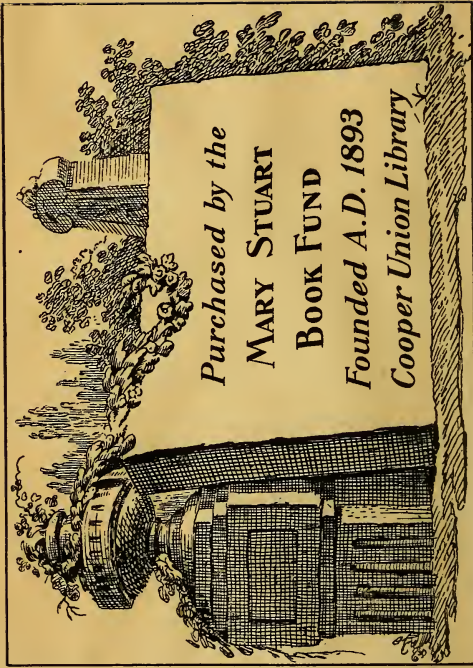




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HENRY VIII

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MELICENT STONE

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NOTE

THE thanks of the Author are due to Miss PENELOPE WHEELER, Mr. E. A. HELPS, and Mr. A. CATON-WOODVILLE for practical help and advice.

A NOTE ON ARRANGEMENT

EACH chapter on the historical periods is arranged as far as possible in the following order: I. Men's dress: (i) Nobles, subdivided into chief garments (tunics, etc.); (ii) Peasants and citizens, subdivided; II. Women's dress: (i) Noble ladies, subdivided; (ii) Peasants and citizens, subdivided. All armour, jewellery, and similar additions to costume are treated in special chapters. The alphabetical list on p. vii shows in which chapters Shakespeare's various plays are treated. Therefore, if the dress for (say) Juliet is desired, the reader should consult this list, which refers to Chap. V.: Juliet would then come under Noble Ladies in that Chapter.

BANKSIDE COSTUME-BOOK

CHAPTER I

GENERAL DIRECTIONS AND PRACTICAL HINTS

THE object of this book is to help teachers and others interested in children's plays in the making of costumes which are cheap and simple, but have nevertheless some historical accuracy. The last point cannot be insisted on, perhaps, without incurring too much expense, but the trouble involved in making an accurate dress is not greater than that of making an inaccurate one. The study of costume, though perhaps usually considered a frivolous one, has to my mind considerable educational value, being inseparable from that of History, Art, and Literature.

In order to reduce the number of dresses required I have arranged as many plays as possible in one period. For instance, the Italian and Romantic plays can all be grouped together in

COSTUME-BOOK

the fifteenth century, Juliet in *Romeo and Juliet* can wear the same dress as Julia in *The Two Gentlemen of Verona*, the Outlaws' dresses in the latter play will do for the Foresters in *As You Like It*, and for the classical plays the dresses worn in *Julius Cæsar* and *Coriolanus* may be interchanged.

Typical costumes for both sexes and all periods are described, and these can be elaborated or modified according to the taste and knowledge of the makers and the funds available.

A chapter is devoted to certain individual characters which do not come into any of the general groupings.

The dates given at the beginning of the chapters are not always those of the accession and death of the king, but of the period covered by the action of the play (a point on which History and Shakespeare are not always in accordance).

It should be remembered that fashions did not change as quickly as in modern days, and that the changes were not, as seems to be sometimes imagined, identical with the accession of a new sovereign.

The dress of kings and queens would be the same as that of the nobles (only more gorgeous), except at coronations, when a conventionalized dress, consisting of a long robe, dalmatic, mantle, and crown would be worn. The dress of children was as nearly as possible the same as

GENERAL DIRECTIONS

that of their elders ; the little girls wore long skirts and hid their hair when their mothers did, and were even compressed into stiff stays and cumbered with hoops and farthingales.

Some of Shakespeare's plays are omitted in this book as being unsuitable for representation by children.

Teachers, and others in charge of the performances, are strongly advised to let the children take as much part as possible in the making of their own costumes and accessories, as it adds greatly to their interest ; and the historic names of the garments should be taught them.

A few general hints which apply to all periods may be given here :

The use of "make-up," *i.e.* grease paints, rouge and powder, eyebrow pencils and lip salve, as an aid to beauty is not recommended. Children's faces are best left alone ; the expression is then more natural and telling. The lighting of small amateur stages is seldom strong enough to efface natural colour and expression.

Wigs and beards should be sparingly used ; these are of course necessary when great age is represented, as for Lear, when also some pencilings of wrinkles may be done with a red grease-pencil (a line of "No. 1" grease paint at the edges gives the required effect of a groove) ; the hollows in the cheeks should be shaded with a blue grease pencil. The face should be screwed

COSTUME-BOOK

up into wrinkles first so that the natural lines can be followed. It is a time-honoured stage convention to play and make-up Shakespeare's old men as if they were in the last stages of senility, but I can personally see no reason for this practice. Crêpe hair is useful and cheap, and can be unplaited and sewn to the edges of caps or crowns, or shaped into beard and stuck on with spirit gum (which is easily removed, as is all grease paint, with vaseline or cocoa-butter). When girls are playing old men's parts their long hair can be worn flowing and powdered, or if too long, "clubbed." For this the hair is parted and smoothly combed down, then divided into strands whose ends are tied and tightly rolled under and pinned close to the head.

I may point out here that when dressing girls as boys a very common error is made in parting the hair on one side; this is quite a modern fashion for men, and in the early and middle ages they wore their hair in either what is now called a "fringe," or parted in the middle: in the sixteenth century it was cut short and brushed back. Perhaps boys can be persuaded to let their hair grow during the weeks of rehearsal, which will make them slightly more picturesque.

Where kings are represented of whom we have authentic and well-known portraits, these should be copied as closely as possible. John wore a short pointed beard, Henry IV a longer one, divided in two points, and Henry VIII a

GENERAL DIRECTIONS

short fringe of red whiskers meeting under the chin ; all wore moustaches.

Presumably my readers will have had some experience of dressmaking, but in case any are experimenting for the first time I will add a few simple directions.

When diagrams are marked with notches, these points must meet in the respective seams.

Linings are cut exactly the same as the stuff, and should be basted (tacked) to the corresponding pieces of material with large stitches all over the surface. Interlinings of stiff stuffs are basted to the material, and sewn firmly wherever the stitches will not show through, on a seam or under trimming. Coat linings are made up separately, turned right side outwards and stitched here and there, after basting all over.

When the material is the same on both sides half of the pattern can be pinned on to it, as advantageously as possible, to economize stuff, and the material doubled under, crossways or lengthways, so that one cutting suffices.

Great care must be taken in cutting velvet and velveteen to see that the pile runs downwards on all pieces. That is to say, all pieces must feel smooth when stroked downwards.

All tight jackets buttoning in front should be "faced" with two-inch strips of soft tailors' canvas, sewed within an inch of the front edges,

COSTUME-BOOK

which are then turned back over the canvas. Wadding, bought by the yard, should be plentifully used for seventeenth-century doublets, and must be basted between lining and material.

In fitting, shoulder and under-arm seams should be the only ones altered from the pattern, and should be pinned right side out, so that the bodice can be tried on that way. Sleeves should only be altered on the back seam.

Basting threads should be of bright colours, so that they are easily seen and taken out.

Much can be done with ironing; all seams should be opened and pressed carefully open. Sleeve seams should be ironed on a sleeve-board.

The effect of buttons and buttonholes can be got by sewing buttons to the top edge, working buttonholes behind them without cutting through (far easier), and then sewing on press-buttons or hooks and eyes underneath. "Hump" hooks and straight bars should always be used.

Sleeves should always be sewn in with the inner seams two and a half to three inches from the under-arm seam, and the fullness on the shoulder starting three-quarters of an inch from the inner seam and ending two inches behind the shoulder seam.

Turnings should not be more than half an inch wide, and when the seam is curved should be scalloped out, to allow of stretching.

It will be found quite easy to enlarge the diagram patterns to the measurement of the

GENERAL DIRECTIONS

child; the patterns should be measured and drawn on stout paper and then cut out.

Darts are V-shaped or pointed oval pieces cut out to make the garment take an inward curve.

Basques are pieces attached to a bodice below the waist, sometimes straight and gathered on, or sometimes cut in nearly circular strip, which gives fullness to the lower edge: the upper one fits the waist.

Gores are pieces used to widen the lower edge of the material, when they are cut triangle shape, with one straight long edge, or for making a wide skirt narrower round the waist, when they are breadths of stuff with one straight long edge and one sloping, and much narrower at the top than the bottom; a straight edge should generally be stitched to a sloping one.

Revers are the turned-back front edges of a coat or bodice, and are sometimes cut to varying shapes and sewn on separately. If very wide ones are needed, separate pieces must be joined on: as the reverse of the material is always uppermost, they must be lined, and they should also be interlined with canvas.

TYPICAL GARMENTS.

By the above expression I mean the three garments on which the dress of all classes was based for centuries, though they took on varieties of form.

The primitive *Tunic* drawn in Fig. 1 was

COSTUME-BOOK

worn in some shape or other for many hundreds of years, and is still common in most Oriental countries. It can be worn long or short, by men or women, and with sleeves loose or tight. The separate sleeve with an armhole was not introduced before the fourteenth century.

The sleeve of Fig. 1 fits better if a small

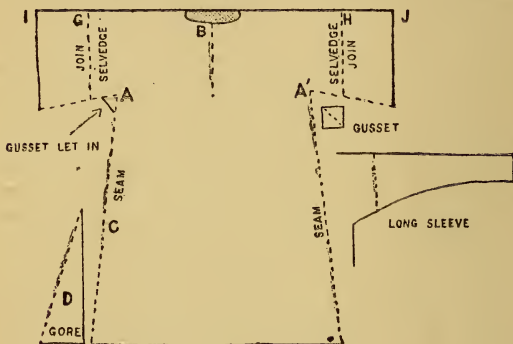


FIG. 1. PRIMITIVE TUNIC

square of the material is inserted in the angle at A; the back of the neck B should be nearly a straight line. Gores can be joined to the skirts to widen them on edges C. If the tunic is to be full the measurement from A to A', which the breast measure when the tunic is tight, must be much wider, thereby increasing the distance between I and J: the neck opening must also be cut much larger and gathered to the size of

GENERAL DIRECTIONS

the neck in a band or frill. The distance between G and H should be the width of the material. The opening can be either at the front or back.

The semicircular and circular *Cloaks* may be also considered as "universal garments." In the first (Fig. 2) the lines A B, C D, and E F should be of equal length and the curved edge can be

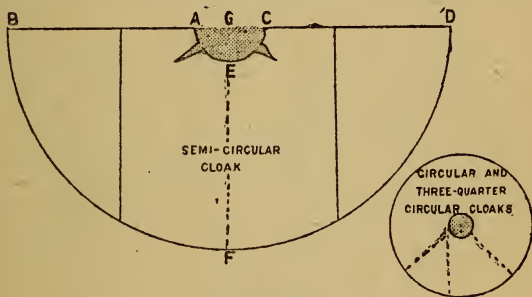


FIG. 2. CLOAKS

correctly found by tying a piece of chalk to a string of the same length as G B or G D, fixing the other end to G and describing a semicircle from B to D. If the stuff is not wide enough joins may be made parallel with E F; darts or V-shaped pieces should be cut out of the neck (which should be cut very small) to make the cloak fit better on the shoulders—the wider these are the more the cloak will wrap round the body. For a short shoulder-cape the neck

COSTUME-BOOK

need not be cut out, and the cape is fixed to the back of the shoulders or tied over one shoulder and under the other across the chest. The ecclesiastical cope is this shape, with no neck opening. The circular cloak describes itself. It was worn by Greeks and Byzantines, and in the Middle Ages. It takes a great deal of material, as it is always long. The Elizabethan cloak was often three-quarters circular.

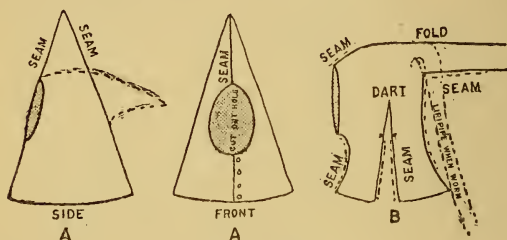


FIG. 3. HOODS

The *Hood* is of equal antiquity and popularity. It was generally joined to a cape—sometimes to a long cloak; the tail (called in England a Liripipe and in Italy a Becca) was added in the thirteenth century. The simplest form is as in Fig. 3 A, and this will do for the hoods of the Greeks and those of the early thirteenth century in England. The Greeks had a very short point, but in the thirteenth century this was longer and fell as in the dotted lines in Fig. 3 A when on the head. The later form with liripipe was as

GENERAL DIRECTIONS

in B. The top of the dart should be left open over the ears and the liripipe extended to the length of about four feet; it should be about three inches broad when joined up (on the under side) and quite flat. The cape of the hood can be enlarged or made separately.

CHAPTER II

LEGENDARY BRITISH PERIOD

PLAYS.—*Lear.*
Cymbeline.
Macbeth.

As no dates can really be assigned to these plays, it seems best for the sake of economy to class them together in one period, so that the dresses made for them can be interchanged. Skins and furs and barbaric jewellery can be freely worn. There would be little distinction of class.

SECTION I.—*MEN'S DRESS.*

Hair and Head-dress.—The hair was worn long and very shaggy, the front locks sometimes plaited or twisted round with braids, to hang on the shoulders; very long drooping moustaches were worn, but the chin was shaved except in the case of priests. Circlets of metal can be worn, or pointed cloth caps, or small beasts' skins roughly shaped into hoods, with the beast's head over the forehead.

Tunics and Cloaks.—The Primitive Tunic (Fig. 1, p. 8) was worn loose and full and to the



FIG. 4. ANCIENT BRITON, WEARING BRACCAE



LEGENDARY BRITISH PERIOD

knees, round-necked, and with either long or short sleeves. It can be of linen or wool and can be ornamented with lines of chequered braid, or with square patches of stencilling edged with braid, or it can be painted or stencilled with stripes or checks in bright colours. A leather belt decorated with large metal studs was worn and a heavy ring or Torque round the neck (see Chapter VII, p. 108). For a cloak, an oblong piece of stuff of a plain dark colour was fastened to the shoulders, or on one side with a brooch, like the Chlamys (Fig. 10, p. 23). A wild beast's skin can be used for a cloak. (See Fig. 4, p. 13.)

Breeches and Shoes.—The most notable feature of early British dress was the wearing of Braccae, or trousers (see Fig. 4, p. 13). These were loose and were often bound from ankle to knee with crossed thongs of leather or linen; they were generally parti-coloured, that is, checked or striped in two or more colours (the meaning of the word "breac," from which they take their name); but they were also made of linen dyed blue with woad. They can be most easily made by the pattern (Fig. 5, p. 16), with an elastic round the waist. Two pieces of A and two of B are cut out lengthways of the stuff, length E F being from waist to ground over hips, H, back of waist to "fork," C, front of waist to the same point: the width of each piece should be four inches more than the tight measure from hip to centre of front and back on the

COSTUME-BOOK

child. Join seams C together in piece A and G to D in both pieces ; next join E F to E F, and last H to H in piece B ; hem the top and ends and put in elastic round the waist. E F are outer side seams, H, seat.

The *Shoes* of this period were leather

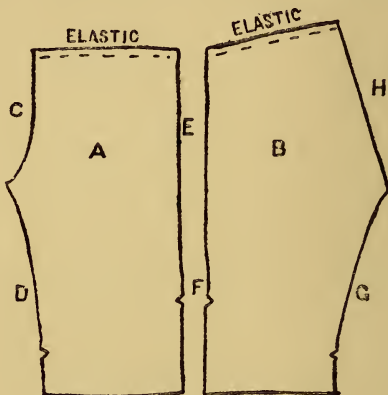


FIG. 5. DIAGRAM OF BRACCÆ

brogues, made very like the Carbatina described in Chapter III, section I, but with the hair left on the hide and cut rather wider, so that the ankles and instep are more covered. The thong was threaded through holes in the toe part and sides and crossed round the instep and ankle over the loose braccæ, which were



FIG. 6.
BROGUE

LEGENDARY BRITISH PERIOD

tucked into the shoes (see Fig. 6, p. 16). The feet and legs can also be bare.

SECTION 2.—*WOMEN'S DRESS.*

This again would be much the same for all ranks. Women of higher degree would wear more jewellery and finer stuffs.

Hair and Head-dress.—The hair was worn rather long and flowing over the shoulders, or plaited or twisted into two long ropes with coloured braids. A diadem or coronet of gold or bronze might be worn by women of high rank, but the head was generally uncovered.

Gowns and Cloaks.—Women wore a loose underdress reaching to the ankles (which may be represented by a full skirt) and over it a tunic to the knees made like that of the men, worn either loose or belted, and with sleeves to the elbow or shorter; this was also many-coloured and patterned, red being the predominant colour. Torques were always worn, bracelets, and large round brooches or bosses to fasten tunic, cloak, and belt. (See Chapter VII, p. 108.) Ladies of high rank, such as Lear's daughters or Lady Macbeth, might wear a long train or mantle fastened to the shoulders with bosses. An effective decoration for this would be patches of stencilling or material of contrasting colour, outlined with gold or coloured braid. Strings of

COSTUME-BOOK

beads or shells can be worn. Cloaks and tunics often had deep woollen fringes.

Shoes.—These should be like the men's, but need not have the hair on the leather, or the feet could be bare.

CHAPTER III

GREEK AND ROMAN DRESS

PLAYS.—*Julius Cæsar*, 44 B.C.
Coriolanus.
A Winter's Tale.
A Midsummer Night's Dream.

SECTION I. —*MEN'S DRESS*.

THE differences between Greek and Roman dress were not many, the principal one being that the Greeks wore the Pallium and the Romans the Toga. In order to reduce the garments required to as few as possible, I shall confine myself to describing the costume of the Imperial period in Rome and an early period in Greece, without reference to earlier and later times.

NOBLES.

Hair and Head-coverings.—Both Greeks and Romans wore their hair short, generally curled (the use of curling tongs was common), and often had short beards. A ribbon, or fillet, was sometimes bound round the head; wide felt hats with low round crowns were worn, and these lay on the shoulders, attached by cords

COSTUME-BOOK

round the neck, when not on the head : with the Greeks, the hat thus worn was the sign that the wearer was on a journey. Part of the Toga was often drawn up over the head. Emperors and kings could wear a gold coronet, high in front ; a victorious general was crowned with a chaplet of laurel leaves, tied at the nape of the neck with long ribbons.

*Tunics and Cloaks.*¹—The tunic was an

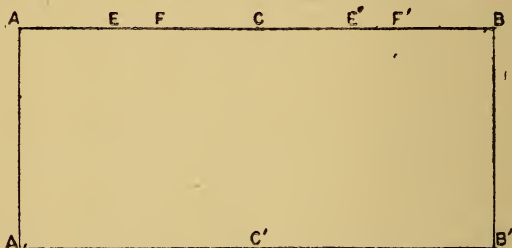


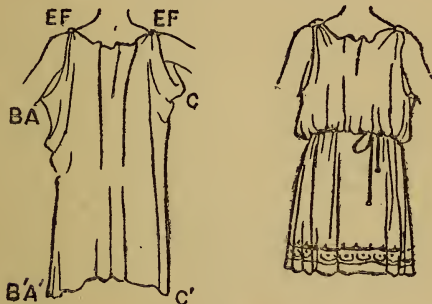
FIG. 7. DIAGRAM FOR MAN'S DORIC TUNIC

oblong piece of stuff, woollen or linen, about two and a half yards long and one-eighth wide. Young men wore it to the knees and old men to the feet. The following is the easiest way of arranging it (Fig. 7). Sew edges AA' and BB' together, thereby folding the stuff in half at C : the points EE and FF then meet, E's being in front of the body and F's behind ; the stuff is slightly gathered up at these points, back and

¹ Measures given in this section are for boys.

GREEK AND ROMAN DRESS

front, in horizontal folds, and then stitched together; brooches can be afterwards attached. The head is then put through the opening between these points (which must not be very large), and the appearance is as in Fig. 8. A belt is then put on round the waist and the stuff is pulled up to overhang it, till it hangs evenly at the bottom (Fig. 9). The folds can be caught



FIGS. 8 AND 9. DORIC TUNIC

together under the arms with safety pins to hide the underclothes. This style of tunic is called Doric. The folds of all classic drapery should be most carefully and symmetrically arranged, and not allowed to hang "anyhow": this arrangement was an important part of a Greek toilet, and was done by skilled slaves.

The primitive tunic (Fig. 1, p. 8) was worn as well as the one just described, either with loose

COSTUME-BOOK

sleeves half way to the elbow or, more commonly, and especially in Rome, as a long garment with long sleeves fitting closely at the wrist, the Toga or Pallium being draped over it. Tunics can be of any colour, and can be decorated with small patterns, such as rings or spots or checks, and bordered with embroidery. A wide purple stripe was worn down the front of the tunic by Roman senators and high officials.

A short woollen cloak called a Chlamys (Fig. 10, p. 23) was much worn by Greek youths: it must be about five or four and a half feet long by three feet wide, and weighted with heavy beads at the four corners. It was generally fastened on the right shoulder. The stuff is doubled crosswise round the body, covering the left arm, and the top edge is caught together on the shoulder with a brooch, in horizontal folds, about fourteen inches from the top corners; these then hang down alongside of the right arm, back and front, and the bottom corners form a point in front of and behind the knees.

The Toga was the distinctive national garment of the Romans, and passed through several phases. Authorities are divided as to its shape, but most of them consider it to have been shaped like the segment of a circle, its length, on its straight edge, about three times the height of a man, its width at widest point one and a quarter times. The manner in which it was worn in the period under consideration was as follows. (See Fig. 12, p. 27.)

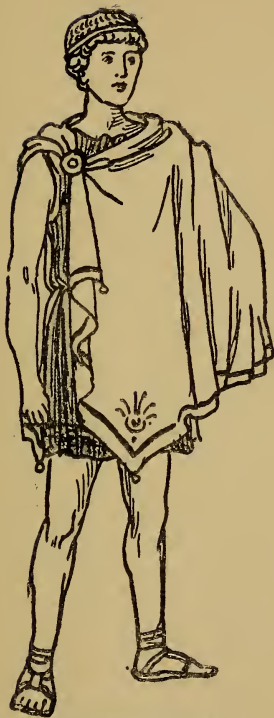


FIG 10. GREEK CHLAMYS

GREEK AND ROMAN DRESS

Take the straight edge at a point about one-third of its length, and place it on the left shoulder, allowing the shorter end to fall on the ground between the feet in front (the *curved* edge covering left arm). Next carry the remaining two-thirds of the straight edge across the back and under the right arm. But when the main part of the Toga is to be brought across the body, grasp it, not on the edge but about one-third of the way down its depth. This upper portion thus falls over. Meanwhile the part of the Toga at the level of the waist is gathered into a mass of folds, carried upwards and thrown over the left shoulder. The next operation is the arrangement of the straight edge which had fallen over to the front. This superfluous material was called the Sinus. The end must be thrown over the left shoulder, and by tightening it a sort of bag can be formed on the chest, in which weapons, papers, etc., can be carried, or the right arm supported. In the illustration the sinus hangs loosely. The loop is formed by pulling up the end which was first allowed to drop on the ground, till it hangs in position between the legs. The left hand emerges from the folds, but the arm is covered.

The borders of the Toga were of much significance; they were purple, broad for all high officials such as senators and priests, and narrow for knights. The garment itself was of white wool, except in the case of emperors and generals,

COSTUME-BOOK

when it was purple, richly embroidered with gold. It must be remembered that the Roman "purple" was a very red shade, more like what is now called crimson. The ordinary civilians wore the "Toga Virilis" of unbordered white.

The Pallium was constantly worn by all Greeks of mature age, and was a large oblong piece of stuff, about seven feet long by five wide, and was arranged less formally than the Toga to cover the body and sometimes the head. It can be decorated with a pattern or with only a border.

Foot-gear.—The sandal may be considered as the usual foot-covering : boots and shoes were worn, but the latter were of leather, very richly ornamented, and would be hard to reproduce. Sandals can be made thus : the bare foot is placed on a piece of Basil leather (to be had of shoemakers and saddlers), or of linoleum or oil cloth, and the outline traced ; this is then



FIG. II. SANDAL

cut out, and on both sides and at the heel are sewn five short loops of tape or braid ; through these long thongs of leather braids or ribbons (Senators wore purple lacings) are passed and bound round the instep and ankle. Another rather more elaborate way of making a sandal is as Fig. II, where a square of leather or linoleum is attached by thongs to the four loops, making a covering for the instep, while another thong is



FIG. 12. ROMAN TOGA

GREEK AND ROMAN DRESS

attached to the heel. Hunters wore a high boot of soft leather, laced widely up the front and turned over at the top. The legs were always bare.

PEASANTS AND CITIZENS.

Head-covering.—The hood and cape as described in Chapter I, Fig. 3 (p. 10), were much worn by fishermen and rustics, in thick brown cloth or felt; sometimes long lappets or strips were attached to the hood from the temples. The heads of artisans and the populace would be generally uncovered.

Tunics and Cloaks.—The primitive short tunic with short sleeves was the common wear for the poorest classes, and a rough oblong cloak for travelling, or bad weather. Townsfolk might wear the Doric tunic in plain colours. Slaves can be more richly dressed.

Foot-gear.—Peasants wore the Carbatina, which is just like a shoe still worn by Italian peasants in remote places, and also resembles the Early British brogue (see Fig. 6, Chapter II). It was an oblong piece of soft leather placed under the foot, projecting a couple of inches, and laced closely round the foot by thongs passed through holes bored all round the edges—so that the toes and heel are covered.

The legs and feet were sometimes swathed round under the carbatina with strips of linen,

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arranged like the modern "Puttee." A plain sandal would also be correct for slaves and artisans.

SECTION 2.—*WOMEN'S DRESS.*

LADIES.

Hair and Head-dress.—The hair of ladies of both nations was very elaborately dressed, waved and curled; it was usually fastened in a knot of plaits or curls high above the nape of the neck, and projecting well beyond it; this was a favourite arrangement with the Greeks, who sometimes supported it in a metal frame, attached by bands over the head. The Greeks always parted the hair in the middle; it must *never* be parted on one side, or worn flowing, and it must not be rolled back from the temples with combs or pins. The conventional three bands of gold braid are also to be avoided: white bands are more permissible.

Sometimes a square of thin silk or linen was bound over the head and the dressed hair. This can be of any colour, and plain or covered with a small design: a strip of silk can also be bound round the head, or a formal wreath of flowers can be worn by young girls.

Roman ladies often wore broad plaits wound round the crown of the head, with a stiffly-curled "front," very like Early-Victorian fashions.

GREEK AND ROMAN DRESS

This sort of high "fringe" was more common with them than the middle parting, but young girls wore the latter with the hair carefully waved, and drawn into a simple knot at the back of the neck, from which some waved locks escaped. The hair must *never* be worn flowing loose, but always dressed on the head, though simply.

Gowns and Mantles.—Greek and Roman ladies all wore a long tunic, either with or without sleeves, made in earlier times of wool, and in later ones of some very fine linen, or semi-transparent material. Silk was also used, and the dresses can be of any colour, and covered with small designs, in stencilling or printing, and with borders.

Narrow girdles were worn across the shoulders and chest, round the waist, or round the hips when it was desired to shorten the tunic by pulling it up. The most convenient and practicable form of the tunic to choose in dressing Greek women is a mixture of the "Ionic" and "Doric" styles. The latter was, strictly speaking, sleeveless, made of wool, and scantier than the later Ionic, and it also had the "over-fold" over the bust, which was afterwards, however, added to the Ionic tunic in its mixed phase. To make this without over-fold take a piece of stuff (Fig. 13, p. 32), in width about two inches more than the child's height, in length *twice* the length from elbow to elbow when the arms are extended sideways. (It does not matter which

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way the selvages are, the stuff can be joined horizontally or vertically as is most economical.) Meet BB' to AA' , thereby folding the stuff in half at CC' , sew up these edges (this is not classic, but is done for convenience). Stitch EE' to FF' , leaving an opening through which the head will easily pass. (The looseness over the chest will be determined by the distance between E and E' , and must be only very slight,

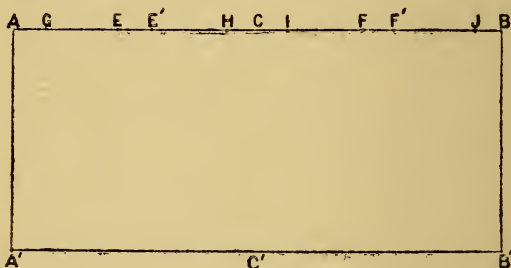


FIG. 13. DIAGRAM OF WOMAN'S DORIC TUNIC

as Greek dresses hardly exposed the chest at all.) The effect will then be as Fig. 14, p. 33. Gather up some horizontal pleats at EE' and fasten with stitches or brooches. Next, for the sleeves, meet the edges AE and BF' at G and I , and again at intervals to the neck, pinching up small pleats in each side and joining these meeting points with stitches, and afterwards adding small beads or buttons (Fig. 15, p. 33). The other sleeve is treated in the same way, and the hand is put

GREEK AND ROMAN DRESS

through the opening between BA and JG. (It must be understood that the hands always come out of the *top* edge, never the side-openings.) Another way of making the sleeve is to sew up

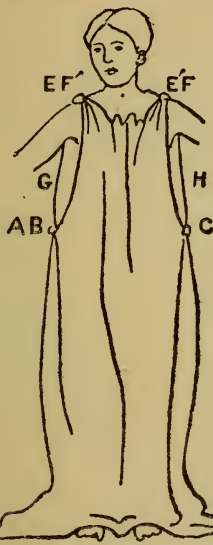


FIG. 15. SLEEVE OF IONIC TUNIC

FIG. 14. WOMAN'S IONIC TUNIC

the edges between EF' and G and E'F and H in Fig. 14, and then run a strong gathering-thread down these seams, making the sleeve the desired length. A short piece of elastic may be run in a tape-slot round the under part of the armhole to avoid bulkiness, but this is only a

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modern contrivance. The girdle is next put on, and may be crossed in front or behind, but must tightly encircle the waist: over this the drapery is pulled, hiding it, till it evenly touches the ground.

The sleeveless Doric tunic with over-fold is a piece of stuff six feet deep and ten long (Fig. 16), and the top edge, A B is folded at C D about twelve inches down, and the process is exactly the same as before up to the forming of

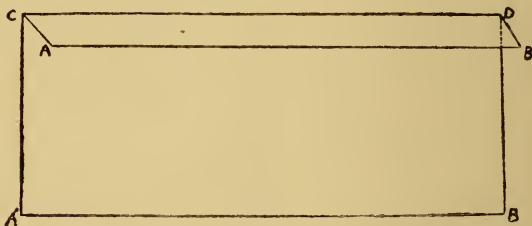


FIG. 16. DIAGRAM OF WOMAN'S DORIC TUNIC WITH OVER-FOLD

the sleeve, but the seams A A' and B B' are only joined as far as C D; the corners A B are weighted with beads, and hang down before and behind the right arm (Fig. 17, p. 35). The over-fold can also be added to the Ionic tunic and fastened in with the sleeves, or two oblong pieces of drapery can be cut and joined on to the neck between E and E and F and F. The line of the overhanging fullness at the waist should always droop on the hips.



FIG. 17. DORIC TUNIC WITH OVER-FOLD



GREEK AND ROMAN DRESS

Extreme care must be bestowed on the arrangement of the drapery or it certainly will not hang gracefully or correctly; folds must be small and even, and weights or heavy beads freely used. A long, *tight* chemise can always be worn, for warmth's sake, with classic dress; but children must on *no* account wear stiff white petticoats! Indeed, the wearing of any sort of petticoat has a bad effect, as the edges show in different lengths beneath semi-transparent tunics. It is far best to wear thick underwear; and the long chemise might be of flannelette, with another of the same material as the tunic over it. The sleeveless tunic can be pinned together under the arms.

An effective and correct dress for the Amazons in *A Midsummer Night's Dream* would be that with trousers or braccæ (see Chapter II, Section I). This dress was described by an old writer as a striped suit (horizontal zigzag stripes) all in one, with a full kilt kept on by a belt. The upper part was like a vest in shape, high-necked, with long tight sleeves; the trousers were much closer-fitting than the early British braccæ; there were leather shoes on the feet laced in front; and the hair was dressed high with a fillet; a sword and spear were carried. Boys' football jerseys might be used for the vest, though the stripes would be straight, and on the legs combinations, or "opera hose" (see Chapter IX) with the feet cut

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off, stencilled to match. I feel, though, that a considerable spirit of enterprise in both maker and wearer would be needed for this dress. A shorter tunic could be substituted for the vest and kilt, or Hippolyta and her maidens could wear a long one, pulled up irregularly under a girdle round the hips to the level of the knees, with no trousers and hunter's high boots.

Roman ladies wore the Stola, which was much like the Greek tunic in appearance, but was probably made on the principle of Fig. 1, as it often had long sleeves. Sometimes the sleeves were quite short, the long sleeves of an under tunic showing below them. The stola was of any colour, made of silk, linen or wool; it was worn trailing on the ground and had always an embroidered border.

A simple mantle worn by the Greeks was the Diplois or doubled mantle; it was merely a piece of stuff about $1\frac{1}{2}$ yards wide by $3\frac{1}{2}$ long, folded at a third of its width, and caught up behind and in front of the right shoulder with a brooch at some distance from the ends, which then hung down in zigzag folds; it is folded tightly round the body under the left shoulder. Women also wore the Pallium (Section 1) in many ways, often hiding one arm and hand, or loosely flung round them.

Roman ladies wore the Toga, but in an earlier period than that we are considering, when it was only worn by women of bad character. Its sub-

GREEK AND ROMAN DRESS

stitute seems to have been the Pallium, draped tightly round the hips and knees.

Foot-gear.—Sandals like those described in Section I of this chapter, can always be worn, with bare feet. Coloured leather shoes, laced on the instep and elaborately decorated, were also fashionable.

The dress worn by the lower classes would be exactly the same in shape, only of coarser stuffs, without patterns.

As with the men, female slaves may be richly and fancifully dressed.

CHAPTER IV
ENGLISH THIRTEENTH CENTURY
DRESS

PLAY.—*King John*, 1199–1216.

COSTUME in the days of the early Plantagenets was still simple and primitive compared with the subsequent extravagances of the reigns of Edward II and Richard II. The women's dress was really little changed from early British times, and though men had given up the braccæ, they still wore loose thick hose, often cross-gartered from ankle to knee.

SECTION I.—*MEN*.

NOBLES.

Hair and Head-covering.—The hair was worn rather long, and curled; quite short beards were sometimes seen, but the face was generally clean-shaven. The hood, or capuchon, was worn by all classes; it had a short point, and was cut as in Fig. 3 A, p. 10, and made of cloth or serge, or other soft materials, so that the point drooped as shown by dotted line. Sometimes

ENGLISH 13TH CENTURY DRESS

the cape part was enlarged into a cloak, buttoned down the front. Conical caps were worn, and a curious hat of soft stuff, with a folded brim and a pointed crown; this was probably merely a pointed cap, of elastic material, pulled well down on the head and the edge rolled up. The Coif described later in this section as a head-gear for peasants was worn by the gentry when hunting or hawking.

The custom of covering the head out of doors was by no means a universal one in early times; the hat or hood were chiefly considered as a protection against bad weather.

Tunics and Cloaks.—The tunic of Fig. 1, p. 8, was still universal, but was sometimes worn over a longer one, which had long tight sleeves. The upper tunic was very loose and wide, cut round in the neck and with wide sleeves. Sleeves were often very long, projecting about six inches beyond the hand, and widening towards the ends, and were worn either to hide the hand, or turned back in folds on the wrist, showing the lining of a different colour. A rather curious dress is seen in some thirteenth-century MSS., worn by old men. It was worn over a long tunic of another colour, and was of tabard shape (*i. e.* two straight pieces hung down back and front, open at the sides but joined on the shoulders), and had a hood and straight open sleeves, full at the shoulder, and lined, as was the hood, with a contrasting colour. When the short tunic was

COSTUME-BOOK

worn alone, it reached to the knees, and was slit up in front nearly to the waist, the opening at the neck being short, and in front. The sleeve was cut like the long one in Fig. 1, the width at the armhole being almost to the waist, and it was tight at the wrist. Stuffs were generally plain, but tunics had coloured and embroidered borders. Cloaks were either oblong or semi-circular, not very long, and either tied on one shoulder or fastened with a brooch; the linings were often patterned. Judging from contemporary MSS., linings of a different colour were rather a feature of the dress of this time.

Hose and Foot-gear.—All men wore rather loose breeches to the knee, where they were gathered into a band; they did not show at all unless the tunic opened in front, in motion, so that boys could wear their ordinary knickerbockers without fear of their being seen. Below these breeches came the *Chausse*, something between a gaiter and a stocking, of cloth, brightly coloured or patterned. It is certain that these *chausses* were sometimes without feet, as the bare foot can be seen when a low shoe, or none at all, is represented. With the ankle-boots one cannot tell if the *chausses* have feet or not: they were sometimes bound with coloured or gilt straps to the knee, as in early British times, and they were attached to the waist by side-straps, like suspenders. Loose woollen stockings can be used to represent these *chausses*.

ENGLISH 13TH CENTURY DRESS

Shoes were of several kinds, and are easy to make. Black socks, with the ribbed tops cut off and the raw edges bound, do very well for the black ankle-boots, which were common with all classes, and which were worn either about three inches above the ankle, or rolled down over it. Shoes were soft, and much ornamented, and can be made of velvet, tapestry, cloth, or soft leather as follows :

Cut two pieces like Fig. 18, line them with



FIG. 18. DIAGRAM FOR SHOE



FIG. 19. DIAGRAM FOR COIF

muslin or calico, tack them up the dotted line and fit them on the foot ; leave the front seam open on the instep and fasten with press buttons ; a strip of braid should be sewn up the front seam, which will hide these ; press the under-seam open, and stitch on cheap felt soles, taking care that the under-seam is kept in the middle.¹ Black shoes cut wide on the instep and with four bars across it are also seen.

¹ These soles should also be sewn to the black socks.

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PEASANTS.

Hair and Head-covering.—The hood was the commonest head-gear for the lower classes, with long or short capes; the stuff pointed cap described in Section I, with rolled brim, was worn as well. Another head-covering very much in use at this time, especially by huntsmen and artisans, was the Coif, made of white linen and tied under the chin; it was cut as in Fig. 19, p. 43, and strings were sewn to the front corners, which were then pulled forward. This coif survived for a long time, being worn by lawyers in the fifteenth and sixteenth centuries, under a cap. Peasants wore their hair in the same fashion as the nobles.

Tunics.—These were always worn to the knee, but were pulled up over the belt for greater freedom of movement, showing the breeches; they were open up to the waist, and had the long sleeve with wide armhole, as in Fig. 1. Wide strips of stuff were knotted round the waist for belts.

Hose and Shoes.—Chausses were worn, but often the feet and legs were bare, or the legs were covered with strips of some stuff, perhaps soft leather, closely crossed from knee to ankle. The ropes of straw that are still worn by peasants for warmth are of ancient origin, and could be used.

ENGLISH 13TH CENTURY DRESS

SECTION 2.—*WOMEN'S DRESS.*

LADIES.

Hair and Head-dress.—This was a time when the hair was less strictly covered than in the subsequent reigns. Young girls wore it in various ways ; sometimes it was divided in two, twisted or plaited, and the ends, from about four inches from the head, inserted into long, narrow cylinders of silk or linen, bound round with cords or braids, reaching to the knees, and terminating in loops or tassels ; this was a late twelfth-century fashion, a relic of Norman times. Later the hair was worn flowing, cut rather short and curled, and the head bare, or it was covered with a short, square veil, held down by a metal circlet. Older women invariably wore the Wimple, a drapery of linen or some sort of muslin. It was in two pieces, one wide strip being drawn up from under the chin, covering the throat and ears, to the top of the head, and firmly fastened there ; over this a short veil was laid, lying in wavy edges on the forehead, falling to the shoulders at the sides and back. This head-dress was either white or yellow.

Gowns and Mantles.—There was little variety in the gowns, and they were very simple and graceful ; the most usual dress for all ages and classes was a straight tunic, fitting closely to the shoulders and neck, but widening out in the

COSTUME-BOOK

skirts, and very long; it had sleeves like the men's tunics, and was often slightly pulled up over a waistbelt, but sometimes worn ungirdled. Occasionally a robe of quite modern "pinafore" shape was worn over this long tunic; it was of a different colour, equally long and full, and was open at the sides as far as the hips. (The "Super Cote-hardie" of the fifteenth century seems to be a development of this robe, which was called a *Cyclas*.) Necks of dresses were always cut round, not very low, and there was a short opening down the back to enable the head to be put through. The older women wore long cloaks, probably oblong, fastening at the neck or on each shoulder, with brooches. Girdles had sometimes long ends, and a small bag or purse was attached to the belt by long strings which gathered up its mouth.

Foot-gear.—Shoes would be the same as those for the men, described in Section 1. The short boots were often quite loose at the top, so that they need have no fastenings, and they were in folds round the ankle.

PEASANTS.

There was very little difference in the dress of the noble and working classes. Working women sometimes wore hoods, and a wimple which seems to have been in one piece and knotted on one side of the head, having long, hanging ends. Young

ENGLISH 13TH CENTURY DRESS

girls wore loose hair, or had the head covered with a small piece of stuff, the hair being rolled up into projecting knobs over the ears, and the corners of the stuff twisted over these, hiding the hair.

Tunics.—These were long, but were often turned up at the bottom, for about eight inches, fastened at intervals with some sort of pin, and showing a short under-skirt (probably this was an under-tunic, but a petticoat will do as well). Sometimes the tunic was turned back over the knees.

Shoes would be like the men's.

CHAPTER V
FOURTEENTH AND FIFTEENTH
CENTURIES: ENGLISH AND
ITALIAN DRESS

PLAYS.—*Richard II*, 1398–1400.
Henry IV, 1402–1413.
Henry V, 1414–1420.
Richard III, 1471–1485.
As You Like it.
The Merchant of Venice.
The Taming of the Shrew.
Romeo and Juliet.
The Two Gentlemen of Verona.
The Tempest.

SECTION I.—*MEN'S DRESS*.

NOBLES.

THE general characteristics of the dress of this time were extreme richness and elaboration of trimming and decoration; patterns were much used, and rich and varied colouring, with furs, jewels and embroideries, the greatest height of absurd and extravagant fashion being reached perhaps in the reign of Richard II.

14TH AND 15TH CENTURIES

Hair and Head-covering.—The hair was worn rather long, parted in the middle or with a fringe—moustaches not being worn except with short beards. In the reign of Henry V the hair was cropped in a very ugly fashion above the ears and nape of the neck, but as this cannot well be imitated, even with wigs, the boys' hair must be worn as short as possible instead. The most common head-dress was still the hood, or capuchon (see Fig. 3, p. 10), but in the reign of Richard II the fashion arose of wearing it in all manner of odd ways. The head was thrust through the face-opening and the liripipe wound round the head, or the whole hood was bound on by the liripipe, or by the skirts of the cape, tightly twisted. No doubt some of the hats thus suggested were afterwards made in these forms; they were called Chaperons. Henry IV wore the Roundlet, a stuffed roll of cloth joined into a circle, with a long strip of cloth laid across it, a long end hanging down, and a short one standing up in a cockade or drooping. This hat was common in Italy, where also the Fez-shaped cap (generally red) was worn in the fourteenth century. Royal personages wore circlets of gold with ordinary dress. Kings wore their crowns on State occasions, and a circlet or small crown over their helmets when armed.

In the reigns of Edward IV and Richard III a fashionable form of cap was that in which those kings were generally painted; it was of black

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velvet or cloth with a full low crown and a stiffened brim turned up all round, hiding the crown and sloping outwards, ornamented on one side with a jewel. The Bycocket belonged to the same period, and was a hat with a high round or pointed crown and a brim peaked at back and front, the back peak being turned sharply up against the crown. An upstanding feather or quill was often worn in it. Sometimes the brim was without peaks and turned up all round. Another cap very common in the fifteenth century in England and Italy was a very high fez, generally of black velvet and either stiff or soft. All these head-dresses are quite easy to make, with the help of buckram.

Tunics and Cloaks.—There was a great variety of tunics in these centuries, but the “primitive” style still prevailed. From about 1380 to 1415 the Houppelande was the fashionable garment for men of position: this was a long robe, sometimes trailing on the ground, sometimes reaching to the ankles, opening in front, with enormous sleeves, “dagged,” *i. e.* cut out in points or scallops, and with a very high collar. (See Fig. 20, p. 51.) The shoulders were cut without a seam and the large sleeve joined on low down on the upper arm (Fig. 21, p. 53). A close tunic was worn under the Houppelande, with sleeves either long and tight or very loose. The Houppelande was lined with a contrasting colour or with fur; a belt was generally worn round



FIG. 20. HOUPPELANDE AND CHAPERON

14TH AND 15TH CENTURIES

the waist of it, with small dagger, and Gipsire, a pouch of various shapes, attached. At a rather later time the sleeves were rather smaller and gathered closely at the wrists into a band, often of fur, as described in Section 2. When not wearing these long garments, the "fashionables" of the day went to the other extreme and wore tunics which still had the long sleeves and high collars, but which had their skirts cut off extremely short, and were worn with chausses made just like modern tights, all in one from foot to waist. This tunic was called a Paltock, and was worn with a waist-belt, and was quite full on the body and hips. Older men wore a similar tunic, but it reached to the knees and was often slit up at the sides nearly to the waist, or up the back of the skirt.

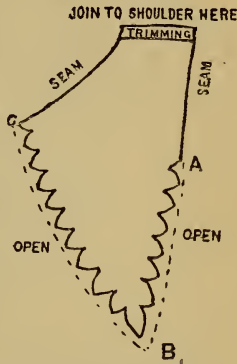


FIG. 21. DIAGRAM FOR LONG DAGGED SLEEVE

Cloaks were worn with these short tunics, and were either long and circular, opening at one side, or buttoned on one shoulder, or were Tabard-shape (see Fig. 22, p. 54), reaching to the knee and often having the edges dagged.

In the fifteenth century, both in England and

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Italy, the most usual kind of tunic was one fitting closely on the shoulders and chest, but widening out downwards under the arms, so that it was loose in the waist and very full in the skirts. (Fig. 23, p. 55.) It was belted rather low. The sleeves were of different shapes, but always large; a tight-sleeved vest was always worn underneath; the outer sleeve was generally wide, gathered at shoulder and wrist, or cut in one with the tunic, with an opening in the front seam, through which the arm was passed, leaving the sleeve



FIG. 22. TABARD CLOAK

hanging empty from the bend of the arm. (See Fig. 23.) Another outer sleeve was just a wing, or cape over the arm, reaching to the edge of the tunic: this was generally decorated with a pattern, often of large scales, and was stiff, widening out at the bottom. Sometimes it was all cut in strips. This sleeve was more common in Italy than in England, where the hanging sleeve (Fig. 20, p. 51) was more often worn. Skirts, wrists and necks were edged with fur or embroidery. The inner sleeve can, of course, be stitched to the armhole of the tunic, to avoid making a



FIG. 23. TUNIC AND ROUNDLET, FIFTEENTH CENTURY



14TH AND 15TH CENTURIES

complete vest. The tunics were sometimes cut a little round at the neck, showing the under-vest, which either showed a tiny frill of white under-shirt or had a narrow neck band.

There was very little change during Henry V's reign; both long and short garments were still worn. In the times of Edward IV and Richard III the full doublet grew shorter and tighter, and it was opened to the waist in a V to show a new addition, the Stomacher. This was either of pleated linen or rich brocade, velvet or embroidery, and was about six inches wide at the neck: the tunic was cut away to display it, and was often laced across it with cords or strings of pearls; it came right up to the throat, just showing an edge of frilled shirt. It was often, of course, only the sleeved vest described previously, but when the sleeves of the tunic were closed, needing no under-sleeve it was probably merely a strip of material to the edges of which the tunic was fastened. Youths still wore the very short paltock, but it was tight at the waist, and the fullness was pleated more formally into a point at the waist there and spread out again at front and back of the skirts. The sleeves of these tunics were either little shoulder capes, giving the width at the shoulders which was fashionable, or they were tight-fitting, opening once or twice down the back seam, or horizontally slit at the elbow (see Fig. 30, C, p. 71), to show the large white shirt sleeve, and often laced

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or tied across it. These white shirts were always worn, and should be made like Fig. 1, p. 8, very loose, with necks and wrists gathered into narrow frills. They should be of nainsook, or even of unbleached calico, never of fine muslin or chiffon, as the lawn and linen of those days was rather thick. A kind of Houppelande was still worn, but it was open either all down the front or from the armhole at the side, had no longer the high collar, but was cut in a small V back and front ; it hung in full pleats to the ground, these pleats being sometimes apparently inserted into a pointed yoke ; it was worn either loose or belted (over the short tunic), and the long sleeves were merely long tubes straight at the lower edge, and rounded to fit the armhole (which was large), and with a long oval cut in the upper side (beginning about four inches below shoulder), through which the arm could be put, though sometimes the hand was put through the end, and the superfluous length wrinkled on the arm.

In the fifteenth century in Italy Tabards were worn ; and these were oblong pieces of brocade, widening out at the bottom, stiffened, hollowed out for the neck and tied on the shoulders : they were worn over a short full-skirted tunic with large full sleeves. Another Italian tunic was a closely-fitting sleeveless jerkin with large armholes, and with a closely-pleated frill about twelve inches long sewn on at the waist-line (this must be well stiffened to make it stick out well), the

14TH AND 15TH CENTURIES

skirts being edged with a band of trimming ; velvet or fur. This tunic was worn over a tight vest of a different coloured satin, with long tight sleeves and small neck-band : the join at the waist was hidden by an ornamented belt. Cloaks, circular, or merely large oblong pieces of stuff, were much worn in Italy.

Hose and Shoes.—Longer chausses were now worn, often parti-coloured, *i. e.* one leg red and one blue, or striped in wide stripes of two or three colours. They ought to be of cloth, as woven hose were not yet invented, but would be too difficult to make, and woollen or cotton tights, or long opera hose must be used instead. Bathing-drawers can be worn over them, if the tunic is too short to hide ordinary short breeches. Long women's stockings can be used for small children (white cotton ones can be easily dyed any colour), and can be stitched in down the seams to fit the leg closely, and cut off at the toes. All stockings should have loops sewn on the tops, and a buckled belt of webbing should be made, to which tapes are sewn, and these are passed through the loops, and the stockings tightly tied up. Felt socks, such as are worn inside shoes, can be sewn to the soles of stockings when the effect (fifteenth century) of feet clothed only in hose is wanted.

Shoes and boots can be made in the way described in Chapter IV, Section I. Old thin shoes are easily covered with stuff or soft leather,

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cut like slippers sold for embroidery, and high tops can be sewn on round the ankles, lacing up part of one side, for the long boots often worn. In the early part of Richard II's reign and in that of Richard III the shoes called Poleyns were worn; they had enormously long pointed toes, stuffed with wool or moss, which were sometimes hooked up, for convenience in walking, to a band and loop round the leg. The shoe cut open at the ankle was fashionable in the fifteenth century. (See Fig. 24.) Excellent



FIG. 24. FIFTEENTH CENTURY SHOE

imitations of these can be bought very cheaply (see Chapter IX, p. 141). Thick furnishing-tapestry is good to use for shoes, as it wears well, and patterns were much worn; thin felt will do also, or velvet and brocade, but these should be lined with an inelastic material to prevent stretching.

PEASANTS.

The costume of this class changed little during four centuries. The capuchon was constantly worn and sometimes a slouched hat. The tunic was long and loose, belted, and of sober colours and coarse stuffs; its skirt and the cape of the hood were generally dagged. Thick bright-coloured chausses and black cloth or felt boots were still worn.

14TH AND 15TH CENTURIES

SECTION 2.—*WOMEN'S DRESS.*

LADIES.

Hair and Head-dress.—In England, in the fourteenth and fifteenth centuries the women invariably concealed their hair. The wimple was still worn at the beginning of this time, but the most general fashion was the Reticulated, or network head-dress. This was of different shapes, but always consisted, roughly speaking, of a small crown, called a Crespine, two side-pieces of metal-work called Cauls, and a gold net covering the back of the head; a short veil was generally added. The hair must be parted from brow to nape of neck, brushed forward and plaited in two plaits, which are looped up close to the cheeks (so that their fronts are flush with the face) and firmly pinned: or they can be wound round in spirals partly over the ears. Over these projections of hair were fixed half-cylinders of gold net-work, called cauls (this, when the hair was looped, not rolled). These can be imitated by covering buckram with gold tissue or coloured silk and sewing gold braid across in a net-work pattern, adding pearls and jewels at the meeting points and in the spaces between: a gold net was drawn across the back of the head, and joined to the cauls: a short transparent white or yellow veil was laid on the head, and over this was placed the crespine, shaped like Fig. 25, p. 62, the small circles

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covering the tops of the cauls. Another head-

dress was Fig. 26. There the crespine is round and high (the upper part could be of satin and the lower of simulated gilt metal). The hair was looped, and the back again covered with a



FIG. 25. CRESPINE

net, and two stiff wings of metal and net-work were fastened to the crespine. A veil was worn



FIG. 26. RETICULATED HEAD-DRESS

under it. When the hair was rolled in a spiral the cauls were of the same shape. Sometimes two long horns of wire projecting to the sides and upwards at the ends were added to the head-dress in Fig. 26 (probably fixed to a narrow head-band), and a large veil, just falling over the forehead, was thrown over them, and the crespine perched on the top. In this case the cauls would have to be fastened to the head-band, and they were sometimes square instead of triangular. The effect of these head-dresses can be got with

14TH AND 15TH CENTURIES

less trouble, though less accuracy, by wearing an ordinary coronet and veil over the looped-up hair, or a strip of stuff (the bordering sold for curtains will do) can be bound under the chin to top of head, behind the plaits, with another crossing it low on the forehead and round the head. Nets can be made of narrow gold braid, and there are many gold galloons and gold tissues sold which when stiffened will give good imitations of metal bands and crowns.

In the fifteenth century the crespine and veil were worn without the large cauls, and a turban, shaped just like an oriental one, of twisted silk or muslin was introduced, but the great innovation was the Hennin, which appeared about 1460 (Fig. 29, p. 67). This was a tall "sugar-loaf" or "steeple" of buckram covered with silk or brocade; the wide end was covered by a deep band of black velvet which fell on each side of the face to the shoulder; this was called a Frontlet, and it was lined with thin steel or fine wire netting to make it grip the head and support the weight of the steeple. From the pointed end of this floated a long veil, which was either gathered into the tip or thrown over the steeple; a tiny loop of velvet was added, in the centre of the forehead, and the hair was *completely hidden*. A later form of the Hennin had the pointed end cut off, leaving a cylinder about eight inches long, and instead of the frontlet a stuffed roll of brocade, with sharp-pointed ends, was attached to the

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lower edge, separating over the forehead, so that the ends stuck up about six inches, pointing towards each other.

For the Italian plays the hair can be worn loose, by maidens, with a small wreath or metal circlet, or bound with ribbons at intervals into one long tail, or in one plait, intertwined with pearls or gold braid. A thick stuffed roll of rich stuff bound round with braid can be worn, rather on the back of the head. A little net-work cap, the shape of the coif in Fig. 19 (p. 43), was another fifteenth-century fashion. It was edged with large pearls and had a gold ribbon run through it, round the head and low over the forehead, where a jewel hung from it : with this the hair was plaited or bound in a tail. Partings must be always *in the middle*, and though the hair may be waved it must lie flatly and naturally over the ears, and not be rolled or pinned back behind them, an entirely modern fashion, which has spoilt many correct costumes on the stage. Old women wore a sort of wimple or white drapery, with sometimes a black velvet hood over it. This list of head-dresses does not exhaust all those of the fourteenth and fifteenth centuries ; many others may be seen on Italian pictures, in old manuscripts, or on tapestries, but I have described those which are easiest to copy.

Gowns and Mantles.—The ladies in England wore the Houppelande too (see Fig. 20, p. 51), but it was very long, the sleeves were plainer,

14TH AND 15TH CENTURIES

and it buttoned all down the front (buttons were bead-shape and much used), with a belt round the waist, from which hung the little bag of leather gathered round the neck with long strings, called an *Aumônière*, or the larger gipsire, which had an oval metal top, to which the bag was gathered on. The most usual sleeve for the *Houppelande* was the "bag," cut in one with the gown, very large at the armhole and gathered into a band at the wrist. The pattern on Diagram 21, p. 53 can be used, if it is joined from A to B and gathered from C to B. The high collar was often unbuttoned and turned down (see Fig. 26, p. 62). In the fifteenth century waists became much higher, and the *Houppelande* was belted almost under the arms. In the reign of Edward II women adopted a style of dress which lasted, with modifications, till the time of Henry V. This consisted of two garments, called the *Cote-hardie* and *Super Cote-hardie*. The former was a very long dress, with long tight sleeves, fitting the body very closely (laced down the back) but very much sloped outwards and gored below the waist, so that the skirts fell in full folds; a belt was worn round the hips, and the neck was cut low. This dress was at first worn without any over-dress, but later on the *super cote-hardie* was added. It is difficult to tell, even from the stone monuments which are the chief sources of information, how the *cote-hardie* was really made, as the fullness in the skirt is so dispro-

COSTUME-BOOK

portionate to the tight bodice, but certainly the easiest way is to make a long tight bodice (see Fig. 27) on the principle of Fig. 1, and a separate skirt, cut in straight breadths, about $3\frac{1}{2}$ yards

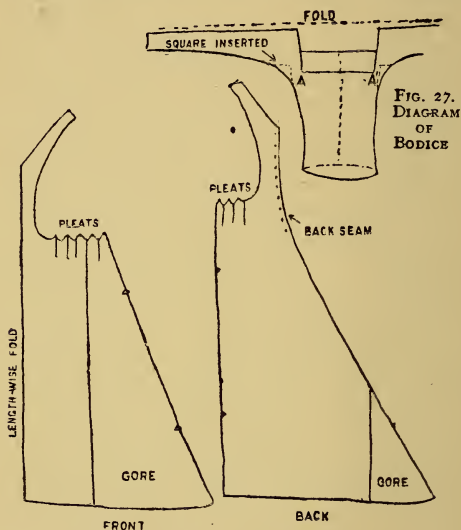


FIG. 28. DIAGRAM OF SUPER COTE-HARDIE

round the bottom, closely pleated or gathered on to the bodice, keeping the joining line on the hips, and hiding it with a broad belt. With this dress a long oblong cloak was often worn, fastened by brooches to points A A' on Fig. 27,



FIG. 29. SHORT-WAISTED DRESS

14TH AND 15TH CENTURIES

and tied across as well with cord and tassels. An aumônière and tiny dagger should be attached to this belt. The super cote-hardie was generally of large-patterned stuff, or it was decorated with heraldic designs, or sometimes it was half of one colour and half of another (divided vertically down the front). It was a long, loose sleeveless dress, and the sides of the bodice part were entirely cut away, leaving only an inch or two of shoulder and a strip down the chest (see Fig. 28, p. 66). These enormous armholes were outlined with broad bands of fur or velvet; the dress was long in front and behind and was held up to show the under-dress. The fullness on the hips must be pleated into the bottom of the armhole, hiding the pleats with the fur trimming. The garment needs no fastening as it can be put on over the head.

For this costume it is not really necessary to have a complete under-dress of good material. A straight gown of cheap cotton can be made, with sleeves of brocade, and pieces of the same sewn on where the large armhole exposes the under-dress, and as an edging of six inches deep on the skirt, to show when the super cote-hardie is lifted.

The reticulated head-dress, or crespine and veil, would be worn with this dress, and with the next one described, the Hennin.

The "short-waisted" dress (see Fig. 29, p. 67) came in about 1470, and lasted a long time,

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being worn contemporaneously with the cotes-hardies. The easiest way to make it is to make a short tight bodice with long sleeves, cut in a **V** to the waist at back and front, the spaces between being filled up by pieces of velvet or brocade; the neck is low, the **V** is outlined by wide fur or velvet; round the high waist is a broad stiffened band. The skirt is very long and full, cut in straight breadths, and pleated on to the bodice, and is trimmed with fur and embroidery. It is raised to show a rich under-skirt, which can be simulated by a deep edge of brocade sewn on to an old skirt.

In Italy the dresses of the fifteenth century were different. The Tabard was worn over a loose under-dress, which often had sleeves of the same material as the tabard, attached as in Fig. 30, C, p. 71, with loops or buttons, or lacing round the armhole. A white chemise, with long full sleeves, was worn, and these were drawn through the space between armhole and sleeve and at the elbow and wrist (Fig. 30, C). The tabard was cut as in Fig. 30, A, and must be interlined with stiff muslin and linen, and it was laced widely over the hips with cords or braids; small bone rings can be sewn on to the under edges instead of making eyelet-holes. The shoulders were often tied together with ribbons. Another tabard, rather later, is cut as in Fig. 30, B, to give fullness to the skirt; it was not laced on the hips and the shoulders were joined; it is open in a deep **V**,

14TH AND 15TH CENTURIES

showing the square-cut under-dress. Another late fifteenth-century under-dress was a very short tight bodice cut round and very low, generally opening over a white under-skirt and laced widely over it

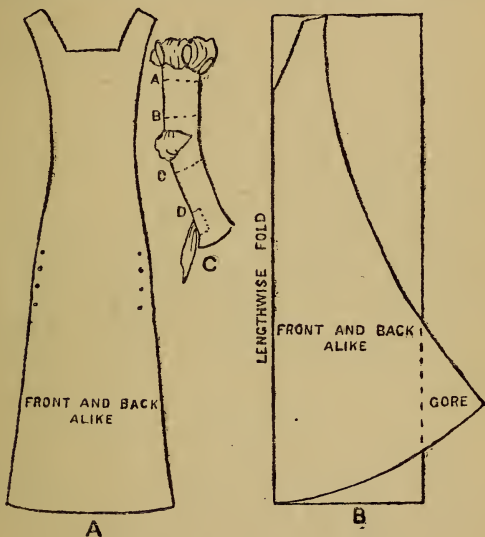


FIG. 30. DIAGRAMS OF TABARDS AND SLEEVE

with contrasting sleeves, opened all down the back and laced or tied at intervals over the white ones, or as in Fig. 30, C. The skirt was long and straight and rather full, gathered into the high waist. With these dresses any of the Italian

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head-dresses described can be worn. Old women in Italy wore a version of the Houppelande, with hanging sleeves: this could be worn by Juliet's nurse. A real white chemise or "smock" is not necessary; the white sleeves can be sewn into the armholes, or, with care, puffs can be sewn into the sleeves, but these must always be stitched in at a distance from the openings, as shown by dotted lines, A, B, C, D in Fig. 30, p. 71, or they will look stiff and unnatural (see "Slashings," Chapter VI, p. 77). A thin frill can be worn round the neck.

Shoes.—These are so little seen, owing to the long full robes, that accuracy is hardly required. The stuff shoes described in Chapter IV, Section I, will do very well. Very long toes were not worn by women. Leather slippers were worn in Italy, with a strap across the instep.

PEASANTS.

This dress was almost unchanged from the thirteenth century in England. The gown was sometimes laced down the front and turned up over the knees to show a short coloured or striped skirt. Stuffs were often "rayed" or striped horizontally. Citizens' wives would wear a plainer version of the ladies' dress, with a veil or wimple with a small open hood. Aprons, called Barmcloths, were worn. Bodices were tight and plain, with long tight sleeves. The

14TH AND 15TH CENTURIES

wimple and couvrechef were worn by the lower ranks, sometimes surmounted by a conical felt hat, and the hood with liripipe was still in fashion. Such characters as Celia and Phebe in *As You Like It* might wear the hair in one or two long tails or plaits, with a slouched felt or straw hat, and a plain cote-hardie drawn up through a band round the hips and looped up as described in Chapter IV, p. 47. Audrey's dress would be scanty and shapeless, probably just a skirt and plain chemise, called a smock, and her feet and head bare. An Italian waiting-maid could wear a stuff dress with tight sleeveless bodice laced down the front, showing smock sleeves to the elbow, with a skirt gathered on to the waist and pulled up through a leather belt to the hips to show a short skirt. A piece of white drapery would be twisted round the head, with long ends hanging down the back. She would wear coloured stockings and leather shoes. Cheap brown shoes of the right shape can be bought and look like soft leather; the heels must be very low.

CHAPTER VI
SIXTEENTH CENTURY DRESS,
ENGLISH AND ITALIAN

PLAYS.—*Henry VIII*, 1520–33.
Twelfth Night.
Much Ado about Nothing.

THIS chapter will be divided into two parts, one relating to the dress of Henry VIII's time, and the other to Elizabethan dress and that of the late sixteenth century in Italy.

PART I.—*HENRY VIII*.

Considerable changes took place in the interval between the reigns of Richard III and Henry VIII. The taste of Henry VII's time was sober, and costume was dignified, though rich; but during the youth of his successor the wildest extravagance in dress and jewellery prevailed, especially among men, as when Henry and François I vied with each other in splendour on "The Field of the Cloth of Gold."

SECTION I.—*MEN*.

NOBLES.

Hair and Head-dress.—The hair was now cut short and the face was generally clean-

16TH CENTURY DRESS

shaven, though a short fringe of beard and whiskers, leaving the chin bare, and a short square beard, were also worn.

Men wore flat black velvet caps, the crowns plain on the top but gathered on to a narrow brim, which must be wired to make it turn up a little on one side—a short ostrich feather tip was sometimes set upright on one side (see Fig. 36, A, p. 87). Another shape had the same sort of crown, but the brim turned up all round, hiding it, and was sewn with jewels. This cap is worn by Henry in the frontispiece; a narrow ostrich plume encircled it. Elderly men wore black caps with flaps over the ears, or velvet skull-caps.

Tunics and Cloaks.—It was now the fashion to wear three, and sometimes four, garments one over the other: first a white shirt, embroidered on the breast and at the neck and wrists with black, or with gold and colours; this was either gathered round the neck and cuffs into a band, with a tiny frill, or finished with a small turn-down collar. It can be made like Fig. 1, p. 8, with very large sleeves. Over this shirt was an undertunic, called now a Doublet, of rich material, with full sleeves, slit open several times down their length to show the shirt, the slits being clasped together at short intervals by jewelled ornaments; it had long skirts, nearly to the knee, cut either with a good deal of “spring,” or cut separately and pleated on at the waist; it fast-

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ened down the front with jewelled buttons, and a ribbon was worn round the waist. Fig. 31 gives diagram of pattern of this doublet; the dotted lines show the shape of half the back and the under part of the sleeve.

Over the doublet was the mantle, generally lined with fur, hanging to the knees, sometimes sleeveless, and sometimes having one large puff. (These large puffs on sleeves should always be

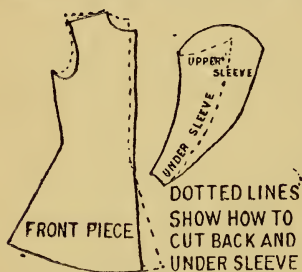


FIG. 31. DIAGRAM OF DOUBLET

mounted on a tight under-sleeve, and are best padded with horsehair or wool.) It must hang open in front, as seen in frontispiece. A deep flat collar of fur sloping to a point at the waist is sewn on. Old men wore this mantle to their ankles, and it had sometimes a long hanging sleeve, like that of the mantle of Richard III's time.

Sometimes the doublet opened to show still another garment of velvet or brocade, probably a sleeveless vest. (See Frontispiece.) The shoulders were cut long, and padded to give the effect of great width. The front of the doublet was often slashed. A word about slashing may be said here. When the slits are short, and not the

16TH CENTURY DRESS

openings in a seam, it is admissible to hem them into an oval shape, but small gathered pieces of material should never be sewn round these openings.

It is best to gather a long strip of the material that is to show through the slits at intervals across its width, and at the ends, and sew it at these gathers to the back of the sleeve, pulling it through the holes with the fingers. Fig. 32 shows the wrong way, A, and the right, B. C is the back of B. Seams are merely opened at

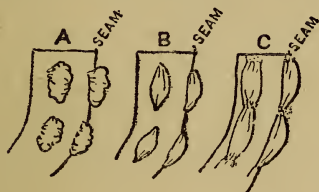


FIG. 32.
SLASHINGS

intervals and the edges hemmed back. The best effect, of course, is got by having a real loose sleeve to pull through the slits and seams.

Hose, Breeches and Shoes.—In this reign silk stockings were first worn, but they were not very thin, and the “spun silk” of our day would best represent them. The short breeches worn were usually hidden by the skirts of the doublet. A portrait of the Earl of Surrey, however, is to be seen at Hampton Court which shows him to be wearing large puffed breeches to just above the knee, so that more than one

COSTUME-BOOK

style was evidently in vogue. Shoes changed their shape during Henry VII's reign and became extremely broad-toed, puffed and slashed; sometimes they were shaped like a modern man's slipper, high on the instep, or sometimes had only a short puffing over the toes, and a ribbon tied over the instep.

PEASANTS AND CITIZENS.

The hair was worn in the same way by all classes. The lower sometimes wore a low-crowned felt hat with wide brim, as well as the flat cap, which, made of cloth, was an important article, being prescribed by law.

The shape of the garments worn was much the same, but made of plain cloth or serge, without slashings and embroidery, and the breeches worn were generally in two puffs to the knee (all full breeches should be made up on tight short linings). Stockings were woollen, often white, and shoes of leather, slipper-shaped. The outer mantle was not worn, except by citizens of some position. Shirts were of coarse linen (unbleached calico would be best) with narrow turned-down collars.

SECTION 2.—*WOMEN.*

LADIES.

Hair and Head-dress.—In England at this time the hair was very little shown, the head

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being invariably covered by a head-dress. A curious one started its career in the last year of Henry VII's reign, which may be called the "Gable" or "Pyramidal." It consisted of a stiffened piece of linen, with the edge turned over and sewn with jewels, two or three inches wide, bent into a "gable" shape over the forehead, with the sides bent in again at the ears, and reaching about an inch below them: this was tied under the chin. Beneath the point was a strip of brown or black silk, crossed over the forehead, hiding the hair, and sewn across in stripes. Over the linen strip was another double one of either linen or velvet, with ends hanging to the shoulders: these were pinned up in loops to the head. Under this strip a long bag of velvet or satin, generally black, stiffened, was sewn to the cap, the end of this was doubled back on the top of the head and pinned there. Fig. 34, p. 81, shows this head-dress, but it will be best understood by the study of the drawings of Holbein, reproductions of which are now easily procured. Anne Boleyn introduced the French Hood, which was simpler. It was worn farther back on the head, showing the hair parted in the middle and brushed smoothly down over the ears. On the hair lay a flat frill of gold net, or white lawn, and behind that a two-inch wide stiff band of velvet or satin, edged with pearls, and covering the ears, sometimes curling round in front of them (see Fig. 33, p. 80). Sometimes the stiff

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band was quite flat on the head, at others it stood up in varying degrees of angles with the head. Either the velvet bag or a short veil was fastened to the back. With all these head-dresses the hair was coiled on the head out of sight. Catherine of Aragon is painted wearing merely a short veil, thrown over the head, and hiding the forehead, but could appear quite correctly in the Pyramidal cap.



FIG. 33. FRENCH HOOD

Gowns and Mantles.—Skirts were now bell-shaped, worn over a stiff petticoat wide round the bottom but gored into the waist, leaving only a slight extra width to be pleated into the waist at sides and back.

The bodice was long and pointed, fastening down the back, and worn over very stiff leather and steel stays. For children the front of the bodice must be interlined with the stiffest tailors' canvas. It was cut square and very low, the neck being sometimes filled in with a high chemise of lawn, ending round the neck in a frill (which was called a Partlet) (see Fig. 34, p. 81).

The sleeves were of a curious shape, two pairs being worn. The shoulder seams were very long, so that the armhole came, as in an Early-Victorian bodice, a couple of inches down the arm. The under-sleeve was cut like Diagram 35, p. 83, interlined with stiffening and opened at



FIG. 34. LADY OF HENRY VIII'S REIGN WITH
PYRAMIDAL HOOD

16TH CENTURY DRESS

seam A, B, to show the white slashes ; it usually matched the under-skirt, and a white frilled under-shirt showed at the wrist (Fig. 34, p. 81). Sometimes this under-sleeve was merely a large full sleeve gathered at the wrist and not stiffened. The outer sleeve was cut like Fig. 21, p. 53, joined down seam A, B ; it was nearly always lined with fur, and was cut very long, so that it could be doubled back at the elbow to show the lining : velvet or brocade could be used instead of fur.

The skirt was joined on to the body and opened widely in front to show the kirtle, or under-skirt. This over-dress could be with or without a train. Both it and the kirtle were generally patterned. A jewelled girdle with long ends outlined the waist.

Shoes.—These were of the same shape as those worn by men.

CITIZENS OR PEASANTS.

The hair was worn covered in these classes too. Young girls wore white linen caps, the hair only showing on the forehead ; older women wore a plain form of the Pyramidal cap. Close round hoods were worn, and high-crowned felt hats, and wimples. A curious thing called a Muffler was introduced at this time, and worn

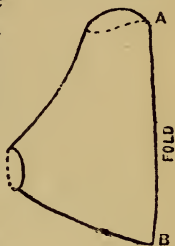


FIG. 35. STIFF UNDER-SLEEVE

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out of doors ; it was a strip of linen or cloth hanging over the mouth and chin and tied behind the head or pinned on to the sides of the cap. The bodice was tight and long, with tight sleeves, and the skirt was open to show the kirtle. Peasants and young girls could wear shorter skirts pleated on to a plain pointed bodice, cut slightly square and lacing behind, with long sleeves. An apron would always be worn. Dresses were of coarse serge or cloth. Dark blue was the colour most worn by both women and men. Stockings were of gay-coloured wool, and shoes of leather or felt.

PART II.

ELIZABETHAN AND ITALIAN.

There is no historical play of Shakespeare's which takes place in Elizabeth's reign, but it is considered by a great authority on the Shakespearean Theatre, Mr. Wm. Poel, founder of the Elizabethan Stage Society, that the proper method of dressing all the plays is in the costume of Shakespeare's own day ; and as this doctrine has many followers this book will hardly be complete unless it gives its readers the opportunity of joining them. The plays of *Twelfth Night* and *Much Ado about Nothing* are also generally dressed in the costume of this period, as worn in Italy, though they can be quite correctly put into the fifteenth century, if preferred. Some slight

16TH CENTURY DRESS

attempts at what is called "local colour" were probably made even in Shakespeare's time in suggesting certain dresses, Classic, Oriental, Scotch, etc.

The reign of Elizabeth was so long that there was time in it for many changes of fashion. The most characteristic time was about 1600, and that will be the period described here.

SECTION I.—*MEN*.

NOBLES.

Hair and Head-covering.—The hair was now worn a little longer, and full over the ears, brushed back off the forehead. Almost every man, old and young, wore a short beard and moustache, the beard being often only a tuft on the chin. There were many fashions in hats, crowns being high, square-topped, rounded, or low, and brims rather narrow, and they were generally trimmed with a gold lace or twisted cord round the crown. They were made of felt, beaver, velvet, or sarcenet. Flat velvet caps with an upstanding ostrich tip at the side were still sometimes worn. Young men wearing the extreme of fashion adopted the French fashion of a "love-lock," one long curl hanging on the shoulder and tied with ribbon. Sir Andrew Aguecheek could wear any foppish fashion of this sort.

Doublets and Cloaks.—The tunic was now

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called a doublet, was varied in shape, but always very tight-fitting and free from folds and pleats. (See Fig. 36, p. 87.) It was generally buttoned down the front from neck to waist, but sometimes was opened in a V to the waist to show a vest, the edges being turned back and lined with contrasting stuffs. (These turned-back fronts are called "revers," see Chapter I.) It had always a short "basque," or frill, below the waist. This can be a pleated strip, or a nearly circular piece, the top or concave edge fitting the waist. The sleeves were like a modern coat-sleeve, but tighter at the wrist, and the top of the armhole was covered with a crescent-shaped piece of stuff, stiffened and edged with trimming, which projected over the shoulder. The sleeves were generally of different stuff from the doublet. Sometimes they opened down the front seam to show an under-sleeve, or they were trimmed with vertical bands of embroidery, as was the doublet. This should always be interlined with canvas and padded well, to give the very stiff, trim appearance required, with long pointed waist. A narrow belt was always worn, and if out of doors, a sword-belt and sword. Small turned-back cuffs of linen and lace ended the sleeves, and round the neck was either a small turned-down collar, a square projecting one, wired to make it stand out, and edged with lace, or the great innovation of this reign, the Ruff. (See Fig. 36.) This can be made as follows:—A book muslin



FIG. 36. AN ELIZABETHAN NOBLE, 1600

16TH CENTURY DRESS

or fine canvas must be chosen and dipped in starch coloured faintly with saffron. It is most economical to buy a "piece" of twelve yards of muslin, as great length is needed, and joins look bad. From this piece tear a strip the length of the material and four or five inches wide. (Ruffs were of different widths, but this is a suitable one for a child.) Procure a roll of white "Featherbone," but as the narrowest procurable is too wide it must

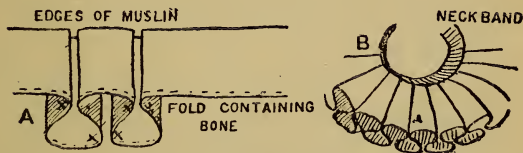


FIG. 37. DIAGRAM OF RUFF

be cut lengthwise: double the muslin over it and put in a few pins to hold it in place. The muslin must then be shaped in figures of eight as in Diagram 37, A; this is best done with pins, and the boned edges afterwards stitched together at X. The ruff will soon begin to take a circular form, and the process should be continued till a complete circle is formed. (Fig. 37, B.) Cover the inner edges with a soft band of material, $2\frac{1}{2}$ to 3 inches deep, to fit the neck exactly, fastening with hooks and eyes. Sew press-buttons on to the outer edges of the ruff, where they meet, to

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keep them together. Lace and pearls were often sewn to the edges of ruffs.

A Ruff-holder, a short roll of stuff like the doublet, pointed at the ends and tightly stuffed, is tied round the neck with strings, so that the ruff is lifted to the tilted position always seen in pictures of the time. This item is very important and is often omitted on the stage. (See Fig. 39, p. 95.)

Turned-back cuffs of muslin edged with lace were generally worn at the wrists, but sometimes tiny ruffs made as described above were seen.

Cloaks were nearly always worn and were most often of velvet, and either semicircular or nearly circular. (See Fig. 2, B, p. 9.) The latter sort had high collars, stiffened to stand up or turn over, and were tied round the neck; the former were only hooked to each shoulder; they reached to the thigh, and were much trimmed. All sorts of modern beaded and tinsel trimmings are suitable for the dress of this time.

Breeches, Hose and Shoes.—There were so many kinds of breeches in fashion now in England that the variety became a by-word and subject for comic poems. One kind was double, rather tight breeches being worn nearly to the knee, and over them large puffed and slashed ones, much shorter, called Trunk-hose. Long stockings were drawn up above the knee and tied there with long ribbons. Malvolio's "cross-gartering" should be an extension of

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these, and worn *above* the knee. Another fashion was of trunk-hose only, and these were generally like Fig. 38. They should be made up on very short tight foundations, and are cut like Fig. 5, p. 16, only wider still and about four inches longer than the desired length; they are joined up as described in Chapter II, and strips of another material, stiffened and lined and often edged with narrow trimming are made, the same length, and sewn on at the ends only: they are then gathered at waist and ends, stitched on to the lower edge of short breeches wrong side out, with edges pointing upwards. They are then turned right side out, pulled up, and gathered on at the waist of the foundation breeches, leaving enough space unsewn to insert padding of horsehair or wool. An elastic is run round the waist, and the full part well pulled out between the strips, and tacked here and there. Long stockings are worn with them, or tights. It is not essential for the trunk-hose to match the doublet. Still another style, mostly worn by boys, is of very full "knickerbockers," stuffed out well, and gathered at the knee, over which they hang: they are trimmed with stripes.



FIG. 38. TRUNK-HOSE

Shoes were of leather, velvet, or cloth, with leather soles and low heels, and were high on the instep, where they were tied or buckled, or

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finished with a small roll, or rosette. High boots to the thigh were much worn, in black, tan or grey.

PEASANTS AND CITIZENS.

The dress of these would be only a modification of that of the gentry, in coarse stuffs. Peasants wore plain linen collars, no cloaks. Slouched felt hats, or those with high crowns, and flat caps.

SECTION 2.—*WOMEN.*

LADIES.

Hair and Head-covering.—An entire change of fashion had taken place now, and ladies wore their hair uncovered, even out of doors. It was much crimped and curled, and raised over structures of wire and horsehair above the forehead. The ends were coiled high on the crown. It was either pulled tightly from the forehead, or arranged in rows of tiny curls, like the Roman fashion (see Fig. 39, p. 95). Elizabeth herself always wore a small coronet, with a hanging veil, and ladies of rank wore jewelled ornaments and strings of pearls. Sometimes a flat cap of the finest lawn, edged with wired lace, was worn, bent out at the temples and in over the ears and up at the back of the neck. Sometimes this cap was part of a large gauze cloak, which spread over the shoulders and ruff, as it is seen in portraits of the Queen

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of Scotland. Ladies of humbler rank wore the "Marie Stuart" cap, or French Hood, as it was still called ; it was much like that worn by Anne Boleyn, but had no velvet bag, and curved down over the forehead. Older women wore it very close-fitting, with a white edge on the forehead and a tight crown behind. Country ladies wore a white coif, with a hat like a Welshwoman's, but less high.

Gowns and Mantles.—The great feature of this reign was the Farthingale, the earliest form of crinoline. This term has been used in various ways, but it seems most generally to mean, not the dress, but the contrivance over which it was draped. At this time it was a sort of shelf attached to the waist of the very stiff leather stays, to give the skirts the desired width at the hips. It can be made as follows :

Take two pieces of wide crinoline steel, about 30 inches long, and cover the sharp ends with tape. Then cut four pieces of strong calico into a rough crescent shape, whose outer edge measures about 30 inches ; join them two and two at these edges, and stitch them tightly over the steels. The inner edges of the calico are then gathered on to a waistband of webbing, so that the ends of the steels touch the wearer's waist back and front, with an interval between, thereby forming two semicircular "shelves" at right angles to the body, which, being between them, holds them out to form the oblong shelf desired.

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This will be firm enough to support most skirts, but if a specially heavy one is worn pads stuffed with horsehair can be sewn under the crescents. It is probable that hooped petticoats were worn also, instead of these shelves, and these can be made of calico or "hard book-muslin" as a full skirt about $3\frac{1}{4}$ yards round both top and bottom. On this are sewn, at a distance of about a foot from the waist, at the hem, and halfway between, wide tapes, through which crinoline steel is run. These steels must all be the same length, about three yards, and are joined together. The top of the skirt is gathered into a waistbelt. The effect of the skirt then should be that of a tub with the lid on, the top hoop being level with the waist. But as the farthingale was flat in front, tapes must be sewn to the hoops, four on each, two on each side close to the body, and on the wrong side of the skirt, so that the steels may be tied together on each side of the body, compressing the "tub" thereby into an oval shape.

Bodices were enormously long and pointed, giving an absurdly short-legged appearance (see Fig. 39, p. 95); they were worn over the most terrific instruments of torture in the way of iron and leather stays, but these must now be imitated by very stiff canvas linings, and whalebones and steels in the seams. The front part of the bodice or stomacher is best made separately, as it is much longer than the bodice; it was much trimmed and jewelled. The bodice was cut square, and



FIG. 39. ELIZABETHAN LADY, 1597

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the sleeves were the same as in the men's doublets; often they were tied across with ribbons, showing an under-sleeve at the opened front seam (Fig. 39, p. 95). A flat strip of the dress material stiffened and lined with satin, sometimes hung from the armhole to the ground.

Skirts were enormously wide, cut in straight breadths. A large puff was often worn on the hips; this could be cut separately. In the illustration (Fig. 39) a short frilled basque is shown. The skirt must clear the ground well all round, and be cut a little longer at the sides than at back and front, as the farthingale is oval. At this period the robe did not usually open in front to show the Kirtle or under-skirt. Sometimes the bodice was high, and a closed ruff, like a man's, only larger and edged with lace, was worn; but a commoner form was the Picadil (see Fig. 39, A), which was supported by a wire frame fastened to the back of the dress, and generally bound over with gold or silver thread: coloured silk millinery wire can now be used. The ruff itself is made on the same principle as the closed ruff, with a narrower neck-band.

If the Picadil (a word spelt in various ways) with figure-of-eight edges is found too difficult, it is permissible to substitute an upstanding collar of muslin cut like a fan (with no pleats) and wired at the edge.

Fans were always carried, and were of long

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feathers (Fig. 39, p. 95), or round, made of short feathers, of peacock or marabout. These could be gummed on card, and a painted handle easily contrived from a fire-screen.

Shoes.—These now had low heels, and were narrow and square-toed with large rosettes—and were made of soft leather, or of satin or brocade. Stockings were of any colour but black.

PEASANTS AND CITIZENS.

Hair and Head-dress.—All women of the working classes wore caps or hoods, and so did quite young girls; it is safe to say that the hair was never worn loose or flowing, or the head uncovered. White caps were generally worn, made with a plain front and gathered back, or they were stiffened with wire into a sort of “Mary Stuart” hood, projecting over the forehead and the ears, which it covered with its narrow ends; the back of the head was uncovered; over this cap a wide-brimmed hat was worn out of doors. The muffler was still fashionable.

Gowns and Shoes.—The working classes did not wear hoops or farthingales, but their skirts were full, and rather short. The bodice was separate, lacing down the front; it had long tight sleeves, and often was cut into tabs below the waist. Citizens and servants could wear a small closed ruff, with high bodice, but peasant women and girls wore a broad white collar, just

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showing the throat. White aprons were always worn. Skirts could be striped, worn with a plain bodice. Dresses were generally made of thick serges, but linens and cottons can be used. Stockings should be of thick wool, white or coloured, and shoes of black, brown, or grey leather.

ITALIAN DRESS.

A very picturesque period is that about 1530-50, the dress of women especially being less stiff than at the end of the century. Some remarks on the special dresses for these plays, such as a Doge, a Jew, etc., will be found in Chapter X.

SECTION I.—MEN.

NOBLES.

Hair and Head-coverings.—Hair was worn much the same as in England, with beards pointed, or divided in two, but young men sometimes wore theirs longer, cut straight across the nape of the neck and over the forehead, and brushed very straight. Velvet caps of the shape described in Section I, Part I, of this chapter were usually worn, and also one like that of Edward IV, but with the brim cut in tabs, some turned up, some down : this was generally red.

Doublets.—Doublets were much the same shape as in Elizabeth's time, perhaps rather

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longer below the waist, and less stiff: they sometimes opened in a small V to show the white shirt with frilled neck, or were closed to the throat, with a narrow neckband and small turned-down white collar, or frill. Sleeves were large, and padded or puffed and gathered at the wrist, or were made entirely of strips two inches wide gathered into three puffs and worn over a loose under-sleeve. Sometimes they were of satin, a different colour to the doublet, rucked on the arm by means of a gathering thread down the seams. In fact, so many different sleeves were worn that the designer has plenty of license. An over-mantle like that of Henry VIII's time was sometimes worn, though not generally fur-lined, and old men or officials wore long gowns with large sleeves. Dark colours were preferred, and much black was worn, and much less jewellery than in England.

Hose, Breeches, and Shoes.—Trunk-hose were worn, reaching nearly to the knee, and much slashed and puffed, though not so full and padded as the Elizabethan ones: they were generally of three horizontal rows of puffs, with or without slashes. Long stockings must be worn, black or dark coloured, and shoes of a modern shape, tied on the instep or with small rosettes. High boots to the thigh were worn for both riding and walking.

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PEASANTS.

This dress would again be of the same type, with plainer breeches and sleeves, and felt hats, high crowned, or slouched.

SECTION 2.—*WOMEN.*

LADIES.

Hair and Head-dress.—The head was now kept very small. The hair was waved and drawn back flatly from the forehead and wound or plaited into a coronet on the crown of the head, showing from the front; or it was parted and turned up into a gold and jewelled net, just like the Victorian fashion. The great point is to keep it close to the head and not puffed out. The so-called “Juliet cap,” a round net worn over the top of the head, is entirely incorrect for this period; in fact, there is little authority for its introduction into any other. For out-of-door wear a gauze veil was thrown over the head, and the face was protected from the sun by the fan. Young children wore the hair cut level just below the ears, and parted.

Gowns.—The general type of this time was a tight-fitting bodice cut very low, with normal waistline, a very full skirt, and very large sleeves. The shoulders were often covered with a very transparent chemisette or partlet (for which chiffon must be used), or a tightly-pleated frill

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edged the bodice, drawn in by a gold thread. The dresses were of satins, velvets, and brocades, with large designs. Jewelled girdles or cords encircled the waists, to which fans were attached, sometimes round and sometimes shaped like a stiff flag. No hoops were worn, but petticoats of "hard book-muslin" or some other stiff material must be made.

Shoes were fairly modern in shape, rather inclining to square toes.

Olivia in *Twelfth Night* should always be dressed in black or black and white before her wedding, and her attendants would also probably wear it too. She can have a black or white veil.

PEASANT AND SERVANT.

Dresses for these classes would be of woollen, full skirted, just clearing the ground, with tight sleeveless laced bodices, sometimes black; worn over full linen smocks, with large sleeves. The hair was plainly dressed on the head, not worn loose, and was often covered by a handkerchief, in the manner of a modern Italian peasant. A little coloured shawl sometimes covered the shoulders.

It is a common mistake to treat "Maria" in *Twelfth Night* as a waiting-maid. She and Ursula and Margaret in *Much Ado about Nothing* should all be dressed as ladies, though less richly than Olivia or Hero.

CHAPTER VII

ARMOUR, WEAPONS, JEWELLERY AND CROWNS

IT will not be possible for amateurs to reproduce properly all the different kinds of armour worn during the periods covered by Shakespeare's plays.

There are substitutes for chain mail which are not difficult to use, and scale and ring-armour can be imitated, but the reproduction of plate-armour is very difficult. I therefore advise that accuracy be not too much considered. Surcoats, Jupons and Tabards must be freely used, also quilted Gambesons, of imitation leather, and high boots. The jupons and tabards of the fourteenth and fifteenth centuries should have heraldic designs on them, each lord or knight wearing his own armorial bearings or coat of arms. The subject of Heraldry is too large to be gone into here, but a useful handbook is Mr. Woodward's *Treatise on Heraldry, British and Foreign*.

It is well to remember that the enormous helmets decorated with high crests often seen in pictures were only worn at tournaments; also that no helmet at all was worn on ordinary occasions, only in battle. The same rule applies to shields.

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At the end of this chapter will be found a description of the best "makeshifts" for armour, weapons, and jewellery, and a glossary of the terms used follows here.

GLOSSARY OF ARMOUR.

Bascinet.—A round or pointed helmet, covering ears and neck, and cut square over the forehead. (*Thirteenth and fourteenth centuries.*)

Brassarts.—Curved steel protections for the upper arm, covering the outside of the arm and strapped across the inner part. (*Fourteenth, fifteenth and sixteenth centuries.*)

Buckler.—A small round shield of steel or iron, hung by a hook to the belt. (*Sixteenth century.*)

Bill.—See *Partizan*.

Camail.—A shaped and padded piece of chain mail, attached to the edge of the helmet by cords and holes, covering the neck and shoulders, and leaving the face exposed. (*Fourteenth and fifteenth centuries.*) Fig. 42, p. 121.

Chausses of Mail.—Stockings of chain mail, attached above the knees to the breeches. (*Thirteenth and fourteenth centuries.*) Fig. 41, p. 115.

Chapelle de fer.—A helmet shaped like a modern "bowler hat," only with a flat brim; an ostrich plume rose from the centre. (*Fifteenth century.*) Fig. 42.

Culsses.—Pieces of plate armour worn on

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the thighs; in early times made in one piece, in the sixteenth century of overlapping plates. (*Fourteenth, fifteenth and sixteenth centuries.*)

Elbow-cops.—Shaped pieces of plate, wide at the elbow and narrow at the bend of the arm, to fill the gap between brassart and vambrace. (*Thirteenth, fourteenth and fifteenth centuries.*) Fig. 42.

Gorget.—A covering for the shoulders and neck, of circular overlapping plates of mail. (*Fifteenth and sixteenth centuries.*)

Greaves.—Plates of armour for the legs, sometimes closed like gaiters, and sometimes only covering the shins and fastened with straps. (*Thirteenth, fourteenth and fifteenth centuries.*) Fig. 42.

Halberd.—A stout wooden staff 6 or 7 feet long, covered with velvet and decorated with gilt studs and a tassel: at one end was a steel spike 18 inches long, thrust through an axe head with a concave curved edge, and pointed jagged sides. The small end of the axe head was long and pointed. (*Sixteenth century.*)

Hauberk.—A long sleeved tunic of chain mail, sufficiently open at the neck to allow of its being put on over the head, fitting closely to the body and reaching nearly to the knees. (*Thirteenth, fourteenth and fifteenth centuries.*) Fig. 41, p. 115.

Knee-cops.—Coverings for the knees on the same principle as elbow-cops. (*Thirteenth, fourteenth and fifteenth centuries.*) Fig. 42.

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Lamboys.—Steel skirts, cut quite short in front, and fluted like the stuff skirts of the day. (*Sixteenth century.*)

Morion.—A round helmet projecting over the forehead and neck, and having a band or crest of steel running from nape to brow. (*Sixteenth century.*)

Palettes.—Small circular plates of steel hung by a short strap from the breast-plate to protect the armpits. (*Fourteenth and fifteenth centuries.*)

Pauldrons.—Large plates of armour covering the upper part of the arms and shoulders, and spreading half way across the breast and back. (*Fifteenth and sixteenth centuries.*)

Partizan, Pike.—A spear, with curved points projecting from the sides of the steel head. (*Fifteenth and sixteenth centuries.*)

Rapier.—A long narrow sword, sharp only at the point, with a cup-shaped protection for the hand, and a straight handle. (*Sixteenth century.*)

Salade.—A helmet worn low on the neck, much the shape of a fisherman's "sou-wester." A vizor was attached in battle. (*Fifteenth century.*) Fig. 42, p. 121.

Scabbard.—The case or sheath of a sword or dagger, generally made of wood, covered with leather or velvet and often highly ornamented; attached by straps or hook to the sword-belt. (*Of all times.*)

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Sollerets.—Steel foot coverings, imitating the shape of the shoe of the period, made of overlapping plates of steel, without a sole; they were pierced with holes on the instep, through which a leather lace was passed round the foot, and tied on the top. (*Fourteenth, fifteenth and sixteenth centuries.*) Fig. 42.

Standard.—A round or square collar or yoke of chain mail, protecting the breast and throat, lined with leather and fastened either down the front, back or right side. It reached to the ears and chin. (*Fifteenth and sixteenth centuries.*)

Tassets, Taces.—Bands of steel encircling the hips. (*Fourteenth, fifteenth and sixteenth centuries.*) Fig. 42.

Tuilles.—Triangular or scallop-shaped pieces of steel hanging by straps from the Tassets: the smaller ones worn on the hips were called Tuillettes. (*Fifteenth centuries.*) Fig. 42.

Vambraces.—Plates for the lower part of the arm, made like Brassarts. (*Fourteenth, fifteenth and sixteenth centuries.*) Fig. 42.

Vizor.—A sort of mask, fastened to the helmet over the ears, so that it could be raised and lowered to expose or protect the face. It had a horizontal slit to enable the wearer to see and breathe. In the reign of Richard II the curious "Pig-faced Vizor" was introduced which projected below the slit into a pointed snout, pierced with small holes.

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EARLY BRITISH.

Armour and Weapons.—The men of this time need not wear any sort of body armour, though traces of corslets made of thin plates of gold and bronze have been found in Celtic and British graves. Helmets may be worn, and an effective one is that with two short horns, projecting sideways from a round bronze cap, which is preserved in the British Museum (see Fig. 4, p. 13). Warriors carried round shields, not very large, made either of bronze beaten into patterns, or of wood covered with hide and studded with metal bosses, one large boss called an umbo being always in the centre: the shields were slightly hollowed, and a strap was nailed across the inside, through which the arm was passed. Spears were carried, the shafts of which were wood, and the point of bronze or iron. Swords and daggers were “leaf-shaped” (*i. e.* like a bay leaf), and had wooden handles with a cross-piece (Fig. 4).

Jewellery and Crowns.—A great deal of jewellery of a barbaric kind was worn both by men and women, and it was made of gold, bronze, or iron. The neck was always encircled by a Torque, a ring of twisted wire, open for two or three inches, and ending in knobs, or with the ends bent into hooks and hooked together. Sometimes two small torques hung from the ends of the large one. Another neck-

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ornament was a flat crescent of gold two or three inches broad in the middle and tapering at the ends. Bracelets were twisted like the torques, or were wide bands, and were worn by men and women. Brooches were round bosses, ornamented with concentric rings and with pins affixed to them, or were shaped like the modern safety pin, or were just open rings with knobbed ends, with large pins or skewers twisted round them and thrust across them. These skewers, made of iron, with the heads twisted into rings were also often used for fastening cloaks.

A pointed coronet was sometimes worn, and could be considered as a crown. All the metal jewellery was hammered into patterns, in the manner of what is now called repoussé work.

GREEKS AND ROMANS.

Armour and Weapons.—It is not necessary to describe the armour of the Greeks, because no armed Greeks appear in the plays discussed. Lysander and Demetrius in *A Midsummer Night's Dream* must carry short swords stuck in their belts (in scabbards), but it is not really correct for them to do so, unless fully armed.

The easiest way of making the armour of a Roman soldier is to make a tight-fitting vest of imitation leather, fastening down the back or under the arms, rather long-waisted in front, and with short sleeves formed of strips about two inches wide, and a kilt of one or two rows of the

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same. On this can be sewn various kinds of armour ; rings, or curved or square metal scales can be sewn on in overlapping rows, or their substitute in American cloth, described at the end of this chapter. These scales must cover the sleeve strips, but not the kilt, which was decorated sometimes with metal studs and fringed ends.

Another style of armour, worn only by private soldiers, was the Laminated cuirass (Fig. 40, p. 111). A coloured tunic with short sleeves (Fig. 1, p. 8) was put on first, over this the leather jerkin, to which was fixed the cuirass, composed of seven strips of steel, encircling the body from armpits to waist, and fastening in front ; from the middle of the lowest strip hung four strips of decorated leather to the edge of the tunic. A broader piece of metal, hollowed out for the arms, covered the back and chest, and was laced down the front ; and four strips of steel covered each shoulder, meeting the first seven at front and back. The cuirass most worn by officers was of bronze or gilt, closely fitting the body, and moulded to imitate it, both front and back. It was ornamented with elaborate chasing and repoussé work, often gilded, and was edged round the curved waist line with scallops of metal or leather. A coloured tunic was worn under it, and generally the leather vest with kilt and sleeves of strips as well.

Roman soldiers in Imperial times wore close-

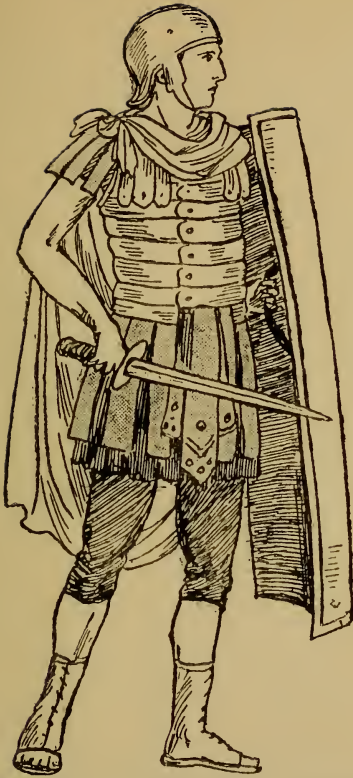


FIG. 40. ROMAN SOLDIER IN LAMINATED CUIRASS

ARMOUR, WEAPONS, ETC.

fitting drawers, covering the knee to match the tunic.

All ranks wore short cloaks, knotted, or fastened with a brooch on one shoulder, or in front, like the Chlamys (Fig. 10, p. 23). The cloaks of private soldiers were white, those of officers red or purple.

Private soldiers wore sandals, closely laced round the instep and ankle, or sometimes these had a high top of leather, like a toeless boot, laced down the front. For officers this boot, or Buskin, came nearly to the knee, and was edged with a broad band of fur, or overhanging tabs of another colour, and ornamented in front with a metal boss or lion's head.

Helmets were round and generally had pieces of metal covering the cheeks and fastening under the chin (see Fig. 40, p. 111); a coronet-shaped piece sometimes encircled the edge, lengthening into a covering for the back of the neck. A centurion wore a crest running transversely across the head, made of short, stiff horsehair, dyed red, and his helmet was of brass, or gilt.

Short swords, about two feet long, were the usual weapon; they had scabbards, ornamented with carving and gilding. Spears were also carried.

Shields were either round—larger than those of the early Britons—or oblong, and very much curved, or convex.

Fascēs were bundles of long white rods,

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carried before emperors and generals by officials in civilian dress, called Lictors. The rods were bound across with ribbons, and when carried before an emperor in Rome, a small axe was stuck among them, and at a general's triumph a small laurel wreath was appended.

Standards.—These took the place of banners with the Romans, and were long poles surmounted either with a bronze animal, eagle, horse, or wolf, or with an open hand, or other device. Below was either a short, transverse bar from which hung a small square of stuff, from the top corners, or there was a row of medallions with portraits, crowns, or battlements, fixed on the pole.

Jewellery.—Women wore gold necklaces, bracelets and earrings of various shapes, and rows of glass or gold beads, and they fastened their mantles and tunics with brooches of quite modern designs, the "safety-pin," or Fibula, being very common. Small diadems and coronets of gold were worn, and fillets made of gold laurel or oak leaves. The only jewellery worn by men would be brooches: these were often made out of gold coins.

THIRTEENTH CENTURY, ENGLISH, 1199-1216.

Armour and Weapons.—Chain mail had come into use by this time, and the usual armour was a loose long-sleeved shirt of this, called a Hauberk, with a round hood and short cape of



FIG. 41. ARMOUR OF KING JOHN'S TIME

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the same. This cape and hood fitted more closely round the neck and under the chin than the Camail of later date, and often was fixed on one side of the neck with a sort of lappet. When the wearer is not actually appearing in a battle this head-covering can be lowered on to the shoulders, like a cloth hood; a padded cap or coif was worn under it, giving the head the wide round shape almost always seen, and sometimes a steel cap was added, of a shape best described by the homely simile of a cake-tin, and sometimes a mask-shaped piece was added, with a square opening for the face. The legs and feet were covered with chausses of chain mail, these garments having the same name when they were in mail as in cloth. Mail mittens with thumbs and no fingers covered the hands; these should probably be an extension of the sleeves, but it would be easier to make them separately. For convenience, the hauberk can be dispensed with and the sleeves sewn on to a vest, as it can be quite covered by a surcoat. This was a loose sleeveless tunic reaching below the knees, with very large armholes, and should be open from lower edge to waist in front; this slit must be omitted when no hauberk is worn. The surcoat was made of thick linen, generally white, and was often decorated with heraldic designs; these should be cut out of coloured linens and stitched on, or a small pattern, such as gold fleur-de-lis,

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for a French king, could be stencilled or printed. A waist-belt was worn, often double, with a long end hanging from the buckle; from the lower part of the belt the sword and its scabbard were hung by a hook or straps, or by having the sword-belt twisted round the scabbard. The large spade-shaped shield was supported by a broad belt called a Baldrick, richly embroidered and ornamented, crossing the chest. Shields were painted with the wearer's coat of arms or crest on a white or coloured ground. Short pointed spurs were worn by knights and nobles. (See Fig. 41, p. 115.)

Very little armour was worn by men-at-arms of this period: they would be in their ordinary dress, with the addition of a sword and round shield, and occasionally a steel cap. They might also wear leather jackets, and the bowmen would carry a bundle of arrows tied to their belts, and longbow. With the French the Crossbow was more popular than the Longbow, and it was an elaborate piece of mechanism; but the crossbow used now as a plaything by boys will represent it sufficiently correctly for our stage.

Jewellery and Crowns.—Much ornamentation was applied to belts and girdles; the foundation was usually of leather covered closely with metal studs or squares of goldsmiths' work, set with jewels, and with buckles in the same style. Mantles were fastened with jewelled

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brooches, generally round, and chains were worn round the neck.

The crown of King John, as seen on his effigy at Fontevraud, is rather high; the lower part is a broad band of gold studded with large round and oval jewels, with its upper edge cut into alternate trefoils and points, the trefoils being higher with a jewel in the centre of each.

In the fourteenth and fifteenth centuries armour had become much more elaborate—chain mail only remained in the form of the camail and a skirt worn under the Tuilles and Tassets. The legs and arms were covered with pieces of plate, divided at the elbows and knees to allow of movement; these gaps were filled up with extra pieces shaped to the joints. Palettes were added at the side of shoulder and elbow, or only on the shoulder. The body was covered back and front by breast and back plates, joined under the arms and on the shoulders, the breast-plate being much curved over the chest. The upper part of the chest and back was protected by a Standard of curved plate or of chain mail. Below the waist were Tassets or Taces of steel, four or five in number, from which hung, in the fifteenth century, plates called Tuilles. On the feet were steel Sollerets, but these were often dispensed with and the ordinary shoe worn, and this would be much the easiest arrangement to adopt. In Richard II's time the armour was generally covered by a Jupon. The first

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form of this was rather shorter than the surcoat and often had bag sleeves like a Houppelande. Later it became very tight and was laced down the sides and the sleeves were discontinued ; the edge was often scalloped and it was decorated like the surcoat and made of similar materials. It was lined and interlined to make it stiff. Steel gauntlets covered the hands. The helmet now worn was a Bascinet, pointed and high, with a vizor attached for warfare. The camail was fastened to the edge by cords and hung much looser than the mail hood of the thirteenth century, spreading widely out from ears to shoulders. It sometimes was worn right over the head. An ornamented belt was worn very low on the hips, sometimes supporting sword and dagger on either side, though a sword-belt sloping from the waist was often added. Swords had cross handles and were very long. Shields remained the same.

In the reigns of Henry IV and V the jupon was really little worn, but it is so convenient for amateur actors that I should advise its being retained, or an early form of the tabard used. This was at first as long as the jupon, but wider and open at the sides, with wide sleeves to the elbow and a belt. In the reigns of Edward IV and Richard III it became much shorter, the sleeves were merely short wings, and it was wadded and lined till it was quite stiff (Fig. 42, p. 121) ; the heraldic devices were on the sleeves



FIG. 42. ARMOUR OF RICHARD III'S TIME

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as well as the front and back. It was worn now without a belt, the sword-belt being round the hips underneath it. (For "Heralds' Tabards," see Chapter X.) Sharp points were now added to the elbow-cops. Helmets were of various kinds, one being the Salade, another the Chapelle-de-fer, worn sometimes over a mail hood. The legs and arms were covered as before with plate, the elbow and knee-cops growing larger and more fantastic in shape. Pauldrons were added to the breast-plates. Weapons for knights were not changed. Quilted leather jackets were worn under the armour in all periods, but these are unnecessary for the stage, though leather sleeves may be used under the plates. (See Fig. 42, p. 121.)

Men-at-arms in the late fourteenth century would not wear much more armour than in the thirteenth, and the longbow and crossbow were still their favourite weapons, with the addition now of the Bill and Pike. In Henry IV's reign the soldiers were more completely armed, and there was little change during the three succeeding reigns. Breast-plates were worn by pikemen, with sleeved mail hauberks, elbow and knee-cops with steel gloves and greaves, and a bascinet on the head. Archers wore the thick padded leather Gambeson, quilted in vertical stripes: it was tight fitting with long sleeves, and had a small "basque" below the waist. It was sometimes without sleeves and was worn

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over a mail hauberk. Leather gloves covered the hands and on the legs were the ordinary cloth chausses with high leather boots. The arrows were still fastened to the belt. The colours of the Plantagenets were red and white, and those of the Lancastrians blue and white, and the soldiers might wear these.

Jewellery and Crowns.—A great deal of jewellery was now worn; girdles were very gorgeous, made of gold and jewels, and the vests



FIG. 43. HENRY IV'S CROWN

and stomachers of both men and women were covered with precious stones. The reticulated head-dresses and coronets of the ladies were of most elaborate goldsmiths' work. Jewelled brooches were worn in hats and caps. The

hilts of swords and daggers were encrusted with jewels; a diamond-hilted sword belonging to Henry V was stolen from his tent at Agincourt.

An illustration is given of the crown of Henry IV, which appears in the last act of the play. It is copied from the King's tomb in Canterbury Cathedral (see Fig. 43).

SIXTEENTH CENTURY.

The description of armour in the time of Henry VIII need only be brief, as hardly any

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armed men appear in that play. The introduction of Lamboys was in this reign, and so was that of the Cuisses of overlapping plates, which were worn over the puffed breeches of the time ; below the waist three or four plates met, encircling the hips. The rest of the armour was of plates, very highly decorated, fluted, and fantastic in shape.

Elizabeth's nobles wore cuirasses, with cuisses and morion-shaped helmets. High leather belts were worn, and leather gauntlets. Shields were no longer carried. The sword had now become a Rapier, thinner and longer, with a cup hilt instead of cross-bar (Fig. 36, p. 87). In the time of Henry VIII the common soldiers had discarded most of their armour, though they still sometimes wore cuirasses and cuisses, and in the reign of Henry VII the company of the Yeoman of the Guard had been enrolled, who wore no armour at all. Their dress was a cloth tunic, with a plain front, full skirts and puffed sleeves, and tight or puffed breeches to the knee. The tunic and upper puff of the sleeve were of red cloth, bordered with rows of dark purple velvet, but the breeches, hose, vest, and flat cap were of any colour the wearer pleased. A large Tudor Rose was embroidered on chest and back, and Elizabeth added the initials E. R. The dress is still worn by this Guard and the "Beef-eaters" of to-day, though it is now uniformly red. A sword-belt and sword completed the costume,

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and a Halberd was carried. A small ruff was worn in Elizabeth's time, and still survives.

The common soldier of her day would wear a morion, cuirass, or leather sleeveless jerkin, and high boots, and carry a sword and Buckler.

Jewellery and Crowns.—In Henry VIII's day the fashion of wearing jewels was carried to an extreme point. The king's portraits show his sleeves slit up in several lines, and fastened over the puffs of his under-shirt with a large stone at intervals of two inches ; his cap is thickly sewn with pearls and jewels, his fingers are covered with rings, and his vest is fastened by two rows of jewelled buttons. (See Frontispiece.) This extravagance was imitated by his courtiers. Jewelled collars, like those of Heraldic Orders, were also worn across the shoulder. Ladies wore large square pendants on their bosoms, and many necklaces, and chains, and girdles.

Elizabeth and her court continued these fashions, and the queen herself possessed an enormous treasure of precious stones with which her dresses were thickly sewn, though no doubt the pearls used in such vast quantities were usually false. Ruffs were sewn with pearls, and ladies and men alike wore earrings, the men wearing only one, and a profusion of collars, chains, brooches, and girdles.

The crown of the sixteenth century was much smaller and more like that of the present day,

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with a full red velvet crown and two gold arches rising above it, depressed at the crossing point, where they were surmounted by a gold ball. When dressing the plays in the Elizabethan manner this crown would be required. Sceptres were the same in all ages, short staffs of gold with a knob at one end and a square cross at the other.

MATERIALS FOR ARMOUR AND JEWELLERY.

It should be realized that the making of imitation armour is not easy, and the makers must be prepared to spend time and trouble upon it. The best way of making chain mail is to get an expert worker to crochet the hoods, capes, sleeves, and stockings in the required shape, with tanned string, of the kind used for fishing-nets. These are then spread out and painted thickly with silver paint (bought in powder and mixed with gold-size in a saucer), using big brushes. When the garments have received a sufficient number of coatings of paint and are absolutely dry they must be ironed with a hot and heavy iron; this will flatten the crochet into a better shape, and give a polish. For small pieces of mail the wash-cloths called "swabs" can be painted, or dipped in paint, and cut and sewn into shape.

Helmets can be contrived in various ways. Toy shops sell cheap papier-mâché ones for

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soldiers and policemen, and these can be silvered and bronzed, or covered with tin or lead-foil or silver paper. Aspinall's aluminium enamel is very useful, but more expensive than the bronze powders, sold in all metal colours. Pieces of card or buckram must be sewn on to these helmets to make them into the proper shapes, and for vizors. The brims can be cut off old "bowler" hats, and they can be treated in the same way, though the roundest shapes must be chosen. Another way is to join strips of buckram together in the way a skull-cap is made, and paste brown paper over them before painting. Gold and silver paper can be used for covering helmets, but a more real effect is got by paint. If a ridge is needed on helmet or breastplate, piping-cord can be glued on and painted. The round flat helmets of the thirteenth century could be imitated by cake-tins, with the front piece made of card. Metal that is too bright can be dulled with black lead.

For scale armour, worn by Romans, the easiest substitute is to cut out a complete vest of gold or silver American cloth, with strips for the sleeves, and then with black or brown oil colour paint rows of scales, oval or square, slightly shading them to give the effect of overlapping. This vest can be stitched on to the under one, as the cloth is hardly strong enough to be used unlined. The moulded cuirass of the Roman officer could be made of a skin-tight vest of

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stiff scrim or leather cloth, fastening under the arms, and this can be painted black, or silvered, or gilded, and the form of the moulding, which imitates the muscles and bones of the body, painted in black and light grey, to imitate relief. The designs can be painted in gold or black.

American cloth or silvered buckram can be used for the laminated cuirass.

Plate armour is far harder to contrive. Card-board can be used, but it soon breaks and tears; buckram is firmer, or spartra (used for hat shapes), and palettes, tassets, etc., can be made of these, and they could be bent into the arm and thigh protections. It would also be possible to use cheap tin coffee-pots for brassarts by splitting them in half; they would cover the outer part of a child's arm: the bottom of the pot would make a palette. An easy way of making the all-round greaves would be to get the spring gaiters of stiff leather made for boys, and paint or paper them: they could be worn open, above the knee.

Cuirasses can be bought cheaply in toy shops. Silvered American cloth can be used for small pieces of plate, and it can be made stiffer by having the back covered with paste.

Weapons can be cut out in wood, and gilt or silver sealing-wax will make studs and bosses. Unless they must be drawn, scabbard and hilt may be cut in one. When the sword has to be used toy ones must be bought, the hilts altered

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to the proper shape and the scabbard made as follows : A long strip of brown paper is twisted loosely round the sword and gummed at the ends, two more strips are gummed on one side and wound tightly over the first, one after the other ; when dry the sword is withdrawn and the scabbard will be the right shape ; the top must be cut straight and bound and a piece of tin-foil or paper bound round the tip.

Jewellery can be made of cardboard covered with gold paper, or gold tissues, or cloth of gold, covering buckram, or sheets of thin brass and special shears can be bought (at Messrs. Plucknett's, Poland Street, W.), and the required shape can be easily cut out, and joined together with fine wire through tiny holes, easily pierced. Glass jewels, which are always bored with holes, can be fastened on in the same way. Gilt cords make good edges for crowns, glued or stitched on, and can be sewn in patterns on belts. The brass ornaments used on cart-horse harness are useful for studding belts and shields. Jewels can be bought in gilt settings as well as un-set. Gold sealing-wax can be used.

CHAPTER VIII

ECCLESIASTICAL AND LEGAL DRESS

PART I.—*ECCLESIASTICAL AND MONASTIC.*

IT is, perhaps, not generally understood that except when officiating in church, the Clergy of the Middle Ages did not wear a distinctive dress. Indeed, sumptuary laws were framed in England against the extravagance of the ecclesiastics of the fourteenth or fifteenth centuries, and they were reprov'd by their Archbishops for wearing daggers and swords, long poleyns and fur-trimmed cloaks, and for the general sumptuousness of their apparel.

Bishops also took part in warfare and appeared in armour, though they carried no weapon but a mace.

But no doubt Shakespeare intended that the Bishops and Abbots in his plays, when appearing at any sort of ceremonial, should wear vestments, only it is necessary to understand clearly which of these were exclusively worn at Mass. On the stage these Eucharistic vestments are sometimes introduced into street scenes and processions, a most incorrect practice.

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Fig. 44, p. 133, gives the dress of a BISHOP which would be correct enough for any ceremonial in the thirteenth, fourteenth and fifteenth centuries, none of the garments being Eucharistic (*i.e.* worn when celebrating Mass).

The *Mitre* was of white linen, decorated ones being only worn at Mass. (Abbots' mitres were of various colours.) The *Cassock* was the undermost garment, and was practically a Houppelande with moderate sleeves: it was purple in colour and lined with fur (this, of course, can be omitted): ordinary PRIESTS wore black cassocks and cardinals red ones. Over the cassock is the *Surplice*—a wide-sleeved tunic of white linen. It was cut like Fig. 1, p. 8, but wide and long, and was put on over the head, the neck being gathered into a band.

In a procession the *Cope* would be worn: this was a semi-circular cape, of about a five-foot radius, made of linen and silk, covered with elaborate embroidery, and fastening across the chest with a short strip to match; a border called an *Orphrey* ran along the straight edge.

The *Almuce* was a short cape of grey or brown fur lined with black cloth, with two long tails hanging down in front and a row of short ones all round. This garment was in earlier times a caped hood lined with fur, and as, when it was thrown back on the shoulders, the fur lining then showed, when it eventually took the form of a tippet this appearance was



FIG. 44. A BISHOP IN NON-EUCCHARISTIC VESTMENTS

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still retained. It was worn by other clergy besides bishops. The *Pastoral Staff* was frequently carried (see Fig. 44, p. 133). The Priest officiating at the marriage in *Much Ado About Nothing* could be treated as a Bishop, and in addition to the mitre and cope he would wear an *Alb*. This is a very long linen tunic with narrow sleeves, pulled up over a girdle at the waist. In the front of the hem is sometimes a square of embroidery, and there are others on the outer sides of the sleeves; these are called *Apparels*, and are detachable. Round the neck is worn an *Amice*, an oblong piece of linen, about a yard long and three-quarters wide; a string is sewn at each end long enough to tie round the body; on one of the long sides is an apparel or border; this is turned over round the neck, and has the appearance of a loose collar to the alb. The amice is put on *first*. Unbleached calico should be used for the alb. A *Stole* is also added, this being a long strip of embroidery, with fringed and embroidered ends: its colour and that of the cope, dalmatic and apparels varied according to the ritual. White is the colour for the Sacrament of Matrimony.

The *Chasuble* is only worn at the celebration of Mass, though it is often seen in portraits and on monuments.

Embroidered gloves would be on the hands, loose and buttonless.

A DEACON assisting at the service would wear

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a *Dalmatic*, which is exactly like Fig. 1, p. 8, with wide sleeves, only having the sides slit up almost to the sleeve. The left slit and the left sleeve were fringed. It is made of coloured silk or brocade, and is generally ornamented with two vertical stripes, with one horizontal one between them on the front and two behind. It reaches the knee, and is worn over an alb. A Deacon also wears an amice and a stole, which crosses the left shoulder and is tied under the right arm.

CHORISTERS or ACOLYTES wear red or purple cassocks and short white surplices or *Cottas*, trimmed with lace. A fourteenth-century MS. shows the Bishops sitting in Westminster Hall at the abdication of Richard II, wearing surplices and long circular mantles of various colours, open on the breast. (These may possibly represent early copes, which had slits in the sides for the arms.) Some wear hoods, some pointed black caps. On the other hand, some French MSS. of the same period show Bishops in a Court of Justice wearing copes and mitres, so it is not possible to make a fixed rule.

There are CARDINALS in many of Shakespeare's plays, and the earliest is the Pope's Legate, Pandulph, in *King John*. He would wear a wide-brimmed red hat with pendent cords and tassels knotted together on the chest (see Fig. 44, A, p. 133). The mantle of those days was of any colour, generally blue, and was either of the early cope form, or like that described above as worn by

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the thirteenth-century Bishops. A scarlet cassock was worn underneath with a surplice over it, and a scarlet hood lined with white fur, worn either under the hat, or turned over on the shoulders. Cardinal Wolsey in his portraits wears a curious cap called a *Biretta*, roughly cubic in shape, but coming low over the ears, with a narrow ridge crossing from back to front and from ear to ear. His dress is an under-cassock of dark grey, with long tight sleeves, ending in black cuffs, a voluminous circular red mantle, with long slits for the arms, and a scarlet cape to the waist, buttoned down the front, and with a small hood attached to it. He wears no surplice.

FRIARS wore a simple loose dress, consisting usually of a long tunic or frock, with enormous sleeves (made like Fig. 1, p. 8), over this two tabard-shaped pieces of cloth, joined on the shoulders, with a hole for the head, fastened together at the sides below the knees, with cloth strips. This was called a *Scapular*, and was of different colours. Dominicans wore a white frock and scapular, with a short black hooded cloak, called a *Cappa*. Carmelites wore a brown frock and scapular and white cappa. Franciscans wore no scapular, only a frock with a rope girdle tied in three knots, and a caped hood generally called a Cowl: they wore bare feet and sandals, but the other Orders wore shoes. Before the Reforma-

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tion the Franciscan Habit was grey, and they were known in England as "Grey Friars," but their colour was afterwards changed to brown.

All Clergy and the Monastic Orders in the Middle Ages wore the *Tonsure*, a round patch shaved bare on the crown of the head.

Bishops after the Reformation would wear a more distinctive dress in every-day life than they did in the Middle Ages. The black cassock was still worn and the surplice, but the latter was fuller, gathered into a narrow band round the shoulders, and it had very wide sleeves, gathered separately into the armholes, and gathered again at the wrists into black bands. Over this was worn the *Chimere*, a long open coat of black satin, without sleeves. Over this again was the *Scarf*, either of black silk, about half a yard wide, and worn high round the neck and reaching to the knees, or of the same shape in black cloth lined with fur, which turned over like a wide collar. In the time of Henry VIII the chimere was scarlet; caps were black, either skull-caps, or square (a point always in front) with ear-flaps, as seen in many of Holbein's portraits.

As the rules about vestments were not then very strict, Cranmer (in *Henry VIII*) could wear the non-Eucharistic vestments (Fig. 44, p. 133) at Elizabeth's christening and Anne Boleyn's coronation procession. At Queen Katharine's trial the Clergy would be in varied dresses, according to their personal preference, but mostly in

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surplice and chimere ; the cassock was sometimes worn alone.

PART II.—*LEGAL DRESS.*

The dress of a JUDGE in the fourteenth century was a long red robe with wide sleeves, with a cape lined with white fur, and a hood, worn on the shoulder : on the head a white coif (Fig. 19, p. 43), which sometimes seems to have been of a network material. SERJEANTS-AT-LAW wore coifs, and long-sleeved gowns fastened down the front, parti-coloured, or else rayed in horizontal stripes, the two sides of the gown being always different. These rays were a great feature of mediæval legal dress. In the fifteenth century in Italy Judges wore hoods with wide square ends instead of points, or long liripipes. The gowns worn with these were very full and wide, put on over the head, and only open at the sides, enough to let the arms through. In England the gowns were sometimes of this type, but the effigy of Sir William Gascoyne, the reprover of Prince Hal, shows him in a Houppelande with bag sleeves, belted at the waist, and over it a circular cloak buttoned on one shoulder ; he wears a close round hood. Green and violet robes as well as red ones were worn by judges. Portia, as a lawyer of the fifteenth century, should wear a long gown and cape, and a white coif would be more correct than the cap usually worn. In the middle of

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the sixteenth century Italian Advocates or Doctors of Law wore a black cassock with wide sash round the waist, and over it a wide-sleeved open gown of black brocade with a high collar, and a high black cap, with a puffed crown gathered into a narrow rim. In Elizabeth's reign Judges wore flat black caps with ear-flaps, white coifs, and open robes with loose sleeves to the elbow, worn over ordinary dress, and with ruffs. Serjeants-at-law had the hooded and parti-coloured gowns of the fifteenth century, and white coifs, but showed their ruffs. All SCRIVENERS would wear long cassocks, parti-coloured in the fourteenth and fifteenth centuries, and black in the sixteenth.

CHAPTER IX

MATERIALS, COLOURS, ETC.

MESSRS. BOYD BURNET & Co., Garrick Street, W.C., sell many useful and cheap materials for the stage.

“Yeoman cloth,” a very wide cotton and wool cloth in red, green and black, makes cloaks, tunics, and hoods. “Nuns’ veiling” drapes well, and for classic dress, this, cotton Crêpe, Crepon or Art Muslin is best. Good crêpes are sold by Messrs. Liberty, Regent Street; the Japanese kind is bad, being too stiff and hard. Sateen is a good substitute for satin, especially when stencilled or printed, as this preserves it somewhat from creasing. Bolton-sheeting, cotton Case-ment-cloth or Poplinette can be bought in many colours and make good Greek and other tunics for men. A cotton-backed Roman satin can be found in some colours, at furnishing shops. Art serges are useful and wide. Scrim, a sort of fine sackcloth, will do for very rough cloaks, and House-flannel makes cloaks and tunics and is a very good white for the stage, but it is not

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economical, being narrow. Unbleached calico is most useful and costs little. Silk crepon, easily procured, is excellent for classic dresses, but if it cannot be afforded Burnet's Petal Muslin does very well.

Braids used for church work, in checks and diagonals, are most effective, and so is a cheap Hungarian wool-braid in red, yellow, and black, also kept by Messrs. Burnet. The braid used for binding women's skirts is good for outlining a border or square of stencilling, in a bright colour. For gold braids the "Russia" kind is the best.

Furniture brocades and tapestries are better than those made for dresses, as they are wider and cheaper.

Wire frames for fairy wings can be had from Messrs. Burnet, and are troublesome to make at home.

Messrs. White & Co., Drury Lane, sell a large variety of stage jewellery, gold and silver trimmings and metal clasps and rings, and glass jewels.

Shoes which are a close imitation of that in Fig. 24, p. 60, are to be found at Messrs. Gamage's, High Holborn, in scarlet leather lined with wool, and are very cheap.

Crinoline steel is not always easy to find, but it is always kept by Messrs. Stagg and Mantle, Leicester Square, W.C.

Cheap artificial flowers are to be had from

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Messrs. Baumler, Cecil Court, St. Martin's Lane, who make specially for the stage.

All classic dresses are best "wrung," if made of muslins or mercerised lawn, or thin silk. The garment when finished is twisted up at one end and tied with tape, then held firmly while the remainder is twisted into the tightest possible rope, here and there it is tied in a knot, and when all is rolled up it is again bound with tape. This knot of muslin rope is then dipped quickly into water and put to dry either in the sun or a cool oven: this takes time. It is unrolled just before wearing and will then be creased all over, like crepon, as the draperies in antique statues are. This process both shortens and narrows the garment, so allowances must be made in making. It must be kept twisted up. Weights should be freely used in classic draperies.

An easy and effective way of covering a garment with a large pattern is to draw a design on a piece of cloth, cut it out (cloth will not fray) and sew it on to the dress with large button-hole stitches in worsted, perhaps of a contrasting colour.

To avoid hemming, if it is desired to cut muslin or chiffon out in points or scallops the shape can be drawn on the stuff with a fine brush and gold or silver paint, and then cut through. The stuff should be firmly pinned on a board covered with white paper. The paint

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(the kind that is mixed with water) will sink through, and trace the pattern on the paper : the next width of the stuff can be placed over this, to get the pattern correctly repeated. Several coats of paint should be applied, and it must be quite dry before it is cut through. It then will not fray. Glass beads can be sewn to the points to keep them down. Two layers of muslin treated like this, with leaf-shaped edges, look very light and pretty for fairies' dresses : they should hang unevenly one over the other.

DYEING.

Dolly dyes and Maypole soap are both extremely useful for home dyeing ; the former is the easier to use, but the latter is better for woollen stuffs. Care must be taken to follow instructions given with the dyes. If a copper is not available a large zinc pail can be used. Almost any shade of colour can be obtained by mixing Dolly dyes together ; constant experiments should be made as to the colour in the pail by dipping in, for ten or fifteen minutes, a scrap of stuff the *same colour* as that to be dyed. Colours can be made lighter by adding more boiling water. On no account try experiments in a small quantity of dye and water ; unless the garment is put into the same liquid from which the pattern has just been taken, and left in it for the same time, the colour will be

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different. With Dolly dyes, if the water has once boiled it need only stand on the hob or simmer while the garment is in it; the longer it is left in the darker it will be.

If a stained, weather-beaten effect is wanted it can be obtained very well by twisting the piece of stuff loosely into a rope and tying it in knots, and then dipping it for a few minutes into dye of some dull colour, grey or dull green or brown. The rope must then be untwisted and rinsed, but not dried; then twisted up again and dipped into another colour. When finally rinsed and dried it will be stained and patched with the different colours. Dye can also be applied with a sponge here and there, but must be made strong. A dark colour cannot be dyed to a light one. Navy-blue and black dyes stain the hands, and leather or housemaids' gloves should be worn.

Clothes can also be made to look old and dirty by painting them with distemper, which is a powdered paint, used with water: this does not smell and does not rub off.

White stuffs can be dipped in weak, milk-less tea, or saffron and water, to get rid of the dead-whiteness, which is always ugly and glaring on the stage; quite a dark cream colour will look white, contrasted with strong colours.

“Rags and tatters” should always be *torn*, not cut, and patches of other stuffs roughly sewn on are effective for beggars and rustics.

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COLOUR ON THE STAGE.

It is a very bad plan to have a great many different colours on the stage: the best effects are got by simple "schemes" of colour, such as red, black, and white together, red, green, and brown (this is typical of fifteenth-century Italian dress), blue and green, blue and purple, black and grey and pink, etc. When I say red I do not mean only one shade—many shades of one colour will harmonize if plenty of black and some white are used with them. Black is invaluable, but too much white is not good. The designer need not be afraid of having several figures in the same colour; it is far better than the "patchy" effect produced by every figure being different. Blues must be carefully chosen to tell in artificial light, but a beautiful scene has been produced by using blue, green (in different shades), and a little white. (The white, be it remembered, never dead-white.) It is a dictum of a famous stage-colourist that two "bad" colours used together make each other "good." By bad colours he means aniline dyes, magentas and purples, and sour greens, crude blues and yellows.

Too much glitter of cheap tinsels and trimmings is to be avoided. There is a thin gold braid, sold by the dozen yards, tempting because cheap, which should only be used very sparingly, it is so bright. Dingy colours, such as sage-green,

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terra-cotta, peacock-blue, etc., are sometimes supposed to be the right thing for classic dress, but this is a great mistake ; colours should always be definite and *clean*.

If a piece of embroidery or jewellery glitters too much it can be veiled with a piece of black net, which will never be seen.

Colours should be chosen to harmonize with the hangings of the stage.

STENCILLING.

This art is invaluable for stage dress ; it is almost indistinguishable from embroidery, and costs hardly anything, and is easily learnt. Stencil-plates can be bought ready cut, but there are plenty of young people taught at technical schools who are capable of cutting good designs. Stencilling is simply cutting out a pattern on a piece of card or tin (remembering that the portions cut out, and not those left, will appear on the material), and then dabbing a brush full of paint over the card laid on the material ; when lifted *the pattern cut out* is reproduced on the stuff.

The design must be carefully drawn on a thin piece of card, strips of the card being left to strengthen it. For instance, if a B were drawn as in Fig. 45, p. 148, when cut out the pieces A and B would come out too, and the whole letter would run together, losing the shape ; but if

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“stays” are left here and there (Fig. 46), the pieces will remain (the grey parts represent those cut out) and the shape of the letter will not be altered. The card is then covered on both sides with a varnish called “knotting” and left to dry. The pattern is then cut out with a sharp knife, the card being laid on a sheet

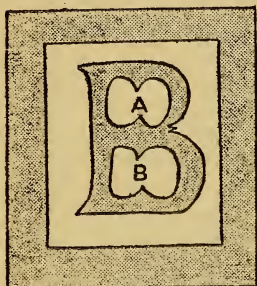


FIG. 45

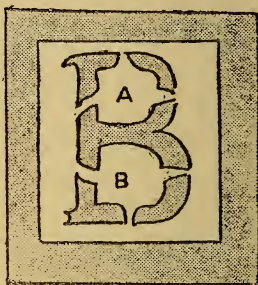


FIG. 46

STENCIL PLATES ON CLOTH

of glass. The material is next firmly pinned with drawing-pins to a deal table or large drawing-board, and the card pinned over the place where the pattern is wanted. If gold or silver is being used, the paint (a powder) is mixed with gum-arabic thinned with boiling water (a handful to a pint) and left to stand for twelve hours; then *dab* the paint on all over the cut-out part with a stencil brush. For stencilling in colour use distemper paints in powder, and

MATERIALS, COLOURS

mix them with water on pieces of glass with a palette knife ; the paint must be fairly thick, but the brush must not be too full of paint, and must be constantly shaken out on the glass palettes. If two or more colours are wanted in the design, a plate—or stencil—must be cut for each part ; it is best to do all the parts of one colour first. The plates can be used over and over again, till their edges lose their sharpness ; they must be carefully wiped after use, as colour will spread over the under-side. A pattern is “repeated,” to make a border, or cover a whole garment, by moving on the plate, but a mark of some sort must be left on the plate and material so that the right place for starting again can be easily found.

All materials, including prepared cards, can be had from Messrs. Brodie & Middleton, Long Acre. Messrs. Burnet, Garrick Street, also undertake stencilling and block-printing, and keep many useful designs in stock.

Gold printing is apt to stiffen thin materials and prevent them from hanging well. Dull gold and silver are better than bright.

CHAPTER X

SPECIAL CHARACTERS

Fairies, Spirits, Ghosts, and Witches.
Jesters and Fools, or Clowns.
Oriental and Jews.
Heralds, Garter King-at-Arms, Pursuivants.
Masquers and Morris Dancers.
Doges, Mayors, Peers, Doctors.
Sailors.
Widows.
Magicians, Soothsayers, Prophets.
Prologue and Chorus.

FAIRIES, ETC.

THE great point in Fairy dresses is to make them as scanty and graceful as possible. Tiny children dressed as fairies by amateurs are apt to look mere bundles of clothes; the remarks made in Chapter III, Section 2, about undergarments with classic draperies apply to these. In Fig. 47, p. 151, a dress is suggested that can be modified to suit individual taste. Art muslin, petal muslin, mercerised lawn, or ninon are all good materials to use. Colours must not be too varied; green is the safest foundation, with scarves and veils of pale colours, and flowers. The feet should be



FIG. 47. A FAIRY



FIG. 48. MOTH AND PEAS-BLOSSOM
(*A Midsummer Night's Dream*)

SOME SPECIAL CHARACTERS

bare ; if this is objected to, then stockings dyed to match the dress or flesh colour should be worn, and no shoes.

Fig. 48, p. 153, is a suggestion for ELVES, Moth and Peas-blossom (*A Midsummer Night's Dream*). Peas-blossom's loose tunic and cap are of leaf-green sateen and his "petal" sleeves of cream Art Muslin shaded with green paint, and wired at the edges with very fine millinery wire. Moth has a tight tunic of dark brown animal-baize, banded with black, black tights and coif, with wire antennæ and eyes of large black beads or buttons. His drooping wings are of brown muslin, outlined with black paint and wired or stiffly starched. Mustard-seed can wear a tight long-sleeved tunic, pointed back and front and quite short on the hips, of serge or house-flannel dyed yellow (thick materials look far better than sateen), a coif of the same, small yellow wings, and yellow tights. Cobweb should have a grey coif and tights and a grey tight tunic, over which is a wide-sleeved smock of grey gauze, with a web outlined in black on it. Puck can be dressed in this same fashion, but should have large pointed ears, cut out of card and painted, and sewn on to his cap ; he could also have a short cloak.

For Caliban (*The Tempest*) I advise a light brown long-sleeved jersey, with tights to match, a grotesquely painted brown face and long shaggy hair. As Sir Herbert Tree points out, the text specially describes him as of "human shape," and

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he must not look like an animal ; he could have trails of leaves and grass twined round him. Green bast, sold for gardeners, makes excellent imitation grass and foundations for flower wreaths.

The SPIRITS in Queen Katharine's Vision (*Henry VIII*) can be in white classic tunics, worn without girdles, with flowing hair and wreaths of flowers or leaves. Theatrical florists sell palm branches, which these Spirits are directed to carry.

GHOSTS should be represented in "their habit as they lived," with blood-stains painted when described, and faces powdered or painted white. Cæsar can be wrapped from head to foot in his slashed purple toga.

The WITCHES in *Macbeth* should wear long tunics and cloaks of scrim or serge, faded and stained, which could have borders of Runic or Cabalistic designs. These would have to be looked up in reference books, as they cannot well be described. The Witches must have long ragged grey hair, and beards are often added. They can wear hoods, but not hats (unless in Elizabethan dress. They would then also have short full skirts, with shapeless bodices, instead of tunics).

JESTERS, FOOLS OR CLOWNS.

These characters are to be found in many of the plays : the earliest period we are concerned with is that of *Lear*, and in that time the Fool



FIG. 49. A JESTER OR CLOWN, FIFTEENTH CENTURY

SOME SPECIAL CHARACTERS

need not wear a special dress. He could have scraps of bright-coloured rags tied about him, and bells here and there, and a peacock's feather in his long hair. In the Middle Ages jesters wore a regular uniform of "Motley"; that is to say, of two or more bright colours, and their tunics and capes were cut into many points hung with bells. On their heads they wore hoods of various shapes, but always decorated with two stuffed-out points, supposed to represent asses' ears. They carried a Bauble, a short staff with a fool's head or cockscomb at the end, and points hanging round. The chausses were of different colours; red and yellow was the usual combination. It is a good plan to introduce a little black and white, or black and yellow chequered braid into the dress. The Jester in Fig. 49, p. 157, belongs to Edward IV's time.

ORIENTALS AND JEWS.

There is really no authority for putting Jessica and Shylock into oriental costume, if *The Merchant of Venice* is dressed in fifteenth-century fashion. It was not till the time of the Reformation that the Jews were obliged to wear any distinctive dress or badge, but as Venice was the resort of so many Eastern nations it may be supposed that their descendants retained the national dress. Jessica might, therefore, if desired, wear full muslin trousers, gathered at waist and ankle, over them a muslin chemise

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gathered in at the hips with a wide sash, and a loose over-dress or Caftan, with long sleeves with pendent ends. This touched the ground, and the edges were scalloped. The over-dress could be a shorter tight-sleeved coat, with the sash worn over it. A small turban would be worn, and the hair in many plaits, wound with pearls. A gauze veil should be thrown over the head. Coloured "Turkish" slippers can be bought at any oriental shop.

Shylock and his fellow-Jews would wear the merchant's dress of the time, generally a long tunic of the Houppelande type. The characteristic Jewish head-dress appears to have been a small round red cap with flat top—rather like a "pork-pie" hat—worn over a white coif. (See Fig. 19, p. 43.) The hair was long enough to curl over the coif's edge. In the sixteenth century Shylock could be dressed in a long black cassock, with sash round the waist, and a yellow cap.

The reason for the stage tradition of dressing Viola and Sebastian and their fellow-countrymen (in *Twelfth Night*) in Greek or Albanian dress is probably based on the fact that Messalina is considered by some authorities to be Missolonghi, a Greek sea-port. But it is harder to account for the oriental element which is sometimes introduced into the dresses. Viola, on her first appearance, should be covered with a large weather-stained seaman's cloak, and afterwards

SOME SPECIAL CHARACTERS

the dress of Sebastian's which she copies would probably be in the Italian fashion of the day.

But it is a hopeless task, and really unnecessary, to attempt to give correct "local colour" to Shakespeare's plays; their beauty and grandeur do not depend on geographical and historical accuracy.

The Prince of Morocco and his attendants in *The Merchant of Venice* should wear Moorish costume and have darkened skins. They should have long caftans, with sashes round the waist, large turbans, and burnouses made like Prospero's mantle (see Fig. 51, p. 164); bare legs and coloured slippers. The materials and colours of their caftans and turbans can be gay and glittering, but the burnouses should be white, black or red.

HERALDS, PURSUIVANTS, GARTER KING-AT-ARMS.

These are introduced into many of the plays, but Shakespeare here ignores historical fact, for official Heralds were not known till the fifteenth century. A Herald never wears armour, the tabard being worn over his ordinary dress. The head was generally uncovered, but Garter King-at-Arms wears a gold circlet, from which rise sixteen oak leaves. A tabard is illustrated in Fig. 42, p. 121), and it and its sleeves varied in length at different times, but the garment itself was usually as long as the tunic. It was

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decorated with the arms of the King served by the Herald or Pursuivant.

MASQUERS AND MORRIS DANCERS.

The dresses for these can be left pretty much to the fancy of the designer. The Masquers in *Henry VIII* represented shepherds, and can wear rough loose tunics over their court dress, and have skins of wild beasts and sheep over their shoulders : they must wear grotesque masks and slouch hats of straw or felt, or could wear large wreaths of leaves or flowers.

Morris dancers should wear gay, parti-coloured suits, hung with bells and ribbons ; small squares of bright-coloured cloth, covered with rows of little round bells, are tied round the shins. The Morris was always danced by men.

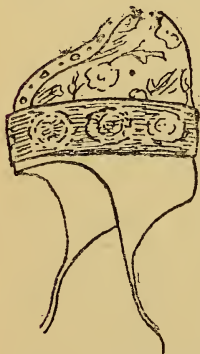


FIG. 50. A DOGE'S CAP

DOGES, MAYORS, PEERS.

The dress of the Doge in *The Merchant of Venice* should be carefully carried out. An illustration (Fig. 50) of the Cap of Office is given. It was of gold and white brocade, with a border of gold, and was worn over a linen coif. The Doge wore a long under-tunic of crimson, and over this a long cloak

SOME SPECIAL CHARACTERS

of the same colour or of white and gold, buttoned over the chest with large globular gold buttons.

A LORD MAYOR would wear his ordinary dress, and over it a long red mantle trimmed with fur, and a chain of office round his shoulders.

PEERS' coronation robes were always of red velvet, with capes of ermine, and they wore small gilt crowns.

PEERESSES wore the same, with perhaps longer trains, carried by pages.

If a character is known to be a Knight of the Garter he should wear the gold collar of the Order, and a blue silk garter embroidered with gold (properly, with the motto, "Honi soit qui mal y pense") below the left knee.

DOCTORS always wore long gowns and black caps. The one in *Macbeth* could wear a long tunic and cloak, and a conical cap. A portrait of Dr. Butts (*Henry VIII*) by Holbein is in the Royal Collection.

SAILORS.

These wore no uniform, only a shabby version of the dress of their country and day.

WIDOWS.

From very early times widows wore a special dress, the chief distinctive features of which were the Barbe and Kerchief, and a long cloak. The dress bore a resemblance to the Monastic Habit. The barbe was a strip of white linen, stitched

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into vertical tucks in the middle and pinned on to the hair to cover the throat under the chin—hence its name, barbe = beard. A square kerchief or veil, white or black, was thrown over the head.

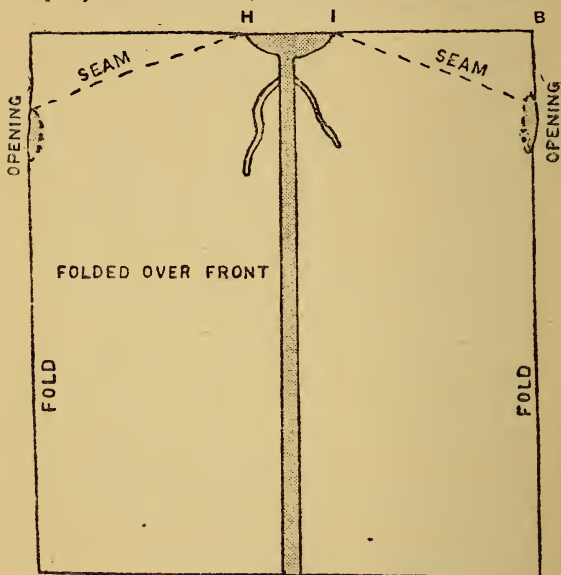


FIG. 51. DIAGRAM OF PROSPERO'S MANTLE

MAGICIANS, SOOTHSAYERS, PROPHETS.

these should generally wear only the old men's dress of the time, worn and stained, but Prospero (*The Tempest*) must have his magic

SOME SPECIAL CHARACTERS

mantle. It should be large and long, and a good way of making it would be as the diagram in Fig. 51, p. 164. An oblong piece of stuff about $4\frac{1}{2}$ feet deep is doubled over at A and B to nearly meet in front; the top edges are cut as in D and E and joined, and slits for the hands made at F and G. The distances F H, and G I, are from neck to wrist. The mantle should be very gorgeous and covered with Cabalistic patterns.

PROLOGUES AND CHORUS.

These characters are best dressed in no special period. A long tight tunic of unbleached calico would look well, stencilled with a border of green leaves, the hair either braided into plaits or wound round the head, which could be crowned with a thick wreath of real laurel or oak. A gold or white staff could be carried, wreathed with leaves. Classic dress could be worn, if preferred. "Time" in *A Winter's Tale* should be dressed as much as possible like the traditional figure, with grey tunic and cloak, scythe and hour-glass, and long forelock. "Rumour, painted full of tongues," appearing in *Henry IV*, might wear a tabard or smock over the calico tunic, on which rows of red tongues could be stencilled: these should be only of a conventional scallop shape.

In the preceding pages I have spoken of the materials of which the costumes of the time were

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actually composed, but I leave it of course to the discretion of the makers of to-day to translate satin into sateen, brocade into stencilled cotton, and gold and gems into gilt paper and coloured glass; and to make a judicious selection for themselves from the many costumes described of those most easily made.

GENERAL INDEX

For the plays and characters of Shakespeare as covered by this volume, see List on p. vii. Except where special reference is made to them in the text, the names and characters are not included in this Index.

The figures printed in bold type below (*e. g.* **21**) indicate that the item referred to is illustrated on that page.

For the general subject-arrangement of the book, see note on p. xii, and Contents (p. v).

An alphabetical glossary of the chief armourers' terms is given in Chapter VII, pp. 104-7.

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THE
BANKSIDE SHAKESPEARE

EDITED BY F. J. H. DARTON

¶ *The Object of the Series.* The object is to provide a text of Shakespeare which can be acted by amateurs **SIMPLY, CHEAPLY, and COMPREHENSIBLY**, without undue mutilation of the plays.

¶ *The Text of the Plays.* The principle upon which the text has been edited is that **THE WHOLE PLOT** should be given, with no act or scene omitted or transposed. Curtailment is necessary, because the longer parts are too long for untrained memories. But all the shortening has been done, so to speak, from within, portions of speeches and dialogue being cut out instead of entire scenes. Excisions have been made with the greatest restraint and care. The usual expurgations have been made wherever necessary.

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THE BANKSIDE SHAKESPEARE

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