

s those worn by her
en of France; it is
ver guipure, closely
rich carcanet or col-
in a beautiful gold
d pearls depending
ress, which is of rich
stripes with bullion
ves, fastens down the
nd with a point, like
amented between the
ee, of the same pat-
o slashed with purple
ves are of the form
f costume, has been
n the shoulder with
abies and amethysts,
pearls and bullion.
nbroidered with bul-
tch the bodice, and
of the same pattern
riband of the Garter
oval medallion, pen-
ated with rubies and
d setting as those in
ith a jewelled girdle
is faced with three

Her head-dress is
tems and goldsmiths'
what resembling the
tharine Parr in the
nted with a trans-
with gold wire; very
ath, formed of pipes
ffs, edged with van-
every crossing with
confines one of the
ss, as a whole, is in

excellent taste, yet very different from that in any other of the numerous portraits of Elizabeth I have seen. In one hand she holds a white rose carelessly. Her hands are ungloved, and very delicate in contour; the fingers long and taper, with nails of the almond shape, which has been said to be one of the tokens of aristocratic lineage. Elizabeth was always excessively vain of the beauty of her hands. De Maurier, in his *Memoirs of Holland*, says, "I heard from my father, who had been sent to her court, that, at every audience he had with her, she pulled off her gloves more than a hundred times to display her hands, which were indeed very white and beautiful." Her gloves were always of thick white kid, very richly embroidered with bullion, pearls, and coloured silks on the back of the hands, fringed with gold, and slashed with coloured satin at the elbows, stiffened with bullion gimp. In the palm, five air-holes, rather larger than melon-seeds, were stamped, to prevent any ill-effects from confined perspiration.

The costume of the celebrated portrait of Elizabeth in the Cecil collection, presented by her to Burleigh, is much more elaborately decorated than the Henham picture. She wears a lofty head-dress, with a heron-plume and two ruffs, one, the small close-quilled ruff just described, round the throat, and a high, radiated ruff, somewhat in the Spanish style, attached to her regal mantle, which is thrown a little back on the shoulders, and becomes gradually narrower as it approaches the bust; behind this, rises a pair of wings, like a third ruff. Her robe, in this celebrated picture, is covered with eyes and ears, to signify her omniscient qualities, and her power of acquiring intelligence; and, to complete the whole, a serpent, indicative of her wisdom, is coiled up on her sleeve. As a direct and amusing contrast to this allegorical representation of the maiden monarch in her sagacity, may be named a quaint portrait in the Hampton-Court collection, by Zuccherro, where she is attired in a loose robe, formed of the eyes of peacocks' feathers, with a high-crowned cap, such as limners have in all ages consecrated to