



16 (1860)  
 Artisan's wife & child  
 Silesia, 18th Cen.

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 PICTURE COLLECTION



L'AUVERGNAT  
(TIERS.)

#10,936 v. 2, 1840-42

Costume Working class - (840) LIBRARY OF THE  
MUSEUM OF MODERN ART



Bauer aus Bortfeld bei Braunschweig.

\*12,200 (1874/76)

Pleasant farm Bortfeld,  
Vicinity of Braunschweig,  
Germany, 1870s

*Blätter für Kostümkunde.*

*Neue Folge. — 63. Blatt.*

Verlag von Franz Lipperheide in Berlin.

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Costume - Working class - 1870s

Sainte-Catherine du Val des Écoliers, (1360 à 1376) sont vêtus du corset court, juste sur la poitrine, avec collet haut, serré à la taille par une ceinture, à manches très-larges et longues (fig. 3). Ces sortes de corsets n'étaient guère portés alors par les gentilshommes, mais plutôt par les écuyers, pages, sergents, varlets; ils

3



recouvraient un pourpoint juste, à manches étroites avec collet haut. On observera que le bas du vêtement et les bords des manches sont ornés d'une bordure festonnée. Les manches, larges, sont boutonnées sous le poignet, et les mains sortent de deux manchettes amples, en entonnoir, également festonnées. Vers 1390, les hommes nobles portaient des corsets, dont la coupe est particulière. Juste sur

<sup>1</sup> Aujourd'hui déposées dans l'église abbat. de Saint-Denis.

bodice with high collar,  
belt, long sleeves, worn  
by low class men  
at Paris, 14th cent.

#2706

Costume - Working class - 1300s

14th cent.



BREWERS' MEN. 3269 (1890)  
London

Costume - Working class - 1890s



"Buy a White Line, a Jack Line, or Clothes Line."

### LONDON CRIES AND CHARACTERS OF LONG AGO.

**T**HIS man's appearance tells his trade; with rope on his shoulders, and cords in his hands, we hardly need to hear his cry, 'Buy a white-line, a jack-line, or clothes-line.'

Rope is generally made of hemp, although any twisted fibres may be so called. Hay twisted into bands forms a useful rope while it lasts. Amongst the wild western Irish mountains horses may be seen

yoked to the 'outside car' wholly with haybands for harness.

Rope made from hemp includes cords, lines, and string. The man before us has several kinds of rope. 'Buy a white-line, a jack-line, or clothes-line?'

'White-line' is a very familiar friend, used for window-blinds and other household purposes. 'Jack-line' is not so simple. We have to go to the kitchen to solve the mystery, and even then a modern kitchen would only explain the first syllable, 'jack.' We all know a 'jack' is the piece of mechanism which, when



Caciatore e Donna della valle di Ziller  
(Tirolo)

5625 ca 1847

Zillertal, Alps  
Tyrol, Austria  
Hunters

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ASTOR LENOX TILDEN FOUNDATION

Costume - Working class - 1840s



CARTER IN SMOCK-FROCK, 1470.

*Miniature of "shooting at the bull."  
Brit. Mus. M. S. Ref. 49. C. VIII.  
\*13,416*

Costume - Wateneo Class - 1470

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PICTURE COLLECTION

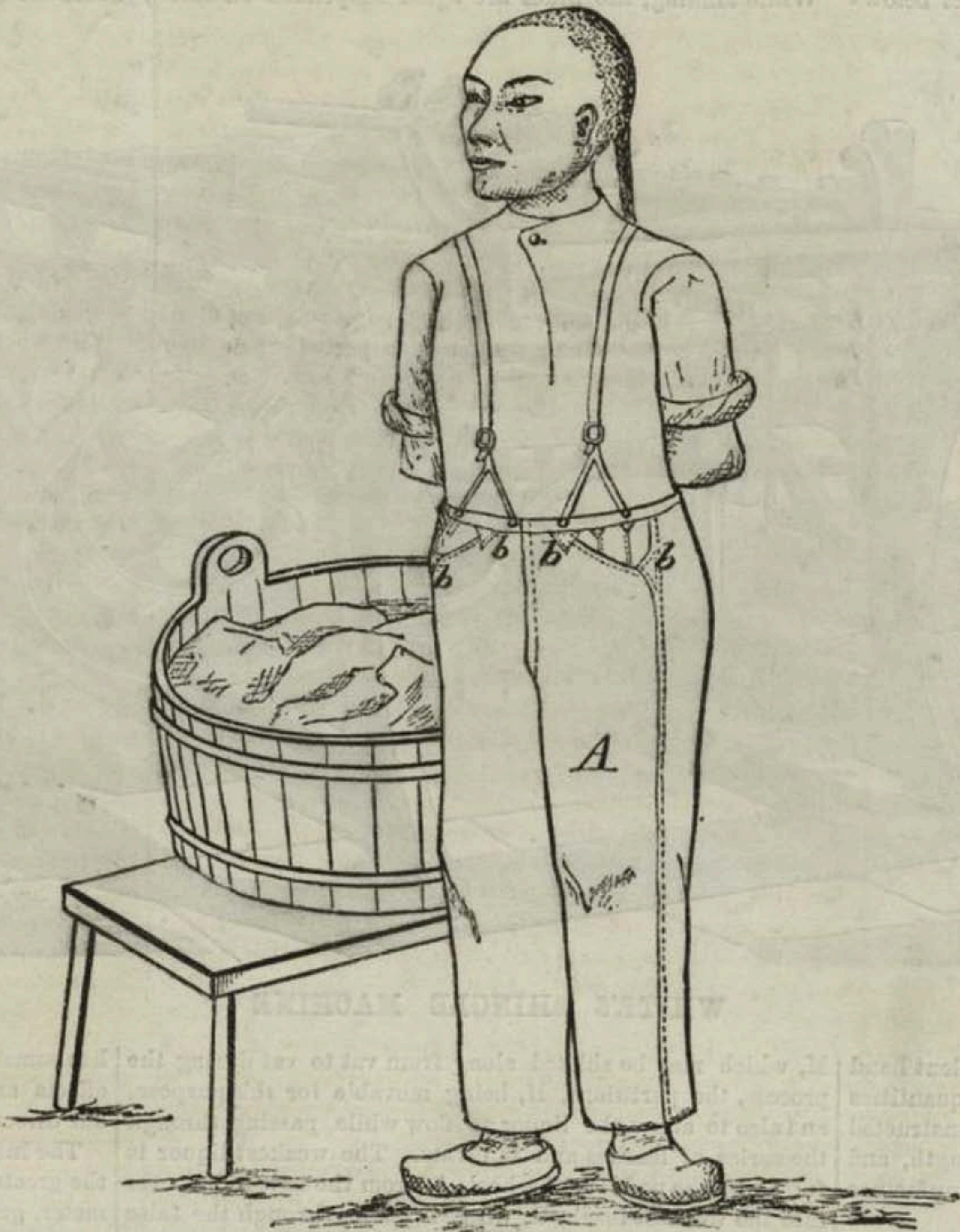




CHARPENTIERS, COMPAGNONS DU DEVOIR. (Didot, Corporations et métiers. Abbaye Saint-Germain-des-Près.)

MENDIANTE (*Roman de la Rose*).

XV<sup>e</sup> SIÈCLE



CHEANG QUAN WO'S OVERALLS.

SCA App 24, 1875



Les Idées de la Bourgeoisie.

Imp. Chérol & Co.

Comment! y avait gras et rien qu'un mur de rien et deux méchantes pesées à faire.... feignant !!...  
 J'avais pas d'outils.

N. Y. PUBLIC LIBRARY  
ASTOR LENOX TILDEN COLLECTION

Costume - Working class - 1800s



332

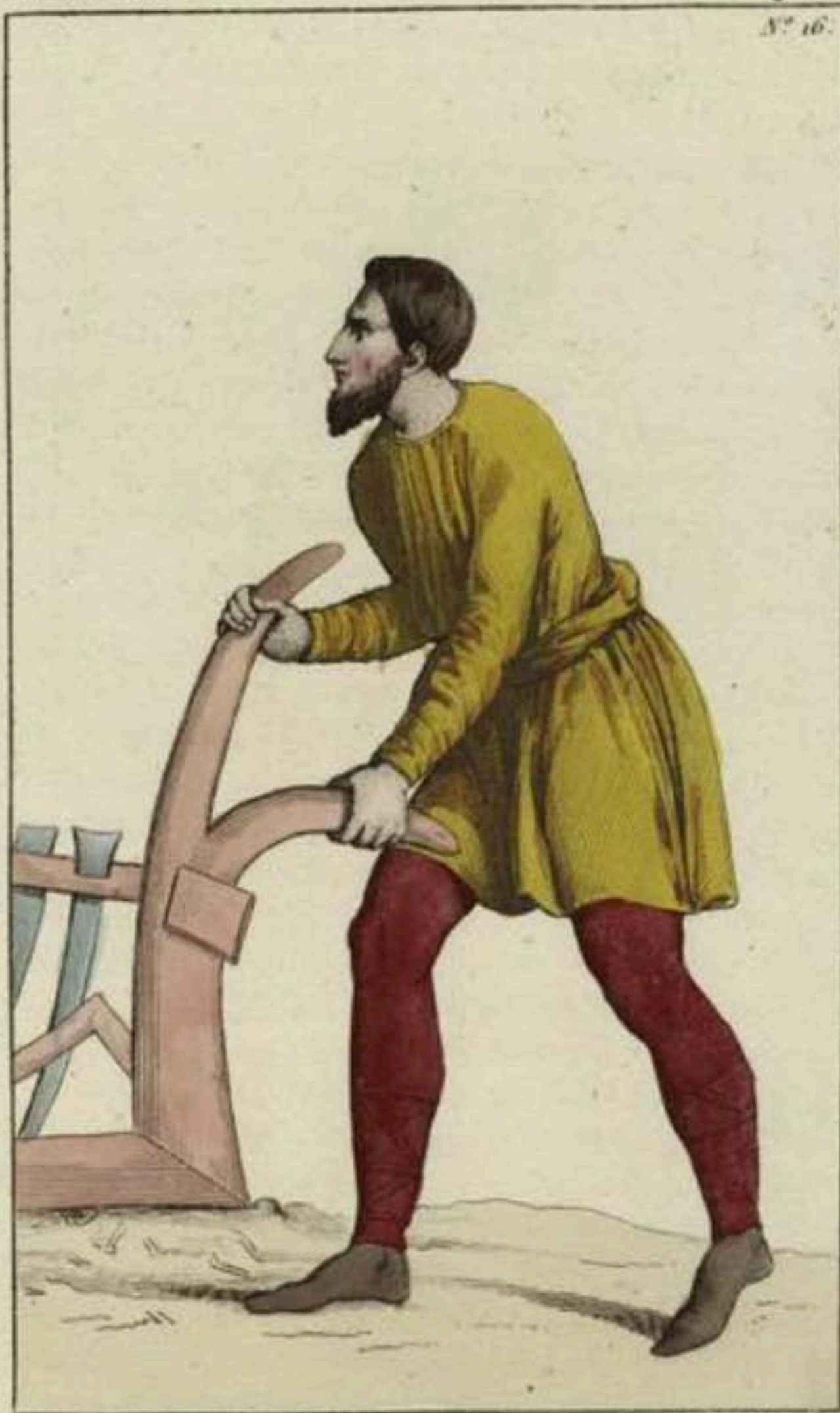
Fig (1860)  
Coachman  
Germany, ca. 16<sup>th</sup> cen.

Costume - Working class - 1500s

VII<sup>ME</sup> SIÈCLE.

Plusieurs Règnes

N<sup>o</sup> 16.



COSTUME DU PEUPLE.

Un Laboureur.

8488  
ca. 639-660

Costume - Working class - 600s

N.Y. PUBLIC LIBRARY  
PICTURE COLLECTION

regret to perceive that the house in virtue of which Mr. Lobbins' claims was totally destroyed by fire at an early hour this morning—

*Mr. Lobbins (astounded.)* O, Blazes! (*Rushes out of Court.*)

*The Barrister.* Curious. Well, he can't vote for a house that does not exist.

Name expunged.

The lists were signed, and delivered over, and the entire business was completed, and the Barrister had left, when Mr. JOLLIBOY, as he put up his papers, remarked to his Clerk, that his own eyes were not so good as they had been, and he saw, on second reading, that it was the house next door to Mr. Lobbins that had been burned. However, mistakes would happen, and he would have some lunch.

## PUNCH'S BOOK OF BRITISH COSTUMES.

### CHAPTER XXXII.—PERIOD—THE REIGNS OF HENRY THE FOURTH AND FIFTH.



COSTUME OF A "VALET," TEMP. HENRY THE FIFTH.

IN an inventory taken at the death of HENRY THE FIFTH there is mention of a "peti coat," manufactured of red damask, and having open sleeves. But for this addendum, one might have almost thought the garment was the one which is exclusively confined to female use; did not one remember that the monarch was residing in Paris when he died,\* and that the word "peti" was doubtless put instead of "petit," by the French valet de chambre who no doubt made out the list. We may therefore think this petticoat was simply a small coat, being perhaps so called in distinction from a great one. It was however not at all uncommon at this period to see small swells attempting to make great girls of themselves by wearing clothes which looked much more as though they had been made by a milliner

than a tailor. In many of the figures represented in old manuscripts the sex is to be scarcely distinguished by the dress; and as the gentlemen, we find, very commonly wore gowns, it is not at all impossible that petticoats were also included in their wardrobes.

That men-servants dressed like women in the same way as their masters, we have proof in some remarks made by the poet OCCLEVE, which occur in one of the quaint poems he composed, concerning "y<sup>e</sup> Pride and y<sup>e</sup> Waste-Clothing of Lordes Men:"—

"What is a Lord without his men?  
I put case, that his foes him assail  
Suddenly in the street, what help shall he  
Whose sleeves encumberous so side trail  
Do to his lord: he may not him avail.  
In such case he is but a woman;  
He may not stand him in stead of a man;  
His arms two have might enough to do,  
And something more, his sleeves up to hold."

In the reign of HENRY THE FOURTH a decoration first appears, the origin of which is differently accounted for. This is the collar of Esses, which CAMDEN says was composed of a lot of letters S, that being the initial of SANCTUS SIMO SIMPLICIUS, an eminent Roman lawyer, and the collar he adds was chiefly worn by men of that profession. Other writers say that the collar had its origin in the initial letter of the motto "Souveraine," which KING HENRY THE FOURTH bore when he was EARL OF DERBY, and which, as he afterwards ascended to the throne, appeared to have been auspicious, and to have brought him great good luck. But whatever were its origin, it is certain that the Collar was worn during his reign: and one old writer tells us that so many titled fools were in his time distinguished by it, that instead of

\* We trust that we may note without giving offence to our friends across the Channel, that after the battle of Agincourt KING HENRY THE FIFTH caused himself to be elected heir to the French crown: and that having espoused the PRINCESS CATHARINE, daughter of KING CHARLES, of France, he fixed his residence at Paris, and lived there till he died. By the treaty it was provided that France and England should, in future, for ever be united under the same King, but should still retain their respective laws and privileges; including of course the privilege of picking quarrels with each other whenever anything, or nothing, might set them by the ears.

calling it the Collar of Esses, "y<sup>e</sup> common folke were wont to nickname it y<sup>e</sup> Collar of Asses." A specimen of this Collar may be seen in an old drawing, which is in the *Punch* Collection, and which illustrates the anecdote of how the judge, SIR WILLIAM GASCOIGNE, was struck in open Court by the madcap PRINCE OF WALES, for having fined SIR JOHN FALSTAFF for wrenching off a door-knocker, and having been found drunk and disorderly in the street.\*

One of the chief features in the costume of the fourteenth and the fifteenth centuries was the variety of fashion in the hoods which were in use; as if, says MR. FAIRDOLT, "as if the ingenuity of fashionable changes had been directed most to decorate the heads that had invented them." In the illuminated MSS. which may be viewed as the Books of Fashion of the period, we see all sorts of hoods and caps and other kinds of head-cover; some of the first enveloping the shoulders and the neck, and of the latter some like nightcaps, and some like our modern wideawakes. These latter were worn mostly slung around the neck, for in fine weather the head was left in general uncovered, and the luxury of an umbrella not having been invented, our forefathers when it rained used first of all to throw their hoods over their heads, and then for further shelter used to clap their caps a-top of them. One of the oddest looking of all the hoods in use was made to cover the head and shoulders, and to reach down to the elbow, having pointed ends which peaked out from the head on either side. This hood is still on view in a drawing in the *Romance of St. Graal and Lancelot*, which any one may see in the British Museum, if they only take the trouble to go there and apply for it. To save them this exertion our artist has, however, made a copy of the picture, and they are at liberty to test the faithfulness of his designs by comparing the original with the sketch we here subjoin:—



This charming work of art, which was executed doubtless by one of the most eminent domestic painters of the period, throws as much light on the customs as the costumes then in vogue, and is therefore doubly serviceable to the student of the time. For fear of misconception we may as well just state, that it represents a countrywoman in the act of churning, to whom a blind beggar is shown approaching to ask alms carrying one of his (twelve) children in what looks something like a

chemist's mortar at his back. Besides the curious hoods worn by the beggar and his baby, the observer is requested to observe the careful way in which the girl (or grandmother) has put her apron on to save her dress from splashes, and has tied her kerchief round her head and neck to shield her from bronchitis, toothache, or sore-throat. Notice also should be taken of the manner in which her gown is pinned up at the bottom, to show off her dark petticoat, which is left visible beneath it; and the eye of the observer should likewise be especially directed to the dog, who is advancing towards her with the platter in his mouth. This interesting creature should command a close inspection, because it shows us the antiquity of this mode of street-begging; and, indeed we think the animal can hardly be regarded without some sentimental feelings, for

when we view the tray or platter in his mouth we seem to see quite clearly that the creature was an ancestor of our much lamented friend, the famous Poor Dog Tray.

To show that swells were extant thenadays as much as they are nowadays, we should note that in the fourth year of the reign of HENRY THE FOURTH it was thought needful to revive the sumptuary laws which had been previously enacted; but we scarcely need observe that such enactments almost always proved to be dead letters, and that

\* Of course every child remembers how the prince was committed to prison for this offence; and how his father, when he heard of it, is reported to have said, turning up the whites of his eyes as he did so, "Happy is the King that hath a magistrate endowed with courage to execute the laws upon such an offender; ay, and still more happy is he in having a son who is found willing to submit to such a chastisement."



DAIRY-MAID OF THE PERIOD. FOURTEENTH CENTURY.



Fig. 21.—Costume of a Vilain or Peasant, Fifteenth Century, from a Miniature of "La Danse Macabre," Manuscript 7310 of the National Library of Paris.

#17,875 (187?)



Fig. 417.—Costumes of the Common People in the Fourteenth Century: Italian Gardener and Woodman.—From two Engravings in the Bonnard Collection.

elegantly added, on the body, a shirt; on the shoulders, a mantle; and on the head, a hat, or *fronteau*.

“The *braies*, or *brayes*, were a kind of drawers, generally knitted, some-

3 v = 17,875 (187?)

Costumes - Working class - 1300s

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PICTURE COLLECTION



COSTUMES DE PARIS A TRAVERS LES SIÈCLES



CULTURE DE LA VIGNE  
(XV<sup>e</sup> SIÈCLE)

(Extrait des *Chroniques de Froissard*, 1<sup>er</sup> vol., n° 8320, Bibliothèque nationale, Bibliothèque de l' Arsenal de Paris, Pressoir et oellier, Paul Lacroix.)

N° 39.

Costume-Working Class

F. Rey, éditeur.

N. Y. PUBLIC LIBRARY  
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COSTUMES DE PARIS A TRAVERS LES SIÈCLES



CUREUR DE PUIITS, VENDEUR D'HUITRES, MARCHAND DE VINAIGRE

(Règne de Louis XIII.)

(Tirés des types de Paris.)

1600s

No 47.

Costume - Working class - 1600s

F. Roy, éditeur

berries were locked up in a cupboard, the key of which was in the unopenable drawer! And good farmer Brookes, he too called, sent by his honor for a bottle of Hollands—the right Schiedam; and the Schiedam was in the cellar; and the key of the cellar was in the Bramah-locked drawer! And the worthy farmer, who behaved charmingly for a man deprived of his gin, was fain to be content with excuses, like a voter after an election; and the poor children were compelled to put up with promises, like a voter before one; to be sure, they had a few pinks and roses to sweeten their disappointment; but the strawberries were as uncomestable as the Schiedam.

At last, they were gone; and then began the search in good earnest. Every drawer, not locked, every room that could be entered, every box that could be opened, was ransacked over and over again for these intolerable keys.

All my goods and chattels were flung together in heaps, and then picked over (a process which would make even new things seem disjointed and shabby), and the quantities of trumpery thereby disclosed, especially in the shape of thimbles, needle-cases, pincushions, and scissors, from the different work-baskets, work-boxes, and work-bags (your idle person always abounds in working materials), was astounding. I think there were seventeen pincushions of different patterns—beginning with an old boot and ending with a new guitar. But what was there not? It seemed to me that there were pocketable commodities enough to furnish a second-hand bazaar! Every thing was there, except my keys.

For four hours did I and my luckless maidens perambulate the house, whilst John, the boy, examined the garden; until we were all so tired that we were forced to sit down from mere weariness. Saving always the first night of one of my own tragedies, when, though I pique myself on being composed, I can never manage to sit still; except on such an occasion, I do not think I ever walked so much at one time in my life. At last, I flung myself on a sofa in the green-house, and began to

revolve the possibility of their being still in the place where I had first missed them.

A jingle in my apron-pocket afforded some hope, but it turned out to be only the clinking of a pair of garden-scissors against his old companion, a silver pencil-case—and that prospect faded away. A slight opening of Dryden's heavily-bound volume gave another glimmer of sunshine, but it proved to be occasioned by a sprig of myrtle in Palamon and Arcite—Kate Leslie's elegant mark.

This circumstance recalled the recollection of my pretty friend. Could she have been the culprit? And I began to ponder over all the instances of unconscious key-stealing that I had heard of amongst my acquaintance. How my old friend, Aunt Martha, had been so well known for that propensity as to be regularly sought after whenever keys were missing; and my young friend, Edward Harley, from the habit of twisting something round his fingers during his eloquent talk (people used to provide another eloquent talker, Madame de Staël, with a willow-twig for the purpose), had once caught up and carried away a key, also a Bramah, belonging to a lawyer's bureau, thereby, as the lawyer affirmed, causing the loss of divers lawsuits to himself and his clients. Neither Aunt Martha nor Edward had been near the place; but Kate Leslie might be equally subject to absent fits, and might, in a paroxysm, have abstracted my keys; at all events it was worth trying. So I wrote her a note to go by post in the evening (for Kate, I grieve to say, lives above twenty miles off), and determined to await her reply, and think no more of my calamity.

A wise resolution! but, like many other wise resolves, easier made than kept. Even if I could have forgotten my loss, my own household would not have let me.

The cook, with professional callousness, came to demand sugar for the currant-pudding—and the sugar was in the store-room—and the store-room was locked; and scarcely had I recovered from this shock, before Anne came to inform me that



#15,107 (1858)

Costume - Working class - 1850s

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when any one has to travel in that country, he is advised to take a knife with him if he wishes to taste the good rolls of butter.

It is not necessary to state that milk and cheese followed the fortunes of butter in the Catholic world, the same as eggs followed those of poultry. But butter having been declared lawful by the Church, a claim was put in for eggs (Fig. 98), and Pope Julius III. granted this dispensation to all



Fig. 98.—A Dealer in Eggs.—Fac-simile of a Woodcut, after Cesare Vecellio, Sixteenth Century.

Christendom, although certain private churches did not at once choose to profit by this favour. The Greeks had always been more rigid on these points of discipline than the people of the West. It is to the prohibition of eggs in Lent that the origin of "Easter eggs" must be traced. These were hardened by boiling them in a madder bath, and were brought to receive

#17, 275 (1872)  
Italy

Costume - Working class - 1500s



Deutscher Koch.  
Ende des XV. Jahrhunderts.



FEMME DE BAYONNE (XVI<sup>e</sup> SIÈCLE)

(D'après une estampe de la Bibliothèque nationale.)

# 11,330-1884) vol 3



FEMME DES ENVIRONS DE NIMES

Costume - Working class - 1800s

12. 1800s  
1800s



Fermier de Canearneau. Dessin de Penguilly.

10,937 (4878-78)

Brittany - France

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION

Costume - Working class - 1800s







*Fischweib u. Kleinbürger aus Amsterdam.*

*Bauerleute aus Geldern.*



MARTIN

FRANKREICH

1800-1825

#9072 (1991)

FRANCE

FRANCE

Costume-Working class-1800s

U.S. FOLK LIVING PICTURE COLLECTION



1590. Frau aus Stapelholm a. Eider.

Mann vom Nordseeestrände.

Mann aus Stapelholm.

Mann vom Nordseeestrände.

Costume - Working class - 1590

3543  
PUBLIC LIBRARY  
THE COLLECTION



4380  
FRENCH CARPENTER AND MAIDSERVANT—MEDIEVAL TYPES.

N. Y. PUBLISHED

ment, so as to secure that all were made as comfortable as possible for the voyage, which usually lasted for twenty-five or thirty days.

In point of fact, a perfect maritime code was drawn up to regulate during the passage the mutual relations of the different inmates of the same vessel,



Fig. 84.—Galley Soldier (Sixteenth Century).

Fig. 85.—Galley Slave (Sixteenth Century).

From Cesare Vecellio, "Degli Habiti Antichi:" 8vo, 1590.

and to establish a reciprocity between the ships of friendly nations. The merchant, for instance, who spent a great portion of his life at sea, was treated on board ship with greater deference than the soldier who was there for a short time only. When several merchants chartered a vessel in common for the transport of their merchandise, and proceeded to sea in it themselves, the captain was bound to consult them and to follow their advice in all

\*17,874(187?)  
Italy

Costume - Working class - 1500s



\* 16 (1859)  
Gardener  
Italy, 16<sup>th</sup> cen.

Costume - Working class - 1500s



Ferdinand Sévè del.

Chromolith. Haugard Mouge

H. Meunier del.

Geolier — Ménéstrel — Fou — Bourgeois — Mendiant — Pèlerin — Berger

Extraits de la *Danse Macabre*, composée et imprimée par Guyot, M<sup>e</sup> à Paris, l'an 1490

Costume - Working class - 1400s. Exemple coloré de la Bibl de Rouen (Fonds Leber) n° 12,522. (1958) France, 16<sup>e</sup> cent.





185

# 16 (1859)  
Girl of the artisan class  
Genoa, 16th cen.

Costume - Working class - 15003

N. Y. PUBLIC LIBRARY  
PICTURE COLLECTION

we consider that town life, as far as the male sex was concerned, was very much out-of-doors, and that the women were left to themselves, and therefore sought society among themselves, and, as they had not this at home, they sought some common place of meeting. This place was the tavern, which, in the mediæval town, was, there can be no doubt, the great place of



A GROUP OF THE POPULACE.

resort for both sexes. An early satirical writer, quoted from a manuscript in private hands by M. Jubinal, telling of the tricks employed by the taverners to cheat their customers, says that thus they enrich themselves:—

Quant les dames de la cité,  
Ainz q'au moustier ou au marchée,  
Vers la taverne au matinée  
Venent trotant le petit pas.

When the dames of the city,  
Before going to church or to market,  
Towards the tavern in the morning  
Come trotting along quickly.

9756  
Costume - Working class - 1400s

**A STORM COAT AND VEHICLE APRON.**

A garment designed to protect the clothes or person of one in a vehicle from rain, snow, wind, etc., and which is adapted for ready connection with the dash-



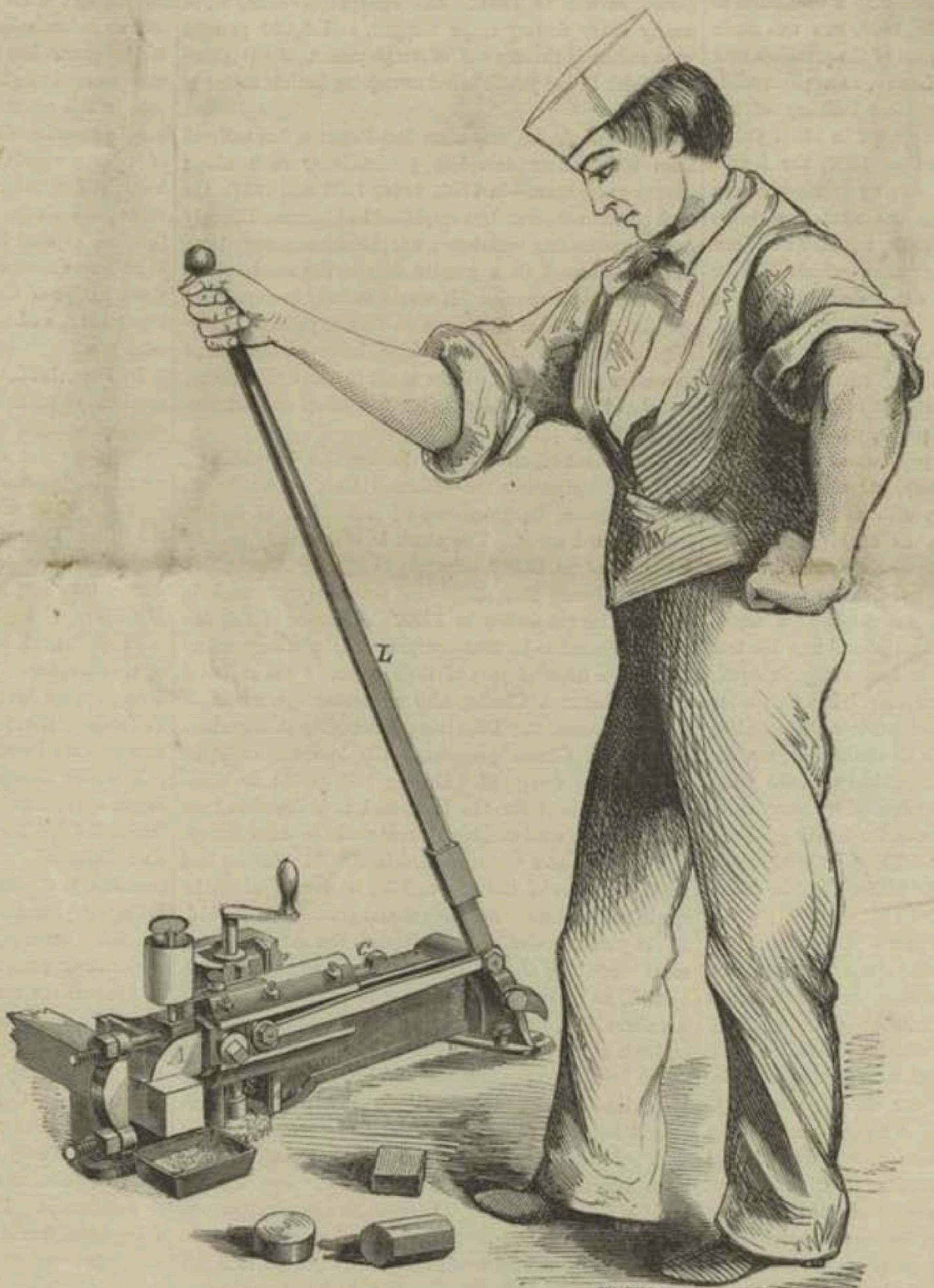
**HORN'S STORM COAT AND VEHICLE APRON.**

board, is represented in the illustration herewith, and has been patented by Mr. Schooler C. Horn, of Bladensburg, Ohio. The garment is made of any suitable waterproof material, and is open behind throughout its length, but adapted to fasten about the neck or upper portion of the person by buttons or otherwise. It is of a length designed to take in the whole person, and to reach to or over the dashboard of a buggy when the wearer is seated therein, thus presenting a close front and constituting also a vehicle apron. The sleeves are in two sections, the lower one of which is extended to form a glove or mitten, while its other end telescopes into the upper section at a point between the elbow and shoulder, where it is attached by elastic cords or straps and hook and eye fastenings. The bottom front portion of the garment, forming the vehicle apron when attached to the dashboard, is readily secured to the latter by light sliding spring hooks, secured to the apron portion by eyes or staples, riveted to the garment near its lower front end, this portion being laid over the dashboard and the spring hooks pressing it down in position thereon, regardless of the width of the dashboard.



# 16 (1859)  
Italian peasant, 16<sup>th</sup> Cen.

Costume - Working class - 1500s



L

FINNEY

1859

KNOWLES' METAL BAR CUTTER.

SCA SENTO. 1859



*Enl. de la Bible et A. Racinet del. et dib.*

*Inspiré par Marguerite Albigé, Paris*

Laboureur et Villageoise, — 3, Chambrière, — 4 et 5, Menétriers.

Les 1, 2, 3, 4. tirés de la *Genèse des Morts*, MS. à la Bibl. Imp. de Paris; la 5. de la *Genèse des Morts de Paris*.

#12,522 (1853)

Costume - Working class - 1400. France, 15<sup>th</sup> cent.

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La Laitière beauceronne. Dessin de Louboa.

10,937 (1876-78) France

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Costume - Working class - 1800s

In the Colonies the veil does not seem to have been a necessary article of a bride's costume. Several beautiful wedding gowns which have been handed down with care from early in the eighteenth century are of coloured brocade or damask (Figures 184, 213).

Orange-blossoms were not used as wedding flowers until a comparatively modern date, although orange trees were growing in England at the time of Henry VIII.

We read of an English bride\* in 1769 who wore "a sacque and petticoat of the most expensive brocaded white silk, resembling network enriched with small flowers, which displayed in the variations of the folds a most delicate shade of pink; a deep and pointed stomacher trimmed with gimp; sleeves closely fitted the elbow, from which hung three point-lace ruffles of great depth; a handkerchief of the same lace covered the shoulders, fastened in front with a large bow of white satin ribbon and a bunch of delicate pink rosebuds. A triple row of pearls tied behind with a narrow white satin ribbon completed



FIGURE 199.  
Maid in Sacque, Apron, and Clogs. Middle  
Eighteenth Century.

\* Mrs. Joseph Nollekens, wife of the noted sculptor.



16



300



# 16 (1860)  
Man from the North  
19th cen.

N. Y. PUBLIC LIBRARY  
PICTURE COLL.

Costume-Workings class-15005

tuniques serrées à la taille, sans ceinture, portées à la même époque par des personnages d'un ordre plus élevé<sup>1</sup>. Vers le même temps aussi, ces tuniques de dessus, plus longues que celle donnée par la figure 7, collantes à la poitrine et au ventre, sur lesquels elles for-

7



ment des plis transversaux, sont relevées à la hauteur des hanches par deux agrafes, tombent latéralement jusqu'au milieu des mollets, et par-devant jusqu'aux pieds. Une large broderie entoure le cou et couvre les épaules (fig. 8<sup>2</sup>). Ces sortes de robes appartiennent à la noblesse. Les manches en sont justes et recouvrent complètement celles de la chemise. C'est sur cette tunique que le bliant est

<sup>1</sup> Voyez COTTE, fig. 3.

<sup>2</sup> Manusc. biblioth. de Tours, *Gregorii pop. moral. in Job* (commencement du XI<sup>e</sup> siècle).

2766

manuscript of the people in the  
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ASTOR LENOX TILDEN FOUNDATION



1590. Mann und Frau von der Insel Föhr.

1545  
Mann aus Dkholm.

Costume - Working class - 1590

PUBLIC LIBRARY  
THE COLLECTION



1590. Mann und Frau von der Insel Sylt.

Costume Working class. 1590

Frisian island

Mann aus Haderstedt.

2545  
K. S. PUBLIC LIBRARY  
PICTURE COLLECTION

Marchand Mercier

Jeune Bourgeoise

Femme d'Artiste



Paysan

Riche Bourgeoise

Jeune Homme



10,485

Costume - Working class - 1400s

cou aux reins. Elle était sans manches ou à manches; quelquefois munie d'un capuchon. C'était le vêtement des bergers pendant les mauvais temps, et sa forme ne se modifie guère pendant le cours du moyen âge. Elle s'est même conservée jusqu'à nos jours dans les départements du Centre et de l'Ouest. La figure 1<sup>1</sup> nous montre



deux pastours : l'un est vêtu d'une gonelle ou manteau court, l'autre d'une mélote à manches avec capuchon indépendant. On observera que les bas-de-chausses de ces deux bergers recouvrent les souliers en façon de guêtres à plis verticaux, et sont serrés aux chevilles. Ces bas-de-chausses sont encore en usage dans la Bretagne et sur les côtes de l'Ouest jusqu'à Bayonne.

La mélote des religieux se confond parfois avec le scapulaire de travail. Guillaume Durand considère la mélote, ou le *taxus*, comme le vêtement que les religieux réguliers endossent en effet pour se livrer aux travaux manuels.

**MIROIR**, s. m. (*mirouer, miroer*). Il ne peut être question ici que des miroirs de poche, ou pendus à la ceinture, et qui par cela même constituaient un objet de toilette fort en usage d'ailleurs chez le beau sexe, depuis le XII<sup>e</sup> siècle jusqu'à la fin du XV<sup>e</sup>. Il

2746

<sup>1</sup> Manusc. Biblioth. nation., *les Passages d'outre-mer, français* (commencement du XV<sup>e</sup> siècle).

mirouer, a small cap  
with a hood and a  
belt. It was used by  
the monks for their  
work. It is mentioned  
in the *Passages d'outre-mer*  
by Guillaume Durand (1274) in  
Paris et France, 1274-1275.

H. T. POTT  
FIGURE

par les gens du peuple. Il est déjà question du rochet dès les premières années du XIII<sup>e</sup> siècle, et alors ce vêtement paraît avoir appartenu aux classes élevées aussi bien qu'aux vilains :

« Et Gaignan par le roquet prist <sup>1</sup>.

C'était une tunique courte de jupe, à manches, dont la forme remonte à une haute antiquité dans les Gaules. Ce vêtement paraît avoir cessé d'être porté par les hautes classes à dater du XIV<sup>e</sup> siècle, et au XV<sup>e</sup> il était certainement réservé aux paysans, vilains et bourgeois. Quand



les Anglais veulent s'emparer de Courville par surprise, en 1441 (décembre), leur chef place ses gens en embuscade près de la forteresse, « et y en ot trois ou quatre qui avoient chacun ung roquet « vestu et portoient en sacs pommes, navetz et autres choses, comme « s'ils venissent au marché. Et par ainssi entrerent dedens la place « ne trouverent aucun empeschement, car la garnison estoit dehors « en partie, et les autres dormoient en leurs litz. Et, de fait, monterent les dits vestus de roquestz en la chambre du seigneur, et le « prindrent en dormant. Et adone saillirent l'embusche et vindrent

<sup>1</sup> *Le Biais desconneus*, vers 5932.

270- middle class man in  
light blue short tunic  
or long tunic with  
slashed at foot.

from MSS ca 1290  
Fitzsch

Costume. - Working class: 1290

U. S. GOVERNMENT PRINTING OFFICE

Parfois aussi le chaperon est posé sur le roquet (fig. 2'). Ce

3



paysan est vêtu d'un rochet bleu, de chausses et d'un chaperon pourpre.

middle class man in  
white rochet or long  
blue or brown fur collar  
with long tail; red cap  
from 1400. French  
1420

Manusc. Biblioth. nation., *Miscel.*, latin (1260 environ) - black hood & hat

with long tail; red cap - from 1400. French 1420

Costume - Working class: 1420

U. T. PUBLIC LIBRARY  
OF COLLEGE





*Dum. 1855.*

„Neueste Nachrichten! Hungersnoth in England!“  
— Gottlob! unser alter Gott lebt noch! —



OLD BOOTS.

*Published by G. Smeeton, 130, St Martin's Lane.*

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PICTURE COLLECTION

Costume - working class 1740s



"Old chairs to mend."

in quiet streets, and most readers have seen chair-menders squatting on the pavement, cleverly splitting their canes, and weaving new seats on the chairs.

Dr. Ower tells us, in an old book, that the cry of 'Old chairs to mend' used often to be called out in a melodious voice, and sometimes pleasantly sung. He also tells us that the air of 'God save the King' was

suggested to the composer by his hearing the chair-mender's cry,—

'Old chairs to mend, old chairs to mend!  
If I had the money that I could spend,  
I never would cry old chairs to mend!'

MARIAN G. GOLDING-BIRD.

CH 1878-1891

Costume-Working class-1700s.

Le surcot du varlet se confond avec le pourpoint (voyez POURPOINT, fig. 2). Celui du messenger est une sorte de veste bien doublée,



croisée sur le ventre, avec manches rembourrées assez justes (fig. 34<sup>1</sup>). Les chausses de cet homme sont pourpres. Ses heuses sont noires

<sup>1</sup> Manusc. Biblioth. nation., *Miroir historial*, français (1350 environ).

page of messenger  
white tunic resembling  
dallret, heavily lined  
purple hose, surcot worn  
over rest of messenger  
Sword belt; light helmet.  
From French MS. ca 1450

Costume - Working class: 1400-1450



*Payzan environs de Paris* *Payzanne environs de Paris*

*Villageoise*

*Laitière de Dagniolet*

8438  
France

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PAYSAN FRANÇAIS (XVII<sup>e</sup> SIÈCLE)

(D'après une estampe de la Bibliothèque nationale.)

# 11,330 (1884) vol 3



PAYSAN LABOUREUR FRANÇAIS DU XVI<sup>e</sup> AU XVIII<sup>e</sup> SIÈCLE.

(Tiré du *Bressol de la diversité des habits*, d'après Chevignard.)

\* 4721 (1852-54)  
FRANCE

Costume - Working class - 1899 + 1900



185

PAYSANS — XV<sup>e</sup> SIÈCLE

5216  
Italy, 1400s

Costume-Workshop class - 1400s

M. Y. PICTURAL COLLECTION





#16 (1860)  
Peasant girl  
Crete, 16<sup>th</sup> Cen. (F.)

Costume - Working class - 1500s

183



# 16 (1859)  
Peasant girl  
Genoa, Italy  
16th cen.

Costume - Working class - 1500s

180



# 16 (1859)  
Peasant girl  
Parma, Italy  
16th cen.

Costume - Working class - 1500s

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PICTURE COLLECTION

rouges avec bande d'or à la hauteur des mollets. Très-courte de jupe, elle ne pouvait gêner lorsqu'on montait à cheval, et, sauf le petit collet bas, elle était complètement cachée sous le surcot, plus long qu'elle. Mais ce genre de vêtement n'est plus porté, à dater de 1430 environ, par les classes élevées, et la cotte des gentilshommes n'est qu'une cottelle ou cotelette, c'est-à-dire une sorte de pourpoint dont on n'aperçoit plus que le collet montant et

14



les manches justes sous le corset, le surcot, le peliçon ou le mantel court <sup>1</sup>. La jupe de la cotte primitive disparaît complètement, et il ne reste de ce vêtement que le corsage ajusté avec courtes basques ouvertes par devant. Le nom de cotte se perd pour prendre le nom de *pourpoint*, et alors celui-ci s'attache aux chausses. Toutefois les vilains, les paysans, conservèrent la cotte beaucoup plus tard. De fait, c'était le seul vêtement qu'ils portassent sur la chemise (fig. 14) <sup>2</sup>. Par-dessus la cotte sans ceinture le capuchon à camail

<sup>1</sup> Voyez CORSET.

<sup>2</sup> Manusc. Biblioth. impér., latin (1460 environ).

#2706

connected with coat  
hood and shoes, worn in  
later times than by upper  
classes. ca. 15th cent.

148



# 16 (1859)  
Peasant woman  
near Venice  
16th cen.

Costume - Working class - 1500s



Fig 16 (1859)  
Peasant woman  
Belluno, North Italy  
16<sup>th</sup> cen.

Costume - Working class - 1500s

150



F

\*16 (1859)  
Peasant woman  
Treviso, Italy  
16<sup>th</sup> cen.

Costume-Working class-1500,

parente, empesée, enveloppe les épaules. Le surcot est fait d'un tissu rose changeant, doublé de petit-gris; la ceinture, très-large, est verte et or. Ici la cotte remplit à peu près le rôle des jupons des toilettes de nos dames; elle est terminée en cloche, sans traîne, et c'est le surcot qui possède une longue queue. Il est à manches justes, et il est à croire que le corsage de la cotte n'en était point pourvu.



Les petites bourgeoises, les paysannes, portaient de même la cotte avec robe de dessus, et cette cotte était simple (fig. 22)<sup>1</sup>, ou bordée par le bas (fig. 23)<sup>2</sup>. L'escarcelle ou annônière était attachée sur cette cotte et sous la robe, relevée habituellement pour faciliter la marche ou vaquer aux occupations domestiques. On appelait *cottes seugles* celles qui n'étaient point doublées. Nous ne nous étendrons pas davantage sur ce vêtement, d'autant qu'à l'article *ROBE*, dans lequel sont classés tous les habits longs portés par les hommes et les femmes, nous avons l'occasion de décrire amplement les modes suivies du xi<sup>e</sup> au xv<sup>e</sup> siècle, par les deux sexes, dans la confection de ces vêtements superposés et la manière de les porter. Il est certain que pendant le moyen âge, comme aujourd'hui, dans l'espace de quelques années, les noms des diverses parties de l'habillement ne conservaient pas la même signification. Ainsi, le nom de *cotte hardie* est donné à la cotte d'abord, puis au surcot de campagne, et aussi au corset. De même, dans l'espace d'un siècle, avons-nous vu

<sup>1</sup> Manusc. Biblioth. impér., latin (1440 à 1450).

<sup>2</sup> Manusc. Biblioth. impér., latin (1460 environ).





1 2 3 4 5 6 7 8



301.

# POLOGNE

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## POLAND 19th CENTURY - POPULAR COSTUMES

- |   |                             |
|---|-----------------------------|
| 1.....Jew on his way back<br>from the synagogue | 6.....Poulterer             |
| 2.....Peasant of the neighborhood<br>of Lublin  | 9.....Peasant of Samogitia  |
| 3.....Driver                                    | 10.....Peasant of Lithuania |
| 4,5.....Jewish woman and child                  | 11.....Onion dealer         |
| 7,8.....Wood sawyer                             | 12.....Lawyer               |
|   | 13.....Milk woman           |



Racinet 457  
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 PICTURE COLLECT

POLOGNE

# 301 (1876 - 1885)

POLAND

POLEN

Costume - Working class - 12005 - 14005



Fig 16 (1859)  
Porter in the market  
Venice, 16th Cen.



MAY TUCKER, L.

Costume - Working class - 1800's

SCHWEIZ

1800-1825

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PICTURE COLLECTION

de la cotte et de fouiller dans l'escarcelle pendue à cette ceinture. Un capuchon tient à cette robe. Par-dessus ce vêtement on endossait la cape ou le manteau.

Les robes des femmes, à la même époque, se composent, outre la



robe-linge (chemise), d'une cotte très-ample tombant sur les pieds, à manches justes, passablement décolletée, et d'une robe de dessus (bliaut) sans manches, recouvrant entièrement la jupe, décolletée, comme la cotte, avec chaperon indépendant (fig. 22<sup>1</sup>). Il fallait,

<sup>1</sup> Manusc. Biblioth. nation., *Miroir historial*, français (1310 à 1320),

2786

IV. — 33

with long skirt;  
white veil and white  
apron, attached.

French: late 13th cent.

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391



# 16 (1860)  
SERVANT  
TURKEY, 16<sup>th</sup> Cen.

Costume - Working class - 1500s

*Serviteur*



*Payran*



*Payrane*



*Marchands*



*Chaussure des gens du Bel Air*



*Chaussure de Femme*



*Est d'une Grav. d'Abt Bosse*

Costume - Working class - 1600s

10,485

serie de Bayeux (dite de la reine Mathilde) (fig. 2), en même temps que la tunique courte. Il paraîtrait que les braies larges et courtes étaient portées pour monter à cheval, tandis que la tunique était réservée pour la vie habituelle. Tous les personnages vêtus de ces



braies sont en campagne ou à cheval. Dans la même tapisserie, on voit des hommes qui, pour tirer les barques sur le rivage, ont ôté leurs chaussees et ont relevé les extrémités des braies sous la ceinture ou *braiel*, laquelle était d'étoffe pareille et enroulée autour de la taille (fig. 3). Lorsque les jambes étaient réunies, ces braies formaient une sorte de jupon. Le tracé A donne le patron de ce vêtement muni d'une coulisse à sa partie supérieure, pour pouvoir le serrer à la taille. Quelques populations du littoral de la Manche ont encore conservé ces braies larges, faites de grosse toile, et il est à croire qu'elles étaient spécialement adoptées par les Normands, car on ne les voit point figurées sur d'autres monuments que ceux appartenant à cette province. #2706

short breeches as in Bayeux  
Tapestry showing in riding.  
French. 11th cent.

Costume. - Working class - 1000s







Le Solognot. Dessin de Jeanron.

10,937 (1876-78)

France

South of the source of the Loire River.

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Costume - Working class - 1800s



A Tankard Bearer.

wells and conduits in different places, to which men and maids resorted with their vessels. There were also men called tankard-bearers, who carried huge tankards, holding two or three gallons, which they filled at the conduit, and then hawked the water along the street. Our picture shows one of these men returning with his empty tankard for a new

supply. He has protected his chest and back from the drippings of his tankard, which possibly was always water-tight. Tankards of smaller size were used for other liquids beside water, and so Ben Jonson asks, 'Hath his tankard touched your brain?'

chemise paraissent aux poignets; habituellement un manteau plus ou moins long, attaché sur l'épaule, couvre le dos et ne laisse pas voir l'agrafure. La jupe de cette cotte est très-fréquemment tenue plus longue par derrière que par devant, mais n'est pas fendue. On voit dans les peintures de la voûte de l'église abbatiale de Saint-Savin, en Poitou, des personnages revêtus de la cotte descendant aux genoux, avec ceinture à la taille recouverte par les plis de l'étoffe, riche galon formant collier et descendant droit sur la poitrine jusqu'au nombril; les manches de ces cottes sont serrées, avec poignets ornés de passementeries et de pierreries. Ces peintures datent de la fin du xi<sup>e</sup> siècle. Les personnages importants, les vieillards, portent la tunique très-longue, très-ample, avec ceinture

5



que recouvre la partie supérieure du vêtement. Les manches de ces sortes de tuniques sont beaucoup plus longues que les bras, taillées en large fourreau (fig. 4)<sup>1</sup>. Ces vêtements paraissent coupés dans des étoffes très-fines et souples. Lorsqu'on laissait pendre les bras, ces longues manches descendaient, en recouvrant les mains, jusqu'au dessous des genoux. A leur extrémité, elles étaient plissées à petits plis transversaux réguliers, de manière à pouvoir être relevées facilement sur le poignet. Quelquefois, pendant le xii<sup>e</sup> siècle, la cotte ne possède qu'une seule manche longue, celle du bras gauche, afin de servir au besoin de manchon; la main droite restait découverte<sup>2</sup>.

<sup>1</sup> Personnage sculpté sur un des voussoirs de la porte principale de l'église abbatiale de Vézelay (1100 environ).

<sup>2</sup> Manusc. de Herrade de Landsberg, xii<sup>e</sup> siècle, biblioth. de Strasbourg (voy. la vignette représentant l'Adoration du veau d'or).

#1706

tunic ainded up to wrist  
by a cord or strap  
from waist to shoulder  
French? ca 1150

Cottin... - Working class - 1100s

U. S. PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
NEW YORK

manuscript in the British Museum (MS. Harl., No. 2278, fol. 75, r<sup>o</sup>), also of the fifteenth century, but executed in England, and containing Lydgate's metrical history of the life and miracles of St. Edmund the Martyr. It is intended to illustrate one of the miracles performed by the saint, and represents a countryman and his wife, who were the subject of it, sitting together in their cottage. To judge by the elegance displayed in the small house and its furniture, we may suppose the couple to be intended for a respectable yeoman and his wife. Their dresses are both white.



VILLAGERS OF THE FIFTEENTH CENTURY.

Whoever would form a true notion of the condition and manners of the rural population during the Middle Ages, must read the *Propos Rustiques, Baliverneries, Contes, et Discours d'Eutrapel*, of Noel du Fail. They form a charming picture of rustic life, composed by a gentleman of Brittany towards the middle of the sixteenth century; but they no doubt represent social life as it had existed in the country, with very little change, through the feudal period. The peasant was not ill at ease; he was neither hard worked nor starved, nor oppressed in a manner which would be personally

Costume - Working class - 1600



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*The Widow Wright*

Costume-Working class - 1842

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 Ave. maison Morel, CH. Equinany  
 Italy

Costume - Working class - 1700s

PIRELLA GÖTTSCHE LOWE  
 PIRELLA COLLECTION





Costume Working class - 1840s

