

## GLOSSARY

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### COSTUMES AND ACCESSORIES

#### Barbes (Pinders)

Band(s) of flat lace descending from the hair along the neck.

#### Baudrier (Cross Belt)

Leather or fabric belt worn in a sling or at the waist and holding a weapon.

#### Brandebourg

Trimming decoration adorning men's clothes. This motif is repeated for the jewellery.

#### Cadenette

Single tress or on either side of the face. This hairstyle owes its name to the Marquis de Cadenet, who launched it at the beginning of the 17th century.

#### Canons

Term first applied to the *chausses*, then to the flounces of fabric placed at the bottom of the *haut-de-chausses*, and lastly to the linen decorations attached to the *bas-de-chausses* and attached below the knee by a garter.

#### Chape (Cope)

Also called *pluvial*. Originally a hooded coat intended to protect against the rain. Its characteristic is that of being hooked up in front and in the middle by a wide hook called a *fermail* (clasp) or *mors de chape* (cope morse) and not on the shoulder like other coats. A liturgical garment, it is adorned at the back with a hood similar to the old cowl and is decorated with rich orfrees.

#### Chausses

Masculine garment which covers the legs. It is divided into upper *chausses* and lower *chausses*.

#### Corps à baleines (stays)

Garment worn by women on the bust, rigidified by a succession of whalebones inserted between the upper and lower fabric. *Grand corps* designates the stays of the *grand habit*, which are conspicuous for the wide décolleté and straps placed very low on the shoulders.

#### Grand habit

Feminine clothing outfit. It consists of the *grand corps*, the skirt worn over a big panier and the removable train of the skirt attached at the waist by large hooks. Numerous lingerie, lace and trimming accessories complement the outfit.

#### Habit

Term designating both a clothing outfit and, more specifically, a masculine under-garment, reaching to the knees, fitted, buttoned, with long sleeves and pockets. The evolution of the *habit*, an outer garment, follows that of the inclinations of the period: initially with skirted tails (*basques juponnées*) and wide in front, it became more and more moulded to the body, the front parts became curved and were turned towards the back, the cuffed sleeves became narrow.

#### Habit à la française

Masculine outfit composed of the *habit*, a jacket or waistcoat and culotte (trousers). It became wrongly synonymous with the masculine *habit de cour* since it was worn at all the European courts. In reality, it was not a garment reserved for court life, but between 1790 and 1800 a certain type of *habit à la française* appeared whose shape and richly embroidered decoration testifies to curial use.

### Haut-de-chausses

Upper part of the *chausses*. Reaching to the knee, ample and bouffant under Louis XIV, and dissimulated under the rhinegrave, the *hauts-de-chausses* gradually lost their volume to become the culotte (trousers) worn throughout the 18th century.

### Hoqueton (Smock-frock)

Part of the ceremonial uniform worn by the Guards of the Prevostship of the Hotel (His Majesty's "smock-frocks") and the Guards of the Sleeve; it is a kind of chasuble covered with embroidery, worn over the ordinary outfit.

### Justaucorps

Term which appears in the 1660s. A long outer jacket, fitted to the body, with elbow-length, then long sleeves. Initially open, it then became closed by a succession of small buttons. The name *justaucorps* was progressively replaced by that of *habit* in the first half of the 18th century.

### Manchettes (Cuffs)

Lingerie flounce or lace decorating the sleeves.

### Manteau (Coat)

Outer garment. A term designating several kinds of *habits*. At the end of the 17th and in the 18th century, a *manteau d'homme* [man's coat] was a cape reaching to the knee. An *habit à manteau* was an *habit*, a *justaucorps/habit*, waistcoat and culotte provided with this cape. The *manteau* was also, in the 1670-1690s, a woman's dress with a bodice without stays worn on top of the stays and opening onto one or several underskirts. The skirt of the *manteau* is often lifted up and turned towards the back by means of various ornaments. In the 18th century, a *manteau* sometimes designated a dress *à la française*, of which it is in fact the ancestor.

### Mantilla

Piece of lace or lingerie which covers the shoulders.

### Mantua

Special form of dress worn over stays, with fitted back and with the skirt lifted up at the back and pleated to form a narrow flap of fabric of a length not exceeding that of the under-skirt.

The *mantua de cour* was worn over a skirt placed on a big panier and remained in use in England until the beginning of the 19th century. This form of *habit de cour* (court dress) never existed in France. At the English court it was worn by the Queen's ladies-in-waiting since only the Queen and the princesses of royal blood could wear the *grand habit*.

### Palatine

Large pointed fichu, with a rounded point at the back. It was made of lace and *gaze de soie* (silk gauze). It took its name from the Princess Palatine, the sister-in-law of Louis XIV.

### Panier

Petticoat stiffened by a series of whalebones or wicker hoops arranged at regular intervals. It succeeded the farthingale and the *garde-infant*. It appears in French fashion around 1720. There were different shapes and different sizes of paniers. The *grand panier* was reserved for the *grand habit*.

### Parements

Front part of a garment.

### Petite oye (ribbons and points)

Set of ribbons and laces worn in the 1650-1680s to decorate a man's *habit*. This term originally designated goose gibles.

### Pourpoint

Jacket, usually masculine, short, with or without *basques*.

### Queue

Train. The word *train* is not used in the 18th century, either for masculine or feminine garments. *Queue de jupe* designates the removable train of a feminine *grand habit*.

**Rhinegrave**

Kind of short skirt, ample, pleated or gathered, worn over the *haut-de-chausses* and decorated with ribbons. It is sometimes an *haut-de-chausse* reaching very low on the legs. The name apparently derives from the outfit of a palatine count of the Rhine, "Rheingraf", the brother of Charlotte of Bavaria, a Palatine princess and the wife of Monsieur, the brother of Louis XIV, who came to France in 1671 for his sister's wedding. This origin is disputed however, since the rhinegrave appeared well before the visit of this count. The rhinegrave disappeared around 1680.

**Robe à l'anglaise (English style dress)**

Dress worn over an under-skirt. The bodice is fitted and ends in a point below the waist. It is worn with a bustle or padding placed at the base of the back.

**Robe chemise (Shirt-dress)**

Straight dress in one piece and closed in front, with flounced neckline, in muslin or cotton.

**Robe fourreau (Sheath dress)**

Dress opening onto a skirt. It is conspicuous for the back, widened by a double series of double flat pleats which are prolonged in the skirt.

**Robe parée**

Contemporary name designating dresses opening onto a skirt of a different shape (*à la française* or *à l'anglaise* with turned up skirt) distinguished by embroidered decor distributed over the facings, sleeves and front of the skirt.

**Robe à la polonaise (Polish style dress)**

Dress opening onto a skirt, with fitted back, seams often emphasised with trimming, and the skirt of which could be turned up in three parts by ties sewn inside the garment.

**Robe redingote**

Dress *à l'anglaise* decorated with large pointed collars and sometimes with big buttons; it derives from the masculine riding coat.

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**Robe tunique (Tunic dress)**

Straight dress with the waist positioned just below the bosom.

**Robe Watteau**

Designates a dress *à la française*.

**Soubreveste (Sleeveless jacket)**

This is specific to the Mousquetaires du Roy (King's Musketeers), to whom it was attributed in 1680. It is a kind of blue-coloured chasuble with a cross in front and at the back as well as on the shoulders, and with silver braiding. The *soubreveste* is not worn by the "grands officiers"; its braiding depends on the grade (from *maréchal des logis* (marshal of lodgings) to simple musketeer) and the cross is different depending on the company.

**Tournure (Bustle)**

Half-crinoline placed under the skirt in the 1880s. The *tournure* did not exist in the 18th century. It derived from the panier.

**Trousses**

*Hauts-de-chausses* stopping half-way down the thigh and bouffant.

**Veste**

Masculine under-garment with sleeves. The *veste* is worn under the *habit*.

## TEXTILES

**Armure (Weave)**

“Method of meshing weft and warp threads”

**Broché**

Designates an “effect of a drawing formed by a weft which limits its use to the width of the motifs it produces”. “Fabric in which such wefts participate.”

**Broderie en couchure**

Spun or sewn flat next to one another by the same stitch of silk thread.

**Broderie en rapport**

Decor by means of detached parts embroidered on a lattice fixed to a background fabric. The embroidery, held in place by the lattice, is then cut out, removed from its background and sold. This embroidery technique is also designated by the term *broderie d'application*.

**Chenille**

“Threads comprising short fringes close together ordinarily used as *trame de broche* (*brocade weft*)”. Gives the decor the appearance of cut velvet.

**Chiné à la branche**

“18th century silk fabric with polychrome designs prepared on groups of threads (branches) by successive *teintures avec réserve*”. The branches form the warp of the fabric and “provide the formation of the design”. This design has an irregular, stepped contour.

**Damas (Damask)**

“Fully-fashioned fabric composed of a background effect and a design effect constituted by the warp side and the weft side of the same basic weave”.

**Drap d'argent (Silver cloth)**

Historic name designating a lamé fabric.

**Façonné**

“Fabric whose decor is formed by the weave”.

**Filé**

Round thread composed of a metal strip rolled around a silk core.

**Gourgouran**

Trade name designating a fabric of the plain kind.

**Gros de Naples**

Trade name designating a silk fabric whose weave is similar to *gros de Tours*.

**Gros de Tours**

“Weave with two threads whose ribbing is due solely to the insertion of several consecutive weft strokes in the same pass”.

**Indienne**

Generic term designating any cotton, or linen and cotton fabric, with a painted and dyed or printed decor. *Indiennes* are produced in India and in Europe.

**Lame (Strip)**

“Thin, narrow metallic ribbon (gold, silver gilt or silver) obtained by cutting out a leaf or by lamination of a *trait*”. The strip is used as is or rolled around a silk core.

**Lamé**

“Qualifies a fabric, or a twill weave, comprising gold or silver strips. By extension, fabric with a metallic base”.

**Lampas**

“Luxury fabric constituted essentially by a background weft (a «ground weave») or supplementary wefts, typically in taffeta or *sergé*, by the threads of a binding warp. These effects stand out on a simple background weave built by one or two warps”.

**Lancé**

“Design effect formed by an additional weft passing through the cloth width”.

**Liseré**

“Design effect formed by a background weft”

**Mousseline (Muslin)**

Very fine, transparent cotton cloth, originally manufactured in India. The name derives from that of the city of Mossul, which exports this cloth. There are several kinds.

**Nué**

Known in embroidery to designate motifs whose decor is formed by criss-crossing threads.

*Broderie en nuance* is “the art of blending nuances to convey light or roundness”.

**Paillettes (Sequins)**

Small perforated, gilded, silvered or coloured metal rounds, applied on a background fabric.

**Paillon (Spangles)**

Small silvered, gilt or varnished metal plaque, cut out according to the desired decor.

**Satin**

“Weave whose bonds are dissimulated amongst the adjacent *flottés*, in order to form a plain, flat surface which only shows *flottés*”.

**Sergé**

“Weave characterised by oblique ribbing obtained by moving with a single thread to the right or the left, all the bonding stitches on each weft pass”

**Taffetas**

Silk fabric executed according to the taffeta weave, i.e.: “weave limited to two threads and two strokes and in which the uneven and even threads alternate at each stroke, above and below the weft”.

**Uni (Plain)**

“Uniform character of the surface of a fabric. By extension, a fabric where the weave is repeated without interruption over its entire surface [...]. Antonym of *faconné*”.

**Velours coupé**

“Plain or fully fashioned velvet whose surface is constituted by the threads of one or several supplementary warps” “set up over a background weave and sectioned at the same level”.

1. *French vocabulary of the International Centre for the Study of Ancient Textiles*, Lyon, 1997.

2. Charles Germain de Saint Aubin, *L'Art du Brodeur (1770)*, in *Les Arts de l'habillement*, Geneva, 2004, p. 23.