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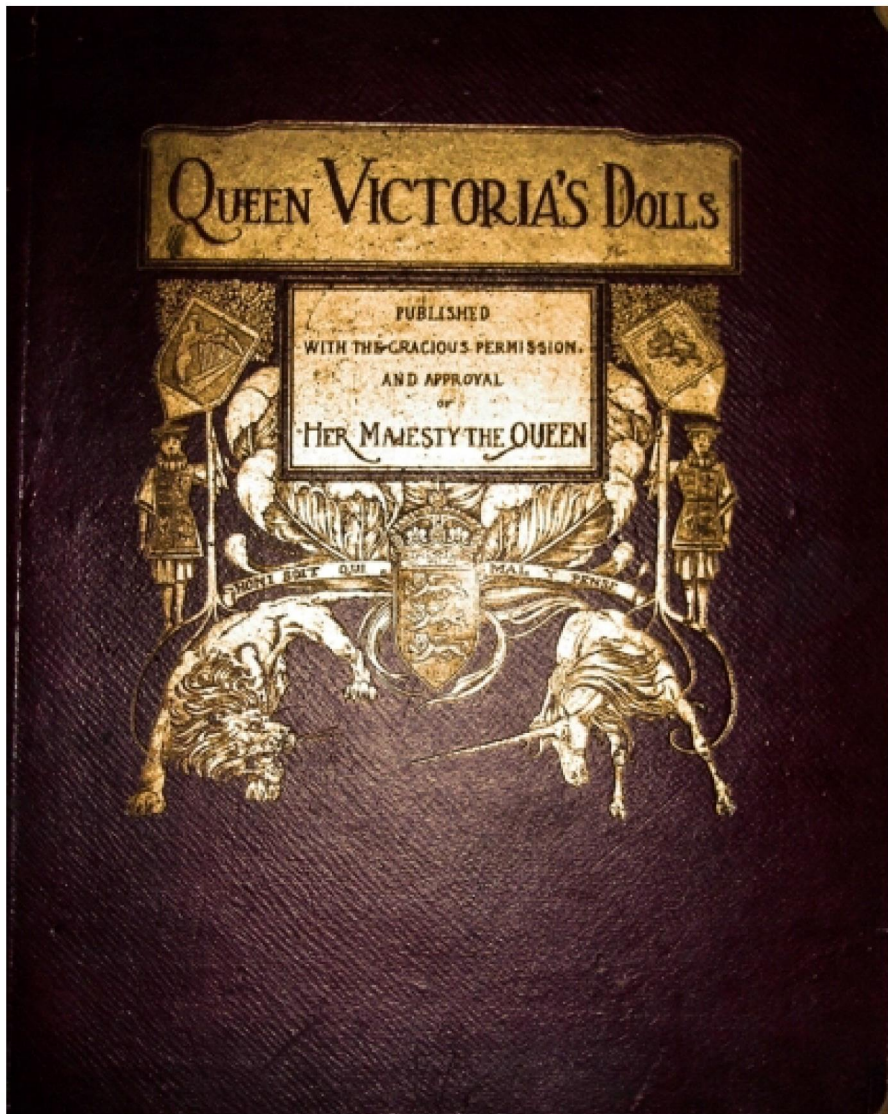


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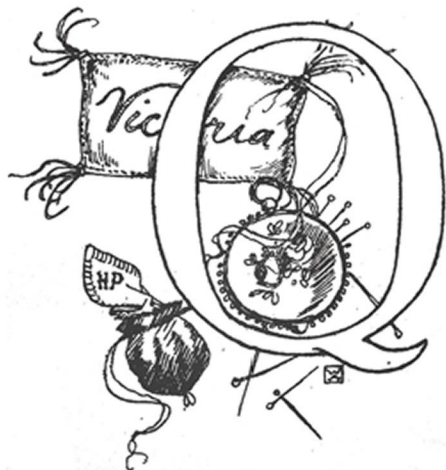


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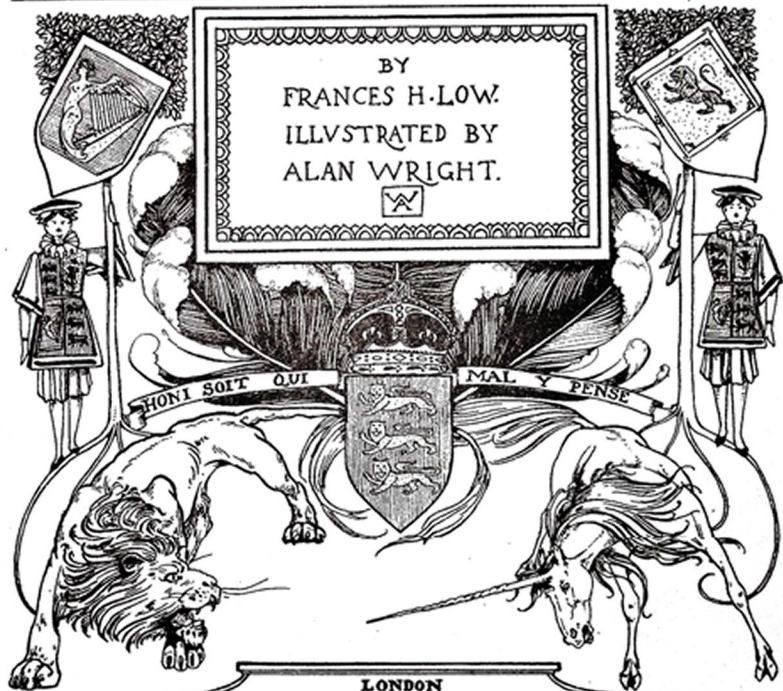
# Queen Victoria's Dolls.



Catherine Countess of Claremont

# QUEEN VICTORIA'S DOLLS

BY  
FRANCES H. LOW.  
ILLUSTRATED BY  
ALAN WRIGHT.

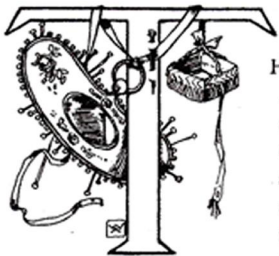
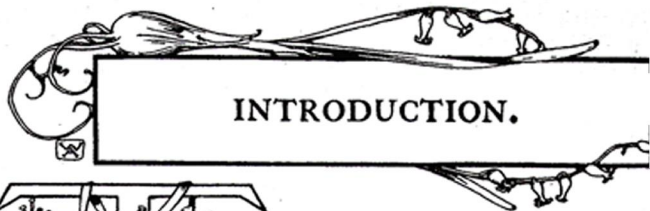


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THIS BOOK IS PUBLISHED  
With the GRACIOUS PERMISSION and APPROVAL  
of  
HER MAJESTY THE QUEEN.







THE appearance of an article in *The Strand Magazine* a few months ago, containing an account of the dolls that Her Majesty had dressed and played with in her childhood, aroused an astonishing amount of attention and interest. This was due, no doubt, in a measure, to the exalted station of the central figure; but also, one would fain believe, to

a feeling which is more enduring and more deeply planted in the human breast than even the loyal and sympathetic interest attaching to the doings of a great Sovereign. Was it not rather that in turning over these pages we elders, who have been able to retain anything of the freshness of youth, were for the moment carried back into the happy hours of childhood, when the play-room was a beautiful fairy-garden in which we wove a thousand enchanting stories about ourselves, our playthings, and our little companions? The grown-up person who can recall a felicitous childhood, and whose sympathies have not become wholly narrowed and hardened by disillusion and disappointments, has his memories ever and again thrilled and sent back into the days that have fled, at the sight of a child at play. When the player is a girl-child, satisfying what Victor Hugo rightly called the most imperious instinct of female infancy—for the girl who is indifferent to dolls is as abnormal a being as the boy who cares nothing for soldiers or ships—the drama enacted is a study as engaging as it is instructive. The little one

pursuing her kind vocation of mother, now reprimanding, now caressing, reveals in a thousand ways the same thoughts, feelings, and passions which will one day bring happiness or the reverse to those who are watching her.

And if the picture of any little girl amongst her dolls is one that attracts us; if we delight to discover premonitions of unfolded individuality and winged fancies that will presently bear fruit, how much more absorbing and interesting does this study become when that little player is a child-Princess who is at once a child like any other, and yet at the same time how unlike! A little being, as yet unweighted with a crown, yet set apart and shadowed by sovereignty.

We remember the duties and responsibilities awaiting her, the momentous "yea" and "nay" that will some day have to be pronounced by those soft young lips; and then is it any wonder that we turn and watch her among her Liliputian subjects, stitching, devising, cutting, and measuring infinitesimal garments, with a feeling that is something deeper than that which is usually aroused by a child's play?

Some interesting particulars, which are not without a pathetic interest, giving a glimpse, as they do, of the isolation which even in infancy is one of the penalties of high station, have been graciously furnished by Her Majesty herself through Sir Henry Ponsonby.

"Her Majesty was very much devoted to dolls, and indeed played with them till she was nearly fourteen years old.

"Her favourites were small dolls—small wooden dolls, which she could occupy herself with dressing; and they had a house in which they could be placed.

"None of Her Majesty's children cared for dolls as she did; but, then, they had girl companions, which she never had.

"Miss Victoria Conroy (afterwards Mrs. Hammer) came to see her once a-week, and occasionally others played with her, but with

these exceptions she was left alone with the companionship of her dolls."

In the postscript to the above letter Sir H. Ponsonby adds: "Since writing the above, I have been informed that it is not correct that 'none of Her Majesty's children cared for dolls,' as the four eldest Princesses were very fond of them."

In a subsequent note Sir Henry adds. "The Queen usually dressed the dolls from some costumes she saw either in the theatre or private life."

There is, indeed, ample evidence in the care and attention lavished upon the dolls of the immense importance with which they were regarded by their Royal little mistress; and an additional and interesting proof of this is to be found in what one might call the "dolls' archives." These records are to be found in an ordinary copy-book, now a little yellow with years, on the inside cover of which is written, in a childish, straggling, but determined handwriting: "List of my dolls." Then follows in delicate feminine writing the name of the doll, by whom it was dressed, and the character it represented, though this particular is sometimes omitted. When the doll represents an actress, the date and name of the ballet are also given, by means of which one is enabled to determine the date of the dressing, which must have been between 1831 and 1833, when, Sir Henry says, "the dolls were packed away."

Of the one hundred and thirty-two dolls preserved, the Queen herself dressed no fewer than thirty-two, in a few of which she was helped by Baroness Lehzen, a fact that is scrupulously recorded in the book; and they deserve to be handed down to posterity as an example of the patience and ingenuity and exquisite handiwork of a twelve-year-old Princess.

The dolls are of the most unpromising material, and would be regarded with scorn by the average Board School child of to-day, whose toys, thanks to modern philanthropists, are often of the most extravagant and expensive description. But if the pleasures of imagination mean anything: if planning and creating and achieving

are in themselves delightful to a child, and the cutting out and making of "dolly's clothes" especially, a joyous labour to a little girl only second to nursing a live baby; then there is no doubt that the Princess obtained many more hours of pure happiness from her extensive wooden family, than if it had been launched upon her ready dressed by the most expensive of Parisian *modistes*. Whether expensive dolls were not obtainable at that period, or whether the Princess preferred these droll little wooden creatures, as more suitable for the representation of historical and theatrical personages, I know not; but the whole collection is made up of them; and they certainly make admirable little puppets, being articulated at the knees, thighs, joints, elbows, and shoulders, and available for every kind of dramatic gesture and attitude.

It must be admitted that they are not æsthetically beautiful, with their Dutch doll—not Dutch—type of face. Occasionally, owing to a chin being a little more pointed, or a nose a little blunter, there is a slight variation of expression; but, with the exception of height, which ranges from three inches to nine inches, they are precisely the same. There is the queerest mixture of infancy and matronliness in their little wooden faces, due to the combination of small sharp noses, and bright vermilion cheeks (consisting of a big dab of paint in one spot), with broad, placid brows, over which, neatly parted on each temple, are painted elaborate, elderly, greyish curls. The remainder of the hair is coal black, and is relieved by a tiny yellow comb perched upon the back of the head.

The dolls dressed by Her Majesty are, for the most part, theatrical personages and Court ladies, and include also three males (of whom there are only some seven or eight in the whole collection) and a few little babies, tiny creatures made of rag, with painted muslin faces. The workmanship in the frocks is simply exquisite: tiny ruffles are sewn with fairy stitches; wee pockets on aprons (it must be borne in mind for dolls of five or six inches) are delicately

finished off with minute bows—little handkerchiefs not more than half-an-inch square are embroidered with red silk initials, and have drawn borders; there are chatelaines of white and gold beads so small that they almost slip out of one's hands in handling; and one is struck afresh by the deftness of finger and the unwearied patience that must have been possessed by the youthful fashioner.

An hour spent among the dolls that Queen Victoria played with as a child is not only a liberal education in the evanescent influences and fashions of the early part of this century, but an abiding study of her imaginative infancy.

We see the scenes that affected her, the stories that enchanted her, the characters that caught her fancy and left an impress on her imagination; and we see also in these childish achievements the same qualities of self-control, patience, steadiness of purpose, and womanliness, which have been consistently exercised by Queen Victoria in the prominent part played by her on the theatre of life.





WHOLE group of dolls represent characters in the ballet of "Kenilworth," which was performed in 1831 at the famous King's Theatre, where all the great stars, Lablache, Pasta, and Malibran the matchless, sang; and all the greatest dancers of the day, Taglioni, M. Paul (the celebrated male dancer), and a host of others performed in the ballets which were played between the acts of the opera. The Queen has herself told us that as a child she "went to the opera and saw

the ballet, of which she was very fond, several times."

We can well understand the delight with which an imaginative child must have watched this enchanting play, and the eager pleasure with which she would have dressed her own miniature players. The Princess must have been an observant little spectator, for two of the dolls which she has contributed to this group are reproduced with great carefulness of detail and accessory. One of them is the gay and attractive Earl of Leicester, who, owing to the absence of a back comb and to the addition of a painted black moustache, presents a distinctively masculine physiognomy. He wears pink satin knee-breeches slashed with white silk, a white satin tabbed tunic with pink satin slashings, and a white lace ruffle. On his breast rests the blue ribbon of the Garter, and his head is adorned with a broad-brimmed black velvet hat, with flowing white and yellow plumes. The part of the ill-fated Countess of Leicester was taken in the ballet by Mademoiselle Brocard, whose beautiful classical face and exquisite dancing made a great sensation, especially in the opera called "La Naissance de Venus," where she represented Venus. The dress in this picture is probably the one worn by the Countess in the famous grotto scene, when she appears before the Queen in search of the Earl.



THE EARL AND COUNTESS OF LEICESTER

Lovers of "Kenilworth" will remember how Amy, after her long ride and *rencontre* with Lambourne, escapes to the grotto, and is horrified at her appearance reflected in the basin of the fountain there. Scott tells us how, "reasoning like a woman to whom external appearance is scarcely in any circumstances a matter of unimportance, and like a beauty who had some confidence in the power of her own charms, she laid aside her travelling cloak and capotaine hat. The dress she wore under these vestments was somewhat of a theatrical cast, so as to suit the assumed personage of one of the females who was to act in the pageant." She wears a white silk petticoat embroidered in gold, and a redingote of pink satin also embroidered in gold and trimmed with green satin. The front of her bodice is low and resembles a stomacher, with trimmings of gold embroidery to match the petticoat. The sleeves are very striking, and are not in the Elizabethan style familiar to us. There are tight, very much puffed under-sleeves of white satin, over which are large open wings of pink satin embroidered in green satin thread. The accessories of this beautifully-dressed lady include a crown of gold paper ornamented with gold and green beads, a high lace ruffle, several rows of tiny pearls, to which a cross of gold beads is attached, and white leather shoes with gold rosettes.



QUEEN Elizabeth in this ballet (dressed by Baroness Lehzen) is magnificently attired in a robe of gold tinsel stuff with puffed sleeves and a heavy girdle of gold beads. Her long round train hanging from her shoulder is made of the same material trimmed with ermine and lined with bright crimson plush, as are also her shoes.





QUEEN ELIZABETH

Round her neck she wears pearls; and a wonderful little crown of crimson plush, with points of gold paper festooned with pearls, adorns the Royal head.



MY ROBSART appears again, this time attired by the Princess in a long narrow dress of green satin, edged with gold braid, and a short habit-bodice with a narrow row of gold braid running down the front and outlining the waist. Her sleeves are tight from the elbow, and she wears a large, broad-brimmed black velvet hat of the Di Vernon shape, with curling white feathers falling over the left side on to her forehead.



AMY ROBSART

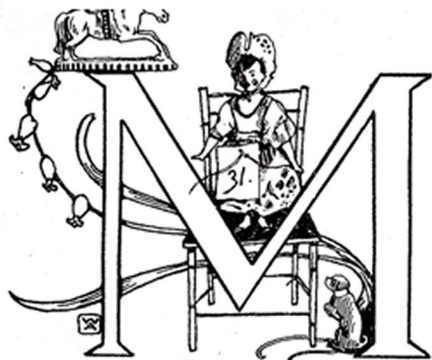


NOW and again one comes across a genuine Dutch or Swiss face, which has been obviously recognised by the Princess or her attendants, and its possessor characteristically attired as a native peasant. There is the quaintest little doll imaginable, called Ernestine, which, according to the doll-book, "was brought from Berne." Unlike the other dolls, this one is made of white leather, is about four inches in height, and the same in breadth. She is a little, squat, dumpy person, with a huge waist and a squareness of countenance and figure and frock that is irresistibly humorous. Her short, full black skirt, edged with red, her green-striped silk apron, muslin chemisette, frilled cape, black velvet stomacher and braces, give the buxom little woman an absurd air of reality and familiarity, sending your mind instantly to Swiss figures and scenes.



ERNESTINE





ALE dancers, in spite of the immense popularity that they enjoyed during the early Victorian days, do not seem to have obtained much attention from the Princess, for there are scarce half-a-dozen of them in the whole gallery, and they are not specially well provided with under-garments.

One of them who was honoured by the Royal dressmaker, represents Count Almaviva, who, as will be remembered, figures in "The Barber of Seville," and also in Mozart's immortal composition, "The Marriage of Figaro," both of which operas were frequently played at this period.



DUCHESS OF PARMA

COUNT ALMAVIVA.





E looks a very dashing Count indeed in baggy, white silk breeches, and a long, sky-blue satin frock-coat finished off with a lace ruffle.

The object of his respectful homage is a real Court lady, Harriet Arnold, Duchess of Parma, who seems to have been very frequently married; and it is on one of the four happy occasions when she figured in bridal costume that she appears in this gallery, dressed by Princess Victoria. The lady is still presumably in the

summer of youth, for she wears the maiden's wedding-gown of white satin, with a long white net veil falling from the back of her head, in two ends, to her feet. Only a plain silver band adorns her head at present; but there are signs that flowers—possibly a wreath of orange-blossom—once rested there.



MONSIEUR MUSARD

MILLE. LEONTINE HEBERLE.



ONSIEUR Musard, "dressed by Princess Victoria," is, I think, the only doll with an unmistakable man's face. He is evidently a clown, and has the brightest of yellow silk pantaloons, baggy sleeves, a short blue silk jacket, and a fascinating little lace frill.

The dancer upon the pink stool—which is a charming little piece of home-made furniture fashioned of pink satin with white silk fringing—is Mlle. Leontine Héberlé, who afterwards became Mrs. Dudley, and who appeared in a number of operas. She wore this dress at her first appearance in a pretty ballet called "Daphnis and Cephise," and, according to the newspapers of that time, looked very handsome and attractive.



Mlle PROCHE

Mlle. PAULINE DUVERNAY.

Mlle. EUPHROSINE ANCILIN.



OME of the lady dancers are charming. There is Mlle. Pauline Duvernay. Who does not remember Thackeray's raptures about Mlle. Duvernay?—"When I think of Duvernay prancing in as the Bayadère, I say it was a vision of loveliness such as mortal eyes can't see now-a-days. How well I remember the tune to which she used to appear! Kaled used to say to the Sultan: 'My lord, a troupe of those dancing and singing girls, called Bayadères, approaches,' and to the dash of cymbals and the thumping of my heart, in she used to dance. There has never been anything like it—never. There never will be." Well, I say, when these words come into one's mind at the sight of the word Duvernay, it is natural to give this young lady a longer glance. The Queen has dressed her, not as she sprang upon Thackeray's bewitched gaze, but as she appeared in the ballet of the "Sleeping Beauty," in a fairy-like robe of white tarlatan, shining with tiny glittering shapes cut out of green, gold, and crimson tinsel. Pearls encircle her fair neck, and there are the remains of some sort of *coiffure* upon her head.

The delightful little figure in white and scarlet is Mlle. Proche, whom we shall meet again, and who appeared in this costume in "La Somnambula." She is the most bewitching of peasant damsels, in a short white silk skirt trimmed with scarlet ribbons, a scarlet cloth stomacher, and a provoking big-brimmed hat of purple velvet and scarlet ribbons.

Mlle. Euphrosine Ancilin, another dancer, probably in the same ballet, is her companion, and her frock (the work of the Princess Victoria's fingers) is of yellow silk, trimmed with rows of narrow pale blue ribbon. There is a captivating little straight bodice of pale blue velvet with white silk stitchings.



MARIE TAGLIONI

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SEVERAL of the dolls are dressed in the different characters taken by the celebrated Marie Taglioni and her relations in the ballets of "La Bayadère," "La Sylphide," and "William Tell."<sup>\*</sup>

The Princess must at an early age have been expert with her knitting-needles,† for the graceful ballerina, as a Tyrolean peasant in "William Tell," wears neat little pink and blue stockings and nicely fitting white shoes. She is dressed in a short crimson silk skirt edged with bands of green and gold braid, a bodice of crimson and gold brocade with short sleeves of white muslin, and the most coquettish of muslin and lace aprons. There is another doll representing Taglioni in "La Sylphide," the ballet composed by her father expressly for her, and in which she gained the most enthusiastic applause, so exquisite were her movements and so fairy-like her steps.

"I'd swear  
When her delicate feet in the dance twinkle round,  
That her steps are of light—that her home is the air,  
And she only *par complaisance* touches the ground!"

She is dressed by Baroness Lehzen in a very much abbreviated muslin dress, which is, however, of less consequence when we perceive that she has charming little gossamer wings painted in white and gold. A silver wreath is pinned on her hair. She again appears dressed by the Baroness as a peasant‡ in "La Bayadère," and is a romantic and picturesque figure in her scarlet stomacher, wee scarlet tippet, and blue velvet capote with bunches of pink roses.

NOTES BY THE QUEEN.

- \* In an incidental dance.
- † No. Baroness Lehzen did the minute work.
- ‡ Dancing girl.



Mlle PORPHYRIA BROCARD

Mlle SYLVIE LECONTE





THE number and variety of the Lilliputian mummerys set one wondering whether the Princess had a miniature theatre, and, if so, whether she arranged her puppets simply as lay figures in tableaux, or whether they acted their parts with make-believe speech and gesture. What a fascinating picture it is of the little painted cardboard theatre, and what an enviable post for a stage manager! No discontented "stars," nor fault-finding critics, nor ill-mannered audience, but the most docile and manageable company of lace-bespangled ladies and gentlemen, and the politest of fashionable audiences, composed of becomingly-attired Court ladies in the stalls.

In such a company the splendour of Mlle. Porphyry Brocard's frock would have assuredly entitled her to the position of *première danseuse*. She was one of the celebrated sisters, and, according to the book, afterwards married the Duke of Lorraine. The Princess has arrayed her in a short silver gauze petticoat and tight white satin bodice with silver spangles; a gay green garland is on her head, and a gold chain, to which hangs a beautifully-made pocket of white and gold beads, encircles her slender waist. There is an apron worn by one of the dolls dressed by the Queen representing Mlle. Sylvie Leconte, the dancer—who is said to have come second in her art to Taglioni, and who married Prince Poniatowsky—which won my deepest admiration. It might have been woven in elf-land, so fragile and fairy-like is the white areophane of which it is wrought, and so exquisite are the curves and so sure the stitching of blue, violet, and grass-green silks with which it is embellished.

Mlle Brocard

Mlle Rosalie  
Taglioni



Mlle. Rosalie Taglioni wears a peasant's cap which would ravish the heart of any little girl. It is fashioned of violet velvet trimmed with narrow gold braid, has a wide upstanding lace frill, and projecting out on either side are two Lilliputian gold pins with real round golden knobs.

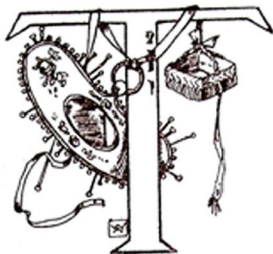
"The Maid of Palaiseau" is an unfamiliar name to modern playgoers, but it was frequently played about 1831, and included a great part for the heroine, *Ninetta*, who was condemned to be executed. Mlle. Brocard won great celebrity in the part of *Ninetta*, and it is in this character that she is here represented.

Pauline Leroux, who afterwards married Lafont, an elegant actor of the day, was another of Thackeray's favourites. Princess Victoria saw her in the ballet of "Masaniello," and has dressed her in a very sweet arrangement of fawn and pale blue. The tiny doll in a single pink gauze garment of the briefest dimensions represents little Miss Poole, the wonderful child-actress, probably as she appeared in the operetta "Old and Young," singing her famous song of "Meet Me by Moonlight Alone."



MISS POOLE

PAULINE LEROUX



HE trio on this page consist of the Sisters Melanié and Euphrosine Ancilin, and M. Albert, a celebrated ballet-master of the King's Theatre, famed for his graceful dancing. His attire, fashioned by the Princess, is somewhat puzzling. The doll, as will be easily seen, is a particularly long, and if one may use the word, "bony"

creature, and is airily clad in a single garment made of fine white linen. If there were not other circumstances (to which I shall allude in a moment) it would be proper to assume—as the garment comes but a short way below the waist—that other (forgotten) garments were intended to supplement it. But on a closer inspection I noticed, to my surprise, that the shift was neatly trimmed at the bottom with rows of the narrowest and palest of blue ribbon, whilst a blue silken sash encircled the waist, and a narrow piping of blue drew the fulness into the neck. It is clear, then, from his decoration, that M. Albert's somewhat unconventional costume was premeditated.

Mlle. Euphrosine Ancilin is in white satin and muslin, and a muslin apron with the tiniest of pockets worked in silver thread; Mlle. Melanié Ancilin is in white tarlatan and pinkish mauve ribbons.

M ALBERT



MLLE MELANIE ANCILIN

MLLE EUPHROSINE ANCILIN



Is not this an enchanting picture of Mlle. Proche in the opera of "Un Jour à Naples"? Notice how delicately her yellow silk frock harmonises with the trimmings of brown velvet, and how well it seems to suit the modest, graceful-looking dancer!

The neat table, with its cunning little drawer, is an exact reproduction in mahogany of the tables of the period, and set out upon it are some pretty tea-things out of which the sylphs no doubt refreshed themselves when thirsty. There is a tiny French coffee-pot, a spoon, a round deep plate, and a cup and saucer, all made out of ivory.



MILLE PROCHE



VERY favourite opera in the years 1831 and 1832 was a version of the old fairy story of "Beauty and the Beast," called "Azor and Zemira," in which Miss Cawse, as *Fatima, Lady Brighton*, made a great success. *Fatima*, as will be remembered, was the material-minded elder sister who asked her father to

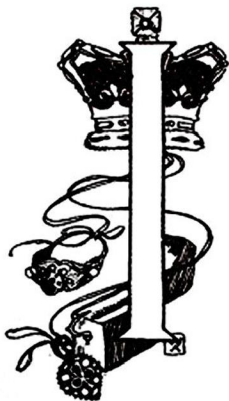
bring back rich silks; and her love of gorgeous apparel is shown in her dress of brilliant yellow silk, the petticoat and corsage of which are edged with a silky, fluffy white fur. At the back there is a big scarlet satin panier, and there are puffed sleeves of the same silk. She holds in her hand a little pocket-handkerchief, with the daintiest of hemstitched borders.

She appears again in another scene of the same play holding a similar handkerchief with the initials "C. R." worked in red silk, which stand for her married title, Cestra Countess Regai. In another scene her dress consists of a white satin petticoat with a curious sort of polonaise arrangement of blue satin edged with fur, two long pieces coming from the shoulder and falling in front. The cardboard couch is covered with flowered chintz, and the rug upon which her feet rest is made of shaded orange wool-work.





MISS CAWSE AS FATIMA, LADY BRIGHTON, AND CESTRA,  
COUNTESS REGAI



T is Mlle. Sylvie Leconte, in blue satin and pink and yellow roses, who is posed upon the table in this airy and graceful attitude. She has smart scarlet shoes upon the little feet which knew how to trip a thousand charming pirouettes and steps.

Here again is the favourite Mlle. Brocard wearing the sweetest of pocketed aprons, and with her is another "reine de la danse" in the person of Mlle. Zephyrine Galebstie, whose head is elaborately adorned with silver stars and leaves.

MLLE ZEPHYRINE  
GALEBSTIE



MISS SYLVIE  
LECONTE

MLLE BROCARD



HERE is an exquisite white robe worn by Mlle. Leontine Héberlé in the ballet of "L'Anneau Magique," which was stitched by Princess Victoria, whose patient fingers must surely have ached over this arduous labour. It is of white satin covered with white Spanish net, and has on each side of the skirt tiny panels made of white satin piping, tied at each end with infinitesimally small bows of white ribbon, and ornamented about half-way up with tiny bunches of pink roses. The beautiful precision and symmetry of the bows and panels; the delicate finish of every part of the dress; the care with which the silver coronal and wreath of pink roses have been disposed on the head, constitute a piece of work which is, in its way, if one may use so big a word, a little "masterpiece" that would satisfy and gladden the heart of Mr. Ruski



LADY NEWPORT

Mlle. LEONTINE HEBERLE



WITH Lady Newport (*see previous page*) begins a procession of Court ladies, who, in contradistinction to the dancers, have moderately long full skirts, and, as a rule, low pointed bodices and gigot sleeves.

Is it not astonishing that a few inches of extra length should give even these little wooden figures so much additional grace and dignity? And yet that this is so must be conceded by a comparison between the sprightly stage figures we have lately seen, and the stately appearance presented by the Court ladies.





LADY ARNOLD





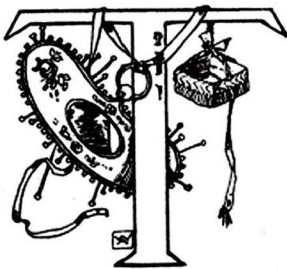
ADY ARNOLD seems to have been one of the Princess's favourites, as she appears in at least five different costumes.

She looks particularly well in a full-skirted, short-waisted dress of pale yellow crape trimmed with knots of shaded mauve ribbon of the most delicate colour.



VISCOUNTESS STUART.

LADY SEDLEY.



THE dresses of the *grandes dames* present wonderful variety in the way of decoration, and show that fashion was infinitely less arbitrary in this direction than it is at the present moment, when it would be difficult to find half-a-dozen Court gowns with absolutely distinct styles of ornamentation.

Lady Sedley, for instance, attired by Princess Victoria, wears a dress of rose-colour satin, trimmed with a band of green satin piping, and finished off round the neck with one of the lace fichus that are now again coming into fashion.

Viscountess Stuart's dress of white net over white satin is trimmed with little rose-coloured bows, and has tasteful knots of pink and green ribbons on the skirt.



MISS CONSTANCE FORSTER. LADY PULTENEY. LADY BEDFORD.



It would be hard to find a more elegant female group than the one consisting of Lady Bedford, Lady Pulteney in the centre, and Miss Constance Forster on the left, whose white dresses show a happy ingenuity of embellishment. There are numerous appropriate accessories—dainty handkerchiefs, sprays of flowers sewn into the corsages, and fanciful trimmings of gold thread and ribbons.

The wreaths and ribbons are, I think, quite unique, and I should feel disposed to the belief that they were manufactured for this especial purpose.

The ribbon, extensively used for the trimmings, is the prettiest thing of its kind. It is very narrow, well under a quarter-of-an-inch in breadth, and is composed of two, and sometimes three, shades of colour, in the softest pinks, yellows, mauves, and blues. As for the wreathing, it is an artistic triumph. Each little pink or yellow rose, which would lie easily on a threepenny piece, has its neatly adjusted green centre and stalk and accompanying leaves, all of which in their turn are cut and shaped with wonderful skill.

LADY DERWENTWATER.



DUCHESS OF CLARENDON.

LADY ARNOLD.



READERS of the fashion chronicles of half-a-century ago will remember the important part that jewellery always plays in the description of the ladies' toilets; and it is therefore gratifying to find that this department was not overlooked by Her Majesty. Some of the ladies wear astonishing gems. Lady Arnold, who looks very matronly and majestic in dark green velvet, wears a goodly quantity of jewellery. Bracelets of gold beads clasp her arms, and there is a quaint article looking like a bottle made out of amber hanging upon her left arm. Perhaps it is one of the little essence caskets, made out of amber, which so many ladies wore during the cholera scare of 1832, hanging from their wrists or belts. This, however, does not exhaust the list, for there is a massive gold chain going over the region of the lady's shoulders and hanging down in front.

The Duchess of Clarendon, not to be outshone, has a bracelet of blue beads, and a curious little ornament presenting the appearance of three gold-faced cards.

Lady Derwentwater, the centre figure, does not exhibit the same fondness for precious stones, but her natty little cap—a delicate arrangement of lace, blue ribbons, and roses—is, perhaps, evidence that she considers her good looks sufficient in themselves. Caps played a more significant part, and were the subject of more consideration in the days of our grandmothers than they do in modern times. Young and old wore them, and dress caps and dress hats were as much a necessity of evening dress as are gloves to-day. Dress-hats worn at the opera had generally large brims and transparent "cauls" of muslin, and gauze adorned with ribbons and feathers and birds of Paradise.



COUNTESS OF JEDBURGH.    DUCHESS OF ORLEANS.





THE prettiest and most perfect thing in the way of hats is a cream satin one, the name of which I know not, though it often figures in French pictures of eighteenth-century belles. It has a very broad brim, narrowing to the side, and a crown which rises high and broad at the back and slants down towards the front. The broad brim is lined with pink satin, and narrow pink ribbon is twisted about the crown and tied into a big bow at the left side, the corresponding side having a knot of lace and pink ribbon—altogether a very smart and dashing piece of millinery.

Look at the extraordinarily large “tea-tray” hats worn by the Countess of Jedburgh and the Duchess of Orleans, no doubt, at the opera. The Countess of Jedburgh’s is uncommonly stylish, and is composed of black velvet, bound with pink cord, and trimmed with large pink marabout feathers.

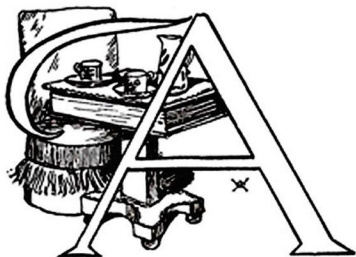
COUNTESS OF  
DURHAM.



Another sort of opera hat is worn by Juno, Countess of Durham, who is evidently arrayed for a night at the Opera. Her hat, the shape and style of which had great vogue at that time, is made of transparent white net trimmed with crossway bands of gold braid. She wears a delicious dress of sea-green satin, trimmed with Spanish lace, and in her belt are pink roses, which one feels must have shown off the green background to perfection.

Mary, Lady Roxburgh, is a sweet-looking lady, whose face seems to be a little softer, and whose cheeks seem to be more delicately pink, than those of the majority of her companions. Her prettiness is set off by the bright yellow silk frock, trimmed above the knees with soft lace frills, and by a graceful bonnet made of net, with a big, flapping lace frill tied in under her chin with light blue ribbons.





STRANGE, old-fashioned style of dress, not altogether unlike the Russian tunic of to-day, is worn by Lady Arnold. It is a straight, scanty gown of white lawn, and resembles a nightdress with a flounce at the bottom. Over it there is a sort of paletot reaching below the knees, which fastens in front and has a frill round the bottom, and there is a sash of white ribbon confining the waist. It is curious and quaint, and has an old-world air, but it must be confessed it belongs to the kingdom of dowdiness, and looks odd amongst the pointed bodices and full skirts of the smarter Court dames.

Her companion, Lady Bulkley, has a fashionable hat of pink satin trimmed with white cord and pink ribbons.



LADY ARNOLD

LADY BUCKLEY



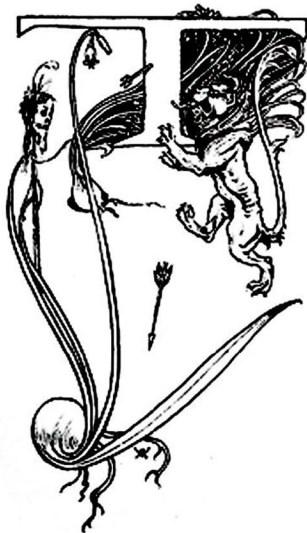
PRINCE of caps is worn by Mrs. Martha, housekeeper. She is a bigger and more substantial doll than the rest, with a fat, round, good-humoured face, a broad nose, and an air of prosperous complacency, which send your thoughts back to oak chests, lavender-pressed sheets, and the attractive "family house-

keeper" of a certain type of domestic novel. Her dress is as appropriate and "real" as it could be, consisting of a long, full, white lawn frock, full bodice, with sleeves drawn in at the wrist, and a long pinked-out apron of that delicious old-fashioned shade of deep rich purple which is almost unknown in modern stuffs. A white net cap, with white lace frills and flying pink ribbons, is tied on under her round chin; and if there were many such pleasant-faced, buxom housekeepers in the olden days, it is no wonder that the romancers make so much of them.

The dressing-table at which she stands is fashioned of card-board, and is covered with white flowered brocade neatly edged with silk lace. It may be mentioned here that all these pretty little pieces of furniture, which show so much ingenuity and taste, were obviously made at home.



MRS. MARTHA



THE babies are queer little creatures. They are not properly made dolls, but tiny things composed of rag, with painted muslin faces.

This curious and mirth-inspiring group consists of the stately Alice, Countess of Rothesay, in white satin, and her two babies in long robes. The tiny creatures are evidently twins, though one infant is attired in satin with a white silken girdle, whilst the other wears humble lawn. Perhaps they are boys, and the satin baby is the heir.





COUNTESS OF ROTHESAY AND CHILDREN.



It is not surprising that the mother of two such wonderful babies was anxious to have them photographed as often and in as many positions as possible; and no doubt there were pictures of them at every age, engaged in all sorts of infantile occupations. Here we have them again in a cradle made out of cardboard, covered with white satin and Spanish lace. It is not probable, however, that the delicate crystal ware, painted with flowers, that is shown here, was in nursery use; or the tiny set would hardly have remained intact, as is fortunately the case.



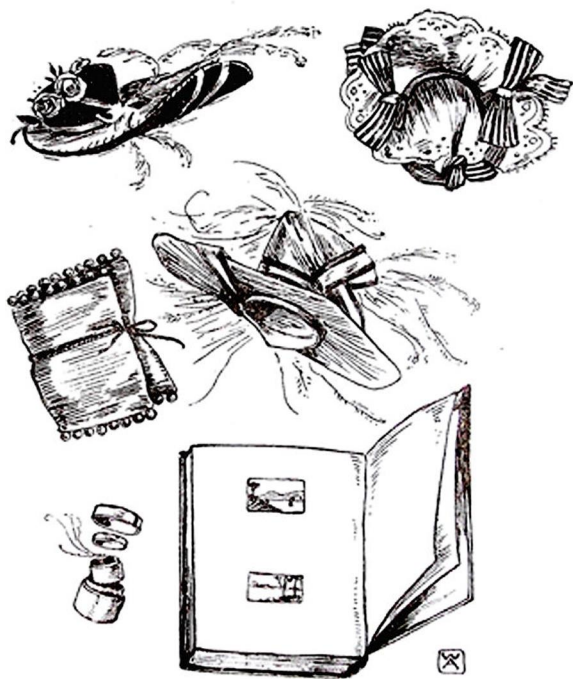
CHILDREN OF THE EARL AND COUNTESS OF ROTHESAY.



VERY different appearance is presented by the pair of little personages called in the doll book "The children of the Earl and Countess of Leicester." They are very likely stage children, and are most elaborately got up in long white satin skirts reaching below their feet, and short pointed bodices, one of blue the other of pink satin, with long coats to match, and tight, close-fitting little caps. In order that their fine clothes may come to no harm, they have been placed upon a white satin coverlet, beautifully quilted and edged with lace.



CHILDREN OF THE EARL AND COUNTESS OF LEICESTER.





MONGST the Court ladies we must not forget Catherine, Countess of Claremont, whose cloak of pink satin edged with ermine, and deep pelerine of the same fur, are of the most costly description. The sumptuousness of her toilette is increased by a long pink satin train embroidered in silver, and an elaborate headdress of white net, lace, and gold flowers. (*See Frontispiece.*)



CHILDREN OF LADY FULTENEY.





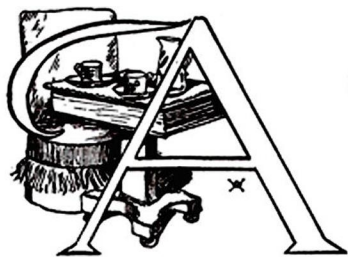
ADY PULTENEY, the mother of the two little creatures on this page, must certainly have looked with an eye of approval upon rational dress, for her small children are clad in loose frocks, one of pink, the other of checked silk. But where are the funny, ankle-reaching trousers invariably worn by the youth of both sexes at that date?

The peculiar animal in the corner is made of ivory, and bears more resemblance to a dog than to anything else, but the likeness is not particularly striking.



LADY SHREWSBURY.

DUCHESS OF GUIDO.



NOTHER beautifully robed *grande dame* (the part of Court milliner being played by the Princess) is Lady Shrewsbury, in white silk with a crimson satin train from the shoulder, and a Medici collar of Spanish lace with pearl ornaments. It is only just to say, for the credit of the lady's dignity, that her skirts appear

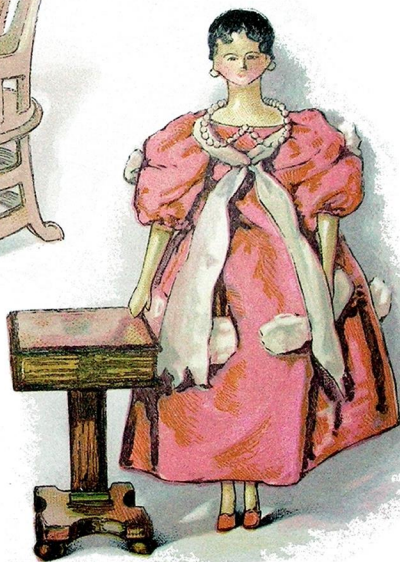
much more abbreviated than they really are, owing to her sitting position.

The unusual and beautiful tone of blue-watered silk in which the Duchess of Guido is apparelled is one rarely seen in modern stuffs. Is it perhaps the "Adelaide" blue which was so much favoured by Her Majesty?



SIR WILLIAM ARNOLD

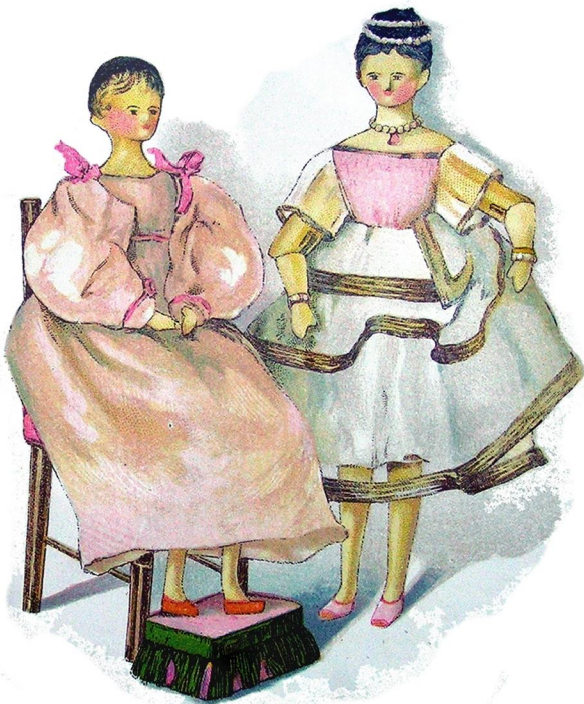
LADY MORTON





**MR WILLIAM ARNOLD** is a unique figure. He is a comical-looking old gentleman, arrayed in wide, green trousers and a long, fawn-coloured overcoat, with a wide collar at the neck, opening to show a blue waistcoat.

His fair companion is **Nina, Lady Morton**, whose dress is a very original combination of crimson silk and white ribbon, the band of white silk rosettes running just above the knee being very neatly made and artistically arranged by the Princess.



MME. DAHALY.

MLLE. AUGUSTA.



GLANCE at Mme. Dahaly's enormous sleeves brought to my mind a diverting passage which I once saw in *The Lady's Magazine* for 1832. The writer says: "The stiffness of the under sleeves that support the great fulness of the long sleeves, and the noise they make at every movement, has caused an invention

to be perfected for the use of ladies that is both curious and philosophic. Small balloons of a soft impervious material are filled with compressed air and put beneath the sleeves, which they sustain with admirable comfort and grace, and the fair wearer by pulling a little string can inflate or depress her sleeves at pleasure." Is not this a humorous notion, and does it not suggest its usefulness as a check and a shock to a too ardent and importunate lover?

The Court ladies, with their gigot sleeves, corsages à la Sevigné and full skirts, would become dreadfully monotonous were it not that there is always something new to observe, and something fresh to admire in the ingenuity and fancy that have been employed in the decoration of the latter. A glance at the next few pictures will give a better notion of this richness and variety than pages of description.



PRINCESS COLLOROWSKY.

LADY PAULINE.





PRINCESS COLLOROWSKY, who should have been a brunette to carry off this colour gracefully, is in buff-coloured silk, elaborately embroidered by her Royal mistress with silver tinsel.

She has perhaps chosen her companion with an eye to the artistic effect that is produced by the hues of her own robe against the soft rose-coloured silken ball-gown worn by Lady Pauline.

Now notice the more severe style of trimming—bands of dark blue velvet on a ground of pale blue—which has been employed by the Duchesse de Condé's modiste, and also the fine gold thread pattern which adorns Lady Barrington's skirts.



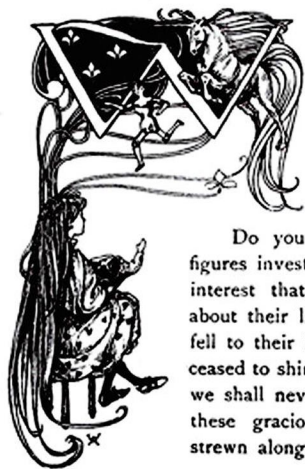
DUCHESS DE CONDE.

LADY BARRINGTON.



COUNTESS OF NEWTON.      DUCHESS OF WARWICK.

Simplicity and severity of style and richness of material are the predominant notes of the costumes chosen by the Countess of Newton and the Duchess of Warwick, the latter of whom wears a wonderfully becoming "old-lady" cap made of white net and white ribbons.



WITH the Duchess of Worcester in yellow silk, and the Countess of Deptford in a delicately-coloured mauve robe, the long procession of beauteous maidens and stately dames of a bygone age that will be historical to most of us is nearly at an end.

Do you not feel with me that the little wooden figures invest their living prototypes with so personal an interest that one would gladly learn something more about their life's histories: whether tragedy or happiness fell to their lot, and whether those eyes which have long ceased to shine were more sorrowful than smiling? Well, we shall never know, and it is pleasanter to think that these gracious ladies found more roses than thorns strewn along the pathway of their lives.



COUNTESS OF DEPTFORD. DUCHESS OF WORCESTER.



**F**TER the decorous Court ladies with their puffs, which began to grow a little monotonous, and their dignity, it is something of a relief to come upon this sprightly little figure with her hands in her pockets. She goes by the name of Victorine; and it is no wonder that she has her hands in her pockets, for they are the sweetest things imaginable—real little pockets, finished off with shaded green ribbons. Her steeple-crowned turban of green velvet, with a plaited band of green ribbon, suits her face admirably.



VICTORINE.



**B**UT the most lovable creature in the whole collection is a Miss Arnold. She is just a sweet, natural young girl—a gentlewomen every inch of her—in the simplest of white muslin frocks, with a faintly tinted lilac sash and neck ribbon. Over her shoulders is a lace fichu reaching in long ends to her feet. You forget for an instant about wooden joints and painted cheeks; and, peering beneath her coal-scuttle bonnet, look eagerly for the fair and serious face that belongs to this Puritan maiden. What a bewitching thing this poke bonnet is, too, of rich yellow straw, trimmed with an artist's eye for colour, in severe lines of purple ribbon tying under the demure chin! Was Miss Arnold's name Priscilla or Dorothy, and were all the young dandies sighing for this charming lady, and did she get love-letters and verses about broken hearts and Cupid by the score?





MISSARNOLD.





OW absurd it seems that such an idea should be evoked by a common twopenny Dutch doll, and how some people will scoff; but I declare that there is something not easily definable about this young creature which would touch the least sentimental of persons. Is not a little sentiment also permissible at parting with those who have beguiled a few gentle hours for us?—and with Miss Arnold we come to the end of the puppet show, which has been called up into pictorial presence by the skilful hand of the painter, and endowed with doll life, and grace, and beauty.

As for my part of the pleasant task, I fear that the best of descriptions could not convey any idea of the rich coloured silks and satins of the robes, or of the cunning needle-art which has been expended upon their embellishment, or of the delicate fancy which has been employed with the happiest results. I would that every doll-lover, big and little, could get a glimpse of the charming playthings which made happy the childhood of her who is endeared to her subjects as a good wife, a good mother, and a wise and exemplary ruler.



God save our gra-cious Queen, Long live our no-ble Queen, God save the Queen.

The image shows a musical score for the hymn "God Save the Queen" in G major and 4/4 time. The score consists of three staves: a vocal line, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are written below the vocal line. A young boy in a red jacket and white pants stands in front of the piano accompaniment staves, with his arms outstretched as if conducting or performing.