directoire eye-glass, gnarled stick with gold knob; powdered periwig; lace cravat.

MUSE DE LA POÉSIE. (See POETRY.)

MUSES, 9. (See THALIA.) All wear classic dress (see illustration No. 7) with their several emblems. Clio presides over History; Euterpe, Music; Thalia, Comedy; Melpomene, Tragedy; Terpsichore, Dancing; Erato, Poetry; Polyhymnia, Rhetoric; Calliope, Epic Poetry; and Urania, Astronomy.

MUSHROOMS. Pale cream silk dress, trimmed with moss and mushrooms. An aigrette to correspond in the hair, or a cap fashioned like a mushroom.

MUSIC. White satin dress trimmed round the edge with tulle and black velvet, to represent the keyboard of a piano, and above this two rows of notes and lines formed with velvet and buttons; a scarf draped across the skirt has the treble and bass clefs on the fringed ends; the low bodice has winged sleeves, a lyre on the shoulders and in front of the bertha, the same in the centre of the coronet, and on the white satin shoes. Two sisters might appear as Music and Painting. (See PAINTING.) Or, soft dress of crêpe de Chine, classic gown, the bodice low and full, fringed with gold; belt embroidered with ivy leaves along the top, the same carried round the pendent sleeves from elbow: head-dress a crown with golden bars lined with blue; a lyre carried in the hand. (See CECILIA, ST.)

MY COLOR BOX AND PALETTE. Short cloth skirt with landscapes painted on it, a tunic of coarse linen with paint tubes and brown satin ribbon; the tubes carried as a fringe all round, with alternating shells of gold paint; brown velvet jacket with white muslin shirt; a cord round the waist with palette and knife; old point lace collar, tan gloves; head-dress made like a flat cap.

MY PRETTY MAID. (See MAID, MY PRETTY.)

NAIAD. White tulle gown trimmed with silver and water lilies. (See WATER NYMPHS.)

NANCE REDFERN. (See HUBBARD, MOTHER.)

NANCIEBEL, LADY. Sage green velvet skirt, caught up on left side with gold girdle, showing primrose under-skirt; plain square cut bodice, a jewelled galon round opening; velvet cap with heron's plume; peacock fan.
NANCY LEE. Blue and white striped petticoat; blue or red skirt, looped up with a large silver anchor; full bodice, or blue cloth jacket, with sailor collar; red apron, trimmed with yellow; white cap; red handkerchief over it tied under chin; blue stockings, black high-heeled shoes. Sometimes a black tarpaulin hat is worn with "Nancy Lee" upon it.

NANCY OF THE VALE (Shenstone). Olive green silk dress, with a large bunch of daffodils on the short-waisted bodice; narrow skirt. Poke bonnet with yellow ribbons; a reticule hanging from the arm.


NATIONAL DRESSES. (See the Various Countries.)

NAUTCHE GIRL. (See INDIA.)

NAVARRE. (See ISABEL.)

NAVY. Dark blue satin bodice, double-breasted, with gold epaulettes and gold buttons. Black satin skirt trimmed with gold braid and a tricolored sash. Cocked hat.

NEAPOLITAN ORANGE GIRL. Black satin short skirt, hemmed with a yellow band, long green silk apron fringed with red and embroidered with red and yellow silks; low square sleeveless black velvet bodice, worked with yellow, and laced over a chemisette of white batiste; white puff to sleeves from shoulder, the rest velvet, tight to arm; square Italian head-dress striped, colored beads round neck Peasant Girl. Pink silk skirt with claret velvet at hem; white silk apron striped horizontally with many colors; claret velvet bodice with pink revers over low-cut waistcoat to match, crossed with gold pins; tambourine in hand. (See ITALIAN.)

NEEDLES AND PINS. This dress is after the Mother Hubbard order. (See HUBBARD and WORKBOX.) A quilted skirt, with chintz train; low black velvet bodice, fichu; powdered hair; cap and pointed velvet hat. In front of the dress every kind of needle and pin is inserted, forming the motto: "Needles and pins, needles and pins; when a man marries his troubles begins."

NÉGLIGÉ DRESS, 1791. Petticoat an1 sacque of brocade, with
ruffles; pointed shoes; feathers and pearls in powdered hair; mouche on cheek and chin. A négligé is often made of muslin, trimmed with lace, and looped up with ribbons over petticoat.

**NEGRESS.** (See AFRICA.)

**NELL GWYNNE.** Long pink skirt, with blue tunic; low bodice; full puffed sleeves, slashed at shoulder; hair curled and confined by pink ribbon; low muslin fichu about the shoulders, the ends tucked into the front of the bodice. Or, blue satin skirt draped with brocade; black velvet bodice with the Nell Gwynne hat having loops of satin ribbon; blue stockings and shoes. She is accompanied by a pet lamb.

**NEPTUNE, MISS.** Cuirass bodice like fish scales; green and silver gauze skirt, all trimmed with shells and seaweed; trident in the hand; a cap fashioned like a fish.

**NEWHAVEN FISHWOMAN.** (See FISHERGIRLS, &c.)

**NEWSPAPERS.** (See PRESS.) Bonnet de Paris made in white satin; skirt of the same, with printed headings; a sheaf of papers in the hand.

**NEWSPAPER STALL, A PERAMBULATING.** A short low bodice of vieux rose silk, and short skirt with newspapers of all kinds attached; an aigrette of paper in the hair; the hanging sleeves formed of newspaper.

**NEW WOMAN, THE.** (See Illustration, Fig. 29.) She wears a cloth tailor-made gown, and her bicycle is portrayed in front of it, together with the Sporting Times and her golf club; she carries her betting book and her latch-key at her side, her gun is slung across her shoulder, and her pretty Tam o' Shanter is surmounted by a bicycle lamp. She has gaiters to her patent leather shoes, and is armed at all points for conquest.

**NEW YEAR.** In the garb of a fairy; wand in hand, bearing the date; a calendar on the front of skirt.

**NEW ZEALAND.** Dark violet gown with white striped sleeves, bordered with Mongolian goat; feathers in the hair, and a coronet with the constellation of the Southern Cross; wand in the hand.

**NICKLEBY.** (See DICKENS.)

**NICOTINE, LADY.** Tabac colored velvet and scarlet satin gown, trimmed with cigarettes and cigars; crossed pipes on the shoulder and in the hair.
Fig. 29.—NEW WOMAN.
NIGHT. A long black tulle dress with pendent sleeves; spangled with silver stars and crescents, silver crescent ornaments, silver belt; a crescent on the head, and long crescent spangled veil; a silver wand, with crescent at the top; an owl on the shoulder; black fan, having moonlight scene painted on it. Black gloves, black satin shoes and crescents. With stars only, instead of crescents, this is suitable also for Evening Star, or Starry Night. A more original dress for Night is a black tulle, with a bouilloné of blue tulle at the edge, trimmed with silver stars; a train of bluish-black satin studded with silver stars and comets; a pale gauze scarf representing the Milky Way; stars seen through it; on one side the constellation Orion; the veil attached to the shoulders by a nightingale and the red berries of the deadly nightshade, surmounted by a bat with outstretched wings. This is sometimes called The Trailing Garments of the Night. Or, dark blue tulle over satin, with silver stars dotted all over the bodice, trimmed with shimmering silver fringe; a silver band round the head, and a crescent moon in front; a long blue tulle veil, with stars of various sizes; a dark blue fan with silver sticks, and a moonlight scene painted in white and grey; ornaments, silver stars. Queen of the Night. Sapphire blue velvet, studded with silver poppies and bordered with silver fringe in the form of rays; a fringe round the waist of sapphires and diamonds; the head-dress an enormous plume of sapphire blue feathers sprinkled with silver, the hair thickly studded with diamonds; and an enormous black tulle veil enveloping the figure, fastened to the shoulders like wings. Night and Morning. Bodice and short dress of velvet and white satin, one-half completely black and the other white; stars and moon on one side, on the other the rising sun in gold embroidery. White and black stockings and shoes; black velvet and white satin cap. Night and Day. Powdered hair, the dark purple and pure white feathers fastened in their place by a diamond star; the bodice half dark purple satin, and half white; on one shoulder a bouquet of small stars each one illuminated with the electric light; the skirt, alternate draperies of purple and white satin; on the panel which represents day a clear sky is embroidered, and a sun in gold, with clouds in faint rose-color and lilac, bordered with gold; on the dark purple draperies, for night, a crescent moon and clusters of stars are embroidered in silver. One glove and one stocking purple, the other two white; the shoes also are alternately white and blue, with diamond stars upon each foot.
NINETEENTH CENTURY, EARLY PORTION OF. (See Victorian.)

NOAH'S ARK (as worn at the Empress Eugenie's Fancy Ball). Toy Noah's Ark on head, with two little silver animals running into it up the parting; long white dress with silver animals in pairs, round; a dove of promise on the shoulder.

NORMA. (See DRUIDESS.)

NORMANDY PEASANT, NORMANDY BRIDE, NORMANDY FISH-WIFE. The peasant's dress consists of a bright-colored petticoat, striped or plain, with rows of black velvet; tunic drawn through the placket-hole, or the side-breathths sewn together at the back, so that the inside of the skirt is visible; the tunic should form a contrast to the skirt, such as blue over red, violet over amber. The bodice terminates at the waist, is close-fitting, and has only a shoulder-strap, the linen sleeves having a wide band, coming below the elbow. If this is worn over a white chemisette, it is plain in front; if a muslin lace-edged fichu is worn, it is laced across the front, with colored cord. A gay-colored cotton kerchief may be tucked into bodice, and a large holland pocket worn. In the real Normandy caps there is a great variety, and these are handed down from generation to generation. Two shapes prevail for Fancy Balls, one such as "Evangeline" wears, resembling the Foundling cap, made in thick muslin, with a high crown, low at the back, a shaped piece fitting the head in front, and lappets at the side, like a hound's ears, bordered with lace, a bow at the top, and fastened on with gold pins; the other, a full-dress cap, stands up above the forehead some 12 inches, terminating in a point of 3 inches broad. This upstanding crown is covered with rows of lace and bows of ribbon, and to the top at the back a voluminous lace-edged veil is attached. Large gold earrings and cross, colored striped stockings, and black shoes with colored bows and heels complete the costume. It can be carried out in silks, woollens, and cotton. A Normandy Fishwife, in addition, carries a basket of fish at her back, and has a net round her waist. A Normandy Bride would wear a white muslin skirt, trimmed with white satin, the apron bordered with swansdown; a blue silk bodice and tunic; a muslin fichu, and high cap, with white flowers. Another variety is the Cauchoise. Short petticoat of red satin; square bodice and tunic striped blue and white, the sleeves puffed to wrist. Apron and Cauchoise cap, trimmed with Mechlin lace. The latter high and
Fig. 30.—NORWEGIAN BRIDE.
What to wear at Fancy Balls.

Pointed; the lace fulfilled on in rows interspersed with red bows. Gold cross and earrings; blue striped stockings; black high-heeled shoes.

**Nornas.** The two Scandinavian Sisters who sat round the Ygdrasild tree; one in a robe of pale green Indian silk, made with a high bodice and full long sleeves; the hem worked in silver, with Runic characters; belt of silver; hair floating, mistletoe wreath. The other sister in the same costume of different coloring, mixed with gold.

**North American Indians.** (See Indians.)

**North Pole.** Short blue skirt edged with swansdown, the front painted with ships and icebergs and the rising sun. The hanging sleeves and bodice bordered with swansdown and crossed with blue ribbon. A white pointed felt cap bordered with swansdown. Hair powdered, a sceptre in the hand surmounted by a ball and star. Pearls and crystals are introduced on the dress. A small white bear appears on one shoulder, and a large muff in the hand.

**North Star.** Black silk gown and tulle veil all spangled with silver stars. (See Star.)

**Norwegian Peasants, Norwegian Fish-Girl, Norwegian Bride.** The peasant woman wears red stockings and black shoes; a short black skirt, striped with red and green; the sleeveless jacket bodice, made of scarlet cloth, terminates in a silver belt, trimmed with green and silver; it has a low red cloth stomacher one mass of silver and beads; a long-sleeved white linen chemise high to the throat, with an all-round collar, is worn under it, fastened with a silver brooch, and festooned with silver. A large white linen apron reaches almost to the hem of the skirt, and has a band across it of red and green embroidery. The head-dress is of white linen, hiding the hair in front like a fez, and has a pendent point and tassel. The hair hangs down the back in long plaits. Norwegian silver ornaments. **The Norwegian Bride.** (See Illustration, Fig. 30.) Stuff gown; white apron and under-bodice; red front magnificently embroidered; nuptial jewelled crown, veil, and ornaments. The Norwegian Fish-Girl has a net round waist.

**Nourmahal** (*Lalla Rookh.*) Short amber satin skirt trimmed with blue and gold; amber satin bodice studded with jewels. Or, a pelisse, with bodice and narrow tunic in one, over short skirt; transparent pendent sleeves; blue and gold sash and cap; the hair plaited
and entwined with pearls; white full gold-spangled trousers; white and
gold slippers; feather fan. Blue and red, or red and green, may be used
instead of amber and blue.

**NOVA SCOTIA.** Skirt of red bunting draped with scarves of red,
blue, and yellow, made of Surah silk fastened on with burgees; low
bodice edged with gold; a blue ribbon with Nova Scotia embroidered in
gold, crossing from shoulder to waist; aigrette of red and yellow
ospreys; fan of red, blue, and yellow silk; long Suède gloves tied with
red ribbon. This is suitable to a nautical fancy ball.

**NOVEMBER.** Short kilt pleated grey chiffon skirt over yellow;
yellow ribbon coming from beneath the arm tied in a bow in front with
a bunch of many-colored chrysanthemums. A deep kilted frill of the
material turns downwards from the neck, forming a bertha; two frills
below the sleeves; chrysanthemums at the side. A bonnet of the same,
crimped, chiffon tied under the chin. Or, a fashionable evening dress
of grey tulle to resemble a November fog.

**NOVICE.** *(See ABESS.)*

**NUBIAN.** Dress of rich coloring, red and yellow, with the hair
almost hidden by a colored handkerchief twisted about it; an Egyptian
harp carried in hand; many coins and beads for jewellery; the sleeves
are sometimes long, sometimes short; the bodice is a mere drapery;
sometimes a sleeveless jacket is worn over all.

**NUMBER, CHRISTMAS.** *(See CHRISTMAS.)*

**NUN.** *(See ABESS.)*

**NURSE.** Embroidered muslin cap with ribbons and round crown;
striped gingham gown made with high bodice; large muslin lace edged
apron; striped stockings; peau de Suède shoes. *(See AMBULANCE.)*

**NURSERY RHYMES.** Pointed black hat with the names of Jack
and Jill or any other nursery heroes or heroines round; black silk stock-
ings, high-heeled shoes, a crutched stick; short skirt of plum-colored
silk and plenty of white frilling beneath; round it, effigies of a see-saw,
a cat and fiddle, sheep, dogs, or anything associated with nursery lore;
bodice of blue velvet cut as a low square with a muslin fichu, a skipping
rope round the waist. For the characters from the Nursery Rhymes and
for the Singing Quadrilles see Jill (J), My Pretty Maid (M),
Bo-Peep (B), Mary, Mary, quite Contrary (M), Red Riding Hood
(R), Mother Hubbard (H), Cinderella (C), White Cat (W), Babes
in the Wood, and Beauty (B), &c.
NUT-BROWN MAID. Dress of cream-colored nun’s veiling, looped and puffed in the old English style; knots of satin ribbon; pointed bodice of pink brocade trimmed with blackberries; Leghorn hat with nuts, blackberries, and loops of ribbon.

NYMPH (see WATER NYMPHS.) Dress of silver cloth with coral epaulettes, and silver coronet in the hair; seaweeds and grass introduced on the skirt and low bodice.

OARSWOMAN. Crimson flannel short skirt, trimmed with bands of velvet; brown tunic, caught up high on hips; blue bodice, with revers, and blue and white striped waistcoat, elbow-sleeves, white plaiting round; straw hat, with poppies at side; black shoes, blue stockings; oar in hand.

OCEANEAN GIRL. Head-dress of dark blue and light shaded straw; bodice of red and white striped silk; Swiss belt of red velvet; skirt of dark blue with bead embroidery.

OCTOBER. This is generally rendered after the manner of autumn with trimmings of leaves variegated with all the rich reds and browns of the autumn tints, and with chrysanthemums. A classic cream dress would show such trimmings to advantage. Or, an evening gown of cream and gold satin introducing acorns, with the leaves applied to dress and head-dress.

OCTOPUS. (See FISH.)

ODALISQUE. Red slippers; red silk trousers; short embroidered skirt; scarf of many colors, tied round hips; black corselet bodice, embroidered in pearls, half high; white and gold chemisette, with sleeves fastened by silver buttons to elbow, thence falling low on skirt; cap of silk, with crescent and aigrette; plenty of amber beads and ornaments; feather fan in hand.

OLD CLOTHES. (See CLOTHES.)

OLD FASHIONED GIRL. Long full skirt of soft silk or muslin; short waist; low bodice made full, short sleeves with just one puff; sash round waist; cap of white muslin, plaited at the edge, cut up at the back; a bow of ribbon in front.

OLD WOMAN WHO LIVED IN A SHOE. (See HUBBARD and SHOE.)

OLD WOMAN WHO SWEPT THE SKY. Red cloak; witch's
hat; broom in hand; high pointed bodice with ruff and bunched up chintz skirt.

**OLD ENGLISH DRESSES** suitable for bazaars and other occasions consist of sateen or quilted satin petticoats; silk brocade or cretonne over-skirts and bodices, laced in front; muslin fichus, aprons, and caps. *(See also Watteau, Early English, Poudré, &c.)*

**OLDEN TIME, LADY OF.** A favorite character generally carried out by a *poudré* costume, as follows: Quilted satin petticoat; brocaded tunic pinned together at the back; a low velvet bodice laced across a white stomacher; muslin kerchief about the neck; hood and wimple. Or, blue and white flowered tunic or sacque over long cerise skirt; stomacher and low bodice trimmed with blue and cerise, lawn ruffles; powdered hair over cushion, with roses and pearls. *(See Watteau.)*

**OLD LADY IN THREADNEEDLE STREET.** A chintz skirt bordered with bank notes and reels of cotton, an aigrette of bank notes forming an epaulette on the low chintz bodice with a muslin fichu. A tall black hat trimmed with sovereigns, and at the back a couple of needles joined with thread.

**OLIVETTE.** Tunic of black and gold-spangled satin; over-skirt of blue satin with coral front; black scarf, and pocket embroidered in gold; velvet bodice worked to match with blue, stomacher of gold brocade: blue stockings, black shoes and mittens; gold sequin-ornaments; large collar lined with black velvet and edged with gold beads; gold filagree head-dress and necklet. Or, as the Bride, in white satin embroidered with silver beads; Zouave jacket and high collar; small pointed cap with orange blossoms and feathers. *(See Batilde, Countess of.)*

**OLIVIA (Twelfth Night).** Long over-dress bordered with gold, having a distinct front breadth; the bodice a low square, pointed at waist, with close-set loops round the point; jewelled buttons fastening the bodice in front; a basque at the back; a ruff comes from shoulder to shoulder, made of a plain piece of muslin edged with pointed lace, not plaited; the slashed sleeves have epaulettes and cuffs, and are puffed to the wrist; a jewelled coiff is worn on the head; the hair rolled off the face; a veil floating at the back.

**OLIVIA PRIMROSE.** *(See Wakefield Family.)*

**OLYMPIA.** Satin dress, made with close-fitting low bodice bordered
with a broad band of embroidery, which goes round the skirt; full sleeves to the wrist, with lace; costly jewels.

**ONION SELLER.** A peasant dress with white apron and fichu, red handkerchief knotted round the head and a tall basket filled with onions.

**OPHELIA (Hamlet).** Long plain skirt of white cashmere, one end caught up in the girdle, thus forming a lap filled with poppies, corn, cornflowers, catkins, pansies, forget-me-nots, and marguerites; the bodice low and full, with long pendent sleeves, the whole trimmed with rows of silver braid and fringe; the fair hair hangs over the shoulders entwined with flowers; a wreath on the head, and a lisse veil studded with flowers; white satin shoes. It may also be carried out in silver tissue or white silk; long plain brocaded silk bodice opening heart shape, sleeves tight to wrist, puffed to elbow; hair flowing, wreaths of flowers on the head, and on the side of dress caught up with girdle and puffed round waist. As Ophelia, Miss Terry wore a costume of pale pink cashmere, bordered with ermine, cut in V-shape at throat, the skirt draped. Second dress: White satin bodice, studded with pearls; missal suspended from girdle, with string of pearls.

**ORACLE DES CHAMPS. (See FLOWERS.)**

**ORANGE GIRL. (See NEAPOLITAN.)**

**ORANGES AND LEMONS.** A light blue tulle evening dress, or two shades of yellow, with bunches of oranges upon it, a wreath of orange blossoms having an orange at the side; orange and lemon leaves round the bodice. This offers an opportunity to a recent bride of wearing her bridal wreath once more. Fan with oranges painted on it; basket of oranges and lemons in hand; lemon-colored shoes and gloves. Two sisters might dress the character as follows: White satin dresses over yellow; powdered hair; one trimmed with lemons and foliage, the other with oranges; the leaves arranged as paniers, with clusters of fruit depending, the fruit forming a cap, with the stalk upwards and leaves round; large fan of yellow gauze. Two shades of yellow are sometimes employed for this dress, if the person represents the two fruits.

**ORCHARD.** An evening dress of light pink and white tulle, trimmed with apples and pears, fruit and blossoms, walnuts and leaves, plums, &c. Or, sacque of brocade with old point, and apples, plums, and pears, &c.
ORIENTAL LADY, EASTERN SULTANA, EASTERN QUEEN, LIGHT OF THE HAREM, &c. All these are rendered with loose silk trousers to ankles; a short satin skirt; and a sort of paletot of satin with pendent sleeves in bright colors, much betrimmed with gold and sequins; the hair in plaits; a round cap on the head. A jewelled aigrette in front. The following costumes are effective: Eastern Sultana, or Light of the Harem. Petticoat of white satin embroidered in gold, gold and white trousers to ankles; paletot of crimson striped silk, embroidered with gold and lined with green silk; long sleeves, and white satin ones beneath; Indian gold and white scarf round the waist; yellow-pointed shoes; white satin cap embroidered with pearls; gold jewelled coronet; white muslin veil. Eastern Dress. Yellow silk veil confined by gold coins; amber and claret skirt; claret velvet paletot trimmed with amber and much gold; gold sequins and amber beads for jewellery. Oriental Lady. Tunic of crimson Dacca muslin; trousers of white muslin spangled with gold; short crimson silk skirt and jacket, the stomacher covered with pearls and jewels; sash of cloth of gold; turban of the same entwined with crimson cashmere; embroidered slippers; gold spangled veil.

ORIENTAL AMAZON. High satin boots, richly embroidered; over this a short kilted skirt of light blue satin; tunic of silver cloth, caught up with a half moon. White metal cuirass, bordered with gold, and draped with aiguilletes; sabre and sheath hang at side; short satin sleeves caught up with crescents; helmet and plume draped in front with blue satin, crescent in centre, surmounted by an aigrette.

ORPHAN GIRL (Soldiers' Home, Hampstead). Red stuff skirt and bodice; white muslin tippet, cap and apron, medal suspended at neck. (See AMSTERDAM.)

ORTRUDA (Lohengrin). First dress: white flowing skirt trimmed with gold, and velvet over-dress, with cuirass bodice, buttoned on hips; jewels, crown, and veil. Second dress: loose robe of velvet, square cut, long sleeves falling from elbow; silver grey scarf of cashmere about head.

OSTRICH. Ostrich all white and black feathers; an arrangement of plumes at the waist counterfeits the train; head-dress, the bird's head.
What to wear at Fancy Balls.

OWL. (Rendered as in Illustration). Suitable for a little boy. Brown untanned shoes and flesh colored stockings, the bodice covered with the lighter colored feathers; the wings from the shoulders in one with the cap formed of the head of the bird, eyes and all of the darker tone. An owl is also represented arrayed in brown velvet and satin; white tie; cap like owl’s head.

OX-EYED DAISY. (See DAISY.)

OYSTERS, QUEEN OF. Dress of white tulle, studded with oyster-shells, coral and seaweed; wreath of same round the low bodice.

OYSTER-WOMAN. Skirt of bright lemon color with fringes of seaweed and coral, which border the tunic and bodice; the latter having revers of lemon satin. The epaulettes are formed of lobster claws and seaweed; the same in the hair. Oyster knife at side. Sometimes this is rendered as a fishwife, with white linen bibbed apron, red handkerchief tied about the head, a basket at the back.

OYSTERS AND CHAMPAGNE. Oyster shells sewn over the skirt. Head-dress formed like a champagne bottle, a cordon of corks on the shoulders.

PACK OF CARDS. (See CARDS.)

PAINT BOX. Skirt of dark brown satin with squares of color. Palette fan. Hair fastened with a palette knife.

PAINTING. White skirt with small pictures in water-colors; full bodice, large puffed sleeve with bands over the shoulder. On the top of the sleeves a bundle of brushes. A hat fashioned like a palette with different colors; feathers thrust through the thumb hole, and other feathers peeping over the brim. Or, classical robe of light drab cashmere, low full bodice and belt, short sleeves cut in vandykes, fastened with buttons on outside of arm; long train from shoulders lined with blue, palette and brush on one side; a crown of bay leaves on the head. (See ART.)

PALETTE. (See PAINTING above, and MY COLOR-BOX AND PALETTE.)
PALMYRA, QUEEN OF. Antique costume of blue satin, trimmed with silver embroidery and ermine; train of sapphire velvet lined with blue satin, bordered with ermine. Jewelled belt, pointed diadem in hair, massive bracelets.

PAMELA. Richardson’s heroine wears a black dress, with elbow-sleeves, and white cambric ruffles; a cambric fichu crossed over the front of the bodice, and fastened behind; the hair turned up under a small cambric mob cap, with black ribbons. The dress is sometimes looped over a quilted petticoat. The novel was published in 1741, so the dress is of the last century, and by no means costly, for Pamela was of humble origin. Black high-heeled shoes, silk stockings, and mittens complete the costume.

PANSY. Short light peach crepe de chine dress trimmed with deep rich-colored violet pansies, one large one forming the head-dress, the petals standing well round the head, like a brim; the bodice made of dark petunia velvet, arranged to simulate the flower, the soft peach crepe de chine draped with pansies; a fan in the shape of a pansy. Or, dress of amber-colored soft silk, trimmed with purple bands, outlined with gold; loops of purple and amber-colored ribbons on the top of the sleeves; head-dress in the shape of the flower; white bibbed apron, embroidered in purple; a gold basket of heartsease-carried.

PAON. (See PEACOCK.)

PAQUERETTE (Easter Daisy). Short upper skirt of white tulle, green satin beneath, with large leaves; gold satin corselet; large collar of the petals of the flower; an aureole of white flowers tipped with gold in hair.

PAQUITA (Giroflé Girofla). Blue and white-striped stockings, blue satin shoes, with high heels; short skirt of blue and white-striped silk, upper skirt of white silk, cut in vandykes, bound with blue, and draped gracefully over the skirt. The low bodice, as well as the upper skirt, is trimmed with gold braid, and over the low bodice is a sleeveless senorita jacket of blue cashmere, bound with gold, having a ball fringe of gold; the silk forms a puff for the short sleeves, with straps of blue over it; head-dress, a white muslin veil attached by a bunch of roses.

PARCEL POST. Conical cap with tinted frills; face the color of brown paper, with red tape tied at the chin. A ruffle of small parcels round the neck. Red skirt covered with small boxes. The word
“Parcel” on a large label fastened to the chest. More parcels round the waist bearing the words “Paid Registered,” “Carriage Free,” “This Side up,” “To be kept dry.”

**PARR.** (See CATHERINE.)

**PARROT.** A yellow gown with cuirass bodice and cap of green feathers like a parrot’s head, two long feathers forming the tail on the skirt; the rest of the dress green satin, with wings at the side formed of feathers.

**PASQUINETTE.** Bodice and sleeves made high; half red, half gold satin, with rosettes down the centre, a wide turn-down frill at the throat, made of lace; skirt of the same, interblending with a pouf all round the waist; one stocking red, one gold, shoes also; high gold-colored hat with red spots, and rosettes of the two colors mixed in colored ribbons.

**PATCHWORK.** Short skirt and low bodice à la Vierge, of patchwork, cut in large diamonds, with alternate black and yellow dividing the other colors; the hair is powdered, and pompons of ribbon of all tints are introduced upon it, as also for the rosettes on the shoes.

**PATIENCE.** Dairymaid costume, plain skirt flowered chintz tunic, bunched up over contrasting petticoat; low square bodice laced in front, short sleeves; muslin fichu tucked in at waist; holland colored apron; large straw hat, wreath of flowers under brim; carries a water or milk-pail.

**PAULINE (Lady of Lyons).** In first scene: A soft blue cashmere dress, waist beneath the arms, skirt soft and clinging. Silver clasps and buckles. In Act III.: White satin short waisted bodice and skirt, train bordered with cascades of cream lace studded with pearls. The front of skirt and bodice old gold satin with silver clasps and chains of pearls falling in the front of bodice. White mittens. Act V.: Flesh colored satin over-dress, under-gown of pink lisse; the over-dress united by festoons of pearls carried across the front. There are no sleeves, but bracelets are worn below the shoulder. The bodice is filled in with rows of lisse. Three rows of pearls round the neck.

**PAVANE.** Those who take part in this dance wear Elizabethan costumes, ruffs, puffed sleeves, pointed Marie Stuart coifs, jewelled girdles, hoops, and rich stuffs.

**PEACE.** A flowing dress of white tulle with loose low bodice, and
winged sleeves, trimmed with swansdown, blush roses, lilies of the valley, and bands of silk embroidered with olive leaves; a belt at the waist with pearls, intermixed with the embroidery; the tablier tunic is caught up with olive leaves and holds a couple of turtle-doves. In Paris this dress had the tablier also embroidered with the sentence, “Paix aux hommes de bonne volonté.” Flowing veil and olive wreath completes it: It has also been rendered as follows: Dress of pale blue and silver brocade, trimmed with wheat-ears, forget-me-nots, and fruit; a bird’s nest with eggs, and silver wheat-ears in the hair; an olive-branch carried in the hand. A white satin banner may be borne, with the word “Peace.”

PEACOCK (Un Paon). A dark green or lemon-colored tulle dress, bordered with rows of peacock-eye feathers, headed by gold twist; bunches of the feathers are arranged on either side, and bands of the feathers round the train, the skirt draped with crepe; the same bordering the low satin bodice, feather epaulettes; the tail, like a large fan, takes the place of a ruff from behind the shoulders, and the head and neck of the bird form a cap, gloves with gauntlets; bands of peacock’s feathers; dark green stockings, green satin shoes with feather rosettes.

PEAR BLOSSOM. (See APPLE BLOSSOM.)

PEARL. Pearly white evening dress of gauze over satin; nautilus shell head-dress; pearl ornaments.

PEA, SWEET. (See Illustration Fig. 42, SWEET PEA.)

PEASANT, THE COQUETTISH (La Belle Poule). Short, striped blue and white skirt, and long jacket bodice, fitting the figure to perfection. It has long sleeves, all trimmed with bias bands, and is cut heart-shape, very open at the neck; a lace-edged fichu over, with a bunch of flowers in front; short draped tunic, and waistcoat of plain blue; coquettish straw hat, with blue ribbons. This is one of many charming French costumes which require to be thoroughly well made; blue stockings and high-heeled shoes with blue rosettes are worn with it.

PEASANTS. (See the VARIOUS COUNTRIES.)

PECHEUSE. (See FISHER GIRLS.)

PEDESTAL AND LAMP. (See LAMP.)

PEDLER (Woman). (See GIPSY.)

PEG WOFFINGTON (Masks and Faces). First dress: Black sacque of figured brocade open at the sides, quite untrimmed, the bodice cut low back and front with a muslin lace-edged fichu over it; the
dress skirt beneath of blue figured gauze, and a large black hat trimmed with blue worn with it. Second dress: A red and grey brocaded sacque, quite distinct from the low pointed pink bodice and front breadth, the sacque made very full and low at the back, with elbow sleeves; a round pink wreath accompanies this. Third dress: Brown and maize satin similarly made, the brown sacque caught up on either side of the skirt with large brown and maize rosettes. Or, over-dress of green brocade, pink petticoat, elbow-sleeves, mittens, and kerchief, the ends terminating at the waist and cuff. Peg Woffington is generally represented with a flowered skirt, caught back with colored ribbons, showing a distinct front breadth; a square pointed bodice, and sometimes a lace apron; a large muslin fichu, edged with lace; elbow-sleeves and lace ruffles; and either a lace cap or a straw hat pressed in towards either side of the head and tied under the chin; mittens on the hands. For outdoors, she wears either a hooded scarf or a long mantle and hood. Mrs. Bancroft, as Peg Woffington, wore (first dress) body and train of sea-green, the train lined with paler green showing at the sides; under-skirt of neutral green with three flounces, each headed by puffings; the bodice came well down on the hips, was cut in tabs in front and square at neck, with fichu of lawn and jet; a brocaded sacque fastened to the shoulders; green hat, trimmed beneath the brim with rows of black and white lace. Second dress: Low square gown of silver brocade with high ruff at back and long train; short sleeves with large cuffs of gold-colored satin, and three rows of soft lace below; under-skirt of gold tissue trimmed with Venetian point, and bunches of buttercups and paste ornaments; small stomacher to match; a garland of sunflowers across the skirt relieved by bows and two long tassels of bullion on the bodice; a spangled fichu with gold fringe; head-dress of cream feathers and gold aigrette. Third dress: Sacque of flowered crimson silk looped over a deep red dress with train; broad belt of scarlet fastened by a diamond buckle to match the shoes; hair raised over a cushion and a lace cap tied with black bow under chin, flowers introduced between the hair and lace of the cap; train, full; sleeves, short and tight with fall of lace over elbow. Peg Woffington, in Smallfield’s “Old Actors,” wears an over-dress of green brocade, pink petticoat, elbow sleeves, and mittens and kerchief, the ends terminating at the waist. Mrs. Bernard Beere dressed it with a curled wig, large hat, long trained princess dress with tabs at the side of bodice; large stick in hand.
**PENELlope (Wife of Ulysses).** Ancient Greek costume. Long loose dress of white cashmere, trimmed with silver braid in Greek designs, and bullion fringe; over this is the chitonion, a sort of jacket joined on the shoulders, plaited back and front, and falling in points on either side, completely covering the bodice, and hiding the waist; it is bordered with the same braiding, a silver tassel at each point; the diploidon, or flowing cloak, of cashmere, covered with silver stars, is draped from the shoulders; a silver fillet round the head, the hair in a coil at the back; sandals; gold and brown combine well for this dress.

**Penwiper.** Short dress and bodice of red and yellow cut in points like a Folly costume; everywhere edged with steel pens. The cap of gold quills. A fan embroidered with gold quills.

**Pepys, Mrs.** Green satin dress, with pale pink front of satin, bodice with square tabs at waist, ornamented with pink bows, large pink slashed sleeves; large linen collar edged with point lace; pink shoes; hair in curls with strings of pearls, pearl necklets and bracelets.

**Perdita (Winter's Tale.)** Shepherdess dress, crook carried in hand, entwined with blue ribbons and roses; short blue skirt with two festooned flounces of silver gauze caught up with roses; tunic of the same; bodice low, and trimmed as a stomacher; wreath on head. Or, as worn by Miss Leclerc for the character: A full white skirt coming just below the knees, trimmed with a blue border of the Greek key pattern; a full low bodice with short sleeves, edged with the same; a blue ribbon girdle; white stockings, and blue shoes, laced across; a wreath of wild flowers on the head, a spray hanging loosely from one shoulder across the bosom, and a crook with wild flowers carried in the hand.

**Peri of Ocean.** (See Water Nymph.)

**Perichole.** Skirt of peacock blue; loose jacket of black velvet trimmed with gold sequins; Roman sash; Indian kerchief head-dress; scarlet stockings; gold, silver, and amber necklet and armlets.

**Perrine.** Pointed shoes; full lace-edged trousers to ankle; lace bordered short skirt; low bodice, short sleeves; scarf crossing bodice with ball fringe; high hat.

**Persia.** The women wear clinging draperies; the bodice, cut in one with the skirt, fitting the figure closely, made half high, the sleeves tight to the wrist, and armlets over them above the elbow; jewelled
girdles round the waist; a sort of coif on the head, with a gold-spangled veil of some soft fabric, the hair loose or in plaits on the shoulders. Oriental-looking satin or cashmere, bespangled with silver crescents and stars, are most appropriate; ornaments of coins and beads. **PERSIAN PRINCESS.** Green satin skirt covered with gold; a black satin bodice and tunic bordered with gold; crêpe lisse fichu beneath, and corselet of cloth of gold; coif, and gold-spangled veil; scarf round waist.

**PERTH, FAIR MAID OF.** (See F.)

**PERUVIAN.** The hat, senorita jacket and the many colored scarf tunic all edged with ball fringe. Short red satin gown.

**PESCHARD, MADAME** (*La Branche cassée*). Short striped black and white skirt; blue cashmere tunic, bunched up; long embroidered yellow apron, with bib; a blue low square bodice over linen chemisette and loose sleeves, terminating above elbow. The distinguishing point in this costume is a large white cashmere hood worn on the head, showing the hair, a bunch of roses in front and at the side attaches it to the dress. A spade carried in the hand.

**PHARAOH’S DAUGHTER.** A soft woollen under-dress drawn in at the waist, cut as a low square and bordered with embroidery. Triple row necklace of beads, the sleeves caught up and showing bracelets above and below the elbow entwined with pearls. A trained overrobe of brilliant coloring falling at the back and brought up in a folded end on the bust with a large Oriental brooch. The head encased in a helmet-shaped metal cap with a falling veil to the shoulders of Oriental brocade bordered with sequins.

**PHILIPPA OF HAINAULT.** Blue velvet train trimmed with ermine, fastened in front with jewelled clasps; ruby velvet bodice with ermine carried down the front in a double row; a girdle of precious stones about the hips; the front of the dress embroidered with the arms of the family, on gold and silver tissue; a veil hangs at the back; a jewelled coronet on the forehead, terminating in two large circles of gems about the ears. (See EDWARD III.)

**PHILIPPINA WELSER.** Married 1550, when seventeen; famed for beautiful complexion. Bodice of black velvet, very high at throat, with linen ruff; sleeves filled in high to shoulder, bordered with fur; handsome jewels round neck; plain skirt, embroidered in front; hair turned off face, set in jewelled coif and coronet.
PHŒBE (As You Like It.) Shepherdess costume of grey cashmere, with bunch of flowers on side of bodice; kerchief, large full leg-of-mutton sleeves; pointed Phrygian cap; leather shoes.

PHŒBE MAYFLOWER. Short skirt of satin, tunic and bodice of chintz laced across the front; muslin sleeves to wrist; apron, and becoming muslin cap with ribbons to match the costume.

PHEDRE. A full skirt touching the ground in yellow satin embroidered in gold of barbaric splendour. The loose bodice is part of it, and it is fastened on the shoulders with jewelled brooches. Over this is a purple velvet mantle richly embroidered with gold falling as a train at the back and passed under the left arm to the right shoulder. Heavy gold band bracelets above the elbow and at the wrist. Etruscan gold necklace and a gold coronet pointed in front and studded with jewels.

PHOTOGRAPHY. A green gauze dress; round the skirt, nestling in the bouillonnes a row of photographs; a scarf of the silk draped across the skirt, with medallion photographs at intervals, all bordered with green galon; the bertha of the low bodice fastened at the front, back, and on the shoulders with them; a cap in the form of a camera; a snapshot carried in the hand.

PHYLLIS. (See IOLANTHE.)

PICARDY, PEASANT OF. National head-dress—a broad silk ribbon gaily embroidered, ruched with muslin on top and bottom, and stretched over a shape of cardboard; white chemisette with a broad-belted and embroidered bodice of black velvet over it, black velvet braces, sleeves to elbow. Red or blue petticoat, bordered with gold or silver leaves; lace trimmed white apron and striped stockings.

PICTURE LAND. Skirt and bodice white satin printed with the designs from toy books; A-B-C on the box-plait in front. Powdered hair; an aigrette of colored printed cards; a screen fan of the same.

PIEDMONTESE PEASANT. (See BETTINA.)

PIE VOLEUSE. (See MAGPIE.)

PIERRETTE. Dress of black and white satin; the back of skirt black, the bodice opens heart-shaped over a lace chemisette, and a wide plaited frill stands out round the throat; another at the waist; the bodice and front of skirt white satin; a black skull cap surmounted by white hat with two red feathers; one black and one white stocking; long white gloves. For a little child the character is often represented
with full pink silk knickerbockers, a double skirt of white surah, with blouse to match, fastened diagonally with pompons, same on sleeves; ruff round throat; pointed felt hat with rows of pink velvet round, each secured with a pompon.

**PIGEON.** (See CARRIER.)

**PILGRIM.** Brown woollen habit reaching to the feet, a cord round the waist, sleeves to wrist; cape, and hood; cockle-shells on cape and on broad-brimmed low-crowned hat; staff surmounted with cross or gourd; sandalled shoon.

**PILLAR POST.** Long red satin dress; white satin placard bearing V R and hours of collection printed on it; head-dress, square cap, the same form as top of letter-box.

**PILOT FLAG.** A black tulle skirt and low bodice with a couple of flags draped on the sides, the handles crossing half-way down, made of navy-blue silk, two smaller ones on the bodice, two in the hand and two in the hair.

**PINAFORE, H.M.S.** Josephine and Hebe wear fashionable morning dresses; the Sisters, Cousins, and Aunts appear in yachting dresses with striped cotton skirts; serge blouses, sailor collars, tarpaulin sailor hats. Little buttercup in an old-fashioned straw bonnet, cotton gown, and black and red shawl pinned across her shoulders.

**PINCUSHION, DOLL.** Full skirt made of muslin and lace, two deep gathered flounces; plain plastron down the front with steel beads of good size to represent the pins. The bodice has an edging of these pins at the neck and waist; on the right-hand side is a heart-shaped pincushion filled with pins. A coronet of pins.

**PIRATES OF PENZANCE.** The daughters of Major-General Stanley appear in costumes of bright coloring, made in the fashion of fifty years ago—short flounced skirts, short-waisted bodices with muslin fichus, short sleeves, long mittens coming well above the elbow, reticules hung from the arm, and either poke bonnets or very large hats, with a bunch of roses clustered on one side. This carried out in white satin, pink roses, bright heliotrope or claret, would be effective and picturesque. **THE PIRATE MAID OF ALL WORK.** Ruth: Head-dress of red drapery and coins; red and black short skirt, with much gold trimming; low black gold-bedizened bodice, and gold armlets, with chain of sequins from the shoulder to wrist. **Mabel:** Short
pleated skirt; tunic bordered with frilling, bunch of flowers at side; fichu, short sleeves, reticule at side; huge hat and feather. **Kate:** Similar dress without tunic.

**PLANETS.** White satin short skirt, bordered with a blue silk band and dotted with silver stars; white gauze over-skirt and plaifted low bodice bespangled with stars; long wing-like sleeves to match; blue satin Swiss belt cut in points, a star on each; blue coronet with stars; long veil with stars; necklace and bracelets of the same.

**PLAYING CARDS.** (See CARDS, and QUEENS of different suits.)

**PLENTY, GODDESS OF.** White classic dress, white silk with wreaths of vine-leaves, wild flowers, and fruit; the same in the hair. (See GREEK and CLASSICAL.)

**POCAHONTAS.** Crimson velvet dress; bright colored scarf to match; skirt and bodice covered with beads, coins, and bangles of glass and brass; hair in two long plaits falling on each shoulder; beads strung as thickly as possible round neck; long bead earrings; richly embroidered leggings, Indian work of porcupine quills; feather head-dress.

**POETRY.** A rich classic dress in light blue and black satin bordered with precious stones; a lyre carried in the hand. Or, under-skirt of blue satin bordered with gold cord, and embroidered with gold in front; black satin train worked with gold lyres; cuirass bodice of amber satin, bordered with a black gold-embroidered band, studded with precious stones; a crown of gold wheat-ears, long gold-spangled tulle veil.

**POLAR STAR.** (See STAR.)

**POLICHINELLE.** White satin short skirt, striped with crimson, trimmed with gold; tunic half blue and white, forming two ends at the back, bordered with gold fringe and bells, and entirely covered with gold spangles; low bodice of red and white, with basque, trimmed with gold fringe and bells; a blue and white cocked-hat over powdered hair; a fool’s bauble carried in the hand. Or, as follows:—Three skirts of alternate black satin and gold tissue, cut in points, a bell at each, surrounded by gold fringe; high bodice of black satin, with a gold diamond-shaped plastron; hair floating on the shoulders, surmounted by a cap; and bells of gold tissue; a bauble carried in the hand, in the form of a small doll dressed in the same way.
Fig. 31.—Polish Costume.
POLISH. The costume in the Illustration, Fig. 31, is white satin with a blue polonaise worked in silver, bordered with swansdown; Polish cap; hair in plaits. A POLISH PEASANT at a fancy ball is very unlike the denizens of that country; the correct dress would be a striped woollen skirt; a scarlet bodice laced in front, and trimmed with yellow, over a high white chemisette, with long sleeves; and for a bride, a cap with as many ends of ribbon of all the colors and widths as can be procured, replaced on less gala occasions by a cotton handkerchief folded first cornerwise, then the double-edge turned back twice, about 3 inches broad, and tied behind; a flower stuck at the side. A fancy dress Polish costume is as follows: A plain blue short dress, trimmed with minever; a yellow bodice with tight sleeves like a habit-bodice, with Brandenbourgs in black across the front; the Polish cap edged with minever. This cap is a distinctive feature of the costume; it is square at the top, and hard and stiff, the four sides diminishing in size where they rest on the head; the hair should hang in long plaits beneath it. A beautiful Cracovienne dress would be a short blue silk skirt, with a wide band of silver fox fur round the edge; tight-fitting jacket of blue satin, with long hanging sleeves lined with rose color and trimmed with ermine and brandenbourgs; a puffing of white silk passing through the open front of the jacket, fastened tightly round the throat with a band of the same fur; small Polish square cap made of blue satin, bordered with fur; large diamond aigrette and feather wing on one side; hair powdered and dressed high in front with plaits falling to the waist at the back; long bronze boots, with gilt heels and fur tops (see POLISH.) Polish Princess. Short skirt of white satin trimmed with gold braid, over-skirt of red satin trimmed with gold and swansdown; low jacket bodice and hanging sleeves of black velvet trimmed to match; the bodice, open in front, is filled in with gold braid; black velvet Polish cap, with gold braid and swansdown; white satin boots with black stripes. Polish Snow. White silk bodice and short skirt cut in one, bordered with swansdown, and covered with tufts of swansdown; Polish cap. Polish Skating Dress of pale blue and crimson velvet; trimmed with gold lace grebe fur. Polish Hussar. (See HUSSAR.) Polish National Dress, as worn near Cracow: Head-dress called Konfederatka, made of red or blue velvet, rim of fur, with gold or silver ornaments at the side, flat crown; sleeveless bodice of same material and color as the cap, trimmed with gold, or silver, or fur,
fastened in front under white bodice gathered to the throat; lace-edged sleeves, with bow of ribbon; skirt of colored chintz, with band of velvet; linen apron embroidered with cross-stitch; boots to ankle.

POLLY PUT THE KETTLE ON. Rose-colored skirt to the ankles; flowered tunic, with rose bodice trimmed with white muslin, rose and green ribbon; cap to match; silver kettle earrings; a kettle hung at the side, with a kettle-holder worked with the name of the costume, and surmounted by grey poppies; black mittens; muslin apron, or chintz sacque; muslin kerchief and cap.

POMONA. Either a classic dress or a white evening gown trimmed with fruit; fruit on head; a basket of fruit in hand.

POMPADOUR, MADAME, 1744. The name of this beautiful, graceful, talented mistress of Louis XV. calls up visions of powder, brocade, ribbons and laces, ruffles, plumes, long-pointed waists, and rich embroidery. A pretty costume of hers is as follows: Long embroidered skirt of white satin, with pink rosebuds and silver leaves; tunic of pink brocade; long-waisted, pointed bodice, open in front, laced across, with a stiff and narrow stomacher; sleeves to elbow, terminating in ruffles. Sometimes the upper-skirt is open, and forms a train over an under one, covered with embroidery. Silk, satin, and brocade are suitable. It is with pink and blue combined that she is most associated. The hair should be dressed high over the forehead in numerous small curls, like a pouf à la neige, and be ornamented with feathers, pearls, and roses.

POMPEIAN LADY. White woollen skirt, with Grecian border worked in purple; purple chiton joined on the shoulders, plaited back and front, and falling in points on either side and trimmed with gold lace; hair bound with a fillet, handsome Etruscan ornaments. (See ANCIENT GREEK DRESS, and PENELOPE.)

POODLE. Skirt of black tulle covered with small ruches to represent the curly coat; corselet bodice of black velvet. Silver bracelet on the right arm; a collar of red satin ribbon. The hair frizzed; a couple of black velvet ears lined with pink silk at the side.

POPPY. Short skirt of red satin, upright poppies and small buds worked from the hem upwards, a fringe of poppies at the foot; bodice of red crêpe, cut like poppy petals, each sleeve simulating the flower; large poppy on the head; small poppies for ornaments; long gloves, a
poppy worked on each. Sometimes it is rendered with red tulle and huge poppies; a poppy for cap.

PORTIA (Merchant of Venice) wears either a brocaded over-dress like an academical robe and cap or biretta, wig and bands; a loose black silk under-robe beneath, with scarf about the waist, having tight sleeves; or a loose over-robe of black brocade, collar standing up, slightly pointed, the arms thrust through a wide aperture. The robe opens in front; this is the dress worn by Miss Ellen Terry. Or, a train and square-cut bodice of white or colored satin, over a gold embroidered petticoat, a gold embroidered pouch hanging at the side; velvet tiara trimmed with pearls, or a white satin pointed coif, with gold cord, the hair frizzed and turned off the face, and hanging over the shoulders in curls; a girdle is worn round the waist, a feather fan carried in the hand; the sleeves are large and hanging, over under-sleeves puffed from shoulder to wrist. Miss E. Terry's first dress in this character was a gold-colored brocaded skirt, flowing, and held up one side to show an embroidered petticoat; pointed bodice outlined with jewels, low at neck, with ruff from shoulder; sleeves one puff to elbow and tight to wrist, laced outside. Her last dress was a pink satin petticoat, gown of ruby brocaded velvet on a pink ground, a pink veil secured on either shoulder by a jewel.

PORTUGUESE. Short dark skirts of green or claret; low waistcoat of velvet to match, buttoning down the front with a double row of bright gold buttons; scarf and pocket of velvet going round the hips; a habit-shirt of muslin about the neck, over this a red and yellow handkerchief tucked into the bodice, and bound on the upper edge with red; large slouch felt hat, red or green to match the dress; a half-handkerchief pinned to the back to keep off the sun. A more usual fancy dress is a red cashmere skirt trimmed with a deep band of black velvet, grey embroidered over-skirt caught up on either side of the front breadth with a band and bow of black velvet; white silk apron trimmed with embroidered bands and gold; a colored silk handkerchief about the head; gold Portuguese earrings and necklet. Portuguese Orange-Girl carries a basket of oranges. Portuguese Gitana. Short white satin skirt, with alternate stripes of scarlet and gold; scarlet velvet low bodice, laced and trimmed with gold; a black gauze scarf, the ends fringed with gold, and embroidered in red, tied round the head;
gold chains from short sleeves to wrist; white satin shoes with gold trimmings; gold ornaments.

**POSTAGE, POST-OFFICE.** Short white satin dress and high bodice; on the skirt the different rates of postage, times of posting, names of the several mails; flowers for the hair made of postage stamps; scarves of different colors on the dress, denoting the mail-bags; enamelled postage-stamps for jewellery.

**POSTWOMAN, RURAL.** Short red silk skirt with black velvet panels; blue silk blouse bordered with red embroidery on white; small upstanding collar lined with red and white. A red tie loosely knotted. Short full sleeves, wings on the shoulders. Letter satchel on the hip. Blue cap lined with red and trimmed with a small wing.

**POSTMISTRESS.** Short white satin kilted skirt; red cloth or satin coat, white satin waistcoat; cocked hat; high black boots; satchel of letters carried at side.

**POSTILLIONNE.** Costume of white satin, ornamented with a military braiding in gold passementerie; epaulettes and cap to correspond; the hair powdered and tied at the back with black ribbons; this would look equally well in pale blue satin, ornamented with silver.

**POT-AU-FEU.** Steel colored satin dress strung with all kinds of vegetables; black velvet bodice to simulate a saucepan, handles form the epaulettes to the sleeves; head-dress like the lid of a saucepan, all trimmed with vegetables.

**POUDRÉ COSTUMES.** Powder was adopted pretty well throughout the XVIIIth century by the upper classes in England and France, so that with any costume of that time, not worn by the lower orders, powder is admissible. It was the powder tax imposed by Mr. Pitt in 1795 that sent it out of fashion in England. The following are some pretty poudré costumes: Short blue satin skirt, a Watteau tunic of old brocade, the Watteau plait double, and attached to the bodice only at the neck; the bodice itself pointed, a muslin fichu bordering the square-cut neck; the sleeves to elbow finished off with ruffles; on one side of the powdered hair, a black velvet hat, the brim turned up, and edged with pearls; a bunch of roses under the brim. **Betty, My Lady.** Quilted petticoat; tunic of velvet or brocade; long, pointed, low bodice; powdered hair with pearls and rosebuds; mittens; high-heeled shoes. **My Lady Coquette,** a scarlet satin petticoat; tunic of blue and white
striped satin, with flowers between the stripes; scarlet ribbon and white feathers worn in the hair. Pompadour necklace of red roses and blue ribbons. For an elderly lady: Black brocaded sacque, with a large design in gold and feuille-mort; elbow-sleeves and deep ruffles, with robings of pale-colored ruches, opening over a quilted petticoat; old lace and diamonds; the hair powdered. For Poudré Balls, ladies sometimes wear powder with evening dress; the gentlemen generally on these occasions have white waistcoats and buttonholes. (See Illustrations, DRESSEN CHINA, DUCHESS OF DEVONSHIRE, ENGLISH PEASANT, GEORGE II., GEORGE III., COURT DRESS, Period LOUIS XVITH., MARIE ANTOINETTE.)

POWDER-PUFF. Short waisted bodice; skirt put in with full gathers, made of white, pink, or blue satin, edged with swansdown; the skirt should look as much like the upper part of a puff as possible, and be drawn in just above the feet; shoes, long gloves, sleeves, and bodice are all trimmed to match; earrings and necklace, small powder puffs; circular fan made like a puff; cap of white satin like the top of puff.

PRECIOSA. Double skirt of pale blue silk, the lower embroidered in silver, with pendent silver coins, the upper one covered with a network of silver braid, coins, and tassels; low pointed bodice over waistcoat of silver lace; Roman sash round the waist, with dagger; a tambourine hung at the side; pale blue stockings; black shoes with satin embroidery; necklets and sequins; a blue handkerchief about the head covered with sequins.

PRECIOSILLA (La Forza del Destino, Verdi). Short blue skirt with black border, embroidered in silver and gold stars, vandyked at edge; yellow over-skirt, bordered with gold fringe; light blue bodice with gold buttons; short puffed sleeves; senorita jacket of black velvet, trimmed with gold braid and fringe; sash of grenat silk with gold fringe; red velvet cap, bordered with gold.

PRESS, OR NEWSPAPERS. Made entirely in newspaper; the skirt consists of box-plaited illustrations from the papers, reaching to the waist, with names of newspapers pasted across here and there; the bodice made with bertha to match, and bows of scarlet velvet; quill pens, an ink-bottle and sealing-wax stuck in the hair. In Paris the same idea was carried out with a white satin dress, having bands of velvet, bearing the names of Paris papers; a bonnet de polie.
PRIMROSE FAMILY. (See Wakefield, Vicar of.)

PRIMROSE. Dress of pale green tulle; primrose satin bodice, bordered with moss and primroses; wreath of primroses and grass falling over the hair at the back; small primroses mixed with lace round neck and wrist; green satin shoes, with tufts of moss and primroses on instep; primrose-colored gloves, edged with moss; fan of primrose satin; or, the green bodice cut in a point at the top, and filled in with a kerchief of primrose gauze, fastened with bunches of the flower; skirt of primrose crêpe de Chine with a surah scarf. Wreath of primroses, or cap in form of primrose, stalk at top; primrose gloves and fan.

PRIMROSE LEAGUE, DAME OF. Gown of light primrose tulle, the words, "Peace with Honour" in violets, and monogram of league united, "P.L.," on one side; badges of league on bodice, and as many primroses as possible; primrose gloves; fan, painted primroses.

PRIMULA, EVENING. Mauve dress, trimmed with primulas.

PRINCESS (Characters from Tennyson's Poem). (See also IDA.) The Princess Ida, a classical white robe trimmed with gold. Lady Psyche, black velvet hood and tunic over pink skirt. Lady Blanche in the same, with grey hair and a crimson brocaded silk skirt. Melissa, green tarlatan dress and veil.

PRINCESS IN "FORTY THIEVES." Short white satin skirt, embroidered all over with pearls, and cut in tabs at the edge; between each tab appears a frill of white lace; a scarf of twisted satin, blue and red, is tied over the hips, and from beneath it there are large tabs of brown satin embroidered with brown beads. The white satin cuirass bodice is made long, powdered all over with jewels; a sky-blue and deep-red satin scarf is tied under the arms; the same round the head; ornaments, diamonds and jewelled flies.

PRINCESSE DE CONDÉ. Long white satin robe, the front entirely covered with silver paillette embroidery and numberless small tassels; bodice cut in a low square in front; high ruff, edged with pearls and pearl chains from the points all round the back of the dress; short sleeves, with lace hanging over the arms, and pearl fringes. Hair powdered, and dressed in small curls, with magnificent diamonds intermixed and introduced round the neck and on the front of the dress.
Fig. 32.—PURITAN.
PRINTEMPS. (See SPRING.)

PRISCILLA, THE PURITAN MAIDEN (Miles Standish). Short black or light grey stuff gown, made in the old style, with tippet, cuffs, apron, and mob-cap of clear white muslin; the over-skirt, which is tucked under, is the same as the skirt; black stockings and shoes, with small buckles. The bodice is quite plain, save the tippet, but it has an all-round untrimmed basque. Or, after the painter Elmore, red striped skirt, green-colored kirtle and bodice; long sleeves; bodice low; sleeves turned back with linen; Puritan cap; linen tippet.

PSYCHE. Loose white dress; low full bodice and belt; silver wings; hair in classic coil.

PULCHINELLE, PUNCHINELLA. (See POLICHINELLE.)

PUMPKIN. Head-dress simulating the pumpkin; the bodice potato color trimmed with carrots, parsnips, radishes, cabbages and brocoli. The skirt made like a mushroom. Shoes and stockings green.

PUNTING. Blue skirt with three rows of gold round, and anchors at intervals. Over-skirt draped to the waist with an anchor at the right side. White full bodice, tiny blue senorita jacket and cap; red cap and punting pole.

PURITAN (as worn in the quadrille at Marlborough House ball). Long grey satin dress, with three rows of black velvet; round, black velvet, silver-mounted bag hanging at the side. The bodices were made with square basques at the back, and cross-cut gigot sleeves to wrist. Muslin tippets, pointed back and front, were fastened with black velvet bows; white muslin caps trimmed with lace. Another Puritan costume would be a black velvet, or grey or black satin, or stuff dress, with plain skirt to ankle; plain bodice, cut V-shape, with a neatly folded muslin kerchief, plain elbow-sleeves, long muslin apron; square-toed shoes, tied with ribbon, high heels; muslin cap, high-crowned, with plain front. Out of doors the hood with cape attached is sometimes surmounted by a black-pointed hat, like the Welsh. Illustrated in Fig. 32. (See ROSE STANDISH, DRESS OF PERIOD 1640, and ALICE BRIDGENORTH.)

PUSSY. (See CAT.)

PYRENEAN PEASANT. Scarlet short petticoat, blue skirt, looped up with scarlet and gold; black velvet bodice, trimmed with gold lace; scarlet cap.
QUADRILLES. A marked feature at most Fancy Balls is a specially arranged Quadrille. The choice is a large one. The list includes:— Watteau, Poudré, Noah's Ark, Cracker, Constellation, Domino, Hobby-Horse, Seasons, Bird, Louis Quinze, Shepherds and Shepherdesses, when both ladies and gentlemen wear the costumes associated with these characters. For a Louis Quinze Hunting Quadrille they appear in the hunting dress of that period; for a Holbein Quadrille in the Tudor dress; a Quadrille of all Nations, embracing all nationalities, the ladies and gentlemen of the same countries dancing together, the gentlemen occasionally carrying the national flag are all good. In an Italian and Swiss Quadrille, each couple preserve the same coloring. In Black and White the ladies are entirely robed in white with powdered hair; the gentlemen in black costumes of the time of Edward III., with black masks and pointed shoes, hanging sleeves. Stuart and Georgian characters make good quadrilles, and Pierre and Pierrottes, Punch and his wife, and Spanish Men and Maidens in various colorings. In a Toy Quadrille, toys such as tops, Dutch dolls, battledores and shuttlecocks appear. For an Octave, ladies and gentlemen are dressed in black and white, each carry bells which tinkle as they walk. For Chivalry, the gentlemen are in armour, and the ladies in the dress of the period. Scotch, Irish, King and Queen, Army and Navy, Flowers of the Year, Venetian, Vandyke, Pack of Cards, Fairy Tale, Butterflies, Joe Willett and Dolly Varden, Puritan and Cavalier also find favour. The time when such quadrilles are danced, and the partners, are all pre-arranged. A Singing Quadrille, in which the heroes and heroines of the nursery rhymes wear appropriate dresses and sing as they dance, is to be specially recommended for Children's fancy balls.

QUAKERESS. A Grey satin dress, touching the ground; short-waisted high bodice, open at the throat, a plain hemmed muslin kerchief, neatly folded inside; leg-of-mutton sleeves to wrist, and turn-back muslin cuffs; a bonnet of the same satin as the dress, with a soft crown and stiff cardboard front; a plaited cap beneath, or a fine cambric cap, without the bonnet.

QUARTERS OF GLOBE. (See Europe, Asia, Africa, America.)

QUEEN OF CYPRUS. (See Venetian.)

QUEEN OF FAIRIES. (See F.)
QUEEN OF MAY.  (See MAY.)

QUEEN OF NIGHT.  (See NIGHT.)

QUEEN, NORTH AMERICAN.  (See AMERICAN.)

QUEEN OF THE REGIMENT.  Cream satin jacket with gold braid, crimson satin skirt, trimmed with gold cord; red and gold cap; crimson sash, and dress sword.

QUEENS OF DIFFERENT CARDS.  (See CARDS.)

QUEEN OF THE WOODS.  (See W.)

QUEEN'S MARIES.  (See MARIES.)

QUEENSBERRY, DUCHESS OF.  (See KITTY.)

QUICKSILVER.  Fashionable black evening dress made of tulle, and trimmed with silver.

RABBIT.  White plush bodice bordered with a lace ruche at neck and sleeves; white satin skirt with rabbits' heads painted or embroidered; cap like a rabbit's head; drum and sticks carried in hand.

RACHEL THE GLEANER.  (See GLEANER.)

RACING.  A short green satin skirt with a steeple chase water jump, and winning post painted upon it.  A striped jockey jacket with loops of ribbon on the shoulders; horse-shoe pin.  A jockey cap, riding boots, a betting book, and a flag-shaped fan.  The character could be also carried out by a dress of any particular racing colors, bedecked with Sandown, Kempton, and other racing badges.

RAG BABY, A.  Representing a rag doll, the face being painted to accord with the character.  (See BABY.)

RAGPICKER.  Striped cotton gown with loose bodice and basque tied in at the waist.  Huge white apron, chiffonier basket at the back, crook stick in the hand.

RAINBOW (Arc-en-Ciel), IRIS.  A pearl-grey dew-spangled tulle evening dress, with low bodice; across it, from left shoulder and under right arm, a tulle scarf of the colors of the rainbow, viz., red, green, blue, pink, grey, violet, and orange, arranged in folds; a half circle of the same on the right side of the dress; a pompon of fringed silks of the color worn in the hair; a veil depending at back; the word "Rainbow" worked in pearls on black velvet round the neck.  Sometimes the scarf tunic is composed of tulle of the rainbow shades, bordered with silver, and is drawn in a pouf through a buckle at the
side, a veil of the several tints reaching to the feet. Sometimes the dress is of pink, or grey tulle, or gauze, spangled with crystal drops, with a scarf of the colors about it, or a tunic spangled with silver; the bodice pink; silver ornaments.

**RANEE.** Narrow under-skirt of embroidered white muslin, trimmed with gold lace; tunic of cream-colored silk, having embossed figures in gold; green satin bodice trimmed with gold and jewels; crimson and gold-embroidered native head-dress with gauze veil, spangled with gold and silver; gold shoes, necklace of rubies, emeralds, and diamonds; massive gold bracelets of Delhi and Kutch work. (*See INDIAN.*)

**RATCATCHER.** A French fancy costume for a child. Short skirt and a double skirt cut in three wide battlements; a low square bodice with jacket basque of white satin, bordered with grey fur; boots to match; a head-dress in the semblance of a cat, with head; a stick over one shoulder, with three rats.

**RAVEN.** A black evening dress, with clerical muslin band round neck; cap made of bird’s head.

**READING.** The same as ALPHABET.

**REAPER.** White satin skirt, red satin bodice cut half-high, with puffed sleeves to elbow, profusely trimmed with corn, oats, and poppies; a green satin cap with an aigrette of corn, a sickle at the side, Leghorn hat, and field flowers. Or, a dress of maize tulle, trimmed with tufts and fringes of wheat-ears and cornflowers; wreath of the same. (*See HARVEST and GLEANER.*)

**REBECCA (Ivanhoe).** As worn by Lady Ernest Bruce at the Queen’s Fancy Ball in 1842. White satin skirt just touching the ground; green velvet embroidered pelisse, open in front, showing stomacher; sleeves large and pendent, with close-fitting satin ones beneath; a knotted scarf of many colors encircles the waist, a silk turban on head. Another handsome rendering is as follows: Bodice, skirt, and sleeves of gold or silver tissue; mantle of prune velvet, lined with white satin, trimmed with broad bands of ermine edged with gold galon; velvet and gold turban, with ostrich plumes and diamond aigrette; white satin shoes, brocaded in gold; feather fan, jewelled girdle, and parure of jewels. A veil spangled with gold is generally worn.

**RED CROSS NURSE.** (*See AMBULANCE.*)

**RED MAID OF BRISTOL.** (*See CHARITY.*)
RED RIDING-HOOD in the Illustration wears a dark blue stuff gown, white apron, red bodice laced in front, over a white chemisette, red cloak and hood, basket in hand with eggs. Other renderings are a blue silk, quilted skirt; black velvet bodice; red cloak; muslin pinafore; head-dress, corn flowers. (For the French Red Riding Hood, see CHAPERON ROUGE.)

RED, WHITE, AND BLUE. Short white skirt, striped with red and blue; or a plaited flounce of the alternate colors, five to six inches deep; tunic of the same, caught up with a silver anchor and knots of the two colors; or a silk Union Jack is draped as a tunic over the short skirt. Low satin bodice trimmed with the colors, the bows fastened by silver anchors; sailor hat trimmed to match, or red silk turban intertwined with blue and white; white shoes, red rosettes, and heels; blue ribbon necklet and bracelets.

RÉPUBLIQUE FRANÇAISE. Classical dress of white or pale grey cashmere, trimmed with gold; a long flowing skirt; loose, low bodice, confined by oxidised silver belt; hanging sleeves from shoulders; a tricolor scarf draped from the right shoulder; a Phrygian cap of scarlet cloth, with "Liberté" worked in gold, and a tricolor cockade. Or, white jacket bodice over a tricolored striped skirt; blood-red sash; red cap of liberty; flag in hand with Liberté, Egalité, and Fraternité, or a sword in hand.

RESTORATION, FRENCH. (See MERVEILLEUSE.) At first, at this period, the Louis XVIth modes were revived; but in 1830, short dresses, gigot sleeves on whalebone frames, and capote hats, came into fashion. (See Illustration of 1830 PERIOD, Fig. 14.)

REVOLUTION (French), 1789. Long dress of striped yellow silk; long skirted coat, à la Robespierre, of bottle-green silk, short-waisted
double-breasted, made with large lapels, cut steel buttons, and narrow sleeves; it opened at the neck, showing a cravat with lace ends; pointed bottle-green felt hat, with yellow cockade in front, worn over powdered hair. Or, pale pink and green satin redingote, opening over muslin petticoat in bouillonnés to waist. *(See INCROYABLE.)*

**REYNOLDS, SIR JOSHUA (after).** The usual rendering of a costume after Sir Joshua Reynolds at fancy balls is a white muslin dress, with tight sleeves, muslin fichu; powdered hair, a hat of coarse straw lined with blue, or a velvet hat tied under the chin with blue ribbons; black embroidered shoes; a single row of diamonds or pearls round the throat, a diamond brooch in the fichu. Sometimes the dress is made with a deep-gathered flounce round the edge; it just touches the ground, and is always scanty. Sometimes it has a falling collar, and nearly always a blue sash tied in a bow at the back, and the hat is now and then replaced by a mob cap. In a portrait dated 1781, there is a crimson petticoat, canary-colored upper-skirt, brocaded with flowers and trimmed with lace; powdered hair; small crimson hat and feather; pearl ornaments. In his picture of **Lady Cadogan** she wears a white satin petticoat embroidered with gold; lemon-colored satin train; hair powdered; white satin hat, with plume of white and blue feathers; pearl ornaments. And **Mrs. Braddyil**, a satin skirt and train; fulled under-bodice, with turn-down ruff; open stomacher; elbow-sleeves; hair in loose curls. The **Duchess of Gordon** has her hair turned off the face in three rolls, divided by ribbon; low curls on the neck; bodice with stiff ruff; scarf round waist, opening heart-shape; pearls round the neck with miniature; the sleeves made with epaulettes of horizontal bouillonnés, and open sleeves over a puff to the elbow; train of satin. For children, copies from his pictures make admirable fancy dresses. The girl in his *“Rest by the Way”* wears a red short skirt, with a blue band round the low bodice, and elbow-sleeves turned back with white, a muslin kerchief inside the bodice; yellow apron, straw hat. In the **Mask**, high-heeled shoes with blue bows; flowered short skirt; brocaded, bunched-up tunic; square bodice and elbow-sleeves; blue sash; hair cut square over forehead. In the **Angerstein Children** the girl is conspicuous for her large straw hat, trimmed with ribbons, and worn over a fine head of curls, which frame the face. A special feature in her dress is the short shawl thrown over the shoulders and turned under the colored scarf which encircles her waist, forming a bow with long ends on right hip.
RHENISH PEASANT. Short plain cloth skirt and bodice laced in front, over a white muslin chemisette, with full straight sleeves reaching to wrist; a colored silk handkerchief on the shoulders, the ends tucked in to the bodice; hair gathered in a knot at the back, worn with a close-fitting linen cap, the strings tied under the chin; shoes and buckles; white stockings, with colored clocks.

RHEIMS, JACKDAW OF. Short white satin skirt, plain in front with waterfall back, scalloped at the hem, edged with a plaiting of blue satin, in each scallop a round ornament of marabout with ring of turquoise beads in the centre; the upper part of the skirt covered with a festooned lattice-work of narrow gold braid, and turquoise beads at each crossing, forming an apron, having a gold fringe and turquoise tassels; a short panier of black satin bordered with gold lace; bodice pointed at waist and square cut at neck; sleeves of black marabout, trimmed with frill of gold lace. At the back of bodice two tabs of marabout are mounted on stiff wires, like wings; tail of black net and marabout to edge of skirt; streamers of black satin from each shoulder. Turquoise ornaments; powdered hair; head-dress of black feathers, like head of jackdaw, with turquoise ring in beak; black stockings; satin shoes, and gloves; blue fan, jackdaw's head in centre.

RIBBONS. Dress of wide cream-colored chiné ribbon joined perpendicularly. Shoulder knots and flowing ends from the waist. Ribbon aigrette in hair; ribbon necklace and bracelets.

"RICH AND RARE WERE THE GEMS SHE WORE." Dress of soft green tulle, powdered with a variety of jewels; gold circlet over flowing hair; staff, with ring at top; a bunch of shamrocks on the front of bodice.

RIDING-DRESS (period of Charles II.). The jacket is made with a basque all round alike, almost as deep as an upper skirt, open at the neck with revers edged by rows of gold or silver braid; the neck is hidden either by a simulated waistcoat of the same material, or by a silk scarf tied once round the neck, the ends laid one over another and pinned down to the waist. This jacket is trimmed with gold or silver braid in a treble row, laid a little from the edge; large square pockets are placed on the outside of the basque in front, with braid to match, as also the mousquetaire cuffs of the sleeves. It can be made in satin and velvet, and is worn with a long trained skirt of the same, caught up on
one side over a satin petticoat. Sometimes the cuffs and revers of jacket have the same colored satin under the braid. Large velvet hat and plume, riding-whip and gauntlet gloves complete the costume; large lace collar. Plum and gold is a good admixture of color. Riding-Dress (temp. George I.). Broad-brimmed satin or violet velvet hat, with large bows of ribbon round the crown; the hair powdered and frizzed at the side, long curls at back; violet velvet habit made with overhanging collar and cape, such as the men of the period wore; it has buttons and frogs on the bodice; the shoes have gold buckles; old point-lace tie at neck.

**RISING GENERATION, ONE OF.** A favorite fancy costume of the moment worn by children and grown up people. A short, plain frock with a gathered flounce round; low, full bodice with large sash tied at the back, short sleeves in one puff; black shoes buttoned round the ankle; hair in long plaits. It is also rendered by reproductions of some of Kate Greenaway's sketches of children.

**RIVALS.** (See LYDIA LANGUISH, and Mrs. MALAPROP.)

**RIVER.** Green and silver tissue gown with aquatic flowers. A meandering stream down the side, represented by silver braid and paillettes. A coronet after the same order, deep silver fringe falling from the shoulders and waist.

**ROAMING, I'VE BEEN.** Plain full skirt of poppy red, bordered with a deep band of pale blue. Square cut bodice with elbow sleeves; tunic of print or cretonne, gathered to bodice; paniers caught back; large muslin apron and kerchief; elbow ruffles; red stockings, black shoes and buckles; hair worn down the back; large straw hat, poppies and wild flowers, wreath round hat; strings of small flowers as necklet and bracelets; palm-leaf fan, painted green, covered with flowers.

**ROBIN.** (See COCK ROBIN.)

**ROBSART.** (See AMY.)

**ROCKERY.** Dress of fern leaves and morsels of cork, wreathed with rockery plants. Pale green low silk bodice, the skirt covered with trailing ferns; shoes decorated with small fern leaves. Basket of ferns and other rockery plants carried in the hand. Head-dress, a miniature rockery.

**ROCOCO.** Ecru petticoat, with bands of black velvet and silver;
Fig. 33.—ROSALIND.
tunic and bodice of blue brocade, muslin pelerine looped with black velvet and roses; powdered hair; blue velvet hat; rococo ornaments.

ROMAN (Ancient). Long, soft, falling skirt; under-bodice, full and low, the short sleeve buttoned on the outside of arm; loose over-bodice, secured by brooches on shoulder, belt round waist; the lower all-round basque formed by fulness, bordered with gold; over-mantle swathed about figure; hair close to head in waves; veil of woollen cloth; tiara a flat gold band pointed in centre. The dress of course altered in various centuries. Cesare Vitelli's drawings give an excellent idea of the varieties.

ROMAN PEASANT. (See ITALIAN.)

ROME. White satin skirt, bordered with a red and gold Grecian border; upper skirt divided into three, edged with gold fringe; the centre embroidered in gold. The side has a Roman standard and eagle in bullion threads, wreaths of bay leaves, etc.; the back, a Grecian gold border; scarf of red and gold looped on right shoulder with cameo, and falling low under left arm; "Roma" on armlets; head-dress, tiara of diamonds, with "Roma" in seed pearls; gold-spangled veil.

ROMOLA. Dress of cream-colored satin, with long hanging sleeves, embroidered in gold and pearls, and caught up with gold girdle; over-petticoat of same material; lace veil fastened with band of pearls; antique Italian ornaments.

ROMNEY (after). White muslin dress with short waist, crossing bodice wide sash; tight sleeves. Powdered hair; large black hat, lined with a color, such as vieux rose or blue.

ROSALIND (As You Like It) is portrayed in the Illustration, Fig. 33, wearing long tan-colored leather boots, a fawn cloth skirt and bodice, with touches of black here and there. A long satin cloak and puffings to the sleeves, the cap of the same with an aigrette. A spear is carried in the hand, a satchel hangs at the side, and a pistol is suspended from the belt. It can also be carried out in a grey doublet, trunk hose, soft velvet hat. Rosalind also appears in a dress of brocaded velvet, skirt made full and looped over a satin skirt of the same color with gold braid; heart-shaped bodice, sleeves puffed with gold; gold fillet on head. Her third dress is made loose and full, with belt on hips, pouch attached; puffed sleeves. She carries her boar-spear. Another rendering of the character is a long grey velvet dress with a
waistcoat and sleeves slashed with white satin; thick long pearl girdle looped on side. As Ganymede, short tunic of grey-green velvet bordered with dark fur; short jacket; long cloak fastened on the shoulders, made of grey silk lined with pale pink; grey stockings and cap; game bag; staff in hand.

**ROSAMOND, FAIR.** Loose green flowing robe high to the throat, touching the ground; confined at waist by jewelled belt; hanging sleeves; all richly embroidered; jewelled galon bordering the neck, sleeves and hem. Gold coif over flowing hair; pouch pocket at the side. As a nun she wears the full white habit, the large sleeves turning back at wrist; crucifix at side; white drapery about the head; a long black mantle descending to the ground.

**ROSE, COULEUR DE.** A dress all rose color, with a pair of rose-colored spectacles carried in hand. Can be carried out in satín, silk, or tulle, according to the taste of the wearer.

**ROSE.** Pink tulle skirt, covered with rose-petals and leaves; bodice of the same trimmed with garlands of roses; long tulle scarf fastened behind; wreath and ornaments of rosebuds, roses, and leaves; balayease of rose leaves.

**ROSES, BASKET OF.** The head-dress is a gilt wicker basket filled with flowers; the green satin corselet is covered with cross-bars of gold braid also to simulate wicker-work; white gauze skirt over a pink satin, bordered with roses; silk stockings embroidered with roses and the white satin shoes.

**A ROSE TREE** in the Illustration, Fig. 34, is a light green satin gown covered with green tulle and ribbons over which roses are trailed. A green ribbon outlines the waist, and roses border the shoulders forming a sleeve on one side and a couple of bands on the other. Long ruffled gloves, an erect spray of roses, and green satin shoes with buckles are worn with it.

**ROSE, LATTICE.** Short silk skirt covered with a black velvet lattice, roses growing in the midst; pointed corselet bodice over white chemisette; a ruche at neck. Short jacket with revers, large velvet puffed sleeves and ruffles; black velvet hat, roses under brim, bow at side. Basket of roses in hand.

**ROSE MICHON** (*La Jolie Parfumeuse*). High blue boots; pink short skirt, with box-plaited pink flounces round; blue tunic caught up
Fig. 34.—ROSE GARDEN.
at back, pink apron with two pockets, all bordered with white muslin frilling. Low square blue bodice with plaitings à la vieille round it and the short sleeves, a pink rose on one side; a blue ribbon tied in bow round neck; blue rosette at side.

**ROSE OF CASTILLE.** A Spanish dress. Skirt of black lace over bright-colored satin low bodice; velvet senorita jacket trimmed with gold fringe; high comb; black lace mantilla; black shoes with silk stockings; Spanish fan.

**ROSE OF LANCASTER.** A dress made with quilted satin petticoat, the front sewn with pearls; gauze train fastened with roses in red, after the same fashion as Rose of York.

**ROSE OF SUMMER, LAST.** Pink satin ball dress, with low square bodice and elbow-sleeves; pink tulle tunic sprinkled with loose petals caught up with roses and green leaves, a garland of the same on the dress, a few detached petals below them as if they had fallen off; roses in the hair.

**ROSE OF YORK.** Skirt of white satin covered with white roses and pearls; train of white velvet with roses; a Watteau plait at the back. The pointed bodice square cut at the neck; high ruff, full puffed sleeves; hat of white satin trimmed with ostrich feathers, roses, and pearls.

**ROSE STANDISH** in the Illustration, Fig. 32, wears a Puritan dress of soft fawn color or lavender-tinted woollen, with a satchel pocket at side. The white linen apron is slightly embroidered above the hem. There is a white linen tippet and a black Puritan cap made of silk or velvet with white linen showing next the face. At fancy balls the dress is enlivened by a red silk sash round the waist, but it would be more in character if this were of a darker tone than the gown.

**ROSES, QUEEN OF.** Tulle petticoat with bouquets of every colored rose dispersed about it; over-skirt powdered with pink rose-leaves, also the veil, as if a shower of rose-leaves had fallen on them; a wreath of colored roses; earrings, necklet, and bracelets formed of pink rosebuds.

**ROSIÈRE.** White muslin dress, made high and plain; a wreath of full-blown roses on the hair, and a bouquet of the same at the waist. A Rosièrè D’Issy wears a short red woollen skirt; a linen apron, tied at the back; a red woollen bodice, opening over an écru-colored
chemisette; a red woollen fichu fastened over the head, and a large straw hat, ornamented with poppies, and worn quite at the back; blue stockings and plain shoes.

**ROSINA (Barbiere de Seville).** Spanish dress of cerise satin and black lace; black velvet senorita jacket; black lace mantilla, roses at the side; high comb.

**ROSINE** (Heroine of Whyte Melville's novel, Rosine). Striped cambric short skirt of bright colors; square bodice and elbow-sleeves. Muslin apron with bib and shoulder straps, the word "Rosine" worked in red letters on the pockets and corners of the apron; muslin kerchief and mob cap. Silk stockings; black high-heeled shoes; old silver ornaments.

**ROUGE-ET-NOIR.** Skirt, sleeves, and low bodice of black and red striped satin, with dice embroidered on the front; sleeveless bodice, and diagonally draped tunic of red crape or gauze, forming ends tied at the back, with a bow of black lace and four small toy cards falling from them. These same cards, alternately red and black, in a slanting position, are laid round the edge of the tunic and bodice with a trimming of black lace and gold braid and fringe; a bow on the shoulders with four cards tied together, the same in front of bodice; ornaments, enamel cards and dice; on the head a cornucopia-shaped cap, half-black, half-red, like that worn by FOLLY, with an aigrette formed of a gilt hand holding cards, or a pointed coronet. Croupier's rake in hand.

**ROULETTE.** Short skirt of red and green cloth, with all the numbers, insignias, and terms of the game, such as "Manque," "Pair Impair," printed in white; bodice of red and black satin; powdered hair, with small roulette board on one side; a croupier's rake suspended from the waist.

**ROUMANIAN COSTUME FROM THE COUNTRY.** Full white heart-shaped bodice embroidered in black, the hanging sleeves drawn up at the elbow, narrow black over-skirt opening in the front and covered with gold embroidery, the white under-skirt treated in the same way. A colored scarf round the waist, many rows of beads about the neck. A small fez cap worn at the back of the head and embroidered. Pendent veil.

**ROYALIST, LITTLE.** A white satin costume with a long skirt. The bodice tabbed at the waist and ornamented with ribbon rosettes;
full elbow sleeves, deep satin collar, and over it one of Irish lace; cuffs of the same; pearl ornament; small, close-fitting satin cap. Hair worn in short curls; white silk stockings and tan cavalier shoes.

**ROWENA, THE LADY** (*Ivanhoe*). Scanty under-dress touching the ground, the bodice of pale sea-green satin; over this a long-flowing cashmere robe reaching to the ground, either white or crimson, with wide hanging elbow-sleeves, all richly embroidered in gold; a girdle about the waist, a gauze scarf interwoven with gold threads fastened to the left shoulder; the hair entwined with pearls, a gold circlet and gold-spangled veil; gold chain with charms attached; gold bracelets and armlets. Or, sea-green silk skirt, ornamented with pearls; robe of crimson cashmere bordered with ermine; pearl coronet and crystal veil.

**ROXANA.** Dress of cloth of gold bordered with swansdown, and lined with green satin, over an under-dress of Turkish red.

**RUBENS** (*After*). The figure in the Illustration, No. 35, can be carried out in straw-colored satin and ruby velvet, the upper skirt bordered with gold ball trimming, the plain bodice edged with white, according with the white satin collar. Large sleeves of the velvet opening over satin. Velvet hat and feathers; ostrich feather fan.

**RUBENS’ WIVES.** *Isabella Brant* he portrayed in a skirt of white satin embroidered all round with gold cord and pearls; sleeves to wrist with slashings inside the arm and puffings beneath; turn-back cuff of lace; very large ruff round the throat; hair powdered, surmounted by a high-pointed hat, jewelled band round the brim, widening at the side and turned up. *Helena Forman* (*his second wife*) appears in yellow and brown silk and violet velvet, the skirt of the velvet touching the ground; the bodice a low square with square ruff, lace edged; the hair in curls; the bodice, which has a broad rounded point, has jewels in front on a yellow stomacher; the sleeves have an upper puff of violet, the elbow slashed with brown and yellow, puffs of yellow are continued to wrist, with turn-back cuffs; the two colors are blended in the trimmings on the skirt mixed with jewels; a feather fan is carried in the hand; a large-brimmed, low-crowned hat, turned up on one side with ostrich plumes and jewel.

**RUSSIAN COSTUME.** The dress in the Illustration, Fig. 36, is made of yellow satin bordered with dark fur, the arms of Russia painted on the front. The short jacket of dark crimson velvet ends at the
waist, the revers are of satin to match, the skirt bordered with fur; beneath this is a full white satin under-bodice, the band and front richly embroidered in the Russian style. The satin sleeves are covered with diamanté tulle, the lower meeting the ruffled gloves. The Koshnick head-dress is of ruby velvet richly jewelled, a gauze veil depending at the back. A Russian Baroness. Rose-colored satin skirt; over it a white satin pelisse, with low bodice and long hanging sleeves, bordered with ermine; cap of rose-color, with jewelled aigrette. This was worn by Baroness Brunnau at the Queen’s fancy ball. Russian Hussar Vivandière. Short blue velvet skirt; blue velvet polonaise, trimmed with satin; white hussar jacket trimmed with sable; cap to correspond; silver ornaments; high boots with sable tops. Russian Peasant. Short skirt of red merino, with bands of green or blue velvet, headed by gold braid; a white chemisette with long sleeves, sometimes a stay bodice of velvet over this, or one coming to the throat crossed with bands of the same, bordered with gold braid passing over the shoulder to the waist in a V-shape back and front, forming a square across the bust, and a band at wrist. The Koshnick is the usual head-dress, with a broad velvet coronet in front dotted with gold coins and swansdown; beads are worn round the neck; a large white silk apron, trimmed with red and gold, almost hides the front of the dress; crimson stockings; high-heeled black shoes. The peasant costume worn in Southern or Little Russia consists of a many-colored woollen petticoat of peculiar shape; linen under-skirt edged with coarse lace; a linen blouse embroidered in gay colors, chiefly blue and red; the head-dress, a broad circlet of brocaded ribbon, with bows of variously colored ribbon falling at the back, and mingling with the thick pendent plaits; an embroidered red and white towel of curious design hangs from the arm; these are worn on certain feast days, and can only be procured at the great fairs; strings of colored beads and a gold cross and chain, or picture of St. Nicholas, complete this costume. Russian Skater. Round fur-edged cap; ruby velvet pelisse, edged with fur, opening en cœur at the neck, two fur buttons at the back of waist; petticoat of quilted grey satin; high boots edged with fur and bells; silver ornaments; a muff carried in the hand; silver skates attached to girdle.

RUTH, THE GLEANER. (See JEWISH.)

RUTH, THE PIRATIONAL MAID OF ALL WORK. * (See PIRATES OF PENZANCE.)
Fig. 36.—RUSSIAN COSTUME.