

This article and collection of images explores one of the lesser-known, and confusing, items of head-wear worn during Jane Austen's lifetime: the toque. It traces its evolution and provides numerous examples, in chronological order. The hope is that modern people, when encountering historic clothing, either existing or as described in fashion descriptions, will be better able to "guess what it is like."

Exploring the Austen-Era Toque

Hope Greenberg

"I am not to wear my white satin cap to-night, after all; I am to wear a mamalouc [mameluke] cap instead, which Charles Fowle sent to Mary, and which she lends me. It is all the fashion now; worn at the opera, and by Lady Mildmays at Hackwood balls. I hate describing such things, and I dare say you will be able to guess what it is like."

Jane Austen, *Letter to Cassandra*, 8 January 1799

The majority of Jane Austen's letters contain one or more references to clothing and fashion, yet she uses surprisingly few terms, most of them generic, and provides even fewer descriptive details. In headwear, she rarely goes beyond the simple labels of hat, bonnet, or cap, so we cannot know if she wore toques.

While Austen was frugal with her clothing descriptions, fashion magazines were not. They needed to create new fashions (or recycle bits and pieces of old ones) and create new names to both captivate their readers and provide a way for them to stay ahead of social climbers by being "in the know.". Those names can cause us a lot of confusion because they seem to apply to very different items. But, if we want to find the origin of toques as they would have been known in the Austen era, then fashion magazines are the place to look, paying attention to the dates as well.

The mid-to-late 18th century, with its towering hair and wig styles, used the term "toque" to describe what would later be called a "hair rat", that is, a large, tangled clump of hair designed to add volume to a hairstyle. It was placed on the head with the natural hair then being combed over it. [Fig 6] The 1790s continued to prize "big hair" that, by this time, too the form of profusely curled and augmented powdered locks, along with big hats, and even bigger feathers.

“Turkish”-inspired turbans, with their yards of fabric wrapped around these bursting curls, became quite fashionable as well, but in 1794 we find an interesting addition to the normal wrapped turban. In the May edition of Nikolaus Heideloff’s *Gallery of Fashion* we see a “Head-dress a la Turque.” [Fig 7] Instead of being a wrapped turban, i.e. a length of fabric with no internal frame, it is a fez-like cap of red velvet, with only the lower half wrapped with fabric. In this specific case the fabric is silver gauze (silk) and is decorated with a diamond pin and four yellow ostrich feathers.

A similar hat was worn by the Mamelukes, the warrior class that was defeated by Napoleon at the Battle of the Pyramids in his July 1798 invasion of Egypt. When Mamelukes joined Napoleon as his Imperial Guard and accompanied him back to France, their headwear became a fashion inspiration, as with all things “Egyptian,” both there and in England. Just a few months later, the 18-year-old Jane Austen wrote to Cassandra about her “Mamalouc cap.” Even though she does not describe it, the Mameluke head-dress remained in vogue for a few years where we can see versions of it, labeled as such, in the 1804 fashion plate “London Head-dresses, No. 73” and the “Ladies Monthly Museum” among others. [Fig 1]

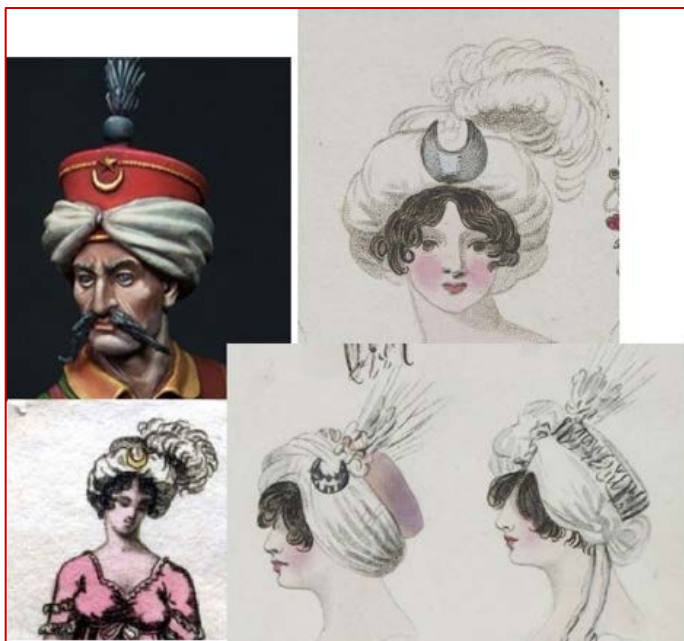


Figure 1 A uniformed Mameluke warrior in his hat and several examples of English women’s adaptations from (clockwise): London Head Dresses #73 (detail), *Fashions of London and Paris*, c. 1804; London Head Dresses #75 (detail), *Fashions of London and Paris* c. 1804 (detail). Ladies Monthly Museum, 1804 (detail).

This combination of solid cap and wrapped turban evolves in three directions. One French fashion plate shows a rounded cap instead of a flat-top cap but still has the turban-like wrapping. It is labeled a “Coeffure Asiatique.” [Fig 12]

In the years after 1802 the word *toque* starts to appear in the fashion magazine lexicon but is used to describe slightly different objects. It is almost always referring to a brimless hat, though there is one 1803 velvet example of a “*toque de dents loup*” (toque with wolf’s teeth) that has a piece in the front that is, presumably, shaped like wolf’s teeth. [Fig 13] Sometimes the *toque* is little more than a headband with attached

pouf. This version is made of velvet for outdoor wear, and for indoor, especially evening, wear, it is made of silk. Named a *Toque Parée* (adorned toque), it has a

decorative headband as well as one or more semi-circular strips of the same trim across the top of the toque.

In England this headband/silk pouf toque shows up in Ackermann's in 1809. It is made of silver gauze, is slightly more vertical than the French toques, and bears the name "Egyptian Head-dress." [Fig 19] A similar "Egyptian" toque appears in France in 1813, [Fig 24] and the style is still being worn in England a few years later. You can see this style of toque worn by the woman in the far back center of Rolinda Sharples' famous 1818 painting of the *Cloakroom of the Clifton Assembly Rooms*.

Yet a third variation looks more like a modern pillbox hat, of varying heights, covered closely in fabric, then trimmed. Despite the variation in shapes, they all share one common element: they have no brims. So, we have three distinct variations of this hat: a cylindrical, solid structure with the lower half wrapped with a turban, a headband with attached pouf but no internal structure, and a covered "pillbox hat" style that is probably made of buckram. They are all brimless, and they are usually named toques.



Figure 2 Top row, left to right: "Coeffure Asiatique" *Journal des dames at des modes*, 31 December 1801; "Toques de velours" *Journal des dames at des modes*, 5 December 1808; "Toque de Gaze Argent" *Journal des dames at des modes*, 31 March 1809. Bottom row: "Toques Parées" *Journal des dames at des modes*, April 1810; "Egyptian headdress of silver and pearls" *Ackermann's Repository of the Arts*, February 1809.

One clarification: French fashion plates also show something named the "toquet." This is quite different, being headwear that looks like what the British call a Morning Cap or Evening cap, i.e. a white cotton (for day) or silk (for evening) head covering that ranges

from very plain to wonderful confections of lace and tulle, decorated with flowers and ribbons.

Toques are mentioned infrequently in fashion magazines early in the century, but there is a surge of interest by 1816. In Ackermann's *Repository of Arts* toques are described as being "high in favour" but they are, in terms of who are wearing them, usually relegated to "matronly ladies." Trims are also mentioned, especially flowers. By 1817 toques are increasingly mentioned as appropriate for "full dress" (extremely formal) but are still considered slightly less popular than turbans.

Even Americans get into the act: a famous 1817 portrait of Dolley Madison by Bass Otis [Fig 33] shows her wearing a toque of blue silk covered with tulle and adorned with gold beads. It was fairly easy for Americans to follow British fashion--the descriptions, though not the images, were reprinted in many American newspapers quite quickly after they were published in England. For example, Ackermann's description of the stunning pea-green gown with tall toque of June 1818, and labelled Walking Dress 1818 [Fig 42] was reprinted in the *New York Daily Advertiser* (July 22), the *City of Washington Gazette* (July 27), the *New York Evening Post* (August 1), *The Weekly Visitor*, and *Ladies Museum* (August 1), the *Boston Daily Advertiser* (August 5), the *Boston Intelligencer and Morning and Evening Advertiser* (August 8), and the *St. Lawrence Gazette, Ogdensburg, New York* (August 18), to name a few. It should be noted that Ackermann's took subscriptions from people of many countries, including the Americas, and, as you can see by the dates, got them into their subscribers' hands very quickly. As can be seen by the dates, newspapers were also prompt in reprinting those articles.



Figure 3 Dolley Madison by Bass Otis, 1817.

1818 can be considered the "year of the toque," being mentioned in Ackerman's no fewer than thirty-one times that year. Most are evening toques, but some, like the aforesaid towering pea-green satin toque ornamented with flowers, are designed for outdoor wear. (A similar style toque was created by Alexandra Byrne to be worn by Anya Taylor-Joy in the 2020 film adaptation of *Emma*.) There is even an amalgamation of a toque and a hat called, appropriately enough, the "toque hat." [Fig 410] This head-dress takes a rounded toque and puts a wide brim on it, not at the bottom edge of the toque but rather about halfway down. The toque hat continues to be popular.

In addition to appearing in the fashion plates of Ackermann's, toques also appeared in the two fashion articles that ran monthly in that magazine, the "General Observations on Fashion and Dress" and the "French Female Fashions." There seems to be a slight, but continuing, tendency to link toques with more mature women: "Toques and dress hats are still in high estimation for evening parties, but flowers are much more general, except for ladies of a certain age" (Ackermann, August 1818). However, by November 1818 Ackermann reported that "caps, toques, and toque hats are now so much the rage, that even the most youthful *belle* generally covers her beautiful tresses with one or other of them: consequently, I have nothing to say to you about hair-dressing, except that the hair is worn in full curls at each side of the face, and the forehead left quite bare."



Figure 4 Left to right: "Pea-green toque" Ackermann's, June 1818; "The Kent toque" Ackermann's, August 1818; "White satin toque" Ackermann's, February 1819; "Black toque" as worn by Anya Taylor-Joy, *Emma*, 2020, costumes by Alexandra Byrne.

Toques continue to grace the pages of fashion magazines. There are some experiments with odd shapes but the key feature is that of a hat with no brim, some structure to keep it from flopping over, covered or wrapped with silk (usually white), then ornamented. The toques are even given names as in "*toque à la Rubens*," [Fig 29] "*toque a la Berri*," [Fig 35] "*la toque d'Orleans*," [Fig 39] or the "*toque de Ninon*." [Fig 46] There are even head-dresses that are designed like the "pill-box" type of toque—slightly shorter and mostly plain, but given a different name, e.g. the 1816 "*Circassian turban*." [Fig 31]

Between November 1817 and August 1821 there were six royal deaths that required national mourning: Princess Charlotte, Queen Charlotte, Edward Duke of Kent, George III, Princess Frederica (wife of Frederick, Duke of York, and Queen Caroline. Toques seemed to be quite appropriate for this. The majority of these toques are black, but

white, a color which is also considered appropriate for mourning, is seen as well. Both white and black could be decorated in a variety of ways without becoming gaudy.

Through the 1820s, differences between a turban and a toque became less distinct. A head-dress that involves a close-fitting structure—either a straight-sided short toque or a rounded cap-like toque is, if wrapped with a swath of fabric, was still generally called a turban. If it had a distinct band it was called a toque. Or not. The names are still fairly fluid. The fashion writers of Ackermann's seem to hedge their bets by eventually lumping the two terms together as "toque and turban" when describing the latest fashion. For example, in 1823 we read about "toques and turbans universally adopted by all our most dashing *élégants*" or "toques and turbans are worn even by the young in full dress (i.e. extremely formal dress).

The one constant between them was that the size and volume of these head-dresses followed the "wider is better" aesthetic of the gowns that were worn with them. By the time Ackermann published its last volume in 1828, that aesthetic was well-advanced, though the 1830s would take this head-dress to dimensions that seem to defy gravity. [Fig 50, 51]



Figure 5 Dinner Dress Ackermann's
Repository of Arts, March 1818

Unless otherwise indicated, all images are drawn from:

- Ackermann, *Repository of Arts*, Internet Archive, <http://archive.com>
- Journal des dames et de Modes, *Costume Parisien*, Bibliothèque national de France/Gallica, <https://gallica.bnf.fr/ark:/12148/cb32799510k/date>



Gallerie des Modes et Costumes Français. 38e Cahier des Costumes Français, "Coëffure en toque lisse..."

Designed by: [Pierre-Thomas LeClerc](#) (French, about 1740–after 1799)

Engraved by: [Nicolas Dupin](#) (French) 1781

(Museum of Fine Arts)

The earlier meaning of "toque" was a large, tangled clump of hair that could be used as a base over which to comb the natural hair, adding volume and height.

Figure 6



Head-dress à la Turque

Nikolaus Heideloff
 Gallery of Fashion
 May 1794

FIG. VI.

4 **HEAD-DRESS A LA TURQUE.** The turban of silver, or glass-gauze, the ends falling to the bottom of the waist; the crown of scarlet velvet. In the front, a large diamond pin, a gold heron and four deep yellow ostrich feathers. The hair drawn through the turban in light ringlets. Brilliant ear-rings. Two rows of pearls round the neck. A muslin robe, embroidered in silver, with a narrow flounce of the same; long white sarsenet sleeves, trimmed at the wrist with lace, and tied with yellow ribands. Handkerchief of clear lawn, put within the robe. Sash of silver tissue. Yellow shoes.

Figure 7



Toque of velvet with pleated gold lace, bodice of red velvet.

Costume Parisien #256
Journal des dames et des modes
1799 (An 7)

Figure 8



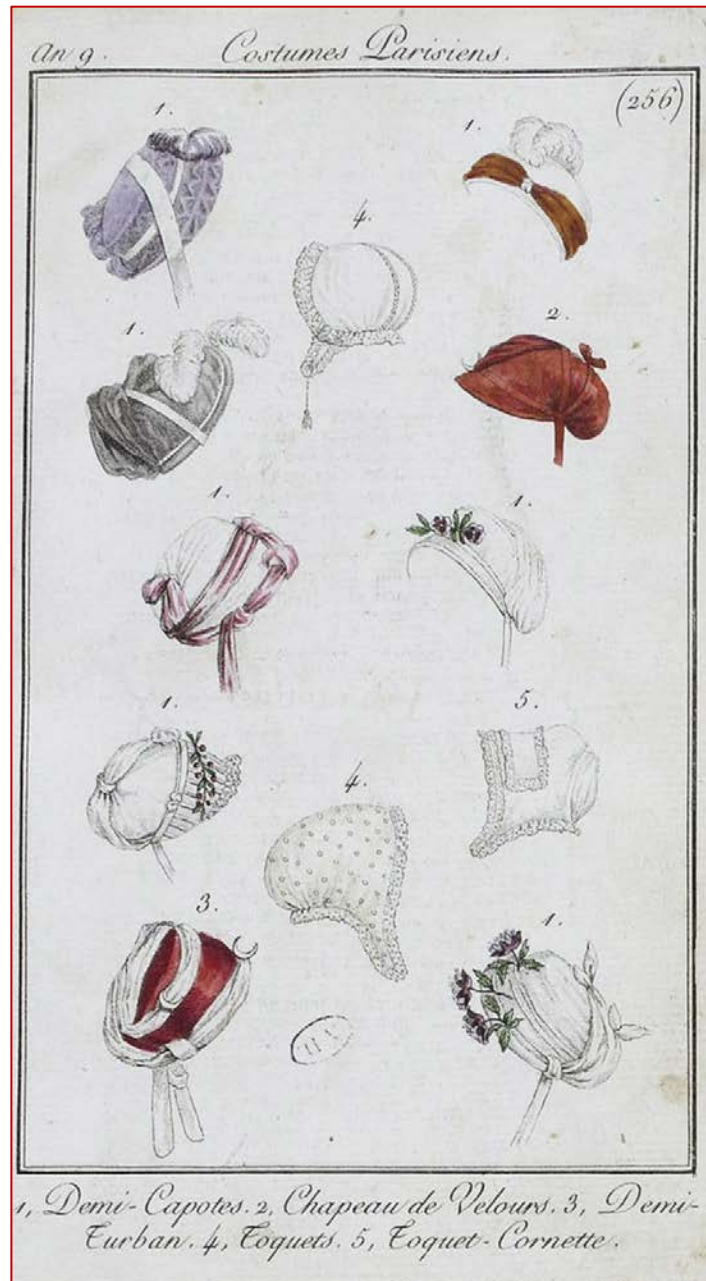
London Head Dresses #20
Fashions of London and Paris
October 1799

Figure 9



London Head Dresses #23
Fashions of London and Paris
 January 1800

Figure 10



Costume Parisien #256, *Journal des dames et des modes*
1800 (An 9)

Seven examples are labelled "Demi-Capote" (all numbers 1) while number 3 looks very much like a Mameluke cap and is labelled a Demi-Turban. This plate also contains two toquets. A toquet, not to be confused with a toque, is what the English would call a cap, or morning cap: white, lacey, with chin ties.

Figure 11



Coeffure Asiatique, Tunique de Grand Parure

Costume Parisien #353
Journals des dames et des modes.
31 December 1801 (An 10)

Figure 12



"Wolf's Teeth" toque for ball gown with tunic

Costume Parisien #451
Journal des dames et des modes
24 February 1803 (An 11)

Figure 13



London Head Dresses #75
Fashions of London and Paris
c. 1804

Figure 14



Center top: Mameluke Cap

London Head Dresses #73
Fashions of London and Paris
c. 1804
(Victoria and Albert Museum)

Figure 15

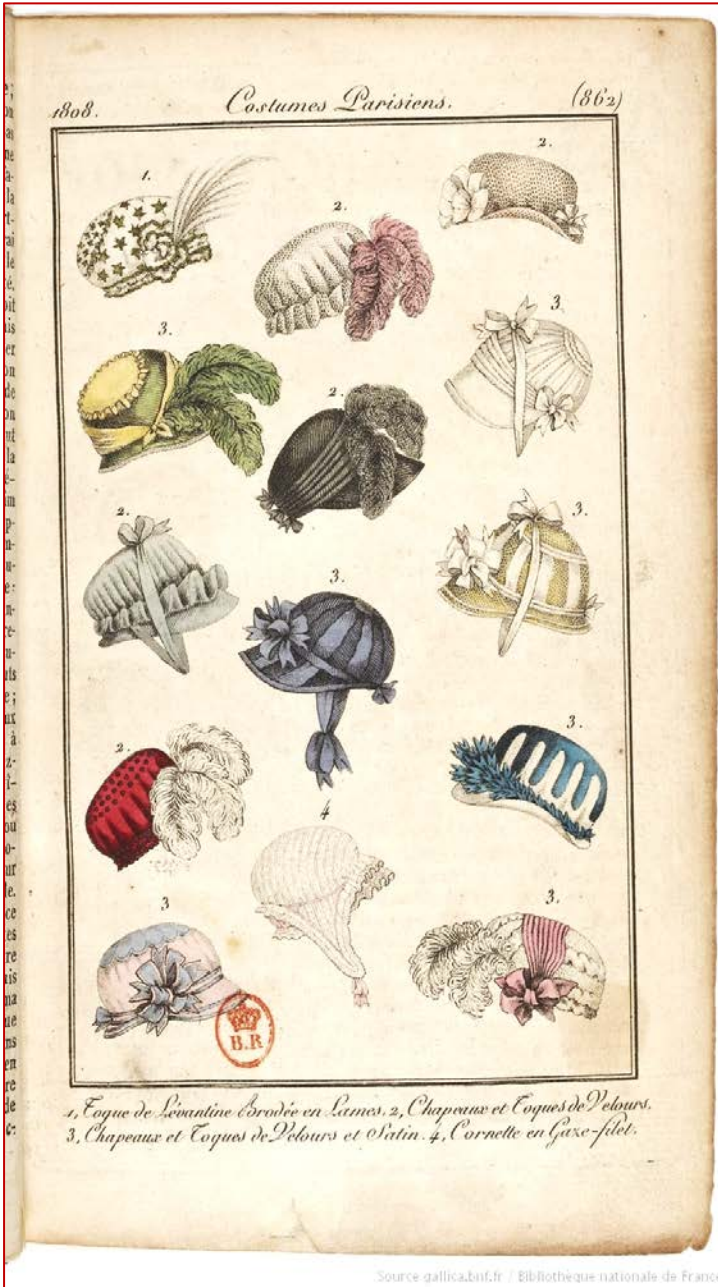


Figure 16

This soft-crowned chapeau uses the same construction as early toques. Though it is not labelled as such, the general description for the fashions of that month do praise the *toques velours*.



Costume Parisien #613, *Journal des dames et des modes*
25 January 1805 (An 13)



- 1. Toque of silk embroidered in strips/waves/blades
- 2. Hats and Toques of velvet and satin
- 3. Hats and Toques of velvet and satin
- 4. Cornette (lace cap) in gauze-net

Costumes Parisiens #862
Journal des dames et des modes
 10 January 1808

Figure 17



"Toque et Redingote à la Polonoise"

Costume Parisien #879
Journal des dames et des modes
 25 March 1808

Polonoise in this case refers to the Polish-style open coat-like over-dress with fur trim.

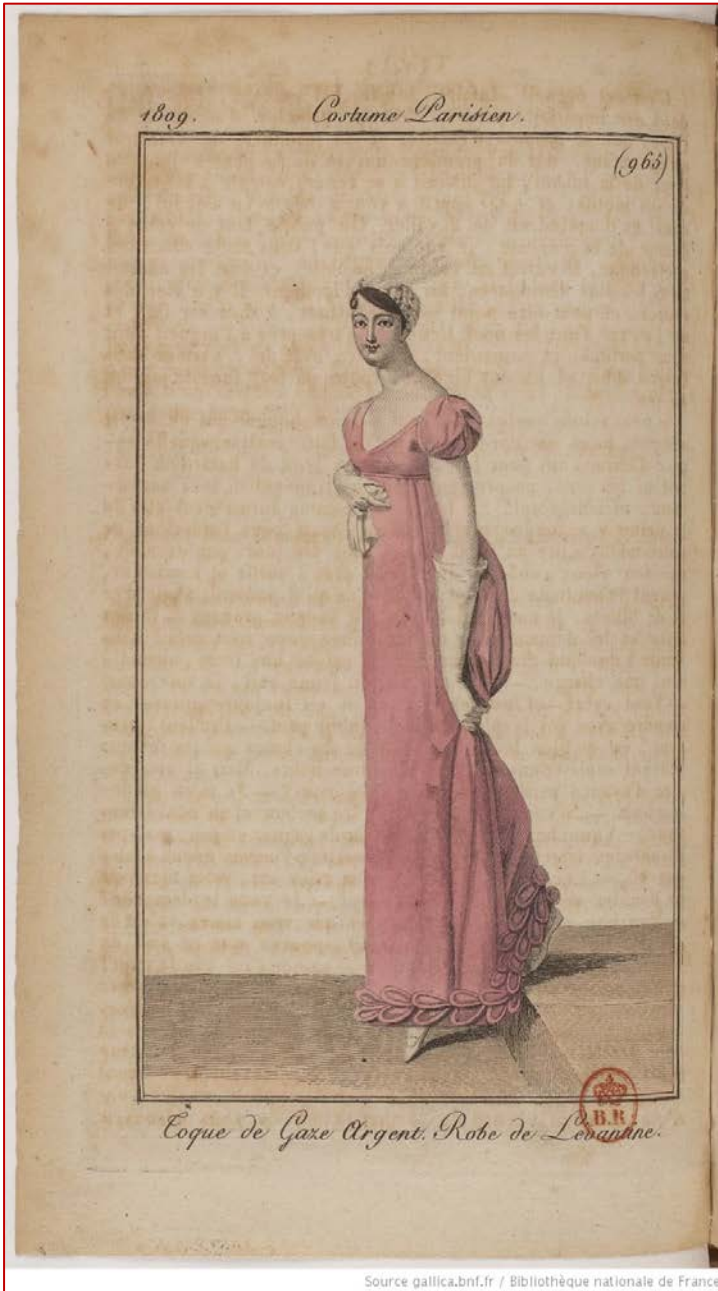
Figure 18



Evening Dress: "An Egyptian head-dress of silver and pearls, one point falling on the left shoulder, finished with a tassel; the hair in loose ringlets."

Ackermann, *Repository of Arts*
February 1809

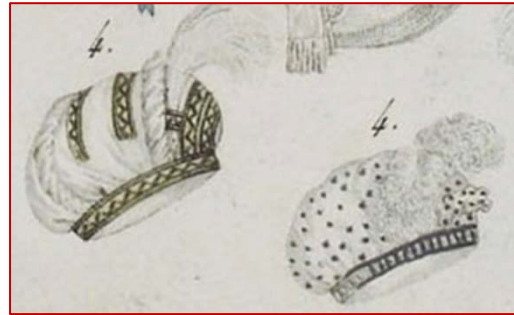
Figure 19



Silver gauze toque with silk gown.

Costume Parisien #965
Journal des dames et des modes
31 March 1809

Figure 20



Hats, bonnets and trimmed (adorned) toques.

Costume Parisiens #1056
Journal des dames et des modes
 April 1810

Figure 21



Figure 22



Toque in Morning Dress,
source unknown
November 1812



London Fashionable Evening Dress

Ladies Magazine #12
December 1812

Figure 23



(Missing title)

Costume Parisien #1293
Journal des dames et des modes
April (?) 1813

Figure 24



Satin toque, trimmed velvet gown

Costume Parisien #1367
Journals des dames et des modes
1814

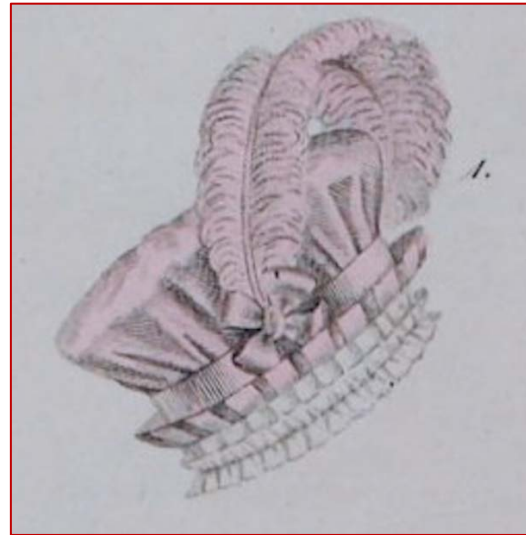
Figure 25



Costume Parisien #1451
Journal des dames et des modes
1815

Toque in the Russian style, velvet
gown

Figure 26



An unusually trimmed toque.

Costume Parisien #1461
Journals des dames et des modes
 1815

Figure 27



#3 (middle row, left side) Toque of plain velvet
 #5 (bottom row, left side) Toque of velvet and satin

Costume Parisien #1612
Journals des dames et des modes
 1816

Figure 28



Evening Dress: "Head-dress the *toque à la Rubens*, composed of white lace, and ornamented with feathers and precious stones."

Ackermann *Repository of Arts*
February 1816

Figure 29



"Head-dress Circassian turban composed of French gauze; the ends, which depend from each side, are so disposed as partly to shade the neck: they are extremely rich and beautiful. The only ornament is a superb aigrette composed of pearls and rubies. This head-dress is well calculated for graceful and majestic *belles*, to whom it gives what the French term *l'air imposant*."

Ackermann, Repository of Arts
March 1816

Figure 30



Opera Dress: "Head-dress the Berlin cap composed of white satin, lower part ornamented with a rich gold band, and the crown a profusion of beautiful short ostrich feathers, disposed with taste and novelty. The Berlin cap is, in our opinion, the most generally becoming head-dress which has been introduced for some seasons."

Ackermann *Repository of Arts*
April 1816

Figure 31



Evening Dress: "Head-dress, a cap composed of white satin, finished with a band edged with pearls, and a superb plume of white feathers."

Ackermann Repository of Arts
May 1816

Figure 32

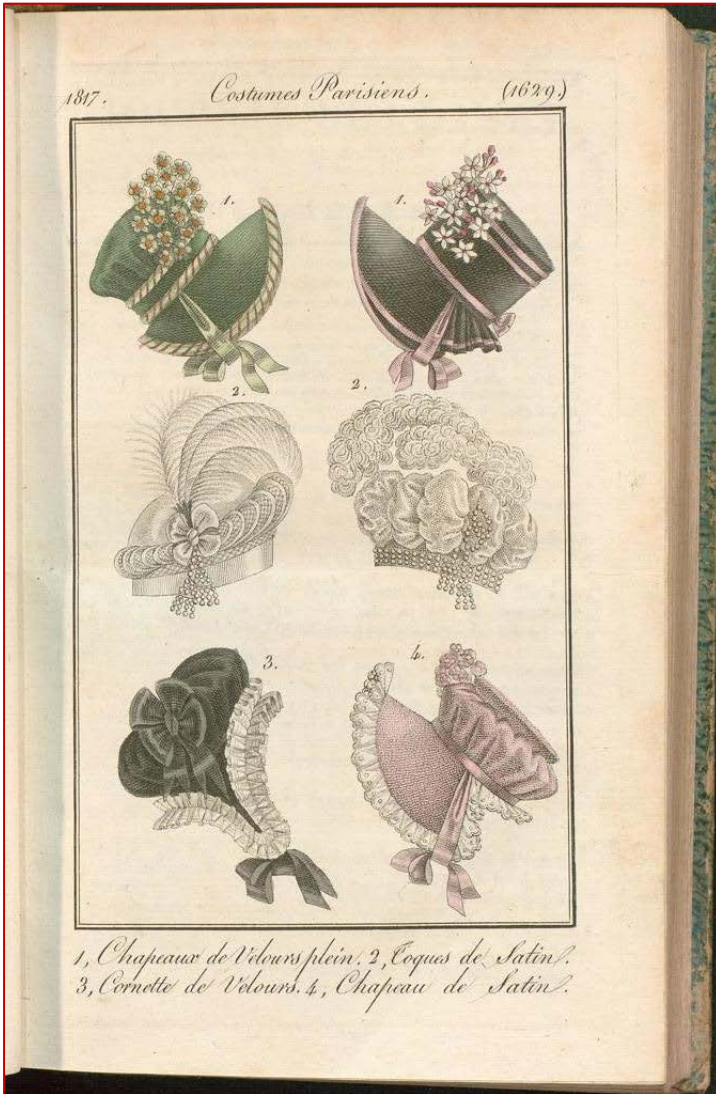


Dolley Madison by
Bass Otis (Wikimedia
Commons)
c.1817

Although Mrs.
Madison is better
known for her turbans,
she did wear at least
one toque!



Figure 33



#2 (middle row) Satin
toques

Costume Parisien #1629
*Journal des dames et des
modes*
1817

Figure 34



Opera Dress: "Head-dress, *toque à la Berri*; it is a crown of novel form, tastefully ornamented round the top with lilies to correspond with the trimming of the skirt, and a plumes, which droop over the face."

Ackermann *Repository of Arts*
March 1817

Figure 35



Evening Dress: "Head-dress the Gloucester turban, composed of white gauze, which is laid on very full; the fulness confined by bands of pearls."

Ackermann Repository of Arts
June 1817

Figure 36



American artist Charles
Wilson Peale "Mother
Caressing her Convalescent
Daughter"
1818

Figure 37



Evening Dress: "Head-dress, a white crape *toque*, for the form of which we refer to our print: it is elegantly ornamented round the front with chenille, and finished with a diadem of white crape roses. The hair is dressed much on the temples, and much parted in the front."

Ackermann *Repository of Arts*.
January 1818

Figure 38



Evening Dress: "Head-dress *la toque d'Orleans*: it is composed of an intermixture of white satin and British net; it is made a moderate height, and ornamented with a plume of heron's feathers. The hair is disposed in a few light curls at each side, and the forehead is entirely bare."

Ackermann *Repository of Arts*
February 1818

Figure 39



Walking Dress: "Head-dress the *chapeau et toque de Berri*: the *toque* part is composed of lavender-coloured satin, the hat of velvet to correspond; the crown is very low, the brim deep, and turns up all round; a full plume of ostrich feathers is placed so as to fall over to the left side."

Ackermann *Repository of Arts*
April 1818

Figure 40



Evening Dress: "Head-dress the Cambridge *toque*, composed of British net and pale lemon-coloured satin; it is of moderate height, ornamented round the top of the crown by rolls of pale lemon-coloured satin; a bird of paradise plume is placed on one side."

Ackermann *Repository of Arts*
April 1818

Figure 41



Figure 42



Walking Dress: "Head-dress a pea-green satin toque, ornamented with flowers."

Ackermann *Repository of Arts*
June 1818



Evening Dress: "Head-dress, a toque composed of richly embroidered gauze, ornamented with an elegant plume of white feathers, which are placed so as to fall over on the right side."

Ackermann *Repository of Arts*
June 1818

Figure 43



Evening Dress: Head-dress, the Kent *toque* composed of Parisian gauze of a bright gold colour, richly embroidered in small roses. This *toque* is made higher than we have observed them lately, particularly in front; the gauze is laid very full on the fore part of the crown; this fullness is formed into large Spanish puffs by two bands of the same material, which confine it: it is worn without any other ornament."

Ackermann *Repository of Arts*
August 1818

Figure 44



Evening Dress: "Head-dress, a white satin toque, made rather high, and ornamented with a bunch of flowers placed at the left side."

Ackermann *Repository of Arts*
October 1818

Figure 45



Evening Dress: "Head-dress *la toque de Ninon*; it is of a moderate height, and of an elegantly simple form: it is ornamented with a long plume of ostrich feathers, which fall over to the left side, and a butterfly composed of jet, which is placed in the centre of the forehead."

Ackermann *Repository of Arts*
January 1819

Figure 46



Figure 47



Evening Dress: "The head-dress is a low white satin *toque*, ornamented in front with white roses, which are surmounted by a plume of ostrich feathers: it is tied under the chin by a row of pearls, finished by pearl tassels."

Ackermann *Repository of Arts*
February 1819



Evening Dress: "The head-dress is a *toque*, composed of Chinese silk and white net; it is ornamented next the face with a band of Roman pearl."

Ackermann *Repository of Arts*
March 1819

Figure 48



Evening Dress (Mourning):
 "Head-dress, a black crape *toque*: a band of black bugles goes round the bottom next to the face; the top part is round; it is ornamented with bugles, scattered irregularly over it: a broad band of bias crape, doubled, goes round the top, and stands out some distance from it; this band is also ornamented with bugles. A crape tassel, edged with bugles, falls on the left side, and a plume of black feathers droops over the tassel."

Ackermann *Repository of Arts*
 March 1820

Figure 49



Evening Dress: "Head-dress, a *toque* of tulle and white satin; two rows of pearls are continued all round, above which a twisted rouleau of satin confined by pearls gives richness, and a light ornamental trimming decorates the front: it is edged with four rouleaus, and finished with blond, continued in flutes to the side, where it terminates *en serpent* with pearls: white satin crown. The color of the feathers accords with the dress; they are placed on one side, and appear through the tulle, and fall over the opposite shoulder."

Ackermann *Repository of Arts*
August 1822

Figure 50



"Toque of rose-colour crèpe lisse"
Ackermann Repository of Arts
1828 March

Turban c. 1820, Metropolitan
Museum of Art
(2009.300.2211)



Figure 51

Descriptions from magazines reprinted in newspapers

1814 October 20, *Parisian Modes*, (reprinted in the *Morning Chronicle*)

"The modists now use a great deal of plain black velvet in bonnets. Some of the bonnets as are in the form of a toque, and of which the front is turned up, have above the turn-up a large and long plume, laid flat from left to right."

1815 October 21 *Parisian Modes*, (reprinted in the *Morning Chronicle*)

"The belles begin to wear toques of white satin; the only ornament is a feather, which bends down below the rim of the touque."

October 1, 1817 *The Mirror of Fashion La Belle Assemblée*, (reprinted in the *Morning Chronicle*)

"Pavillion hat *toque* of white satin, ornamented at the edge with silver, and surmounted by a plume of ostrich feathers."

1818 January Ackermann (reprinted in the *Morning Chronicle*, October 1, 1817)

"Head-dress a white crape *toque*, ornamented round the front with chenille, and finished by a diadem of white crape roses."

1818 February *The Mirror of Fashion La Belle Assemblée* (reprinted in the *Morning Chronicle*, February 27, 1818)

Ladies Dresses: "Hon. Lady Codrington (on her presentation)...Head Dress, a rich gold lama toque, with ostrich plume, and a profusion of diamonds."

1818 April *Mirror of Fashion, Celebration of the Prince-Regent's Birthday* (reprinted in the *Morning Chronicle*, April 24, 1818)

Ladies Dresses: "Mrs Keene...Head Dress, a white satin toque, with a plume and brilliants. "Countess Newburgh...Head Dress, a very rich silver toque, elegant plume of feathers, and a profusion of diamonds."

1819 *La Belle Assemblée Fashions for April* (reprinted in the *Morning Chronicle*, April 1, 1819)

English Evening Dress: "Frock of chain gauze, over white satin, finished round the border with a superb trimming *à la Flore*; Swiss corsage of white satin; and small white satin fluted *toque* with Minerva plume."

June 1819 Mirror of Fashion, *La Belle Assemblée* Celebration of the Prince-Regent's Birthday (reprinted in the *Morning Chronicle*, June 18, 1819)

Ladies Dresses: "Mrs. Lane Fox...A toque of blond and pearls, with a superb band and spray of diamonds, and a full plume."

July 16, 1819 Grand Fancy Dress Ball at Carlton House *Morning Chronicle*

"Marchioness of Winchester...A Danish costume of gold lama, with two pomegranates, with a gold flounce; a red satin skirt opened on the side, trimmed with gold; a black velvet Danish tippet, trimmed with gold and precious stones. Head-dress, a toque of red satin, ornamented with feathers and coloured stones."

June 1820 Mirror of Fashion *Celebration of the King's Birthday* (reprinted in the *Morning Chronicle* June 16 1820)

"Mrs. Stanley...Head-dress, silver toque, diamonds and feathers."

July 6, 1821 (repeated July 7) Advertisements *Morning Chronicle*

CORONATION HAT and TOQUE.—Mrs. LEES having lately taken into her Establishment Milliners very recently from Paris, possessing talent of the highest description, has just completed the **CORONATION HAT and TOQUE**, which she is desirous of submitting to the notice of the Fashionable World.—Mrs. Lees, in forming these designs, has endeavoured to give to each of them that degree of appropriate elegance and beauty which ought to attach to every article of female attire on this most important and magnificent occasion.—Mrs. Lees flatters herself, that her exertions to produce the **Coronation Hat and Toque** will be rewarded by the patronage and support of the Nobility and Gentry, who may honour her with an inspection of them at the *Magasin de Nouveautés, 41, Tavistock-street, Covent-garden.*—**FRENCH and ENGLISH MILLINERS WANTED IMMEDIATELY.**

1821 July Mirror of Fashion *The King's Drawing Room* (reprinted in the *Morning Chronicle* July 27, 1821)

Ladies Dresses: "Her Royal Highness Princess Augusta...head-dress a toque of silver, with a magnificent plume of ostrich feathers and brilliants."

1822 Fashions for January *La Belle Assemblée* (reprinted in the *Morning Chronicle* January 1, 1822)

French Parisian Opera Costume "...Toque of black velvet, ornamented with gold cordon and tassels, with a superb plume of white ostrich feathers."