

## The Project Gutenberg eBook of Mundus Foppensis: The Fop Display'd, by

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Mundus Foppensis: The Fop Display'd

Dubious author: John Evelyn

Release date: July 25, 2011 [EBook #36841]

Most recently updated: January 7, 2021

Language: English

Credits: Produced by Colin Bell, Joseph Cooper, Carol Ann Brown,  
and the Online Distributed Proofreading Team at  
<https://www.pgdp.net>

\*\*\* START OF THE PROJECT GUTENBERG EBOOK MUNDUS FOPPENSIS: THE FOP  
DISPLAY'D \*\*\*

# Mundus Foppensis:

OR, THE

## Fop Display'd.

BEING

### The Ladies VINDICATION,

In Answer to a late Pamphlet, Entituled,

**Mundus Muliebris:** Or, The Ladies

Dressing-Room Unlocked, &c.

---

In Burlesque.

---

Together with a short SUPPLEMENT  
to the *Fop-Dictionary*: Compos'd for the  
use of the Town *Beaus*.

---

*Prisca juvent alios; Ego me nunc denique natum,  
Gratulor hæc ætas moribus apta meis.  
Non quia nunc terra lentum subducitur aurum  
Lectaque diverso littore Concha venit.  
Sed quia cultus adest, nec nostros mansit in Annos,  
Rusticitas Priscis illa superstes avis.  
Ovid de Arte Amandi. Lib. 3.*

---

London, Printed for John Harris at the Harrow  
in the *Poultry*, 1691.

### ADVERTISEMENT.

There is newly published *The Present State of Europe; or, The Historical and Political Mercury*: Giving an Account of all the publick and private Occurrences that are most considerable in every Court, for the Months of *August* and *September*, 1690. With curious *Reflections* upon every State. To be continued Monthly from the Original, published at the *Hague* by the Authority of the States of *Holland* and *West-Friesland*. Sold by **John Harris** at

the Harrow in the *Poultry*.

**T**here is newly published *A plain Relation of the late Action at Sea, between the English and Dutch, and the French Fleets, from June 22th. to July 5th. last: With Reflections thereupon, and upon the Present State of the Nation, &c.*

Written by the Author of the *Reflections upon the last Years Occurrences, &c.* London, Printed for **John Harris** at the Harrow in the *Poultry*, Price 1 s.

---

THE  
**PREFACE.**

Ladies,

**I**n the Tacker together of **Mundus Muliebris**, As it was a very great Piece of ill Manners, to unlock your Dressing-Rooms without your Leave, so was it no less indecent in him to expose your Wardrobes to the World, especially in such a Rhapsody of Rhime Doggeril as looks much more like an Inventory than a Poem; however, he has only pilfer'd away the Names of your Varieties without doing ye any other Mischief; for there is nothing to be found in all his Index, nor his Dictionary neither, but what becomes a Person of Quality to give, and a Person of Quality to receive; and indeed, considering how frail the mortal Estates of mortal Gentlemen are, it argues but a common Prudence in Ladies to take Advantage of the Kindness of their Admirers; to make Hay while the Sun shines; well knowing how often they are inveigl'd out of their Jointures upon all Occasions: Besides, it is a general Desire in Men, that their Ladies should keep Home, and therefore it is but reasonable they should make their Homes as delightful as it is possible; and therefore this Bubble of an Inventory is not to be thought the Effect of general Repentance, among your Servants and Adorers, but the capricious Malice of some Person envious of the little Remunerations of your Kindnesses for being disbandd from your Conversation; little indeed, considering the Rewards due to your Merits, otherwise it would be the greatest Injustice upon Earth for the Men to think of reforming the Women before they reform themselves, who are ten times worse in all respects, as you will have sufficient to retort upon them when you come by and by to the Matter.

But to shew that it is no new thing for Ladies to go gay and gaudy, we find in Ovid, that the Women made use of great Variety of Colours for the Silks of which they made their Garments, of which the chiefest in request among them were Azure, Sea-green, Saffron colour, Violet, Ash colour, Rose colour, Chesnut, Almond Colour, with several others, as their Fancy thought fit to make choice; nor were they deny'd the Purple in Grain, overlaid with Pearl, or embroider'd with Gold: Nor was it a strange thing for the Roman Women to die their Hair Yellow, as an augmentation to their Beauty; nor did the severity of the times at all oppose it, but rather allow'd it. Now, says Ovid, The Manner of dressing is not of one sort, and therefore let every Lady choose what best becomes her; first consulting her Looking-glass. And soon after, he confesses that there were not more Leaves upon a large Oak, not so many Bees in Hybla, nor so many wild Beasts ranging the Alps as he could number differences of dressing Ladies. He tells ye how Laodamia drest to set off a long Face. How Diana drest when she went a Hunting: And how Iole was carelessly drest when she took Alcides Captive in the Dangles of her Tresses: So that it is no such new thing for the Women of this Age to desire rich and splendid Ornaments. And why their Grandmothers, and Great Grandmothers confin'd themselves to their Nuptial Kirtles, their Gowns and Petticoats that lasted so many Anniversaries; their Virginals for Musick, and their Spanish Pavans, and Sellingers Rounds for Recreation, after their long poring upon Tent-stitch, 'tis not a farthing Matter for our Ladies to enquire: 'Twas their Misfortune they knew no better; but because they knew no better, 'tis no Argument that our Ladies should be ty'd to their obsolete Examples: For the Alterations of Times and Customs alter the Humors and Fashions of an Age, and change the whole Frame of Conversation. Juno is by the Poets trick'd up in Vestments embroidered with all the Colours of the Peacocks; and no question the Poets spoke with Relation to the Gallantry of the Women of those times. And who so gaudy as Madam Iris in the Skie, and therefore said to be chief Maid of Honour to Jupiter's Wife. I could give ye an Account of the Habits of Venus, and the Graces, which the Poets adapting to the Modes of those Times, plainly demonstrates, that the Ladies were no less curious in those days than now.

So then, Ladies, for your comfort be it spoken, here's only a Great Cry and little Wool; while the Unlocker of your Dressing-Rooms brings us a long Bedroll of hard Names to prove that you make use of a great deal of Variety to set forth and grace your Beauty, and render your Charms more unresistable, and that you love to have your Closets splendidly and richly furnish'd: Heavens be prais'd, he lays nothing Criminal to your Charge; but only puts ye in

*mind of a Chapter in Isaiah, of which you are not bound to take much notice, in regard his mistaking the 6. for the 3: may secure ye there is little heed to be given to his Divinity.*

*But on the other side it makes me mad to hear what the Devil of a Roman Satyr Juvenal speaks of his own Sex; for tho' he makes Women bad enough, he makes it an easier thing to meet with Prodigies and Monsters, than Men of Sense and Vertue.*

Should I behold in *Rome*, that Man, says *he*,  
That were of spotless Fame, and Life unblam'd;  
More than a Wonder it would be to me,  
And I that Monster would compare to damn'd:  
Two-headed Boy, with double Members born,  
Or Fish, by Plow turn'd up, where lately Corn  
In fertile Acres grew; or Fole by Mule  
Brought forth, as Heaven would Nature over-rule:  
No less amaz'd, than if a stoney Showre  
Should from the Skie upon the Pavement pour;  
Or that some Swarm of Bees, ascending higher  
Than usually, should cluster on the Temple Spire;  
Or that some rapid and impetuous Stream,  
Should roll into the Sea, all Bloud, or Cream.

*Heavens! how many Wonders do's Juvenal make at the sight of an Honest Man in his time; and yet when he has spoken as bad as he could of the Women, we find no such severe Expressions of his upon the Female Sex. Now Ladies if good Men are so scarce, what need you care what Fools and bad Men say. 'Tis true it must be acknowledg'd a hard Censure upon Men; but it was a Man that said it; and therefore it makes the better for the Feminine Gender. Well, Ladies, you may be pleas'd to make what use of it you think fit, as being that which will certainly defend ye against all the Picklocks of your Dressing-Rooms for the future; besides the Liberty which Ovid, an Authentick Author, gives ye, to make use of what Dresses, what Ornaments, what Embellishments you please, according to the Mode and Practice of those times, under one of the best Rulers of the Roman Empire, and far more antient than when your Grandmothers and Great Grandmothers spun Flax, and bespittl'd their Fingers.*

THE

## **Fop Display'd;**

OR,

The Ladies VINDICATION:

In ANSWER to

The Ladies Dressing-Room Unlock'd, &c.

Fain wou'd I, Ladies, briefly know  
How you have injur'd Bully *Beau*;  
That he thus falls, with so much noise,  
Upon your Trinkets, and your Toys?  
Something was in't; for I protest t' ye,  
He has most wonderfully drest ye:  
Nor has his Wrath spar'd ye an inch,  
To set ye out in Pedlars French;  
And all his Readers to possess,  
That Women conjure when they dress:  
Malicious *Beau*-Design, to make  
The Ladies Dressing-Room to speak  
Hard Words, unknown to all their Gransires;  
The Language like of Necromancers.  
Heavens! must Men still be at th' Mercies  
Of new *Medeas*, and new *Circes*;  
Not working by the fatal Powers  
Of old enchanting Herbs and Flowers;  
But by the Magick of their Garments,  
Conspiring to renew our Torments?  
I'll not believe the venomous Satyr,  
It cannot be in Ladies Nature,  
So amiable, sweet, and active,  
To Study Magical Attractive;  
As if they Wanted Help of *Endor*,  
Their Graces more Divine to render.

Rather we think this *Jargonry*  
Beyond the Skill of Doctor Dee:  
Hell's Preacher, *Phlegyas*, from below,  
Call'd up, and hous'd in carnal *Beau*;  
With wicked Hells *Enthusiasm*,  
Between each Sex to make a *Chasm*;  
For *Virgil*, never tax'd of Nonsense;  
Nor yet provok'd, to injure Lady  
Brings in the same infernal Rabbi,  
Among the Damn'd, disturb'd in Conscience;  
And stirr'd with like Satyrick Rage,  
Against the Females of that Age.

Ingratefull Rhimer! thus to vex  
The more refin'd and lovely Sex,  
By acting like officious Novice,  
Informer in the Devil's *Crown-Office*,  
If we mayn't rather take him for  
Some busie, bold Apparator,  
In Satan's Commons Court of Arches,  
By his more Feminine Researches:  
Tho' what if many a tainted Whore  
Tormented him before his hour,  
'Twas mean Revenge, howe'er, to fall  
On the whole Sex in general;  
'Cause 'twas his ill luck still to light  
On Ware unsound, for want of Wit.

What if the Ladies will be brave,  
Why may not they a Language have  
To wrap their Trinkets up in Mystery?  
Since Men are much more blam'd in History,  
For tying up their Slipper peaks  
With Silver Chains, that reach'd their Necks.  
Was't not, d'ye think, a pleasant sight,  
To see the smiling Surgeon slit  
The swelling Figs, in Bum behind,  
Caught by misusing of his Kind?  
But Women, only for being quaint,  
To signifie the Things they want  
By proper Names, must be reproach'd;  
For wanton, foolish, and debauch'd;  
Yet Learning is no Crime to Ladies,  
And Terms of Art are still where Trade is.  
Printers speak Gibb'rish at their Cafes;  
And Weavers talk in unknown Phrases;  
And Blacksmith's 'Prentice takes his Lessons  
From Arabick (to us) Expressions:  
Why then mayn't Ladies, in their Stations,  
Use novel Names for novel Fashions?  
And is not *Colbertine*, God save us,  
Much nearer far than *Wevus mavus*;  
A sort of Cant, with which the young  
Corrupted once their Mother Tongue:  
Is such a Bumpkin Cant as that  
Fit for an Age where only what  
Is brisk and airy, new refin'd,  
Exalts the Wit, and clears the mind?  
No ladies, no; go on your way;  
Gay Cloaths require gay Words, we say.

When Art has trimm'd up Head-Attire,  
Fit for a Nation to admire;  
And Head and Ornament are well met,  
Like Amazonian Plume and Helmet;  
To call that by a vulgar Name,  
Would be too mean, and th' Artist shame;  
Call it a *Septizonimum*, or *Tiara*;  
Or what you please, that's new and rare-a.  
May not the Head, the Seat of Sense,  
Name it's own Dress, without Offence?  
The Roman Ladies, you are told,  
Wore such a Head-Attire of old;  
And what if *Juvenal* were such a Satyr,  
The Roman Ladies to bespatter;  
Tell *Juvenal*, he was a Fool,  
And must not think to *England* rule:  
Why should her Jewels move my Spleen;

Let her out-dazle *Egypt's* Queen:  
 It shows that Gold the Pocket lines,  
 Where such illustrious Glory shines;  
 And there's a sort of Pride becomes  
 The Pomp of Dress, as well as Rooms.  
 I would not for the world be thought  
 To pick a hole in Ladies Coat;  
 Because they make it their Delight,  
 To keep their Bodies trim and tite.  
 What though the Names be new, and such  
 As borrow from the French and Dutch?  
 Or strain'd from the Italian Idiom,  
 Rather from hence I take the Freedom,  
 To praise their Care, thus to enrich  
 And fructifie our barren Speech,  
 We owe to their Vocabulary,  
 That makes our Language full and airy,  
 Enlarging *Meige's* Dictionary.  
 Where things want Names, Names must be had:  
 Shall Lady cry to Chamber-maid,  
 Bring me my Thing there, for my head;  
 My Thing there, quilted white and red;  
 My Thing there for my Wrists and Neck;  
 'Tis ten to One the Maids mistake;  
 Then Lady cries, The Devil take  
 Such cursed Sots; my tother Thing;  
 Then 'stead of Shoes, the Cuffs they bring.  
 'Slife—Lady crys, if I rise up,  
 I'll send thee to the Devil to sup;  
 And thus, like *Babel*, in conclusion,  
 The Lady's Closet's all Confusion;  
 When as if Ladies name the Things,  
 The Maid, whate'er she bid her, brings;  
 Neither is Lady chaf'd with Anger,  
 Nor Bones of Maiden put in danger.

Sure then 'twas some ill-natur'd *Beau*,  
 To persecute the Ladies so;  
 For peopling, of their own accords,  
*Phillip's English World of Words*:  
 A *Beau* more cruel than the *Goths*,  
 Thus to deny the Women Cloaths:  
 As if to theirs the rich Additions  
 Were Heathen Rites, and Superstitions;  
 Or else, as if from *Picts* descended,  
 He were with Women's Cloaths offended;  
 And spite of cold, or heat of air,  
 He lov'd to see Dame Nature bare.  
 Their Shoes and Stays, he says, are tawdry,  
 Not fit to wear 'cause of th' Embroidry.  
 For Petticoats he'd have e'm bare-breech'd,  
 From *India* 'cause the Stuffs are far-fetch'd.  
 Their Points and Lace he damns to Hell;  
 Corruptions of the Common-Weal.  
 The vain Exceptions of Wiseacres,  
 Fit to goe herd among the Quakers;  
 And talk to *Maudlin*, in close Hood,  
 Things that themselves ne'er understood.  
 Now let us then the *Beau* survey,  
 Has he no Baubles to display:  
 There's first the *Dango*, and the *Snake*,  
 Those *Dildo*s in the Nape of Neck;  
 That dangle down behind, to shew  
 Dimensions of the *Snake* below:  
 'Tis thick, and long; but pizzl'd at th' end,  
 And would be thought the Woman's Friend:  
 Yet they who many times have try'd,  
 By *Dango* swear the *Snake* bely'd.  
 Then th' insignificant *Knee-Rowl*,  
 A mere *Whim-wham*, upon my Soul;  
 For that 'twas never made, I fear,  
 To save the Master's Knees at Prayer:  
 Which being worn o'th' largest size,  
 That Man *Rolls* full, the Bully cries.  
 A Term of Art for Knees Concinnity,  
 Beyond the Sense of School-Divinity.

What *Beau* himself would so unman,  
To ride in scandalous Sedan?  
A Carriage only fit for Midwives,  
That of their Burthens go to rid Wives;  
Unless to hide, from Revelation,  
Th' Adulterer's haste to Assignation.

What Dunces are our Tonsors grown,  
Where's their Gold Filings in an Amber Box,  
To strew upon their Masters Locks,  
And make 'em glitter in the Sun?  
Sure English *Beaus* may out-vie *Venus*,  
As well as *Commodus*, or *Gallienus*.  
'Twas Goldilocks, my lovely Boy,  
Made *Agamemnon* ruine *Troy*.

I could produce ye Emperours  
That sate in Womens Dress whole hours,  
Expos'd upon the publick Stage  
Their Catamites, Wives by Marr'age.

Your old Trunk-hose are laid aside,  
For what-d'-ye-call-em's Tail to hide;  
So strait and close upon the Skin,  
As onely made for Lady's Eyne;  
To see the shape of Thighs and Groin:  
Hard case *Priapus* should be so restrain'd,  
That had whole Orchards at command.  
Yet these are Toys, in Men, more wise,  
To Womens innocent Vanities.

While soft Sir *Courtly Nice* looks great,  
With the unmortgag'd Rents of his Estate:  
What is the Learning he adores,  
But the Discourse of Pimps and Whores?  
She who can tye, with quaintest Art,  
The spruce Cravat-string, wins his Heart;  
Where that same Toy does not exactly sit,  
He's not for common Conversation fit.  
How is the Barber held Divine,  
That can a Perriwig *Carine*!  
Or else *Correct* it; which you please;  
For these are *Terms* too, now-a-days,  
Of modern Gallants to entice  
The Barber to advance his Price:  
For if a Barber be not dear,  
He must not cover Coxcomb's Ear.

Bless us! what's there? 'tis something walks,  
A piece of Painting, and yet speaks:  
Hard Case to blame the Ladies Washes,  
When Men are come to mend their Faces.  
Yet some there are such Women grown,  
They can't be by their Faces known:  
Some wou'd be like the fair *Adonis*;  
Some would be *Hyacinthus* Cronies;  
And then they study wanton use  
Of Spanish Red, and white Ceruse;  
The only Painters to the Life,  
That seem with Natures self at strife;  
As if she only the dead Colours laid,  
But they the Picture perfect made.  
What *Zeuxis* dare provoke these Elves,  
That to out-doe him paint themselves?  
For tho' the Birds his painted Grapes did crave,  
These paint and all Mankind deceive.  
This sure must spend a World of Morning,  
More than the Ladies quick adorning;  
They have found out a shorter way,  
Not as before, to wast the day;  
They only comb, wash hands and face,  
And streightway, with a comely Grace,  
On the admired *Helmet* goes,  
As ready rigg'd as their lac'd Shoes.  
Far much more time Men trifling wast,  
E'er their soft Bodies can be drest;  
The Looking-Glass hangs just before,  
And each o'th' Legs requires an hour:  
Now thereby, Ladies, hangs a Tale,  
A Story for your Cakes and Ale.

A certain *Beau* was lately dressing,  
But sure, e'er he had crav'd Heavens Blessing;  
When in comes Friend, and finds him laid  
In mournfull plight, upon his Bed.  
Dear *Tom*, quoth he, such a Mischance  
As ne'er befell the Foes of *France*;  
Nay, I must tell thee, *Fleury* Battel  
Was ne'er to *Europe* half so fatal;  
For by I know not what ill luck,  
My Glass this Morn fell down and broke  
Upon my Shin, just in my Rolling;  
Now is not this worth thy condoling?  
See Stocking cut, and bloody Shin,  
Besides the Charge of healing Skin.  
'Twas the only Kindness of my Fate,  
It mist the solid Piece, my Pate.

Ladies, this was ill luck, but you  
Have much the worser of the two;  
The World is chang'd I know not how,  
For Men kiss Men, not Women now;  
And your neglected Lips in vain,  
Of smugling *Jack*, and *Tom* complain:  
A most unmanly nasty Trick;  
One Man to lick the other's Cheek;  
And only what renews the shame  
Of *J.* the first, and *Buckingham*:  
He, true it is, his Wives Embraces fled  
To slabber his lov'd *Ganimede*;  
But to employ, those Lips were made  
For Women in *Gomorrha*'s Trade;  
Bespeaks the Reason ill design'd,  
Of railing thus 'gainst Woman-kind:  
For who that loves as Nature teaches,  
That had not rather kiss the Breeches  
Of Twenty Women, than to lick  
The Bristles of one Male dear *Dick*?

Now wait on *Beau* to his *Alsatia*,  
A Place that loves no *Dei Gratia*;  
Where the Undoers live, and Undone,  
In *London*, separate from *London*;  
Where go but Three Yards from the street,  
And you with a new Language meet:  
*Prig, Prigster, Bubble, Caravan,*  
*Pure Tackle, Buttock, Purest pure.*  
*Sealers, Putts, Equipp, and Bolter;*  
*Lug out, Scamper, rub and scowre.*  
*Ready, Rhino, Coal, and Darby,*  
*Meggs, and Smelts, and Hoggs, and Decus;*  
*Tathers, Fambles, Tatts and Doctors,*  
*Bowsy, Smoaky, Progg, and Cleare,*  
*Bolter, Banter, Cut a shamm;*  
With more a great deal of the same.  
Should *Saffold* make but half this Rattle,  
When Maidens visit his O-racle,  
They'd take him for some Son of *Cham*,  
Calling up Legion by his Name,

Add but to this the Flanty-Tant  
Of Fopling Al-a-mode Gallant;  
Why should not *Gris*, or *Jardine*,  
Be as well allow'd as *Bien gaunte*;  
*Cloaths* is a paltry Word *Ma foy*;  
But Grandeur in the French *Arroy*.  
*Trimming*'s damn'd English, but *le Grass*  
Is that which must for Modish pass.  
To call a Shoe a Shoe, is base,  
Let the genteel *Picards* take Place.  
Hang *Perriwig*, 'tis only fit  
For Barbers Tongues that ne'er spoke Wit;  
But if you'd be i'th' Fashion, choose  
The far politer Term, *Chedreux*  
What Clown is he that proudly moves,  
With on his hands what we call Gloves?  
No Friend, for more refin'd converse  
Will tell ye they are *Orangers*.  
So strangely does *Parisian* Air

Change English Youth, that half a year  
Makes 'em forget all Native Custome,  
To bring French Modes, and *Gallic* Lust home;  
Nothing will these Apostates please,  
But *Gallic* Health, and French Disease.  
In French their Quarrels, and their Fears,  
Their Joys they publish, and their Cares;  
In French they quarrel, and in French  
*Mon coeur*, they cry, to paltry Wench.

Why then should these Extravagants  
Make such Rhime-doggeril Complaints  
Against the Ladies Dressing-Rooms,  
And closets stor'd with rich Perfumes?  
There's nothing there but what becomes  
The Plenty of a fair Estate:  
Tho' Chimney Furniture of Plate,  
Tho' Mortlake Tapestry, Damask-Bed;  
Or Velvet all Embroidered;  
Tho' they affect a handsome store,  
Of part for State, of usefull more;  
They're Glories not to be deny'd  
To Women, stopping there their Pride;  
For such a Pride has nothing ill,  
But only makes them more genteel.  
Should Nature these fine Toys produce,  
And Women be debarr'd the use?  
These are no Masculine Delights;  
Studies of Books for Men are sights;  
A Stable with good Horses stor'd,  
And Payment punctual to their Word:  
Proportion these things to my Wishes,  
Let Women take the Porcelan Dishes;  
The Toylet Plates gilt and embost,  
With all the rest of little cost;  
Such small Diffusion feeds the Poor,  
While Misers hoard up all their store.

Our Satyr then was one of those  
Who ne'er had Wealth at his dispose;  
Or being sped to live in Plenty,  
Posted to find his Coffers empty;  
Addicted all to sport and Gaming,  
And that same Vice not worth the naming;  
Till deeply dipp'd in Us'rers Books,  
And over-rid by Cheats and Rooks,  
The *Mint* becomes his Sanctuary,  
Where not of his past Errors weary,  
But aged grown, and impotent,  
Alike in Purse and Codpiece spent,  
He *Cynic* turns, in *Kings-Bench* Tub,  
And vents the Froth of Brewers Bub:  
Where we will leave him melancholly,  
Bewailing Poverty, and Folly.

---

A Short *Supplement* to the *Fop-Dictionary*,  
so far as concerns the present Matter.

*Adieu donc me Cheres.*

Farewell my dear Friends.

*Arroy.*

A Suit of Cloaths.

*To adjust a Man's self.*

That is, to dress himself.

*Beau.*

A Masculine French Adjective, signifying fine but now naturaliz'd into *English* to denote a sparkish dressing Fop.

*Beaux Esprits.*



A Club of Wits, who call'd themselves so.

*Bachique.*

A Drinking Song or Catch.

*The Brilliant of Language.*

Sharpness and wittiness of Expression.

*A Brandenburgh.*

A Morning Gown.

*To Carine a Perriwig.*

That is, to order it.

*Chedreux.*

A Perriwig.

*Correct.*

The same as Carine.

*Deshabille.*

Undrest, or rather in a careless Dress.

*En Cavalier.*

Like a Gentleman.

*Esclat.*

Of Beauty, or the Lustre of Beauty.

*Eveille.*

I observ'd her more *Eveille* than other Women; that is, more sprightly and airey.

*Equipt.*

That is, well furnish'd with Money and Cloaths.

*Gaunte Bien Gaunte.*

Modish in his Gloves.

*Grossier.*

The World is very *Grossier*; that is, very dull, and ill bred.

*Levee and Couchee.*

Is to attend a Gentleman at his rising or going to Bed.

*Le Grass.*

The furniture of a Suit.

*Orangers.*

The Term for Gloves scented with Oranges.

*Picards.*

Shoes in downright English.

*Pulvillio.*

Sweet Powder for the Hair.

*Rolls.*

A sort of Dress for the Knees, invented as some say by the Roman Catholicks, for the conveniency of Kneeling, but others ascribe the lucky Fancy to Coll. S—.

*A Revoir.*

Till I see you again.

*Surtout.*

The great Coat which covers all.

For the rest you are referr'd to the Dilucidations of the *Alsatian* Squire.

*FINIS.*

---

### **Transcriber's Notes:**

Long "s" was changed to contemporary "s" throughout. Font changes and correction of spelling of one word are indicated by dotted lines under the text. Scroll the mouse over the word and an explanation of

the alteration will appear.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK MUNDUS FOPPENSIS: THE FOP  
DISPLAY'D \*\*\*

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).

**Section 1. General Terms of Use and Redistributing Project  
Gutenberg™ electronic works**

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work.

The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website ([www.gutenberg.org](http://www.gutenberg.org)), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and

reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

## **Section 2. Information about the Mission of Project Gutenberg™**

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the

Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at [www.gutenberg.org](http://www.gutenberg.org).

### **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

### **Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation**

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit [www.gutenberg.org/donate](http://www.gutenberg.org/donate).

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: [www.gutenberg.org/donate](http://www.gutenberg.org/donate)

### **Section 5. General Information About Project Gutenberg™ electronic works**

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.