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VICTORIA AND ALBERT MUSEUM
 DEPARTMENT OF TEXTILES

GUIDE TO THE
 COLLECTION OF COSTUMES

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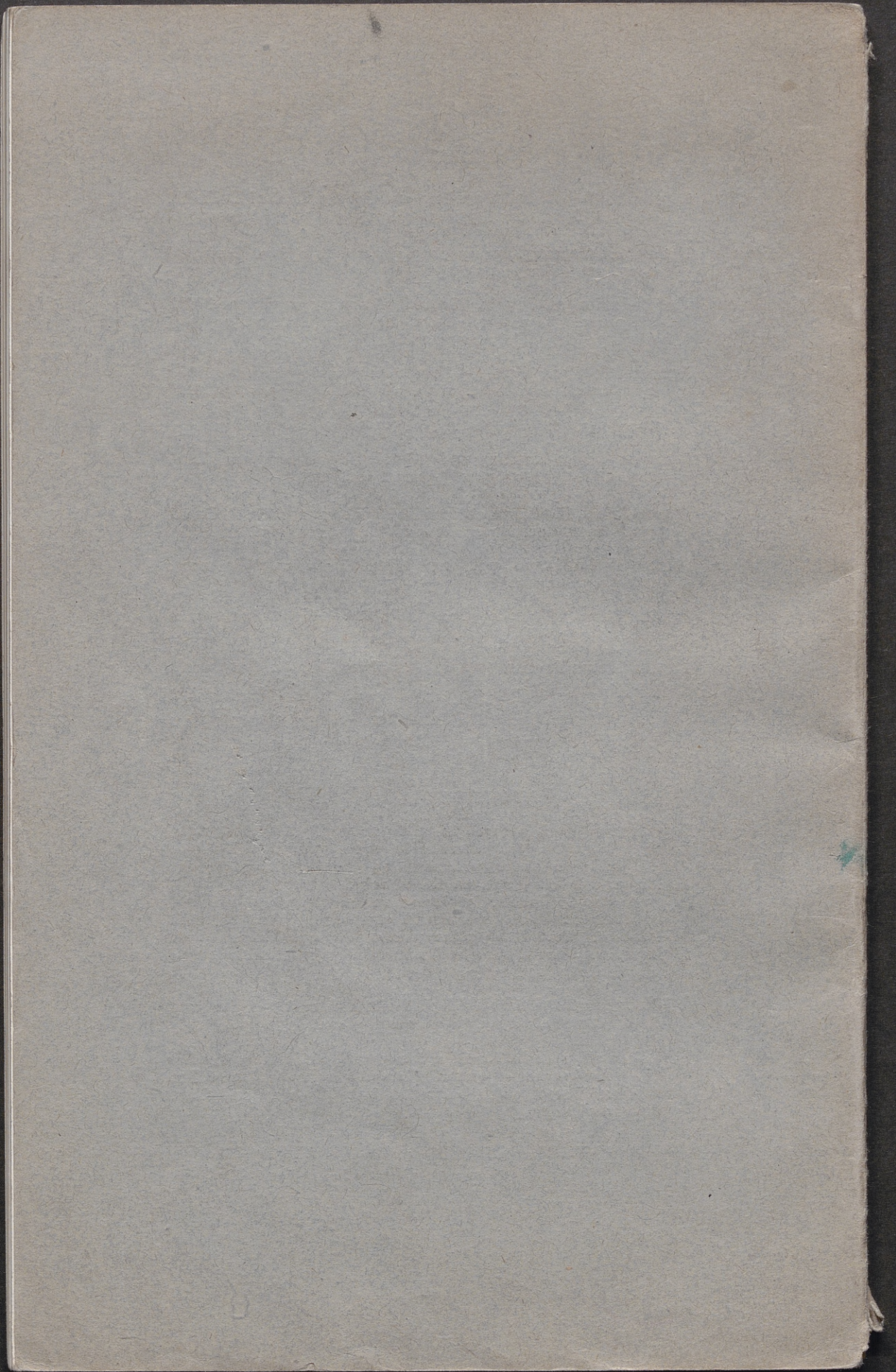
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NOTICE

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[Continued on page 3 of cover.]

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BROCADE DRESS with quilted petticoat. About 1780 (p. 13).
T. 719-1913.

Frontispiece.]

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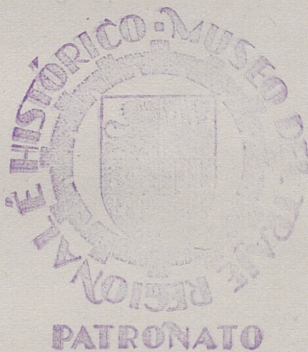
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PREFATORY NOTE TO THE GUIDE TO THE
COSTUMES PRESENTED BY MESSRS. HARRODS

THE extensive collection of English costumes temporarily exhibited in the Central Court of the Museum has been secured for the Nation by the public-spirited action of Messrs. Harrods, and the Board are glad to take this opportunity of placing on record their high appreciation of the generosity of this Firm and their great obligation to them for the gift of such a remarkable series of examples of English Art, the educational value of which can hardly be over-estimated. They also wish to express their thanks for the facilities which Messrs. Harrods have so courteously afforded in connection with the preparation of this guide while their own exhibition was in progress.

CECIL SMITH.

Victoria and Albert Museum,
December 1913.

NOTE

THE guide to the costumes presented by Messrs. Harrods is now out of print, and the opportunity has been used to enlarge its scope so as to include the other costumes in the Museum collection. In the preparation of the first guide Mr. Francis Birrell gave much assistance. Mr. A. D. Howell Smith of the Department of Textiles has collaborated in its revision.

A. F. KENDRICK.

1924.

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I. DRESSES AND MEN'S SUITS

THE Museum collection of dresses, men's suits and costume accessories is, for the most part, of British origin. It covers the period from Queen Elizabeth to Queen Victoria, and includes several important examples of earlier times. It forms a most valuable and instructive series, illustrating the course of fashion, which changes with increasing rapidity as time advances. Even those for whom the whim and caprice of a passing phase lack the charm the subject imposes upon the minds of many, may yet find something worthy of their attention in the brocades and other fabrics, often of English origin, with which these costumes are made.

At the time of the Norman Conquest the dress of English men and women did not differ very materially from that worn in Western Europe more than six centuries earlier. Its chief features were a couple of tunics and a cloak, the latter fastened over the right shoulder with a brooch or clasp; the legs were tightly clad in long *chausses*, or hose (short hose and socks, as well as drawers reaching to the knees, were also worn). The women also wore two tunics, naturally longer than the men's, and a loose cloak or wrap; their heads were covered with a simple veil, the *couvre-chef*. Perhaps the best illustration of Saxon and Norman dress, both male and female, is afforded by the famous Bayeux "tapestry," which is nearly contemporary with the Norman Conquest according

to most experts.* The subsequent history of costume in England up to the third quarter of the 17th century is largely a history of the modifications of the garments in question. From the two tunics were evolved the bliauts, coat-hardies, jupons, pourpoints, jerkins and doublets of later times, and from the short cloaks of the Saxon and Norman periods the *pelissons*, *houppelandes* and other types of over-dress, sometimes assuming very fantastic shapes as the middle ages draw to a close. The *couvre-chef* became the wimple and gorget, so characteristic of the 13th century and the earlier part of the 14th century, and developed finally into the elaborate structures that adorned the heads of the ladies of the 15th century, such as the conical hennins. The hose, completely covering the hips and legs, became divided into stockings (*bas de chausses*) and trunk-hose (*haut de chausses*) early in the 16th century. The trunk-hose evolved into the knee-breeches of the 18th century, and the latter lengthened into the trousers of later times. The doublet developed into a very short jacket, open to shew the full linen shirt, in the course of the Stuart period, and disappeared from history in the reign of Charles II. Modern English dress may be said to begin with the year 1666, when, as described by Pepys, the king introduced from France a close-fitting, sleeved vest, reaching to the knees, over which was worn a coat, slightly longer than the vest, with long, narrow sleeves; this was the prototype of the modern coat and waistcoat.

What is said in the following pages of English costume is broadly true of the costume of all Western Europe. Fashions appearing in France or Holland at a certain

* A full-sized painted photograph of this embroidery is exhibited in the Department of Textiles (Gallery 79), and another copy is available for closer inspection.

date may have had a vogue in England a little earlier or a little later. But styles in all these countries are so nearly contemporary as to make it reasonably safe to use paintings or other representations of the costumes worn in one to illustrate the others.*

With the exception of a number of knitted woollen caps, and a few specimens of footwear, the Museum has no examples of English costume that are anterior to the reign of Elizabeth. The dress of an earlier period is, however, illustrated to some degree in the Picture Galleries of the Museum. A portrait of Edward VI as a very young boy† shews him wearing a doublet, with the "slashed" sleeves that remained in fashion under various modifications down to the reign of Charles I, and of which the Museum possesses several examples.

Costume of the Elizabethan period is well illustrated by a number of articles of attire, and dress accessories, chiefly feminine. Most of these formed part of a collection belonging to the late Sir Charles Isham, Bart., of Lamport Hall, Northampton; this collection covers the period from the reign of Elizabeth to that of Charles II.

Among the most beautiful of the Elizabethan costumes represented are the ladies' embroidered linen tunics, of which there are several. One is worked with a pattern of pansies, carnations and other flowers, and birds, caterpillars and butterflies; another has a pattern entirely floral (the two illustrated on Plate II). A portrait of Margaret, wife of Francis Laton of Rawdon, (1579-1662), belonging to General Sir John Headlam, shews her wearing a tunic of this kind.‡ The picture

* The costumes described in this guide are all British, with few exceptions. In the case of the latter the nationality is specified.

† Forster Collection (F. 47).

‡ Photographs of the painting and the tunic can be seen in the Department of Textiles. See also *Studio, Book of Old Embroidery*, 1921, Pl. 20.

represents an ancestress of the owner, who also possesses the tunic, which is a very fine one. A miniature by Nicholas Hilliard (1547-1619) in the Salting Collection represents an Elizabethan lady (Mrs. Holland) with a tunic embroidered in black and gold, an illustration of the "black work" so popular in England at this time.* A remarkably fine tunic lent by Viscount Falkland, with designs copied from "A Choice of Emblemes," by Geoffrey Whitney (printed at Leyden, in 1586), is a similar example of this style of work. So is a tunic, not made up, belonging to the Museum (252-1902).† In the Museum there are also a number of embroidered dome-shaped caps, worn both by men and women (Plate III). A characteristic garment of this period was the long gown open in front to shew the tunic and underskirt. Of the few examples in the collection one, woven in silk brocade, is "slashed" throughout after the fashion of the time; the openings for the arms (there are no sleeves) are cut into tabs and decorated with strips of ribbon (Plate I). Another is of murrey-coloured silk velvet, with long sleeves, open in front, full at the elbows, and narrowing to the wrists (178-1900). Among the most distinctive features of Elizabethan costume were the starched and pleated ruffs, at first passing right round the neck. Later they were sometimes open in front, but the older form still lingered; they were supported by "standards"; one of these, of cardboard, covered with white satin, is in the Museum (192-1900). An excellent illustration of a typical feminine costume of the Elizabethan period is in the Collection of Paintings.‡ This is a portrait

* Salting Bequest (P. 134-1910).

† The first of these tunics is in the Loan Court, and the other in Room 120.

‡ Forster Collection (F. 48).

of Mary Queen of Scots (1542-1587) by an unknown painter.

A typical example of a courtier's costume of the reign of Queen Elizabeth is to be seen in a portrait of the Earl of Leicester (1532-1588) in the National Portrait Gallery. He wears a slashed doublet and bombasted trunks.

The reign of James I brought very little immediate change in women's garments. In fact his Queen, Anne of Denmark, when she came to London, put some of the late Queen's dresses to her own use. To this period belongs a lady's jacket of pink silk, embroidered in silver thread, the front of which is tied with silk ribbons (Plate IV 2). A man's tight-fitting doublet of green silk velvet, trimmed with silver lace, and buttoned down the front and at the wrists, dates from this reign (Plate IV 1). Under James I a variety of shapes for the doublet were favoured; fantastic forms such as the "peasecod" survived the preceding century. The decoration of these garments with slashings and braid trimmings, and the cuttings of their lower ends into lappets, were fashions much in vogue. As in the preceding reign, trunks were frequently stuffed ("bombasted") with sawdust or other material, which increased their bulk and sometimes gave them a great width. Large bell-shaped cloaks were worn. Most of the typical features of Jacobean costume are illustrated by a gentleman's suit, of yellow silk, from a farmhouse at Whaddon, Dorsetshire, which consists of a cloak, a doublet and trunk-hose (T. 58-1910). The dress of the early 17th century, both male and female, is well illustrated by two pictures (one sawn in half) in the Collection of Paintings, which represent an annual religious procession at Brussels, "The Ommeganck," as celebrated on May 31st, 1615. These pictures

were painted by Denis Van Alsloot (fl. 1599-1620) for the Archduchess Isabella, Governor of the Spanish Netherlands.* The costumes shewn in these paintings do not greatly vary from those worn in England at the time. Six half-length miniatures of James I and members of his family may also be referred to.†

The modifications which became apparent during the later years of this reign were carried on to that of Charles I. A doublet of cream-coloured satin, with a small impressed diaper pattern, has all the characteristic features of a Jacobean doublet—the upright collar, the long sleeves narrowing to the wrists, where it is buttoned, the braid trimmings, the eyelets for lacing on to the trunk-hose, and the wide lappets into which it is cut below the waist (T. 59—1910, with which *cf.* 180—1900). A doublet of green and yellowish brocade, said to have come from Holyrood (170—1869), is of the same type, but it may have been modified in shape at some time. The slashes shewn in this and other examples of Caroline costume are longer than in the Jacobean. Illustrations of this kind of slashing are to be found in paintings of fashionable people of the period. Three portraits, all of the same individual, may be cited. They represent George Villiers, Duke of Buckingham (1592—1628). One, attributed to C. Johnson, is in Hampton Court Palace;‡ another, shewing the Duke with his family, painted by Gerard Honthorst, is in the National Portrait Gallery;§ and the third, by Rubens, is in the Pitti

* Nos. 5928—1859, 168—1885, 169—1885.

† Salting Bequest (P. 147 to 152—1910).

‡ "The Royal Gallery of Hampton Court," Illustrated, by E. Law, London, 1898, pp. 251, 252.

§ "The National Portrait Gallery," by Lionel Cust, London, 1901, p. 84.

Palace at Florence.* The doublet just described recalls a small portrait of Charles I shewn with the costumes of the time, and also a full length portrait of that monarch, painted by Daniel Mytens in 1631, now in the National Portrait Gallery.† In the course of this reign the doublet becomes fuller and looser and the ruffs are replaced by falling-collars of lace or embroidered linen, to protect the doublet from the long curls which now came into fashion; at the same time slashing goes out of vogue. This is exemplified by the doublets Nos. 185, 186—1900 in the Museum. They may be compared with well-known portraits of Charles I, by Vandyck. Doublets of this reign sometimes have small impressed diaper patterns, with trimmings of ribbon and lace (Plate V). Others are embroidered. A linen doublet, embroidered with linen thread, and having narrow edgings of bobbin lace, dates from the reign of Charles I (Plate VI 1). To the same reign belongs a pair of velvet trunks, with a foliated design in red, black, white and yellow, and two pairs of shoes (Plate VI 2): the sides of a brocade waistcoat shewn with these objects are of rather later date. The embroidered military scarf, said to have been worn by Charles I at the battle of Edgehill (No. 1509—1882), shews the degree of elaboration sometimes seen in costume accessories at this period. A portrait of Col. Cornelius Backer, in the Museum, by Pieter C. Soutman (1590—1657),‡ shews him wearing a scarf of this kind, and also a sword-belt, recalling the two examples of such belts in the Museum (Plate III 6).

Under the Commonwealth, Puritan taste and habits of mind fostered changes of costume more in

* A photograph of this portrait (184—1915), together with many others illustrating the history of English costume, is in the Long Gallery.

† "The National Portrait Gallery," as above, p. 98.

‡ Ionides Collection (C.A.I. 79).

conformity with the austere temperament of the time. But the essential features of the style favoured in the latter part of the reign of Charles I were still to be seen; these are exemplified by a man's doublet of red silk, with braid trimmings, supposed to have been worn about the year 1652 by George Ashby of Quenby, high sheriff of the county of Leicester (No. 268—1891).

The reign of Charles II is illustrated by three gentlemen's suits of special interest (Plates VII, VIII). They are typical examples of the prototypes of modern masculine dress, brought from France by the King himself in 1666 (*see* page 2). One was made for the wedding of Sir Thomas Isham in 1681, but was never worn. The other two are also said to have belonged to him. The first is of white brocade, woven in silk and gold. The second is of drab silk damask. The third, a plainer garment, is of poplin, with a braid trimming of plaited silk and silver thread.

A small over-dress or coat for a child (Plate X), of openwork, is a rare example of the later Stuart times. It is of silk, cut into fantastic shapes, which are outlined with cream silk gimp and embroidered with coloured flowers.

A youth's linen jacket, embroidered with a floral pattern in coloured wools, and trimmed with red velvet, also belongs to the latter half of the 17th century (689—1913). Another jacket, of striped linen (Plate IX), is of about the same period. It is richly embroidered with flowers in coloured silks.

Before leaving the Stuart period, mention should be made of a very remarkable relic of the 17th century, presented to the Museum among the objects included in the Alfred Williams Hearn Gift. This is an heraldic garment of embroidered velvet, known as a "tabard," which is worked with the Royal Arms of Great Britain, Ireland and France, as quartered under the Stuart

kings ; it is of Scottish origin, and was probably made for Lyon King-of-Arms (Plate XI).

The reign of William III witnessed a further development of the style of dress characterising the two previous reigns. The sleeved waistcoat was slightly diminished in length and the skirts of the coat became ampler. Large three-cornered hats and lace cravats were much in vogue. The huge periwig, introduced from France under Charles II, was still retained. Women wore large skirts and over-dresses, and bodices often laced in front ; sometimes "stomachers," triangular in form, were worn at the front of the bodice. There was less formality in the manner of wearing the hair, but a sort of elaborate head-dress came into vogue. This was the "commode" or "tower," raised over the forehead in high stiff bows supported by wires. This fashion is exemplified in a portrait of the daughter of James II as a child, in the National Portrait Gallery. After 1692 a loosely tied cravat, known as a "steinkerker," was worn with the commode. Steinkerks were worn by men as well as women. The fashion came from France, where it owed its origin to an incident related of the battle of Steinkerque, fought on August 3rd, 1692. The French officers (it is said), being compelled to dress in haste, were obliged to twist their cravats loosely round their necks. The victory of the Maréchal de Luxembourg over the Prince of Orange on that day turned a casual necessity into a style lasting many years. The commode was succeeded in the reign of Queen Anne by a high feathered head-dress, in which the feathers were arranged in tiers.* A very good example of men's costume of William III's reign, dating about 1700, is a coat of drab-coloured silk (Plate XII 2) ; it has very large cuffs, and is

* "A Cyclopædia of Costume," by J. R. Planché, London, 1876, p. 278.

full-skirted. With it goes a waistcoat of embroidered satin, which was made about the same time (252—1906). The latter is cut straight, and is very long and full, with long sleeves.

English dress, whether men's or women's, at the beginning of the 18th century did not differ much from the costume of the closing years of the preceding century. Men's coats tended to grow fuller at the skirts, the waistcoats, square at the base, were cut shorter, and the heavy periwigs were gradually replaced by smaller powdered wigs, of which there were several fashionable varieties, while the "full-bottomed" wig was retained only by the learned. By about 1770 the coat was beginning to assume the shape of something like the modern dress-coat, and the large cuffs, characteristic of late Stuart and early Hanoverian times, had become much reduced. The waistcoat began to approach something like its present proportions, and was cut away to a point at each side in front. Towards the close of the century the waistcoat was again cut square, and ended above the waist. Coats and waistcoats were often elaborately embroidered in coloured silks with floral patterns. In the earlier part of the reign of George III the powdered wigs reached exaggerated dimensions, so far as the male dandies, known as the "macaronies," and the fashionable women were concerned. But by about 1765 wigs were beginning to go out of use, although they were still worn by many until 1795, when Pitt's powder tax sealed their doom. Women's skirts became ampler during the first half of the 18th century, and were supported by hoops; the latter had come again into use about the beginning of the century and grew to exaggerated sizes, taking their most extreme form about 1745. The combination of over-dress, shewing a sack or saque with under-skirt (for which was

often substituted a quilted satin petticoat), embroidered apron and "stomacher" persisted late into the century, but was more characteristic of the first half. The flouncing of the dresses, and their trimming with lace and ribbons, grew more and more elaborate as time went on. An over-dress, known as a "polonaise," looped up at the sides and trailing behind, came into fashion about the year 1770. During practically the whole of this century sleeves were short, reaching to the elbows, and were frequently trimmed with lace. Fichus, or narrow wraps, of lace or embroidered muslin, were often worn on the shoulders. The necks of the dresses were cut low. In the last quarter of the century it became customary to cover the bust thus exposed with a muslin kerchief, known as a "buffont." About 1800 the low-waisted bodices and ample skirts were replaced by long, close-fitting, high-waisted robes in one piece.

A characteristic example of the earlier years is a dress made of French floral brocade worn with a stomacher of silk and gold embroidery on silk; it opens wide in front so as to show the white quilted satin petticoat (T. 695—1913). The V-shaped stomachers were a great feature of the time, calling forth the best efforts of the embroideresses. Besides the example exhibited with this dress there are numerous other specimens in the collection. A short silk apron, worked in gold thread or coloured silks, was also worn with such a dress as this, and continued in favour throughout the first half of the century. The use of the embroidered apron and quilted petticoat is again illustrated by a costume of which the dress is in plain brown silk (T. 699—1913).

Another type of women's costume, belonging to the early 18th century, is illustrated by a coffee-coloured silk dress embroidered with coloured silks (Plate XII, 1).

Of about the same date is a lady's quilted dress of yellow satin (Plate XIII).

The men's costume of the same period is represented by a fine suit of pink flowered brocade, with a long waistcoat of embroidered white satin (T. 707—1913). To the first half of the 18th century belong a French coat and waistcoat of red velvet, embroidered with silk and gold and silver thread (Plate XIV). Men's costume of about 1750 is well illustrated by a number of gentlemen's suits. Among these is one of buff-coloured velvet, with patterns woven to shape (Plate XV), and another of ribbed purple silk (T. 128—1921). Probably not later than the middle of the century is a coat of pale brown cotton, with engraved buttons of hard white alloy, given by the late Mr. James Potter, Master-Tailor of Derby; it is recorded to have been the wedding-coat of an ancestor of the donor, who lived at the village of Quarndon, near Derby (T. 962—1919).

From about 1750 dates a dress of silk brocade, with a pattern of flowers and berries, woven at Spital-fields (Plate XVI). A doll, wearing an over-dress of silk brocade, shewing the "sack" and elaborately trimmed under-skirt and stomacher, represents the attire of a fashionable lady of this time (Plate XXX, 6). A child's frock of cream brocade with a large floral pattern, dates from the middle of the century (Plate XVII). From the second half of the century dates a dress of Chinese painted silk, which is open to show a quilted petticoat of pink satin (Plate XIX). Painted Chinese silks, and Western imitations of them, were in great demand at this time, whether as dress material or as hangings or wall-coverings. A typical example of the lavishly-decorated male costumes of the earlier part of the reign of George III is a gentleman's suit of embroidered silk: spangles, pieces of coloured glass

and silver-gilt thread are used to enhance the effect of the silk embroidery (Plate XVIII).

A lady's dress, also of English brocaded silk, with a cream ground, is a little after 1750 (T. 720—1913).

The style of costume familiarised to us by the great portraits by Reynolds and Gainsborough may be seen in the beautiful dress of plum-coloured shot silk with a floral pattern, having an under-skirt and elaborate trimmings of the same material, and dating from about the year 1760 (T. 708—1913). An elaborately purfled dress of much the same style, but made a few years later, is of cream silk with flowers in colours (Plate XX). The long loose pleat from the neck of these two dresses shews them to be examples of the "sack" which is mentioned, as early as the reign of Charles II, in the diary of Pepys. Many of these costumes can be seen in the paintings of Watteau and his school at the beginning of the next century, and after being worn for upwards of a hundred years they were revived within living memory.

The fashion of looping back the skirt so as to give greater importance to the quilted silk petticoat is illustrated by a fine dress of English silk, with a pattern of trees and flowers on a cream ground (Frontispiece). The costume of a lady of about 1770-80 is shewn on a small scale by a doll, with a dress consisting of a low-cut bodice, a pointed and laced satin stomacher, and a full embroidered satin skirt with a short train (Plate XXX, 5). From the last quarter of the 18th century dates a dress of silk brocade, in white on crimson, with *chenille* braid trimmings, and cuffs and collar of drawn and embroidered muslin (T. 1—1917). This dress is noteworthy as shewing the long persistence of the "sack," almost to the end of the century; it was, however, becoming rarer at this time. A silk dress of celadon green colour, with a richly-embroidered skirt

and detachable saque, belongs to about 1780 (T. 725—1913). A brocade dress, with red vertical stripes and floral forms, is of about the same time (Plate XXI). Another dress of blue satin brocade, worn with a petticoat of quilted satin, indicates an advance to the manner so well rendered in portraits by Romney (T. 701—1864).

A woman's dress, with green velvet skirt, paler green cloth bodice, and waistcoat of embroidered white silk, illustrates a fashion for imitating men's costumes, prevalent in the last years of the 18th century (T. 670—1913).

A man's suit of about this period consists of a plum-coloured silk coat, with high turn-over collar, a richly embroidered waistcoat, and silk knee-breeches of a close diaper pattern (T. 727—1913).

To the end of the century belongs a gentleman's suit, consisting of a coat, a waistcoat and a pair of red silk knee-breeches (Plate XXII). The coat is of grey woollen cloth, with lusted earthenware buttons; it has a velvet turn-over collar and long, tight sleeves. The waistcoat is woven with a striped pattern, in white and brown silks and silver thread.

The 19th century witnessed a great many changes in feminine attire. The graceful high-waisted dresses, with short or long sleeves and low necks, which were introduced from France at the close of the 18th century, remained in vogue until about 1820. In the second quarter of the century the neck was cut higher, and the waist was lowered. Puffing of the sleeves grew fashionable; a characteristic sleeve of about 1830 was that known as "leg-of-mutton" on account of its shape; it was tight from the wrist to the elbow, whence it widened towards the shoulder, where its fullness was exaggerated. Over-skirts of gauze or net were frequently worn during the greater part of the

century. In the early Victorian period aprons, sometimes embroidered, were again in favour. Flouncing came again into fashion on the skirts worn during the reign of George IV (1820-1830), and was often enhanced with rosettes or ribbons. As the century advanced skirts grew in amplitude, and flouncing became more extensive. The culmination of this fashion was reached in the early 'fifties. Large hoops, named "crinolines," were much used about 1850-60. Over the shoulders of the dresses of this period were sometimes thrown long narrow wraps, known as "pèlerines," often covered with birds' feathers. In the first half of the reign of Queen Victoria the Paisley shawl was very fashionable; shawls were also made at Norwich, Crayford, and other places in Great Britain. In the 'sixties there was a tendency to revert to styles prevalent in the 18th century. The over-dress with "sack" and train, the under-skirt, and the short sleeves with their pendent trimmings again made their appearance. Very full and round skirts were still seen, but the exaggerated proportions favoured in the 'fifties tended to disappear. Between 1860 and 1870 dresses were sometimes trimmed with long fringes or rows of tassels. In the 'seventies there came into vogue a frame known as a "bustle," which was worn under the skirt, at the back, causing it to bulge several inches beyond the waist. This fashion continued well into the next decade. The dress of the latter period was also characterised, in some instances, by long trains, and by extensive trimming and flouncing; and plush facings were favoured for dresses of dark colour.

Most of the 19th-century costumes in the collection are women's. But the male attire is sufficiently illustrated to enable one to trace the evolution up to the beginning of the Victorian period. The swallow-tail coat was carried on from the preceding century.

But coats cut square at the base were also worn. They had turn-over collars, with large lapels and cuffs, were generally double-breasted, and were cut away in front so as to give rounded, square or V-shaped openings, when they were buttoned up; the collars and the cuffs were often of velvet. Heavy overcoats, closed all the way round at the skirt, were fashionable. Waistcoats were cut square and very short, ending well above the waist. Fancy waistcoats, with embroidered or brocaded patterns, were worn occasionally down to the last quarter of the century. In early Victorian times waistcoats, pointed on each side at the base, as in the second half of the 18th century, were again in the fashion. When the century opened, knee-breeches were growing rare, at any rate for everyday use, having been mostly replaced by trousers of nankeen, twill or fine corduroy. Complete suits of nankeen were worn by many. The trousers were fitted with a flap, which was buttoned up just under the waistcoat. The custom of buttoning the trousers down the front came into vogue about the middle of the century. Top-hats of beaver or silk tended to replace the cocked hat, which succeeded the three-cornered hat. These had a variety of shapes, some with narrowing and others with expanding crowns, and others again perfectly straight from the curved brim upwards. Frilled and pleated white shirts, with starched or unstarched collars, were worn in the early part of the century. From the 18th until well on in the 19th century a black or white "stock" (a stiff neckcloth, buckled at the back) was a fairly constant feature of male dress. A portrait of Charles Dickens in the galleries of Paintings shews him wearing a black stock as late as 1859.*

A dress of pale, pinkish silk, cut square at the neck,

* Forster Collection (F. 7).

with short, puffed sleeves, and another of embroidered white muslin, with a long train, belong to about 1800-1810, when the high waist first became fashionable (T. 124-1913). This high waist is, perhaps, the chief feature of the succeeding "Empire" style, which reached its utmost development at the Court of Napoleon.

The classical style, with the hair dressed "à la grecque," is seen in the engravings of the "Lady's Magazine" for the first year of the new century. The high-waisted "Paris-dresses" there illustrated show that the French fashions were then, as since, in high regard in this country. In the same magazine a dozen years later the "Parisian fashions" no longer take precedence of the "London fashions." The former, in fact, are not mentioned at all, a circumstance which is probably due to political causes alone.

A number of examples, principally of tissue, muslin, and other slight materials, which found favour at this period, are included in the collection. A child's frock of silver tissue has a white satin band round the edge, with embroidery in silk ribbon and spangles (Plate XXV). A woman's dress of white muslin, with graceful embroidery in gold and white, is a pleasing example of this style (T. 673-1913). A printed cotton dress, with long sleeves, may be assigned to about the year 1810 (T. 781-1913). A muslin dress, of French origin, embroidered with cream-coloured silk, and silver thread and spangles, is also of this time (Plate XXIII). A dress of yellow satin, trimmed with silk ribbon, silk crêpe and silk cording, is possibly a few years later in date (T. 8-1918). Two printed cotton dresses are simpler examples of about the same period; one has a striped floral pattern on a dark ground (T. 755-1913), the other a floral design with pink vertical stripes on a white ground (T. 759-1913).

Turning now to men's costume of this period, there are a few examples in the collection which shew its chief characteristics. A silk coat is in blue, shot with red (Plate XXIV). A waistcoat of fine yellowish woollen cloth, embroidered with silver thread and spangles, is a little older ; it has a double row of buttons and is cut square at the base (Plate XXIV). Another waistcoat, of white satin, with a floral pattern in embroidered silks, dates from about 1800 ; it is a good example of the square-cut type which was in vogue at the time (T. 1068—1913). Of about the same date as the coat is a cocked hat of black silk, with braid trimming (Plate XXIV). A Colonial Governor's uniform, the waistcoat of white silk and the other garments of brown cloth, with an elaborate floral pattern in coloured silks, should be referred to here as illustrating the later survival of a typical 18th-century style in official costume ; it was made in 1816 (859—1870). A noteworthy example of the costume of a well-to-do citizen of the early years of the new century is afforded by a complete set of clothes worn by Thomas Coutts (d. 1822), founder of Coutts' Bank. This consists of a swallow-tail coat of black cloth, a waistcoat and knee-breeches of the same material, a white frilled linen shirt, a white linen stock, gaiters, stockings, shoes, gloves, wig, and beaver hat (371—1908).

The reign of George IV is recalled by a gold gauze dress of simple design, which is cut in a V-shape at the neck and has very short openwork sleeves (Plate XXVI). A blue satin dress of similar form, but more ornate, has an over-skirt of white embroidered net (T. 677—1913).

About this time a heavy flounce to the skirt came into vogue. This is exemplified by a lemon-coloured satin dress (T. 678—1913) ; and, in modified form, by another of watered silk gauze, with a gold-embroidered

waistband (T. 679—1913). A cream-silk dress with puffed sleeves reaching half-way to the elbow, has round the skirt a double border of gauze festoons, held down by large satin bows (T. 680—1913).

A type of William IV's reign may be seen in a long-sleeved bodice, an example of the "spencer" which, in various forms, was popular for some years before and after (T. 682—1913). It is of brown silk, with a small cape of the same material, and is embellished with bows and interlacings in front, on the shoulders, and at the wrists.

A coat of brown cloth, with gilt metal buttons, is said to have been worn by James Grenville (1742—1825), Baron Glastonbury of Butleigh, Co. Somerset (T. 18—1918). The costume of the reign of George IV is further illustrated by a doll wearing a dress of white muslin, with short, puffed sleeves; the dress is trimmed with pink satin ribbons and pieces of coloured cloth (Plate XXX, 1).

From about 1830 dates a suit consisting of a brown cloth coat, with velvet collar, a short brocade waistcoat cut low with long lapels, and tight black trousers reaching to the ankle, where they are buttoned at the sides, a fashion prevalent in the reign of William IV (T. 683—1913). At this time trousers held by straps under the boots also began to be worn.

A short-skirted dress, known as a "polonaise"* from its association, real or fancied, with the fashions of Poland, illustrates a style in vogue during this reign. This feature is also exemplified in several later dresses in the collection. The types of this reign, with the bell-shaped skirts, the heavy flounces, and the inflated sleeves, contrast unfavourably with the grace and simplicity seen at the opening of the century.

The costume of a lady of the beginning of this reign

* See p. 11 for the polonaise of the reign of George III.

is shown by a doll wearing a dress of light brown silk, trimmed with silk blonde lace; the sleeves are of the "leg-of-mutton" type. The doll has a "coal-scuttle" bonnet of plaited straw, a form which succeeded the "poke" of the previous reign (Plate XXX, 2). Another illustration of this type of bonnet is seen on a doll reproduced on the same Plate. It is worn by a pedlar woman (Plate XXX, 4).

The earliest days of the Victorian era are represented by a fine watered silk dress with two deep flounces and embroidery in blue and gold; the short, very full sleeves are drawn in well above the elbow (T. 744—1913). With it was worn a court train of pink watered silk, embroidered in gold. Another elaborate dress of this time is of blue silk gauze, with white silk embroidery (T. 741—1913).

The "leg-of-mutton" sleeve is seen on a printed cotton dress with striped ornament of the time of Queen Victoria's accession (T. 751—1913). Another dress of about the same period (Plate XXVII), with pleated sleeves widening below the elbow, is of silk brocade with a striped pattern.

A plain, drab-coloured silk dress, with long sleeves and square collar falling over the shoulders, belongs to the first years of the reign (T. 746—1913).

A ball-dress of silk brocade with blue silk bodice and net over-skirt was worn shortly before 1850 (T. 752—1913). A flounced ball-dress of the same date is made of pink silk; the over-dress is of flowered gauze, with full sleeves (T. 743—1913).

A third dress of this time consists of a spotted muslin skirt with six flounces and a blue silk bodice (T. 754—1913).

An elaborate dress of the middle of the century has a close-fitting bodice of blue silk, richly embroidered round the edges, and a wide brightly-coloured skirt

founced almost to the waist and worn with a crinoline (T. 777—1913). Another dress is of white striped gauze printed in colours with stems of flowers and fruit (T. 701—1913). These and similar dresses in the collection are recalled by John Leech's inimitable drawings in the early volumes of "Punch."

We have now reached the second half of the century, which retained the crinoline for a few years, as several dresses in the collection witness. A ball-dress of muslin, with floral embroidery in colours, has a tight, low-cut bodice of yellow silk trimmed with tulle (T. 661—1913). Contemporaneous with it is a dress of yellow silk damask showing a large floral pattern (T. 665—1913). Several founced muslin dresses, with printed patterns, may also be assigned to this period. An evening gown, with polonaise (Plate XXVIII) of blue and white striped silk, with a pattern of rose-buds, dates from about 1865-70.

A change of shape can be seen in a grey watered silk dress; the skirt is less ample, and the tight-fitting bodice, buttoned in front, extends below the waist (T. 663—1913).

The revival of the "sack" is exemplified in a costume of 1860-1870 (T. 659—1913). It is of brocade, with stems of rose-buds alternating with close pink stripes. The under-skirt has plain parallel stripes of pink and black.

The costume of about 1860-70 is illustrated by a doll wearing a pink satin dress, with long fringed silk trimmings and a narrow edging of bobbin lace (Plate XXX, 3).

A distinctive dress of the mid-Victorian epoch (Plate XXVIII, 2) is of dark green silk, heavily ornamented with tassels and flounces; the pink skirt, which is worn with a bustle, is pleated and festooned round the edge. A similar dress in the

collection is entirely of lilac silk, trimmed with lace (T. 758—1913).

To the beginning of the last quarter of the century belongs a red silk dress, trimmed with silk blonde lace, beadwork and machine-made net, worn by the donor, Miss Mary Montefiore, in 1875 (T. 131—1919).

An illustration of the use of the "bustle" so popular in the 'eighties, is afforded by a dress of buff-coloured silk damask and ivory satin, trimmed with satin ribbons, machine lace and imitation sprigs of orange blossom. This dress was made at Brighton, in 1883, for Mrs. C. T. Adams, who gave it to the Museum (T. 220—1917).

Two hunting-suits illustrate the types worn from fifty to one hundred years ago. One of them has the customary red coat, with leather breeches (T. 772—1913); the other is of nankeen faced with green velvet, and has a running fox and the name Bobbery Hunt embroidered in silver on the collar (T. 742—1913).

The livery of a postillion of the London and Rye Mail dates from the first quarter of the 19th century; it consists of a blue cloth coat, with velvet collar, a sleeved waistcoat of striped woollen and cotton fabric, and a pair of breeches of white corduroy (T. 5—1914).

A number of linen smocks record a rustic fashion that is even now not quite extinct; these illustrate the smocking of several English counties, and cover a period of nearly a century (Plate XXIX).

II. HEAD-COVERINGS

THE earliest specimens in the collection are a number of knitted woollen caps of the Tudor period.

Several of the head-coverings of the 17th and 18th centuries are shewn. A steeple hat of black felt recalls the fashions of the reign of James I (752—1893). A plumed, leather hat is in the style of the second half of the 17th century (95—1893). Three caps, traditionally stated to have belonged to members of the family of Admiral Blake, date from the second half of the 17th century and the early 18th century. Two of them were worn by adults; they are of plain red silk velvet (T. 43 and T. 44—1913). The third is a child's cap of green silk velvet, striped red and pink silk, and green and gold brocade (T. 42—1913).

A characteristic head-covering of the last half of the 18th century is the "calash," of which there are several examples in the collection (*e.g.*, T. 1046—1913 and 456—1895). Their resemblance in shape to the hood of a carriage is striking and, indeed, they derive their name from a light form of carriage called a *calèche*, which was much used in France at this time. The custom of dressing the hair to a great height accounts for the introduction of this fashion. Three specimens are of black silk, lined with silk of a lighter colour, and set out with whalebone; others are in plain colours. Varieties of the poke bonnet can also be seen in the collection; one specimen has a broad "poke" coming right forward till it practically hides the face when in profile. It is of straw, trimmed

with a green ribbon, the ends of which are tied under the chin (T. 701 B—1913). The beginnings of this form of head-dress may be found in the last years of the 18th century; it remained in favour for about fifty years, the later examples in the collection shewing that it had by then become smaller (349—1905, *cf.* Plate XXX).

The three-cornered hat, which developed into the cocked hat, was as characteristic of the 18th century as the top-hat has been of the 19th; it is illustrated by several examples. One of these is adorned with feathers and gold braid; the other is of plain black cloth (T. 1022 and 1025—1913). The change in shape, which marked the close of the century, is clearly seen in a number of cocked hats of the Napoleonic times (*e.g.*, T. 1023 and 1024—1913).

A cone-shaped top-hat, with a silk band held by a buckle in front, belongs to the earlier years of the 19th century (T. 359 D—1920). Shortly later is a silk hat of squat form with a broad brim (T. 1044—1913). A black uniform helmet or "Shako," with a very broad crown, dates from the first half of the 19th century (T. 1026—1913).

Two silk top-hats date from the second quarter of the 19th century. One has a slightly expanding crown and a straight, narrow brim (T. 225—1914), and the other has a slightly curved brim, from which rises a nearly straight crown (T. 19—1918).

III. GLOVES

EXAMPLES so old as the 16th century are not numerous. Specimens illustrating the types in vogue at this period are in the collection. A plain example, of stout leather, made possibly for a driving glove, has only a single space for all the fingers, though there is a separate thumb (T. 621—1913). A pair of leather gloves (201—1900), with embroidered silk gauntlets and gold lace edging, dates from the reign of Queen Elizabeth (1558—1603); it comes from the Isham collection. A single leather glove of the same period has red silk gauntlets, embroidered with coloured silks and gold thread (1316—1900). To the early 17th century must be attributed a pair of leather gloves, to the gauntlets of which are stitched long triangular pieces of purple silk (a characteristic form of decoration under James I), embroidered with brown silk and gold thread (T. 82—1909). Another pair of leather gloves of this reign is embroidered with coloured silks, gold thread and seed pearls, and fringed with gold and silver lace. The representation of the rose and the thistle, each surmounted by a Royal crown, would seem to indicate their connection with the reigning monarch (Plate III, 5). The period of the Restoration is illustrated by a pair of leather gloves, embroidered with gold thread and silver gimp (319—1876). Another pair of leather gloves (T. 640—1913) shews a type worn a century later. It is embroidered with the lion of Venice, and is said to have been worn by the actor,

John Philip Kemble (1757-1823). A pair of kid gloves, printed with a chequer pattern and emblematical devices, illustrates a method of decoration favoured in the early 19th century (T. 634—1913). From the first half of that century dates a pair of white kid gloves, embroidered with bouquets of roses in coloured silks (T. 635—1913).

IV. SHOES

THE extensive collection of shoes and boots illustrates the progress of fashion during a period of more than four centuries. The most remarkable specimen in the whole collection is a single shoe (Plate XXXI, 1) known as a "Cracowe" or a "Poulaine," dating from the 15th century. It is of leather, with the point exaggerated to the utmost extreme the fashion ever reached; it measures 15 inches from heel to toe. It is laced at the side. Though imperfect examples of shoes of this style and period have from time to time been brought to light, the discovery of this shoe some years ago in the rafters of an old house has provided for us a specimen of unique interest owing to its completeness.

Other examples of footwear with pointed toes are a clog (1490—1901), the upper and part of the sole of a shoe (1504—1901), and portions of a shoe with lace and buckle (1535—1901).

An incomplete shoe (Plate XXXII, 1), slightly pointed and curved at the toe, belongs to the later years of the 14th century. The shoes of Richard II are of the same shape, but covered with quatrefoils and discs. These, and the slightly earlier paintings that decorated the walls of St. Stephen's Chapel, Westminster, illustrate that line of Chaucer in which "Paul's windows" are described as "carven on the shoes" of the Priest Absolon. A portrait of the poet himself, in the National Portrait Gallery, shews him wearing the long pointed shoes, but without the "windows." The name of "Cracowes," applied to such shoes, is derived from the

city of Cracow in Poland. The adoption of this name in England was perhaps due to the fact that Richard's Queen, Anne, was a daughter of Charles IV, King of Bohemia, whose jurisdiction since 1355 extended over territories formerly ruled by the Kings of Poland. The long pointed shoe continued to be worn under one name or another till the later years of the 15th century, being succeeded, as is so often the case, by a fashion which ran to the opposite extreme.

A shoe with a rounded toe and a strap dates from the end of the 15th or the early part of the 16th century (T. 605—1913).

The broad-toed shoe, which has been familiarised to us by the portraits of Holbein and other artists of the period of Henry VIII, is represented in this collection by more than one example shewing the short parallel cuts or slashes characteristic of the time. The shoe illustrated (Plate XXXI, 2) is perhaps the best specimen of the second quarter of the 16th century.

Other specimens of broad-toed footwear with slashings, belonging to this reign, are a shoe with the slashes forming a star pattern (1477—1901) and another with slashes covering the front (T. 412—1913). A third example, with straight and wavy slashes (T. 124—1918), was given by Mr. Talbot Hughes, who is also the donor of other specimens of this and the preceding century. Several children's shoes, belonging to the Tudor period, are also exhibited. Special reference may be made to a very complete specimen belonging to the reign of Edward VI; the slashing is here restricted to the toe (T. 406—1913).

A considerable number of the shoes of this period are extant. They have for the most part been recovered from the soil during building and other operations in various districts, notably in the vicinity of London. These shoes are mostly of the plain type,

as illustrated in this collection, being strongly made of leather and evidently intended for the wear and tear of everyday life. It is, indeed, this stout craftsmanship which has preserved them, for the more elegant specimens of satin, velvet, or other fine materials have perished almost entirely.

In the reign of Queen Elizabeth we see the beginnings of the development of the raised heel. A thick corked sole, sloping downwards towards the toe, was also worn at the time. An example may be seen in the portrait of the Queen in the possession of the Duke of Devonshire, at Hardwick Hall, and in Van Somer's portrait of James I in the National Portrait Gallery. A child's pair of shoes of white kid, found some years ago under the staircase of an old house in Suffolk, is of the Elizabethan period (T. 418—1913).

An extraordinary device for increasing the height of the wearer was a kind of clog or high shoe called a "chopine" which was very fashionable on the Continent. These chopines are said to have sometimes been half a yard high. They were particularly favoured at Venice, and interesting illustrations of the fashion in all its extravagance can be seen in Vecelli "Gli abiti antichi e moderni di tutto il mondo" (published at Venice in 1589). In the collection is a pair of Venetian chopines, of pine wood, covered with cut and punched white leather; it dates from the early 17th century (T. 48—1914). Another pair, of more modest proportions, is of French or Italian origin (T. 419—1913). It is covered with green silk damask, and the top of the leather sole is tooled with a guilloche pattern. Chopines are mentioned by Shakespeare in a familiar passage, but it does not seem to be satisfactorily proved that they were ever in general use in England.

A leather shoe with latchets (Plate XXXII, 2) is of the shape worn in the time of Charles I. It has a

long, square toe, and is in a good state of preservation. A remarkable pair of shoes, of pink watered silk, formerly trimmed with silver lace, came to the Museum with the Isham Collection of costumes (193—1900).

The Commonwealth is represented, as might be expected, by footwear of a martial type. The top-boots (Plate XXXIII, 2), with the original spur still attached to the right heel, are of the shape used during the Civil War and the Commonwealth. Such boots remained in use for military purposes with little change until the close of the century; a good illustration may be seen in the large equestrian portrait of William III in the National Portrait Gallery. Another pair of top-boots (T. 433—1913) is of finer workmanship and lighter construction. These boots belong to the period of the Restoration, and may perhaps have been worn in the reign of Charles II. A stout leather shoe (T. 421—1913) of the same reign has the typical "duck-bill" toe. This feature is also exemplified by a pair of lady's shoes of the period (T. 107—1917), of drab-coloured leather, with applied lines of raised silk braid. A pair of leather shoes, with broader toes, belongs to the reign of James II (T. 426—1913).

A large pair of shoes (Plate XXXV, 1) is of approximately the same time. It is of green brocade, with lachets and large tops. The shaped front of another pair (Plate XXXV, 2) is made to turn down so as to show the pink silk lining, a fashion that survived into the 18th century.

Several silk shoes in the collection were made before the close of the 17th century. To this time belongs a pair made of silk brocade, the top of the instep being cut into points; the heels are covered with red leather (T. 448—1913). Perhaps the most remarkable pair in this form included in the collection is of Persian silk brocade (Plate XXXV, 3).

The 18th century is represented by a series of shoes of silk brocade or satin, in which the rapid changes of fashion, particularly as regards the shape of the toe and heel, are clearly shewn. A shoe of yellow satin, braided in the same colour, dates from the early years of the century (T. 436—1913). A pair of this shape is more elaborately decorated, being closely braided with silver lace ; it is a few years later in date (T. 437—1913). A pair of shoes (T. 459—1913), made in the first quarter of this century, is of English brocade, with a pattern of flowers in colours on a cream ground. The high heels are covered with the same material. Another fine pair (T. 422—1913) is made of plain red satin, with a close diaper pattern in embroidery. A single shoe of pink flowered brocade (Plate XXXV, 4) is also of this time. The clog with which this shoe was worn has been preserved. Both shoe and clog are heavily enriched with silver lace. There are several other clogs of this period in the collection, besides specimens of earlier and later date. A pair of pink silk damask shoes is of English or French workmanship, and dates just after the middle of the century (T. 468—1913). The heels are high and narrow, and are brought in towards the instep. A slightly later pair, made by Joseph Turnbull, of Pilgrim Street, Newcastle, illustrates the high "spindle" heel, which is to be observed in the last forty years of the 18th century (1133—1901). A pair of green silk damask shoes, with silver needlework, is still later ; the top of the instep is cut square, being crossed by two white silk latchets (T. 472—1913). From the middle of the 17th century until this time the leather heels were often bright red, a fashion which is illustrated in the portraits of Van Dyck, Kneller and Lely, and is quite common in the following century, as the paintings of Hogarth and his contemporaries testify.

About the year 1775 the latches over the instep begin to be discarded. This is illustrated in a pair of blue satin shoes (T. 474—1913). From the end of the century dates a pair of white satin slippers (1940—1899); it is remarkable for having embroidery on the soles as well as the uppers.

The extreme reduction in the size of the heel is shewn in several specimens of the last quarter of the 18th century. The black shoes (T. 477—1913), made by Thomas, High Street, Marylebone, are a typical example of the period. The fronts are embroidered with diminishing chevrons in pink silk. Another pair, of red leather (T. 480—1913), shews that the ridge at the back of the heel is still found at the end of the century. With the close of the 18th century the heel almost disappears, as exemplified by a pair of purple glacé kid shoes, with oxydised metal buckles, made by Tarrington, of London (T. 482—1913).

In the early days of the 19th century the round toe again comes into fashion. This reversion is illustrated by a pair of white kid shoes, said to have been worn by a Mrs. Crawshaw on her wedding day, February, 1810 (T. 193—1914). A pair of white satin shoes (T. 560—1913), made shortly after the middle of the century, has white rosettes brought down nearly to the toe. The sandal of white leather (T. 568—1913) is said to have been used by John Philip Kemble, the actor. Another pair of shoes (T. 562—1913), of white satin, demonstrates the return of the heel. It is closely banded with blue ribbon, and has large blue and white rosettes. Another pair is remarkable on account of the material—plaited straw (T. 620—1913). A white kid pair shows a low heel and round toe. They are laced at the side, and may be dated shortly after the middle of the century (T. 629—1913). A pair of pale blue satin shoes with high heels, and

bows over the round toe, illustrates, with others in the collection, the fashion of about forty years ago (T. 563—1913).

Spring sides were worn from about the middle of the century. There are several examples dating from the last quarter; one, of white satin, has large yellow rosettes near the toes, and is laced with silk cords (T. 519—1913).

In addition to the top-boots of the 17th century, already mentioned, a number of later pairs are in the collection. A pair with wide rounded toe and large flat heel belongs to the middle of the 18th century (Plate XXXIII, 1). Another, with green morocco turn-over tops (Plate XXXIV, 2), is some years later in date. The middle of the 19th century is represented by a pair of leather boots, with shaped tops (Plate XXXIV, 1). The last lack the tassels which should be worn at the top. These "Hessian" boots are described in "A Chapter on Boots" in the first volume of "Punch" as "little more than ambitious Wellingtons, curved at the top—wrinkled at the bottom (showing symptoms of superannuation even in their infancy), and betasselled in the front, offering what a Wellington never did—a weak point for an enemy to seize and shake at his pleasure."

V. PURSES

PURSES, more or less of the shape which gave rise to the term "stocking purse," appeared towards the close of the 17th century, and continued in use throughout the 18th. They were very popular in the "Empire" period of the early 19th century, and continued in favour down to about 1870. "'It is amazing to me,' said Bingley, 'how many ladies can have patience to be so very accomplished as they all are. . . . They all paint tables, cover screens, and net purses.'"* Fifty years later, Thackeray was to relate, in "Vanity Fair," how Joseph Sedley was left with Becky at the drawing-room table, where she was occupied in netting a green silk purse. The expression, "a long purse," meaning one well filled, has a special significance when associated with purses of this form. The coins are inserted through a long opening in the middle, and, dropping to one of the ends, are secured by the sliding rings. The "cut-purse," the forerunner of the "pick-pocket," used to cut the cords securing the earlier pendent pouches, and so for greater security took place the gradual transfer of the purse from the girdle to the pocket.

The stocking purses in this collection are for the most part netted or knitted by hand in silks of various colours, steel or glass beads being often introduced for further decoration.

The fine-faceted steel rings, and the long tassels and wide fringes of the same material, first made towards the end of the 18th century, form the chief feature in the ornamentation of many of these purses (Plate XXXVI).

* Jane Austen's "Pride and Prejudice," written 1796-7.

VI. UMBRELLAS AND PARASOLS

THE umbrella, "a portable pent-house to carry in a person's hand to screen him from violent rain or heat," originated in the East. The poet Gay, in the early years of the 18th century, speaks of the umbrellas guarding the Persian Dames from the sun's rays. In the second half of the century silk umbrellas began to replace those of oiled paper, muslin or other material.

There are a few examples in the collection of the large silk umbrellas with whalebone ribs and thick wooden sticks, dating from the first half of the 19th century, which were the forerunners of those of the present day (T. 7—1915, 78—1920 and 77—1923).

Parasols came into use with us rather later than umbrellas, appearing in England about 1770 or 1780. At first they have very long sticks and ferrules, with small handles, and the frame is often constructed of whale-bone. At the beginning of the 19th century, the parasol was flat or dome-shaped; many were edged with a deep silk fringe (T. 368—1910). The material was usually silk, watered, striped, or embroidered. The sticks were still long, but a metal joint was introduced in the middle to enable the handle of ivory or bone, decorated with carving and turning, to be folded. A ring was sometimes added at the top for convenience in carrying (T. 232—1914, T. 159—1915). Numerous examples are illustrated in the Fashion Plates of the first quarter of the 19th century. A circular parasol of about 1850, in pale blue silk, is worthy of notice; it is embroidered with floral sprigs,

in colours, and trimmed with a fringe of split goose quills (T. 777C.—1913).

Parasols of the early Victorian period were heavily fringed, and of similar shapes (T. 1106—1913, T. 82—1916). Very small ones were used when driving (T. 63—1923, T. 193—1920).

Silk parasols of the middle of the 19th century were sometimes covered with bobbin lace made to the exact shape (1369—1900, 214—1904, T. 163—1915, T. 106—1918). An excellent specimen, presented by Mrs. Spielmann in memory of the late Mrs. Edwin L. Samuel (T. 245—1923), is of black Chantilly lace, with a slender ivory stick and pink coral handle and finial. The coral is very delicately carved with cupids, grapes and acanthus foliage; it is Neapolitan or Sicilian work.

Occasionally the handles are of Chinese carving in ivory (435—1896). An interesting late parasol has a silk insertion representing butterflies in bright colours, probably Coventry weaving of the third quarter of the 19th century (T. 160—1922). It belonged formerly to Lady Elizabeth Waldegrave and it was given by Mrs. Brodie to the Museum.

CHRONOLOGICAL TABLE

FOR REFERENCE IN CONNECTION WITH THE
STUDY OF COSTUMES

Edward III*	1327—1377	Wall-paintings representing this King and his family in Saint Stephen's Chapel, Westminster (burned 1834; but previously lithographed by Richard Smirke for the Society of Antiquaries.
Richard II*	1377—1399	Portrait in Westminster Abbey; diptych at Wilton.
Henry IV	1399—1413	} Wars of the Roses.
Henry V*	1413—1422	
Henry VI	1422—1461	
Edward IV	1461—1483	
Edward V	1483	
Richard III	1483—1485	
Henry VII*	1485—1509	Hans Holbein (1497—1543). Hans Eworth (fl. 1543—1574). Antonio Moro (1512—before 1582).
Henry VIII	1509—1547	
Edward VI	1547—1553	Nicholas Hilliard, Miniaturist (1547—1619). Federigo Zuccaro (1542?—1609). Isaac Oliver, Miniaturist (1556—1617). William Rogers, Goldsmith-Engraver (fl. 1580—1610). Marcus Gheeraerts (1561—1635). Paul van Somer (1576—1621). Daniel Mytens (1590?—1642?). Cornelius Johnson (1593—1664?). Peter Oliver, Miniaturist (1594—1648). Sir Anthony Van Dyck (1599—1641). John Hoskins, Miniaturist (d. 1664). Samuel Cooper, Miniaturist (1609—1672). William Dobson (1610—1646). William Faithorne (1616—1691). Joseph Michael Wright (1625—1700).
Queen Mary	1553—1558	
Queen Elizabeth*	1558—1603	
James I	1603—1625	
Charles I†	1625—1649	Sir Peter Lely (1618—1680). Thomas Flatman, Miniaturist (1633—1688?).
The Commonwealth	1649—1660	
Charles II†	1660—1685	Sir Godfrey Kneller (1646—1723). Grinling Gibbons (1648—1720). William Hogarth (1697—1764). Allan Ramsay (1713—1784). Sir Joshua Reynolds (1723—1792). Thomas Gainsborough (1727—1788). John Zoffany (1733—1810). George Romney (1734—1802). Richard Cosway, Miniaturist (1740—1821). Maria Cosway, Miniaturist (1745?—after 1821). Sir Henry Raeburn (1756—1823). John Hoppner (1758—1810). John Opie (1761—1807). John Philip Kemble, Actor (1757—1823). Richard Smirke (1778—1815). Sir Thomas Lawrence (1769—1830).
James II§	1685—1688	
William III	1689—1702	
Queen Anne	1702—1714	
George I	1714—1727	Sir Thomas Lawrence (1769—1830).
George II	1727—1760	
George III	1760—1820	First number of "Punch" issued 1841. John Leech (1817—1864).
George IV	1820—1830	
William IV	1830—1837	
Queen Victoria.	1837—1901	

* Effigy in Westminster Abbey. † Statue in Whitehall and Winchester Cathedral. ‡ Statue in front of Chelsea Hospital. § Statue opposite Admiralty in St. James' Park.

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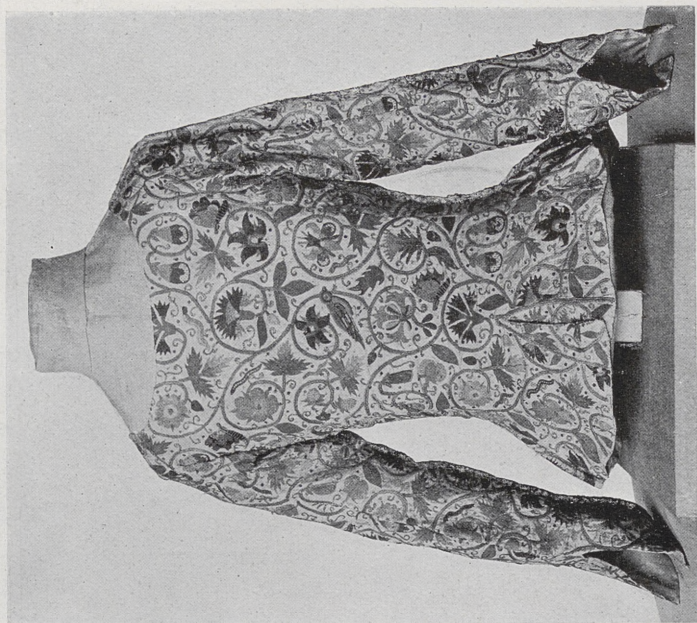
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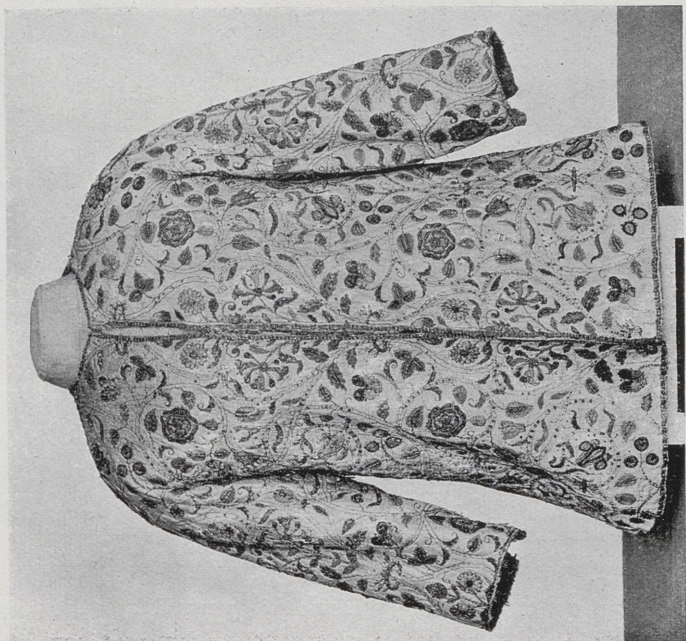


SLASHED BROCADE DRESS. Reign of Queen Elizabeth (p. 4).
189—1900.

PLATE II.



2. EMBROIDERED SILK TUNIC. Second half of 16th century
(p. 3).
173—1869.

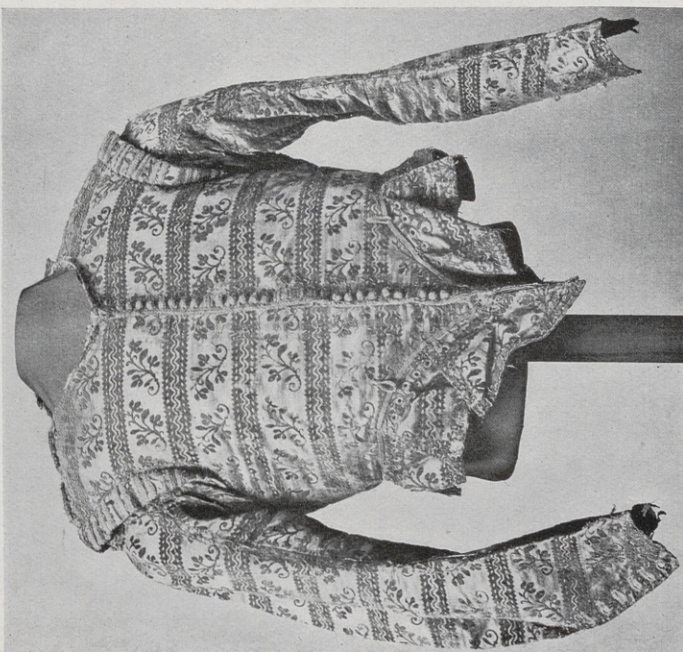


1. EMBROIDERED LINEN TUNIC. Second half of 16th century
(p. 3).
1359—1900.

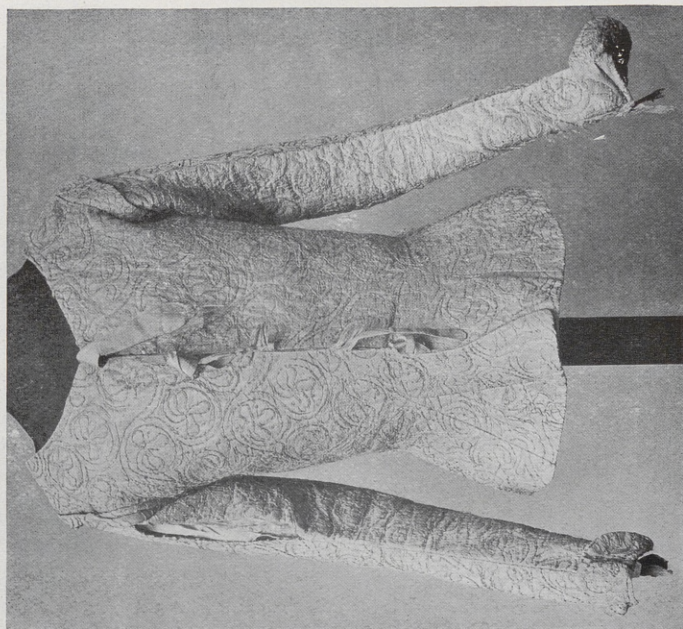


- I to 4. EMBROIDERED LINEN CAPS. Second half of 16th century (p. 4).
252—1899, 2016—1899, 920—1873, 198—1900.
5. EMBROIDERED LEATHER GLOVE. Reign of James I (p. 25). 1506—1882.
6. BELT OR BALDRICK of embroidered silk. First half of 17th century (p. 7).
T. 36—1916.

PLATE IV.



I. VELVET DOUBLET, trimmed with silver lace. Early
17th century (p. 5). 183—1900.



2. LADY'S JACKET of embroidered silk. First quarter
of 17th century (p. 5). 179—1900.



DOUBLET AND TRUNKS of slashed satin, with an impressed design.
Reign of Charles I (p. 7). 348—1905.

PLATE VI.



- I. EMBROIDERED LINEN DOUBLET. Reign of Charles I (p. 7).
177—1900.
2. VELVET TRUNKS, SHOES AND WAISTCOAT. 17th century (p. 7).
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1. COAT AND TRUNKS of silk damask. Reign of Charles II (p. 8).
173—1900.
2. COAT AND TRUNKS of silk brocade. Made in 1681 (p. 8).
175—1900.

PLATE VIII.



COAT AND TRUNKS of poplin, with silk and silver braiding. Reign of
Charles II (p. 8). 191—1900.

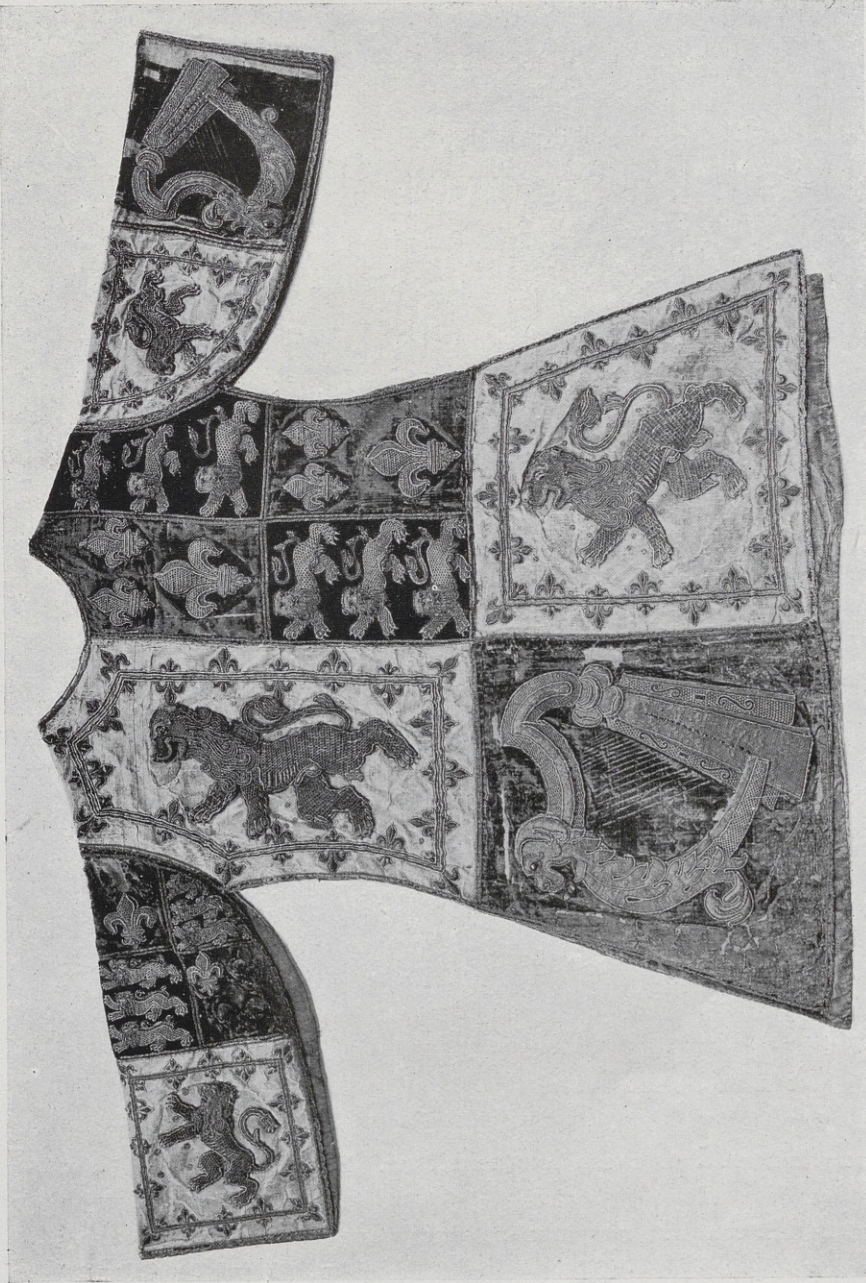


EMBROIDERED LINEN JACKET. Second half of 17th century (p. 8).
T. 690—1913.

PLATE X.



CHILD'S EMBROIDERED COAT. Second half of 17th century (p. 8).
T. 694—1913.



TABARD of velvet and silk brocade. Scottish; 17th century (p. 8).
T. 174—1923.

PLATE XII

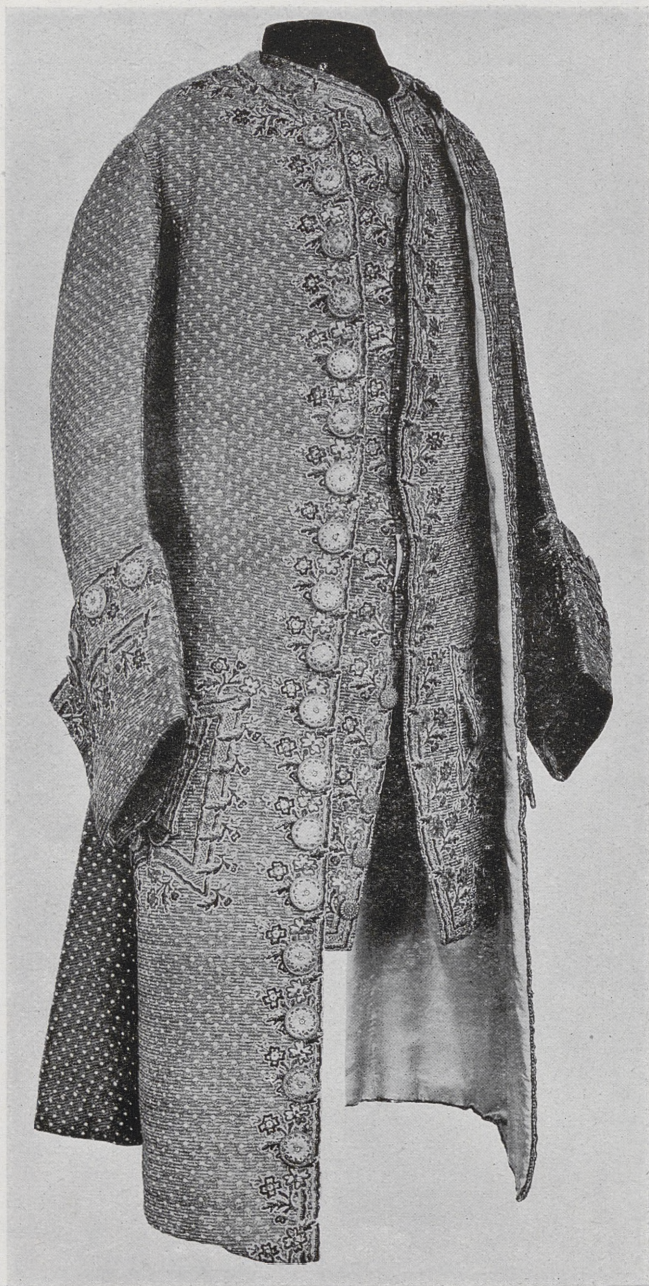


1. EMBROIDERED SILK DRESS AND PETTICOAT. Early 18th century (p. 11).
834—1907.
2. PLAIN SILK COAT AND EMBROIDERED SATIN WAISTCOAT. About 1700 (p. 9).
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QUILTED SATIN DRESS. Early 18th century (p. 12).
106—1884.

PLATE XIV.



EMBROIDERED VELVET COAT. French ; first half of 18th century (p. 12).
1571—1904.



VELVET SUIT, woven to shape. Middle of 18th century (p. 12).

T. 129—1921.

PLATE XVI.

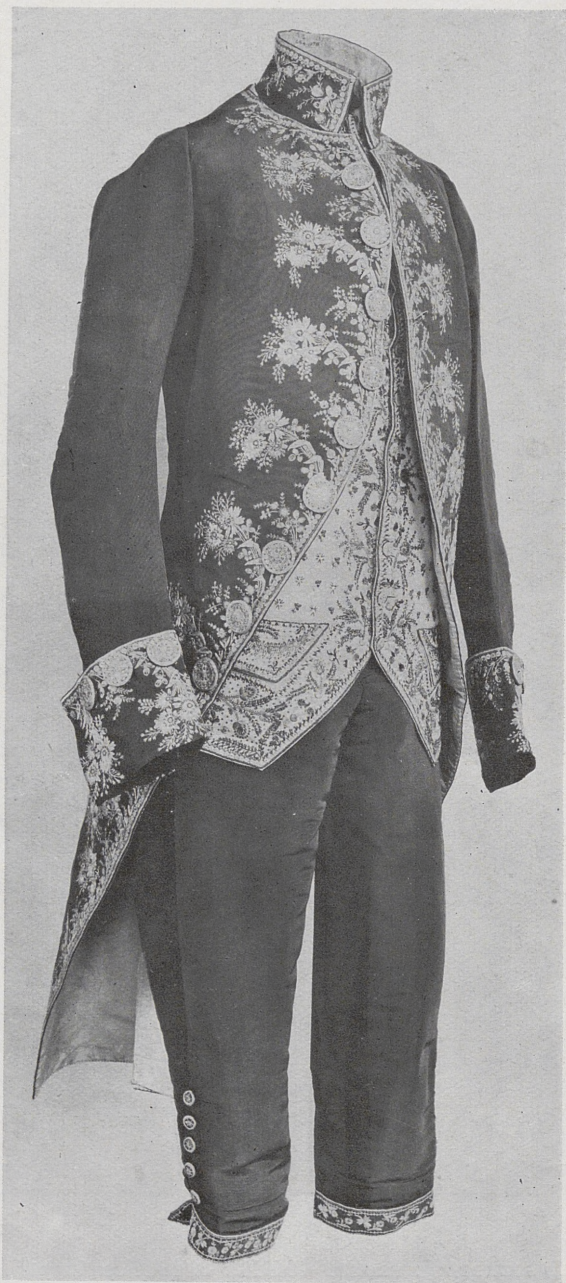


DRESS of silk brocade. Middle of 18th century (p. 12).
342—1894.



CHILD'S BROCADE FROCK. Middle of 18th century (p. 12).
T. 696—1913.

PLATE XVIII.



EMBROIDERED SILK SUIT. Second half of 18th century (p. 13).
654—1898.



DRESS OF CHINESE PAINTED SILK. Second half of 18th century (p. 12).
759—1899.

PLATE XX.

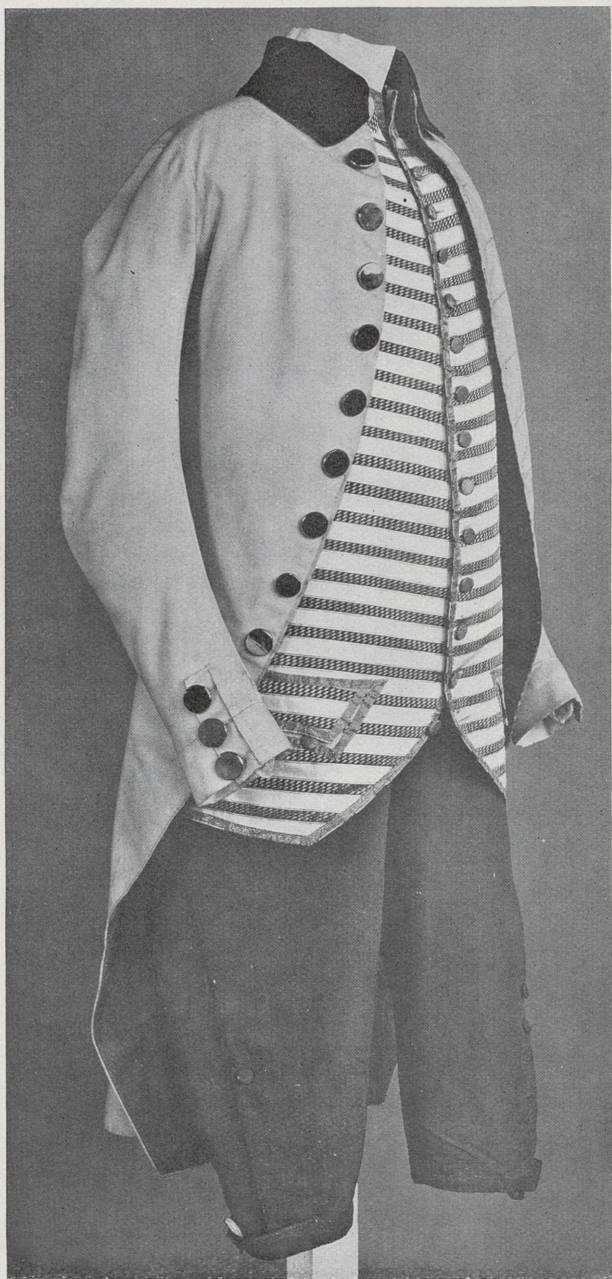


BROCADE DRESS. Third quarter of 18th century (p. 13).
T. 724—1913.



BROCADE DRESS. About 1780 (p. 14).
T. 729—1913.

PLATE XXII.



GENTLEMAN'S SUIT. Late 18th century (p. 14).
T. 726—1913.



EMBROIDERED MUSLIN DRESS. French; early 19th century (p. 17).
79—1901.

PLATE XXIV.



SILK COAT, EMBROIDERED WOOLLEN WAISTCOAT, AND COCKED SILK HAT.
Early 19th century (p. 18).

940—1902, 549—1896, T. 675—1913.



CHILD'S FROCK OF SILVER TISSUE. "Empire" Period (p. 17).
T. 732—1913.

PLATE XXVI.

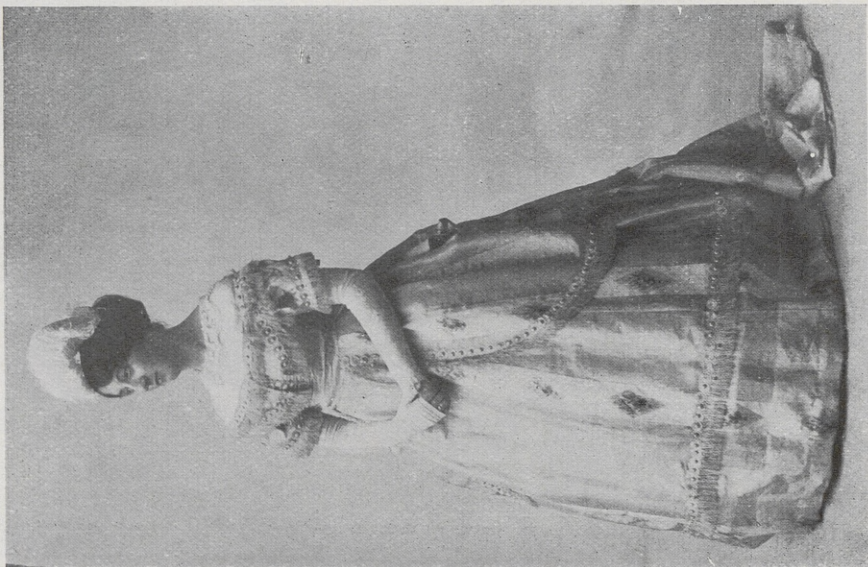


GOLD GAUZE DRESS. Reign of George IV (p. 18).
T. 676—1913.

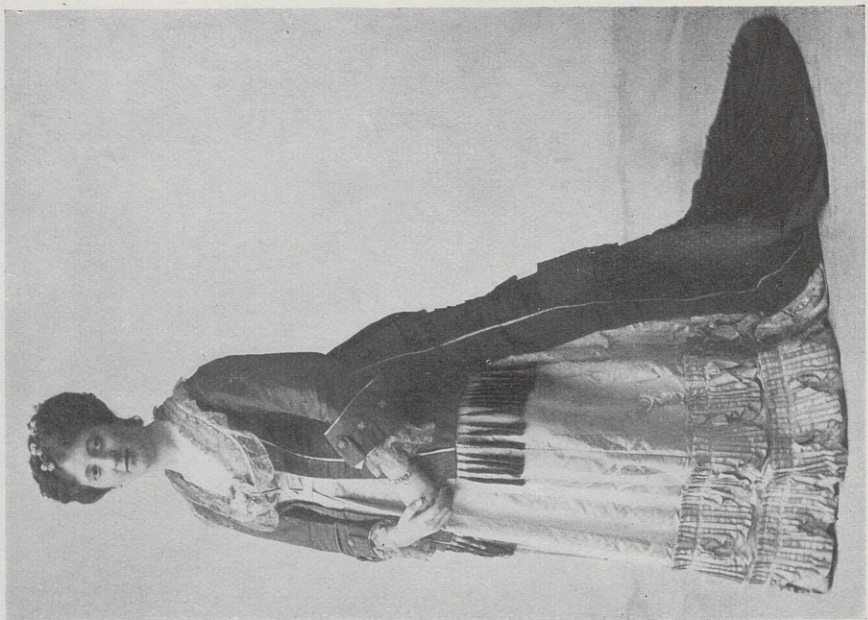


BROCADE DRESS WITH APRON. Early Victorian (p. 20).
T. 747—1913.

PLATE XXVIII.



I. EVENING DRESS WITH POLONAISE. About 1865-70
(p. 21).
T. 664—1913.



2. SILK DRESS. Mid-Victorian (p. 21).
T. 775—1913.



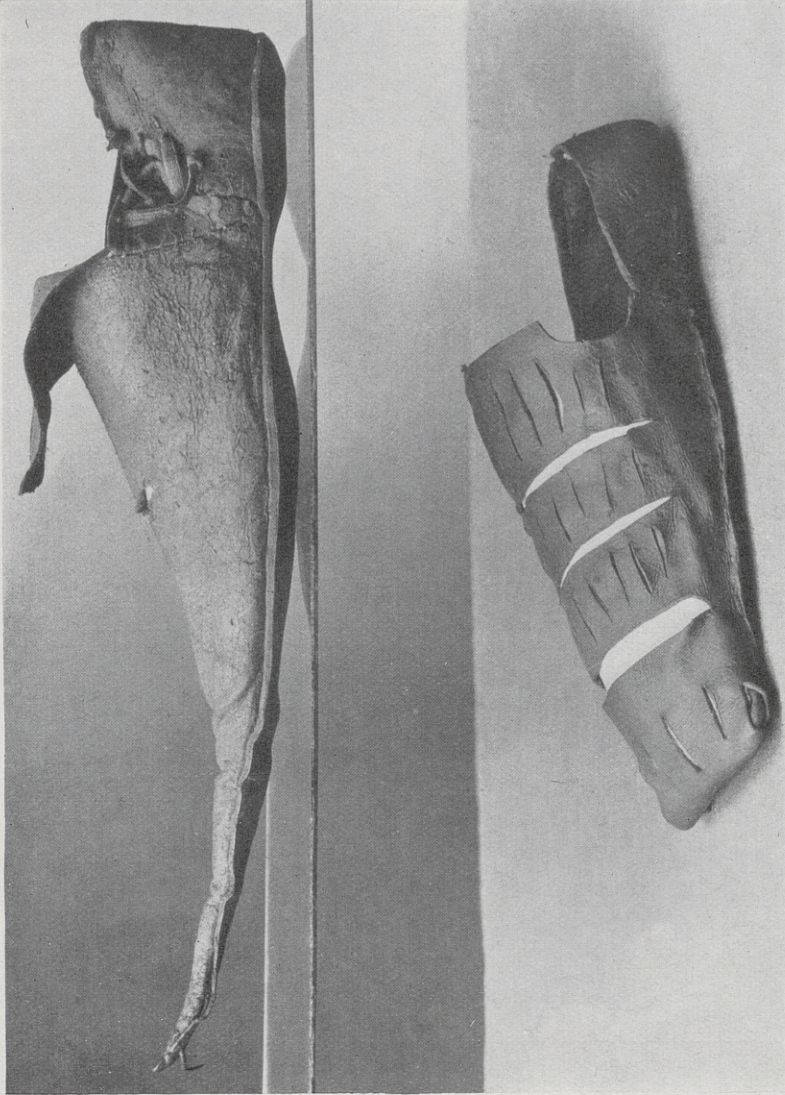
1. EMBROIDERED LINEN SMOCK. Sussex; early 19th century (p. 22).
T. 355—1910.

2. EMBROIDERED LINEN SMOCK. Sussex; middle of 19th century (p. 22).
T. 17—1918.

PLATE XXX.



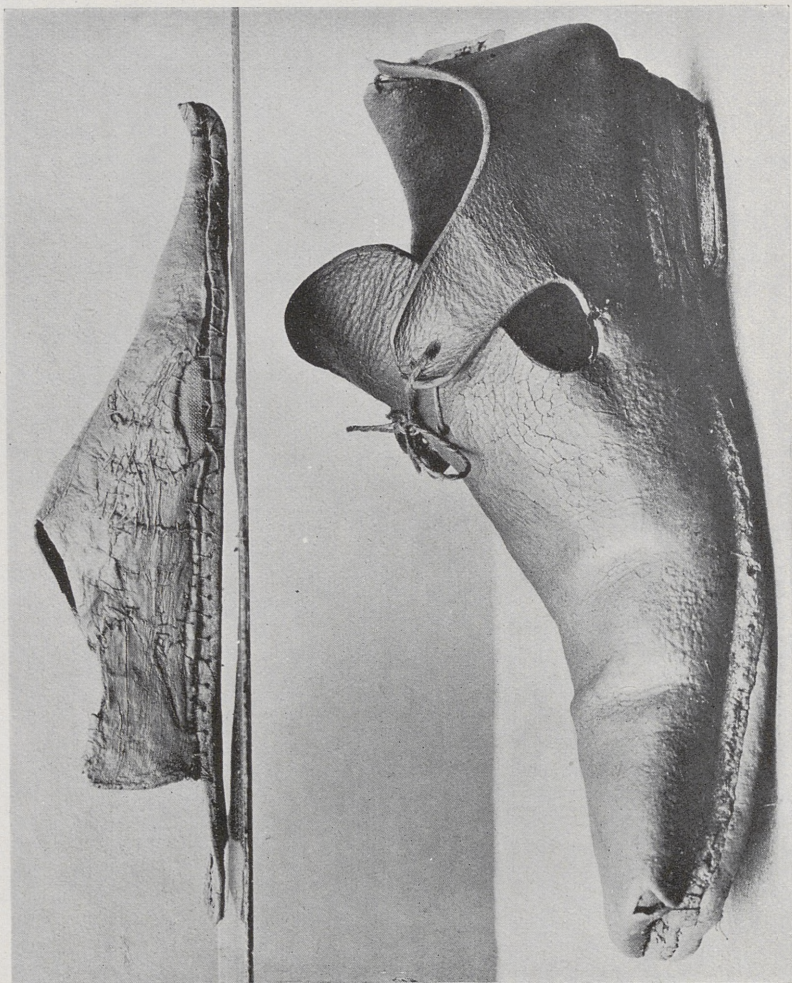
1 to 6. DOLLS dressed in the styles of 1750 to 1870 (pp. 12, 13, 19, 20, 21).
T. 215—1915, T. 235—1918, T. 249—1922, T. 6—1916, T. 54—1917,
T. 70—1916.



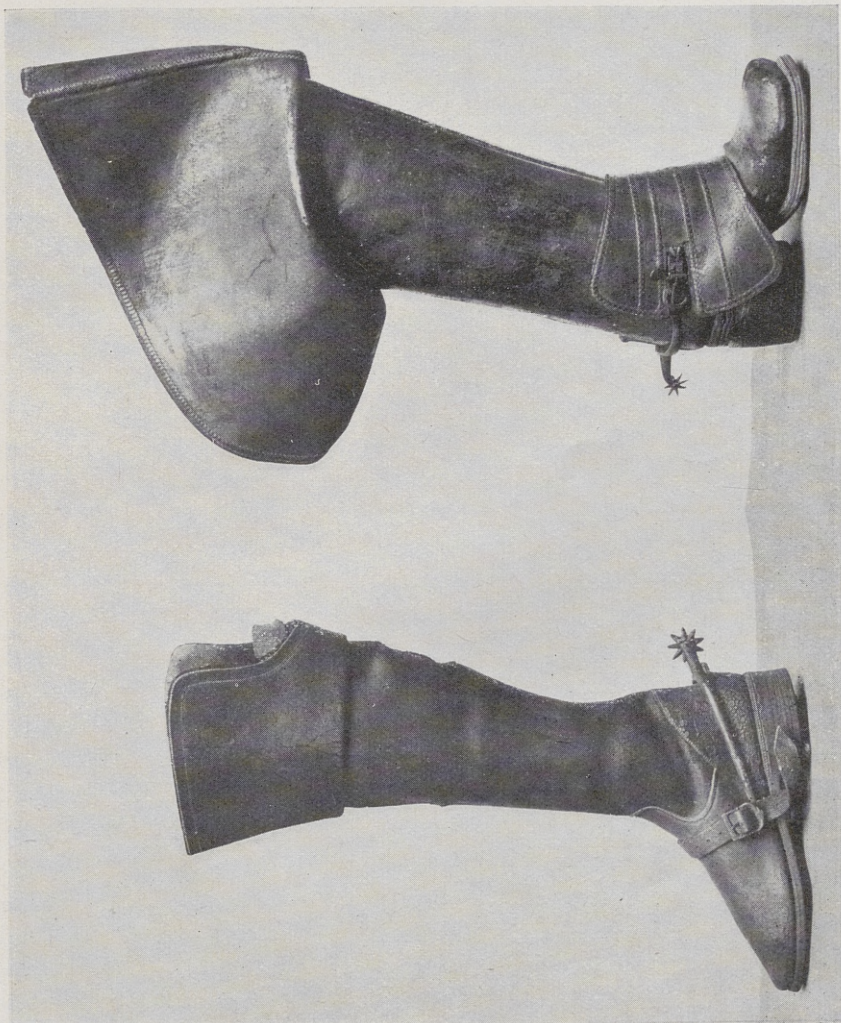
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2. SLASHED LEATHER SHOE. Second quarter of 16th century (p. 28).
T. 413—1913.

PLATE XXXII.



1. LEATHER SHOE. Late 14th century (p. 27). T. 392—1913.
2. LEATHER SHOE WITH LATCHETS. Charles I (p. 29). T. 420—1913.



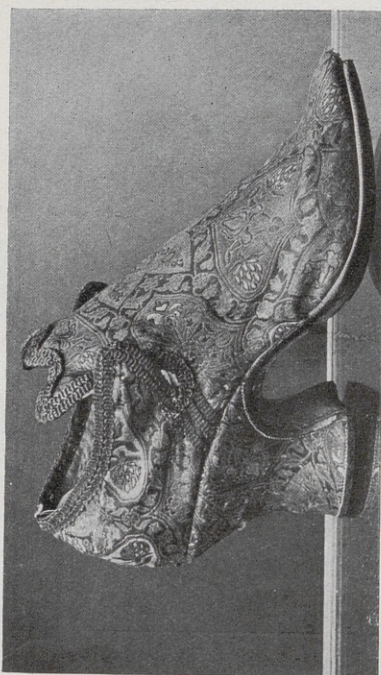
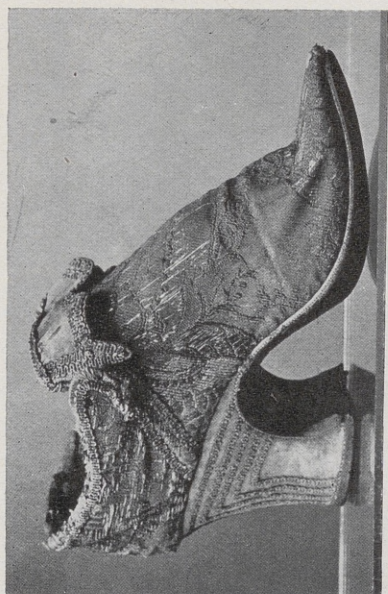
1. LEATHER TOP-BOOT. Middle of the 18th century (p. 33). T. 452—1913.
2. LEATHER BOOT with broad top. Middle or second half of 17th century (p. 30). T. 425—1913.

PLATE XXXIV.

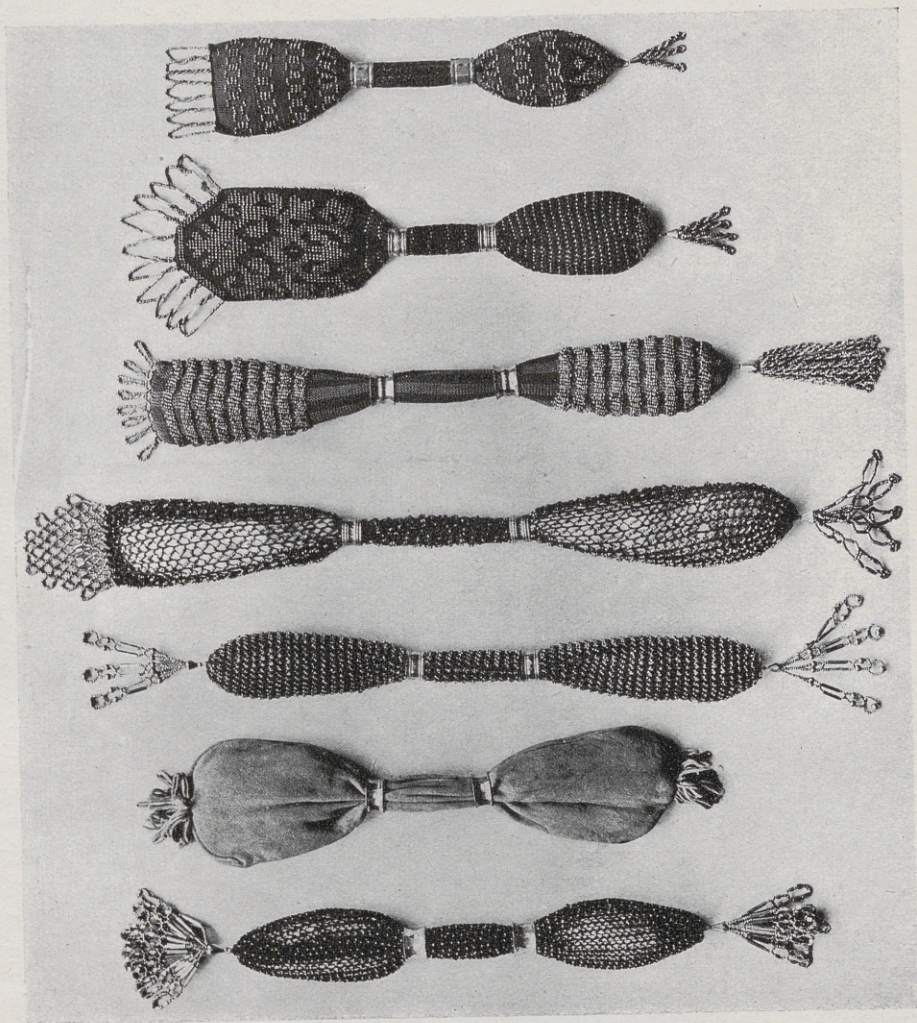


1. HESSIAN BOOT. Middle of 19th century (p. 33). T. 490—1913.
2. LEATHER TOP-BOOT. Late 18th century (p. 33). T. 489—1913.

PLATE XXXV.



1 and 2. BROCADE SHOES. 17th century (p. 30). T. 435—1913, T. 438—1913.
3. BROCADE SHOE. About 1700 (p. 30). T. 444—1913. 4. BROCADE SHOE. Early 18th century (p. 31). T. 600—1913.



STOCKING PURSES. Late 18th and 19th centuries (p. 34).
T. 1451, T. 1200, T. 1364, T. 1380, T. 1385, T. 1290 and T. 1215—1913.

GUIDES.

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