FANCY DRESSES DESCRIBED.

ABBESS, LADY, together with Novice and Nun, are costumes sometimes adopted at fancy balls but not altogether suitable. They wear flowing dresses of dark material, a knotted cord about the waist, a rosary at the side and either a white or black head-dress; following the garb of some particular order, though by no means necessarily consistent. The sleeves are often lined with black silk, the head-dress made of crepe lisse with a flowing black gauze veil, the robe black cashmere. Or sometimes grey lined with a color. The white coif is frequently made of lawn. The Dominican and Augustine Nuns wear black and white with a black head-dress; for the former order square over the face turned up with white and extending below the shoulder over the important linen cape. A long black cloak envelopes the figure. The Benedictines and Ursalines have sometimes white linen hoods and capes, according to their degree, the forehead bound with white linen. A Novice on such gala occasions as fancy balls is robed in a long white muslin gown and veil attached beneath a wreath of white roses, a chatelaine of white beads at the waist. This is hardly consistent with the costumes of any order. The Royal Abbess of Whitby was represented at a fancy ball in a plain white woollen robe, fastened with a fibule, set in a small square-cut band at the throat, and a girdle at the waist worked like the neckband with crosses in gold thread, as also the hem of skirt and long hanging sleeves; over-mantle also embroidered; abbess' staff, a book in hand; long veil of black muslin.
ABIGAIL. A favourite French dress, could be rendered with a short white silk skirt, and green-velvet trellis-work interspersed with flowers of all colors. Tunic turned up en laveuse lined with jonquil silk; the bodice trimmed with jonquil and dahlia color, also the muslin cap; jonquil silk stockings; dahlia shoes, with buckles.

ABRUZZI PEASANT. (See ITALIAN.)

ACADEMICAL DRESS. Girl Graduate. (See PORTIA.) Long silk academical robe; white, black, red, or any other color, plain or brocaded, worn over a silk or satin skirt and bodice, which may be accordion pleated, academical cap. The robe is sometimes faced with color. Muslin bands are worn on a lace cravat. The hair occasionally tied in a cue with a ribbon. The Princess of Wales’s robes as Doctress of Music were white silk bordered in front with red as were the pendant sleeves. The hood red; the college cap edged with gold having a gold tassel.

AIDA. Dress of barbaric splendor formed of multi-colored striped Algerian stuff forming a double skirt, edged with Angola fringe, a heavy jewelled girdle round the waist, one end falling in front. The bodice covered with chains of beads and jewels. No sleeves, massive gold bracelets above and below the elbow united by chains. The head is encircled by fringes of sequins, the hair unbound, floating on the shoulders.

ADRIENNNE LECOUVREUR. Madame Bernhardt in this character wore two Louis XV. costumes, one with paniers and draperies of ivory satin over pale blue satin bordered with roses; the other after a portrait of Madame de Pompadour, a rose colored and blue satin dress, the train brocade, the ground silver-grey, strewn with garlands of eglantine.
AFRICA. Short skirt and bodice made à la vierge of white Algerienne material, trimmed with cross-cut bands of yellow satin and goat 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 colored scarf draped around the bodice and body; bead ornaments, large bracelets, ring in nose, hand and arm tattooed; or, as a Negress in a gay cotton gown, a bright yellow handkerchief tied about the shoulders, and a red one round the head; large gold earrings.

AGNES SOREL. (Mistress of Charles VII., who reigned in France, 1422-1461.) Soft brocaded white dress, made long, caught up over gold and white brocade both bordered with ermine. Jacket bodice of white brocade, with wide revers edged with gold; tight sleeves, puffed and slashed at elbow. Hair in two plaits; high pointed head-dress of period, with gauze veil. Pearl ornaments. (See also style of dress in Illustration, Fig. 12. Period Edward IV.)

AGRICULTURE. A wreath of wheat ears and poppies, marguerites and cornflowers encircling the head. Garlands of similar flowers on the classic gown of soft wool, draped over a cuirass bodice of silver cloth.

AIR. A white tulle or gauze dress with several skirts, one over the other, or blue over white, light and gossamer, made long for an adult, short for a child. The lower skirt is covered with silver swallows and other birds, the upper edged with silver fringe or lace, bestrewn with silver insects such as bees, etc. The low bodice similarly trimmed, a silver-spangled scarf loosely thrown across; a veil attached to the head with silver butterflies and aigrette feathers. Silver ornaments, birds and insects, satin shoes, with silver butterflies on the bows. Or 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.

ALBANIAN. The actual dress varies in different districts. In some parts the women wear red cotton garments, some white wool, with a skull cap formed of coins, or a shawl is folded like a helmet,
with clasps under the ears. The costume consists of a sleeveless tunic over another woollen tunic embroidered at the edges, the sleeves of a lighter material than the over-dress. Scarlet sash, silk tassels. Brides have handsome silver gilt girdles. The bodice may be replaced by a paletot to the knee over a white chemisette, a scarf of many colors round waist. Or a dark blue velvet bodice laced with gold cord over light blue; an amber velvet jacket trimmed with ruby to match the skirt, bordered with gold; a silk scarf twisted about the head. Or a green velvet jacket and gold waistcoat, white satin skirt with gold border, red satin tunic; red, white and green cap.

ALBERT DURER (Period of 1471-1528.) His wife is depicted wearing a head-rail of white linen cloth covering the hair completely, and passed round neck and shoulders. Low, square bodice of soft woollen stuff with velvet stomacher; long sleeves, with puffs at elbow and shoulder; mittens; long plain skirt, with girdle round the hips, drawing up the dress on one side, a book attached. (See FIFTEENTH CENTURY.)

ALCESTES (Euripides). (See ANCIENT GREEK.)

ALDGATE SCHOOL (Costume of). Dark grey serge prescribed by Sir John Cass in 1710; the bodice opening and laced over a white vest. Deep collar and broad pink revers, pink buckled belt, full, deep basque. Red quill in the hair, recalling the fact that Sir John signed his will endowing the foundation, having broken a blood vessel.

ALCESTIS. (See CHAUCER.)

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 (Peveril of the Peak). Puritan dress in grey, brown or fawn, high to the throat, with small ruff; muslin cap and kerchief; fair curls; keys hanging at the side. (See PURITAN.)

ALICE IN WONDERLAND. The characters in this tale are favourites with children. Alice is dressed in a white muslin short frock with low bodice and sash, hair in curls; the Lion and Unicorn's heads are faithful copies of their pictures, the dress modern. The March
What to wear at Fancy Balls.

Hare, a brown coat, waistcoat, and trousers with hare’s head and feet. **White Rabbit**, a check suit, with rabbit’s head and feet. **Cheshire Cat**, wears a coat of chinchilla. **The Duchess**, a pale rose-colored over-dress with lilac front trimmed with ermine; horned head-dress of ermine; pendent veil. **The Rose**, satin rose leaves mounted as a large cap; the bodice and skirt like rose leaves; pink sleeves and bodice, intermixed with green satin. **Lily**, the flower forms head-dress; bodice and skirt of yellow silk, brown border to hem, and tall lily in the hand. **The Caterpillar** is cleverly adapted from Tenniel’s sketches, with green cap and body coverings like a caterpillar. **The Chess Men** represent the pieces in chess. **Cards**, after those in the pack. *(See Cards for Queens of the Pack.)* Kings, wear golden crowns, velvet robes, and the insignias of the suits.

**ALICE LEE.** A dark blue hat, or a fillet of blue beads and pearls. Plain stone colored train; light blue front, trimmed with gimp. Basqued heart-shaped bodice of dark blue velvet, piped with light blue, opening over a white stomacher. The sleeves wide at top, tight fitting at wrist, puffed at elbow; or the bodice may be low, with muslin kerchief, showing the neck.

**ALINE.** *(See Sorcerer.)*

**ALL IS NOT GOLD THAT GLITTERS.** Dress of gold colored satin, with gold stars and gold lace. Crescents and stars cover the front of the costume, and a cap of cloth of gold is adorned with diamonds. Shoes and stockings worked with gold sequins.

**ALMANACK.** Fashionably made spangled white satin gown with the almanack printed on it or sewn as a card on the front. Smaller cards on each shoulder. Or a white and blue costume made short with the signs of the Zodiac carried round it and introduced on the white silk stockings and shoes. A white satin tabard in front displays an almanack; and the date of the year in diamonds is worn as a coronet.

**ALMEH.** Sleeveless pointed bodice and skirt of tulle spotted with mother of pearl, a sash of striped gauze about the waist, velvet senorita jacket. Small velvet skull cap trimmed with gold braid and edged with coins. Veil of tulle. Many gold bracelets and sequin jewellery.

**ALPHABET.** White kilted cashmere short gown, a horn book slung as a chatelaine at the side. The bodice black satin, with a white satin label in front displaying the letters. Quills and ink bottles
introduced on the shoulders. 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 chatelaine. Any evening dress may be utilised by wearing a belt across the bodice, a band of black velvet round the throat, and high cap all adorned with letters, or a white satin front with black letters upon it. Or a black tulle evening dress, may display 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 bats-wing 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; short, bright-colored cloth skirt, trimmed with gold and black velvet; long, straight black silk apron, edged with black lace; low black velvet bodice, embroidered with gold or silver in front. The peasants wear this sewn to the skirt; black bows on shoulder-straps; full muslin under-bodice to neck and wrists; black lace or many-colored kerchief at throat; black shoes, red heels; stockings to match; hair in pendent plaits; tiny bodice bouquet of white heather; tricolor on cap. Alsatian Gleaner. Same, with the handkerchief about the head in lieu of cap. Alsace and Lorraine are sometimes represented together, and wear a shield with arms at the side.

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

AMAZONS, and QUEEN OF THE. Short scarlet satin petticoat, covered with an applique of symbolical animals, in black velvet and gold cloth, bordered with gold cord. The bodice of tiger skin; a helmet and shield. Bracelets above and below elbow, high boots and leggings.

AMBULANCE NURSE, GENEVA SISTER, RED CROSS NURSE, OR SISTER OF CHARITY. Black stuff dress, hardly touching the ground, plain high bodice, sleeves to wrist, linen collar and cuffs; muslin cap. (At fancy balls the gown is sometimes made of green or blue 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.

**AMERICA.** Short white satin skirt; with red and blue stripes; blue satin tunic, edged with silver fringe, covered with silver stars, or draped with the American flag; 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; blue felt cocked hat, with white and red rosette, and bound with blue; or skirt half stars, half stripes, leather bodice high to throat; feather coronet; gun in hand.

**AMERICAN INDIAN QUEEN, NORTH.** 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 colored eagles, and vultures' feathers; birds' wings in front, and bead jewellery. It is best to obtain the real fringed leather dress with its colored grass and bead embroidery and the feather head-dress, from the country.

**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; green shoes and stockings. (*See* WATER NYMPH.)

**AMSTERDAM ORPHANAGE, DRESS OF.** 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; thick white muslin cap, the front close-fitting and flat, the back full.

**AMY ROBSART.** An Elizabethan dress of the richest materials, velvet, satin, or brocade, in any colors such as cherry colored velvet and white satin; the skirt or train worn over a hoop is full, touching the ground and bordered with a jewelled band; the front breadth of contrasting tint 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. Any rare lace and jewels may be worn; pearls encircle the neck.

**ANDALUSIAN.** (*See* SPANISH.)
ANGEL. (As worn by the Marquise de Gallifet at a ball in Paris, time of Napoleon III.) Short petticoat of white cashmere, embroidered in gold; the bodice glistening metal scale armour, white feather wings attached to each side, descending below the knee; golden hair floating over the shoulder; a diamond star on the forehead; a small steel sword carried in the ungloved hand.

ANGEL, MISS, identical with ANGELICA KAUFFMANN. Thus described in Miss Thackeray's novel: "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 sacque is brocaded sometimes with silver.

ANGLO-SAXON PERIOD, WOMEN OF, had loose dresses touching the ground, consisting of tunic, gunna or gown, 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 here applied to the loose under-skirt. The head out of doors was enveloped in a veil of stuff, silk, or wool. The skirt bordered with embroidery, a girdle round waist, bodice high to the throat meeting a gold necklet. Regal velvet robe from shoulder of distinct tone. Gold circlet on head. Red, green, and blue are the colors of the period. Cloth, silk, or linen the materials.

ANGLING GIRL. (See FISHER GIRL) Wears a blue and white striped gown with fishing rod and landing net, and fish basket at back.

ANGOT, FILLE DE MADAME (Clairette). Short skirt, striped or plain blue; low velvet or pink satin bodice trimmed with black, 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, scalloped 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. (See LANGE, MDLLE.)
ANGOT, MÈRE. White crepe lisse cap, trimmed with Valenciennes, large red butterfly bow fastened at the top, 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 crepe lisse, one corner turned up. Crepe fichu, leaving throat and neck uncovered, crossed under a cerise satin corslet bodice.

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

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; small round 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. 1702-14. Much the same as the latter part of Louis. XIV., who ruled in France from 1643 to 1715. The fashions vary considerably during this reign, and are often mistaken for those of George I. Satin is the stuff most worn, also flowered brocades and damask trimmed with gold and silver. A sacque is a necessary part of the dress, and patches, a square bodice, and elbow sleeves, lacedappets, 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. 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 the 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-patterned 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 over hoop, trimming of gold and jewels carried down the front and round the hem. Velvet, brocade or satin and gold tissue are suitable. Small velvet cap, with jewelled heron's plume, fastened with emeralds; hair curling on the forehead.

ANNE OF BRETAGNE (Wife of Charles VIII. of France and second wife of Louis XII. 1498-1515.) 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 a panel of gold and silver richly embroidered, and turned back with ermine. Low square bodice outlined with gold, gold pendant girdle, gold jewelled galon down the centre of bodice; long hanging sleeves bordered with gold. Crimson velvet coif; gold crown, tulle veil.

ANNE BOLEYN. Velvet surcoat, full, touching the ground, bordered with jewels and ermine: distinct front breadth of satin or gold cloth, embroidered and jewelled; girdle of gems with pendent end in front; long-waisted bodice square-cut, displaying beneath a partlet, viz., chemisette of satin embroidered in gold; deep hanging ermine-lined sleeves, over close-fitting ones matching the front; velvet diamond-shaped hood, often embroidered with jewels, forming bag at back, with triple-pointed coronet close to face showing but 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. (See Illustration of TUDOR PERIOD, Fig. 43.)

ANNE OF CLEVES (Fourth wife of Henry VIII. 1557). Similar costume to that worn by Anne Boleyn. She is generally represented in a stiff bodice of ruby or green velvet, or gold brocade, 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 gauze 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 DENMARK, 1548 (Daughter of Christian III. of Denmark, and first wife of Augustus, son of Duke of Saxony). Dress worn
at the fancy ball at Buckingham Palace, by Viscountess Canning. Skirt of violet velvet touching the ground, opening up the side to show a petticoat of cloth of gold. Low bodice set over a 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 hat with feathers.

**ANNE OF GEIERSTEIN** (*Sir Walter Scott*). An old-fashioned Swiss dress made with a short red skirt, bordered with gold and blue bands, 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 she wears a 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 color as the dress round the head.

**ANNE PAGE** (*Merry Wives of Windsor*). Velvet skirt touching the ground, opening over a sky blue, pink, or maize satin petticoat, the sides bordered with lace and pearls; ruby, blue, or black low bodice, the basque in tabs, satin stomacher, high vandyked 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; pearls round neck; velvet pointed shoes; a veil is sometimes worn. Sir W. Calcot painted her in a white satin dress, a pink bodice, and long jacket basque, open in front and edged with swansdown. The sleeves puffed at the shoulders come below the elbow not quite to the wrist, finished off with a ruff. The bodice is half-high, bordered with vandyked lace; a muslin kerchief within this. Hair dressed in curls, not powdered, a blue rosette on one side.

**ANNIE LAURIE.** This heroine of Scotch song wears a simple white satin or muslin dress; a satin plaid, fastened on the shoulders with a brooch; Scotch bonnet of black velvet, or merely a blue ribbon snood.

**ANNE OF WARWICK, WIFE OF RICHARD THE THIRD,** 1483—1485. Her coronation robes were of crimson velvet furred with minever, the shoes crimson tissue. She is described by Planché as wearing a kirtle and mantle of white cloth of gold, trimmed with Venetian gold, furnished with ermine “garnished with seventy annulets of silver gilt and gyft.” At fancy balls she appears in a pale satin skirt,
green or blue, bordered with a trellis-work of gold edged with fur; a close fitting jacket edged with ermine; turnover collar and cuffs of fur; her hair in ringlets, surmounted by a crown or a gold caul, with a kerchief at the back of fine lawn distended by wire. The trained velvet mantle from the shoulders bordered with fur.

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

ANT. Short skirt and bodice of greyish blue stuff, embroidered with brown ants; sleeves to elbow of deep red, and the girdle, a large ant forms the ornament on the soft red cap.

ANTIGONE. (See Greek, Ancient, and Illustration Classic, Fig. 7.)

ANTWERP, DRESS WORN AT. The Flemish peasant costumes seen here consist of a stuff gown, large apron, colored 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 of lace like a hound's ears.

APPENZELL, PEASANT. (See SWISS.)

APPLE BLOSSOM. Fashionable evening dress of soft pink and white tulle, silk or satin trimmed with the blooms. A basket of the flowers carried in the hand. A wreath for head-dress, with long tulle veil. Apple and Pear Blossoms are good dresses for two sisters. (See GALEUSE DE POMME.)

APRIL. Short skirt of pale blue satin, a black velvet sun on one side, the other veiled with crystal tulle. The black bodice with puffed sleeves showing silver moons; grey tulle wound round head and shoulders like a filmy cloud descending from a head-dress formed of silver horns, the points turning down in the centre.

AQUARIUM. The idea of this dress is taken from the anemone tanks of an aquarium. The dress, pale shot coralline and green satin; the trimmings, fringes and groups of natural seaweeds, all of the most delicately-tinted kinds, small pearly shells, coral, and large pink anemones, imitations of the real actiniae, 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 satin skirt. Shells, coral, and silver fish ornaments. Character also called Gem of Ocean. On the shoulders are small silver fish with fins erect. The hem bordered with vandykes of brown plush to simulate rock. For a realistic rendering. Head-dress, a miniature aquarium with water and fish. A gown of green, silk covered with cork and seaweed.

ARABIAN WOMAN. Loose gauze or muslin trousers to the ankles over silk; cerise silk short skirt, covered with white striped gauze; a silk sash knotted at side, open gold-embroidered velvet-faced under-bodice of folded muslin; long hanging gauze sleeves; red silk turban with sequins, studded with gold and jewels; hair hanging interplaited with flowers; red embroidered slippers, bangles round ankles; gold bracelets, rows of coral and beads. Chains about the neck; Burnous cloak.

ARBLAY, MADAME D'. The famous Fanny Burney, lady in waiting to Queen Charlotte. Pale blue satin petticoat embroidered with pearls and silver braid. Flowered satin over skirt, with a 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.

ARCADIAN SHEPHERDESS. Short blue satin skirt; a narrow white satin apron, bordered with pink, and ornamented with pink bows. A white underskirt 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 straw garlanded with roses and tied beneath the chin over powdered hair. A short crook with blue, pink and white ribbons. (See DRESDEN SHEPHERDESS. Fig. 9.)

ARC-EN-CIEL. (See RAINBOW.)
ARCHANGEL. (See ANGEL.)

ARCTIC MAIDEN AND ARCTIC QUEEN. (See WINTER.)

ARGYLE, COUNTESS OF. Time of the regency of Mary, Queen of Scots, from David Wilkie's picture of John Knox preaching to the Lords of the Congregation, in our National Gallery. The dress satin
brocade or velvet. The bodice and skirt united at the back, the front shows a distinct petticoat. The long pendant sleeves are lined with ermine, and are part and parcel of the slashed shoulder puffs. The bodice is half high, with wired muslin shoulder ruff matching the turn-back cuffs of the tight under sleeves. The velvet hood is lined with cream and bordered with pearls, forming a point turning upwards in front; a plain gauze or tulle veil falls at the back; a jewelled cross hangs from girdle. 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.

ARIEL. (Tempest.) Short white diaphonous tulle dress, low bodice and pendant, sleeve with silver wand and silver gauze wings. Hair floating on shoulders, confined by a silver band round the head, with star in centre.

ARLINE. (Bohemian Girl.) Black or rose-colored tulle or satin dress covered with coins and gold braid; scarf of many colors round the waist; gold armlets below and above the elbow, connected by gold chains; gold net on the head with coins, a multi-colored striped satin skirt, with blue tunic; gold embroidery is effective.

ARMENIAN in Fig. 1 wears a soft silk Princess robe opening down the front over a white chemisette, a silk scarf of many colors round the waist, short open jacket bordered with ball trimming, sleeves pendent from elbow, matching the skirt. Striped head-dress, rows of beads and jewelled necklace. In the country they wear shoes with toes turning upwards, full silk trousers, a white muslin under-dress, open at the neck; a silk scarf round the waist; velvet embroidered coat, opening wide in front, occasionally showing a gold embroidered waistcoat; the round cap of velvet, which may be supplemented by a beaded fringe over the forehead; hair in plaits, and a yachmush out of doors. Handsome silver clasps are sometimes added to the belt. Long gauze veil and plenty of ornaments admissible.

ARMIDA (Tasso’s Jerusalemme Liberata). Niece of Idraot, Prince of Damascus. The golden hair should fall about the shoulders, the head encircled by a 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.
What to wear at Fancy Balls.

ARRAH-NA-POGUE. (See IRISH PEASANT.)

ART. (See CLASSIC.) It is generally rendered by a gown in this style made of soft cream wool or in pale blue and brown satin, a palette and brushes on one side, modelling tools on the other, the hair bound with bay leaves, or displays a palette and brush aigrette. Antique gold ornaments.

ARUM. Long white satin dress, the low white velvet bodice folded as the flower, yellow folds rising above. Sleeves like Arum and the head-dress, and a bunch of blooms on shoulder.

ASHTON, LUCY. (Bride of Lammermoor.) Antique bridal dress of white satin. Long pointed low bodice, a deep frill of lace falling downwards from the top in front, ruff at back; sleeves in one puff to elbow, and ruffles; pendent sleeves from shoulder; train, front breadth and stomacher worked in pearls and silver, and trimmed with lace; silver girdle; lace veil and wreath, pearl ornaments; a blue ribbon attaching broken coin around neck.

ASHTON, MRS. (Bride of Lammermoor.) Black velvet train trimmed with ermine, opening over grey satin, long pointed, square cut bodice with embroidered stomacher, elbow sleeves; lace commode head-dress.

ASIA. Magnificent Oriental dress, a blaze of jewels and gold. Eastern robe of purple silk, embroidered in gold, underdress of gold brocade; rounded at the throat, embroidered in front; mantle of gold brocade from shoulders; a scarf of many colors about waist; tiara of emeralds, rubies and diamonds.

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 embroidered to match the skirt, fastened with gold brooch; shoes of white undressed doeskin, embroidered in gold; fair hair, loose and flowing.

ASSYRIA, QUEEN OF. Ample robes of white cashmere, embroidered in gold, with wreaths of lotus leaves edged with a gold fringe; jewelled girdle; regal cloak fastened on the shoulder with lotus flowers and precious stones; crowns of lotus leaves; necklet of the same in gold.

ASTROLOGY. Skirt made short, of amber, red, and black striped satin, cabalistic signs on a band of amber, displaying cats' heads.
Bodice and paniers of red satin with the same insignia, all studded with gold and silver stars; short shoulder cape of black satin, black pointed cap with similar signs; powdered hair. Book and telescope carried in the hand.

ASTRONOMY. Bluesatin skirt and bodice; the former bordered with the signs of the Zodiac, and stars, sun and moon; the latter descending to hips, where there is a black velvet band with stars and at neck; the hat resembling the half of the celestial globe; a telescope slung at side; ornaments stars.

AS YOU LIKE IT. Shakespeare. (See AUDREY, CELIA, PHOEBE, and ROSALIND.)

ATHENS, MAID OF. Greek dress, short white full skirt edged with gold; blue sash; coin head-dress, or red cap, spangled veil. Short Greek embroidered jacket; white under-bodice; full white sleeves to elbow; girdle round waist; silk trousers to ankle.

AUDREY (As You Like It). Loose yellow woollen dress, high to throat, with long open sleeves, rope round the waist; large felt hat; hair loose on shoulders. Sometimes she wears a rough figured woollen tunic and handkerchief of the same over low bodice; or 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. Short red skirt trimmed with amber, a gauze tunic of red over yellow, low bodice trimmed with the same; the tunic draped with grapes and leaves, poppies and wheat. An aigrette of birds and wreath of roses in the hair and on the shoulder. A staff in the hand entwined with grapes; the soft white gauze fichu and sleeves caught up with the flowers. (See HARVEST).

AURORA. Lower skirt white, the second grey blue, the third pink, spangled with gold stars, the whole over-draped with light yellow spangled tulle; veil of the same. A blue velvet tiara with star in centre; ornaments, gold suns and stars. The bodice of shaded rose, colored velvet, gold zone. It may also be rendered in grey and pink.

AUSTRALIA. Short violet skirt and bodice embroidered with wheat and trimmed with grapes caught up with yellow velvet, below which a kangaroo is painted above the hem. A gold coronet, a yellow silk scarf attached to the back.
AUSTRIAN PEASANT. A short dress of red or green woollen material; the bodice a low, square, laced in front, a red and yellow kerchief beneath; with long white sleeves to wrist; a large pleated collar is attached to underbodice. The hat is high and pointed, with flowers at the side. In Upper Austria, on fete days, the girls wear a helmet-shaped head-dress of gold gauze, a black velvet low, square, sleeveless bodice, and a bright colored cotton short skirt, boots, and embroidered apron. (See GERMAN PEASANT.)

AUTUMN. Dress of brown, ruby, maize, or pale green silk, satin, gauze or tulle, trimmed with chatelaines of purple and white grapes on a velvet trellis work round short skirt, vine or red-leaved Virginia creeper, and other shaded autumn leaves; or bouquets of poppies, cornflowers, convolvulus, wheat-ears, barley, oats, grasses, blackberries, apples, and other autumn fruits. Beehives, bees, birds, and a sickle are further insignia; head-dress, wreath and tulle veil, or straw hat wreathed with flowers; ornaments of dead gold, or flowers; silk stockings to match the dress, and shoes with flowers; a basket of fruit and flowers may be carried in hand. Sometimes a panther skin is fastened on one shoulder and draped to the hip; a wand carried in the hand. Sometimes Autumn is dressed in classic drapery (see CLASSIC), with the flowers and other insignias of the season, or a gown of crimson velvet trimmed with autumn leaves and a sickle. (See SEASONS.)

AUVERGNAT. Striped black and white skirt; red, low, square bodice outlined with black, a bunch of flowers on one side a bouillonné at waist. Satin cap, with small round crown descending in points to the ears; red apron; silver heart peasant jewellery, or cross, black shoes, red stockings, a straw hat with flat crown. A muslin fichu may be worn on shoulders.

AVELINE (La Marjolaine) (See NORMANDY PEASANT.)

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

AZALEA (See FLOWERS.)

AZORES. The distinctive feature of dress here is a long full silk cloak with a gigantic hood which extends a quarter of a yard beyond the face. A cap is worn beneath it.

AZUCENA. (Il Trovatore). Tawny yellow loose woollen robe, confined at waist by leather belt with pendent tassels; scarf of red and other colored silk fastened into girdle and on shoulders; head bound with a
many-colored striped handkerchief tied at the back; rows of beads round neck.

**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.

**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.

**BABOLIN.** Short blue skirt bordered with white kilting headed by two rows of black velvet, one plain and one embroidered. A blue broché bodice with black velvet paniers. A muslin fichu drapes the square bodice and is held in place on the bust by a strip of black embroidered velvet. A band of the same edges the short sleeves. The pink Bourbonnais cap is fashioned like a close fitting bonnet with a plaiting of muslin round, forming a slight curtain at the back. A wreath of flowers at the junction with the soft crown. Black shoes and blue stockings.

**BABY.** Grown-up people often appear in a long lace trimmed infant’s robe and cap, a rattle hung at neck, a toy lamb under the arm. *(See WATER BABY.)*

**BABY BUNTING.** Suitable for a very small child, who wears a cape combined with a cap having upstanding ears; like the dress, all made of white fur.

**BACCARAT.** Short skirt of white velvet with red satin bodice, all covered with cards, and hearts, clubs, diamonds, and spades, which appear also on the tricorn hat.

**BACCHANTE.** White tulle dress, green satin, gold belt, tunic and bodice, leopard’s skin attached to the back. Or classical dress of apple green soft silk, the draperies caught up with white and purple grapes; large wreath of grapes on the head; flesh colored stockings; the sandals tied with purple ribbon. Or fawn cloth dress, loose tunic and bodice in one. Skin of fawn on shoulders, loose sleeves to elbow; hair
in classic knot, entwined with ivy and vine leaves. Drinking cup in one hand, spear in the other. A half-mask may be worn and wine-colored raiment.

**BACKGAMMON.** Low bodice formed of squares of black and maize satin, shoulder knots of white, crimson, and black ribbon; the short maize skirt bordered with backgammon pieces simulated by circles of red and white satin with jet and gold braid; the upper skirt cut in deep points alternately cerise and black satin, edged with gold braid; velvet necklet, backgammon men as pendants. Enamel dice for ear-rings and bracelets. Cup for dice suspended by gold cord from waist to hold handkerchief. Cap simulating dice, with scarlet aigrette at the side; red fan and shoes and stockings, black gloves.

**BACON, LADY.** Reign Queen Elizabeth. Skirt of dark blue and red brocade on a cream ground, distended by huge hoops; front of skirt of light blue silk, covered with long muslin apron, hem-stitched in squares bordered with pointed lace. The bodice of the brocade, with stomacher of lighter tone having dark blue bands at the top and waist, matching those on sides of skirt. A plaited muslin partlet to the throat with 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 the Marie Stuart shape, edged with lace.

**BADMINTON.** *(See LAWN TENNIS, with which the dress is identical, but shuttlecocks replace balls.)*

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

**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 colored.

**BAIGNEUSE.** Soft white serge knickerbockers; full loose bodice and short skirt trimmed with red braid, red scarf round the waist; espardelles on the feet, with flesh-colored stockings; red cap.
BALCHRISTIE, MRS. (Heart of Mid-Lothian). The portly housekeeper wears a dark dress. Plain, woollen, satin, silk, or velvet skirt, low square bodice, kerchief tucked inside; sleeves to elbow and muslin ruffles; square muslin lace-edged apron covering front breadth; muslin cap with bows and ends of ribbon. Stick in hand; bunch of keys at side.

BALEARIC ISLES, PEASANTS OF. Dress of black silk or merino; bodice made half-high, with elbow sleeves, and metal buttons down the entire length; the bodice is trimmed in front with silver beads and chains; full plain skirt, large striped apron. The rebozello, viz., the head-dress is 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 closer fitting 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.

BALAIS, MARCHVND DE. (See Buy-A-Broom.)

BARBARA ALLEN. A muslin gown, short, with frill at foot, low bodice, long tight sleeves, blue sash. Straw cottage bonnet tied with blue ribbons underneath, beneath the chin.

BARBARA YELVERTON, LADY. (See Gainsborough.)

BARBER, LADY. Short blue stuff gown with bibbed apron, sleeves blue and white like twisted barber’s pole, comb stuck in hair, aigrette a shaving brush, razor in hand, strop fastened to side.

BARMAID. (See Louis XVI.)

BARNABÉ, MADAME (La Timbale d’Argent.) Short skirt of sky-blue cashmere, with five graduated rows of black velvet; 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.

BARRY, MADAME DU. (1715-1748.) Court dress of Louis XV.’s reign, generally pink and white. Very low pointed bodice, with stomacher, bestrewn with diamonds, silk revers at the top, lace and muslin within; a garland of roses from the right shoulder to left; brocaded train and paniers over a satin petticoat, trimmed with lace, silver flowers 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.
BASKET OF VIOLETS. Skirt of violet satin, plain and short, covered with straw in trellis pattern carried to hips, with green moss peeping out between. The space below the waist is filled in with perfumed white, dark, and light artificial violets, sewn close together, intermixed with moss and leaves; bodice, violet satin, hidden by violets and green leaves; wreath of violets and leaves. 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. Any other flowers may be substituted, sometimes the skirt is replaced by basket work encasing the two legs rendering it difficult to walk, the figure above the waist is framed by the basket handle, the black velvet hat trimmed with the particular bloom worn over powdered hair.

BASQUE PEASANT. Short kilted skirt of red flannel; embroidered and striped stomacher of same laced with gold cord showing beneath black jacket trimmed with gold; or light blue bodice; red stockings with blue garters. Head-dress a blue drooping bag attached to black velvet band worn over white lace cap; gold brooch, cross and ear-rings. For a bridal dress white satin in same style with high lace cap.

BAT. Short dress of grey, blue and gold with long sleeves attached to arm from shoulder to wrist, in the semblance of bats wings. A bow on the front of the bodice recalls a bat with outstretched wings. Bat in hair.

BATH, WIFE OF (Chaucer). Short striped scarlet petticoat, green over-dress, pinned together at back, 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.

BAVARIAN PEASANT. A red or blue petticoat, with black and silver bands; a black velvet corset bodice, laced across with silver cord and ornaments; a white under-bodice; white apron; a turn-down ruffle of lace at throat, a colored handkerchief beneath, crossed in front. Hair in long plaits surmounted by round black cap, or a low-crowned black felt hat, with silver tassel; bead or massive silver necklace studded
with bright-colored stones; white stockings, buckled shoes, and mittens. In Algérie, in Bavaria, the women wear a curious wheel-shaped black head-dress on the back of the head; made of black gauze on a wire foundation, trimmed with black lace and satin ruches, long broad black ribbon streamers depending. The size varies according to the age of the wearer, and the shape is of ancient origin. (See GERMAINE.)

BAYADERE, LA PETITE. Short princess dress of white or some bright-colored cashmere bordered with rows of braid and gold embroidery; a low red-velvet sleeveless bodice over it, ending above the waist; white lace frill falling from top; long white sleeves; round black cap with aigrette.

BEADLE PARISIENNE. (See WATTEAU.)

BEATRICE D'ESTE. Duchess of Milan. A princess gown of bright blue and black stripes on orange, the sleeves slashed, with white undersleeves showing to wrist; collar made round the throat, from which pearls fall on to the bodice. The hair is worn smooth, with a pearl fillet or coif.

BEATRICE (Muza Adu 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, 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. Second Dress: Travelling robes of stamped pale green plush, jewelled girdle, white satin puffed sleeves and under-skirt, quilted in large patterns. Third Dress: White and gold brocaded gown, over white satin under-dress, slashed sleeves.

BEAUTY, SLEEPING. Long robe of white and silver, trimmed with pearls, bodice opening slightly at neck; pearl girdle; hair flowing. Beauty (Beauty and the Beast) in the Fairy-tale Quadrille, at Marlborough House, wore a white spangled tulle dress, full bodice, silver belt, and pendent sleeves; a silver fillet round the head.

BECKETT (Alfred, Lord Tennyson. See ELEANOR OF AQUITAINE, and FAIR ROSAMOND.)
BEE, Hornet, Wasp. Short skirt of yellow and brown satin in horizontal stripes, or plain brown skirt with tunic painted back and front with yellow horizontal stripes; bodice edged and striped with gold, made as a deep cuirass, or as a coat, the tails having the markings of a bee; long sleeves, and gloves; wings of yellow gauze bordered with gold, distended on wire attached to back; brown velvet cap like the head and antennae of the insect; black high-heeled shoes with yellow bows; yellow and black striped stockings. Hornet and Wasp are similar dresses, but the stripes are more decided. For the Queen Bee, skirt formed of yellow tulle bouillones to resemble a bee-hive with bees dotted about them, the train to represent the insect, made in gold and brown satin, with a panel of honey-giving flowers at each side; low bodice of golden brown velvet over white tulle, chemisette, worked in honeycomb edged with bees; long transparent gauze wings fastened to the shoulders with jewelled bees; a bee nestling in aigrette of flowers.

BEER. Fawn colored short skirt, with brown bands like barrel hoops, hops growing up one side and falling in profusion from the top of the close fitting low bodice, having bunches of barley on the shoulders. Head-dress fashioned like a pewter pot, of silvered cardboard.

BEETLE. Dress of green tulle or green and gold tissue trimmed with iridiscent beads, the design beetles, which appear on the head-dress, shoulders, and looping up the skirt; a pointed velvet cap or a couple of toy beetles in hair.

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.

BEGGAR. (See MACAIRED, GYPSY, ETC.)

BEGUM. (See INDIAN).

BELLA DI TIZIANO. (See VENETIAN.)

BELLE, LA, DAME SANS MERCI. (Keats' Ballad). Long mediaeval robe of blood-red satin cut in one with the bodice and moulded to the figure; low at neck, the sleeves full and long; a velvet mantle fastened to shoulders; a gold torque round throat. 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.
BELLENDE`, EDITH. (Old Mortality. See E.)

BELLE STRATEGEN. (See MISS LETITIA HARDY.)

BEPPA (La Bonne Aventure). Short pink skirt, made with three black lace flounces headed by a trellis-work of black velvet; pink close-fitting high bodice, pointed at the waist; black senorita jacket with gold epaulettes trimmed with gold ball fringe. Mandoline carried in hand. Hair dressed with high comb and red roses; pink stockings, black shoes with pink heels.

BERCEUSE. A white satin gown quilted in a brocaded pattern, over it a plain satin tunic with low pointed bodice and double puffed lisse sleeves to the elbow. A handkerchief tied over the head of bright coloring. Period Louis XIV.

BERENGARIA OF NAVARRE (Wife of Richard I. 1189-1199.) Satin skirt, bordered with ermine; the front embroidered with the arms of England; long cuirass bodice, jewelled and embroidered stomacher, top and edge of cuirass outlined with ermine; regal velvet mantle of tawny red bordered with ermine from shoulders; embroidered all over with a diapered pattern, or waving crossed lines in dull gold-colored silk. A pearl and gold collar round the throat, and a girdle of the same about the waist. The sleeves cut rather tight to half-way below the elbow, thence hanging in round long points. Fair hair, loose and flowing; gauze gold-edged veil; royal crown.

BERGÈRE. (See SHEPHERDESS.)

BERNE, PEASANT OF. (See SWISS.)

BERTRADE (Heloise and Abelard). Valois costume: short skirt of maize and blue or pink and white perpendicularly striped with velvet; tunic, and low square bodice with white muslin kerchief folded beneath deep hanging sleeves, bordered with velvet, tight-fitting, under ones of contrasting color velvet, aumoniere at side; high stiff pointed Valois head-dress matching tunic, striped with velvet; pendent tulle veil; cross round neck.

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. Second costume: a princess dress of silk brocade, puffs at the top of the sleeves; bodice low, square; a pointed cap with gold trimming.
BETTY, LADY. Large hat, with upstanding brim and five red feathers; short princesse dress, with square bodice; long cloak from shoulders; large green parasol.

BILL POSTER. A short gown and low bodice made in brown paper or calico covered with bills of all sorts, some forming hanging sleeves, smaller ones bordering the top of bodice, and massed together form a couple of rosettes placed on either side of the hair.

BILLIARD TABLE. Short green cloth skirt and high bodice, with epaulettes like the pockets of a billiard table, circles of red and white cloth round the hem and carried in a double line down the bodice. Cues crossed as aigrette in hair.

BIMETALLISM. Long Directoire coat half gold half silver brocade skirt of yellow and white brocade veiled with gold and silver gauze, sprinkled with sequins; three-cornered hat looped with coins; tall walking stick, gold and silver coins attached by yellow and white ribbons; coin ornaments.

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

BIRMINGHAM. Battlemented mural crown in silver, the crest of the city; a short dress with sleeves to elbow and fashioned like a tabard in red, blue, and gold silk, bordered with ermine, displaying the arms of the town; a close muslin ruff at throat.

BLACK-EYED SUSAN. Short full skirt of blue serge or linen; 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; or a short chintz dress, white muslin cap and apron, colored kerchief.

BLACK FOREST, PEASANTS OF. A red skirt, with bands of green closely plaited at waist; long white apron, white under-bodice and sleeves; low square black velvet bodice—at Kintzig and elsewhere supplemented by a yoke-piece of black velvet on the shoulders, with silver embroidery; scarlet plastron laced with silver; hair in long plaits. The head-dresses differ in different parts. Some are of black silk, round, placed at the back of the head, with pendant black ribbon, bordered with lace and full; some have a black bow, like the Alsatians.
BLANCHE REINE (LA). Dress à la Marie Stuart, made in white silk or satin with pearls; the Marie Stuart cap and veil.

BLANCHE OF CASTILLE (wife of Louis VIII., France, 1223-1226.) A white satin skirt and bodice, embroidered with crescents, lilies of the valley, and white roses, drawn at waist with jewelled girdle; black satin mantle powdered with silver stars and pearls; pearl pouch at the side; tiara of pearls and silver stars; white tulle wimple.

BLANCHISSEUSE. (See WASHERWOMAN.)

BLUEBELL. Short and narrow blue silk skirt, cut in deep scallops and froned 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; bluebells of Scotland about dress.

BLUE CHINA. (See CHINESE.)

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.

BLUETTE. Cream satin short skirt gathered at the foot, the fullness kept in place by blue bands fringed with cornflowers, a trellis work of velvet over pink satin forming belt; bodice of blue satin cut like petals, gauze fichu and sleeves; tied up with the flowers, employed also as epaulettes; close-fitting cap made of bluettes.

BLUE GIRLS OF CANTERBURY. A charity dress of blue twill or serge, with jaconet mob cap and apron.

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

BOGIE GIRL. Short dress of flame-colored satin trimmed with silver, silver wings and ornaments; head-dress, horns in hair. A sister is often accompanied by her brother as Bogie Boy in flame-colored tights and habit, with silver dragons, crescents, etc., Mephistophelian quills; red wand and red shoulder cape.

BOHEMIAN GIRL. (See ARLINE.)

BOLEYN, ANNE. (See A.)

BONBON. Cocked hat made of mauve, old gold, and salmon tulle,
Fig. 2.—BOULOGNE FISHER GIRL.
surrounded by outstanding cosaques; low, mauve silk bodice and skirt; the latter half mauve and half salmon silk, a narrow yellow ruching at hem, pendant crackers round the waist, a ruff at the shoulders formed of them, a staff in hand surmounted by large crackers, striped stockings, mauve shoes.

**BONBONNIÈRE.** Short red, white, and blue skirt; low square crimson bodice, 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. Or short cream satin skirt trimmed with bands of pink, chocolate, and gold; pink and chocolate striped upper skirt, ribbons at side, pink satin bodice over muslin chemisette, pink pointed cap, powdered hair; basket of sweets in hand.

**BO-PEEP.** A short pale blue satin skirt, pink bunched-up tunic, black velvet low bodice, laced in front with colored ribbons over white muslin stomacher, short sleeves, straw hat with velvet ribbon streamers and flowers. Or a black velvet cocked hat or mob cap; crook, tied with a bunch of ribbons; a toy lamb under arm; black shoes, colored heels and stockings; large blue apron or small muslin one may be added; ruffles, Dolly Varden silk, plain chiné, or brocaded satin or chintz suitable. Hair powdered or not, as preferred.

**BOULANGÈRE, LA BELLE.** Orange silk short skirt, with deep flounce of white gauze headed by bouillonnes; short, low bodice, pointed in front, cut in one with the train, of striped red, blue, and white satin bunched up; elbow sleeves; thick muslin apron with bib and pockets; white cook’s cap; hook with baker’s “mark-boards” hangs at side; small loaf on one shoulder.

**BOULE DE NEIGE.** (Gueldre Rose.) Dress of frosted tulle over white satin, the front a mass of white gueldre roses and leaves, spangled with dewdrops. Long white satin bodice and waistcoat of silver brocadel, edged with green leaves; a cluster of white gueldre roses on the left side. Long white gloves, with three bands of small leaves, tuft of the flowers and leaves at the top of each; fan of green leaves, scattered over with gueldre roses; wreath of the flower and leaves. A few white petals about the hair.

**BOULOGNE FISH GIRL.** Is depicted in Illustration Fig. 2, wearing a full striped petticoat, dark blue woollen apron and sleeves, a bright-hued shawl crossing the figure, a pleated muslin cap with billed frill.
BOULOGNE FISHWIFE. Scarlet flannel skirt, high black jacket, sleeves to elbow turned up with muslin; scarlet band at neck, black and white tunic à la laveuse—viz., turned up in front and caught together at back; cap as in sketch with a stiff pleated frill round; scarlet half-handkerchief over it; pockets of white calico outside the dress; large gold ear-rings and cross.

BOUQUETIÈRE (Louis XV.) Coat of biscuit colored flowered broché silk, bound with garnet velvet; paste buttons; lace cravat falling over white satin waistcoat; short pink skirt, a white one bordered with gold appearing below. Hair powdered, a tall, pointed-crowned pink satin hat with low brim, placed at the side, having three large ostrich plumes with the tips turning downwards rising from a tuft of roses; gilt basket of flowers slung round the figure with velvet.

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

BRADWARDINE, ROSE (Waverley). Costume of eighteenth century; watteau train, and low-pointed bodice of old brocade, satin, or velvet, over quilted petticoat; elbow sleeves and ruffles; small satin hat, with roses and feathers; powdered hair.

BRANKSOME, LADY OF (Lay of the Last Minstrel). Long velvet train, worn over satin petticoat slashed high bodice, white lace ruff; embroidered sleeves; jewelled coronet and veil.

BRENDA AND MINNA TROIL (The Pirate). Good costume 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
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silk; blue silk stockings, shoes of untanned leather; flowing hair bound with old silver beads or ribbon.

**BRETON.** Short colored skirt with horizontal rows of black velvet to waist, or bordered with Breton embroidery; low Breton bodice forming a point on either side of the bust edged with a band of the same. Short sleeves of contrasting color, showing high white linen chemisette and sleeves to wrist; large square embroidered apron trimmed with silver fringe, and oblong pockets; black shoes, clocked stockings; Breton lace cap with flowers and jewelled pins, large silver Breton cross and ornaments on black velvet. The peasant women of to-day wear black, the skirt short and full, a shawl daintily pinned about their figures. The distinctive feature is the cap, the ordinary shape has a close-fitting under cap shaped like a half moon, which extends from the forehead to the nape of the neck, hidden by a band of starched linen pinned over the forehead and would hang down either side like hound's ears, only the further corner from the face is turned upwards; tape like strings passing under chin, are tied on left temple. The caps are sometimes of embroidered muslin and edged with lace. Some of clear muslin with broad hems are mere wide scarves, passing over the head attached to a close fitting head-piece, the ends rolled under, stretching far back like tunnels.

**BRIDAL CAKE.** White gown trimmed with silver flowers, cupids hovering on shoulders. Head-dress of white sugar like a tazza, with flower aigrette.

**BRIDES.** *(See Ashton Lucy, Olivette, Oranges and Lemons, Polish, Norwegian, German Peasant for Mecklenberge, and Starnberg.)* Ordinary bridal dress is sometimes worn at fancy balls by children and adults.

**BRIDE OF ABYDOS.** Byron's heroine wears a rich Greek dress. Short skirt bordered with gold; bodice opening over white 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. *(See also GREEK.)*

**BRIGAND'S WIFE.** Short stuff skirt with yellow, blue, scarlet, and black stripes. The bodice a double-breasted brown velvet jacket, with revers and gold buttons, cut in tabs at waist; red waistcoat; striped stockings; black high-heeled shoes. Hair in two long plaits
with coloured ribbons and coins entwined. High brown velvet hat surrounded by red and green ribbons, cock’s feathers at side. Stiletto hanging on skirt at side.

**BRIONNE, DOWAGER OF** *(Rôle de Madame Dejazel)*. Plain black satin dress, high to the throat, with black lace ruff, miniature attached, jewelled brooches down the front, chatelaine at waist; train of grey satin caught to the side by loops of beads; white hair, velvet coronet with dome-shaped lace crown. This costume is well suited to a matron of mature age, also to younger women; she carries a tall headed cane and fan.

**BRISTOL RED-MAID** *(Charity Girl)*. Wears a red, short full skirt to ankles, bodice made with basque, long sleeves, with linen cuffs, long linen apron and cape of jaconet; mob cap tied with blue ribbon; gray stockings, low shoes; white cotton gloves.

**BRITANNIA**. A gold helmet, trident, and shield, with Royal arms. The dress white satin or cashmere with a steel cuirass; blue mantle lined with crimson satin fastened to shoulders; silver belt with lion’s head at waist. The robe is made in Classic style; the short sleeves fastening with three buttons outside the arm. Sometimes the Union Jack is draped on skirt.

**BRUNHILDA AND KRIEMHILDA** *(Niebelstungen lied)*. Suitable for two sisters. They wear rich gold stuffs made in the Burgundian fashion of the thirteenth century. Brunhilda, 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, edged 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.

**BUCKHOUNDS, MISTRESS OF**. Powdered hair, bag wig; black velvet cap with peak and white plumes; green habit, skirt bordered with gold; top boots; jacket bodice with gold brodequins down front; Steinkirk tie, sleeves with ruffles and embroidered gauntlet cuffs, hunting crop.

**BUCKINGHAM, DAUGHTER OF JOHN VILLIERS, FIRST DUKE OF** *(after Gerard Hornthorst)*. White satin dress with a point
lace Medici ruff, the puffed sleeves edged with tiny lace ruffles drawn in with pink ribbons tied into bows. The waistband and front bow are formed of ribbons of the same color; 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; strings of pearls from the necklace and the armlets, and a chain of jet beads hangs across the bust.

**BULGARIAN PEASANT.** Short blue petticoat, trimmed with bands of red and gold, over-skirt of paler 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 in a heart-shape; tight sleeves, with bands of embroidery at the shoulders and cuffs; sash of many colors round the waist; helmet-shaped woollen cap; necklet of beads. 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.

**BULLFINCH.** Grey velvet cap with bullfinch head; corselet bodice with red feathers in front, grey velvet at back; short grey skirt with a broad band of feathers; grey shoes with red heels and grey stockings with red clocks.

**BULLRUSH.** Light-green satin short pleated skirt with green bullrush leaves falling from the waist of brown velvet bodice; bullrushes introduced between the pleats of the skirt; crown of bullrushes set in gold band; brown stockings and shoes.

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

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

**BURMESE PEASANT.** Black velvet tunic; short, narrow petticoat of rainbow tinted woollen, with embroidery in colors, cut in one with the loose bodice; this opens at the neck to show a white low chemisette. Beads round the neck; the sleeves come half way to the elbow; a large, gracefully twisted scarf encircles the head, or a black pointed hat.
BURNLEY, MISS FANNY. (See ARBLAY.)

BUSY BEE. (See BEE.)

BUTTERCUP. Yellow satin dress draped with gauze. Bodice of green satin, fringed round neck, armholes, and waist with buttercups, a garland about the throat, clusters with ribbons on side of skirt; the cap made in yellow satin with green calyx to represent the flower. Yellow satin shoes and stockings; ornaments, buttercups, screen fan made on twigs covered with buttercups. Also rendered with trimmings of buttercups on a yellow gown.

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

BUTTERFLY in Fig. 3 is depicted wearing a diaphonous skirt with panels showing the markings of the wings; a brown velvet bodice with handsome gold and velvet applique ornamentation; two gold cords falling like the antennae. The folded tulle above is caught up with similar ornaments on shoulders, wings at the back, antennae in the hair. A tulle evening gown with a flight of butterflies across it, gauze, wing butterflies on hair and shoulders. Butterfly (For young child.) Short skirt of blue foulard, with an over-skirt of gauze; low bodice, having 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 shoes. 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 shoes with butterflies; butterfly fan. Queen of Butterflies. Dress draped with tinsel gauze, 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 crown with a butterfly hovering behind it; black shoes with blue butterflies.

BUY-A-BROOM (Marchande de Balais.) Short blue and white skirt, poppy-colored tunic, and loose bed-gown chintz bodice with belt round waist; sleeves to elbow turned up with muslin; muslin kerchief, cap, and apron, hair in plaits, straw hat with red and blue ribbons; small
Fig. 3.—BUTTERFLY.
broods 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, a stomacher shaped like a shield on front, shoulder straps over a white chemisette, long loose sleeves, 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.

**BICYCLING.** Grey satin short skirt with wheels formed of black velvet and white satin on either side, full low bodice with folds of black velvet and white lisse, a bunch of red roses at side, epaulettes fashioned like wheels; a red bicycling lamp with electric light on head.

**CABARÈTIÈRE.** Short skirt of striped black and amber; blue tunic turned up on either side. Low black velvet pointed bodice, laced at back. White silk plastron, barred with black velvet, edged with blue and amber, short sleeves. Muslin apron, trimmed with the two colors, caught up on left side. High cap of goffered muslin and black velvet. Tankard and key at side. Gold cross and ear-rings.

**CACTUS.** A red tulle skirt, with low satin bodice; the stiff cactus leaves forming braces; clusters of the flowers on the top of the sleeve. At waist the leaves form a shower downwards tipped with the flowers. The long leaves arranged as an upstanding comb at the back of head.

**CAKE.** *(See BRIDE.)*

**CALABRIAN BRIGAND WOMAN.** *(See BRIGAND’S WIFE.)*

**CALENDAR.** *(See ALMANACK.)*

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

**CARMARGO.** The Costume owes its name to an opera dancer in the time of Louis XV. A short blue skirt, with cross bars of black velvet; tunic and bodice of brocade, half high, with folds of muslin coming across the neck and tucked into the front of stomacher; black velvet and blue silk ruches carried round the top of bodice. Short sleeves, bordered, with frills of plaited muslin and blue ruching round.

**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 straw granny bonnet with yellow ribbon and black velvet strings; mittens.
CAMMA (The Cup). Sea-green soft silk peplum, gemmed and embroidered in gold, green, and scarlet; chiton worked and fringed with gold; bodice set in regular folds, sleeves long, fastened with studs at the elbow; white coif bound with golden cord; sceptre in hand; bracelets; suede shoes; hair like Venus of Milo. As a priestess: Golden satin chiton; gemmed peplum in green, scarlet, and gold; diamond diadem; saffron veil.

CANADA. White cloth skirt and jacket bordered with silver cloth, trimmed with puffings of silver tulle and cloth of silver; a blue scarf round hips, edged with silver sleigh-bells, and caught up with Canadian blue bird and beaver. The jacket braided and frogged with silver; wreath of maple leaves and rowan berries across bodice. Blue cap after Scotch shape trimmed with swansdown, embroidered with silver; hair powdered; blue satin muff, small bird at side. Chatelaine of snow-shoes, toboggans, canoe, and skates. Or, a classic robe of white with a wreath of maple leaves round the bodice and head, hair flowing, or a helmet with maple leaves and effigy of Peace and the beaver. In left hand oval shield representing Union Jack, about two feet high, “Canada” inscribed in centre. Another rendering is the dress worn in the Canadian winter, made of blanket flannel with many colored striped border; epaulettes of the stripes; bright crimson sash; a cap of dressed beaver skin.

CANAL, SUEZ. Long flowing classic robe of cloth-of-gold, brocaded 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, short basqued jacket, from the folds at back a feather tail emerges; canaries on the shoulder, the bird’s head forming the cap. Sometimes the yellow is embroidered in pearls, and canaries are scattered all over the dress.

CANDOUR, MRS. (School for Scandal). Light-green satin skirt with three gathered lace flounces headed by button roses; pointed bodice and watteau train of dark floral brocade embroidered with steel; elbow sleeves, powdered hair, large mauve velvet hat and feathers turning up in front. In the course of the play she dons a hooded mantle.

CANTINIÈRE. (See VIVANDIERE.)
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CAP O' RUSHES (Fairy Tale). Cap formed of light green rushes tied in a knot at the top descending to the shoulders. Soft pink silk gown, narrow in the skirt, the low bodice full, the two cut in one, girdled with jewelled embroidery beneath the arm-pits. Short sleeves, two bands of ribbon crossing each other on the arm.

CAPE COLONY. Black skirt, feather ruche at foot, blue sash on hips, with Cape Colony in silver upon it; a panache of black plumes at side; leather, low bodice, upper portion draped with black and blue revers; ostrich feathers replacing sleeves. Black felt hat turned up at side, trimmed with feathers; whip in one hand, a Cape lily in the other.

CARDS, PACK OF. Black satin skirt festooned with red and black gauge caught up with red or black spades, diamonds, hearts or clubs. A scarf of two colors round hips tied in a bow at side with falling cards; coronet of cards; cards as epaulettes—enamel card ornaments. Black and red striped stockings; black shoes, red heels. For the Queens sometimes the dresses are copied from the playing cards, or from those quaint packs which depict famous actresses in their several rôles. Or any of the Queens might be carried out as follows:—Short white satin skirt, trimmed with bands of black and red velvet enclosing diamonds, spades, hearts, or clubs. Square bodice and elbow sleeves, draped with chiffon, caught down with the pips. On each sleeve a facsimile of the card also up the front of gown, placed slantwise and bordered with gold. The gloves white, with a miniature 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. Sometimes the Queens of the several packs wear long velvet or silver lisse dresses of mediaeval make, with ermine and gold crowns and sceptres; or white ball-gowns with powdered hair, the insignias of the several suits appearing in velvet or jewels about the dresses; crowns on the heads. Queen of Hearts is occasionally represented by the Duchesse De La Vallure (See V). Queen of Clubs by the Duchess d'Estampes, period Francis I. A good rendering is a pink satin dress covered with black velvet clubs, forming the stomacher to the bodice and the crown. Queen of Spades is represented by Odette (see Charles XL), and the Queen of Diamonds by Gabrielle d'Estrees (see G.).
CARMEN (heroine of Bizet's Opera). In the first act, a short dress of deep orange satin, trimmed with black chenille; black velvet Spanish jacket over a white chemisette; bright green sash and shoes; black mantilla. Second dress (a gipsy costume), short skirt of Armenian embroidery in all colors, 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 colors. Third dress (a brigand woman), short stuff petticoat, striped blue, yellow, black, and red; scarf of same draped round it. Yellow waistcoat, brown Señorita jacket, with long sleeves, trimmed with black ball fringe. Linen cuffs and collars, blue necktie, red handkerchief tied about head. Round black Spanish cap. Fourth costume, 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. Señorita 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 to the head. A large plain black fan, or one of the ordinary Spanish fans.

CARNATION. Bodice of carnation-colored velvet, low and plain, headed by a silk ruche cut like the petals. Sleeve made in the form of the flower, the upper portion covering the shoulder, of green velvet. Skirt of carnation velvet, with triple flounces, pinned and veiled with draperies of green tulle. Hat resembles the flower, with green satin and carnation-colored frills.

CARNIVAL. Short white skirt bordered with red. A double-breasted, close-fitting bodice with red buttons, two short white basques in front with a double line of red at the edge starting from the side; a full basque on the back, white satin revers at side of the bust; white turn down collar, a ruche of black coque feathers inside. Full black sleeves, deep gauntlet cuffs of white satin bordered with a row of small red diamonds. Powdered hair; black chapeau-bras, a rosette on each point at the side. Red pointed shoes, black stockings; mask
and domino. For Ice Carnival this is produced in white, with icicles and silver fringe.

**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 bodice of same, with ermine and jewelled stomacher; gold girdle; pendant sleeves; diamond and gold ornaments, gold crown.

**CARRIER PIGEON.** Grey satin skirt with tunic in the shape of wings composed of white feathers; pigeons 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. Or the gown may be grey cloth, the draperies caught up by pigeons, and the edges bordered with feathers; the bodice entirely composed of feathers.

**CASSANDRA.** Classical Dress (See CLASSIC, Fig. 7) of light blue tone; head encircled with bay leaves.

**CASTILIAN MAID.** Pink satin petticoat, bordered with gold gimp; black velvet Senorita jacket, 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; Spanish hat of black velvet, with ostrich plume, poised on one side of the head; hair in two long plaits or fastened in a coil.

**CAT.** Generally represented by a 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 velvet collar with the words “Touch not the cat but with the glove.” Hair powdered. High white satin boots bordered with fur, and long gloves edged with fur, hanging at sides; kitten perched on shoulder; fan painted with a cat. For a Black, Tabby, or Tortoiseshell Cat, the same in the appropriate coloring, the hair not powdered. For a Child: White skin paws encased in mittens. Square red handkerchief tied about the neck so that the point comes between the ears of the cat’s-head cap, the other hangs down the back. A pair of scissors are attached to the sash at the waist. White fur dress.
CATERPILLAR. (See Alice in Wonderland.)

CATHERINE DE MEDICI. Ample skirt of velvet or rich brocade, just touching the ground, distended with hoops, satin front breadth, jewelled gold bands carried across jewelled girdle. 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, 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 colors, and rich arabesque brocades worn.

CATHERINE HOWARD. Tudor garb of bright colored, rich flowered brocade; the cap round and hood-like, showing the hair, or replaced by a diamond tiara. Train of velvet trimmed with pearls. The sleeves, which at this period were movable and distinct, were attached to the shoulder, with a wide border of fur reaching almost to the knees; under sleeve slashed and puffed to the waist, ending in a ruffle. The richly-wrought petticoat embroidered in cloth-of-gold. See illustration of Tudor period, Fig. 43.

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. 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 a third of the bodice in front, 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 Howard similar Tudor Dress. Fig. 43.

CATHERINE OF RUSSIA (as worn by Baroness Brunnow at the Queen’s Fancy Ball, 1842). White satin skirt, with pelisse of rose
colored 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. Blue ribbon Russian order.

**Catherine of Portugal** (*wife of Charles II., 1660—1685*). A satin train bordered with ermine, pointed bodice trimmed with black lace, gold and pearls. Petticoat of maize satin trimmed to match. (*See Period of Charles II.*)

**Catherine Parr.** Dress of cloth-of-gold, train two yards long; kirtle or petticoat of silk brocade; pendant sleeves, lined with crimson satin; jewelled cross at neck; jewelled girdle. Hood head-dress, with crescent-shaped coronet, a blaze of jewels. (*See Illustration, Tudor Period, Fig. 43.*)

**Catherine Seyton** (*The Abbot*). Pale blue satin petticoat, studded and embroidered with pearls, over-dress of blue velvet. Stomacher of diamonds and opals, high lace ruff. Blue velvet cap, lisse veil trimmed with pearls; a jewelled girdle round the waist.

**Cauchoise.** (*See Normandy Peasant.*)

**Cavalier Period.** (*See Period of Charles I. and II.—Maid Servant.*) A short maroon stuff gown with three rows of black velvet, a light blue bodice cut low, showing white chemisette set in collar band. Long sleeves and turn back linen cuffs, cut in vandykes; a large white apron reaching to the hem, with a bib and vandyked braces, a round linen cap with band of black velvet.

**Cecilia, St.** Long loose overrobe of rich gold and green brocart, the neck cut round at throat and bordered with jewelled band, matching the edge of trained under-dress of pale green, having pendant sleeves, tight sleeves beneath. Hair in coil with jewel in centre of brow. She carries a small harpsichord.

**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. Period.*)

**Celia (As You Like It).** A shepherdess with crook ornamented with roses. White silk short skirt; pale blue tunic and bodice festooned with silver gauze, trimmed with silver cord, blonde and roses. Small satin hat, blue slippers, pink roses on both. 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.** (See HARVEST). After Flaxman, classic dress of maize- 
colored cashmere bordered with gold, trimmed with garlands of grapes, 
field-flowers, poppies, corn-flowers, daisies, etc., caught up in front to 
hold a lapful of the same. Cornucopia filled with fruit and flowers carried 
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.

**CHAMBERMAID, FRENCH.** A short skirt, square cut bodice, 
ear sleeves of white and pink striped silk. The silk sleeves end 
above the elbows in a frill turning upwards, a puff of muslin encloses 
elbow, lace ruffles, frilled muslin apron with bib, a bunch of roses one 
side, muslin cap with pink ribbons.

**CHAMPSAINE BOTTLE.** Cuirass bodice of old gold satin, with 
full sleeves; green satin skirt, white satin label on front printed with 
“Jules Mumm, Rheims. Very dry,” or any suitable lettering; head- 
dress a full gathered cap of fawn cloth set in a band like top of cork; 
wine glass attached to one shoulder; gold nippers slung from waist.

**CHAPEAU DE BRIGAND** (From Famous Picture). Red cloth 
under-skirt, green velvet full-basqued jacket with long sleeves, white 
turn-back cuffs, brown revers showing low white under-bodice, large red 
lace-edged collar turning down from neck; brown felt hat with three 
bands bearing effigy of virgin, peacock’s feather, and green velvet on 
broad brim; rosary in hand.

**CHAPERON, ROUGE.** (See RED RIDING HOOD.)

**CHARITY GIRLS.** 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 elbow sleeve; muslin cap with upstand- 
ing crown, high in front, the latter-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 stock- 
ings and leather shoes. At St. Giles’s-in-the-Fields and Lady 
Owen’s School the dress is light blue. Orphan Girl, Soldier’s 
Home, Hampstead, red skirt and bodice, white muslin tippet, cap and
Fig. 4.—DRESS OF CHARLES I. PERIOD.
apron. **Carleon Charity Girl** wears blue and yellow. *(See ALDGATE SCHOOL, AMSTERDAM ORPHANAGE, BRISTOL RED MAIDS, and BLUE GIRLS OF CANTERBURY, etc.)*

**CHARBONNIÈRE.** Skirt of short green woollen, brown tunic, red scarf round waist, jacket bodice, white stomacher fastened with gold buttons, turn-back cuffs to elbow sleeves, white sleeve beneath; red cap. *(See COAL.)*

**CHARITY, SISTER OF.** *(See AMBULANCE NURSE, ABBESS.)*

**CHARLES I., PERIOD OF.** The gown in Fig. 4 is such as was worn by Queen Henrietta Marie, wife of Charles I. It is made of white satin, with pearl and diamond trimming on skirt, bodice, and sleeve. The cape collar peculiar to this period is edged with Vandyke point lace, and insertion above. Pearls encircle the neck and are frequently introduced across the head, or a band of brilliants. The hair is dressed in soft curls on the forehead; it was sometimes cut square in front and there were also ringlets at the back. A pearl girdle was often worn, and sometimes pearl embroideries on sides of skirt, a heavy velvet train in plaits from shoulders. White, pink, or yellow satin, or black, or ruby velvet suitable. Round feather fan carried in hand. The Princesses, as children, wore skirts touching the ground, sewn in plaits at the waist; the bodice square, with sleeves puffed or coming to wrist, and Vandyke cuffs. They were made in dark blue, drab, black, or gold satin or velvet (sometimes with sacque from shoulders), and were almost hidden by a 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 middle-class woman, during this reign, was a skirt touching the ground, distended, in the earlier portion, by the farthingale, when the extra length formed a puff round the waist, falling in graceful fulness. The bodices were stiff, coming only to the waist, for the countrymen and citizen's 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, 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 and the ruff went out. The falling collar succeeded, the plain, graceful skirt and full sleeve,
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 habited 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 with an affectation of a mole to set off their beauty." When this absurd fashion came in, 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 dress illustrated Fig. 5, may be carried out in plain satin. The skirt full, the bodice low and stiff, with handsome jewelled trimming on front at neck, and fur bands which can be replaced if desired by a fall of lace, a full sleeve to elbow with an undersleeve of muslin and satin caught up in the fore-arm with a jewel. Ruffle, gloves, pearls round the throat, and a small bouquet of flowers at the side of the head. The women’s dress of this era is familiar from the bevy of beauties associated with it at Hampton Court in nègligé attire. The bodices expose rather than cover the bust and neck; the curled locks fall on the shoulders, and are simply confined by a row of pearls; 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; 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 example:—Long skirt of blue and gold brocade, with flounces of gold embroidery and point d’Alençon lace, train of old gold satin puffed and looped at the side with bows and pearls; bodice low with lace turning downwards from shoulders, sleeves fastened into elbow with diamond ornaments; diamond tiara.

**CHARLES VI. OF FRANCE, PERIOD OF.** (1380-1422.) Rich white satin skirt; bodice open in front and barred with fur carried round the braces and short basque; 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.
Fig. 5.—DRESS OF CHARLES II. PERIOD.
CHARLES VII. OF FRANCE, WOMAN OF RANK, PERIOD OF (1422-1461). 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. Silk girdle. Ornaments, pearls and diamonds.

CHARLES IX., PERIOD OF. White satin, quilted front, trimmed with gold and pearls, black velvet train and bodice; shoulder ruff, puffed sleeves to wrist. (See MEDICIS PERIOD and FRANCIS II.)

CHARLES V. OF GERMANY. (See FRANCIS I.)

CHARLEMAGNE, PERIOD OF. Robe of coral pink, deep gold embroidery at the foot, pleated into bodice descending to the hips, the lower portion a white corslet with gold lattice work, a jewelled band at upper and lower edges, one end falling on to centre of skirt. Pink continued to throat and cut slightly on cross. Pendent, pink sleeves, white satin close fitting ones covered with gold lattice work. Crown and gauze wimple. Long white embroidered cloak.

CHARLOTTE CORDAY (1768-1793). Short, scanty skirt of white muslin or grey cashmere, bordered with a gathered flounce. 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, having a full crown, encircled by deep frill, plain in front, much gathered at back; ribbon about crown, bow on right side, tricolor cockade on left. Lamartine thus describes her attire: “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 over hoops, trimmed with flounces and bouillonnes, front embroidered in gold; train and bodice of pink flowered satin with lace; square, bodice and lisse fichu, wide ruffles to elbow; sleeves; powdered hair, surmounted by lace and ribbon head-dress; pearls, feathers, and diamonds. At the end of her reign she wore short waists, beneath the arm pits, narrow skirts, and for Court functions high upstanding feather.

CHASSERESSE. (See HUNTRESS.)
CHATELAINE. Gown of black velvet, large muslin mob cap, fichu and apron, silver girdle and chain with pendant keys at side. Lace mittens; ebony stick. Suitable for woman of middle age.

CHAUCEL. There are many characters in Chaucer adopted to fancy balls; they include Alcestis. A soft green silk patterned with daisies, a long green tippet over the shoulders. The dress narrow, stiff, and angular. Chaucer’s age was characterised by a profusion of colors, some stiffness in the patterns. The Prioress is arrayed in the violet robes of a religieuse. For Arcite and Walter of Saluces, boy’s dresses, see Appendix. The Wife of Bath in a stuff gown with an overskirt drawn up on the side to show the underskirt. Canace. Dress of terra cotta silk, close fitting; long pointed shoes of old gold satin; hair plaided round the ears; silver coronet; gold veil; falcon on wrist. Dorigen wears the sideless gown, the hair in two long plaits. A gold net over the head and a short depending veil, the throat protected by the gorget. Arcite: A juste au corps of brown moire antique, gold belt, dark blue trunk hose. (See PERIOD OF EDWARD III. for styles worn by some of Chaucer’s heroines.) Hostess of the Tabard: Brown cloth dress and hood, with a large holland apron worked with runic devices; head-dress of period.

CHERRY (Bunch of Cherries, Cherry Ripe.) Quilted red satin skirt, white muslin tunic, bodice, and puffed sleeves; broad red 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. Dress of white tulle, muslin, or grey silk, trimmed all over with cherries, a coat of red satin, plastron of cherries beneath; ear-rings and necklace of pendant cherries. Basket of cherries carried in hand; wreath to match; fan bordered with cherry-leaves; cherry-colored stockings; black shoes.

CHERRY RIPE. A large mob cap, muslin dress and fichu, with ribbon sash, and mittens, after Millais’s picture.

CHESS. Short black and white checked skirt bordered with a band of white on which are black velvet appliques of the several pieces. Low black velvet bodice with white satin braces, the epaulettes formed of a chess-board with the chess-men attached; the stomacher is also of black and white check. Black and white ribbons hang at the side. The ornaments are composed of chess-men. The hair is powdered, and
surmounted by a black velvet academical cap fashioned like a chess-board; or a coronet is formed of the chess-pieces.

**CHESS, LIVING.** The several pieces are thus represented:—

**Pawns,** red or blue dresses à l'Amazon; skirts and bodices trimmed with gold and silver fringe; gold and silver helmets, with plumes; spears and shields carried. **Knights** in complete armour, bearing swords, one side gold, the other silver. **Bishops** in archiepiscopal robes, with mitres and crosiers. **Rooks** in gorgeous mediaeval dresses. The **Castles** wear towers on their heads. **Kings and Queens** in royal robes of satin velvet and ermine, with diamonds, sceptres, etc. **Heralds** in tabards. Chess-board blue and white, 32 feet square. At the court of the first French Empire there was a representation of living chess where sixteen ladies were dressed as Egyptian mummies to represent Pawns. These figures were closely draped in black with either blue and silver or red and silver scarves. They wore the sphynx head-dress. The four rooks were concealed beneath a painted canvass tower. The bishops were replaced by "fous" in jesters' garb. The king and queen were in regal robes.

**CHICKEN, WHITE.** Gown of white China silk. Skirt arranged in accordion plaits. The edge of the skirt, the top of the bodice and the waist are bordered with feathers headed by a band of scarlet velvet matching the head-dress which represents the comb. The sleeves have bands of feathers over the shoulders, pendent wings of silk falling at the back, the points tipped with a red button. Scarlet stockings and shoes which have points at the heels to simulate the spurs. The top of wand resembles a chicken's head.

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

**CHINA.** A fashionable character carried out in several ways. For Dresden China almost any *poudre* dress 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 Watteau 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 and apron; powdered hair. Bows of ribbons and flowers can be introduced on the shoulders, with a tiny china figure in the centre. A satin chapeau bras might have flowers
springing from centre. Crook and high-heeled shoes. (See also DRESDEN SHEPHERDESS. Fig. 9.) **White China.** The same entirely white satin; white roses, lace and pearls; a close lace ruffle at throat; large white fan. **Blue China.** Worcester blue and white circular head-dress simulating a china plate; a low square bodice pointed at the waist of blue and white cotton or brocade, the patterns resembling those on china; puffed sleeves nearly to wrist; a blue scarf about the hips, skirt silver lattice work on white satin, lace frill beneath hem. Blue brocaded paniers meeting under front of bodice; a wand surmounted by a dove carried in the hand; blue shoes and stockings. **Etruscan China.** Egyptian red, black and gold. The hat, a mere coronet, of black velvet, embroidered in red and gold; black low square bodice, with red stomacher trimmed with gold; short sleeves; red, short skirt; black tunic, bordered with band of red, worked with gold; Etruscan tazza and vases in the hand. **Faience de Longwy** might be carried out in cretonne with a green mousse ground, black lines and white flowers. A coronet of the same white flowers for head-dress; the bodice has a rounded yoke-piece bordered with gold, a full white muslin bodice showing between it and the corselet; bodice and tunic cut in one, bordered with gold fringe; plain short skirt; a hand-screen of the same coloring carried in the hand. **Vallauris Ware.** A low square bodice and tunic in one, of dark green satin outlined in gold, over white satin skirt; a plastron of white flowers down the front, white sleeves, head-dress like a green plate edged with gold. **Wedgwood.** Cottage hat of blue and white with the Greek key bordering; a white under-bodice low and heart-shaped; a blue cuirass over this, edged with the same key pattern on white; tunic of blue and white bordered with a band of blue, blue tassels at side; blue short skirt, a blue and white caladium leaf carried in the hand. **Japanese.** Square cuirass bodice and tunic of red and gold satin in Japanese designs; plain red satin skirt; a head-dress fashioned like a Pagoda top to a vase; red gloves and stockings, black shoes. For **Sèvres** the hair is powdered; a coquettish pink satin hat worn on one side of the head, with a bouquet of roses; low square cuirass bodice and tunic, white with gold fleurs-de-lis and roses, bands of pink satin for trimming; pink satin under-skirt with two festooned lace flounces, the edge of skirt cut in battlements edged with gold, pleated lace beneath; bunches of roses on the shoulder; a fleur-de-lis wand.
Fig. 6.—CHINESE COSTUME.
CHINESE COSTUMES should be dresses brought from the country. Narrow skirt and loose over-dress with large hanging sleeves of two-colored satins, such as yellow and chocolate; long tunic embroidered in gold and colored silks; silk trousers, and ankle-bangles; hair à la Chinoise, with flowers and silver pins; fan in hand; Chinese shoes; a gold girdle or a sash tied at back encircles the waist. The Illustration Fig. 6 of a Chinese dress displays a gown of deep blue and cardinal satin, richly embroidered with flowers. Hair dressed in the usual Chinese style, decked with pins and flowers.

CHOCOLATIÈRE, LA (From Léotard's Picture in the Dresden Gallery.) Short dark-grey skirt; white apron with low bib, reaching to the hem of skirt; yellowish-brown velvet jacket with short, full, all-round basque; a striped yellow and black three-cornered fichu crossed in front; sleeves to elbow, turned back cuffs and under white sleeves; 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 CARD. Short striped black and gold satin skirt, on the black a row of Christmas cards, printed horizontally, edged with gold braid. At the hem are satin flounces, with gold tinsel and fringe. Red satin paniers and drapery, covered with swansdown pompons; scarlet satin cuirass bodice laced at the back, a garland of Christmas roses across the front, bordered with swansdown, festoons of holly-berries on the arm, below the shoulder, white ribbon epaulettes, holly wreath. Red aigrette, stockings and shoes. A Christmas card in centre of white swansdown fan.

CHRISTMAS CRACKER. (See BONBON.)

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

CHRISTMAS TREE. Dress of green tulle covered with branches of the fir tree, toys, flags, crackers, pieces of swansdown, glittering balls and presents. A tiny fairy surmounts a huge hat bordered with crackers; a white satin placard announcing the tree in front.

CHRISTINE, QUEEN OF SWEDEN, 1633—1654. Long skirt
of brocade, black velvet jacket braided with gold and trimmed in front with blue revers, the sleeves slashed to match the skirt. White cambric fichu, broad brimmed hat trimmed with plumes, hair curled, riding whip in hand.

**CHROMATIC SCALE.** Satin skirt and bodice in thirteen semitones of color, shading from crimson to white. The hair covered with close set fillets of the same.

**CHRYSANTHEMUM.** Dress of soft yellow silk with epaulettes and streamers of mauve ribbon. The dress and picture hat all trimmed with chrysanthemums, as also the wand carried in the hand, together with a basket of the flowers.

**CIGALE.** Short red skirt, with bars and notes of music, black and green satin upper tunic, bordered with gold fringe; Zouave jacket; purple silk vest; colored 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.** Short gown of white satin, fluted at the hem to represent a row of cigarettes edged with gold cord. A sash knotted round the waist of many colours. A crossing bodice and puffed sleeves, one side bordered with flutes like a cigarette. An epaulette of the same surrounding the arm hole. The head-dress is a coronet of cigarettes. Sometimes the name of a favorite brand is introduced in front.

**CINDERELLA.** A short cotton dress and tunic, like Lady Adelina Cocks (now Dowager Duchess of Bedford) wore at the Marlborough House Ball, with long linen bibbed apron, a broom in hand, and a glass shoe at side. Another rendering:—Black and white striped skirt; fish-wife tunic of ash-colored cashmere; high V-shaped cambric bodice; with corselet of red velvet and black velvet bretelles, crossing in front and attached to tunic; elbow sleeves; black and white striped stockings; black shoes, silver buckles; short broom and bellows. Cinderella at the ball as follows: Satin gown in style of 17th Century; train of sky blue silk; petticoat pink; square bodice; all trimmed with silver lace and roses; wreath on head; sleeves puffed to wrist, high wired lace collar studded with pearls; the slipper at side, of silver cloth.

**CIRCASSIAN.** Costume of white satin embroidered with silver, trimmed with ermine, consisting of skirt, long habit, and under-bodice; the face, all but the eyes, veiled with white muslin; white satin Turkish
Fig. 7.—CLASSIC.
trousers; scarlet velvet Greek cap, with gold tassels; hair in plaits, entwined with pearls. Gold coins admissible; dagger and pistol; a 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 anklets united by chains beneath full Turkish trousers; small cap with gold band and coins.

CLaire De Lune. (See Moonlight.)

ClaiRetTe. (See Angot.)

Classic. (See Illustration, Fig. 7.) The dress is made of soft silk or woollen material. The long full robe bordered with gold or silver braid. Deep scarf called diploidia with tassels at each corner draping figure; a brooch (fibula) on one shoulder. Hair in classic knot with pointed classic coronet. (See Cleopatra, Druidess, Ancient Greek, etc.)

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 fleur-de-lis in silver, one side open and edged with ermine; low full bodice, outlined with diamonds, jewelled girdle, tight sleeves of silver tissue, a row of pearl buttons outside the arm. Crown of turquoise and brilliants; necklace to match. Veil of silver tissue,

Cleopatra. This character is frequently dressed in classic garb of white satin or cashmere embroidered in gold. An asp worked in front of the low, loose bodice; wing-like sleeves; jewelled girdle half hidden by fullness; a red toga fastened on the left shoulder with jewels bordered with gold fringe. Serpent bracelets up the arm united by chains. Jewelled diadem. But both Mrs. Langtry and Sarah Bernhardt have treated the character more realistically, and have worn the most beautiful Egyptian dresses (see Illustration, Fig. 15; Egyptian.) Sarah Bernhardt's gowns were of clinging diaphanous material, with jewelled belts, necklaces and ornaments encrusted with every imaginable precious stone. The neck and arms ablaze with jewels. The feet encased in pointed jewelled sandals, an unparalleled wealth of opals, topaz, sapphires, rubies, amethysts, turquoise, malachite, sardonyx and scarabeas. The head dresses after the sphynx order or a bandeau with iris in the centre. Her first gown was classic Greek worked in gold and precious stones, jewelled belt; the head-dress a gold band with tasselled
fringe of coral and turquoise, the head of the sacred serpent in the centre. The Egyptian dresses were a yellow gauze with an applique of laurel leaves and silver tissue. A tiger skin bound kerchief fashion round the hips; skull cap composed of a lattice crown of pearls edged with large turquoise. Another of yellow crimped gauze was striped with gold spangles embroidered in black, outlined with gold. Black and gold sash, powdered with turquoise. A gold gem circlet in the hair. In another costume a flexible gold serpent two yards long and six inches wide, jewelled, surrounds the bust and waist, it’s emerald head with ruby eyes nestling on the right shoulder of a pink gauze gown. Wreath of Persian roses.

CLERK OF THE WEATHER. The back of the skirt formed of a fringe of ribbon in shaded reds, mauves, and yellows, tipped with beads, the front grey satin, which like the low bodice is painted with filmy clouds. One arm has a yellow satin sleeve with the rising sun, the other a grey one with snow flakes. The cap made of silver fringe simulates rain. A thermometer on the front of the gown.

CLIVE, KITTY. Short blue chintz 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.)

CLOTHES, OLD. Thick shoes, under striped skirt. An old redingot of cloth. A red handkerchief tied under the chin. A pair of old trousers over the shoulder. A hat in one hand, hunting boots in the other, and a sheaf of old umbrellas under the arm.

CLOUD. Dress of two shades of grey silver tulle arranged as festooned skirts. The low, full bodice trimmed with silver; silver belt, silver star coronet, silver edging for veil. Cloud with Silver Lining. Grey tulle and silver cloth are interblended.

CLOWNNESS. Dress of white satin, made with short skirt, a ruche of red at foot, loose full bodice with ruff, short sleeves, all ornamented with grotesque figures in dark red velvet. White shoes and stockings, with red clocks. Comical white felt cap with red velvet band and aigrette. Face painted white with red spots and crescents.

CLUBS, QUEEN OF. (See CARDS.)

CLYTEMNESTRA. (See CLASSIC. Fig. 7.) Robe of red and gold, gold diadem, gold spangled veil.
COALS. A Phrygian cap with miniature coal scuttle, black silk high bodice, short skirt and tunic all covered with lumps of coal, save the front of bodice, showing a white satin label "100 ton."

COBWEB. A grey tulle gown embroidered with silver cobwebs. A black lace belt with a low full bodice. The arm is bare to the shoulder, but from it hangs a large pendent sleeve worked with cobwebs, one being introduced in the cleft of the wand and on the side of the head.

COCK AND HEN is a good pair of costumes for a married couple or children. The cock wears a bright yellow coat, a jabot of white feathers, knee breeches of fawn brown feathers, silk stockings, black shoes, field-marshall’s hat, with cock’s crest of golden feathers. (See HEN.)

COCKATOO. Short dress of white and yellow satin, white feather wings at the side of skirt, powdered hair, surmounted by a cap in the form of a cockatoo’s head.

COCK ROBIN. Short brown pleated satin skirt with rows of Marabou feathers; jacket with pointed basque at the back, like a bird’s tail, of feathers and plush; the front of bodice formed of red feathers; high collar, red necktie; head-dress, bird’s head with beak.

COD. (See FISH.)

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

COLETTE. (In La Cruche Cassée). White skirt 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 sleeves to elbow; a basket is carried on the arm; a blue ribbon and a rose in the hair.

COLLEEN BAWN. Dark blue stockings, high-heeled leather shoes. Short full petticoat of blue serge. Blue and white striped calico bodice and tunic pinned back kirtle fashion, 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 may be worn tied under chin. Red cloak with hood.
COLUMBIA. Ruby velvet cap with aigrette and silver stars; low bodice of ruby velvet with blue satin stomacher, embroidered in silver with the words “Hail Columbia.” Short sleeves; skirt of striped blue and ruby satin, with silver stars and fringe at hem.

COLUMBINE. White satin full skirt; low cuirass bodice, bordered with roses; rose wreath; wand headed by roses. Or white with 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, ruff at throat, the skirt draped with tulle caught down with a scroll of the several characters in a pantomime; flowers and ribbon floating from the blue felt hat worn over powdered hair.

COMET. Long blue satin train draped with stars, spangled yellow gauze, the front of the lightest shade of gold, trimmed with gold fringe; blue gauze cuirass bodice shot with amber, bordered with stars; hair flowing, a star of electric light in front; star ornaments.

COMING THRO’ THE RYE. Poppy-colored short petticoat, dark green bodice and laveuse tunic embroidered with rye; white chemisette, showing sleeves rolled up to elbow; poppy-colored kerchief; straw hat trimmed with rye; poppies and cornflowers slung on arm; wreath of same on one side of the head. Red stockings, black shoes with red bows; sickle at waist.

COMING WOMAN. (See NEW WOMAN. Fig. 29.)

COMMERCE. A classic gown worked with emblems of Mercury; his winged cap on the head, the caduces carried in the hand. Drapery of pale sea green trimmed with silver braid. Armlets and bracelets of silver.

CONCIERGE. French muslin cap and light blue skirt, velvet bodice, muslin apron and fichu; broom in hand, key tied with pink ribbon at side.

CONFETTI. Short white lace skirt covered with spots of various colors; black velvet jacket opening over white stomacher laced with pink. At left side a long pointed bag filled with sweetmeats, attached by pink ribbon; white satin cap of same shape.

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 and coat; blue ribbon carried across bodice with bills of fare printed thereon; white shoes and stockings; a case with knives hung at side; ornaments, small silver saucepans. Sometimes lobsters, etc., are printed on white coat.

COQUETTE, MY LADY. (See Poudre.)

CORAL. A white satin or tulle or gauze gown draped with red chenille and coral, the flounce round the hem festooned with seaweed and coral; a wreath of coral in the hair; coral epaulettes and coral ornaments.

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

CORNFLOWERS. (See Bluette.)

COSWAY. To represent a miniature in this artist’s style, powdered hair with bag wig, standing out well at the side, might be worn. Bodice with collar and full front. A sash round the waist, a short over jacket and a skirt with a frill at the foot.

COTTION. Ordinary tulle ball-dress covered all over with many-colored 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, and tambourine slung on arm.

COURT DRESS. (See GEORGE III. PERIOD, colored illustration Fig. 23, and descriptions of costumes in the several centuries.) Trains, Court lappets, and white feathers are a necessary part of Court dress.

CRACOVienne. (See POLISH and Illustration Fig. 31.)

CRACKER. (See BONBON.)

CRESSIDA (Troilus and Cressida). Flowing classic dress of soft, white wool; belt at waist; low under-bodice visible above upper one; helmet-like cap.
CRETAN. Full silk trousers, short Greek jacket and skirt embroidered in gay tints, colored sash round waist; flat cap.

CRICKET, THE GAME. White shoes with leather stitched straps on instep; short white skirt in box pleats and between each at the hem close set horizontal stripes of green, red, and yellow; a wicket with a red ball on either side. Round the hips a scarf of the striped colors tied on left side in bow without ends; white open jacket, a sailor collar bordered with a narrow strip of red with a bat on each corner; a low blue and white shirt with striped tie, and a red plastron to waist with pendent balls; white gauntlet gloves with the three colors, peaked cricketing cap of the same striped colors. Or for THE INSECT a brown satin skirt, a gauze tunic fashioned like wings; brown velvet, low bodice, with cricket’s feet on the shoulders; the antennae for head-dress; bat in hand.

CROCUS. Skirt of soft mauve silk, cut like the petals of flower, forming points at the hem; edged with silver braid. Bodice of same, the long green leaves used for braces, a bloom in centre of low bodice, a bunch of crocus on the shoulders, one forming the cap.

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

CUP. (See CAMMA).

CUPID. Dress of blue and silver gauze draped to right shoulder, and left side with 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 ruff; puffed sleeves.

CYPRUS, QUEEN OF. The Duchess of San Teodoro, as Queen of Cyprus, appeared in the Venetian Quadrille at the Marlborough House ball in a robe of violet velvet, trimmed with gold and pearls, over mauve satin, embroidered in pearls and gold; a gold girdle round the waist. Close and flowing sleeves, jewelled bodice, feathered hat and cap made after the portraits by Paul Veronese and Titian.

DAFFODIL. Dress of yellow satin, draped with yellow tulle, caught down with wreaths of daffodils; head-dress like a man’s hat with the petals turning upwards; sleeves fashioned like flower; bodice green velvet; a wand with a bunch of daffodils and bells on the top.

Basket of Daffodils. The same, only the bodice is of gold basketwork.
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 green 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.

DAGMAR. Long robe of pale pink cashmere, the full classic bodice confined with a gold band at the waist and plaited round the neck. Flowing royal mantle of pale blue trimmed with gold and red gimp and fastened at the neck with a jewelled clasp. Flowing hair bound with gold circlet; leather buskins and sandals worked in gold.

DAHLIA. A ball gown made full with a fringe of dahlias at the foot. The sleeves representing the petal of the flower, made in a darker shade of petunia than the dress. The well-fitting low bodice ends in a satin belt with a pouch formed of lines of garnet. These stones used as shoulder straps and the bandeaux in the hair having an aigrette of dahlias at the side.

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

DAISY (FIELD), DAISY QUEEN. White silk evening gown, trimmed with fringes of daisies, grass, and leaves; back of skirt tulle, with side panels of painted daisies; dark green silk bodice, bordered at neck and waist with the flowers and leaves; crown or coronet of daisies, with veil; daisy chain round neck. Or a Tam O'Shanter cap made with loops like daisy petals, green tassel in the centre; wand with bunch of daisies carried in hand. (See PARQUERETTE.)

DAME SCHOOL DUNCE. A sugar-loaf cap marked "Dunce" held in one hand, birch rod in the other. Black silk gown covered with white letters. A white apron with the multiplication table. A white muslin fichu with elbow sleeves, "C-a-t" on one, "D-o-g" on the other. Mob cap.

Dalmatian. Long white robe, embroidered apron; short velvet bodice resplendent with gold embroidery, many beads round throat; full long white sleeves; distaff in hand; white cloth about the head, the falling ends edged with gold; girdle round waist. The peasants wear a short red cloth pelisse fastened at waist with girdle. The hair bound round the head in two pleats, interwoven with red braid, covered with a curious helmet head-dress.
DAME DURDEN. Hair powdered, white muslin cap; flowered dress, and bodice of chintz, white muslin fichu.

DAME OF PRIMROSE LEAGUE. Primrose gown, with a bodice plastron bearing 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-colored 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-colored silk handkerchief twisted round head, with sequins; coral and gold ornaments; fan formed of cards, hanging as chatelaine; tambourine with gay ribbons.

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 colored handkerchief tied cornerwise on head. At Amager the women wear a black velvet sugar loaf head-dress, not erect, but the point standing horizontally and worked in jet round the face. The skirts have six runners at waist uniting it to bodice, a bright sash of ribbon passes round the front, the ends falling either side of front.

D'ARBLAY, MADAME. (See Arblay.)

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.

DARLING. (See Grace.)

DAUGHTER OF REGIMENT. (See Vivandière. Fig. 45.)

DAUGHTER OF CHARLES I. (See Elizabeth, Princess.)

DAUPHINE (Joseph Balsamo). Light grey brocaded silk with gold-colored 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
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at the side, embroidered with mother-of-pearl; bodice low and pointed, covered with gold and diamonds, trimmed with old English lace; white feathers and diamond aigrette in hair.

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

DAWN. Dress of grey tulle over satin, with pale pink introduced; scarves of grey tulle, and silver stars fastened at regular distances, draping the skirt, looped at the back with narrow pale pink satin ribbon and silver. Low 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 from the head 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.

DAY. A white tulle veil and evening dress, with clouds of rose-colored tulle draped over it, rays in gold cloth radiating from the waist. The hair powdered with gold, a gold sun above the forehead. Butterflies on the shoulders. Grey Day. A grey tulle gown with diamonds, hair powdered with grey powder, diamond coronet.

DEANS, JENNIE (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.

DECEMBER. White holly and tufts of swansdown bordering skirt caught up with a girdle of holly, the fullness drawn upwards to show under skirt. Short bodice draped in falling folds crossed by wreath of holly, short jacket of the Eton shape, very open in front, edged with red berries; the sleeves replaced by holly, bordering the frill. Full red stuff with ribbons; necklets of coral; large white hat with white satin bow, and white ostrich plumes curling over the top.

DESDEMONA. White satin flowing skirt, with over-dress and train of silver tissue; pointed bodice and silver cloth stomacher worked in pearls; satin sleeves puffed to wrist; pearled pendent gauze sleeves from arm-hole; pearl girdle with tassels; silver aumônière and round feather fan at side; pearl fillet on head, with silver coronet. Or sometimes the coils of hair are entwined with pearls.

DEVONSHIRE, DUCHESS OF. (Illustration Fig. io.) Grey
satin gown, blue bow, muslin fichu, curled white wig, large black velvet hat and feathers. This celebrated picture of GAINSBOROUGH was 60 inches high by 45 wide; it was supposed to have been painted about 1783, and 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. It is said 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. Another rendering is a 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; long strip of muslin entwined with powdered hair forming a turban; almond-colored kid mittens; high-heeled black shoes; very large hat of velvet or satin, with plumes.

DEW. White crystal tulle dress, trimmed with green grass; veil studded with crystal drops. Hair hanging loose, sprinkled with frosting powder; wreath of grasses.

DIABLESSE, DIABLONETTE (Female Demon). Short red satin skirt, bordered with gold; black velvet sprites appliqued round low pointed black bodice cut in vandykes, outlined with yellow, black velvet hats appliqued on to front with upright red satin collar, fastened to short yellow satin coat, piped with scarlet, cut like bat’s wings. Long pendent sleeves; forks of lightning wired round neck and sleeves; scarf drapery of black satin with firefly wings; black velvet cap with two high horn-like feathers and scarlet lace; gold bracelets as well as armlets worn. Carries forked trident.

DIAMONDS. Short white tulle dress, puffed 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 brocaded bodice studded with diamonds and silver fringe round hips with diamond stars; hair curled and sprinkled with diamond dust; large white feather fan. Black Diamond. Short white satin skirt with black boulonnés at the hem. A wheel and crank painted in front with a black diamond on either side and a diagonal band of the same across the front. Black paniers with a miniature shovel and pick-axe attached. Low bodice with leaflet basque, one large black diamond in the centre of the front
and a row of smaller ones at the top. Short puffed white sleeve with a diamond on each. Black fan and gloves. Black diamonds in the hair.

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

**DIANA.** Short white skirt trimmed with silver, pale green satin over skirt looped up with silver crescents and moons. Green satin hunting jacket, with red satin waistcoat trimmed with silver. A leopard skin attached to the back, with the head resting on the shoulder. Bow and arrows, mirror, and a hunting-horn attached to the side. A crescent of diamonds in the hair. Gold zone round the waist. Green boots and buskins laced with crimson. 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.

**DIANE DE LYS.** A white tulle ball-dress embroidered with silver thistles and leaves; bretelles of single leaves carried over the shoulders. Thistle aigrette.

**DICKENS (Characters after).** The heroines of the great English novelist do not afford much scope for fancy dress. **Sarah Gamp** and **Betsy Prig** appear in print gowns full in the skirt, short in the waist, bright colored handkerchiefs fastened over their ample busts. Large leg-of-mutton sleeves, big aprons and frilled caps with a ribbon bow on the top. Mrs. Gamp carries a pair of pattens. Betsy Prigg has a very visible false front. **Mrs. Nickleby** and **Charity Pecksniff** wear full-skirted gowns with pointed bodices of mousseline de laine. Sleeves of the leg-of-mutton form. Velvet fichus with a bow in front. The hair parted in the centre and again across is gathered in a knot at the back. **Mercy Pecksniff** has a crop of curls. A low bodice and short sleeves and sash at the back. She is also depicted in a pinafore and out of doors in a cape and bonnet with a large veil over the face. **Ruth Pinch** wears grey cashmere, very simply made with linen collars and cuffs. **Mrs. Squeers** a short narrow skirt just reaching the ankles, composed of striped and flounced mousseline de laine. Spenser of the same, made with a short waist and enormous gigot sleeves. Coal-scuttle bonnet of black satin. Corkscrew curls. A birch rod and wooden spoon in her hand. **Fanny Squeers’s** dress is made in the same fashion, the skirt
white muslin, pink sash tied at the back, and a white satin bonnet. Mrs. Stodgers, a hard-featured woman with a row of curls in front wears a black net cap, a crackling brown black silk, and carries a basket. Miss Wardle’s brown gown has triple flounces. Hair in curls, full bodice and bishop sleeves, and a large old fashioned lace collar. Mrs. Bardell, has a striped violet and brown gown, with a deep flounce at the hem, full bodice, large lace tippet and coal-scuttle hat. Mrs. Nickleby. 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, a muslin cap; or, instead of the cap, a large old-fashioned coal-scuttle bonnet, with plaited border and large veil, or 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.

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 favorite style of dress at fancy balls, and admits of many good combinations of color. After the great Revolution towards the close of the last century, women launched into all kinds of eccentricities. Wonderful head-dresses were originated. The head-gear stood up boldly from the face, like a spoon. There was the bonnet à la folle, with a tricolored butterfly bow at the top; and the casque hat, round without a brim was worn over a Charlotte Corday cap. The hair stood out in large puffs. The following are dresses in the Directoire style:—Skirt of striped silk with one deep flounce at the edge, double-breasted coat having pink cuffs and revers, and two rows of buttons to waist; ruffles and large jabot of crêpe lisse and lace; large hat and feathers; riding whip in hand; eyeglass. Or white satin dress, with paniers formed of loops of ribbon, having two pink satin belts, fastened with enamel buckles; plaited lawn fichu; long Suede mittens; white satin train mounted in box-plaits, lined with pink satin.

DI VERNON. The character is illustrated in Fig. 8, by a flowing satin skirt and bodice of striped velvet with vest and revers of satin, the former handsomely braided in gold. There is a lace jabot and the black velvet hat is trimmed with ostrich plumes. The ordinary rendering is a black or green habit of velvet, cloth, or satin; jacket with postilion
basque, double-breasted; mousquetaire cuffs trimmed with a color, such as red satin, sometimes with gold braid and brandenbergs. The skirt is looped up on one side over a plain or quilted satin skirt; lace jabot and ruffles; diamond stars; broad-brimmed cavalier hat, with plume and Stuart rose; hunting whip and horn.

**DOCTRESS OF MUSIC.** (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 satin skirt and low loose bodice, short sleeves, large sash. Sometimes a baby doll is simulated. **Doll Pincushion,** a skirt of muslin and lace, plain plastron down front, with steel beads mounted on wire 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. **Doll Paper.** The wearer is dressed as much as possible like a doll baby, but the costume is composed of pink or white crepe paper, instead of silk, cotton, or woollen fabric. Even the close frilled cap is thus made.

**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 former low and laced across; a muslin kerchief inside; sleeves to elbow with frill; correctly speaking the hair should not be powdered, as she did not belong to the upper classes. Straw hat with cherry-colored ribbons, or muslin cap and apron; high-heeled shoes and bows; colored stockings; mittens.

**DOMINO, A.** Worn at masque balls and sometimes as a 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. Black is usually trimmed with a color, in the form of a thick ruching down the front and round the bell-shaped sleeves, and are often piped with a color and lined with the same. The newest kinds are made in chiffon and gaily trimmed with flowers. White satin is covered with white chiffon and lilies of the valley are dispersed all over it, falling in a shower; the cape is formed of boulonnées of chiffon; blue satin dominoes are turned back with pink roses. Handsome velvet and satin brocades are employed on some with no capes, but full bishop sleeves and lace ruffles are gathered from the neck beneath a double frill of lace. The Merveilleux Domino is trimmed at the hem with festoons of old lace caught up with pink bows repeated on the shoulders; the large sleeves coming from the plait at the back. Some are parti-colored half black half cerise. A white brocade might have an accordion pleated cape, pink, flame color, black and yellow are effective.

DOMINOES, GAME OF. Short black satin skirt, edged with large white satin ruche, lined with black, and studded with pompons of black silk; a front breadth of white satin with rounds of black velvet appliqued to represent double 6, crossed with a 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. Smaller dominoes lined with cardboard, form basque to low black satin bodice, the top trimmed with lace and gold cord; shoulder knots of ribbon and feathers; powdered hair; feather aigrette; enamel dominoes and diamonds for ornaments; long white gloves; fan in shape of dominoes; black shoes and stockings.

DORIGEN (Chaucer). Sideless gown of 14th century, made of such thick stuff as amber plush, bordered with grebe; beneath côte hardie of rose-colored 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.)

DOROTHY VERNON. Satin skirt trimmed with lace, pointed bodice and bunched-up tunic of brocade. The bodice trimmed with lace, pink bows and roses. Powdered hair and a small cap.
Fig. 9.—DRESDEN SHEPHERDESS.
DOVE. Plain grey Princess dress; minute wings on front of satin bodice; 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; pair of wings at back; low bodice, plain; tight sleeves.

DOULTON WARE. A combination of brown and light grey satin. The skirt brown, with a Doulton pattern carried round the hem and up the sides. Tunic of grey satin bordered in the same way. A scarf of grey tulle tied in a bow on the left side of the hips. The brown velvet bodice embroidered like the skirt. Grey tulle puffed sleeves. A coronet fashioned like Doulton ware with veil at the back.

DOWAGER OF BRIONNE. (See BRIONNE.)

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

DRAUGHT BOARD. White satin gown with draught men in black and leather colored velvet. An apron like a draught board made in white satin and black velvet, ornaments draughts, and these form an aigrette in the hair.

DRESDEN CHINA. (See CHINA.)

DRESDEN SHEPHERDESS. An illustration of this character appears in Fig. 9; the skirt is of shot moire with a panier tunic of brocade, the pointed bodice having a jewelled stomacher, the sleeve tight from the shoulder with a triple frill of lace falling to the elbow. A band of velvet threaded through jewels encircles the neck and is tied in a bow at the back, a bow with an upstanding osprey placed at the side of the powdered hair. A crook is carried in the hand entwined with flowers. The pointed shoes which are brocaded on the instep display handsome buckles. This character is very pretty all white.

DRUIDESS. Long flowing cashmere robe bordered with embroidered oak leaves and mistletoe; full low bodice drawn to the neck by a ribbon; no tucker; gold girdle; a scarf with pointed ends floating over the right shoulder fastened with a brooch on left; 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 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 of red satin, braided to match the skirt; mousquetaire cuffs of red satin; hussar jacket braided and edged with fur, slung from shoulders; white Stein- kirk 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 DEVONSHIRE.)

DUCK, WHITE. White satin gown, the front covered with swansdown; feather wings at the side of the skirt. Shoes of the color of a duck’s foot. Small cap like a duck’s head, with a frog in its beak.

DUENNA. Generally rendered by a modern Spanish dress: a high black silk; the skirt long, the bodice simply made. Spanish mantilla and comb; red rose at side; black shoes and stockings.

DUSK. 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.

DUTCH. In the illustration, Fig. 11, the character wears a stuff gown gathered on to a full waist-band of brocade, of which the bodice is made, with lapels of an oblong form of red velvet carried over each shoulder. Handsome jewelled embroidery is introduced round the waist and down either side of the front, the white pleated muslin front being crossed by agraffes of gold and silver Dutch jewellery. The upper portion of the sleeves are made of striped velvet or silk multi-colored, and this forms the foundation to the head-dress, which mainly consists of the ornaments that Dutch women wear on their heads, in gold and silver. There are many varieties in the national head-dresses peculiar to Holland, which would hardly be suitable for fancy balls. A good Peasant Dress is a short blue silk or stuff skirt; short plain over-skirt of yellow satin, or brocade, or chintz; 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 carried across the 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 with turned-down linen collar. Many pretty Dutch costumes may be copied from Mieris, Gerard Dow, and other Dutch painters. A Dutch
Fig. 10.—Duchess of Devonshire.
Fig. 11.—Dutch Costume.
Skating Costume of the 17th century is as follows: Short satin skirt, long tunic, turned up all round the waist; long pointed bodice, sleeves with one puff, and then two white satin puffs to wrist; satin fur-lined muff, fur tippets, hood lined with a color, gauze veil, high-heeled shoes, skates hanging at the side. Dutch Costume worn at Marken: full short black skirt, bordered with gold; large figured apron; square blue sleeveless jacket bodice, 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 a ribbon bow in front; short orange bodice, square in front, filled in with kerchief, sleeves rolled up, cape of green, lined with rose color, reaching to below waist; close-fitting cap with lace lappets, over it a large straw hat; carries basket of fish. Linen skull cap, piece turned back at ears, standing out from face with gold ornaments on either side.

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. In the 15th century: figured stuffs and brocades over hoops were worn; stiff straight square bodices, all round basque; white chemisette, and close plaited ruff at throat; sleeves with epaulettes; gauntlet gloves, high pointed felt hats. The caps had often two large round gilt plates connected with semi-circle of wire which went round the back of the head, and kept 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 edged 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.

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.

Eastern Queen. Trousers of gold-striped silk, gathered at the ankles; tunic of white and gold broché, bordered with gold fringe;
scarf of Oriental gauze tied at the side, striped with bright colors; 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 epaulettes, red silk handkerchief about head with sequins. (See ORIENTAL.)

**ECAILLÈRE** (viz., Oyster-woman.)

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

**ECLIPSE.** Gown 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). This character 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 II.'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 ones 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. A flowing cloak of a distinctive color may be added, but is not essential.

**EDWARD I.** (Period of 1272-1307). **EDWARD II.** (1307-1377). During both these reigns silk gowns were worn with velvet mantles embroidered in gold and furred with miniver. Gold girdles; kerchiefs on the head surmounted by coronets with precious stones. The hair was entirely enclosed in a caul of gold or silver net work, over this a peplum or veil and sometimes also a round hat or cap and natural flowers. Wimples were worn by the matrons unbecomingly wrapped two or three times round the neck and fastened with pins on either side of the face higher than the ears. The long robe consisted of skirt and bodice high to the throat cut in one with extravagantly long trains. The sleeves reaching to the elbows over tight fitting ones of contrasting
Fig. 12.—DRESS OF EDWARD IV. PERIOD.
Fig. 13.—DRESS OF PERIOD 1837.
color. For example, a dress of Edward I. White satin skirt, full, reaching to the ground edged with three bands of gold, embroidered with wheat ears. Long violet over dress bordered with gold held up in front, jewelled band at the waist and at the top of the half high bodice. Hanging sleeves to elbow, tight white sleeves to wrist set in gold bands. Green velvet regal mantle attached to shoulder edged with gold. A gold caul on the head, held by a gold band going under the chin with a jewel on either side of the brow. Edward II. Full green robe bordered with gold, sewn to a half high bodice with gold band at neck and waist, united by a strip down the centre of the front. Hanging sleeves to wrist bordered with gold, violet streamers from the wrist falling to the hem, and fringed with gold. White veil enveloping the head held in place by a circlet of gold.

Edward III. (Period of 1327—1377.) This was a time of great extravagance. The gown or kirtle had tight sleeves reaching to the skirt or elbow; it was cut low in the neck, and the bodice was very close-fitting, and so long that it had to be held up in walking. The spencer or short jacket was introduced in this reign, rounded in front and bordered with fur, and the sideless gowns and the côte hardie buttoned down the front like those of the men. The robes were not only furred, but jewelled and embroidered in gold, and sometimes they were parti-colored. For example, short gown of green satin, a band of blue at the hem embroidered in gold, surmounted by gold embroidery. This is gathered to the close-fitting bodice at the waist with a plain band of gold; the sleeves are tight to the wrist, having a close set row of buttons on the outside. Short upper sleeves, red velvet regal mantle lined with miniver fastened round the shoulders with a gold jewelled band. The hair which descends in loops on either side of the face is enclosed in gold network. Pointed gold jewelled collar, two long stoles of white and gold descend from the sleeve to the skirt as far as the knee.

Edward IV. (1461-1483). The period is illustrated in Fig. 12 by a simple satin gown with revers of contrasting color, such as ruby with light pink; the head-dress of ruby velvet richly embroidered and jewelled. A veil of lisse depending from each point and floating at the back. 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; 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 Rene Paris Library. The skirt divided in two down the centre, with gold braid, each half subdivided 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 color, distended with wire, long veil to feet.

**EFFIE DEANS.** *(See DEANS.)*

**EGGS.** Yellow satin gown drawn back at the sides over white; low bodice and skirt bordered with white gauze boullonnés like eggs; cap shaped like half an egg. The stomacher in front of bodice embroidered to simulate eggs.

**EGYPTIAN.** See illustration of a magnificent dress and Egyptian honey suckle; the drapery bordered with hieroglyphics, the ibis a prominent part of the head-dress. *(See also CLEOPATRA.)* The dress of the country 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 crpe or cashmere passed across the face, 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 colors about waist, and a handkerchief gracefully twisted round the head.

**EGYPTIAN LADY.** Pale blue cashmere embroidered in silver, with ornate lizard bird; yellow satin skirt, bodice of green tinted jet and open-work embroidery; small richly colored birds dotted here and there over skirt and bodice. Sphynx head-dress.

**EIGHTEENTH CENTURY** *(Dress of Period.)* Powder was worn until 1795. Large hoops, short skirts, elbow sleeves, and square bodices are distinguishing features. *(See Poudre.)* The poorer classes had 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—the high hats, the curious hoods, and the catogan—which originated in the French Revolution found their way to England. (See INCROYABLE, MERVEILLEUSE, and DIRECTOIRE.) The following costume 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 color. 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.

EIFFEL TOWER. Cap fashioned like the Eiffel tower which is painted on the biscuit satin gown.

ELAINE (Idylls of the King:) Long golden hair, flowing loosely, encircled by 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.

ELEANOR OF AQUITANE. The wife of Henry II., 1154—1189, in Tennyson’s play of “Becket,” wears most costly robes, the first long and red, worked all over in gold, having pendant sleeves, white muslin wimple and banded head-dress; then a sideless gown of brown velvet, and in last act an over-gown of gold cloth embroidered in jewels.

ELEANORE OF AUSTRIA (1515—1547, and Wife of Francis I. of France). Skirt touching the ground, of brocade, 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 a low square, the front jewelled; puffed sleeves to wrist, over them large hanging sleeves, bordered with ermine; jewelled crown on head. Necklace.

ELEANOR OF CASTILLE (wife of Edward I. See Period of Edward I.) Dress of green velvet, silk, or satin, richly embroidered,
loose girdle at the waist. Regal mantle from the shoulder. Crown and embroidered veil.

**ELECTRIC LIGHT IN THE HAIR OR ABOUT THE DRESS.**
This is now introduced 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.

**ELECTRICITY.** Electric blue satin, covered with silver zigzag flashes; silver cords are wound about the neck, arms, and waist, to typify the electric coils. Bodice of blue satin draped with silver and crêpe de chine; wings at the back; an electric light in the hair. A staff carried in the hand with coils encircling the globe which surmounts it.

**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 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 a quilted chemisette; close ruff; large fur sleeves; stomacher coil and girdle all jewelled; tulle veil.

**ELIZABETH, DAUGHTER OF CHARLES I.** is painted by Van Dyck in a yellow satin gown with Watteau plait at the back, touching the ground. Sleeves to elbow slashed in front showing white satin; lace ruffles. Large apron bordered with Vandyke lace reaching to the hem of the skirt. Lace bib and tippet in one, covering the points of the shoulder. Pearls round the neck; hair square over the forehead falling at the back in curls. Her sister Princess Henrietta, afterwards Duchess of Orleans has a similar dress, but with a close fitting cap like those worn by infants. In the portraits of the family by Van Dyck with a large Newfoundland dog, Princess Mary, afterwards Princess of Orange, is dressed like the Princess Henrietta. Another pretty rendering of this costume is a plain skirt, the bodice cut in tabs buttoned up the front. A large muslin collar opening V shape bordered with Vandyke lace; sleeves to wrist with turned back cuffs; two slashed puffs; a close hood over the hair.
Fig. 16.—QUEEN ELIZABETH.
ELIZABETH OF HUNGARY. Close-fitting under dress of cloth; over this a sideless gown of cream brocade, bordered with fur, crimson above, and heavy gold ornaments. The embroidery on underdress is worked in gold; the hair hangs 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, MADAME (Sister of Louis XVI.) A rich dress of the period. The hair powdered, and turned off the face; long curls on shoulders; pink satin train with roses falling over a satin 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.

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

ELIZABETH, PRINCESS (Daughter of Louis XVI.). Dress in Prison. Black stuff gown, with tight plain sleeves to wrist, and full skirt sewn to waist; muslin fichu, with double frills, hemmed, crossed in front, the ends tied at back; hair turned off face in double roll; 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. See Illustration, Fig. 16). Full skirt, touching ground, of richly embroidered material, often jewelled round hem, gathered to bodice at waist; 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, 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. Ghost of Queen Elizabeth. This would be rendered in white with powdered hair. (For dress of Period, see AMY ROBSART and LADY BACON). A woman’s dress of a lower
Fancy Dresses Described; or

social grade as follows; 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. The Waiting Maid of this Period is illustrated in Fig. 17, she wears a simple full skirt of a plain or finely striped woollen of neutral tint, a satchel of the same at the side, a full white apron bordered with lace, tight sleeves with ruffles, long pendent outer sleeves and epaulettes, a close ruff encircling the throat, small coif cap of white muslin.

ELIZABETH WOODVILLE (wife of Edward IV., 1461—1483. See Illustration of that Period, Fig. 12). It was a very extravagant age when furs, velvet, and rich material were worn.

ELSA (Lohengrin). First dress white cashmere, the square-cut bodice coming down well on to the hips, outlined with a white worsted girdle, the two ends hanging in front; long sleeves caught up at elbow, showing bare arm; this is braided in gold like 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 about hips; long cloak of silver tissue from shoulders; crown, and gold-spangled tulle veil.

ELSIE MAYNARD (Yeoman of the Guard.) Short skirt of cream cashmere trimmed with ruby, ruby velvet bodice worked in gold over white under-bodice, cap of same velvet, with eagle’s feather.

EMPIRE, BRITISH. Deep blue silk short skirt with the names of the several colonies; train of satin; blue bodice trimmed with white fur; blue stockings and Indian slippers; aigrette of prepared sea weed; fan painted to represent the rising sun. Necklet of rose, shamrock and thistles. White gloves tied with red, white and blue ribbon.

EMPIRE. (1805-1815) Period of French. 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 arm-pits, and other monstrosities. When Josephine reigned at the Tuileries more graceful attire was adopted; the court dresses were of gold tissue, and velvets covered with gold embroideries;
Fig. 17.—ELIZABETHIAN WAITING MAID.
for example, white under-dress of silk, worked in gold; also the green velvet gold embroidered train from waist, bordered with ermine; gigot sleeves, studded with bees; long gloves hiding the arm. Or pale blue costume 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 bird of Paradise, and blue ribbons carried on the arm like a basket; narrow skirt and very short waisted square cut bodice in one. One puff to the sleeve, a satchel bag at side; a large poke bonnet with soft full crown tied under the chin is suitable for a young girl.

**ENCHANTRESS.** 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-colored cloth, bordered with velvet, attached to shoulders; head-dress, an ibis with out-stretched wings, on a scarlet cap, with a band of carbuncles; wand with serpents interlaced; heavy gold jewellery. (See 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 over 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.

**ENGLISH, EARLY.** This is generally rendered by a costume in the time of Edward IV. (See Illustration Fig. 12, and description.) Old English. A Georgian dress suitable to a middle-aged matron, made entirely in satin of one tone or two, such as pink lined with black, or costume of the early portion of 19th century. **English Peasant** (see GEORGE II.).

**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 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. An evening dress of green and white tulle or chiffon, trimmed with dark green shamrocks, a ruche at hem, gold harp; drapery caught up with a wreath of shamrocks; or a white cashmere classic robe, with green peplum, the low full bodice and pendent sleeves bordered with gold embroidered shamrocks; small gold harps on shoulders; wreath of gold shamrocks; gold ornaments. Low bodice; shamrocks on shoes; soft green cap with shamrocks.

ESKIMO. Pretty for children, the girls in woollen stuff skirts, the boys in trousers with a habit and hood in one, of deer skin.

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 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. Also yellow satin box-pleated skirt, with lace flounces; black satin jacket, embroidered in gold; large black and gold scarf tied at the side; cap bordered with sequins; tambourine. (See GIPSY.)

ESMOND, VISCOUNTESS. Black Velvet dress with flame colored petticoat, lace fichu; many rings on the fingers; spaniel, and snuff box carried; lace cap.

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

ESTHER, QUEEN. Blue satin and silver under-robe bordered with gold and silver, cut low at neck, with sleeves coming from a band at shoulders and flowing at the back; over this a sleeveless dress of moss green velvet, trained, cut heart-shape in front, fastened with a massive gold girdle; beads round neck; red satin trousers embroidered in gold; a silvered tulle veil reaching to feet; sandalled shoes. Hair inter-plaited with pearls; a cap of Oriental material, with a black aigrette and diamond stars, like the one Mdme. de Pompadour wears as Queen Esther, in Van Tor's picture. The train could be borne by a page.

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

**EUROPE** is generally carried out by the national dress of some European country, say Italy, Spain, or France. Or by a white cashmere classic robe with appliques of bulls (see CLASSIC, Fig. 7) with a battlemented crown, bearing the names of the different countries.

**EURYDICE** (*Orféo aux Enfers*). Pink trimmed skirt bordered with fur, as also the loose Greek bodice; hair trimmed with gold fillets.

**EVANGELINE.** As a Normandy peasant, with blue kirtle or petticoat; the white tunic drawn through the slit at back; low, square bodice with chemisette beneath, or a white fichu over bodice; large ear-rings and cross; white Normandy cap; a rosary hanging at the side. (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 and red and blue enamel.

**EVELYN (The Betrothed).** Trained white dress open at the neck. Long over-cloak with hanging sleeves brought over the head; spear in hand.

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

**EXPRESS.** Trained skirt of steel-colored 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 moveable wheels. The front of the skirt black velvet, striped downwards; steel-colored cuirass; miniature steam engine in the flowing hair, grey feathers issuing from the funnel; wheeled skates for shoes.

**FAIR LOCKS (Fairy Tale).** Long skirt; full, low, banded bodice and short sleeves of gold tissue and white silk, with gold trimmings; hair flowing. **FAIR STAR.** Dress of white satin and silver tulle, cuirass bodice of silver cloth draped with tulle; a star on front. A star over the forehead and flowing veil of spangled tulle.

**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; tartan satin Scotch cap, bound with ruby velvet.

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

**FAIRY.** Short silver wand; tulle diaphanous dress, with low full bodice, covered with silver spangles; silver belt at waist; wings of gauze on wire attached to back. These are to be had in three sizes made in gauze, silver and gold fastened into a metal groove sewn to the back of the dress; hair floating; a silver circlet on the head. Or, for a **Fairy Queen**, a crown, and a sceptre in addition. Stars should be introduced on the dress and on the satin shoes. **Fairy Godmother.** *(See HUBBARD, MOTHER.)* Short all-round skirt. High bodice with lace stomacher. Huge ruff, spectacles and hat.

**FALCONRY.** Short skirt of dark cloth, red or brown; long basqued jacket of green velvet; gauntlet gloves; a hawk on the hand. Cavalier hat with drooping feathers; high boots.

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

**FANTASIE** is generally a dress of the Louis XV. period. A short blue and white striped silk skirt, large passementerie epaulettes; a white satin bodice having blue silk ornaments and festoons of white lace with red roses nestling in it; a black silk hat with gold cockade and tricolored plumes.

**FANCHON.** Blue and red gown, with black velvet bands round skirt; muslin fichu on the shoulder; high-pointed hat.

**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; with knife, scissors and threads of various length in the hand.

**FATIMA.** Petticoat of white satin, striped with scarlet and gold, and edged with deep gold fringe; tunic of blue satin, with gold passementerie, crescents, stars, and pearl fringe; scarf of scarlet cashmere, embroidered in gold round hips; white satin vest, with scarlet and gold; blue velvet Zouave jacket, bordered with ermine. Head-dress, turban of scarlet and blue gauze with chains of pearls; veil of tulle, with gold
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stars, anklets and armlets of gold; a key hung at side. (See TURKISH.)

FAUST. (See MARGUERITE, MARTHA, and SIEBEL).

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.

FEBRUARY. Short gown of dun-colored kilt pleated chiffon, cut in scallops at the base and fringed; vandykes of white satin ribbon folded on the skirt; a bunch of spring blooms at the lower points. Panier tunic; low bodice with a bunch of flowers in front, and the short sleeve left open outside the arm.

FEDORA. Madame Sarah Bernhardt in this rôle wore a pale blue 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 with roses, the front mousseline de soie of a light blue shade, trimmed with lace; elbow sleeves, and épaulettes.

FELICIA, (Pot of Pinks.) White muslin skirt and apron and full sleeves, low short-waisted bodice, and blue ribbons in the hair.

FENCING. A skirt with perpendicular stripes of velvet and leather. A leather jacket with a red velvet heart embroidered on the side. A fencing mask forming a head-dress; foils hung at the side.

FENELLA (Peveril of the Peak.) Red silk Turkish trousers; short green skirt, trimmed with lace and pearls and Arabesque figures in gold; Oriental scarf knotted round waist, with dagger; green velvet jacket, open at neck, bordered with fur; crimson cap and eagle’s feather; white and gold veil; feather fan. Dark hair hanging about shoulders.

FERN. Light green tulle dress with sprays of fern growing up the skirt; three fronds on the front of the low bodice, and a couple on each sleeve; a bunch of ferns carried in the hand, head-dress a fern wreath; ornaments; emeralds or enamelled ferns.

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; a scarf of many colours forming a head-dress; hair hanging down; gold ornaments; tambourine.
FIFTEENTH CENTURY COSTUMES. During so long a period there were many changes, but the styles at fancy balls are described under Edward I., II., III., and Henry IV.

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.

FILEUSE. (See SPINNING-GIRL.)

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

FILLE DU REGIMENT. (See VIVANDIÈRE.)

FILLE DU TAMBOUR-MAJOR, STELLA. High boots; short skirt of red, blue, and white stripes, with a horizontal 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 tricolored rosette. The dress of the Fille du Tambour-Major in the first act is a 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 head.

FIN DE SIECLE. Green dress with low bodice, a high white hat such as men wear, eye glass, and a masculine coat over the low bodice; cigar in hand. (See also NEW WOMAN Illustration, Fig. 29.

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, with tongues of flames formed of red tinsel at the hem, fringed bodice and skirt covered with red sequins, 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-colored and orange lisse. Fire-Fly. Under-skirt and jacket of
What to wear at Fancy Balls.

flame-colored lisse, cut in scallops; gold tissue bodice, all ornamented with fire-flies; cap, black and gold, fashioned like a fire-fly. **Fire Brigade.** Dark cloth kilted skirt, a rope round the waist, a ladder embroidered at the side; red velvet bodice with wide revers; a white under-bodice, the word “Fire Brigade” embroidered on front; a gold helmet.

**FISH.** Costumes of this kind can be carried out in scaly cloth, the fins of gauze distended with wire. The head-dresses representing the head of the fish. The skirts short with high leggings covered with scales. A cod, a sword fish, an octopus can be so represented; for the latter, the various feelers form the head-dress.

**FISHGIRLS, FISHWIVES, &c. Boulogne Fishwife. Bayonne Fishwife.** (See BOULOGNE and the Illustration Fig. 2 of BOULOGNE FISH GIRL.) 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. **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. **Calais Fishgirl.** Plaited muslin cap, close to the face, not standing out in an aureole, as in the case of the Boulogne fishgirl; very dark blue skirt, with light blue stripes, light blue jacket buttoned in front, and apron to match. **Dieppe Fishwife.** Sleeveless jacket and vest of black “bure” or serge made double-breasted and fastened at the side with bone buttons; under-vest 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 wide stripes; dark grey speckled stockings, high-heeled shoes with buckles; a high Normandy cap of white muslin, supported by a wire frame work; a shallow basket in brown osiers slung round the figure. For festivals she wears 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. **Fishergirl (see ANGLING 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 silver net tunic, with fish and coral, and a lobster; hair flowing, seagull on shoulder. **Matelotte.** Red and white striped skirt, navy blue tunic à la laveuse; muslin lace-edged apron with bib, fichu, with the ends tucked into bib, and sailor tar-
Paulin hat; the hair down. **Scotch, Edinburgh, or Newhaven Fisherman.** Navy blue under-skirt, one of yellow and white above, with three tucks, laveuse tunic of blue and white striped flannel; loose bodice of flowered chintz, the sleeves rolled to elbow; a colored 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 the neck; muslin cap, with colored handkerchief over it; creel at back. All these dresses are short. Black stockings and shoes with high heels, and colored bows 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 net attached.

**A Scotch Fishwife Dress** (Illustration No. 37) is carried out with a short striped red and white skirt, a navy blue tunic, a flowered cotton bodice, and a red hood and cape; a kreeel at the back. **Swedish Fishgirl** wears a sugar loaf hat of black velvet; gay-colored handkerchief with silver necklace; white linen loose bodice, full bishop sleeves to wrist; black velvet belt and shoulder straps; blue skirt, apron striped horizontally; grey stockings; black shoes. **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, covers the neck and arms; close fitting cap of colored satin, ornamented over the forehead with gold and silver tinsel cloth. *(See Honfleur.)*

**FIVE-O’CLOCK-TEA.** Short blue satin skirt and bodice embroidered with cups, saucers, and teapot; muslin fichu and apron, with dial of clock pointing at 5, embroidered teapot beneath; head-dress, a tea-cosy or a close-fitting cap like a cup with aigrette of sugar tongs; spoons forming necklace; silver chatelaine, with tea-spoons and sugar-tongs; ornamented silver spoons, and cups. Instead of embroidery, chintz cups and saucers may be gummed on.

**FLAG, BRITISH.** Tricolored 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, the name of vessel, and burgee in hair.

**FLAG, PILOT.** Two flags on one side of black tulle skirt; the head-dress a pilot flag of navy scarlet, and white silk; two smaller flags in front of bodice, two carried in the hand.

**FLAGS OF ALL NATIONS.** A white gown covered with a
variety of flags, the British ensign in the centre. White sailor hat with a band interwoven with flags, red shoes with parti-colored rosettes. A banner carried in the hand.

**FLAME.** (See FIRE.)

**FLANDERS, FLEMISH.** The illustration Fig. 18 shows a very rich style of Flemish dress adapted to mediæval ages. It can be carried out in velvets and satin or in handsome watered or brocaded materials. The front of the bodice is embroidered and so are the bands which surmount the shoulder. The double collar is wired and the hat is bent to the face and surmounted by ostrich plumes.

**FLEMISH FLOWER GIRL.** Black velvet short skirt and pointed bodice laced over a muslin stomacher. It has an upstanding collar edged with silver braid; puffed sleeves to wrist, with a shaped band of velvet covering the fore-arm. Over-skirt, pink satin; embroidered muslin apron; high felt hat, velvet brim, and pink feather; pouch bag at side, slung by cord; pretty pleated lace caps are also 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 in the 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 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 THE.** (See Illustration of JAPAN IN SPRINGTIME, Fig. 26.)

**FLORA.** White tulle gown striped with silver. White silk shoes embroidered with various flowers. The entire dress from waist to feet covered with roses, lilac, sweet peas, violets and narcissus. The bodice a la Grecque trimmed with silver. Bands of eglantine on each shoulder. Garlands of flowers looped across the bodice. The hair loose and garlanded with flowers and diamond eglantine. Necklets and bracelets formed of flowers. A maypole carried in the hand. Or a classic dress with floral insignias. A cornucopia in hand.
FLORA MACDONALD. White satin dress, made with a plain skirt and half-high bodice; hair in curls; plaid of Macdonald tartan (Clan Ronald) over shoulders, a ribbon snood with rose at side; buckled shoes; long mittens.

FLORA McIVOR (Waverley). Plaid skirt and black velvet bodice; tartan scarf draped loosely across, secured with Scotch brooches on shoulders; hair in curls; black velvet Scotch bonnet with plumes.

FLORENTINE LADY (from Taddeo Gaddi's picture). Dress of rose-colored 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, 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 color, with tulle veil; hair flowing.

FLORIAN SHEPHERDESS. Red velvet Louis XV. coat, pale lemon lisse skirt, straw hat wreathed with flowers and red ribbons over powdered hair. Large crook.

FLOWER-GIRL. To be carried out in various ways. An evening dress besprinkled with all kinds of flowers, and straw hat with flowers. A poudré dress with flowers. The most general style is a short bright-colored skirt, velvet bodice, laced stomacher, muslin apron with or without bib, a bunch of flowers on bodice; a basket of the same in hand. or hung to side of skirt, a straw hat with ribbons, or a wreath of flowers, (See VIERLANDER). Sometimes a chiffonier's basket is carried at the back filled with flowers, and a Normandy cap worn. A Vaudois flower girl wears a wheel-shaped lace cap under a straw hat, woollen skirt; square bodice; low under-bodice; velvet yoke, and ribbon streamers. Sometimes bright colored silk handkerchiefs are draped about the head. (See FLEMISH and LOUIS XV).

FLOWERS. An evening dress trimmed with any flower, and called after it, is the easiest rendering of a flower costume, and a tulle veil with wreath and floral china ornaments; a basket of the blooms carried in the hand. Sometimes the flower is imitated, such as Lilac, Snowdrop, Pansy. Sometimes the dress is the color of the flower, viz., a violet evening gown made up with silver gauze and green leaves, for a Violet; or 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-nots, with green
Fig. 19.—FOLLY.
stalk, blue shoes; 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. (See APPLE-BLOSSOM, BLUETTES, BLUEBELLS, BULLRUSHES, BOULE DE NEIGE, BUTTERCUPS, CHRYSANTHEMUM, CONVOLVULUS, DAISIES, DAFFODILS, BASKET OF VIOLETS, FLEUR DE CHAMP, FUSCHIA, HEARTSEASE, HYacinth, and HELIOTROPE; or the dress is embroidered with any bloom required. For WATER-LILY, see WATER-NYMPH; for ROSE, see R.

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

FOG. Smoke colored net, with silk bodice, and tulle scarf bound round figure; long grey gloves; shoes, hose, and fan, all deep grey. Fog, Yellow. 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 all 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, red facings; three-cornered hat and long white feather; drum carried at side. (See VIVANDIERE).

FOLLY, FUN. Folly in Illustration Fig. 19 is arrayed in red, yellow, and black or blue, or pink and blue, or blue and red satin skirts, the three upper ones edged with gold cord, tipped with balls which reappear on the double points of the bodice, and on the falling points of the sleeve, cap with three points; bauble in hand. Sometimes the bodice is square with a square collar and streamers, bordered with bells; and high boots are worn. 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; tricorn black and gold hat; gold-headed cane in hand.

**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, bound with pink; pink stockings and black shoes.

**FORGET-ME-NOT. (See FLOWERS.)**

**FORTUNE AND FORTUNE-TELLER.** White cloth gown with the several games, cards, dice, roulette, &c. appliqued on in black velvet and gold, long pendent sleeves lined with blue. Phrygian bonnet with wheel of fortune in front. (See GIPSY.)

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

**FOURTEENTH CENTURY COSTUME.** The distinguishing features are: flowing skirts; bodices coming well down on hips, with stomachers; cloaks from shoulder; head-dress a 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. (See Descriptions.) It was a time when very extravagant materials were employed. The spencer or jacket bodice was bordered with fur; hanging sleeves to wrist, and often pendent ones over. The Côte-Hardie was also worn. Parti-colored dresses were adopted; and the sideless gown 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** is represented by a short white satin dress with stripes of red, white, and blue, emblazoned with arms in gold, &c.; low bodice draped to correspond, gold filigree eagle on the shoulders, and on the red satin cap. Square fan covered with red, white, and blue, pockets in front of skirt with tricorns escaping therefrom, festooned at side, joined to sash end at the back; scarlet satin shoes; white stockings with red clocks. (See also REIGNS OF LOUIS XIII., XIV., XV., XVI. INCROYABLE, EMPIRE, REPUBLIQUE, FRANCAISE, FRENCH PEASANT, MERVELLEUSE, &C., &C.)
FRANCIS I. 1515-1547. (Time of.) Costume worn by the late Duchess of Leinster at the Marlborough House Fancy Ball. Green satin petticoat, with three rows of gold embroidery beneath scarlet gown, opening in front, jewelled on either side, the whole covered with gold; 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, and Charles V. of Germany.

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 wrought down the sides; the square bodice pointed at the waist; outlined with a jewelled band and festooned with gems; wired lace ruff from shoulders; sleeves one puff to elbow, three puffs to wrist; Marie Stuart jewelled coif, jewelled girdle hanging in front; veil of gold and gauze floating at back.

FREE MASON, 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, low square bodice laced in front over white with blue cord, and shoulder straps; low white chemisette and short sleeves; white apron, with pink and blue bows; dainty muslin cap; a tiny bouquet on cap and apron; pink stockings with blue clocks; gold ornaments of Normandy type. (See also WHITE DRESSES, BOULOGNE FISHWIFE, NORMANDY PEASANT, &C.)

FRIESLAND PEASANT. This costume is characterised by a large flat circle of straw with ribbon which forms the hat, worn over a close-fitting cap, both tied under the chin. The women wear shoes with buckles, short crimson skirts of wool closely pleated to the bodice, with large silk aprons and silver-mounted bags hanging at the side. The dress is of the XI. and XII. centuries. There are two bodices, one of cloth with gay-colored sleeves, over it another interlaced with yellow ribbon having pendant silver tags. Girls wear a tag of silver on the left
side, married women on the right. Out of doors, a short open jacket is embroidered with gold and silver thread, and indoors a head-dress of fine linen of a helmet shape covers the head.

**Fribourg Peasant of the XVI. Century.** Short blue woollen skirt, red and white striped silk apron, black velvet bodice with a red satin stomacher laced in front and a white chemisette.

**Friquette (Les Prés St. Gervaise).** Short blue silk skirt, with white muslin lace-edged flounces; muslin apron having 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.** Gown of satin broché, trimmed with frosted tulle and frosted snowdrops, the front arranged as an apron, of ribbon and lace insertion, with long garlands of snowdrops at the left side. The bodice laced with cord over frosted tulle, sleeves like apron; snowdrops on shoulders; powdered hair; aigrette and necklet of snowdrops. (See Hoar-Frost.)

**Frost, Mrs. Jack.** Poke bonnet for head-dress; white dress and cloak.

**Fry, Mrs.** Grey quaker dress. White muslin kerchief folded closely about the neck. A white quaker cap with black and grey ribbons fastened under the throat.

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

**Fun.** (See Folly.)

**Gabrielle D'Estrées. (Mistress of Henry IV.)** 1580. 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. Rich brocades; Flemish or English point lace should be worn. Bodice long-waisted,