



GENTLEWOMAN OF THE REIGN OF  
CHARLES I.

LADY OF QUALITY IN THE REIGN OF  
CHARLES I.

I. The first represents an ordinary gentlewoman, the lady of one of those old manor-houses which are still scattered over many parts of our island; the second is a lady of quality of the same date. We are surprised at the contrast offered by these figures to those we have been describing in the reigns of Elizabeth and James I., and especially at the character of plainness seen in that of the gentlewoman. This plainness, or we may say soberness, was general during the period at which we are now arrived, as may be seen

9756

43

Costume - 1600s - English



Engraved by W. D. Howland

GEORGE CAREW, EARL OF TOTNES

OB. 1629.

FROM THE ORIGINAL OF DEUCHESNE IN THE COLLECTION OF

THE RIGHT HON<sup>OR</sup> THE EARL OF VERULAM.

NEW YORK: G. W. WOODS, 150 NASSAU ST. N. Y.

Costume. 1600s - English

U. S. PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION



DE LACHAULIÈRE DEL.

J. BOUQUANT SC.

HENRIETTE DE FRANCE.  
*w. of Charles II*



Engraved by G. Kneller.

WALTON & BECKETT  
STREET CORNHILL

HENRY SOMERSET, FIRST MARQUIS OF WORCESTER.

b. 1577  
OR. 1640.

FROM THE ORIGINAL OF JARVIS, IN THE COLLECTION OF

HIS GRACE, THE DUKE OF BEAUFORT.

**PORTRAITS**

Costume - 1600s - English

London, Published May 2, 1851, by Harding & Spence, Pall Mall East.



Engraved by H. Hildman.

HENRY SOMERSET, FIRST MARQUIS OF WORCESTER.

OB. 1646.

FROM THE ORIGINAL OF JANSSEN, IN THE COLLECTION OF

HIS GRACE, THE DUKE OF BEAUFORT.

Costume - 1600s - English

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION



(1594-1612)

HENRY, PRINCE OF WALES, FROM DRAYTON'S POLYOLBION, 1613.

3865



*James Stanley, 7<sup>th</sup> Earl of Derby,  
and Charlotte de la Tremouille, His Countess*

FROM THE ORIGINAL BY VAN DYKE, IN THE COLLECTION OF  
THE EARL OF CLARENDON.

*Costume - 1600s - English*



Engraved by R.T. Bayly.

LUCY HARINGTON, COUNTESS OF BEDFORD.

1627.

FROM THE ORIGINAL, OF BOSTONST, IN THE COLLECTION OF  
HIS GRACE THE DUKE OF BEDFORD.

London, Published 1847, 1853 by Harding & Lepard, 211, Strand.

Costume-1600s-English

N. Y. PUBLIC LIBRARY  
ASTOR LENOX TILDEN COLLECTION





W. Kneller del.

W. Kneller del.

MARGARET CAVENDISH, DUCHESS OF NEWCASTLE.

*From the original picture by W. Kneller in the Collection of  
Francis Vernon, Westworth, Esq., at Westworth Castle, Yorkshire.*

Costume - 1600s - English

E. F. SPENCER  
PUBLISHED BY  
J. B. BARNES



MARGARET, *DUCHESS* of NEWCASTLE.

*Pub. May 20. 1868. By J. Smith. 443. Strand.*

Costume - 1600s - English  
#16247-74)

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION



M<sup>ME</sup> DE KEROVAL  
CREE

DUCHESS DE PORTSMOUTH,  
PAR CHARLES II  
ROI D'ANGLETERRE .

LA MARQUISE DE BELFONT,  
FILLE DU DUC DE MAZARIN .  
COSTUMES DE 1694-5  
D'AP LA COLLEC<sup>ON</sup> DE BONNART .



Costume - 1690<sup>s</sup> - English

# 10,341  
1647-1734

THE METROPOLITAN MUSEUM OF ART  
LIBRARY



142  
A mounted nobleman and his squire : from Ogilby's *Coronation  
Procession of Charles II.*

LIBRARY  
PICTURE COLLECTION

*Nim.*





New York, D. & J. Sadler & Co.

Costume - 1600s - English

H. T. FORTY, LONDON  
JOURNAL COLLECTION



FIG. 30.—Portrait of Charles I. ✓





*Portrait of the*  
**COUNTESS of SUFFOLK**

*also from an original picture*  
date: (d. 1633)  
SUFFOLK: CATHERINE DE



The portraiture of the illustrious Princeſſe Frances Ducheff of Richmond  
and Lenox daughter of Thomas Lord Howard of Bindon ſonne of Thomas Duke of Norfolke  
whoſe mother was Eliſabeth daughter of Edward Duke of Buckingham

Anno 1623 inſcriptum a Guili. Paffio Londini

Costume - 1623 - English



#50 Relish



379.—Reign of Charles II.



380.—Reign of Charles II.  
#12,479

Costume-1600s-English



382.—Reign of William and Mary.

# 12,499

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION

English



*The right Honourable Ferdinand  
Lord Fairfax*

#35 (1903) vol 1

Costume - 1600s - English

H. Y. PUE  
PICTURE



*Published by T. Gosden, 18, Bedford Street, Covent Garden.*

GIFT OF R. FRIDENBERG

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION

SIR HENRY WOTTON.



*H. Clump Sculp<sup>t</sup>*

*SIR JOHN PACKINGTON,*

*From a Drawing in the Collection of Thomas Tennant Esq<sup>r</sup> taken from the Original Picture at Washwood, Worcestershire.*

*Int<sup>d</sup> Oct<sup>r</sup> 1791, by E & S Harding Tail M<sup>rs</sup>.*

*Costume - 1600s - English*

*ENGRAVED BY H. CLUMP  
LONDON 1791*





*Sir Martin Lister Knight 1626.  
Engraved from a scarce print in the Collection  
of Sir William Musgrave Bart.*

*Published at London Nov 1794. by W. Richardson Castle Street, Lincolns Square.*

Costume - 1626 - English

SIR THOMAS WHARTON,  
SEIGNEUR ANGLAIS  
1638-40  
PEINT D'AP. NATURE,  
PAR  
ANTOINE VANDICK.





*Sir George Bethell Esq One of the Sheriffs of London & Midd. in the year 1680*  
*Painted by W. Kneller July 1680 & Engraved by J. Smith*

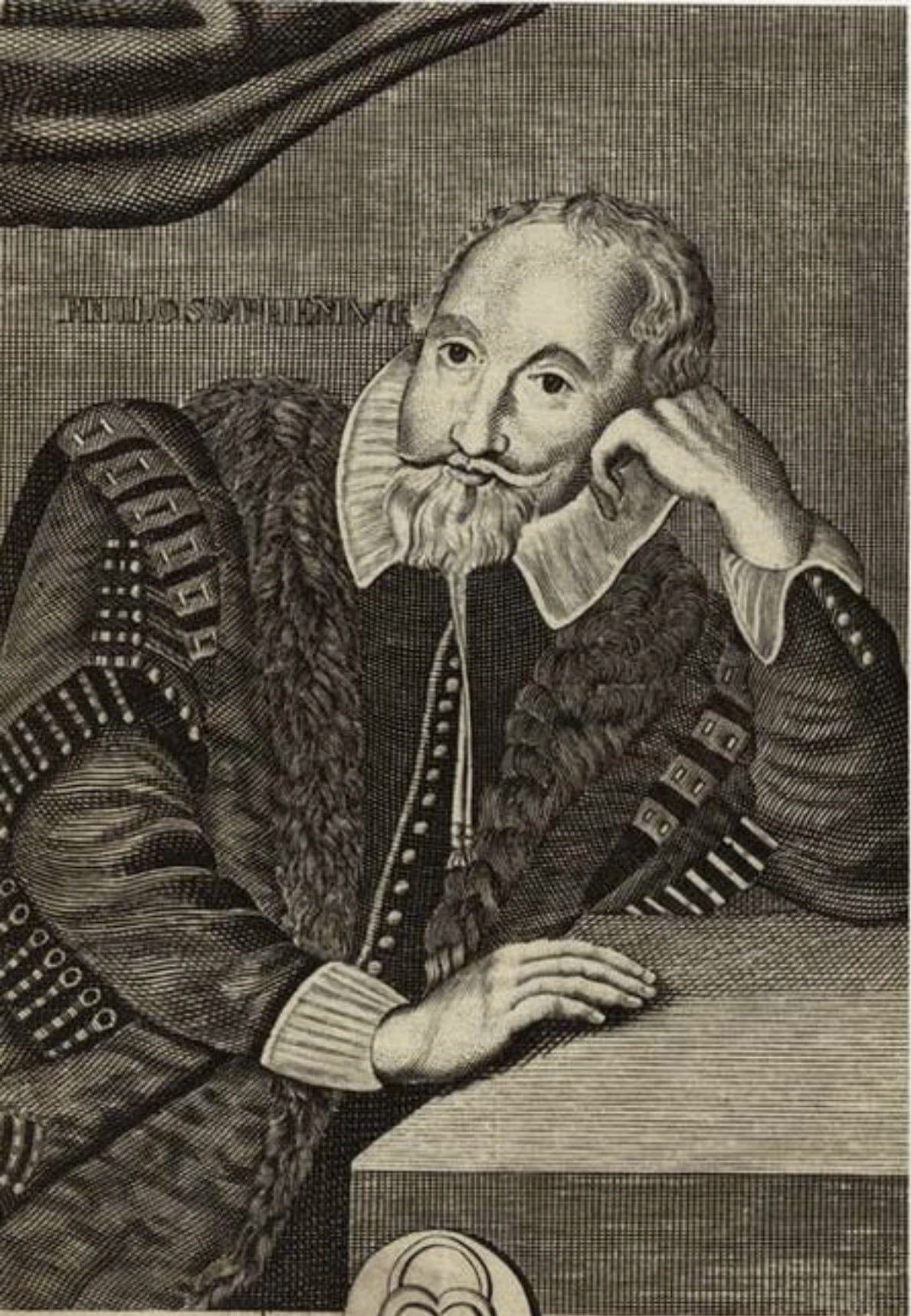
Costume - 1680 - English


N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION



W<sup>o</sup>lcom meet Lady you doe bring Spring That makes the Earth to looke so greene  
Rich presents of a hopefull Spring As when she first began to come.

Costume - 1645 - English



S<sup>r</sup> Henry  Wotton K<sup>t</sup>.



Of him, whose shape this Picture hath design'd,  
Vertue, and learning, represent the mind. W. S



*Of him, whose shape this Picture hath design'd,  
Vertue, and Learning, represent the Mind. W. S*

*Pub<sup>d</sup> April 30<sup>th</sup> 1794 by W Richardson Castle St Leicester Square.*

Costume - 1646 - English



WILLIAM VILLIERS, VISCOUNT GRANDISON

OR 1643

FROM THE ORIGINAL OF VANDYCKE, IN THE COLLECTION OF

THE RIGHT HON<sup>OR</sup> THE EARL OF CLARENDON

*Costume - 1600s - English*

N. Y. PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION





Engraved by H. Robinson.

H. V. FERRIS LITHOGR.  
PICTURE COURTESY

WILLIAM, DUKE OF HAMILTON.

*1651* 1651. 424

FROM THE ORIGINAL OF MYTENS, IN THE COLLECTION OF

HIS GRACE, THE DUKE OF HAMILTON.



200.—Gentlewoman. (Hollar's *Ornatus Mulieris*, 1640.)



203.—Merchant's Wife of London. (Hollar's *Ornatus Mulieris*, 1640.)



204.—Citizen's Wife of London. (Hollar's *Ornatus Mulieris*, 1640.)



2041.—Lady Mayores of London. (Hollar's *Theatrum Mulierum*.)



2042.—Country Woman with Mufflers. (Speed's *Map of England*.)



2043.—Musketeer, 1603. (From a Specimen at Goodrich's Court; engraved in Shelton's *Armour*.)



ANNE CARRE, COUNTESS OF BEDFORD

OR 1684

FROM THE ORIGINAL IN POSSESSION OF THE COLLECTION OF  
THE RIGHT HONOURABLE THE EARL OF EGREMONT

THE LONDON ENGRAVING AND PUBLISHING SOCIETY

Bedford, Countess of, Lady Anne (Carre)



Engraved by W. J. Mearns

ARCHIBALD CAMPBELL, MARQUIS OF ARGYLL.

ON 1661.

FROM THE ORIGINAL IN THE COLLECTION OF

HIS GRACE, THE DUCHE OF ARGYLL.

THE LONDON PRINTING AND ENGRAVING COMPANY

Costume-1600s-English

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION



1. Charles, Prince of Wales. 2. 7. 13. Noblemen. 3. Women of Rank. 4. Henrietta Maria, Consort of Charles I. 5. 6. Children of Charles I. 7. Charles I. 8. 9. 10. 11. Soldiers. 12. Chancellor.

Costume - 1662 - English

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

Case XIV.



CHARLES II, 1670.

*Abraham Bosse, Vol. I. Brit. Mus.*

\*13,411

*Costume - 1670 - English*



COMMONWEALTH, 1651.

*Rare Print, Destruction of Cheapside Cross,  
reproduced in Wilkinson's Londina Illustrata.*

\*PL. 16

*Costume - 1651 - English*



COSTUME OF THE COMMONALTY, 1660, CHARLES II.  
Selected from Prints by Holiar and Silvester, 1664.

which are spoken of as "a monstrous superfluity of cloth of silk that must be dragged after them."

For the minutiae of female fashions we can not do better than quote, in chronological order, some passages from the veracious diaries of Evelyn and Pepys.

The former remarks, May 11th, 1654, "I now observed how the women began to paint themselves, formerly a most ignominious thing, and used only by prostitutes;" and in 1660, Pepys speaks of "the Princess Henrietta" (sister of Charles II.), "with her hair frizzed up to her ears." Black patches were also worn by ladies as early as this date.

Mrs. Pepys wore one "by permission," November 4th, 1660.

Perukes appear to have been adopted first by the ladies; for, under the date of 1662, Pepys records, "By-and-by came La Belle Pierce to see my wife, and bring her a pair of perukes of hair as the fashion now is for ladies to wear, which are pretty, and one of my wife's own hair, or else I should not endure them." In April following we find "petticoats of sarcenet with a broad, black lace printed round the bottom and before," mentioned as a new fashion, and one that found favor in the eyes of Mrs. Pepys. On the 30th of May, in the same year, the court was astonished by the monstrous fardingales or "guard-infantas" of the newly-arrived Queen Catherine of Braganza and her ladies, the Portuguese having not yet abandoned those monstrosities. "Her majesty's foretop" is also described by Evelyn "as long and turned aside very strangely."

In 1663, Pepys tells us that vizards had of late become a great fashion among the ladies, and he bought one for his wife accordingly.

Under the date of July 13th, 1663, we have the following graphic account of the appearance of the queen and court riding in Hyde Park: "By-and-by the king and the queen, who looked in this dress (a white-faced waistcoat and a crimson short petticoat, and her hair dressed *à la negligé*) mighty pretty, and the king rode hand-in-hand with her. Here was also my Lady Castlemaine rode among the rest of the ladies; she looked mighty out of humor, and had a yellow plume in her hat (which all took notice of), and yet is very handsome. . . . I followed them up into Whitehall and into the queen's pres-



COSTUME OF THE NOBILITY AND GENTRY, 1660, CHARLES II.  
Selected from Ogilby's Coronation of Charles II., 1662, and Prints by Silvester, 1664.





#1208 N. Y. PUBLIC LIBRARY  
COSTUME OF THE COMMONALTY, temp. Charles II.  
Selected from Prints by Hollar and Silvester, 1664  
PICTURE COLLECTION

Costume - 1600s - English

N. Y. PUBLIC LIBRARY



2054 — Costume of the Nobility and Gentry temp. James II (N. Y. PUBLIC LIBRARY)  
(Selected from Sandford's Coronation of James II, 1687) PICTURE COLLECTION

Costume - 1688 - English

#423

423

DAMES ANGLAISES .

1644 .

OEUVRE de HOLLAR .



Jacquemans

Imp. Bachelier



Engraved by H. Y. Deall.

DOROTHY PERCY, COUNTESS OF LEICESTER.

OB. 1659.

FROM THE ORIGINAL OF VAN DYCKE IN THE COLLECTION OF

1598-1650 A-  
N. Y. PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION



Engraved by Tho: Wright.

DOROTHY SIDNEY, COUNTESS OF SUNDERLAND.

OR. 1684.

FROM THE ORIGINAL OF VANDYCKE. IN THE COLLECTION OF

THE RIGHT HON<sup>BLE</sup> THE EARL OF EGREMONT.

*London, Published May 1. 1789, by Harding & Lepard, Pall Mall East.*

Costume - 1600s - English

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION



*Dresses of the 16.<sup>th</sup> & 17.<sup>th</sup> Centuries.*

5287

1, 2, Bureau Chaulong  
3, 4, 5, Roxel Helmes Sketches

Costume - 1600s - English



*Dresses of the 17<sup>th</sup> Cent.*

5237

See print by H. G. ...  
 ...  
 ...



Elisabeth, Gräfin von Devon.

Erste Hälfte des XVII. Jahrhunderts.

*\* 1620 (1621)  
Duchess of Devonshire  
West 12 April 1681*

*Quelle für Kostüme.*

*Neu Folge - 62. Blatt*

*Costume - 1600's - English*

Verlag von Franz Lipperheide in Berlin.





ELIZABETH CECIL, COUNTESS OF DEVONSHIRE

OR 1600

FROM THE ORIGINAL OF SARUYEN BY VAN DELLANTON IN

THE RIGHT HONORABLE THE EARL OF KILGORENT

1607-1684

AND THE LADY MARGARET, WIFE OF ALEXANDER

WIFE OF THE EARL OF DEVONSHIRE

Costume - 1600s - English

20A-

1607-1684



AN ENGLISH GENTLEMAN—1640. (FROM A PRINT AFTER SIR GODFREY KNELLER.)

The "plate-silver" buttons made of Spanish dollars and smaller coins, which flourished in England in the days of Queen Anne, were also worn in America. One of the curious minor traits of costume for some years before the Revolution was the wearing of paste brilliants. Gentlemen's shoe-buckles shone with this cheap luster, and women wore paste combs, paste pins, and even—though it hardly seems worth while—paste garnets.

Next to the hair-dresser's business in importance must have been that of the dealer in silver buckles for the knees and ankles, and the maker of stays. Even children were laced, and one man announces that he can make stays in which "crooked women and children will appear straight." Hoopskirts a few years before the middle of the eighteenth century attained an expansion that would be incredible if it were not avouched by all the pictures of the time.

Watches for the pocket were first made in England in 1658, and their use in the colonies was late and confined to the richer classes. Some of the colonial watches were of very large size; one reads of the theft of a large striking watch, with an inner case of brass and an outer of silver, "with round holes to let the sound out." Some of the watches in the eighteenth century had exterior cases of fish-skin, studded and hooped with silver. It was customary to attach the key and two or three seals to the watch by a leathern string.

"Umbrilloes" were made of oiled linen; they

were unknown until late in the colonial period, and the use of them by men was accounted a sign of effeminacy. Sun-fans of green paper were sometimes used by ladies to shield the face, and green masks were worn to protect the face in riding; black velvet masks were used in New England as a shield from the cold. The mask was held in place by means of a silver mouth-piece.

The distinctive mark of the laboring man was that his ordinary breeches, his jacket, waistcoat, doublet or coat, were usually of leather, of sheep-skin or deer-skin. Entire suits of deer-skin were worn on Sunday in the newer parts of the country, and backwoods rustics were familiarly known as "buckskins." Coats were sometimes made of bear-skin; raccoon-skin was also worn, and the tails of the raccoon were used for mufflers. Silks, satins, velvets, silver, gold, jewels, true and false, and fabrics in gay colors were freely used in the dress of gentlemen of that day. Besides the showy buckles at the knees and in the shoes, there was the jaunty cocked hat upon the head; there were the shirts with ruffled bosoms and cuffs, and gold sleeve-buttons; breeches of rich stuffs and vivid colors. The Friends made amends by the richness of their fabrics for the plainness of their patterns; some of them ventured to wear starched cuffs and silver buckles; for their laxity these were dubbed "wet Quakers." The lower



A PURITAN GENTLEMAN OF 1650. (FROM AN OLD COPPER-PLATE.)