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COSTUME IN ENGLAND.

GLOSSARY.

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COSTUME IN ENGLAND

HISTORY OF DRESS

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END OF THE EIGHTEENTH CENTURY.

BY THE LATE

F. W. FAIRHOLT, F.S.A.

FOURTH EDITION.

BY

THE HON. H. A. DILLON, F.S.A.

ILLUSTRATED WITH ABOVE SEVEN HUNDRED ENGRAVINGS.



LONDON:

GEORGE BELL AND SONS, YORK STREET,
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PREFACE

TO THE REVISED EDITION.

ORIGINALLY published as part of Fairholt's "Costume in England," the Glossary is by no means the least important section of that work. In the present edition it has been thought best to devote a separate volume to it. About 220 new articles, and the additions made in very many cases to the original subjects, as well as greater handiness for the reader, have necessitated the change. Though in some respects an independent book of reference, it will be found that the two volumes should be used together, one supplementing the other, as will be seen by the numerous references to Vol. I. The quotations have been, as in Vol. I., corrected and restored to their original spelling.

As stated above, more than two hundred new headings have been added, with about fifty new illustrations, some of which, as in the first volume, were left by Mr. Fairholt, whilst some have been kindly lent by Messrs. Isbister of the same author's "Dictionary of Terms of Art," and others have been selected by the present editor from authentic sources. To C. Roach Smith, Esq., F.S.A., the editor has been indebted for some additions to both volumes, and he has also to thank J. C. Smith, Esq., of Somerset House, for some of the many notices from wills which have been added in this volume. The list of works treating of costume, appended to Vol. I., may again be recommended to the reader, and the index of that volume will, it is hoped, with the present one, give such information as a handbook of this size may be expected to afford.

H. A. DILLON.

GLOSSARY.

* * References to pages and figures refer to the Historical portion of this work, vol. i.

ABILLEMENTS. Called also *Billements* and *Habilements*, and mentioned in the Privy Purse expenses of the Princess Mary (afterwards Queen of England), are there distinguished by the terms "upper" and "nether." Sir F. Madden observes that "it evidently implies some ornaments of goldsmith's-work, probably worn round the neck or bosom, not unfrequently set with pearls, diamonds, rubies, etc. The term is equivalent to that of *border*, which was also divided into upper and nether, so that the ornaments must have been nearly the same."

Sir C. Hatton, on New Year's Day, 1585, gave the queen an upper and nether *abillement* of gold. The *upper* contained eleven pieces, six like "harts," and five crowns imperial. The *nether* contained eight links of pearl and two sparks of diamonds; and nine set with roses of sparks of diamonds with small rubies in the centre of each; evidently two necklaces: the latter would hang low down on the bosom, while the former was more like a collar.

As they are mentioned in close connection with "a lace of great pearls for Her Grace's neck," it applies to strings of pearls, stones, etc., as well as to goldsmith's work.

ACKETON (*Fr.*). A quilted jacket worn under the armour. In the "Romance of Alexander" (fourteenth century), a knight is pierced

"Through brunny and scheld to the *akedown*;"

and in "Richard Cœur de Lion," that sovereign fights with a knight, and

"Suche a stroke he hym lente,
That Richard's feet out of his styropes wente,
For plate, ne for *acketton*,
For hauberk, ne for campeson.
Suche a stroke he had none ore
That dydde hym halfe so moche sore."

In a wardrobe account of the time of John, in the Harl. MS., 4573, is an entry of 12 pence for a pound of cotton to stuff an *acketon* for that king; quilting or stitching it cost as much more.

Chaucer, in his "Rime of Sir Thopas," tells us that the knight wore

"And next his schert an *aketoun*,
And over that an *haberjoun*."

Thynne, in his "Animadversions on Chaucer," 1598, says: "Haketon is a sleeveless jactett of plate for the warre, covered with any other stuffe; at this day also called a jactett of plate."

Sir S. R. Meyrick, in his "Critical Inquiry into Ancient Armour," considers that this military garment was "not introduced into England until the time of Richard the First, after which it became, and continued for a long time, very prevalent" (vol. i. 48).

It appears to have been derived from the Asiatics during the Crusades; "and this," says Meyrick, "countenances the supposition of Perizonius, who supposes the word a corrupt pronounciation of the Greek δ χιτων. Whether the Turks had adopted the Greek name and corrupted it, or the garment was originally Asiatic, and called by the Greeks, who might be ignorant of its real name, *ho kiton*, i.e., 'the tunic,' when asked by the inquiring crusaders, may be matter of doubt; but the several corruptions of the word are in this order—hoketon, hoqueton, hauqueton, hauketon, haukton, auketon, aketon, actione, and acton." The term was in use on the Continent at a comparatively recent period; thus, in "Icones Historicæ Veteris et Novi Testamenti" (circa 1550), is a cut representing Joseph's brethren bringing his ensanguined coat to Jacob, which is

there styled *le hoqueton*. From the MS. "Chronicle of Bertrand du Guesclin" [of the commencement of the fifteenth century] we learn that it was made of buckram :

"Le *haucton* fut fort, qui fut de bouquerant ;"

"The *hacketon* was strong, being made of buckram ;"

and from the MS. "Roman du Ride et du Ladre," that it was stuffed with cotton:

"Se tu vueil un *auqueton*,
Ne l'empli nie de coton,
Mais d'œuvres de misericorde,
A fin que diables ne te morde."

"If you wish for an *hauketon*,
Do not fill it full of cotton,
But of works of mercy,
To the end the devils may not bite thee."

By an order in 1297 for the London City Gate guard the *haketon* and *gambeson* are to be both worn, or in default the *haketon* and *corset*, or *haketon* and *plates*. From this, as also the quotation from Richard Cœur de Lion, it would appear that the *haketon* was not in all cases a quilted garment like the *gambeson* or *panzar*, both of which were so, and as their etymology shows protected the body specially. The City records further inform us in 1322 that the *haketon* and *gambeson*, covered with sendal or cloth of *seye*, shall be stuffed with new cotton cloth, and with *cadaz* and old sendal and nothing else. White *haketons* are to be stuffed with old woven cloth and cotton, and made of new woven cloth within and without. See *Flotternel*.

AGGRAFES. Hooks and eyes, used in ordinary costume or in armour.

AIGLETS (properly *Aiguillettes*). The tags or metal sheathings of the points, so constantly used in the sixteenth and seventeenth centuries to tie different portions of the dress. "Aglotts of silver feyne" are mentioned in the 25th "Coventry Mystery;" and in Halliwell's "Glossary" to the edition of these early dramas printed by the Shakspeare Society, we have "agglet of a lace or point, fer." The commentators on Shakspeare tell

us, that these tags or points sometimes represented small figures; which is what Grumio alludes to in the "Taming of the Shrew," act i. scene 2, when he declares of Petruchio, that "give him gold enough," and anyone "may marry him to a puppet, or an *aglet-baby*." They were used profusely in the dresses of ladies and gentlemen from the time of Henry VIII. to that of Charles II. During the reign of Henry, they were appended to the ribbons or cords which drew together the different portions of the dress, and hung from the slashes of the garments, as well as from the cap, where they sparkled as ornaments. For passing allusions to these articles see pp. 224, 306, 308; and for their form see POINTS. The works of Holbein, and the many fine portraits of that period, furnish abundant examples of their form. Sir Anthony St. Leger, lord-deputy of Ireland in 1541, is described in a MS. in the State-Paper Office, quoted in Walker's "History of the Irish Bards," as dressed in "a cote of crymosin velvet, with agglettes of golde 20 or 30 payer; over that a great doble cloke of right crymosin sattin, garded with black velvet, a bonette with a fether set full of aggylettes of golde."

In the "Spanish Tragedy," 1592, occurs:

"And all those stars that gaze upon her face
Are *aglets* on her sleeve, pins on her train."

AILETTES (*Fr.*) *Little Wings*. A word applied to the small square shields worn upon the shoulders of knights from the latter part of the reign of Edward I. to that of Edward III. The brass of a knight in Gorleston Church, Suffolk, engraved p. 149, fig. 110, shows their appearance; as do one of the Septvans family, in Chartham Church, Kent, engraved in Hollis's "Monumental Effigies;" and that of Sir Roger de Trumpington, 1289, in Trumpington Church, Cambridgeshire. The Royal MS., 14 E 3, contains other examples, some of which are engraved in Hone's edition of Strutt's "Sports and Pastimes of the People of England." Their use, it is hard to determine; for their position in effigies *behind* the shoulders is opposed to the theory that they were defences for the neck. The only *effigies* in England on which they are seen are at Ash-by-Sandwich, Clehongre, and Great Tew. In these they are

quadrangular, but in illuminated MSS. and other instances, the round, pentagonal, and lozenge shapes are seen also.

In the Pembridge effigy, *circa* 1330 (see Hollis) they are shown attached by arming points. They frequently serve as additional opportunities for the display of the armorial bearings of the wearer; and the mention of *ailettes* of leather, covered with cloth, for the Windsor tournament, 1278, and those of Piers Gaveston in 1313, "garniz et frettez de perles," shows that they were more for ornament than use.

ALAMODE. A plain kind of silk, something like lute-string, but thick and loosely woven, mentioned in the Act for the better encouragement of the silk-trade in England, passed in the year 1692 (*Ruffhead*, vol. ii. p. 567).

ALB. An ecclesiastical garment which reached to the feet; being, in fact, a long gown, generally secured by a girdle. It is, properly, made of fine linen, and of pure white; for it takes the name of *alb* from its white colour; but other colours were used, and silk, velvet, and cloth of gold albs worn, in the middle ages. It was furnished with *apparels*, and was anciently the ordinary dress of an ecclesiastic, and the second vestment put on by the priest at mass.

ALCATO. A protection for the throat, used by the Crusaders, and alluded to by Matthew Paris. It was derived from the Arabs, and was probably of the nature of a gorget of mail.

ALLECRET. A light armour for light cavalry and infantry; consisting of a breastplate and tassets which reached sometimes to the middle of the thigh, and sometimes below the knee. (See fig. 224 of the History.) It was much used in the sixteenth century, particularly by the Swiss soldiers, who are commonly depicted in it in paintings and prints of that period. In the "Triumph of Maximilian," pl. 98, the officers of infantry wear these allecrets; and they are especially recommended to light cavalry by Guillaume de Bellay, a writer on military discipline during the reign of Francis I., as quoted by

Meyrick. He says: "They ought to be well mounted, and armed with a haussecol; a hallicret, with the tassets to just below the knee; gauntlets; vambraces and large epaulettes; and a strong salade, so as to give an open sight." This armour, he adds, is neither so heavy nor so secure as that of the men-at-arms: but it gives less trouble to horses, and they are enabled to move about with greater facility than when ridden by heavier-armed soldiers.

ALMAYNE RIVETS. Overlapping plates of armour for the lower part of the body, held together by sliding rivets, allowing greater flexibility, and invented in Germany, whence the name. They were introduced in the sixteenth century. Suits of armour fitted with these rivets are constantly referred to by the term *Almain rivets*.

Lord Willoughby of Eresby, in his will, 1526, leaves to his nephew "ten *almaine rivetts*." On pl. xxx. of Meyrick and Skelton is shown a *breast* and *back* of such armour. It will be observed that in the breast the plates overlap upwards, in the back the reverse. Otherwise the body could not be bent forward. The construction of the Almayne rivet will be best understood by the aid of the cut, in which the system applied to a tace is shown front and back.



ALMUCE or AUMUCE. A furred hood, having long ends which hung down the front of the dress, and which was worn by the clergy for warmth when officiating in the church during inclement weather. It is seen upon the figure of Laurence Lawe, in All Saints' Church, Derby, engraved fig. 162, and is commonly found on the brasses of canons during the fifteenth century. The brass of John Aberfeld, rector of Great Cressingham, Norfolk, from 1503 to 1518, engraved in Cotman's "Sepulchral Brasses" of that county, pl. 100, shows him in the hood, fur-tippet, and gown of a bachelor of canon law. It is similar to that of Laurence Lawe above referred to, except that a row of

pendent tails are affixed to its lower edge. It is also seen, worn beneath the cope, in the brass of Thomas Capp, in St. Stephen's, Norwich, 1545, engraved in the same work, pl. 103. See also Dr. Rock's "Church of our Fathers," and "Notes and Queries," 5th S., vol. iv.; and the "Tippets of the Canons Ecclesiastical," by G. French, "Jour. Arch. Assoc.," 1850.

AMICE. The amice was a rectangular piece of fine linen suspended over the shoulders of the clergy, and fastened by strings: it is derived from the *amictus* of Rome. It was introduced in the eighth century, to cover the neck, which before was bare. The apparel is the embroidered part, which was fastened to it to serve as a collar. Pugin, in his "Glossary of Ecclesiastical Ornament," etc., says it is a white linen napkin or veil, worn by all the clergy above the four minor orders. It is the first of the sacred vestments put on, first on the head and then adjusted round the neck and shoulders (see figs. 95, 96); and it was customary in France to wear it on the head from the Feast of All Saints until Easter, letting it fall back upon the shoulders during the Gospel. It was anciently considered as a capuchon, or hood. In Picart's "Religious Ceremonies" is a representation of the amice worn as a hood, it is here copied. Milton alludes to it thus:



"Morning fair
Came forth with pilgrim steps in *amice* gray."
Paradise Regained, b. iv. l. 426.

ANELACE. A knife or dagger worn at the girdle. See the "Glossary" to Matthew Paris, in v. "Anelacius." "In that passage of M. Paris, p. 342, where Petrus de Rivallis is mentioned as 'gestans anelacium ad lumbare quod clericum non decebat,' it may be doubted whether the wearing of an anelace simply, or the wearing of it at the girdle, was an indecent thing in a clerk."—Tyrrwhit, note to Chaucer, in the Prologue to "Canterbury Tales," where the knight is described as wearing

"An *anelace* and a gipciere all of silk.
Hung at his girdle, white as morwe milk."

An interesting illustration of this passage in Chaucer is afforded in fig. 86 of the History, from the Loutterell Psalter; the gentleman there wearing both articles appended to the girdle, as the poet describes them. They are of general occurrence; but we frequently see the anelace alone, as in the brass of a Franklin of the time of Edward I., in Shottesbrooke Church, Berkshire, engraved in Waller's "Monumental Brasses;" or in that of John Corpe, 1361, in Stoke Fleming Church, Devonshire, here copied from the same work, in which instance it is appended to an elegant baldrick, slung across the right shoulder. The anelace had a broad blade, was sharp on both edges, and became narrower from hilt to point. The *anelace* occurs as late as 1497 in the brass at Ightfield, Salop.



ANGON. The Anglo-Saxon barbed spear.

ANTIA. The iron which forms the handle on a shield (Meyrick). See fig. 5.

APPAREL, EXCESS IN. The following are some of the chief Acts against excess in apparel, and in them will be found many curious details. They were all repealed by an Act of 1 Jac. I. :—

2 Ed. II. c. 4; 37 Ed. III. cc. 8. 14; 3 Ed. IV. c. 1; 22 Ed. IV. c. 1; 1 Hen. VIII. c. 14; 6 Hen. VIII. c. 1; 7 Hen. VIII. c. 6; 24 Hen. VIII. c. 13; 1 & 2 Ph. & M. c. 2; 8 Eliz. c. 11.

In the fourth year of Elizabeth there were special Commissions to inquire into the observance or otherwise, of various sumptuary laws, and the reports exist in the Public Record Office.

APPAREL. The apparel of the amice was that portion which formed a sort of ornamental collar where it rested on the shoulders. It was decorated with needlework, or among the higher clergy with gold threads and jewels, or symbols

of the Church. In Shaw's "Dresses and Decorations" is engraved the apparel of the amice of Thomas-à-Becket, of a very elaborate and beautiful character; but its general effect may be seen in figs. 95 and 96.

The apparels of the alb were at least four, and sometimes six in number, of which the two smaller ones were sewn on the ends of the sleeves just above the back of the hand, the other two at the bottom of the skirts, one before and one behind. The others, one



on the breast and one on the back suspended by flat bands over each shoulder. (Rock, "Church of our Fathers.")

The cut is from a brass of a priest, temp. Ed. III. at Wensley, Yorkshire.

APRON or NAPRON. A covering for the front of the dress, either of leather or cloth. One of the earliest representations of this article is given in Strutt's "Complete View of the Dress and Habits of the People of England," pl. 51, from Sloane MS. 3983, a Flemish Albumazar of the fourteenth century. It depicts a blacksmith at work, in an apron precisely similar to the leathern one still worn; it is tied round the waist, and thence rises over the breast, which it completely covers, being secured round the neck by a tie. It was in use previously by females, and so continued long after; and was worn by the upper classes, as at present, as an ornamental addition to the dress. Strutt, in his work above quoted, has given on pl. 88, from Sloane MS. 346 (fourteenth century), a countrywoman's apron; another is here given, from the Lutterell Psalter, which exhibits a female pea-



sant, carrying her pail of milk on her head; it is traced and engraved the size of the original, and is an agreeable specimen of the drawing of that age, as it is both natural and correct. The apron was then termed *barme-cloth*, and is so named by Chaucer in "The Miller's Tale," when describing the dress of the carpenter's wife. He says she wore

"A barm-cloth eek as whit as morne mylk,
Upon hir lendes, ful of many a gore;"

meaning that her white apron was tied round her loins in many a plait, or perhaps the gores were the ornamental compartments on the upper part of the apron, expressed by cross lines in that seen in our cut, and which are of very common occurrence. The plain white apron of the fourteenth century is given in fig. 82, that of the succeeding century in pl. 97 of Strutt. After this period the apron became generally confined to good housewives in the country, until the ladies again took them into wear in the sixteenth century, and used them of so fine a texture, and so rich in decoration, that Stephen Gosson thus alludes to them:—

"These *aprons* white of finest thread,
So choicelie tide, so dearly bought;
So finely fringed, so nicely spred;
So quaintlie cut, so richlie wrought;
Were they in worke to save their cotes,
They need not cost so many grotes."

Pleasant Quippes for Upstart New Fangled Gentlewomen, 1596.

They were edged or guarded with lace; and may be seen so decorated in fig. 237, from the effigy of Dorothy Strutt, in Whalley Church, Essex 1641. The ordinary apron of the lower classes, with its bib for the breast, is seen in fig. 242. During the time of William III. they became the indispensable dress of the ladies; and are seen in fig. 267. They were worn very small, and fringed all round with lace, covering the upper part of the petticoat, the front of which was fully displayed by the open gown then in use.

"The working apron too from France,
With all its trim appurtenance,"

is mentioned in "Mundus Muliebris," 1690. The plain useful country-girl's apron is seen in fig. 272; the lady's

apron of the time of Anne, when the queen herself wore them, is shown in fig. 274; in her reign they were sometimes richly decorated with needlework, gold-lace, and spangles, occasionally such ornaments formed a framework for small pictures printed in colours on satin and stitched upon the apron; that of the time of George II. in fig. 280; when they were worn very long and plain, without lace or ornament, and excited the ire of Beau Nash, "the king of Bath," see p. 370. The countrywoman's apron of the middle of the last century is seen in fig. 290; and it may be only necessary to say that the lady's apron was an article of show, fringed and ornamented as a few years ago.

ARBALEST (*Fr.* arcbaileste; *Lat.* arca-balista). A cross-bow.

"Richard bent an *arweblast* of vvs,
And shotte it to a tower ful quene;¹
And it smot thorwgh Sarazynes sevene."
Richard Cœur de Lion—WEBER'S *Romances*.

"Both *abblast* and many a bow
War redy railed upon a row."
MINOT'S *Poems*, 1352.

The *arweblast* of *vvs* was one in which some kind of screw was employed for bending it. In some cross-bows an arrangement called the *goat's foot lever* was employed, in others the detachable mechanism called the *moulinet*. See History, fig. 172.

Crossbowmen, as well as the bow-makers, were hence termed *arblasters*:

"And *abblastres* with quarellis."
King Alisaunder—WEBER'S *Romances*.

In the same romance we find

"No of bowiers, no of *abblastreris*."

"Shot of longe bowes and *arblasters* were not spared on nother side."
FABIAN'S *Chronicle*, p. 206, vol. ii.

ARCHER MOUNTED. Representations of English ones will be found in the Richard II. MS., Harl., 1319.

¹ Skilfully.

The Battle of Spurs at Hampton Court, and the Bourghtheroulde bas-relief.

ARCUBUS. An improvement on the *hand-cannon*, or *gonne*, of the middle ages. Philip de Comines notices it as a new invention toward the end of the fifteenth century. Francis Carpenzi, in his comment, observes: "He led the first line himself, with six hundred horse light armed, as many with hand-guns, and the same number of arcubusiers,—a name certainly new, nor as yet, that I know, given in Latin." Meyrick ("Critical Inquiry," vol. ii. p. 204), who quotes this passage, adds: "The Latin word, however, used for this weapon was *arcusbusus*, evidently derived from the Italian, *arca-bouza*, i.e. a bow with a tube or hole.¹ To that people, therefore, are we to ascribe the application of the stock and trigger, in imitation of the cross-bow. Hitherto the match had been applied by the hand to the touch-hole; but the trigger of the arbaleste suggested the idea of one to catch into a cock, which, having a slit in it, might hold the match, and, by the motion of the trigger, be brought down on a pan which held the priming, the touch-hole being no longer on the top, but at the side." (See fig. 182, No. 3.) Hackbusses are mentioned, temp. Ric. III. (Meyrick.) Henry VII. armed one half of his body guard with arquebuses, 1485. "Hackabuse-acroke" are mentioned by Lord Grey in a letter to Elizabeth from Ireland in 1580. These were probably the arquebuses with the rests.

ARMAZINE. A kind of strong corded silk, mentioned as early as the reign of Elizabeth, and in use for ladies' gowns and gentlemen's waistcoats until the reign of George III.

ARMET. A helmet much in use during the sixteenth century, and which might be worn with or without the beaver; named the great armet when worn with, and the little armet when worn without it. So in that instance it bore the form of a close helmet; in the other, of an open casque. In Skelton's "Engraved Illustrations of

¹ A comparison with the stock of a cross-bow will prove this.

Arms and Armour at Goodrich Court," pl. 76, is a fine specimen of an armet of the time of Henry VIII.; and at the foot of pl. 67 of Meyrick's "Critical Inquiry into Ancient Arms and Armour" is engraved the curious helmet copied here, and which shows how readily such a helmet might be made close or open. It is seen closed under



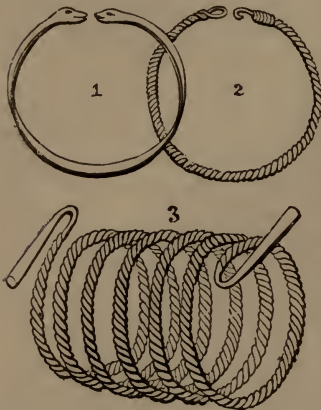
BEAVER. He considers it as "probably the great and little armet." In ordinary helmets, the beaver, when up, displays the face; but to do that, it falls down to the chin. On the top plate is a horizontal bar, which, meeting the umbril when up, forms the vizor; this beaver, however, is made to take off the helmet, which thus becomes an open one, being both the *grand* and *petit* together. When the beaver is off, there appear three bars, joined at the bottom by a concave piece to cover the chin, and fastened to the umbril by a wire; on removing this, these bars can be taken off. The helmet is also furnished with two *oreillettes*, attached by hinges, and will meet over the chin-piece of the conjoined bars. In the account of the entry of Charles VII. into Rouen, Count St. Pol's page, according to the Mémoires of Duclerq as quoted by Planché, wore "un armet en sa teste de fin or richement ouvré." This was, of course, not such a helmet as the armet of the sixteenth century.

ARMILAUUSA. A garment similar to the surcoat in use among the Saxons and Normans. A deed of King Ethelbert names "an armilauusa made wholly of silk." It was worn by knights over armour. It originated with the classic nations, and sometimes assumed the form of the paludamentum, varying in shape, but retaining the name because it was an external covering. Strutt notices, on the authority of Camden, that toward the end of the reign of Edward III. the people of England began to wear "a round curtal weed, which they called a *cloak*, and in Latin *armilauusa*, as only cover-



ing the shoulders." He considers it to be the short cloak with buttons on the front and shoulder, here engraved from Royal MS. 20 A 2 (a Langtoft of the fourteenth century).

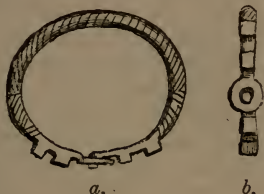
ARMILLA. Bracelets, or armlets. The custom of wearing these decorations may be traced to the nations of antiquity, derived by them from the Oriental people. With the Greeks they were peculiar to the ladies, but among the Romans were worn by men, and conferred upon soldiers for heroic deeds; and so proud were they of such distinctions, that the number of armillæ awarded them is frequently inscribed upon monumental inscriptions. They were thin plates of bronze or of gold slightly ornamented; or else stout wires of the same material were twisted



like a cord,—a form alluded to by Homer in the "Iliad," where he speaks of such as "twisted spirals." Many of these relics have been found in Britain, specimens of which we have given in the cut above. No. 1 is formed of bronze, and is kept on the arm by compression only, like that mentioned by Plautus ("Men." iii. 3); in this instance the bracelet is expanded when put on, the opening being made to represent the heads of serpents. This resemblance to a serpent was sometimes very striking when the ends of the spirals did not oppose each other; and the appearance of the armilla was like that of a small serpent twined round the arm. This was discovered in Kent. No. 2, found at Colchester, and also of bronze, shows the other mode of fastening the armilla by a sort of hook-and-eye formed by looping the double fold of wire of which it is composed at one end, and twisting one of the pieces into the form of a hook at the other, strengthening

the base, and securing the twist by lapping the other wire tightly around it. No. 3 represents a magnificent armilla of gold, which was found in Cheshire, engraved in vol. xxvii. of the "Archæologia."

No. 4 is a bronze armilla in the museum at Saffron Walden. It was found at Chesterford. *b.* shows the mode of fastening.



Strutt notices "an arm-bracelet, mentioned in the testament of a Saxon nobleman, which weighed 180 mancuses of gold, or about twenty ounces troy-weight; another, bequeathed to the Queen, thirty mancuses of gold, or about three ounces and a half; and a neck bracelet (or torque) forty mancuses of gold, or nearly five ounces. The bracelets of gold upon the arms of the soldiers belonging to a magnificent galley, which was presented by Earl Godwin to Hardicnut, weighed eight ounces each."

Strutt also notices that "a garment called *armilla* formed part of the coronation-habit in the time of Richard II.; and according to the description (in the 'Liber Regalis' at Westminster), it resembled a stole. It was put on the king's neck, and hung down over his shoulders to his elbows."

ARMING DOUBLET. A garment worn like the haketton under the armour and protecting the body from the unyielding metal. At the parts which the joints in the plate armour left unprotected, were often placed portions of chain mail as seen in the figure from the Astley MS., "Arch. Jour.," vol. iv. In the will of Thomas Bowes, 1479, an *arming* doublet of blanket chamlet occurs. When the Earl of Northumberland was proceeding to the siege of Turwin in 1513, *armyng doublets* of white sattyne quiltede; of crimson satin with a "French styche," and of whyte sattyne quilted longenwise (*lozengewise*) were provided. Armyng cootes under the head of ryding cotts, arming patletts (*partlets*) of white satten quilted and lined with lynen cloth, for "my Lord to wear under his harness, and *armyng boustres* of white fustian to wear about his

middle under his harness for berrying up of the curesse;” were also prepared, silk laces of narrow black ribbon for lacing the said doublets, and others for lacing the sleeves of them are mentioned. Under the same heading we find also hose, spurs, stirrups, shoes of black, white, red, and yellow, and of white leather covered with black velvet.

Planché says that the arming doublet was a loose doublet with sleeves worn *over* the armour, and he quotes a passage in the Paston letters in support of this, but the details quoted above, from vol. iv. “Antiquarian Repertory,” do not accord with such a meaning. *Arming points* of silk, leather, and other materials are often mentioned and their use was, as in civil dress, to fasten portions of costume to each other. For examples see those for the camail in fig. 112, of St. George at Dijon, and other instances in fig. 171, of the Earl of Salisbury.

ARMINES. Coverings for the handle of a pike, of cloth or velvet, to give the heated hand a more secure hold.

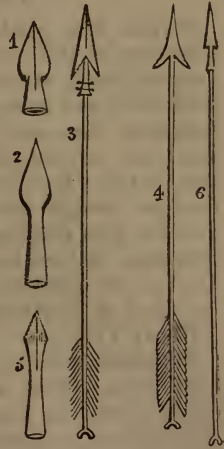
ARMOUR. In inventories mention is often made of *white, milled, russet, sanguine, black*, armour. *White* and *milled* mean bright and burnished, or glazed. The other colours were employed in the sixteenth and seventeenth centuries to avoid the trouble of cleaning the armour, and perhaps also to render it less visible by the enemy. Examples of painted armour are in the Tower of London—“Glovis of plate blacke” occur in the will of Sir W. Langeford, 1411, and the mention of brown swords, bills, &c., in early times has been noted in the History, pp. 157, 218.

ARQUEBUS. (See **ARCUBUS.**)

ARRAS, CLOTH OF. Hangings of rooms were often of this stuff, so called from the place of that name.

ARROWS. The arrows found in British barrows, as used in the earliest times in these islands, have been engraved in fig. 1. Nos. 1 and 2 opposite, from Douglas’s “*Nenia Britannica*,” are Saxon. No. 3, from Cotton MS. Tiberius C 6, exhibits the form of a Saxon arrow with great clearness, with the feathered end, and notch to secure a hold on the string. The Norman soldiers, in the Bayeux

tapestry, carry arrows of the simplest form (see fig. 64), and occasionally hold several in the left hand ready for use. They were sometimes tucked in the girdle, see cut in fig. 123; or stuck in the ground near the bowman when he had taken up a position of attack, as in fig. 173. They do not appear to have varied in shape during this long period, or indeed after the Normans had perfected them. Certain land in Southampton was held temp. Henry III. by the tenure of presenting 100 barbed arrows ("Excerpta Historica"). No 4 gives their ordinary form during the middle ages, showing the very sharp projections of the barb on either side, which rendered their extraction difficult and painful, and which forcibly contrasts with Nos. 1, 2, and 3. No. 5 is the iron pile of an ancient arrow of an early form, given by Meyrick.



No. 6, from the same authority, "is a specimen of the ancient English arrow, found in excavating around the base of Clifford's Tower, York, and was probably shot into that position in some defence of the building during the wars of the rival Roses, as in Henry VIII.'s time this fortress, according to Leland, was in ruin." Their ordinary length is given in "The King and the Hermit," a romance of the fifteenth century, printed in the "British Bibliographer,"

"An *arow* of an elle long
In hys bow he it throng,
And to the hede he gan it hale."

The Yeoman in Chaucer's "Canterbury Tales" bears

"A shef of pocok armes bright and kene;"

and in the "Lytel Geste of Robyn Hode" we read,

"He purveyed hym an hondred bowes,
The strenges were y dight,
An hondred shefe of arowes good,
The hedes burnyshed full bryght.

“And every *arowe* an elle longe,
 With pecocke well y dyght;
 Inocked all with white sylver—
 It was a semly sight.”

Strutt, who quotes this passage in his “Sports and Pastimes of the People of England,” says: “The adornment of these arrows with peacock-feathers is not to be considered as a mere poetical flourish, for we have sufficient testimony that such plumage was actually used; for in the wardrobe account of Edward II., Cotton MS. Nero C 8, is this entry, ‘For twelve arrows plumed with peacocks’ feathers bought for the king, twelve pence.’” “Longe arrowes like standarts with socetts of stell for my Lord’s foutemen to bere in their hands when they ryn with my Lorde,” are noted as *berrying* arrows in the preparation for the Earl of Northumberland’s expedition to Terrouenne, 5 Henry VIII.

Peacham, writing in 1638, speaks of “those arrowes of a yard or an ell long, which hang by the walls in many places of the north and west part of England; which the owner’s grandfather, or great-grandfather, left behind him for a monument of his loyal affection to one of the Roses, under whose conduct he served as an archer.”

The general skill of the English archers has been noticed, p. 209, and the anxiety to preserve that skill by penal laws. Arrows were sometimes made to whistle in passing through the air upon such occasions, as archery-practice in time of peace. Holinshed tells us that in 1515, Henry VIII. being at Greenwich, was entertained at Shooters’ Hill by a company personating Robin Hood and his foresters—two hundred in number—who, at the request of the king, exhibited their proficiency: “their arrows whistled by craft of their head, so that the noise was strange and great, and much pleased the king and queen and all the company.” This contrivance may be understood by referring the reader to a *quarell*, similarly constructed, and engraved under that word. In that instance the hole at the head fully answers this purpose.

“Their *Arrowes* finely paired, for Timber, and for Feather,
 With Birch and Brazill peec’d to flie in any weather;
 And shot they with the round, the square, or forked Pyle.”

DRAYTON’S *Poly-Olbion*, 1622.

“With Broad-Arrow, or But or Prick or Roving shaft.”
Ibid.

For figures of actual arrow-heads see “Jour. Arch. Assoc.,” vol. xvi.

ARTOIS. A very long cloak for ladies, introduced 1783, and made with three or four capes, the lowest cut to a point in the centre of the back. It had lappels, and the upper part resembled a coachman’s box-coat.

ATLAS. Satin is so called in the German, Dutch, Russian, Polish, and Danish languages.

AULMONIERE (*Fr.*). A purse. Also spelt Almoner, Alner, Aumere.

“I wyll the yeue an *alner*,
 Imad of sylk and of gold cler
 Wyth fayre ymages thre.”
Lay of Sir Launfal.

See p. 93, and *note*, for an engraving and description of that upon the effigy of Queen Berengaria, wife of Richard I. In an old French poem of the thirteenth century a mercer says, “I have good *aulmonières* of silk and leather.”

AVENTAIL. In “The Adventures of Arthur at the Tarnewathelan,” the line occurs—

“Then he avaylet uppe his viserne fro his *ventalle*.”

Mr. Robson, in a note to his reprint of this poem, among the “Three Early English Metrical Romances,” edited by him for the Camden Society, says: “The various contrivances for defending the face were confounded together under the term aventail, or *avant taille*; and even at the early period when our MS. was written, at the beginning of the fifteenth century, there must have been some obscurity about this part of the helmet. Amongst the earlier forms was one when the vizor, the part pierced for sight, was *let down*, *availed*, if the knight intended to show himself. If this was the practice when the poem was written, we may easily see the necessity of the posterior scribe, or writer, endeavouring to make himself intelligible by the curious combination, ‘availed up.’”

It was the movable front of the helmet, which covered the entire face, and through which the air was breathed: and may be seen in its early form (fig. 107) on the effigy of a knight crusader, in Walkerne Church, Hertfordshire. In some instances the sight is only obtained by a space left for the eyes between the lacing of the aventaille and helmet. A more airy and convenient face-guard speedily succeeded this, under other names.

Strutt quotes a passage from the Romance of "Lancelot du Lac" which appears to prove that the aventaille was no part of the helmet, and points rather to its being a part of the chain-mail armour, in fact the coif de mailles seen in the De Ros effigy as thrown off the head and resting on the shoulders, fig. 109. The following quotations support this theory.

When Florentyn conquers the Giant in "Octavian Emperor" (Weber's Romances),

"Hys *aduentayle* he gan unlace;
Hys hed he smoot of yn the place."

"Aboute his nyke a feyr *ventayll*,
She dyde lace."

Partonopex.

"And throw the *ventayll* in his nek behynd,
He hym smote wyth his spere tho,
That all to pesys hit brak in two."

Partonopex.

AVINION. A stuff upon which metallic colour was printed, chiefly used for fancy dresses, and named from Avignon, in France, the place of its original manufacture.

BADGE. During the middle ages, when coat-armour was in its palmy days, the nobility made great heraldic displays. This has been noticed and illustrated on p. 113; and Mr. Lower, in his "Curiosities of Heraldry," says, "Badges were employed in the furniture of houses, on robes of state, on the caparisons of horses, on seals, and in the details of Gothic edifices," as well as for the signs of inns, etc. The servants of the nobility wore them upon the arm, as exhibited by Douce, in his "Illustrations of Shakespeare," who says the servant's badge consisted of his

master's device, crest, or arms, on a separate piece of cloth, or sometimes silver, in the form of a shield, fastened to the left sleeve. In the history of the Earl of Warwick, engraved in Strutt's "Horda," vol. ii., from the Cott. MS. Julius E. iv., the servants of the earl wear his badge of a ragged staff; on the back in some instances; in others on the breast. A herald from St. Pandolf Malatesta wears his master's arms in a small shield on the left breast.

Philip de Comines mentions that the Lord Vaucler, Governor of Calais, 1470, wore a white ragged staff of gold upon his bonnet, which was the cognizance of the Earl of Warwick, and all his attendants had *ragged staffs* likewise, but they who could not be at the expense of gold had them of cloth.

"Might I but know thee by thy household *badge*."

2 *Hen. VI.*, v. 1.

"My servant slacke he is like a *badge* on a coate, he is never off my sleeve."

Cupid's Whirligig, 1607.

Such small shields were affixed to the girdle of heralds in the middle ages: and instances may be seen in Additional MSS., 12,228, British Museum, engraved in the "Archæological Album," and MS. Reg. 16 G vi. Mr. Lower has given many examples of curious family badges, to which we must refer the reader.



The royal badges may be seen in Willement's "Regal Heraldry." The cross of St. George has from the time of Edward III. been the badge both of our Kings and the nation, but they also used a peculiar or private badge until the accession of the House of Stuart. Thus Stephen bore a sagittary; Henry II. an escarbuncle; Richard I., John, and Henry III., a star above a horned-crescent; Edward I., a golden rose; Edward II., a castle, in allusion to his mother's arms of Castile; Edward III. had several badges, the falcon, the ostrich-feather, a tree-stump, and a griffin.

Richard II. adopted the stump and the falcon, and added the hart couchant, the open peascod, and the sun behind a cloud; Henry IV. the ermine, the eagle, and panther crowned; Henry V. the beacon lighted, an antelope and swan chained, with crowns round their necks; Henry VI. the antelope, panther, and double ostrich-feather; Edward IV. the falcon within a fetterlock, the rose and sun, a white hart, a white wolf, and a sable dragon and bull. Edward V. adopted the falcon and fetterlock; Richard III. the rose and sun, and a white boar; Henry VII. a hawthorn-bush crowned, the greyhound, the red-dragon, the portcullis, and the red and white roses conjoined; the three last being generally adopted by all the sovereigns of his line. During the war of the Roses, this flower, red, or white, became the badge of the rival Houses, and the Red Rose has since been the badge of England, as the Thistle is of Scotland, and the Harp of Ireland. Badges are still worn by the Thames watermen, by some of the civic Companies, and by the servants of the mayor and corporation of our provincial towns. Two specimens of the enamelled badges of the middle ages are engraved above from the collection of C. R. Smith, Esq. The first is one-third of the size of the original, which is of bronze, displaying a lion rampant on a red ground.¹ It is the most ancient of the two, and is precisely similar to those seen at the girdles of heralds in drawings of the fourteenth century. The second, less simple in form, probably belongs to the fifteenth century, when they were hung on the shoulders of retainers, as may be seen in a cut given by Douce in his "Illustrations of Shakspeare." In Ben Jonson's "Tale of a Tub," the Royal badge of the messenger of King Henry VI. is described as "a little thing he wears on his breast." They lingered longest among the minstrels; and the three belonging to the house of Percy wore each of them a silver crescent. Hone, in his "Every-day Book," col. 1625, vol. i., has engraved a bag-piper with a badge, or cognisance, on his left arm. For a

¹ Palissy, the French potter, writing, in the sixteenth century, of the cheapness with which the Limoges enamellers fabricated them, says: "I have seen given, at three sols a dozen, the figured badges worn on caps, which badges were so well laboured and their enamels so well melted over the copper, that no picture could be prettier."

long period badges were distinctions of much importance, and the legislature interfered to prevent their being worn by any but the personal retainers and servants of the nobility, who were known by them wherever they went; but they have gradually fallen into disuse, and are nearly forgotten except in the instances we name. The signs of many of our inns are adopted from the old royal and noble badges. See also Mrs. Bury Palliser's "Badges and War-Cries of the Middle Ages."

BAG-WIG. (See **BOURSE**; **PERIWIG**.)

BAINBERGS (from the German *bein-bergen*, i.e. shin-guards) was the term, according to Meyrick ("Inquiry into Ancient Armour," vol. i. p. 140), for the jambs or greaves first used by the military as an additional protection less vulnerable than the chain-mail, and which first appear upon foreign effigies of the thirteenth century. They were often made of cuir bouilly and ornamented. The figures on the west front of Exeter Cathedral, figured by Carter, are good examples, but, as Mr. Hewitt observes, they do not occur among monumental effigies, or on any of our royal seals. They are seen in Matthew Paris' lives of the Offas, Cott. MS. Nero, D 1. The cut is from the brass of Sir John de Creke, circa 1325, at Westley, Waterless, Cambridge.



BALANDRANA. A wide cloak or mantle, used as an additional garment by travellers and others in the twelfth and thirteenth centuries. (See **SUPER-TOTUS**.)

BALAS, BALEYS, a kind of rose-coloured ruby.

BALDRICK. A belt which passed diagonally across the body from the shoulder to the waist, and was used to suspend a sword, dagger, or horn; or merely worn as an ornamental appendage, as in fig. 124. It is explained, in the Glossary to Todd's "Illustrations to Gower and Chaucer," as "a girdle or sash, usually a belt of leather;

so called from *baudroieur*, the currier who prepared the skins for this purpose; *baudraius*, Lat. infin. So *baudroyer*, coria polire." (Lacombe, "Dict. de la vieille Langue de France.")

A curious example of a baldrick hung with bells may be seen in fig. 124, and one of simpler form upon the brass of John Corpe, 1351 (see ANELACE). They are frequently mentioned by the poetical writers. A knight in the "Roman de Garin" wears a baldric ornamented with bands of fine gold and precious stones; and in the romance of "Alixander," the hero declares that if he could find those who killed Darius, he would

"sette heom on hyghe hors,
And yiuen heom stele and *baudry*,¹
As men don the kynges amy."

WEBER'S *Metrical Romances*.

In the Accounts of Cromwell, Earl of Essex, in 1534, mention is made of "the figure of the kings"

"Great *Bawderyk* with the great Balasses" (rubies).

"Athwart his breast a *baldrick* brave he ware,
That shined like twinkling stars with stones most precious rare."

SPENSER.²

"Their *Bauldricks* set with Studs athwart their shoulders cast."

DRAYTON'S *Poly-Olbion*, 1622.

BALISTA. An abbreviation of *Arcubalista*, the cross-bow.

"Nec tamen interea cessat *balista* vel arcus,
Quadrellos hæc multiplicat, pluit ille sagittas."

"Nor during this did cease the *balista* or the bow,
The one multiplying quarells,³ the other showering arrows."

Guillaume le Breton, as quoted by Meyrick.

BALLOK KNIFE. A knife hung from the girdle,

"Sir John and Sir Geoffrey
Hath a girdle of silver,
A Baselard or a *ballok knyf*,
With buttons over gilt."

Vision of Piers Plowman.

¹ Fr. for baudrike.

² This poet terms the Zodiac the baldrick of heaven.

³ The square-headed arrow peculiar to the crossbow.

BAND. A collar of linen or cambric surrounding the neck, and which was stiffened with starch, or underpropped; or else allowed to fall upon the shoulders, when it was termed a falling-band. Examples of both are here given: No 1 from a portrait of Prince Henry, son of James I.; the second, or falling-band, No. 2, from a portrait of Milton at the age of eighteen; they may be seen in



No. 1.



No. 2.



their most modern and reduced form in the small bands still worn about the neck by clergymen (see FALL). They are very commonly mentioned by authors of the latter part of the sixteenth century, until the time of James II. (see p. 330).

“Hang up my *ruff-band* with the diamond at it.”

MIDDLETON'S *Roaring Girl*.

In Brathwaite's “Strappado for the Divell,” 1615, we read:—

“How art thou led
By every fashion monger that doth stand
More on the *eggefying*¹ of his *band*.”

See “Exchange ware at second hand, viz. Band Ruffe and Cuffe,” 1615, reprinted in vol. x. “Harleian Miscellany.”

They were, in the reign of Elizabeth, indicative of gentility:

“Me thinks he is a ruffian in his stile,
Withouten *bands* or garter's ornament.”

Return from Parnassus.

“Let the health go round about the board, as his *band* goes round about his neck.”

HEYWOOD'S *Rape of Lucrece*, 1638.

¹ Edging.

Our term *band*-box comes from the original use of such boxes to keep *bands* and ruffs in. Thus, in Rowley's *Match at Midnight*, 1633, act iv. scene 1. we have, "Enter maid with a band-box;" and when she is asked, "Where ha' you been?" she answers, "For my mistress' ruff, at the sempstress', sir." And S. Rowlands, in his "Pair of Spy-Knaves," makes his "fantastical knave" order his servant

"First to my laundresse for a yellow *band*."

Shirt-bands, says Strutt, were originally connected with the neck-ruff; for in an inventory of apparel belonging to Henry VIII. mention is made of "4 sherte-bandes of silver with ruffes to the same, whereof one is perled with golde." Peacham, in his "Truth of our Times," 1638, says: "King Henry VIII. was the first that ever wore a band about his neck, and that very plain, without lace, and about an inch or two in depth. We may see how the case is altered, he is not a gentleman, or in the fashion, whose band of Italian cutwork standeth him not at the least in three or four pounds: yea, a semster in Holborn told me there are of threescore pound price apiece." For other extracts corroborative of the great cost of these articles of costume see p. 264. When these great ruffs went out of fashion, at the end of the reign of James I., plain bands succeeded them; and their simplicity made them acceptable to the puritanic party, whose "Geneva bands" were very plain and small, unlike those mentioned by Jonson, in "Every Man in His Humour," as costing "three pounds on the exchange," and which were of Italian cut work, ornamented with pearls. In Massinger's "City Madam," 1632, Hungerland (Hungary) *bands* and Spanish *quellio* ruffs are mentioned as extravagances. The embroidering of bands with flowers and ornaments was a regular profession, and rich point-lace was used for edging. The large laced neck-cloth of the latter end of the reign of Charles II. succeeded the band in fashionable society. Lord Rutherford, in a letter to the Earl of Lauderdale in 1661 (Camden Soc. Miscell. vol. viii.) mentions *bands* which he had purchased for him in Paris, one of which, with the hand-cuffs, cost as much as 285 livres, but this, he adds, is the dearest merchandise.

“ Sigh for a periwig and die for a cravat-string.”

VANBRUGH'S *Æsop*, 1698.

BANDED MAIL. This form of mail, in which double lines separate each row of links, occurs toward the end of the 13th century; very commonly in MSS., and brasses, but in only five instances on effigies, viz., at Tewkesbury, Dodford, Tollard Royal, Newton Solney, and Kirkstead. The mode of construction is still a question. The “Catalogue of Ancient Helmets,” exhibited in 1880 at the Royal Archæological Institute, will supply the latest opinions on the subject, and the models illustrating the various theories, and executed by the late Mr. Burges, are in the British Museum. According to Mr. Boutell, banded mail does not appear on brasses after about 1380.

BANDEROLLE. The little flag or streamer placed near the head of a lance.

“ Drives with strong lance some adverse knight to ground.

And leaves his weltering *bandroll* in the wound.”

WAY and ELLIS'S *Fabliaux*, vol. iii. p. 7.

BANDILEERS. Cases of wood or tin, each containing a charge of powder, strung round the neck of the soldier, said to be adopted from the Low Countries. They are seen on our figure of the musketeer (see “Musket”), and are thus noticed by Davies in his “Art of War”:—“These souldiers, which in our time have been for the most part levied in the Low Countries, especially those of Artoys and Henault, called by the general name of Walloons, have used to hang about their neckes, upon a baudrick or border, or at their girdles, certain pipes, which they call charges, of copper and tin, made with covers.” The engraving represents the bandileer attached to the lower part of the belt of a soldier; now in the armoury of Lord Londesborough. The cases for the powder are made of wood covered with leather, slung with cord through the belt. The cover of each made to slip up and down on the cord, so that it be not lost, as shown in our cut.



The twelve cases are sometimes mentioned in jest as the twelve apostles. See the diary of Mr. Teonge, a naval chaplain, temp. Charles II.

The red or blue cord worn over the cross-belts of the Household cavalry at the present day is the survival of the cord by which hung the priming-horn or touch-box.

The additional case to hold priming-powder was added in the reign of Charles II. ("Hythe Text Book.") The bandileer fell into disuse about 1670, when cartridges and patrons came in.

BAND-STRINGS. Laces or ribbons used for securing the bands around the neck, and which sometimes appear like a hanging bow in front, or like a stout silk cord with pendent tassels. The latter were termed snake-bone band-strings during the time of Charles II. Among a curious series of the "Cries of London," in the British Museum, published in the reign of Charles I., is the figure of a woman crying "bandestringes or

handkercher buttons," who has a square box under her left arm and a bunch of band-strings in her left hand, here copied.

In "Wit at several Weapons" one character complains that robbers had stolen "a diamond hung at my *shirt-string*."

BANNER. A standard or ensign, containing the arms of the kingdom, or those appropriated to the corps, or its commander.

"The reede statue of Mars with spere and targe
So schyneth in his white *baner* large
That alle the feeldes gliteren up and down."

CHAUCER—*The Knight's Tale.*

BARBE. A covering made of white plaited linen, for the lower part of the face and chin, reaching midway to the waist. See Du Cange in v. "Barbuta." An example has been engraved, fig. 198. It was peculiar to the religious sisterhood or to widows, and is seen upon the one above named, on Elizabeth Porte, fig. 160, and Margaret Countess of Richmond, in Westminster Abbey, fig. 191.

It is noticed by Chaucer in "Troilus and Creseide," b. ii. line 110. After Creseide is "habited in her widow's weeds," Pandarus says:—

"Do unty youre *barbe*, and shew youre face bare."

At Mary Queen of Scots' funeral "The Ladyes had Parris heads and barbes" (Nic. "Prog.," Eliz.).

Halliwell says:—"The feathers under the beak of a hawk were called the *barbe* feathers, so that there may possibly be some connection between the terms."

In the eighth year of Henry VIII. it was ordained that "duchesses and countesses and all higher estates may be *barbed* above the chin, every one not being under the degree of a baroness may wear a *barbe* about the chin: and all other gentlewomen beneath the throat-goyll," or gullet.

The same word was used to signify the point of an arrow; and in "Sir Gawayne" it is applied to the edge of an axe.

BARME-CLOTH. See APRON.

BARRAGON. A kind of coarse fustian.

BARRAS, a coarse kind of cloth. Sack-cloth. (*Wright*.) Dutch *barras* occurs in the City Charter, 1640. "Draper's Dictionary."

BARRED. *Striped*. A term still used in heraldry; and in the middle ages applied indiscriminately to the ornaments of the girdle, of whatever kind. The Carpenter's Wife, in Chaucer's "Miller's Tale," is described as wearing a "seynt," or girdle,

"*Barred* al of silk."

And in the "Romaunt of the Rose," as translated by the same poet, we are told of the girdle of Richesse, that

"The *barris* were of gold full fine,
Upon a tissue of sattin;
Full heavie, grete and nothing light,
In everiche was a besaunt¹ wight."

For examples of *barres* see effigies of John of Eltham,

¹ A circular ornament; see *Besagnes*.

Lord Montacute; Sir Guy Bryan; and A. Basset, *Stothard*, PL 55, 94, 96, 100.

BASCINET. A light helmet, shaped like a skull-cap, worn with or without a movable front. The *bascinez à visières* are named in French romances of the thirteenth and fourteenth centuries; and they were commonly worn by the English infantry in the reigns of Edward I., II., and III., and Richard II.

“Swylke strokes they hem geve
That helm and *bacynet* al to-reve.”

Richard Cœur de Lion—WEBER'S *Romances*.

“For so he tok his *basyne*
That hit clevyd into the chyn.”

Kyng Alisaunder—WEBER'S *Romances*.

And in the same romance we are told that a Saracen knight

“gave Richard a sorry flatt,¹
That foundryd *bacynet* and hat.”

“But strokes felle that men herde ryng
On *Bassenettes*.”

LYDGATE—*Troy-boke*, b. ii. c. 18.

“Your *basenette* shall be burnyshed bryghte,
Your *ventall* shalbe well dyght
With starres of golde it shall be set
And covered with good velvet,
A *coronall* clene corven newe,
And ostryche fethers of dyvers hewe.”

Squyer of Low Degree.

John Sybille in 1401 bequeaths “unum *bacynet* cum 1 ventayl.” In 1322 the armourers of London ordered that no maker of bascinets was to cover them, but to sell them in the plain state, unless two or four sworn persons had certified that the bascinets were good. This was to prevent the patching up of old ones, which were then sent into the country districts for sale.

BASELARD. An ornamental dagger, worn hanging at the girdle, immediately in front of the person (see fig. 136).

¹ Blow.

They were strictly forbidden to be worn by priests; and in "Piers Plowman's Vision" the propriety of priests carrying their beads and books instead of these fashionable weapons is thus insisted on:—

" But if many a preest beere,
For hir *baselards* and hir broches,
A peire of bedes in hir hand,
And a book under hir arme.
Sire Johan and sire Geffrey
Hath a girdel of silver;
A *baselard*, or a ballok-knyf,
With botons over gilte."

And in the poems of John Audelay (fifteenth century) a parish priest is described in

" His gurdliis harneschit with silver, his *baslard* hongus bye."

T. Mussenden, in his will, 1402, leaves his sword *basilard* and dagger to be disposed of for his soul, and Guy Machell in 1536 bequeaths one *basilard* to his son Leonard. They were worn by gentlemen, and by pretenders to gentility: as the satirical song of the time of Henry V., in Sloane MSS. 2593, informs us. It begins thus:—

" Listenit lordyngs, I you beseke;
Ther is non man worth a leke,
Be he sturdy, be he meke,
But he bere a *baselard*."

" Myn *baselard* hath a shethe of red,
And a clene loket of led;
Me thinkit I may bere up myn hed,
For I bere myn *baselard*."

And we are further informed it has a "wrethen hafte," [a twisted or ornamentally enwreathed handle,] as well as a "sylver schape." In the will of one Hickeman, 1450, two *baselardes* are bequeathed, one of which is called also a *woodeknyff*, and the other a *hanger*.

BASQUINE or **VASQUINE**. From Basquina, the Spanish word for petticoat. It was also sometimes the name for a sort of a corset worn next to the chemise. In the inventories of Mary Queen of Scots are "basquines of red satine pirnit (striped) with gold," 1563, and again

“une vasquine et une paire de vieilles brassieres de satin noir,” 1562. Cotgrave, 1660, gives a “Vardingdale of the old fashion, or a Spanish vardingale.” In Gervis Markham’s “Famous Whore,” 1609, we find:—

“Perfumed gloves, gownes, kirtles, *vascaies*, mufes, Borders and tyers, rebatoes, falles, and ruffes.”

BASES. According to Nares, “a kind of embroidered mantle, which hung down from the middle to about the knees, or lower, worn by knights on horseback.” The *skirts* of the dress were also so termed; for in an inventory of Henry VIII.’s apparel, Harleian MS. 2284, mention is made of “coats with bases or *skirts*.” The word was also applied to the *hose*. “A pair of silk bases” and satin bases are mentioned in “Lingua,” 1607, 1st ed., but written earlier.

BASSELL or **BAZEYNA.** Sheepskin tanned and prepared as leather; mentioned in “Liber Custumarum.”

BASTARD. A term applied to several articles. *Bastard-cloth* is mentioned by Strutt as an English manufacture of the time of Richard III. *Bastard-wire* in Cunningham’s “Revels at Court,” p. 180. *Bastard-sword* in Harrison’s “Description of Britaine,” p. 2 (Halliwell’s “Dictionary”).

BASTON. A truncheon, or small club, used in the tournament instead of the mace in the regular fight. In an ordinance for conducting the jousts or tournaments (temp. Ric. II.), Harl. MS. 69, quoted by Meyrick (“Critical Inquiry,” vol. ii. 61), it is decreed that “the combatants



shall each of them be armed with a pointless sword, having the edges rebated (bent, or turned on one side), and with a *baston* hanging from their saddles, and they may use either the one or the other,” each being comparatively rendered harmless. One of these bastons has been engraved at the foot of pl. 70 of the above work, and is here copied.

BATTLE-AXE. A powerful weapon much used by warriors in the middle ages, and frequently mentioned in

the popular romances of the period. The axe never appears in the hands of Norman knights in the Bayeux tapestry, but as early as Stephen's reign he is mentioned by Hoveden as using it with great effect at the battle of Lincoln, 1141. King Richard I. was celebrated for his prowess with this weapon. And in the "Lay of the Earl of Thoulouse," Ashmole MS. 45, we read:—

"The erle hymselfe an *axe* drew,
A hundred men that day he slew."

BAUDEKYN. A sumptuous manufacture for garments, used by the nobility of the middle ages, and according to Du Cange composed of silk interwoven with threads of gold. It is said to have derived its name from Baldeck, or Babylon, where it was reported to have been first manufactured. (See *note*, p. 160.) Strutt says, "it was probably known upon the continent some time before it was brought into this kingdom; for Henry III. appears to have been the first English monarch that used the cloth of Baudekin for his vesture." In the "Lay le Freine," the lady sends her child, by a maid-servant, to be laid at a convent-door:—

"Sche toke a riche *baudekine*,
That hir lord brought fram Constantine,¹
And lapped the litel maiden therein;
And toke a ring of gold fin,
And on hir right arm it knitt
With a lace of silke therin pilt,²
And whoso hir founde schuld have in mende,
That it were comen of riche kende."

And in the romance of "King Alexander," on a great day when the Queen Olimpias rides forth in state, we are told

"Al theo cités was by-hong
Of riche *baudekyns*, and pellis among."

And in the same romance, on the occasion of a royal marriage,

"With samytes, and *baudekyns*,
Weore cortined the gardynes."

¹ Constantinople.

² plaited, twisted.



The figure here given, from an illuminated Bible of the fifteenth century, in the Bibl. National at Paris (No. 6829), depicts a lady in a magnificent dress of gold baudekyn, edged with *pelles* or fur, and embroidered all over with blue and purple silk flowers. Strutt has quoted, in his "Dress and Habits," part v. ch. 1, from the inventory of the royal wardrobe at the death of Henry V., these entries: "a piece of baudekyn of purple silk, valued at thirty-three shillings," and "a piece of white baudekyn of golde, at twenty shillings the yard." Baudekyns of silk are mentioned in the wardrobe-inventory of Edward IV.; and in that of Henry VIII. (Harl. MS. 2284) "green baudekins of Venice gold," and "blue, white, green, and crimson baudekyns with flowers of gold." In the inventory of church goods at King's Lynn, Norfolk (6 Edw. VI.), mention is made of a "Cope of red tissue called bawdekyn." This fabric appears to have resembled the modern *brocade*. Cloth of *bodkin* occurs in Massinger's "City Madam," 1632.

BAUDELAIRE. A small knife carried about the person or in the girdle.

BAVARETTE. "A bib, mocket, or mocketer, to put before the bosome of a child."—*Cotgrave*.

BAYONET. It was at first a dagger with a wooden handle fitting into the muzzle of the gun and about one foot long. The socket-bayonet was in general use in 1703. In Hewitt's "Ancient Armour" will be found much information as to the first appearance in Europe of this weapon. It is first mentioned about 1647 in the Memoirs of Puy-ségur; and was introduced in the British Army in 1672.

BAYS (or baize). A coarse woollen manufacture; fabricated in England, at Colchester, during the reign of

Elizabeth, and occasionally used for the garments of country-people.

BEADS. Globular or oblong ornaments of glass in various colours, arranged in rows on threads and worn as neck-ornaments. On p. 14 are examples of ancient British beads, which are frequently formed of coloured clays. In the fourteenth and fifteenth centuries they were seldom worn, but reappeared in the sixteenth in profusion. The beads used in prayer are constantly and rather ostentatiously displayed on brasses of that era; many examples occur in Cotman's series.

BEARD. The trimming of the beard, before its total obliteration had become fashionable or customary, was an object of attention in all ages and countries. In the course of this work many notices of the fashions and the various modes of wearing the beard and moustache at different epochs occur; to which we may briefly allude, to preserve here a slight connected history of its varieties. The early Britons shaved the beard occasionally; but wore it at times long, and always had long moustachios (fig. 10). The form of the Anglo-Saxon beard, with its neat trimming, or parting into double locks, may be seen on figs. 45, 50. The Normans in William's invading army were remarkable for their shaving (fig. 53); yet the extravagant quantity of beard indulged in by them after they were firmly settled in England, is noticed on p. 72, and illustrated by the cuts on that page, and also on p. 75, and particularly on p. 76. Close shaving became prevalent with young men during the fourteenth century; their elders wore the forked beard, as exhibited on No. 1,—from a brass of a Franklin of the time of Edward III., in Shottesbrooke Church, Berkshire; which is a curious illustration of Chaucer, who, in enumerating the characters in the Prologue to his "Canterbury Tales," tells us

"A Marchaunt was ther with a forked berd."

(for other varieties see p. 106). It obtained great favour, and held its place from the time of the Saxons to the middle of the seventeenth century. The monumental

effigy of Edward II., in Gloucester Cathedral, displays that monarch in a beard and moustachios carefully curled and trimmed (No. 2); and which forcibly brings to mind the king's foppery, and the cruel manner in which it was rebuked, after his fall, by Maltravers, one of his keepers, who on one occasion ordered him to be shaved with cold water from a ditch, while on a journey; when the unfortunate monarch exclaimed, bursting into indignant tears, "Here is at least warm water on my cheeks, whether you will or not." The moustachio of the knight was generally long, and may be sometimes seen spreading over the



No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

camail, as upon the effigy of John of Eltham, Earl of Cornwall, second son of Edward II., at Westminster; or on that of Sir Roger de Bois, in Ingham Church, Norfolk, engraved by Stothard; without naming many other examples to be found in all our works on monumental effigies. King Edward III. has an extraordinarily long and capacious beard, as shown upon his effigy in Westminster Abbey (No. 3); it is forked, and arranged in elegant spiral lines, the moustachios being as carefully trimmed, and disposed on each side the mouth so as not to interfere with it. The beard and moustachio of Henry IV. (No. 4) is copied from his effigy at Canterbury, and is trimmed like that of Edward III., but is by no means so large. Richard II. has his arranged in two small tufts upon the chin, as shown in No. 5, from his effigy at Westminster.¹ The broad, pointed, and forked beards, as worn during this reign, may be seen in the cut at p. 126, representing the

¹ A similar beard may be seen in the effigy of a citizen of this period, in St. Mary's Church, Nottingham, engraved in the "Gentleman's Magazine" for 1843.

three uncles of this king; and the same continued in fashion during the succeeding reign, as may be seen on pp. 161, 163, 166. In the reign of Henry V. they began to shave more closely; and in that of Henry VI. the whisker, beard, and moustache entirely disappeared (see fig. 131), the hair of the head being also cropped close. It was allowed greater length during Edward IV.'s time; but the beard was close-shaven, as the many cuts given in Volume I., in illustration of that period, will show; and it very rarely appears to have been cultivated, except by the elders of the community, until the middle of the sixteenth century.¹ In the privy purse expenses of Henry VII. is a payment of £2 12s. to Massy for shaving the king for one quarter. In 1542 it was ordered that no member of Lincoln's Inn wearing a beard should presume to dine in hall; in 1550 no member was to wear *any* beard above a fortnight's growth under pain of expulsion for the third offence. In 1553 those who had beards were to pay twelve pence for every meal they continued them, and every man to be shaven upon pain "of being put out of commons." But in 1560 all previous orders on the subject of beards were repealed.—*Dugdale, quoted by Warton.* In 1542, according to the Burghmote books of Canterbury, "The sheriff and another person pay their fines for wearing beards, viz., 3s. 4d. and 1s. 8d." It is during the reign of Elizabeth that we first meet with full details of the extraordinary varieties of fashion then adopted. J. A. Repton, Esq., F.S.A., published, for private circulation, in 1839, "Some Account of the Beard and Moustachio, chiefly from the Sixteenth to the Eighteenth Century;" comprising thirty-six octavo pages, and thirty-eight well-selected examples, of singular variety and curiosity, which that gentleman has most liberally allowed us to make use of. The time wasted in the trimming of beards is noted in Hooper's "Declaration of the Ten Commaundements," 1548:—"There

¹ Beards do not appear to have been worn by the clergy in England till about the reign of Henry VIII.; and even in 1531, Longland, Bishop of Lincoln, orders a priest, a fellow of Oriel College, Oxford, to abstain under pain of expulsion from wearing a beard and pinked shoes, like a laic (Warton's "History of English Poetry"). The Templars were permitted to wear beards.

is not so much as he that hath but 40s. by the year, but is as long in the morning to set his beard in order as a godly craftsman would be in looming (*weaving*) a piece of kersey." Stubbs, in his "Anatomie of Abuses," 1583, is, as usual, prolix, and more fully explanatory. He says:—"They (the barbers) have invented such strange fashions of monstrous manners of cuttings, trimmings, shavings, and washings, that you would wonder to see. They have one manner of cut called the French cut, another the Spanish cut; one the Dutch cut, another the Italian; one the new cut, another the old; one the gentleman's cut, another the common cut; one cut of the court, another of the country; with infinite the like vanities, which I overpasse. They have also other kinds of cuts innumerable; and therefore when you come to be trimmed, they will ask you whether you will be cut to look terrible to your enemy, or amiable to your friend; grim and stern in countenance, or pleasant and demure; for they have divers kinds of cuts for all these purposes, or else they lie. Then when they have done all their feats, it is a world to consider how their mowchatowes (moustachios) must be preserved or laid out, from one cheek to another, and turned up like two horns towards the forehead." In Lyly's "Midas," 1591, barbers are mentioned as "checker-d-apron men."



No. 6.

The beautifully executed effigy of Sir G. Hart (1587) in Lullingstone Church, Kent, shows very clearly the careful way in which the moustache was brushed upward from the lips in a series of small locks, as exhibited in No. 6. In "Cynthia's Revels," 1601, *Mercury* says to the barber, "Come, invert my mustachio." Green, in his "Quip for an Upstart Courtier,"

1592, notes still more clearly the form of these fashions. Speaking of the barber, after dressing the head, he says:—"He descends as low as his beard, and asketh whether he please to be shaven or no? whether he will have his peak cut short and sharp, amiable like an *inamorato*; or broad pendant, like a spade, to be terrible like a warrior and soldado? Whether he will have his *crates* cut low, like a juniper bush; or his *suberche* taken away with a razor? If it be his pleasure to have his *appendices* primed; or his

mouchaches fostered, or turned about his ears like the branches of a vine, or cut down to the lip with the Italian lash, to make him look like a half-faced baby in brass? These quaint terms, barber, you greet Master Velvet-breeches withal, and at every word a snap with your scissors and a cringe with your knee; whereas, when you come to poor Cloth-breeches, you either cut his beard at your own pleasure, or else in disdain ask him if he will be trimmed with Christ's cut, round like the half of a Holland cheese?" This last fashion has been illustrated in No. 4, p. 279, and is alluded to by Holinshed, where he speaks of "our varietie of beards, of which some are shaven from the chin, like those of the Turks; not a few cut short, like to the beard of Marquis Otto; some made round, like a



No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

rubbing-brush; others with a *pique devant* (O fine fashion!), or now and then suffered to grow long, the barbers being grown to be so cunning in this behalf as the tailors." In Cunningham's extracts from "The Accounts of the Revels at Court," under the year 1574, occurs to John Owgle "for xiiij beards *marquesotted* at xvi^d. the peece." In 1585 one Holford, a seminary priest, is mentioned as having a *marquezated* beard. The *pique devant*, or *pick-a-devant* beard, as it is termed by Randle Holme the herald, which excites the exclamation of Holinshed, is given in No. 7. It is worn by Sir Edward Coke, and is copied from Mr. Repton's plate. Nares, in his "Glossary," has some remarks on this beard; and it is thus noticed by Hutton in his "Follie's Anatomie," 1619:—

"With what grace, bold, actor like he speaks,
Having his beard precisely cut i' th' peake.

How neat's mouchatoes do at a distance stand,
 Lest they disturbe his lips or saffron band:
 How expert he's; with what attentive care
 Doth he in method place each stragling haire."

Holme describes, besides, the cathedral beard, which has been noticed, p. 279, and illustrated fig. 253. "The British beard has long mochedoes (moustachios) on the higher lip, hanging down either side the chin, all the rest of the face being bare; the forked beard is a broad beard ending in two points; the mouse-eaten beard, when the beard groweth scatteringly, but here a tuft and there a tuft," etc. And in Lyly's "Midas," 1591, act iii. scene 2, Motto the barber thus speaks to his boy:—"Besides, I instructed thee in the phrases of our eloquent occupation, as—How, sir, will you be trimmed? Will you have your beard like a spade or a bodkin? A pent-house on your upper lip, or an ally on your chin? A low curl on your head like a Bull, or dangling locke like a Spaniell? Your Mustachoes sharpe at the ends like Shomakers' aules, or hanging downe to your mouth like Goates' flakes? Your Love-lockes wreathed with a silken twist, or shaggie to fall on your shoulders." In his "Endimion" of 1591 the *bush* beard occurs. The following are but a few of Shakespeare's mentions of the beard:—

Quickly. "Does he not wear a great round beard, like a glover's paring-knife?"

Simple. No, forsooth; he hath but a little wee face, with a little yellow beard; a Cain coloured beard."

Merry Wives of Windsor, i. 4.

Bottom. "I will discharge it in either your straw coloured beard, your orange tawny beard, your purple in grain beard, or your French-crown-colour beard, your perfect yellow."

A Midsummer Night's Dream, i. 2.

Gower. "A beard of the general's cut."

Hen. V. iii. 6.

In the "Spanish Tragedy," 1592, mention is made of "beards of Judas his own colour." In "Westward Ho," 1605, "Catherine pear colour'd beards." Taylor, the water-poet, in his "Superbiæ Flagellum," has the following curious description of the great variety of beards in his

time; but has omitted that worn by himself, which was fashioned like a screw, and is copied (No. 8) from Repton's plate:—

“Now a few lines to paper I will put,
 Of men's Beards' strange and variable cut;
 In which there's some doe take as vaine a Pride,
 As almost in all other things beside.
 Some are reap'd most substantial, like a brush,
 Which makes a nat'rall wit knowne by the bush;
 (And in my time of some men I have heard,
 Whose wisdoms have bin onely wealth and beard);
 Many of these the proverbe well doth fit,
 Which sayes—Bush naturall, more haire then wit.
 Some seeme as they were starched stiffe and fine,
 Like to the bristles of some angry swine;
 And some (to set their Loves desire on edge),
 Are cut and prun'd like to a quickset hedge.
 Some like a spade, some like a forke, some square,
 Some round, some mow'd like stubble, some starke bare,
 Some sharpe, Stiletto fashion, dagger-like,
 That may with whispering a mans eyes outpique:
 Some with the hammer cut, or Romane T,
 Their beards extravagant reform'd must be,
 Some with the quadrate, some triangle fashion,
 Some circular, some oval in translation,
 Some perpendicular in longitude,
 Some like a thicket for their crassitude,
 That heights, depths, bredths, triforme, square, oval, round,
 And rules Geòmetricall in beards are found.”

Rowland Whyte, in a letter to Sir Robert Sidney, in October, 1599, mentions a play of “the overthrow of Turnholt” being acted, in which “he that plaid that part (Sir Francis Vere's) gott a beard resembling his and a watchet sattin doublett, with hose trimmed with silver lace.”—*Collins*.

In 1623, when Prince Charles and Buckingham went off to Madrid, according to Sir Henry Wotton they set out with “disguised beards;” and at Paris, to further veil their visages, they purchased each of them a perriwig.

We have added from Mr. Repton's plates some other examples of these fashions. No. 9 shows the T-shaped beard, or hammercut beard, a fashion which prevailed in the reign of Charles I., as appears from the “Queen of Corinth,” 1647, act iv. scene 1:—

“Strokes his beard,
Which now he puts i’ th’ posture of a T,
The Roman T; your T beard is in fashion.”

The constant changes of shape in beards is noticed in
“Time’s Metamorphosis,” by R. Middleton, 1608:—

“Why dost thou weare this beard?

* * * * *

’Tis cleane gone out of fashion.”

The spade-beard and stiletto-beard have been engraved in p. 279, Nos. 1 and 2, and are described by writers of the period as respectively worn by the Earls of Essex and Southampton during the reign of Elizabeth. No. 10 is the sugar-loaf beard of the same period, as worn by Lord Seymour of Sudley. No. 11, the swallow-tail cut, as mentioned by Tom Nash in 1596. In “Cynthia’s Revels,” 1601, *Anaides* says, “Sir, you with the *pencil* on your chin.” The tile-beard of “Hudibras” resembled the cathedral-beard already noticed, and which, though

“In cut and dye so like a tile
A sudden view it would beguile.” (Part i. c. 1.)

The widow declares,

“It does your visage more adorn
Than if ’twere prun’d, and starch’d, and lander’d,
And cut square by the Russian standard.”

Brushes were made expressly for the use of the beard. Thus, in Dekker’s play, “Match mee in London,” 1631, one of the characters exclaims, “I like this beard-brush, but that the haire’s too stiff.” In the notes to Grey’s “Hudibras” we are told, “they were then so curious in the management of their beards, that some, as I am informed, had pasteboard cases to put over them in the night, lest they should turn upon them and rumple them in their sleep;” and in the life of Mrs. Elizabeth Thomas, entitled “Pylades and Corinna,” 1731, p. 21, we have the following account of Mr. Richard Shute, her grandfather, a Turkey merchant:—“That he was very nice in the mode of that age, his valet being some hours every morning in starching his beard and curling his whiskers, during which

time a gentleman, whom he maintained as a companion, always read to him upon some useful subject." Mr. Repton further notices the fashion of using beard-combs and beard-brushes by the gallants of the day. Thus, in the "Queen of Corinth," act ii. scene 4:—

"Play with your Pisa beard! why, where's
Your brush, pupil?
He must have a brush, sir!"

In Davies's "Scourge of Folly" we read of other appliances for the fashioning of the beard:—

"Crispus doth spend his time in labour sore
To bring his *beard* in fashion if he could:
Quils, irons, and instruments he hath good store,
To fashion it and make it fashion hold."

A *stamp'd beard* is mentioned in "Wit at several Weapons," 1647; a *perfumed beard* occurs in Barry's "Ram Alley," 1611.

In "Davenant . Wits," 1636, we find:—

"Like orange water kept
To sprinkle holiday *beards*."

In No. 331 of the "Spectator" will be found some remarks on *beards* of that period.

In a biographical memoir of Lord Rokeby, then Matthew Robinson, published 1798, he is mentioned as the only peer, or perhaps even gentleman, who then wore a beard.

BEARERS. "Bearers, rowls, fardingales, are things made purposely to put under the skirts of gowns at their setting on at the bodies, which raise up the skirt at that place to what breadth the wearer pleaseth, and as the fashion is."—Randle Holme, "Academy of Armory," 1688. The accompanying sketch of the back view of a corset in the South Kensington Museum shows the "bearers." They are round and padded, and about five inches long and an inch in diameter. Swift refers to "bolsters that supply her hips."



BEARING-CLOTH. The mantle or cloth used to cover a child when it was carried to baptism. The old French engravings of De Bosse and others depict *sages-femmes* holding babies thus arrayed. "A bearing-cloth for a squire's child" is mentioned in Shakspeare's "Winter's Tale." Gloster says to Henry Beaufort, Bishop of Winchester and cardinal:—

"Thy scarlet robes, as a child's *bearing cloth*,
I'll use, to carry thee out of this place."

1 *Hen VI.* i. 3.

They were generally decorated with lace or fringe. In Halliwell's folio edition of Shakspeare, vol. viii. p. 126, is an excellent specimen, copied from an engraving executed about 1600 by H. Bonnard.

BEAUTY. From notices in wills of 1518 and 1540, this appears to have been a colour. John West in his will, 1515, bequeaths a "gowne of *beauty* furred with black." Beawtie colour is also mentioned in will of Edm. Gifford, 1540.

BEAVER. The face-guard of a helmet; sometimes used to designate the helmet itself, as in Shakspeare:—

"I saw young Harry with his *beaver* on."

Henry IV., Part I. act iv. sc. 2.

"What, is my *beaver* easier than it was?"

Richard III., act v. sc. 3.

The same poet notices the beaver as a face-guard, thus:—

"He wore his *beaver* up."

Hamlet, act i. sc. 2.

"Their *beavers* down;

Their eyes of fire sparkling through sights of steel."

Henry IV., Part II. act iv. sc. 1.

The latter kind of beaver has been engraved by Knight in his "Illustrated Shakspeare," from an armet of the time of Philip and Mary in Goodrich Court, and which being of the kind generally used, is also sufficiently near to the time of our great dramatist to convince us that such a beaver must have been frequently seen by him. It is here engraved from that work, No. 1. It has attached to its

umbril several wide bars to guard the face, over which the beaver, formed of three overlapping lames perforated, is made to draw up. Meyrick, in his "Critical Inquiry," pl. 41, has given us the earliest specimen of the beaver (No. 2), from the monumental effigy of Thomas Plantagenet, Duke of Clarence, who died 1421, and which is "so constructed of several overlapping pieces as when wanted for covering the face to be drawn *up* from the chin."



No. 1.



No. 2.

constructed of several overlapping pieces as when wanted for covering the face to be drawn *up* from the chin." Philip de Comines mentions that at Mont l'Hery, 1465, the Count de Charolois received a wound in the neck for want of his beaver, which being slightly fastened on in the morning dropped from his head in the battle. For specimens of the beaver which is moved downward from the forehead, and pushed *up* over the top of the helmet when the face is uncovered, as described in "Hamlet," see No. 1 of the cut on p. 336, and ARMET. For beaver hats, see HEAD-DRESS.

BECKS, or BEKES. In the ordinance for the reformation of apparel made by the Countess of Richmond, mother to Henry VII., in the eighth year of his reign, it is directed that *tippets* shall be worn instead of *becks*, and of the same size and fashion; so that it appears to have been the name applied to the pendent tippet of the head, turned like a *beak* over the forehead, as in fig. 81. (See also ARMILAUSA.)

BELT. See GIRDLE.

BENDS. Ribbons or bandages for the head, used by ladies in imitation of the circlets of gold, termed *bindæ* among the Normans, and worn upon the forehead. These ribbons, when made of silk, were prohibited to professors of religion (Strutt). "A *Bende* for an hat of blak sylk and silvir, *bende* of whit bone with smale bedys of grene."—Will of John Baret, 1463.—"Bury Wills." There is a passage in Shakspeare's "Antony and Cleopatra," act ii.

scene 2, describing her barge and attendants, which has produced some confusion among the commentators :

“ Her gentlewomen, like the Nereides,
So many mermaids, tended her i' th' eyes,
And made their bends adornings.”

The conjectural emendations, alterations, and controversy on the right reading are so very extensive and confusing, that Boswell in his variorum edition prints them as a supplement to the play. The simplest explanation seems to be, that the attendants on the queen had made this portion of their ornamental dress a striking adornment to the pageant.

BERGAMOT. A common tapestry of ox and goats' hair with cotton or hemp. Draper's "Dictionary."

BERGERS. A plain small lock of hair (a-la-shepherdess), turned up with a puff. "Mundus Muliebris," 1690.

BESAGNES. The two circular plates, about the size of a shilling, which covered the pins on which the visor of the helmet turned; they were so called from their resemblance to the coins called besants, or bezans, a long time current in France. So Meyrick explains the passage in Rous's "Life of Richard Beauchamp, Earl of Warwick" (Cotton MS. Julius, E 4, written c. 1485), "The Erle smote up his visor thrice, and brake his *besagnes*, and other harneys." One is seen in the figure of St. George at Dijon, p. 152, vol. i.

BESAGUE. A two-edged axe. In the "Arsenal" copy of "Partonopex" we learn that Sornegur had his "*bies-aquè*" hanging at one side of his saddle-bow, and his "*miseri-corde*" at the other. In the English version, circa 1390, the translator evidently did not know the word, and absurdly renders the passage, "On eche Shulder of Steele a besa-gew."

BETEN. A term used for garments when they were embroidered with fancy subjects; thus, in "Le bone Forence de Rome," we are told of a fair dame who had

“ A coronell on hur hedd sett
Hur clothys wyth bestes and byrdes were *bete*.”

BICE. Blue. "Lay of Sir Launfal."

BIGGON. A large hood or cap, with ears like those worn by nuns, and particularly by the Bigins, or Beguines. "A biggon was a kind of quoif, formerly worn by men; it is now only in use for children."—Note in Dodsley's "Old Plays," ed. 1825, p. 303, vol. ix.; see also note to "King Henry IV.," Part II. variorum ed.: "He whose brow with homely *biggin* bound." In Chaucer's "Romance of the Rose" we read:—

"And Dame Abstinence streined,
Took of the robe of cameline,
And gan her gratche as a *bigine*.
A large coverchief of thread
She wrapped all about her head."

The usurer in "Peirce Penillesse's Supplication to the Devil," 1592, is thus described:—"Upon his head he wore a filthy coarse *biggin*, and next it a garnish of night-caps, with a sage button cap." And in Jasper Mayne's "City Match," 1639, is a description of

"One whom the good
Old man, his uncle, kept to the Inns of court,
And would in time ha' made him barrister,
And rais'd him to the sattin cap and *biggon*."

In "Salmacida Spolia," a masque acted at Whitehall, 1639, the fourth entry is "a nurse and three children in long coats, with bibs, *biggins*, and muckenders." Taylor, in the "Prayse of the Needle," 1640, also mentions Biggins. See also Ben Jonson's "Fox" and "The Silent Woman."

BILBOQUET. A hair curler. See HAIRDRESSING and ROULETTE.

BILLS. In the Anglo-Saxon poem of "Beowulf," *bills* are mentioned as part of the equipment of a ship of war. The besieged in the city of Tyre are described in the romance of "Alexander" (fourteenth century) as defending their town

"With longe *billes*, mad for the nones."

They were the principal weapons used by infantry until the pike came into use, and are very often represented

in early MSS. "Brown bills" are frequently mentioned by our writers, as well as brown swords; for soldiers were not then careful to preserve their polish. They were carried by watchmen in the sixteenth and seventeenth centuries. Dogberry is anxious to tell his compeers, "Have a care your *bills* be not stolen;" and Dekker, in his "O per se, O," 1612, has engraved a watchman bearing his bill, which is here copied. They are frequently alluded to by the Elizabethan dramatists. In a proclamation by Elizabeth, 1596, the *bills* of the bowmen were ordered to be changed for pikes. G. Silver, in his "Paradoxes of Defence," 1599, says the bill should not exceed six feet in length.



"O Domine, what mean these knaves,
To lead me thus with *bills* and glaves?"

*A pleasant conceited Comedy—How to Chuse
a Good Wife from a Bad, 1602.*

The constable of the watch, in May's comedy of "The Hiere," 1620, asks, "First, what is a watchman? secondly, what is the office of a watchman? For the first, if any man ask me what is a watchman, I may answer him, He is a man as others are; nay, a tradesman, as a vintner, a tailor, or the like, for they have *long bills*." In Col. Rich's "Memoirs," temp. Charles I., vol. vii., Camden Soc. N.S., a constable is mentioned as having a *hedge bill* under his arm, "a usual thing for constables to carry."

The country bill-hook of to-day, if mounted on a long staff, would give us the *bill* of history. Its utility as a tool, when unmounted, accounts for the survival of so few bills till the present time.

A *Normandy bill* occurs in the will of T. Stele, 1506. "My *byll* that is gilt," is mentioned in the Paston letters.

BIPENNIS. A double-headed axe, of which specimens are engraved in figs. 40, 49.

BIRCHING LANE. Mentioned temp. Elizabeth, as a locality for ready-made and second-hand clothes.

BIRD-BOLT. Steevens, in his note to "Much Ado about Nothing," act i. scene 1, says:—"The bird-bolt is a

short thick arrow without point, and spreading at the extremity so much as to leave a broad flat surface, about the breadth of a shilling. Such are to this day in use to kill rooks with, and are shot from a cross-bow." They are mentioned by Shakspeare, in his "Much Ado about Nothing," act i. scene 1; and are alluded to in the old proverb, "A fool's bolt is soon shot;" and in the old comedy of "Ralph Roister Doister" (written before 1551), where it is said of one of the characters, that he has

"As much brain as a *burbolt*."



Douce, in his "Illustrations of Shakspeare," has given specimens of these missiles, here copied. The last is like the arrow with a vial of combustibles, sometimes shot by archers in the middle ages.

BIRRUS. A coarse species of thick rough woollen cloth, used by the poorer classes in the middle ages for cloaks and external clothing. (Strutt.) The antique *birrus* was a hooded cloak, said to have derived its name from the *red* wool of which it was made.

BISE. A fur. Furrures of *bise* occur in the purchases for the great wardrobe of Hen. VII., 1487; garments furred with *bys*, *byses*, *bysettes*, occur in wills of W. de Escryk, 1407, S. Oxney, 1432, J. Kelsham, 1434. It is mentioned in the City Archives as early as 1303, and is said to be the skin of the hind. See **GRIS**.

BISSE. See **BYSSINE**.

"And I will be attired in cloth of *biss*
Beset with orient pearl fetched from rich India."
A Merry Knack to Know a Knave.

"In homely gray,
Instead of *bisse* and purest pall,
Now all thy clothing must be."
Patient Grissel, 1619.

BLACKING. In the middle ages the shoes and boots do not appear to have been blacked, but cleaned with some-

thing which showed the colour of the leather. For travelling they were greased. In John Russell's "Boke of Nurture," edited by F. J. Furnivall, under "The office of a chamberlayne," it is remarked of that he should see that his master have "his shone or slyppers as browne as is the waturleche." In Greene's "Old Wives' Tale," a boy who "for a need can make your mastership's shoes as black as ink," is mentioned. The oldest kind of blacking appears to have been a thick, viscid, oily substance; for "shoes that stink of blacking" are mentioned in Middleton's "Roaring Girl," 1611, and in Webster's "White Devil," 1612. Yet shoes must have *shone*; for in Jasper Mayne's "City Match," 1639, one of the characters exclaims of another, "'Slid, his shoes *shine* too!" And in a note to this passage in Dodsley's "Old Plays," Mr. Collier says:—"The citizens of Charles I.'s time, and earlier, were as famous for the brightness of their shoes as some particular professions are at present." In "Every Man in his Humour," act ii. scene 1, Kiteley says:—

"Whilst they, sir, to relieve him in the fable,
Make their loose comments upon every word,
Gesture, or look I use; mock me all over,
From my flat cap *unto my shining shoes.*"

In Massinger's "Guardian" one asks another how he is to know some persons he would observe, and is answered, "If they walk on foot, by their rat-coloured stockings and *shining shoes*;" and in Shirley's "Doubtful Heire," a citizen is characterized by "woollen stockings and *shoes that shine.*" In Dr. Smith's burlesque poem, "Ponclope and Ulysses," 1658, are these two lines:—

"She's don'd new clothes, and sent the old ones packing,
And had her shoes rub'd over with lamp-blacking."

In the "Spectator" for July 4, 1712, is advertised "the most famous Spanish blacking for gentlemen's shoes that ever was invented or used; it making them always look like new, never daubs the hands in putting on, or soils the stockings in wearing; neither hath it the ordinary gloss of German balls, or the intolerable noisome stink of size, but it is of agreeable scent. It indeed makes the shoes look extremely neat, and mightily preserves the leather."

BLACKS. Black cloaks and hoods supplied at the cost of the deceased to certain of the mourners at funerals. The lists of those to whom blacks were given at royal funerals are most interesting, and may be consulted at the Public Record Office. In the case of royal funerals, the allowance seems to have been in black cloth.

From a passage in the play of "Cambyses," 1561, Watling Street was the chief place for the sale of black cloth.

BLANKET from Fr. *Blanchet*, woollen cloth. (*Way*.) The origin of the word, is derived by some from one Thomas Blanket, a Fleming resident in Bristol, in 1340. Ducange gives a quotation from a monastic rule of 1152, in which "de blancheto" occurs.

Blanket is mentioned in an Act of 37 Edward III. as worn by ploughmen and carters. (Draper's "Dictionary.") In the will of Isabel Gregory, 1432, is mentioned "a russet gowne lynyt w^t whythe *Blanket*." In 1533 two pairs of blankets in the will of Sir W. Pennington are valued at 5s. 4d. (Beck.)

BLIAUT. "A garment common to both sexes. It appears to have been an external part of dress, and probably resembled the surcoat or super-tunic. By the men it was worn over armour. In the romance of "Perceval" mention is made of mantles and *bliavis* of purple starred with gold. In the romance of "Alexander" we read of the *bliaut* and the chemise, 'such as young virgins were accustomed to put on.' In another romance ("Roman de Guil. au Court Nez") a lady of high rank is introduced by the poet habited in a very rich *bliaut*; and in another ("Roman de Parise la Duchesse M.S.") a lady is said to have been clothed in linen, with a *bliaut* dyed in grain. In one of the Tower Rolls ("Rot. Claus. memb." 12) there is an order from King John for a *bliaut* lined with fur for the use of the queen; which garment, exclusive of the making, is estimated at twenty-five shillings and eightpence. The making of a *bliaut*, together with a capa, or robe, came to two shillings and sixpence. The *bliaut* was not confined to the nobility, for it was sometimes made of canvas and of fustian, both of which at this period (the Anglo-Norman) were ranked among the inferior species of cloth."

—Strutt, "Dress and Habits," ed. 1842, vol. ii. p. 42. Mr. Planché, in a note to this passage, says:—"I consider the *bliant* to have been handed down to us in the well-known French blouze of the present day. The English smock-frock is nearly allied to it."

BLODBENDE. Narrow strips for winding round the arm after bleeding. These attached to the end of a staff are the origin of the barber's pole.

BLUE CAPS. Welshmen are mentioned as *blue caps* by Shakespeare in 1 Henry IV. ii. 4, and in "A blew cap for me," "Antidote against Melancholy," 1661. In the Roxburgh Ballad of the "Coy Cook-maid" is:—

"Then out stept a Scot with *blew* bonnet on."

In 1745 the young Pretender is mentioned as arriving near Macclesfield, wearing a *blue* bonnet with a white rose in it.

BLUE-COATS were the ordinary livery of serving-men in the sixteenth and early part of the seventeenth centuries. Thus in Chettle's "Kind Hart's Dream," 1592, we are told, "This shifter, forsooth, carried no lesse countenance than a gentleman's abilitie, with his two men in *blew coats*, that served for shares, not wages."

"Where's your *blew-coat*, your sword and buckler, sir?
Get you such like habit for a serving-man,
If you will wait upon the brat of Goursey."

The Two Angry Women of Abingdon, 1599.

"A velvet justice wth a longe
Great traine of *blew-coats*, 12 or 14 strong."

DONNE'S *Satires*.

"*Plew-coats* and Padges to follow her heels."

Patient Grissell.

"A country *blew-coate* serving-man."

ROWLAND'S *Knave of Clubs*, 1611.

"But leave these considerations to Sir John, they become a black coat better than a *blue*."

The Two Angry Women of Abingdon.

In Hale's satires he speaks of one who strives

"To get some badgeless *blue* upon his back."

In Wilson's "History of James I." the Duke of Lennox is mentioned as *disguising* himself in a *blue coat* and a basket hilt sword.

"Have a care, *blew-coats*," says Sir Bounteous Progress to the servants, in Middleton's "Mad World, my Masters," 1608. Blue gowns are worn as a sign of humility or penance in the Bridewell scene in Dekker's "Honest Whore," 1630:—

"A poore *blew* gowne upon thy backe is plac'd
And canvas coyfe upon thy head unlac'd."

SINGER'S *Reformed Whore*.

A blue coat is the dress of a beadle. Doll Tearsheet, in the Second Part of "Henry IV.," calls the beadle, Blue-bottle-rogue; and in Nabbes' "Microcosmus," 1637, it is said, "The whips of furies are not half so terrible as a *blue-coat*." In Barry's "Ram Alley," one character says, "I will be a knight, wear a *blue coat* on great St. George's day, and with my fellows drive you from St. Paul's." See notes to Shakspeare on this subject. They are still worn by the scholars in the Christ Church School, London, who are popularly known as "*blue-coat boys*." See Leigh Hunt's notes thereon.

BLUNDERBUSS. Short hand-guns of wide bore. "I do believe the word is corrupted; for I guess it is a German term, and should be *donderbucks*, and that is 'thundering guns,' *donder* signifying thunder, and *bucks* a gun."—*Sir J. Turner*, temp. Charles II. In the ordinances of the Gunmakers' Company, ratified in 1670, it is mentioned that 10*d.* is to be paid for the proving of every "harcubus, plantierbuss or blunderbuss and musquetoon." Plantierbuss, whatever it means, is much nearer to blunderbuss in sound, than Sir J. Turner's derivation.

BODDICE. A sort of stay used by women, and laced across the breast. The "laced boddice" of a country girl is mentioned by Dufey, and may be seen in our cut, p. 355.

BODKIN (*Sax.*). A dagger. A hair-pin. A blunt flat needle.

"But if he wolde be slayn of Symekyn
With panade, or with knyf, or *boydekyn*."

CHAUCER—*Reve's Tale*.

A small dagger was anciently styled a bodkin; see Steevens' note to "Hamlet," act i. scene 1; or the quotations given by Collier, in his edition of Dodsley's "Old Plays," vol. ix. p. 167, in illustration of the passage in Randolph's "Muses' Looking-Glass," 1638.

" Since I read
Of Julius Cæsar's death, I durst not venture
Into a taylor's shop for fear of *bodkins*."

The two following quotations fully explain the use of the word.

" With *Bodkins* was Cæsar Julius
Murdred at Rome."

The Serpent of Division, 1590.

" You turne the point of your owne *bodkin* into your bosom."
Euphues and his England, 1582.

" Silver *bodkins* for your hair
Bobs, which maidens love to wear "

Pedlar's song in Triumphant Widow, 1677.

Bodkins for the hair are mentioned in Dekker; and Bella-front, in "The Honest Whore," with her bodkin curls her hair. "He pulls her bodkin that is tied in a piece of black bobbin," is a stage-direction in the "Parson's Wedding," 1663. For Bodkin cloth see BAUDEKIN.

BOGY. Budge fur.

BOKASYN. Boucassin, Fr. A kind of fustian. A kirtle and cushions of bokasyn occur in the inventory of the effects of Henry V.

BOLTS. Arrows. "Arrows for a cross-bow."—*Meyrick*. The cut on p. 140 is a happy illustration of the following passage:—

" Whan he the bowe in honde felte,
And the *boltes* under his belte,
Lowde then he lough."

The Frere and the Boy—RITSON'S *Anc. Pop. Poetry*.

BOMBARDS. Padded breeches.—*Meyrick*, "Critical Inquiry," vol. ii. p. 10.

BOMBASIN. A mixture of silk and wool,¹ first manu-

¹ Cotton was not among the manufactures till temp. Car. I.

factured in this country in the reign of Elizabeth. "In 1575 the Dutch elders presented in court (at Norwich) a specimen of a novel work called 'bombazines,' for the manufacturing of which elegant stuff this city has ever since been famed."—Burns' "History of the Protestant Refugees in England." See BOMBAX. Bombasin was afterwards made of silk alone.

BOMBAST. Stuffing for the clothes to make them stand out; generally made of cotton. See Stevens' note to the First Part of "Henry IV.," act ii. scene 4. Gerard, in his "Herbal," calls the cotton plant the *bombast tree*.

"Thy bodies bolstered out,
With *bumbast* and with bagges,
Thy roales, thy ruffs, thy caulcs, thy coifes,
Thy jerkins, and thy jagges."

GASCOIGNE'S *Fable of Jeronimo*.

For other notices of this fashion, see p. 263. Holme, in his "Notes on Dress" (Harl. 4375), says:—"About the middle of Queen Elizabeth's reign, the slops or trunk-hose with pease-cod-bellied doublets were much esteemed, which young men used to stuffe with rags and other like things, to extend them in compasse, with as great eagerness as women did take pleasure to weare great and stately verdingales; for this was the same in effect, being a kind of verdingal-breeches. And so excessive were they herein, that a law was made against such as did so stuffe their breeches to make them stand out; whereas when a certain prisoner (in these tymes) was accused for wearing such breeches contrary to law, he began to excuse himself of the offence, and endeavoured by little and little to discharge himself of that which he did weare within them; he drew out of his breeches a paire of sheets, two table-cloaths, ten napkins, four shirts, a brush, a glasse, a combe, and night-caps, with other things of use, saying: Your lordship may understand that because I have no safer a store-house, these pockets do serve me for a roome to lay my goods in; and though it be a straight prison, yet it is a store-house big enough for them, for I have many things more yet of value within them. And so his discharge was accepted and well laughed at; and they commanded him that he should not

alter the furniture of his store-house, but that he should rid the halle of his stuffe, and keepe them as it pleased him." See also Bulwer's "Man Transformed," p. 541.

BOMBAX, or *Bombix*, in modern language *Bombasin*. "A sort of fine silk or cotton cloth, well known upon the continent during the thirteenth century; but whether it was used so early in this kingdom, I cannot take it upon me to determine."—*Strutt*. See **BOMBASIN**.

BONBONNIÈRE. A little box carried by ladies to hold comfits, or lozenges, for the breath. They were sometimes made of gold or silver filigree; or metal decorated with enamel painting.

BONE-LACE. Lace worked on bobbins or *bones*. (Halliwell's "Dictionary.") Fuller, in his "Worthies," says much of it was made in his time about Honiton, Devon; and that it was named bone-lace "because first made with bone bobbins," adding, "the use thereof is modern in England, not exceeding the middle of the reign of Queen Elizabeth." Stow mentions Sir Thos. Wyatt (who died 1541) as wearing "a faire hat of velvet, with broad bone work lace about it." Fuller defends its use, "let it not be condemned for a superfluous wearing, because it doth neither hide nor heat, seeing it doth adorn;" urging, "it stands the state in nothing, not expensive of bullion like other lace, costing nothing save a little thread descanted by art and industry;" it employs children and infirm persons, and "it saveth some thousands of pounds yearly, formerly sent over seas to fetch lace from Flanders." Mrs. Bury Palliser says that the *bones* used in making the lace were not, as some have said, sheep's trotters for bobbins, but fish-bones, which were used as pins; but later on Mrs. Palliser remarks that turned wooden bobbins having superseded the sheep's trotters or bones, the term bone-lace fell into disuse.

"The spinsters and the knitters in the sun,
And the free maids that weave their thread with *bones*."

SHAKESPEARE—*Twelfth Night*, act ii.

"You taught her to make shirts and *bone-lace*."

City Match, 1639.

The prohibition of foreign bone-lace was acceded to in the reign of Charles II., because of the number of English manufacturers, and repealed in that of William III.

BONGRACE. A frontlet attached to the hood, and standing up round the forehead, as worn by Anne Bullen in the cut on p. 232. A peak worn on children's foreheads to keep them from sunburning, so called because it preserved their *good-grace* and beauty. Nares, in his Glossary, calls it "a bonnet or projecting hat, to defend the complexion. Sometimes a mere shade for the face."

"My face was spoiled for want of a *bon-grace* when I was young,"
Beaumont and Fletcher.

"Here is of our lady a relic full good,
 Her *bongrace* which she ware, with her French hood."
HEYWOOD'S Mery Play betwene the Pardoner and Frere.

"Straw hats shall be no more *bongraces*
 From the bright sun to hide your faces."
HEYWOOD'S Rape of Lucrece.

"And for a *boone-grace*
 Some well favor'd vsor on hir yll favor'd face."
HEYWOOD'S Proverbs.

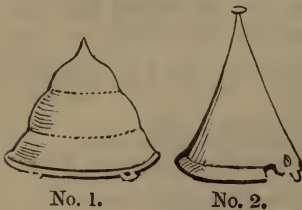
"Tell me precisely what avails it weare,
 A *bongrace* bonnet eyebrow shorter hair."
FITZGEFFRY'S Satyres, 1617.

BONNET (See **HEAD-DRESSES**). The word is still applied to a man's cap in Scotland. In Chettle's "Kind Hart's Dream," 1592, is a passage which shows how the term *bonnet* was applied:—"Beshrew the card-makers, that clapt not a gown about the knave of hearts, and put him on a hat for a bonnet over his night-cap."

BOOKS were sometimes worn at the girdle, as seen in the cut, p. 266. Smaller books were appended to the girdle of ladies or hung to the chain from the waist. Sometimes they were minutely written books of prayer, or tablets for memoranda (see **TABLETS**); they were costly, for notices occur in the privy purse accounts of the Princess (afterwards our Queen) Mary, of "a book of gold, garnished with little rubies, and clasped with one little diamond;" and of others presented as gifts on great festivals. The

author has seen one, the covers formed of solid gold, chased with figures and ornament in high reliefs and decorated with jewels. Lord Londesborough possesses a golden scent-box in form of a book made to suspend from the waist.

BOSS. The central projection of a shield, or umbo. See figs. 28 and 43 for those usually placed on the Saxon shield. They are commonly found in the graves of that



No. 1.

No. 2.

people, and are sometimes six or seven inches in length. Two specimens are here engraved from the originals, discovered in the Breach Down barrows, near Canterbury, of which some account has already been given in p. 32. No. 2 has a knob or

button at its apex. The shields were generally of lindenwood, and of them no traces are found; but these bosses are comparatively common, and any work on the subject of early interments, such as Douglas' "Nenia" or Hoare's



No. 3.

"Wiltshire," will furnish many other examples. The form of the Norman boss may be seen in fig. 98, or the one here given (No. 3) from the figure of Geoffrey Plantagenet in Stothard's "Effigies." The boss was less frequent after the Norman period. Large shields generally have none, and the smaller shields and bucklers a simple spike in the centre.

BOOTS, SHOES, *and other coverings for the feet.* (It has been thought advisable to describe under one general head the various forms of protection for the feet worn in this country, as it would only produce confusion to spread them over the "Glossary" under each of their appellations. The reader who looks to these words will, however, find a reference to the page in which each article is described; and he will have the advantage here of a more clear and connected account.)

In the historical part of the present work (p. 10) are engraved two specimens of a sort of shoe that may be con-

sidered as the type of those worn by the early Britons, when the more simple and ancient sandal was not in use. They are formed of hides with and without the skin, and, being all in one piece, both sole and upper-leather, are drawn like a purse over the foot or round the ankle. Our cold northern climate could never be favourable to the constant wear of the classic sandal; but it seems to have been characteristic of the clergy from an early period. During the occupation of this island by the Romans, their habits and manners predominated; and for full information on the boots, shoes, and sandals in use by them, we cannot do better than refer the reader to any "Dictionary of Greek and Roman Antiquities," directing the reader to the words *Baza*, *Calceus*, *Crepida*, etc. In Montfaucon's magnificent work on Roman antiquities, numerous engravings of all kinds of these feet-coverings may be seen; and in the historical part of this work, at p. 27, the fondness of the Romans for ornamental shoes is noticed, and an exceedingly beautiful specimen of one found at Southfleet, in Kent, is engraved, fig. 23.

The shoes of the early Saxons were constructed upon the Roman model; indeed, we may find the prototype of the modern half-boot in their paintings and sculptures. Ac-



No. 1.



No. 2.

According to Strutt, high shoes, reaching nearly to the middle of the legs, and fastened by lacing up the front, and which may also be properly considered as a species of half-boots, were in use in this country as early as the tenth century; and the only apparent difference between the high shoes of the ancients and the moderns seems to have been that the former laced close down to the toes, and the latter to the instep only. They appear in general to have been made of leather, and were usually fastened beneath the ankles with a thong, which passed through a fold upon the upper part of the leather, encompassing the heel, and which was tied upon the instep. This method of securing the shoe upon the foot was certainly well contrived both for ease and convenience. The specimens here engraved of a sandal and shoe are selected from two very remarkable manuscripts.

No. 2 is copied from "the Durham book," or book of St. Cuthbert, now preserved with religious care among the Cottonian manuscripts in the British Museum. It is believed to have been executed as early as the seventh century, for Eadfrid, afterwards bishop of Lindisfarne, who died in 721. The illuminations were made by his successor Ethelwold, and the book was bound by Bilfrid the Anchorite. (See Warton's "Hist. of Poetry," vol. i. p. ci. (note). No. 1 will show how much the Saxon shoe took the form of the sandal, being cut across the front into a series of openings somewhat resembling the thongs which secured it. It is copied from a MS. of the tenth century.

The general forms of the later Saxon shoe may be seen in the cut here introduced. Nos. 3 and 5 are copied



No. 3.

No. 4.

No. 5.

from the Cottonian MS., Tiberius C 6; and they exhibit the most usual forms of shoes, or, as we should now term them, half-boots, which were then worn; indeed, shoes of other shapes are properly to be considered exceptions rather than the rule in this particular. No. 4 is a specimen of one of the more unusual kinds occasionally to be met with. It occurs in the Harleian MS. 2908. This shoe is black, and is decorated with rows of studs round the top and down the middle.

Strutt remarks that wooden shoes are mentioned in the records of this era, but considers it probable that they were so called because the soles were formed of wood, while the upper parts were made of some more pliant material. Shoes with wooden soles were at this time worn by persons of the most exalted rank: thus, the shoes of Bernard, king of Italy, the grandson of Charlemagne, are described by an Italian writer, as they were found upon opening his sepulchre. "The shoes," says he, "which covered his feet are remaining to this day, the soles of wood, and the upper parts of red leather, laced together with thongs. They were so closely fitted to the feet, that

the order of the toes, terminating in a point at the great toe, might easily be discovered; so that the shoe belonging to the right foot could not be put upon the left, nor that of the left upon the right." It was not uncommon to gild and otherwise ornament the shoes of the nobility. Eginhart describes the shoes worn by Charlemagne on great occasions as set with jewels.

Among the Normans similar sorts of shoes were worn. The Bayeux tapestry exhibits the plainest form of shoe only, as worn by all the persons delineated, like Nos. 3-5 in the cut on the previous page, but generally without the band, or projecting border, round the top. They are of various colours; yellow, blue, green, and red predominate. When the kingdom became in some degree quiet beneath the Norman rule, a more varied and enriched style of dress for the feet was adopted. We were at some pains to select, in fig. 59 of the History, nearly all the varieties of shoes, boots, and leg-coverings to be met with; to which we must refer the reader. The fourth figure of that group exhibits the most general form of shoe then worn, and the one most commonly seen in contemporary drawings. Two other varieties, Nos. 6 and 7, are here given from a remarkable painting in distemper, still existing in the crypt of Canterbury Cathedral.¹ The shoes are both coloured with a thin tint of black, having solid bands, or *bindings*, of black round the top and down the instep, from which branch other bands from the sides to the soles. In one instance (No. 6) the central band only reaches from the top to the instep, where it is met by another, which crosses the foot. All these bands are deco-



No. 6.



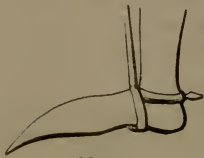
No. 7.

¹ It is painted on the wall of a small chapel beneath Anselm's Tower, a portion of the early cathedral, the other parts of the building being destroyed by fire in the year 1140. As an example of Anglo-Norman costume, architecture, and furniture, the only entirely perfect painting—the Birth of St. John the Baptist—is well worth attention. A coloured fac-simile of this curious relic of the arts in the twelfth century is published in the "Archæological Album."

rated with white dots, probably intended to indicate rows of ornamental studs. It will be seen that a somewhat prominent feature is the twist given to the pointed toe, a fashion which afterwards launched into caricature.

“We are assured by the early Norman historians (says Strutt), that the cognomen *Curta Ocrea*, or Short Boots, was given to Robert, the Conqueror’s eldest son; but they are entirely silent respecting the reason for such an appellation being particularly applied to him. It could not have arisen from his having introduced the custom of wearing short boots into this country, for they were certainly in use among the Saxons long before his birth. To hazard a conjecture of my own, I should rather say he was the first among the Normans who wore short boots, and derived the cognomen, by way of contempt, from his own countrymen, for having so far complied with the manners of the Anglo-Saxons.” It was not long, however, supposing this to be the case, before his example was generally followed. The short boots of the Normans appear at times to fit quite close to the legs; in other instances they are represented more loose and open: and though the materials of which they were composed are not particularized by the ancient writers, we may reasonably suppose them to have been made of leather; at least it is certain that about this time a sort of leather boots, called *bazans*, were in fashion, but these appear to have been chiefly confined to the clergy.

William Rufus appears to have indulged in all kinds of extravagances during his reign in the way of quaint and expensive clothing. This taste increased during the reigns of Henry I. and Stephen, and the shoes were lengthened at the toes prodigiously. Planché, in his “History of British Costume,” says that at this time “peak-toed boots and shoes, of an absurd shape, excited the wrath and contempt of the monkish historians. Ordericus Vitalis says they were invented by some one deformed in the foot. The peak-toed boots called *ocrea rostrata* were strictly forbidden to the clergy. The shoes called *pigacia* had their points made like a scorpion’s tail; and a courtier named Robert stuffed



No. 8.

his out with tow, and caused them to curl round in form of a ram's horn, a fashion which took mightily amongst the nobles, and obtained for its originator the cognomen of *Cornado*." The seal of Richard, constable of Chester in the reign of Stephen, will afford us a specimen of these pointed toes, and his boot is copied, No. 8.

The shoes of the royal figures of this period are generally decorated with bands like those of the sandal, as the shoes of the clergy almost invariably are; they are, however, seldom coloured *black*, as the earlier shoes, of which we have hitherto given examples, most generally are. Thus, the shoes or half-boots of Henry II., as coloured upon his monumental effigy at Fontevraud, are green ornamented with gold. The boots of Richard I. are also striped with gold;¹ and ornamented shoes and boots became generally worn by the nobility. Boots ornamented in circles are mentioned during the reign of John. The effigy of the succeeding monarch, Henry III., in Westminster Abbey, is chiefly remarkable for the splendour of the boots which he wears; they are crossed at right angles by golden bands all over, each intervening square containing a figure of a lion. Boots and shoes of rich stuffs, cloth, and leather, highly decorated in colours, and enriched by elaborate patterns, became common among the wealthy, and were generally worn by royalty all over Europe. Thus, when the tomb of Henry the Sixth of Sicily, who died in 1197, was opened, in the cathedral of Palermo, on the feet of the dead monarch was discovered costly shoes, whose upper part was of cloth-of-gold embroidered with pearls, the sole being of *cork* covered with the same cloth-of-gold. These shoes reached to the ankle, and were fastened with a little button instead of a buckle. His queen, Constance, who died 1198, had upon her feet shoes also of cloth-of-gold,

¹ It is rather difficult to describe these articles of dress as shoes or boots; the whole of the "shoes" we have described hitherto would, according to modern phraseology, be termed *half-boots*, inasmuch as they reach to the ankle. Before the time of Edward III. the modern form of shoe, reaching only to the instep, does not appear. As the term *boots* gives us now an idea of something reaching to the calf of the leg, we have chosen to call the ordinary coverings for the feet worn in these early days *shoes*, in preference to the other term, as we consider it the more correct one.

which were fastened with leather straps tied in knots, and on the upper part of them were two openings wrought with embroidery, which showed that they had been once adorned with jewels. Refer to figs. 78, 79, for specimens of the shoes and boots worn by the lower classes during the reign of Edward II.; and figs. 84, 85, 86, 88, in use during the reigns of the Edwards who immediately succeeded him, and which exhibit in all instances those most commonly worn. In Harleian MS., 2253, of Edward II.'s time (published by the Camden Society) reference is made to "lowe laced shon"

"Lowe laced shon
Of an hayfre hude" (heifer's hide).



No. 9.

No. 10.

The reign of the third Edward was remarkable for the variety and luxury, as well as the elegance, of its costume; and this may be considered as the most glorious era in the annals of "the gentle craft." Shoes and boots of the

most sumptuous character are now to be met with in contemporary paintings, sculptures, and illuminated manuscripts. The shoe and boot (Nos, 9, 10), from the Arundel MS., No. 83, executed about 1339, will show to how great an extent the tasteful ornament of these articles of dress was carried. The greatest variety of pattern and the richest contrast of colour were aimed at by the maker and wearer; and with how happy an effect, the reader may judge from the examples just given, or the Nos. 11, 12, 13, engraved, from Smirke's drawings of the paintings which formerly existed on the walls of St. Stephen's Chapel, at Westminster, and which drawings now decorate the walls of the meeting-room of the Society of Antiquaries. It is impossible to conceive any shoe more exquisite in design than No. 11 on next page. It is worn by a royal personage; and it brings forcibly to mind the rose-windows and minor details of the architecture of this period; but for beauty of pattern and splendour of effect, this English shoe of

the middle ages is "beyond all Greek, beyond all Roman fame;" for their sandals and shoes have not half "the glory of regality" contained in this one specimen. It is also a curious illustration of Chaucer's description of his young priest Absolon, who had

"Powles wyndowes corven in his schoos."

For in Dugdale's view of old St. Paul's, as it existed before the Great Fire, the rose-window in the transept is strictly analogous in design. No. 12 is simpler in pattern, but is striking in effect; being coloured (as the previous one is) solid black, the red



No. 11.

No. 12.

No. 13.

hose adding considerably to its beauty. No. 13 is still more peculiar; it is cut deep at the instep, the back part which covers the heel being secured above it by fastening round the leg; the shoe is cut all over with a geometric pattern; and with that fondness for quaint display in dress peculiar to these times, the left shoe is black, and the stocking blue; the other leg of the same figure being clothed in a black stocking and a white shoe. The sharp-pointed toes of these shoes will be remarked by the reader; a fashion that long retained its sway, and that may be continually seen upon both male and female figures in paintings and monumental effigies. Among the latter we may merely note two given in Hollis's "Monumental Effigies:" that of Elizabeth, wife of William Lord Montacute, who died in 1354, still to be seen in Oxford Cathedral; and Lora, the wife of Robert de Marmion, in West Tanfield Church, Yorkshire; the feet of the latter lady exhibit so clearly the singular way in which the long toe was pointed outwards, that they are here copied from Mr. Hollis's engraving (No. 14).



No. 14.

The boots and shoes of the ordinary classes during the

fourteenth century were altogether of peculiar form, and had a remarkable twist when the figure was viewed in front. This peculiarity is also seen in the mailed feet of



No. 15.

the period, the Black Prince's effigy is an example. An example is selected (No. 15) from the Royal MS., 2 B 7: it shows how extravagantly "right and left" these articles were made during this period. Soles of shoes at a much earlier age have been discovered cut to fit one foot only; and one of the sandals of an early ecclesiastic, of this form, is engraved (No. 16) from Gough's "Sepulchral Monuments;" the person who first discovered it in the tomb thus describes it: he says the legs of the wearer "were enclosed in leathern boots or gaiters, sewed with neatness;



No. 16.

the thread was still to be seen. The soles were small and round, rather worn, and of what would be called an elegant shape at present; pointed at the toe, and very narrow, and were made and fitted to each foot. I have sent the pattern of one of the soles, drawn, by tracing it with a pencil, from the original itself, which I have in my possession." Gough engraves the shoe of the natural size in his work, the measurements being ten inches in length from toe to heel, and three inches in width across the broadest part of the instep. It will be seen that they are as perfect "right and left" as any boots of the present day; but as we have already shown, this is a fashion of the most remote antiquity. Greeks and Romans had their boots also made right and left.¹ Shakspeare's description, in his "King John," of the tailor who, eager to acquaint his friend the smith with the prodigies the skies had just exhibited, and whom Hubert saw

"Standing on slippers which his nimble haste
Had falsely thrust upon contrary feet,"

¹ In the "Galleria Lapidaria" of the Vatican is an inscription to the memory of a Roman shoemaker, which has upon it the representation of a pair of shoes most unmistakeably of this fashion. See a cut of them, from a sketch by the author, in the notes to "King John," in Halliwell's folio edition of Shakspeare.

is strictly accurate; but half a century ago this passage was adjudged to be one of the many proofs of Shakspeare's ignorance or carelessness. Dr. Johnson, unaware of the truth on this point, says in a note to this passage, "Shakspeare seems to have confounded the man's shoes with his gloves. He that is frightened or hurried may put his hand into the wrong glove; but either shoe will equally admit either foot. The author seems to be disturbed by the disorder which he describes." Though Poland is credited with being the source whence the exaggerations in shoes came into England, as shown in the names Crakowes and Poulaines, it does not appear from the Polish seals of the thirteenth and fourteenth century (see Vossberg) that any great excess in this respect prevailed there. That which tells most upon the eye in an ancient picture or sculpture, as a quaint or peculiar bit of costume, and which may occasionally be taken as bad drawing, is not unfrequently the most accurate delineation of a real peculiarity.

The reign of Richard II. was remarkable for the extravagant length to which the toes of the boots and shoes were carried, and which are asserted to have been chained to the knees of the wearer to give him an opportunity of walking with more freedom. See also fig. 93, from the MS. Reg. 20, B. 6; but the artist has evidently meant to show a Garter, as the pendant only appears on the left leg. In Chaucer's translation of the "Romaunt of the Rose," it is said of the boots that it is



No. 17.

" Merveyle sith that they sitte so pleyn,
How they come on or off again."

And Mirth is described thus:—

" And shode he was with grete maistrie,
With shoon decoped and with laas."

No. 17, is, however, another curious one, from Sloane MS. No. 335. This extravagant fashion continued until the overthrow of the house of York, at least among the nobility, although it does not so constantly appear during the reigns of Henry IV. and V. In the time of Henry VI., a half-boot, laced at the side, was generally worn by

the middle classes. Of the young wife in Chaucer's "Miller's Tale," we are told



No. 18.

"Hir schos were laced on hir legges heyghe;" and in the "Squire's Tale," reference is made to fastenings by buckles:

"He were worthy *unbokele* his galoche."

No. 18 is an example from Waller's series of "Monumental Brasses," No. 18. It is from that of Nicholas Canteys, who died 1431, in Margate Church, Kent, and is an exceedingly good specimen of a decorated boot of this period.



No. 19.

Fig. 19 is a boot fastened by buckles and straps, from a brass of a Franklin, temp. H. vi., in St. Mary's Church, Faversham, Kent. The very curious shoe and clog, No. 20, are copied from the Cotton MS., Julius E 4, and will show the comparative shortness of the toe worn during the latter part of the reign of Henry VI., and the long projecting support for it that was made in the clog. Such clogs were worn by gentlemen at this time: this one is worn by a king of England in the series in Cotton MS., Julius E 4; and there is an illumination in a manuscript among the Royal collection marked 15 E 4, in which the Duke of Gloucester, afterwards Richard III., is depicted wearing such a shoe and clog. It is engraved fig. 135.



No. 20.

Of the shoes worn during the reign of Edward IV., Mr.



No. 21.

C. Roach Smith possessed some very curious specimens, among other London antiquities, since deposited in the British Museum. They were found in the neighbourhood of Whitefriars in digging deep underground into what must have been originally a receptacle for rubbish at this period, among which

these old shoes had been thrown. They are probably the only things of the kind now in existence. No. 21. The long pointed toe and side-lacing will be remarked by the reader, while the diagram of the sole beneath is valuable for the precise shape obtained, and illustrates what has been before observed, that what appears faulty drawing in many of the old representations, is indeed but an accurate delineation of a real fashion. Mr. Smith also possessed the ornamental toes, six inches in length, of some of these shoes, and they were found stuffed with tow to support and strengthen them. One is here engraved, No. 22. The toe, in this instance, was tightly filled with moss. There is a curious proverb common among the French peasantry which strikingly illustrates the ancient custom of stuffing the toes with hay. Speaking of a wealthy person, they say, "*Il a du foin dans ses bottes.*"



No. 22.

Two specimens of boots of the time of Edward IV. are here given. No. 23, from Royal MS., 15 E 6, is of dark leather, with a long-pointed up-turned toe; the top of this boot is of lighter leather, and is similar in its construction to the top-boots of our times. No. 24, from a print dated 1515, is more curious, as the entire centre of the boot opens, and is laced down its whole length over the front of the leg.



No. 23.



No. 24.

The smaller half-boot of the same era may be well understood from No. 25. The original is dated 1519. The clog is more modern in appearance than that last delineated, yet the extra length of its toe, for the accom-



No. 25.

modation of that belonging to the shoe, may still be detected. In the twenty-sixth "*Coventry Mystery,*" Satan, who is disguised as a gallant, is described as

wearing "of fyne cordewan, a goodly pair of long peked schon."



No. 26.



No. 27.

The cut here given will best illustrate the great change that took place in the shape of the shoe at the latter part of this reign, and which banished for

ever the long toes that had maintained their standing for so many centuries. The long-toed boot, No. 27, is from a painting formerly in the Hungerford Chapel, Salisbury Cathedral, a building now destroyed; No. 26 from the Royal MS. 15 E 2, dated 1482. In the wardrobe accounts of Henry VII. are mentioned high-boots, shoes, slippers, busgyunez (buskins), gaiters, heeled boots, and single shoes. It is impossible to conceive a greater contrast than Nos. 26 and 27; and whereas sumptuary laws had been enacted, forbidding lengthy toes to all but the rich and noble, it

now became necessary to restrict their breadth. Their shape at this time will be still more clearly understood by contrasting the sole of the shoe in the possession of Mr. Smith, No. 21, with No. 28 in the group here given, which is



No. 28.



No. 29.



No. 30.

copied from the effigy of the lady of Sir T. Babyngton, who died 1543, in Morley Church, near Derby. The breadth of toe is here very striking and conspicuous. No. 29 exhibits a front view of a similar shoe. They are remarkable also for the very small amount of shelter they gave the feet, which, as we have seen, were generally well protected, as they ought to be in our ungenial climate. The toes are barely covered by the puffed silk of which they are formed. Thus they continued during the reign of Henry VIII. During the reign of Edward VI. we meet with them of the form shown in No. 30, which is of light kid leather, slashed to show the coloured hose beneath, which was generally of dark-coloured cloth. In the ward-

robe accounts of Henry VIII. ("Archæologia," vol. ix.) is a note for making "three paire of velvet shoes of sundry colors" for the King's use. In the household books of the L'Estranges of Hunstanton (*ib.*, vol. xxv.) a paire of leather shoes is valued at 8*d.*, those of velvet at 12*d.*, white shoes are valued at 20*d.*, and black at 18*d.* In "Ellis's Letters" (No. 208) we have an account of such as were purchased for use of the young Earl of Essex at Cambridge. The shoes are valued at one shilling each pair, while "one pair of winter boots" cost 6*s.*

The general forms of the shoes worn until the accession of Elizabeth may be exem-

plified in the one last referred to, and Nos. 31 and 32. They were high in the instep; the ordinary classes of the community wearing them plain, and like the



No. 31.



No. 32.

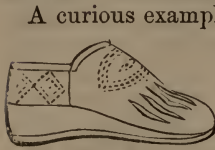
modern close shoe, or half-boot. Of the two examples here given, and which belong to the gentry, No. 32 is puffed and slashed in the fashion of Henry VIII.; No. 31 is merely slashed across, reminding one of the Anglo-Saxon shoe (No. 1). Three specimens are here given, of various patterns and decoration. They belong to the latter end of the reign of Elizabeth. No. 33 displays the large "shoe-roses" that

were worn until the protectorate of Cromwell, and were made of lace sometimes very costly, and occasionally decorated with gold and silver thread. Taylor, the water-poet, alludes to them (see p. 297); and Philip Stubbes, the celebrated "anatomiser of abuses," declares that "they have corked shoes, puisnets, pantofles, and slippers; some of them of black velvet, some of white, some of green, and some of yellow; some of Spanish leather, and some of English; stitched with silk, and embroidered with gold and silver all over the foot: with other gewgaws innumerable." The high-heeled shoes are alluded to by Warner, in "Albion's England," as being "inch-broad corked high."



No. 33. No. 34. No. 35.

In "The Fleire," by Sharpman, printed in 1615, the fashion of wearing corks in their shoes, by the citizens, is alluded to and made fun of.



No. 36.

A curious example of such corked shoes is given in the engraving, No. 36, copied from a shoe of the age of Elizabeth, found in the Thames. The upper leather was slashed and pounced in a lozenge pattern; between that and the sole was a pad of cork rising considerably toward the heel. In "Wily Beguiled," one of the female characters exclaims, "How finely I would foot it in a pair of new *cork'd shoes* I had bought." They are mentioned in the "Pleasant Quippes," 1599, so often alluded to; as well as by Heywood in his "Woman killed with Kindness," 1617, where, speaking of vigorous country dancing, he says:—

" You shall see to-morrow
The hall floor peck'd and dinted like a mill-stone,
Made with their high shoes. Though their skill be small,
Yet they tread heavy where their hob nails fall."

In a love-song by Wither, written, says Mr. Hazlitt in his edition of "Ritson's Songs," about 1606, is, "The fives did fit her shoo," which is meant to express that her shoes were made on the last No. 5, that being one of the smallest.

When Wittipol is to be disguised as a woman in Ben Jonson's comedy, "The Devil is an Ass," Morecraft says of him:—

" He has the bravest device
To say he wears *Cioppino's*, and they do so
In Spain."

They are also mentioned by Hamlet, when he salutes one of the lady-actors:—"What! my young lady and mistress! By'r-lady, your ladyship is nearer heaven than when I saw you last, by the altitude of a *chopine*!" These chopines were of Eastern origin, and may be seen upon the feet of Turkish ladies in the plates to the "Voyages" of George Sandys, who travelled to the Holy Land in the reign of Elizabeth; and may still be seen worn by them. We, however, obtained them from the Venetians. That whimsical traveller Thomas Coryate tells us, in his "Crudi-

ties," 1611, that they were "so common in Venice that no woman whatsoever goeth without, either in her house or abroad; it is a thing made of wood, and covered with leather of sundry colours, some with white, some red, some yellow. It is called a *chapiney*, which they wear under their shoes. Many of them are curiously painted: some also of them I have seen fairly gilt. There are many of these chapineys of a great height, even half a yard high; and by how much the nobler a woman is, by so much the higher are her chapineys. All their gentlewomen, and most of their wives and widows that are of any wealth, are assisted and supported either by men or women when they walk abroad, to the end they may not fall. They are borne up most commonly by the left arm, otherwise they might quickly take a fall." Evelyn gives much the same account of them as seen by him at Venice in 1646. The pantofles, or slippers, were much used to protect the richly embroidered shoes from dirt. In "Cupid's Whirligig," 1616, a law student says to a lady, "And the next time I saw you was at our Revells, where it pleased your ladyship to grace me with a galliard; and I shall never forget it, for my *velvet pantables* were stolen away the whilst."

The *soles* of ladies' shoes seem to have been wonderfully small as compared with the uppers. Lady Fullarton's effigy in Westminster Abbey is a good example of this fashion.

Douce, in his "Illustrations of Shakspeare," has engraved one of these chopines, which is here copied (No. 37). Two specimens are in the Mediæval Room, British Museum. They were in use in Venice until 1670; and were occasionally worn in England, as Bulwer, in his "Artificial Changeling," p. 550, complains of this fashion as a monstrous affectation, and says that his countrywomen therein imitated the Venetian and Persian ladies. In Davies' "Scourge of Folly," 1611, he says:—



"Lalia doth weare an head beyond an head,
And shoes doth weare a foote beneath her feete."

No. 37.

When Charles I. went to meet his future Queen, Henrietta

Maria, at Dover, "he cast down his eyes towards her (she seeming higher than report was, reaching to his shoulder), which she soon perceiving, showed him her shoes, saying to this effect, 'Sir, I stand upon mine own feet, I have no help of art; thus high I am, and am neither higher or lower.' ("Ellis's Letters," No. 313.) "The ladies wear so much *cork* under their heels they cannot chuse but caper." (Heywood's "Rape of Lucrece.") In Davenport's "City Night-cap," 1661, Lodovico says, "she must have a feather in her head and a *cork* in her heel."

No. 34 shows the leather strap with which the shoe was held over the instep, and the small shoe-rose, or tie, worn by the middle classes. No. 35 is a good example of the ordinary one worn by the upper classes during the reigns of Elizabeth and James I.; they were generally made of buff leather, the slashes showing the coloured stocking of cloth or silk beneath. James I. and his attendants wear such shoes in the woodcut in "The Jewel for Gentry," 1614, from which the full-length figure of his majesty was copied, and engraved in the historical part of this work. "Tye my shoe-strings with a new knot," says one of the characters in "Lingua," 1607. "Green shoestrings" are mentioned in "A Woman is a Weathercock," 1612, and "rich spangled morisco shoestrings" in Dekker's "Match me in London," 1631. In "Hæc-Vir, or the Womanish Man," 1621, a fashionable man is described, who "takes a full survey of himself, from the highest sprig in his feather to the lowest *spangle* that shines in his shoestring."

"His shoes dry-leather-neat and tied with red ribbons."

The Two Angry Women of Abingdon.

No. 38 is a shoe copied from the woodcut portrait of Sir Gervase Elwes, who was executed for the murder of Sir Thomas Overbury, 1615. A pair of laced shoes at 3s. 6d. occurs in the Wardrobe Accounts of Prince Henry, 1608.



No. 38. Shoes with similar roses, more or less full-blown, were thus worn during the reign of the first Charles. The shoes themselves do not appear to have been very expensive; but the roses, and lacings, and embroidery, of course greatly added to their value. In the diary of ex-

penses of a foreign gentleman, preserved in the museum at Saffron Walden, in Essex, which contains entries from 1628 to about 1630, and from which it appears that he moved in the highest circles during a two years' visit to England,—we find entries of payments like the following :

“ 1629.—2 pair of shoes	0	6	6
1 pair of shoes	0	3	0
1 pair of boots and shoes	1	0	0

And elsewhere we gather the price of boots singly:—“ I pair of boots, 11s.,” which is about in the same proportion as the present prices, when the relative value of the money of that period and of our own is taken into consideration. Under the year 1630 the following entry occurs: “ To a bootmaker for one pair of boots, white and red, 14s.” The boots probably were decorated with white tops, or *vice-versâ*.

The boots of this period will be best understood by a glance at No. 39, those worn by Bacon's secretary, Sir Thomas Meautys, from his portrait published by the Granger Society, and which seem to be so entirely made for use that they leave no opportunity for description. The following curious notice of the prevalence of boots at this time occurs in Fabian Phillips' “ Antiquity, etc., of Purveyance to the King, 1663:”—“ Boots are not so frequently worn as they were in the latter end of King James's reign, when the Spanish ambassador, the Conde of Gondomar, could pleasantly relate, when he went home into Spain, that all the citizens of London were



No. 39.

booted, and ready, as he thought, to go out of town : and that for many years since all men of this nation, as low as the plowmen and meanest artisans, which walked in their boots, are now with the fashion returned again, as formerly, to shoes and stockings.” The following extracts also show the very common use of these articles. A fantastical knave, as described by S. Rowlands, temp. James I., appoints

“ My shoemaker by twelve, haste bid him make
About the russet boots that I bespake.”

“He is a gentleman, I can assure yee, sir, for he walkes alwaies in bootes.”

Cupid's Whirligig, 1616.

Singer, in his “Quips upon Questions,” speaks of the habit of wearing boots by those who, though they had no horses, wished to appear as though they had.

Marston, in his “Scourge of Villanie,” 1598, speaks of the *lug'd boot*, *i.e.*, with ears.

The riding-boots in the Ashmolean Museum, said to have belonged to Queen Elizabeth, are laced up the inside of the leg, and have a small strap on each side which could be fastened with a lace, so as to tighten the boot over the instep.

There seems from Falstaff's expression, “and wears his boots very smooth, like unto the sign of the leg” to have been a fashion of this kind in Shakespeare's time. Randal Holme describes a *sashune* as “stuffed or quilted leather, to be bound about the small of the leg of such as have long heels, to thicken the leg, that the boot may sit streight and be without wrinkles.” Wrinkled boots were, however, at one time the fashion, for in the “Return from Parnassus,” 1606, we find

“One that more admires the good wrinkle of a boote,
The curious crincling of a silke stocking.”

The ordinary form of boot at the latter end of the reign



No. 40.

of Charles I., and during the stirring wars of Cromwell, will be well understood from the following specimens selected from portraits of leading men in the great struggle. No. 40 are worn by “Robert Devereux, Earle of Essex, his excellency general of y^e army,” in Hollar's full-length portrait. The tops are large and stiff, and are lined with cloth, a slight fringe of which peeps around them; the boots fit easily, and lie in soft folds about the leg; the instep is protected by a flap of leather, which continued upon boots until the reign of

George II. They have thick clumsy heels, and are broad-toed.

Ferdinand, the second Lord Fairfax,—wears the boots here engraved. His full-length figure has already been given, fig. 261 of the History, but the boots are on so small a scale as to warrant their introduction again (No. 41). The large tops are turned down, in order to display the rich lace lining, and they are altogether good specimens of the fashion of that day. The tops of such boots



No. 41.

were turned up in riding, or turned down in walking, to suit the taste or convenience of the wearer. They sometimes reached to the knees, and the tops, when raised, covered them entirely, as in No. 42, from a print of this period, which shows one leg with the boot turned down below the knee, while upon the other it is turned over, and completely covers the knee and the lower half of the thigh.



No. 42.

Good specimens of the boots worn in 1646 may be seen in figs. 239, 240, 254, vol. i. They are of two kinds, and in the extreme of fashion, although worn by Presbyterian and Dissenter; indeed, monstrous boots appear to have been the *amour propre* of the saints of that day. Witness the boots here engraved (No. 43), and to be found upon the legs of the sturdy John Lilburne himself, in a print published during his lifetime. The expanse of leather in his extravagant tops would not disgrace a dandy of the "merry monarch's" reign; and it contrasts rather ridiculously with the tight plain dress, narrow band, and cropped hair, in which John displays the Puritan.



No. 43.

The courtiers of Louis XIV. were remarkable for their extravagant boots: their tops were enor-

mously large and wide, and decorated with a profusion of costly lace. The king adopted very high heels, which raised him some inches. Of course, the dandies and others composing the court of Charles II. on the Continent, adopted their wear, and introduced them in full excess in England at the restoration. In the prints published by Ogilby, illustrative of his coronation procession, many choice specimens may be seen; one has been selected (No. 44) for exhibition here. It is at once sumptuous and inconvenient; a combination sufficient to make any fashion popular, if we may judge from the experience of ages.



No. 44.

The boots of the end of this reign (No. 45) are copied from a pair which hung up a few years since in Shottesbrooke Church, Berkshire, over a tomb, in accordance with the old custom of burying a knight with his martial equipments over his grave, originally consisting of his shield, sword, gloves, and spurs; the boots being a latter and more absurd introduction. The pair which we are now describing are formed of fine buff leather, the tops are red, and so are the heels, which are very high, the toes being cut exceedingly square.



No. 45.

A very ugly shoe (No. 47) came into vogue at this time, also imported from France, where it adorned the foot of the courtier. It had square toes, high heels, and enormous ties, so stiffened as to stand forth at the sides of the feet for some inches. When the tie was not stiffened, it was allowed to hang over the instep; a specimen is here given (No. 46) from Simpson's work on the "Division Viol," 1667; and No. 47 is copied from Playford's "Introduction



No. 46.



No. 47.

hang over the instep; a specimen is here given (No. 46) from Simpson's work on the "Division Viol," 1667; and No. 47 is copied from Playford's "Introduction

to the Skill of Musick," 1670. Pepys notes, Jan. 22, 1659-60, "This day I began to put buckles on my shoes."

"Yonder comes a graver fop,
With heavy shoe and boot hose top."

RADCLIFFE'S *Poems*, 1682.

During the reign of William III. shoes of the same fashion were worn; but they had not such ties, and the upper leathers were higher, reaching far above the instep (Nos. 48, 49). The price of army shoes at this time is given in Ellis's "Letters,"



No. 48.



No. 49.

No. 331, thus: "By money paid the shoe makers for xx paire of shoes at 3s. 6d. each paire, £3 10s. Paid for 282 paire of shoes at 4s. per paire distributed among ye souldiers at Salisbury, £56 8s." Small buckles came into fashion, which fastened the boot over the instep with a strap, and the tie was occasionally retained merely as an ornament. One specimen is here selected from Romain de Hooge's prints, representing the triumphal entry of William into London (No. 50). The very high heels were frequently coloured red, and that became indicative of dandyism. They are mentioned in the "Tatler" as early as 1709, in the "Spectator," and in Gray's "Trivia" as follows:—



No. 50.

"At every step he dreads the Wall to lose,
And risques, to save a Coach, his *red-heel'd Shoes*."

Horace Walpole, writing to Lady Suffolk, in 1765, says:—"I am twenty years on the right side of *red heels*." In Hogarth's original paintings they are constantly seen. It was a fashion of long continuance. "Mr. Fox, in the early part of his life, was celebrated as a *beau garçon*, and was one of the most fashionable young men about town; he had his chapeau bras, his red-heeled shoes, and his blue hair-powder." ("Monthly Magazine," October, 1806.)

The ladies' shoes of the period were equally unsightly; and when accompanied by a fixed clog must have been

very inconvenient.



No. 51.

No. 51, from one engraved in the "Gentleman's Magazine," vol. lxxvii., will illustrate this. The clog is small, and fastened to the sole. Hone, in his "Every-day Book," has engraved one very similar, but having a small covering for the toe. It is made of white kid leather, goloshed with black velvet. He says, "That such were walked in is certain; that the fair wearers could have run in them is impossible to imagine." Randle Holme, in his "Academy of Armoury," gives some specimens of such shoes. Hone copies one in the work already quoted, with the remark, "This was the fashion that beautified the feet of the fair in the reign of King William and Queen Mary. The old 'Deputy for the King of Arms' is minutely diffuse on 'the gentle craft;' he engraves the form of a pair of wedges which, he says, 'is to raise up a shoe when it is too straight for the top of the foot;' and thus compassionates ladies' sufferings: 'Shoemakers love to put ladies in their stocks; but these wedges, like merciful justices upon complaint, soon do ease and deliver them.' If the eye turns to the cut—to the cut of the sole, with the 'line of beauty' adapted by the cunning workman's skill to stilt the female foot—if the reader behold that association,—let wonder cease that a venerable master in coat-armour should bend his quarterings to the quarterings of a lady's shoe, and forgetful

of heraldic forms, condescend from his 'high estate' to the use of similitudes."



No. 52. No. 53.

Another cut will help us to understand the form of the boots worn during this reign. No. 52, with its loose top decorated with lace, and its extremely broad instep covering, is copied from Romain de Hooge's prints already mentioned, and consequently belongs to the early part of the reign. The stiff jack-boot (No.

53) is taken from an equestrian portrait of the king him-

self. They are both characteristic of the starched formality of taste and dress rendered fashionable by the rigidity of William and his court. Sir Samuel Rush Meyrick had one of these jack-boots in his collection of armour at Goodrich Court, and it has been engraved in his work on ancient arms and armour, from which it is here copied (No. 54). The heel is very high, and the press upon the instep very great, and by consequence injurious to the boot, and altogether detrimental to comfort; an immense piece of leather covers the instep, through which the spur is affixed; and to the back of the foot, just above the heel, is appended an iron rest for the spur. Such were the boots of our cavalry and infantry; and in such cumbrous articles did they fight in the Low Countries, following the example of Charles XII. of Sweden, whose figure has become so identified with them. It may be noted that boots were at this period never worn but on horseback, or when about to ride. An Irish member of our House of Commons got the name of "Tottenham in his boots" because he on a sudden went to the House in them, and by his vote turned a question against the court. Lady Suffolk, in a letter dated 1725, says:—"Lord Peterborough is here (at Bath) and has been some time, though by his dress one would believe he had not designed to make any stay; for he wears boots all day." This contrasts curiously with the remark made by Gondomar on the previous prevalence of the fashion in England.



No. 54.

The ladies' shoes were sometimes decorated with a little embroidery, or with ornamental bindings and threads, like No. 55, from a print published in this reign, and which is the latest specimen of a kind of ornament resembling the slashes of the reigns of Elizabeth and James. No. 56 gives the more general fashion of those ordinarily worn; with the large ribbon ties, of green, red, or blue, which, according to D'Urfey, were the fa-



No. 55.

No. 56.

yourite colours. Prue, the maid in Wycherly's "Love in a Wood," says—

"And have chalked my shoes."

During the reign of George I. the shoes seem to have increased in height and inconvenience, as far as the ladies were concerned. A practice soon afterwards imitated by the gentlemen. Sir Thomas Parkins, in his "Treatise on Wrestling" (2nd ed., 1714), says:—"For shame, let us leave off aiming at the outdoing our Maker in our true symmetry and proportion; let us likewise, for our own ease, secure treading and upright walking, as he designed we should, and shorten our heels." Nos. 57 and 58 are



No. 57.



No. 58.

very good specimens, copied from the engravings upon a shoemaker's card of this period, and are consequently in the first style of fashion: the maker declaring that he

"makes and sells all sorts of boots, shoes, slippers, spatterdashes, double and single channelled pumps, rich quilted shoes, clogs, and turned pumps, of the neatest work and genteelest fashion." From the same



No. 59.

source we obtain the form of boot worn by horsemen, ready spurred for riding (No. 59); it is exceedingly stiff and ugly, and it is not uncommon to find the tops of light leather, the leg and foot being blacked as usual with the viscid blacking then in use, which gave no polish, and which was to be dispensed at every street-corner by shoe-blacks ready to clean the dirty shoes of beaux,—a very necessary operation in those days of bad pavements and worse

drainage.

The works of Hogarth abound with good examples of the boots and shoes of the reign of George II. and the early part of the reign of George III. For the convenience of immediate reference, and as a sample of the rest, we have engraved a pair of lady's shoes from his "Harlot's Pro-



No. 60.

duced.

gress" (No. 60). They are supposed to be turned out of the trunk of the unfortunate woman in her dying moments by the old nurse. They are in the first fashion, with high tops and formidable heels, made to walk, but not to run in. Goldsmith in his *Essays*, 1759, describes his cousin Hannah in "a gown of cambrick, cut short before in order to discover a high-heeled shoe which was buckled almost at the toe." Lawrence Whyte, in 1742, tells us they were then most fashionable if small.

"The Harness Buckle of the Shoe,
In Days of Yore wou'd make us two."

In order to assist the reader in comprehending the shapes of shoes worn during the latter end of the eighteenth century, Nos. 61 to 64 have

been selected from prints published between the years 1774 and 1780. (Little heels are mentioned as a novelty in 1753.) The buckles be-



No. 61. No. 62. No. 63. No. 64

came more richly ornamented, and were frequently decorated with jewels: the nobility wore diamonds, the plebeians paste. An early instance of this costly fashion is given in an inventory of King James II.'s wardrobe at his death, in which a pair of diamond shoe-buckles are valued at 3,000 livres (about £125). The buckles worn by the Hon. John Spencer at his marriage in the early part of the eighteenth century were said to be worth £30,000. The shoes, when of silk and satin, were ornamented with flowers and embroidery, like the second one in our cut. Sometimes a close row of pleats cover the instep, as in No. 63; and at other times a small rose is visible, as in No. 64.



No. 65.

No. 65, drawn from the original shoe, will show their form more clearly. It is of blue figured silk; the heel is thrust forward in an unnatural way. This fashion of driving the heel beneath the instep became more prevalent as the heels became lower; and No. 66, of a fashionable and



No. 66.

expensive make, will illustrate this remark. It was probably executed about the year 1780. It is richly decorated in needlework.

About 1790, a change in the fashion of ladies' shoes occurred. They were made very flat and low in the heel—



No. 67.

in reality, more like a slipper than a shoe. No. 67 will show the peculiarity of the make: the low quarters, the diminished heel, and the pleated riband and small tie

in front, in place of the buckle, which was now occasionally discontinued. The Duchess of York was remarkable for the smallness of her foot, and a coloured print of "the exact size of the Duchess's shoe" was published by Foret in 1791. It measures $5\frac{3}{4}$ inches in length, the breadth of sole across the instep $1\frac{3}{4}$ inches. It is made of green silk, ornamented with gold stars, bound with scarlet silk, and has a scarlet heel; the shape is similar to No. 67, except that the heel is exactly in the modern style.

Shoes of the old fashion, with high heels and buckles, appear in the prints of the early part of 1800. But

No. 68.



No. 69.

buckles became unfashionable, and shoe-strings eventually triumphed, although less costly and elegant in construction. The Prince of Wales was petitioned by the alarmed buckle-makers to discard his new-fashioned strings, and take again to buckles, by way of bolstering up their trade; but the fate of these articles was sealed, and the compliance with their wishes did little to prevent their downfall. The cut here given, of the shoes generally worn at the commencement of the present century by ladies (No. 68) and gentlemen, shows the very small buckle that was usually seen upon the feet of gentlemen (No. 69) just previous to their final disuse.



No. 70.

We may dismiss the subject with a very few remarks, as the present century does not come within the province of description. But there is one boot which certainly claims some respect, as it belonged to another century and

has still retained a place in this. The top-boot, once the delight of the "bucks and bloods" of the latter half of the eighteenth century, is the article to which we allude. A pride was felt in its bright polished leg and its snowy top, over which much time and trouble were lavished, as well as some few execrations, by the cleaner. No. 70 was copied from a print of 1775, and it differs in no particular from some still worn, except that the leg of the huntsman boasts one of more elegance and finish. These boots did not sometimes reach above the calf. A specimen may be seen of such in fig. 296, vol. i.

BORATTO. A light stuff of silk and fine wood, *Sewell*. Similar to, or perhaps identical with, Bombazine. It is mentioned in 44 and 45 Elizabeth.

BORDELLA BLOUSE. A light skirt; mentioned in "Lady Alimony," 1659.

BORDERS. In "Nugæ Antiquæ" a story is told of "a rich border powdered wyth golde and pearle, and a velvet suite belonginge thereto," which Lady M. Howard possessed, and for wearing which she incurred the displeasure of Elizabeth. Borders were trimming of dresses, and were transferred from one garment to another as the fashion changed. Sir John Langton, by his will in 1616, bequeaths "one paire of goulde borders."

BOUCHE. The indent at the top of a shield to admit a lance, which rested there, without depriving the soldier of the protection afforded by his shield to the lower part of the face or neck.

BOUCHETTE. The large buckle used for fastening the lower part of the breastplate (the placard or demi-placate) to the upper one. It may be seen in the cut of Richard Beauchamp, Earl of Warwick, fig. 177.

BOUGE. A term sometimes used for the *VOULGE*: see that word.

BOURDON. A walking staff; a pilgrim's staff. The abbot's staff is also called a bourdon. Their ancient form may be seen in the engravings of staffs carried by pilgrims, here given. No. 1 is shod with iron, and is copied from the romance of "The Four Sons of Aymon," in the National Library at Paris (No. 7182), executed in the fourteenth century. No. 2 is from the "Roman d'Alexandre," in the same collection (No. 7190). On the external walls of the Hôtel Cluny, at Paris, the pilgrim's bourdon and cockle-shells are sculptured; and the arms of the old Norman family of Bourdonnaye is azure, three bourdons proper, as it is engraved in No. 3, and which are of a precisely similar form. The pilgrim's bourdon is thus described by Piers Plowman:—



No. 1. 2.



No. 3.

"Apparailled as a paynim
In pilgrymes wise,
He bar a *burdown* y-bounde
With a brood liste,
In a withwynde wise
Y-wounden aboute."

Such a bourdon is engraved in the "Archæologia," vol. xxxi., and it sometimes had tied to it, as a badge of travel, a thin wand or hazel from some noted holy site which the pilgrim had visited.

BOURDOUNASS. Italian lances mentioned by Philip de Comines, who describes them as hollow and light, weighing no more than a javelin, and finely painted.

BOURSE. The bag appended to a wig. "Your *bourse* seems to be as well fashioned as those that are made by the dresser for the King's pages."—"The Rival Modes," a comedy, 1727.

BOW. In Edward III.'s reign a painted bow sold for 1s. 6d., a white bow for 1s., sharp-pointed arrows 1s. 2d. per sheaf of twenty-four.

Pesid (pieced) bows and *bows wyth-out pecis* occur in the will of J. Rogeryson, 1420, printed in "Furnivall's 50

earliest English wills." These pesid bows were strengthened with slips of wood. See ARROW.

A bow recovered from the "Mary Rose," which sank in 1545, may be seen at the Royal United Service Museum. It is six feet long.

Horn bows also occur in early inventories, &c., see vol. iv., Proc. Soc. of Antiquaries.

Drayton, in his "Poly-olbion," speaks of bows of Spanish yew. By an Act of Richard III., for every butt of wine imported from Venice, ten bow staves were bound to be brought in with the wine. An Act of 1472 required all importers of merchandise to import four bow staves for each ton of merchandise.

BRACELET. For the early forms see ARMILLA. With the Britons, Romans, and Saxons they were common, but less in use during the middle ages. They became more common toward the end of the fifteenth century, and in the sixteenth were often particularly splendid. In the following one they are repeatedly named, and were given as love-tokens, and worn by men.

"Given earrings we will wear,
Bracelets of our lovers' hair,
 Which they on our arms shall twist,
 With our names carved on our wrist."

BEAUMONT AND FLETCHER'S *Cupid's Revenge*.

"Where is your 'larum watch, your Turkies rings,
 Muske-comfits, *bracelets*, and such idle things?"

HUTTON'S *Follie's Anatomie*, 1619.

"I would put amber *bracelets* on thy wrists,
 Crowns of pearle about thy naked armes."

BARNFIELD'S *Affectionate Shepherd*, 1594.

Bracelets of coins are referred to in Davenant's "Wits," thus: "His wife's bracelet of mill testers" (milled testons).

BRACER. A guard for the arm used by archers to prevent the friction of the bowstring on the coat. Thus, in the Prologue to the "Canterbury Tales," the yeoman has,

"Upon his arme he bar a gay *bracer*."

It was made like a glove with a long leather top, covering

the forearm nearly to the elbow, and of considerable strength and thickness.

Sir Phillip Sidney (1580) advises his brother Robert, "When you play at weapons I would have you gett thicke Cappes and *Brasers*." (Collins.)

In Beaumont and Fletcher's "Cupid's Revenge," the enarmes, or straps for holding the buckler, are called "*bracers*." See BUCKLER.

BRACES. Straps passing over the shoulders for keeping up the trousers; often called *suspenders* and *gallowses*.

BRANC. A linen vestment, similar to a rochet, worn by women over their other clothing. (Strutt, after Charpentier.)

BRANCHED. Pattern on satin, &c. "Branched cloth of bodkin," and "Branch me his skin in flowers like a sattin," occur in "Philaster," 1620.

BRAND. A sword.

"I xal rappe tho rebawdys and rake them on rought
With my bryght *brond*."

Coventry Mysteries.

"Y-armed with a stelene *brond*."

WEBER'S *Kyng Alisaunder*.

BRANDENBURGS (or OLIVETTES, from their shape). The ornamental facings to the breast of an officer's coat; so termed from the place where the fashion originated. In "The Plain Dealer," 1677, "the tarpaulin Brandenburg" of a sea-captain is mentioned.



BRANDEUM. A valuable stuff (probably of silk) in use in the middle ages.

BRASSART. Plate-armour for the upper part of the arm, reaching from the shoulder to the elbow; sometimes in a single piece, as in fig. 113; and sometimes in a series of overlapping plates, as in that on

p. 204. The cut is from the brass of Ralph de Knevynton, 1370, at Aveyley, Essex.

BRASYL. A wood producing a red dye.

“ Him nedeth not his colour for to dien
With *Brasil*, ne with grain of Portingall.”

Canterbury Tales.

W. Olyver, in his will, 1557, leaves “my brasyll staffe.” Pikes, and other weapons of the kind, had red staves, as appears in Davenant’s “Wits,” where we read, “Could a Taffeta scarf and a long estridge wing, a stiff iron doublet and a *brazil* pole.”

BREAST-KNOT. A bow of ribbon worn in front of a lady’s stomacher.

BREASTPLATE. For various forms of this military defence, refer to the cuts at the close of each of the periods, vol. i.

BREECHES. The *braccæ* of the Celtic and barbaric nations, alluded to by classic writers. For notices of their early form see p. 11. They were not worn by the Romans. The Saxon breeches are noticed on p. 44; they were generally tight to the body, but occasionally wide like the modern trousers, of which specimens are given, figs. 40, 64. They were thus worn by the Normans, see fig. 53; or chequered and tighter, as figs. 58, 59. They were worn by rustics loose and tied up to the knee, as may be seen in Strutt’s “Dresses,” pl. 53. In the “Lay of Sir Launfal,” the hero complains—

“ To day to cherche I wold have yon
But me fautede [*wanted*] hosen and shoon,
Clenly *breche* and sherte.”

During the Plantagenet period the long garments hid them from view, and hose, or tight chausses, completely encased the legs, as seen fig. 89. The knight arming, fig. 116, shows “the brech” of the same period, and the mode of tying it to the shirt.

“ My *breche* be nott yett welle up teyd,
I had such hast to renne away.”

23 *Coventry Mystery.*

Tennis tall stockings and *short blistered breeches* are mentioned in the play “Henry VIII.” as French fashions.

During the reign of Henry VIII. they became puffed and widened at top, as seen on the figure of the Earl of Surrey, p. 231; and became, during the next three reigns, dis-served in name from the *hose*, one of the terms originally applied to them, and afterwards exclusively to the long stocking. Their varieties of form and fashion are fully noted in our history of that period. They are thus enumerated in one of Valerius's songs in Heywood's "Rape of Lucrece," 1638:—

"The Spaniard loves his ancient slop,
The Lombard his Venetian;
And some like *breechless* women go—
The Russ, Turk, Jew, and Grecian.
The thrifty Frenchman wears small waist;
The Dutch his belly boasteth;
The Englishman is for them all,
And for each fashion coasteth."

Hutton, in his "Follie's Anatomie," 1619, mentions a man as "rayling on cloakebag *breeches*;" and Peirce Penniless, 1592, says "they are bombasted like beer-barrels;" and in the "Return from Parnassus," 1606, we are told, "There is no fool to the satin fool, the velvet fool, the perfumed fool; and therefore the witty tailors of this age put them, under colour of kindness, into a pair of cloth bags:" and in "Ram Alley," 1611, act iv. sc. 1, "his *breeches* must be pleated as if he had thirty pockets." Holinshed blames men at this time for spending most money on this article of dress, which was sometimes very elegantly cut and embroidered. A specimen is here given from Elstracke's



rare portrait of Henry Lord Darnley, husband to Mary Queen of Scots. "I cannot endure these round *breeches*, I am ready to swoon at them," says Lucida in Field's play, "A Woman is a Weathercock," 1612. The breeches of the reign of Charles I. were not thus *bombasted*,

but were loose to the knee, where they ended in a fringe or row of ribbons, as in the cut on p. 306. So they continued during the Commonwealth: see cuts, pp. 311, 326. With the Restoration came the French petticoat-breeches, en-

graved and described p. 314. Randle Holme, the Chester herald, in some brief notices of dress preserved among the Harleian MSS., and numbered 4375, has sketched various specimens there engraved, which are most valuable in fixing dates, as Holme notes and describes them as he saw them worn. In the Prologue to "The Tanner Tanned," 1660, reference is made to the resemblance of the *breeches* then in fashion to *Petty-coats*. Towards the end of the reign of Charles the petticoat-breeches were discarded, and they bore more resemblance to those worn during the reign of Henry VIII. (see cut of the Earl of Surrey, p. 231, and that of gentlemen temp. Charles II., p. 320): but they got gradually tighter until William III. introduced the plain tight knee-breeches, still worn as court-dress. Examples of those in general wear after this period are furnished by the cuts in vol. i., and need no further mention here.

BRICHETTES. Another term for tasses and cuettes, forming together a safeguard round the hips, and appended to the waist of an armed man.

BRIDELACES. Laces or ribands worn by those attending at weddings; the origin of modern wedding favours. In "The Woman Killed with Kindness," 1604, we have "with nosegays and *bridelaces* in their hats." And in "The Two Angry Women of Abingdon,"

"A nosegay bound with laces to his hat,
Bride laces, Sir, and his hat all green."

In Killigrew's "Parson's Wedding," 1660, *bridelaces*, and points to be worn in the hats by friends, occur.

BRIDGWATER. A name for a kind of broad-cloth, manufactured in that town, and mentioned in an act of the 6th Edward VI.

BRIGANDINE. A light armour composed of small plates of metal fastened between the cloths of a quilted or leather jacket, which was covered with velvet or silk, on which the rivet-heads showed. These latter were often gilt or tinned, and of various shapes. The lightness and flexibility of this armour gave it an advantage over plate; and Philip de Comines mentions, *sub anno* 1465, that the

Dukes of Berri and Brittany were said to have had light brigandines of satin, with gilt nail-heads sewn on "that they might weigh the less."

In the wardrobe accounts of Henry VII., 1488, is "black satin for the king's *brigandines*." Nic Sympson, in his will, 1497, bequeaths a pair of *briganders*; and William White, in 1503, leaves "my best payr of breganse."

Planché considered the term applied to the quilted or gamboised jackets composed of small plates of metal held in position between the two thicknesses of canvas, by the stitching and quilting. These jackets have also been called doublets of fence or defence. Examples will be found in the Tower and British Museum, in which last is also a curious headpiece of this work. It is here figured by permission of the Archæological Institute, in the journal of which, vol. xiv., and "Proc. Soc. Ant.," vol. iii.,



it is described. Some of the small plates are also shown one-sixteenth of the originals. "A cotte with splents" occurs in the will of J. Stele, 1506.

BRISTOL DIAMOND. "Eares pearled with Bristows brave and bright," *i.e.* false diamonds, occurs in Lenton's "Young Gallant's Whirligig," 1629.

BRISTOL-RED. A favourite colour for garments in the sixteenth century; "at Brystowe is the best water to dye red." Hormanni "Vulgaria," 1530. Eleanor Rummyn is described by Skelton as in "a kyrtel of Brystow red;" and in Barclay's fourth "Eclogue" we read—

"London hath scarlet, and Bristowe pleasant red."

BROCADE. A stout silken stuff with variegated pattern, much used during the seventeenth and eighteenth centuries for the dresses of both sexes. In the Harleian Library (6271) is an inventory of Charles II.'s wardrobe, in which is mentioned, "white and gold brocade at two

pounds three and sixpence per yard ; and coloure-du-prince brocade at two pounds three shillings per yard." The term is derived from the French verb *brocher*, to work with a needle. "Clothe of golde broched upon sattyn ground" and "blue clothe of silver broched upon satyn ground" occur in the wardrobe expenses of Edward IV.

BROCAT is the original term for brocade, which appears to have been a very rich stuff. Thus Strutt, in his "Dress and Habits," says it was composed of silk interwoven with threads of gold and silver. We read of a clerical vestment, in an old inventory cited by Du Cange, which was brocaded with gold upon a red ground, and enriched with the representations of lions and other animals. Brocade seems to have been exceedingly rare upon the Continent even in the fourteenth century ; and probably it was not known at all in England as early as the thirteenth.

BROELLA. A coarse kind of cloth used for the ordinary dresses of countrymen and the monastic clergy in the middle ages.

BROGS. A kind of breeches so called in "The Fair Maid of the Inn," 1647.

BROIGNE. Body-armour for a soldier. See **BRUNY**.

BROOCH. A critical disquisition, with illustrative cuts, on Anglo-Saxon brooches has already been given on p. 34 of this volume. An additional specimen engraved on p. 36 measures $1\frac{3}{4}$ inches across, the central cross being formed of blue and red stones, and the casing of gold. These circular fibulæ were used to fasten the cloak or mantle over the breast ; the pin was affixed beneath, and was smaller than those on the Irish specimens engraved on the same page, not reaching beyond the circle of the brooch. Some splendid examples of these ornaments, discovered in Kentish barrows, may be seen in the works on Saxon Antiquities quoted on p. 38, coloured in imitation of the originals. One in particular, now in the possession of the Rev. W. Valance, of Maidstone, is a magnificent specimen of art. It measures nearly $2\frac{1}{2}$ inches across, and is inlaid with coloured stones and filled with filigree work of the most delicate and

beautiful description, auguring a very high state of art among the jewellers of that period: and bracelets, rings, and jewels of beaten or twisted gold, are continually mentioned in the Anglo-Saxon poems. Other fine examples



may be seen in the volume descriptive of the Faussett collection of Anglo-Saxon Antiquities, now in the possession of J. Mayer, F.S.A., of Liverpool. Among them is one noble example found at Kingston-down, near Canterbury, the largest ever yet discovered, and fully described in the note on p. 34. In the "Archæological Album," p. 206,

is given the accompanying woodcut of the gold shell of a very magnificent Saxon fibula, in the possession of Mr. Fitch, of Ipswich, which was found at Sutton, near Woodbridge, in Suffolk, by a labourer whilst ploughing. When first discovered, it was studded with stones or coloured glass ornaments, the centre of a red colour, the four large circles blue, and the smaller pieces filled with green and various colours. Our cut is of the actual size. The Norman brooch was more like an ornamental open circle of jewels and stones, with a central pin; and its name *brooch* is derived from this article, and its resemblance to a spit (Fr. *broche*). Such a brooch may be seen, as worn by Queen Berengaria, in our cut, p. 93. They were much used to close the opening in front of the dress, as there exhibited, and continued in use to a comparatively modern period.

"A *broch* sche bar in hir loue coeler
As brod as is the bos of a bocleer."

CHAUCER'S *Miller's Tale*.

"A *broche* golde and asure,
In whiche a ruby set was like an herte,
Criseyde hym yaf, and stak it on his sherte."

CHAUCER'S *Troilus and Creseide*.

They are chiefly remarkable for the quaint and curious inscriptions engraved upon them.

Two specimens are here given.

No. 1 is a very singular brooch, belonging to Mr. Warne, of Blandford, Dorsetshire, and probably executed in the fourteenth century. It is formed

like the letter A, and reminds us of the words of Chaucer, who describes his prioress as wearing

“ A broch of gold full schene,
On which was first i-wretten a crowned A,
And after that *Amor vincit omnia.*”

Canterbury Tales, l. 160.



No. 1.

On the front the inscription seems to be: ✚ IO FAS AMER
E DOZ DE AMER. The

second, formerly in the collection of Mr. Crofton Croker, has on one side the salutation to the Virgin, AVE MARIA GR.; and on the other, IESVS NAZARENVS, the latter word partly running down the central pin.



No. 2.

They are both of silver gilt, and are engraved of the size of the originals.

In the “Battle of Troy,” a romance of the fourteenth century, the knights in the court of Lycomedes offer the ladies “broche and ring” in order to discover Achilles, who, they feel sure, will reject both for “shield and spere.”

In the fifteenth and sixteenth centuries they were commonly worn by all persons of rank and substance, and were of great variety and beauty. Holbein designed several for Henry VIII. in most exquisite taste; his drawings are still preserved in the British Museum (Sloane MS. 5308). They were placed not only about the body, but worn in the hats and caps of both sexes. (See p. 287.) Barclay, in his “Eclogues” (temp. Henry VIII.), notices a countryman who had “lerned to go mannerly in London,” as having

“ High on his bonet stucke a fayre broche of tynne.”

These tin brooches have been frequently found in the Thames, and are often inscribed with moral sentences, or figures of saints; they were sometimes worn to indicate the performance of pilgrimages to favourite shrines, like that of St. Thomas of Canterbury. Seagul, boasting of the riches of Virginia, in the play of "Eastward Hoe," 1605, says that the people there stick rubies and diamonds "in their children's caps, as commonly as our children wear saffron-gilt broches and groats with holes in them." Leather brooches for hats are mentioned by Dekker in his "Satiromastix," 1602.

For examples of this fashion, see the portraits of this date engraved in Lodge's "Historical Portraits," and numerous pictures in the National Portrait Gallery and elsewhere.

BRUNSWICKS. Close out-door habits for ladies, introduced from Germany about 1750. The upper portion was made with lappels open, and a collar like a man's coat. See cut, p. 401.

BRUNY. Breastplate, cuirass, or coat of mail; from Sax. *birne*, Teut. *brunia*, or old Fr. *brunie*, says Ellis, in his notes to the following passage of the romance of "Alexander:"

"The kyng of Mantona, and his knyghtis,
Buth y-armed redy to fyghte,
In *bruny* of stel, and riche weden."

And a king is described as receiving so severe a blow with a spear, that

"Thoroughout the *bruny* creopeth the egge."¹

In Weber's "Amis and Amiloun," we are told:—

"And richelie thai schred that knight
With helm and plate and *brini* bright."

"*Bruny* that furnisht were bright."
Anturs of Arthur.

¹ Throughout the breastplate the point appears.

BRYK. Breeches. Sloane MS. 2593.

“Wrennok schette a ful good schote,
And he schette not to hye;
Throw the sanchotis of his *bryk*
it towchyd neyther thye.”

BUCKLER. A small shield, much used by swordsmen in the fifteenth and sixteenth century, to ward a blow. It varied in size, and was sometimes very small, like the one here given (No. 1) from the romance of “The Four Sons of Aymon,” in the National Library at Paris (No. 7182), which is being used by an armed knight in the lists, as he fights with an opponent, both being armed with swords. It was used not so much for a shield as for a warder to catch the blow of an adversary. The Wife of Bath is described by Chaucer in a hat

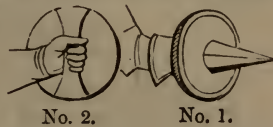
“As brood as is a *bocler* or a targe;”

The targe or target was not very different, the principal distinction being, according to Meyrick, in the handle which extended across it to the outer circumference, as exhibited in No. 2, from a MS. in the Royal Library, British Museum, No. 20 D 6 (fourteenth century). In the romance of “King Alexander,” we are told he had

“And fiftene thousand of fot laddes,
That sweord and *boceleris* hadde,
Axes, speres, forkis and slynges,
And alle stalworthe gadelynges.”¹

They were commonly used for exercise by the apprentices of London; and sword-and-buckler play was enjoined by the higher powers. Stow informs us that the young Londoners, on holidays, were permitted thus to exercise them-

¹ Literally “strong vagabonds:” the term used as we now should use the phrase “stout rascals.”



No. 3.

selves before their masters' doors, and on Sundays after evening prayer.

Folly, one of the characters in the old Morality, "The Worlde and the Childe," printed by Wynkyn de Worde, 1522, among his other accomplishments, says, "a curyous buckler player I am." And in "The Downfall of Robert Earl of Huntingdon," 1601, one of the characters exclaims,

"Had I a sword and *buckler* here,
You should aby these questions dear."

The buckler of the time of Henry VIII. is engraved on p. 277. It was usual for serving-men and retainers of noble families to carry swords and bucklers when in attendance upon them. See also vol. i., p. 284.

No 3 is from the Harleian MS. 3594.

In Beaumont and Fletcher's "Cupid's Revenge," 1613, a *Citizen* says:—"Take down my *buckler* and sweep the cobwebs off, and grind the *pick* on't, and fetch a nail or two and tack on the bracers. Your mistress made a pot-lid on't, I thank her, at her maid's wedding, and burnt off the handle."



No. 4.

In Machin's "Dumb Knight," 1633, one of the characters says, "Yet like old *bucklers* the few of your gallant cavilleers will wear us, yet many of our state ruffians will employ us."

No. 4, from Gaspar Rutz's "Omne pene gentium Imagines," published in 1557, represents the "plebeij adolescentis in Angliâ habitus." A very similar figure, in Vellio's "Habiti Antichi,"

was published at Venice in 1589. The buckler, as worn at this period, is well shown. See also p. 283, *et seq.*

BUCKLES. So great a variety of these articles for fastening all parts of the dress occur upon the monuments of the middle ages, that it is obviously impossible to enumerate or engrave their many varieties. Upon the sword-belt of the knights some very fine examples occur in Cotman, Stothard, Hollis, Waller, and Fisher's brasses, as well as in Gough's "Sepulchral Monuments." The original shoe-buckle, as exhibited by Cotman in his plate from the brass of Robert Atte-lath at Lynn, who died 1376, is copied. The more modern diamond and silver buckles have been noticed elsewhere. Evelyn, in his "Tyrannus; or the Mode," notices the later introduction of the shoe-buckle, where he remarks, "I like the noble buskin for the leg, and the *boucle* better than the formal *rose*." In 1751 Mr. Wortley Montague is remarked as wearing diamond *buckles* that cost him 1,000 louis (£40).



BUCKLING-COMBS. Small combs used to secure the curls which were turned under and termed *buckles*, worn by ladies in the last century:—"Their locks, permitted to grow unusually long, were restrained from falling in a fleece over the back and bosom by small *buckling-combs*."—Train's "History of the Buchanites."

BUCKRAM. A cloth stiffened with gum. The acketon, in the thirteenth century, was sometimes made of it. Falstaff's notice of the "men in *buckram*" is familiar to all. It became common to notice bombast in writing or speaking as "*buckram* phrases."

"Thou say, thou serge, nay thou *buckram* lord."

2 *Henry VI.*, iv. 7.

The original buckram, according to Strutt, was "a fine thin cloth" which ranked with the richest silks, and was termed *bougran* by the French (Lat. *boqueramus*). Bridges (Bruges) and round buckrams are mentioned in Cunningham's "Court Revels" accounts, temp. Elizabeth. In "Ram Alley," 1611 the *buckram bag* is used for a lawyer.

BUDGE. Lambskin with the wool dressed outwards. It is still used for the trimming of the gowns of the City livery, and is often mentioned by writers of the Elizabethan and Stuart eras, as well as by Chaucer. See BURNET. Budge Row, London, was so named, according to Stow, "of budge fur and of the skidders dwelling there." It was the ordinary fur worn as trimming to the citizen's robes; and the Usurer, in Rowland's "Letting of Humor's Blood in the Head-Vaine," wears

"His Jacket faced with moth eaten *Budge*."

BUFF-COAT. A leathern outer-garment, made exceedingly strong and unyielding, and sometimes an eighth of an inch thick, exclusive of the lining. They were much used by the soldiers in the civil wars. Captains in "buff-jerkins plated o'er with massy silver lace" are mentioned in Dekker's "Night's Conjuring," 1607. The buff jerkins supplied in 1585 to the soldiers sent to the Low Countries cost 22*s.* 6*d.* each, and ten years later they had risen in price. Buff coats were also worn under the armour by cuirassiers and lancers, according to Captain Cruso, in 1632. One is engraved in Skelton's "Arms and Armour," pl. 41. Some which belonged to Cromwell's soldiers are preserved in Rochester Cathedral; and the full-length of Lord Fairfax, p. 337, represents him in such a protection.

BUFFE. Buffa or buffie, breathing hole of a head piece.—Florio. A chin piece worn with the burgonet. Like the other head defences, it had a wadded lining to protect the face.

BUFFIN. A coarse cloth in use for the gowns of the middle classes in the time of Elizabeth. In the comedy of "Eastward Hoe," 1605, the ambitious Girtred, sneering at her sisters, says:—"Do you wear your quoiffe with a London licket, your stamen peticoate with two guardes, the *buffin* gowne with the tufftaffitie cape and the velvet lace. I must be a lady, and I will be a lady." And Massinger, in his "City Madam," 1659, makes one of his characters exclaim in horror,—“My young ladies in *buffin* gowns and green aprons! Tear them off!” They in the end became characteristic of elderly countrywomen. Grograms, broad

or narrow, called buffines occur in a Lansdowne MS. of date 1592.—“Drapers’ Dictionary.”

BUFFONT. A projecting covering of gauze or linen for a lady’s breast, much worn about 1750 (see p. 400, and fig. 297).

BUGLES. Glass beads used to decorate the hair and dress. Stubbes, speaking of the ladies of his own period, says:—“At their hair, thus wreathed and crested, are hung *bugles*; I dare not say, *bables*.”

“Trifles into England
They must bring; *bugles* to make *bables*, coloured bones, glass beads to
make bracelets withall.”

The Three Ladies of London, 1584.

They are also mentioned in Ben Jonson’s “Bartholomew Fair.” The hair of Elizabeth and the ladies of her court is loaded with bugles, beads, and jewellery. 1579, New Year’s day, Mrs. Wingfield gave Elizabeth “a chaine and a border of *bewegels* and seed perles very smale.” Nichols’ “Elizabeth’s Progresses.”

“She thought herself brave in a *bugle* chain,
Where orient pearl will scarce content her now.”

BEAUMONT and FLETCHER’S *Noble Kinsmen*.

This fashion continued during the reign of James I.; and the reader need do no more than refer to the many fine portraits of those periods for specimens.

BULLIONS. According to the notes to Ben Jonson’s “The Devil is an Ass,” 1616, these were the spurious finery worn by gamblers and adorned with hollow gilt buttons.

BULWARKS. The puffed and slashed decorations at the knees, originally worn by the Swiss soldiery, and adopted by the gallants of the court of Henry VII., as seen in the cuts p. 228. They are mentioned in Wynkyn de Worde’s “Treatyse of a Galaunt.”

“All these new *bulwarkes* they wear at their knees.”

BURDASH. The fringed sash worn round the waist by gentlemen (see cut p. 322). “A modern beau,” in the

prologue to Coffey's opera, "The Female Parson," 1730, is described

"With Snuff-box, powder'd Wig, and Arms a-kimbo,
Cane, Ruffles, Sword-Knot, *Burdash*, Hat and Feather,
Perfumes, fine Essence, brought from Lard know whither."

According to the "Guardian," No. 10, it was a kind of neckcloth.

BUREL. (Fr. *Bureau*.) Coarse cloth of a brown colour (Ritson). The citizens of London were exempted by Henry III. from all prosecutions on account of *Burels*, a listed cloth not of the standard already fixed by him.—"Drapers' Dictionary." Blacke *burrell* is mentioned among the remnants of silks in Elizabeth's wardrobe in 1600. Nichols asks if it is the diminutive of *Burra*, which Du Cange says is a sort of stuffing or wadding. See RASH. "A curtel of burel" is mentioned in a ballad against the Scots of the time of Edward I., printed in Wright's "Political Songs." See also "Piers Plowman's Vision." The word is sometimes used for the garment made of the stuff.

"The Kyng dude of his robe, furred with menevere,
And dooth on a *borel* of a squyer."

WEBER'S *Kyng Alisaunder*.

BURGOIGNE. The first part of the dress for the head next the hair. "Mundus Muliebris," 1690.

BURGONET. A helmet worn at the close of the fifteenth century, and so named from the Burgundians who invented it. It fitted more closely than any in previous use; and may be seen in fig. 222, No. 2. The late Mr. Burges considered that the *burgonet* was "a head-piece essentially suited to light horse; a head-piece which appears about the beginning of the sixteenth century, and one which has *not* a chin-piece; as a separate and distinct chin-piece called a *bufe* is so often associated with it." The *burgonet* was fastened under the chin like the morion.

BURNET. (Fr. *brunette*.) Cloth of a brown colour. King John gave a warrant for two robes for the queen, one of green, the other of *burnet*.—"Drapers' Dictionary."

“ A burnet cote henge therwith alle,
Furred with no menyvere ;
But with a furre rough of here
Of lambe skynnes, hevy and blake.”

CHAUCER : *Romaunt of the Rose*, l. 226.

BURRE. A broad ring of iron behind the place made for the hand on the tilting-spear ; which burre is brought to the rest when the tilter is about to charge, serving both to secure and balance it. (Meyrick.)

BUSK. Minshieu explains a busk to be a part of dress “made of wood or whalebone, a plaited or quilted thing to keep the body straight.” It may have obtained its name from having originally been made of wood. The word as well as the article is still in use. Busk-points, or the tag of the lace which secured the ends of the busks, are frequently mentioned by our early dramatic writers.

BUSKINS. High boots, such as are worn by the countrywoman, fig. 79. They were of splendid material in the middle ages, when used by the nobility and gentry. They were worn by kings on their coronation, and on occasions of state.¹ Bishops wore them when celebrating mass, and a prayer was used when putting them on, “that the feet might be shod with the preparation of the Gospel of Peace.” The buskins of Bishop Wainflete, founder of Magdalen College, Oxford, are still preserved there.

“ His legs and feet trust up in leather buskins.”

CHETTLE'S *Kind Heart's Dream*, 1592.

Monsier Lenoir (“Musée des Monumens Français”) has engraved and described a magnificent pair found upon the body of Abbot Ingon on opening his sarcophagus in the Abbey of St. Germain des Prés. One of them is here copied. He says : —“They were of dark violet-coloured silk, ornamented with a variety of elegant designs in polygonal shapes, upon which were worked greyhounds and birds in gold. They were fastened at top and bottom by a silk running twist of the



¹ See the anecdote concerning Henry V. in Monstrelet, sub anno 1422.

same colour, made like the laces of the present day." They were worn by travellers in the middle ages and by country-folks generally. In the wardrobe accounts of Elizabeth of York, consort to Henry VII., are entries in January, 1503, for buskins provided for the Queen's journey into Wales; and similar wardrobe accounts of Henry VIII. mention velvet buskins, as well as Spanish leather buskins.

BUSTIAN. In the inventory of church goods at Tunstead, Norfolk (6 Edward VI.), mention is made of "a white vestment of *bustyan*," valued at two shillings. As it is mentioned in the Norwich Exchequer Deposition, 44 and 45 Eliz., in which *fustyans* also occur, it probably differed from these somewhat.

BUTTONS. The frequent mention of buttons in the course of this work, and the examples engraved of the profusion worn upon the dress, render it unnecessary to do more here than briefly allude to their form and pattern. They are generally set at regular intervals down the front of the gown or the sleeves, and sometimes so close as to touch. In the brass of Robert Attelath, in Cotman's series, they are set two and two down the entire length of his gown.

Two curious specimens of bronze buttons made in the fourteenth century and dredged up from the bottom of the Thames are here engraved. No. 1 is a half-sphere, such as are usually seen in monumental figures (see p. 115). No. 2 is pyramidal, each facet being decorated with a trefoil. Upon the effigy of Gower, in St. Saviour's, Southwark, the poet wears the large buttons engraved No. 3. They are depressed in the centre: and such appear upon the children of Lady Montacute, in Oxford Cathedral; the lady herself wearing an



No. 1. No. 2.



No. 3. No. 4. No. 5. No. 6. No. 7. No. 8. No. 9.

embossed button of simple design, engraved No. 4. Amicia, wife of William Lord Fitzwarine, in Wantage Church,

Berkshire, has the front of her cotehardie secured by a row of large buttons, as in No. 5. Buttons were not so frequent towards the end of the fifteenth century, when laces and points were used to hold together the various portions of the dress. They were large and generally covered with silk during the reigns of Elizabeth and James I. "Four dozen buttons of gold, in every one a seed-pearl," was one of the new year's gifts presented, 1577, to Queen Elizabeth by the Lady Mary Grey. Peacham tells us they were "as big as tablemen [draughtsmen], or the lesser sort of Sandwich turnips." Buttons of diamond are mentioned in "Patient Grissell," 1603. James I. in a letter to Prince Charles, 17 March, 1623, then at Madrid, says, "Ye have also good dyamont buttons of youre own to be sett to a doublett or jerkin." The sale of wood, cloth, serge, drugget, camlet or frieze buttons was forbidden under a penalty by Acts of 10 Will. III., and 8 Ann. The penalty was reduced by an Act of 4 Geo. 1, but three years later the wearers of such buttons were included in the Act. Dorsetshire was formerly the seat of the chief manufacture of thread buttons—*jams*, *shirts*, *sprangles*, and *mites* are names of different sizes. Those worn by John Cloberry, whose effigy is engraved p. 322, are delineated No. 6, and are apparently of silk, worked over a wooden substructure, the usual mode of manufacture adopted. Silk buttons continued to be worn until the reign of George III. Metal buttons and horn ones were also in use. No. 7, of the time of Charles I., has a face of silver, the body being blue glazed. Hutton, in his "History of Birmingham," says:—"We well remember the long coats of our grandfathers, covered with half a gross of high tops, and the cloaks of our grandmothers, ornamented with a horn button nearly the size of a crown-piece, a watch, or a John-apple, curiously wrought, as having passed through the Birmingham press." George III. amused himself at one period with their construction, and was satirized accordingly in a work entitled "The Button-Maker's Jest-Book." The shanks were made of catgut, as in No. 8; and the body of this button is wood, the face formed of a thin piece of brass plate affixed to it; it was the regulation-button of the navy ninety years ago. Buttons were made sometimes like a picture, the back of

the button being dark, upon which, in various degrees of relief, were placed, in ivory or bone, trees, figures, and flowers; some no less than an inch and three-quarters across. Others were arranged in elegant patterns in white metal upon a gilt ground, and an immense variety, of most tasteful form, may be seen still on old court-suits. Sometimes they were made of mother-of-pearl or ivory cut into forms on the surface or edges by the workman, the centres being embellished with patterns in gilt metal. Double buttons, for the cloak, may be seen in Brayley's "Graphic Illustrator." Sleeve-buttons and shirt-buttons of similar construction, and of many fanciful forms, were also manufactured, as in No. 9. The heads of military heroes were placed on them, as William, Duke of Brunswick, etc. The button of the Blue-coat boys has the bust of Edward VI.; and, indeed, it may be said that the livery-button of the present day assumes the place of the *badge* of the middle ages; and thus, as Crofton Croker has felicitously observed, "buttons are the medals of heraldry."

BYCOCKET. According to Planché, a cap turned up behind and coming to a peak in front, varying and gradually decreasing in height, encircled with a crown when worn by royal personages, and similar to, if not identical with, the knight's chapeau first appearing *temp.* Edward III., and on which, when used on a helmet, the crest is placed.

M. Viollet-le-Duc considered it was a kind of helmet, but the egg-shaped head-piece he gives as an example would not justify the idea of *two peaks*. The reference by Planché to the archer's "Bicoquet garni de boutons d'argent doré" does apply to the *salades* worn hind part before, as suggested by him. Louis XI., who is generally represented with such a hat as Planché mentions, is described by P. de Comines as wearing an old hat which differed from everybody else's by an image of lead which he carried upon it. The same shape is seen constantly in illuminated MS. of the fifteenth century, and the annexed cut of a medal of John Palæologus, 1390-1448, by Pisani is an example in which the two peaks are



very suggestive of the term *bycocket*. Richard Harryson in his will, 1491, bequeaths "my bycocket."

BYSSINE. A fine cloth. The name is derived from byssus, the silky filaments spun by the pinna, a Mediterranean bivalve. By some, *byssine* has been held to denote a fine cotton; by others a fine flaxen material. Mantles of *byssine*, lined with fur, are mentioned *temp.* John.

CABASSET. Hewitt renders this "an open helmet." Demmin makes it out to be a helmet somewhat like the morion, but not turned up at the edge, and resembling somewhat No. 3, fig. 222, vol. i. p. 273. The late Mr. Burges suggests that all peaked morions ought to be called *cabassets*, the term *morion* being reserved for so-called *combed morions*. He adds that the word first appears in an ordinance of Francis I., who assigned them to the arquebusiers. De Bellai says, with this they command a better view than with the *salade*, and their heads are less loaded.

CADACE. Flocks of silk, cotton, tow, or wool for padding garments. In the Twenty-fifth Coventry Mystery we have:—

"Wolle or flokkys where it may be sowth
To stuffe withal thir dobbelet, and make the of proporeyon."

Margaret Gist, by her will, 1458, bequeaths "a jakke stuffed with *cadace*."

CADDIS. Worsted, such as is now termed *crewell*, used for the ornament of the dresses of servants and the lower classes in the sixteenth century. Caddis garters are mentioned by writers of that era as worn by countryfolks. Inkles and *caddisses* are amongst the wares of Autolycus. *Caddis* is mentioned in the petition against excess of apparel, 1463.

CAFFA. A rich silk stuff. In the "Privy Purse Expenses of Henry VIII." mention is made of "eighteen yards of white *caffa* for the King's grace," which is valued at £6 7s. 9d. Cavendish, in his "Life of Wolsey," mentions, "rich stuff of silks in whole pieces, of all colours, of

velvet, satin, damask, *caffa*, taffetas, grograin, sarsenet, etc." In "Hunter's Dictionary" *caffa* is said to be an Indian name.

CAFOY (query *Caffa*). *Cafoy* was sometimes used in the last century for the hangings of rooms. Cotgrave gives *cafes*, a kind of coarse taffeta. In Cumberland's "Choleric Man," 1775, Nightshade says, "His taste for what? For camblets, for *cafoys*, for Manchester and Norwich commodities."

CALABRERE. Squirrel's fur imported from Calabria, a deep brown and cheaper fur worn by vicars. Reg. S. Pauli, 322. Calabar is the name now given to the skin of the Siberian squirrel.

"Here colere splayed and furryd with ermyd, *calabere*, or satan."
25th Coventry Mystery.

CALASH. A bonnet for the head, first introduced 1765, and the invention of the Duchess of Bedford. See p. 399.

CALICO. A cotton stuff, originally manufactured at Calicut, in India. *Calocowe cloth* occurs in the will of L. ap Rhes, 1549. The art of calico printing was invented and practised in England first in 1676. In the "London Daily Post" of 1736 are noted convictions of men and women for wearing *chintz calico* and *printed calico* gowns. Madapollams from Madapollam, on the Madras coast, where there was a factory for long cotton cloth, were also a variety of calico.

In Dekker's play of "The Honest Whore," part i., 1604, George, a haberdasher's apprentice, "a notable voluble-tongued villain," exclaims,— "I can fit you, gentlemen, with fine *calicoes* too for your doublets; the only sweet fashion now, most delicate and courtly: a meek gentle calico, cut upon two double affable taffatas: ah, most neat, feat, and unmatchable!"

CALIMANCO. A glazed linen stuff, mentioned 44 and 45 Elizabeth.

"Ye shall get a gown of silk
And coat of *calimancoe*."

HURD'S Scots Songs, 1776.

CALIVER. A light kind of musket, or harquebus, fired without a rest; introduced in the reign of Elizabeth. It derived its name from the calibre or width of its bore. Edmund Yorke, during this reign, writes:—"Before the battle of Mouguntur, the princes of the religion caused several thousand harquebusses to be made, all of one *calibre*, which was called *Harquebuse de calibre de Monsieur le Prince*; so I think some man, not understanding French, brought hither the name of the height of the bullet of the piece, which word *calibre* is yet continued with our good *canonniers*."—Maitland's "Hist. of London." In 1578 there were 7,000 *calivers* in the Tower. Twenty-eight early specimens of this arm are now at Penshurst, some dated 1595. The length is 4 ft. 10 in., the barrel 3 ft. 6¼ in.

CALLOT, CALOTTE. A plain coif or skull-cap. (Nares.) It was made sometimes of leather.

CAMAIL. The tippet of mail appended to the helmet. See pp. 153, 207. In a letter of James, Earl of Perth, sent from Rome, in 1695, he speaks of the Pope as wearing "a crimson velvet *camail*, or short cloak to his shoulder."

CAMBRIC. A thin kind of fine linen, introduced during the reign of Elizabeth, used for handkerchiefs, ruffs, collars, and shirts. See p. 257. It obtains its name from Cambrai, in France, where it was first manufactured.

CAMISE, or CAMISIA. The shirt. See p. 91.

CAMLET. A mixed stuff of wool and silk, used for gowns, temp. Elizabeth and James I., and mentioned by writers of that era. It was originally manufactured of the hair of the camel, and from thence its name is derived. It is classed among the "rich silks and stuffs" in the "Roman de la Rose," v. 21867. Some etymologists say it was named from the river *Camlet*, in Montgomeryshire, where its manufacture in this country first began. It was much worn as warm outer clothing in the last century. Swift mentions "one that has been a parson; he wears a blue *camlet* cloak trimmed with black." (Account of Curll). It was an expensive fabric, but of lasting wear.

CAMMAKA. A kind of cloth (see "Spelmanni Glossarium," pp. 88, 97). In the time of Edward III. they made the church vestments of this material.

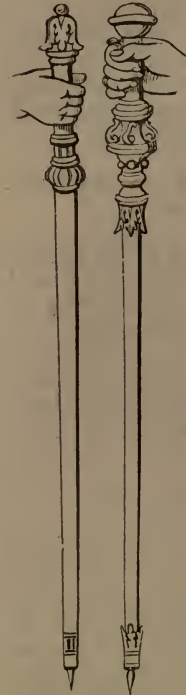
"In kyrtyl of *camma* kyng am I cladde."
17th *Coventry Mystery*, and *Glossary* by Halliwell.

CAMPAINNE. A narrow kind of lace ("Mundus Muliebris," 1690).

CAMPAIGN. See **PERUKE**.

CANABER. A linen cloth mentioned in the wardrobe accounts of Henry VII., 1487. *Canaber web hose* also occurs in the same.

CANE. "A cane, garnished with sylver and gilte, with astronomie upon it. A cane, garnished with golde, havinge a perfume in the toppe, under that a diall, with a pair of twitchers (tweezers?), and a pair of compasses of golde, and a foot-rule of golde, a knife, and a file the haft of golde, with a whetstone tipped with golde," are enumerated in the MS. inventory of the contents of the Royal Palace at Greenwich, temp. Henry VIII. (Harleian MS. 1419.) There is a portrait of Henry with a cane richly mounted as above described; and in his Privy Purse expenses the gift to him of "a cane-staff" is recorded. We engrave two specimens—No. 1, from a brass in Salisbury Cathedral, to Edward Guest, Bishop of Rochester, 1578; No. 2, from a portrait of Sir G. Hart, dated 1587, at Lullingstone, Kent. Both are



No. 1. No. 2.

richly decorated with metal-work gilt, and have spiked ferules to give firm hold in walking. Canes became fashionable during the reign of Charles II., and were worn by gentlemen with a large bunch of ribbons appended

to their tops, as shown in the cut under the word WALKING-STICKS. In the "Rape of the Lock," we find,

"Sir Plume, of amber snuff-box justly vain,
And the nice conduct of a clouded cane."

This refers to a malacca cane, which now, as then, is esteemed for the cloudy or mottled appearance of the bark. Wycherly, in his "Love in a Wood," makes a woman say,—

"My good name . . . as sweet as the head of your cane."

This would imply that scent or perfumes were carried in the head of the cane, as snuff has been in some instances.

CANIONS. A French fashion for the decoration of the knee, explained in old dictionaries as "ornement qu'on portoit autrefois au-dessous du genou." They are noted among the dresses in Henslowe's diary for his theatre. Thus, under April, 1598, he disburses £6 8s. for a "bugell doblett and a payer of paned hose of bugell panes drawne out with cloth of silver and *canyons* to the same;" and he elsewhere notes "a pair of round hose of panes of silk, laid with silver lace and *canons* of cloth of silver." They were rolls of stuff which terminated the breeches or hose at the knee (see cut), and are constantly seen in portraits of Henry III. of France and his court. Stubbes, in his animadversions on French hose, notes them as "cut and drawn out with costly ornaments, with *canions* adjoined reaching beneath the knees," and condemns his countrymen for adopting such Gallic fashions.



CANIPLE. A small knife or dagger.

CANNEVA, and GRO CANNEVA for bags for dirty linen and boots, occur in the inventories of Mary Queen of Scots, 1564.

CANVAS. A coarse cloth. "Striped canvass for doublets" is mentioned by Dekker in 1611.

CAP. See HEAD-DRESSES.

CAPA. An external hooded robe or mantle.

CAPE. The upper part of the coat or cloak, turned over upon the shoulders. They are entered as separate articles of dress in a wardrobe inventory of Henry VIII. (Harl. MS. 2284), quoted by Strutt. Half a yard of purple cloth-of-gold baudkyn is allowed to make a cape to a gown of baudkyn for the king; and a Spanish cape of crimson satin, embroidered all over with Venice gold tissue, and lined with crimson velvet, having five pair of large aglets of gold, is named as the queen's gift.

CAPPELLINE. A small skull-cap of iron, worn by archers in the middle ages. See fig. 173.

CAPUTIUM. A short hooded cloak, similar to the **ARMILAUSA**. The word is more legitimately applied to the hood upon the cope, mantle, scapular, or mozetta.

CAPUCHIN. A hooded cloak worn by ladies in the last century, and so called from its resemblance to that worn by capuchin friars. Gray, in his "Long Story," speaks of his lady visitors dressed "with bonnet blue, and *capuchine* and aprons long."

CARAVAN. A bonnet in fashion about 1765, thus described in the "Universal Magazine" of that year:—"It consists of whalebone formed in large rounds, which at a touch throws down over the face a blind of white sarsenet."

CARBINE, or CARABEN. A gun with a wide bore, first used in the reign of Elizabeth. According to Montgomeri, quoted by Meyrick, troops called "Carabins," were light cavalry in the service of Henry II. of France, 1559. Meyrick suggests that these troops were so called from the "carabs," vessels used by the Calabrians, who, according to Duetail, first used the *carbine*. In the "Spanish Tragedy," 1592, we read, "And our carbines pursued them to the death." Evelyn mentions his purchase, in 1646, of a fine carabine for nine pistoles at Brescia, "This Citty being famous for these fire armes." Abbeville is also mentioned by him as "abounding in gunsmiths."

CARCANET. "A carcanet seems to have been a neck-

lace set with stones, or strung with pearls," say the notes to Dodsley's "Plays," vol. viii. p. 347. "In a pleasant conceited comedy, 'How a man may choose a good wife from a bad,' " is named

" A wench's *carcanet*
That had two letters for her name in pearl."

It is derived from the old French word *carcan*, whose diminutive was *carcanet*. See Cotgrave, *voce* Carcan. Carcanets are frequently mentioned by our ancient dramatists.

" Gives him jewels, bracelets, *carcanets*."
Cynthia's Revels.

" Your *carcanets*,
That did adorn your neck of equal value."
MASSINGER'S *City Madam*.

At New Year's, 1577, Mr. Hatton gave Elizabeth "a payre of braceletes which may serve for a carkenett." In Davenant's "Wits," 1636, occurs "threding a *carcanet* of pure round pearl bigger than pigeons' eggs." See also the notes to the "Comedy of Errors," act iii. scene 1. From the passage, also quoted in Dodsley, from Marston's "Antonio and Mellida"—

" Curled haire hung full of sparkling *carcanets* "—

it seems that the word was not confined to a necklace, but applied to the jewels or wreaths of stones, in form like those worn about the neck, which were at this period commonly entwined in a lady's hair.

" I'll clasp thy neck where should be set
A rich and orient *carcanet*."

RANDOLPH.

" Accept this *carcanet* ;
My grandam on her death-bed gave it me."
Solimon and Perseda, 1599.

In the above it is alluded to, later on, as a chain.

CARDINAL. A cloak like a cardinal's mozetta, which became fashionable with ladies about 1760. See fig. 285.

CARECLOTH. The cloth held over the heads of the bridegroom and bride at weddings. One of *silke dornez* is mentioned in the inventory of goods of the Guild of the Blessed Virgin Mary at Bristol, 1534. (Peacock).

CARGAN. A collar or tippet of mail mentioned in the "Statutes of Frejus," 1233, as part of a foot soldier's armour. (Hewitt).

CARRELLS. A mixed fabric of silk and worsted. They occur in 1570 in the "Norwich Book of Drapery."

CARRIAGES. An arrangement of narrow straps in which the sword was carried; the whole suspended from the girdle. In "Hamlet" Osric tells the prince—"The *carriages*, my lord, are the *hangers*." (See the latter word.)

CASHMERE. A delicate cotton stuff, named from the country whence it was first imported to Europe.

CASQUE (Fr.). A helmet.

"The very *casques* that did affright the air at Agincourt."

SHAKSPEARE—*Henry V.*

"Our Emperor at all points arm'd,
Whose silver hairs and honourable front
Were (warlike) lock'd within a plumèd *casque*."

Cornelia, 1594.

CASQUETEL. A small open helmet of a light kind, without beaver or visor, having a projecting umbril, and flexible plates to cover the neck behind.



CASSOCK. A long loose coat, or gown, worn by both sexes; thus Tibet Talkapace, in the old comedy of "Ralph Roister Doister," says—

"We shall go in our French hoods every day,
In our silk *cassocks*, I warrant you, fresh and gay."

"A caped *cassock* much like a player's gown" is mentioned

in Barnsley's "Pride and Abuse of Women" (*circa* 1550); and in Barnefield's "Combat between Conscience and Covetousness," 1598, mention is made of one "clad in a *cassock* like an usurer." "A *cassock*," says Steevens, "signifies a horseman's loose coat, and is used in that sense by the writers of the age of Shakspeare. The coat of the infantry soldier of Elizabeth's time is also often called by this name. It likewise appears to have been part of the dress of rustics." See note to "All's Well that Ends Well," act iv. scene 3. In a broadside of the time of Charles I., preserved in the print-room of the British Museum, depicting the "Cries of London," is a figure of a hackney-coachman dressed in a *cassock* as described above, and which is here engraved. In the old comedy of "Lingua," 1st ed. 1607, *Communis Sensus* is described as "a grave man in a black velvet *cassock*, like a counsellor," while Memory is an old decrepit man in a black velvet *cassock*. It appears to be the same article as that called a *vest*, in the time of Charles II., by Randle Holme (see *VEST*), and seen upon the later costume of that period engraved in the historical part of this work. The *cassock* of the clergy resembled what Holme calls "the tunick of the laity." "An old stradling usurer, clad in a damaske *cassock*, edged with fox-furr," is mentioned in Nash's "Pierce Pennilesse," 1592. Bishop Earle, in his "Microcosmography," 1628, characterizes "a vulgar-spirited man" as "one that thinks the gravest *cassock* the best scholar." And in Killigrew's "Parson's Wedding," 1663, the captain declares of the parson that "he was so poor and despicable, when I relieved him, he could not avow his calling for want of a *cassock*." See also vol. i. p. 267.



CASTOR. The beaver. The name was hence applied to beaver hats.

CATGUT. A coarse cloth formed of thick cord, woven

widely and used in the last century for lining and stiffening dress, particularly the skirts and sleeves of a coat.

CAUL. A close-fitting cap. Network enclosing the hair (see figs. 86, 125). The Soldan's daughter, in the romance of the "King of Tars" (fourteenth century) is described—

"In cloth of riche purpel palle,
And on hire hed a comeli calle."

"Maydins were *callis* of silk and of thred,
And damsellis kercheirs pynnid uppon ther hed."

MS. Laud. 416, cir. 1460, Reliq. Ant.

"These glittering *cawles* of golden plate,
wherewith their heads are richlie deckt,
Make them to seeme an angels mate
in judgment of the simple sect."

*Pleasant Quippes for upstart Newfangled
Gentlewomen, 1596.*

Peacham, in his "Truth of our Times," speaks of the era of Elizabeth, when "maides wore cawles of golde, now quite out of use;" this was in 1638. *Caul* was also the name of the tassel or fringe beneath the head of a halbert.

CEINTURE. (*Fr.*) A girdle. A sash for the waist. See SEYNT.

CENDAL, or CINDATUM, from the classical *Sindon*. A silken stuff used for the dress of nobles and ecclesiastics in the middle ages. William de Longespée, Earl of Salisbury, in 1226 bequeaths a tunic and dalmatic of yellow *cendal* ("Test. Vetust."). The flag appended to a knight's lance was sometimes made of it.



CEREBRERIUM, } An iron skull-cap for the
CERVELLIERE, } head of a soldier. It is here
represented from Royal MSS. 2 B 7. (temp.
Edw. I.).

CERTYL. A kirtle, a tunic.

"He schet throw his grene *certyl*,
His herte he clef on two."

RITSON'S Ancient Songs, p. 74.

CERUSE. A cosmetic. In the "Beaux' Stratagem," 1707, Gibbet says, "a pot of *ceruse*, my child, that I took out of a lady's under-pocket." To which Cherry replies, "What, Mr. Gibbet, do you think that I paint?" In 1615 Braithwaite, in the "Strappado for the Divell," mentions the "*ceruss cheeke* and such effeminacies" affected by some men.

CHAINS. Neck-chains were occasionally worn during the middle ages by knights and gentlemen; and to them was afterwards appended the livery badges of royalty and nobility. In the sixteenth century gentlemen ushers and stewards used generally to wear gold chains as badges of office. Thus, in "Twelfth-Night," Malvolio is scornfully bade by Sir Toby Belch, "Go! rub your chains with crumbs;" and in Massinger's "New Way to Pay Old Debts" the steward adjures the servants

"By this staff of office that commands you,
This chain and double ruff, symbols of power."

Wolsey's master cook wore a gold chain. In Middleton's "Mad World, my Masters," 1608, Sir Bounteous Progress, an old rich knight, exclaims—"Run, sirrah, call in my chief gentleman in the chain of gold."

Chains were frequently bequeathed in wills, and from the manner in which they are often described—for example, "a chain of gold of the old manner, with the name of God in each part," anno 1397; "a chain of gold with white enamel," anno 1537; "a chain of gold with a lion of gold, set with diamonds," anno 1485; "a chain of gold with water flowers," anno 1490, &c.—an idea may be formed of their workmanship and value. Sir Thomas Parr, father-in-law of Henry VIII., left by his will, dated in 1517, to his son William his great chain of gold, worth £140, which had been given to him by that monarch, and which, allowing for its workmanship, must have weighed more than two pounds troy. (Sir H. Nicolas.)



The chains worn by the nobility and gentry exhibited all that variety of design for which the old goldsmiths were famous. Holbein's portrait of Henry VIII. at Lee Priory,

Kent, represents that sovereign wearing a rich jewel suspended by a long chain, every other link being formed like the letter H. The portraits of our nobility, from this period to the death of James I., generally give fine samples of goldsmith's work in chains, rings, and jewels. Peacham, writing in 1638, says of the days of Elizabeth:—"Chains of gold were then of lords, knights, and gentlemen, commonly worn; but a chain of gold now (to so high a rate is gold raised) is as much as some of them are worth."

CHAISEL (*O. Fr.*). An upper garment. In the tale of "The Old Wise Man and his Wife," in the "Seven Sages," we read—

"Sche hadde on a pilche of pris,
And a *chaisel* thereon I wis."

The term was also used to denote a kind of fine linen of which under-garments were made; thus in the "Roman d'Alexander" the Queen Olimpias is described in "*chaisel smok*" and in "Atis and Paphilion" "*un chemis de chaisil*" is named.

CHALON. A cloth or garment frised on both sides (Cooper). Chaucer, in the "Reeve's Tale," says the bed was

"With schetys and with *chalouns* fair i-spred."

CHAMPEYN. A fine linen cloth mentioned temp. Henry VI.:—

"Loke well your lawne, your homple, and your lake,
Pleasaunce, reyns, and eke the fine *champeyn*."
Reliq. Ant., i. 27.

CHANGEABLE. A prefix to the names of various stuffs, and answering to the modern term *shot*, as in shot-silk.

CHAPE (or BOUTEROLLE). The metal end of the scabbard of a sword, dagger, or knife sheath. The *chape* of a sword was assumed as a badge by Sir Roger De la Warr, one of the captors of the French king at Poitiers. Of the tradesmen in Chaucer it is mentioned that—

"Here knyfes were i-chapud nat with bras,
But al with silver wrought ful clene and wel."

For examples of *chapes*, see Meyrick and Skelton, Pl. cv., cix., and cxliii. ; also Boutell's "Brasses."

CHAPEAU-BRAS (*Fr.*). A hat made to fold, and carry beneath the arm, by beaux who feared to derange their wigs.

CHAPELLE-DE-FER (*Fr.*). The iron helmets used by knights in the twelfth century. See figs. 98, 107.

CHAPERON (sometimes spelt *Shapperoone*), properly *Chaperon* ; a French hood worn by both sexes, but exclusively used to denote the ladies' head-dress temp. Elizabeth and James I. Dekker, in his "Dreame," 1620, speaks of vain females as—

" Gay gawdy women who spent yeares of noones
In tricking up their fronts with *chaperoones*
And powdred haire."

CHAPLET. A circular wreath of flowers or jewels for the head. Chaplets of flowers were worn by brides at marriages, and by both sexes during the middle ages on occasions of festivity (see p. 127). When Charles VIII. made his entry into Naples, the ladies of that city placed upon his head a chaplet of violets. These wreaths of flowers were so universally used, that several fiefs were held by a quit-rent of roses. The chaplets of jewels are thus noticed in the "Lay of Sir Launfal:"—

" Har heddys wer dyght well withalle,
Everych hadde oon a jolyf *coronall*,
Wyth syxty gemmys and mo."

CHASTO. A socket in which to fix the crest on the helmet (Hewitt). It occurs in the "Windsor Tournament," 1278.

CHASTONS. Breeches of mail used by knights in the thirteenth century ; and occasionally worn until the sixteenth.

CHASUBLE (or **PLANETA**). The uppermost of the vestments worn by the priest when celebrating. In form it was conical, with a hole in the centre just large enough to allow the head to pass through. In early times it was en-

riched with golden needlework, and had a band of the same around the neck. The weight of the garment pressing on the arms caused the wearers to roll up the chasuble at the sides; and in later times this part was cut away, until the shape as seen in the present day was arrived at. At Sens is still preserved a chasuble of Thomas à-Becket; and the brass of Alexander Anne, at Middle Claydon, Bucks, 1526, will show the form in use in the sixteenth century. The effigy of Archbishop Sandys in Southwell Minster shows the chasuble very long behind.

CHAUSSES (*Fr.*). The tight coverings for the legs and body, reaching to the waist, in use by the Normans. In an incised slab at Jerpoint Abbey, Kilkenny, engraved in vol. x. "Arch. Jour.," the chausses of the knights are represented as gartered with a lace. In the effigy of William Longespée the chausses are gartered in the same manner as the coif of mail is laced.

CHEKLATON, CICLATOUN, SIGLATOUN. A rich cloth supposed to have been brought from Persia. Chaucer, in his "Rime of Sir Thopas," describes that knight in a robe of *checkelatoun*; and Tyrwhitt, in a note, considers it identical with the *cyclas* (see that word). Strutt, however, believes it to be the same as *checkiratus*, a cloth used by the Normans, of chequer-work curiously wrought. Spenser, in his "Present State of Ireland," says "sheklaton is that kind of gilded leather with which they use to embroider theyr Irish jakes."

CHEMISE. A shirt; an under-garment. See **CAMISE**, **SMOCK**. *La chemise* was a fashionable dress in 1782. See "Britannic Magazine" for 1783.

CHENILLE. An open edging for ladies' dress, of silk thread corded, and of the pattern annexed. It obtains its name from its resemblance to the convolutions of a hairy caterpillar—the *Chenille* of France.



CHESSE. A border or circlet. *Chesses* of pearl form part of a chaplet for the aldermen of the Guild of the Blessed Virgin Mary at Bristol, 1534 (Peacock).

CHEVELER. A wig. In the "Digby Mysteries," edited by F. J. Furnivall for the New Shakespeare Society, Wysdam, in the morality of that name, has "upon his hed a *cheveler* with browes."

CHEVERILL. Kid leather (see vol. i. p. 251). Two dozen points of *cheverelle* are mentioned in the "Coventry Mysteries," No. 25. See also "Twelfth Night," Act iii., sc. 1. Gloves of this material are often mentioned by the old dramatists.

"O black were their mufflers and black were their shoes,
And black were the *cheverons* (gloves) they drew on their luvcs (hands).
On Queen Jeanie (Seymour), KINLOCK'S Ballads.

CHEVESAILLE (*Fr.*). A necklace.

"Aboute hir nekke of gentyl entayle,
Was shete the rich *chevesaile*,
In which ther was fulle gret plenté
Of stons clere and bright to see."

CHIMERE. A black satin dress with lawn sleeves, worn by Protestant bishops (see vol. i. p. 267).

CHIN-CLOAK. A short cloak, buttoning close round the neck.

CHIN-CLOTH. A sort of muffler worn by ladies in the time of Charles I., and shown in Hollar's print of "Winter." Chin-clouts are mentioned in connection with Marry mufes and crof-cloaths by Taylor the Water Poet, in "The Prayse of the Needle," 1640.

CHINTZ. Printed India cotton.

CHITTERLING. The old name for the frill down the breast of a shirt. In Fulwell's Interlude, "Like Will to Like," 1568, Newfangle says, "I learned to make ruffs like calves' *chitterlings*."

CHOPA. A loose upper-garment of the super-tunic kind. It appears to have been a night-gown for women.—Strutt.

CHOPINE. A high shoe. See **BOOT**.

CHOUX. "The great round boss or bundle of hair worn at the back of the head, and resembling a cabbage, whence the name."—"Mundus Muliebris," 1690, in which the following lines occur:—

"Behind the noddle every baggage
Wears bundle *choux*, in English cabbage."

CIRCLET. A band for the forehead. The knightly *orle*.

"Upon his hed his helm he cast,
A *syrcle* of gold thaon stode."

Sir Guy.

CLASP. A fastening for the dress or girdle. Very fine examples of these ornamental works of the middle ages may be seen in the brasses and effigies of that period, as given by Stothard, Cotman, Waller, etc.

CLOAK. This outer garment is of great antiquity, and occurs so frequently in our illustrations that its shape may be at once comprehended during all periods. Indeed, it changed little in form, and may be said to have presented no other variety than that of being long or short, ornamental or useful, until the reign of Henry VIII. or Mary, when they were guarded with lace and formed of the richest materials. "My rich cloak loaded with pearl" is mentioned by one of the characters in "Patient Gris-sell," 1603. The cut is from Royal MS., 18 E. iv., a Flemish work of the end of the fifteenth century.



"Here is a *cloke* cost fifty pound, wife,
Which I can sell for thirty when I have seen
All London in't, and London has seen me."

BEN JONSON: *The Devil is an Ass.*

"'T is an heire got,
Since his father's death, into a *Cloake* of gold,
Outshines the Sunne."

The Rebellion, a Tragedy by Tho. Rawlins, 1640.

In Mead's "Combat of Love and Friendship," 1654, one of the characters says:—"I hope you don't take me for a

serving-man, or a gentleman usher, lady." To which she answers, "And yet that lac'd *cloak*, being so near ally'd to a livery, may breed a foul suspicion." All pretenders to gentility were careful to wear them. In Rowland's "Knave of Hearts," 1613, one of the knaves exclaims, that people think,

"Because we walke in jerkins and in hose,
Withoute an upper garment, *cloake*, or gowne,
We must be tapsters running up and down."

In the reign of Charles I. a shorter cloak was indicative of a fashionable. "I learn to dance already and wear short *cloaks*," says Timothy, a city gull, who desires to be a gallant, in Mayne's "City Match," 1639. The shape of these cloaks may be seen in vol. i. fig. 254; for those of Charles II. see vol. i. fig. 245; and of William III., figs. 272, 273.

CLOCKS "are the gores of a ruff, the laying in of the cloth to make it round, the plaits" (Randle Holme). It was also applied to the ornament on stockings; and during the fifteenth century to that upon hoods, as seen in fig. 190.

CLOGS. A protection for the soles of the shoes. See Boots, and figs. 132, 135.

CLOUTS. Napkins; kerchiefs. The poor country-women described by Thynne (temp. Eliz.) appear

"With homely *clouts* i-knitt upon their head,
Simple, yet white as thing so course might be."
The Debate between Pride and Lowliness.

"If I were mad I should forget my sonne,
Or madly think a babe of clouts were he."
King John, iii. 4.

Also patches as applied to boots or shoes; in some cases it refers to the *clouts* or nails in the shoes. It is also the centre of the target in archery.

"Bothe bihynde and eke biforne
Clouted was she beggarly."
Roman du Rose.

CLUB. An implement in use by warriors in the early ages. The war-mace may be considered as an improve-

ment upon it. The Welsh knight engraved fig. 69 carries one; and the combatants in the duels or trials by battle during the middle ages were originally restricted to their use. See BASTON.

COAT. A man's upper garment, first mentioned by that name in the fifteenth century. The modern gentleman's coat may be said to take its origin from the *vest*, or long outer garment, worn toward the end of the reign of Charles II. See vol. i. pp. 320, 321. During the reign of his brother it became universally adopted; and in that of William III. was the national garb. It was frequently covered on all the seams with gold lace. Brigadier Levison, on the 6th of August, 1691, having pursued Brigadier Carrol from Nenagh toward Limerick, is said, in a diary of the siege of Limerick, printed in Dublin, 1692, to have taken all his baggage, "amongst which were two rich coats of long Anthony Carrol's, one valued at eighty pounds, the other at forty guineas." It does not appear to have been cut away at the sides till the reign of George III.; previously it was turned over, obviously for convenience, and so worn by soldiers with the ends secured to a button.

COCKADE. A bow of ribbon representing the bow of the strings by which the flap of a soft hat was tied up. The cockade has had a political significance according to its colour. Planché says the black *cockade* appears in the English army temp. George II., but he is unable to fix its origin. He suggests it was assumed in opposition to the Jacobite white cockade.

COCKERS. High-laced boots worn by countrymen, and mentioned in "Piers Plowman," and by writers until the reign of Charles I. (see fig. 79). They were made of rude materials, sometimes of untanned leather. Bishop Hall, in his "Satires," has the line—

"And his patch'd *Cokers* now despised been."

The term is still used in the North of England for gaiters or leggings, and even for coarse stockings without feet used as gaiters.—Way's "Promptorium." For examples see "Luttrell Psalter," and Shaw's "Dresses and Costumes."

COGNISANCE. The badge of a noble family worn by adherents and retainers. The tabard emblazoned with the arms of the knight is sometimes so called—

“Knyghtes in ther *conisante*,
Clad for the nones.”

Piers Plowman's Creed.

COGWARE. A coarse narrow cloth, like frieze, used by the lower classes in the sixteenth century. It is mentioned with Kerseys, 50 Edw. III. Cogware, kendalls, cartmells, caltons, and frizes, occur together in an Exchequer Commission of the 9th of James I.

COIF. A close hood for the head, see vol. i. pp. 140, 270 for notices of those worn by the legal fraternity. See also QUOIF. At the Council of London, 1267, *coifs* were forbidden to the clergy save when travelling, as they concealed the corona or circlet of hair left by the tonsure.—“Promptorium Parvulorum.” Anne Boleyn is mentioned as taking off her *coifs* and putting on a little cap at her execution.

COIF-DE-FER. } The hood of mail worn by
COIF-DE-MAILLES. } knights in the twelfth century.
See fig. 107, No. 1.

COIFFETTE (*Fr.*). A skull-cap of iron worn by soldiers in the twelfth and thirteenth centuries. It was originally in form like the cervellière, and eventually like the bascinet.

COIFFURE (*Fr.*). The head-dress of a lady.

COINTOISE, or QUINTISE, were so named from the quaint manner in which these garments were cut, and was used in the sense of *elegance*. Chaucer, in his translation of the “Romance of the Rose,” describes *Myrthe* thus:—

“Wrought was his robe in straunge gise,
And al to-slytered for *queyntise*.”

For notices of such *cut and daged* dress, see p. 124. The pendent scarf to the head of ladies was also called a *cointoise*, of which a specimen is engraved p. 111. They were affixed to the jousting-helmet of knights, and were worn.

plain, or cut into various forms on their edges, being the origin of the heraldic *mantling*. Two specimens are here



No. 1.



No. 2.

given. No. 2 is of the most ancient form, and is taken from the tomb of Aylmer de Valence, in Westminster Abbey. They are said to have been

invented to cover the helmet, and prevent its getting overheated by the sun. No. 1 is of the more modern form, and will be at once recognized as the one which forms so elegant an addition to coat armour on seals of the fourteenth and fifteenth centuries. It is of the later date, its edges are cut in the form of leaves, and it has tasselled terminations. A cointoise very similar is seen upon the tilting-helmet of Sir John Drayton, engraved p. 204.

COLBERTEEN. *Colbertain*, or *Golbertiene*, a kind of open lace with a square ground.—*Randle Holme*. It is described in the “Fop Dictionary,” 1690, as “a lace resembling network of the fabrick of Monsieur Colbert, Superintendant of the French King’s Manufactures.” Dean Swift, in his “Baucis and Philemon,” 1708, has,

“ Instead of home-spun coifs were seen
Good pinner edged with *colberteem*.”

“ Go, hang out an old Frisoneer gorget with a yard of yellow *colberteem* again.”

CONGREVE’S *Way of the World*.

COLET-MONTÉS (*Fr.*). A high collar in imitation of the Elizabethan ruff worn at the close of the last century. In a satirical poem on dress, published 1777, and entitled “Venus attiring the Graces,” we read—

“ Your *colet-montés* don’t reach to your chin.”

COLLAR. A defence of mail or plate for the neck. The upper part of a coat or cloak. “A standing *collar* to keep his neat band clean,” is mentioned in the comedy of

“Ram Alley,” 1611. The fashion is also alluded to in Rowland’s “Knave of Hearts,” 1611:—

“Let us have standing *collers* in the fashion;
(All are become a stiff-necked generation.)”

Collars were worn by knights and gentlemen as the badges of adherence to particular families. Instances are given on pp. 204, 206, 215; and for more information on this subject, see Willement’s “Regal Heraldry,” Berry’s “Encyclopædia Heraldica,” Stothard’s and Hollis’ “Effigies,” also papers by the late Mr. Nichols in “Gentleman’s Magazine,” 1842-3, and Mr. A. Hartshorne, “Arch. Jour.,” 1883. These collars were ornamented with the badges and mottoes of the donors. The investiture by a collar and a pair of spurs was the creation of an esquire in the middle ages.

COLLERET. A small collar worn close around the neck in the time of William and Mary, and seen in the cut on p. 349.

COLOBIUM. A secular dress adopted as a church-vestment at a very early period; see p. 50.

COMB. Combs of ivory and bone are occasionally found in the early barrows of the British and Saxon eras. They are generally very large in those of the latter period, and do not appear to have been worn in the hair. One is engraved in Douglas’s “Nenia,” and another, precisely similar, was in the Museum of C. R. Smith; it measured seven inches in length, but, as it was imperfect, its original length would be ten. The teeth were cut from a single piece of bone, upon which were affixed, by studs, two thin pieces of ivory slightly ornamented, to strengthen the upper part above the teeth, and



form a hold for the hand. In the middle ages these combs were much decorated. In Strutt's "Dresses and Habits," pl. 91, is represented a lady at her toilet using a comb with double teeth.

" He waketh al the night and al the day,
To *kembe* his lokkes brode, and made him gay."

CHAUCER: *Miller's Tale.*

A comb with precious stones in it is mentioned in the pipe rolls, 53 Henry III. "Comb cases of bone furnished" occur in an inventory of Greenwich Palace, temp. Hen. VIII. A "combe of Iyverie" occurs in the will of Margaret Asshcombe, 1434. Among the New Year gifts to Queen Mary, 1556, is "a comb case covered with velvet, embroidered with damask purl of damask gold garnished by a chain of silver gilt, and two combs in it." An ancient comb, found in the ruins of Ickelton Nunnery, Cambridgeshire, is engraved in the 15th volume of the "Archæologia;" it is nearly perfect, and has double teeth, the upper ones wider and larger than the lower. In the centre, on one side, is carved a row of ladies sitting in the open air, and listening to a friar preaching; on the other, a group of gentlemen and ladies are gathering flowers in a garden, with a fountain in its centre. The figures, in the costume of the time of Edward III., are rudely executed; and the fragment of a similar comb, engraved above, probably as old as the time of Edward I., is a much finer example of the workmanship of that day. On one side a lady appears to be about to raise a suppliant lover; on the other, a lady is playing on the regals or hand-organ. The cut is half the size of the original. The use in public of combs has been noticed in what has been said of beard-combs, temp. Elizabeth; but the large peruke brought them into full use. The favoured courtiers of Louis XIV. (who introduced the fashion) used their silver pocket-combs, as well to keep their wigs in order as also to scratch against the door of the royal chamber, to announce that they were waiting for permission to enter. In act i. sc. 3 of Killigrew's "Parson's Wedding," 1663, the stage-direction for a group of fashionable gentlemen is "*they comb their heads and talk.*" To this passage is appended a long note, in the last edition of Dodsley's

“Old Plays,” vol. xi. p. 467, showing the prevalence of the custom, which continued until the reign of Queen Anne, and giving the following among other quotations in illustration of it:—

“But as when vizard-mask appears in pit,
Straight every man, who thinks himself a wit,
Perks up; and managing his *comb* with grace,
With his white wig sets off his nut-brown face.”

DRYDEN'S *Prologue to second part of Almanzor
and Almahide*, 1670.

Jacob Hall, the famous rope-dancer, temp. Charles II., is represented in his portrait with a comb beside him. “The gentlemen stay but *to comb*, madam, and will wait on you.”—Congreve's “Way of the World.” “He looked again and sighed, and set his cravat-string and sighed again, and *combed his periwig*, sighed a third time, and then took snuff, I guess to show the whiteness of his hand.”—“The Fortune Hunters,” 1689. The distinction between the fashionables of city and country is well pointed out in the next quotation, from the epilogue to the “Wrangling Lovers,” 1677:—

“How we rejoic'd to see 'em in our pit!
What difference, methoughts there was
Betwixt a Country Gallant and a Wit.
When you did order *Perriwig with Comb*,
They only us'd four fingers and a Thumb.”

“Combing the peruke, at the time when men of fashion wore large wigs, was even at public places an act of gallantry. The combs for this purpose were of a very large size, of ivory or tortoiseshell, curiously chased and ornamented, and were carried in the pockets as constantly as the snuff-box at court; on the Mall and in the boxes gentlemen conversed and combed their perukes. There is now existing a fine picture, by the elder Laroon, of John Duke of Marlborough at his levée, in which his grace is represented dressed in a scarlet suit, with large white satin cuffs, and a very long white peruke, which he combs; while his valet, who stands behind him, adjusts the curls after the comb has passed through them.”—Sir John Hawkins' “History of Music,” vol. iv. p. 447, *note*. In Wycherley's “Love in a Wood,” 1672, is the following dialogue:—“If she

has smugg'd herself up for me, let me prune and flounce my peruke a little for her, there's ne'er a young fellow in the town but will do as much for a meer stranger in a playhouse."—*Ran.* "A wit's wig has the privilege of being uncomb'd in the very playhouse, or in the presence."—*Dap.* "But not in the presence of his mistress! 't is a greater neglect of her than of himself; *pray lend me your comb.*"—*Ran.* "I would not have men of wit and courage make use of every fop's arts to keep or gain a mistress."—*Dap.* "But don't you see every day, though a man have ne'er so much wit and courage, his mistress will revert to those fops that wear *and comb* perukes well."

COMMODORE. The tall head-dress in use temp. William and Mary, of which specimens are engraved on p. 349. "A *Commode* is a frame of wire, two or three stories high, fitted for the head, or covered with tiffany or other thin silks; being now completed into the whole head-dress."—*"Ladies' Dictionary,"* 1694. The popular ballads of that period frequently mention them. In Durfey's collection, called "Wit and Mirth," etc., are several notices. Two are selected.

"On my head a huge *commode* sat sticking,
Which made me shew as tall again."

"The coy lass drest up in her best *commode* and top-knot."

CONFIDENTS. Small curls worn near the ears.—*"Mundus Muliebris,"* 1690.

CONINGÆ. Rabbit skins. English ones sold for half as much again as those from Spain.

COPE. An ecclesiastical garment, see pp. 131, 269. Its true form when spread flat is that of an exact semi-circle, without sleeves, but furnished with a hood, and it is fastened across the breast by a *morse*, or clasp, and sometimes by a band of the same stuff as the cope. The hood was in some cases removable, special hoods being worn with the same cope for various seasons. In later times the hood was replaced by a flat piece of embroidery of the same shape. The famous Syon cope is in the South Kensington Museum. Copes were often decorated with em-

broidery and jewels. In the thirteenth century they became the most costly and splendid of all ecclesiastical vestments.

Chaucer often calls the monastic habit a *cope*. Copes with ornamented borders of saints are seen in the brasses of John de Sleaford Belsham, Cambs., 1401, and Dr. Sever, 1471, Warden of Merton Coll., Oxon. See also p. 269. A border with inscription occurs on the brass of Prior Prestwick, 1436, Warbleton, Sussex. Thos. Patesle at Great Shelford, Cambs., 1396-1411, has the letters of his name on the border of his cope.

COPOTAIN. A high conical hat. See cut, vol. i., p. 287. "A copatain hat" is mentioned in the "Taming of the Shrew." *Chapeau d'Albanois*, a sugar loaf hat, a coppid tanke hat, "Nomenclator." In Gascoigne's works we have "with high copt hats," and "A coptankt hat made on a Flemish block." The forms *coppidtanke*, and *coppintakke* also occur.

CORDON (*Fr.*). A large tasselled string of a mantle.

CORDOVAN. A fine Spanish leather, so named from Corduba, the original place of its manufacture. Chaucer, in his "Rime of Sir Thopas," says—

"His schoon of *cordewane*."

CORDUASOY. A thick silk woven over a coarse thread.

CORDUROY. A thick corded material of cotton.

"His galligaskins were of *corduroy*."
CANNING'S *Weary Knife Grinder*.

CORIUM. A leathern body-armour, formed of overlapping scales or leaves. The nations of antiquity (particularly the Dacians) used armour of a similar construction; and it may be seen upon Roman soldiers on the column of Trajan. It was in use in this country until the reign of Edward I. Sir S. R. Meyrick has given the figure of a foot-soldier of that period in his



“Ancient Arms and Armour,” from a MS. in the Bodleian Library, here copied. He wears a leathern corium, the flaps of which are of different colours. His hood and sleeves are of chain mail. On his legs are chausses of trellised work; from the colouring of the original, the studs appear to be of steel and the bandages of leather. Wace mentions that some of the soldiers of William the Conqueror wore defences of leather.

“Alquanz unt bones coiriés,
K'il unt à lor ventre liés.”

CORNET. The lace lappet, as seen in fig. 267. In “Mundus Muliebris,” 1690, it is described as “the upper pinner dangling about the cheeks like hounds’ ears.” A *cornet* was also a cavalry flag formed by cutting off the two peaks of the guidon (see *GETOUN*) on account of good service done by the captain. — Markham’s “Souldiers Accidence,” 1645.



No. 1. No. 2.

CORONEL. The upper part of a jousting-lance, constructed to unhorse, but not to wound, a knight. No. 1 is from the “Triumphs of the Emperor Maximilian,” 1511. No. 2 from Skelton’s “Ancient Armour.”

“Tho he tok a schaft rounde
Wyth *cornall* scharp y grounde.”
Le beaux disconus.

The above would imply that the *coronel* was not always intended to be harmless. In Richard Cœur de Lion, also, we are told of the king’s spear that he “sette thereon a *coronel* kene.” For examples see “Arch Journ.,” vol. xxii. The term was also applied to the knight’s *orle*. (See *CHAPLET*.)

CORONET. The crown of the nobility. It originally appears to have been a circlet or garland, worn merely as an ornament, as by the foremost of Richard the Second’s uncle’s on p. 126. In this form, when ornamented with precious stones, it was termed a circle. It was not used by knights before the reign of Edward III., and then indis-

criminally by princes, dukes, earls, or knights. See Introduction to Stothard's "Monumental Effigies;" and Chaucer, "Knight's Tale:"—

"A wrethe of gold arm-gret, and huge of wighte,
Upon his heed, set ful of stoones brighte,
Of fyne rubeus and of fyn dyamauntz."

"For rounde enviroun hir crownet
Was fulle of riche stonys frett."

Romance of the Rose.

"But oh her silver framed *Coronet*
With lowe downe dangling spangles all beset."

Microcynicon, 1599.

CORSES. "Corses and girdles of silk" are mentioned by Strutt in his "Dress and Habits," pt. v. c. 1. "*Corses* of silk and sattin" also occur in the wardrobe accounts of Edward IV.; they were woven or plaited silk baldricks, girdles, ribbons, fillets, or head-bands.—Sir H. Nicolas. "A harnessed girdell with a brode rede *corse*" occurs in the will of — Wright, 1502.

CORSET (*Fr.*). A tight-fitting under-dress or stay for the body, used by ladies. A bodice or waist-coat.

CORSLET. A light body armour, as its derivative (*corse*) implies. It was chiefly worn by pikemen; and Meyrick says, "They were thence termed *corselets*." It is seen upon the figure on p. 339. Sometimes (we are told by the author just quoted) the word was used to express the entire suit, under the term of a *corselet* furnished or complete, which included the headpiece and gorget, as well as the tassess which covered the thighs, as seen upon the full-length of Sir D. Strutt, p. 336.

In musters, *Corselet* sometimes stands for the man wearing it.



COTE. A woman's gown. See William de Lorris, in the "Romance of the Rose." The word *cote* there mentioned is translated by Chaucer *courtepy* and *kirtel*, the

same wide outer part of the dress of his own day. In the MS. 6829, Bibl. Nat. Paris, is the accompanying representation of a lady undressing in illustration of the passage, "I have taken off my *cote*." It is of a red colour, and that and the white under-garments are clearly defined, the broad-toed shoes are also curious. The drawing is of the fifteenth century. The term was also used for a man's gown. Thus in "Piers Plowman's Vision" we read:—

"Thi beste *cote*, Haukyn,
Hath manye moles and spottes."

COTE-ARMOUR. A name applied to the tabard by Chaucer and others.

COTE-HARDIE. A tight-fitting gown. See vol. i., pp. 110, 114, 115. The tunic of men, buttoned down the front and reaching to the thigh.

COTTA. A short surplice, either with or without sleeves.

COTTON. A stuff originally manufactured in the East, but used in this country at an early period. See Ure's "Dictionary of Manufactures," etc.

COURTEPY (*Teut.*). A short cloak or gown. Tyrwhitt explains the dress of the clerk in the Prologue to the "Canterbury Tales,"

"Ful thredbare was his overest *courtepy*,"

as his uppermost short cloak of coarse cloth. It is a Teutonic word, from *kort*, *curtus*, and *pije*—*penula coactilis, ex villis crassioribus*. (Kilian in vv.) Strutt believes it to have been certainly an upper garment, but belonging most properly to women, being the same as the *cote* or gown; for in the "Romance of the Rose," what William de Lorris calls a *cote*, Chaucer has translated a *courtpy*, meaning in that place a woman's gown. In "Piers Plowman's Vision" the hermits are described as cutting their *cofes* into *courtpies*.

COUDEL (*O. Fr.*). A short knife or dagger in use during the middle ages.

COUDELAS (see CUTLASS). "A cultelass, courtelas, or short sword for a man-at-arms."—Cotgrave's "Dictionary." In the tragedy of "Cornelia," 1594, we read of one who

"In one hand held his targe of steel embost,
And in the other grasp'd his *coutelace*."

COUDIÈRE. } The elbow-piece in armour. The two
COUTERE. } coudières, like the pauldrons, are very
COUTE. } often seen of different forms, those of
the right, or sword-arm, being much smaller than those
of the left. Points for fastening the coudières are seen in
the effigies of Lord Hungerford, 1459, *Stothard*, and Sir
R. Harcourt, 1471, and an Erdington, *Hollis*. The elbow-
cuffs of the ladies were also so termed.

COVENTRY-BLUE. This was a famous colour in the days of Elizabeth. In the old play of the "Pinner of Wakefield," 1599, Jenkin, speaking of his sweetheart, says,

"She gave me a shirt collar, wrought over
With no counterfeit stuff.
George. What, was it gold?
Jenkin. Nay, 'twas better than gold.
George. What was it?
Jenkin. Right *Coventry blue*."

And in the notes to Dodsley's "Old Plays," where this drama is reprinted, we are told by Collier, "From the following passage in 'A compendious and brief Examination of certayne ordinary Complaynts of divers of our Countrymen in these our days,' 1581, by William Stafford, I find Coventry famous for blue thread: 'I have heard say that the chiefe trade of Coventry was heretofore in making *blew threde*, and then the towne was riche even upon that trade in manner only, and now our thread comes all from beyonde sea; wherefore that trade of Coventry is decaied, and thereby the town likewise.'" The following quotation is added from "Laugh and Lie Downe, or the Worlde's Folly," 1605: "It was a simple napkin wrought with *Coventry blue*." "He must savour of gallantry a little, though he perfume the table with rose cake, or appropriate bone lace and *Coventry blue*."—Stephen's "Satyrical Essays," 1615. "As true as Coventry blue" became a proverbial saying.

"The Coventry blue
Hangs there upon Prue."
Ben Jonson's Masque of the Metamorphosed Gypsies.

COVERCHIEF. A veil or covering for the head, see p. 45.

CRACOWES. Long-toed boots and shoes, introduced in 1384. (Hearne, "Vita R. Ricardi II.") See **BOOT**.

CRAMPET. The chape of a sword. In the wardrobe accounts of Henry VII., 1489, "the renovation, &c., of ii crampettes for the king's sword" occurs. This would seem to imply that the crampets were the metal plates with rings, by which the scabbard was suspended. The upper crampet is called a locket.

CRAPE. A thin transparent stuff, chiefly used as mourning.

CRAVAT (see **NECKCLOTH**). The author of the "Ladies' Dictionary," 1694, inclines to think it obtained its name because "worn first by the Croats in Germany." In the "Bursse of Reformation" published in "Wit Restored," 1658, is a very early instance of the cravat.

"Pray you Madam sitt, ile shew good ware
For crowding nere fear that,
Against a stall or on a stool
Youl nere hurt a *crevatt*."

In 1674 Dryden mentions *the bib cravat* as an extreme fashion. In the "Squire Papers" (by some thought forgeries), printed in Carlyle's "Letters of Cromwell" occurs the following early notice of this word. The Protector is writing from Ely, in March, 1643, and says, "Bring me two pair of boot hose from the Fleming who lives in London lane, also a new *cravat*."

CREMYLL. Cotton open work, or lace. Agnes Elvelay, in her will, 1395, bequeaths "half a piece of sipers (cyprus) with broad lists or borders called *cremell*."—"Records of Borough of Nottingham."

CRENEL. The peak at the top of a helmet.

CRESPINE. The golden net-caul worn by ladies in the fourteenth and fifteenth centuries; termed also *crestine*, *creton*, and *crepinette*. The way in which the heads were bandaged and secured in this golden net-caul may be seen here, from Royal MS. 15 D 1 (temp. Edward I.). This preposterous fashion took a more extravagant turn, after suffering a short decadence, and in the reign of Henry IV. reappeared with the horns, pointed like a crescent over the forehead, which increased as the fashion grew older, until the reign of Henry VI., when an enormous pair of horns rose on each side the head of a lady. "Five creppins of lawne garnished with golde and silver purle" were given to Queen Elizabeth at New Year's by the Lady Ratcliffe, 1578, and in Lyly's "Midas," 1591, *crippins* are mentioned among the "purtenances" of the head. The *crepsine* still exists in name and fact in Italy.



CREST. During the middle ages the large tilting-helmet of the knight was surmounted by his crest; and upon monumental effigies the head of the figure is generally resting on these helmets. For examples see the figs. 167 and 177, and **COINTOISE**. In the Romance of Richard Cœur de Lion crests are often mentioned. We select three instances:—



"Upon hys crest a raven stode."

"A red hound on hys helm above."

"A whyte culver (*dove*) on hys helme stod."

"Now, by my father's badge, old Nevil's *crest*,
The rampant beare chained to the ragged staffe,
This day I'll wear aloft my burgonet."

First Part of the Contention of Yorke and Lancaster, 1594.

See also Mrs. Bury Palliser's "Historic Badges and War Cries." The cut is from a crest in the "Rows Roll."

CRÈVE-CŒUR (HEART-BREAKER). A term applied to the small curls worn by ladies upon the forehead at the court of Charles, in imitation of the fashion of that of Louis Quatorze. See No. 9, in the article on **HAIR-DRESSING**.

“All which with meurtriers unite,
And *crève-cœurs* silly fops to smite.”

Mundus Muliebris, 1690.

CREWEL. Worsted thread or ribbon. “Black and yellow lace of *crewel*” occur in inventories of the time of Henry VIII., and his famous jester, Will Sommers, was provided, in 1555, with “a coat and a cap of green cloth fringed with *crule* and lined with frize.” “*Cruell* garters” are often mentioned by writers of the time of Elizabeth and James I.

“From thredden points and *Cap of Cruel*.”

“*A Letany*,” *Merry Drollery*, 1661.

“His *cruell* garters cross about the knee.”

The Two Angry Women of Abingdon.

Palsgrave’s “*Dictionary*,” 1530, makes “*crule* or *caddas*” synonymous. (See **CADDIS**.)

CRISP. Fine linen, or cob-web lawn.

“And Nelle with hir nyfys of *crisp* and of silke.”

Townley Mysteries.

A *crispà* kerchief occurs in will of — Ledeburg, 1383.

CROC or CROOK. A curved mace. Mr. Hewitt considers it was the “*bill*.”

CROCEA. A long cloak reaching to the ground, worn by cardinals, with and without a hood.

CROCHET (Fr.). A hook of gold or silver, to attach the pomander or watch to a lady’s side. (See **POMANDER**.)

CROSS-BOW. For a notice of this instrument in the middle ages, and a cut of its form, see p. 210. It was prohibited in 1139 by a council under Innocent II. as “deathly, and hateful to God,” but came into use under Richard I., who died by one. In the close rolls, temp.

John, there is an entry of payments to "Peter the Saracen maker of cross-bows." The *vicea* was an instrument for bending the cross-bow. The use of cross-bows was forbidden by an act of Henry VII., but they appear in the year 1572 among the arms of 6,000 men promised to Charles IX. of France by Elizabeth. The great arbalest was termed a *latch*, most probably from the trigger being in form of a latch. The lighter kind of cross-bows, in use during the reign of Elizabeth for shooting bullets, were termed *prodds*. —Meyrick.

CROSS-CLOTH. A band worn by ladies crossing the forehead and chin; more usually to secure the coif by elderly persons. In a lottery held at the Lord Chief Justice's, 1601, "a coyfe and cross-cloth" was one of the prizes, to which was appended this distich:—

"Frowne in good earnest, or be sicke in iest,
This coife and *crosse-cloth* will become you best."

Crof-cloaths and chin-clouts occur in Taylor's "Prayse of the Needle," 1640:—

"Thy *crosse-cloth* is not pinned right before."
SINGER'S *Reformed Whore*.

CROWN. The early forms of crowns worn by the sovereigns of England have been engraved and described, pp. 40, 62; that of Harold, from the Bayeux Tapestry, p. 65; William I., p. 68; Richard I. and his queen, pp. 92, 93. The ordinary form of the crown during the middle ages may be seen, pp. 71, 73, 98, 109. The magnificent crown of Henry IV. is engraved, p. 158. The arched crown first came into use during the reign of Henry VI., and the coins of that monarch are distinguished by it.



CROZIER. For the form of this article, see the cut, vol. i., p. 130. They were carried by the higher order of clergy, and were originally in the form of a simple crook, see pp. 47, 79. In Anglo-Saxon *cruce* signifies both a cross and a crook, and from similarity of sound between *cross* and *croce*, words

No. 1.

perfectly distinct in their derivation, some confusion of terms has arisen (Way). In the twelfth and thirteenth centuries the heads were filled with foliated ornaments, as in No. 1, discovered with the body of Henry of Worcester, abbot of Evesham (died 1263), engraved in the "Archæologia," vol. xx. It was of carved wood (pear-tree) gilt, the staff of dark red ash and pointed at bottom.



No. 2.

No. 2, the head of a French crozier, engraved in the "Archæologia," vol. xviii., has the centre filled with a representation of the coronation of the Madonna. For magnificent specimens of croziers, we may refer to vol. xvii. of the same work, where one is engraved belonging to the Bishop of Limerick, 1418; or to the splendid one formerly belonging to William of Wykeham, 1390, still preserved in New College Chapel, Oxford. The crozier of an archbishop was surmounted with a cross since the twelfth century, and is the genuine crozier,—the other, although usually so termed, being more properly the pastoral staff or crook, and emblematic of the Good Shepherd. The pastoral staff of a Prior was a silver wand with a plain ball at the end, see Rock's "Church of our Fathers," for the grant of one to Worcester Cathedral.

CRUCHES. Small curls worn on the forehead.—"Mundus Muliebris," 1690.

CUERPO. Mr. Collier, in his notes to Dodsley's "Old Plays," vol. ix., p. 294, says, "Cuerpo is an undress. The Spaniards, from whom we borrowed the word, apply it to a person in a light jacket without his cabot or cloak. Mr. Gifford's note on the 'Fatal Dowry,' iii. 390. *Cuerpo* is the body; and *in cuerpo* means in body clothing."

CUFF. The lower part of a sleeve, turned over the wrist. There is a curious coincidence between the Norman cuff, p. 71, and that of the reign of George II., p. 370; at which latter era they were generally embroidered with

flowers of various coloured silks, a fashion that was retained until the end of the century. Thus in "The New Bath Guide" Simkin writes:—

"I have bought a silk coat, and embroidered the cuff."

CUIRASS. "Armour for the breast and back. *Cuirace*, or *cuir*, *i.e.* leather, because in times past they were made of leather, or for that they are now of metal, and tied on with leather."—Minshieu.

CUIR-BOUILLY (*Fr.*). This manufacture of leather boiled in oil was very hard and durable, and entered so commonly into use during the middle ages, that the armour of the knight was partially formed of it. Chaucer notices the *jambes* of *Sir Thopas* as so constructed (see p. 155); and shields were often covered with it: that of Edward the Black Prince, at Canterbury, is so made, and the shield of John of Gaunt, in old St. Paul's, was similar. Sheaths of swords and daggers, frequently stamped with elaborate raised patterns, were very usual (see **SCABBARD**); and cases for cups, flagons, and speculums were equally common. The horse of the Bastard of Burgundy on the occasion of his combat with Lord Scales, 1467, had "bardes of cuir bouilly." From the description of Monstrelet it also appears that the effigy of Henry V., which was placed in accordance with the usual custom on his coffin, was made of the same material painted and gilt.

CUISSES (*Fr.*). Armour for the thighs.

CUKER. Part of a woman's head-dress.

"The *cuker* hynges so syde (long) now, furrid with a cat skyn."
Townley Mysteries.

CULETTES. The overlapping plates from the waist to the hip, which protect the back of the knight, as the *tuilles* protect the front of the body. See the back view of the effigy of the Earl of Warwick, fig. 177, vol. i.

CULTEL (*Lat.*). A long knife carried by a knight's attendant, hence called *cultellarius*.

CUPÉE (*Fr.*). A short lappeted head-dress of lace.

worn in the time of William III. and Anne, seen in the cut on p. 355, vol. i.

CURRIER. A firearm longer than the musquet, and mentioned temp. Elizabeth.

CURTANA. The pointless sword of Mercy, carried before the sovereign.

CURTEL (see **KIRTLE**). Ritson, in his "Glossary to Ancient Songs," says:—"The *Curtel*, or Kirtle, was a short garment; it frequently means a waistcoat, sometimes a sort of frock."

CUTLASS. A cutlass of the earliest form (temp. Henry VI.) is given from Skelton's work on armour. Its original name, *coutel-hache*, has been progressively altered into *coutel-axe*, *curtle-axe*, *coutelace*, and *cutlass*.—Meyrick.



CUT-WORK. The ornamental edgings of dress, cut to the form of leaves, &c. (see cut, p. 124), as noticed by Harding (*ib.*), and very frequently seen in paintings and sculptures in the fifteenth and sixteenth centuries. "A *cut-work* handkercher" is mentioned in Ben Jonson's play, "Bartholomew Fair." It was also a kind of lace often met with in the reign of Elizabeth; see Mrs. Bury Palliser's "History of Lace:"—

"Have your apparel sold for properties,
And you, return to *cut-work*."

City Match, 1639.

CYCLAS, or CICLATOUN. A lady's gown. A short gown or tunic worn by knights, similar to the jupon, but rather longer, yet not so long as the surcoat which it succeeded. Du Cange says it was originally a circular robe of state, from the Græco-Latin *cyclas*, and which term afterwards became used to denote the rich cloth of which such robes were composed. (See **SICLATON**.) The *cyclas* is held by some to be the surcoat which is shorter in front than behind, and which may be seen in the brasses of

Sir J. D'Abernoun, 1327; Sir John de Creke, *circa* 1325; and the effigies of John of Eltham, 1334; Ifield Church, 1317; Sir O. Ingham, 1343; and De Bohun, *circa* 1340.—Hollis.

CYPRUS. Thin stuff of which women's veils were made: thus, in "The Four P's," by John Heywood, the pedlar enumerates "sybers" among the contents of his pack; and in Shakespeare's "Winter's Tale," Autolycus, as the pedlar, carries

"Lawn as white as driven snow,
Cyprus black as any crow."

"A *cyprus* not a bosom hides my poor heart."
Twelfth Night.

It was worn wound about the hat as a hatband in the reign of Elizabeth and James I. Dekker, in his "Gull's Hornbook," 1609, speaks of "him that wears a trebled cyprus about his hat." It resembled the modern crape.

DAG. A pistol. "As they sit at supper there should be two *dags* redie charged and so, suddenly to shoote them both through" is a stage direction in "The true Tragedie of Richard III.," 1594. In the "Spanish Tragedy," 1603, one of the characters about to slay another, "shoots the *dag*;" and the watch enters, exclaiming, "Hark, gentlemen! this is a pistol-shot."

"I'll leave you at your *dags* discharge,

* * * * *

Whilst he would show me how to hold the *dagge*."

Jack Drum's Entertainment, 1601.

"My *Dagge* was level'd at his heart."

Arden of Feversham.

"The prince yet always bare himself so wisely, that he could not without some stir be thrust down openly; and riding on his journey, he was once shot with a *dagge* secretly."—"Ascham's Works," by Bennet, p. 21. (Note to Dodsley's "Plays," by Collier.)

DAGGER. These weapons, under various names,—as anelace, baselard, misericordia, &c.,—have been con-

stantly worn in England from the earliest period. They were frequently used merely as ornaments, or as indicative of gentility, particularly in the fifteenth and sixteenth centuries. In a ballad by Skelton, that writer laments of the many

“Suche bosters and braggers,
And suche new facyshyont *daggers*.”

The sheaths were frequently richly ornamented by the goldsmith, and inlaid with jewels. Hans Holbein designed several; and the many portraits by the same artist will furnish examples of various patterns. We must refer the reader to the cut on p. 231 for that worn by the Earl of Surrey during this period. The constant practice of wearing this implement led to many serious frays. In the 23rd “Coventry Mysteries” one of the characters exclaims,—

“If any man my wey doth stoppe
Or we departe, ded xal I be;
I xal this *daggare* putt in his crophe—
I xal hem kille or he xal me.”

Their constant use by military men is alluded to in “Hudibras:”—

“This sword a *dagger* had, his page,
That was but little for his age.”

Scottish daggers or *quhingars* “bravelie and maist artificialle made and embroiderit with gold” appear as gifts from Mary Queen of Scots and the King, to the French ambassador in 1566.

DAGGES. The ornamental cutting of the edges of garments (see p. 124), introduced about 1346.—“Chronicle of St. Albans,” ed. 1843.

“And thanne lough Lyf,
And leet *daggen* hise clothes.”

Piers Plowman's Vision.

Chaucer, in the “Parson's Tale,” talks of the pride and superfluity of clothing in his day, “which that makid is so dere, to harm of the people, not oonly the cost of embrowdyng, the guyse, endentyng or baryng, swandyng palyng or bendyng, and semblable wast of cloth in vanité; and

ther is also costlewe furring in here gownes, so mochil pounsyng of chisells to make holes, so moche daggyng of scheris, for with the superfluité in lengthe of the foresaide gownes," which he says must make cloth scarcer to the poor; and even if "that thay wolde give suche pounsd and daggid clothing to the pore folk, it is not convenient to were to the pore folk." In the Alliterative Poem on the Deposition of Richard II., published by the Camden Society, the clergy are blamed for not preaching against the new fashions in dress:—

"Ffor wolde they blame the burnes that broughte newe gysis,
And dryve out the *daggis* and all the Duche cotis."

DAGSWAYN. A rough sort of coverlet for beds, tables, floors.—*Halliwell*.

"Dabbye with *dagswaynes* dowblede they seme."
Morte Arthur. MS. Lincoln.

One tunic and one *dagswayt* occur in the will of John Bykerswade, 1432.

DALMATIC. A wide gown, used by the clergy (see p. 48); and by royalty (see *note* on same page, and pp. 92 and 123, vol. i.). "The Dalmatic, the distinguishing vesture of the deacon, was a long loose tunic or kind of frock without any opening in front, but slit up below a little way on each side, and its sleeves, which were wide, reached almost as far as the wrist."—*Rock*. It was usually white, and a crimson stripe, with short, narrow branches shooting out of it at the edges fell from each shoulder, down to the lowermost end before and behind. The cut shows the most ancient form of the *dalmatic* copied from an early Christian writing.



DAMASK. A rich kind of stuff, manufactured originally at Damascus. Specimens of ancient linen damasks have descended to our own times, sometimes as vestments connected with royalty or church dignitaries, sometimes in fragmentary forms as coverings or pouches for seals appended to documents. The threads are generally coarse, and display figures in various tints; strongly characterized by the taste governing oriental design. In the twelfth century, when the Normans conquered Sicily, they carried on the weaving establishment they found attached to the palace of the Emirs at Palermo; in this they were followed by the Italians and the French: during the thirteenth century the city of Abbeville was famed for this manufacture. The patterns used are generally conventional; such as trees with parrots on each side, peacocks, lions, antelopes, etc., in the formal taste of the eastern school.¹ It was much used among the nobility in the middle ages; and Strutt says that in the fifteenth century no less than four pounds three shillings were given for a single ell of white figured damask. To *damask* sword-blades was to produce a fanciful pattern within the steel, sometimes in gold; this art was also borrowed from the Asiatics, and a curious paper on the mode of doing it is printed in the "Journal of the Royal Asiatic Society."

DAMICASTER. A short cloak, worn by women in the sixteenth century; one of them is mentioned as worn by a citizen's wife in "Vinegar and Mustard, or Wormwood Lectures for every Day in the Week," 1673.

DART. A light javelin for hurling. The ancient Irish are mentioned as carrying a couple of them. In illuminated

¹ See "Recherches sur la Fabrication des Etoffes de Soie, d'Or et d'Argent," by M. Michel; and the account of the remarkable robes found in the tombs of the Emperor Henry VI. of Germany, who died 1196, and of Roger, King of Sicily, who died 1154, and his Queen Constanza, which was published with engravings at Naples in 1784, and entitled "Regali Sepolcri del Duomo di Palermo." The robe of Henry VI. is now preserved at Vienna, and forms part of the imperial coronation-robes, with those of Charlemagne, discovered in his tomb at Aix-la-Chapelle, when opened by the Emperor Otho in 997.

MSS. of the fifteenth century darts, feathered like arrows and barbed, often occur.

“ But at the Irish *Dart* I onely deal.”
Death's Challenge in ROWLAND'S Look to it for I'le Stabbe ye.

DEACON or DEKYN. The dalmatic or tunicle, the vestment of a deacon.

DEBEFE. See LANGUE DE BŒUF.

DEMI-BRASSARTS. Half- armour for the arm. See fig. 110.

DEMI-HACKE. A smaller kind of hackbut. Demy-hackes occur in inventories temp. Henry VIII. and Edward VI.

DEMI-JAMBES. Armour covering the front of the legs only.

DEMI-PLACCATE. The lower part of a breastplate, fastened to the upper by a buckle and strap, as on the effigies of Sir H. Stafford, the Earl of Salisbury, and the Earl of Warwick, figs. 170, 171, 177.

DEMY. A short close vest.

“ Of Kyrkeby Kendall was his shorte *demye*.”
 SKELTON'S *Bowge of Court*.

DEMYSENT. Anne Lady Scroope in 1498 leaves to her daughter-in-law “ one of my demysens or little girdles.” “ Test. Vetust.” “ A black silk girdle called a *Demysent*, and a harneysed girdle of gold called a *Demysent*.”—Will of Alice Harvey, 1538, “ Bury Wills.”

DIAPER. The word diaper is explained, in Warton's “ History of English Poetry ” (ed. 1840, i. p. 177), to mean *embroidered, diversified*. He says it is “ partly heraldic. I believe it properly signifies embroidering on a rich ground, as tissue, cloth of gold, etc.” This is confirmed by Peacham: “ *Diapering* is a term in drawing; it chiefly serveth to counterfeit cloth of gold, silver, damask, branch't velvet, camblet, etc.”—“ Compl. Gent.,” p. 345. Anderson,

in his "History of Commerce," conjectures that *diaper*, a species of printed linen, took its name from the city of Ypres in Flanders, where it was first made, being originally called *d'ipre*. But other cities in Flanders as well as Ypres, were no less famous for rich manufactures of stuff; and the word in question has better pretensions to other derivations. The rich cloth embroidered with raised work was called *diaper*; and to do this, or any work like it, was called *to diaper*, from whence the participle. The same author quotes the "Roman d'Alexandre," written about 1200 (MS. Bodl. 264), in which is named

"*Dyapres d'Antioch, samis de Romaine.*"

"My great grandfather was a weaver
Of Woolen yarn and other gere,
And made marvellus plesant works to behold,
Linen *dyaper* sylk and cloth of gold."

Gentylnes and Nobyltye, an interlude, temp. Hen. VIII.

Du Cange derives the word from *diaspro* (Ital.), a jasper, a precious stone which shifts its colours.

"Your costerdes covered with whyte and blewe,
And *dyapred* with lyle's newe."

The Squire of Lowe Degree.

DICKY. A habit-shirt, worn by ladies in the last century. A false shirt-front for men.

DIMITY. A stout linen cloth, named from its first manufacture at Damietta—the Dimyat of the Arabs.

DOMINO. A hood worn by canons, also a woman's mourning-veil. "Ladies' Dictionary," 1694. The term is now applied to a loose gown worn by masqueraders who do not personate characters or mix actively in the diversion.

DORELET (*Fr.*). The head-dress of network, sometimes enriched with jewels; worn in the middle ages by ladies of the upper classes. Cotgrave, under *dorlot*, gives "a jewel or pretty trinket, as a chain, brooche, aglet, button, billement, &c., wherewith a woman sets out her apparel." See fig. 86.

DORNIX. A coarse kind of damask, originally made at

Dorneck (the Dutch name for Tournay). Later on it is applied to certain kinds of table linen, and silke dornex also occurs. See CARECLOTH.

DOUAY. In the "Roman d'Alexandre," the Queen Olympias is described as wearing "A mantell of Dowayn," that is, a Flemish mantle manufactured at Douay; the Low Country towns being early celebrated for the ability of their manufacturers in cloth.

DOUBLET. A name which appears to have been derived from the garment being made of double stuff padded between. Hence it is termed *Diplois*, *duplex vestis*, and *duplectus* by old writers. See Way's "Promptorium." The distinction between the doublet and jerkin in the time of Elizabeth would appear, from a passage in Shakespeare's "Two Gentlemen of Verona," to have been very slight. The doublet was close, and fitted tightly to the body; the skirts reaching a little below the girdle, as in the figs. 214 and 234. The sleeves were at times separate articles, worn with or without it, and were tied on at the arm. Thus, in Beaumont and Fletcher's "Cupid's Revenge," one of the characters cries, "This same taylor angers me, he has made my doublet so wide: and see! the knave has put no points at my arme!"

"There is as much peril between the wings and skirts of one of their doublets, as in all the liberties of London."—"Meeting of Gallants at an Ordinarie," 1604.

It is said of a poor captain, in Mead's "Combat of Love and Friendship," 1654, "he should have your buff coat, but that your *doublet*, I fear, is canvas on the back;" and the tightness of a fashionable fit is alluded to by Shirley, in his "Bird in a Cage," 1633: "Every morning does this fellow put himself upon the racke with putting on his apparel, and manfully endures his taylor, when he screws and wrests his body into the fashion of his *doublet*."

DOUBLET OF DEFENCE. A quilted body armour, composed of small plates of metal enclosed between two thicknesses of canvas or leather. See BRIGANDINE. "A doubeled of defence covered with red lether" occurs in the

will of Thomas Tuoky, 1418. John Sharnebourne in his will 1488, bequeaths his "Dobletts of fence."

DOWLAS. Coarse linen cloth, used by the lower classes, chiefly made in Brittany. When the Hostess Quickly tells Falstaff, "I bought you a dozen of shirts," he retorts, "Dowlas! filthy dowlas! I have given them away to bakers' wives, and they have made bolters of them!"

DRAGON. A short species of carbine, carried by the original dragoons (see vol. i. p. 340).

DRAWERS. Tight-fitting garments, worn instead of breeches when gowns or long tunics were in fashion, and since then beneath them.

DREWRIES. Jewels.

"That wele we know
Of catell, and of *drewries* dere."

MINOT.

"The Lady made ful meri chere,
She was al dight with *drewris* der."

Ywaine and Gawain.

DRUGGET. A stuff of the nature of baize, and formerly used for coarse clothing; it was usually all wool, sometimes half wool and silk. In Farquhar's "Inconstant," 1703, a servant is told, "Here's ten guineas, get thyself a *drugget* coat and a puff wig."

DUBBER or **PHELIPER.** Whence fripperer, a fur-bisher-up of old clothes.—"Liber Albus." See also Riley's "Memorials of London Life, XIII.-XV. Centuries" for orders by the Common Council affecting old-clothes men.

DUCAPE. A corded silk of moderate fineness.

DUCK-BILLS. The broad-toed shoes of the fifteenth century. See Boots, etc.

DUDDE. Coarse woollen wrapper or dreadnought, probably the same as the Irish mantle made of raw wool, in request in England as late as the time of Charles I., as

appears by the Custom House rates.—*Way*. Duds is a slang word for any clothes.

DUDGEON-DAGGER. A dagger with a wooden haft, generally made from the root of the box-tree. The daggers worn by ordinary persons thrust through the purse were thus hafted; as alluded to by the old dramatist Lyly in his "Mother Bombie," act ii. sc. 1: "Have at the bagge with the *dudgion-hafte*;" that is, at the *dudgen-dagger*; "by which hangs his tantoine pouch." And Peacham, in his "Truth of our Times," 1638, speaks of one with "a great pouch, and a *dudgeon-dagger* at his girdle." The cut vol. i. p. 243 illustrates this fashion. Ric. Griffyn, in 1559, bequeaths "my dagger with the *dudgeon-hafte* gilte."

DUFFEL. A coarse woollen cloth mentioned by De Foe as made at Witney and exported to America for winter wear.

DUNSTER. A broad cloth of Somersetshire manufacture, mentioned in an act of the third year of Edward III.

DURANCE, or DURETTY. A strong kind of stuff, worn in the sixteenth and seventeenth centuries, "I'll give thee a good suit of *durance*." Webster's plays (ed. Dyce, vol. iii. p. 63). In the "Book of Rates," 1675, "*Durance* with thred" is valued at 6s. 8d. per yard, and "with silk" at 10s. Nares says it obtained its name of *durance*, or everlasting, from the coarse strength of its material.

"And is not a buff jerkin a most sweet robe of *durance*."

1 *Henry IV.*, i. 2.

"I never durst be seen before my Father out of *duretta* and serge."

City Match, 1639.

"*Durance* petticoates" for women are mentioned in "Eastward Hoe," 1605. In an Exchequer deposition, 44 and 45 Elizabeth, "*duraunce* or *damaske*" occurs.

EARRINGS. These ornaments were worn by the ladies of Greece and Rome as well as by the early Saxons. A

specimen of a silver earring, in the possession of Lord Londesborough, forms No. 1, and was discovered in the barrows at Breach Downs, near Canterbury. The romance of "Meliadus" (Add. MS. 12,228), written between the years 1330 and 1350, gives us the ordinary form of earring worn by ladies in the middle ages (No. 2). Pendent rings of gold for ladies' ears are mentioned in



No. 1.

the "Romance of the Rose." They were not very commonly in use until the fifteenth and sixteenth centuries, when Stubbes angrily says, the ladies "are not ashamed to make holes in their ears, whereat they hang rings, and other jewels of gold and precious stones." Men also wore these effeminate articles during the reigns of Elizabeth and James I. Hall, in his "Satires," b. vi., sat. 1, notices a gallant—



No. 2.



No. 3.



No. 4.

"Tattelus, the new-come traveller,
With his disguised coat and *ringed ear*."

"Superbus swaggers with a *ring in's eare* :
And likewise, as the custome is, doth weare
About his neck a riband and a ring :
Which makes men think that he's proud of a string."

HUTTON'S *Epigrams*, 1619.

And Master Matthew, in "Every Man in his Humour," says to Brainworm, "I will pawn this jewel in my ear." Nos. 3 and 4 are two specimens of gentlemen's earrings; the first from the portrait of Sir Robert Dudley, son to the Earl of Leicester; the other from Marshall's portrait of Donne in 1591. The earring here takes the form of a cross.

Elizabeth, Countess of Southampton, in her portrait by Vansomer in the National Portrait Gallery, wears a peculiar earring, consisting of a double ring passing through the lobe.

Charles I. in many of his portraits wears a large pearl, pendent from his ear, as also do some of the courtiers of his day. Ear-strings are seen worn by men as well as women in numerous portraits of the reigns of Elizabeth and

James I. The so-called Shakespeare portrait at Hampton Court, and that of the Queen of Bohemia in the National Portrait Gallery are instances of this fashion, concerning which Peck in his "Desiderata Curiosa," tells a story of a quarrel between Mr. Hawley of Gray's Inn, and one Maxwell, a Scot, who led him out of the room by the black string in his ear. Chr. Marlowe, in "Madame I cannot Court," says:—

"Yet for thy sake I wil not bore mine eare
To hang thy durtie silken shoo(-)tires there."
Westminster Drolleries, Ebsworth's reprint.

In Massinger's "Guardian," 1633, there is allusion to this custom:—

"Sweet fac't Corinna daine the *riband tie*
Of thy cork shooe, or else thy slave will die."
MARSTON'S Satires, 1598.

"What? mean'st thou him that walks all open breasted,
Drawn through the *eare* with ribands."

Ibid.

In Ben Jonson's "Every Man out of his Humour," 1599, act ii. sc. 1, and in Beaumont and Fletcher's "Cupid's Revenge," 1615, references to earrings and strings will be found. Ladies also adopted this fashion, as may be seen in many old portraits, as that of Lady Weston, in the possession of F. H. Salvin, Esq.; and Dorothy Bellasis, wife of Sir Conyers Darcy (Lord Darcy, 1641), at Marske Hall. At Hampton Court the portraits of Anne of Denmark, by Vansomer, and Elizabeth Queen of Bohemia, by Honthorst, wear the string in the ear. A fashion of lovers wearing a flower in the ear is referred to by Burton in his "Anatomy of Melancholy," part 3, sec. 2, m. 3. Shakespeare, in "King John," act i. sc. 1, also alludes to it. The only representation of this custom yet met with is in a portrait at Ditchley Oxon, of Thomas, a brother of Sir Henry Lee, K.G. The picture, which was evidently painted between the years 1572 and 1597, shows him with a small red rose or similar flower stuck over the ear as a clerk would stick his pen.

ECELLE (*Fr.*). A pectoral, or stomacher laced with

ribbon, like the rounds of a ladder.—“*Mundus Muliebris*.” 1690. “*Echelles des rubans*, a stomacher of ribbons.” —Boyer’s “*Dictionary*,” 1715.

ELBOW-CUFFS. Small cuffs, made to fit the bend of the elbow, like a cap, and worn at the termination of the gown sleeve in the last century. See fig. 292.

ELBOW-GAUNTLET. A long gauntlet of plate, adopted from the Asiatics in the sixteenth century.—Meyrick.

ELBOW-PIECES. The coverings for the juncture of the plate-armour at the elbow, which, from being originally small (see figs. 110, 111), became gradually larger (see figs. 170, 177, 178), until they reached the immense size of those upon Sir R. Peyton’s effigy (fig. 221), and thence again decreased (see fig. 223), until they almost took their original form (fig. 259).

ENARME. The straps and loops by which the shield was held on the arm, as the *guige* was the strap by which it was suspended from the neck. Good examples of the arrangements for carrying the shield are seen in Stothard’s engraving of the effigy of Sir Robert de Shurland here reduced, also that of Sir Roger de Hillary, at Walsall, engraved “*Arch. Jour.*,” vol. xxxi. The Bayeux tapestry and some of the early Great Seals also afford examples.



ENGAGEANTS (*Fr.*). Deep double ruffles hanging down to the wrists.

“About her sleeves are *engageants*.”
Mundus Muliebris, 1690.

EMBROIDERY. Variegated needlework, commonly used for the decoration of the dress; from the French, *broder*. Chaucer says of the young squire, in the “*Canterbury Tales*”—

“*Embrowdid* was he, as it were a mede,
Al ful of fresshe floures, white and reede.”

At the marriage of Princess Elizabeth in 1613, Lady Wotton had on a gown that cost £50 a yard the embroidering.—“Chamberlain Correspondence.” Camden Soc.

EPAULIERE. } Shoulder-plates. See fig. 167. The
EPAULLETS. } epauletts differed from the brassarts
in being composed of several successive plates, covering only the outside of the arm, and not having any pauldrons.—Meyrick. The present epaulette of the army does not date far back, and appears to have originated in the shoulder-knot temp. Charles II.

EQUIPAGE (*Fr.*). The ornamental case for knife, scissors, thimble, etc., worn by ladies in the last century. In the reign of George I. they were hooked to the left side, and were highly enriched by elaborate chasing; sometimes constructed of the precious metals, and generally valuable. Moser was a celebrated designer of these articles, which frequently exhibited much taste and ingenuity of design. In Lady Mary Wortley Montagu's “Town Eclogues,” is the following description of one:—

“Behold this *equipage* by Mathers wrought,
With fifty guineas (a great penn'orth) bought,
See on the toothpick Mars and Cupid strive;
And both the struggling figures seem alive.
Upon the bottom shines the queen's bright face;
A myrtle foliage round the thimble-case.
Jove, Jove himself, does on the scissors shine;
The metal, and the workmanship, divine!”

ESCLAVAGE. A necklace composed of several rows of gold chains, beads or jewels, falling in festoons so as to cover the whole neck. In fashion about 1760.—Planché.

ESPADON (*Sp.*). A long sword of Spanish invention. See Skelton's “Armour,” pl. 99, fig. 4.

ESTOC (*Fr.*). A short sword, worn at the girdle by soldiers, and used for stabbing.

ETUI (*Fr.*). Another term for the *Equipage* described above.

FALBALA'S. Ornamental ribbons with streaming ends, tied to various parts of the dress, and worn in profusion, at the court of Louis XIV. They are noted by Evelyn; and were popularly termed *fal-lals* by the English.

FALCASTRA, or FALX (*Lat.*). The original term for the bill.

FALCHION. A broadsword. "Broad fawchons" and "fawchons kene" are mentioned in the romance of "Richard Cœur de Lion" (fourteenth century); and in "Amis and Amiloun,"

"With *fauchouns* felle thai gun to fight."

The falchion was probably derived from the East, it had a curved blade; an example is seen in the Painted Chamber at Westminster, temp. Edward I., "Vetusta Monumenta," and it is of very frequent occurrence in Queen Mary's Psalter, MS. Reg. 2, B. vii. In later times it became a general word for a sword.

In the "True Tragedy of Richard Duke of Yorke," 1595, is the line,

"With purple *fawchon* painted to the hilts;"

and as late as 1654, in Mead's "Combat of Love and Friendship," we read, "The captain hath drawn his *faulchion*, and wheeling about, lies at his guard most fiercely."

FALD. In the will of Tho. Stele, 1506, he leaves "a *fald* of mayle" which must have been a shirt of mail. In his will, 1497, A. Sympson bequeaths a pair of briganders, a pair of leg harness, a pair of gussets, a *folde* and a standard of mayle.

FALDING. Chaucer's Shipmanne, in his "Canterbury Tales," is arrayed

"In a gowne of *faldyng* to the kne."

According to Skinner, who derives the word from the Anglo-Saxon *feald* (*plica*), it was a kind of coarse cloth like frieze. *Fallin*, in Irish, according to Lhuyd, signifies a mantle. It was of a coarse, serviceable kind of texture,

and used for rough external purposes. Helmoldus, quoted by Tyrwhitt, speaks of *indumenta lamea* (probably coarse enough), *quæ nos appellamus faldones*.—"Chron Slav." l. i. c. 1). It was used as a covering for beds or sideboards in the middle ages. Thus the clerk in Chaucer's "Miller's Tale" is described as having

"His presse i-covered with a *faldyng* reed."

A coarse red woollen cloth, of home manufacture and dye, is still worn by the Irish peasant women for jackets and petticoats, which is probably identical with the ancient *faldyng*.

FALL, or FALLING-BAND. (See BAND.) In the lottery at Sir Thomas Egerton's in 1601, one prize was a *falling-band*. From the following passages in the "Male-content," 1604, act v. scene 3, *the fall* appears to have been a part of dress worn about the neck as ruffs were, but different from them: "There is such a deal of pinning these ruffles when a fine cleane *fall* is worth all," and again: "If you should chance to take a nap in the afternoone, your *falling-band* requires no poking-sticke to recover his form." They seem to have been something like bands, but larger. It must, however, be acknowledged, that they might be a species of ruff; for in "Laugh and Lie downe, or the World's Folly," 1605, it is said, "There she sat with her poking-stick, *stiffening a fall*: and singing a ballet," etc.—(Notes to Dodsley's "Old Plays.") The plain falling-band may be seen in the cut, vol. i. p. 300. The fall made like a ruff, and requiring a poking-stick, but not being so readily put out of order as the large standing-lace ruff, inasmuch as it reposed on the shoulders, may be seen in the portrait of Milton, see BAND, No. 2. In Dekker's "Honest Whore," 1604, one of the characters buys five yards of lawn to make "*falling-bands* of the fashion, three falling one upon the other; for that's the new edition now." "Fine *bands* and ruffs" are sold by the sempstress in Middleton's "Roaring Girl," 1611; and "cambric for *bands*" is mentioned by Dekker.

Falling-bands are termed *French Falls* in the old play of "Eastward Hoe," 1605, and in the "Dumb Knight," 1608.

In the notes to Collier's edition of Dodsley's "Old Plays," vol. v. p. 8, it is said, "In Evelyn's 'Discourse on Medals,' 1697, is the head (copied from a medal of 1633) of Charles the First, wearing a *falling-band*, 'which new mode,' says Evelyn, 'succeeded the cumbersome ruff; but neither did the bishops or judges give it over so soon, the Lord Keeper Finch, being, I think the very first.'" We learn from the works of Taylor, the water poet, 1630, in his "Praise of Cleane Linnen," that the rise of falling-bands was only the revival of an ancient fashion:—

" Now up aloft I mount unto the Ruffe,
Which into foolish mortals pride doth puffe;
Yet Ruffes' antiquity is here but small
Within this eighty yeeres not one at all;
For the eighth Henry (as I understand)
Was the first king that ever wore a *Band*:
And but a *falling Band*, plaine with a hem,
All other people knew no use of them.
Yet imitation in small time began
To grow, that it the Kingdom over-ran:
The little *falling-bands* encreac'd to Ruffes,
Ruffes (growing great) were waited on by Cuffes.
And though our frailties should awake our care,
We make our Ruffes as careless as we are."

He refers to *Falls* in the "Prayse of the Needle," 1640.

FAN. The following note by Mr. Roach Smith on some ancient fans, will serve as a fitting introduction to the notices of the comparatively modern forms. "On a monumental sculpture, discovered near Carlisle, erected by a widower to his wife, she is seated in a capacious chair, with spreading back, apparently of wicker-work and cushioned. Her left hand rests upon a child before her, who is playing with a pigeon or dove in her lap. In her right hand she holds a large expanded fan. This fan resembles perfectly the modern fan, and is said to have been introduced in the seventeenth century. There is another example of the folding-up fan in a sepulchral monument discovered at Autun, mutilated and without inscription."—"Collectanea Antiqua," vol. vii. plate xxiv.

The lady's fans of the sixteenth century will be better understood from the accompanying engravings, collected

from various prints and drawings of that period, than from any lengthened description. They were made of feathers, and most probably derived from the East, where large feather-fans are still in use, and were hung to the girdle by a gold or silver chain, as in No. 1. In Lord North's Household Book in 1579, "a fanne of feathers" is valued at 23 shillings and 4 pence. Fans to keep off the heat of the fire, of straw and also of silk, are among the New Year's gifts to Mary in 1556. The handles were often made of gold, silver, and ivory, of elaborate workmanship, and were sometimes inlaid with precious stones. No. 2 represents



No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

a fan of this kind; and similar ones occur in the portraits of Queen Elizabeth. Mention is made in the Sydney papers of a fan presented to that sovereign for a New Year's gift, the handle of which was studded with diamonds. Silver-handled fans are mentioned in Bishop Hall's "Satires." Also in "Love and Honour," by Sir William Davenant, 1649. They were often very costly, worth as much as £40. Feather-fans continued in fashion until the middle of the seventeenth century. Coryat describes the Italian fans, apparently such in form as are now used; but they were quite a novelty to him. The general form of Italian fans is seen in No. 3; they were like small flags, or the vane of a mast. They were called *ventoyes* (ventail), and are so mentioned in Dekker's "Match me in London," 1631. This is the shape of modern Indian fans made of flat plaited grass.

In Rowland's "Letting of humours Blood in the Head-vaine," 1611, he mentions as fopperies,

"A buske, a mask, a fan, a monstrous ruff."

But the fullest mention of them is made by Gosson, in his "Pleasant Quippes for Upstart Gentlewomen," 1596. He says that they

"Were *fannes* and flappes of feathers fond,
to flit away the flisking flies,
As taile of mare that hangs on ground,
when heat of summer doth arrise ;
The wit of women we might praise
For finding out so great an ease.

"But seeing they are stil in hand,
In house, in field, in church, in street ;
In summer, winter, water, land,
In colde, in heate, in drie, in weet,—
I judge they are for wives such tooles
As bables are in plays for fooles."

Aubrey says, in remarks he made on old fashions as he remembered them at the early part of the seventeenth century,—“The gentlewomen had prodigious fans, like that instrument which is used to drive feathers, and they had handles at least half a yard long; with these their daughters were oftentimes corrected. Sir Edward Coke, Lord Chief Justice, rode the circuit with such a fan; Sir William Dugdale told me he was an eye-witness of it. The Earl of Manchester also used such a fan.” Fitz-Geffery in his "Satirical Notes from Blackfriars," 1617, mentions "Yonder lady with her yellow fan."

An approach to the modern fan may be seen in Nos. 4, 5, of the early part of the seventeenth century. The long handle is still retained; and the fan, although arranged in folds, does not appear to be capable of being folded. Such folding-fans, however, soon came into use; in a portrait at Ditchley, Oxon, of Queen Elizabeth seated on a map of England, painted about 1592, she has a fan of the modern shape, and suspended from her waist by pink ribands. Mr. Benedicke Spenolle, at New Year, 1579, gave Elizabeth "two *fannes of strawe*, wrought with silke of sondry collours." A "*fanne of white boane*" is also mentioned, and one may be seen, No. 6, temp. James I., from a print of a French lady, by Pet. de Iode. About the middle of the century they became larger, and the stems of ivory were richly carved and decorated. Pic-

tures from mythological or fancy subjects were painted on them; and "fan-painting" took its place as a separate profession. During the reign of Anne they were made so large that Sir Roger de Coverley is said to have declared he would have allowed the widow he courted "the profits of a windmill for her fans."—"Spectator," No. 295.) Gay, in his poem "The Fan," 1714, mentions the various materials of which the fans of that day were made. The "London Magazine" of May, 1744, in an article on fans, speaks of them as wondrously increased in size, "from three-quarters of a foot to a foot and three-quarters, or even two feet. A very little time may extend the corners to the same



Fig. 6.

distance as the two extremities of the fashionable hoop. A lady might thus have the pleasure, by the help of a proper contrivance, to mount it horizontally to screen herself and family against all the inclemencies of the weather." Dr. Ferrier, in his "Illustrations to Sterne," speaks of the "fortune-telling schemes which we see on lady's fans, that enable any person to give an answer to any question, without understanding either one or the other." In Hone's "Every-day Book," vol. i., are some copies of a portion of a painted fan, representing Bartholomew Fair, executed 1721, and which was published in fac-simile by Mr. Setchel, of King Street, Covent Garden, in 1825. "Fan-prints" were designed and engraved at this time; and the "Beggars' Opera" afforded favourite subjects, as well as the works of Hogarth, whose "Harlot's Progress," was thus adapted. Amongst some fan-prints of various similar subjects: one dated 1781 contains in the centre a well-executed engraving of a musical party, and on each side the words and music of a canon and three French and Venetian canzonets. It measures twenty-eight inches across. A very large green fan, termed a *sun shade*, was in use at the end of the last century in place of the modern

parasol, being only for out-door use, to shade the face from sun.

In 1870 there was an exhibition of fans at South Kensington, and many of those then shown may still be seen there. Another exhibition took place in 1877 at the Liverpool Art Club. See also H. F. Holt, "On Fans," vol. xxvi., "Jour. Arch. Assoc.," M. Blondel's "Histoire des éventails," and "L'Éventail" par Octave Uzanne.

FANCIES. A term given in the time of Charles I. to the ornamental tags, etc., appended to the ribbons by which the hose were secured to the doublet.

FANON. An embroidered scarf worn over the left arm of a priest (see fig. 95); sometimes termed a *maniple*. It was usually of the same suit "*de eadem sectâ*" as the stole, and the parures of the amice and alb. The fanon found in the tomb attributed to St. Cuthbert at Durham, was $32\frac{1}{4}$ inches long exclusive of a fringe $1\frac{3}{4}$ inches deep, and its breadth $2\frac{1}{4}$ inches. (Way.)

The fanon, formerly called the *orale*, is an oblong piece of white silk gauze, worn round the neck, and over the shoulders of the chasuble. It is only worn by the Pope.

FARTHINGALES. The wide gown or petticoat, or rather the under-supporters of them, used in the time of Elizabeth and James I. See figs. 204, 232, and the lady on the previous page, who is dressed in the wheel farthingale. The "double fardyngeale" is mentioned in Barnsley's "Pride and Abuse of Women" (circa 1550). In Heywood's "Epigrams," occurs the following on fashionable farthingales:—

"Alas, poore *verdingales* must lie in the streete,
To house them no doore in the citee made meete.
Syns at our narrow doores they in can not win,
Send them to Oxforde, at Brodegates to get in."

"Placing both hands upon her whalebone hips,
Puft up with a round circling *farthingale*."

Micro-cynicon—Sixe Snarling Satyres, 1599.

See also vol. i., pp. 292, 296.

FAUSSE MONTRE. An imitation watch, worn by

ladies towards the latter end of the eighteenth century, when it became the fashion to wear two watches. The real watch was worn on the right side, the false one on the left. A *fausse montre* in the possession of Mr. S. Cuming, and made in 1770, is made of the same shape as a real one, and covered with white silk brocaded with red flowers and gold sprigs. Suspended by a gold cord beneath a gauze apron, it would pass for an enamelled watch. See also a paper on this subject by Mr. Syer Cuming, in vol. xiii. "Arch. Journ."

FAVOUR. A love-gift. They were ostentatiously displayed at tournaments in the middle ages.

"Nodding and shaking of thy spangled crest,
Where women's *favors* hung like labels down."

MARLOWE'S *Edward II.*, 1598.

FAVORITES. The small locks arranged on the forehead, temp. Charles II.

FAX. The hair (A. S.). The later form of the word is Feake.

"His *fax* and his fore-toppe was filterede togeders."

Morte d'Arthur, 1078.

Marston in his "Satyres," 1598, speaks of one who

"Can set his face and with his eye can speake,
And dally with his mistres' dangling *feake*."

See also **KELLE**.

FEATHERS. In the fourteenth century a single upright feather appears to have been a novelty when worn by the knight (see cut in **HEAD-DRESSES**), and their size was generally preposterous. In the reign of Edward IV. they were smaller, and generally placed singly in the cap, and were almost entirely confined to men. The plumes in helmets do not occur before the reign of Richard II. In the reign of Henry VII. they were worn in profusion (see figs. 184, 185), and also during that of his son (see fig. 192). The knights in the fifteenth and sixteenth centuries wore im-



mense plumes; and in the "Triumphs of Maximilian," and other delineations of the costume of the tournament, they are represented streaming down the back of the mounted soldier in great abundance, as here shown. The civilians, during the reigns of Elizabeth and James I., were remarkable for indulging in this fashion. "No fool but has his feather," says Marston, in his "Male-content," 1604; and Rowlands, in his "Spy-Knaves," makes a dandy exclaim to his valet,—

"And point the *feather-maker* not to faile
To plume my head with his best estridge tayle."

A poor captain, in "The Mastive, or Young Whelpe of the Old Dogge, Epigrams and Satyrs" (1615), is thus alluded to:—

"Who's yond marching hither?
Some brave Low Countrey-Captain, with his *feather*
And high-Crownd hat, see, into Paules he goes,
To shoue his Doublet and Italian hose."

In a scene at "a feather-shop," in Middleton's comedy, "The Roaring Girl," 1611, Mrs. Tiltyard, the mistress, asks a young gallant—

"What *feather* is't you'd have, sir?
These are most worn, and most in fashion
Amongst the beaver gallants, the stone riders,
The private stage's audience, the tweldepenny stool gentlemen;¹
I can inform you 'tis the general *feather*."

To which is answered:—

"And therefore I mislike it: tell me of general!
Now a continual Simon and Jude's rain
Beat all your *feathers* as flat down as pancakes!
Shew me a spangled *feather*."

And he is afterwards told by Moll Cutpurse, "he looks for all the world, with those spangled *feathers*, like a nobleman's bed-post." Feathers with their stems set with jewels have been noticed, pp. 216, 220.

In 1606, on the occasion of the visit of Christian IV., some of the knights wore "strange fethers of rich and great esteem which they called The Birdes of Paradiçe."—Nichols' "Progresses."

¹ Those who paid tweldepence for stools on the stage at a theatre.

Feathers appear to have been used in early times as trimming for vestments, for by the will of Lord Botreaux in 1415, he leaves to his wife "a suit of vestments for the altar adorned with *peacocks' feathers* and velvet." Joane, Lady Abergavenny, in 1434, leaves to the Friars Preachers of Hereford, "my best suit of vestments of cloth of gold with *peacocks*."

Feathers, or rather the skin and feathers of birds, appear to have been worn in the sixteenth century, as trimming for men's apparel if not for the dress itself. Among the Privy Purse expenses of Henry VII., is an entry of twenty-four shillings paid for an *estridge skynne* for a stomacher.

A crane feather doublet is mentioned in the will of J. Rowes, 1557. Feathers appear from many notices in the plays of James I.'s time to have been sold chiefly in Black Friars.

Figaro feathers occur in Topham's epilogue to Cumberland's "Natural Son," 1792. See also PLUME.

FELT. A solid structure formed by the union of the fibre of furs and wool. Its peculiar property is believed to have been known in early times, and the process of felting used for the tents of the Tartar, as well as for articles of their clothing. At what time felted wool was first used for hats it would be difficult to say; but there is a legend that St. Clement, fourth Bishop of Rome, first discovered this property of wool by placing some in his sandals during his travels, which became a compact substance by heat, moisture, and friction; and which the saint afterwards turned to useful account. Hats of felt were worn in England in the middle ages, and by the commonalty until the reign of Elizabeth, when beaver hats became fashionable, as well as others of velvet, taffety, etc. The manufacture of hats of felt is said to have been brought to England by Spaniards and Dutchmen in the reign of Henry VIII. In 1552 the making of *felt* hats, thrummed hats, &c., was granted by law to the exclusive use and benefit of Norwich, and the corporate and market towns of Norfolk. ("Drapers' Dict.") Felt is still the material in commonest use by our peasantry.

FENDACE. A protection for the throat, afterwards replaced by the gorget.

FERMAIL (*Norman Fr.*). A brooch closing the aperture of the dress at the breast (see fig. 73). Upon a circular fermail of the fourteenth century similar to No. 2 BROOCH, this inscription was engraved, one line on each side of the ring :—

“ Je suis fermail pour garder sein.
Que nul villain n’y mette main.”

FERRET. A narrow worsted ribbon, used for binding dress. Recruits formerly received bunches of *ferret* ribands as appears by a passage in Killigrew’s “Parson’s Wedding,” 1663. The custom existed till quite lately. These ribands of the Royal colours, red, white, and blue, were a form of *favour*. See BRIDELACE, SHOULDER-KNOT.

Ferret is the name also for a thin riband used by lawyers and others for tying papers together, and is generally green.

FEUTRED (*Fr.*). Stuffed with felt. See notes to Dodsley’s “Old Plays.” In Heywood’s “Four P’s” we are told that the devil on a high holiday is “feutred in fashion abominable.”

FIBULA. See BROOCH.

FIGURETTO. A kind of stuff.—“Ladies’ Dictionary,” 1694. Its name implies that its surface was ornamented by printed or woven figures; the term *figured* being in the same dictionary explained as *flowered*.

FIRELOCK. See WHEEL LOCK.

FLAIL. For specimens of this military implement see figs. 44, 227, No. 1. A variety of military flail was used by the English when besieged at Haddington, temp. Ed. VI., vol. ix. “Harl Miscell.”

FLANDAN. A kind of pinner joining to the bonnet.—“Mundus Muliebris,” 1690.

FLO. A swift arrow.

“ Robyn bent his joly bowe,
Therein he set a *flo*.”

Sloane MS. 2593. WRIGHT'S Songs and Carols.

“ Gandelyn bent his goode bowe, and set therin a *flo*.”

RITSON'S Ancient Songs, p. 74.

“ An arweblast-off-vys he bente
A *floryng* to the cyté he sente.”

“ The bowmen and eke the arblasters
Armed them all at aventers,
And shot quarelles and eke *flone*.”

WEBER'S Richard Cœur de Lion.

FLOCKET. A loose gown with wide sleeves, worn by elderly women in the sixteenth century. Skelton speaks of the ale-wife Eleanor Rummin, “in her furred *flocket*.” See fig. 233.

FLORENCE. A cloth manufactured in that city, mentioned temp. Richard III.

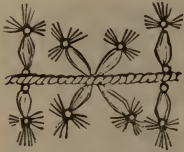
FLOTERNEL. A quilted garment, the gambeson or acketon. Froissart, ii. p. 473, mentions a knight being pierced by a javelin through “ses plates et sa cotte de mailles et un *floternel* empli de soie retorse.”

FLOWERS. Natural flowers were worn in the hair in the middle ages, and the wreaths were made by ladies from garden and wild flowers; the drawings in the illuminated manuscripts of the fourteenth and fifteenth centuries frequently represent them thus employed. The flowers appear to have had their stalks enwreathed or tied on hoops fitting the head. This fragile decoration was ultimately made enduring by metal-work, and flowers constructed in jewellery. In the sixteenth century it appears to have been a fashion for men to wear a flower stuck behind the ear as an ornament. In a portrait at Ditchley, Oxon, of a brother of Sir Henry Lee, K.G., the flower is a small rose. In “King John,” the Bastard says he would not have his face so thin “that in mine ear I durst not stick a *rose*; lest men should say, Look where three farthings goes.” This is an allusion to some of the coins of Elizabeth, which had a rose next the head, to distinguish them from other coins

of different value. Burton, in "The Anatomy of Melancholy," also refers to a gallant so adorned. Natural flowers were again brought into fashion at the court of Versailles early in the reign of Louis XIV.; and to preserve them during one evening, ladies used the expedient of inserting their stems in small bottles of water, which were concealed in the curls worn so abundantly on the head. In the last century, when it was fashionable to wear a bouquet in front of the stomacher, no lady was full-dressed for a party without one; small flat glasses were made to fit in that part of the dress, and were sometimes covered with silk to more effectually conceal them. We engrave a curious specimen made of ribbed glass, as worn about 1770; it is about four inches in height. See a paper on the subject by Mr. Syer Cuming, vol. xxxii. "Journ. Arch. Assoc."



FLY-FRIDGE. A peculiar edging for ladies' sleeves and dresses; much worn in the early part of the reign of George III. The cut represents its chief characteristics. The knots and bunches were of floss silk, and affixed in groups of two and four alternately to a cord of gimp; which was stitched to the garment.



FONTANGE. The high head-dress worn by ladies in the reigns of William III. and Anne, and generally termed a *Tower*, or *Commode*, in this country. It was first introduced at the court of Louis XIV. about 1680 by Mademoiselle Fontange, and was named in honour of her. It consisted of alternate layers of lace and ribbon raised one above another to half a yard in height above the forehead. (Mademoiselle Fontange died in 1681.)

FOREFLAP. Bands such as are now worn by the clergy and lawyers.

"And my *foreflap* hangs in the right place, and as near Machiavel's as can be gathered by tradition."

BEAUMONT AND FLETCHER'S *Woman-hater*, 1607.

FOREHEAD-CLOTH. A band formerly used by ladies to prevent wrinkles.—Halliwell's "Dictionary." In a poem in the Duke of Buckingham's "Miscellany" are the lines:—

"Then she put on a *forehead-cloth* to please
The city and the godly folk she says."

"A cawle & three forehead cloths of camerryk netted with gold," are mentioned among the New Year's gifts to Elizabeth in 1564.

FOREPART. A portion of the dress often mentioned in the New Year's gifts to Queen Elizabeth. It generally occurs in connection with sleeves, and was probably what appears as an under petticoat visible at the opening of the gown, from the waist downward. In the portrait of Queen Mary, presented to the Society of Antiquaries by the late Mr. Kerrich, this part of the costume is of the same material and embroidery as the large sleeves. Lady Drury gave "a fore parte and a paire of sleeves of white satten set with spangells and lyned with tawney sarconet," 1578. Lady Wylfords the same year, "a fore parte of lawne, cutworke, white." The same year Elizabeth Knolly gave a "fore parte, boddies, and partelet of sipers, cryppen worke."

FORETOP. A tuft of hair turned up from the forehead. Evelyn, describing Catherine of Braganza (wife of our Charles II.), on her first visit to England, says:—"Her *foretop* was long and turned aside very strangely." There is a portrait of her Majesty in the Pepysian Library in the quaint Portuguese costume in which she made her first appearance in this country; and it exhibits this foretop, as in the cut, which is copied from the picture.



A head of Catherine by Stoop, in the National Portrait Gallery, and the three-quarter length portrait engraved by Faithorne, show this fashion, one perhaps of Portuguese origin. In Wycherly's "Love in a Wood," Prue says, "I have worn the forehead piece of bees-wax and hogs-grease." Foretops seem to have been worn by men in

James I.'s reign as appears in William Parke's "Curtain Drawer of the World," 1612, "Here is a Lady in love with her Gentleman Usher for the neatnesse of his *foretop* and his grace in going bareheaded."

"To rectifie my *fore-top* or assume
For one nights Revels a 3 story plume."

FITZ GEFFRY'S *Satires*, 1618.

FOTE-MANTEL, or FOOT-MANTLE.

"A *foot mantel* aboute hir hupes large."

CHAUCER'S *Prologue to Canterbury Tales*.

Dr. Todd, in his "Illustrations of Gower and Chaucer," describes it as "a petticoat such as is used to this day by market-women, when they ride on horseback, to keep their gowns clean." Strutt supposes it, even in Chaucer's time to have been a vulgar habit; because the Prioress, riding in the same company with the wife of Bath, had a spruce cloak, which answered the same purpose. (See the "Habits of the People of England," vol. ii. p. 377.) Mr. Strutt's explanation, of the *cloak*, answering the same purpose, is questionable; it is more probable, as he observes in a note, that the *fote-mantel*, being a lay habit, was forbidden to the religious. That author's description, in his analysis of the dress of the wife of Bath, is the most correct, in which he calls it "an outer-garment of the petticoat kind, bound round her hips, and reaching to her feet, to keep her gown or surcoat clean." See SAFEGUARD.

FOX. A sword, from the Passau mark which, originally a *wolf*, in later times more resembled a *fox*, as seen to-day on Solingen blades. *Pistol* says, "Thou diest on point of *fox*." In Webster's "White Devil," 1612, *Flamineo* asks, "O! what blade is't? a Toledo or an English *fox*?" This may refer to English forgeries of the Passau mark. In Ben Jonson's "Bartholomew Fair," 1614, *Cokes* says, "A fellow that knows nothing but a basket hilt and an old *fox* in it." The term is also used in Beaumont and Fletcher's "Philaster," 1620, in "The Two Angry Women of Abingdon," 1599, Killigrew's "Parson's Wedding," 1663, Congreve's "Way of the World," 1700.

FRELANGE. A corruption of **FONTANGE**.

FRENCH HOOD. A head-dress worn by women from the reign of Henry VIII. to that of Charles I. By an act 33 Hen. VIII., the husbands of wearers of French hoods, velvet bonnets, or ornaments of gold or jewellery, were bound to keep a stud trotting horse under penalty of £10. See vol. i. p. 250.

FRET. The caul of gold or silver wire, sometimes ornamented with precious stones, worn by ladies in the middle ages. See fig. 125. Chaucer, in his "Legend of Good Women," says of a queen,—

"A *fret* of gold she hadde next her heer."

FRIEZE. A coarse woollen cloth, thick and warm, much used by the lower classes for jerkins, doublets, and gowns; and often mentioned by writers of the sixteenth century. Fuller, in his "Worthies," speaks of it as a coarse kind of cloth, made in Wales, "than which none warmer to be worn in winter, and the finest sort thereof very fashionable and genteel. Prince Henry (son of James I.) has a frieze suit." Charles Brandon, in allusion to his marriage with the Queen Dowager of France, sister to our Henry VIII., adopted the lines:—

"Cloth of gold, do not despise
To match thyself with cloth of *frieze*:
Cloth of *frieze*, be not too bold
Though thou art match to cloth of gold."

FRILAL. Borders of ornamental ribbon, mentioned in "Mundus Muliebris," 1690.

FRILL. A small ruffle for the neck, or breast of a shirt.

FRINGE. Ornamental edgings to dress.

FRIZADO. A cloth; little is known about it, but it is mentioned, 1578, in an inventory.

FROCK. A friar's gown (see the quotation from Piers Plowman's "Creed," on the subject, vol. i. p. 135. Also the tunic of a countryman; a child's gown. The monastic

frock as defined by Clement V. at the general council of Vienna, 1312, differs from the *cuculla*, which was long, full, and sleeveless, while the *floccus*, considered identical with the *froccus*, was long, with long wide sleeves.—“Prompt. Parv.”

FRONTLET. A band for the forehead, generally made of cloth, silk, or velvet. The sumptuary law 17 Edw. IV. permits the wives and daughters of persons having possessions of the yearly value of £10 “to use and wear frontlets of black velvet, or of any other cloth of silk of the colour of black.” Frontlets of gold are mentioned in the wardrobe accounts of the princesses of the House of Tudor.

FROUNCE. A term in use in the fourteenth century for an ornamental gathering in dress, the modern flounce.

FUCUS. A paint or cosmetic in use by ladies, temp. of Elizabeth and James I., see “Cynthia’s Revels,” 1601.

FUR. Some account of the furs used for garments, their value and use, has been given in vol. i. at pp. 106, 117, 135, 162, 196.

Strutt, in “Dress and Habits of the People of England” says, “The furs of sables, beavers, foxes, cats, and lambs were used in England before the Conquest; to which were afterwards added those of ermines, squirrels, martens, rabbits, goats, and many other animals.” The use of furs became general in the thirteenth century among all classes, the rich using them for luxury, the poor for warmth. Sheep and lamb-skins were ordinarily used by the latter; ermine, vair, miniver, and gris, all small and expensive skins, by the former. In the romance of “King Robert of Sicily,” printed in Halliwell’s “Nugæ Poeticæ,” the messengers sent to him by his brother, are, in compliment to him, received most honourably, and we are told he

“Clad them alle in clothys of pryse,
And furryd them with armyne:
Ther was never yet *pellere* half so fyne;
And alle was set with perrye—
Ther was never no better in crystyanté.”

And in the romance of "Alexander" we are told,

"The person werith the *for* and the *gris*."

The fur of the *gris* or grey, so much worn in the middle ages, was that of the marten. Tyrwhitt observes, the word *gris* is used by Chaucer and others to express generally any valuable fur. In "The libel of English Policy," 1436, among the commodities of Ireland are mentioned, "martornsgoode, Herty's hydes, Skynnes of otere, squerel and Irish hare, of sheepe, lambe and foxe, fells of kid and conies."—Wright's "Political Songs."

By an act 24 Hen. VIII. the lower clergy were forbidden to wear any fur save black conie, gray conie, budge, shanks, calaber gray, fich, fox, lamb, otter, or beaver. *Cristigrey* was a fur in use in the fifteenth century.

"Ne furrid with ermyn, ne with *cristigrey*."

LYDGATE.

In 1606 Mr. Pory, describing to Sir Robert Cotton the arrival of the Venetian ambassadors, mentions, that their black gowns were lined with the richest fur of all others, black fox.

Davies, in his "Scourge of Folly," speaks of "a priest that almost naked was comming on businesse to a *fox-furr'd* Deane."

Mynke fur occurs in the "Great Wardrobe Accounts," 1486, as also *martron* for the furring of boot-hose.

In Thomas Middleton's masque, "The Triumphs of Love and Antiquity," performed Oct. 29, 1619, on the occasion of Sir William Cockayn, Knt., being confirmed and established Lord Mayor, occurs the following:—"The names of those beasts bearing furr, and now in use with the bountifull Society of Skinners."

"Ermine, foyne, sables, martin, badger, beare, Luzerne,¹ budge, otter, hipponesse, and hare, Lamb, wolf, fox, leopard, minck, stote, miniver, Raccoon, moyashye, wolverine, caliber, Squirrel, moale, cat-musk, civet, wild and tame, Cony white, yellow, black, must have a name,

¹ An animal nearly as large as a wolf, with a reddish-brown fur with black spots.

The ounce, rows-gray,¹ ginnel, pampilion,
 Of birds the vulture, bitter, estridge, swan ;
 Some worn for ornament, and some for health,
 All to the skinner's art bring fame and wealth."

In the middle ages the fur of the ermine (so named from Armenia, then written Herminia, from whence it was brought) and the sable ranked highest, that of the vair and the grey was next in esteem. The more precious furs, as ermine and sable, were reserved for kings, knights, and the principal nobility of both sexes. Persons of an inferior rank contented themselves with vair and gris or grey; while citizens, burgesses, and priests wore the common squirrel and lamb-skins. The peasants wore cat-skins, badger-skins, etc. The mantles of our kings and peers, and the furred robes of the several classes of our municipal officers, are the remains of this once universal fashion. In after-times were added the skins of badgers, bears, beavers, deer, fitches (sometimes called fytchcock, the polecat), foxes, foynes (or martens), greys, hares, lambs, genets, polecats, otters, sables, squirrels, weasels, wolves, etc.; in fact, nearly every available skin was at some period in use. In Furnivall's "Fifty early English wills" are numerous notices of furs.

FURBELOW. A puckered flounce ornamenting the dress, which became very fashionable in the reigns of William and Mary (see vol. i. pp. 349, 361). In Mrs. Centlivre's play, "The Basset Table," 1706, "Sir James" slips a purse of gold into the *furbelows* of Lady Reveller's apron. Furbelow scarfs and gowns are mentioned by Durfey; and in his collection of songs, termed "Wit and Mirth," is noticed "a rich below scarf, worth at least forty shillings;" and the title of one of that author's plays is, "The Old Mode and the New, or Country Miss with her Furbelow," 1709. In the "Pleasant Art of Money-catching," 1730, a furbelow'd scarf is said "not to be purchased under as much money as heretofore would have bought a good citizen's wife a new gown and petticoat. But then furbelows are not confined to scarfs, but they must have

¹ Red badger?

furbelow'd gowns, and furbelow'd petticoats, and furbelow'd aprons; and, as I have heard, furbelow'd smocks too."

FUSEE. A gun with a wide bore. "'Twas a *fusée*, I saw it cock'd; the muzzle was bigger than any blunderbuss!"—"Guzman," a comedy by the Earl of Orrery, 1693.

FUSIL. A kind of musquet introduced into England temp. Charles II.—Meyrick.

FUSTIAN. "A species of cotton cloth much used by the Normans, particularly by the clergy, and appropriated to their chasubles. The Cistercians were forbidden to wear them made of anything but linen or fustian."—Strutt. It was eventually made very strong and was used for jackets and doublets in the fifteenth century, and was first manufactured in this country at Norwich, temp. Edward VI. *Woollen* fustians were made at Norwich as early as 1336.—Baines. Fustian of Naples, sometimes written fustian in apples, often occurs in church and other inventories.

FYLFOT or SWASTICA. A peculiar device (see cut). It occurs on very early Christian monuments, and was adopted as a decoration to priestly costume; it is of great antiquity, and is found upon one of the earliest Greek vases in the British Museum (No. 2589), discovered near Athens, and engraved in Birch's "History of Ancient Pottery," vol. i. p. 257. The author considers that it was "probably made at the commencement of the archaic Greek period," about B.C. 600. On brasses of ecclesiastics it is common from the reign of Edward I. to that of Edward III. There is a fine brass of the fourteenth century in Crondal Church, Hampshire, representing an ecclesiastic with the fylfot upon the collar, cuffs, stole, and apparels of his dress. It is sometimes found on military figures, as on that of Sir John d'Auberon, 1277, and Sir Robert de Bures, 1306. One of the latest instances of its occurrence is in a picture by John Van Eyck, in the Antwerp Gallery, where it is seen on the stole of a priest, alternating with a cross patée. "It is formed of a combination of the letter *gamma*, four times repeated, termed *gammadian*."—Labarte's "Mediaeval Art."



GABARDINE (from Fr. *gaban*), or *Gallebardine*. "A rough Irish mantle, or horseman's coat; a long cassock."—Blount's "Glossographia." "*Gaban*, a cloake of felt for raynie weather; a *gabardiue*."—Cotgrave. Caliban, in Shakespeare's "Tempest," wears one; and Trinculo, when he sees him lying apparently dead, says, "The storm is come again; my best way is to creep under his *gabardine*: there is no other shelter hereabout." In Sir John Suckling's play, "The Goblins," 1641, one of the characters exhorts the others, "Under your *gabardines* wear pistols all." They were peculiarly indicative of Jews, when that persecuted people were obliged to wear a distinctive dress, principally consisting of that and the tall yellow cap. Shylock complains of Antonio, that he spit upon his "Jewish *gabardine*."

GADLYNGS. The spikes on the knuckles of the gloves of mail: see vol. i. p. 153. The curious gadlyngs there noticed, as being on the brass gloves hanging over the tomb of the Black Prince at Canterbury, may be seen in the cut of one of these gloves here given. They take the form of small



leopards, while the usual spike appears on the first joint of the fingers. Upon the effigy they appear on these joints only, and no leopards whatever are seen. See Stothard's "Monumental Effigies." See GAUNTLET.

GAINPAIN (*Fr. gaigne-pain*, or *bread-earner*). A name applied in the middle ages to the sword of a hired soldier.

GAITERS. Extra coverings for a man's leg, formed of cloth, buttoning from the knee to the ankle, and sometimes covering the instep.

GALAGE. A kind of patten or clog fastened with latches.—Halliwell's "Dictionary." They are seen in figs. 135, 144, vol. i. "A shoe called a *galage*, or *paten*, which has nothing on the feet, but only latches."—Elyot. In the inventories of Henry V., occurs, "1 peir des galages faitz déstreuse."

GALLOON (*Fr.*). Worsted lace. "A jacket edged with blue galloon" is noticed, as worn by a country girl, in Durfey's "Wit and Mirth" (temp. Anne). The pattern of this lace was afterwards adopted in richer materials, and worn by the gentry. "A hat edged with silver galloon" is mentioned in Swift's "Memoirs of P. P. Clerk of the Parish."

GALLY-GASCOYNES. Wide hose or slops, *q. d.* "calligæ gallovasconicæ, sic dictæ quia Vascones istiusmodi caligis utuntur."—Skinner's "Etymologicon." [The Vascones or Gascons came from Navarre.] "Of the vesture of salvation, make some of us babies and apes coats, others straight trusses and divells breeches; some *gally-gascoyns*, or a shipman's hose, like the Anabaptists."—"Pierce Peniless's Supplication to the Devil," 1592. "Rounde gascoynes" are also mentioned there, since corrupted into *galligaskins*, and generally used in a ludicrous sense, as in Canning's excellent piece of drollery, "The Weary Knife-grinder," in the "Anti-Jacobin:"—

"His *galligaskins* were of corduroy,
And garters he had none."

GALOCHE. A wooden shoe or patten made all of one piece *without* any latchet or tie of leather, and worn by the poor clown in winter. Also an unattached student at a university.—Cotgrave. This definition does not agree with the line in Chaucer's "Squire's Tale,"—

"Ne were worthy unbokete his *galoche*."

Randal Holme gives, "*Galotia*, a kind of false shooe, or a case for a shooe, to keep them clean in foul weather."

The term seems to have also been applied to gaiters or long boots, for "sixteen gold buckles with pendaunts and tongs to buckle a pair of *golosses*," an entry in the wardrobe account of Prince Henry, 1608, could not apply to shoes. A pair of *golossians*, at 6s., occurs in the same account.

GAMASHES. High boots, buskins, or startups.—Randle Holme, "Academy of Armorie," 1688. Sir John Harrington, in 1599, speaks of himself as "a private country

knight that lives among clouted shoes, in his frize jacket and *gamoshes*."

GAMBADOES. Boots fixed to the saddle of a horseman instead of stirups.

GAMBESON. A quilted tunic, stuffed with wool, fitting the body, and worn under the habergeon. Richard I. is described as appearing in battle with arrows sticking all over his gambeson. It was sometimes worn without other armour, as it was sufficiently strong to resist ordinary cuts. See effigy of Sir R. de Shurland, *Stothard*. The name was derived from the Saxon *wambe* (womb, the abdomen), implying a covering for the belly. Meyrick says it was of German origin, and called a *wambais*, since corrupted by writers of different nations into wammes, wambeys, wambasium, gambiex, gambaison, gamboisson, gambaycho, gambocia, gambison, gamvisum, gombeson, gaubeson, goubisson, and gobisson ("Inquiry



No. 1.

into Ancient Armour," vol. i. p. 65); a common origin with *panzer*, which has, however, been applied to metallic defences, as in *paunce*, q. v. The surcoat of the Black Prince over his tomb at Canterbury is quilted or gamboised with cotton, and lined with linen. In Lydgate's poem, "The Pilgrim" (Cotton MS. Tib. A 7), he describes two allegorical personages, one dressed as an old widow:—



No. 2.

"The t'other, save a *gambeson*,
Was naked to mine inspection."

The description is accompanied by the drawing copied, No. 1, as a curious example of the form of this article of costume.

No. 2, shows a quilted *gambeson* further protected by

links of chain on the arms. It is taken from the Chasse of St. Ursula, painted by Memling, 1480.

GARBRAIL. Probably a corruption of the next word. It appears as a badge of Sir John Ratcliff in the Rows Roll, and is here given. The straps show the mode of attachment.



GARDE-BRAS (*Fr.*). An additional piece of armour placed on the upper part of the gauntlet, or fastened to the elbow-plates. The garde-bras of the fifteenth century is here given, as it appears in the "Triumphs of Maximilian."



GARLAND.

"Her hed was gayly duded and dyght
With *gerlandes* al of gold full bright."

The Seven Sages.

The garlands worn by the officers of the Carpenters' Company, are noticed and figured in vol. i. N. S. "Proc. Soc. Ant."

GARROK or **GARROT.** A bolt for a cross-bow. Garroks occur in an inventory of Dover Castle, 1344.

GARTER. A tie to secure the stocking on the leg (see **BUSKINS**). The garters during the sixteenth and seventeenth centuries were ostentatiously worn, to secure the long hose, with a large swathe round the leg, like a scarf tied in a bow, and fringed with lace. For cross-gartering see "Twelfth Night." "Lacke you no Tuskan garters."—Dekker's "Match Me in London," 1631. "Silken garters fringed with gold," are mentioned in 1599, and "garters rich with silver roses" occur in "The Triumphant Widow," 1677. Their character is often noticed by writers of the period of Elizabeth and James I.



"This comes of wearing
Scarlet, gold lace, and cut works, your fine *gartering*
With your blown roses."

BEN JONSON: *The Devil is an Ass.* 1616.

“ Off garters blue,
Which signify Sir Abraham's love was true ! ”

says that character in Field's play, “ A Woman is a Weathercock,” 1612; and spangled garters are mentioned in the comedy of “ Patient Grissel,” 1602. See also the reigns of Elizabeth and James I., vol. i.

GASCONY COAT. The pikemen and billmen of 1577 are mentioned in the levies of that date as wearing coats of watchett, or light blue Yorkshire broadcloth of *Gaskonie* fashion. This was worn over a doublet and under the corselet.

GAUDICHET (*Fr.*). A body-covering like the haketon: see vol. i., p. 150. But Meyrick, who gives this explanation, says it may perhaps mean the gorget.

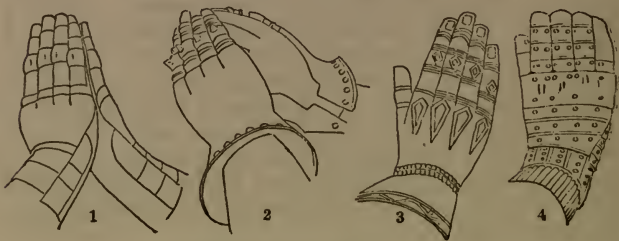
GAUNT (Cloth of). Cloth of Gaunt (Ghent) is mentioned in the “ Romaunt of the Rose,” l. 574. All the Flemish cities became famous for this sort of workmanship before 1200.

“ Of cloth-makyng she hadde such an haunt,
Sche passed hem of Ypris and of *Gaunt*.”

CHAUCER'S *Wife of Bath*.

GAUNTLET. The glove of a knight, formed of leather covered with plates of steel. See **GLOVE**.

The plate gauntlet which succeeded the mail mitten varies in form. In No. 4, the Ash effigy, the hand is pro-



tected by splint work. S. H. Littlebury, *Stothard*, has splint cuffs. In the Bustlingthorpe brass, *Waller*, the defence is of scale work. No. 1, John of Eltham, *Stothard*,

has additional side pieces, as also has Sir O. Ingham. No. 2, the Black Prince, like Sir Thos. Cawne and many others, has the back of the hand and wrist protected by one piece of metal, the fingers being articulated. John, Lord Montacute, 1389, *Stothard*, Sir John Hanley, 1403, and many brasses and effigies, show the large plate divided and jointed at the wrist. Other additions for offence, defence, or ornament also occur, as in the leopard gadlings on the knuckles of the actual gauntlets of the Black Prince, the spikes on the knuckles of his effigy, the lozenge-shaped ornaments, and delineation of the nails, as in No. 3, Ralph Neville, Earl of Westmoreland. *Stothard*. No precise dates can be fixed for any one fashion, but the effigies and brasses figured by the above, Hartshorne and others will supply the best information. See also "Arch. Jour.," vol. xli. *Cirotecæ de balayn*, gloves strengthened with whalebone and valued at 12*d.* were among the effects of John Fitz-Marmaduke, temp. Edward II.—Surtees Soc. "Uno pare de cirothecarum cum condolis de laton" (brass knuckles or gadlings) occur in Archbishop Bowet's inventory, 1423.

GAVELOCK. A javelin or spear. In the romance of "Alexander," we are told of the soldiers in the battle-field that there were

"Som with *gav. jolk* al to-lonst."¹

"A brod gavelock" occurs in the same poem.

Matthew Paris under the year 1256, speaks of the Frieslanders as armed with javelins *which they call gaveloches*.—Hewitt's "Ancient Armour." In Rev. J. Williams' "Dictionary of British Dress and Armour," he gives *Gaflach*, a barbed or bearded spear, and mentions that the ancient Welsh called the Irish "*Gwyddyl gaflach awry*."

GAUZE. A thin, open-weave, transparent stuff, of silk or cotton.

GAZZATUM. A fine species of silk or linen stuff of the gauze kind, which is thought to have received its name from the city of Gaza in Palestine, where it was manufac-

¹ To-lanced, *pierced*.

ured. Strutt says it is mentioned by writers in the thirteenth century.

GEEL. Gloves of *geel* skins occur in the Records of the borough of Nottingham. Query if from *yeld*, Scotch for cattle or sheep too young to bear.

GENOULLIÈRES (*Fr.*). Coverings for the knees, which, with the elbow caps, may be considered as the commencement of the coverings of plate with which knights ultimately encased themselves. They first appear in the thirteenth century. They were sometimes richly ornamented. An early example occurs on the effigy of a knight crusader in Salisbury Cathedral, where they appear as small plates over the mailles of the knees, No. 1. No. 2 is copied from that of Sir Richard de Whatton (temp. Edw. II.) in



No. 1.



No. 2.



No. 3.

Stothard's "Effigies;" and a side view of those worn by Richard Lord Hungerford (died 1455), showing the fan-shaped edges, from the same work, is given, No. 3.

GETOUN, GUIDON. A small flag attached to the head of a spear or lance. Its derivation, from *guide homme*, shows it was carried by leaders only.

" A *geten* gold beten all gleteryng,
And nayles of gold hit for to tak
Upon a grete spere peynted blak,
This spere I spek of was not long,
But whan this *geton* theron dyd honge,
A fressher devyse coude no man see.

* * * * *

A spere shall ye have and thereon a *getoun*."

Partonopex.

Markham, in his "Souldier's Accidence," 1645, says, "The

guidon is the first colours that any commander of horse can let flie in the field." He describes it as three feet deep at the staff, and six feet long, tapering to a point which is split "into two peaks a foot deepe."

GIBET. What Wace, in the "Roman de Rose," calls the *gibet* is considered to be the *mace*, and it is carried at the right hand side of the knight to be used when the lance had been broken.—Hewitt, "Ancient Armour."

GIMP. A trimming for dresses made of silk or worsted, covering a cord, sometimes passed through a machine, to give it a twisted surface. See FLY-FRIDGE.

GIPCIERE. A corruption of the French *Gibbecière*, a pouch used in hawking.—

Way, "Promptorium." A

purse, see vol. i., p. 110. A

magnificent specimen of the

fourteenth century, similar

in shape to the one here en-

graved, was formerly in the

museum of C. R. Smith; it

was of cuir-bouilli, and orna-

mented all over with a

foliated pattern, each of the

smaller circles in the border

containing an eagle. It is

represented one-sixth of the

original size. In the effigy of Sir Roger Hillary at Wal-

sall, circa 1400, he wears his dagger stuck in his purse.

See "Arch. Jour.," vol. xxxi. A brass at Bruges, *Waller*,

also shows the same custom in civil life. In an old French

poem of the thirteenth century, descriptive of the stock of

a mercer, he says:—"I have store of stamped purses, red

and green, white and black, that I sell readily at fairs."

The *cut-purse* was so termed from the way in which he

severed this article from the girdle, where it was constantly

worn.



"From my girde he plucked my *pouch*;
By your leave, he left me never a penny:
Lo, nought have I but a buckle."

Hycke-Scorner (temp. Henry VIII.).

An equally fine example of a gipciere of the fifteenth



century is here engraved, from one preserved in the Louvre. It is of velvet, the central coat-of-arms of coloured silks, and it is bound with gold threads and gold-lace tassels; the clasp is steel, most richly and elaborately chased, and it was fastened to the girdle by the ring at the top. It was not uncommon to engrave upon the framework religious sentences. See "Archæologia," vol. xxiv., for one inscribed *Ave Maria gratiæ plena, Dominus tecum*; and the "Jour. Arch. Assoc.," vol. i. p. 251, for one inscribed *Soli*

Deo honor et gloria, Laus tibi soli, O Domine Crisste: St. Maria Silarla, and the monogram, *IHS*. It may have belonged to an ecclesiastic. See fig. 163.

GIPON (*Fr.*), also written *gypell*. A tight-fitting vest; "a short cassock."—Todd. Strutt considers it identical with the gambeson. "The *gambeson* is afterwards called the *pourpoint*, which was first introduced by military men, and worn by them under their armour; but, in process of time, the *pourpoints* were faced with rich materials, and ornamented with embroidery, and then they were used without armour. The knight in Chaucer's tale appears in a *gipon* or *pourpoint* of fustian, stained by his armour. Before Chaucer's time the word was written *jupoun*."—Todd's "Illustrations."

“ Of fustyan he wered a *gepoun*,
 Al bysmoterud with his haburgeoun,
 For he was late comen from his viage.”

Prologue to Canterbury Tales, l. 76.

“ With him ther wente knyghtes many oon;
 Som wol ben armed in an haburgoun,
 In a bright brest-plat, and a *gypoun*.”

CHAUCER'S *Knight's Tale*, l. 2121.

“ They caste on hym a scherte of selk,
 A *gypell* as whyte as melk.

* * * * *

Hys fomen were well boun
 To perce hys acketoun,
Gypell mayle and plate.”

Le beaux disconus.

GIRDLE. A ceinture for the waist or hips. So many examples of this article of dress occur in the brasses and monumental effigies, and it is so frequently alluded to by writers of the middle ages, that it is impossible to do more here than slightly allude to and illustrate some few points. The girdle of Riches, in Chaucer's translation of the “*Romance of the Rose*,” is described thus:—

“ The Bokell of it was of ston

* * * * *

The mordaunt, wrought in noble gise,
 Was of a stone full precious,
 The barres were of gold full fine,
 Upon a tissue of sattine;
 Full heavie, great, and nothing light,
 In everiche was a besaunt wight.”

“ A *girdel* ful riche for the nanes
 Of perry and of precious stanes.”

Ywaine and Gawin.

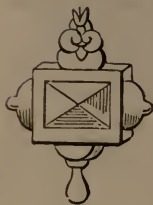
Notices of similar girdles occur in vol. i. pp. 94, 121, 129, 160, 169; the large buckle which became fashionable temp. Henry VII., is seen in the brass of Dorothea Peckham, 1512. During the reigns of Henry VII. and VIII., very beautiful examples of ladies' girdles occur, see figs. 196, 197: another, of a very interesting kind, copied

by Mr. Adey Repton from tapestry in his possession, formed of silk cord of pale yellow, entwined with deep red, and having jewelled ornaments, at regular intervals, affixed down the entire length, and a large pendant at the end, is seen in No. 1. These girdles sometimes took the form of chains, particularly in the time of Mary and Elizabeth (see Cotman and Waller's "Brasses"); and had large pendants to the ends, as in No. 2, from a brass in Margareting Church, near Brentwood, Essex. They appear to have frequently been entirely composed of links of metal, gold, or silver, with flowers, engraved cameos, or groups of stones, intermixed. In the "Boke of Mayd Emlyn" (circa 1520), she



No. 1.

"Sayth that she lackes
Many prety knackes,
As bedes, and *gyrdels* gaye."



No. 2.

The gentleman's girdle was less elaborate, and frequently of leather ornamented with studs; of which a specimen, of the fourteenth century, is here given, No. 3, from the curious collection formerly in the museum of Charles Roach Smith. It is stamped in a series of circles, each containing the SS of Henry IV.; and they are probably the Caddis leather girdles, so often mentioned as manufactured at Cadiz from English leather. To them the pouch or purse was ap-



No. 3.

pended, as well as the dagger and rosary; and with some classes the penner and inkhorn (see fig. 163 of a monk in

Royal MS. H E 4). Lyly in "Euphues his England" speaks of,

"The English Damoselles who have their bookes tyed to their *gyrdles*," and books were also carried there by the studious (see portrait of Cranmer). See fig. 266.

"Let your book at your *girdle* be tyed,
Or else in your bosom, that he may be spied."
Hipocrisy's Advice in Lusty Juventus.

In "Fifty Early English Wills," edited by F. J. Furnivall, are numerous notices of girdles of silk with pendants and silver studs. "May my *girdle* break if I fail!" an old saying of imprecation against false promises, because the purse hung to it. "I know you are as good a man as ever drew sword, or as was e'er girl in a *girdle*," is an expression used in the "Two Angry Women of Abingdon," 1599.

The knightly girdle was often most magnificent. See cut of Sir Thomas Cawne, vol. i. p. 153.

In the Trumpington brass the helm is attached by a chain to the girdle and not to the mame-



No. 4.

lière, as in many instances. They abounded with elegant and beautiful patterns. That worn by Humphrey de Bohun, Earl of Hereford and Constable of England (died 1321), from his tomb in Hereford Cathedral, is here copied from Hollis's engraving. It is a fine example; and for the many others in existence we must refer to Hollis, Walter, Stothard, Cotman, Gough, &c. A sword and dagger were affixed to them. In "The Wrangling Lovers," 1677, the *narrow girdle belts* and huge swords of the country gentlemen are contrasted with the "large shoulder belts with riband tyed," and the small swords of the town dandies. In Rawling's "Rebellion," 1640, "an embroydered belt" is mentioned.

Girdles with rich buckles were fashionable in 1738, and a common form of robbery was to cut the lady's girdle behind, and so draw it from her waist.

GIRDLESTEAD. The waist; the place of the girdle.

“For hete her clothes down sche dede,
Almest to her *gerdyl stede.*”

Lay of Sir Launfal.

In Stubbes's "Anatomy of Abuses" is the passage: "Some short, scarcely reaching to the *girdlestead*, or waste; some to the knee," etc.; and in Hall's "Satires," v. b. 4, is the line:—

“Sticking our thumbs close to our *girdlestead.*”

GITE. A gown. "Gay skarlet gites" and "a gyte of reed" are mentioned by Chaucer, and in the Glossaries to Hone's "Ancient Mysteries," and Halliwell's "Coventry Mysteries." "1 kirtell alb, et 1 *gyte* eusdem coloris" are mentioned in the will of Alice Faryngdon, 1397.

GLAIVE. A cutting weapon fixed to the end of a pole, and differing from the bill in having its edge on the convex curve. They were used by foot-soldiers, and are frequently seen in MS. illuminations of the fifteenth century, one of which is copied (Harl. MS. 4374).

“With exys, *gleyvis*, and swerdys bryth.”

27th Coventry Mystery.

“And whet here tong as sharp as swerd or *gleyve.*”

CHAUCER'S *Court of Love*, l. 554.

“O mistris, the Maior, and the watch,
Are comming towards our house with *glaves* and bills.”

Arden of Feversham. 1592.

“And wanting wealth to pay this heavy sum,
With billes and *glayves* from prison was I led.”

CHURCHYARD'S *Challenge.* 1593.

GLAUDKYN. A gown in fashion temp. Henry VIII.
—Strutt.

GLOVES. The earliest form of glove represents that article without separate fingers. In the fourteenth century they were commonly worn with long tops, and carried in the hand or thrust beneath the girdle (see fig. 85). They formed part of the regal habit, and were jewelled on the back. Gloves worn on, and carried in the hands are seen in the Arundel MS. 83 (fourteenth century). Gloves with *stones* occur in the pipe-



No. 1.

roll, 53 Hen. III. The higher clergy also, as a badge of rank, wore jewelled ones (see figs. 72, 95). An example on a larger scale is given (No. 1) from the effigy of William of Colchester, Abbot of Westminster, who died 1420. Gloves of hare-skins occur in the will of Archdeacon Dalby, 1400.—Surtees Soc. The glove worn by knights when fully armed was formed of overlapping plates of metal, or a broad plate entirely covering the fingers, and flexible in the centre, as in Nos. 2, 3, a back and front view of such a glove, from Cotton MS. Julius E 4. In the fifteenth, sixteenth, and seventeenth centuries, they are often alluded to, and were more commonly worn. “Five or six pair of the white innocent wedding-gloves,” are mentioned in Dekker’s “Untrussing of the Humourous Poet,” 1599; and gloves of leather, silk, and worsted are described at the same period. They were often perfumed, and decorated with fringe and embroidery. It is observed by Steevens (“Notes on Shakspeare,” vol. ix. p. 467), that it was anciently “the custom to wear *gloves* in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy.” Gloves given in challenge are noticed in “Amis and Amiloun” (fifteenth century):—



No. 2.

No. 3.

“Ya, seyde the Douke, wiltow so?
 Darstow into bataile go,
 Al quite and skere you make?
 Ya, certes, seyde he tho;
 And here my *gloue* Y giue therto.”

“Gilbert, this *gloue* I send thee from my hand,
 And challenge thee to weep on Callis strand.”

S. ROWLAND’S *Good Neues and Bad Neues*, 1622.

Shakspeare’s Prince Henry boasts that he will “pluck a *glove* from the commonest creature” and fix it in his helmet; and Tucca says to Sir Quintilian, in Dekker’s “Satiromastix,” “Thou shalt wear her *glove* in thy worshipful hat, like a leather brooch;” and Pandora, in Lyly’s “Woman in the Moone,” 1597, says,

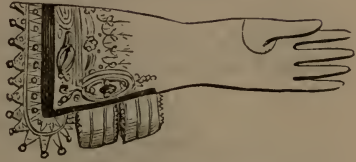
“ And he that first presents me with his head,
Shall weare my *glove* in favour of the deed.”

Portia, in her assumed character, asks Bassanio for his gloves, which, she says, she will wear for his sake; and King Henry V. gives the pretended glove of Alencon to Fluellin, which afterwards occasions the quarrel with the English soldier. In the “Battle of Agincourt,” by Drayton, vol. i. p. 16, we read:—

“ The nobler Youth, the common ranke above,
On their corveting Coursers mounted faire,
One ware his Mistris Garter, one her *Glove*,
And he a locke of his deare Ladies haire;
And he her Collours, whom he most did love,
There was not one but did some Favour weare.”

The portrait of George, Earl of Cumberland, engraved by Lodge, represents him wearing a glove of Queen Elizabeth as a favour in his hat. “White prick seam’d gloves of kid” are mentioned in Singer’s “Reformed Whore.” In a portrait of Queen Elizabeth, by Zuccherò, in the possession of T. L. Thurlow, Esq., she has on her left hand a dark-coloured leather glove, the back of the hand and fingers of which appear to be stamped with patterns and ornamented with small stones and pearls. Fine dog’s-leather gloves are mentioned in Ben Jonson’s masque of “The Metamorphosed Gipsies,” 1621. After James’s departure from Cambridge, March, 1622. the University gave the Chancellor, the Earl of Suffolk, a pair of gloves that cost forty-four shillings, and to the Lord Walden a pair of ten shillings price. The Bishops of London and Durham received gloves of about twelve shillings a pair.—Nichol’s “Progresses of James I.” In Lyly’s “Alexander and Campaspe,” 1584, Parmenia complains to Clytus—“Thy men are turn’d to women, thy soldiers to lovers, *gloves* worn in velvet caps, instead of plumes in graven helmets.” The old chronicler Hall, noticing a tournament temp. Henry VIII., says,—“One ware on his head-piece his lady’s sleeve, another the *glove* of his dearlyng.” “Harke you, mistress, what hidden virtue is there in this *glove*, that you would have me weare it? Is’t good against sore eyes, or will it charm the toothache? Or are these red tops, being

stept in white wine, soluble? will't kill the itch? Or has it so concealed a providence to keepe my hands from bonds? If it have none of these, and prove no more but a bare *glove* of halfe-a-crowne a pair, 'twill be but half a courtesy." — Beaumont and Fletcher's "Scornfull Ladie," 1616. The speci-



No. 4.

men of the richly decorated glove of this period (No. 4), from the original in the Saffron-Walden Museum, is of a light buff leather, beautifully ornamented with spangles and needlework in gold and silver threads, with a gold-lace border, and silk opening at the wrist. For a more correct representation of this glove see L. Jewitt's catalogue of the Saffron-Walden Museum. Another pair of gloves, said to have belonged to this queen, is in the Ashmolean Museum, Oxford. Rich embroidered stuff for the tops of gloves is mentioned by Dekker in "Match me in London," 1631. Perfumed gloves were brought as presents from Italy in the sixteenth century, a custom that continued till the middle of the last century. In Dekker's "Match Me in London," 1631, "a glove with an excellent perfume" is mentioned: "the scent is aromaticall and most odorous; the muske, upon my word, sir, is a perfect Cathayne; a Tumbasine odor, upon my credit; not a graine either of your Salmindy, Caram, or Cubit musk;" such was the nonsense talked by pretentious connoisseurs of that era. Walton in his "Angler," speaks of *otter skins* as being excellent for gloves. The use of perfumed gloves is thus noted in "Annalia Dubrensia," 1636,

"First shee whose nastie breath offends her love,
Shall cease her mouth to sweeten with a *glove*."

In the "Wrangling Lovers," 1677, a country gallant's "fringed gloves elbow deep" are noted:—

"Nor can good Myron weare on his left hond,
A signet ring of Bristol diamond;

But he must cut his *glove* to show his pride,
That his trim jewel might be better spied."

HALL'S *Satires*, 1598.

In Durfey's "Wit and Mirth" is a song called the "Jolly Pedlar," in which he says:—

"I have fine perfumed gloves
Made of the best doeskin;
Such as young men do give their loves
When they their favor win."

In Dr. James's "Treatise on Tobacco, Tea, &c.," 1746, he says:—"The perfumed gloves, sent us from Greece, are more esteemed than those smelling of amber, muske, stacte, and cassia, sent us from Italy and Spain; only because they were famed before these latter countries began to use such practice; such and so great is the tyranny of opinion and the force of custom." About this time "chicken-skin gloves" were invented as a delicate means of keeping the hands white. They were expensive, but eagerly adopted by exquisites of both sexes, who occasionally slept in them to "bleach the hands" properly. In Beaumont and Fletcher's "Cupid's Revenge," we are told of a dandy "he lay in gloves all night."

"And some of chicken-skin for night,
To keep her hands plump, soft, and white."

Mundus Muliebris, 1690.

They are thus fully described in the shopbill of Warren, the perfumer, 1778:—"The singular name and character of these gloves induced some to think they were made from the skins of chickens; but on the contrary, they are made of a thin, strong leather, which is dressed with almonds and spermaceti, and from the softening, balmy nature of these gloves, they soften, clear, smooth, and make white the hands and arms. And why the German ladies gave them the name of chicken gloves, is from their innocent, effectual quality."

For further details of the "History of Gloves," see an article bearing that title in Disraeli's "Curiosities of Literature," and Beck, "Gloves, their Annals, &c.," 1884.

GLOVE-BAND. A fastening to confine the gloves round the wrist or arm, occasionally made of elastic material, such

as horse-hair, which was woven in an ornamental fashion. Ties of rose-coloured ribbons were most generally adopted.

GODBERT. The hauberk. See will of Odo de Rossion, 1298, referred to vol. i., p. 150. It was also a portion of civil costume.

GODENDA, GOEDENDAG, literally good day. A pole, having a spike at its end, used in the thirteenth century. See vol. xix. "Arch. Jour.," for remarks on this weapon by Mr. Hewitt, who quotes Guiart's description of the battle of Courtrai, 1302, and an ordinance of King John of France, in 1355, in which it occurs.

GOFFERING. An ornamental pleating, used for the frills and borders of women's caps, etc.

GOLD, CLOTH OF. A rich stuff of Eastern manufacture, composed of threads of silk crossed by threads of gold; it was much valued in the middle ages for state dresses. In the tale of "Emaré" (fourteenth century) we are told of the heroine:—

"The cloth upon her shone so bryght,
When she was theryn ydyghth,
She semed non erdly thyng."

and

"The *cloth* on her shon so bryth,
He was aferde of that syght."

Vestments of Lekeys gold, or *cloth of gold* from Lucca, are mentioned in the wardrobe accounts of Edward I. "Jakettes of *clothe of gold* white and grene," the Tudor colours, occur in Wardrobe Accounts, 1486.

The Earl of Salisbury, among other presents, gave to Christian IV. on his departure, July, 1606, "two daintie traconers for his Majesty's travelling saddle, all covered with clothes of *fugard*, figured cloth of silver richly fringed and adorned."—Nichol's "Progresses," James I.

GOLIONE. A kind of gown.—Halliwell's "Dictionary." Probably a furred gown, as the quotation from Gower seems to prove:—

"And cast on her his *golion*,
Whiche of the skyn of a lionne
Was made."

In the "Promptorium," both *golyon* and *gown* are rendered *gunellus*.

GOLOSSE. See GALOCHE.

GONFANON (*Fr.*). Mr. Hewitt points out that this term was applied in the twelfth century to the leader's standard, the knightly banner, and the lance flag. The cut is copied from one of the thirteenth century. (Royal MS. 2 A 22.)



"And that was he that bare the *ensaigne*
Of worship, and the *gounfaucon*."

CHAUCER'S *Romaunt of the Rose*, l. 1200.

They were sometimes of costly material. Thus in the romance of "Alexander" mention is made of

"Mony *gonfanon*
Of gold, sendel, and sicalatoun.

* * * * *

Ther *gonfanouns* and her *penselles*
Wer weel wrought off grene sendels."

GONJO. A part of the military habit worn in the fourteenth century, considered by Meyrick to be the gorget.

GORGET. A defence for the neck, worn by the military. It was worn much in Elizabeth's reign, and often was the only portion of armour used. In later days it dwindled in size till it became the small badge of an officer on duty, as worn in the portraits of the early part of this century. In its diminished form it is still worn in some foreign armies. A covering for the neck, worn by females.

"These Holland smocks so white as snowe,
And *gorgets* brave, with drawn-work wrought,
A tempting ware they are you know,
Wherwith (as nets) vaine youths are caught."

*Pleasant Quippes for Upstart New-fangled
Gentlewomen*, 1596.

"Since your last *gorget* and the blazing star."

City Match, 1639.

"Thy *gorgets* made of lawn."

SINGER'S *Reformed Whore*.

"Elvira offers to unpin her *gorget*."

LORD BRISTOL'S *Elvira*, 1667.

GOWN. In the course of Volume I. nearly every figure illustrates the fashion of this article. Its name is derived from the British *gwn*, or Norman *gunna*. There is a curious drawing, in a MS. in the King's Library at Paris, of the fifteenth century, No. 6887, which represents a lady who is being assisted by her maid in putting on her gown, another lying at her feet, which is of blue cloth, with white fur cuffs, collar, and border, and is very clearly depicted, as well as the mode (still used) of throwing the gown over the head. The men wore gowns in the middle ages, and green was a favourite colour with knights, which is also noticed in the romance of "Sir Perceval of Galles." In "The Boke of Curtasye" (fifteenth century) the valet is told that



"The lorde schalle skyft his *gowne* at night,
Syttand on foteshete tyl he be dyght."

"My Lady Lester hath now in hand a *gowne* she will send to the Queen which will cost her £100 at least."—Rowland Whyte to Sir Rob. Sidney, 1599.

The large gowns of the fifteenth century are noticed in the various periods in vol. i. Haphazard the Vice, in the old play of "Appius and Virginia," 1575, says,

"A proper gentleman I am of truth,
Yea, that may ye see by my long side *gowne*."

And Ralph Roister Doister, in the play of that name, is told,

"Then must ye stately go jetting up and down.
Tut! can ye no better shake the tail of your *gowne*?"

To jet up and down is to walk up and down with an air and a swing. It has always this kind of meaning.

Gowns of velvet were worn by ladies in the fifteenth, sixteenth, and seventeenth centuries. "Fine Madam Tiptoes,

in her *velvet gown*," is mentioned in "Micro-cynicon," 1599. Grogram gowns are noticed as worn by countrywomen at the same period; and with that class cloth gowns went out of fashion toward the end of the century. For notices of later fashions we must refer to vol. i.

GRAND-GARDE. A piece of plate armour used in the fifteenth and sixteenth centuries in the tournament. It covered the breast and left shoulder, forming an additional protection for that side of the body; and it was affixed to the breastplate by screws, and hooked on the helmet. It is frequently seen in the "Triumphs of Maximilian." An example is selected from the Tower Armoury, and shows the *volante piece* above it. The helmet



is thrown back in this case to show the two apertures in the visor for the sight, which in the joust were brought close up to the corresponding ones in the *volante piece*. It has been engraved in the only good guide to the Tower, by J. Hewitt.

GREAVES. Plate-armour for the legs, of metal or cuirbouilli.

GREDALIN. In Killigrew's play, "The Parson's Wedding," 1663, it is said of one of the characters, "His love fades like a *gredaline* petticoat." In a note to this play, in Dodsley's collection, we are told:—"A *gredaline* petticoat is probably a petticoat puckered or crumpled, from the French word *grediller*. See Cotgrave." In Boyer's dictionary it is explained "*Gris-de-lin*, sorte de couleur;" in the Glossary to Way and Ellis's "Fabliaux," as "a mixed or changeable colour of white and red." Dryden, in "The Flower and the Leaf," calls it "the blooming gredalin." It properly appears to have been a tint of white and blue, the colour of the flax blossom (*gris-de-lin*), from which it takes its name.

GREGORIAN. "A species of wig or perruque."

Singer's note to Hall's "Satires:"—"He cannot be a cuckold who wears a *Gregorian*," for a perriwig will never fit such a head."—Marston's "Mountebank's Masque." *Grave Gregorians* are mentioned in the dedication of the "Strappado for the Divell," 1615.

GRIS. (*Fr.*) The fur of the gray or martin. (See FUR.) According to a note in "Liber Horn," A.D. 1314, *gris* and *bis* were names given to the fur on the back of the squirrel in winter. See BISE. In the "Lay of Sir Launfal" a mantle is mentioned,

"Spelured with gris and gro" (gray).

GROGRAM. A coarse woollen cloth. Stubbes, in his "Anatomie of Abuses," 1583, mentions it. "To line a *grogarom* gowne cleane through with velvet" occurs in "Eastward Hoe," 1605. Silk grogram gowns are mentioned in "Vinegar and Mustard," 1673. By *grogram* (French, *gros-grains*) is meant a variation in the texture, caused by the warp-threads passing over two of the shoots at once, taking up one only; this often finishes the edge of a ribbon. The mixed liquor called *grog* obtained its name from Admiral Vernon, who originally ordered it to be given to the sailors, and who, from wearing a grogram coat, was named by them "Old Grog."

GUARDED. Edged with lace, etc.; a term frequently applied to various parts of dress. See vol. i., pp. 248, 253, 262, 277, for notices of the fashion of covering the edges and seams of the dresses of both sexes with broad *guards* of gold and silver lace,—a fashion still retained on court-suits. "If a tailor make your gown too little, you cover his fault with a broad stomacher; if too great, with a number of pleats; if too short, with a *faire garde*; if too long, with a false gathering."—Lyly's "Euphues," 1582. "Garded with a burgundian gard of bare velvet" is mentioned in the "Accedence of Armorie," 1562, and the Queen in "King Cambises" (circa 1561) says:

"Farewell, you ladies of the court,
With all your masking hue;
I do forsake these 'brodered *guards*,
And all the fashions new."

“*Garded* footmen” are mentioned in “Albumazar,” 1615. Similar laced liveries are noted in Shakspeare’s “Merchant of Venice” :—

“ Give him a livery
More *garded* than his fellows.”

“ See how Narcissus-like the foole doth doate,
Viewing his picture, and his *guarded* coate.”

HUTTON’S *Follie’s Anatomie*, 1619.

GUIDON. See GETOUN.

GUIGE. The strap used to suspend the shield round the neck or shoulder, when not in use. For ornamental guiges, see the brasses of D’Auburnon, 1277, Northwode (circa 1330), and the effigies of Blanchfront, circa 1346, and of a knight in St. Peter’s, Sandwich, circa 1320.

GUISARME. A powerful scythe-shaped weapon, much used by foot-soldiers in the twelfth to the fifteenth centuries, see vol. i., p. 216. Wace, in the “Roman de Rou,” frequently mentions it, and says it was

“ Sharp, long, and broad.”

In the “Romance of Alexander” we are told :

“ *Gysarme* and sweord bothe
Nygusar bar forsothe ;”

and he wields this powerful weapon in battle with such effect, that a steel shield can scarcely protect his opponent from its deadly keenness.

“ Theo *gysarme* carf the steil hard
Feor over the mydward.”

GUNS. The early guns were termed hand-cannons and hand-guns, to distinguish them from the original fire-arms, which were not portable. In the “Archæological Album” is a curious paper, by Mr. T. Wright, on “The Early Use of Fire-arms.” He says, quoting some of the engraved examples there :—“ We have seen that many of the cannons in use in earlier times were of very small dimensions ; they were, in fact, sometimes so small, that the cannonier held his gun in his hand, or supported it on his shoulder,

when firing it. The inhabitants of Lucca are generally supposed to have made use of what were called hand-cannons near the beginning of the fifteenth century; they were quickly adopted in other parts of Europe, and they were certainly common in England before the middle of the century. In a roll of expenses of the Castle of Holy Island, in the county of Durham, for the year 1446, the following items occur:—

‘Bought ij hand-gunnes de ere iijs.
Item, gonepowder iijs.’

The material of these hand-guns appears to be brass; and the price, two shillings each, would seem to indicate, notwithstanding the difference in the value of money, that they were of very small dimensions. The cut from a MS. of the time of Edward IV. (Royal MS. 15 E. 4), represents a soldier discharging one of these handguns, which he holds with one hand on his shoulder, while with his right hand he applies the match to the touch-hole. For the better convenience of holding it (for after a few discharges the metal would become too hot), the gun was afterwards attached to a wooden stock.” This is represented in the



work quoted, from “A Treatise on Warlike Inventions,” by R. Valturius, first printed at Verona, 1472. The application of the match by the hand was prior to the contrivance of applying the match to the touch-hole by means of a trigger; or, as in the cut of the musketeer (see

MUSKET), by bringing down to the touch-hole a lighted wisp of tow. The gun-lock was rapidly carried through a series of improvements in the sixteenth century: “An attempt was soon made to dispense with the match; and sparks were communicated to the priming by the friction of a furrowed wheel of steel against a piece of sulphuret of iron, fixed in the same way as the flint of modern guns. The wheel-lock was invented in Italy early in the sixteenth

century: it was moved by a chain, and wound up like a watch, to prepare it for use. Sometimes the single lock had two cocks, each of which was placed at the same time against the wheel, which was not fixed in the gun, but was fitted in a groove when ready for firing, and was generally carried in a velvet bag." They were often highly chased; and a magnificent specimen is engraved in the Album above named. A learned paper on the subject of hand fire-arms, by Sir S. R. Meyrick, will be found in the "Archæologia," vol. xvii.; and all the different kinds of guns used, from their first invention down to modern times, are there minutely described. See also the "Hythe Text Book," Hewitt's "Ancient Armour," Demmin, &c.

GUSSETTS. Small pieces of chain mail, placed at the juncture of the armour beneath the arms as a protection, where the necessity for free motion would otherwise render it uncovered. A piece inlaid to widen a strait garment. According to the "Limburg Chronicle," quoted by Hewitt, the gussets of mail, *museissen*, were attached to the Hacketon, *Unterwamms*, where the joints of the armour left it exposed. A. Sympson in 1497 bequeaths a pair of briganders, a pair of legharnes, a paire of *gussets*, a folde, and a standard of mayle. See **VUYDERS**.

HABERGEON, HABURION. A coat of mail, or a breast-plate; the diminutive of *hauberk*, being shorter and lighter. Wace mentions that the habergeon worn by Odo over his shirt was loose in the body, tight in the sleeves, "lé fut li cors, juste la manche." This was clearly of chain-mail; but Chaucer speaks of the "fyn hauberk" worn by Sir Thopas over his *haberjoun*. Two garments of chain mail would hardly be worn together, so the haberjoun here mentioned must have been of some other material. In the will of Sir Wm. Langeford, 1411, an "aburjoun of stele" occurs; and in 1420 Sir Roger Salwayn bequeaths a "habirgen of Gesseran," another of "Mylen open befor," and another "habirjoun of Millon." The knight, in Chaucer's "Canterbury Tales," wears

" A gepoun,
Al bysmoterud with his *haburgeoun*:"

i.e. his jupon is stained with his coat of mail. Chaucer's haberjoun was therefore probably of plate or gesseran.

In "Colyn Blowbol's Testament," reprinted in Halliwell's "Nugæ Poeticæ," we are told of "pot-valiant drunkards" that

"When they have one their *habergon of malt*,
They wene to make many a man to halt;
For they be than so angry and so wraw."

HACKBUT, or HAGBUT. The arquebus with a hooked stock.

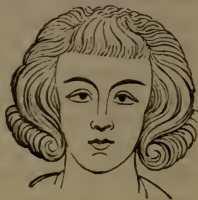
HACKETON. See **ACKETON.**

HAIR-DRESSING. The early Britons were noted for their long bushy hair, of which a specimen is given, fig. 10, vol. i. The Romanized Britons shaved and adopted the shorter hair of their conquerors. The Saxons wore it long, and parted in front of the head; or sometimes short, as in fig. 30, vol. i., p. 42. Fig. 45 shows both modes. The male Danes were much given to long hair, and some striking examples of their love of it are given in vol. i. The Norman soldiers shaved the back of the head (see pp. 69, 70): but after the Conquest both sexes indulged in exceedingly long hair, and priests joined in the foppery (see pp. 71, 72, 76). The ladies enshrined their long plaited locks in silken cases, which reached nearly to their feet. Those who had not natural hair obtained artificial; and the soldiers as well as the ladies rendered themselves obnoxious to this charge. During the reigns of the early Plantagenets the hair seems to have been less pro-



No. 1.

fuse; and in those of Henry III. and Edward I. it was worn very bushy at the sides, and arrayed in large curls, but was cut close over the forehead. Upon the coins of Edward I. (and indeed upon all the silver coinage until the reign of Henry VII.) this style of hair-



No. 2.

this style of hair-

dressing is visible ; and a specimen is here engraved, No. 1. It is still more clearly seen in No. 2, from a brass to the memory of one of the Septvans family, in Chartham Church, Kent (temp. Edward III.)—an effect produced by careful curling ; for in the romance of “King Alexander” we are told of “a faire knight,” that

“His hed was crolle (curled), and yolowe the here.”

* * * * *

“And his lokkes both not so *crolle*.”

And Chaucer says, the locks of the young squire were curled as if laid in a press. The ladies' hair at this period was generally confined in a caul of gold network, or sometimes curled and secured by jewellery (see figs. 87 and 89). This rich network of gold-lace, set with chased and jewelled ornaments, was sometimes termed a *tresson* or *dorelet* as well as a *crespine*. In the quotation just given we have seen yellow hair considered as beautiful ; and it was so considered from a much earlier period. For Sir Gregory Nazianzen in Saxon times praises his sister for having no yellow hair tied in knots and arranged in curls. For further confirmation of this fashion, see p. 119, and Chaucer's “Canterbury Tales,” where the knight in his tale thus describes that of Emilie:—

“Hire *yolwe hecr* was browdid in a tresse
Byhynde hire bak, a yerde long I gesse.”

During the reign of Henry IV. the lady's hair was sometimes allowed to hang in curls down the back (see fig. 120) ; but at this period it was more generally confined in a splendid caul of jewellery (see figs. 125, 127), or else tightly gathered within the turban or head-dress, as in figs. 129, 130, 151, and Nos. 1, 2, and 4 of fig. 152.¹ It was formerly the custom for brides to be married with their hair dishevelled. Brasses at Quainton, Bucks, circa 1360, Lingfield, Surrey, circa 1450, and many others as late as 1524 show unmarried ladies thus. Some married ladies, 1450-1490, are also noted by Mr. Boutell as being so portrayed. In the pictures of the marriage of the Virgin,

¹ Ladies were satirized for wearing false hair at this early period.

she is generally so represented by the old artists, and Anne Bullen was thus dishevelled when she married Henry VIII.

“Untie your folded thoughts,
And let them *dangle loose as a bride's hair.*”

WEBSTER'S *The White Devil*, 1612.

The gentlemen, temp. Henry V. and Henry VI., wore their hair exceedingly short, and it was cropped round the face in an excessively unbecoming manner, as noticed p. 174; a specimen of this taste is here given on a larger scale (No. 3) from the portrait of the Duke of Bedford (temp. Henry VI.), in the illuminated missal executed for that nobleman. During the reign of Edward IV. it was again allowed to become very long and flowing, as exhibited in figs. 135, 136, 139, and so continued during the reign of Richard III.; the ladies at the same period completely hiding it all by tightly enclosing it in a caul of silk or cloth-of-gold, frequently set with jewels, as seen in the effigy of Lady Say, fig. 156. During the reign of Henry VII. the gentlemen's hair was worn in profusion, as noticed in the 25th “Coventry Mystery,”



No. 3.

“With syde lokkys I schrewe thin *here* to thi colere hangyng downe.”

By turning to figs. 184-188, this fashion may be seen; and another and clearer example is here given (No. 4), from the “Romance of the Rose” (Harl. 4425). In the old interlude of “Magnificence,” by Skelton, Courtly Abusion, one of the characters, who is a perfect fop, exclaims,—



No. 4.

“That I can were
Courtly my gere,
My *heyre* bussheth
So pleasantly.”

And in Medwall's “Interlude of Nature,” written before 1500, Pride, one of the characters, says:—

“I love yt well to have syde (long) here
Halfe a wote byneth myne ere

For ever more I stand in fere
 That myne nek shold take cold.
 I knyt yt up all the nyght,
 And the day tyme kemb yt downryght,
 And then yt cryspeth, and shyneth as bryght
 As any pyrled gold."

In the reign of Henry VIII. the hair was not allowed to flow so freely. The ordinary form is seen in No. 5, from the effigy of Sir John Peche, one of his most celebrated courtiers, engraved by Stothard. It is here parted in the centre, and combed straight down the head, being turned under all round.¹ "Coiffs of Venice gold, with ther perukes of here hanging to them and long labells of coleyrd lawne" are mentioned in 1 of Ed. VI. ("Archæologia," xxvii., p. 72.)



No. 5.

The ladies during this reign, and in fact until that of Elizabeth, made little display of hair, the reticulated cauls concealing their tresses, except at marriages. In the reign of Elizabeth the high head-dress may be considered as the parent of that enormity worn in the last century. Stephen Gosson, in his "Pleasant Quippes for Upstart Newfangled (New-fashioned) Gentlewomen," 1599, says:—

"These flaming heads with staring *haire*,
 these wyres turnde like hornes of ram,
 These painted faces which they weare,—
 can any tell from whence they cam?"

A fashion noted in the play of "The Dumbe Knight," 1608, "The tire made castle upon castle, jewel upon jewel, knot upon knot; crowns, garlands, gardens, and what not." Mary Queen of Scots wore false hair. And a song in Heywood's "Rape of Lucrece," 1638, praises a lady who has

"Her *hair* we'll drest,
 Without gold lace or spangles."

Perhaps no better example could be selected than the *Virgin Queen* herself, as depicted by Elstracke in the dress she

¹ Mr. Furnivall notes from Stow's "Memoranda," Camden Soc., N. S. xxviii., that Sir Thomas Lodge was the first that, "beyinge Mayr of London," ever wore a beard.

wore when she went to St. Paul's to return thanks for the defeat of the Spanish Armada (No. 6). For other examples we must refer to the so-called Progress of Elizabeth to Hunsdon House,¹ vol. i., fig. 244, and the notices scattered in the various pages devoted to the costume of that reign. The men were also very curious in their hair. Robert Greene, the celebrated and licentious author of Shakspeare's day, is blamed by the abusive Harvey for "his fond disguising of a Master of Art (which degree he obtained) with ruffianly *hair*;" and Nash informs us that "he cherished continually without cutting, a jolly long red peake-like the spire of a steeple, whereat a man might hang a jewell, it was so sharp and pendent." In the old play of "Sir Thomas More" (circa 1590), edited by the Rev. A. Dyce, for the Shakspeare Society, is a scene between Sir Thomas and one Fawkner, a ruffian whose length of hair is so conspicuous, that "this strange and ruffianlike disguise" occasions him to be questioned sharply; and he owns to its three years' growth, and excuses himself under a vow, which he says must bind him for three years longer; Sir Thomas then orders him to be kept during that time in Newgate,—



No. 6.

"Except, meantime, your conscience give you leave
To dispense with the long vow that you have made."

In the "Registers of the Stationers' Company," for the year 1593, occurs a book entitled "A Defence of Short Hair," by John Wolff. Stubbes, the famous anatomizer of abuses, speaks of the barbers in 1583 with great disgust, as quoted at length, vol. i., p. 246; and Robert Greene (who being himself censured for his hair-dressing, is therefore competent to speak) makes the barber, in his "Quip for an Upstart Courtier," 1592, ask: "Sir, will you

¹ This picture has been appropriated by Mr. Scharf, C.B., to the visit of Elizabeth to the wedding of Lady Herbert, 1600.

have your worship's *hair* cut after the Italian manner, short and round, and then froust with the curling-iron, to make it look like a half-moon in a mist? Or like a Spaniard, long at the ears, and curled like the two ends of an old cast periwig? Or will you be Frenchified, with a love-lock down to your shoulders? wherein you may weave your mistress's favour." Such locks are seen in fig. 239, vol. i., with the favour or ribbon attached. It was a fashion of French origin,¹ and was violently denounced by Prynne in his "Histriomastix" and "The Unloveliness of Love Locks;" as well as by Hall in his "Loathsomenesse of Long Haire," 1654; and Phineas Fletcher, in his "Purple Island," says:—

"A long *love-lock* on his left shoulder's plight,
Like to a woman's hair, well shewed a woman's spright."

"He wears a key in his ear, and a *lock* hanging by it."
Much Ado about Nothing, act v. sc. 1.

"His hair French-like, stares on his frightened head;
One *lock* amazon-like dishevelled."

BISHOP HALL'S *Satires*.

"Farewell Signior,
Your amorous *lock* has a hair out of order."

SHIRLEY'S *Bird in a Cage*, 1633.

See also quotation from *Mydas*, 1591, under BEARD. "An upstart must take tobacco and must wear a *lock*," we are told in the "Return from Parnassus," 1606; and in B. Rich's "Opinion Deified," 1613, it is said, "some by wearing a *long locke* that hangs dangling by his eare, do think by that lousie commodity to be esteemed by the opinion of foolery."

This fashion was carried to the height of extravagance; and Sir Thomas Meautys (temp. James I.) wears one reaching in a waving curl to his elbow, as exhibited in No. 7. Gentlemen carried pocket-glasses to adjust their

¹ Though apparently of French origin, this fashion no doubt acquired a fresh impetus from the visit to England, in 1606, of Christian IV. of Denmark, who suffered from the disease known as *Plica Polonica*, which affected a lock of his hair and necessitated its being uncut. His portraits (there is a fine full-length at Hampton Court by Van Somer) all show him with this lock, pendent on the left side, and adorned with a bow of ribbons at the end.

hair if disordered. Hutton, in his "Follie's Anatomie," 1619, says to one exquisite:—

"Correct your frizled locks, and in
your glasse
Behold the picture of a foolish asse:"

Artificially produced white hair appears to have been fashionable about 1621, from a passage in Braithwait's "Time's Curtain Drawn."



No. 7.

Mr. Chamberlain, writing to Sir D. Carleton, Feb., 1634, referring to the death of the Duke of Richmond, says, "His lady takes it extremely passionately, cut off her hair that day, with divers other demonstrations of extraordinary grief."

Powdering the hair with orris powder appears to have been a fashion at this time, as may be seen by mention of it in Webster's "Duchess of Malfi," and Webster's "White Devil," 1612.

During the reign of James I. the ladies generally wore their hair closely rolled over the forehead, and tucked beneath the coif, as seen in fig. 235, vol. i. In the succeeding reign it was tightly secured over the head, and gathered in rolls at the back, being arranged at each side of the face in a group of curls, small over the forehead, and thence increasing, like the lower part of a pyramid, as they descended upon the falling-band, or gorget, as seen in the cut here given (No. 8), from the figure of one of the daughters of Sir Hyacinth Sacheverell, 1657, on his tomb in Morley Church, Nottinghamshire. It was formed of artificial hair at times, and in Marston's "Mountebank's Masque" it is declared that "a great lady should not wear her own hair; for that's as meane as a coate of her own spinning." In Machin's "Dumb Knight," 1633, *Lollia* says, "The tire, O the tire, made castle upon castle, knot upon knot, crowns garlands, gardens, and what not, the hood, the rebato, the French fall, the loose-bodied



No. 8.

gown, the pin in the hair, now clawing the pate, then picking the teeth, and every day change." With the Restoration of Charles II. came the immense peruke for men, and the French style of hair-dressing for ladies. For further elucidation of the first-named article we must refer the reader to the word PERUKE, and to the little cut, fig. 249 of vol. i., for the curls on wires. This latter style



No. 9.

der, Twisted locks, very similar, hung from the gentlemen's wigs (see WIG), and were generally fashionable.



No. 10.

Randle Holme, in his "Academy of Armoury," 1680, has given several forms of hair-dressing as he saw them in his own time; and No. 10 exhibits a very fashionable one, which was termed a *taure*. "Some," says he, "term this curled forehead a *bull-head*, from the French word *taure*, because *taure* is a bull. It was

the fashion of women to wear *bull-heads*, or bull-like foreheads, anno 1674, and about that time." A fashionable style of hair-dressing may also be seen in fig. 248 of vol. i., which has a pretty effect, owing to the introduction of coloured ribbon plaited among the flowing curls.

The wigs of the gentlemen were the most noticeable articles in the reigns of William and Mary, Anne, and George I. and II. The ladies' hair was generally worn very simple and unpretending. Queen Mary has hers turned up from the forehead in rolling curls, surmounted by the immense commode, of which specimens are given in figs. 270, 271 of vol. i. It continued of this fashion in the next reign, but was worn still shorter and closer during the two succeeding ones,—invariably giving a mean appearance to the ladies, as seen in our cut, fig. 275 of vol. i. It was about 1760 that the style of elaborate

hair-dressing was adopted, that increased yearly in monstrosity and abounded in changes until the end of the century. Some specimens will be found in vol. i., and we add a few more, to enable the reader to understand better the many modes adopted.

The curious volume by Stewart, the hair-dresser, published in 1782 under the astounding name of "Plocacosmos, or the Whole Art of Hair-dressing," furnishes us with many full-blown examples of the monstrous, which now passed for the height of taste. One is copied, No. 11. At no period in the history of the world was anything more absurd in head-dress worn than that here depicted. The body of this erection was formed of tow, over which the hair was turned, and false hair added in great curls, bobs, and ties, powdered to profusion; then hung all over with vulgarly-large rows of pearls, or glass beads, fit only to decorate a chandelier; flowers as obtrusive were stuck about this heap of finery, which was surmounted by broad silken bands and great ostrich-feathers, until the head-dress of a lady added three feet to her stature, and the male sex, to use the words of the "Spectator," "became suddenly dwarfed beside her." To effect this, much time and trouble was wasted, and great personal annoyance was suffered (see vol. i. p. 386). Heads when properly dressed "kept for three weeks," as the barbers quietly phrased it; that they would



No. 11.

not really "keep" longer may be seen by the many recipes they give for the destruction of insects which bred in the flour and pomatum so liberally bestowed upon them. The description of "opening a lady's head," after a three weeks' dressing, given in the magazines of this period, it would be imagined, would have taught the ladies common sense; but fashion could reconcile even the disgust that must have been felt by all.

This species of head-dress was sometimes constructed very like a reversed pyramid, the broad part being covered with rich lace lappets, and a double plait of hair turned up and secured to them, as exhibited in No. 12, from the "Lady's Pocket Book" of 1782. These lace lappets were sometimes allowed to hang down the back, and were brought over the shoulders, and the ends secured by a brooch in the centre of the breast.



No. 12.

As an example of the bad taste which still peeped forth, No. 13 may be cited as remarkable. It is one of the most fashionable kind, from a print dated 1789, and is the back view of a lady's head, surmounted by a very small cap or hat, puffed round with ribbon; the hair is arranged in a long straight bunch down the neck, where it is tied by a ribbon, and flows in curls beneath; one long curl reposes on each shoulder, while the hair at the sides of the head is frizzed out in a most fantastic form. Nothing but an engraving could give an idea of such an absurdity, and that would not be



No. 13.

believed as a serious copy of a real fashion, unless the original could be referred to. The monstrosities of the early ages—the steeple-crowns, the horns and crescents—may be implicitly relied on as faithful representations.

The head-dress copied (No. 14) from an etching by Dighton, will show how immensely globular the head of a lady had become; it swells all around like a huge pumpkin, and curls of a corresponding size aid in the caricature which now passed as fashionable taste. As if this was not load enough for the fair shoulders of the softer sex, it is swathed with a huge veil or scarf, giving the wearer an exceedingly top-heavy look. This, as well as the extremely tall-



No. 14.

ingly top-heavy look.

feathered and ribboned head in fig. 293, vol. i., was an in-door decoration. A lower style was adopted for outdoor exercise, if the weather would not allow perfect exposure; or the feathers were removed, and a hat invented to cover so large an erection. The hair was arranged over a cushion formed of wool, and covered with silk, of the shape shown No. 15. At night a large cap was placed over the head, and shaped like a bag. It was no unusual thing for ladies to have the hair dressed the day before a ball or court presentation, and sit and doze in a chair all night; the hair-dressers on these occasions being in great demand, and having more orders than they could execute.



No. 15.

In fig. 249, vol. i., has been engraved an example of curls suspended on wires to prevent their disarrangement; this practice was common at this time, but was not confined to the ladies, as appears from the following lines:—

“Let pointed wires each waving hair restrain,
 When eddying whirlwinds sweep the dusty plain.
 Hapless that youth, who, when the tempest flies,
 Unarm'd each rushing hurricane defies,
 In vain on barbers or on gods he calls,
 The ringlets yield, the beauteous structure falls.”

Art of Dressing the Hair, 1770.

In vol. ix. of the fifth series “Notes and Queries,” will be found much information on the military hairdressing at the end of the last century.

About the year 1790, the hair became less globular and more compact, and the curls upon the shoulders were arranged very carefully. Towards the end of the century the hair was allowed more freedom, and the prints of fashions in 1799 generally depict ladies in curls loosely secured beneath a band of silk or jewels, and feathers placed within its folds. (See *PERUKE*).

HAIR-POWDER. The origin of the custom of using powder for the hair may be traced to the luxurious days of ancient Rome, when gold-dust was used for this purpose. The custom was imported from the East, where it was practised, according to Josephus, by the Jews. Several

of the Roman emperors adopted it. The hair of Commodus (according to Herodian) glittered from its natural whiteness, and from the quantity of essences and gold-dust with which it was loaded, so that when the sun was shining it might have been thought that his head was on fire. There is reason for supposing that our Saxon ancestors used coloured hair-powder, or else dyed their hair, as it is exceedingly common to see the beard and head painted *blue* in Saxon drawings. This has been noticed by Strutt, who says: "In some instances, which indeed are not so common, the hair is represented of a bright *red* colour, and in others it is of a *green* and *orange* hue. I have no doubt existing in my own mind that arts of some kind were practised at this period to colour the hair; but whether it was done by tingeing or dyeing it with liquids prepared for that purpose, according to the ancient eastern custom, or by powders of different hues cast into it, agreeably to the modern practice, I shall not presume to determine." He notes the figure of Eve in the Saxon Pentateuch (Claudius B 4) as having the hair dishevelled, and of the favourite blue tint. The Gauls had an ancient custom of washing the hair with a lixivium made of chalk, in order to render it redder, a custom which was followed in England until after the reign of Elizabeth, "fair hair" being part of the pride of the Saxons, and descending through the Norman and Mediæval era until the time of Elizabeth, whose own hair being yellow made the custom again general (see the History); and it is abundantly alluded to by the satirists of her era. The use of powder is frequently mentioned also, and more constantly in the reigns of James and Charles I. Thus in a satire on the ladies in the "Musarum Deliciæ," 1655, they are thus accused:—

"At the devill's shoppes you buy
 A dresse of powdered hayre,
 On which your feathers flaunt and fly;
 But i'de wish you have a care,
 Lest Lucifer's selfe, who is not prouder,
 Do one day dresse up your haire with a powder."

"Powder thy radiant hair,
 Which, if without such ashes, thou wouldst wear."
Epithalamium, DONNE.

An earlier notice of the custom with men is contained in the series of epigrams entitled "Wit's Recreations," 1640. It occurs in one "On Monsieur Powder-wig."

"Oh, doe but marke yon crisped sir, you meet!
How like a pageant he doth walk the street!
See how his perfumed head is powdered ore;
'Twu'd stink else, for it wanted salt before."

The satirical poem, "The Bursse of Reformation," published in "Wit Restored," 1658, names, among fashionable commodities,—

"To eject powder in your hayre,
Here is a pritty puff."

R. Younge, in "The Impartial Monitor about following the Fashions," 1656, ends a tirade against female follies by saying:—"It were a good deed to tell men also of mealing their heads and shoulders, of wearing fardingales about their legs, etc.; for these likewise deserve the rod, since all that are discreet do but hate and scorn them for it." Hair-powder came more extensively into use with the introduction of the huge French periwig at the Restoration (see figs. 245 and 251 of vol. i.), though a "Loyal Litany" against the Oliverians prays thus against both:—

"From a king-killing saint,
Patch, *powder*, and paint,
Libera nos, Domine!"

The wig grew greater as time advanced, and in the days of James II. and William III. reached the climax. A reference to the chapter William III.—George II. of the History, will more fully explain what that was. Evelyn, in his "Mundus Muliebris," 1694, mentions a lady's boudoir furnished with

"Rare
Powders for garments, some for hair."

The vast quantity consumed by beaux is continually noted by authors of the era: "a cloud of powder battered out of a Beau's Periwig," is mentioned by Cibber in his "Love's Last Shift," 1695. Other notices occur hereafter, and might readily be multiplied, as the custom is so frequently satirized until the close of the last century. Gay, in his "Trivia," advises passing a coxcomb—

“Him, like the Miller, pass with caution by,
Lest from his Shoulder Clouds of Powder fly.”

The author of the “Art of Dressing the Hair,” 1770, complains that—

“Their hoarded grain contractors spare,
And starve the poor to beautify the hair.”

The use of hair-powder led to the discovery in Saxony of a mode of perfecting the porcelain made in the royal manufactory at Meissen, under the superintendence of Böttcher, in 1715, as thus related by Marryatt in his “History of Pottery and Porcelain”:—“John Schnorr, one of the richest ironmasters of the Erzgebirge, when riding on horseback near Aue, observed that his horse’s feet stuck continually in a white soft earth, from which the animal could hardly extricate them. The general use of hair-powder at that time made it a considerable object of commerce, and the idea immediately suggested itself to Schnorr that this white earth might be employed as a substitute for wheat-flour, which was then used in its fabrication. He carried a specimen to Carlsfield, and caused a hair-powder to be prepared, which he sold in great quantities at Dresden, Leipsic, and other places. Böttcher used it among others; but remarking on the unusual weight of the powder, he inquired of his valet where he had procured it. Having ascertained that it was earthy, he tried it, and to his great joy found that he had at last gained the material necessary for making white porcelain.”

The custom of colouring hair-powder, which has led some to doubt the use of it by the Saxons, was practised in comparatively recent times; and their favourite colour, *blue*, was worn by C. J. Fox, as an account of that statesman’s dress given in the “Monthly Magazine,” 1806, proves. He is there described as having been one of the most fashionable young men about town. “He had his chapeau-bras, his red-heeled shoes, and his *blue hair-powder*.” This would have been about 1770. The death-blow to the custom of using hair-powder was given by the tax imposed by Pitt in 1795, as narrated in vol. i. p. 405. Hair-powder was abolished in the Army in 1799, owing to the high price of flour from bad harvests.

HALBERT. See fig. 228 of vol. i. Meyrick considers this implement as intended to combine the bill, glaive, and pike, which had been the weapons most frequently in use. It was introduced during the reign of Henry VII. In Shirley's comedy, published in 1633, and entitled "A Bird in a Cage," one of the characters is addressed, "D'ye hear? you are one of the guard?" and he answers, "A poor halbert-man, sir." Three halberts forming a triangle, were used to fasten military offenders to for the infliction of flogging.

HANDEWARPES. Coloured cloths, mentioned in an act 4th of Edward VI.

HAND-GUNS (see **GUNS**). It was the distinctive term for a portable gun (the smaller kind of cannon being called *gonnes*), and was in use as late as Elizabeth's reign. "*Gonnes*" are mentioned in an inquisition in the chapter-house, Westminster, taken at Huntercombe, Yorkshire, 1375. But they came into general use in England about 1446.—"Hythe Text-Book."

HANDKERCHIEF (see also **MUCKINDER**). In the reign of Elizabeth laced handkerchiefs came first into fashion (see cut below for a specimen). In the old comedy known as Green's "Tu quoque," 1614, "a wench with a basket of linen" enters in the first scene with various articles for sale; she cries, "Buy some quoifs, handkerchiefs, or very good bone-lace, mistress?" and addressing Spendall, one of the characters, asks, "Will you buy any handkerchiefs, sir?" to which he answers, "Yes. Have you any fine ones?" She answers: "I'll shew you choice: please you look, sir." "Silk handkerchiefs laced round with gold," are named about the same period, and in "Friar Bacon's Prophesie," 1604, we are told,—

"Handkerchers were wrought
With names and true love knots."

HANDRUFF. The original term for the ruffle. They are so named in an inventory of Henry VIII.'s apparel quoted by Strutt: "One payer of sleeves, passed over the arme with gold and silver, quilted with black silk, and

ruffed at the hand with strawberry leaves and flowers of gold, embroidered with black silk." Such hand-ruffs are worn by the Earl of Surrey in the picture at Hampton Court, copied fig. 194 of vol. i. During the reign of Elizabeth, they were pleated like the ruff and edged with rich lace, as in the example given from the portrait of the Countess of Bedford.



HAND-SEAX. The Anglo-Saxon dagger. See fig. 28 of vol. i., No. 3.

HANGERS. Swords. A band affixed to the girdle or belt by which the sword was suspended. They are alluded to in "Hamlet," act v. sc. 6; and Mr. Knight has engraved, in his edition of Shakespeare, several excellent examples. They were sometimes richly decorated and jewelled. Their general form may be seen page 90 of this volume.

HANSELINES, ANSLETS. The loose breeches worn during the fifteenth century. See Chaucer's "Persone's Tale," where they are called "cuttid sloppis or anslets." See SLOP.

HARNESS. Armour.

"That heer I wol be founden as a knight,
And bryngen harneys right inough for the."

CHAUCER: *The Knight's Tale.*

"At least we'll die with harness on our back."

Macbeth.

HARQUEBUS. See ARCUBUS.

HASTARET, a linen cloth mentioned with *canaber cloth*. "Wardrobe Accts.," 1487.

HAT. See HEADDRESS.

HATCHED. Crossed with lines. Dresses were sometimes overlaid with laces of gold or silver or silk, crossing the stuff of which they were made, and were then said to be *hatched*. "Cloth of silver *hatched* on satin ground," is mentioned in the wardrobe accounts of Edward IV., and the custom is noted till the end of the sixteenth century.

HAUBERK. A coat of mail. A defence of plate.—Todd, Tyrwhitt. For its derivation, see the “Normans” in the History.

“And syght an *hawberk* bryght,
That rycheiȝ was adyght,
Wyth mayles thykke and smale.”

Li Beau Disconus.

“Theo *hawberk* was y-mad ful wel
That thereynne myghte entre no steil.”

Roman d'Alexandre.

HAUMUDEYS. A purse. A corruption of the French word *aulmoniere*. In the romance of “Alexander,” the hero receives “an haumudeys” full of gold.—Ellis’s “Romances,” vol. i. p. 74.

HAUSSE-COL (*Fr.*). A gorget of plate.

HAUSTEMENT. Corruption of *ajustement* (Planché). A garment fitting close to the body, worn by soldiers beneath their armour. See fig. 116, vol. i.

HEAD-DRESS. Under this general term the various head-dresses, hats, etc., worn in England will be treated of, as it will, by this means, take a more connected form, and save a multitude of confusing references.

The Anglo-Saxon head-coverings were very simple, and in some instances were evidently copied from a classic source. This is strikingly visible in the head here selected (No. 1) from a manuscript of the eleventh century, preserved in the Cottonian Library, marked Claudius B 4. It is perfectly Phrygian in its shape; and, for the convenience of the parallel, a head of Paris in the Phrygian cap has been copied (No. 2) from Hope’s “Costume of the Ancients,” and placed beside it. In vol. i. we have noticed this fact, and in fig. 45, have given specimens of hats and



No. 1.

No. 2.

helmets which illustrate very fully the varieties of head-covering then in use. The difference of form between the helmet and the hat of these times was very slight, and it is frequently difficult to distinguish them. Strutt considers the conical cap to have been a species of helmet, but he says of that just described and figured: "The cap most commonly worn by the Saxons bears no distant resemblance to the ancient Phrygian bonnet. With the lower classes of people it has the appearance of roughness behind, and probably was composed of the skin of some animal dressed with the hair upon the hide, and the shaggy part turned outward. When the man of quality used this covering, it was usually enriched with some species of ornament."

The same author tells us that "the Anglo-Saxon ladies were much less capricious with respect to the fashion of their garments than the men." Their head-dress was of remarkable simplicity; it consisted of a long veil or coverchief, which enveloped the head entirely,



No. 3.

reposing on the shoulders in ample folds, and it was sometimes large enough to reach down to the waist like a mantle; but such very capacious head-coverings, partaking of the character of hood and cloak in one, were generally, if not exclusively, worn upon a journey, as a protection against cold and weather, see fig. 33, vol. i. The general form of this article of dress may be seen in No. 3, copied from Ælfric's "Pentateuch" (Cotton MS. Claudius B 4); and it shows the gold circlet, or headband, worn by ladies of the higher class, the only ornament visible on their otherwise simply decorated heads. Such was the plain form of an article of attire considered by Strutt as an indispensable part of the dress appropriated to Anglo-Saxon ladies, and such they continued to wear until the termination of the Saxon dominion in this country. The fashion continued with the Danish women, who remarkably resembled the Saxon ones in the simplicity and shape of their attire. Queen Alfyve, the wife of Canute, is depicted in the manuscript register of Hyde Abbey in a dress and with a hood or coverchief exactly of the form last described. See the engraving copied from it, fig. 46 of vol. i.

The Norman ladies wore a head-covering also similar; so that the caprices of fashion seem to have been then far less charming to that sex than they have since become. Two specimens are here given of their coverchief, which show the manner in which the taste of the fair wearers allowed it to be disposed. No. 5 is worn in a very simple manner, crossing the forehead, and falling on the shoulders at each side. In the



No. 4.

No. 5.

other instance, No. 4, it is wound round the head in a more fanciful style, and one end is left loose, and permitted to fall in a graceful fold from one side of the head, showing not unfrequently considerable taste and simple elegance in its disposal. Both the figures here given are copied from the Cottonian MS., Nero C 4, executed in the eleventh century: the first figure in the original is meant for the Virgin Mary, who, as usual, is dressed in the full costume of a lady of the era when the manuscript was executed.

Of the hats and caps worn by men at this time examples have been given in fig. 60, vol. i. The Phrygian-shaped cap still remained in use, but a round flat-brimmed hat also made its appearance, as well as a low and a pointed cap, of all which engravings may there be seen. An additional example is given (No. 6) from the very curious manuscript of Florence of Worcester, in which is depicted the remarkable visions of King Henry I., one of which is engraved in vol. i. fig. 56. This hat or cap appears to be reticulated, as if woven with cloth of various colours in stripes, crossed at right angles, having a band enriched with studs round the forehead.



No. 6.

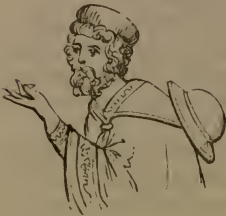
“Hoods are a most ancient covering for the head,” says Mr. Pugin in his “Glossary of Ecclesiastical Ornament and Costume,” “and far more elegant and useful than the more modern fashion of hats, which present a useless elevation, and leave the neck and ears completely exposed.” To the hat of modern times this is very applicable; for anything

more inconvenient, ugly, and disagreeable, never was invented; yet so much are we accustomed to yield to habit and fashion, that no change is attempted, in these march-of-intellect days, by way of improving what all allow to be bad, and all feel to be uncomfortable. The hat is, however, far from a modern invention: the Greek *petasus* may at once be cited as a proof of its antiquity; but no proof or picture can be brought to show that the ancients, or the people who lived in what our vanity has taught us to call "the dark ages," ever disfigured and annoyed themselves as we in our superior wisdom do now. The hat fitted the head closely and warmly, was not liable to be carried away by every breeze, took no unnatural shape; and its brim was intended as a shield for the eyes from dust and heat, or the glaring effects of the sun. A manuscript of the twelfth century, preserved in the public library at Cambridge,—*A Bestiarium*, or history of animals,—furnishes us with the



No. 7. No. 8.

two examples of hats here engraved (Nos. 7, 8). They are very similar to each other, the only variety being in the few ornamental lines upon them. The antique *petasus* was quite similar to this in shape, and the preservation of this convenient form intact for so long a period says much for the sense of the heads it covered, who did not allow a blind love of novelty to interfere with what should ever be an article of strict convenience and comfort. This kind of hat continued in use until the reign of Edward I., if not later. In fig. 81 of vol. i. a specimen of such a one is given, with other head-coverings of the period. It still further resembles the antique *petasus* in being secured round the neck by a string, allowing it to be thrown on the back when not in use. It was worn over the hood frequently, and adopted by rich and poor. The one above mentioned may be considered as belonging to the latter; No. 9 is one of a richer kind upon a nobler person, who also wears a close cap upon his



No. 9.

upon a nobler person, who also wears a close cap upon his

head ; the hat, whose brim has a downward slope, as if to shade the eyes, hangs loosely by a silken cord, secured at the breast by being drawn through a ring, which allows it to be elevated or lowered at pleasure. The original was pictured, at the close of the twelfth century, on the walls of the Painted Chamber at Westminster, and has been published in the " *Vetusta Monumenta* " of the Society of Antiquaries.

Hoods may justly be considered as the abiding head-dress of the majority, high and low, and their shape and form so convenient that hats were considered as superfluities, and generally, at this time, worn as an extra article of clothing for the head in bad weather, or on occasion of travelling. The hood of this period is so commonly depicted that no doubt of its form or appearance need exist. Two

examples are here selected from an illuminated missal of the fourteenth century, preserved in the library of Trinity College, Cambridge. The form of the hood, when it was placed upon the head, may be seen in No. 10, with the hanging tippet behind. It fitted the head very closely, the aperture for the face encircling the chin and



No. 10.

forehead in a very snug way. The shape presented by the same kind of hood when off the head may be seen in No. 11, a boy who, in the original, is represented chasing a butterfly,—which the artist, in his ignorance of relative proportion, has made as big as a crow,—and endeavouring to strike it down with the hood, snatched from his head in the excitement of the chase. He holds it by the pendant that was allowed to hang behind ; the aperture for the face is seen on the side farthest from him, so that the back of the hood and the



No. 11.

back of his head meet, the portion that surrounds the neck being at bottom. A hood very similar hangs on the left shoulder of a figure copied from the " *Luttrel Psalter*." The mode of cutting the hair, and throwing the hood upon the shoulders, are illustrated by quotations in the historical portion of this work from the romance of " *King Alisaunder*," printed in Weber's collection, and " *King Edward and the Shepherd*," in Hartshorne's " *Metrical Tales*," and the way in which it was worn by the lower classes.

The hats worn by noblemen were sometimes very elegantly decorated, but the shapes were nearly as ugly as the more modern ones. They were tall, and rounded on the crown, turned up over the forehead, the brims and body being generally of a different colour. Three specimens of these showy hats have been selected from the very curious illuminated romance of "King Meliadus," executed in the fourteenth century, among the Additional Manuscripts in the British Museum, No. 12,228. The colours and decorations of these hats are more striking in the original than



No. 12.

No. 13.

No. 14.

our woodcut can give a notion of. They are white, turned up in one instance with blue, another green, another red, the indented or wavy edges of each brim preserving the original colour, white. Feathers wave high above each head, of so large a size that, in the original delineation, they are evidently disproportionate; but that only goes to prove how very obtrusive these decorations had become, so that the man might be said to be appended to his feather, rather than the feather affixed to the man. To secure these decorations to the hat, the art of the goldsmith and jeweller was called into play, and ornamental pipes or sockets, if they may be so termed, were invented to receive these feathers. Very beautiful and curious examples of these articles are seen upon the hats of each of these figures from "Meliadus." In one instance a gold band fastens it firmly round the centre of the hat. The way in which the hair was trimmed and worn at this period is also well illustrated by these engravings.

Felt hats were commonly worn at this early time. In a curious poem descriptive of the stock of a mercer in the thirteenth century, he mentions having "fine laces for felt hats," and "gold-fringed hats." Lydgate in his "London Lackpenny," mentions the Flemynges in London inviting him to buy "Fyne felt hattes." Leaden brooches were also

used to secure the hatband; they were sometimes ornamented with figures of saints, and placed there to indicate the performance of a pilgrimage.

The ladies had devoted much attention to the elevation of their head-dresses from the time when we last considered that subject up to the present. The quiet veil or coverchief of the Saxon, Danish, and Norman ladies had been discarded for a more obtrusive, elevated, and showy dress, which had gradually made its way, in spite of all opposition, lay and clerical, until it had become very universal in the fifteenth century in England as well as on the Continent. It had perhaps been confined to the wealthy or the extremely fashionable in this country until that era; for we do not find it depicted in manuscripts, or sculptured on tombs and other places, until the early part of that century. But as it was vigorously assailed by the clergy, it is not to be wondered at that no such record exists until the universality of the fashion rendered it common enough to be bearable in their eyes. For a century it had struggled to this height of favour through good report and bad. Jehan de Meun, a French writer of the fourteenth century, who completed the famous "Romance of the Rose," speaks very distinctly of women's horns. Both himself and William de Lorris, the other author of this severe attack on the ladies, were very cognizant of fashionable follies. Jehan describes the gorget or neckcloth worn in his time by the ladies as being twisted several times round the neck and pinned up to the horns above. After observing that these horns appear to be designed to wound the men, he adds, "I know not whether they call gibbets or corbels that which sustain their horns, which they consider so fine, but I venture to say that St. Elizabeth is not in paradise for having such baubles. Moreover, they make a great encumbrance; for between the gorget and the temple and horns may pass a rat, or the largest weasel on this side Arras."

The head engraved, No. 15, from an effigy of a lady of the Ryther family, in Ryther church, Yorkshire, is a good illustration of this fashion; great pads of false hair appear on



No. 15.

each side of her head; the gorget is pinned up to it, and it "is hooped, with a band," as described by the satirists of the era.

Mr. Thomas Wright, in a curious paper on the horn-shaped head-dress of the ladies in the reign of Edward I., printed in the first volume of the "Archæological Journal," quotes the passage just given, remarking that Strutt has been blamed for attributing, on this single authority, the horned head-dress to so early a period as the reign of Edward I.; but he considers the passage sufficiently explicit; and he quotes various others from poems, the dates of which are not at all doubtful. Thus, a satire "of Horns," preserved in the Royal Library at Paris, No. 7218, written within the first ten years of the fourteenth century, tells us that the bishop had preached a sermon against the extravagant fashions, blaming particularly the bareness of ladies' necks and their horns. He had directed people, on the approach of women thus dressed, to cry, "Hurte, belin!" and "Beware of the ram!" promising ten days' pardon to all who should thus cry out against them. "By the faith I owe St. Mathurin!" exclaims the satirist, "they make themselves horned with platted hemp or linen, and so counterfeit dumb beasts; they carry great masses of other people's hair on their heads;"—by which it appears that hemp and false hair were used much in the same way as by the ladies of the middle of the last century for their enormous head-dresses. Mr. Wright quotes a satire on the vanity of the ladies, written about the end of the thirteenth century, now in the British Museum (Royal MS. 8 E 17), which commences thus: "What shall we say of the ladies when they come to festivals? They look at each other's heads, and carry *bosses* like horned beasts: if any one be without horns, she becomes an object of scandal." This manuscript was written in England, and proves the analogy of fashion in this country and France. Mr. Wright also quotes a passage in his volume of "Political Songs" from a MS. of the fourteenth century, where the author, speaking of the venality of the judges, says, "If some noble lady, fair and lovely, *with horned head* encircled with gold, come for judgment, she despatches her business without having to say a word." But a more ancient poem occurs in the

same collection, which gives further confirmation to the early prevalence of this fashion. It is in Harleian MS. 2253, of the time of Edward II., in which the author says,—

“Foremost in bower were *bosses* brought;
To honour ladies I wot they were wrought:
Now each giglot will lour, except she have
 them sought,
Although for such shrews they are full dearly
 bought.”¹

The writer goes on to threaten with perdition the wearers, declaring that upon these head-dresses,

“Up aloft may the devil sit soft,
And his foul sabbaths hold very oft.”

In the fifteenth century many pictured and sculptured examples of these monstrosities occur. One is given (No. 16) from the French romance of “The Comte d’Artois,” in the possession of M. Barrois, of Paris, and which was published by him with several facsimile plates. It affords an interesting illustration of the fashion as worn in the land of its birth. It is only partially horned, taking a turn of the horn shape at top. Others more distinctly horned have been engraved, figs. 130, 147, 148 of vol. i., to which we must refer the reader, as well as to No. 17, from a manuscript of the fifteenth century, in all of which he will see the double-horned head-dress in full perfection. The one given in fig. 16 is like the steeple-cap still worn by the peasantry of Normandy. The long veil affixed to its summit, of thin material, hangs to the ground at the back of the figure. The amplitude of the whole dress is remarkable; the gown



No. 16.

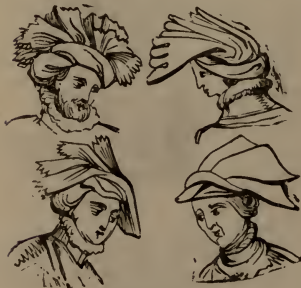


No. 17.

¹ These lines, we need scarcely say, have been turned into modern rhyme, but without in any degree altering the sense or phraseology, where it may be kept. The term *bosses* for these horns occurs in a quotation above. The original is printed in vol. vi. of Camden Soc. publications.

lies in folds about the feet, and was constantly tucked under the arm to permit the wearer to walk, dragging its length behind in the dirt, a "foul waste of cloth and excessive," as sober moralists of the day observed, who were very far from backward in condemning these extravagancies. See "Jour. Arch. Assoc.," vol. v., for a paper by Planché on "Horn-shaped head-dresses."

The hats worn by gentlemen during the fourteenth century were very various in form. In Strutt's work on English Costume an entire quarto plate (pl. 87) is devoted to the many varieties, of which twelve are there given, and from which four are here selected (Nos. 18-21). They are of very odd construction, and are clipped and jagged at



No. 18-21.

the edges till they look like heaps of rags, and they fall about the head in a most confused manner. They appear to have consisted of a close-fitting skull-cap encircled round the forehead by a roll of cloth, flat like a band, or rolled in a swathe; while above it a broad piece of cloth was sewed all round, frequently cut at the edges in fantastic shapes, which being gathered in folds at the bottom, was allowed to fall over the head in all directions, or else was laid to one side.¹ Such a hood was worn by the ancient Knights of the Garter; and an engraving of it may be seen in fig. 133 of vol. i, which will make its form at once understood by the reader. They appear to have been of Italian origin, as they are continually seen in their sculptures and painting, and always of this peculiar construction, which

¹ The construction of this head-dress appears very similar to that of the eastern turban, in which one end of the cloth being employed to cover the head, the middle is carried round and round the head, and then so tucked into the band as to leave the extreme end, which is often fringed or embroidered, standing up from the so formed cap, and falling over to a greater or less length according to the caprice of the wearer.

would puzzle the eye of one unaccustomed to any clearer delineation than that afforded by the miniatures of illuminated books.

The hats of the fifteenth century eventually drove the old hood out of the field; but it occasionally appears in the way of an extra covering for travellers under the hat, as it is represented No. 22, from the romance of "Comte d'Artois," already referred to. It was made of felt, but something like hair is occasionally seen upon them. One of the persons is described in "Piers Plowman" "with a hood on his head, and a hat above," exactly as here engraved. There is a peculiar sort of hat, made of shaggy fur, which is worn throughout the century by figures in the illuminations, and of which a specimen is here given (No. 23) from the same manuscript as the one preceding; it fits the head closely, but hangs like a pent-house all round the face, with long hair covering the entire surface; it was made of the hide of an animal, the fur dressed upon the skin,—hats of beaver being luxuries of a more modern date, and Flanders the country from which it appears they were imported. A hat very similar to No. 23 is seen in the fine copy of the "Romance of the Rose," Harl. 4425 of the end of the fifteenth century.



No. 22.



No. 23.

"An hat apon hys helm he bar,
And that tuk with hym Dowglas thar,
In tuknyng (*token*), for it furryt was."
BARBOUR'S *Bruce*, b. 16.

Philip de Comines mentions Edward IV. on the occasion of his meeting with Louis XI. in 1475, as wearing a black velvet cap, with a large flower de luce of precious stones upon it.

Hats of taffeta, velvet, and sarsnet, were worn in Elizabeth's time, according to Stubbes, and of some such material the hats of the fifteenth century would appear to be made, as they are sometimes of light colour and sprinkled all over with a pattern like figured silk. An example is

given (No. 24) from the same MS. as the last two. The shape of this hat is very curious, as it is precisely similar to the modern one in all points; the feathers are so disposed as to bow on each side in walking, and are of considerable elevation. Such hats are not uncommon in drawings of this period; and it may be considered as remarkable that, amid all mutations of times and fashions, they should still survive, and their plain crowns and ugly flat brims be still patronized by the male portion of the community who particularly wish to distinguish themselves on "the turf," and who are generally very anxious to adopt the most *outré* attire.



No. 24.

another example is given (No. 26), the last selection from the same curious series of illuminations. The band here is very distinctly seen, of great breadth; the crown of the hat is high and rounded, something like those worn by the curious figures already given, from "Meliadus." It is combined with a very singular one, (No. 27), copied from the Royal MS., 15 E 4, a splendidly illuminated "Chronicle of England." "An high small *bonet* for airing of the crowne," is mentioned in the 25th "Coventry Mystery." This style of hat became very prevalent; and it was seen upon the



No. 25.

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No. 26.



No. 27.

heads of old countrywomen during the last century, being still considered as their stock-property on the stage even in the present day. This hat in the original is a very gay thing; it is yellow throughout, having blue bands running round the crown. There are few complexions that such a head-covering would suit. It is of the time of Edward IV.

From the same manuscript we copy two full-length figures, which are valuable as general illustrations of the peculiar dress of this reign. They wear doublets which are pleated down the back with great formality, and have stiff upright collars, tight hose cover the legs, the clogs and toes of the shoe being as inordinately long as their doublets are ridiculously short. But the hats are what we are now most interested in, and these figures display a peculiarity worthy of notice. Their hats are of velvet, in one instance green, in the other black, with bands of narrow gold threads crossing them. To each is appended a long black band of cloth or silk, which, passing round the neck, hangs over the back, ending in a bunch of bows, tassels, or fringe.



No. 28.

They are the last vestiges of "the *liripipes* or tippetts, which pass round the neck and hang down before, reaching to the feet, all jagged," mentioned by a writer of this century quoted by Strutt, and which are frequently seen upon brasses and monumental effigies of this period; among which may be particularly instanced the effigy of William Canynge, who died in 1474, still to be seen in St. Mary's Church, Bristol, and engraved in Hollis's "Monumental Effigies;" and the brass of a notary of the time of Edward IV. in St. Mary's Tower Church, Ipswich, engraved in Waller's "Series of Monumental Brasses." In both these instances the cap or bonnet is on the left shoulder, the tippet connected with it reaching in front to the feet of the wearer. In fig. 28 it is worn considerably shorter; but the two figures clearly show the way in which

the hat was thrown off the head, and hung behind the back, at the pleasure of the wearer.

Varieties of the fashion of hats at this period are so prolific that dozens of cuts might be given depicting their various forms. In the selections made those usually worn have been taken, in preference to those merely singular or quaint; but fashion was very changeable, and we can give but a faint idea of its mutations.

Let us return to the ladies. The fashionable head-dress of the last days of the house of York may be seen in No. 29, from Harleian MS. 4438. It is termed the heart-shaped head-dress, from the appearance it presents when viewed in front, and which resembles that of a heart, and sometimes of a crescent. It is of black silk or velvet, ornamented with gold studs, and having a jewel over the forehead. It is remarkable for having attached to its right side the same long liripipe, tippet, or pendent band attached



No. 29.

to the hat of the gentlemen. A front view of a head-dress somewhat similar is copied (No. 30) from the brass of Lady Arderne (who died about the middle of the fifteenth century), in Latton Church, Essex, engraved by Waller. The caul of the head-dress is richly embroidered, and supported by wires in the shape of a heart, with double lappets behind the head, which are sometimes represented transparent, as if of gauze.



No. 30.

Such gauze veils, or rather coverings for the head-dress, are frequently seen in the miniatures of manuscripts (see vol. i. figs. 150, 151). Two more are here selected from the Royal MS., 19 E 5. The steeple head-dress of No. 32 is entirely covered by a thin veil of gauze, which hangs from its summit, and projects over her face. This high head-dress was sometimes nicknamed a *chimney* by the satirists of the era. Pierre des Gros, in "Le Jardin des Nobles," complains that "the younger and more

beautiful the ladies were, the higher were the *chimneys* which they carried." The other lady, No. 31, has a hat (if such a name may be applied to it) widening from its base, and made of cloth-of-gold, richly set with stones. Such jewelled head-dresses are often represented as worn by noble ladies, and are frequently ornamented in the most beautiful manner, and set with precious stones of various tints.



No. 31.



No. 32.

Mr. Boutell notes that the introduction about 1470 of the *wired*, or butterfly, head-dress entailed the turning to one side of the head, or often the whole figure of ladies on brasses, in order to display the fashion.

Plainer folk wore plainer head-dresses. The incised slab to the memory of "John Roleston, Esquyer, sometyne Lord of Swarston, and Sicili hys wyff," in Swarkstone Church, Derbyshire, who died 1482, gives us the head-dress of the said Sicily, as represented No. 33. It is a simple cap, radiating in gores over the head, having a knob in its centre, and a close falling veil of cloth affixed round the back. Nothing can well be plainer, and it seems to be constructed as much for comfort as for show. The same remark will apply with greater force to No. 34, which most certainly cannot be recommended for its beauty. It is a stunted cone, with a black veil closely fitting about the neck, and very sparingly ornamented, and is worn by "Mary, wife of John Rolestone, who died 1485," and is copied from the incised slab to her memory in Rolleston Church, Staffordshire. They may both have been plain country ladies, far removed from London, and little troubled with its fashionable freaks.



No. 33.



No. 34.

With the accession of Henry VII. came a squareness and

stiffness of head-coverings for male and female. This gradually gained ground until it presented an angular figure, and is generally termed "diamond-shaped" by writers on dress. It may be understood by No. 35, copied from an effigy of a lady of the Arden family, in Aston Church, Warwickshire, as engraved in Hollis's Collection of "Monumental Effigies." It is of unwieldy proportion, the inner folds of white linen, the outer ones of purple cloth, or silk, edged with yellow, and overlapping each other. The portraits of the wives of Henry VIII., as well as the many others by Holbein, will furnish fine examples of the best form assumed by this head-dress. (See vol. i. fig. 195.)



No. 35.

"A bonnet of Blak velvet with a brooche and a naked woman, with xviii pair of aggletts and xviii buttons and a small cheyne about the edge of the same." (Inventory of goods of Henry Fitzroy, Duke of Richmond, 18 Hen. VIII., published by the Camden Society.)

Three specimens of the men's caps of this period are here given. They are selected from tapestry of the early part of the sixteenth century. They are very flat, in accordance



No. 36.



No. 37.



No. 38.

with the taste of the time, and they show the way in which the flaps, or brim, was turned up and secured. In No. 36 it is secured by a band, which being fixed on one side passes through the flap on

the other, where it is held by a button. In No. 37 it is tied in the centre; and in No. 38 secured by a double lace. In the reign of Elizabeth the button-cap was indicative of a countryman. Skelton, in a ballad against excess in apparel, says:—

“ So many poynted caps,
Lased with *double flaps*,
And so gay felted hats,
Sawe I never ! ”

The heads in fig. 38a are from corbels at the door of Hythe Church, Kent.

The tall hat is alluded to by Heywood in his “ Spider and Fly,” 1566.



No. 38a.

“ To weare Powle’s *steeple* for a *Turkey hat*. ”

In a ballad on money in the Royal MS. 17 B 47, an allusion to the fashion of setting the cap in a jaunty manner on the side of the head occurs.

“ In king’s court where money dothe route
Yt maketh the galants to jett ;
And for to wear gorgeous their gear,
Their cappes awry to set. ”

During the reign of Henry VIII. little of novelty appeared in the head-dresses of either sex. The flat, square, or round cap of the men was still worn, as it had been during the reign of his father ; but the immense plume of coloured feathers was abandoned for a small single one. The contrast is well shown in figs. 184, 185, vol. i., more particularly by comparing the figure in the cut 192, from the Rouen bas-reliefs, with the full-length of the Earl of Surrey, fig. 194. There was great variety both in colour and material in the hats and caps worn by gentlemen at this time. In the wardrobe account of Henry VIII. (“ Archæologia,” vol. ix.) we find mentioned, “ A hatte of greene velvette, embrowdered with grene silke lace, and lyned with grene sarcenette.” And again, “ Item, for making of three cappes of velvette, the one yalowe, the other orange coloure, and the thirde greene.” And in the privy-purse expenses of the same monarch we have, “ Item, paid for a hatte and a plume for the king in Boleyn, 15s. Item, the same day, paid for garnasshing of two bonnetts, and for the said hatte, 23s. 4d.” —an exceeding high price, when the value of money at that time is considered.

Hall mentions Henry VIII. wearing a “ chapeau Montaubyn with a rich coronal, the folde of the chapeau lined

with crimson satin, and on that a brooche with the image of St. George.”

The ladies during this reign gradually abandoned the



No. 39-43.

diamond head-dress, with its long lappets at the side, for a more varied and less rigid-looking style of dress—yet enough of the angularity of the original remained to render its parentage readily discernible. We must refer to fig. 195 for specimens of both these head-dresses, to which are now added a few

more, selected from tapestry of the reign of Henry VIII. No. 39 is that of an elderly woman; and the close cap, and warm band surrounding it, with loose lappets covering the ears, bears some affinity to that of Catherine of Aragon, as given in the History. The second lady (No. 40), much more juvenile, wears a heap of finery, combining cap, coverchief, and hood, which was at this time the extreme of fashion. It is edged with lace, and ornamented with jewellery, and is altogether original in its look of utter unmeaningness—a mere heap of finery. No. 41 has a hood easier of comprehension, but no whit better in point of elegance than her predecessor's. It fits the head closely, having pendent jewels round the bottom and crossing the brow. No. 42 is a combination of coverchief and turban, which reminds one forcibly of the head-dress fashionable during the reign of the sixth Henry, and of which examples have been given, and it may have survived from those times. No. 43 exhibits the combination of the head-dress of fig. 40 with the lappeted hood of No. 41. It was a very common form of head-dress among the ladies of the upper class, and the cloth hood is here decorated with rows of pendent ornaments. Lettys (*lattizi*,

Italian) caps occur in wills of Walter Wrattlesley, 1502, and Ric. Cressey, 1544. These were of fur much resembling ermine. In the 4th year of Hen. IV. the wearing of ermine, *lettice*, or marten, was forbidden to anyone below the state of banneret (Planché).

Hats were worn low in the crown and narrow in the brim until the reign of Elizabeth. Throughout the reigns of Henry VIII., Edward VI., and Mary, the general wear among ordinary classes was the bonnet or flat-cap. No. 44 is from the full-length woodcut of John Heywood, see vol. i., fig. 203, who lived when that "merciful maiden," as he terms her, sat upon the English throne, who is now more generally known as "the bloody Queen Mary." He wears a very flat cap, the original of the "muffin-cap," which has not yet expired on the heads of our parish school-boys, but which was exalted to a noble position originally, and is seen upon the heads of many men of rank and influence at the court of England. The Earl of Surrey, in the cut from the Hampton Court portrait (fig. 194 of vol. i.), wears a flat-cap of a scarlet colour. Such an one is alluded to by *Pride* in "*Medwall's Interlude of Nature*" (ante 1500).



No. 44.

"Behold the bonet upon my head,
A staryng colour of scarlet red,
I promyse you a fyne threde
And a soft wool.
It cost me a noble."

That venerable citizen, Sir Thomas Gresham, always wore such a cap; and they were so common to Londoners as to be known by the name of "the city flat-cap." Thomas Dekker, the dramatist, in his "*Knight's Conjuring*," 1607, a satire on the times, speaks of a person "at bowling alleys in a *flat cap*, like a shop keeper." By an act of parliament of 1571, it was provided that all above the age of six years, except the nobility and other persons of degree, should, on sabbath-days and holydays, wear caps of wool, manufactured in England. This was one of the laws for the encouragement of trade, which so much occupied the legisla-

torial wisdom of our ancestors, and which the people, as constantly as they were enacted, evaded or openly violated. This very law was repealed in 1597. Those to whom the law applied, and who wore the statute-caps, were citizens, and artificers, and labourers;¹ and thus as the nobility continued to wear their bonnets and feathers, the allusion of Rosaline, in Shakspeare's "Love's Labour's Lost," when speaking of the courtiers, "Well, better wits have worn plain statute-caps," becomes very pointed and sarcastic. The cap worn by Heywood, it will be seen, is exceedingly flat; but still it covers the head. The cap of the modern blue-coated boys of Christ's Hospital, which has descended to our times, in form the same as ever, has been so "cropped of its fair proportions" that none of the owners of such articles in the school ever dream of using them as a protection for the head. The strictness with which the wearing of this article was enjoined in the reign of Elizabeth has been noticed in the historical part of this work. In Dekker's "Honest Whore," 2nd part, 1630, they are highly lauded in a speech which ends thus:—

"It's light for summer, and in cold it sits
Close to the scull, a warm house for the wits;
It shows the whole face boldly, 'tis not made
As if a man to look on't were afraid:
Nor like a draper's shop with broad dark shed
For he's no citizen that hides his head.
Flat-caps as proper are to city gowns,
As to armour helmets, or to kings their crowns."

See this play for many notes on costume. "Three Scot's capps at 3s. 6d. for soldiers in 1568, occurs in the Eltham churchwarden's accounts." ("Archæologia," xxxiv.)

During the reign of Elizabeth many and various were the forms of fashionable hats as worn by the upper classes, and they were generally of velvet. The two examples of hats here given may be received as fair specimens of the ordinary shape and form of that article when worn by

¹ The people of common sort wore their hats of felt. Thrum'd caps are mentioned in "Kind Heart's Dream," 1592. The countryman in Thynne's "Pride and Lowliness," is thus described:—

"A strawen hatte he had upon his head
The which his chinne was fastened underneath."

ladies and gentlemen. They are copied from a print published at the latter end of her reign. The crown of the lady's hat, No. 45, is shaped and gored like a balloon, the brim is wide and is depressed in the centre, forming the elegant curve which has become celebrated in the cap popularly appropriated to Mary Queen of Scots. The gentleman's hat, No. 46, is not elegant; the tall sugar-loaf crown and broad brim has

neither beauty nor good taste to recommend it; it was known as the "copotain hat," and according to Peacham was that generally worn by the husband of our Mary: he says:—"King Philip in England wore commonly a somewhat high



No. 45.



No. 46.

velvet cap, and a white feather." Stubbes has censured these articles, see vol. i., p. 261. This is the earliest mention of the beaver hat. They were, however, worn only by the nobility and gentry in the time of James I., when their shape had little elegance to recommend them. The portrait of Thomas Lant, republished by Richardson, and a portrait of James VI. of Scotland, give curious examples of hats. See also the copotain hat under that heading.

In Ben Jonson's "Cynthia's Revels," 1601, a *beaver* costing eight crowns occurs. In the "City Match," 1639, one of the characters says:—"By this two-handed *beaver*, which is so thin and light, a butterfly's wings put to 't would make it a Mercury's flying hat and soar aloft."

Some of the earliest portraits of King James display him in hats of fearful ugliness. In a satiric ballad on the knights of £40 per annum made by James I., the countrymen are jestingly told to

"Cast off for ever your two-shilling bonnets,
Cover your coxcombs with three-pound beavers."

Choyse Drollery, 1656.

The dandies of the time of Stubbes frequently wore feathers in them; indeed, he declares that they "are content with no kind of hat withoute a great bunche of feathers of

divers and sundrie colours, peaking on top of their heades, not unlike (I dare not saie) cockescombes, but as sternes of pride and ensignes of vanitie; and these flutteringe sailes and feathered flagges of defiaunce to vertue (for so they are) are so advanced in Ailgna (Anglia) that every child hath them in his hat or cap. Many get good living by dying and sellyng of them, and not a few prove themselves more than fooles in wearing of them." Marston in his "Satyres," 1598, says:—

"His hat himselve small crowne and huge great brim,
Faire outward show and little wit within,
And all the band with *feathers* he doth fill,
Which is a sign of a phantastick still."

"Sir Revell furnish't out with fashion,
From *dirk crown* hat unto the shoos' square toe."
ROWLAND'S *Letting of Humours Blood.*

Peacham, writing in 1638, says:—"After came in hats of all fashions, some with crowns so high that beholding them far off, you would have thought you had discovered the Teneriffe; those close to the head like barbers' basons with narrow brims, we were at that time beholden to ladies in Spain for. After these came up those with square crownes and brims almost as broad as a brewer's mash-fat, or a reasonable upper-stone of a mustard quern, which, among my other epigrams, gave me occasion of this:—

"Soranzo's broad-brimmd hat I oft compare
To the vast compasse of the heavenly sphere;
His head the Earths globe, fixed under it,
Whose Center is, his wondrous little wit."

"The people of the common sort" wore theirs of felt. "Thrum'd hats" are mentioned in "Kind Hart's Dream," 1592, and in the "Jests" of George Peele he is described in "a Spanish platter-fashioned hat." The countryman in Thynne's "Pride and Lowliness" is thus described:—

"A strawen hat he had upon his head,
The which his chin was fastened underneath."

The hatband in the time of James I. was frequently richly jewelled, and diamond hatbands are mentioned as worn by his favourite, the Duke of Buckingham. In a letter written

to Prince Charles, in 1623, the king says:—"I send you for your wearing, the Three Bretheren that ye knowe full well, but newlie sette, and the mirroure of France, the fellow of the Portugall dyamant, whiche I wolde wishe you to weare alone in your hat, with a little blacke feather." Crispin de Passe's portrait of this monarch exhibits him wearing a jewel of this kind of very costly and elaborate character. It is copied in our cut, No. 47. Single pearls were also frequently hung at the sides when the brims were turned up; or groups of stones set in gold, like a modern brooch, were placed in the centre of the hat, or else confined to the stems of its group of feathers.



No. 47.

In the comedy of "Patient Grissell," 1603, one of the characters says:—"Sir Owen and myself encountering, I veiled my upper garment; and enriching my head again with a finer velvet cap, which I then wore, with a band to it of orient pearl and gold, and a foolish sprig of some nine or ten pound price or so, we grew to an imparlance." Peacham, in "The Truth of our Times," 1638, after speaking of hats as above given, says:—"No less variety hath been in hat-bands, the cipress being now quite out of use, save among some of the graver sort." When the elder Palatine, in Davenant's comedy of the "Wits," 1636, is undressed, his younger brother, determined to rob him, exclaims,

"Where are his breeches? speak; his *hatband* too;
'Tis of grand price—the stones are rosial, and
Of the white rock."

Wearing flowers in the hatband is noticed as early as 1611, in a "Wooing Song of the Yeomen of Kent," printed in "Melismata," "Musical Fancies," etc.

"On my head a good grey hat,
And in it stick a lovely rose."

In "Cynthia's Revels," 1601, Bolognian ribands for the hat are mentioned.

The group of heads here engraved are copied from figures of the English of various grades, to be seen in the margin of Speed's "Maps," and show the style of head-covering adopted by both sexes in the



No. 48.



No. 49.



No. 50.

reigns of James and Charles I. "A citizen" and his wife furnish us with Nos. 48 and 49; "a gentleman" gives us No. 50. The hatband of No. 48 is peculiar, being a swathe of silk rolled round the bottom of the crown.



No. 51.

This was the form of the original hatband, and is more clearly seen on No. 51, copied from the figure of Margaret Arneway, who died 1596, and is buried in St. Margaret's, Westminster. This figure, of an earlier date, may be additionally interesting, as showing how little the general shape and make of this article varied from the age of Elizabeth. In the "Revenger's

Tragedy," 1607, "a hatted dame" is noticed as an inferior personage to the higher orders in appearance. The cable hatband is mentioned in "Every Man out of his Humour," 1599:—"I had on a gold cable hatband, then new come up, which I wore about a murrey French hat I had, . . . cuts my hatband, and yet it was massie goldsmith's work."

Hats, during the puritanic era, became chiefly remarkable



No. 52.



No. 53.

for the breadth of their brims and the tall sugar-loaf eminence of the crown. Such a hat Hogarth has bestowed upon Ralpho, in his illustrations of Hudibras; and in No. 52 we have a corresponding example from a print dated 1645.

There is a sneer at the puritanic high-crowned hats in Randolph's "Muses' Looking-Glass," 1638, where Micropepes, "one in glorious works extremely mean and penurious," says:—

“ I am churchwarden, and we are this year
To build our steeple up; now, to save charges,
I'll get a *high-crown'd hat*, with five low-bells,
To make a peal to serve as well as Bow.”

No. 53 wearing a hat whose brim is a little more graceful, we have copied from Hollar's full-length portrait of “ Robert Devereux, Earle of Essex, his Excellency Lord Generall of the Army.” He sports a feather, a piece of vanity unpatronized by the Puritans of the day. It is curious, however, to notice how little the beaver hat, in its main shape and feature, has varied from the time of its first introduction until the present day. Cotgrave, in his “ Dictionary,” 1650, mentions the two following head coverings:—“ *Caperon à bourlet.* Such a hood as lawyers and citizens weare on their shoulders upon solemn dayes.” “ *Coquarde.* A Spanish cap or fashion of bonnet used by the most substantial men of yore.”

Randle Holme, in his notes on dress, has drawn and described a curious hat, or, as he calls it, a cap, which he marks as worn July, 1659. We copy his little sketch, No. 54, done with the pen, and thus described by him:—“ A cap covered with velvet, with ears turned up and tied with a ribbon to the sides of the crowne, which are loosed down at pleasure to keepe the eares warme.” In “ Lady Alimony,” 1659, one character says:—“ You button on your night-cap, after the new fashion, with his leave ears without it.”



No. 54.

“ But of all the felts, that may be felt,
Give me the English Beaver.”

The Fashions, Merry Drolleries, 1661.

In Durfey's odd collection of songs, quaintly entitled “ Wit and Mirth, or Pills to Purge Melancholy,” there is a curious ballad on caps, which has for a burden—

“ Any cap, whate'er it be,
Is still the sign of some degree ; ”

and the writer proceeds to characterize—

“ The Monmouth cap, the saylors' thrum,
And that wherein the tradesmen come ;

The physick lawe, the cap divine,
 And that which crowns the Muses nine ;
 The cap that fools do countenance,
 The goodly cap of maintenance ;
 * * * * * *
 The sickly cap, both plaine and wrought ;
 The fudling cap, however bought ;
 The worsted, furr'd, the velvet, satin,
 For which so many pates learn Latin ;
 The crewel cap, the fustian pate,
 The perriwig, the cap of late."

He then proceeds to enumerate the persons to whom they properly belong; the Monmouth cap being the soldier's; the "cap divine" being

"Square, like scholars and their booke :
 The rest are round, but this is square,
 To show their wits more stable are."

The square caps, still worn at our Universities, originated about the time of the Reformation, and were generally worn by grave and studious men. The head of Latimer, engraved vol. i. fig. 216, shows its original form; but in its descent to our own days, the warm overlapping sides are discarded, and a plain, close skull-cap takes the place—the broad pointed top being imitated by a hard, square, flat piece of pasteboard and cloth, destitute of meaning and utility: preserving the form of antiquity, deprived of its spirit. The ballad goes on to "the sick man's cap, wrought of silk."

"The furr'd and quilted cap of age
 Can make a mouldy proverb sage ;
 The sattin and the velvet hive
 Into a bishoprick may thrive ;"

and it concludes with a sneer at periwig-wearers,

"Before the king who covered are,
 And only to themselves are bare."

Our cut exhibits the principal caps alluded to in the ballad. No. 55 is the Monmouth-cap, as worn by the celebrated soldier, Sir William Stanley, temp. Henry VIII. No. 56 the physick-cap, from a cut of a physician, 1541. No. 57 is the lawyer's-cap, from the effigy of Richard

Harper, one of the Justices of Common Pleas, temp. Edw. VI., in Swarkestone Church, Derbyshire. No. 58 is "the cap divine," from a portrait of Cranmer. The jester's-cap may be seen in Douce's, or any illustrated "Shakespeare;" the London "cap of maintenance" is equally familiar. No. 59, "the sickly-cap," is copied from a cut dated 1641; and a rude representation of the devil, "fallen sick, by reason of this present parliament," published at the same time, exhibits his satanic majesty in the same head-dress. No. 60, "the furred and quilted cap of age," is worn by a figure, emblematic of old age, in an engraving after Holbein. In Barry's "Ram Alley," 1611, a lady's "best stitch'd hat" is mentioned. In Lord Bristol's "Elvira," 1667, Francisca says,— "A sharp pointed hat, now that you see the gallants all flat-headed, appears not so ridiculous as, &c."

With the restoration of Charles II. came the large broad-brimmed, low-crowned hat, surrounded with an immensity of feathers, which might render the courtiers obnoxious in the satire Shakespeare directed against the followers of Henry VIII. to the field of the cloth-of-gold,

"These remnants
Of fool and feather that they got in France."

The figs. 245 and 250 of vol. i. display the hat then commonly worn; but for the sake of showing the prototype more clearly, No. 61 has been engraved. It is held in the hand of Louis XIV., in the print representing the conference between that monarch and Philip IV., King of Spain, in 1660.



No. 61.

The immensity of feather sported by his majesty cannot fail to strike the reader, and will show that a most regal profusion characterized the hat of the king, whom our courtiers copied at a rather humble distance, extravagant as they were thought to be by the unfeathered Puritans.¹

Vendors of beaver hats were at this time called "haberdashers of hats;" they were expensive articles of dress, as already noted. Dugdale, in his "Diary" (under April 13, 1661), notes:—"Payd for a bever hatte, £4. 10s.;" the fashion of it may be seen in Hollar's print of that distinguished antiquary. Pepys records (under June 27 in the same year):—"This day Mr. Holden sent me a bever, which cost me £4. 5s."

With William III. the hat recovered the shape of that worn before the introduction of the French hat (Nos. 62, 63). The ladies wore a flat hat of a graceful kind, when they wore one at all, which was not constantly done. The high head-dress, termed a commode, and which is depicted in vol. i. fig. 271, prevented the possibility



No. 62.



No. 63.

of placing anything on the piles of starched and wired lace which overtopped the foreheads of the fair. Elderly women of the lower ranks still wore the high-crowned broad-brimmed hat of the Protectorate; and in Mauron's "Cries of London," executed in this reign, such hats are seen upon many of the figures, both male and

¹ In a curious collection of household documents, formerly belonging to Nell Gwynne, once in the possession of Mr. Crofton Croker, is the subjoined hatter's bill, which shows the price of these articles at that time. The page seems to have owned the castor.

"Sould to Madam Gwin, April ye 24, 1675.

	£	s.	d.
" Imp. for 5 French hatts, for ye footmen, at 10s. a-piece	2	10	0
It. for 4 English hatts, for ye other men, at 7s. & 6d. a-piece	1	10	0
It. for a black castor, for ye page	0	10	0
It. for buttons and loopes for them	0	3	0
	<hr/>		
	£4	13	0
	<hr/>		

female. The hat of the female, No. 64, has been selected from this series, and is worn by a damsel who is crying "Fair cherries, at sixpence a pound!" It is of straw, with a ribbon tied around it in a tasteful and simple manner; the hat is altogether a light and graceful thing, and its want of obtru-



No. 64.



No. 65.

siveness is perhaps its chief recommendation. Beside this lady is placed the furred cap of one who lives by requesting you to "Buy a fine singing bird!" (No. 65.) His cap is immortalized by being of the same cut and material as that worn by the famous king of the beggars, Bampfylde Moore Carew, whose "true portraiture and effigy" is never seen without so warm a covering, which, introduced at this time, continued in favour until the reign of George II.

Specimens of hats worn during the latter reign have been given in vol. i. fig. 278, as they occur in the works of Hogarth, and they embrace several varieties; but as hats and bonnets now began to fluctuate in shape more than they had done for a very long period, we add three other specimens, selected

from the illustrations by G. Bickham to his "Musical Entertainer," published in 1727.

Nos. 66, 67 are both very simple, but are



No. 66.



No. 67.



No. 68.

such as were usually worn; for at this period an affected simplicity, or milk-maiden look, was coveted by the ladies, and it ran through high and low. There is a painting of Frederick Prince of Wales and the Princesses, copied in Jesse's history of this period, representing these high-born people engaged at a private concert, which gives you the idea of a footman and maids of all work indulging in high life below-stairs while the family are out. The hood worn by No. 67 was a complete envelope for the head, and was very commonly used in riding or travelling, as well as in

walking the parks. Lady Nithsdale aided her husband in his escape from the Tower concealed in her clothes, principally by the impossibility of detecting the features so closely concealed beneath the ample hood. They obtained the name of "Nithsdales" from this circumstance.

The "Northampton Mercury" of December 20, 1792, tells us:—"The ladies now wear the lappets to their gauze heads worked with aces of spades, hearts, diamonds, and clubs, and call them quadrille heads." In 1742, Laurence Whyte, in his "Dissertation on Fashions," says of the men:—

"Erst have I seen a little fellow,
With Hat as large as Vmbrellow;
It was the Mode for young and old,
In every Season, hot or cold.
'Tis now a fashionable Whim
To wear it with a narrow Brim,
That can't defend the Head from Rain,
Of which not old or young complain."

The simple caps and bonnets of the early part of the succeeding reign were put to flight, about 1768, by the monstrous heaps of tow, hair, ribbons, and lace, which then came into fashion, and which have been exhibited in fig.



No. 69.

325 of the History, etc., as well as in the article on HAIR-DRESSING; and a hat was invented to cover so large an erection. No. 69 is copied from Stewart's "Plococosmos," and is quite as extravagant as the head-dresses. It is a large but light compound of gauze, wire, ribbons, and flowers, sloping over the forehead, and sheltering the head entirely by its immensity. Some other examples, equally curious, are given in Stewart's book, which is the most singular mixture of moral reflections on life and religion, actors and acting, nature and art, that can possibly be conceived, combined with the most careful of all directions to the

young hair-dresser, on decorum and the immense responsibility of his profession. Only imagine a tyro being told, "One thing is particularly necessary, that you should be under no embarrassment, but be possessed of a considerable share of easy, silent determination." It must, to a beginner, have been an appalling thing—the amount of silent determination required to form the "amazing structure" a lady's head generally presented!



No. 70.

Another example of a fashionable out-door head-dress is given (No. 70) from Stewart. It should be remarked that the greater portion of hair upon a lady's head at this period was false, and our learned barber is very precise in his directions how to place it as naturally as such exaggerated taste would allow. He declares that "the graces swarm among the ringlets and curls raised from the crown of the head;" and he carefully notes how they should be pinned down to the cushion beneath, which formed the substructure of these wonderful erections. The hat is also secured by enormous pins; and "the lady being now entirely complete," says Stewart, "we must now wait her coming home at night, in order to give her maid a few directions about her nightcap." All that is directed to be done is to secure the curls on rollers, and straighten the hair with pomatum; "after that, take a very large net fillet, which must be big enough to cover the head and hair, and put it on, and drawing the strings to a proper tightness behind, till it closes all round the face and neck like a purse, bring the strings round the front and back again to the neck, where they must be tied; this, with the finest lawn handkerchief, is night-covering sufficient for the head." And thus did the heads of our grandmothers, when once arranged, "*keep for a month!*"¹

¹ Such heads, requiring so elaborate and expensive a mode of decoration, were dressed only once a month: and as there was a quantity of

The terms for these dresses were as varied as their forms. The "London Magazine" of 1768 gives us three which may serve as specimens:—"A-la-Cybèle is to raise the hair about a foot high, and towerwise, as you see Cybele represented in ancient *busto's*. A-la-Gorgonne required the curls to be looser, more movable, and to serpent with all the motions of the head. A-la-Vénus admitted but of few curls, because Venus was supposed to be risen out of the sea, and consequently not to have her hair very crisp." Le Gros, a Parisian barber, published in 1768-70 a series of plates of a hundred varieties of head-dress, with descriptions. A selection of twenty-eight of these were published in London in 1768. They were engraved by J. Bickham, and the work is entitled the "Lady's Toilet." Le Gros was the proprietor of an academy for teaching hair-dressing.



No. 71.

The eye at this period of our fashionable history was never allowed, in good society, to repose on anything moderate. If a lady had no display of hair and feathers, or no gigantic hat, she arrayed herself in a cap as ample as either. Witness No. 71, copied from a print issued from the celebrated depository of Carrington Bowles, the greatest of popular "common-print" publishers. The lady in the original is intended to represent the fair Mary Anne Robinson, the first love of the Prince, afterwards King George IV. It can scarcely be imagined that a really lovely woman could so disfigure herself; yet an idea of the absurdity of this fashion was never entertained by anybody at that period. The lady is termed the "Bird of Paradise" in the original engraving, and the whole thing is meant as seriously as a sermon.

pomatum and powder used, insects bred in it, and the descriptions of "opening a lady's head," when it would "keep no longer," given in the magazines of the day, are anything but pleasant; but that they were true, is abundantly proved by the recipes for killing insects, given in works on hair-dressing at this time.

Hutton of Birmingham has versified a Methodist preacher's sermon against these monstrosities. He says:—

“ This intrepid champion, elate with success,
 Made these bold remarks on the ladies' head-dress :—
 ‘ The pride of our females all bound'ry exceeds ;
 'Tis now quite the fashion to wear double heads.
 Approaching this town to disburse heavenly treasure,
 I pass'd by a head that would fill a strike measure ;
 If I'd had that measure but close to my side,
 I then should have had the experiment tried.
 By sins a man's said to be cover'd all o'er
 With bruises and many a putrified sore—
 From the sole of his foot to his crown they aspire ;
 But the sins of a woman rise half a yard higher.’ ”

The hats worn by gentlemen and ladies in 1786 may be seen in Nos. 72 and 73, copied from a print of that date. A writer of the time says:—“ If we look back but a very few years, at the dress of beaux and bucks, we shall find that fickleness and the love of novelty have been as highly prevalent in the male as in the female



No. 72.



No. 73.

sex. A few years ago, there was hardly a fellow of spirit but what wore a hat of a more enormous size than the most rigid Quaker, with a wig the model of that of a coachman. The single curl was only to be seen, the rest being hidden under the crown of the hat. Now the hat, instead of being a covering for the head is, by the higher ranks of men, carried under the arm ;¹ the size is little more than capable of covering the snuff-box of a beau, and it seems to be merely intended to crown the summit of that fantastic folly raised by the ingenious hand of some French friseur.” The wigs worn by both figures, it will be noticed, are by no means as large as they used to be. The lady's is plain and round, with large bob-curls hanging on

¹ “ Next march the hatters, once a gainful trade,
 When men wore finest beavers on the head ;
 But now, lest weight of that the curl should harm,
 Beaux strut about with beaver under arm.”

Poem on the Trades of Dublin, 1762.

each shoulder. Her hat has a broad brim, of rather elegant shape, decorated with a coloured silk band, a bow in front, and a large bunch of feathers. The ladies particularly affected feathers at this time; and the satirists, as usual, caught hold of the taste in order to be severe; and one declares of the ladies that now,—

“No longer they hunt after ribbons and lace—
Undertakers have got in the milliners’ place;
With hands sacrilegious they’ve plundered the dead,
And transferr’d the gay plumes from the hearse to the head.”

The hats of the gentlemen continued more or less cocked, and varied in size from the large Kevenhuller to the tiny



No. 74.

No. 75.

No. 76.

Nivernois. The three cuts depict their form at the end of this century. They are copied from etchings by Kay, of Edinburgh. The large round hat of No. 74 (dated 1786) is nearly as ample in brim as those of the

days of Cromwell. The cocked-hat of No. 75 gives the last form of this venerable head-covering. The hair of both figures may also be taken as specimens of the latter days of tie-wigs—the large curls, ties, and bobs, ending in a single pig-tail, that became unfashionable twenty years afterwards. The hat of No. 76, gaily decorated with gold strings and tassels, is of the newest taste of 1792, and has existed to the present day with little variation. The high

coat-collar and loose powdered hair are also typical of the changes in fashion which gradually led to the style of costume now worn.



No. 77.

No. 78.

In 1786 a very large-brimmed hat became fashionable with the ladies, and so continued through the next two

years. An idea of its form may be obtained from Nos. 77,

78. It was decorated with triple feathers, and a broad band of ribbon was tied in a bow behind, and allowed to stream down the back. The elegance of turn which the brim of such a hat afforded was, however, completely overdone by the enormity of its proportion; and the shelter it afforded the face can now be considered as the only recommendation of this fashion—the utility of any fashion being, at the time of its general adoption, generally the last thing thought of, and its least claim to favour.

The ladies in 1790 appeared in a hat similar to that worn by the last-described gentleman (No. 79). The band in the same way is crossed and recrossed over the crown. The brim is broad, raised at the sides, and pointed over the face in a manner not inelegant. The central



No. 79.



No. 80.



No. 81.

lady (No. 80) has the tall ugly bonnet copied from the French peasantry; to the edges a long gauze border is attached, which hangs like a veil round the face, and partially conceals it. No. 81, who wears a riding-dress, has a hat very similar to that worn by No. 79. Her broad collar and tie resemble the gentleman's, No. 76; it will also be noticed that the hair is now worn unconfined and unpowdered. Wigs had begun to be discontinued about 1674; and the powder-tax lessened the wearers of powder, which was discarded by the Queen and Princesses in 1793. The neck and breast, which were before much exposed, were now closely covered by the *buffont*, or neckerchief, which tucked above the stays, and stood out very full and ample, like the breast of a pigeon, from whence the idea may have been borrowed.

The hat of the lady (No. 82), shaped like a chimney-pot, and decorated with small tufts of ribbon, and larger bows, and which fitted on a lady's head like the cover on a canister, was viewed



No. 82.

with "marvellous favour" by many a fair eye at the same period of our history. It is sometimes seen in prints of the date just given, with a deep gauze border, like that worn by No. 80, hiding the entire head, and considerably enhancing its ugliness.

A hat of a very *piquant* character was adopted by ladies in 1791, and of which a specimen is given (No. 83). It is decorated with bows, and a large feather nods, not ungracefully, over the crown from behind.



No. 83.

A girl of good figure and smart manners must have looked very becoming beneath it. It was not often at this time that any other than ugly head-coverings were worn; and from 1795 to 1800 ladies wore their bonnets very small. Figs. 84 and 85 depict these head-coverings, from the fashionable magazines of the day, No. 84, dated 1798, is, in the original, of a deep orange colour, with bands of dark chocolate-brown, a bunch of scarlet tufts over the forehead,

and it is held on the head by a kerchief of white muslin tied beneath the chin; this was called the "snail-horn

bonnet." No. 85 is a straw bonnet, the crown decorated with red perpendicular stripes, the front over the face plain, and a row of laurel leaves



No. 84.



No. 85.



No. 86.

surrounds the head, a lavender-coloured tie secures it beneath the chin. "Straw-built hats and bonnets green," are noticed in Anstey's "Bath Guide." Bonnets similar in shape to those now worn are seen upon ladies two years previous to this, yet a small low one was the most commonly worn; and in 1799 a plate of "the most fashionable head-dresses" gives us No. 86 as a sample, which was as much patronized as any head-dress had ever been. Small hats with narrow brims were also worn, and velvet or silk caps with single feathers as in-door dress. No. 87 is the Gipsy hat, and No. 88 the Demi-gipsy of 1794. No. 89 is the Duke of York nightcap (worn as a morning dress) of

the same year. Nos. 90 and 91 are the Caroline and the Emigrant hat, and No. 92 the Cabriolet bonnet, all of



No. 87.



No. 88.



No. 89.



No. 90.



No. 91.



No. 92.

1795. For hats in fashion in 1822, see a list published by Lloyd, of Newgate street; he enumerates forty-two varieties at a date before silk hats were known.

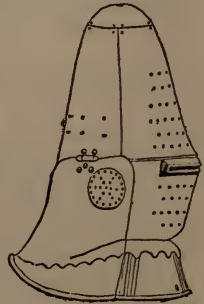
HEAD-RAIL. The coverchief used by Saxon and Norman ladies as a head-dress.

HELM. A helmet.

“Wyth *helmes* and *armowre* bryght,
That feld schon as *candulle* bryght.”
Sir Tryamour.

See also the catalogue by the late Mr. Burges and Baron de Cosson of a collection of helmets exhibited in 1880, in “*Archæolog. Jour.*,” vol. xxxvii.

The cut shows the helm of Sir John Crosby, who died 1475.



HELMET. For the various fashions of helmets we must here refer to the numerous figures given in vol. i., which fully illustrate them.

HERNE-PAN. The skull cap or *iron pan* worn under the helmet. (See p. 145, vol. i.)

HERYGOUD. A cloak. In the satire on the consistory courts, temp. Edward II. (Harl. MSS. 2253), mention is made of

“An hem in an *herygoud* with *honginde* sleven;”

which Mr. Wright, in the prose translation given in his

“Political Songs,” where the original is printed, renders “a cloak with hanging sleeves.”

HEUK or HUKÉ. An outer-garment or mantle worn by women in the fourteenth century, and afterwards adopted by men. The word was subsequently applied to a tight-fitting dress worn by both sexes; thus a jacque or huque of brigandine is mentioned temp. Henry VI. as part of an archer’s dress.

In the will of Isabella Grymston, 1430, is a “huke nigri coloris et furrat cum pelt agnum nigr.” And Hukes of black damask occur in the inventories of the effects of Henry V. *Huykes not furred* are mentioned in 1415, in the will of Edward, Duke of York.

HOLAND CLOTH. A linen cloth much in use in the middle ages as also now. In Henry VII.’s coronation accounts, *Holand cloth* for gloves and for a coif for the king occur. *Holand web* also is mentioned frequently.

HOLYWATER-SPRINKLE. See vol. i. p. 280. In Chaucer’s “Coke’s Tale of Gamelyn,” we are told

“Gamelyn cam into the halle, and the spencer bothe,
And loked hem aboute, as they had be wrothe;
Gamelyn sprengeth holy-water with an oken spire (*stake*),
That some that stode upright fel in the fire.”

Fig. 44 is an early representation of this weapon from Harl. MS. 603. In later times there was a single ball covered with spikes at the end of the chain, as in the fig. 227, No. 2, vol. i. of the History. The military flail was of the same class of weapons.

HOOD. A head-covering universally adopted during the middle ages. See **HEAD-DRESS**. For University hoods, see “Notes and Queries,” 2 S. vol. vi.

HOOKS and EYES. Metallic fastenings for dress, taking the place of buttons, and stitched on the garments, out of sight. They are termed *crochettes and loops* in Sloane MS. 1986 (fourteenth century).

HOOP. A circular whalebone structure worn by ladies beneath the gown to extend its width. They are mentioned

by Dr. Forman, temp. Elizabeth, in his fanciful account of Queen Guinever. He says she wore "noe *hoope*, noe *fardingalle*;" and by Gosson, in his "Pleasant Quippes for Upstart New-fangled Gentlewomen," 1596:—

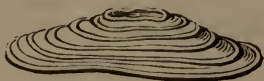
"These *hoopes*, that hippes and haunch
do hide,
and heave aloft the gay hoyst traine,
As they are now in use for pride,
so did they first beginne of paine."

These hoops were probably similar to those worn by ladies in the time of George II., as engraved No. 1, from one lying on the floor in the night-scene of Hogarth's *Marriage à-la-Mode*. Strutt has copied from a German vocabulary a hooped and corded petticoat of the middle of the seventeenth century (No. 2).

The pyramidal bell-hoop is also given (No. 3), from a print in the year 1721; it is that worn by the ladies in fig. 275, vol. i. For the circular bell-hoop we must refer the reader to the picture on the wall in Hogarth's *Taste in High Life*, where the *Venus de Medici* is clothed in one; while their general form when on may be seen in the works of this genuine English painter. (See also fig. 281, vol. i.)

The hoop of 1760 was made of whalebone, with canvas over it, the shape of an elongated oval, very flat at front and back, drawn round the waist by a string, with a pocket-hole at the side. Ultimately, the pocket hoop only was worn; our cut (No. 4) exhibits one made about 1780. It was fixed on each side the hips, and the two were united by a tape, which passed round the lady's waist; each formed a capacious receptacle for any articles of convenience, and had pocket-holes on each side.

No. 1.



No. 2.

No. 3.



No. 4.

It was stretched on hoops of cane, which were advertised about this time as able to "outwear the best sort of whalebone."

In 1737, Jane Vanet invented a *folding hoop* for convenience of ladies in entering sedan chairs, &c.

In 1747, Mrs. Delany mentions the enormous size of the hoops in fashion. See also No. 116 of the "Tatler."

HOSE. This word, now applied solely to the stocking, was originally used to imply the breeches or chausses. Thus in Rowley's "Match at Midnight," 1633, one of the characters says, "The keys of my compting-house are in the left pocket of my *hose*." The term *stocking the hose* was used when stockings, as a separate article, were appended to the large breeches of the sixteenth century. In Robert of Gloucester's "Chronicle" is narrated the following anecdote of the extravagance of William Rufus in his hose:—

"As his chamberlaine him brought, as he rose on a day,
A morrow for to weare, a pair of hose of say :
He asked what they costned ? Three shillings, he seid.
Fy a diable ! quoth the king ; who sey so vile a deede !
King to weare so vile a cloth ! But it costned more :
Buy a paire for a marke,¹ or thou shalt ha cory sore !
And worse a paire enough the other swith him brought,
And said they costned a mark, and unneth he them so bought ;
Aye, Bel-amy ! quoth the king, these were well bought ;
In this manner serve me, other ne serve me nought !"

For notices of their fashion and colour at various periods, we must refer to vol. i., at the commencement of the volume. "*Hosyn* enclosyd of the most costlyous cloth of cremsyn," are mentioned in the 25th "Coventry Mystery." Queen Elizabeth's proclamation on this subject, 1565, printed in Strype's Ann., vol. i. app. 78, and the following notices in James's reign are of interest: "The poor Aristotelians walk in a short cloak and a close Venetian *hose*."—"Return from Parnassus," 1606. "Strut before her in a pair of Polonian *legs*, as if he were a gentleman usher to the great Turk, or to the Devil of Dowgate."—"Wily Beguiled," 1613. Purple velvet hose are men-

¹ Thirteen shillings and fourpence.

tioned in "Maroccus extaticus," 1595; and the following dialogue in Field's play of "A Woman is a Weathercock," 1612, points out many peculiarities of fashion in hose, their cost, colour and variety. "*Kate*. The hose are comely. *Lucida*. And then his left leg,—I never see it but I think on a plum-tree. *Abraham*. Indeed, there's reason there should be some difference in my legs, for one cost me twenty pounds more than the other." See also STOCKING.

HOUPELAND. A loose upper-garment of the super-tunic kind.—Strutt, "Test. Vetust." Nichols says they were long cloaks; and being worn by poor men at the funeral of the Duchess of York, 1431, this seems probable. Mentioned in the wills of Edward, Duke of York, and of his Duchess, 1415 and 1430.

HOUSIA, or HOUSSE. An outer-garment combining cloak and tunic.—Strutt.

HOWVE (*Sax.*). A cap or hood.

"I pray you alle, that noon of you him greeve,
Though I answe're, and somwhat sette his *howve*."

CHAUCER: *The Reve's Prologue.*

And in "Troilus and Creseide," b. iii. l. 775, an *howve* above a cap signifies a hood over a cap. Serjeants-at-law are described in the quotation below from "Piers Plowman" as wearing such howves; and the pages devoted to legal dress in these volumes may be referred to for further information. Both words seem to be derived from the Teutonic *hoofd*, a head. Hood and cap being equally coverings for the head, "to set a man's howve" is the same as "to set his cap" (Tyrwhitt), *i.e.* to cheat him, cap him.

"Yet hoved ther an hundred
In *howves* of selk;
Sergeantz, it bi-semed,
That serveden at the barre.

* * * *

Shal no sergeaunt for his service
Were a silk *howve*?
Ne no pelure¹ in his cloke
For pledynge at the barre?"

Piers Plowman's Vision.

¹ fur.

HURDEN, or **NOGGEN-SHIRT**. Made of very coarse hemp. A Worcestershire word. See Harl. Miscell., *Escape of Charles II.*

HURE. A cap. In a satire on the consistory courts, temp. Edward II., printed in Wright's "Political Songs," mention is made of the principal of the court—

“ An old cherl in a black *hure*.”

Mr. Way in a note to the "Promptorium parvulorum," says it is a cap of estate. In 1347, John, Earl of Warren, Surrey, and Strathorne, leaves to his son William his "hure d'argent d'orré pour Strathorne." One class of hatters were called *hurers*.

HUSKYN. A skull-cap of metal worn by soldiers in the sixteenth century. It is mentioned in a MS. belonging to Grose, as part of the armour to be worn by an archer, "a skull or *huskyn*" is the expression.

HUVETTE. A covering for the head of a soldier; "a *huvette* or *capelline*." It was known as early as Edward III., and is considered by Meyrick as identical with the close steel skull-cap. Sir H. Nicolas, quoting from St. Remy's description of the battle of Agincourt, says the English archers wore "*huvettes* or caps of boiled leather, or wicker work crossed over iron."



INFULA (*Lat.*). The pendants which hang from the mitre of a bishop, originating in the fillets worn by pagan priests. See cut from the brass of John Boothe, Bishop of Exeter, 1470, at East Horsley, Surrey.

INKHORN. These implements were carried by the studious, appended to the penner, and slung through the girdle. (See fig. 163, vol. i.)

INKLE. A narrow, coloured woollen tape, used as a trimming to a dress. According to a writer in "Notes and Queries," it is used by cooks for tying up meat, also by

farriers for certain parts of their business. It was introduced into England during the religious persecutions in the Low Countries in the sixteenth century. White *inkle* strings were to be the badge of the cavaliers in Yeoman's plot at Bristol, and Waller's in London. (Sprigge.) It was generally of a yellow colour, but sometimes striped blue and pink, or blue and red. In the corporate accounts of Norwich, 1587, a charge is made "for white *inkle* to lay upon the soldiers' coats." It was commonly worn by the humbler classes as a trimming until the end of the seventeenth century. An old country-woman "with *inkle* about her hat" is mentioned in the comedy of "The Triumphant Widow," 1677.

IRON-HAT. The term applied, in the romances of the middle ages, to the cylindrical flat-topped helmet worn by the soldiers of the crusades and others. (See vol. i., fig. 107.) In the battle before Tyre, as related in the romance of "Alexander," we are told

"Of sum were the brayn out spat
Al undur theo *iren hat.*"

JACK. A defensive garment constructed on the principle of the brigandine—that is, small pieces of metal enclosed between two folds of stout canvas or some quilted material. The jack was worn by the ordinary soldier, as being less expensive than plate or brigandine armour, but they also occur in the Fastolfe inventories, and might be costly.

JACK-BOOT. A large boot, reaching above the knee, introduced in the seventeenth century. (See Boot, No. 54.)

JACKET. Strutt says that the jaquet, jerkin, and coat were terms indiscriminately used for the same garment; that it originated from the military jaque, or gambeson; was subject to continual variations; was long or short, with sleeves or without them; and was varied in its lining and fur, to adapt it to different seasons. The figure given under **GAMBESON**, from the picture by Memling, may be a *jack*. In the Fastolfe inventories, "vi. jakkes stuffyd (lined) with horne" and "i. jakke of black lynen clothe stuffyd with

mayle," are mentioned. Meyrick says, the military jack originated with the English, and quotes the "Chronicle of Bertrand du Guesclin" (temp. Richard II.) to show its use:—

"Each had a *jack* above his hauberk."

He engraves a figure of Eudo de Arsic, 1260, who wears one of leather, exactly like the tunic without sleeves; it is buttoned down the front to the waist, and secured round it by a girdle.

JAMBES—JAMBEAUX. Armour for the legs. The cut is from the brass of Sir John de Creke, at Westley Waterless, Cambridgeshire, *circa* 1325.



In Roach Smith's "Catalogue of London Antiquities," p. 132, is figured a pair of cuirbouilly jambeaux, which are fastened by thongs.

JARDINE. The single pinner next the burgoigne.—"Mundus Muliebris," 1690.

JAVELIN. A light hand-spear, from jabalina, a spear used in hunting the jabala or wild boar. (Charnock.)

JAZERINE—JESSERAUNT. A light armour composed of splints or small plates of metal riveted to each other, or to a lining of some stout material. Sir R. Salwayn, in his will, 1420, bequeaths his "Habirgen of *gesseran*," and Thos. Packet in 1465, "a standard of *gesserant* garnished with silver." This class of armour is seen in the effigy at Ash (Stothard, pl. 35), where the splints are visible at the side opening of the surcoat. Sir H. Littlebury, in his effigy, has the feet protected by it, and Hewitt, vol. iii., pl. 75, from Harl. MS., 4605, shows the neck defence of this armour. See also **BRIGANDINE.**

"The knyght sat at hys avenaunt,
In a gentyl *jesseraunt*."

Sir Degrevant.

Mr. Halliwell, in his notes to this romance, says, "It also means a chain of small gold and silver plates worn round the neck, as well as a kind of cuirass." (See Roquefort in v. *Jaseran, Jaserans.*) From the words, "through jupon and jesserand," used in this romance, it is clear that it was worn as a defence beneath the former. Mr. Hewitt, in "Arch. Jour.," vol. xix., shows that the term was never applied to scale armour.

JAZEY. According to the "Draper's Dictionary," the term as applied to a wig of fine wool, is a corruption of the word *jersey*, which is the finest of the wool, separated from the rest by combing.—Bailey.

JEDDART STAFF, a Scottish weapon taking its name from Jedburgh, which town in 1680 had in its coat of arms a jeddart staff, represented as a staff with a rounded axe; at the back of which was an octagonal hammer, the whole surmounted by a spear head.

JERKIN. See **JACKET**, which article it resembled, and was only another name for it, in the opinion of Strutt. Buff leather jerkins were common to the military of the sixteenth and seventeenth centuries. The easy manner in which the jerkin and doublet might be mistaken for each other is noticed by Shakspeare in his "Two Gentlemen of Verona," act ii. scene 4:—

Thur. And how quote my folly?

Val. I quote it in your *jerkin*.

Thur. My *jerkin* is a doublet."

Mr. Knight, in his notes to this passage, says: "The jerkin, or jacket, was generally worn over the doublet; but occasionally the doublet was worn alone, and in many instances is confounded with the jerkin. Either had sleeves or not, as the wearer pleased." Marston in 1598 says:—

"Oh golden *jerkin*! Royall arming coat."

In Halliwell's folio edition of Shakspeare (vol. ii.), the distinction is pointed out and illustrated by engravings; he says, "The jerkin was merely an outside coat, worn generally over the doublet, which it greatly resembled; but sometimes worn by itself. Its exact shape and fashion

varied at different times, and the only absolute definition of it I have met with occurs in Meriton's 'Clavis,' 1697, the compiler stating that 'a jerkin is a kind of jacket or upper doublet, with four skirts or laps.'" See vol. i., fig. 214.

JERSEY. A woollen fabric, stockings of which are mentioned in "The Woman Hater," 1647, where it is mentioned that a pair cost nine shillings. Carnation *jersey* stockings are mentioned in "The Scornful Lady," 1616.

JESTORNE. Holinshed, in his "History of Scotland," p. 32, says the ancient Scots wore *light jesternes*. In 1498 Thos. Petyt mentions in his will "a *jestorne* of mayll covered with blue." Query if it was not a form of the word *jesserant*.

JESUIT. A dress worn by ladies in 1767, buttoning up to the neck, a kind of indoor morning gown. It is mentioned in the trial of Lord Grosvenor in that year.

JORNET. A loose travelling cloak, from the French *journade*. Stow, in his account of the setting of the Midsummer watch in London, 1598, says they were habited "in bright harness, some over-gilt, and every one a *jornet* of scarlet thereupon;" they were therefore similar to the military cloak still worn by our horse-guards. In the will of one Walsh, 1502, he bequeaths his "gown doublett, jacket salett, and *iornett* with bullions."

JOSEPH. A lady's riding-habit, buttoned down the front. See vol. i., fig. 295.

JUMPS. A boddice, worn by ladies (see quotation from the "Universal Magazine" in vol. i., p. 394). A sleeveless coat, or waistcoat. "A jacket, *jump*, or loose coat, reaching to the thighs, buttoned down before, open or slit up behind half way with sleeves to the wrist."—Randle Holme.

JUPON. See **GIPON**.

JUSTE-AU-CORPS (*Fr.*). A close body-coat, similar, if not identical with the *jupon*.

JUSTICO. A portion of female dress, worn towards the end of the seventeenth century; it may have been a revival of a very old fashion, and the name a corruption of *juste-au-corps*. In a ballad called the "New-made Gentlewoman," of the time of Charles II., it is thus alluded to:—

"My *justico* and black patches I wear."

KAURYMAURY. Piers Plowman, in his "Vision," says that Envy was

"Clothed in a *kaurymaury*,
I kouthe it nought discryve
In kirtel and courtepy,
And a knyf by his syde,
Of a freres frock were the fore-sleves."

KELLE—CALLE. A woman's caul.—Townley Mysteries.

"Her fax in fyne perrè was frettut and fold,
Her counter-felit and hur *kelle* were colurt ful clene."

Anturs of Artur. ROBSON.

In the description of Henry VII.'s queen at her coronation, it is mentioned that her hair, which hung down, had on it "a *calle of pipes*." Hall mentions the *kall* of Anne of Cleves.

KELT. Black and white wool mixed and not dyed. Eden, a *Kelter* coat is mentioned in the will of Robert Holt, 1554.

KENDAL. } A cloth so named from the
KENDAL-GREEN. } town of Kendal in Westmoreland,
where it was first made. It is mentioned in a statute of the reign of Richard II., A.D. 1389. The countryman in Thynne's "Pride and Lowliness," is described as

"A man aboute a fiftie yeeres of age,
Of *Kendall* very course his coate was made."

The name was retained by the stuff when made elsewhere; for in Hall's "Life of Henry VIII." we are told that a nobleman of the court disguised as Robin Hood, "in the first year of his reign, one morning, by way of pastime, came suddenly into the chamber where the queen and her

ladies were sitting. He was attended by twelve noblemen all apparelled in short coats of *Kentish Kendal*." In Laneham's letter, describing the entertainment of Queen Elizabeth at Kenilworth, 1575, the minstrel is described as wearing "a side gown of *Kendal green*," which was a long hanging robe of coarse green woollen cloth or baize, for which that town was celebrated. Stafford, in his "Briefe Conceipte of English Policye," 1581, says, "I know when a serving-man was content to go in a *Kendal* coat in summer, and a frieze coat in winter." Falstaff's "misbegotten knaves in *Kendal green*" may also be cited.

KENNEL. "At the close of the fifteenth century, a triangular head-dress called the *Kennel* came into fashion, and is very commonly seen in the brasses of the period."—Paley's "Manual of Gothic Architecture."

KERCHIEFS, or COVERCHIEFS. The head-cloths of fine linen worn by ladies: thus Constance, in Chaucer's "Man of Law's Tale," takes hers to cover her child:—

"With that hir *kerchef* of hir hed sche brayde,
And over his litel yghen sche it layde."

"Cloths of fyne golde all about your head," are promised by the king to his daughter, in the "Squyer of Lowe Degree," thirteenth century. See also the History under "Plantagenets."

"Her *kercheves* wer well schyre.¹
Arayed wyth ryche gold wyre."—*Sir Launfal*.

KERSEY. A coarse, narrow woollen cloth; it was sometimes of fine fabric and used for better purposes. Stafford, in his "Briefe Conceipte of English Policye," 1581, speaking of the degeneracy of serving-men, says, "Now will he look to have, at the least, for summer, a coat of the finest cloth that may be gotten for money, and his hosen of the finest *kersey*, and that of some strange dye, as Flanders dye, or French puce, that a prince or great lord can wear no finer if he wear cloth."

¹ sheared, cut.

KERSEY-MERE. This manufacture obtained its name from the position of its original factory, on the *mere* or miry brook, which runs through the village of Kersey in Suffolk. In Hall's "Satires" mention is made of one who wears

"White *kersey* hose patched on either knee."

Stow says, that about the year 1505, "began the making of Devonshire kersies and corall clothes."

KETTLE-HAT. The iron hat of a knight in the middle ages. See vol. i., fig. 107. In 1411, Sir William Langford, in his will, mentions a "ketil hatte."

KIRTLE. A loose gown; "a tunic or waistcoat."—Tyrwhitt. When Richard attacks the lion, in the old romance of his adventures, we are told "seyngle in a *ker-tyl* he stode." The clerk Absolon, in Chaucer's "Miller's Tale," is

"I-clad he was ful smal and proprly,
Al in a *kirtel* of a fyn wachet."

And Aurelius, in the "Franklein's Tale," says,—

"For sikerly my dettes schal be quyrt
Towardes you, how so that ever I fare
To goon a beggere in my *kurtil* bare."

The "damosellis right young," in the "Romaunt of the Rose," are dressed

"In *kirtles* and noon other wede ;"

a translation of the original,

"Qui estoient en pure *cottes*."

"As he sat yn sorow and sore,
He sawe come out of holtes hore ¹

Gentyll maydenes two ;
Har *kerteles* wer of Inde sandel,
Ilased smalle, jolyf, and well,
Ther myght noon gayer go."

Lay of Sir Launfal.

Bale, in his "Actes of English Votaries," uses the word *kyrtle* to signify a monk's gown. He says, Roger, Earl of

¹ The ancient woods.

Shrewsbury, when he was dying, sent "to Clunyake, in France, for the *kyrtle* of holy Hugh, the abbot there." The word has been variously explained, as pointed out by Dyce in his notes to Skelton's works, as "a petticoat, safeguard or riding-hood, long cloak, long mantle reaching to the ground with a hood to it that entirely covered the face, and usually red, apron, jacket, and loose gown!" He considers Gifford's description, in his notes to Ben Jonson (vol. ii., p. 260), as the most satisfactory explanation of the garment. He says, "The term was used in a twofold sense, sometimes for the jacket merely, and sometimes for the train or upper petticoat attached to it. A full kirtle was always a jacket and a petticoat; a half-kirtle (a term which frequently occurs—Doll Tearsheet: "I'll forswear half kirtles," 2 Henry IV. v. 4) was either the one or the other." Ashmole calls the surcoat of knights of the Garter also by the name of kirtle, and in the warrant for Prince Henry's parliamentary robes, July 17, 1604, mentions, "furring of a parliamentary roabe with *kirtle* and cap of estate," and the making "one robe and hood of crimson velvet and silke; for making one kirtle of crimson velvet." Jane Shore did penance, according to Hardyng's "Chronicle," in her "kyrtle" only. This was doubtless an undergarment equivalent to a shift.

KNAGS. Studs or pegs. "Polaynes *knaged* wyth knotcs of gylde" occurs in "Sir Gawayne."

KNAPSACK. A case for a foot-soldier's stores, carried at the back. Meyrick derives its name from *knap*, a protuberance.

KNIVES. In Chaucer's Prologue to the "Canterbury Tales," the tradesmen are described as wearing knives, in imitation of the knightly anelace:—

"Here *knives* were i-chapud¹ nat with bras,
But al with silver wrought ful clene and wel,
Here gurdles and here pouches every del."

The girdle-knife and pouch are common in the brasses of

¹ mounted. See CHAPE, p. 417.

merchantmen and frankleins of this period. In the drawing of Chaucer, inserted in some copies of Occleve's book "De Regimine Principis," he is represented with a knife hanging from a button upon his breast. (See Harl. MS. 4866; Cotton, Otho, A 18; Sloane, 5141.) It is noticed, in the Glossary to Todd's "Illustrations of Gower and Chaucer," "that the knife which hangs from the breast of Chaucer closely resembles the Irish skein, as delineated in No. 13 of the 'Collectanea de Rebus Hibernicis;' but the Irish skein was a larger weapon." It was adopted in England (see SKEIN). Knives were worn by women. In Ross Church, Herefordshire, is a monument of a lady of the Ruddle family, temp. Henry VIII., and she wears the purse and knife, here engraved (No. 1). In "Glasgerion," the king's daughter

In the draw-



No. 1.

"Pulled forth a little *pen-knife*
That hanged by her knee."

Bellafront, in the "Honest Whore," 1604, threatens to stab her servant with hers. In a lottery at the Lord Chief Justice's house, 1602, printed in Halliwell's "Poetical Miscellanies," temp. James I. (Percy Society), Mrs. Hide wins "a paire of knives," with these lines:—

"Fortune doth give theis paire of *knives* to you,
To cutt the thred of love if't be not true."



No. 2.

In the twelfth volume of the "Archæologia," Douce communicated a short paper on the practice of wearing knives and purses at the girdle by European ladies in the sixteenth century, and a specimen is engraved of a case of wedding-knives, now in the British Museum (No. 2). The date upon both handles is 1610: one has an amber, the other a reddish-coloured glass handle, the sheath being of purple velvet, embroidered with gold. In

“Romeo and Juliet,” the heroine of the play declares her intention of using her knife, should the poison fail. Steevens has appended a note to the passage, remarking, that in this instance all things proper for Juliet’s coming bridal had been left with her, and that such knives, of a more ornamental character than usual, formed part of them. Thus, in Dekker’s “Match me in London,” 1509:—

“See at my Girdle hang my wedding-*knives*.”

Again in “Edward III.” (1599), act ii. sc. 2, :—

“Here by my side do hang my wedding-*knives* ;
Take thou the one, and with it kill the queen ;
And with the other I’ll despatch my love.”

Douce quotes the small figure of an Englishwoman, in Speed’s “Map of Europe,” as the only instance of this fashion which had occurred to him. The cut is copied from a print by P. de Iode, and shows the knife in its sheath, the purse and keys, at a lady’s girdle.



KNOP. A button. See Chaucer’s translation of the “Romance of the Rose.” When speaking of the dress of Riches, l. 1080, he describes the

“*Knoppis* fyne of gold enameled,”

or buttons of enamelled gold, with which it was decorated. In “Piers Plowman,” we read :—

“That Phisik shal hise furred hodes
For his fode selle,
And his cloke of Calabre,
With alle the *knappes* of golde.”

LABELS. Pendants like broad ribbons, hanging from the headdress, and from the helmet of a knight.

LACE. The cord which holds a mantle, see vol. i., p. 120. The smaller cord used by ladies to secure the stay as early as the Norman time. The ornamental trimming of gold, silver, or thread, worn at the edges of garments, or on the ruff and ruffle. Blue *bride-laces* were worn at weddings, and given to the guests, in the sixteenth and seventeenth centuries. A “tawdry lace” was a common present from

a countryman to his sweetheart, as noted by Autolycus in Shakspeare's "Winter's Tale;" and frequently by other authors.

"How his clothes appeare
Crost and recrost with lace."

MARKSTON'S *Satires*, 1598.

The poor soldiers in Jasper Mayne's "Amorous Warre," 1659, complain of their officers—

"That shine

One blaze of plate about you, which puts out
Our eyes when we march 'gainst the sunne, and armes you
Compleatly with your own gold lace, which is
Laid on so thick, that your own trimmings doe
Render you Engine proof without more Arms,—
This should goe to buy us bread."

Bacon, in his "Complete Instructions for a Statesman," mentions the strong passion of the ladies for foreign laces.

For full description of the various kinds of lace, and of everything connected with the subject, the reader is referred to Mrs. Bury Palliser's "History of Lace," in which work will be found notices of passaments, drawn work, cut work, crown lace, bone lace, Spanish chain, byas, parchment, hollow, billament, diamond, and many other laces.

Lunardi lace is mentioned in Topham's epilogue to Cumberland's "Natural Son," 1792. In "Westward Ho," written before 1607, one is told to go "to St. Martin's for lace."

LAKE (Cloth of). Linen for under-garments.

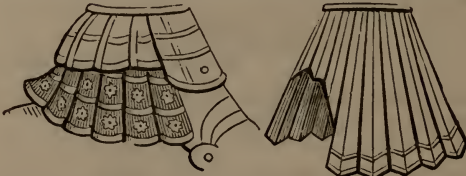
"He dede next his white leere
Of cloth of lake whyt and cleere,
A brech and eek a schert."

Tale of Sir Thopas.

See CHAMPEYN. Tyrwhitt, in the Glossary to Chaucer, says it is difficult to say what sort of cloth is meant. *Luecken* (Belg.) signifies both linen and woollen cloth.—Kilian.

LAMBOYS (Fr. *lambeau*). Drapery which hung in folds from the waist over the thighs, and was sometimes imitated in steel. No. 1 represents the primitive lamboys, from a figure of the Emperor Maximilian of Germany,

1514; and No. 2 gives us the steel imitation, from a splendid suit of armour presented by that sovereign to our



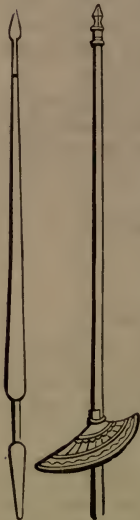
No. 1.

No. 2.

king Henry VIII. on his marriage with Catherine of Arragon, and now preserved in the Tower of London. The metal lambois were the rendering in steel of the bases.

LAMBREQUIN (*Fr.*). A covering for the helmet, to protect it from wet and heat. See **COINTOISE**.

LAMES (*Fr.*). The overlapping plates which formed the tassets of the sixteenth and seventeenth centuries (see vol. i., fig. 224). Rope handles affixed to a shield.



No. 1. No. 2.

LANCE. Lances were made of two kinds; those ordinarily carried in war, and those used for the joust or tournament. The latter had a large guard, or vamplate, and a ferule and ring. The war-lance (No. 1) is copied from one in Skelton's "Ancient Armour;" the original is powdered or covered all over with the arms of Inspruck, a red eagle on a white field, and is of the time of Elizabeth. The tilting-lance (No. 2) is copied from one in the "Thurnier Buch," or Tournament Book of Wilhelm IV., of Bavaria, 1510-45. The peculiar form of the vamplate will here be seen; its extent was greater upward and downward than at the sides, and it took an outward curve from the body, giving a firm hold to the hand, and resting on the upper part of the arm. A blunt point is at the head, which sometimes was rebated, or

turned (see MORNE), or else arranged in a triple head or series of points. See CORONEL. BOURDONASS.

LANCE-GAY. A species of horseman's lance, mentioned in the romances of the fourteenth and fifteenth centuries. Its use was forbidden by a statute of 2 Edw. III., and again 7 Rich. II. William Newport, 1396, bequeaths a *launce-gay*. According to Guil. de St. André it was sometimes used as a missile. A *launcegaysshaft* occurs as late as 1436, in the "Nottingham Records."

LANCE-REST. A projecting support placed on the right side of the breast-plate of a knight in the fifteenth and sixteenth centuries, to assist him in bearing the heavy lances used in the joust and tournament. A specimen may be here seen, which shows the *grande garde*. Another is here given from the "Triumph of Maximilian," which also shows the queue or tail, as the large piece of iron was called which was screwed to the side of the back-plate; it projected nearly a foot, and then took a curve downward. Its use was to relieve the arm of the combatant from the entire weight of the lance, as it prevented the end from rising when it was held upon the rest, an accident its weight and length might easily occasion. Some lance-rests were made to fold back upon the breast-plate when out of use; a specimen is engraved by Skelton, pl. 29. Lance-rests occur on the brasses of J. Wodehouse, 1465, and a Stapleton, 1466.



LANGUE-DE-BŒUF (*Fr.*). LANDEBEFFE, DEBEFE. A weapon of the voulge type, taking its name from the shape of the head resembling an ox tongue. Bequests of these weapons occur in the wills of John Cooke, 1487, and John Sharnbourn, 1488.

LANIERS (*Fr.*). The leathern straps of a shield which go round the arm; or those which held together the various parts of armour. Leathern garters or bands. "Gyrding of scheeldes, with *layneres* lasyng" is mentioned in Chaucer's "Knight's Tale."

LAPPET. The lace pendants of a lady's head-dress. See vol. i., pp. 355, 366, and **HAIRDRESSING**, No. 12.

LATCH. The old English name for the cross-bow; probably derived from the latch-like handle used for discharging it.

LATCHET. The strap to fasten a clog; the tongue to secure a shoe.

LAWMPAS. In the will of Wm. Askame, 1390, occurs a volette of crysp and a volet of *lawmpas* new.

LAWN. A delicate linen fabric; according to Stow, first brought into England during the reign of Queen Elizabeth (but see **CHAMPEYN**), and used for the ruffs and ruffles, as well as for handkerchiefs and shirts. In Middleton's "Witch," written before Shakespeare's "Macbeth," Francisca says, "A yard of *lawn* will serve for a christening cloth." In "Westward Ho," written before 1607, is, "You must to the Pawn (a corridor in the bazaar at the Exchange) for *lawn*."

LENO. A gauze-like fabric of open thread-work.

LETTICE—LETEWIS. A fur resembling ermine; from the Italian *Lattizi*. Cotgrave says that the Letice was a beast of a whitish grey colour. It probably resembled ermine (Planché). See **HEADRESS**.

LINCOLN-GREEN. A favourite colour, particularly adopted by archers, and named from the place of its manufacture. "Lincoln anciently dyed the best green in England." — Selden's note to Drayton's "Polyolbion," song 25.

LINEN. Cloth made of flax. It was not manufactured to any extent in this country before the time of Charles II. In the wardrobe accounts of Henry VII. the following linen cloths occur frequently: Brabant, linen, Bastaret and Hastaret (?), Bastard, Canaber.

LINSEY-WOLSEY. A coarse woollen manufacture

first constructed in the parish of Linsey in Suffolk. It is mentioned by Skelton in "Why come ye not to Court?"

"To weve all in one lome
A webbe of *lylse wulse*."

Linsy wolsy is used as a term for gibberish in "All's Well that Ends Well," iv. 1.

LINSTOCK. An ingenious invention of Italian origin, introduced in the fifteenth century, and consisting of a pike, with branches on each side, sometimes formed into the shape of a bird's head, to hold a lighted match for the cannoneer who used them, and who was thus capable of defending himself with the same implement used for firing ordnance.



LIRIPIPES. Pendent streamers or tails to the hood. See vol. i., figs. 81, 91, 149, 186, and HEADADDRESS, Nos. 28, 29.

LIVERY. It was usual in the middle ages for all retainers of a noble house to wear a uniform-coloured cloth in dress, chosen by the family. Thus in the old play of "Sir Thomas More," circa 1590,—

"And cause to be proclaind about the cittie
That no man whatsoever, that belongs
Either to my Lord of Winchester, or Elie,
Doo walk without the *liverie* of his lord,
Either in cloke or any other garment;
That notice may be taken of the offenders."

"So long squiers *liveries* shall haue
Of groom of hall, or else his knaue."
The Boke of Curtasye.

The merchantmen and guilds usually adopted them (see vol. i., p. 333) and they were in use as early as Chaucer's time (see Chaucer's prologue, referred to in the History). In Lydgate's account of the entry of Henry VI. into London, after his coronation, we read,—

"The citizens, each one of the city,
In her entent that they were pure and clene;

Chose them of white a full fayre *livery*,
 In every craft, as it was well seen ;
 To shew the truth that they did mean
 Toward the king, had made hem faithfully,
 In sundry devise embroidered richly."

LOCHABER AXE. "It had a broad blade, and frequently at the back a hook for pulling down fascines, &c., or 'a bridle cutter,' that is a small beak with a concave edge."—Hewitt. See Grose, pl. 28.

LOCKET, or CRAMPET. The upper part of the scabbard of a sword (see vol. i., fig. 167), to which is fixed the ring for supporting it. The similar band lower down the scabbard is also so called. The lockets were sometimes jewelled, and in some cases, as in the effigy of a Wilcote at High Leigh, Oxon, the letters I.H.S. are engraven on it. See also J. de la Pole, Earl of Suffolk, 1495 (Stothard); and the Duke of Suffolk, 1444 (Gough). An ornament worn by ladies about the neck, generally to contain hair or portraits.

LOCKRAM. A coarse linen cloth; originally manufactured in Brittany.

"The kitchen malkin pins her richest *lockram* bout her reechy neck."
Coriolanus, ii. 1.

LOOKING-GLASS. These articles were carried at ladies' girdles temp. Elizabeth and James I., and are frequently noticed by writers of the period. See FAN, No. 6.

LOO-MASKS, from *loup*, Fr. a half-mask. *Half-masks*, covering the face to the nose only; they were worn in calm, as *whole masks* were in windy weather. In a portrait of Horace Walpole by Rosalba, and painted for Kitty Clive, he wears a white loo-mask turned aside over his ear, but kept in place by being inserted between the head and hat.

"Loo masks, and whole, as wind do blow,
 And miss abroad's dispos'd to go."

Mundus Muliebris, 1690.

LOVE-LOCK. See HAIR-DRESSING. They were sometimes called *French locks*. In "Rub and a great Cast," 1614, "a long French lock" is mentioned. In Green's

“Quip for an Upstart Courtier,” 1592, a barber asks, “Will you be Frenchified, with a love-lock down to your shoulders, in which you may weave your mistress’s favour?”

LUMBERDYNES. Hall mentions some ladies at a banquet on Shrove Sunday 1 Henry VIII., whose faces, necks, arms, and hands were “covered in fine pleasaunce black; some call it *lumberdynes*, which is marveyulous thinne; so the same ladies seemed to be ingrost or blackmores.” Pleasaunce was a fine thin species of gauze striped with gold.—Strutt. The name apparently indicates Lombardy as the source whence this pleasaunce came.

LUNARDI. See LACE.

LUTESTRING or **LUSTRING.** A very fine corded silk, much used for ladies’ dresses in the last century.

LYRE. In the will of Thomas Greenwood, 1421, occur dresses of *Blak de lyre* and *grene de lyre*.

MACE. The mace (*masse*, or *massue*) was used both in battles and tournaments. It was a common weapon with ecclesiastics, who, in consequence of their tenures, frequently took the field, but were by a canon of the church forbidden to wield the sword. The mace was generally made of iron, but (the handle, at least) was sometimes made of wood. A leathern thong or chain was passed through a hole in the handle, by which the mace might be suspended from the saddle-bow, and secured from falling out of the hand.—Note to Way and Ellis’s “*Fabliaux*.” They were usually carried by officers in the royal courts. Thus, in the “*Romance of the Seven Sages*,” we are told, when the king appeared—

“Seriantes of *mace* went him byfore.”

“Hys *mase* he toke in his hand tho
That was made of yoten (*cast*) bras.”

Ric. Cœur de Lion.

And this custom is still continued in corporate towns. The heads of these maces of state generally were like the turrets or terminations of Gothic buildings. In the Bayeux tapestry maces are seen hurled by the combatants. The shape of the mace heads corresponds closely with that of a certain

class of worked stones, many of which have been found in Scotland. See a paper on the subject in the Proc. Soc. of Antiquaries of Scotland, vol. xi., and p. 39 of the catalogue of the museum of that body at Edinburgh, 1876.

MAHOITRES (*Fr.*). The term applied to the wadded and upraised shoulders in fashion during the fifteenth and sixteenth centuries, mentioned by Monstrelet. See vol. i., fig. 136, and *FAN*, No. 6, also the portrait of Mary I., engraved by Lodge.

“Yit a poynte of the new gett to telle wille I not blyn,
Of prankyd gownes and shulders up set, mos and flokkes sewyd wythin;
To use sich gise thai wille not let, Thai say it is no syn.”

Townley Mysteries.

MAIL. The term applied to chain or ringed armour. See History under “Plantagenets.”

“Riche mayles that ronke¹ were and round.”

Antyrs (Adventures) of Arthur.

Mr. Hewitt says the largest armour links he ever found on an effigy were on one of a knight of the Freville family in Tamworth church, about 1400. Each ring is three-quarters of an inch in diameter. Those on Sir H. Calveley's effigy, circa 1386, are one-sixth of an inch. On the effigy of an Arden in Aston church, there are links of three dimensions. Mr. Hewitt further observes that *wire armour* appears to have been the English name for *armure de mailles*. “Maille à maille on fait les haubergeons.”—Old French proverb. In “Testamenta Vetusta” will be found bequests of coats of mail at various dates, and among them some of d'astere (? acier, steel) of Naples and of Milan, which last place was famous for its work, *q. d.* Milaner milliner. “1 pare de quysschewes (cuisses) de Mayle rotund” are mentioned in the comptus roll of Archbishop Bowet, 1423; and in the inventory of Louis X., 1316, quoted by Ducange, we have *uns bras de roondes mailles de haute clouure*; also *une couverture de, mailles rondes demy cloues*.

MALE. A bag, wallet, or pouch. “Pickers of purses

¹ strong.

and *males*” are mentioned in Skelton’s “Maner of the World,” temp. Henry VIII.

MAMELIÈRES (*Fr.*). Circular plates worn on the breast of the knight. They were often richly ornamented, and held chains affixed to the dagger and sword (see History, fig. 153), the sword and helmet, or to the sword and scabbard, as in the effigy of a Blanchfront, in Stothard’s series. One of the mamelières on this figure is engraved (No. 1). The centre is tastefully composed of a rose, the outer circle filled by a row of studs. In some cases, as in the Wenemaer brass, engraved “Archæological Journal,” vol. vii., the surcoat has openings or slits over the mamelières to allow of the chain passing through. In some foreign brasses and effigies as many as four chains occur, viz., to the helm, the sword, the dagger, and the scabbard. See also the effigy at St. Peter’s, Sandwich (Hewitt, vol. ii.; p. 115). In the brass of Sir J. de Northwode here engraved (No. 2), there is but one.



No. 1.



No. 2.

MANDEVILE, or MANDILION. A loose coat worn upon a doublet, either buttoned or open. It had no sleeves, but two broad wings on the shoulders, and hanging sleeves at the back, with side skirts or laps.—Randal Holme. When Elizabeth in 1578 visited Norwich, forty bachelors were appointed to wait on the mayor, the sheriff, &c., and they were ordered to apparel themselves with “*mandelions cotes, habbitts and slives* all in one suit, and one sashing,” under penalty of forty shillings. The cut is from Randal Holme’s, MS. Harl. 4375.



MANEFAIRE. A gauntlet for the left arm and wrist, resembling somewhat, but distinct from, the gantelet à coude.—Way. See examples in Grose, and at the Tower.



MANIPLE. A narrow scarf, originally held in the hand by officiating clergy (see vol. i., pp. 65, 130); it was fringed at each end, and in after times considerably widened there, and decorated with a cross, or filled with a cross-shaped flower, as there represented, and was sometimes covered entirely with ornament, and held upon the arm. In the monument at Beverley of a priest of the Percy family, 1476, the maniple is covered with armorial bearings. The maniple as seen held by Stigand in the Bayeux tapestry is here shown.

MANTEAU (*Fr.*). The cloak; hence the term *mantua-maker*, now generally but erroneously applied to makers of ladies' gowns.

“A curious hasp
The *manteau* 'bout her neck to clasp.”
Mundus Muliebris, 1690.

In Farquhar's "Love and a Bottle," 1698, a silk *manteau* and high head are mentioned as no longer signs of gentility.



MANTEAU D'ARMES. A small shield worn in the tilt by knights and fastened to the left breast. Its surface was made rough to give a hold to the lance point or coronel of the opposing knight. The cut is from one in the Meyrick collection.

MANTELINE, or MANTELET (*Fr.*). A little mantle used by knights at tournaments.

“A *mantelet* upon his schuldre hangyng,
Bret ful of rubies reed, as fir sparklyng.”
CHAUCER'S Knight's Tale.

The mantelet is sometimes termed the lambrequin. (See that word.)

MANTLE. An outer cloak or robe. See vol. i., pp. 120, 121, for notices of the splendour of these habits. See also "Ywain and Gawain," a romance of the fourteenth century, from whence the following extracts are made, descriptive of men's mantles:—

"And with a *mantil* scho me clad;
It was of purpur fair and fine,
And the pane¹ of riche ermyne:"

"And cled him sethin in gude scarlet,
Forord wele and with gold fret."

For the ladies' mantles, Chaucer's description of that worn by Riches, in "The Romaunt of the Rose," may be taken as a splendid specimen:—

"Richesse a robe of purpur on hadde,
* * * * *
With orfrays leyd was everdeelle;
And portraied in the ribanynges,²
Of dukes storyes and of kynges.
And with a bend of gold tasseled,
And knoppis fyne of gold enameled."³

MARBRINUS, or **MARBLE**, according to Strutt, was a species of cloth composed of parti-coloured worsted, in such a manner as to represent the veins of marble, from whence it received its name; it was thick in substance, and sometimes adorned with figures of animals, &c. It was in use by the Normans. "My *marble* cote," occurs in the will of William Betson, 1532, and in 1547, John Bawde bequeaths "my *marble* nyght gowne."

MARGARETTON. Pearls.

MARRY-MUFFE. A coarse common cloth. During the plague of 1603 we are told, "he that would have braved it, and been a vain-glorious silken ass all the last summer, might have made a suit of satin cheaper in the

¹ border.

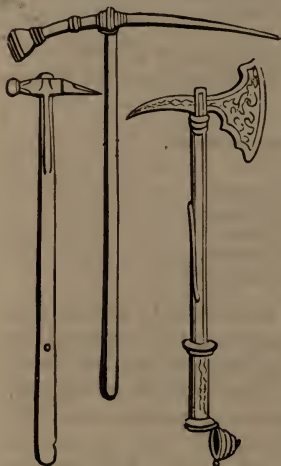
² laces laid on robes, embroideries. In this instance the border of the dress is portrayed with stories of kings, as those of the churchmen were with saints.

³ buttons of gold, enamelled.

plague time than a suit of *marry-muffe* in the tearme time."—"Meeting of Gallants at an Ordinarie," 1604. John Taylor the Water Poet mentions *marry-muffes*, as an article of dress in connection with *chin-clouts* and *crof-cloaths*, in "The Prayse of the Needle," 1640.

MARERAS. A large bolt for a cross-bow.—De Vigne.

MARTEL-DE-FER (*Fr.*). A weapon which had at one



No. 1. No. 2. No. 3.

end a pick, and at the other a hammer, axe-blade, half-moon, mace-head, or other termination.—Meyrick. The three examples here given are from the collection formerly at Goodrich Court. No. 1 is a horseman's hammer, temp. Edward IV., with a flat handle of steel. No. 2 is a martel-de-fer, temp. Henry VIII. No. 3 is one of the reign of Elizabeth, an axe being substituted for the hammer. It is furnished with a pistol, and is beautifully engraved, having a hook to hold it at the saddle bow.

MASCLE. A lozenge-shaped plate of metal, a series of which were fastened over the leathern

or quilted tunic. They are seen worn by the Norman soldier, vol. i., fig. 67.

MASKEL. A kind of lace made in the fifteenth century.—Halliwell's "Dictionary."

MASKS. These face-coverings for ladies do not appear to have been worn in this country before the sixteenth century, though as early as 1334 there were ordinances in the city of London against men wearing them when going to play dice in houses. Masks were also forbidden to be worn by men in the streets at Christmas-time, as it

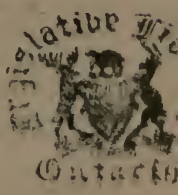
seems was at that time the custom. Those of the time of Elizabeth were small, and did not, like the modern mask, cover the entire face. See FAN, No. 6.

“ Weare *masks* for vailles to hide and holde,
 as Christians did, and Turkes do use,
 To hide the face from wantons bolde,
 small cause then were at them to muse ;
 But barring onely wind and sun,
 Of verie pride they were begun.
 But on each wight now are they seene,
 the tallow-pale, the browning-bay,
 The swarthy-blacke, the grassie greene,
 the pudding red, the dapple graie ;
 So might we judge them toyes aright,
 to keepe sweet beautie still in plight.”

Pleasant Quippes for Upstart Gentlewomen, 1592.

“ Her maske so hinders me,
 I cannot see her beauties deitie.”

MARSTON'S Satires, 1598.



Sir John Harington writing to Mr. Secretary Barlow in July, 1606, says: “The great ladies do go well masked, and indeed it be the only show of their modesty to conceal their countenance.”—Nichol’s “Progresses.” In Middleton’s “Roaring Girl,” 1611, are various references to women’s masks. In the “Two Gentlemen of Verona,” Julia speaks of her “sun-expelling mask.” French masks are mentioned in Ben Jonson’s “Devil is an Ass ;” and “to go to the play and see a little of the vanity through her *mask*,” is said to be characteristic of a fashionable lady in the same author’s “Staple of Newes.” See the cut under PATCHES. James, Earl of Perth, writing from Venice in 1695, says of the ladies there, “The upper part of their faces is concealed by people of condition, with a white mask, like what the ladies used to go in with a chin-cloak, long ago.” A lady of this era equipped for walking with her mask and fan is copied, from an old woodcut. During the reign of Charles II. no lady attempted to visit theatres without one ; and, in fact, few but



demireps did visit them. They are frequently mentioned by the dramatists of that period: *ex. gr.*

“Half-Wits and Gamesters, and gay Fops, whose Tasks
Are daily to invade the dangerous *Masks*.”

Prologue to Valentinian, 1685.

“In this Side-box she’ll sit; I’ll mak’t my Task
Before you all to strip her of her *Mask*.”

Prologue to the Unnatural Mother, 1698.

“Put on your gown, your ruff, your *mask*, your chain.”

“*Epigram on an Idle Housewife*,” *Wits Recreations*, 1640.

Lady Tyrconnell, known as the “white widow,” wore a white mask in Westminster Hall. Douce says, that the vizard masks, or those that covered the entire face, were held in the teeth by means of a round bead fastened on the inside. In the time of Anne, and during the early part of the eighteenth century, they were used by ladies in riding out, and were appended to the side by a string; as exhibited in the cut, from a print dated 1743.



MASQUERADE. A shot silk of various tints.

MASSUELLE, or MASNELL. A mace or club, mentioned frequently as dealing heavy blows on the helmet, in the romance of “Richard Cœur de Lion,” printed by Weber:

“Forth he toke a *mansell*,
A stroke he thought to be set well
On hys helme, that was so stronge,
Of that dente the fyr outspronge.”

Of Richard himself we are told, that when on horseback, he had on one side of his saddle

“Before his arsoun his ax off steel,
By that other syde hys *masnel*.”

MATCH-BOX. A tin box, in which light was carried by a musqueteer before the use of the flint. It was in-

vented by a Prince of Orange to avoid the movements of troops being detected by the glowing ends of their matches, as was the case at Nantwich in 1643, where, as Sir William Brereton in a letter to Mr. Brereton mentions, the enemy retreated, and "layed an ambusment, whose light matches were our onely guides and directions how to take our aimes." (Proc. Soc. Antiq., vol. iii.)

MATCH-LOCK. A gun, distinguished from the fire-lock by the match or tow being brought down upon the pan, as in the arquebus, instead of the fire being obtained from flint and steel.

MAUL. A heavy mallet with a leaden head, carried by soldiers as early as the Norman times, and by mounted warriors in the Bayeux tapestry.



MAUNCH. The heraldic sleeve, which is evidently intended for those worn during the Norman period. See vol. i., fig. 61, 62.

"*Mangys* be called in armies a sleeve,"

says the "Boke of St. Albans;" and the arms of Hastings, as exhibited on the tomb of William de Valence, Earl of Pembroke, in Westminster Abbey, *or*, a maunch *gules*, depicts their form. (Planché's

"British Costume;" Lower's "Curiosities of Heraldry.")



MAYDENHAIRE. Agnes Selby in 1359 bequeaths "unam tunicam de *Maydenhaire*."

MENTONNIÈRE (*Fr.*). A covering for the lower part of the face and neck, screwed on to the placcate in the tournament, and having on one side a perforated door, fastened by a hook, to enable the wearer to obtain breath freely between each course. A mentonnière reaching to about the level of the mouth was also sometimes worn with the *salade*.



MEURTRIER (*Fr.*). "Murderers, a certain knot in the hair, which ties and unites the curls."—"Mundus Muliebris," 1690. These sanguinary terms for head-dressing were great favourites at the court of Louis XIV., where they originated. See *Crèvecœur*.

MINEVEER. (Derived from *menu vair*.) A valuable fur (see *VAIR*), much worn by nobles in the middle ages. In "Sir Percival of Galles" (a romance of the fourteenth century), the young son of Percival is reproached by his mother for not paying proper respect to three knights of the king's court whom he meets in the wood; and he asks,—

"If I solde a knyghte kenne,
Telles me wharby;"

and his mother "schewede hym the *menevaire*" in their hoods, by which he might in future guess the rank of the wearer. In the Wardrobe accounts of Henry VII., 1487, *menever gros*, *menever leteux*, and *menever pure* occur.

MINIKIN. A very small sort of pin. Draper's Dictionary.

MIRROR. Small mirrors were much worn about 1600 by ladies, and also by the dandies of that date. See "Cynthia's Revels," where Asotus is told to put his in his hat.

MISERICORDE (*Fr.*). A small pointed dagger; so called because knights obliged their antagonists to call for mercy when unhorsed, before using it in the judicial combat; or else from its inflicting the *mercy stroke*, as it was termed, which deprived the wounded of life. Its form and use is depicted in the cut, from an illuminated MS.



of the fifteenth century, formerly in the possession of G.

Hibbert, Esq., representing *la manière de faire champ à l'outrance*.

In the Arsenal copy of "Partonopex," King Sornegur is described as having at his girdle, which was of gold work, a *misericorde* as well as an "alesne" (awl), which was evidently another dagger. There was a proclamation in the city of London just before the coronation of Edward II. against brandishing misericordes and other weapons.

"The Rychmound borne doun thar was:
On hym arestyt the Dowglas,
And hym reversyt, and with a knyff
Rycht in that place rest hym the lyff."

BARBOUR'S *Bruce*, b. 16.

MITRE. The original form of the mitre gave it the appearance of a round cap, with the natural depression in its centre, since magnified into a cleft (see vol. i., fig. 63). To this were appended the *infulæ*, which appear to be part of the cap in the curious example given (No. 1) from Willemin's "Monumens Français Inédits." They were always retained, and sometimes formed of metal, and secured to the mitre by a hinge, as on the splendid one formerly belonging to Cornelius O'Deagh, Bishop of Limerick, 1418, engraved in the "Archæologia," vol. xvii. In the thirteenth century an acutely-pointed form was taken by the mitre,



No. 1.

and the circlet or rim was very narrow, as seen upon an effigy of that period in the Temple Church, London (No. 2).¹ Durandus mentions two kinds of mitres, *mitra linea et alba* and *mitra aurifrisiata*. This form continued with a little variation during



No. 2.



No. 3.

the fourteenth century, as may be seen in No. 3, from the

¹ According to Mons. Demay, about the commencement of the thirteenth century the points of the mitre change their position from being

effigy of Godfrey Giffard, Bishop of Worcester, who died 1301, and is buried in Worcester Cathedral. His mitre stretches out from the sides of the head, and the central cleft does not immediately begin at the rim; the mitre is also richly jewelled, and the clergy now rendered themselves obnoxious to satire by the splendour of their garments, and particularly their jewelled mitres: see vol. i., p. 134. For another specimen of a mitre we must refer to vol. i., fig. 95. The bowed mitre, as now worn, was a late invention; and is seen upon Bishop Harsnett, vol. i., fig. 253. Pugin says that bishops used three kinds of mitres: 1st, the *simplex*, of plain white linen; 2nd, the *aurofrigiata*, ornamented with gold orphreys; 3rd, the *pretiosa*, enriched, as its name implies, with gold and jewels in the most sumptuous manner, to be used at high feasts. He also tells us that its cleft signifies knowledge of the Old and New Testament, the front signifying one, the back the other, and its height the eminence of knowledge a

bishop should have. At this rate the old or original mitre could have had no meaning! The Limerick mitre, 1418, is thirteen inches in height. No. 4 is from Cott. MS. Nero D. iv. of the twelfth century; No. 5 is from the effigy of Roger, Bishop of Salisbury, in Salisbury Cathedral. The mitre



No. 4.



No. 5.

was worn by certain abbots as well as by bishops. The colour of the bishop's mitre was usually white. The row of strawberry leaves around the modern archbishop's mitre is an invention of modern engravers.

MITTENS. Countrymen's gloves: see vol. i., p. 122. Fur mittens are seen in the brass of Margaret Castyll, at Raveningham, Norfolk, 1483. Mittens as worn by country people are seen in the Loutrell Psalter. See also vol. i., fig. 78.

one on each side to one in front and the other behind. The vertical stripe on the front of the mitre is seen on the seal of Richard, Bishop of Amiens, 1306, and the jewelled crosses on each side of the stripe appear on that of Henri, Bishop of Rheims, 1233.

MOCHADO. A manufacture of silk, sometimes called mock-velvet, much used in the sixteenth and seventeenth centuries. It is alluded to in the following list of stuffs given in Taylor's "Praise of Hempseed" (temp. James I.) :—

"Alasse! what would our silken Mercers be,
What could they doe (sweet Hempseed) but for thee?
Rush, Taffeta, Paropa, and Novato,
Shagge, Filizetta, Damaske, and *Mochado*."

MODESTY. A linen or gauze covering for the neck, worn by ladies in the early part of the last century, when the dress was worn low on the bust. At a more recent period, we are told in the "Guardian" "that a narrow lace which runs along the upper part of the stays before, being a part of the tucker, is called the 'Modesty-piece.'" See Malcolm's "Anecdotes of London."

MOILES. "A kind of high-soled shoes worn in ancient times by kings and great persons."—Philips' "World of Words," 1611. Of the "six hundred of Epigrams by J. Heywood, 1587," one speaks thus "of saving of shoes:"—

"Thou wear'st (to weare thy wyt and thrift together)
Moyles of velvet to save thy shooes of lether;
Ofte have we seene moyle men ryde uppon asses,
But to see assys go on *moyles*, that passys!"

MOKADOR. A bib. See BAVARETTE. In one of the "Coventry Mysteries," where Christ disputes with the doctors in the temple, one of them exclaims,—

"Goo hom, lytyl babe, and sytt on thi moderes lappe,
And put a *mokador* aforne thi breast;
And pray thi modyr to fede the with pappe;
Of the fer to lerne we desyre not to lest."

The word is also applied to a handkerchief. See Halliwell's "Dictionary;" and MUCKINDER.

MOKKADOES. A woollen cloth. *Tufted mokkadoes* are mentioned temp. Elizabeth. Query if not another form of **MOCHADO**.

MONMOUTH CAP. See HEAD-DRESS. The Monmouth cap was worn by sailors, as appears from the following

quotation in the notes to the last edition (Collier's) of Dodsley's "Old Plays":—

"With *Monmouth cap*, and cutlace by my side,
Striding at least a yard at every stride,
I'm come to tell you, after much petition,
The Admiralty has given me a commission."

A Satyre on Sea Officers, by Sir H. S., published with
the Duke of Buckingham's *Miscellanies*.

In the "Antidote to Melancholy," 1661, we find also

"The souldiers that the Monmouth wear."

The Welsh are spoken of as "wearing leeks in their *Monmouth caps*" by Fluellyn in Hen. V. :—

"The Welsh his Monmouth use to wear."

The Fashions, Merry Drolleries, 1661.

MONTAUBAN. Sir F. Madden, in "Archæologia," vol. xxvi., supposes that this hat derived its name from Montalvan, in Arragon. See **HEAD-DRESS**.

MONTE-LA-HAUT (*Fr.*). Certain degrees of wire to raise the dress. ("Mundus Muliebris," 1690.)

MORDAUNT (*Fr.*). The tongue of a buckle. (*Mordeo*, Lat.)

Planché holds that the mordaunt is the metal chape or tag fixed to the end of a girdle or strap, as opposed to the buckle, and notes in proof of this that *ardillon* is the French for the tongue.

"The *mordaunt*, wrought in noble gise,
Was of a stone full precious."

Romaunt of the Rose, l. 1095.

MORGLAY, a name for a sword, from that of Bevis of Southampton.

"The form of carrying
Their *morglays* in their hands."

BEAUMONT AND FLETCHER's *Honest Man's
Fortune*, 1613.

See also "Every Man in his Humour," 1609, "A Woman is a Weathercock," 1612, and Cartwright's "Ordinary," 1651.

MORION. A helmet introduced in the early part of the sixteenth century. For specimens, see vol. i., fig. 222, Nos. 3 and 4.

MORNE. The head of a tilting-lance (see that word), having its point rebated, or turned back, to prevent injury to the knight's opponent. The cut is copied from one carried by a knight arrayed for the tournament, in the "Triumphs of Maximilian."



MORNETTES, or little **MORNES**. The term applied to the points of the coronel. See **CORONEL**.

MORNING-STAR. See **HOLYWATER-SPRINKLER**.

MORRIS-PIKE. A species of long pike, borrowed from the Moors, and properly termed *Moorish*-pike, often mentioned in the reigns of Henry VIII. and Elizabeth. Our specimen is copied from the head of one engraved by Skelton.



MORSE. The clasp or fastening of the cope: from the Latin *mordere*, to bite. It was generally of rich goldsmith's work, and two specimens of various patterns are engraved from a beautifully illuminated manuscript "Life of the Virgin," executed in the fourteenth century, at present belonging to the library at Soissons.



MOTON. See **PALETTES**. A small plate covering the armpits, seen upon the effigy of Sir Thomas Peyton, vol. i., fig. 221.

MOULDS. These must have been some part of, or enrichment of breeches, for they are mentioned in connection with them in the wills of George Rowsley, 1575, and J. Rowland, 1576, published among the Bristol Wills.

MOULINET (*Fr.*). (See vol. i., fig. 172.) This was a machine used by cross-bowmen to wind up their bows. That part appearing above the girdle, in the figure to the left on the above page, was a hollow tube affixed to the top of the handle of the cross-bow, and having a firm hold upon it; to the cords which hung from this portion two hooks were attached, which, on being wound up by the handles, pulled the bowstring into its place, the bow being firmly held by the foot placed in the stirrup at the bottom, as shown in the second figure of the same cut.

MOURNING. Chaucer, in "Troilus and Creseyde," mentions "widowes' habit large of samite brown," but black appears to have been the mourning colour generally worn in England. This colour, however, seems to have been adopted formerly only to the extent of wearing black gowns over the ordinary garments. Examples of this are seen in the figures on the tomb of Sir Roger de Kenderton, who died 1337. See Stothard's "Effigies." Spenser speaks of "the mournfull stole," and of the "sad wimple" worn by widows. Shakspeare in Hamlet and in Henry VI., third part, refers to mourning garments. Hall says Anne Boleyn wore yellow mourning for Catherine of Arragon, and Henry VIII. when Anne was executed, the next day "for mourning ware whyte."

MOUSTACHE, originally spelt *mouchado* (see BEARD). Tufts of hair on the upper lip. "Their *mowchatowes* must be preserved or laid out, from one cheek to another, and turned up like two horns toward the forehead." (Stubbes, 1583.)

Braithwaite in the "Strappado for the Divell," 1615, speaking of a dandy, mentions,

"His peak't *munchattoes*, his Venetian hose."

He also alludes to starching the mouchatoes. In R. Dixon's "Canidia," 1683, we have "Mustachios Ruler or Dagger-wise."

"Monsieur Bravado, are you come t outface
With your *mouchatoes*, gallants of such place?"

HUTTON'S *Follic's Anatomie*, 1619.

MUCKINDER. A handkerchief generally worn by children at the girdle, to which it was sometimes appended by a tape. In the title-page to Armin's play, "The Two Maids of Moreclacke," 1609, is a woodcut of one of the characters with the muckinder fastened at the waist. In Marston's "What you Will" the schoolmaster says to a boy, "Wipe your nose, fie on your sleeve; where's your *muckender* your grandmother gave you." A portrait of Edward VI., in the possession of Miss Rayner, of Brading, Isle of Wight, shows him with one



affixed to the girdle as in the cut. It is white, with a red hem, and zigzag. In Boutell's brasses, Peter Best, 1585, at Merstham, Surrey, also wears one. In "The Captain," by Beaumont and Fletcher, 1647, Fabritio says, "Will have a bib for spoiling of thy doublet, and a fringed *muckender* at thy girdle."

MUFF. A warm covering for the hands. In a drawing by Gaspar Rutz of an English lady, 1588, she wears a small muff pendant from her girdle thus. In "Cynthia's Revels," 1601, Anaides says of Philantia, "and she always wears a muff." In the Wardrobe accounts of Prince Henry, 1608, is "Embroidering two *muffs*, viz., one of cloth of silver, embroidered with purles, plates, and Venice twists of silver and gold, the other of black satten, embroidered with black silk and bugles, viz. for one £7, the other 60s." In H. P(aine's) "Epigrams," 1608, we have



"Should Spruso leave the wearing of his *muffe*."

In Dekker's "Match me in London," 1631, Tormiella asks, "Is the embrodered *muffe* perfum'd for the Lady?" Two specimens of the time of Charles II. are given, from tapestry formerly in the possession of the late T. Crofton Croker, Esq.: the first is of yellow silk (probably thickly wadded), and edged with black fur; the second, of white fur decorated with black tails, is further ornamented with a blue bow. In Davenant's "The Wits, 1636," Thwack says, "I will waste her to her first wedding smock, her single ring, bodkin, and velvet muff." They were not long confined to the ladies, but are mentioned as worn by gentlemen, in 1683 (see vol. i., p. 353), and were slung round the neck by a silk ribbon, as there seen. In 1696, Dryden, in the epilogue to "The Husband his own Cuckold," speaks of the *monstrous muff* worn by the beau. Admiral Byng, in a caricature called "The Beau Admiral," 1756, is repre-



sented as wearing a muff. For nearly a century they were as commonly worn by men as by women. Feathered muffs are mentioned in Anstey's "New Bath Guide," and became fashionable in George III.'s reign. Muffs were richly decorated with needlework about 1795. See also SNUFTSKIN.

MUFFETTEE. A small muff worn over the wrist. (Halliwell's "Dictionary.") A wristband of fur or worsted worn by ladies. "Scarlet and Saxon-green *muffettees*" are mentioned as worn by men, in a satirical song on male fashions, temp. Anne.

MUFFLER. Douce, in his "Illustrations of Shakspeare," has been so explicit in description and illustration of this article of female dress, that we need do no more than refer to that work. He says, "The term is connected with the old French *muser* or *mucer*, to hide; or with *amuser*, to cover the *museau*, or muffle; a word which has been indiscriminately used for the mouth, nose, and even the whole of the face; hence our *muzzle*." He engraves nine varieties of this article of dress, selected from German engravings. Black satin for *muffelars*, and tafata



sarcenet for their lining, occur in the accounts of William Loke, mercer to Anne Boleyn, 1535-6. The cut is from (Add. 28330) an album or journal of the year 1574; it is written in Dutch, and contains some curious sketches of English costume. At New year's, 1579, the Countess of Kent gave Elizabeth "A *mufler* of purple vellat, enbrawdred with Venice and damaske golde and perle." In "Household Expenses of Mary Queen of Scots for 1564" occurs half an ell of black satin for a *tourre de ne, touret de nez*, that is a muffer for the queen. In Killigrew's "Parson's Wedding," 1663, one character says, "Let me put on a petticoat and a *muffler*, and I'll so chambermaid it."

MURREY. A dark red colour.

MUSKET. A long heavy gun introduced from Spain,

and which eventually displaced the arcubus and hackbut. Brantôme says they were brought into use by Alva in 1567. The portrait at Hampton Court of the giant porter of Queen Elizabeth shows him holding in his right hand a



curious combination of musket rest, linstock, and sword. See also the portrait of Sir Nicolas Crispe, temp. Charles I., engraved in Lyson's "Environs of London," for the musket, bandoleer, and rest. In 1671 the *musket-rest* was going out of use. It is here represented from a Dutch print by L. Gheyn, temp. James I., which shows the mode of firing, the use of the rest (rendered necessary by the weight of the piece), and the bandoleers, bullet-bag, powder-flask, and the match-cord or twisted tow with which it was fired. Muskets were first used generally at the battle of Pavia, 1525. See **MUSKET-REST**.

MUSKETOON. A smaller kind of musket, as its name implies.

MUSKET-REST. A staff with a forked head to rest the musket on when fired, having a sharp iron ferule at bottom to secure its hold in the ground. It was carried by the soldier in the right hand, or held by a looped ribbon tied beneath the fork. See vol. i., p. 339. See **SWINE'S FEATHER**.

MUSLIN. A thin fabric of eastern manufacture, which, according to Marco Polo, takes its name from Mosul or Moosul, a large town in Turkish Asia, where it was first made. "Chambers' Cyclopædia," 1788, mentions as varieties of *muslin* "betelles," "tarnatans," "mulmuls," "tan-

jeebs," "terindams," "doreas." Mr. Charnock, in "Notes and Queries," mentions that tanjeeb, or properly tanzeb, and mulmul, or malmal, are Indian names for muslin. Dorea is probably from the Persian Daryā-ī, a kind of silk cloth, and Tarnatan may be the origin of the tarletan, *Fr.* tarletaine.

MUSTARDEVELIN, or MUSTARDVILLARS. A mixed grey woollen cloth, often mentioned by writers of the fifteenth and sixteenth centuries. Mustardevillers and mustardevillin are noticed in writings of the middle ages; and Meyrick says, that Elmham mentions a town near Harfleur, which he calls by a similar name, and which is probably Montiguliers, where it was first manufactured. Moustier de Villiers, near Harfleur, is the town mentioned in the accounts of the wars of Henry V. In Stow's "Survey" mustard villars is spoken of as a colour now out of use.

MUSTILER. Armour for the body, of a particular kind of cloth, mentioned in the "Rules for the Tournament," temp. Edward I., quoted by Meyrick, vol. i. p. 152. He considers it to have been "a species of bastard armour for the body, and probably composed of a quantity of wool just sheared from the sheep;" thus partaking of the nature of pourpoint or gamboised coverings. Planché considers the derivation from *mustelinus*, of or like a weasel, as more probable. In a will of 1426 occurs "togam furr de Must'ler."

MUTCH. An old woman's close cap.

NANKEEN. A cotton cloth of a yellow colour, natural to the wool of which it is made, imported from China, and named from Nankin, where it is principally made. Introduced into America, 1823, from Sicily.

NAPKIN. A term frequently used in the sixteenth century for a pocket-handkerchief. See Hamlet, v. 2. Handkerchiefs were also so called.

NASAL. That part of a helmet which covered the nose. See vol. i., figs. 64-67, 98. It was disused in the

twelfth century, probably for the reason noticed in vol. i., p. 85, under Stephen. In the seventeenth century the sliding nasal, which could be kept in any required position by means of a screw clamping it came into use with the helmet, and is seen in the iron hat shaped like a felt, said to have belonged to Charles I., and now at Warwick Castle.

NECK-CLOTH. This succeeded the ruff and band, and was generally worn during the reign of Charles II., by whom it was introduced from France. Evelyn, in his postscript to the pamphlet, "Tyranus, or the Mode," mentions that "it was publish'd 2 years before the vest, cravett, garters, and boucles came to be the fashion," which was in 1666. The ends were of rich lace, and fell in a broad fold over the chest,



No. 1.



No. 2.

as in No. 1; others were twisted, and the ends drawn through a ring, like No. 2. The latter was called a *Steinkirk*, and is often named by writers of that and the succeeding reign. The *Steinkirk* was so called from the Battle of that name in 1692, on which occasion the young French nobles had no time to arrange their lace cravattes, owing to the surprise of their outposts by the allies. The jewellery of the day took its name from the same cause (Voltaire, "Siècle de Louis XIV."). The original fashion evidently changed in appearance, though retaining the name. *Steinkirk* cravats are mentioned in Congreve's "Love for Love."

"The modish spark may paint and lie in paste,
Wear a huge *Steinkirk* twisted to the waist."

Prologue to First Part of Dufey's Don Quixote, 1694.

In Wycherly's "Love in a Wood" reference is made to "the cravat that lies on one's shoulder;" and we are told "it would be as convenient to buy satires against women as it is to buy *cravats ready-tied*." In the "Trial of the Poets for the Bayes," in the "Duke of Buckingham's Miscellany," we read,

“ Little starched Johnny Crown at his elbow he found
His *cravat string* new ironed.”

In Cibber's play, “*Love's Last Shift*,” 1695, one of the characters speaks of “being strangled in my own *Steinkirk*.” In Gay's “*What d'ye call it*,” 1736, Dock says, “I must twist thy neckcloth.” Our specimens are both copied from prints temp. Charles II. The laced ends afterwards became larger, and were, in the succeeding reign, drawn through the button-hole of the waistcoat. Tom Brown, in his *Works*, vol. iv. p. 210, thus describes an exquisite of the day: “His *cravat* reached down to his middle, and had stuff enough in it to make a sail for a barge. A most prodigious *cravat-string* peeped from under his chin, the two corners of which, in conjunction with a monstrous *perriwig* that would have made a *Laplander* sweat under the northern pole, eclipsed three-quarters of his face.”

NECKINGER. A neckerchief. “A gallant *Neckinger* her necke to grace” (Singer's “*Quips upon Questions*”).

NECKLACE. See **CARCANET.** The earliest ornaments for the neck worn by ladies on monumental effigies is a simple double chain of gold, like that worn by the wife of Sir Humphrey Stafford (1450), in Bromsgrove Church, Worcestershire, engraved by Hollis. Perhaps as fine an example of the necklace of the fifteenth century as can be instanced is seen upon the effigy at Blickling, see vol. i., fig. 189. The simpler necklace and pendant is No. 3 of the group, fig. 125, and on the figure of Joan Skerne, fig. 127. Lady Say (p. 193) wears a magnificent necklace. During the reigns of Henry VII. and VIII. it frequently assumed the form of a jewelled collar, with a central pendant, as worn by a lady of the Arden family. Anne Bullen, engraved in vol. i., fig. 195, appears in a simple row of pearls, with a larger one pendent in the centre; and Queen Catherine Parr, vol. i., fig. 196, has similar ones hanging at regular intervals all round the neck. In the reign of Elizabeth it was not uncommon to wear several, and to allow them to hang to the waist, where they were looped to the girdle. Elizabeth wears one of this kind in the portrait under **HAIR-DRESSING**, No. 6; and the portrait

of the Countess of Bedford, during the same reign, exhibits that lady in a most magnificent one of lozenge-shaped groups of jewels, hanging round her shoulders and gathered in a festoon at her breast, from whence it hangs in an elegant loop to the waist. Anne of Denmark, wife of James I., wears several round her neck, as well as a large band of four rows of pearls, descending like a baldrick from the right shoulder to the waist on the left side. The Countess of Somerset (vol. i., fig. 232) has a richly jewelled necklace. But the great display of these articles ceased in the next reign, and may be said to have entirely disappeared during the Protectorate; nor were they afterwards scarcely ever worn in greater profusion than at present.

NEGLIGÉE. A loose open gown for ladies, introduced about 1757.

NETHER-STOCKS. The original term for the stocking. Stubbes, in his "Anatomy of Abuses," 1583, says:—"Then have they nether-stockes or stockings, not of cloth, though never so fine, for that is thought too base; but of jarnsey, worsted, cruel, silk, thread, and such like, or else at least of the finest yarn that can be got; and so curiously knit, with open seams down the leg, with quirkes, and clocks about the ancles, and sometimes, haply, interlaced with gold or silver threads, as is wonderful to behold." He complains of their price, being "twenty shillings or more, as commonly it is;" and their costliness has been noticed, vol. i., p. 256. In "King Lear," the Fool says, "When a man is over lusty at legs, then he wears wooden *nether stocks*" (then he is put in the stocks).

NICED. A breast-cloth; a light wrapper for the breast or neck.—Halliwell's "Dictionary."

NIFLES. A sort of veil.—Strutt. Mentioned in an Act, 3 Edward IV.

NIGHT-CAP. Elderly gentlemen and others, in an undress, wore wrought night-caps during the reign of the Tudors, when they may be said to have been generally adopted, as they are frequently mentioned by the writers

of that period. "A night-cappe of blacke velvett embrowdered" is named in an inventory of the palace of Greenwich temp. Henry VIII. Harleian MS. 1412; and Davies, in his "Epigrams," thus mentions them:—

"The gull was sick, to show his *night-cap* fine,
And his wrought pillow overspread with lawn.

When Zoylus was sick, he knew not where,
Save his wrought *night-cap*, and lawn pillowbear;—
Kind fools! they made him sick that made him fine."

At New Year's, 1578, Fowlke Grevell gave the queen "a smocke of camerick wrought aboute the collar and sleeves of Spanysse of roses and tres," and a night coyf with a forehead clothe of the same worke. A *golden night-cap*, probably one embroidered with gold, occurs in Parrot's "Epigrams," 1608. In Hall's "Satires" Lollo wears

"A knit *night-cap* made of coarsest twine,
With two long labels buttoned to his chin."

In the "Woman Hater" we read, "He affects to be a great statesman, and thinks it consists in *night-caps*, and jewels, and toothpicks."

They are frequently seen upon portraits of this era. Lord Howard of Effingham wears one (vol. i., fig. 209), and Lodge's series of portraits will furnish others. Charles I. is in some portraits represented in one; and a specimen is engraved from a print of 1641, which is elegantly edged with lace, and wrought all over with embroidery upon the silken stuff of which it is composed. They were worn of plain velvet during the Protectorate, similar to those so universally seen in portraits of the early part of the eighteenth century, when gentlemen appeared in an undress, and without the wig so generally worn.



NIGHT-GOWN. Equivalent to our dressing-gown. James I. visited Sir P. Herbert and his bride on the morning after their marriage, and before they had risen, clad in his shirt and night-gown.—"Progresses of James I.," anno 1605.

NIGHT-RAIL. A night-dress for ladies. In Middleton's "Mayor of Quinborough" it is said, "Books in women's hands are as much against the hair, methinks, as to see men wear stomachers or *night-railes*." And in a song in Durfey's collection ("Twangdillo") is the line,

"Her gown was new-dyed, and her *night-rail* clean."

Randal Holme says it is a lady's undress, being made after the fashion of a *whisk*, but with a larger compass, reaching from the neck round about the person, down to the middle or waist. Horne Tooke, in his "Diversions of Purley," says:—"A woman's night-rail, in the Anglo-Saxon *ǰæzel*, is the diminutive of *ǰæz* or *ray*, the past tense of *ǰrizan*, *to cover, to cloak*." They were worn at daytime in the streets in the reign of Anne. "Amongst many other ridiculous fashions that prevailed in this country, since the reign of Queen Anne, was that of the ladies wearing bed-gowns in the streets, about forty years ago. The *canaille* of Dublin were so disgusted with this fashion, or perhaps deemed it so prejudicial to trade, that they tried every expedient to abolish it. They insulted in the streets and public places those ladies who complied with it, and ridiculed it in ballads. But the only expedient that proved effectual was, the prevailing on an unfortunate female, who had been condemned for a murder, to appear at the place of execution in a bed-gown."—Walker's "Historical Memoirs of the Irish Bards," 1818. A very rare print represents a lady placed in the stocks for wearing one: beneath is inscribed:—



"The night Raile, 'tis a cunning subtle thing,
In summer its coole, in winter heat doth bring.
What same thing hot and cold; strange Paradox,
Can that be thick that's thin, 'tis heterodox,
Yet will this lady have it orthodox;
Wherefore wee'l fairly put her in the stocks.
Ladies beware! from pride this error came,
So sure as chalk and cheese are not the same."

In front of the lady stands a little girl, whose figure is engraved, as it exhibits this peculiar fashion so well. The lady appeals to her:—"Little miss, what say you?" She is too young to conceal discomfort for fashion's sake, and honestly answers:

"Madam my night-raile gives no heate,
You say yours does, 'tis but a cheate,
Therefore, pray Madam, keep your seat."



No 1.



No. 2.

NITHSDALE. "Vulgarly called a Riding Hood."—Durfey's "Wit and Mirth." See vol. i., p. 369, note.

OLDHAM. A cloth so called from its original place of manufacture, a town in Norfolk. It was of coarse construction, and Norwich its principal place of fabrication, temp. Richard II.

ORARIUM (*Lat.*). A scarf affixed to the crozier, in use as early as the thirteenth century, as it appears upon an effigy of a bishop of that period in the Temple Church, London (No. 1). It is represented as plaited over the staff of the crozier in a curious painting of Abbot William de Bewold, which was formerly in the Church of Wood-Bastwick, Norfolk, but which was destroyed in the year 1707. It is engraved (No. 2).

The word was also used for the priestly scarf or stole, and for the border or hemming of a robe.

It may also be seen on the crozier of Simon de Langley, 1376, in Westminster Abbey.



ORIELLETES (*Fr.*). Pieces of movable plate, covering the ears, and fixed on the open coursing or tilting-helmet. They were fastened upon it with a hinge, so that they might be lifted up; a strap was placed beneath them to

secure the helmet under the chin. They were sometimes perforated at the sides in a circular ornament (as in the instance given), to enable the wearer to hear more distinctly.

ORLE. The wreath or chaplet surmounting or encircling the helmet of a knight (see vol. i., fig. 170). It was originally composed of two bands of silk twisted together, and tintured of the principal metal and colour of his arms; upon this was placed the crest of the knight (see **COINTOISE** and **CREST**); and it is still used by heralds for that purpose in armorial bearings. In the romance of "Sir Guy of Warwick" (fourteenth century) we read:—

"Upon his head his helm he cast,
And hasted hym to ryde full fast
A circle of gold thereon stode:
The emperour had none soo good.
About the circle for the nones
Were set many precious stones."

Good examples of the *orle* occur on the effigies of Sir H. Calveley, 1386; M. de la Pole, 1415; A Wilcote at North Leigh, 1411; Ralph Neville, Earl of Westmoreland, 1425; Lord Bardolf, 1439; Sir H. Stafford, 1450; and many others, between these dates.

ORPHREYS. Gold embroidered work, cloth-of-gold. (Lat. *aurifrigium*.) The golden bands fastened to or embroidered on chasubles, copes, and vestments. The apparel of the amice and alb. Fringes or laces appended to the garments, as well as the embroidered work upon them, were so termed. For the general use of the word, see the quotation from Chaucer, describing the robe of Riches, under **MANTLE**. Orphreys of blue, red, green, red worsted, black, blue velvet, occur in the parish books of St. Margaret's, Lothbury. The jewelled work termed *Anglicum* was much valued in the eleventh century on the continent. The orphreys were often made separate, so as to be used at pleasure with the vestment suitable to the day. (Way.)

OSNABURG. A coarse linen, manufactured at, and named from that province in Hanover.

OUCH, or NOUCH. A jewel.

“A coroun on hir heed they han i-dressed,
And set hir ful of *nowches* gret and smale.”

CHAUCER'S *Clerke's Tale*.

Mr. Tyrwhitt, in his Glossary to Chaucer, considers *nouche* the true word, and *ouch* a corruption. He says it is so written in the inventory of the effects of Henry V., “Rot. Parl.” 2 H. VI. n. 31: “Item, 6 broches et *nouches* d'or garniz de divers garnades pois 31*d.*, d'or pris 35*s.*” It is mentioned with *firmacula* in the inventory of jewels of Blanche of Spain, 1299; also in the will of John of Gaunt, 1397, “Test. Vetust.” *Nuschin*, in Teutonic, signifies fibula, a clasp or buckle. As some of the most useful adjuncts to dress, they were ornamented with jewels, by which means the name by degrees may have been extended, so as to include several other sorts of jewels. In the above extract from Chaucer, it is plain that a jewel, or small group of them, was meant.

“And they wer set as thik of *nouchis*
Fyne, of the Fynest stones faire,
That men reden in the Lapidaire.”

CHAUCER'S *House of Fame*.

“They brought her beads, brooches, and rings,
Nowchys of golde and many fair things.”

RITSON'S *Ancient Popular Poetry*, p. 71.

PADUASOY (*Fr.*). A smooth, strong silk, much used for ladies' gowns in the last century. It obtains its name from Padua, the place of its first manufacture. According to the household book of Lord William Howard in 1633, this material was a kind of worsted, and its price 21*s.* 8*d.* for five yards, points rather to “saye” than “soie.” *Paua saye* is the term used, and no French names occur in the accounts. (Draper's Dictionary.)

PÆNULA. A cloak with a hood, used when travelling. Pænulatus is applied to trimming or lining of a garment with fur. (Ducange.)

PAINT. The custom of painting the face is of such high antiquity, that the researches in Egypt show its constant use in that highly-civilized nation four thousand

years ago. In the classic ages it was much used, and the Roman ladies were in no degree sparing of cosmetics of all kinds, and complexions of all shades. Its use does not appear common among ladies in this country until the middle ages,—our early ancestors using it merely to decorate the body fancifully in the taste of modern savages. In the old French poem of the thirteenth century, descriptive of the wares of a mercer (printed in “Satirical Songs and Poems on Costume,” published by the Percy Society, 1849), he declares, “I have cotton with which they *rouge*, and whitening with which they *whiten* themselves.” The cotton being used, as is the modern hare’s foot, to rub the colour on the cheek. During the sixteenth and seventeenth centuries its use excited the ire of the moralists, and it is noticed by Stubbes and other writers of that age:—

“And first I will begin to touch
Upon their daubing paint;
Their pride that way it is so much,
It makes my muse grow faint.”

Musarum Deliciæ.

The author of “England’s Vanity,” 1683 (quoted in vol. i., p. 317), is particularly severe on the subject, ending his tirade with “the French have a good litany,—‘From beef without mustard, a servant which over-values himself, and from a woman which *painteth*, good Lord, deliver us.’” Spanish paper was used for this purpose. It was made up into little books, and a leaf was torn out, and rubbed upon the cheeks, the vermilion powder which covered it being transferred to the face. It was in use in the seventeenth, and continued to the end of the last century, and was manufactured in Spain. The painting of naked breasts and shoulders has also been noticed by this author; and a town beau is described by Durfey “with his *paint* and his powder and patch.” From an allusion in Marston’s “Antonio and Mellida,” 1602, we gather that courtiers of the male sex occasionally used colour for their faces; Rossaline, one of the characters in the play, enumerating the faults of her suitors, says:—“The fifth *paints* and has always a good colour for what he speaks.”

PALET. “Armoure for the heed.”—“Promptorium Parvulorum.” Originally of leather, it was later of metal.

Ketelhattes and paletes occur in an inventory of 1374. Mr. Way thinks this implies that the two were different. Richard II. had one of gold ornamented with jewels.

“A preevy *pallette* her pannes to kepe,
To hille her lewde heed in stede of an hone.”

Deposition of Richard II., Camden Society, vol. iii.

In the inventory of effects of Sir J. Burley, beheaded 1388, is “1 *palet de quierboyllé.*” *Paeled* was the Welsh for a skull cap. (Williams.)

PALETTES. Plates which covered the armpits, sometimes highly ornamented and circular, as in No. 1, from the brass of Sir Thomas Swinborne, 1412, in Little Horkesley Church, Essex, engraved by Waller. In this instance they are enamelled with the red cross of St. George, on a white ground. They superseded the gussets of mail. In the drawing of



No. 1.

No. 2.

Thomas Montacute, Earl of Salisbury (Harleian MSS. 4826, fifteenth century (vol. i., fig. 171), they take the form of reversed shields, and are secured to the plate beneath by arming points (No. 2). See also the cut of Sir J. Drayton, vol. i., fig. 167. The round form is rare after 1435. They are not always both of the same shape. See the brasses of a Sir T. Quentin, 1420, Harpham Church, a knight in St. Kelsey Church, circ. 1420, and numerous foreign examples. See MOTON.

PALL. Fine cloth used for the robes of nobles. From *pallium*, a cloak? In the last edition of Warton's "History of English Poetry" (1840), vol. i. p. 169, we are told that "anciently *pallium*, as did *purpura*, signified in general any rich cloth. Thus there were saddles de *pallio* et ebore, a bed de *pallio*, a cope de *pallio*, etc. See Dufresne, 'Lat. Gloss.' v. 'Pallium,' and 'Pellum' its corruption. In old French to cover a hall with tapestry was called *paller.*" In Florice and Blancheflour (fourteenth century) we are told:—

“The porter is proud withall;
Every day he goeth in *pall.*”

“Princes prowde in *pall*.”
MIXOT'S *Poems*, 1352.

“Grete gyftys withalle,
Ryche robus of *pall*.”
Sir Degrevant.

“Sometime let gorgeous Tragedy
In sceptred *pall* come sweeping by.”
Milton.

And in an old Christmas carol, quoted by Hone in his “Ancient Mysteries,” we are told that the infant Saviour

“Neither shall be clothed in purple or in *pall*,
But in fine linen as are babies all.”

The archiepiscopal pall is, according to Dr. Rock, the true and only representative of the Roman toga. In St. Augustine's time it was “a long straight band, in width somewhat broader than now, and so put on, that being thrown loosely about the neck of the bishop, it hung half way down his breast and back, and met upon the left shoulder in a way that allowed one end to droop before and the other behind his person.” The left side of the pall was consequently double, and the whole was retained in its place by pins. The pall was afterwards woven, so that it consisted of a circular piece passing round the shoulders, and having two pendants, one in front and the other behind, about a yard long and about three inches in breadth, as was the circle. For some time there were but two crosses on it, generally purple, and one at the end of each pendant, afterwards the number was raised first to four, then to six.

The pall was originally pinned on to the chasuble with gold or silver pins. The early arrangement of the pall is seen in the cut of Pope Paschal, vol. i., p. 52.

PALISADE. A wire sustaining the hair next to the *dutchess*, or first knot.—“*Mundus Muliebris*,” 1690. See vol. i., p. 294.

PALTOCK. A short garment; a sort of doublet; a close jacket like a waistcoat. “They have a weed of silk called a *paltock*, to which their hosen are fastened with

white latches.”—Author of the “Eulogium” (temp. Rich. II.). Piers Plowman, in his “Vision,” says:—

“Proude preestes coome with him,
Mo than a thousand
In *paltokes* and pyked shoes,
And pisseris longe knyves.”

Cotgrave, 1650, says the *palletoc* was a garment like a short cloak with sleeves, “or such as most of our modern pages are attired in.”

Monstrelet mentions in 1464 archers “en leur pourpoints ou *paletoz*.”

PAMPILION. A fur named in the wardrobe accounts of Henry VII., and also in the privy purse expenses of Henry VIII. “A gown of black wrought-velvet furred with *pampilion*,” and valued at £8, was bought for Anne of Cleves. Sir H. Nicolas conjectures that they were skins brought from *Pampellone*, a town in the department of Tarn, twelve miles from Alby; but Mr. Gage suggests that *Pampeluna* fur is meant.

Pampaylyones of *bozy* occur in 1487:—

“Lolio’s side coat is rough *pampilian*.”
HALL’S *Satires*, 1598.

PANACHE or **PENNACHE.** A group of feathers on the apex of the helmet. See fig. 179. In time of William III. the term was applied to any bunch or tassel of small riband.—“Mundus Muliebris.”

PANADE or **PAVADE.** A long knife or sword.

“Ay by his belt he bar a long *panade*,
And of a swerd ful trenchant was the blade.

* * * * *

With *panads* or with knyf or boydekin.”

CHAUCER’S *Reeve’s Tale*.

PANES. Openings or slashes in dress to show the garments beneath, or for the insertion of other colours in silks or rich stuffs which were drawn through them. In Florence le Blanchefleur, printed in Hartshorne’s “Metrical Romances,” Florence wears “a mantle *ipaned* al with miniveer.” See also the cut given under “Cloak.” The *pane* of a

window is perfectly analogous and of the same origin. To "prank" the breech with "tissued *panes*" is mentioned as a fashionable custom by Bishop Hall, in his "Satires," 1598. They were confined to the rich, owing to their expensive character. The fashion was carried to a great extreme in Switzerland, as may be seen in the works of their artists who delineated the gentlemen and soldiers of the day. Coryat, in his "Crudities," 1611, notices this. He says, "The Switzers weare no coates, but doublets and hose of *panes*, intermingled with red and yellow, and some with blew, trimmed with long puffes of yellow and blue sarcenet rising up between the *panes*." In Hans Burgmair's series of cuts, representing the "Triumph of Maximilian," many fine examples of this ornamental dress may be seen. Hose "*paned* with yellow drawn out with blue," are mentioned in Dekker's "Kind Hart's Dream," 1592. The same author in his "Knight's Conjuring," 1607, says of the French tailor, "They sweat out their brains in devising new cuts, new French collars, new French *panes*, in honour of St. Denys." For the origin of this fashion see vol. i., p. 230.

PANIERES. Large shields formed of twisted osiers (like a hurdle or the panniers of a horse), used for the protection of archers, who stuck them in the ground before them.

PANTALOONS. Tight-fitting breeches, like the ancient *chausses*. They were invented by the Venetians in the fifteenth century, and became their national costume; St. Pantaleon being their favourite saint, and many being christened after him, they were satirically termed *Pantalini* by the Italians. The *Pantalon* of the Italian comedy, intended to ridicule the Venetians, is always represented in this costume. They were introduced into France and England in the sixteenth century. After a considerable period of disuse they were introduced as a sort of full dress for gentlemen in the reign of George III.

PANTOBLES. Pantofles, pantacles, or slippers. See Boots, etc.

"With a *pantacle* I wyll you disgrace."
Damon and Pithias, 1571.

“Give me my *pantobles*,” says Queen Elinor, in Peele’s play of “King Edward I.,” 1593. “Pearl-coloured *pantoffles*,” are mentioned as worn by ladies in Massinger’s play of “The Guardian,” 1632. The same author, in his “City Madam,” notes “rich *pantoffles* in ostentation shown.” Pantoffles of Matt occur in “History of Francion,” 1655.

PAPILLOTES. Screws of paper used to make the hair curl:—

“Untaught by art, thy ringlets twine,
No engines scorch, or *papillottes* confine.”

Art of Dressing the Hair, 1770.

PARACHUTE. A ladies’ hat, in fashion in 1779.

PARCHMENT LACE. What is now called *guipure* lace.—Planché. Sleeves with parchment lace occur in the privy purse expenses of Princess Mary, 1542.

“Nor gold nor silver *parchment lace* was worn but by our nobles.”
The Mass of Mockbeggar’s Hall—Roxburgh Ballads.

Parchment lace of *watchet and sylver* occur temp. Elizabeth.

PAROWRE. See ORPHREYS.

PARTIZAN. A weapon introduced in the reign of Henry VIII. See vol. i. fig. 228, No. 4. The blade on one side of the staff was crescent-shaped, and it was sometimes richly inlaid and ornamented, or pierced with open work.

PARTLET. A gorget for women. “Dame Partlet the hen” occurs in Shakspeare; and the Pedlar in Heywood’s “Four P.’s” notices them as women’s wear. A partlet was a neckerchief, gorget, or rail, say the old dictionaries; but Minshoeus adds, “*Partlet*, mentioned in the statute 24 Henry VIII. c. 3, seemeth to be some part of a man’s attire, viz. some loose collar of a doublet, to be set on or taken off by itself, without the bodies, as the picadillies now a daies, or as men’s bands, or women’s neckerchiefs, which are in some places, or at least have been within memorie, called *partlets*.” In an inventory of Henry VIII.’s household stuff (Harl. MS. 1419) we find “one *partlet* of crimson

velvet without sleeves, all over embroidered with Venice gold and silver, stitched with purple silk, lined with crimson satin." These and similar entries induce Sir F. Madden to say: "The *partlet* evidently appears to have been the corset or habit-shirt, worn at that period, and which so commonly occurs in the portraits of the time, generally made of velvet and ornamented with precious stones." They are also noticed as worn by men in Hall's "Satires." It was not the collar itself, as appears from Princess Mary's household expenses, where in 1544 is, "From my Lady Margaret Gray a high collar for a partlet."

PASSAGER. A curled lock next the temples.—"Mundus Muliebris," 1690.

PASSE-GARDES (*Fr.*). See vol. i., p. 274. In the Tower inventory of 1660, vol. iv. "Arch. Jour.," "Pace guards" russet and white, appear as separate items of tilt armour. Mr. Hewitt, in his notes to Stothard, shows that the term does not apply to the ridges on the shoulder plates.

PASSEMENT. A general term for *gimps* and *braids*, as well as for lace.—Mrs. Bury Palliser.

PATCHES. For some notices of this fashion, see vol. i., pp. 303, 305, 369, and an engraving of several on a lady's face. Glapthorne, in his "Lady's Privilege," 1640, says:—"Look you, signor, if 't be a lover's part you are to act, *take a black spot or two*. I can furnish you; 'twill make your face more amorous, and appear more gracious in your mistress' eyes."

"Some ladies who do wear
Their women like black *patches*, to set them off."
The City Match, 1639.

"Their faces are besmear'd and pierc'd,
With severall sorts of patches,
As if some cats their skins had flead
With scarres, half-moons, and notches.
Prodigious signes then keep their stations,
And meteors of most dreadfull fashions."
Wit Restored, 1658.

Patches appear to have had their origin in the "Mastick

patches for to stay the rhume," as mentioned by Singer in the "Reformed Whore," but early in the seventeenth century they were worn as ornaments. Sir John Suckling in a poem "Upon the black spots worn by my lady D. E.," calls them,

"Mourning weeds for Hearts forlorn,
Which though you must not love, you could not scorn."

"Then cheese cakes with currans so finely were set,
Your Ladies *black patches* are not so gay."

Folly in Print, 1667.

In John Lilly's "Mydas," 1591, "a velvet *patche* for your temples" is mentioned.

In Beaumont and Fletcher's "Elder Brother," 1637, we find "your *black patches* you wear variously, some cut like stars, some in half moons, some in lozenges." See also Cowley's "Cutter of Colman Street," 1663.

Evelyn, in 1677, speaks of the care displayed by the Duchess of Newcastle in the placing of her curls and *patches*.

In the "Roxburghe Ballads" is a woodcut representing a mercer in his shop addressing his customers; which, as it affords a curious illustration of the fashion, is here copied on a reduced scale. He holds a black mask edged with lace in his right hand; a black lace scarf is hung over his arm. Over his left arm is a hank of laces, and in the hand a feather fan. The many patches of fanciful form stuck upon his face completely carry out the satirist's description of these



pseudo-attractions. The words inscribed on his band-box are those he is supposed to be using as an attraction to passers-by.

In "England's Vanity," 1683, its author declares these black patches are the "very tokens of death;" and says of

the coach and horses engraved at fig. 238, vol. i., of this work, "methinks the mourning-coach and horses all in black and plying in their foreheads, stands ready harnessed to whirl them to Acheron, though I pity poor Charon for the darkness of the night, since the moon on the cheek is all in eclipse, and the poor stars on the temples are clouded in sables, and no comfort left him but the lozenges on the chin, which if he please he may pick off for his cold." There is a curious engraving of a lady with patches on her face in the form of triangles, half-moons, stars, and crosses; in the title-page to a sermon by Andrew Jones, entitled "Morbus Satanicus, or the Sin of Pride" (15th ed. 1666), in which he speaks of it as a common custom with "our proud ladies," to "spot their faces with black patches." It was usual to carry in the pocket small circular "patch-boxes" to renew any that might fall. In the early part of the last century, according to the "Spectator," patches indicated the political opinions of the fair wearers. In Pinkerton's "Walpoliana" we read, "Ladies would have left off patching on the *Whig* or *Tory* side of the face, though Mr. Addison had not written his excellent 'Spectator.'" See also No. 81 of the "Spectator." For other notices see volume i., under William III. and George II. In the "New Bath Guide" "velvet patches à la *Grecque*" are mentioned.

PATLETTS. See ARMING DOUBLET.

PATRONS. Boxes to hold pistol cartridges. According to Turner, in his "Pallas Armata," 1671, the *patron* was similar to the ball cartridge as used before the present metal ones, and was of paper. An example of what has been often called a *patron*, is shown here. It is in the Tsarkoe Selo Museum. The holes to contain cartridges, and the hook to attach it to the belt will be noticed.



PATTENS. The old patten was shaped like the modern clog. It is defined in the "Ladies' Dictionary," 1694, as "a wooden shoe with an iron bottom." The ringed patten is not older than Anne's

time. That the tongue run on pattens, was a saying as old as the sixteenth century, to denote garrulity. Randal Holme calls *pattanes* "irons to be tied under shoes to keep them out of the dirt." Pattens occur in the Registers of the Diocese of York in 1390 as worn by the clergy in church contrary to order. They were also much worn by the gentry in the fifteenth century, and were made of aspen wood.—Way. By an act of 1416, repealed 1603, only such aspen as was unfit for arrows was to be used.

"But there; and ye had heard her how she began to scold,
The tongue it went on *patins*; by him that Judas sold."

Gammer Gurton's Needle.

A similar expression occurs in "Ralph Roister Doister." "Pattin club junkets," balls, frequented by the lower classes, are mentioned in "The Fool," 1746. In Davenant's "The Wits," 1635, we have "from your sattin slipper to your iron *pattin*," to include all grades of society.

PAULDRONS. The shoulder-pieces in plate-armour. In the fifteenth century the right one is generally of lighter construction than the left, in order to give more freedom to the sword-arm. See vol. i., fig. 177.

PAUNCE. Armour for the body. The word is probably derived from *panzar*, a cuirass, which took its name from *panza*, the abdomen.



"Through *pawnce* and platez he percede the
maylez."

Morte d'Arthur.

A "*pancher de mayle covere de drap noir*," is in the inventory of Sir Simon Burley, beheaded in 1388. "A *pauunce of stele*" occurs in the will of Sir Wm. Langeford, 1411. A "*pauuce de Alwite*," bright plate armour.—Inventory of W. Bowes, 1439.

PAVISE. A large shield, covering the whole body, having an inward curve, with a pointed end sticking in the ground, and managed by a pavior or soldier, who attended to it, and who was

placed in front of an archer. Henry V., on the occasion of his expedition to France, ordered a *pavise* to be made for every two men, that one might hold it while the other shot. In some cases, as in Lord Scales' combat, 1467, it appears to have been a portable shield. Hall mentions *pavises* at Flodden Field, 1513.—Way. See the cut from Harl. MS. 4425, of the fifteenth century.

PAVON. A peculiarly-shaped flag, like a right-angled triangle. See fig. 87, vol. i.

PECTORAL. A covering for the breast of a soldier, as seen in No. 1, from the Bayeux tapestry. It was also used by the clergy; and the term, according to Pugin, was applied to the morse, the front orphrey of the chasuble, and to the apparel of the alb and tunic. This pectoral is called a *rational* or *logion*, and was worn by bishops pinned upon the breast.—Rock, "Church of our Fathers." A specimen is given (No. 2), from the effigy of Godfrey Giffard, Bishop of Worcester, who died 1301, from his effigy in Worcester Cathedral, engraved by Hollis. See also the seals of Joceline, Bishop of Bath, and John, Bishop of Winchester, 1205, and the effigy of Bishop Laurence (ob. 1274) at Rochester. In the inventory of St. Paul's, 1295, *Dugdale* chasubles are mentioned with the *pectorale* formed of gold, or of cloth of gold set with gems.



No. 1.



No. 2.

PEARLS. *Pearls* were largely used as enrichment of dress. Scotch pearls appear among the crown jewels of England in the years 1324, 1338, 1379, and 1605, and they seem to have been considered the best that were found in Europe. De Boodt mentions them with Bohemian pearls. The varieties were known as Stronge rag, Bigger rag, Rag, Bigger and Great Goudring; and Bull'on pearls. See Nichols' "Progresses of James I.," sub anno 1606. In the household expenses of Elizabeth for the years 1566-1569, in Nichols' "Progresses," is a payment to Mrs.

Launder for 520 pearls at 1*d.* a piece, with £6 for her half year's wages for "translating the Queens perletts." *Paragon pearls* are mentioned in the will of Frances, Duchess of Richmond, 1639.

PELISSE (see vol. i., p. 119). A garment of fur; a loose outer garment.

PELLARD. A garment like a a super-tunic.

PELLES. Furs. In the 25th "Coventry Mystery," the two doctors who appear with Caiaphas are "array'd with *pellys* aftyr the old gyse, and furred cappys on their hedys."

PELURED. Furred. Thus the mantles described in the "Lay of Sir Launfal" (fourteenth century) are "*pelured* with gris and gro." Also

"Launfal yn purpore gan hym schrede (dress),
Ipelured with whyt ermyne."

"And dude on a robe of *peolour*."

WEBER'S *Kyng Alisaunder*.

PENCEL, or PENNOCEL. The narrow ribbon-like flag at the head of a lance; a diminutive of *pennon*. In the "Lyfe of Alisaunder," a romance of the fourteenth century, printed in Ellis's collection, mention is made of

"Many a fair *pencil* on spere."

PENISTONES. A coarse frieze, also called Forest Whites, in an act of Edward VI., 1551-2. They are also mentioned by De Foe.—Draper's "Dictionary." "To transform thy plush to *pennystone*, and scarlet into a velvet jacket which hath seen Aleppo twice."—"City Match," 1639.

PENNER. A pencase, usually of ornamented construction, and carried in the girdle, as in the figure of a monk from Reg. MS., 14 Ed. IV. See vol. i., fig. 163. In the inventory of the goods of Henry V. is mentioned "a penner and inkhorn of silver gilt." The penner and inkhorn were frequently connected by a string, which was passed over

the girdle, and thus allowed them to hang securely, as seen on the figure above alluded to. Mr. Shaw, in his "Dresses and Decorations," has engraved an interesting relic of this description: it is the penner which, as tradition affirms, was left at Waddington Hall by Henry VI., during his wanderings in Yorkshire, after the fatal battle of Towton. It is of *cuir-bouilli*, or leather softened by heat, and impressed while in that state with ornamental designs. The lions of England and the crowned rose are both seen upon this penner, which is internally divided into one small and two large compartments. The brass of William Curteys, a notary, 1490, in Cotman, has at the girdle the penner and inkhorn, indicative of his profession.



PENNON. A small triangular flag at the head of a knight's lance, and had on it his armorial bearing. A knight banneret had the point cut off, thus making it a banner.

"And by his baner was borne his *pynoun*
Of gold ful riche, in which ther was i-bete
The Minatour which that he slough in Crete."

CHAUCER: *Knight's Tale.*

"With *pennons* painted in the blood of Harfleur."

SHAKESPEARE: *Henry V.*, act iii. sc. 5.

PENNYPLATE. Plates about the size of a penny, fixed by rivets through their centres to a substratum of leather. Such armour is mentioned temp. Elizabeth. See "Arch. Jour.," xix.

PEPLUS. A sort of coverchief worn upon the head, and wound round the neck, sometimes concealing the lower part of the face, derived from the Roman *peplum*.

PERFUMES. For some of the scents in vogue *circa* 1600 see Ben Jonson's "Cynthia's Revels," 1601, Act v., sc. 2.

PERIWIGS are seldom mentioned until the reign of Elizabeth; and Stow informs us they were brought into England about the time of the massacre of Paris. The earliest notice of them occurs in the privy purse expenses of Henry VIII., where we find under December, 1529, an entry of twenty shillings "for a *perwyke* for Sexton, the king's fool." By the middle of this century their use became frequent. They are noticed as worn by ladies in Middleton's "Mad World, my Masters," 1608. About 1595, when they were commonly worn, it was dangerous for children to wander, as it was common for them to be enticed to private places, and deprived of their hair for the manufacture of such articles. In Hall's "Satires," 1598, mention is made of a courtier who loses his *periwinke* by a gust of wind in lifting his hat to bow. In the notes to Singer's edition is a quotation from Baret, under "feather," in which this fashionable folly is ridiculed. "Pluma," says he, "is a feather worne in hatts or caps, and also the curled bush of frizzled heare wherewith lusty gallants of late would seem to counterfeit this jolly feather; and as this fine frizzled hair is more fit for women than for modest men, so the wearing of a feather, methinke of both, is more tolerable in warriors than women; for it hath some show of valiant courage in capitaines and lusty souldiers, but in women in smelleth somewhat of vanitie." In "Cupid's Whirligig," 1607, a person is said to have "shewed himself like an honest gentleman and a courtier, for he left his *perriwigge* in pawne." Sir John Harrington has an epigram, b. i. 66, "on Galla's goodly periwigge;" and there are two others "to periwiggians" in Hayman's "Quodlibets," 1628. Fuller, in his "Worthies," uses the word *perewake*. Perukes are mentioned in Ben Jonson's "Bartholomew Fair," and in Sharpham's comedy, the "Heire," 1615, three *yellow periwigs* are mentioned as part of the property of an elderly lady, and in Beaumont and Fletcher's "Cupid's Revenge," one of the characters says:—"I bought him a new periwig, with a (love) lock at it."

"Her sumptuous *perewig*, her curious curles,
Her hie-prizde necklace of entrailed perles."

Micro-cynicon, 1599.

“ These *perriwigges*, ruffles armed with pinnes,
these spangles, chaines, and laces all;
These naked paps, the Devils ginnes,
to worke vaine gazers painfull thrall.”

Pleasant Quippes for Gentlewomen, 1596.

In Cowley's "Cutter of Coleman Street," 1663, the word *peruique* is used. Dr. Grossart considers this an intermediate between *Peruke* and *periwig*.

In the time of Charles II. enormous periwigs were worn, which were introduced in France during the reign of Louis XIV., who never appeared without it.

A specimen of one worn by an *officier du roi* is given (No. 1) from an engraving by Le Pautre; the ends of this periwig are tied with ribbons. A letter from the Comte de Comminges, ambassador from France, relates that, during the heat of the sun, Charles II. while at Chatham, took off his *peruke* and his *doublet* (*pourpoint*). For an engraving of that worn by Charles and his courtiers, see vol. i., figs. 245,



No. 1.

250. White wigs and white vallancy wigs are mentioned by Dryden in the prologue to the "Marriage à la Mode," 1672, and the epilogue spoken at the opening of the new Theatre Royal, Drury Lane, 1674. In 1676 Bishop Morley was to inquire at a certain college in Oxford if any of the senior fellows wore *perriwigs*. The fashion of combing these articles has been already noticed (see *COMB*); and in Wycherley's play, "Love in a Wood, or St. James's Park," 1672, an exquisite says:—"If she has smugg'd herself up for me, let me prune and flounce my *perruque* a little for her; there's ne'er a young fellow in the town but will do as much for a mere stranger in a playhouse." In Vanbrugh's "Relapse," 1697, Lord Foppington tells his wig-maker, who assures him he has put twenty ounces of hair into his wig, "a periwig to a man should be like a mask to a woman, nothing should be seen but his eyes." And, in 1698, Misson, in his "Mémoires et Observations en Angleterre," says of the gentlemen, that "their *perruques* and their habits were charged with powder, like millers, and their faces

daubed with snuff." Thomas Brown, in his "Letters from the Dead to the Living," has given us an admirable description of beaux of the early part of the eighteenth century: "We met three flaming beaux of the first magnitude; he



No. 2.

in the middle made a most magnificent figure,—his *perruwig* was large enough to have loaded a camel, and he bestowed upon it at least a bushel of powder, I warrant you. His swordknot dangled upon the ground, and his steinkirk, that was most agreeably discoloured with snuff from top to bottom, reach'd down to his waist; he carry'd his hat under his left arm, walk'd with both hands in the waistband of his breeches, and his cane, that hung negligently down in a string from his right arm, trail'd most harmoniously against the pebbles, while the master of it, tripping it nicely upon his toes, was humming to himself." In Wycherley's "Love in a Wood," 1672, we read, "A lodging is as unnecessary a thing to a widow that has a coach, as a hat to a man that has a good peruke." These immense wigs contrast most absurdly with armour—witness No. 2, copied from Kneller's portrait of George, Earl of Albemarle. Wigs were often too valuable to be sacrificed in a quarrel: thus Swift says:—

"Triumphing Tories and desponding Whigs
Forget their feuds, and join to save their wigs."

And this led to a curious branch of robbery, noticed by Gay, in his "Trivia," who cautions those walking the streets of London to be careful of their wigs, as they were liable to be stolen from the head. A less cumbrous article, termed a peruke, came into fashion in the time of Charles II., and was called a *travelling wig*. Holme, in his "Academy of Armory," 1684, has engraved one "having the side or bottom locks turned up into bobs or knots tied up with ribbons." He also calls it "a *campaign wig*," and says,—"it hath knots or bobs, a *dildo* on each side, with a curled forehead" (No. 3). The *campaign wig* is

mentioned in Farquhar's "Love and a Bottle," 1698. These dildo's, or pole-locks, when hung from the centre of



No. 3.



No. 4.



No. 5.

"the long periwig," as delineated by Randle Holme. (No. 4), are no doubt the origin of the pig-tail, which was of various forms; thus Swift says:—

"We who wear our wigs
With *fantail* and with *snake*."

For tightening the curls of wigs small rollers of pipe-clay (called variously Bilboquets or Roulettes), were used. The curls were wound tightly round these whilst very hot, or as some suppose when cold, and the whole then heated. This last plan, however, would have damaged the wig more than the former. See a paper with illustrations of *wig curlers* in the thirty-second volume of the "Jour. Arch. Assoc.," by Mr. Syer Cuming.

"His peruke is sweet."
CONGREVE'S *Love for Love*, 1695.

The plain peruke was made to imitate a real head of hair, and is so called by Holme, as well as "a short bob." WYCHERLEY, in his "Love in a Wood," 1672, speaks of old women in "white perruques;" and LAURENCE WHYTE, in 1742, says: "*Bobs* do supersede *campaigns*." For the usual form of wigs worn during the last century, we must refer the reader to the latter part of vol. i., and the works of Hogarth and other painters, adding here merely

a few examples of the more singular kind which came into fashion about the middle of the century. In the advertisement of a Dublin peruke maker in the "Dublin Gazette" for 1724, the following varieties are mentioned: full bottoms, tyes, full bobs, minister's bobs, naturalls, half naturalls, Grecian flyes, curley roys, airy lavants, qu perukes, and bagg wigs. In the prologue to George Colman's "Haut ton" we find

"The Tyburn scratch, thick Club and Temple tyes,
The parson's feather-top frizzed broad and high,
The coachman's cauliflower built tier on tier."

Thomas Bowlby, in a letter to Sir P. Gell, in Jan., 1751, says of Mr. Wortley Montagu, "his wigs surprise everyone: they are made of wire, literally and truly there is no hair in them." In 1772 the Maccaronies wore wigs similar to No. 5, with a large toupee, noticed as early as 1731, in the play of the "Modern Husband:"—"I meet with nothing but a parcel of *toupet* coxcombs, who plaster up their brains upon their periwigs," alluding to the pomatum with which they were covered. The young Pretender, when arriving near Macclesfield in 1745, is mentioned as wearing a *grey* wig. A writer in the "London Magazine" of 1753, notes the variety of forms and terms for wigs in use as follows:—"The pigeon's wing, the comet, the cauliflower, the royal bird, the staircase, the ladder, the brush, the wild-boar's back, the temple, the rhinoceros, the corded wolf's paw, Count Saxe's mode, the she-dragon, the rose, the crutch, the negligent, the chancellor, the cut bob, the long bob, the half-natural, the chain-buckle, the corded buckle, the detached buckle, the Jansenist bob, the drop-wig, the snail-back, the spinage seed, the artichoke, etc." Such being literal translations of the French synonyms constantly used. The bag seen on No. 5 became so large about 1774, that a writer of that date says:—"At present such unmerciful ones are worn, that a little man's shoulders are perfectly covered with black satin." This bag or bow still survives in the "flash" worn by the officers of the Welsh Fusileers on the collar of the tunic. The high head-dress worn by the ladies in 1772 is given (No. 6), showing the rows of curls at the sides; it is copied from a print in

the "Oxford Magazine" of that year, representing a lady seated to undergo the operation of hair-dressing. The barber mounts a flight of steps to reach her head and arrange the curls. The print is called "The Female Pyramid." The pig-tails were worn hanging down the back, or tied up in a knot behind, as in No. 7. About 1780 the hair which formed it was allowed to stream in a long lock down the back, as in No. 8, and soon afterwards was turned up in a knot; see HAIR-DRESSING, No. 12. (Pigtails in the army were reduced in 1804 to seven inches in length and in 1808 cut off.) Towards the end of the century, the wig, as a



No. 6.



No. 7.



No. 8.

general and indispensable article of attire to young and old, went out of fashion. They were only retained by the professors of law and medicine, as well as by church dignitaries. The date of the discontinuance of the episcopal wig seems, from a correspondence in "Notes and Queries," 3 S. vol. xii., to be as yet unfixed. See also "Notes and Queries," 5 S. vols. ix. and x. Fielding, in his "Mock Doctor," 1732, makes him exclaim:—"I must have a physician's habit, for a physician can no more prescribe without a full wig than without a fee." The Rev. John Chubbe, in his "Free Advice to a Young Clergyman," 1765, strongly advises him always to wear a full wig, and never to wear his own hair "till age has made it respectable." The absurdity of a young man shaving off his own luxuriant hair to place expensive false hair in its place, is perhaps one of the

most extraordinary fashionable freaks. At the end of the last century some few of the young men ventured to wear their own hair at the Universities and were termed Apollos. George, third Earl of Litchfield, who was Chancellor of the University of Oxford, was one of the first of his class to discard the wig, as may be seen by his portrait in the Bodleian. The only class who now wear wigs in something like olden luxuriance are the judges.¹

PERPETUANA. A woollen fabric deriving its name, like Lasting and Sempiternum, from its supposed durable nature. It is mentioned in "Cynthia's Revels," 1601, and from a passage in Dekker's "Satiromastix," 1602, it was a glossy kind of stuff like parchment.

PERREY. Precious stones; jewels (*Anglo-Norman*); dresses embroidered with jewels.

"His mantell was of large entayle,
Beset with *perrey* all aboute."

GOWER: *Confessio Amantis*.

"With cloth of gold and with *perrye*."

CHAUCER: *Knight's Tale*.

"Ye were the *pery* on your head,
With stones full oryent whyte and read."

The Squyr of Lowe Degre.

"Ye wommen schuld apparayle you, quod he,
And nought with tressed her and gay *perré*."

Prologue, Wyf of Bathe.

PERSE (*Fr.*). Sky-coloured or bluish grey.

PERSIAN. A thin silk chiefly used for linings.

PERUKE. See PERIWIG.

PESANTS. A head piece. Sir W. Drury, in a letter to Walsingham, 1579, speaks of Irish horsemen wearing *pesantses* and *skulls*.

¹ Those who may be inclined to consult *volumes* on the subject of wigs, may refer to Thiers's "Histoire des Perruques," published at Avignon, 1779; and Nicolai's "Recherches historiques sur l'usage des Cheveux postiches et des Perruques," published at Paris early in the present century; also "Notes and Queries."

PETRONEL. A fire-arm (see vol. i., fig. 264, No. 3), so called from being placed on the chest (*poitrine*). It was larger than the pistol but smaller than the arquebus, and is said to be of French origin, whence its name.

PETTICOAT. At the close of the fifteenth century men wore these articles beneath the longer *coat* or gown, this term being used to denote the smaller one. In the inventory of Sir John Fastolfe's wardrobe, 1459, under tunica occur, "*pettecote* of lymen clothe stuffyd with flokys," and "*a petticote* of lymen clothe without sleyues." Andrew Borde, in his "*Regyment*," 1577, says:—"In wynter next your shert use you to wear a petycott of scarlet. In sommer use to make a scarlet petycote made of stamell or lynse wolve." See vol. i., p. 108, 219, 357, &c. Their use by ladies need only be hinted at; but as they were worn with open gowns, they were usually richly decorated: see vol. i., figs. 196, 204, 225. "*My red velvet petticoat that I was married in*" is mentioned in "*Eastward Hoe*," 1605.

"I will give thee a Bushell of Seed Pearle
To embroider thy *Petticoate*."

D'AVENANT'S *Just Italian*, 1630.

See also "*Tatler*," No. 116.

Petticoats of mail are noticed in the year 1437, as still worn by soldiers.

PHEON. A barbed javelin, carried by sergeants-at-arms in the king's presence as early as Richard I.'s time. It is still used as a royal mark, and called the *broad R*—a corruption of broad arrow. It is also used in heraldry. A curious specimen is copied from one found in the bed of the Thames. It measures 3 inches across the barb, and is $5\frac{1}{2}$ from point to barb.



PICKADIL. A band, or ruff. Gifford, in his notes to Ben Jonson, says:—"Picardil is simply a diminutive of *picæ* (Span. and Ital.), a spear-head; and was given to this article of foppery from a fancied resemblance of its stiffened plaits to the bristled points of these weapons." Piccadilly

took its name from "the sale of the small stiff collars so called, which was first set up in a house near the western extremity of the present street, by one Higgins, a tailor." Blount, in his "Glossographia," 1656, says:—"A *pickadil* is that round hem, or the several divisions set together, about the skirt of a garment, or other thing. Also a kind of stiff collar, made in fashion of a band, that supported the *neck whisk*, which standeth round the neck touching no part of the shoulders.—Randal Holme, 1687. Hence, perhaps, the famous ordinary near St. James's, called *Pickadilly*, took its denomination; because it was then the utmost, or skirt, house of the suburbs that way. Others say it took its name from this: that one Higgins, a tailor, who built it, got most of his estate by *pickadilles*, which, in the last age, were much worn in England." Philips, in his "World of Worlds," 1693, says:—"Pickardil is the hem about the skirt of a garment—the extremity or utmost end of anything;" and adds that Higgins was "famous for making such old-fashioned garments." So that the word may have originally applied to any cut-work edging; as in Ben Jonson's "Devil is an Ass," 1616,

"Of that truth of *Picardil* in clothes,
To boast a sovereignty o'er ladies;"

but have been ultimately devoted to the pointed ruff or band. They were frequently of enormous size; Drayton says of a lady:—

"In everything she must be monstrous:
Her *pickadil* above her crown appears."

The portraits of Isabella, Infanta of Spain, and wife to Ferdinand, governor of the Netherlands, furnish us with an excellent specimen of the genuine Spanish *picadil* in all its monstrosity, completely equalling Drayton's description. Our King James I. being expected on a visit to Cambridge in 1615, an order was issued by the Vice-Chancellor against wearing pickadils. It is noticed by Ruggle in his "Ignoramus."

"Leave it, scholar, leave it, and take it not in snuff,
For he that wears no *pickadil*, by law may wear a ruff."

The word *pickadel* occurs in N. Field's "Woman is a Weathercock," 1612.

PIGACIA. Pointed-toed shoes. See BOOTS, etc.

PIG-TAIL. See PERIWIG.

PIKE (see MORRIS-PIKE). An implement chiefly used by foot-soldiers, consisting of a single spike, flat as the lance was, and in use from an early period until the reign of George II. In 1662 the pike was sixteen feet long. The officer's half pike, eight feet. We engrave one of the time of Henry VII. (No. 1), and one of the time of Cromwell (No. 2), found in the Castle Precincts, Colchester. In the "Gentleman's Dictionary," 1705, the pike is called "a weapon formerly in use." In 1703 it had been suppressed in the French Army. The Sergeant's pike or halbert was discontinued in the English army in 1830.



No. 1. No. 2.

PILCHE (*Sax.*). A coat or cloak of skins (*Toga pellicea*, Junius in v.), for winter or bad weather. Ultimately it was made of coarser materials.

"His coates were fit for the weather;
His *pilch* made of swines' leather."

The Smith, in the Cobler of Canterbury, 1608.

Pilches of otter, of conyng (rabbit), of foxe occur in wills of the years 1402, 1413, 1416. Mr. Lower, in his work on "English Surnames," says that the name of Pilcher is derived from a maker of pilches, and adds, "the Anglo-Saxon *pylche* is equivalent to our (or rather the French, *pelisse*, which is derived immediately from the Latin *pellis*, *pellicum*; skin or fur. A *pilcher* was also a scabbard, as being made of hide or leather. Mercutio says to Tybalt, "Will you pluck your sword out of the pilcher by the ears." ("Romeo and Juliet," act iii. sc. 1.) In the "Ladies' Dictionary," 1694, the term is explained as describing "a woollen or fur garment," but it is added

that it is "now used for a flannel cloth to wrap about the lower part of young children."

PILE. The head of an arrow, also employed to express the simple arrow in contradistinction to the *sagitta* or barbed arrow. See Hewitt's "Ancient Armour," i. 211.

PILGRIM. A term given about 1765 to an appendage of silk, fixed to the back of a lady's bonnet, by way of covering the neck, when walking.

PILION. A round hat, from the Lat. *pileus*. In Piers Plowman's "Vision" is

" Ne puten no *pylion*
On his pild pate."

And in Barclay's fourth "Eclogue" we read:

" Mercury shall give thee gifts manyfolde;
His *Pillion*, sceptre, his winges, and his harpe."

In Skelton's "Colin Clout" mention is made of one who

" Taketh his *pyllyon* and his cap,
At the good ale-tap;"

and in Cavendish's "Life of Wolsey," we hear of one who wore "a round pillion of black velvet." John Notyng-ham, a grocer, by will in 1437 bequeaths a *Pileus de scarlet*.—Bury Wills.

PILL. A wooden mace used in war by serfs in the twelfth century.

PINKING. An ornamental edging cut to silk dresses by a machine that makes a semicircular jagged indent, something after the fashion of the ancient leaf-borders, as in vol. i. fig. 122. See "The Mayor of Quinboro," 1661, for this fashion in the seventeenth century.

PINNER. An apron with a bib *pinned* in front of the dress. Its more modern name is pincloth and pinafore. "A straw hat and *pinner*" is mentioned as a country-girl's peculiar dress, in the Prologue to Duffet's "Spanish Rogue," 1674; and in Swift's lines, quoted under COLBERTEEN,

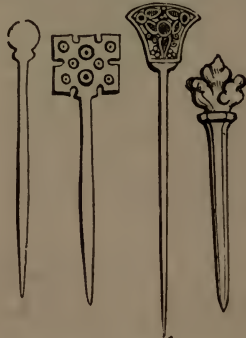
would appear to be a sort of cap. Randle Holme explains it as "a lady's head-dress, with long flaps hanging down the sides of the cheek." See vol. i. fig. 267. It is similarly described in "Mundus Muliebris," 1690.

For the pinner of 1701 see Farquhar's "Sir Harry Wildair."

PINS were in use from an early period, and bone-pins are frequently found in British barrows (No. 1). Roman pins of the same material are also commonly found in London; and Mr. C. R. Smith

had several in his museum, one of which is here engraved (No. 2). Some magnificent specimens of Saxon pins are engraved in the "Archæological Album" and "Inventorum Sepulchrale;" and one in the possession of Lord Londesborough, found in a barrow at Wingham, Kent, has the stem of brass and the head of gold, ornamented with red and blue stones and filagree-work (No. 3). A magnificent pin of the fourteenth century is

exhibited as fastening the pall on the effigy of John Stratford, Archbishop of Canterbury (died 1348), in the cloisters of Canterbury Cathedral. It is engraved (No. 4), being, like all the rest, one-half the original size. Six pins for a like use and with heads of the shape of a cross patée, are seen on the effigy of Simon de Langley, 1376, in Westminster Abbey. In 1347 a charge for 12,000 pins for the trousseau of Joanna, daughter of Edward III., occurs in the wardrobe book of that king.



No. 1. No. 2. No. 3. No. 4.

"If she be never so fowlle a dowde, with hir kelles and hir *pynnes*,
The shrew hir self can shrowde, both hir *chekeys* and hir *chynnes*."

Townley Mysteries.

In 1477, according to "Lancashire and Cheshire Wills," published by the Chetham Society, 1884, "London *pynnes* cost 10 shillings the Mt." They are frequently mentioned

by writers of the middle ages. We are told of the "joly clerke" Absolon, in Chaucer's "Miller's Tale," that when he made love to the carpenter's young wife,

"He sent her *pinnes*, methe, and spiced ale."

Silver pins are mentioned in the "Chapman's Song" (Sloane MS. 2593). The constant use of pins by ladies is noticed in Heywood's "Four P.'s," and in the "Pinder of Wakefield," 1559: "My wench, here is an angel¹ to buy pins." In 1483 and again in 1564 Acts were passed prohibiting the importation of pins. Bristol in 1581 is mentioned by Barret as having a large manufactory of pins. Pins with pearls in the head of them are mentioned in Webster's "White Devil," 1612; and pins for the hair in Machin's "Dumb Knight," 1608. In "Pasquil's Jests," 1650, "Pauls gate where they sell *pinnes and needles*" is referred to. Those used for the head-dress of the time of William and Mary are thus noted in "Mundus Muliebris," 1690:—

"Pins tipt with diamond, point and head,
By which the curls are fastened."

The modern solid-headed wire pin dates from 1817.

PINSONS. Thin-soled shoes.—Halliwell. The Palsgrave in the Cambridge Public Library, has "or socke" written by a contemporary hand. "*Soccatus*, that weareth stertups or pinsons." Elyot ed., 1559. Mr. Way suggests high unsoled thin leather shoes worn with pattens.

PIPES. Small articles made of pipe-clay used for keeping the large periwigs in curl. See ROULETTES; PERIWIG.

PISNETS. A species of shoe, mentioned by Stubbes, temp. Elizabeth. See BOOTS.

PISTOL. A light fire-arm, said to have been invented by Camillo Vitelli, first used in the early part of the sixteenth century. Specimens of pistols, termed *dags*, and the wheel-lock pistol of the time of Elizabeth, are given in

¹ A gold coin—value six shillings and eightpence.

vol. i. fig. 264. Fulke Greville (Lord Brooke) mentions a proclamation about 1612 against Spanish pocket pistols and pistols being carried in the pocket, or having barrels less than a foot long. The story of Cromwell having a pistol in his pocket when thrown from his carriage in Hyde Park is well known.

PLACCARD, or PLACCATE. A stomacher worn by men and women temp. Edward IV. to Henry VIII. inclusive. Hall mentions one worn by the latter sovereign, embroidered with diamonds, rubies, great pearls, and other rich stones. The gown or jacket was worn over it. In armour the term was used to denote the extra plates upon the breastplate, which consisted of two pieces, the upper one covering the breast, and the lower one buckled to it. See vol. i. figs. 170, 171, 177. See DEMI-PLACCATE. J. Cruso, in his "Militarie Instructions for the Cavallerie," 1632, mentions that the Lancer was to wear a gorget, a breast and back, pistol proof, "as all the cuirasse in every piece of it, and caliver proof by addition of the *placcate*." This, according to the plate given, is a smaller plate which was worn outside the breast-plate, and supported in its proper place by studs projecting from the breast-plate just above the lower edge of the latter at the waist. The under breast-plate covered the whole of the front of the body.

PLACKET. A woman's petticoat. It has occasioned some confusion among the Shakespeare commentators by being confounded with the placcard or placcate.

PLASTRON-DE-FER (*Fr.*). An iron plate, worn beneath the ringed hauberk.

PLATE, PLATE-ARMOUR. A term used for such a defence when not formed of scales or rings.

"Forth he came all in a coat of *plate*."

SPENSER'S *Faerie Queen*, V. viii. 29.

In the will of R. Twyer, 1470, we have "unam armaturam integram vocatam *plates*."

PLEASAUNCE. See LUMBERDYNES.

PLOMMETTS or **POMMETTS**. Stuffs mentioned in 1592, and were probably identical with Carrels, with which they are always coupled.—Draper's "Dictionary."

PLUME. The earliest instance of a plume in a helmet we have met with occurs in Harl. MS., 1319 (early fifteenth century). See "Archæologia," vol. xx., pl. 2.

PLUMPERS. "Certain very thin, round and light balls, to plump out and fill up the cavities of the cheeks, much used by old court countesses."—"Mundus Muliebris," 1690, in which the following lines occur:—

"And that the cheeks may both agree,
Plumpers to fill the cavity."

They are also described by Swift in his poem on "A beautiful Nymph going to bed."

PLUNKET. A coarse woollen cloth.—Halliwell. In Wardrobe Accts., 1485, occurs *plonket kersey* at 4s. 2d. the yard. According to a passage in Nicholas Udall's "Floures for Latine Spekyng," 1533, it was a blue or grey colour, "as the skye is when it hath little speckes of grey cloudes in a fayre daye." Plunket is used in connection with cloth of gold in the accounts for Rich. III.'s coronation, and temp. Henry VIII. we read of *crimosin plunket*. It is another instance of the confusing use of terms for different materials and colours at various times.

PLUSH. A coarse kind of silk velvet with a thick nap.

PLYMOUTH CLOAK. A cane or staff.—Ray's "Proverbs," 1742. "Shall I walk in a Plymouth cloak, that's to say like a rogue in my hose and doublet, and a crabtree cudgel in my hand."—Dekker's "Honest Whore."

PLYTES. Flammeol (flameolum, a kyrcheffe.—"Prompt. Parv."), voc *Plites*, occurs in an inventory of importations to Hull in 1400 from France or Germany. *Plyces* de coton crewyll at 2s. 6d. occurs in the Nottingham Records.

POINTS. Ties, decorated at the ends with pointed aig-

lets, used to profusion instead of buttons, for securing the different parts of the dress in the sixteenth and seventeenth centuries. "His *points* being broken, down fell his hose." — "Henry IV.," also see "Twelfth Night," act i., sc. 5. "Truss my *points*, sir!" — "Eastward Hoe," 1605. "This *point* was scarce well truss'd." — "Lingua," 1607. A specimen is engraved, surrounding the knee, from an Elizabethan portrait. Also vol. i. fig. 239. They were also used in armour: see ARMING-DOUBLET, PALETTE. Woollen, silk, and leather points occur in Wardrobe Accounts of Henry VII. Points worn on the shoulders for securing the armour, are referred to in Hall's "Satires," where he speaks of one wishing to pass for a soldier.



"And *pointed* on the shoulders for the nonce,
As new come from the Belgian garrisons."

Pistol, in "2 Hen. IV.," ii. 4, is mentioned as "with two points on your shoulder." In the "Nice Valour," 1647, the wearing of "shoulder *points* with longer taggs than his," is mentioned by one as a cause of quarrel. In the "Parson's Wedding," 1663, *points* worn in the hat at weddings are mentioned.

In Beaumont and Fletcher's "Cupid's Revenge," one character says, "This same tailor angers me, he has made my doublet so wide, and see, the knave has put no *points* at my arm."

POITRAIL, or PEYTREL. The breastplate of the horse harness. See the poem on the "Siege of Rouen," 1418, "Arcæologia," vol. xxii.

POKE. A pouch or purse.

"I have a stoppynge oyster in my *poke*."
SKELTON'S *Bowge of Courte*.

"With that he drew a dial from his *poke*."
SHAKESPEARE: *As You Like It*.

POKING-STICKS. "Where's my ruff and *poker*, you blockhead?" exclaims Bellafront to her servant, in Dekker's play of the "Honest Whore," 1604; and "*poking-sticks* of

steel" are noted by Autolytus among the contents of his pack. The *poking-stick* is referred to in Munday's "Fall of the Earl of Huntingdon," 1601. In Middleton's "Roaring Girl," 1611,

"My poor Openwork came in as I was *poking* my ruff."

They were used to adjust the pleats of ruffs. Stow says that they were made of wood or bone until about the sixteenth year of Queen Elizabeth, when they began to be made of steel. In Rowland's "Night Raven," 1620, the following passage shows that wood or bone was still sometimes used.

"Last night she serv'd me a most roguish trick,
Fell fast a sleepe and *burned my poking stick.*"

POLDAVIS. A coarse linen. In "Eastward Hoe," 1605, the tailor is called by this name.

POLE-AXE. A weapon, about four feet in length, combining a hatchet, pike, and dentated hammer. It was usually carried by commanders in the fifteenth century and is described in the "Romance of Octavian" as affixed to a knight's saddle. In the story of Dan Hugh, Monk of Leicester, by Lydgate, we are told:—

"Forth he took his poleax, or mall,
And hit Dan Hew upon the head."

Our specimen is copied from one held in the hand of Thomas Montacute, Earl of Salisbury. (Harl. MS. 4826.) See the account of the combat in 1467 between Lord Scales and the Comte de la Roche in Smithfield, at p. 211, "Excerpta Historica."

It was carried by commanders and appears often in the MS. of the deposition of Richard II., Harl. MS., 1319, and "Archæologia," vol. xx. In the life of Robert, Earl of Essex, "Harl. Miscell.," a pole-axe occurs as a weapon as late as 1643.

POLEYNS. See POULAINES.

POLLETS, or EPAULLETTES were small overlapping protections of plate for the shoulders of an armed knight.



POLONESE. A light open gown which came into fashion about 1770, and was worn looped at the sides and trailing behind. *Polonese* frocks were fashionable for gentlemen in 1773. See vol. i. pp. 393, 398.

POMADE. The word occurs as early as 1601, in Holland's "Pliny's Natural History." Thos. Randolph in 1632, in his works, refers to ceruse and *pomatum*.

POMANDER. A ball, or other form, composed of, or filled with perfumes, worn in the pocket or about the neck.—Nares. Autolycus has pomanders in his pack.—"Winter's Tales," act iv. sc. 3. They were used against infection. See also Cavendish's "Life of Wolsey," who mentions the orange with the inside removed and vinegar substituted. They assumed a great variety of shape, but all primarily derived from the apple (*pomme*), whence they were named *pomme-d'ambre*, if affording that scent, and then pomander generically.

They were usually pendent from a chain hanging from the girdle in front of a lady's dress, as in vol. i. fig. 196. Sometimes they were circular, unscrewing at top, and falling into a series of cores, each containing a different scent; at other times



No. 1.

No. 2.

the scent was made into a ball, and held in a case of silver open work, as in No. 1, from an original in the possession of Lord Londesborough; or they were fashioned like a flat box, as in No. 2, copied from a figure on the tomb of Sir Robert Newport (died 1570) in Wroxeter church, Shropshire. This tomb is surrounded by figures of several of his daughters, each having a pomander hanging from a chain. They are of the fashion shown in our cut, each with a pomegranate in the centre, surrounded by a floriated border. They were also carried by dandies, see "Cynthia's Revels," 1601. For directions how to make one, see the play "Lingua," 1607.

They were in use until the close of the seventeenth century. In "Mundus Muliebris," 1690, they are thus named:—

“ The bob of gold
Which a pomander ball does hold,
This to her side she does attach
With gold crochet, or French pennache.”

POMPADOUR. A female head-dress of 1756.

“ No decent hat, but just before
Was grandly placed a *pompadore*.”
Universal Magazine, 1756.

In the “ Annual Register,” 1769, a gentleman’s “ pompadour color’d coat ” is mentioned.

PONG-PONG. Pompon (*Fr.*). “ An ornament worn by the ladies in the middle of the forepart of their head-dress. Their figures, size, and compositions are various, such as butterflies, feathers, tinsel, coxcomb lace, &c.—“ London Magazine,” 1748.

“ Who flirt and coquet with each coxcomb that comes
To toy at your toilettes, and strut in your rooms ;
While your placing a patch, or adjusting *pong-pong*.”
Popular Song, 1748.

In 1753 this word is explained rather differently.

“ Hang a small bugle capon, as big as a crown,
Snout it off with a flower, *vulgo dict* a pompoon.”
The Beau’s Receipt for a Lady’s Dress.

The round tuft or ball worn on the soldier’s chaco till recently, was a *pompon*.

PONIARD. A small dagger carried about the person. Its frequent and destructive use is noticed by S. Rowland in his “ Looke to it, for I’ll stabbe ye,” 1604.

“ There is a Humour us’d of late
By every Rascall swagg’ring mate,
To give the Stabbe. I’ll Stabbe (says hee)
Him that dares take the wall of me.
If you to pledge a health denie,
Out comes his *Poniard*: there you lie:
If his Tabacco you dispraise,
He swears a Stabbe shal end your daies.
If you demaunde the Debt he owes,
Into your guts his Dagger goes.”

PONTLET. The apex of a helmet.

PONYET. Cuff of a sleeve. "1 par de *ponyets* de scarlet."—Will of Matilda Sweeton, 1402.

PONTIFICALS. In a will of Joan Hampton, 1508, occurs, "A peyre of ouches otherwise called *pontificalls*, of silver and gilt."

POPLE. Fur from the back of the squirrel. "Gunelam de medley furrall de *pople*," occurs in will of 1412.

POPLIN. Silk shot with worsted.

POPPER. A dagger. See Chaucer's "Reeve's Tale," "a joly *popper* bar he in his pouche."

POT. A helmet worn in the time of the civil wars by pikemen and others. See the account of Cromwell's in vol. i. p. 337.

POTENT. "A pyked staff." Chaucer's "Sompnours Tale."

POUCH. A bag or receptacle, worn by countrymen at the girdle. See vol. i. fig. 214. The purse worn at the side by gentlemen, in the fifteenth and sixteenth centuries. See vol. i. p. 86, 163.

"And by his syde his whynarde and his *pouche*."
SKELTON'S *Bowge of Court*.

"One of them ware a jerken made of buffe,
A mightie *pouche* of canvas at his belt."
THYNNE'S *Pride and Lowliness*.

POULAINES, or POLEYNS. Long-pointed toes: see BOOTS, &c. They were also imitated in armour: see SOLLERETS. Le Gendre says they obtained their name from that of their inventor.

Hewitt, in "Ancient Armour," ii. 188, quoting note, from the "Continuator of Nangis," 1365, says that the long-toed defences for the foot were copied from the ordinary shoes of the gallants of the day called *souliers à la Polaine*, the fashion having been imported from Poland. The place the word occupies in inventories (as in that of Louis X., 1316) *after* the greaves, would in itself point to the mean-

ing given above. Examples of the curved variety may be seen in "Stothard's Effigies," under the Black Prince, &c.

"In hosen of mayle shape right wele,
Lasyd wyth sylk wyth *polayn* of steele."
Partonopex.

POULVERAIN. A case containing fine powder for priming which hung below the bandoleer. See **MUSKET**.

POURPOINT (*Fr.*). A stuffed and quilted doublet. It derived its name from the stitching with which the interior was secured to the exterior cloth. It was in use by civil and military. See vol. i., under "Plantagenets," and **DOUBLET**, in Glossary.

POWDER, See **HAIR-POWDER**.

POWDER-FLASK. A receptacle for powder, carried by the side of a soldier who used fire-arms (see **MUSKET**, for an example). They were sometimes splendidly embossed and decorated.

POYNETTS. Little bodkins, or puncheons.—Cotgrave, voce *poinçonnet*; Heywood's "Four P.'s." They were worn as *points*.

PRIVY COAT. A shirt of mail worn beneath civil garments. In "The Noble Soldier," by S. R., 1634, Baltazar says, "I have a private coat for Italian steelettos."

PRODD. A light kind of cross-bow for killing deer, and in the use of which Queen Elizabeth is said to have



been dexterous. A specimen constructed during her reign is engraved from Skelton's "Armour."

PRUDENT. A winter coat. In the "Westminster

Magazine," for May, 1774, we are told "gentlemen begin to throw off their furs and *Prudents*."

PUCE. A purple brown. It takes its name from the French one for the insect, and was sometimes literally translated *flea-colour*.

PUG. A short cloak worn by ladies about the middle of the last century. It is mentioned in Laurence Whyte's "Poems," 1742, when, speaking of gentlemen's vests, he says:—

" Which now is grown a demi cloke,
To show the Fashion of the Joke,
To keep the Hero warm and snug,
As any lady's velvet *pug*."

PULLINGSOUT. Apparently lining meant to show in slashed garments. In 1564, among the New Year's Gifts to the Queen, are "two pullingsowte of blake cipers wrought with Venice gold," and "74 flowers made for pullingsout for a peire of slevis wrought with Venice gold and silke."

PULVILLE. A scented powder. In Farquhar's "Constant Couple," 1700, it is asked, "How many pounds of *pulvil* must the fellow use to sweeten himself?" and "I smell the fop by his *pulvillio*." It is also referred to in Congreve's "Old Batchelor," 1693.

PUMPS. "A shoe with a thin sole and low heel" (Johnson), worn in the reign of Elizabeth. Shakspeare ("Midsummer Night's Dream," act iii. sc. 5) says, "Set good strings to your beards, new ribbons to your *pumps*." In Beaumont and Fletcher's "Woman Hater," 1607, we have "all short cloak'd knights and all cross gartered gentlemen, all *pump* and pantofle." In Middleton's "Mad World, my Masters," 1608, they are spoken of as characterizing a footman: "Puh! passion of me, footmen! why *pumps*, I say, come back!" and also in the same author's "Mayor of Queenborough," "What's he approaching here in dusty *pumps*?—A footman, sir, to the great king of Kent." Velvet pumps to dance in are mentioned in 1621. In the account of the wages of the Duke of Somerset's servants in 1728 ("Gent.'s Mag." vol. lxi.), the following

articles are mentioned as necessary to the equipment of his running footmen: "Drawers, stockings, *pumps*, cap, sash, and petticoat breeches."

PUNGE. A purse. In the romance of "Alexander," that hero is presented with "a litel *punge*," which Ellis, in his glossary to that romance, says is thus explained on the margin of the Linc. Inn MS. The Bodleian copy has the same word; but the meaning is clear from other passages of the poem.

PURFILED (*Fr.*). Edged, bordered. The French *pourfiler*, Mr. Tyrwhitt remarks, signifies "to work upon the edge;" and the English *pur* and the French *pour* are generally corruptions of the Latin *pro*. Purfiled seems sometimes by Chaucer and others to have meant the overlaying of garments with gems and other ornaments.—Way. See vol. i., under "Plantagenets."

PURL. The pleat or fold of a ruff or band. "I have seen him sit discontented a whole play, because one of the *purls* of his band was fallen out of his reach to order again."—"Amends for Ladies," by N. Field, 1618. "My lord, one of the *purls* of your band is, without all discipline, fallen out of his rank."—"The Fatal Dowry," 1632. Also a sort of lace of gold, silver, or other metal for edging ruffs and ruffles, and trimming the edges of various articles.—Planché. Gold or silver *purle* is in French called *canetille*.—Cotgrave. *Purl* border hem, fringe, stitchwork, a *twist* of gold or silver.—Halliwell. Chaucer's "Wife of Bath" had a leather purse "*perlid* with latoun." In Princess Mary's household expenses occurs: "item payed to the goldedrawer for Pypes and pyrles for a gowne for my lades grace" (1537). The word as applied to a particular stitch or twist has survived phonetically in the modern *pearl edging*. See also Mrs. B. Palliser on lace. "For working in curious Italian *purles* or French borders is not worth the while."—"Tom of all Trades," 1631. In R. Dixon's "Canidia," 1683, the word *purled* is applied to the hair, "His tresses must be exactly *purld*."

PURPLE. A strange mixture of phrases occurs in the

poems of the middle ages; *pourpre gris*, grey crimson, is mentioned in the "Lay of Sir Launfal." "The old French writers speak also of *pourpre* and *ecarlate blanches* (white crimson), of *pourpre sanguine* (sanguine crimson); and in the "Fabliau de Gautier d'Aupais" mention is made of *un vert mantel porprine* (a mantle of green crimson). Hence M. Le Grand conjectures, that the crimson dye being, from its costliness, used only on cloths of the finest manufacture, the term *crimson* came at length to signify, not the colour, but the texture of the stuff. Were it allowable to attribute to the weavers of the middle ages the art, now common amongst us, of making what are usually called *shot silks* (or silks of two colours predominating interchangeably, as in the neck of the drake or pigeon), the contradictory compounds above given, *white crimson*, *green crimson*, &c., would be easily accounted for."—Note in Way and Ellis's *Fabliaux*.

PURSE. See AULMONIERE, GIPCIÈRE, &c. The leathern one engraved under "Gipcière," calls to mind the young wife in Chaucer's "Miller's Tale":—

"And by hir gurdil hyng a purs of lethir
Tassid with silk, and perled with latoun."

"A purse of crimson satin, embroidered in gold," is mentioned in King Henry the Eighth's inventory of the contents of the palace at Greenwich.—Harleian MS. 1412. For further information on this subject, see vol. xiv., "Jour. Arch. Assoc."

PUSANE or **PIZAINÉ.** This was some sort of armour for the breast. Hewitt derives it from the French *pis*, itself derived from *pectus*, and says it applied to horse armour as well as to that of the knight.

"Lybeauns hyle Lambard yn the launcer
Of hys helm so bryght,
That *pysane*, aventayle, and gorgere,
Fell ynto the feild fer."

Li Beau Disconus.

In "Richard Cœur de Lion" also, the *pusen*, *vyser* and *gorgere* are mentioned. Hewitt also gives the two follow-

ing references. In the inventory of Louis X., 1316, "3 coleretes *pizaines* de jazeran d'Acier." In the inventory of Winchester College at the beginning of the fifteenth century, "7 breastplates cum 4 *pusiones*." A collar called the *pusan* or *pysane* d'or was pawned by Henry V. to the city of London. See Rymer, ix. 299.

John de Clifford in his will, 1392, mentions "unum de melioribus basenittis meis cum *pisano* meliori."

In the "Acts of Parliament of Scotland" (anno 1429), it is ordered that every one worth £20 a year, or £100 in movable goods, "be wele horsit and haill enarmyt as a gentill man aucht to be. And either sympillare of x lib. of rent, or iv lib in gudes, haif hat, gorgeat or *pusanne*, with rerebrasares, vambrasares, and gluffes of plate, breast plate, and leg splentes, at the lest, or better gif him likes."

QUADRELLE. An iron mace with a head of four projections, carried at the saddle-bow in the fifteenth century.

QUARELL. The arrow of a cross-bow: see vol. i., p. 210. They were so called from the squareness of their heads (*quarre*), as shown in the cut. In "Richard Cœur de Lion," we have "many a brennande scharp *quarelle*."



"And ablastres with *quarellis*."

Kyng Alisaunder—WEBER'S Romances.

By an act of Henry IV. all arrow-heads and quarells were to bear the maker's name.

QUEINTISE. A dress, so named from the quaint way in which it was cut and ornamented. Also a kerchief appended to the head. See vol. i., fig. 86, and COINTOISE.

"A *queyntise* off the kynges owen
Upon hys hors was i-thrown."

"Ilke a man armyd in hys *queyntise*."

Richard Cœur de Lion.

QUERPO. An undress. (See CUERPO.) "By my cloak and rapier, it fits not a gentleman of my rank to walk the

streets in *querpo*.”—Beaumont and Fletcher’s “Love’s Cure,” 1647, act ii., sc. 1.

“Expos’d in *querpo* to their rage,
Without my arms and equipage.”
Hudibras, part iii., canto 3.

QUEUE. A support for a lance (see **LANCE-REST**). The tail of a wig; also the wig itself.

QUILLONS. The straight cross-bar in the hilts of the sixteenth and seventeenth century rapiers. See **BUCKLER** No. 4.

QUIVER. A case for arrows, carried at the back or girdle of an archer. See vol. i., figs. 64, 173.

QUOIF. A close head-dress, worn by both sexes. The legal quoif, in the time of Elizabeth, was of the form here shown (see remarks in vol. i., under “Tudors,” on the source from which it is copied). In the rolls of the wardrobe of King Richard II. (1391), is an entry for “twenty-one linen *coifs* for counterfeiting men of the law, in the King’s Play at Christmas.”



“They cared for no *coyffes* that men of court usyn.”
Deposition of Richard II., Camden Soc.

RACKE. The same arrangement as the *Moulinet*, which see, for stretching the cross-bow. Rackes are mentioned in the will of J. Smallwood, 1578, Lancashire and Cheshire Wills.

RAIL. An outer cloak or covering. A neckerchief for women (see Corbet’s “Poems”). See **NIGHT-RAIL**.

RAMILIE. See **HEADDRESS**, and vol. i., fig. 278, No. 2.

RANELAGH MOB. A cap in fashion in 1762.—Malcolm.

RANSEUR. A weapon of the *Partizan* class. See vol. i., fig. 183.

RAPIER. A light sword: see vol. i., p. 282. The bravo, in Shakerley Marmion's play of the "Antiquary," 1641, says, "I do as much surpass Hercules at my *rapier* as he did me in club-fighting." And a gilt rapier and dagger are noticed as worn by a gentleman in Peele's "Merry Conceited Jests." George Silver, in "Paradoxes of Defence," 1599, gives as a rule "for determining the proper length of your rapier that you shall stand with your sword and dagger . . . keeping out straight your dagger arme, drawing backe your sworde as far as conveniently you can, not opening the elbow ioynt of your sword arm, and look what you can draw within your dagger, that is the just length of your sword, to be made according to your own stature." See also "Worke for Cutlers," 1615, reprinted vol. x., Harl. Miscel.

RASH. A species of inferior silk, or silk and stuff manufacture.—**NARES.** A woollen fabric is also mentioned by this name. See **TUFTTAFATA**.

RATTEEN. A rough woollen cloth, chiefly used for travelling-coats, &c. Howell's dictionary makes *rash* the same as the French *burail*, which again, according to a French dictionary, was a kind of *ratine*. From this it would seem that *burel*, *ratteen*, and *rash* were all names for a coarse woollen stuff.

"And Antony shall court her in *ratteen*."

SWIFT, 1720.

"*Ratteen* frocks" were fashionable for gentlemen in 1774.—"Westminster Magazine."

RAY. A striped cloth imported from Flanders and Brabant, mentioned in the reign of King John in the Domesday of Gippeswich.

"And each of them a good mantell
Of scarlet and of *raye*."

Robin Hood.

A striped cloth from Reie (Fr.). Cloth of *ray* occurs in the inventory of Serjt. Keble's goods, 1500, as printed by Nichols. See vol. i., under "Plantagenets." By an order of 1382 women of bad repute were to wear hoods of ray

only, and no budge (fur), *perreie* (jewellery), or *revers* (facings as in uniforms). See also vol. i., pp. 148, 192, 202.

RAYNES (Cloth of). Mentioned by Chaucer and in the older romances; it appears to have been of the finest sort of linen, and was used for the bed-sheets, or for shirts. It took its name from the city of Rennes in Bretagne, where it was originally manufactured.

“Your shetes shall be of *clothe of rayne.*”
Squyer of Lowe Degree.

“And many a pillow and every bere
 Of *clothe of raynes* to sleep on softe.”
 CHAUCER'S *Dreme*, l. 254.

“I have a shert of *reynnes* with *slevys peneawnt*” (*pendant*).
Mary Magdalene, “*Digby Mysteries.*”

“Your skynne that was wrapped in shertes of *Raynes.*”
 SKELTON'S *Magnificence* (circa 1512).

Joane, Lady Abergavenny, in 1434 bequeaths to Sir James, son of the Earl of Ormond, “two pair *sheetes of raynes.*”

RAYONNÉ (*Fr.*). “An upper hood, pinned in a circle, like the sunbeams;” such is the explanation given to the following lines in “*Mundus Muliebris*,” 1690:—

“Round which it does our ladies please
 To spread the hood call'd *rayonnés.*”

REBATO. “An ornament for the neck, a collar-band, or kind of ruff. (French, *rabat.*) Menage saith it comes from *rabattre*, to put back, because it was at first nothing but the collar of the shirt or shift turned back towards the shoulders.”—Hawkins's note to “*Much Ado about Nothing*,” act iii, scene 4. Dekker, in his “*Satiromastix*,” mentions “a *rebato* worn out with pinning too often;” and “*rebato* wires” are noticed in Heywood's play, “*A Woman killed with Kindness*,” 1617.

“Alas her soule struts round about her neck,
 Her seat of sense is her *rebato* set.”
 MARSTON'S *Satires*, 1598.

“These great ruffles which are borne up with supporters and *rebatoes* as it were with poste and raile.”—Dent’s “Pathway,” 1631. See also vol. i., pp. 232, 288.

RED COATS. English soldiers were so called, as early as 1657, when Sir T. Morgan served with 6,000 English soldiers under Turenne. Some of his troops, however, were clad in blue.

RERE-BRACE. (Fr. *arrière bras.*) Armour for the upper part of the arm above the elbow; in contradistinction to the vambrace for the forearm. See vol. i., fig. 177.

RIBBON. A narrow band of silk or coloured stuff; also the border of a garment. Thus Chaucer speaks of the robe of Riches, in his “Romaunt of the Rose,” as

“For it full welle
With orfrays leyd was every deelle,
And portraied in the *ribanynghes*,
Of dukes storyes, and of kynges.”

See vol. i., pp. 305, 315.

RING. The jewellery of the early ages has been already noticed as being frequently of great beauty and elaboration; and specimens are in existence of rings of the Anglo-Saxon period that would do no discredit to modern artificers. In the “Journal of the British Archæological Association,” vol. i., is a cut of a gold one discovered near Bosington, Hants; it is of considerable thickness, ornamented with rich chainwork, and has in its centre a male head, round which is inscribed *NOMEN EHLA FIDES IN XPO.* It was formerly in the possession of the Rev. B. Hutchins, of Appleshaw, Hants, and now in the Ashmolean Museum, Oxford. It is not uncommon to find rings of this period with Roman gems or intaglios in them; to



No. 1.

which a superstitious value was attached as charms or amulets. In the thirteenth and fourteenth centuries they took various enriched forms, but were generally broader and thicker in front than elsewhere, as in the specimen here engraved (No. 1), which is gold, having three stones, and now in the collection of

C. R. Smith, deposited in our British Museum. In medieval romances the gifts of rings are common; thus in "Sir Degrevant," we read—

"Lo! here is a red gold ring
With a rich stone.
The lady looked on that ring
It was a gift for a king."

In Piers "Plowman's Vision" we read:—

"Fetisliche hire fyngres
Were fretted with gold wyre,
And theron rede rubies
As rede as any gleede,
And diamaundes of derrest pris,
And double manere saphires,
Orientals and ewages,
Envenymes to destroy."

In ancient wills are mentioned many varieties of rings bearing emblems, such as the V joies of our Lady, 1489; the salutation, 1489; the well of pity, the well of mercy, and the well of everlasting life, 1487; the three kings of Cologne, 1442. Also a ring with a green stone for the cramp, 1465; another with a sapphire for the eyes, 1500. See also Sir C. Hatton's letter to Sir T. Heneage, enclosing a cramp ring for Queen Elizabeth in "Life of Sir C. Hatton."

In the coffins of clerical dignitaries the ring is always found. It was indicative of their station, and denoted their being wedded to the Church. In "Sir Degrevant" we are told that at the marriage of the hero there came

"Erchebyschopbz with *ryng*,
Mo than fyftene."

And in the romance of "King Athelstan" (fourteenth century), printed in Hartshorne's "Ancient Metrical Tales," the king says to the offending archbishop,—

"Lay down thy cros and thy staff,
Thy myteyr and thy *ryng* that I to the gaff—
Out of my lande thou flee."

The Dean of Hereford communicated an account of two

episcopal rings discovered in his cathedral, which is printed in vol. xxxi. of the "Archæologia," and which are here copied, one half the original



No. 2.

No. 3.

size. No. 3 represents that of John Stanbery, created Bishop of Hereford in 1452, who died 1474. It is enriched with chased flowers, set with a sapphire, and inscribed within, "en bon an."

No. 2 is that found in the coffin of Richard Mayo, Bishop in 1504, who died 1516. It is set with a ruby, and is chiefly remarkable for having on each side of it the cross and bell of St. Anthony (see vol. i., p. 102)—a fact unnoticed by the Dean in his account. The cross was filled with green enamel. During the fifteenth century rings are commonly seen on female effigies, and in great profusion. The wife



No. 4.

No. 5.

of Sir Humphrey Stafford (1450) in Bromsgrove Church, Worcestershire, has them on every finger but the last one of the right hand. Two specimens of these rings are here

engraved (Nos. 4, 5) as given by Hollis in his plate of this effigy. They were frequently engraved with figures of saints and sacred legends, and exhibit an endless variety of form and pattern.

"Posies for rings" are commonly mentioned in early writers. They consisted of a single line or rhyming couplet; generally placed *outside* the ring in the fourteenth and fifteenth centuries, and engraved *inside* in the sixteenth and seventeenth. Of the single lines the following are examples of the time of James I. "This hath alloy, my love is pure." "The diamond is within." Of the double ones the following may suffice:—

"Constancy and Heaven are round,
And in *this* the emblem's found."

"This and the giver
Are thine for ever."

Rings were often worn slung from the neck by a riband.

Philip de Comines mentions a seal ring which the Duke of Burgundy, slain in 1476, used to wear in a riband at his breast. See also a portrait, No. 663, Loan Collection, South Kensington, 1868, incorrectly named Sir Francis Drake. It is Sir H. Lee, and dated 1568. In Lord North's Household book, under 1581, is the item, "For a garter to were my ring bye (at marke) 16*d*." For notices of this custom see the verses on "Bishop Corbet Preaching at Woodstock, 1621," edited by Mr. Gilchrist—

" A ring was his pride
To his band strings tied."

Also—

" Superbus swaggers with a *ring* in's eare,
And likewise, as the custom is, doth weare
About his neck a ribbon and a *ring* :
Which makes men think, that he's proud of a string."
HUTTON'S *Satyrical Epigrams*, Percy Society.

Among the jewels of Mary Queen of Scots mentioned in the inventories published by the Roxburgh Society are numerous rings for hanging from the neck, while others are expressly named as for the fingers. And on the occasion of the Twelfth Night sports in 1563 she wore no jewels or gold about her, "but the ring that I (Randolph) bought her from the Queens majesty hanging at her breast with a lock of whyt and black about her neck."

In the "Woman Hater," 1607, "a ring in my bandstring" is mentioned as essential to a well-dressed man. Wedding rings with pendants hanging from them occur also in the middle ages. In the will of Wm. Baret, 1502 (Bury Wills) is a "maryeng ring with all thingys hangyng thereon."

For a notice of the ancient matrimonial *gimmel ring* see Hone's "Table Book," vol. ii., containing a cut and paper on the subject. It was made with a double link, having a hand upon each, which, when brought together, formed a perfect ring with the hands clasped in each other, and the two made one. The peasantry of Galway still use a similar one, with clasped hands surmounted by a crown (see Hall's "Ireland," vol. iii.); but it differs in being solid, and not formed of a double link. The wedding-ring

of Sir Thomas Gresham (1544) is engraved in Burgon's "Life" of that eminent merchant, and copied (No. 6). It opens horizontally, thus forming two rings, which are linked together in style of a gimmel. *Quod Deus conjuxit* is engraved on one half, and *Homo non separat* on the other. It is beautifully enamelled, decorated with precious stones, and chased figures of Cupids. This interesting relic is now in the possession of



No. 6.

John Thruston, Esq., of Weston Hall, Suffolk. It was formerly the custom on the appointment of a serjeant-at-law, for him to present gold rings to such persons as came to the inauguration feast, and to the law officers. They were of values proportioned to the rank of each recipient. Dugdale, in his "Origines Judiciales," gives curious particulars of the custom in the fifteenth and sixteenth centuries. As late as 1736, on a call of the serjeants the number of rings amounted to 1409, and they cost £773. They generally bore mottoes, such as "*Lex regis præsidium*," "*Vivat Rex et Lex*," etc. The notice of rings during the sixteenth and seventeenth centuries by contemporary writers is frequent; and the puppyism of male wearers is thus noticed by Hall in his "Satires," 1598:—

"Nor can good Myson wear on his left hond
A *signet-ring* of Bristol diamond;
But he must cut his glove to show his pride,
That his trim jewel might be better spied."

Signet-rings upon the thumb were common. Falstaff declares that when young he could have crept into an alderman's thumb-ring, Cramp-rings, as a preservative from that disease, are also noticed; and they were superstitiously constructed of the handles of coffins. See Pettigrew's "Medical Superstitions." They were also consecrated during the ancient ceremony of creeping to the cross. Andrew Borde says (temp. Henry VIII.), "The kings of England doth halowe every year crampe rynges, the whiche rynges worn on one's finger doth helpe them which hath the crampe."¹ Cutting the gloves in order to show the rings

¹ For further curious information on this subject, see "The History and Poetry of Finger-rings," by C. Edwards, published in New York,

was an old idea, as may be seen in some fourteenth century pictures.

RINGRAVE or **RHINEGRAVE**. Full breeches, with bunches of ribands at the knee. Molière, in the "Bourgeois Gentilhomme," mentions them.

RIPPONS. Spurs; so called from Ripon being famous for their manufacture. *Rippers*, another form of the word, occurs in O'Keefe's "London Hermit," 1793.

RIVELING. A rough kind of shoe, formerly worn by the Scotch.

"Rugh-fute *riveling* now kindels thi care."

MINOT'S *Poems*.

These were the *rullions* made mention of by Bishop Douglas in his "Seventh Book of Eneados."

"There left fute and al those leg was bare,
Ane rouch *rilling* of raw hyde and of hare."

"Rouch *rowlyngs* upon thi harlote fete."

Blind Harry (circa 1460).

"Or botis *riveling* as a gipe."

CHAUCER'S *Romance of the Rose*.

RIVET. A piece of steel, having a hole in it, which passed through a slit or loop at the bottom of the tilting-helmet, or other extra guards worn over the armour, and through which a pin was hammered to secure it.

"The armourers accomplishing the knights,
With busy hammers closing *rivets* up."

SHAKESPEARE, *Richard III*.

Small overlapping plates of armour fastened in a similar way, termed *Almayne rivets*, were used in the sixteenth century. See Stothard's effigy of Sir W. Peche, temp. Henry VIII.; his tassets are formed of them. See also that of Sir D. Strutt, vol. i., fig. 259.

ROBE. An external garment or gown, worn by both sexes in the middle ages.

1855; W. Jones' "Finger Ring Lore." See also "Facts about Finger Rings," by Mr. Fairholt in the "Art Journal," 1866, almost the last of his numerous contributions to the study of costume.

ROCHETTE (*Fr.*). A loose upper-garment.—Tyrwhitt. A clerical gown: see vol. i., fig. 217. In Chaucer's translation of the "Romaunt of the Rose," *Fraunchise* is thus described:

"Full well y-clothed was Fraunchise,
For ther is no cloth sitteth bet
On damyselle than doth *roket*;
A womman wel more fetys is
In *roket* than in cote y-wis:
The whyte *roket* rydled faire
Bitokeneth that fulle debonaire
And swete was she that it bere.

* * * * *

For also welle wole love be sette,
Under ragges as riche *rochette*."

M. Planché notes that "here Chaucer translates *surquayne rochette*, but no dress like a rochet is seen upon female figures of this reign. *Sousquenille* is French for a coachman or groom's frock. See SUKKENYE.

Horne Tooke, in his "Diversions of Purley," hence considers that the *rochette* was originally an article of female dress, and says it is the diminutive of the Anglo-Saxon *poc*, *exterior vestis* with which a person is covered. It was adopted by the clergy in the middle ages, and is still worn. It is seen upon the figure of Bishop Fox, p. 267. It differs from the surplice in having no sleeves.

ROCKET. A cloak without a cape.—Randle Holme. Skelton describes Elinor Ruming the Alewife "in a gray russet *rocket*;" and Dyce, in his notes to that author, explains it as "a garment worn often without, and sometimes with sleeves; sometimes it was made to reach the ground, and sometimes much shorter to open at the sides."

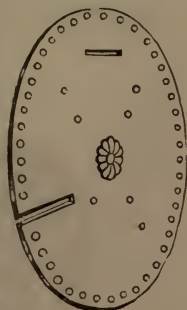
ROGERIAN. This appears to be a nickname for a *false scalp*. Thus, in Hall's "Satires," 1598, a courtier loses his periwig, and then

"The sportful wind, to mock the headless man,
Tosses apace his pitched *Rogarian*,
And straight it to a deeper ditch hath blown—
There must my younker fetch his waxen crown."

From which it would seem that wax was used to affix it to the head.

ROLL. The hair turned up above the forehead, as seen in vol. i., fig. 279. In Elyote's "Dictionarie," 1548, it is thus defined:—"The heare of a woman that is laied over hir forheade, gentywomen did lately calle them their *rolles*."

RONDELLE, or RONDACHE (*Fr.*). A circular shield, carried by a foot-soldier, and having an aperture for sight, and another at the side through which to thrust the point of the sword; it was about three feet in diameter. A side view of one, in perspective, copied from Skelton, is here given. See also ROUNDEL.



ROQUELAURE. "A short abridgement or compendium of a cloak, which is dedicated to the Duke of Roquelaure."—"A Treatise on the Modes," 1715. It became very fashionable, and may be seen in the fig. 273 of vol. i.

ROSE. The name applied to the tie or ribboned ornament of the hatband, garter, and shoe. Rose hatbands are named in Rowland's "Knave of Harts," 1615.

"Tissue gowns,
Garters and *roses*, fourscore pounds a pair."

"My heart was at my mouth
Till I had view'd his shoes well: for those *roses*
Were big enough to hide a cloven foot."

BEN JONSON'S *The Devil is an Ass*.

In "Cupid's Revenge," Timantus is told that in the wars he will have "No man to warm your shirt and blow your *roses*."

ROSKYN. Fur of the squirrel in summer. "One doublet of *rooskyns*" occurs in the will of Rob Goldyngham, 1547.

ROULETTES were formed of tobacco-pipe clay of the form here given, and were from three to four inches in length; they were heated and then used for screwing up the curls of the wig, when it was laid by for the night. From the material of which they were formed they were also termed *pipes*, and to "put a wig in pipes" was a phrase descriptive in the last century of a wig whose curls were kept in order by *roulettes*. They were called *bilboquets* in France. See "Jour. Arch. Assoc.," vol. 32. See **PERUKE**.



ROUNDEL. The small circular shield of the fourteenth century. One, about two feet in circumference, copied from a fresco formerly in the Painted Chamber, Westminster, is here shown.



ROUND ROBINS. Narrow ruffs about the doublet collar.—R. Holme.

ROWEL. The movable circular row of goads on a spur (*rouelle*). In Chaucer, and also in the ballad of "Thomas

and the Elf Queen," saddles of *rowel-bonè* are mentioned.

RUELL-BONES. Small bone rings, studs, or buttons affixed to the girdle or head-dress. See Wright's edition of the "Tournament of Tottenham."

RUFF. The large circular collar, so common in the reign of Elizabeth (see the cut of that sovereign, under **HAIR-DRESSING**, and also vol. i., figs. 204, 206, 212). It has been already so frequently noticed, that a few extracts are all that it is necessary here to add.

Shag ruffs are mentioned in the "Roaring Girl," 1611. Monstrous ruffs are noticed in Hall's "Satires," as characteristic of fashionables :

"His linen collar labyrinthian set,
Whose thousand double turnings never met."

HALL'S *Satires*, 1599.

and as "double as his double ruff" in the "Rape of Lucrece," 1638. "To pin plaits in your *ruff* two hours together," is mentioned in "The Antiquary," 1641, act iii. sc. 1. In "The Dumb Knight," 1608, Lollia asks Colla-quintida, "You have a pretty *ruff*—how deep is it?" to which she answers, "Nay, this is but shallow; marry, I have a *ruff* is a quarter deep, measured by the yard." In Bishop Earle's "Microcosmography," 1628, it is said of the "young raw preacher," "You shall know him by his narrow velvet cape, and serge facing, and his *ruff*, next his hair, the shortest thing about him." Little ruffs were worn by citizens' wives. Thus, in Jasper Mayne's play of "The City Match," 1639, Aurelia exclaims,—

"O miracle! out of
Your little ruff, Dorcas, and in the fashion!"

"In print as Puritans *ruffles* are set."—Mynshul's "Essay," 1613. A small close-pleated ruff distinguished this sect:

"His *Ruff* was whipt over with blew."
"Arthur O'Bradley," *Merry Drollery*, 1661.

In Heywood's play, "Hey for Honestie," 1611, Mrs. Chremylus says, "The set of my *ruff* looked like so many organ pipes," and alarmed Puritans.

RUFFLE. A frill for the hand. See **HAND-RUFF**.

RUFFLES. A head-dress of this name and which had cost £60, is mentioned in 1700 as having been stolen. "Lives of Convicts."

RUG. A coarse woollen stuff, in use for the garments of the poorer classes. "Dame Niggardise, his wife, in a sage *rugge* kirtle," is mentioned in "Pierce Pennilesse," 1592. "Like a subsister (a poor begging prisoner) in a gowne of *rug*, rent on the left shoulder."—Chettle's "Kind Hart's Dream," 1592. "Judas yonder that walks in *rug*" is mentioned by Dekker in his "Untrussing of the Humorous Poet;" and D'Avenant in his "Just Italian," 1630, speaks of "a leash of German Dukes that walk in *rug*."

RUSSELLS. A black woollen cloth, first manufactured at Norwich. It was something like baize, but with knots

over the surface; and was also termed *Brighton Nap*. It occurs temp. Henry VIII.

RUSSET. Reddish-brown, or grey. Russet clothes are indicative of countrymen in Hall's "Satires," 1598. They are thence called *russettings*; and, in the notes to Singer's edition, it is said, "*Russettings* are clowns, low people, whose clothes were of a russet colour." Hence the name of *russet*, or *russetting*, given to an apple formerly called a leather coat in Devonshire.

"He borrow'd on the working days his holy *russets* oft."

WARNER'S *Albion's England*, 1602.

Florio, in voce "Romagnuolo," describes it as a kind of coarse homespun "sheepe's *russet* cloth, called frier's cloth, or shepheard's clothing." Peacham, speaking of countrymen in 1658, says, "Most of them wear *russet*, and have their shoes well nailed." Grey russet is mentioned in Delony's "Pleasant Historie of Thomas of Reading" "as the ordinary garb of country-folks;" and when Simon's wife, in this tale, complains that "the London oyster-wives, and the very kitchen-stuffe cryers, doe exceed us in their Sundaies attire," her husband tells her, "We are country-folks, and must keepe ourselves in good compasse: gray *russet* and good heme-spun cloth doth best become us." In a ballad of a "Courtier and Country Clown" in Durfey's collection, the latter says:—

"Your clothes are made of silk and sattin,
And ours are made of good sheep's grey."

"In *homely gray*, instead of bisse and purest palle,
Now all thy clothing must be."

Patient Grissel, 1619.

Russet was a colour which armour was sometimes painted in the sixteenth and seventeenth centuries, to avoid the trouble of cleaning, and protect it from rust. See also vol. i., pp. 157, 217.

SABATOUNS. Steel coverings for the feet is the definition of *Sabatones* in Halliwell. Cloth of gold for the king's *sabatons* occur in the accounts of the wardrobe for the coronations of Ric. III. and of Hen. VII.; *crymsen*

saten for lynnyng them was also provided. Sabaturs are mentioned with quooshes (cuisses) and grevys as part of the *lege harnes* for the Earl of Northumberland proceeding to Turwin, 5. Hen. VIII.

SABLE. "A sable skynne, the hedd and four feet of gold fully garnished with dyamonds and rubyes of sundry sortes," was given at New Year's tide, 1585, to Elizabeth by the Earl of Leicester. Similar mounted skins are often seen in old portraits.

SABELLINE (*Fr.*). Sable-skin. The skin of the Zibelline Marten.

"Oh, an thae twa babes were mine,

* * * * *

They should wear the silk and the *sabelline*."

The Cruel Mother—KINLOCK'S *Ballads*.

SACQUE. An appendage of silk of the same material as the dress affixed to the shoulders of a lady behind, and thence falling to the ground, and forming a train. (See vol. i., pp. 374, 383, 391, 395.) The name was applied to the dress itself.

SAFEGUARDS. Outward petticoats, still worn by the wives of farmers, etc., who ride on horseback to market.—Steevens. "They are called so," says Minshieus, voce *Safeguard*, "because they guard the other clothes from soiling." They are mentioned several times in the old play of "The Roaring Girl," 1611:—

"Her black *safeguard* is turned into a deep slop,"

and in "Ram Alley," act. i., scene 1, "On with your cloak and *safeguard*, you arrant drab!" In "The Merry Devil of Edmonton," 1617, travellers enter: among them are "gentlewomen in cloaks and *safeguards*."

"And in that gown which first you came to town in,
Your *safeguard*, cloak and your hood suitable."

BEAUMONT AND FLETCHER'S *The Noble Gentleman*, 1647.

In the "Britannic Magazine," 1796, we have—

"Ere scarlet cloaks and home knit hose were spurn'd,
Or the old *safeguard* to a Spencer turn'd."

SAGATHY. A kind of serge, a light woollen stuff.

SALADE, or SALETT. A light helmet for soldiers, first used in the fourteenth century. (See vol. i., Nos. 2, 3, 4, of fig. 175).

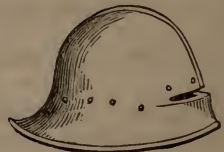
“Horse, male, trusse, ne baggage,
Salad, spear, gard-brace, ne page.”

CHAUCER'S *Dreme*, l. 1555.

Hewitt, in “Ancient Armour,” notes five varieties of the Salade, viz., the plain skull-cap with prolongation behind; that which covered the face with a slit for the eyes, a third



No. 1.



No. 2.



No. 3.

kind with a movable vizor; another with a mentonnière, and a fifth form called the Venetian Salade, which resembled the ancient Greek helmet with cheek defences.

“A salet with a viser,” occurs in the will of T. Stele, 1506.

Among the Privy Purse expenses of Hen. VII. is a payment to John Vandelft of £38 1s. 4d. for “garnyshing a salett.”

The way in which the salett was secured upon the soldier is well described in the old Interlude “Thersytes” (circa 1550):—

“I would have a *sallet* to wear on my head,
Which under my chin, with a thong red,
Buckled shall be.”

No. 1 is from the monument of Wm. v. Ellrichshausen at Heilsbronn, 1483. See vol. i., figs. 175, 180. Nos. 2, 3, are from the collection formerly at Goodrich Court.

SAMITE. A rich silk, interwoven with gold or embroidered.—Du Cange, in voce *Examitus*.

“Ten eerles, all clad in *samyte*.”
Richard Cœur de Lion.

“And in an overgilt *samet*,
Cladde she was by grete delit.”
CHAUCER: *Romaunt of the Rose*, l. 874.

The old form of the word is *Examitum*, which points to the construction of the fabric, six threads being used in the warp

It was used for other purposes besides dress, as in the description of a ship we find

“Of *samyte* the sayl wytterly.
Her ropes were off tuelly sylk.”
Richard Cœur de Lion.

SANDAL. A light open shoe. See **BOOTS**, etc. A species of silk. Sometimes spelt **Cendal**: see that word, and also **SENDALL**.

SANGUINE (*Fr.*). A blood-red colour.

“In *sangwyn* and in pers he clad was al.”
Prologue to Canterbury Tales, l. 441.

Of the **Franklein** it is said,—

“Of his complexioun he was *sangwyn*.”
CHAUCER'S *Knight's Tale*.

SARCENET. A thin silk, first used in the thirteenth century. In Henry VII.'s time we find crimson sarcenet used for shirts for the king, white sarcenet for a “*towaile*” for him, and the same material is mentioned for trumpet-banners.

SARCIATUS, or **SARCILIS.** A coarse woollen cloth, worn by the lowest class of persons and those who subsisted on charity; mentioned during the thirteenth century, —Strutt.

SASHUNE. See BOOT (vol. ii., p. 76).

“His gouty hocks with fleshy *sashoons*,
Like horses lookt that has the fashions (farcy).”
“*Scarronides*,” 1664.

SATIN. A thick close-wove silk, mentioned in the thirteenth century, and in 1327-1369 among bequests by Bishop Grandison to Exeter Cathedral.—Rock. Strutt notices its high price at this period, and says that eighteen florins were given for an ecclesiastical habit made of Persian satin. Satin of Bruges is mentioned in an account of Revels at Court, temp. Henry VIII., and in 1527 it was used for vestments, as mentioned by Mr. Peacock in “*Archæologia*,” vol. xlvi., p. 209. Sir William Compton in 1523 bequeathed his wedding-gown of *tinsel satin* to Wincome Abbey. The general colour of satin and of velvet seems to have been red; but black satin is once mentioned by an ancient writer. Its use as an article of dress by the gentry in the time of Elizabeth and James I. led to its name being used as a generic term for persons of fashion. Thus Dekker, in his “*Gull’s Hornbook*,” 1609, speaking of the tavern, says, “Though you find much *satin* there, yet you shall likewise find many citizens’ sons.” “Yesterday did Mrs. Ratcliffe weare a whyte sattin gown all embroidered, richly cutt upon good cloth of silver, that cost £180.—Rowland Whyte to Sir Rob. Sidney, 1597.

SATURDAY KIRTLE, etc. This expression answers to the *Sunday best* of to-day. In a will of Jenatt Howgill, 1557, my *Saturday Kirtill* is mentioned, and in a will of Gabriel Noble, 1592, “a Saterdaie apraine.” (See Halliwell, quoting Blount.)

SAVILLE. A save-all, or pinafore. See “*Eltham Churchwardens’ Accounts*,” 1559, “*Archæologia*,” xxxiv.

SAY. A woollen cloth. Dutch *saaijet*, worsted. A pair of stockings of this fabric were valued, in the time of Rufus, at three shillings.—Strutt. It was used for external garments temp. Elizabeth: “Both hood and gown of green and yellow *saye*.”—Second part of “*Promos and Cassandra*,” 1578.

SCABBARD. The sheath of a sword, dagger, or knife; they were most commonly made of cuir-bouilli, and stamped with various patterns. Nos. 1 and 3 are from remarkably fine specimens found in ancient rubbish-pits in London, and once in the museum of C. R. Smith, they appear to be of the fifteenth century; that of the sword measures twenty-seven inches in length, the dagger-sheaths (Nos. 2 and 4) measure nine inches in length. See also effigy of De Monfort, Stothard, pl. 39.

SCAPULARY. A garment of the form of a herald's tabard, but longer. It was worn by Benedictine monks and Dominican friars. In some cases there was a hood attached to it; and the Carthusians wore it with the front and back connected by broad bands. The Carthusians and the Dominicans wore a white scapulary. Holinshed speaks of Henry VIII. tilting in "a scope-larie mantle."



No. 4.

"They shapen her *chapolories*,
And streechet hem brode,
And launceth heighe her hemmes
With babelyng in stretes.
They ben y-sewed with whight silke,
And semes ful queynte,
Ystongen with stitches
That stareth as sylver."

Piers Plowman's Vision.

"And tare his clothes by and by,
His cope and his *scapulary*."
*The Frere and the Boy—RITSON'S
Pop. Poetry.*

The cut is reduced from Hollar's drawing of a Carthusian.

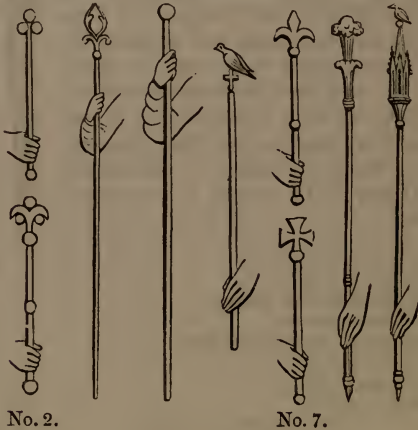
SCARF. A narrow folded band of silk or cloth, worn across the shoulders and breast; and sometimes round the waist of soldiers. They were much worn by ladies, temp. Anne,



first mentioned in the reign of Elizabeth, and often referred to by the dramatists of James I.'s time. When worn by men, it is spoken of as the distinctive mark of a captain. See vol. i., fig. 252.

SCEPTRE. The sceptres of our Anglo-Saxon monarchs present a great variety. They have fancy foliations, in some instances not confined to the summit only, as in vol. i., fig. 51, Harold's coronation. Upon the coins of our national series they do not exhibit great differences. The earliest examples are upon these of Ethelred II. (A.D. 878-1016), as

No. 1. No. 3. No. 4. No. 5. No. 6. No. 8. No. 9.



engraved, No. 1. Canute, his successor, holds a similar sceptre, and also one like No. 2, copied from his coin. Harold I. bears similar ones. The royal sceptre is, however, sometimes represented of the classic form, like a staff, and reaching to the king's shoulder: in Cotton MS., Vespasian A. 8, Edgar carries one of this kind, given No. 3; and Edward the Confessor, upon one of his coins, holds another (No. 4), which is a simple staff surmounted by a ball. The great seal of this monarch shows him seated, on one side holding a sceptre surmounted by a dove, and on the other one with a *fleur-de-lis*; both appear to be of the

staff kind, as last described. The coins of the Conqueror represent him with sceptres surmounted by the *fleur-de-lis* or cross. The dove on the summit of the cross appears occasionally at this and earlier periods, as in No. 5, from Cotton MS., Claudius B. 4. Another specimen of the Conqueror's sceptre is seen, vol. i., fig. 52. The sword is held by the Norman monarchs on their great seals instead of the sceptre, and the orb in the left hand, surmounted by the cross and dove; but upon their coins the cross or *fleur-de-lis* sceptre is the usual one: that of Henry I. is given No. 6, and of Henry II. No. 7. In the fourteenth century the sceptres of royal figures in the manuscripts are frequently richly decorated (as in No. 8), and are similar to the one borne by Edward II. on his monumental effigy; the top is ornamented with pinnacles and crockets like the finials of a Gothic building, as in No. 9. For the more modern forms of regal sceptres, see great seals of the kingdom; the entire series are engraved in Sandford's "Genealogy" of our sovereigns; and Sandford's account of the coronation of Charles II. will furnish excellent specimens of those then used, which vary but little from such as are still made use of, some of which are exhibited with the modern royal insignia in the Tower of London.

SCHYNBALDES. Defences for the front of the leg from the knee downward. They occur in the compotus roll of Archbishop Bowet, 1423.

SCLAVYN. From Fr. *esclavin*, a pilgrim's mantle.

"With pyke and with *sclavyn*,
As palmers were in Paynym."

WEBER'S *Richard Cœur de Lion*.

"For his *slaveyn* was of the olde schappe."

Deposition of Richard II., Camden Soc.

SCRAMASAX. A large knife used by the Saxons. The cutting edge was straight, or nearly so, and the point was formed by a diagonal cut at the back of the blade, some 3 to 6 inches from the extremity. There are many examples in the British Museum. One, 30 inches long, is figured in Roach Smith's Catalogue, p. 101.

SCRYMPINS. A fur mentioned in "Liber Custumarum" as inferior to the worst rabbit skins.

SCOURING STICK. What is now the ramrod of a gun.

SCULL, or SKULL. A metal headpiece worn by archers, light horsemen, and others. They are mentioned in the fifteenth and sixteenth centuries. In the "Order of the City Watch," 1585, "Harl. Miscell.," vol. ix., "sculles in red Scottishe cappes" are to be worn by the *bowe men*. These were like "*secretes*."

SCYTHER. Scythes were affixed to long spears, and used as a military implement by the Britons, being also placed on the spokes of the car-wheels. From them, no doubt, originated the *glaiue* of the middle ages.

SECRETE. A metal cap, sometimes of thin bars of steel, sometimes of mail. It was worn inside the hat, to protect the head from a sword cut. Cotgrave calls it also a *cap of fence*. In vol. vii., "Arch. Jour.," is a drawing of one, with some remarks on this class of defence by the late Mr. Way. A *privy coat of fence* was also so called. See "Gourie Conspiracy," "Harl. Miscell.," vol. ix.

SELVAGE. The fold of a seam.

"The over nape schalle dowbulle be layde,
To tho uttur syde the *selvage* brade;
Tho over *selvage*, he schalle repley,
As towello hit were fayrest in hye."

The Boke of Curtasye (14th cent.).

SEMEARE. Randal Holme says this was "a kind of loose garment without and stiff bodies under them, and was a great fashion for women about 1676." Also called *mantuas*. They had short sleeves, and some wore the sleeves gathered up to the top of the shoulders, and then fastened with a loop and button, or a jewel.

SEMICOPE. A clerical garment, explained by Tyrwhitt as being "a half or short cloak," in his glossary to Chaucer, who describes his Friar in the "Canterbury Tales," as wearing one:—

"Of double worstede was his *semy-cope*."

SENDALL. A thin silk. See Du Cange in v. "Cendalum." But Thynne, in his "Animadversions on Speght's Chaucer," 1598, has given the most valuable explanation from personal knowledge of its structure: he says, "*Sendale* you expounde by a thynne stuff lyke cypres; but yt was a thynne stuffe lyke sarcenett, and of a raw kynde of sylke or sarcenett, but coarser and narrower than the sarcenett now ys, as myselfe can remember" (see CENDAL). The garments of Chaucer's Doctor of Physick are described as

"Lyned with taffata and with *sendal*."

SEQUANNIE, SOSQUENIE, SURQUAYNE. A super-tunic or frock, worn in the fourteenth century. See SUKKENYE.

SERGE. A coarse woollen cloth.

"By ordynance, thurgh the cité large,
Hangyng with cloth of gold, and not with *sarge*."

CHAUCER'S *Knight's Tale*.

SERGEDUSOY (*Fr.*). A coarse silken stuff, as its name implies. It was used in the last century for coats, &c., for common people, being a degree above cloth.

SETTEE. A double pinner for the head, worn temp. William III., and seen in fig. 267, vol. i.

SEYNT. From Fr. *ceinct*, a cincture, a girdle.

"He rood but hoonly in a medled coote,
Gird with a *seynt* of silk with barres smale."

Prologue to Canterbury Tales.

"A *seynt* sche werede, barred al of silk."

The Miller's Tale.

SHABBLE. A sword or cutlass. (Davies.)

SHADOW. Cotgrave, in 1650, mentions under the heading *cornette* "a fashion of Shadow or Boon grace used in old time and at this day by some old women." Taylor, in "The Prayer of the Needle," 1640, mentions *shadows* and *shapparoones*. In Lyly's "Midas," 1591, *shadowes* are among the "purtenances" of the head.

SHAG. A shaggy cloth, with a velvet nap on one side; generally of worsted, but sometimes of silk. In Beaumont

and Fletcher's "Woman Hater," 1607, "shag for lining" is mentioned. Hungarian *Shag* bands for ladies are mentioned in Dekker's "Match Me in London," 1631. Pepys in 1663 bought "a new *shag* gown trimmed with gold buttons and twist."

SHALLOON. A woollen stuff, first imported from *Chalons*, in France, where it was originally manufactured and of which its name is a corruption. See **CHALON**.

"In blue *shalloon* shall Hannibal be clad."

SWIFT, 1720.

SHAMEW. A garment mentioned temp. Henry VIII., which appears to have been the open gown or cote worn by opulent persons. Query, if not a form of the word *Se-meare*, q. v.

SHANKS. A common kind of fur used to trim ordinary gowns in the sixteenth century, and obtained from the skin of the leg of a kid or sheep.

SHAPPAROONS. See **CHAPERON**.

SHEAF. A case for arrows. A full sheaf consisted of twenty-four arrows.

SHIELD. For this article of defence we must refer the reader to the many cuts scattered through vol. i., and which will furnish a progressive view of their forms from the earliest periods.

SHIFT. The more modern name for the undermost garment of a female.

SHIRT. The *sherte* or *camise* was that part of the dress worn next the skin by our Saxon ancestors, and no distinction of term was made for either sex. It began to be decorated with embroidery under the Normans, when worn by the nobility. The *camise* of Richard I., on his effigy at Fontevraud (see vol. i., fig. 72), is bordered with gold and raised studs. It is not, however, until we obtain later delineations that we see its embroidery. In the reign of Henry VII. decorated shirts are named; but in that of

Henry VIII. the paintings and drawings of Holbein furnish us with actual representations of luxuriously embroidered shirts. One is given in the portrait of the Earl of Surrey (see vol. i., fig. 194). A shirt of silk is mentioned in the romance of "Li Beau Disconus" (fourteenth century), and a shirt of fine holland in the twenty-fifth "Coventry Mystery;" and Skelton notices their luxuriousness, as well as Stubbes (see History). Holland and cambric were generally used at this time. The poor countryman in Thynne's "Pride and Lowliness" wears

" A *shyrt* of canvas hard and tough,
Of which the band and ruffles were both of one;
So fyne that I might see his skinne them through."

In "The Custom of the Country," 1647, Rutilio says, "Sure you should not be without a neat historical shirt," *i.e.*, one adorned with worked or woven figures.

SHOES. See BOOTS, etc., commencing p. 374.

SHOE-ROSES. Bunches of ribbons formed like a rose, and worn upon the shoe (see BOOT, ROSE). They were very fashionable at the court of Elizabeth, but it is reported of James I. that "one bringing him *roses* in his shoes, he asked if they would make him a ruff-footed dove, one yard of sixpenny ribbon served his turn." They were sometimes very costly. Peacham, in his "Truth of our Times," 1638, speaks of "shoe-ties that goe under the name of *roses*, from thirty shillings to three, four, and five pounds the pair. Yea, a gallant of the time, not long since, paid thirty pounds for a pair." The cut presents a laced and jewelled one from the portrait of Sir Thomas Urchard, 1646. They are constantly alluded to by dramatic writers of the day, Thus Shakspeare has



"With two Provençal roses on my razed shoes."
Hamlet, act v. sc. 2.

"Rich Pantoffles in ostentation shown
And roses worth a family."
MASSINGER'S *City Madam*.

"With overblown roses to hide your gouty ankles."
The Devil's Lawcase, 1623.

SHOULDER-KNOTS. Bunches of ribbon or lace, first worn temp. Charles II. See **PERUKE**, No. 1. They were sometimes enriched by jewels. Anne of Austria gave to the Duke of Buckingham, while at the French court, a shoulder-knot with twelve diamond pendants attached to it. When Miss Chudleigh was presented at court very soon after her marriage with the Duke of Kingston in 1769, it is recorded that their majesties honoured her by wearing her favours as did all the great officers of state. A knight of the *shoulder knot* was a term for a footman, and is so used in O'Keefe's Play, "The Doldrum," 1796.

SHOTTES. Arrows, darts, anything that is shot. Gloss. to Chaucer, who, in the tournament in the "Knight's Tale," notes that it was forbidden to have in the lists "No maner shot nor pollax nor short knife."

SICLATOUN, or SIGLATON. A rich kind of stuff which was brought from the East. In the old romance of "Partenopex de Blois" is the following curious passage confirming this:—

"S'esgarde vers soleil levant—
Par là li poile Alexandrin
Vient, et li bon *siglaton*."

"He looks towards the east—
Thence the Alexandrine furs
Come, and the good *siglaton*."

Dr. Rock says that the siclatoun of the thirteenth century was successively called *Baudekin*, *Nak*, and *Tissue*.

SILK. Before the sixth century, all the silk used by Europeans had been brought to them by the *Seres*, the ancestors of the present Bokharians, from whence it derived its Latin name of *Serica*. In A.D. 551, the silkworm was brought by two monks to Constantinople; but the manufacture of silk was confined to the Greek empire till the year 1130, when Roger, King of Sicily, returning from a crusade, collected some manufacturers from Athens and Corinth, and established them at Palermo, from whence the trade was gradually disseminated over Italy. In the thirteenth century Bruges was the principal mart for this

commodity. The varieties of silk stuff known at this time were velvet, satin (which was called samit or samyte), and taffety (called cendal or sandal), all of which were occasionally stitched with gold and silver.—Note to Way and Ellis's "Fabliaux." In the romance of "King Alexander" (fourteenth century), we are told:—

"Threo hundred to-fore him stode,
Flombardynges,¹ knyghtis gode,
Schreden² in *selk* of riche pris."

Silk stockings were first manufactured for Queen Elizabeth: they had previously been worn of cloth. Their use soon spread, and they became so general as to be frequently noticed by the *literati*. Silk for gowns is mentioned as brought from Naples in Glassthorne's "Lady's Privilege," 1640. The first silk-mill established in England was at Derby, by Sir Thomas Lambe, in 1717, but the working of silk in England goes back as far as the 37th of Edward III. See "The Draper's Dictionary."

SKEINS. Long sharp knives or daggers, carried by the Irish (fig. 380); derived from the Icelandic *skeina*, to wound.

"Against the light foote Irish have I serued
And in my skinne bare tokens of their *skeines*."
Solimon and Persida, 1599.

From the mention made of them by the Elizabethan dramatists, they appear to have been well known or adopted in this country. Thus, in "The Merry Devil of Edmonton," 1617, Fabel exclaims:

"I hoped your great experience, and your years,
Would have proved patience rather to your soul,
Than with this frantic and untamed passion
To whet their *skeins*."

SLAPSHOES, "or ladies' shoes, are shoes with a loose sole."—Randle Holme.

SLEEVES. The fashion of the sleeve varied considerably at different periods, and in no part of the dress was a



¹ Flemings.

² clothed.

more constant change and variety, which as clearly indicates a certain epoch as the date on another article could do. But two kinds of sleeve appear in Anglo-Saxon illuminations,—tight or loose. The most extraordinary were worn by the Normans (see vol. i., figs. 54, 61, 62), which are commemorated in the heraldic maunch (see Glossary). The sleeves during the Plantagenet dynasty, as may be seen in vol. i., were very simple; yet the old extravagance lingered among some, for in a poem of the reign of Edward II., printed in Wright's "Political Songs," p. 255, we are told—

"Because pride hath *sleeves* the land is without alms."

During the reign of Henry VI. they became absurdly large, and shaped like a bag (see vol. i., fig. 131); in the reign of Edward IV. they were slashed, as described in



No. 1.

History under York and Lancaster, and here seen. Other specimens, similarly laced, are engraved in vol. i., figs. 136, 145, 166, 167. "His sleeve has no pocket," is mentioned among the *modern* bad fashions in the "Townley Mysteries;" and open wide sleeves succeeded, as in vol. i., fig. 138. In the "Romance of the Rose," and in Skelton's "Bouge of Courte," the characters of False Semblant and Dyssimulation bear, the one a *rasour sharp* and the other a *knyfe* concealed in the *sleeve*. The bearing of ladies' sleeves by knights, as a love-token, has been before noticed. In the old play of "Ferrex and Porrex," 1561, mention is made of a knight

"And with thy mistresse' *sleeve* tied on thy helme."

In the song on the Siege of Thouars, 1206, printed in Wright's "Political Songs," a prayer to the bachelor knights ends with "Now, God hinder you from bearing *sleeves* or tresses, if you allow Thouars to be forgotten in its distress."

In the reign of Henry VII. sleeves of extravagant form were worn, as shown in No. 2, from an illumination in "The Romance of the Rose" (Harl. MS. 2245); they were

at this time separate articles of dress, and were put on or taken off at pleasure, and were affixed to the shoulders of knights, as an extra ornament. The portrait of Queen Mary, at the Society of Antiquaries, and that of the Princess Elizabeth, engraved by Mr. Shaw, as well as many others of that date, show clearly that the large sleeves were fastened on to the dress after the upper garments were put on. "Sleeves blazing like to cranes' wings" are noted in Barclay's "Ship of Fools." Wadded sleeves were also worn (see MAHOITRES, and cut, vol. i., figs. 136, 138), which continued in fashion till the reign of Elizabeth, when the puffed and tied sleeve, called the *virago sleeve*, was much worn (see vol. i., fig. 237); and similar sleeves were worn by men in the time of Charles II. "A pair of silken *foresleeves* to a sattin breastplate is garment good enough."—"The Dumb Knight," 1608. The cuts given in the course of this work sufficiently delineate the more modern sleeve in all its varieties.



No. 2.

Sleeves of mail occur in "An Inventory of Armour remaining in the Tower," 1603. "Shirts of mail with sleeves," "shirts of mail without sleeves"—*sleeves of mail*. In the Tower inventory of 1660 is "Sleeves of Male with a Velvet Coate to them." "Plait sleeves" are mentioned in the "Gourie Conspiracy" Harl. Miscell. They were worn attached by "points" to the arming doublet, and whilst protecting the arm-pit, the great weight of a complete shirt of mail was avoided. The manner of attachment is clearly shown in a portrait by Moroni in the National Gallery. They are mentioned as imported by Sir T. Gresham at ten shillings each. See also VUYDERS.

SLEEVE-WEIGHT. Oval weights, flat on sides, and slightly convex. They weighed about two ounces, and were covered with linen, and fastened to the bottom of the large sleeves to make them hang well.

SLIDER. A flat ring, or rather loop, through which the neckerchief was drawn to secure it in its place. Also

an instrument of horn to secure the hair when worn in one long plait behind, as in HAIR-DRESSING, No. 13, instead of the ribbon there seen.

SLING. The use of the sling in war is frequently mentioned in the twelfth, thirteenth, and fourteenth centuries. "*Staff-slynges* that smyte well," are noticed in "Richard Cœur de Lion," and are frequently represented in manuscripts in the hands of the soldiers, particularly



No. 1.

such as were placed in the turrets of a castle, or the topcastles and forecastles of shipping. Slingers formed a part of the army; and the sling appears to have been a leathern bag fixed to the end of a staff and wielded with both hands, as here shown, No. 1,

from a drawing of the

fourteenth century, in a MS. at Benet College, Cambridge,

The way in which the hand-sling was held is also shown



No. 2.

in No. 2, from Cott. MS. Tib. c. vi. See also vol. i., fig. 57. Among the Saxons the sling was held

in the same way. They were much used by shepherds. In "A Tale of King Edward and the Shepherd" (fourteenth century), in Hartshorne's "Metrical Tales," the rustic declares,—

"I have *slyngus* smert and gode,"

with which he fears not to face any one:—

"The best archer of ilkon
Idurst mete hym with a stone,
And gif hym leve to schete.
Ther is no bow that shall laste
To draw to my *slyngs* caste."

And he afterwards describes these slings and their power:—

“I have a *slyng* for the nones,
That is made for gret stonys,
Ther with I con me fede.
What dere I take undur the side,
Be thou siker he shall abide,
Till I hym home will lede.
Conyngis with my nouthur *slyng*
I con slee and hame bring.”



No. 3.

In the museum at Boulogne is a curious sling. The balls for holding in the hand are of pink worsted, the thongs of leather, stamped in ridges coloured red and yellow. The leathern receptacle for the stone contains an iron spring, shown in No. 3, turned out at bottom, in the way it appears after propelling the stone. It is probably of the latest form. The wars of the *Fronde* point to the use of the sling in the sixteenth century, and D'Aubigné, quoted by Grose, mentions their being employed at the siege of Sancerre, 1572.

SLIPPERS. See Boots, &c. In Deloney's "Pleasant Historie of Thomas of Reading" mention is made of a man who wore "a high pair of shooes, over the which he drew on a great pair of lined *slippers*." They were much used in Elizabeth's time. In Webster's "Devil's Law Case," 1623, one character is described as wearing "tennis court woolen slippers for fear of creaking in."

SLOPS. The wide Dutch breeches mentioned by Chaucer, and again introduced during the reign of Elizabeth. See vol. i., p. 263, for a curious passage in Wright's "Passions of the Minde," 1601, which fully describes their size and appearance. Many other notices occur in vol. i. of this volume. The great *Dutch slop* is mentioned in Middleton's "Roaring Girl," 1611.

"You say you'll have the *great Dutch slop*."

* * * * *

Your breeches then will take up a yard more.

* * * * *

It shall stand round and full."

The wardrobe accounts of Edward IV. show that the term was also applied to a kind of shoe then worn. Among the entries of payments to the royal shoemaker occur "a pair of *slops* of black leather," at 18*d.* a pair, and others of russet, tawny, and red Spanish leather. *Slops*, as pointed out by Mr. Planché, is also the term used for mourning cassocks, temp. Henry VII.

SLUR-BOW. Mentioned 1504. Probably the slur-bow was one furnished with a barrel, through a slit in which the string slid when the trigger was pulled.—Meyrick.

SMOCK. A woman's undermost garment. Strutt says, that "women first began to ornament the bosoms and collars with needlework towards the conclusion of the thirteenth century." Smocks "wrought with silk," and "embroidered before and behind with cole-blak silk," are mentioned by Chaucer. This fashion continued till the middle of the seventeenth century, and is frequently alluded to by contemporary writers, as well as the lacing of them, and adorning them with cut or open-work. *Cambric smocks* are mentioned in Marston's "Malcontent," 1604; and *perfumed smocks*, "smocks of 3 pounds a smock," are noticed as sometimes worn by city ladies in "Eastward Hoe," 1605. Bess Broughton's *buttoned smock* is referred to in "a Letany" in "Merry Drollery," 1658.

SNAKE. A long curl at the back of a wig.

"His sword-knot this, his cravat that designed,
And this the yard long *snake* he twirls behind."

DRYDEN'S *Epilogue to The Man of Mode*, 1676.

SNAP-HAUNCE. A German flint-lock, introduced about the commencement of the seventeenth century. The word snap-hance sometimes refers to the matchlock as in Col. Rich's "Memoirs," vol. vii., Camden Society, N.S.

The derivation of this word is a moot point. The earliest mention of it in England, according to Hewitt, is in 1588 (see **WHEEL-LOCK**), and he adds that the earliest real flint arm yet noticed is one dated 1614 and now in the Tower. In a portrait of Captain Lee, at Ditchley, in Oxfordshire, dated 1594, there is a flint lock pistol shown hanging at his waist.

In Lyly's "Mother Bombie," 1594, Dromio says, "These old huddles have such strong purses with locks, when they shut them they go off like a *snaphance*." The flint lock which had succeeded the wheel-lock was itself superseded in 1839 by the percussion principle, invented by Rev. M. Forsyth.

SNOOD. Saxon *snôd*, headbands for young unmarried women.

SNUFTKIN, SNOSKYN. A muff. On new year's day, 1600, Lady Elizabeth Seamer, wife to Sir Ric. Knyghtly, gave the Queen "one *snoskyn* of crimson saten, laide upon with perfumed leather cut embrothered with Venice gold, silver and silke."—Nicholl's "Progresses of Elizabeth."

"Nares" gives Snuffkin or Snuftkin, *chirotheca hiberna*. "Coles" calls it a muff. *Manchon*, in Cotgrave is translated "snuffekin." So also *Manicone* in Florio, "a muff a snuffkin." One of the lots at Sir Thos. Eger-ton's Lottery in 1601, was a "*Snuftkin*" with the couplet:

"'Tis summer yet, a *snuftskin* is your lot,
But 'twill be winter one day, doubt you not."

Cotgrave, 1650, refers to it, sub voce *contenance*, which word he says means a "snuffkin or muffle," also the fan, also the small looking glass.

SOCK. The sock was worn by the Saxons over the stocking and within the shoe. The curious example, from Strutt, clearly shows all three articles. He says that such bordered socks are often mentioned, and were much worn by the clergy. Gal-lants that wear *socks* and clean linen are mentioned in "Eastwood Hoe," 1605. See also the "Woman Hater," 1607.

SOLITAIRE (*Fr.*). A loose neck-tie of black silk, first worn at the court of Louis XV. It was generally affixed to the bag of the wig, as in the cut.



“ Now quite a Frenchman in his garb and air.
His neck yoked down with bag and *solitaire*.”

The Modern Fine Gentleman, 1746.

“ But what with my Nivernois hat can compare,
Bag-wig and laced ruffles and black *solitaire*!”

ANSTEY'S New Bath Guide.

SOLLERETS (*Fr.*). The overlapping plates which formed the mailed shoe of an armed knight. They fol-



lowed the fashion of the ordinary shoe, and were long at the toe (see vol. i., fig. 169), or broad (see vol. i., fig. 223), as fashion varied. See a paper by Mr. James on the solleret, vol. xi., “*Jour. Arch. Assoc.*” The accompanying cut is from a long-toed solleret in the Londesborough Collection.

SOPPYS IN VINO. Cloth of this colour is mentioned in the inventory of J. Carter, 1485, a tailor. *Surtees Soc.*

SORTI (*Fr.*). “A little knot of small ribbon peeping out between the pinner and bonnet.”—“*Mundus Muliebris*,” 1690.

SOUBISE. A cravat.

“ With a shoe like a sauce boat and steeple clocked hose,
And a silken *soubise* that bob'd up to his nose.”

ANSTEY'S Election Ball, 1776.

SPAGNOLET (*Fr.*). “A kind of narrow-sleeved gown à la Spagnole.”—“*Mundus Muliebris*.”

SPANGLES. Small circular ornaments of burnished metal, stitched on various articles of dress. They are first noticed by authors of the time of Henry VII.; and were used by ladies in the reign of Elizabeth to decorate the hair, boddice, petticoat, gown, and frequently to add a glitter to the lace edging of gloves.

SPANNER. An instrument for screwing up the wheel-lock. In plate cxxv of Meyrick and Skelton's work on armour, are examples of combinations of the flask and *spanner*.

SPARTHE. A battle-axe. Higden, translated by Trevisa, says: "the Norways brought first Sparthes into Irlond," "usum securum qui Anglicé sparth dicitur."

"Som sayd he lokede grym and wolde fighte,
He hath a *sparth* of twenti pound of wighte."

CHAUCER'S *Knight's Tale*.

"With swerd, or *sparth*, with gysarme."

CHAUCER'S *Romance of the Rose*.

SPATTERDASHES. Coverings for the legs, used by soldiers in the latter part of the last and commencement of the present century, which fastened at the sides like gaiters, but were secured more tightly to the leg by straps, and bands under the knee. The gaiters worn by Highland soldiers are still called *spats*.

SPEAR. These articles may be divided into three kinds—the long war-spear, the shorter spear or javelin, and the hunting or boar-spear. The long spear of the horseman has been noticed before, and engravings of various spears scattered through our pages. The shorter spear did not differ except in length and portability. "Sir Perceval de Galles," "Thornton Romances," Camden Soc., carries a "lyttille Scottes *spere*;" and we are told, that

"He wold schote with his *spere*
Bestes and other gere."

The hunting-spear of the fifteenth century was often an elegantly enriched specimen of art.

SPENCER. A short jacket, or body-coat, said to have originated in an accident to Lord Spencer in hunting (temp. George III.) by which his coat-tails were torn off.

SPETUM. A kind of partizan used in the fifteenth century. See No. 8 of fig. 183, vol. i.

SPLINTS. Small overlapping plates for the defence of the bend of the arm above the elbow, and which allowed of free motion. They are mentioned as early as Edward III.'s time, and are exhibited in the cut. In the effigy at Ash, early fourteenth century (Stothard) the gauntlets are of splints.



Splint armour for the legs, or defences composed of strips of metal or cuir-bouilli, fastened on some flexible material, is common in German effigies, and is apparently shown in the English effigies of Sir R. de Kerdeston, 1337, and Bryan, circa, 1391. Also in the brasses of Cheyne, 1368, and Stapleton, 1364.

Whole breast and back defences of splints were sometimes worn. See the examples engraved in Meyrick and Skelton's work.

The strips of metal overlapped from below upward to enable the body to be bent, and this proved a great draw back when the wearer was attacked with a horseman's hammer or any similar weapon which striking downward, caught in the overlapping plates instead of glancing off. T. Stele in 1506, bequeaths a *cotte with splints*.



No. 1.

SPONTOON. A broad-bladed spear, which was fixed on a long staff, like a halberd. It was carried by the guards of Henry VIII.; and a specimen in the Tower of London is engraved, No. 1.



No. 2. No. 3.

Esponçon (*Fr.*) for officers' half pike, and also the naval boarding pike. The spontoon, which in England differed from the half pike in having a cross bar, was adopted after the rebellion of 1745, when it is noted that at Culloden, Lord Rob. Ker was slain through having driven his half pike so far into his enemy that he could not withdraw it to defend himself. See cuts Nos. 2 and 3 of spontoons of temp. Geo. II. and Geo III. It was carried by infantry officers till about 1800.

SPRIGHTS. Short arrows with sharpened wooden ends, shot out of muskets, and used for sea service.—Hewett, iii., p. 684.

SPUR. The earliest form of spur appears as a single goad, like that here engraved from an effigy in the Temple Church (No. 1). See also vol. i., figs. 40, 53, 68. The shanks of the spurs were bent to suit the ankle about this period. The rowelled spur first appears in the fourteenth century, according to Mr. Haines, on the brass of Sir John de Creke,



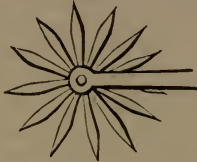
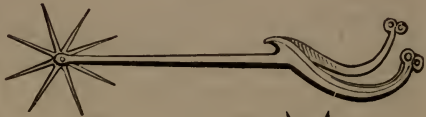
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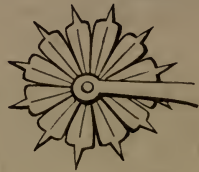
No. 2.

1325; according to Meyrick, in the reign of Henry III., on whose great seal it is seen, but it is in general a characteristic of the fourteenth century. It was sometimes usual to decorate the spurs with jewels, real or fictitious; and such a spur is engraved, No. 2; it is of brass, the shanks ornamented with three white and three blue stones; others are on the stem and point, and it is richly chased all over. They were generally used at tournaments. Spurs of gold, and gilt spurs are mentioned in "Richard Cœur de Lion;" and spurs garnished with diamonds are described as belonging to Henry

No. 3.



No. 4.



No. 5.

Prince of Wales in 1615. One of the most remarkable forms of spur is the one with very long spiked rowels, in fashion during the reigns of Henry V. and VI., as

seen on the figure of Robert Chamberlain, fig. 169 of vol. i., and of which another example is given (No. 3), from one in the possession of C. Roach Smith; from the heel to the tips of the rowel it is seven inches and a half long. These long-necked spurs went out of fashion in the reign of Henry VII.; and the thin-spiked rowel gave place to a close one like a star, as shown in Nos. 4, 5. During the latter days of the tournament, in the reign of Elizabeth, it was not unusual to place mottoes on the



No. 6.

spur. A specimen is given (No. 6), upon which is inscribed "A TRVE KNIGHT AM I. ANGER ME AND TRY" on each side of the rowel. A curious specimen of "the jingle," sometimes attached

to them, is given, vol. i., p. 259. During the sixteenth century, Ripon, in Yorkshire, was celebrated for its manufacture of spurs.

"Why, there's an angel, if my spurs
Be not right Rippon."

BEN JONSON'S *Staple of Newes*, act i. sc. 1.

"Whip me with wire, headed with rowels of
Sharp Rippon spurs."

DAVENANT'S *Wits*, 1666.

For examples of spurs of various dates see papers on the subject by Mr. James, in vols. 11, 12, 13, "Jour. Arch. Assoc." Chaucer's "Wife of Bath," wore "on her feete a paire of spurris sharpe." In the Ellesmere MS. the illustration presents her riding astride, in a curious garment like a divided bag but the spurs are not shown.

"And with a peyre of sporys of Speyne."

Octavian Emperor—WEBER'S *Romances*.

A curious projection (of uncertain use) above the spur is seen in the brasses of Sir Thos. Grey, 1492, and W. de Grey, 1520, and others of this period.

Lord Herbert of Cherbury mentions that at the investiture of a knight the ancient custom was "that some principal person was to put on the right spur of those the king had appointed to receive that dignity."

James I., when at Ripon in 1617, was presented by the mayor with a pair which cost £5.—Nichols' "Progresses."

STAMIN. A worsted cloth of a course kind, manufactured in Norfolk in the twelfth year of Hen. VII.

STAMMEL. Mr. Collier, in his reprint of "Friar Bacon and Friar Bungay," 1594 (inserted in Dodsley's collection), to the passage,—

"The bonny damsel fill'd us drink,
That seem'd so stately in her *stammel* red,"

appends a note: "*Stammel* is sometimes used for a red colour, and sometimes for a species of cloth; in this instance it meant the latter, as the colour of the *stammel* is noted by the adjective;" but this is not conclusive, as *stammel red* may be used to distinguish a particular *tint* of red, in the same way that various words were used for various blues. Mr. Collier quotes from Beaumont and Fletcher's "Little French Lawyer,"—

"I'll not quarrel with the gentleman
For wearing *stammel* breeches;"

and he says it "was probably worn by persons in the lower ranks of life." "Stamel petticoats" are mentioned in "Eastward Hoe," 1605; see also Steevens and Tollett's notes to "The Tempest," act ii. scene 2. A "Stamel weaver" is mentioned in "The Return from Parnassus," 1606. It may be a corruption of *stamin*. "A red *stamell* petticoat and a broad strawne hat" are noted as the dress of a country haymaker in Deloney's "Pleasant History of Thomas of Reading." The countryman, in the comedy of the "Triumphant Widow," 1677, promises his sweetheart "a brave, *Stamell* petticoat, regarded with black velvet."

STANDARD OF MAIL. A kind of collar of mail to protect the throat at the junction of the headpiece and breastplate. About 1400, the standard of plate superseded this, and was perhaps the commencement of the gorget of plate which, in the sixteenth century, often appears as worn without other armour. See Sir P. Sidney.—Lodge. The standard of mail is seen in numerous brasses and effigies. There seems to have been a variety of this defence, for in the will of Thos. Packet, 1465, he mentions "a standard of gesserant garneshed with silver."

As late as 1497, A. Sympson bequeaths a *standard of mayle*. The brass of Sir W. de Tendering, 1408, at Stoke-by-Nayland church exhibits the standard of mail, and the effigy of a Fitzherbert, 1485, in Norbury Church, is also a good example, a cast of the later effigy is in the Ashmolean Museum.

A fine specimen of a standard of mail, with points composed of brass rings is now in the British Museum; it is figured at p. 150 of Roach Smith's "Catalogue."



No. 1.

No. 2.

No. 3.

No. 1, is from the "Rows Roll," where it appears as badge of George, Duke of Clarence. No. 2 is from Bentley's "Excerpta," and is a charge in the coat of Montague. No. 3 is from the seal of Charles, Duke of Orleans, 1444.

STANIUM, or STAMFORTIS. A strong cloth of superior quality, noticed by Strutt as worn during the Anglo-Norman period: the value of a single tunic made of it was fifteen shillings.

STARCH. A gelatinous composition obtained from wheat; used when heated to stiffen lace, cambric, &c., which is rigid according to its strength. It was introduced in the reign of Elizabeth. Stubbes speaks of the ladies using "a certain kind of liquid matter which they call *starch*, wherein the devil hath willed them to wash and die their ruffles well; and this starch they make of divers colors and hues—white, red, blue, purple, and the like; which being drye, will then stand stiff and inflexible about their neckes." Blue starch was used for stiffening ruffs, and preceded yellow. "Christmas's Lamentation" (Roxburgh ballads) mourns the decay of charity—

"Since pride came up with yellow starch."

Nightingale, the ballad-singer in Ben Johnson's "Bartholomew Fair," enumerates among them

"Another of goose-green starch and the devil."

Nash, in "Pierce Pennilesse," 1592, speaks of "that sin-washing poet that made the ballet of blue starch and poking-sticks." Both seem to allude to a metrical version of an awful story told by Stubbes, of a lady of Antwerp who could not get her ruff set to her mind, and so "fell to swear and tear" and cast them beneath her feet, until the devil in the form of a handsome young man assisted her, but ended by wringing her neck. When she was about to be buried, none could lift her coffin; and when it was opened that the mystery be solved, there was seen within only a great black cat, lean and deformed, sitting and setting ruffs. In 1586, we find proceedings against starch makers referred to in the "State Papers;" and in 1589, a license for its manufacture was granted to Justice Richard Young. In 1612, the licence granted to the Earl of Northampton was valued at £4,500. The art of making *smalt* or blue starch had been introduced into England in 1603, by Christian Wilhelmson. In 1620 there was a proclamation against starch. In the old play of "Albumazar," 1615, Armellina asks Trincalo, "What price bears wheat and saffron, that your band's so stiff and *yellow*?" To the reprint of this drama, in Dodsley's Collection, vol. vii. p. 133, ed. 1825, is appended a long note concerning the fashion. The inventor of this starch was the infamous Mrs. Turner, who was hung at Tyburn for being concerned in the murder of Sir Thomas Overbury, and who appeared at the gallows in a lawn ruff of her favourite colour. In the note alluded to, we are told from Howell's Letters, "With her I believe that yellow starch, which so much disfigured our nation, and rendered them so fantastic and ridiculous, will receive its funeral." Of this opinion was Sir Simon D'Ewes, who, in the MS. account of his life, says:—"Mrs. Turner had first brought up that vaine and foolish use of yellow starch, and therefore when she was afterwards executed at Tiburne, the hangman had his band and cuffs of the same colour, which made many after that day of either sex to forbear the use of that coloured starch, till at last it grew generallie to be

detested and disused." This happened in 1615, but the writer of the note alluded to, says that "the reformation predicted by Howell, and partly asserted by D'Ewes to have happened, was not the consequence, as will appear from the following passage, extracted from the following passage, extracted from a pamphlet called "The Irish Hubbub, or the English Hue and Cry," by Barnaby Rich, 1622:—"Yet the open exclamation that was made by Turner's wife at the houre of her death, in the place where she was to be executed, cannot be hidden, when, before the whole multitude that was there present, she so bitterly protested against the vanity of these yellow starcht bands, that her outcries, as it were thought, had taken such impression in the hearts of her hearers, that yellow starcht bands would have been ashamed for ever after to have shewed themselves about the neckes of men that were wise, or women that were honest; but we see our expectations have failed us, for they beganne even then to be more generall than they were before." And in the same work it is said, "Now ten or twenty eggs will hardly suffice to starch one of these yellow bandes." We are told that a great magistrate enjoined the London hangman to wear one by way of disgracing the fashion; "and who was now so briske, with a *yellow feather* in his hat, and a *yellow starcht band* about his necke, walking in the streets of London, as was master hangman?" We must refer the reader to this note for the very coarse rebuke given by King James I. to "some gentlewomen or ladies, all in yellow bands," who appeared at a window to see him on his progress from Whitehall to Westminster, in 1621, and who were obliged to depart from the place upon hearing the words so unceremoniously bawled forth to their disgrace by his majesty.

STARTUPS. A kind of rustic high shoes, sometimes called also bagging-shoes. In Junius's "Nomenclator," by Fleming, *pero* is rendered "a country shoe, a *startop*, a high shooe." The *soccus* of the ancients is also rendered in the old dictionaries, "a kind of bagging-shoe, or manner of *startups*, that men and women did use in times passed; a socke." Chapman uses *startups* in this sense in his "Hymn

to Cynthia," 1595 (Singer's note to Hall's "Satires"). The countryman in Thynne's "Debate between Pride and Lowliness" wears these shoes:—

"A payre of *startuppies* had he on his feete,
That lased were up to the small of the legge;
Homelie they were, and easier than meete,
And in their soles full many a wooden pegge."

Mr. Collier, in a note to the Shakespeare Society's reprint of this tract, says, "*Startups* were, from this description, obviously very much like the lacing-boots, or high-lows, still worn by peasants." They are mentioned by many other authorities. Cotgrave explains *gwestres* as "*startups*, high shoes, or gamashes, for country folks." In Scottowe's curious "Alphabet," Harl. MS. 3885, is the figure of Tarlton engraved, vol. i., fig. 214; he is in the character of a countryman with *startups*.

"The bacon's fat to make his *startups* blacke and soft,"

is mentioned in the episode of "Argentile and Curan," in Warner's "Albion's England," 1586.

STAYS. A boddice of whalebone or other strong material, worn by ladies to confine and support the waist and body,—a custom fertile in disease and death,—begun by the Normans (see vol. i., p. 77). In the time of Elizabeth gentlemen also wore them (see vol. i., p. 257). The following lines are curiously descriptive and satirical:—

"These privie coates by art made strong
with bones, with past, with such like ware,
Whereby their backe and sides grow long,
and now they harness gallants are;
Were they for use against the foe,
Our dames for Amazones might goe."

"But seeing they doe only stay
the course that nature doth intend,
And mothers often by them slay
their daughters yoong, and worke their end;
What are they els but armours stout,
Wherein like gyants Jove they flout."

Gosson's *Pleasant Quippes for Upstart Gentlewomen*, 1596.

STAY-HOOK. A small hook stuck in front of the boddice for hanging a watch or etui upon. It was in use during the last century.

STEINKIRK. See NECKCLOTH.

STIRRUP-HOSE. High stockings turned over above the knee, worn in the reign of Charles II. (See vol. i., fig. 246.)

STITCH. John Taylor the Water Poet, in "The Prayse of the Needle," 1640, mentions a great number of stitches.

"For Tent worke, Raisd-worke, Laird-worke, Frost-worke, Net-worke, Most curious purles, or rare Italian Cut-worke, Fine Ferne-stitch, Finney-stitch, New-stitch, and Chain-stitch, Brave Bred-stitch, Fisher-stitch, Irish-stitch, and Queen-stitch, The Spanish stitch, Rosemary-stitch, and Mowse-stitch, The smarting Whip-stitch, Back-stitch, and the Cross-stitch."

STOCK. From *stocco* (Ital.), a long rapier. Nash, in the "Return from Parnassus," is characterized as "a fellow that carried the deadly *stock* in his pen." The term was also used for the stocking (see that word), as well as in more modern times for the stiff cravat.

STOCK-BUCKLE. A small buckle, sometimes decorated with precious stones, used to secure the bow of the cravat or stock in the last century.

"The stock with Buckle made of Plate
Has put the Cravat out of date."

WHITE'S *Poems*, 1742.

STOCKINGS. Coverings for the legs. They were worn in the twelfth century beneath the long gowns then usually adopted by both sexes (see vol. i., fig. 59). Tooke derives the word from the Anglo-Saxon *stican*, to stick, and says, it is "corruptly written for *stocken*, i.e. *stok* with the addition of the participle termination *en*, because it was stuck or made with sticking-pins now called knitting-needles." In the household book of Lord North, 1579, is an entry, "Shoes and Stocks for the foole, and a cap, 3s. 10d." They are termed "neather stocks" by Stubbes, who is particularly diffuse on the subject. He says, "Then have they *neather stocks* (stockings) to these gay hosen, not of cloth (though never so fine), for that is thought too base, but of jarnsey, worsted, crewell, silke, thread, and such like, or else at the least, of the finest yarn

that can be got; and so curiously knit with open seame down the leg, with quirkes and clocks about the ancles, and sometime (haplie) interlaced about the ancles with gold or silver threads, as is wonderful to behold. And to such impudent insolency and shameful outrage it is now growne, that every one almost, though otherwise very poor, having scarce forty shillings wages by the year, will not stick to have two or three pair of these silk nether stocks, or else of the finest yarn that may be got, though the price of them be a royal, or twenty shillings, or more, as commonly as it is; for how can they be lesse, when as the very knitting of them is worth a noble or a royal, and some much more? The time hath been when one might have clothed all his body well, from top to toe, for lesse than a pair of these nether *stockes* will cost.”—“Anatomic of Abuses,” 1596. Satin stockings are mentioned in “Jack of Dover’s search for the veriest fool in England,” in 1600; Carnation silk stockings in “Patient Grissell,” 1602; stockings of white silk in Dekker’s “Honest Whore,” part i. In “The Parson’s Wedding,” 1663, one exclaims, “What think you of the knight’s son? I hope he’s a fine gentleman when his green suit and his blue stockings are on. Green stockings are referred to by De Grammont, and in Hogarth’s pictures are many examples of stockings as worn by women and men. False calves are mentioned in Ben Jonson’s “Cynthia’s Revels,” 1601, where of one character it is said, “They say he puts off the calves of his legs with his stockings every night.” See SASHUNES.

STOLE (*Lat.*) A narrow embroidered scarf worn over the shoulders of a priest. (See vol. i., pp. 47, 52, 79, 131.)

“Forth comth the preost, with *stoole* about his necke.”

CHAUCER’S *Marchaunde’s Tale*.

The stole was in 1287 directed to be long enough to reach as low as the bottom of the alb. Lord Willoughby de Broke possessed two, one of them probably of the time of Henry VI., measures ten feet by two inches, and bears on it thirty-eight shields of arms, the other, which is nine feet by three inches, belongs to the latter years of Edward III. Each is uniform in width through the whole length.

By the Anglo-Saxons, and until the end of the fourteenth century, the stole was worn hanging straight down, and not crossed upon the breast as is the custom since.

The stole as worn by deacons over the left shoulder and under the right arm is seen clearly in the effigy at Avon Dasset church, Warwickshire, engraved in Bloxam's "Principles of Gothic Ecclesiastical Architecture."

STOMACHER. This article of dress was worn by men as well as women. In the twenty-fifth "Coventry Mystery," the dress of a gallant enumerates "a *stomacher* of clere Reynes (cloth of Reynes) the best that may be bought." Ladies' stomachers were frequently richly decorated, particularly in the reign of Elizabeth. Bishop Earle, in his "Microcosmography," 1628, says of "a she precise hypocrite." "She is a nonconformist in a close *stomacher* and ruff of Geneva print, and her purity consists much in her linen." Such stomachers may be seen in vol. i., fig. 236. Jewellery again came into fashion at the Restoration, and from that period until 1790 the stomacher was a conspicuous portion of female dress. In the lottery at the Lord Chief Justice's, 1602, Lady Walsingham wins a *stomacher* with these lines:—

"This *stomacher* is full of windows wrought,
Yet none through them can look into your thought."

STONE-BOW. A cross-bow for propelling stones, frequently used to kill birds, etc. In the Scottish version of the "Romance of Alexander," a child is described

"With a *stain-bow* in hand all bent
Quhair with he birdes and Byets (magpies) slew."

"Oh for a *stone-bow* to hit him in the eye."
Twelfth Night.

STRIPS.

"A *stomacher* upon her breast so bare,
For *strips* and gorget were not then the weare."
DR. SMITH'S *Penelope and Ulyses*, 1658.

STRAPS as well as leathern points were used in great numbers for the adjustment of armour. The upper and lower breastplates were often so attached, as in the Warwick

effigy, the arm and leg defences were so fastened, and the taces were held together at the sides by straps. The tuilles were each suspended by two or more, and the straps by which the pauldrons were held became a point for attack recommended by writers in the sixteenth century. In many cases the straps had metal ends attached, and these vary in size and form. The reader is advised to consult a paper on this subject by the Rev. A. Hume in vol. xiv. of the Trans. Hist. Soc. of Lincolnshire, 1861.

STRAW. See vol. i., p. 404. In 1431 R. Conyers bequeaths, "unum pileum de stramine cum uno ouche." (Surtees Society), and a "blak stra cappe" occurs in the will of R. Cottingham, 1442.

STUD. A button with a broad shank, which is slipped through a slit in the dress, and used in place of a fixed button. It is sometimes of pearl, frequently of metal and precious stones. They are as old as 1745.

SUBTULARES or SOTULARES. Close warm shoes, that sometimes ascended half-way up the leg, in use by the Normans. See BOOTS, etc., and vol. i., fig. 59.

SUKKENYE. A loose frock. Chaucer in his translation of the "Romaunt of the Rose," says of the Fraunchise.

"And she hadde on a *sukkenye*,
That not of hempe ne herdis (*coarse flax*) was,
So fair was noon in alle Arras. .
Lord it was ridled fetysly,
Ther nas a poynt, trewely,
That it nas in his right assise."

SULTANE. A gown trimmed with buttons and loops. —"Mundus Muliebris," 1690.

SUPER-TOTUS (*Lat.*). Considered by Strutt as identical with the *balandrana*; was worn, as its name expresses, over the other garments by travellers and such as rode on horseback; and may be seen upon the centre figure in vol. i., fig. 58.

SUPER-TUNIC. The upper tunic or gown.

SUPPORTASSE. A wire support for the great ruff in use during the reign of Elizabeth. Described in Stubbes's "Anatomie of Abuses" as a "device made of wires, crested for the purpose, whipped over either with gold-thred, silver, or silk, called a *supportasse* or underpropper. This is to be applied round about their necks, under the ruff, upon the outside of the band, to beare up the whole frame and body of the ruff from falling." A specimen is engraved in vol. i., fig. 206.

SURCOAT. The external tunic of a knight, worn over his armour. The knightly surcoat on the great seals first occurs on that of John. The long and short sleeveless patterns are found all through the thirteenth century, the sleeved variety not till the second half of the century. The *cyclas* or surcoat, short in front and long behind, is seen in 1325 in the brass of de Creke and others; and in 1347 we find the short tight-fitting surcoat so common in the fifteenth century. The outer tunic or gown of a civilian.

"Her *surkote* that was large and wyde,
Therwith her vysage she gan hyde,
With the hynther lappes."

Emaré.

The earliest representation of the surcoat charged with armorials is the effigy of W. Longespée 1266: see Stothard.

SURPLE. A border or embroidered edge to a garment. "Surpled smocks" are mentioned by Skelton. The term is identical with *purfiled* (see that word).

SURPLICE. The white outer garment of an officiating Protestant clergyman, originating in the alb. The name derived from *super pelliceum* implied that it was worn over a furred garment. The word first occurs among the laws of Edward the Confessor. It was originally worn only by the elder clergy who sat in the quire, or those who had to move about the church. The alb was enjoined for those who were employed about the altar.

The surplice was full, reaching nearly to the feet with large sleeves widening towards the hands. It had a round hole at top, but no opening in front. In a late fifteenth

century poem—"The lady that was in despeyre," in Harts-horne's ancient metrical tales—occurs,

"The byschop armed him in his *surplice*."

Rowley, in his "Match at Midnight," 1633, makes one of his characters say of another, "It has turn'd his stomach, for all the world like a Puritan's at the sight of a *surplice*." Mr. Steevens has collected many notices of their strong aversion to this article of clerical costume in a note to "All's Well that ends Well," act i. scene 3; and Bishop Corbet in his song, "The Distracted Puritan," printed in Percy's "Reliques," makes his hero cry—

"Boldly I preach; hate a cross, hate a *surplice*,
Mitres, copes, and rotchets."

SUSSAPINE. A kind of silk.

"I'll deck my Alvida
In sendal and in costly *sussapine*."

GREENE'S *Looking-glass for London and England*, 1594.

SWANSKIN. A thick fleecy hosiery.

SWATHBONDES. Long swathes of cloth in which infants were rolled, something after the fashion of the mummies of Egypt, and of which an example is given from a MS. in Royal Library, Paris, No. 7157. They are mentioned by Heywood in his "Four P's, by Shakspeare, &c.

"My child's cradle was her grave and her swath-cloute
her winding sheet."

LILY'S *Gallathea*, 1592.

SWINE'S FEATHER. A sort of small spear, about six inches long, like a bayonet, affixed to the top of the musket-rest, and which was sometimes concealed in the staff of the rest, and protruded when touched by a spring. It was an invention of the seventeenth century, to render the musket-rest a defence against cavalry whilst the musketeer was loading, for which purpose it was provided with a spike at the bottom to stick in the ground before them, and keep



off horsemen (see cut). The term was also applied to the original bayonet. The Swedish feather, as it is called by Turner in 1671, was probably the proper name of this object. In Harl. MS., 6008, Grose i. 3, a "Treatise of War," 1649, it is called *swyn* feather, perhaps a phonetic rendering of Sweden. The wars of Gustavus Adolphus introduced many other improvements and perhaps this one. They fell into disuse temp. Charles II.



SWORD. Representations of this defensive article, as it appears during all periods of our national history, are so frequent in the illustrations of these volumes, that it is only necessary here to refer the reader to them, merely noticing the curious ancient custom of swearing on the sword, the hilt of which took the shape of a cross, or had crosses engraved upon it, and sometimes the sacred monogram. A manuscript of the time of Elizabeth, in the Sloane collection, preserves the form of oath administered to a Master of Defence upon taking his degree: "You shall swear by the cross of this sword, which doth represent unto you the cross which our Saviour suffered his most painful death upon." The custom is noted as early as the fourteenth century in "Piers Plowman." Hamlet makes those who were witnesses with him of the appearance of the ghost swear secrecy upon his, and is not content with other oaths:—

"Nay, but swear't. . . .
 Upon my *sword*. . . .
 Indeed, upon my *sword*; indeed!"

A point which has been beautifully and truthfully illustrated in Retzsch's outlines to this play. Farmer and Steevens, in their notes to this passage, quote many authorities in proof of the custom; and Warburton observes, "The poet has preserved the manners of the ancient Danes, with whom it was *religion* to swear upon their swords;" and for the support of his opinion he refers to Bartholinus, "De Causis Contempt. Mort. apud Dan." Upton says that Jordanes, in his Gothic history, mentions this custom; and

that Ammianus Marcellinus relates the same ceremony among the Huns. See a note on the usage p. 172, which is frequently alluded to by the dramatists of the Shakspearian era. Thus in "Ralph Royster Doyster," one of the characters exclaims, "By the cross of my sword I will hurt her no whit!" and in "Hieronymo:—"

"Swear on this cross that what thou say'st is true—
But if I prove thee perjurd and unjust,
This very *sword*, whereon thou took'st thine oath,
Shall be the worker of thy tragedy."

In "King Arthur's Death" we are told of his sword Excalibar," all of Coleyne (*Cologne*) was the blade." A list of the names of famous swords may be found in Dr. Brewer's "Dictionary of Phrase and Fable. For information on the subject of so-called Andrea Feraras, see "Cornhill Magazine" for Aug., 1865, and vol. 3 of 4th series "Notes and Queries." Mr. G. V. Irving, "Jour. Arch. Assoc.," 1865, thinks the name came from *Feraria*, in the north of Spain. In "The Pinner of Wakefield," 1599, the Earl of Kendal says,—

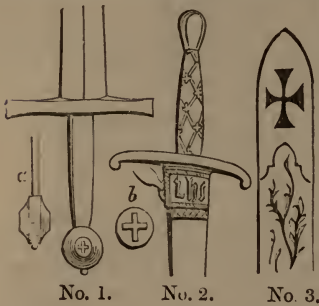
"Here upon my *sword* I make protest
For to relieve the poor, or die myself."

And in "Your Five Gallants," by Middleton, act iv., "*Swear on this sword* then to set spurs to your horse, not to look back, to give no markes to any passenger." Mr. Knight, in his notes to "Hamlet," says, "The commentators all follow Farmer in the explanation, that to swear by *the sword* was to swear by *the cross* formed by the hilt of the sword; but they suppress a line which Upton had quoted from Spenser:—

"And swearing faith to either *on his blade*."

But the blades had sometimes a small cross beneath the handle, and the scabbards had at times the sacred monogram, as upon that of Sir J. Drayton, 1411, on his brass in Dorchester Church, Oxfordshire (see vol. i., fig. 167), as well as upon those of Sir Robert Grushill, and John de la Pole, Duke of Suffolk (who died 1491), both in Stothard's "Monumental Effigies:" the latter engraved No. 2. It was also usual to engrave a cross upon the knob of the

handle, as here exhibited upon that of a sword of the thirteenth century, discovered in the Thames (No. 1);



a is a side view of the handle, *b* the cross upon the hilt.¹ At the extremity of the scabbard of the sword of Sir William Peeche, as exhibited on his brass in the church of Lullingstone, Kent, is engraved a Maltese cross, as exhibited No. 3: the brass is dated 1487. See Fox. In Weber's "Richard Cœur de Lion," it is mentioned that,—

"The spere-hed forgatt he naught
Upon hys spere he wolde it have,
Goddes hygh name theron was grave."

For armourers' marks on swords, see DEMMIN.

Swords called Burdeux blades, both long and short, occur in the wills of W. Bird, 1398, and R. Cottingham, 1442. "A twa hand swerde" is mentioned in the will of John Scotte, 1420. In 1730, "The Universal Spectator" notes that the beaux left off swords and carried large oak sticks.

SWORD-BREAKER, a short weapon with stout teeth on one side in which to catch the adversary's sword; a sharp turn of the wrist would then snap it in two. See Meyrick and Skelton for a specimen.

TABARD. The emblazoned surcoat of a herald or knight, upon which his arms were exhibited (see vol. i., figs. 87, 158, 179, pp. 112, 195, 215). "A jaquet or sleeveless coat worn in times past by noblemen in the warres, but now only by heraults, and is called theyr coat of armes in servyse."—Speght's "Glossary," 1597. The term is also used in civil costume. Chaucer's plow-

¹ In the old tragedy of "Solimon and Perseda," 1599, one of the characters makes another swear upon his dagger.

man wears a tabard like the modern smock-frock. The tabard surcoat occurs in the brasses of a Wantele, 1424, Sir R. Lestrange, 1506, and others. The herald's coat was on some occasions improvised out of the banner of a trumpet. Philip de Comines mentions such a case, when Louis XI. sent a servant of the Lord des Halles to Edward IV. in 1475. De Comines adds that having made up a coat of arms as well as they could, they fastened about the servant a scutcheon belonging to Plein Chemin, a herald of the Admiral of France, and sent the man off with the coat of arms in a bag at his saddle bow. The knightly coat of arms was also sometimes similarly improvised, as mentioned by Shakespeare, where the Constable of France says, "I will the trumpet from a banner take, to serve me in my haste."—Henry V., act iv. sc. 2. This very incident, but with Anthony, Duke of Brabant, as actor, is given in Sir Harris Nicholas' "Battle of Agincourt," quoting from the chronicler St. Remy.

TABBINET. Another name for poplin. Among the dresses ordered for Elizabeth, Queen of Bohemia, on her marriage in 1613, were some of this material. Irish tabbinets were in vogue in 1785.

TABBY. A thick silken stuff with a soft nap. In 1487 white and grey tab' is mentioned for carriage awnings in the wardrobe accounts of Henry VII.

TABLETS were worn at ladies' girdles, or suspended in front of the gown by chains in the sixteenth century. Anne Boleyn, at the request of Henry VIII., sent as a friendly token to the disgraced Cardinal Wolsey, "her tablet of gold hanging at her side."

TABS. Square-cut borders to a garment.

TACES, or TASSETS. Flexible bands of steel surrounding the hips. These plates or bands, which varied in number from four to eight, overlapped *upwards*, and reached from the waist to the middle of the thighs. They are shown generally with hinges at the left side, and straps and buckles on the right side. The Warwick effigy by

Stothard shows clearly the method of fastening. They first appear at the beginning of the fifteenth century. In the sixteenth century they became divided, and only cover the front of each thigh.

TACKE. A pistol. See **DAG.** Tackes occur in the Tower inventory, 1547.

TAFFETA. A thin silk used in the sixteenth century for various articles of dress, and considered as a luxury. It was used for doublets and pages' dresses in the ensuing century. "Two pages in *taffaty sarcenet*" are mentioned in "Lingua," 1607. Changeable *taffata*, red and yellow, and blue and yellow, occur in the accounts of the Court Revels, temp. Elizabeth.

TAKEL. An arrow. A term used by Gower, Chaucer, &c.:—

"Wel cowde he dresse his *takel* yomanly."
Canterbury Tales, Prologue, l. 106.

"When they had theyr bowes ibent,
Their *takles* fedred fre,
Seven score of wyght yongemen
Stode by Robyn's kne."

A Lytel Geste of Robyn Hood.

TALVAS. A wooden shield in use in the fourteenth century.

"Aither boght unto the place
A mikel round *talvacc*."

Ywaine and Gawin.

TAPUL. The perpendicular ridge down the centre of a breast-plate. (See fig. 223 of vol. i.) It is seen about 1470, and again in Henry VIII.'s reign, towards the end of which it changes into a salient point.

TARGE, or TARGET. The round or oval shield (see p. 49). Chaucer's Wife of Bath wears a hat "as broad as is a buckler or a *targe*."

"Of Balayn [whalebone] both shield and *targe*."
Richard Cœur de Lion.

The oval form is seen in the funeral procession of Sir P.

Sidney, by Lant. For Scotch specimens see Anderson's "Scottish Arms."

TARTARIUM. Cloth of Tars.

In the inventories of the effects of Henry V., russet and red *tarteryns* are mentioned.

"His coote armour was of a *cloth of Tars.*"

CHAUCER'S *Knight's Tale*.

"On every trumpe hanging a broad banere
Of fine *tartarium*, ful richely bete."

CHAUCER'S *Flower and Leaf*, l. 211.

"Mr. Warton says that *Tars* 'does not mean Tarsus in Cilicia, but is rather an abbreviation for *Tartarin*, or *Tartarium*. That it was a costly stuff appears from the wardrobe accounts of Edward III., in which mention is made of 'a jupon of blue *tartaryn*, powdred with garters, the buckles and pendants of silver.' It often occurs amongst the expenses in tournaments. Du Cange says that this was a fine cloth, manufactured in Tartary (Gloss. in v. *Tartarium*). But Skinner derives it from Tortona, in the Milanese, and cites stat. iv. Henry VIII. c. 6.'—'Hist. of English Poetry, i. 364. Among the goods bequeathed by Eleanor Bohun is 'a small bed for a closet of white *tartaryn*.' See also Roquefort, "Gloss. de la Langue Romane:" *Tartaire*, sorte d'etoffe de Tartairie."—"Todd's Illustrations to Gower and Chaucer" (Glossary).

Tartron or *sarsenet* of *changeable*, occurs in a will of 1496. In Piers Ploughman's vision Charity is described thus:

"And is as glad of a gowne
Of a gray russet
As of a tunicle of *Tarse*
Or of trie [Tyre] scarlet."

According to the glossary published with the "Liber Custumarum," the *tartaryn* of the wardrobe accounts of Ric. III., which was used as a lining, was a mixture of linen and wool, and quite distinct from the earlier cloths of Tars.

TASSETS. See TACES.

TAUNTON. A broad cloth so named from the place of its manufacture.

TAYNTING. A term used in the accounts of the mercer to Anne Boleyn; it means lining with some stiff fabric, from tenter, Fr., to stretch, q.d. tenter hook.

TAWNY.

“For black and *tawnie* will I wear,
Which mourning colours be.”

Earl of Oxford's *Complaint of a Lover*, temp. Eliz.

TEETH. False teeth appear formerly to have been made of hard wood, for Bishop Hall in his “Sixth Satire,” refers to a lady who “every night doth lay up her holly pegs till next daylight.” In “Ram Alley,” by Ludowick Barry, 1611, we have “I know no *ivory teeth* no caps of hairs, no Mercury water fucus or perfumes.” Teeth “put off at night” are mentioned in “Cynthia's Revels,” 1601.

TELAR. The stock of a hand gun. See “Arch. Jour.” vol. xix.

TEMPLES. Ornaments of jewelry or needlework worn at the side of the head by ladies in the fifteenth century. Isabel, Countess of Warwick, by her will, 1439, left to the monks of Tewkesbury, her great *templys* with the *baleys* (rubies). A pair of *temples* with semes (needlework) occurs in the will of Lady Anne Veer, 1471.

TEWED. When applied to a muslin cover it means that it is creased and soft.—Halliwell. It is a form of the verb to *taw*, to dress hemp or leather.

THERESE. A light gauze kerchief worn over the ladies' headdress about 1786. See No. 4 of fig. 294 of vol. i.

THORAX (*Lat.*). A protection for the breast, worn by soldiers. See **PECTORAL**.

THRUM. A thrum is the fringed end of a weaver's web.—Ritson. It also signified a bunch or filament of cloth or silk, or the thick nap on woven garments. “Silk thrummed hats” are mentioned temp. Eliz., and were made with a long nap like shaggy fur, as, indeed, they are now again made as a modern novelty.

“Fowre and twenty goode arwys trusyde in a *thrumme*.”
RITSON'S *Ancient Songs*, p. 73.

“Come, sisters, come,
Cut thread and *thrum*.”
Midsummer Night's Dream.

The *thrum* is also the tuft on the top of a Scotch cap.

TIFFANY. A kind of thin semitransparent silk.

TILTING-HELMET. A large helmet worn over the other at tournaments. See vol. i., figs. 87, 118, 167, 177.

TILTING-LANCE. See **LANCE**.

TIN. Armour appears to have sometimes been tinned, perhaps to preserve it from rust. In the inventory of armour in Dover Castle in 1361, and again in 1364, are mentioned tinned helmets. See “*Arch. Jour.*” vol. xi.

TINSEL, TINSEN. A kind of satin.—Halliwell. It occurs in the Privy Purse expenses of Elizabeth, wife of Henry VII. “My counterset *tynsen* cote” occurs in the will of — Bolde, 1527. “Upon his arm a *tinsel* scarf he wore.”—P. Fletcher's “Purple Island,” 1633

TIPPET. The pendent streamer from the arm; the extra cape or covering for the shoulders. The long pendant from the hood. (See **LIRIPIPE**).

“On haly dayes bifore hir wold he go,
With his *typet* y-bounde about his heed.”
CHAUCER: *Reeve's Tale*.

TISSUE. A light silken fabric, sometimes shot with threads of gold and silver. “Broad and narrow silver *tissue*,” and “crimson *tissue*” occur in the household bills of Henry VIII.

TOOTHPICK. Dandies are often mentioned as carrying them, temp. Eliz. and James I. See Ben Jonson's “*Cynthia's Revels*,” 1601. Beaumont and Fletcher's “*Woman Hater*,” 1607, where “A *toothpick* in a ribband” occurs. In “*All's Well that Ends Well*,” Parolles says, “the brooch and the *toothpick* which wear not now.” In Mas-

singer's "Great Duke of Florence," 1636. "My case of toothpicks and my silver fork," are noted with various articles of dress as going to the "making up of a signior."

TOP-KNOT. The large bows worn on ladies' heads temp. William and Mary. In Durfey's collection of songs, "Wit and Mirth," we are told, "Sable top-knots are religious and scarlet ones lewd." They continued in fashion during the greater part of the last century. Huntingdon once preached a sermon against them, taking for his text "Top-knot come down," a perversion of the scriptural words, "Let him that is upon the house-top not come down."

In Farquhar's "Love and a Bottle," 1698, "high topnots" are alluded to as a recent fashion imported to Dublin from London. See also **NIGHTCAP**.

TORQUE. A wreathed ornament for the neck (from *torquere*, to twist), worn by the Celtic and barbaric nations of antiquity, and adopted from them by the aboriginal Britons (see fig. 11 of vol. i.). They were different from the bracelets given under **ARMILLA**, figs. 1 and 2, in



No. 1.



No. 2.

size, but similar in fashion; and they occur in great variety. A very remarkable one was found at Rochdale, in Lancashire, in 1831; and is engraved and described in the "Gentleman's Magazine" for June, 1843. It is square throughout half its circumference, and decorated with a double chevron; the other half is formed into a series of

twisted bead-shaped ornaments; and it opens at the juncture of these patterns to admit the head. It is engraved, No. 2; and the way in which this torque was worn is shown in No. 1, from a Roman bas-relief.

TOUCH-BOX. A receptacle for lighted tinder, carried by soldiers who used match-locks, the match being lighted at it. The gunner's "flaske and *twiche-box*" are mentioned in Edwards's "Damon and Pithias," 1571, as well as by other authors.

Thos. Hynde in 1559, bequeaths a *dagge, flaske and touch-box*. Mr. Planché holds that the touch-box contained the priming powder. A grant of a licence in 35 Eliz. to "Reynold Hoxton only and no other to make flaskes, *toche boxes*, powder boxes and bullet boxes for 15 years," has suggested to Lodge that *cartouch* boxes were meant.

TOWER. The high *commode*, or head-dress, worn in the reigns of William III. and Anne. (See vol. i., figs. 269-271.)

" Sweet Chloris in her own careless hair,
Is always more taking
Than ladies that *Towers* and *Pendants* do weare."

DURFEY'S *Songs*.

In the "Cambridge Jest" these monstrous head-dresses are thus alluded to:—"A Cantabrigian being one day deeply engaged in discourse with a gentlewoman, who condemned the weakness of her sex: 'No, madam,' replied the scholar, 'not so, for if I mistake not, it is easy to prove your sex stronger than ours, for Samson being the strongest, carried only the gates of the city away; but now-a-days, every female stripling carries a *tower* on her head.'"

TRAIN. A lengthened robe sweeping the ground.

TRANSLATOR. One who renovates old boots and shoes. The term occurs in the "Works of Tom Brown," 1707.

TRANSQUEUE. Sir George Carew, recounting to the Earl of Salisbury in a letter from Paris, June, 1605, how the French king and his family narrowly escaped drowning

through the coach being upset in a ferry boat, mentions that the queen was wedged in with her short farthingale or *transqueue*.

TROLLOPÉE. A loose flowing gown, sometimes gathered up behind and open in front, much worn as a morning dress by ladies about 1750.

TROUSERS. Loose breeches, mentioned temp. Elizabeth, and generally written *trosser*. In act i. scene 1 of Ben Jonson's "Staple of Newes," Peniboy junior "walks in his gowne, waistecoate, and *trouses*," expecting his tailor. The word *trowser* occurs in an advertisement in the "London Gazette," 1647.

TRUELOVES. An ornament probably the shape of a true lover's knot, "A caule with nine trueloves of pearl" was among the jewels of Elizabeth. See also vol. i., p. 120. Truloff purses occur in the inventory of T. Gryssop, a chapman, 1446 (Surtees Society).

TRUNK-HOSE. The wide breeches of the reigns of Elizabeth and James I. (See vol. i., fig. 215.)

TRUTCH SWORD. A funeral sword set up in churches with the achievement or hatchment. In the "Woman Hater," by Beaumont and Fletcher, we read "For a *trutch* sword my naked knife stuck up."

TUCK. A sword. A citizen in Beaumont and Fletcher's "Cupid's Revenge," expecting to be called out in case of an assault, says, "One of you run over my old *tuck* with a few ashes; 'tis growne odious with toasting cheese." "Dismount thy *tuck*."—"Twelfth Night." In "Lady Alimony," 1659, we have, "It has been my scorn of late to engage my *tuck* on unjust grounds." "Then I pressed the nearest with my dagger, and the farthest with my *tuck*," says one of the characters in "Guzman," a comedy by the Earl of Orrery, 1693. The term is derived from *estoc* a stabbing sword, or from *stocco*. Randle Holme gives, "Tuck, a four square blade."

TUCKER. "A pinner, or *tucker*, is a narrow piece of cloth, plain or laced, which compasseth the top of a woman's gown about the neck part."—Randle Holme. To be in "best bib and *tucker*" is still a proverbial expression. See also "Guardian," No. 100.

TUFTTAFATA. "Bare-headed in a *tuftafata* jerkin made of your old cast gowns."—"Ram Alley," 1611. This fabric is frequently mentioned by Elizabethan writers, and appears to have been a taffaty with a nap left on it, like velvet. The accompanying quotation from "Donne's Satires" will explain the word,

"Sleeveless his jerkin was, and it had been
Velvet, but 'twas now (so much ground was seen)
Become *Tufftaffaty*; and our children shall
See it plain Rash awhile."

See BUREL and RASH.

TUILLES, or TUILLETES (Fr.). Extra guards of plate appended to the taces. (See vol. i., figs. 167, 170, 177, 178, 221, 223.) They appear first in brasses about 1424, see brass of J. Poyle.—Boutell. The cut is from the brass of W. Berdewell, 1490, at West Herling, Norfolk.



TUKE. A material of which ecclesiastical vestments were often made. In 1592, *Tukes* or *Tuks* was a kind of buckram, and is mentioned at that time in the accounts of the revels at court.

TULY. "A skane of tewly silk," is noticed in Skelton's "Garland of Lawrell." The Rev. A. Dyce, in a note to the passage, quotes directions "for to make bokeram *tuly* or *tuly* thread," from Sloane MS. 73, by which it appears that this colour was "a manner of red colour, as it were of crop madder;" that is, probably, of the sprouts or tops of madder, which would give a less intense red.

"His trappys were off *tuely* sylke."

WEBER'S *Richard Cœur de Lion*.

Query, if *toile de* is not sometimes the meaning?

TUNIC. This name for the short-dress of a man is noticed vol. i., p. 43; and the curious Saxon drawing engraved may be instanced as a proof of the antiquity of its use. It is, indeed, a very ancient garment, and may be seen in the sculptures and paintings of early Egypt. It was in constant use by the Greeks, and ultimately adopted by the Romans. It was worn in this country in a variety of forms and lengths until the end of the fifteenth century, as may be seen in the many examples given in the earlier part of the present volume.



The word was also applied to the military surcoat.

TUNICLE. A short outer-garment worn by sub-deacons; its form resembled the *dalmatic* but it had tight sleeves. The tunicle was in shape the same as the *dalmatic* but smaller and less ornamented. Before the thirteenth century it was called *subtile* or *roc*.

TURKIES. Turquoise.

TWIBIL. A sword.

“Where *twibil* hung with basket hilt,
Grown rusty now, but had been gilt.”

SCARRONIDES, 1664.

TWILL, more properly, perhaps, *Tweel*, from *tweeling*, in weaving, when the thread crosses diagonally, and is generally double in one direction.

TWILLET. Some kind of dress, so called from the material, or perhaps from the Fr. *toilette*. In “Great Britain’s Glory,” 1672, occurs:—

“Gowns and Mantles, *Twillets* of all sizes.”

TYE. A variety of wig.

“Its nothing now unless a good club of hair peeps under the *tye*.”

CUMBERLAND’S *The Choleric Man*, 1775.

UMBO. The central projection or boss of a shield. See *Boss*.

UMBRELLA. In the picture of Sir Henry Unton (who died in 1596) in the National Portrait Gallery, he is seen carrying an *umbrella* in Italy. Robert Toft, in his will, 30th March, 1618, bequeaths "an *umbrello* of perfumed leather with a Gould fryndge abowte yt which I broughte out of Italie." In Beaumont and Fletcher's "Rule a Wife and have a Wife," 1624, speaking of a husband, Altea says: "Now you have got a shadow, an *umbrella*, to keep the scorching world's opinion from your fair credit." Quarles, in his "Emblems," 1635, uses the word in an allegorical sense. Randal Holme says the umbrella is called by some a *sconce*. Swift, in "A City Shower," 1710, speaks of the "oil'd *umbrella's* sides;" and Gay, in 1712, in his "Trivia," mentions "the *umbrella's* oily shed." The above notices are the earliest yet met with of the umbrella as we now use the word; that is, as a protection against sun or rain, carried by the individual so sheltered. Umbrellas borne by attendants will be found in Anglo-Saxon MSS., but in such cases it is only persons of rank who use them. Hanway, who was born in 1712, is said to have been the first *man* to use one in London, and a Dr. Spens the first in Edinburgh. See also D'Israeli's "Literary Miscellanies," and Chambers' "Book of Days." Dryden, in the prologue to the "Assignation," 1672, says: "Your own *oiled coats* keep out all common rain."

In the "Westminster Magazine" for August, 1777, is described "a silk umbrella, or what the French call a *Parisol*:" "It is fastened on the middle of a long japanned walking cane with an ivory crook head. It opens by a spring, and is pushed up toward the head of the cane when expanded for use." Cotgrave, 1650, gives "*Parasol*, an *umbrello*."

UMBRERE. The movable part of a helmet—the *umbril*. In "Sir Percival of Galles" we have

" And for to see hyme with syghte,
He putt his *umbrere* on highte,
To byhalde how he was dyghte."

UMBRIL. The projection like the peak of a cap over the front of the helmet capable of uplifting. See the combat of "John de Astley in Smithfield," 1442.

UNIBER. Misprint in Stowe's "Survey" for umber.
See UMBRERE.

VAIR. "The vair was the skin of a species of squirrel, grey on the back, and white on the throat and belly. M. Le Grand concurs with other writers in supposing the fur derives its name of *vair* from this variety of its colours. The skins of vair, according to Guil. le Breton, were imported from Hungary."—"Notes to Way and Ellis's *Fabliaux*." It is generally depicted like a series of heater-shaped shields, or like that in vol. i., fig. 76; and the first form is taken, and fur so arranged occasionally on modern tippets.

VALLANCEY WIG.

"Critics in plume and white *vallancey wig*."

DRYDEN'S EPILOGUE, *The Opening of the new House*, 1674.

VAMBRACE. The armour which covered the fore-arm from elbow to wrist (Fr. *avant-bras*).

VAMPLATE. The guard for the hand on a lance.
See LANCE.

VAMPY. The bottoms of hose, or gaiters attached to the hose covering the foot.—Halliwell. In "Sir John Fastolf's Inventory," 1459, are "1 payre of black hosen *vampayed* into lether."

"Als quik he dede his schon of-drawe,
And karf his *vampes* hot foot,
And went him forht al barfot."

The Seven Sages.

VANDELAS. A kind of canvas mentioned in Cunningham's "Accounts of Court Revels," temp. Elizabeth.

VANDYKE. A cut edge to garments, like a zigzag or chevron. They were a revival of a fashion occasionally depicted in Vandyke's portraits, and from which they were named.

VANE. A broad vane or flag to be carried by a knight in the tournament is noticed in Meyrick's "Ancient Armour," vol. i. p. 155, as enumerated in a MS. of the

time of Edward I. (Harl. 6146), describing the armour of that period used on such occasions.

VARDINGALE, or **FARTHINGALE**. The hooped petticoat of Elizabeth's reign. (See vol. i., figs. 204, 232.)

VEIL. A covering for the face and head worn by ladies, derived from the ancient coverchief. (See vol. i., fig. 237.)

VELVET. A silk manufacture having a pile or nap on it; much worn by gentry in the sixteenth and seventeenth centuries. The material is mentioned by Joinville in 1277, and in the will of Richard II., 1399. In the wardrobe accounts of Henry VII. reference is made to single set and double set *velvets*. The term "velvet cap" is used in speaking of a doctor; in "The Return from Parnassus," 1606. Luk or Lucca velvet was famous, as also was that of Genoa.

VENETIANS. The early form of knee breeches. See vol. i., p. 253.

"And bought three yards of velvet and three quarters,
To make *Venetians* downe below the garters."

HARRINGTON'S *Epigrams*.

VENTAILLE (*Fr.*). See **AVENTAIL**.

VENTE (*Fr.*). The opening at the neck of the tunic or gown, as worn by both sexes during the Norman period, and which was closed by a brooch, as seen in the effigy of Queen Berengaria, vol. i., fig. 73.

VENTOYES. See **FAN**.

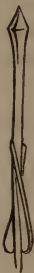
VERNICLE. A badge representing St. Veronica's handkerchief with the image of our Lord's face on it. Of Chaucer's "Pardoner," we are told "A *vernicle* hadde he sowed on his cappe."

VEST. An outer coat or garment, described by Randle Holme, 1683, as "a wide garment reaching to the knees, open before, and turned up with a facing or lining, the sleeves turned up at the elbows." Randle Holme says of the

vest, "which garb was so taken to that it became a great fashion, both in court, city, and county," soon after 1660, that its shape was derived from the Russian ambassador's loose coat, and the several parts of the fashion were,—the *vest*, a side deep loose coat almost to the feet, with short sleeves; the tunic, a close-bodied coat, the skirts of it being down to the knees; the *saih* or girdle by which the tunic was tied to the body, so called because it hath a round button and tassel at the end of it; and the zone, a girdle of silk, which is tied in a knot in front.

VESTMENT. A term sometimes applied to the clerical surplice.

VIRETON. A species of arrow or quarell, shot from the cross-bow, and so called because it spun round in its flight,—the feathers being slightly oblique to ensure this. See cut.



VIZARDS. The old name for masks. "Enter Scudamore like a *vizard-maker*," is a stage-direction in "A Woman is a Weathercock, 1612; and one of the characters exclaims—

"On with this robe of mine;
This *vizard* and this cap."

"*Vyzardes* of the fairest cost 18*d.* a piece," occur in Cunningham's "Accounts of Revels at Court," 1571.

VIZOR. The movable face-guard of a helmet. See pp. 174, 177, 225, &c.; vol. i., figs. 169, 175, 222.

VOLANTE-PIECE (*Fr.*). A covering for the front and left side of a knight's helmet, affixed to the grand-garde as an additional protection. See GRANDGUARD.

VOLET (*Fr.*). The flowing veil worn by ladies in the middle ages. See vol. i., fig. 86.

VOLUPERE. A woman's cap. "The tapes of her white *volupere*," occurs in Chaucer's description of the young wife's dress in the "Miller's Tale." "Sche wende the clerke hadde wered a volupeer.—Chaucer's "Reeve's

Tale." It is also used for a nightcap; and sometimes a kerchief is meant.

VOULGE. A peculiarly-shaped military implement affixed to the staff, like the pike or halbert, and called also *langue de bœuf*, from its resemblance to the tongue of an ox. Père Daniel says the *voulge* was the same as the *guisarme*. Archers holding *voulges* attended the king at the combat of Lord Scales and the Bastard in 1467 at Smithfield.

VUYDERS, or GUIDERS. Straps to draw together the various parts of the armour. According to Mr. Way the *vuyders* were "either gussets of mail or overlapping plates, serving to fill up the spaces or *vuides* left uncovered by the plate armour as at the armpit, elbow, &c. See "Arch. Jour.," iv. p. 234.

WADMOLL. A very coarse cloth, manufactured in the sixteenth century.—Strutt. In the inventories of Henry V. occur, "iii. peces de *wadmol rouge*."

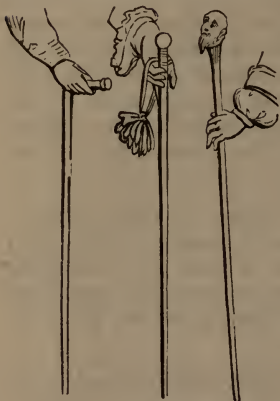
WAFTERS. Blunted swords used in military exercises and sword-and-buckler play.

WAISTCOAT. A term originally used, as at present, for an under-garment or coat reaching only to the waist. "It ultimately," says Strutt, "superseded the doublet, but not until such time as the latter appellation was totally dropped." In the seventeenth century it regained its original position and meaning. A rich waistcoat "wrought in silk and gold" is mentioned in "Patient Grissell," 1602. From a passage in Lady W. Montagu's "Town Eclogues," 1715, a *waistcoat* was then part of a lady's dishabille.

WALKING-STICKS. For their original form see **BOURDON**. In the fourteenth and fifteenth centuries they were generally a simple staff, or a rough stick of fancy wood, like some still carried, or that held by the figure in vol. i., figs. 135, 136. The elders of the community used a hooked stick like that given (No. 1), from Royal MSS., 15 E 2. We read in "Piers Plowman's Vision" of

"Heremytes on an heep
With hoked staves;"

and Chaucer describes one of his friars as bearing a staff tipped with horn. In the fifteenth century they were tall, and sometimes reached to the shoulder. "Six walkyng-staves, one covered with silke and golde," are noted in an inventory of the palace of Greenwich, temp. Henry VIII. (Harl. 1419). For some very curious engravings and notices of others, see CANE. In the following century they took the form of long and short, gold, silver, and bone-headed staves. At the Restoration the French walking-stick, with its bunch of tassels and ribbon to hold it when passed over the wrist, was fashionable (see No. 2, and vol. i.,



No. 1.

No. 2.

No. 3.

fig. 273). The next striking novelty occurred during the reign of George I., when grotesque heads were cut upon the tops, and the sticks were three feet or more in length, as exhibited in No. 3, from a print dated 1738. A writer in the "London Chronicle," 1762, says, "Do not some of us strut about with walking-sticks as long as hickory poles, or else with a yard of varnished cane scraped taper, and bound at one end with waxed thread, and the other tipt with a neat turned ivory head as big as a silver penny, which switch we hug under our arms?" He, however, adds, "walking-sticks are now almost reduced to an useful size." From this time until the end of the century they do not appear to have differed from those now in use. Military men carried their canes suspended by a black riband from a button. See Farquhar's "Recruiting Officer," 1706. In "Davenant's Wits," 1636, we read:—

"His ivory box on his smooth ebon staff,
New civetted and tied to his gouty wrist."

White walking sticks were affected by ladies in 1737. See "Westminster Magazine."

WAMBAIS. A body-garment stuffed with wool, which ultimately became corrupted into *gambeson*. It was used as an extra defence by soldiers in the middle ages. It is derived from the Saxon *wambe*, the abdomen.

WATCH. The invention of portable clocks to which the French gave the name of *montre*, and the English that of *watch*, does not appear to have occurred earlier than the commencement of the sixteenth century. They were at that time very expensive, and fit presents for royalty; the household books of our Henry VIII., note such gifts to him. Walpole had at Strawberry Hill, a curious wood-carved portrait, in relief, of Henry VIII., with a watch hanging round his neck, as represented in the cut. It is the earliest representation of such an article the author has met with, and is a curious illustration of Henry's well-known taste for time-pieces. It has but one (the hour) hand; the invention of the double hand belonged to the early part of the next century. The earlier watches were generally closed in metal cases, which were sometimes perforated over the figures to show the time without opening them; at other times they were enclosed in cases of glass or crystal. In the reign of Elizabeth to carry a watch was indicative of a wealthy gentleman. Malvolio, in "Twelfth Night," speaks of aping gentility by winding up his watch, or playing with some rich jewel. In Germany they were more cheaply fabricated than in France, but were of heavier construction; Nuremberg was their chief place of manufacture, and as they were nearly cylindrical, and closed in metal cases, they were termed "Nuremberg eggs." German watches are mentioned by the dramatists of James I.'s reign. See Middleton's "Roaring Girl." The French manufacturers of the seventeenth century improved their portability and beauty; the cases were enriched by chasing and enamelling, and about 1620 they were made as small as any now used, but never as flat. A variety of fanciful forms were also invented for them. Lord Londesborough possesses one of this period shaped like a duck, the body opening with a spring and displaying



the dial inside; another is fashioned like Ganymede on the Eagle. In the Ashmolean Museum are three watches, one of which (attributed to Queen Elizabeth) bears the maker's name, Edward East; another with the date 1613, and the maker's name Michael Nourven, and the third, said to have belonged to Oliver Cromwell, was made by Timothee Hubert. About the middle of the century it was usual for ladies to hang them at the side, and they were fashioned like a cross, the dial occupying the junction of the arms; or like a skull, which opened to show the dial. Elaborate chasing and jewelling characterized the watches of the reign of Louis Quatorze, and it was the fashion to decorate the cases with scroll-work and embossed designs, generally of mythological or historic subjects. Such watches were constantly worn at ladies' sides during the period from the reign of Anne to that of George III. About 1770 it became the fashion to wear a watch on each side; one was false, and made of silk, brocaded with flowers to imitate an enamelled case; this was placed on the left, the real watch on the right side. See FAUSSE MONTRE. Gentlemen also wore a watch in each fob, with a chain and bunch of seals and keys hanging from it. See Anstey's "Election Ball," 1776. Tompion appears from a passage in Farquhar's "Inconstant," 1703, to have been the English watchmaker of the day. See H. Syer Cuming on "Watches and Watch Stands," vol. xi. Jour. Arch. Assoc.

WATCHET. Pale blue. *Watchet* eyes are mentioned in Dryden's "Juvenal."

"The saphyre stone is of a *watchet* bleue."

BARNFIELD'S *Affectionate Shepherd*, 1594.

WEED. Used indiscriminately by the poets of the middle ages to signify a single coat or cloak, or the entire dress: as we still talk of a widow's weeds.

"His cope and his scapulary,
And all his other *wede*."

The Frere and the Boy.

"He kaste on hym a ryall *wede*."

RITSON'S *Anc. Pop. Poetry*, p. 76.

WELSH-HOOK. These weapons are mentioned by Falstaff ("Henry IV." Part I. act ii. sc. 4), "And swore the devil his true liegeman upon the cross of a *Welsh-hook*." They are also introduced in Marlowe's play of "Edward II.," 1598, reprinted in Dodsley's "Old Plays," to which is appended this note: "What kind of weapons these were is not precisely known." George Silver in his "Paradoxes of Defence," 1599, mentions the *Welsh-hooke* in the same class of weapons as the short staffe or half-pike, partisan, and gleve, and in another place he speaks of the "Welche hooke or forrest bill." The blackbill he places in another class. "Mr. Steevens is of opinion that the *Welsh-hook* and the brown-bill are no more than varieties of the same kind with the Lochaber axe. Mr. Tollet imagines a weapon of which a print is given, from the hooked form of it, to be the *Welsh-hook*." Mr. Knight, in his edition of "Shakspeare," says, "This weapon appears to have been a pike with a hook placed at some distance below its point, like some of the ancient partizans."

WELT. A *guard*, or facing to a gown. See **GUARD**. Barret in his "Alvearie," voce "Gard," explains the word as synonymous with *purfle* or *welt*. So says the annotator to Dodsley's "Old Plays," edit. 1825, vol. iii. p. 293, who adds, "a *welted* gown is, therefore, one ornamented with purfles or *fringe*;" but the quotations there given do not prove this. Thus, Greene's "History of Friar Bacon," 1630, mentions "a plain honest man without *welt* or *gard*." The same author's "Quips for an Upstart Courtier," 1592, "a black cloth gown, *welted* and faced;" and in another place, "I saw five fat fellows, all in damask cotes and gownes *welted* with velvet, verie brave." This last quotation shows that it means that the gowns were edged with velvet like those *purfiled* or *edged with furs*, and which were commonly worn at this time, but certainly not that they ever were decorated with *fringe*.

WHALEBONE. In the Romance period, the ivory of the walrus is often meant by this word.

"Melior was wyght as Whalis boon."

Partonopex.

“Cirotecce de balayn,” gloves strengthened with whalebone are mentioned in the will of John Fitzmarmaduke, temp. Edward II. (Surtees Society).

WHEEL-LOCK. A form of gun-lock, invented at Nuremberg, and said by Bellai to have been in use in 1521. Benevenuto Cellini mentions them in 1530, and in 1547; they occur in an inventory of the Tower stores as fire-locks in use before the flint-lock. It was an improvement on the match-lock, which had many drawbacks, such as being subject to the effects of damp, indicating the presence of the bearer at night, &c. The mechanism consisted of a flat metal case on the side of the arm, not unlike the case of the mainspring of a watch. In this case was a spring which was wound up with a *spanner*, as a watch is with a key. The pressure on the trigger, which lowered the hammer also, liberated the spring, and caused the rapid revolution of a metal-wheel, whose roughened edge by this motion produced a shower of sparks from a piece of iron pyrites held in juxtaposition by the cock or hammer. The *wheel-lock*, which is generally spoken of during the sixteenth century as the *fire-lock*, was, according to Hefner, in common use in Germany in 1512, and is sometimes seen in very much later examples. Hewitt says the earliest mention he has found of the flint-lock occurs in 1588, and he quotes from the 1st volume of the “Norfolk Archæology” a record of a payment in that year to a smith “for making one of the old pistolls with a *snapphance* and a new stock to it.”

WHINYARD. A sword.

“And by his syde his *whynyarde* and his *pouche*.”
SKELTON'S *Bowge of Court*.

“Nor from his button'd tawny leathern belts
Dismiss their biting *whinyards*.”
Edward III., act i., sc. 2.

A *whyneard* with a chape of silver occurs in the will of R. Love, 1499.

“His *whinyard* was made of a Bilbo blade.”
The Coy Cook-maid,—*Roxburgh Ballad*.

WHISK. "A woman's *neck-whisk* is used both plain and laced, and is called of most a gorget or *falling whisk*, because it falleth about the shoulders."—Randle Holme. See cut of Elizabeth Sacheverel, vol. i., p. 243. In the "Mercurius Publicus," 1662, May 8th, is an advertisement for "a cambrick whisk with Flanders lace about $\frac{1}{4}$ yard broad and a lace turning up almost an inch broad, with a stock in the neck, and strap hangers down before."

WHISTLE. A whistle was part of the insignia of the office of Admiral of the King's fleet. Sir Edward Howard, in 1512, bequeathed his "rope of bowed nobles that I hang my great whistle by to Charles Brandon" (afterward Duke of Suffolk). This badge he threw overboard just before he was killed in 1513 in the harbour of Conquet.—"Testamenta Vetusta." See the portrait of Sir Nic. Bacon, in the National Portrait Gallery, for a good specimen of such a whistle.

WHITTLE. A knife. Sheffield whittles are mentioned by Chaucer.

"Sheathe your *whittle*, or by Jis that was never born
I will rap you on the costard with my horn."

Hycke-scorner (temp. Henry VIII.).

WIG. An artificial covering of hair. See PERIWIG.

WIMPLE (*Fr.*) A covering for the neck (see pp. 167, 188). "Small wimple, for ladies' chynnes" are mentioned in Sloane MS. 2593. "Wimples dyed in saffron" are mentioned among mercers' stores in the thirteenth century. See my "Satirical Songs and Poems on Costume," published by the Percy Society, 1849. Chaucer, in the "Romaunt of the Rose," points out the distinction between that and the veil:—

"Weryng a fayle in-stide of *wymple*,
As nonnys don in her abbey."

In the "Court of Love" he mentions:—

"And eke the nonnes with vaile and *wymple* plight."

The word is used in a lay sense in

"Why are they *wimpled*, shall they not unmask them?"

The Three Lords and Ladies of London, 1590.

And in "Love's Labour Lost," blind Cupid is spoken of as *wimpled*.

WINGS. The projections on the shoulders of a doublet: "welts or pieces set over the place on the top or shoulders where the body and sleeves are set together" (Randle Holme); or the flat lunar-shaped covering of the seam there, worn during the sixteenth and seventeenth centuries by both sexes. In Fulwell's interlude of "Like Will the Like," Newfangle says:—

"I learned to make gowns with long sleeves and wings."

See vol. i., fig. 234. The term was also applied to the epaulets worn by light infantry in the beginning of this century.

WIRE. See **SUPPORTASSE**.

"These flaming heads with stairing haire,
These *wyers* turnde like hornes of ram."

Quippes for Upstart Gentlewomen, 1596.

"Now you have not your *wire* nor *city* ruff on."

City Match, 1639.

WIRE ARMOUR. See **MAIL**.

WIRE HAT. John Parker, in his will, 1406, bequeaths 1 *wyrehatt*; and John Scotte, in his will, 1420, mentions a "wyre hatt harness wyth sylver."

WOAD. (*Isaticus tinctoria*). It was, according to the "Old Chronicle of London," imported from Normandy in 1257. This was probably for dyeing wool, &c. Cæsar mentions the use of it for painting the body by the Britons.

WOOL. By an Act 30th Charles II., 1678, burials in "*woolen*" were ordered under a fine of £5. There had been an Act to the same effect in 1666.

"Odious in *woolen*, t'would a saint provoke."

POPE.

"The Act was not extended to Ireland till 1733.

"We bury on our side the channel
In linen, and on yours in flannel."

SWIFT, about 1727.

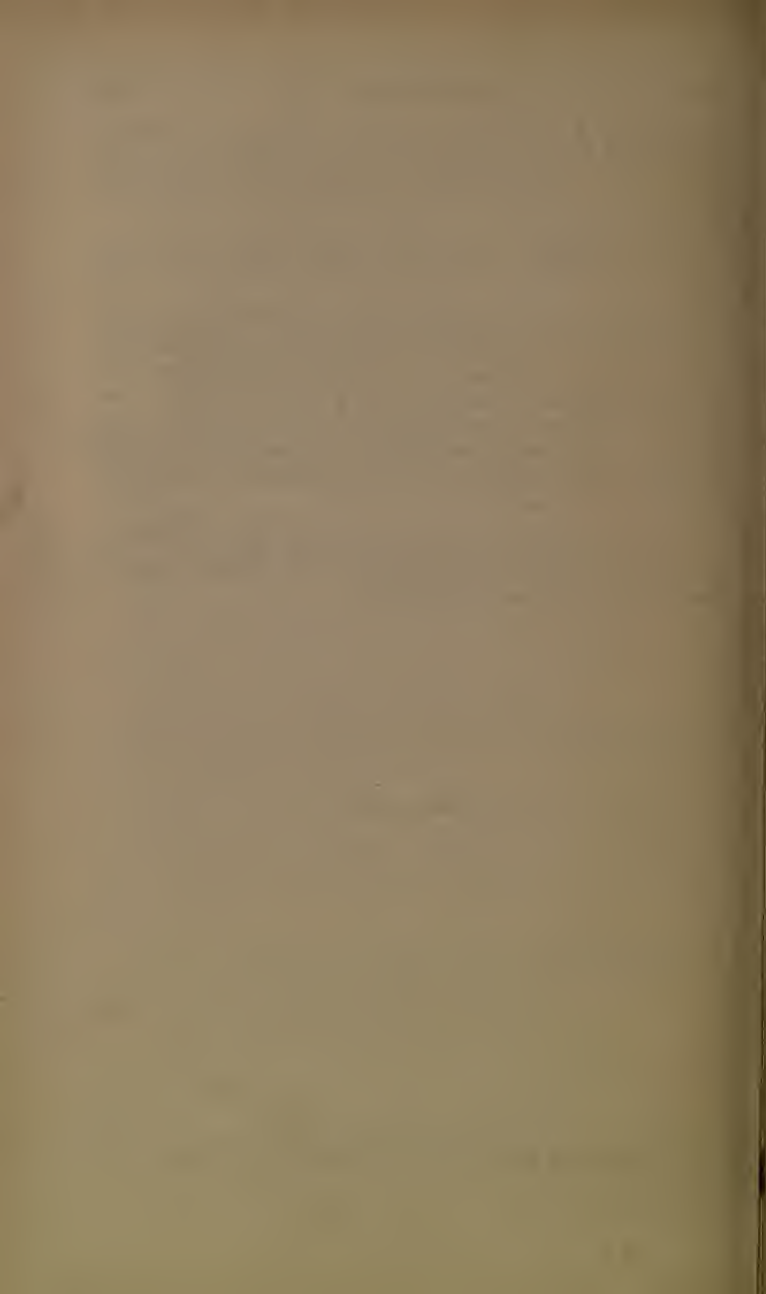
In 1686 an Act ordering burials in linen or cloth of Hards had been passed for Scotland.—Beck, “Drapers’ Dictionary.” The prohibition for England was repealed 54 Geo. III., 1815.

WORCESTERS. Woollen clothes manufactured in that town.

WORSTEAD. A woollen cloth, which takes its name from being first manufactured at Worstead, in Norfolk, about the reign of Henry I. Worsted stockings are mentioned in 1590 as costing 8s. to 9s. a pair, and at this time the use of silk ones was prohibited save to those of certain degrees. “A base, proud, shallow, beggarly, three suited hundred pound, filthy worsted stocking knave.”—Shakespeare’s “King Lear.”

WRAPRASCAL. A great coat. In Gay’s “Trivia,” “a *Joseph*” is given as explanation of “surtout,” and is further described as a *wraprascal*.

THE END.



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