathers, roses, and pearls.

**ROSE STANDISH.** Short stuff skirt; long linen apron, with band of embroidery; high bodice, long sleeves and epaulettes over a habit-shirt and collar, forming part of apron; black velvet coif, little cap beneath. (*See PURITAN and Plate X., Fig. 40.*)

**ROSES, BASKET OF.** The head-dress is a gilt wicker basket filled with flowers; the green satin corselet is covered with cross-bars of gold braid; white muslin skirt

over a pink slip, and bordered with roses ; embroidered silk stockings.

**ROSES, QUEEN OF.** White tulle skirt with bouquets of every coloured rose dispersed about it ; over-skirt powdered with pink rose-leaves, also the veil, as if a shower of rose-leaves had fallen on them ; a wreath of coloured roses ; earrings, necklet, and bracelets formed of pink rosebuds.

**ROSIÈRE.** White muslin dress, made high and plain ; a wreath of full-blown roses on the head, and a bouquet of the same at the waist.

**ROSIÈRE D'ISSY, LA.** Short red woollen skirt ; a linen apron, tied at the back ; a red woollen bodice, opening over an écru-coloured chemisette ; a red woollen fichu fastened beneath the chignon, and a large straw hat, ornamented with poppies, and worn quite at the back of the head ; blue stockings and plain shoes.

**ROSINA** (*Barbiere de Seville*). Spanish dress of cerise satin and black lace ; black velvet senorita jacket ; black lace mantilla.

**ROSINE** (Heroine of Whyte Melville's novel, *Rosine*). Striped cambric short skirt of bright colours ; square bodice and elbow-sleeves ; muslin apron with bib and shoulder-straps, the word "Rosine" worked in red letters on the pockets and corners of the apron ; muslin kerchief and mob cap ; silk stockings ; black high-heeled shoes ; old silver ornaments.

**ROUGE-ET-NOIR.** Skirt, sleeves, and low bodice of black and red striped satin, with dice embroidered on the front ; sleeveless bodice, and diagonally draped tunic of red crape or gauze, forming ends tied at the back, with a bow of black lace and four small toy cards tied in with them ; these same cards, alternately red and black, in a slanting position, are laid round the edge of the tunic and bodice with a trimming of black lace and gold braid and fringe ; a bow on the shoulders with four cards tied together, the same in front of bodice ; ornaments, enamel cards and dice ; on the head a cornucopia-shaped cap, half-black, half-red, like that worn by Folly, with an aigrette formed of a gilt hand holding cards, or a pointed coronet. Or, French cashmere bodice, tunic, and skirt ; head-dress and necklace trimmed with cards, alternate black and red ; gloves, stockings, and shoes one



41. Rubens' Wife.



42. Russian.



43. Serving Maid.



44. Lady Teazle.



1870  
MAY 10 1870  
MAY 10 1870



black, one red. Or, tight-fitting low bodice of red satin, and a red skirt, with black lace; round the edge of short skirt, a plaited flounce with cards; bodice and sleeves trimmed to match, and a cap on the head of red and black satin with a few cards on one side; ornaments, gold, and a fan composed of satin and cards; black gloves, with bracelets like serpents, and loops of red satin; croupier's rake in hand, with cards on left shoulder; red fan. (*See Coloured Illustration of MONTE CARLO, Plate XI.*)

**ROULETTE.** Short skirt of red and green cloth, with all the numbers, insignias, and terms of the game, such as "manque," printed in white; bodice of red and black satin; powdered hair, with small roulette board on one side; a croupier's rake suspended from the waist.

**ROWENA, THE LADY** (*Ivanhoe*). Scanty under-dress touching the ground, with bodice of pale sea-green satin; over this a long-flowing cashmere robe reaching to the ground, either white or crimson, having wide hanging elbow-sleeves, all richly embroidered in gold; a girdle about the waist, a gauze scarf interwoven with gold threads fastened to the left shoulder; the hair entwined with pearls, a gold circlet and gold-spangled veil; gold chain with charm attached; gold bracelets and armlets. Or, sea-green silk skirt, ornamented with pearls; robe of crimson cashmere, bordered with ermine; pearl coronet, and crystal veil.

**ROXANA.** Dress of cloth of gold bordered with swans-down, and lined with vert d'eau satin, over an under-dress of Turkish red.

**RUBENS' WIVES.** Isabella Brant (*first wife*). Skirt of white satin bordered with gold; over-dress and bodice of mauve velvet, high to the throat, the skirt embroidered all round with gold cord and pearls; sleeves to wrist with slashings inside the arm and puffings beneath; turn-back cuff of lace; very large ruff round the throat; hair powdered, high-pointed hat, jewelled band round the brim, widening at the side and turned up. Helena Forman (*second wife*). Yellow and brown silk and violet velvet, the skirt of the velvet touching the ground; the bodice a low square with square ruff, lace edged; the hair in curls; the bodice, which has a broad rounded point, has jewels in front on a yellow stomacher; the sleeves have an upper puff of violet, an elbow puff slashed

with brown and yellow, puffs of yellow to wrist, with turn-back cuffs ; the two colours are blended in the trimmings on the skirt mixed with jewels ; a feather fan is carried in the hand ; a large-brimmed, low-crowned hat, turned up on one side with ostrich plumes and jewel. (*See* Plate XI., Fig. 41.)

**RUSSIAN BARONESS.** Rose-coloured satin skirt ; over it a white satin pelisse, with low bodice and long hanging sleeves, bordered with ermine ; cap of rose-colour, with jewelled aigrette. This was worn by Baroness Brunnow at the Queen's Fancy Ball.

**RUSSIAN HUSSAR VIVANDIÈRE.** Short blue velvet skirt ; blue velvet polonaise, trimmed with satin ; hussar jacket of blue velvet, trimmed with sable ; cap to correspond ; silver ornaments ; high boots with sable tops.

**RUSSIAN PEASANT.** Short skirt, either of white muslin trimmed with black velvet or red merino, with bands of green or blue velvet, headed by gold braid ; a white chemisette with long sleeves, sometimes a stay bodice of velvet over this, or one coming to the throat crossed with bands of the same, bordered with gold braid in such a way that they pass over the shoulder to the waist in a V-shape back and front, forming a square across the bust, and a band at waist ; the Koshnick is the usual head-dress, like a Scotch cap, with a broad velvet coronet in front dotted with gold coins and swansdown ; beads are worn round the neck ; a large white silk apron, trimmed with red and gold, almost hides the front of the dress ; crimson stockings ; high-heeled black shoes. Or, white cashmere dress, embroidered with gold and colours, with silver diadem and ornaments. Or, long loose over-dress with embroidered apron ; white muslin cap ; embroidered sleeves in red and blue. (*See* Plate XI., Fig 42.) Or, scanty blue satin skirt touching the ground, with two rows of gold ; loose white satin jacket trimmed with gold lace ; open sleeves not very wide to wrist, worked cross-stitch, red and blue ; same stomacher and apron ; Koshnick head-dress. The peasant costume worn in Southern or Little Russia consists of a many-coloured woollen petticoat of peculiar shape ; linen under-skirt edged with coarse lace ; a linen blouse embroidered in gay colours, chiefly blue and red ; head-dress, a broad circlet of brocaded ribbon, with bows of variously coloured ribbon falling at the back, and mingling with the thick pendent

plaits ; embroidered red and white towel of curious design hangs from the arm ; these are worn on certain feast days, and can only be procured at the great fairs ; strings of coloured beads and a gold cross and chain, or picture of St. Nicholas, complete this costume.

**RUSSIAN SKATER.** Round fur-edged cap ; ruby velvet pelisse, edged with fur, opening *en cœur* at the neck, two fur buttons at the back of waist ; petticoat of quilted grey satin ; high boots edged with fur and bells ; ornaments silver ; a muff carried in the hand ; silver skates attached to girdle.

**RUTH, THE PIRATE MAID-OF-ALL-WORK** (*Pirate of Penzance*). This costume is suited to a dark beauty ; a head-dress of red drapery and coins ; red and black short skirt, with much gold trimming ; low black gold-bedizened bodice, and gold armlets, with chain of sequins from the shoulder to wrist.

**SABRINA.** White spangled tulle dress over light green silvered tissue looped up with silver grass wreaths of aquatic leaves, water-lilies, and coral ; head-dress, large water-lily leaf, and silver-spotted tulle veil. The make of this and similar dresses should approach, as nearly as is consistent with the costume, to the prevailing style of evening dress.

**SALLY IN OUR ALLEY.** Plainly-made cotton dress, with elbow-sleeves ; mittens ; muslin cap, fichu, and apron.

**SALOME.** Robe of salmon satin embroidered with fantastic flowers, loosely-tied sash ; bodice square ; hair interplaited, gauze veil and coronet of scarlet flowers. Or, yellow and black draperies, lined with red ; head-dress, a kerchief of black silk, embroidered and fringed, gold band with falling sequins round the head and passing beneath chin.

**SALT WATER AND FRESH WATER.** Suitable dresses for two sisters ; both would wear green and white evening dresses, with white tulle veils ; for salt water, trimmed with coral, seaweeds, and shells ; the other with water-lilies and grasses. (*See WATER-NYMPH.*)

**SALTARELLA.** Red satin flounced skirt, edged with gold fringe ; pale blue satin drapery, trimmed with gold coins and fringe ; tight fitting black satin basqued bodice, trimmed with gold coins and fringe ; red satin cap, with gold net and coins.

**SAPPHIRE.** Greek robe of pale blue satin, embroidered at the hem with sapphires and blue steel beads ; zone and necklet of imitation sapphires ; diamond-shaped sapphire on head ; blue shoes and stockings ; no gloves ; blue diadem, with sapphire at top.

**SAPPHO.** Greek tunic and flowing dress of white satin, trimmed with Greek pattern in gold braid, bordered with gold fringe ; mantle of sky-blue velvet, attached to shoulders, trimmed with gold ; sandals ornamented with gold ; the hair in close curls, gold head-dress of Grecian design ; gold armlets and bracelets, connected by chains ; gold necklet of coins ; a lyre in the hand.

**SARDINIAN PEASANT.** Scarlet jacket, with silver buttons and gold lace, over white linen chemisette, with open sleeves ; a piece of scarlet silk on head, descending on to shoulders ; veil over lower part of face. Younger women wear a tight-fitting satin bodice, richly embroidered with gold and silver lace ; clasp and belt of the same, and a profusion of rings, chains, and other jewellery ; white satin apron, embroidered in scarlet.

**SATANELLA.** Low black tulle dress, made short, and covered with silver stars.

**SCHNEEWITTCHEN** (From Grimm's Fairy Tale of *Snowflake and the Dwarfs*). White satin dress made low, and puffed with silver cloth, having long and large puffed sleeves to the elbow, much bedizened with pearls ; the skirt looped over a petticoat, on which the seven dwarfs are painted in brown and grey ; a silver pointed crown worn at the back of the head, and a long veil floating to the feet.

**SCOTCH COSTUME, HIGHLAND LASSIE, &c.,** at Fancy Balls are generally carried out by a white dress, with Scotch pebble ornaments ; a satin plaid scarf draped on the shoulders with cairngorm brooches ; sometimes a Scotch bonnet of black velvet with black plumes is worn, but more generally a ribbon snood or a wreath of ivy or oak-leaves. The several clans display their badges in the form of silver acorns and oak-leaves, wheat, &c. This is the fancy dress usually worn at the annual Caledonian Ball at Willis's Rooms. As a rule (there are exceptions), unless they take part in a special quadrille, the ladies do not wear a decided fancy dress.

**SEA, THE.** Dark blue sailor hat ; a kerchief tied in sailor knot, under large square collar ; loose bodice of Galatea, and plain skirt with frills of light blue silk or satin ; dark blue silk stockings ; life buoy supported by blue silk cord.

**SEA QUEEN AND NYMPH.** (*See* WATER-NYMPH.)

**SEA MAIDEN** (*Andersen's*). Plain loose robe of sea-green watered silk ; under-dress of batiste, same shade, cut as a high square, back and front ; short puffed sleeves ; wreath of seaweed ; silver shells in puffings of tulle round ; coral round neck and wrists ; armllets of shells ; round waist belt of coral and shells, from which falls seaweed ; train of silver cloth, cut like a fish-tail at the edge and trimmed with oyster-shells ; pink stockings ; sandalled pink shoes ; pink gloves ; silver band round head, hair floating on shoulders, with red flowers intermingled ; miniature of beautiful prince round neck.

**SEASONS, THE** (for WINTER, *see* W ; SPRING and SUMMER, S ; AUTUMN, A). Four sisters might personate the Seasons as follows, but two should be blondes and two brunes. The dresses all made short, the satin shoes matching the colour of the dresses. Spring wears pale green tulle, with flowers and a fringe of grasses ; necklace of daisies and grass ; head-dress, a nest with eggs, and a bird on wire hovering over it. Summer is arrayed in maize and red tulle, with wreath and trimmings of poppies and cornflowers. Autumn in yellow and brown, with autumn leaves, flowers, and ears of corn. Winter in white satin, with bands of swansdown ; a fringe of icicles on the tunic. Spring carries a basket of fresh violets, Summer a basket of fruit, Autumn a sheaf of corn and a sickle, Winter a little fir-tree. These may be made as fashionable evening gowns, or in soft falling silk, or wool cut in classic fashion.

**SEMIRAMIS, QUEEN OF ASSYRIA.** A loose, long, flowing robe of white satin in classic style, embroidered with lotus leaves ; a jewelled diadem for head-dress. Or, skirt of ruby satin lined with gold colour, displaying Egyptian emblems and coins ; bodice of pale blue satin, fastened round the waist with handsome gold ornaments.

**SEPTEMBER.** Can be represented by a white satin dress trimmed with purple grapes, or as Autumn. (*See* A.)

**SERPOLETTE** (*Les Cloches de Corneville*). Grey-blue stockings, and shoes with brown heels ; short grey cashmere skirt with box-plaiting round, half a yard deep ; tunic, forming puff and ends at back, buttoning on to close-fitting cuirass bodice ; plain linen fichu, or bib with a point in front ; sleeves to elbow with cuffs ; white linen cap with blue ribbon band and bow. Second dress, pink brocade long skirt with cuirass ; satin hat with three white feathers.

**SERVIAN PEASANT.** Loose full skirt ; Garibaldi bodice, with full sleeves to wrist ; belt of black leather ; gaily striped apron ; embroidery at throat ; hair plaited with coloured ribbons.

**SERVING MAID** (*Elizabethan Period*). Short stuff gown, fawn colour ; made with pointed bodice ; tight sleeves with stuffed epaulettes ; ruff at throat ; muslin cap ; bag hanging at side. (*See Plate XI., Fig. 43.*)

**SEVENTEENTH CENTURY.** (*See CHARLES I., CHARLES II. PERIOD, JAMES II., &c.*) Morning costume of French lady in XVIIth century : Cardinal petticoat ; upper skirt of the same, turned back with dark green : white apron ; cape and cap trimmed with lace ; red stockings and black shoes.

**SHEPHERDESS.** (*See ARCADIAN SHEPHERDESS.*) Felt hat, flowers on one side and under the brim ; crook ; low square bodice filled in with muslin ; black velvet band round neck ; braces and stomacher ; muslin sleeves to wrist ; short skirt of pink and white striped silk ; bodice cut in tabs. **Shepherdess Dress of the Fifteenth Century.** For a dark or stout lady. Long blue woollen skirt and sleeves, over which a red tunic to below the knees, and bell sleeves of the same colour ; the upper dress is confined by a ceinture, in the shape of a loose bag, deep on one side and narrow like a band on the other ; head-dress of blue, white, or red linen or merino, folded across the head and left to hang rather deep about the neck and ears ; crook. The following are pretty renderings of the character :—White tulle ; short skirts, made with narrow flounces and bows of ribbon ; sky-blue tunic, trimmed with pink ; blue bodice, with pink plastron ; blue saucer-shaped hat with roses and long pink ribbons ; blue shoes with pink rosettes. Or, petticoat of blue and white Chambery gauze ; bodice and tunic of amber satin trimmed with blue. Or, a cerise brocaded satin skirt, and tunic of pale blue satin. **Watteau Shepherdess** consists of a

full, short, yellow skirt, with a deep flounce about two inches from the edge, over which comes a full all-round panier of yellow and pink stripes; the bodice with tabs round the waist, but it is left open down the front, broad at the top, and narrowing to below the waist, showing white chemisette, over which it is laced with pink cord, a small pink bow covering each of the nine eyelet-holes, four each side of the bodice and one at the point, below the waist; there are two sets of sleeves,—full white elbow-sleeves with pink bows, and short upper sleeves of purple to match the bodice; the hat is slightly turned up on each side, and ornamented with pink bows and flowers; the crook, the *sine quâ non* of the costume, has bows and flowers. (See WATTEAU and FLORIAN.)

**SHILLING.** (See SOVEREIGN.)

**SHIPTON, MOTHER.** (See HUBBARD, MOTHER.)

**SHOE, OLD WOMAN WHO LIVED IN A.** Short black skirt, over it a chintz sacque à la Watteau, cut square at the throat; with elbow-sleeves; powdered hair; a rod in her hand; a large high-heeled scarlet satin shoe, trimmed with gold, slung across the shoulders and filled with small dolls.

**SHUTTLECOCK.** Short white satin dress with long cock's feathers in perpendicular rows; red skull cap of velvet, bordered with a gold band; red velvet cuirass bodice; white shoes and gloves; small shuttlecocks fastened on red velvet round neck; the same for earrings.

**SILVER QUEEN.** Low ball-gown made of cloth of silver, or silver-spangled tulle; silver sceptre, crown, and ornaments; veils and winged sleeves of silver tulle.

**SING A SONG OF SIXPENCE.** The maid wears a red petticoat; short, dark blue tunic; pointed bodice, high striped sleeves to elbow; mob cap; satchel at side.

**SIREN.** Evening dress of green and white crêpe, over a petticoat of silver cloth bordered with a fringe of grass, shells, and leaves powdered with crystal; cuirass bodice made of a fancy silver cloth, resembling fish-scales, bordered with green satin, to which are attached silver fish and Medusa heads; pearls, mother-of-pearl drops, and dewdrops introduced as fringes; also on the wreath, with grasses, over a crystal-spangled veil.

**SIXTEENTH CENTURY.** (*See* CATHARINE OF ARRAGON, CATHARINE HOWARD, CATHARINE PARR, &c.)

**SKATING COSTUME.** (*See* RUSSIAN SKATER, POLISH, &c.)

**SLAVE.** Flowing dress of white satin embroidered in gold ; hair hanging down the back bound with a fillet of gold ; gold band round the throat, gold anklets, the hands united by gold handcuffs. Two sisters can be dressed alike, and appear chained together. (*See* CIRCASSIAN SLAVE.)

**SLEEP.** Straw - coloured ball-dress, wreathed with poppies ; cap in the shape of a poppy turned upside down, and worn on one side of the powdered hair, or a wreath of poppies.

**SNEERWELL, LADY** (*School for Scandal*). Dress of pink satin, with Watteau sacque front of lace and pearl embroidery, with roses. Second dress, walking costume of terra-cotta plush over pale pink ; hat of plush, terra-cotta shaded plumes.

**SNIPE.** Skirt and bodice of feathers, with cap like head of bird.

**SNOW, SNOWSTORM.** A princesse dress of soft white foulard, made high to the throat, or with a square-cut bodice, back and front, and very short sleeves ; a drapery of Indian muslin put on just below the hips, covered with detached pieces of frosted swansdown, caught back at both sides with a long broad piece of swansdown, long glass icicles ; the bodice and short sleeves trimmed to match, and a wreath of frosted swansdown, with icicles ; a veil, fastened either to the wreath or to the shoulders, of frosted gauze, dotted all over with swansdown ; very long gloves, trimmed to match, and shoes covered with swansdown ; necklace of frosted swansdown and icicles, and from underneath a few drooping snowdrops peeping out ; hair down ; the fan entirely of swansdown, with an edging of drooping icicles ; if the swansdown is just touched with gum, and some " frosting " powder sprinkled on, the effect is very sparkling. **Snow Queen.** Same, with crown of icicles. (*See* WINTER, POLISH SNOW, and POLISH.)



**SNOW WHITE, OR LITTLE SNOWFLAKES.**

White brocaded satin Turkish trousers; bodice and tunic in one, of white nun's veiling embroidered round the edge with gold; gold girdle round the waist, also a white scarf with embroidered ends; the bodice and sleeves trimmed with rows of gold cord; white cap and veil. (*See WHITE DRESSES, W.*)

**SNOWDROP.** Skirt and bodice of white tulle, edged with pale green satin; basque and sleeves of white satin, cut in points to represent outer leaves of flower; trimmed with deep fringe of snowdrops; chaplet of same flowers round the neck; powdered hair. (*See FLOWERS and JANUARY.*)

**SOPHIA WESTERN.** Sacque of pale pink, over dark brown satin skirt; long lace apron; kerchief over low bodice, with chocolate stomacher; powdered hair; pointed lace cap; high-heeled pink shoes, paste buckles; tan gloves; copy of "Isabella; or, The Fatal Marriage," in her hand.

**SORCERESS.** Short costume of black, red, and gold satin, the skirt red, having a black band round with the signs of the Zodiac in gold; a serpent twisted about the waist; a scarf of many colours worn diagonally over the hips; a red kerchief with gold coins on the head; ornaments, beads and coins. Or, a black velvet robe high to the throat, with pendent sleeves covered all over with cabalistic signs; high pointed cap entwined with a serpent; a stick carried in the hand; black satin shoes, embroidered with gold. Or, yellow satin over scarlet satin, cut in points, and at each point a copper bell, ornamented with black velvet bats, mice, efts, &c.; a large green snake coiling round the body; ditto round the neck and arms; head-dress, gold bat on the forehead, and snake round the head.

**SORRENTINE PEASANT.** (*See ITALIAN.*)

**SOUBRETTE, or WAITING MAID** (*in Louis XV's reign*). Wears a pretty *poudré* short dress, generally a quilted skirt, cap, and muslin apron. For example: Rose-coloured quilted petticoat; blue satin tunic; black velvet low bodice laced up the front with blue and bordered with lace; muslin apron trimmed with lace; small lace cap with wild roses; gold ornaments; high-heeled shoes, and pink and white-stockings.

**SOUR GRAPES.** Maize sateen dress, covered with grapes cut out from chintz and appliquéd on ; a muslin cap on the head with a bunch of grapes, and bunches of artificial grapes on the low square bodice and elbow-sleeves, and in the muslin apron turned up and forming a lap.

**SOVEREIGN AND SHILLING** (*for two sisters*). One wearing gold, the other silver. Evening dresses of gold or silver-spangled tulle, liberally trimmed with coins, which fringe the bodice ; ornaments of the same ; gold-netted or silver scarf on skirt with coins attached ; rings and tassels at end to resemble a purse ; Phrygian cap of satin with the same coins ; gold or silver aigrette in front.

**SPADES, QUEEN OF.** (*See CARDS.*)

**SPANISH LADY.** (*See CARMEN.*) Short satin skirt (white, red, yellow, or rose) with black lace flounces headed by bands of velvet or gold ; low bodice of the same ; senorita jacket of velvet trimmed with ball fringe, made with long sleeves ; high comb ; lace mantilla fastened over it with red and yellow roses, the hair in a coil at back ; gloves, mittens, and high-heeled shoes. This is the ordinary Spanish fancy dress : a black silk dress with square-cut bodice is also *en règle*. The costumes in Spain, as they appeared when the late King Alphonso was married to Queen Mercedes, were : **The Women of Carvajales**, short embroidered flannel skirts, silk mantillas worked with gold spangles, gold necklaces and earrings, and shoes with silver buckles ; those of **Dermillo**, short black velvet skirts, aprons embroidered with coloured silks, small China crape shawls, and black shoes with silver buckles. **The Women of Toledo**, short silk skirts, trimmed with gold and silver braid ; black velvet bodices with gold buttons ; red velvet apron, and black velvet shoes ; coral necklace, and the hair tied up with coloured ribbons. **The Women of Murcia**, an embroidered skirt, black velvet bodice, white shoes embroidered with gold. From **Malaga** as "**Majos**," with flounced skirts, China crape shawls, and large pearl necklaces. The "**Comparsa**" from **Valencia**, short silk skirts, embroidered with silver and gold ; satin bodices of different colours, with tight sleeves ; silk stockings, and large white satin shoes ; a silver comb in the hair, with hair-pins and coloured beads ; necklaces ; and baskets of flowers on their arms. **Saragossa**, short cotton skirts, small coloured crape shawls crossed round their waists ;

coloured stockings and black shoes; and gold necklaces. Segovia, silk skirts, black velvet bodices embroidered in gold, with long sleeves; coral and gold necklaces, and black satin shoes; on their heads a small velvet cap worked with gold. Caceres, silk handkerchiefs on the head, velvet bodices with silver buttons, and plaited skirts; black stockings, and shoes with silver buttons. Ciudad Real, black bodices, silk handkerchiefs crossed over the chest, and coloured skirts. Jaen, silk handkerchiefs tied round the head, and coloured skirts and black bodices. A Castilian at Fancy Balls wears bright pink satin skirts, trimmed with gold; black velvet bodices cut in tabs, laced across the front with gold cord; black lace aprons, pink satin shoes; small hats of black velvet, worn on one side of the head. A Catalonian, black velvet skirt, upper-skirt of yellow cashmere; black velvet jacket; floral head-dress. A Toledo Woman, blue satin skirt, trimmed with gold and silver braid; crimson velvet apron trimmed to match the skirt; black velvet bodice over white lawn chemisette; velvet shoes, red stockings; coral ornaments. A Spanish Mandolin Girl wears a short red silk skirt, bordered with white silk, with arabesque designs upon it; a low loose cambric bodice, with a black velvet Spanish jacket, trimmed with gold fringe and braid; long scarf sash of black and gold silk, fringed with gold; as much gold jewellery as possible. An Andalusian, white silk short skirt, trimmed with pink and black velvet; pink silk tunic, with silver and black velvet; black velvet bodice; silver comb; spangled vest and pelisse; large black fan. The "Saya y Manta" is of Andalusian origin, and was formally worn by the ladies of Lima at processions, bull-fights, and when they went out to shop, but never in church, where the mantilla is *de rigueur*. The "saya," or skirt, is made of rich black satin, lined throughout, and formed into innumerable small plaits from the waist to the edge of the skirt by strong waxed threads. It is then slipped over a board of its own length and from twenty to thirty inches wide, on which it remains for three weeks, so that the satin may retain the creases when the threads are cut to within a quarter of a yard from the waist. A richly-embroidered Chinese scarf, the deeply fringed edges of which fall over the "saya" in front, is fastened at the throat by a jewel. The "manta" consists of a shawl-shaped piece of black Chinese crape, the triangular part of which is tied tightly

round the waist by means of a casing, the straight end being drawn up over the head and across the face, so as to show only one eye. It is held thus by the thumb and two first fingers of the right hand, a lace pocket-handkerchief and flower in the left. Silk stockings, and shoes of either black satin or fine bronze kid, embroidered with coloured silks and cut very low on the instep, complete this costume. A high Spanish comb is worn in the hair, which gives height and elegance to the figure. Bracelets and rings are also worn, but neither gloves nor fan are admissible. A **Spanish Dancer**, a pale blue satin skirt, trimmed with silver passementerie and grelots ; a pale pink satin bodice, with blue satin jacket, reaching only halfway down the back, and ornamented with a quantity of silver grelots ; a white blonde mantilla ; a Spanish comb at the top, and a red rose at the side of the head. **Spanish Peasant Girl**, low black velvet bodice, square cut over a chemisette with short sleeves ; pink satin skirt, trimmed with flounces of black Spanish lace ; satin sash to match ; pink cap, with coins, or hair in curls, with silver or gold dagger through it ; black stockings and shoes ; black mittens ; gold ornaments and pink roses. **Spanish Lady**, dress of black satin, lace, and jet ; crimson plush bodice, trimmed with a profusion of silver braid and buttons, to resemble a Spanish jacket ; very high comb ; black lace mantilla over it, looped back on one side with scarlet pomegranates, of which there is also a bunch on one shoulder and another very large one on the skirt ; black gloves and shoes.

**SPARROW.** Short skirt and bodice of brown feathers ; cap like head of bird.

**SPELLING-BEE.** Orange skirt striped with black velvet, the letters of the alphabet in black carried round in a double row ; the low square black velvet bodice, trimmed with orange, displays the names of dictionaries, such as Webster, Johnson, &c. A bee on the head.

**SPHINX.** An Egyptian dress covered with hieroglyphics. (*See EGYPTIAN.*)

**SPINNING-GIRL, FILEUSE.** Short skirt of white and amber ; low square bodice ; black and white satin apron with bib, both bib and apron decorated with field flowers and flax ; white lace tucker and short sleeves ; a crimson

velvet sash starting from the shoulders encircles the waist, and is tied loosely in front of the apron; straw hat with flowers in front, ribbons floating at the back; a distaff is carried in the hand, and decorated with blue ribbons and field flowers; striped black and white stockings, black shoes, with amber and red bows.

**SPORT.** Pink satin bodice; gold cap trimmed with colours of favourite racehorses; the front of bodice, portraits of racehorses; in the skirt, insignias of hunting and shooting.

**SPRING.** A green or white tulle evening dress trimmed with spring flowers, daisies, primroses, crocuses, and violets; a lighter veil falling over the shoulders, a wreath of the same; the flowers may be arranged round the skirt in a lattice-work, the tunic edged with a fringe of green grass. Less hackneyed renderings are as follows: Green silk short skirt trimmed with snowdrops and violets; white cashmere polonaise and low bodice, with long hanging sleeves caught up on one side by a swallow; a ruff of lace and flowers round the neck; green and white cap with flowers; green satin shoes. Several short skirts of frosted tarlatan or tulle caught up with frosted primroses, crocuses, and dead fern-leaves; the low bodice trimmed with swansdown as well as flowers and crystal drops; powdered hair, with flowers, gloves, and satin boots, bordered with swansdown; crystal ornaments. Or, classic robe of pale green silk or muslin; hair studded with flowers, veil on head; sandalled feet. Or, a white dress with green leaves heading each flounce; paniers edged with buttercups and daisies; flowers over back of skirt. Or, low bodice, with fichu of fine tulle edged with grass and flowers; hair scattered over with flowers, hair hanging; long gloves, and fan edged with flowers.

**SQUEERS, MRS. AND MISS** (*Nicholas Nickleby*). Mrs. Squeers, a short, narrow skirt, just touching the ankles, composed of flounced and striped mousseline-de-laine; spencer of the same with short waist, enormous gigot sleeves; a coal-scuttle bonnet of drawn black satin; corkscrew curls; a birch rod and wooden spoon in hand. Miss Fanny Squeers; similar dress, white muslin skirt, pink sash tied at back; white satin bonnet and spencer.

**SQUIRE'S DAUGHTER.** Loose skirt of sateen with three fluted flounces of muslin edged with lace; tunic of

flowered chintz, open in front bunched up at side ; pointed bodice with blue stomacher ; lace elbow-sleeves and kerchief ; muslin cap.

**STAR, STARLIGHT, EVENING STAR, POLAR STAR, MORNING STAR, NORTHERN STAR,** are all rendered after the same order ; viz., with either a black, blue, or white evening dress, and veil covered with silver stars ; ornaments of the same, coronet of the same in the hair. Much silver fringe is used on bodices and tunic, a glittering effect being desired. The hair powdered with silver is an improvement. For **Starlight**, a dark purple dress veiled in star-spangled tulle is sometimes worn. Or, two shades of dark blue, with a silver scarf about the skirt, looped with silver stars and fringe ; bodice and veil spangled with stars, also front of dress ; crown of stars. And for a **Dark Starlight Night**, a black dress, studded one side with diamonds, one side with jet stars ; one side of the hair powdered ; one glove ; and one shoe white, one black. For **Evening Star**, a gold crescent is also introduced in the hair.

**STARNBERG BRIDE.** A short red skirt, full lace apron going quite round and reaching nearly to the hem ; a black velvet bodice laced across with silver, and filled in with a lace kerchief ; a frill at the throat ; long, full sleeves matching the skirt ; a wreath on the head. (*See GERMAN PEASANT.*)

**STELLA.** (*See FILLE DU TAMBOUR-MAJOR.*)

**STEWARDESS.** Short blue satin skirt and loose bodice, with white over-jacket faced with blue ; fisherman's cap of white with blue band ; the word stewardess in silver letters.

**STOCKBROKER, LADY.** Short pink silk skirt bordered with white satin, hung with gold coins, and the several kinds of stocks printed upon it ; low bodice of pink silk, over it a low polonaise of star-spangled gauze, caught up with roses, the top of the bodice trimmed with gold coins and fringe ; gold belt at the waist ; gold net on the head with coins ; a cornucopia carried in the hand, out of which stocks, money, and roses seem to spring ; high-heeled pink shoes ; black mittens.

**STORK.** Dress of bird's plumage and satin with head of stork for cap.

**STRAWBERRIES AND CREAM.** Short skirt of strawberry-coloured satin, lower part arranged with deep box-plaits of brocaded cream satin; the spaces between of coloured satin; skirt of cream lace and red silk looped up with strawberries and leaves and ribbon of the two colours; paniers of cream brocade edged with a fringe of strawberries; square cut bodice of cream brocade with long pointed waist laced up the front; epaulettes of strawberries, wreath of same across the bodice; gilded punnet of strawberries for head-dress; cream fan painted with strawberries.

**STYRIAN PEASANT.** Short skirt of amber stuff or silk, trimmed with black velvet; blue tunic, looped up with rose-colour; black velvet square bodice, over high white chemisette; white straw hat, trimmed with rose-colour; gold earrings; cross and rosary; white apron.

**SUABIAN PEASANT** (*from kingdom of Wurtemberg*). A plaited skirt of black taffetas, over a starched petticoat, reaches to ankles; red stockings and black boots; dark-coloured cloth jacket trimmed with ruches of black silk, cut *en cœur* in front over white linen bodice; white apron tied round waist; bandana handkerchief round neck; black national head-dress embroidered in gold, black streamers falling at the back.

**SUEZ CANAL.** (*See CANAL.*)

**SULTANA, INDIAN.** A robe of cloth of gold and a spangled veil; the seams of the long loose habit embroidered with precious stones; cluster of diamonds on her head; loose under-dress; brilliant colours should be chosen.

**SUMMER.** A white or pink gauze, lisse, or tulle evening dress, liberally trimmed with summer flowers, especially roses; it is sufficient to wear a wreath of the same, but a veil with butterflies is a more decided fancy dress, or a straw hat, with flowers and butterflies. Scattered rose leaves on the skirt add to the effect, interspersed with butterflies and green beetles; a basket of flowers in hand; necklet and earrings of China roses. Or, dress of blue and crimson brocade, with fringes of flowers. **July** is dressed in the same fashion.

**SUN.** A yellow tulle or gauze evening dress, trimmed with gold; a cap with a gold sun; ornaments, gold suns, and a wand in the hand, surmounted by the same.

**SUNBEAM.** White tulle dress, flounced to waist, each flounce edged with rows of gold braid ; a large sash round the waist with gold fringe, a gold châtelaine bag at side ; head-dress, veil of gold tissue, enveloping the figure, and glittering at every movement ; ornament, gold.

**SUNFLOWERS** (*after Alma Tadema's picture*). A long dress with loose sleeves, falling back so as to show the arms, of some dark brown stuff ; embroidered at throat, sleeves, waist, and hem with gold ; sunflowers in hand ; three gold bands round hair.

**SUNRISE.** Dress of grey tulle, with rows of ribbon of the rainbow shades round the skirt ; veil of grey gold-spangled tulle. Or, grey and pink in alternate skirts ; grey tunic, spangled with powdered glass ; wreath of half-opened roses, with dewdrops and birds with open beaks.

**SUNSET.** Black tarlatan dress, trimmed with red and yellow suns ; coronet of the same. Or, red dress, with the setting sun worked in tinsel in front, the rays coming well outside, horizon grey and slightly blue ; gold-coloured gauze veil ; bodice red ; gold fringe.

**SUSAN.** Dove-coloured stuff gown, rather short, with soft white kerchief and cap, and a pink ribbon in the latter.

**SUSAN, BLACK-EYED.** (*See B.*)

**SUSANNA** (*Figaro*). Wears a Spanish dress. (*See SPANISH.*)

**SUZEL.** White silk petticoat trimmed with black velvet ; large pink silk apron with black velvet ; white silk bodice slashed with black velvet ; black and white stockings.

**SWALLOW.** Tulle dress, black, grey, and white, with swallows dotted about it ; flowers in the hand.

**SWALLOWS, FLIGHT OF.** White dress with black velvet bodice ; birds sewn on the front of dress, one on each shoulder.

**SWEDISH PEASANT.** Bright-coloured striped woollen skirt touching the ground ; white apron, nearly as long as the dress, with rows of coloured embroidery across the lower part ; fur-lined jacket over a white chemisette, with a red and green corselet rounded at the top, or a half-high square-cut





K.H.  
COPY, BY  
CALIFORNIA



velvet bodice embroidered in silver, with short sleeves, and points at waist, back and front; hair in plaits, a large bow of ribbon at the back. In some parts of Sweden a white linen cap is worn, the shape of a paper bag, the points standing out at either side of the head.

**SWEEP, LADY.** Dress of dull black satin, with the word "Sweep" in silver on skirt and bodice; a sweep's circular broom in hand; a characteristic smut on cheek.

**SWEET SEVENTEEN.** (*See WHITE DRESSES.*)

**SWEETHEART, MY.** Dainty dress of pale pink satin; large muslin pinafore trimmed with antique Valenciennes lace; large hat with wreath of wild flowers.

**SWISS.** For the several cantons the peasant's costume varies considerably. In Glarus the dress is not picturesque; a bonnet very much like a nightcap covers the head; the plain body opens V-shape in front, bordered with a ruche, and the white linen apron contrasts with the dark petticoat. The Ementhal dress is one of those generally copied; a coquettish straw hat covered with flowers; black velvet corselet bodice and yoke-piece worn over a chemisette with sleeves to elbow, the black velvet covered with silver embroidery, and hung with silver chains; closely-plaited short skirt of green or lilac. The distinguishing feature of the Basle dress is the silver chain round the waist; the head-dress is black silk, like that worn in many parts of Germany. In Schaffhausen the bodice is still more ornamented. In Niedwalden, on the Lake of Lucerne, the bodice is supplemented by a massive silver collar; a silver arrow through the hair. The Geneva girl wears a French muslin cap, tight-fitting jacket, lace-embroidered neckerchief, short apron and petticoat, high-heeled shoes. At Neuremberg the dress is sombre, and not distinctive. The Waadtländerin wears a low bodice, with a many-coloured chemisette; striped petticoat, silk apron; white stockings; square-toed shoes; straw hat. In Tessin the girls wear a multi-coloured apron, high square bodice over white chemisette; head-dress, a tinsel crown with silver arrows; sandals with wooden soles and high heels. In Valois they wear a dark dress and curiously-plaited white cap. In the canton of Uri the dress is dark, the cap large, with a butterfly-wing fastened to the back of head. The girls of St. Gallien wear a striped skirt; silk bodice laced with gold or silver chains, short white sleeves; black gauze cap with a fan of gauze on either side of the crescent-shaped bandeau which

encircles the head. The girls of Solothurn wear the hair in plaits, and the dress high to the throat, in no way remarkable. At Appenzell low bodices are fastened with chains, a loosely-tied silk handkerchief round neck, curled hair ; the red silk handkerchief is a badge of matronhood. It is in Schwyz the high wheel-shaped cap is worn, and in Granbundten a striped apron, and silk handkerchief about the head. At Zug, a silk bodice trimmed with silver lace, lace-trimmed kerchief over bust, yellow straw hat on one side. At Freiburg the head-dress is a great feature—very large, made of black silk and gauze. The following is a Swiss peasant dress worn at a fancy ball : Short skirt of silver cloth, with rows of black velvet ; muslin tunic bordered with silver, looped up with black and silver ; apron of muslin, covered with a lattice-work of velvet and silver ; low bodice, with many tabs for basque, trimmed with silver ; white muslin head-dress, with silver braid and flowers. The following is the more characteristic Swiss dress of Berne : Short scarlet skirt, bordered with black, black velvet corselet, bodice hung with silver chains and embroidery over a white chemisette ; white apron ; hair in plaits ; Swiss cap. (*See Coloured Illustration, Plate XIII.*) A variation worn at Grödner : A short skirt, large apron, long coat jacket with sleeves full at the shoulders, tight at the wrist, showing the laced bodice in front ; the collar is a tight band with a deep frilling reaching to the shoulders ; large hat with enormous brim, round crown, cord, and flowers. At Tiffereggen the head-dress is like an inverted basin. At Puster Thal a large ruff completes the picturesque dress.

**SYBIL, LIBYAN.** Eastern dress, made of cloth of gold, with jewels ; jewelled crown with three ostrich feathers.

**TALLIEN, MADAME.** Velvet riding-habit turned back with pink silk ; a round cape over the shoulders ; large muslin tie ; hair powdered ; black velvet hat, with pointed crown and ostrich plumes drooping over it. Period, 1775–1838.

**TAMBOURINE GIRL.** Short skirt of black satin, trimmed with crimson cloth, embroidered in gold ; bodice of crimson and black satin, and gold buttons ; head-dress, crimson and gold cap ; ornaments, gold coin earrings and necklace, and gold bangles. Or, short black and yellow petticoat ; red upper-skirt, trimmed with bands of black velvet, from which gold coins hang ; black velvet low square

bodice, laced with red and gold ; red silk handkerchief on the head, a tambourine hung at the side. Or, crimson and green brocade, trimmed with gold coins.

**TANGIERS, LADY OF.** This is an effective dress. The turban is of bright orange silk, coming well over the forehead, the ends falling at the back, large pendent jewels hanging on either side, and intermingling with the huge ring earrings ; the jacket of velvet has short sleeves, and opens in a circular form to show a stomacher, which like the jacket is a mass of embroidery ; transparent hanging sleeves ; long embroidered skirt ; many-coloured silk scarfs about the waist ; bead necklace, and gold and bead bracelets.

**TEAZLE, LADY** (*School for Scandal*). A *poudré* costume of the Georgian period made with sacque ; old brocade and satin suitable. For example : Body and train of cream-coloured brocade ; petticoat of lemon satin, trimmed with old point lace, Marshal Neil roses, brown leaves ; ornaments, pearls and diamonds. Lady Teazle, in the screen scene, might wear a dress of pale Venetian-red silk, opening over a petticoat entirely covered with plaitings of yellowish lace ; stomacher of lace and red ribbons ; full neckerchief of cream silk Indian muslin, with double plaitings of the lace, tied in a large knot in front, and fastened with paste brooch, and cluster of pale yellow flowers ; either a large cream lace hat, lined with Venetian-red, or a lace head-dress, like that of Miss Gunning in Sir Joshua's portrait ; Watteau fan ; cream mousquetaire gloves ; high-heeled shoes of the Venetian-red with diamond buckles ; black velvet with diamond clasp round throat ; a cane might be carried in hand. Or, a white satin sacque with brocaded stripes ; the petticoat embroidered in crystal and iridescent beads festooned with yellow roses. In the screen scene, amber Incroyable coat lined with pale blue satin, having paste buckles. One of the prettiest of the many gorgeous dresses worn by Marie Wilton in the character was as follows : Satin skirt, with a cascade of lace down the front ; a train of light brocade elaborately trimmed with lace, also *en cascade* ; a sacque at back ; heart-shaped bodice ; pendent elbow-sleeves ; a small wreath of roses and aigrette on one side of the powdered hair ; satin pointed shoes ; long gloves ; pearls round the neck, a miniature hanging in front. (*See* Plate XI., Fig. 44.)

**TELEGRAPH, BRITISH SUBMARINE.** Bodice

and skirt of pale sea-green satin, draped with tri-coloured flags, looped with silver chains, cables, and grappling-irons ; seaweed round the throat and top of the dress.

**TELEGRAPH, THE.** Short dress of blue and red satin trimmed with bands of silver cloth and gold wires, often represented by gold and silver braid ; the upper skirt tulle, looped up with medallions representing the telegraph poles ; a satin or black velvet cap, with the word "Telegraph" worked in pearls ; pearl ornaments.

**TEMPEST.** (*See* ARIEL and MIRANDA).

**TENNIS, LAWN.** Short plain skirt of grass-green satin, slightly gathered at the back, and trimmed at the edge with grass fringe, headed by white satin bands ; bats and balls introduced as trimmings. (*See* LAWN TENNIS.)

**THALIA.** Loose soft drapery caught up at the knee, over flowing skirt ; low bodice, with deep gathered basque ; sash round the waist ; a wreath in one hand, a mask in the other ; a tambourine at the side.

**THÉ, FLEUR DE.** (*See* F.)

**THETIS.** Dress of foamy white ; a beryl-coloured peplum with bunches of coral and shells ; pale coral and shells about the head.

**THIRTEENTH CENTURY, A LADY OF THE,** makes a very effective dress. Ruby velvet skirt trimmed with silver lace ; cream-coloured brocade for front breadth and bodice, with long sleeves ; high-pointed head-dress and silver-spangled veil.

**THRALE, MRS.** (*Georgian dress*). White silk sacque, the front covered with lace ; powdered hair ; white cap.

**TIME.** An evening dress of black and white tulle ; with cuirass bodice, and red Dutch clocks hanging at the side ; the several hours in Roman letters round the tunic ; an hour-glass and scythe for châtelaïne.

**TITANIA** (*Midsummer Night's Dream*). White or blue robe of tulle gauze, or some soft floating material, spangled with silver ; a tulle scarf over it fastened on one shoulder with a bouquet of wild flowers, and on the other side of the dress with the same ; for head-dress, either a crown of silver flowers, or a diamond star-coronet, over a veil scattered

with butterflies; necklet and bracelets of small flowers; a wand, with a star at the point; the hair floating.

**TITIAN'S BELLA.** From the celebrated picture at the Pitti Gallery. A Venetian dress of blue velvet, embroidered and slashed with red and white; a gold chain round the neck; the dress is worn low; the sleeves to wrist, with a puff at the top, and perpendicular slashings along the front of skirt, which is much embroidered. (*See* VENETIAN.)

**TOILET-TABLE.** White muslin dress over pink calico, made with low bodice, long sleeves, and fichu, trimmed with lace; a looking-glass suspended from waist, with brush, combs, scissors, &c.; powder-puff in hand; cap, like pincushion, stuck with pins; ribbon epaulettes, with scissors, &c., attached.

**TOLEDO WOMAN.** Blue satin short skirt with gold and silver braid; crimson velvet apron trimmed to match; black velvet and white lawn bodice; black velvet shoes; red stockings; coral ornaments.

**TRIC-TRAC.** Short black satin skirt having a row of gold buttons; black satin low bodice, with basque cut in points, bound with gold; bertha of black and white checks; gold-spangled muslin tunic, forming one large puff all round, points falling beneath; black satin bandeau round the head; black shoes with gold heels, check silk stockings; gold ornaments.

**TRICOLOUR.** Short satin skirt of wide red, white, and blue stripes; blue satin tail-coat, having red and white revers, and old-fashioned buttons; lace collar and cravat; powdered hair, with three-cornered hat.

**TROT, DAME.** Blue satin quilted petticoat with Pompadour draperies; black velvet hat; muslin fichu and apron; large spectacles; crutch stick.

**TRUE BLUE.** Carried out entirely in blue; a fashionable evening dress with veil and ribbons would be appropriate.

**TULIP.** Skirt of red and yellow tulle caught up with tulips; low bodice of red and yellow satin, the same coloured ribbons round the neck, fastened with tulips; tulips in the powdered hair; red satin stockings and shoes; diamond buckles.

**TUNIS ORANGE GIRL.** Dark blue skirt ; short red upper-skirt trimmed with gold ; broad orange and white striped silk scarf ; black velvet bodice ; gold embroidered chemisette ; orange silk cap with gold sequins ; basket of oranges.

**TURKISH LADY.** Wears loose trousers to ankle, long pelisse, and round cap or turban. The following is a pretty dress : Blue satin shoes ; loose full trousers to ankle of gold-spangled muslin ; pelisse of blue satin, lined with maize and trimmed with gold braid ; a red scarf round the waist ; long hanging sleeves, lined with maize ; round fez-shaped cap of blue silk, covered with pearls ; hair in long plaits ; many rows of beads about neck and arms ; gold-spangled veil. Sometimes a silk skirt is worn beneath the pelisse. There should be a fichu of gold muslin inside the bodice of dress, which should be slightly open.

**TWENTY-FOUR O'CLOCK.** New clock dial on chest and forehead, with hours from one to twenty-four ; at back of head a pendulum swinging ; short costume of black and white satin.

**TWILIGHT.** May be carried out in four shades of grey tulle, dotted with silver stars, or in dark blue, the tunic caught up with a silver moon on one side ; a pink and grey scarf, attached to shoulders by a crescent, to the skirt by a silver bat ; the bodice, *à la Vierge*, is made in two shades of satin or plush, with stars and dewdrops, opening in front to show a pink vest with crescents ; a light pink tulle veil, with moths and other insects forming a coronet. Or, black dress of net and silver gauze, bespangled with beetles, grasshoppers, and other insects ; silver gauze head-dress, with the same, and silver crescents ; beetle's-wing fan, silver ornaments.

**TYROLEAN DANCER, A.** Short scarlet satin skirt trimmed with black and gold ; a black satin tunic trimmed with bands of scarlet and gold ; high stay-like black bodice laced in front with gold, bouquet on the left side ; a white muslin bodice and sleeves beneath ; and a high Tyrolese hat with grey ribbons round the crown and flowers beneath ; a large muslin apron, embroidered in double lines with gold, almost hiding the front of the skirt, and reaching to the hem.

**TYROLESE.** Short green stuff skirt, bordered with two bands of black velvet edged with cord ; black velvet low square bodice over a white chemisette, with white sleeves to



elbow ; the bodice of black velvet ; stomacher embroidered in gold and coloured silks ; buckled waist-belt made of leather with chain and keys suspended ; large apron, embroidered in double lines across ; high pointed Tyrolean hat, with gold cord round, and a bouquet of flowers and feathers at the side ; large ruff or large lay-down collar ; multi-coloured handkerchief round neck ; white stockings, coloured clocks ; black leather boots cut low on instep, gold buckles in front ; gold chain with medal attached.

**TWINKLE, TWINKLE LITTLE STAR.** Short dress of blue and white cashmere, with low bodice *à la Vierge* trimmed with silver stars ; a tulle spangled veil attached to a silver band for head-dress.

**UNA.** Long, full caped robe of white cashmere with cord girdle ; hooded cap ; hair flowing accompanied by lion.

**UNDER THE WINDOW.** The illustrations from Kate Greenaway's book bearing this title find much favour for children's costumes, as, for example, three little girls sitting on a rail, in short dresses, pinafores, and large sun bonnets.

**UNDINE.** Plain short skirt of glittering silver tissue, edged with a narrow ruche, into which are placed at distances water-lily buds and leaves in small clusters ; two broad scarves of pale and dark green are draped across the front, and arranged to fall low at the back ; a large cluster of grass, lilies, and dark brown leaves at the left side ; the bodice of silver tissue, trimmed with grass and water-lilies ; a large open water-lily on the head, and a great deal of grass falling over the long, flowing hair ; ornaments, pearls, shells, and bits of pink coral all threaded together ; shoes pale green, with silver tissue rosettes, and a lily bud and leaf in the centre ; strings of shells, &c. ; and a mother-of-pearl fan, with water-lily leaves and flowers arranged on pale green satin.

**UNION JACK.** Dress made of Union Jack flags ; anchors on the shoulders ; sailor hat ; a flag carried in the hand. Or, red short cashmere skirt cut in long points, with plaitings of red, white, and blue between ; the front draped with silk flags ; corselet bodice of dark blue velvet over white chemisette ; an aigrette in the form of a small flag ; fan of the same.

**UNITED STATES.** Short white satin skirt with red and blue stripes ; blue satin tunic edged with silver, draped with American flag. (*See AMERICA.*)

**UNIVERSE.** Short blue and white dress made of cashmere or soft silk in classic fashion, or in gauze or twill as an evening gown, with stars and spheres for ornaments; star-spangled veil.

**VALENTINA** (*The Huguenois*). Dress of velvet or brocade with front breadth of quilted satin, long slashed puffed sleeves to wrist, with epaulette; pointed stomacher, small ruff at throat; velvet hat and feather, or pearl and gold coil.

**VALLIÈRE, MADAME DE LA.** Blue dress, worked with gold leaves, the petticoat having a gathered flounce and double heading; train, with two bows at either side; low pointed bodice, with white folds of tissue above; large loose puffed sleeves from elbow to shoulder; hair in curls, not powdered. Or, gold-coloured satin petticoat, embroidered in gold; crimson and gold bodice; dark ruby velvet train, worked in gold; powdered hair.

**VALOIS.** (*See BERTADE*).

**VALOIS, DE.** (*See MARGUERITE*.)

**VANDYKE.** (*See CHARLES I., PERIOD OF, and Plate XII., Fig. 48.*) Full plain skirt; muslin apron, edged with pointed lace; bodice with revers; sleeves to wrist; hair in curls.

**VARSOVIENNE.** Skirt of violet satin trimmed with a flounce headed by amber satin, tunic edged with gold braid; sleeveless bodice; Hungarian hat; sash round waist; hair braided in long plaits; gold ornaments; Hussar jacket; Russian boots.

**VAUDOIS.** (*See FLOWER GIRL*.)

**VENDANGEUSE** (*or Grape-picker in the south of France*). Short white cashmere skirt, trimmed with blue satin and gold fringe; bodice of blue and white striped woollen stuff, turned back with blue; blue satin apron, trimmed with lace; white cap, with blue ribbons; black leather shoes; basket of grapes on the arm.

**VENETIAN.** It would be scarcely possible to have a richer style of dress than that worn by the high-born dames of Venice in the height of her glory, as painters have handed it down to us. At the Marlborough House Ball, in 1874, the Princess of Wales headed a



45. Venetian



46. Vivandière



47 Vivandière.



48. Vandyke.



Venetian quadrille. Her dress was of pale blue satin, nearly covered with gold embroidery and precious stones, forming the front breadth to a train of ruby velvet, embroidered in gold and silver, and lined with blue satin, fastened back with precious stones; the close sleeves to the wrist were of ruby velvet, with blue satin puffings, also gold embroidered; the small ruff was edged with gold, and the body of the dress covered with strings of pearls; the small round Venetian cap, of ruby velvet, was one mass of jewels. The Duchess of Manchester wore white and gold, with olive-green and gold-embroidered sleeves. The Countess of Craven, in the costume of Ignota, detta la Bella di Tiziano, green embossed velvet, embroidered with gold, over a white satin petticoat, also embroidered in gold. (*See BELLA.*) The Duchess of San Teodoro, as Queen of Cyprus, appeared in violet velvet, trimmed with gold and pearls, over mauve satin, all pearls and gold; a gold girdle round the waist. The close and flowing sleeves, jewelled bodices, feathered hats and caps, are such as Paul Veronese and Titian have handed down to us. A notable Venetian dress is as follows: Train and bodice of white and gold brocade, with long open sleeves hanging from the shoulders, finished off with gold fringe, over tight sleeves of crimson satin, embroidered with pearls and gold; crimson satin petticoat, worked in gold; gold girdle and pouch; ruff and white and gold gauze veil. Brocade, satin, and velvet, embroidered in gold, were the materials most used for petticoat and dress; white and black gauze for veils; fine lawn and reticella for ruffs. The hair was arranged in small curls and puffs about the forehead, and formed a knot at the back of the head, as a support for the veil. The fan was made of ostrich-feathers, suspended from the girdle by a chain of gold or silver. The most usual make of Venetian dresses was a full all-round or trained skirt, long stiff pointed bodice, cut as a high square, with a ruff coming from the back of the shoulders; sleeves to wrist, with cuffs; a jewelled girdle; pointed cap and veil. In winter, robings of fur were introduced. (*See Plate XII., Fig. 45.*) Venetian mantles, made of black silk lined and embroidered with the same colours, are occasionally worn over ordinary evening dress in lieu of a fancy costume.

**VENETIAN FISHGIRL.** Old gold-coloured satin petticoat; crimson silk tunic, with gold lace and crimson fringe; black velvet bodice, with gold trimmings; white silk under-

bodice, open at neck, with sailor collar ; red silk handkerchief about the head, with gold fringe ; a creel with fish.

**VERNON, DOROTHY.** (*See* DI VERNON, D.) Or in ball costume ; satin skirt trimmed with lace ; pointed bodice and bunched-up tunic of brocade, with abundant trimming of lace.

**VESTAL VIRGIN.** Swathed in white from head to foot. Dress made after classic fashion. Tunic and peplum of white cashmere, draped *à la Greque* ; gold bands in the hair.

**VICAR OF WAKEFIELD AND FAMILY.** (*See* WAKEFIELD, W.)

**VIERLANDER** (*Hamburg Flower-girl*). Scarlet petticoat bordered with green, with many gatherings at the waist ; black apron ; black bodice, one mass of embroidery, gold, silver, and colours in front ; white chemisette ; curious straw hat, with a circular trough round the crown ; and at the back of the head a black leather bow, the ends reaching to the waist ; basket of flowers in hand. (*See* FLEMISH FLOWER-GIRL.)

**VIEILLEUSE.** Blue stockings, red short skirt and cap ; black velvet bodice over white, with white stomacher having bands of red and black velvet across.

**VIGO, WOMEN OF,** Green stuff short skirt, bordered with red, which is carried up the side ; the low bodice is blue, showing a red under-bodice ; full linen chemisette to the throat ; coral necklace and earrings ; hair turned back from the face, and in a coil at the back.

**VILLAGE GIRL** (*Colette, in La Cruche Cassée*). Skirt of white faille striped with blue, and edged with a deep box-plaited flounce ; bodice and tunic of striped blue and white gauze ; a pointed waistcoat of blue beneath ; the polonaise forms a close-fitting bodice with deep-pointed basque at the side ; it fastens in the front of the heart-shaped opening coming over the waistcoat, and is bordered with plaiting *à la vieille*, while the back describes a puff ; the sleeves come to the elbow ; a basket is carried on the arm ; a blue ribbon and a rose in the hair.

**VIOLA** (*Twelfth Night*). As a page in trunk hose ; Elizabethan coat and ruff ; epaulettes formed of satin loops ; a sword with bows and rosettes.



49. Ellic Deans.



50. Dress of the Empire.



51. Maid of Athens.



52. Music.



1850  
1851  
1852  
1853  
1854  
1855  
1856  
1857  
1858  
1859  
1860  
1861  
1862  
1863  
1864  
1865  
1866  
1867  
1868  
1869  
1870  
1871  
1872  
1873  
1874  
1875  
1876  
1877  
1878  
1879  
1880  
1881  
1882  
1883  
1884  
1885  
1886  
1887  
1888  
1889  
1890  
1891  
1892  
1893  
1894  
1895  
1896  
1897  
1898  
1899  
1900



**VIOLET, OR VIOLETTE, LA.** Short violet tulle dress covered with violets; powdered hair; a wreath of the same flowers on one side, or a cap like a violet. (*See FLOWERS.*)

**VIOLETS, BASKET OF.** Plain short skirt of violet satin covered with a trellis pattern of straw, laid on to simulate a basket, with green leaves peeping out between trellis ends; below the hips and to the waist is filled with perfumed artificial violets sewn on close together; violet satin bodice trimmed with green leaves; wreath of violets; powdered hair.

**VIOLETTA VALERIE** (*Favorita*). First scene: Ball gown of peach brocade and violets. Second dress: Pale blue silk made *en Princesse*, covered with point de gaze. Third dress: Silver brocade. Last scene: clinging robe of crêpe de Chine made as a tea-gown.

**VIRGIN OF THE SUN.** Long classic dress of tulle or soft silk covered with tufts of swansdown; skirt touching the ground, falling softly; bodice low; loose belt round the waist fastened on the shoulders with a brooch; the hair floating; long veil, gold band round the head.

**VIRGINIA** (*Roman Maiden*). Classic robe of white cashmere embroidered with gold.

**VIRGINIA** (*Paul and Virginia, by Bernardin de St. Pierre*). White *Princesse* dress, elbow-sleeves with lace band round waist; palm-leaves. The dress should be made of white Indian muslin, sacque fashion, over pink Persian or the old-fashioned taffeta, and of a dull pink shade, holding just a tint of yellow. It may be open in front, to show the pink under-skirt, trimmed at the bottom with a deep box-plait; the bodice square cut, with a soft fichu of muslin and fine lace, and with ruffles of the same to the elbow-sleeves; a bouquet of oleander blossoms fastened in the fichu. A wide shepherdess hat, lined with pink taffetas, should be carried on the arm, and a palm-leaf screen in the hand. Long gloves of white *Suède* without buttons. The hair dressed high from the forehead, and falling in curls on the neck, but not powdered or otherwise adorned. A ruching of pink ribbon or double falling frill of white lace round the throat.

**VITTORIA COLONNA, DONNA.** As worn by Lady C. Villiers at the Queen's Ball, on the 12th May, 1842.

Skirt just touching the ground, of sky-blue brocade ; low square red velvet bodice and tunic, the latter cut in battlements and bordered with gold ; gold girdle ; low chemisette under the velvet bodice ; leg-of-mutton sleeves puffed, the puffs divided by gold cord ; diamond circlet, tulle veil edged with gold.

**VIVANDIÈRE** (*La Figlia del Reggimento*). There are many varieties in these ; a Vivandière Polonaise wears a jacket of blue satin, braided across the breast like a hussar's, slung from the shoulders ; a pelisse of scarlet satin, braided to match, and trimmed with fur ; white satin skirt embroidered with gold ; sabretache of scarlet and gold ; Polish boots ; lancer cap. Vivandière des Mousquetaires de la Garde du Roi Louis XIII. wears a short crimson satin skirt, trimmed with gold braid, and black velvet bows ; pale blue satin doublet faced with crimson and gold lace ; white satin pelisse lined with satin, and trimmed with gold braid and Astracan fur ; blue satin cap ; small barrel, and sabretache ; black satin high boots. Vivandière des Grenadiers de la Garde Imperiale Napoleon III., dark blue cloth skirt, with broad scarlet band, and gold lace ; jacket of blue cloth, with gold epaulettes, braid, lace, &c. ; facings white, collar and cuffs scarlet, revers of white and scarlet, with gold lace and braid ; Hessian boots with gold tassels ; kepi of gold, and scarlet, and blue ; small white muslin apron, with tri-coloured ribbons ; canteen, with arms of Napoleon. Hungarian Vivandière. White silk skirt ; blue satin vest, braided in gold ; crimson satin jacket, with white facings ; blue satin boots, trimmed to correspond ; aigrette on tri-cornered cap with gold. (*See Plate XII., Fig. 47.*) *La Figlia del Reggimento* would wear a short scarlet cloth skirt ; green velvet jacket like a riding-habit, faced with scarlet ; a white cloth waistcoat beneath ; a felt hat, with a rosette, and plume of scarlet and green ; black patent leather boots with brass heels ; a small barrel slung by a ribbon across one shoulder, and under the other arm. An oak barrel with silver hoops is what is usually used. A Vivandière is really a woman who is authorised to march with a regiment ; and the opera of *La Figlia del Reggimento* has given the character particular prominence. It is a very favourite one at Fancy Balls. Dark red cloth skirt, made in close plaited folds ; apron ; white cloth acings ; red jacket ; forage cap with gold band ; high boots,

and a small barrel. (*See also* RUSSIAN HUSSAR, MÆDIEVAL VIVANDIÈRE ; also Plate XII., Fig. 46.)

**VIVANDIÈRE FRANÇAISE.** Scarlet cashmere skirt, bands of white satin and gold braid, white satin scarf trimmed with gold fringe and braid ; jacket of same material cut in military style ; facings of satin, trimmed profusely with gold ; epaulettes and cords on the shoulders ; three cornered black satin hat ; black strapped boots with diamond buckles, scarlet silk stockings ; scarlet and white barrel and white gauntlet gloves. Or, blue and red epaulettes, lace skirt ; coat in mousquetaire style, the skirt buttoned back ; cocked hat.

**VIVIEN** (*Idylls of the King*). A long grey robe of brocade ; a gold belt at the waist ; a gold band over the flowing hair ; the bodice a low square ; the sleeves puffed.

**WAITING-MAID** (*French*). Striped black and red petticoat ; over-skirt of deep gold colour, lined with red, forming a puff at the back ; black velvet bodice, and white plastron, barred across with black velvet ; small muslin cap with plaiting à la vieille, black velvet round it, and a bow ; a gold cross tied about the neck ; red and white striped stockings ; black shoes.

**WAKEFIELD, FAMILY OF THE VICAR OF.** Olivia and Sophia Primrose wear quilted skirts, bodices with elbow-sleeves and ruffles, muslin aprons, and kerchiefs. In Maclise's picture, "Preparing Moses for the Fair," the two sisters appear : one in a long quilted satin petticoat touching the ground, a white muslin apron surrounded by frilling reaching to the edge of the skirt ; a bodice and skirt all in one of brocaded stuff or silk ; the skirt drawn away from the front and caught up at the back, so that the inside is seen at the sides ; there is a large bow at the back of the waist, the bodice is low, and a muslin fichu crosses the shoulders, and is pinned down to the waist in front ; a knot of ribbons on the dress ; a band of black velvet with bow at the throat ; the sleeves come to the elbow, and below is a puff of muslin and a frill ; the hair is drawn away from the face, and a cap with a bow of ribbons at the side is pinned to the back, so that the lace just shows above the roll in front. The other sister has her hair also drawn away from the face, wears a large ruff round the throat, a white dress with a low bodice cut in one piece with

the skirt, a black lace shawl over her shoulders. Miss Terry, when acting Olivia, wore several costumes ; one was a short skirt bordered with a gathered puffing, a large white muslin apron with lace-edged frilling ; a bunched-up tunic and low bodice, a muslin fichu knotted in front showing a white chemisette with frill ; the hair dressed very high, with curls and the Olivia cap over it ; long white mittens. In another dress Olivia wears a brocaded sacque opening to show a distinct front breadth, and a long apron of figured net matching the figured net fichu ; the hair in curls and no cap ; elbow-sleeves and mittens. And then again she wears a hood, cape, and white tippet. After the elopement, the sacque and front breadth are of red brocade made with a pointed bodice, elbow-sleeves, fichu, and muslin apron. The cap is most becoming. It is made with a large full crown, a close double plaiting of lace round, forming two scallops in front, like a window curtain. High-heeled shoes are necessary parts of this costume. (*See* Plate IX., Fig. 35.) Mrs. Primrose, the Vicar's wife, has also a quilted skirt touching the ground ; a train looped over this so that it reaches to the edge of the skirt ; a muslin kerchief tucked inside the low pointed bodice, having merely straps across the front, the white muslin showing through ; the sleeves come to the elbow, and on the head is a black silk hood.

**WALLACHIAN PEASANT WOMAN.** Blue cashmere short skirt embroidered with gold ; stay bodice with straps in blue, over muslin chemisette, the sleeves having bands of scarlet ; a crimson satin sash with gold fringe round the waist ; apron of many colours ; hair in long plaits, tied with a ribbon ; small red cap embroidered in gold ; bracelet and necklet of beads and coins.

**WALLFLOWERS.** (*See* FLOWERS.)

**WAR.** A classic dress (for style, *see* CLEOPATRA, DRUIDESS, ANCIENT GREEK, &c.) made in flame colour, a flag and sword in hand, erect wings attached to back.

**WASHERWOMAN, LAUNDRESS, BLANCHISEUSE.** Short skirt of yellow sateen, with a band of blue sateen round it ; blue tunic, turned up *à la laveuse*, with a piece of yellow ; blue bodice cut square, with fichu ; cap and apron of clear muslin ; blue stockings ; black shoes ; an

iron at the side and a piece of soap. Sometimes for the French laundress the dress is red and white striped print, with a cambric cap. A Normandy cap would be correct; also shoes to resemble sabots.

**WASP.** (*See BEE, HORNET, Coloured Plate VII.*)

**WATER. WATER NYMPHS:** Undine, Naiad, Aquarium, Lorelei, Lurline, Mermaid, Sabrina, Siren, Peri of Ocean, Amphitrite, Water-Lily, Water-Witch, Sea Queen. All these are arranged much the same; viz., as a dress of frosted tulle, or silvered tulle over green, looped up with seaweed, coral, shells, crystal, and aquatic flowers, for the salt-water nymphs; water-lilies and grasses for those who rule over lakes and rivers, such as Undine and Lurline. A veil of tulle to match the dress hangs over the hair, which should be covered with frosting powder, and be allowed to float about the shoulders. A cuirass bodice of silver gauze, the tunic silver gauze, is a good rendering of the character. The bodice, whether a cuirass or made *à la Vierge*, should be trimmed with a fringe of the shells, &c., the same in the hair, a dragonfly on one side. The silver tulle that is used should be made as nearly as possible to resemble water, an effect produced by waved stripes. Diamonds, coral, and aquamarine with silver are the most appropriate ornaments, and silver fringe wherever it can be placed. Undine, the Nymph of the Rhine, has invariably water-lilies intermixed with the rest, and often lotus-flowers, and these should be dew-spangled. A Mermaid may be carried out as follows: Over the green and white and silver skirt the cuirass bodice should be made entirely of scales of mother-of-pearl, or of cloth imitating fish-scales, coming down well on to the hips. A girdle of seaweed, &c., is appropriate to all the characters, and many of them have pendent sleeves bordered with the same; but no seaweed must be used on Lurline's or Undine's costumes. For Aquarium, the dress should not only be trimmed with marine plants, but with fish. Water-lily is the same sort of dress, trimmed with water-lilies. Water-Witch: Short white satin skirt, completely covered with silver tissue and fringe; low body to match; scarf of sea-green satin tied tightly over the hips, and fastening on one side, powdered with silver cockle-shells and silver fish; silver cockle-shells in the hair.

**WATER-CARRIER.** Short, light pink skirt; light blue tunic turned up in front; low square muslin bodice; over this, a long jacket with revers and fastened with gold clasps down the front; high pointed hat; pink and blue striped stockings; black shoes; water pail in hand.

**WATERCRESS GATHERER.** White tulle dress with garlands made of glistening green leaves in all the cress shades, which are very numerous, from dead yellow to brightest emerald; basket of iattice-work, with *santé du corps* in green letters, carried in hand.

**WATTEAU COSTUMES** are so called because they are supposed to reproduce the charming picturesque beings delineated by Watteau, who died in 1721. A *sacque* in most cases forms a part of these costumes. It is fastened to the bodice (which is either high to the throat, or a low square at the back) in a double box-plait. Sometimes it is merely attached at the top, and then falls loose, so that the body may be seen distinct from the plait; but more generally the plait forms the back of the dress. The *sacque* may be tacked to the front breadth, or it may be quite loose and distinct from the skirt and bodice. Sometimes it is looped up as a tunic; or sometimes reaches to the hem of the dress. The following is a Watteau dress: High-heeled shoes, coming well up on the instep, diamond buckles, silk stockings; a skirt of silk or satin, often quilted, short or just touching the ground, or of muslin with small plaited flounces to the waist; a *sacque* of silk with square-cut bodice, pointed in front, trimmed with lace; elbow-sleeves and ruffles; narrow black velvet round neck and wrists; powdered hair; a muslin apron. (*See also SHEPHERDESS, POUDRÉ.*) The coloured Illustration, Plate XIV., is after a well-known Watteau picture in the Dulwich Gallery. The *sacque* is quite distinct from the low-tabbed bodice, a style which admits of a much easier flow of drapery, and gives far more grace of movement when the minuet is danced; powdered hair and feather.

**WEALTH AND PROSPERITY.** Dress and train of gold and silver cloth, covered with jewels, and strings of gold coins, with a gold crown.

**WEATHERCOCK.** Dress of black lace over white satin; low bodice; black gloves; black velvet pointed cap surmounted by a vane.



MODÈLE DE  
COSTUME









53. Lady Jane Grey.



54. Marika.



55. No. 55



56. Sofia XIV

**WELSH COSTUMES** differ in the different counties. The skirts or petticoats are of Welsh flannel; the tunics turned under at the back; the bodices either open heart-shape or are low. Many of the sleeves have a white over-sleeve to elbow. A white apron and a small coloured shawl across the shoulders are always worn, and a high beaver hat over a cap. (*See* Plate XIV., Fig. 55.) The shapes differ in North and South Wales, while at Swansea the cockleshell hat is made of straw, and has a flat crown. For fancy balls the following Welsh dresses are suitable: Striped red and black satin short skirt; upper-skirt and bodice of black velvet, with revers of red satin; white muslin neckerchief tucked inside high hat; mittens; knitting in hand. Or, a dark blue stuff skirt, striped red and black upper skirt, bunched up; black and white check apron; tall beaver hat over cap. Carmarthenshire Peasant: Plain red cloth skirt; low purple bodice; white muslin handkerchief tucked inside white cap; white sleeves below elbow; short white apron; mittens.

**WHAT-A-TAIL.** Skirt of drab plush; bodice of feathers; cap like head of the bird.

**WHEAT-EAR.** Green satin bodice and tunic over gold-coloured tulle skirt, the tunic embroidered with wheat-ears, and looped up with the same; coronet of the same in hand.

**WHERE ARE YOU GOING TO, MY PRETTY MAID?** A pink cotton dress, and blue apron caught up on one side nearly to the waist; puffed full sleeves above the elbow; a white kerchief open at the breast; a large shady sun-bonnet, with a long point in front, and a milk-pail in the left hand.

**WHIG, THE LITTLE** (*younger daughter of the great Duke of Marlborough*). Petticoat of yellow satin with point lace flounces, and headings of pearls; green velvet pointed bodice and train bordered with ermine; high head-dress with yellow gauze twisted in hair; patches.

**WHITE CAT.** Short white silk, cashmere, or satin skirt, edged with several rows of white fur or swansdown; low square or high jacket bodice, similarly trimmed at the back; from the shoulders hangs a loose white fur mantle; head-dress, a cap of white fur, like a cat's head, with ears and red bead eyes; round the neck either a red collar and bells, or a red collar with the words "Touch not the cat but with the glove." It is optional

whether the hair be powdered, but it looks better. High white satin boots bordered with fur, and long gloves edged with fur, hanging at side ; kitten perched on shoulder ; fan painted with cat.

**WHITE CHINA.** White satin dress made after the fashion of a Watteau China figure, trimmed with lace, white roses and pearls, the hair *poudré*.

**WHITE DRESS.** Pure white dresses at balls are much the fashion. (See **WHITE LADY OF AVENEL**, for example, **POWDER-PUFF**, the **LACE** and **COTTON TRADES**.) The following are also good : **The Ghost of Queen Elizabeth**, the costume of the time, all white ; white rose leaves, white hyacinth, white butterfly ; a **French Peasant** in white cambric jacket and skirt ; white cap, apron, and stockings ; and a **White Witch**, carried out in white satin and gauze, with white velvet bodice ; white ruff stomacher of silver cloth ; and sugar-loaf hat, worn over *poudré* hair, with electric star on forehead ; silver broomstick and cauldron. **Snowflakes**, white velvet bodice, and spangled tulle veil, with swansdown on tulle skirt. (See **HOAR-FROST**.) **Sweet Seventeen** : soft white muslin dress made with short waist, broad white sash, small puffed sleeves, long white mittens ; white sandalled shoes ; hair powdered ; white satin bag suspended from arm. (See **MILLINER, WHITE** ; **MILLER'S DAUGHTER**, and **MAID**.)

**WHITE LADY OF AVENEL.** A long dress of some soft white material, crêpe, gauze, or tulle, one skirt over another ; the low full bodice drawn with a string at the neck, without tucker ; shoulder-straps with wing-like sleeves at the back, falling on skirt ; flowing veil ; the hair loose, an old-fashioned bodkin or hairpin thrust through it ; a gold girdle confines the waist.

**WHIST.** Red satin skirt and bodice bordered with playing cards ; scarf of white gauze crossing the bodice and falling on the skirt with clubs, spades, diamonds, and hearts scattered over it in red and black ; bracelets, necklet, and earrings, in enamel, with the same devices.

**WIDOW WADMAN.** Large white muslin cap, surrounded by black velvet band and broad lace frill, fastened under chin, velvet bow at side ; black dress, large open sleeves, with broad lace ; bodice, low square, filled in with folds, of white Swiss muslin, terminating in front under the dress.

**WIFE OF BATH** (*Chaucer*). Striped stuff skirt ; close fitting blue bodice ; beaver hat, with muslin kerchief knotted above the brim ; and one tied beneath the chin, the other falling under the hat ; distaff carried in the hand.

**WILD FLOWERS.** (*See FLOWERS.*)

**WILL-O'-THE-WISP.** Flowing hair falling over black fashionably-made evening dress ; tiny lantern carried in hand ; star of electric light in the centre of the forehead.

**WINDMILL.** (*See MOULIN-À-VENT.*)

**WINTER, CHRISTMAS, DECEMBER, SNOW, FROST, ICE, ICICLE, HOLLY, &c.** These are carried out with a fashionably-made white tulle evening dress and veil, either of crystal-spangled tulle or tulle covered with tufts of swansdown or white wadding. For **Winter, December, and Christmas**, holly leaves, ivy, and mistletoe and berries ; Christmas roses and a robin appear on the head, shoulders, and dress. Sometimes the dress is black, tufted with swansdown. December is also rendered as a pale blue gown fringed with icicles ; blue-grey cloak on shoulders ; or sometimes with black tulle and tufts of swansdown and holly. **Snow** and **Frost** have icicles and glittering crystal drops, with crystal fringe introduced. Satin is more suitable with the tulle than silk, and bands of swansdown make admirable trimmings. Silver is often used, but crystal is more appropriate, though a tunic and bodice of silver cloth veiled in tulle has a good effect for **Frost** and **Snow**. The hair should float on the shoulders, and be covered with frosting powder. Satin shoes, and long gloves bordered with swansdown. For a **Snow-storm on a Dark Night**, black is used instead of white, trimmed with jet and swansdown. Fans painted with snow-scenes and robins are suitable for any of these dresses. Sometimes blue satin is worn with the white, but it does not make the dress so distinctive. The adoption of a blue-grey mantle, covered with tufts of swansdown, is meant to show that winter is not always bright. Crystal or diamond ornaments are the most appropriate. Or, dress of green satin, bordered with twigs and evergreens ; marabout feathers scattered over skirt and bodice ; a veil treated in the same way enveloping the figure. An **Arctic Maiden** or **Arctic Queen** wears the same style of white dress, trimmed with tufts of swansdown, and

forked with tongues of talc cloth to imitate icicles; white veil; a white wand in the hand. **Arctic Queen**, the same, with crystal crown. (*See* JANUARY.)

**WITCH.** (*See* HUBBARD, MOTHER; MACBETH, and Coloured Illustration, Plate XV.) Short quilted skirt of red satin, with cats and lizards in black velvet; gold satin panier tunic; black velvet bodice laced over an old-gold crêpe bodice; small cat on right shoulder, a broom in the hand, with owl; tall pointed velvet cap; shoes with buckles.

**WITCH, WHITE.** (*See* WHITE DRESSES.)

**WOMAN, OLD, WHO LIVED IN A SHOE.** Short, black quilted satin skirt; Watteau sacque of flowered chintz, cut square in front, with elbow-sleeves; a mob cap, and a large high-heeled scarlet satin shoe, trimmed with gold cord slung across the shoulders, with small dolls; a rod in hand.

**WOOD NYMPH:** Green tulle evening dress, trimmed with leaves, wild flowers, blackberries, hips, acorns, &c., forming a fringe round the train or tunic, a bird nestling here and there. The skirt should be bordered with a puffing, out of which peep violets, primroses, and other spring flowers, and so arranged that they seem to grow; the bodice must be trimmed to match. Flowers to be placed in the hair, which should float on the shoulders, beneath a veil of green tulle. Natural ivy may be used on this dress; each leaf should be painted over with oil, and thoroughly dried; this makes them bright and shiny.

**WOODLAND WHISPERS.** Short brown stuff gown, and straw hat all trimmed with flowers; a squirrel on the shoulders.

**WORK-BOX.** A short red quilted skirt; blue tunic round the back, formed with pins, the rhyme, "Needles and pins, needles and pins, when a man marries his trouble begins." A white linen apron, the end turned up to form a square pocket, in which are needles, pins, tapes, cotton cord, scissors, &c.; bodice to match; muslin cap and fichu.

**WURTEMBERG, PEASANT OF.** Full plaited skirt, over another rather larger; belt of silver braid; red stockings, and shoes with buckles; gilt comb; close-fitting black cap; hair plaited in two long tresses and tied with ribbon; white



MADE IN  
U.S.A.





chemisette, with stomacher of crimson velvet or cloth over black bodice ; black open jacket with long sleeves.

**YACHTS.** Many balls are now given at our seaports, where the dresses of the ladies are supposed to represent yachts ; scarves carried across the bodice denoting the name, such as the *Swallow*, the *Raven*, and so on. Sometimes a white tulle gown is simply draped with flags and the burgee ; or if American or other vessels are meant, the national flag falls from one shoulder. (*See* FLAGS, H.M.S. POLYPHEMUS, and NOVA SCOTIA.)

**YEAR, OLD AND NEW.** Full short skirt of white satin ; low bodice with sash about waist ; hours printed round the skirt ; calendar with the old year on one side, the new year on the other.

**YEAR, OLD.** Quilted satin petticoat, hours printed or tacked round it ; scythe fastened to the side or carried in the hand ; hair powdered ; large pointed hat with the date of year in front, partially hidden by gauze. The wearer should assume to be old and infirm ; a clock on left side of dress ; tunic of dress black, with silver letters telling of any remarkable occurrences of the old year.

**YEAR, NEW.** Radiant young girl in heyday of youth wearing plain long full satin skirt, with hours in silver round it ; silver cord about waist ; bodice full ; pendent sleeves from elbow, caught up with roses ; wreath of roses and veil in hair.

**YSEULTE OF IRELAND.** Under-skirt of olive-green velvet, embroidered with silver ; under-sleeves of primrose-coloured nun's cloth ; bodice tight fitting, fastened at the back ; veil of pale yellow Indian muslin bound to hair by diadem of silver ; antique silver baldric with large pouch bag of olive velvet worked with silver, and lined with silver primrose ; olive velvet shoes ; no gloves ; antique bracelet and necklet of silver.

**ZELICA** (*Lalla Rookh*). White satin petticoat, richly embroidered with gold, over-skirt and bodice of red satin, cut low at neck in a point ; gold-embroidered white zouave jacket over it, bordered with gold lace and fringe ; a jewelled girdle and silk scarf round waist ; gold-spangled muslin trousers to knee ; bracelets on wrist and round upper portion of arm ; anklets on ankles ; a Persian cap of crimson and gold, hair in plaits, entwined with pearls.

**ZENOBIA.** Full Greek robe of deep red India muslin ; veil of fine gauze ; diadem ; sandals ; jewelled fan.

**ZERLINA** (*Don Giovanni*). A Spanish dress. (*See SPANISH LADY.*) Short white satin skirt, trimmed with black lace, ornamented with gold and cerise ; Spanish bodice of black satin, braided with gold ; gold dagger ; black lace mantilla ; crimson roses.

**ZINGARI.** (*See GIPSY.*)

**ZITELLA.** Red cap with coins ; black velvet bodice and red waistcoat, embroidered and laced with gold ; red gold-embroidered tunic, studded with coins and bound with black velvet, and bordered with gold fringe ; petticoat of black velvet, with broad band of hieroglyphics in gold, and gold fringe ; silk sash in red, gold, and black.

**ZURICH.** (*See SWISS.*)





## APPENDIX.

---

### GIRLS' AND BOYS' FANCY COSTUMES.

JUVENILE FANCY BALLS are much the fashion, and the current is setting towards all that is quaint and picturesque. Some of the best dresses worn by young people are suggested by the illustrated books, fairy tales, and other works of fiction, specially written for them.

Among suitable costumes for little girls are Rainbow, Air, Puritan, Fille de Madame Angot, Portia, Alphabet, Babes in the Wood, Little Bayadere, Beauty, Bertrade, Bee, Wasp, Bo-peep, Gipsy, Buy-a-broom, Charity Girl, Charlotte Corday, Children of Charles I. (*see* CHARLES), Cinderella, College Girl, Columbine, Daffy-down-Dilly, Diablotin, Dolly Varden, Dresden China, Evangeline, Fairy, Fatima, Fish-girls, Flower-girls, Folly, Germaine, Serpolette, Grace Darling, Mother Hubbard, Harvest, Harlequinette, Jill, Ladybird, Magpie, Maid Marian, Maiden-all-Forlorn, Mary-Mary-Quite-Contrary, May Queen, Milkmaid, My-pretty-Maid, Naiad, Undine, Nancy Lee, Lady-of-Olden-Time, Preciosa, Quakeress, Rat-catcher, Reading, Reaper, Red Riding-Hood, One-of-the-Rising-Generation, Characters after Sir Joshua Reynolds, The Seasons, Shepherdess, Witch, Spinning-girl, Tambourine-girl, Lady Teazle, Titania, Olivia and Sophia Primrose, Vivandières, Watteau dresses, Welsh, and White Cat; particulars of which will be found under the several letters in the body of the book.

The costumes we have described in the Introduction as capable of being made at home for gentlemen will apply equally well for boys. Some of the most effective dresses worn by boys, especially those of tender years, have been exact copies of Napoleon, the Lord Mayor, the Lord Chancellor, the Lord Chief Justice of England, &c.

**ALICE IN WONDERLAND.** The characters in this popular tale are greatly in favour with children. Alice is dressed in low bodiced white muslin short frock with sash. The **Lion** and **Unicorn** as faithful copies of their pictures. The **March Hare** in a brown coat and waistcoat, with hare's head and feet. **White Rabbit** in a check suit, with rabbit's head and feet. **Cheshire Cat** in a coat of chinchilla. The **Duchess** in a pale rose-coloured over-dress with lilac front trimmed with ermine; large head-dress of ermine; pendent veil. The **Rose** in satin rose leaves mounted as a **Mother Hubbard** hat; and the bodice and skirt like rose leaves; sleeves and bodice, green satin. **Lily**, the flower for head-dress; bodice and skirt of yellow silk, brown border to skirt. The **Caterpillar** is cleverly adapted from Tenniel's sketches, with green cap, and leg coverings like a caterpillar. The **Chess Men** are faithful copies of the pieces in chess. **Cards**, after those in the pack. (*See Q*, for **Queens of the Pack**.) **Kings**, with gold crowns, velvet robes, and the insignias of the suits.

**ARCITE** (Chaucer). *Juste-au-corps* of brown moire antique; gold belt; dark blue trunk hose.

**ASTROLOGER.** Long velvet toga, with wide hanging sleeves, bordered with satin, bearing the signs of the zodiac in gold; high pointed velvet cap, entwined with a gold snake; wizard's wand, large spectacles, book, and telescope; long pointed shoes.

**BABY BUNTING.** Suitable for a very small child, who wears a tunic and cap combined, with upstanding ears, and an under-dress all made of white fur.

**BABY OPERA** (*By Walter Crane*). The costumes in this are very suitable for children. **Musicians** in tabards, the stockings of two colours; shoes, square toed. **King Cole**: Fat burly figure; loose brown dress; flowing robe, with ermine; large beard, and regal cap. **Boy**: Trousers to knee; loose shirt; hat with band round; trumpet in hand. **Girls and Boys at Play**: The girls in hats; low bodices, slashed sleeves; long plain skirts, sometimes with coloured apron and kerchief. **Charity Girls** in blue frocks, with caps and tippets. **Mrs. Bond**: Poke bonnet; short sleeves; coloured handkerchief; chintz dress. **Jack**

Horner: Blue cap; slashed jacket, with three rows of buttons; breeches. Bo-peep: Blue apron; chintz dress; crook in hand.

**BABES IN THE WOOD.** The girl wears an evening dress of green and white tulle, with over-skirt of silver-spangled tulle, covered with autumn leaves, garlands of foliage, and robins; the hair hanging down, head encircled by a wreath of leaves. The boy has long red stockings and puffed trunks striped with blue; a close-fitting red jerkin, cut in tabs at the waist; the tight sleeves with epaulettes also cut in tabs; round cap; materials velvet and satin.

**BEAU, OLD FASHIONED** (*See Plate XV., Fig. 59*). Long skirted coat; silk stockings, high boots, breeches, and waistcoat; hat, and stick; watch and seals.

**BEAST.** (*Fairy Prince, as worn by Duke of Connaught at Marlborough House Ball.*) Ruby velvet doublet; grey satin tights; ruby shoes; a leopard's skin, with claws attached to shoulders with jewels; small round ruby cap and feather.

**BEAUTY, SLEEPING.** Long robe of white and silver trimmed with pearls; pearl girdle; hair flowing.

**BEAUTY** (*In Beauty and the Beast*) in the Fairy-tale Quadrille, at Marlborough House, wore a white tulle dress, full bodice, belt, and pendent sleeves; a classic robe of soft cashmere trimmed with gold is also suitable

**BECKFORD, MASTER HORACE** (*From Cosway's Picture*). High hat and feathers; hair hanging down in curls; tight jacket and breeches; with lace collar and turn back cuffs; silk stockings and shoes; scarves tied round leg, with bows on outside of leg; stick in hand.

**BEEF-EATER** (*or Yeoman of the Guard*). Long-skirted scarlet Tudor coat, trimmed with black velvet and gold, crown and Tudor rose embroidered on breast; close plaited muslin ruff at throat; full sleeves to wrist; low-crowned black velvet hat, blue, red, and white ribbons round; rosettes of the same on black shoes and at the knees of breeches; red stockings; sword in belt, halberd carried in hand.

**BETTY, LADY.** Large hat, with upstanding brim and five red feathers; short princesse dress, with square bodice; long cloak from shoulders; large green parasol.

**BIRDS**, such as parrots, canaries, love-birds, and others, are very suitable for children. They have all been described under their several heads, in the body of the book.

**BLUEBEARD**. Flowing Eastern robe; red silk turban; scarf of many colours round waist; loose silk trousers to ankle, one yellow the other red; red pointed shoes; beard, blue; carries key.

**BOY BLUE**. Dressed as Gainsborough's Blue Boy. Black shoes, with large blue rosettes; the same at knee; blue stockings and velvet breeches; close-fitting jacket, buttoning in front; blue cloak, fastened to shoulders, bordered with gold braid; the sleeves to wrist, with Vandyke lace cuffs, and slashed twice inside the arm, showing white under-sleeve; large lace collar; plumed hat; hair curled.

**BUCKINGHAM, JOHN VILLIERS, FIRST DUKE OF, DAUGHTER OF** (*after Gerard Hornthorst*). White satin dress with a Medici ruff of point lace, the puff sleeves edged with tiny lace ruffles and taken in with pink ribbons tied into bows; waistband and front bow are formed of ribbons of the same colour; the bell-shaped under-skirt is, like the bodice, arranged in narrow plaits, and the over-skirt opens in front. The latter appears, in the original at Hampton Court, to be made of silver-striped gauze or muslin, which could be replaced by rose-coloured silk or velvet; strings of pearls form the necklace and the armlets, and a chain of jet beads hangs across the bust.

**BUNTHORN** (*Patience*). Velvet jacket and breeches; large flat velvet cap, with wig of long hair beneath; velvet shoes, and silk stockings.

**BUTTERFLY** (*For child of two to three*). Short skirt of blue foulard, with an over-skirt of gauze; low bodice, with a waistband fastened in front with bows; two wings are attached to the middle of back, made of gauze, edged with fine wire; silk stockings; blue satin boots. Or, **Canadian Butterfly**: Bodice of green plush elongated into a point which falls on to the short yellow tulle skirt; short, puffed sleeves; gauze wings at back forming tunic; butterfly on head; green gloves and shoes with butterflies; butterfly fan. (*See Coloured Illustration, Plate XVI.*)

**CANACE** (*Chaucer*). Dress of terra cotta silk, close

fitting ; long pointed shoes of old gold satin ; hair plaited round the ear ; silver coronet ; gold veil ; falcon on wrist.

**CAVALIER DRESS** (*For boy, after Von Huguenburg*). Dutch type. Broad-brimmed Flemish hat, with ostrich feathers ; doublet and waistcoat ; breeches to knee ; sword-belt crossing bodice ; tie at throat ; hat and plumes ; shoes with bows ; gauntlet gloves.

**CHARLES I. AND HIS CAVALIERS.** Doublet and loose full trunks of velvet, slashed with satin ; pointed shoes or large cavalier boots, wide at top, edged with a fall of lace ; velvet shoulder-cloaks ; Vandyke lace collars and cuffs ; large plumed hats ; hair in curls. The king wears his blue ribbon, and star on breast.

**CHERRY RIPE**, in large mob cap, muslin dress and fichu, with ribbon sash, and mittens, after Millais's picture.

**CHRISTMAS, FATHER.** Long loose robe of white, red, or brown, the shoulders covered with tufts of frosted wadding ; a belt round waist ; wallet, staff, white hair and beard ; holly wreath.

**CLOWN** (*Ordinary*). Black or white shoes, white stockings with blue or red clocks ; short white calico trousers with frills at knee, and close-fitting dress fantastically ornamented with blue and red ; face painted white, triangular patches of red on either cheek, very red lips ; close curling stiff red point from back of head, which shakes at every movement. (In Louis XV's reign). Loose trousers to knee ; full jacket with large collar, confined at waist by belt ; sleeves to wrist, with pendent ones over the hand, all made in white cotton or merino piped with red, and large red buttons in front ; white felt pointed hat, with coloured ribbons.

**COCK ROBIN.** Short brown pleated skirt, with rows of Marabout feathers ; round bodice with pointed basque at the back, like the tail of a bird, made of feathers or plush ; red waistcoat, high collar ; red necktie ; cap with a peak as much like a bird's head as possible.

**CONSCRIPT.** Long kid gaiters fastened with buttons to the knee ; yellow breeches with gold embroidery at the pockets ; red cloth coat with yellow epaulettes, cuffs, and facings ; Lancer cap.

**COLE, KING.** (*See* BABY OPERA.)

**COLUMBINE.** Pink silk stockings, white satin shoes ; tulle skirt, short and full ; cuirass bodice bordered with flowers ; wreath of flowers in hand.

**COOK, BOY.** All in white ; shoes, stockings, knee-breeches ; loose blouse, with frilled collar ; round cap ; apron, the corner tucked in at waist.

**CUPID.** Dress of blue and silver gauze, smothered in roses ; bow and arrow, and silver gauze wings.

**CURLY LOCKS.** This should be adopted by a child with hair in ringlets. She wears a blue frock with white quilted front, and large lace collar.

**DICK TURPIN.** Scarlet coat and waistcoat, with gold braid and buttons ; lace cravat and ruffles ; high jack-boots ; leather breeches ; three-cornered hat and flowing wig ; belt and pistols.

**DUTCH FISHER BOY.** Wooden shoes ; full breeches, coarse knitted stockings ; striped blouse ; red tie and cap. (*See* Plate XVI., Fig. 62.)

**FAIRY.** (*See* description in body of book, and Illustration, Plate XVI., Fig. 61.)

**FRANCIS I.** A flat-brimmed cap, sometimes jewelled, and always bordered with an ostrich feather ; doublet of plain or figured silk, with slashed puff sleeves to the elbow, and tight to the wrist ; over the doublet a breastplate as part armour ; Norman chaussés or hose, striped and fitting exactly to the limbs ; broad-toed shoes with slashed tips.

**FERAMOZ** (*Poet of Cashmere*). White gauze and silver turban, with jewels ; satin jacket embroidered, having hanging-over sleeves ; under-vest and sleeves of brocade ; full white lawn shirt, showing Indian scarf round waist ; velvet breeches, with silver buttons to the knee ; silk stockings, small low shoes ; a guitar in hand.

**FIANCÉ, VILLAGE** (*Boy*). Striped blue and white silk trousers, silk stockings of a darker shade of blue ; black shoes with buckles ; red silk waistcoat ; white shirt ; dark blue cloth jacket, with revers and large buttons ; large bouquet of flowers, fastened to the jacket with a bunch of ribbons ; high





MALTESE WATER CARRIER



BUTTERFLY



RED RIDING HOOD



GOBLIN



collar ; silk necktie ; grey hat trimmed with blue ribbons and aigrette ; cane in hand.

**FIGARO** (*Barber of Seville*). Dark green velvet Spanish jacket embroidered in silver ; white satin waistcoat ; green velvet breeches with pink ribbons ; pink sash with silver fringe, and necktie ; Spanish hat ; pink bows on shoes, white silk stockings ; mandoline in hand.

**FLY COSTUME FOR BOY OF FOUR.** Golden yellow satin skirt, ornamented with black braid and studded with small gauze flies. The short upper skirt forms a sort of long basque, and is sewn to the waistband ; rows of gold braid across the high bodice, and round the short sleeves ; loose jacket ornamented with gauze ; fly in the centre of back, and smaller ones in front ; black velvet toque, with gold band round, a gold fly fastening down aigrette.

**GAINSBOROUGH** (*after Lady Barbara Yelverton*). A plain white muslin gown, with short sleeves, having ruches at the neck and elbows of rose-coloured or blue ribbons ; a large sash of corresponding colour tied round the waist ; an elaborately-trimmed lace cap. Suitable for a girl of ten.

**GARIBALDI.** Red shirt and grey trousers, with silver stripe ; large felt hat with ostrich feather.

**GOBLIN.** Tight-fitting justaucorps of red ; red Vandyke tunic ; winged hood with cape ; fork in hand. (*See Coloured Plate XVI.*)

**GREEK** (*Boy*). White plaited fustanetta, or petticoat, wide silk belt, ornamented with gold ; short embroidered vest, buttoned at throat ; jacket ; full trousers to knee, and gaiters ; fez ; dagger stuck in belt. Made in satin, cashmere, or cloth.

**GREEK GIRL'S DRESS.** Skirt of wood-coloured llama or nun's veiling, braided with gold ; green velvet jacket, slashed and edged with gold braid ; flowing muslin sleeves ; necklet of gold leaves ; hair in plaits ; small round cap.

**GRENADIER** (1760). High white gaiters buttoned to knee ; blue coat turned back with red ; red cuffs ; white waistcoat and breeches ; red and white pointed cap ; sword ; hair in pigtail. (*See Plate XVI., Fig. 63.*)

**GREENAWAY, KATE.** Reproductions of little people after this charming artist are much in favour at children's Fancy

Balls. For girls, narrow skirts with one deep flounce and puffings, showing the sandalled shoes; very short waists; turn-down frills at neck; short sleeves, having one puff. Boys, long trousers, buttoning over the jacket; large linen collar, frilled, &c. The current in fancy dress is decidedly setting toward all that is quaint and picturesque, and savours of what we are pleased to call old English. Some of the most successful costumes worn by children of late have been copied from Kate Greenaway's "Birthday-Book," &c. Little figures, in plain short skirts; tunics open in front, and looped up at the sides; square bodices, elbow-sleeves, and powdered hair; James I. and Elizabethan periods, Miss Roundabout, and the Schoolboy,—all these are excellent.

**HAMLET.** Long black cloth cloak; scalloped black velvet jerkin trimmed with jet, black velvet sword-belt, and bonnet with black plume; black silk tights, black velvet shoes slashed with satin.

**HARLEQUINETTE.** (*See* Illustration XV., Fig. 60, and descriptions in body of book.)

**HEARTS, KING OF.** Red and white striped stockings; blue justaucorps, cut in points, and covered with hearts; a large satin collar, in shape of two hearts; red cap, with hearts; tight and hanging sleeves; sceptre with hearts.

**HEARTS, QUEEN OF.** Red velvet princess dress with hearts, square cut at neck; sceptre in one hand, bouquet in other; pointed cap.

**HENRY VI.** wears a felt hood or bonnet, with short tippet and single feather; a doublet of braided silk, cut round even with the shoulders, a separate scarf covering the latter; loose sleeves, trimmed with fur; tight hose; high boots of brown leather, long-toed and spurred.

**HERALD.** White felt hat with feather; the tabard coat yellow, green, or blue, with the arms embroidered in gold or silver, and a shoulder jacket of contrasting colour; tight silk hose; trousers striped or parti-coloured; and a trumpet.

**HIGHLAND PIPER.** Boots, white gaiters, plaid stockings; kilted skirt; sporran; uniform coat; plaid, fastened with brooch on left shoulder; bagpipes.

**INCROYABLE.** Short-waisted long brown coat, with wide lapels; yellow satin waistcoat; cloth breeches having



57. Pillar Post.



58. Puritan.



59. Old Fashioned Beau.



60. Harlequinette.



blue ties at knee ; striped stockings and shoes ; a watch and watch-chain hanging at both sides ; lace frills at wrist and neck ; large necktie ; cocked hat.

**IRISH CAR DRIVER.** Green coat patched with cloth, brass buttons ; brocaded waistcoat ; drab breeches with patches ; high collar, and red tie ; blue darned stockings ; leather shoes ; hat trimmed with green and sprigs of shamrock.

**ITALIAN.** Stockings crossed over with coloured ribbon ; blue cloth breeches, buckled at the side ; a leather waistcoat fastened with silver, steel or leather buttons, and cut low and straight, showing the shirt ; a short jacket bordered with gold, and a pointed hat with ribbons ; coins and amulets. The *Pifferari*, in addition, have a long brown caped cloak, and carry their musical pipes. The Italian Fishermen of Naples and Barri, Masaniello, &c., are represented with silk tights, striped trousers rolled up well over the knee ; a shirt of the same, open at the neck to show gold charms ; earrings in the ears ; a red or brown cap ; and a brown jacket slung from the shoulders ; a scarf round waist.

**JACK HORNER.** Blue breeches ; a long waistcoat ; long-skirted red coat, with gold buttons down the front, and on the wide turn-back cuffs and pockets ; a black tricorne hat bordered with gold braid ; a plum dangling from the watch-chain.

**JACK (JACK AND JILL).** Smock frock and round felt hat. Or, breeches and long waistcoat, long-skirted coat of velvet, cambric shirt, velvet cape, ruff at throat, red rosette on each cuff and corner of coat. (*See JILL.*)

**JAMES EDWARD, PRINCE, SON OF JAMES II.** (*after N. de Largillière.*) He died in Paris, 1746. The costume of the Prince of Wales resembles the one worn by courtiers towards the end of Charles II's reign. Wig formally curled, and no longer flowing ; three-cornered hat, low in the crown and wide in the brim, with feather edging ; a neckcloth or cravat of Brussels or Flanders lace, tied in a knot under the chin, the ends hanging down square ; short doublet or coat of dark green, blue, or drab cloth, with buttons and buttonholes all down the front, the cuffs and pockets similarly adorned ; the skirts of the coat terminating above the knees, and its sleeves reaching to the elbows, with shirt sleeves bulging out, ruffed and adorned

profusely with ribbons and lace ; short trousers of dark velvet, loose to the knees, with a fringe of lace or a cambric edging ; blue or scarlet silk stockings, with silver clocks ; high-heeled, lace-edged shoes, with diminutive buckles in front, fastening a lace bow to the instep.

**PRINCESS LOUISA MARIA, DAUGHTER OF JAMES II.** (*after N. de Largillière*). A quaint and formal costume. The hair, which under Charles II. had been permitted to fall in natural ringlets upon the shoulders, is covered with a tower head-dress, or *commode*, in three tiers of lace, ribbons, and ruches ; the waist is confined in a pointed bodice of silk, cut square, with a lace stomacher in front ; short sleeves, with a cuff and lace bow at the elbow, leave the forearm bare ; the black silk petticoat is covered in front with a lace apron ; and an ample over-skirt, with long train made of coloured damask, falls from the shoulders.

**JESTER, FOOL, AND FOLLY.** Pointed shoes ; tights, the legs of different colours ; parti-coloured short full trunks ; close-fitting habit with basque cut in points bordered with gold, a bell at each point ; sleeves with the same points and bells ; hood, with cape of two colours, also cut in points ; a fool's bauble in the hand. Red and blue is the usual mixture, also green and gold, amber and blue, amber and violet.

**JOCRISSE.** Jacket and knee breeches of puce-coloured satin ; waistcoat of strawberry plush ; buckled shoes ; silk Madras handkerchief round the throat, high linen collar ; gold buttons ; puce felt hat.

**JOCKEY.** Top-boots ; satin breeches ; jacket and cap of two colours ; whip in hand.

**JOHN BULL.** Top-boots and breeches ; long coat ; low-crowned hat.

**JOHN, LITTLE.** Green cloth doublet trimmed with squirrel fur ; green breeches slashed with satin ; white and green satin sleeves, under the pendent ones belonging to a doublet of green silk ; green stockings and buckskin shoes ; green velvet cap with eagle feather ; hunting-horn and knife.

**KING** (*Sing a Song of Sixpence*). Long flowing mantle trimmed with gold braid or fur ; puffed satin dress ; breeches and silk stockings below ; diadem on head.



**MALTA, KNIGHT OF.** Silk shoes and stockings; black puffed trousers and jacket with ruff; red round cloak to waist, bordered gold braid, a cross on either side; flowing hair, hat, and feather. A ruff and cloak over boy's ordinary dress would suffice, if a saving of time and trouble be an object.

**MALTESE WATER-CARRIER** (*Boy*). Sabots, blue stockings, white trousers; red silk sash; blue jersey, striped jacket, red cap barrel; and cup. (*See Coloured Plate XVI.*)

**MARLBOROUGH, DUKE OF.** Full wig; large lace neckcloth; hanging cuffs and ruffles; square-cut coat and long-flapped waistcoat; a sash over the right shoulder; blue or scarlet silk stockings, with gold or silver clocks, drawn high up over the knee; square-toed shoes, with high heels and small buckles.

**MARQUIS, LOUIS XVI.** Blue velvet coat and breeches embroidered in gold; lace sleeves and cravat; white satin vest embroidered in gold; three-cornered hat edged with gold lace, having white plume; shoes with diamond buckles; sword.

**MARQUIS OF CARABAS.** Tights; velvet shoes; velvet dress bordered with gold; belt round waist; hanging sleeves; large hat and feather.

**MASHER.** Suitable for a boy of very tender years, who appears in the exact counterpart of a man's dress suit.

**MEPHISTOPHELES** (*Faust*). Silk tights, full short trunks round hips; tight-fitting habit; short cloak attached to shoulders; a cap with two upstanding feathers like horns. This is generally carried out entirely in red velvet, or in scarlet satin and black velvet.

**MERCURY.** Mantle attached to shoulders, and drawn through the girdle at the waist; peplum and skirt all made in white veiling; caduces carried in the hand; sandals laced up the leg; wings on the cap and heels.

**MÈRE MICHEL** (*French Mother Hubbard*). Gown of flowered chintz; white linen apron; check handkerchief about the neck; white muslin cap; spectacles; blue stockings; feather broom in hand.

**MIGNON OF THE COURT OF HENRY III.** A capital dress, and easily made for a young boy. Black

shoes, white stockings; full knickerbockers to the knee; a blouse, confined at the waist by a belt, long full sleeves to wrist; a shoulder-cloak, and round cap made of striped satin or calico; a close muslin ruff at the throat.

**MISS MUFFET.** Pale blue dress trimmed with gold lace; spider in cap.

**MONK.** Long brown ample robe, with wide sleeves, and a cord round the waist. The Franciscans have a small cape and hood; the Capuchins' cape is as large as that of an Inverness wrapper. Rosary at side.

**MUSICIANS.** (*See* BABY OPERA.)

**NIGHT AND MORNING** (*Boy*). Half black, half white satin tights, juste-au-corps, and round hat; the face half black, the hair powdered on one side; one glove black one white; the same with shoes.

**NURSERY RHYMES.** See description in body of book.

**OLDEN TIME, GENTLEMAN OF.** Silk stockings; shoes with buckles; knee breeches; very long flowered waistcoat, with flap pockets; long coat, steel buttons, and ruffles; a frill to shirt; bald head or white hair; a stick in the hand.

**PAGE** (*The Betrothed*). Tights; long skirted habit; sleeves with double puffs, slashed from elbow; wide lace collar. (*Temp.* Charles I.) Velvet coat and breeches, with ribbon rosettes; silk stockings, shoes with bows; vandyke collar and cuffs; satin-lined coat; large hat and feather; all to be of the one tone. (*Temp.* Elizabeth.) Silk stockings; trunks; satin habit and shoulder-cloak, elaborately braided; ruff and low-crowned hat.

**PANGLOSS, DR.** A black velvet suit in the Georgian style, with long skirted coat and waistcoat; white wig and spectacles.

**PAUL PRY.** High boots, trousers of red and white striped calico, tucked into them; waistcoat to match, with large watch and chain, powdered bag-wig, blue tail-coat and brass buttons, umbrella under arm.

**PICARDY, PEASANT OF.** National head-dress—a broad silk ribbon galaxy embroidered, ruched with muslin on

top and bottom, and stretched over a shape of cardboard; white chemise, with a broad-belted and embroidered bodice of black velvet over it; red or blue petticoat, bordered with gold or silver leaves; lace trimmed white apron and striped stockings.

**PIEMAN**, in white suit and apron; cook's white cap.

**PILLAR POST.** (*See* Illustration, Plate XV., Fig. 57, and description in body of book.)

**PIRATES OF PENZANCE.** **Frederick.** In undress uniform. **One of the Daughters**, dress high to throat, with ruff, belt at waist; high mob cap. **Pirate King**, cocked hat; coat with epaulettes; plaited petticoat and loose under-bodice; belt with pistols; stockings, and shoes; banner with death's head and cross-bones. **Ruth**, short embroidered gown, sash of many colours round waist; black, gold embroidered Senorita jacket; cap with sequins; armlets and bracelets united by chains. **Samuel**, similar dress to Pirate King, only a sailor's cap instead of cocked hat; sailor's collar, and no epaulettes. **Mabel**, short plaited skirt; tunic bordered with frilling, bunch of flowers at side; fichu, short sleeves, reticule at side; huge hat and feather. **Kate**, similar dress without tunic. **Sergeant of Police** in policeman's uniform. (*See* page 180.)

**PROSPERO.** Long black velvet robe trimmed with sable and gold, made with long hanging sleeves, scarlet under sleeves, barred with gold; large collar facings of scarlet and black with hieroglyphic signs; skull cap similarly bordered; flowing grey wig, beard and moustache; red stockings, pointed shoes.

**PUNCHINELLE** (*For Boy*). Bodice and tunic in yellow satin, striped with black bands, bound with gold; skirt of red velveteen; red pompons and belt; black lace ruffles, cuffs and basque glittering with gold; red and black hat with gold spangles and tufted plume; wooden shoes.

**PURITAN BOY.** Brown velvet breeches; brown cloth coat and cloak; white tippet; felt hat. (*See* Plate XV., Fig. 58.)

**PUSS IN BOOTS.** Cat's head and bodice; groom's coat made of white fur with leather belt; top boots.

**QUADRILLES AND DANCES.** Besides the fancy

quadrilles described in the introductory chapter, at children's Fancy Balls there might be such innovations as a sheet and pillow-case party, the wearers disguised in white drapery; a phantom party, habited in long white robes like monks, a cord about the waist, and a pointed cap hiding the face all but the eyes. Tableaux by children might open the proceedings, such as the "Old Woman who lived in a Shoe," "A Neapolitan Wedding," "Dream of Fair Women," "The Courts of the Gods," &c. The Lithuanienne is a good dance for such balls; so is "The Old Woman's Children," who dance round her, she spurring them with her broom, till at last, throwing off her disguise, she appears as a Spanish dancer. The Minuet, the May-pole Dance, the Swedish Dance, and the Tempête Swing Valse, are all excellent, and have met with great success here and in America. It is a good plan for a certain number of children to appear in the characters of one special fairy tale.

**RED RIDING-HOOD.** Blue silk, quilted skirt; black velvet bodice; red cloak; muslin pinafore; head-dress, corn-flowers. (*See R*, in body of book.) Or, red shoes, blue stockings; striped red and white shirt; white apron; red hood and cape; blue bodice laced in front; flowers in hand, and basket of eggs. (*See Coloured Plate XVI.*)

**REYNOLDS**, after **SIR JOSHUA**. For little boys there is a good dress in "Feeding the Chickens;" black shoes with black bows; red stockings; blue petticoat with blue band; white high pinafore with red sash, made with a wide falling collar, bordered with a frill; sleeves to elbow; a red bow at throat. Another, in "Doubtful Security," the child wears shoes with straps; also a yellow and blue skirt; low white pinafore with pink sash. **The Angerstein Children**: The boy wears a frill and a turned-down collar, edged with lace. The girl is conspicuous for her large straw hat, trimmed with ribbons, and worn over a fine head of curls, which frame the face. A special feature in her dress is the short shawl thrown over the shoulders and turned under the coloured scarf which encircles her waist, forming a bow with long ends on the right hip. The manner in which the boys have their hair arranged is characteristic of the period—*à la Russe* it would be called now, short over the eyebrows, and falling in curls on the shoulders, most becoming to youthful faces. **The Affectionate Brothers**: The attire of the three boys is

quaint and picturesque as fancy dress, and the group as a whole would make an admirable *tableau vivant* enacted by children—the eldest boy with coat, waistcoat, and breeches of maroon-coloured or black velvet; the little boy with jacket and trousers combined, and made of light-coloured cloth; and the baby all in white, with a gaily-trimmed Gainsborough hat in miniature, and a cherry-coloured sash round its tiny waist.

**RICHARD I., CŒUR-DE-LION.** In a maroon velvet tunic trimmed with gold lace, three lions couchant embroidered in gold on the breast; white silk tights; velvet trunks; gold and satin shoes; jewelled belt, sword, and dagger.

**RISING SUN.** As a schoolboy, with large linen collar bordered with a frill; shell jacket with many buttons; trousers buttoned over.

**ROBINSON CRUSOE.** Knickerbockers and long coat of fur, with robins sewn about it; belt round the waist; silk tights, sandals; green parrot on shoulders; fowling-piece, pistols, hatchet, and umbrella. Mrs. Crusoe is dressed after the same fashion.

**SAILOR** (*English*). A favourite costume at Fancy Balls. It is best to obtain the real sailor dress from a nautical outfitter, either in white drill or serge; viz., loose trousers, loose jacket tucked into them; a belt round the waist, the sleeves of the jacket fastening at the wrist; having a sailor's collar, very open at the neck, with a silk handkerchief tied in a sailor's knot beneath it; a man-of-war straw hat, or a sou-wester and pea-jacket. The drill suits have the jacket trimmed with blue down the front and on the cuffs and collar.

**SCHOOLBOY.** For a tall boy; green jacket, with triple row of buttons down the front; large frilled collar; grey trousers, short, and buttoned over the jacket; shoes with straps; a satchel with books slung over shoulder.

**SCHOOLMASTER.** Coat of cloth made long, with gold buttons; striped blue waistcoat; nankeen breeches, fastened at the knee with the same buttons; white and blue woollen stockings; high collar, and blue silk necktie; spelling book under the arm; Madras handkerchief escaping from the pocket; periwig, brown jersey; quill pen in the ear; birch in the hand; muslin frillings round the wrist.

**SHEPHERD.** Blue stockings, black shoes; figured blue cotton bodice showing only at neck; and breeches, bunches of ribbon at knee; Holland smock, long sleeves bordered with pink and blue ribbon, embroidered in silk with flowers; white wig.

**SHEPHERD** (*French, of IXth century*). Loose blouse reaching to knee, sleeves tight to wrist; high stockings, long-pointed shoes; girdle with carved horn attached; a crook with spear-like point.

**SHEPHERD OF ABRUZZI.** Brown trousers and garters tied with strap of leather; brown coat, and sleeves slung to waist, coloured scarf round waist; sheepskin at back; high hat.

**SHEPHERD, WATTEAU.** Pink knee breeches, with blue puffings down the outer side of the legs; a white waistcoat with small frill; a coat coming slightly below the hips, showing the waistcoat, and having tight sleeves to the elbow, with big white puffings and frill to the wrist, a band of pink with blue rosettes being bound over the upper part of the puffing; a circular cape of violet and yellow; a Gainsborough-shaped hat; silk stockings, low shoes with large blue rosettes on the instep; and a crook with a bunch of blue and yellow ribbons on the top.

**SIMPLE SIMON.** Old-fashioned smock; corduroy trousers; hobnailed shoes.

**SLOPER.** Tight brown trousers; blue coat, brass buttons, handkerchief coming out of pocket; old black gloves; white hat and black band; large green umbrella.

**STREPHON.** (*See IOLANTHE.*)

**SURFACE, CHARLES** (*School for Scandal*). Silk stockings, shoes with buckles; breeches; long-tailed coat and waistcoat; powdered hair and bag wig; lace ruffles and lace necktie, fastened with diamond star. This is always a most elaborate costume, the coat, waistcoat, and trousers made of light satin, and richly embroidered in gold and silver. For example, blue satin coat, with white satin vest and breeches; or lilac or light pink satin suit.



61. Fairy.



62. Dutch Fisher Boy.



63. Grenadier.



64. Vandyke.





**TOUCHSTONE.** Red and white Folly dress, with bells and fool's cap.

**TRADESMAN IN THE REIGN OF LOUIS XI.** Brown velvet doublet bordered with blue; yellow sleeves, large blue collar lined with red; yellow leather purse fastened to the belt; brown hat turned up with red and yellow feather.

**TURK.** Long loose blue coat fastening down front; fez cap; high black boots.

**TYROLEAN.** Brown or grey coat, and breeches ending above the knee; white stockings; black shoes. The coat, bound with green, having green collars and cuffs, is wide and open, showing the shirt and vest, across which there are bands of black velvet; and round the waist an elaborate silver embroidered belt. High pointed hat, entwined with silver cord; flowers at the side.

**VATEL, MODERN.** Jacket and breeches of white satin slashed with blue, white linen apron; muslin ruffles; shoulder sash of blue moiré, to which is suspended a huge carving knife; white cap with blue puffings; white stockings and shoes, and blue rosette.

**VANDYKE DRESS** (*Girl*). Full skirt reaching to the ground; square bodice with revers; long sleeves and apron; close cap. (*See Plate XVI., Fig. 64.*)

**WALTER OF SALUCES** (*Chaucer*). Dalmatic of green and gold brocade; purple velvet belt; silver ornaments and clasp; crimson cloak lined with fur; wreath of ivy.

**WHITTINGTON.** Brown light pointed shoes covering front of foot; loose brown habit with belt round waist, open at neck to show chemisette; tight sleeves with puffed epaulette; stick on shoulder with bundle; short brown breeches; blue worsted stockings.

**WILL-O'-THE-WISP** (*Girl*). Black lantern in hand; hair flowing; black tulle dress with iridescent beads; star over the forehead of electric light.

**YANKEE.** Skirt and trousers of striped cotton, with high collar, black necktie, and large-brimmed hat.

# DEBENHAM & FREEBODY

SUPPLY every requisite for FANCY COSTUMES, either for BALLS or PRIVATE THEATRICALS, and keep in stock a variety of Plain and Fancy SILKS and SATINS, Plain and Figured CAMBRICS, Printed CRETONNES and SATEENS, GLOVES, FLOWERS, FEATHERS, &c., for the purpose.

In addition to their ordinary Stock they provide to order BOOTS, SHOES, SANDALS, GILT ORNAMENTS, GEMS, DAGGERS, HELMETS, MASKS, POWDER, SWORDS, WIGS, and any other article required.

*ANY of the Dresses described in this book can be made to order, and sketches, descriptions, and patterns of Materials, with full information as to details, will be forwarded post-free on application.*

DEBENHAM & FREEBODY,  
WIGMORE STREET AND WELBECK STREET,  
LONDON, W.

*With additional Illustrations.*  
*In Paper Cover 2s. 6d., Cloth 3s. 6d.*

# Gentlemen's Fancy Dress :

## HOW TO CHOOSE IT

---

Descriptions of  
FANCY COSTUMES suitable for GENTLEMEN.

---

BY ARDERN HOLT,

AUTHOR OF "FANCY DRESSES DESCRIBED ; OR, WHAT TO WEAR  
AT FANCY BALLS."



HIS handy volume contains many suggestions for making Fancy Dresses at home, also for arranging Costumes at little cost. It presents a series of minute descriptions, thereby directing the choice where it is intended to purchase or have recourse to a costumier. The Illustrations are a valuable assistance.

---

LONDON :  
WYMAN & SONS, 74-76, GREAT QUEEN STREET,  
LINCOLN'S-INN FIELDS, W.C.









**RETURN TO** **CIRCULATION DEPARTMENT**  
**→** 202 Main Library

LOAN PERIOD 1	2	3
<b>HOME USE</b>		
4	5	6

**ALL BOOKS MAY BE RECALLED AFTER 7 DAYS**  
 1-month loans may be renewed by calling 642-3405  
 6-month loans may be recharged by bringing books to Circulation Desk  
 Renewals and recharges may be made 4 days prior to due date

**DUE AS STAMPED BELOW**

	DEC 9 1979	
	<del>REC. CIR. NOV 27 1979</del>	
	MAR 24 1982	
	<del>REC'D APR 6 1982</del>	
	SEP 15 1988	
	SEP 15 1988	
	AUTO DISC. OCT 18 '88	



YC 27651

M 94388



GT1750

H6

1887

**U.C. BERKELEY LIBRARIES**



C005385082

