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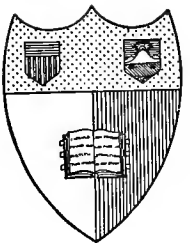
TUDOR AND STUART



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ENGLISH COSTUME

III.—TUDOR AND STUART

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BY

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A MAN OF THE TIME OF HENRY VIII.
(1509—1547)

He wears the club-toed shoes, the white shirt embroidered in black silk, the padded shoulders, and the flat cap by which this reign is easily remembered.

ENGLISH COSTUME

BY

DION CLAYTON CALTHROP

III.

TUDOR AND STUART

LONDON
ADAM AND CHARLES BLACK
1906

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HENRY THE SEVENTH

Reigned 24 years: 1485—1509.
Born, 1456. Married, 1486, Elizabeth of York.

THE MEN

EVERYONE has felt that curious faint aroma, that sensation of lifting, which proclaims the first day of Spring and the burial of Winter. Although nothing tangible has taken place, there is in the atmosphere a full-charged suggestion of promise, of green-sickness; there is a quickening of the pulse, a thrumming of the heart, and many an eager, quick glance around for the first buds of the new order of things.

England's winter was buried on Bosworth Field: England's spring, as if by magic, commenced with Henry's entry into London.

The first picture of the reign shows the mayor, the sheriffs, and the aldermen, clothed in violet, waiting at Shoreditch for the coming of the victor. The same day shows Henry in St. Paul's, hearing a *Te Deum;* in the Cathedral church, packed to its limit, three new banners waved, one bearing a figure of St. George, another a dragon of red on white and green sarcenet, and the third showed a dun cow on yellow tarterne.

Spring, of course, does not, except in a poetic sense, burst forth in a day, there are long months of preparation, hints, signs in the air, new notes from the throats of birds.

The springtime of a country takes more than the preparation of months. Nine years before Henry came to the throne Caxton was learning to print in the little room of Collard Mansion—he was to print his 'Facts of Arms,' joyous tales and pleasant histories of chivalry, by especial desire of Henry himself.

Later still, towards the end of the reign, the first book of travel in the West began to go from

hand to hand—it was written by Amerigo Vespucci, cousin to La Bella Simonetta.

Great thoughts were abroad, new ideas were constantly under discussion, the Arts rose to the occasion and put forth flowers of beauty on many stems long supposed to be dead or dormant and incapable of improvement. It was the great age of individual English expression in every form but that of literature and painting, both these arts being but in their cradles; Chaucer and Gower and Langland had written, but they lay in their graves long before new great minds arose.

The clouds of the Middle Ages were dispersed, and the sun shone.

The costume was at once dignified and magnificent—not that one can call the little coats great ideals of dignity, but even they, by their richness and by the splendour of the persons they adorned, come into the category.

The long gowns of both men and woman were rich beyond words in colour, texture, and design, they were imposing, exact, and gorgeous. Upon a fine day the streets must have glittered when a gentleman or lady passed by.

The fashions of the time have survived for us

in the Court cards: take the jacks, knaves, valets —call them as you will, and you will see the costume of this reign but slightly modified into a design, the cards of to-day and the cards of that day are almost identical. Some years ago the modification was less noticeable; I can remember

playing Pope Joan with cards printed with full-length figures, just as the illustrations to 'Alice in Wonderland' are drawn. In the knave you will see the peculiar square hat which came in at this time, and the petticote, the long coat, the big sleeve, and the broad-toed shoes. You will see the long hair, undressed and flowing over the shoulders (the professional classes, as the lawyer, cut their hair close, so also did the peasant). Over this flowing hair a dandy would wear a little cap with a narrow, rolled-up brim, and over this, on occasions, an enormous hat of felt, ornamented with a prodigious quantity of feathers.

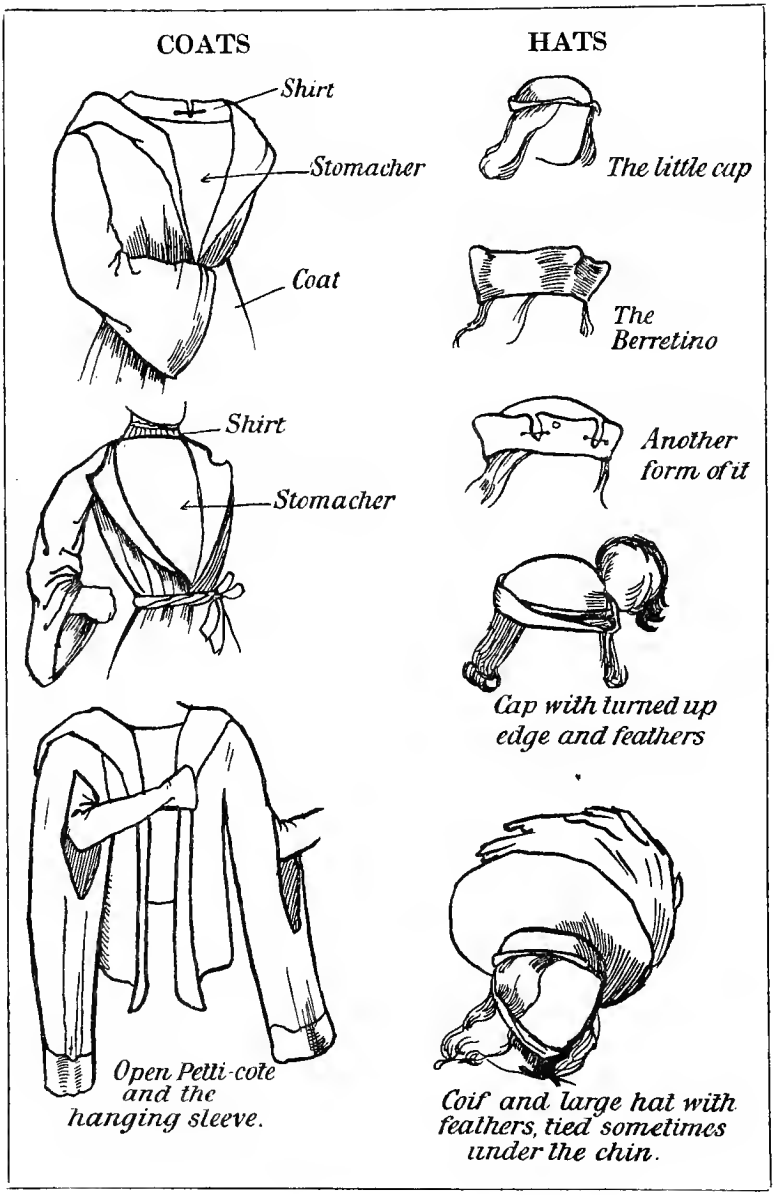
There was, indeed, quite a choice of hats: the berretino—a square hat pinched in at the corners; many round hats, some with a high, tight brim,

A MAN OF THE TIME OF HENRY VII.
(1485—1509)

some with the least brim possible; into these brims, or into a band round the hat, one might stick feathers or pin a brooch.

The chaperon, before described, was still worn by Garter Knights at times, and by official, legal, civic, and college persons.

What a choice of coats the gentlemen had, and still might be in the fashion! Most common among these was the long coat like a dressing-gown, hanging upon the ground all round, with a wide collar, square behind, and turning back in the front down to the waist—this was the general shape of the collar, and you may vary it on this idea in every way: turn it back and show the stuff to the feet, close it up nearly to the neck, cut it off completely. Now for the sleeves of such a coat. I have shown in the illustrations many varieties, the most common was the wide sleeve, narrow at the shoulder, and hanging over the hand in folds. The slashes, which show the white shirt, are usual, and of every order. The shirt itself was often ornamented with fine gathers and fancy stitching, and was gathered about the neck by a ribbon. As the years went on it is easy to see that the shirt was worn nearer to the neck, the


COATS
HATS
Shirt
Stomacher
Coat
Shirt
Stomacher
The little cap
The Berretino
Another form of it
Cap with turned up edge and feathers
Open Petti-cote and the hanging sleeve.
Coif and large hat with feathers, tied sometimes under the chin.

gathers became higher and higher, became more ornamented, and finally rose, in all extravagant finery, to behind the ears—and we have the Elizabethan ruff.

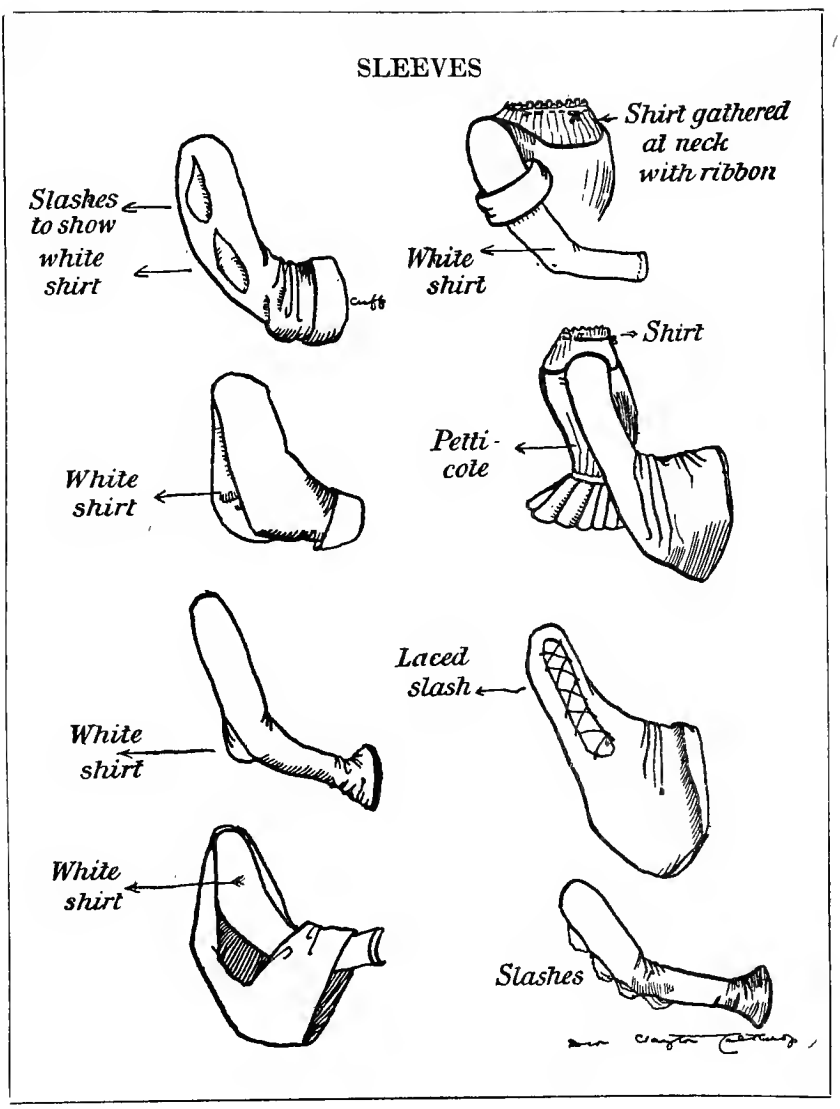
Next to the shirt a waistcoat, or stomacher, of the most gorgeous patterned stuff, laced across the breast sometimes, more often fastened behind. This reached to the waist where it met long hose of every scheme of colour—striped, dotted, divided in bands—everything—displaying the indelicate but universal pouch in front, tied with coloured ribbons.

On the feet, shoes of all materials, from cloth and velvet to leather beautifully worked, and of the most absurd length; these also were slashed with puffs of white stuff. Many of these shoes were but a sole and a toe, and were tied on by thongs passing through the sole.

Of course the long coat would not alone satisfy the dandy, but he must needs cut it off into a short jacket, or petti-cote, and leave it open to better display his marvellous vest. Here we have the origin of the use of the word 'petticoat'—now wrongly applied; in Scotland, to this day, a woman's skirts are called her 'coats.'

About the waists of these coats was a short sash, or a girdle, from which hung a very elaborate purse, or a dagger.

Stick in hand, jewel in your hat, dandy—extravagant, exquisite dandy! All ages know you, from the day you choose your covering of leaves with care, to the hour of your white duck motoring-suit: a very bird of a man, rejoicing in your plumage, a very human ass, a very narrow individual, you stride, strut, simper through the story of the universe, a perfect monument of the Fall of Man, a gorgeous symbol of the decay of manhood. In this our Henry's reign, your hair busheth pleasantly, and is kembed prettily over the ear, where it glimmers as gold i' the sun—pretty fellow—Lord! how your feathered bonnet becomes you, and your satin stomacher is brave over a padded chest. Your white hands, freed from any nasty brawls and clean of any form of work, lie in their embroidered gloves. Your pride forbids the carriage of a sword, which is borne behind you—much use may it be!—by a mincing fellow in your dainty livery. And if—oh, rare disguise!—your coiffure hides a noble brow, or your little, neat-rimmed coif a clever head, less


SLEEVES
Shirt gathered at neck with ribbon
Slashes to show white shirt
White shirt
Shirt
Petti-coat
White shirt
Laced slash
White shirt
White shirt
Slashes

honour be to you who dress your limbs to imitate the peacock, and hide your mind beneath the weight of scented clothes.

In the illustrations to this chapter and the next, my drawings are collected and redrawn in my scheme from works so beautiful and highly finished that every student should go to see them for himself at the British Museum. My drawings, I hope, make it quite clear what was worn in the end of the fifteenth century and the first nine years of the sixteenth, and anyone with a slight knowledge of pictures will be able to supply themselves with a large amount of extra matter. I would recommend MS. Roy 16, F. 2; MS. Roy 19, C. 8; and especially Harleian MS. 4425.

Of the lower classes, also, these books show quite a number. There are beggars and peasants, whose dress was simply old-fashioned and very plain; they wore the broad shoes and leather belts and short coats, worsted hose, and cloaks of fair cloth. 'Poverty,' the old woman with the spoon in her hat, is a good example of the poor of the time.

When one knows the wealth of material of the time, and has seen the wonder of the stuffs, one

knows that within certain lines imagination may have full scope. Stuffs of silk, embroidered with coupled birds and branches, and flowers following out a prescribed line, the embroideries edged and sewn with gold thread; velvet on velvet, short-napped fustian, damasked stuffs and diapered stuffs —what pictures on canvas, or on the stage, may be made; what marvels of colour walked about the streets in those days! It was to the eye an age of elaborate patterns—mostly large—and all this broken colour and glitter of gold thread must have made the streets gay indeed.

Imagine, shall we say, Corfe Castle on a day when a party of ladies and gentlemen assembled to 'course a stagge,' when the huntsmen, in green, gathered in the outer ward, and the grooms, in fine coloured liveries, held the gaily-decked horses; then, from the walls lined with archers, would come the blast of the horn, and out would walk my lord and my lady, with knights, and squires, and ladies, and gallants, over the the bridge across the castle ditch, between the

round towers. Behind them the dungeon tower, and the great gray mass of the keep—all a fitting, an impressive background to their bravery.

The gentlemen, in long coats of all wonderful colours and devices, with little hats, jewelled and feathered, with boots to the knee of soft leather,

turned back in colours at the top; on their left hands the thick hawking glove on which, jessed and hooded, sits the hawk—for some who will not go with the hounds will fly the hawk on the Isle of Purbeck.

Below, in the town over the moat, a crowd is gathered to see them off—merchants in grave colours, and coats turned back with fur, their ink-horns slung at their waists, with pens and dagger and purse; beggars; pilgrims, from over seas, landed at Poole Harbour, in long gowns, worn with penitence and dusty travels, shells in their hats, staffs in their hands; wide-eyed children in smocks; butchers in blue; men of all guilds and women of all classes.

The drawbridge is down, the portcullis up, and

the party, gleaming like a bed of flowers in their multi-coloured robes, pass over the bridge, through the town, and into the valley.

The sun goes in and leaves the grim castle, gray and solemn, standing out against the green of the hills. . . .

And of Henry himself, the great Tudor, greater, more farseeing than the eighth Henry, a man who so dominates the age, and fills it with his spirit, that no mental picture is complete without him. His fine, humorous face, the quizzical eye, the firm mouth, showing his character. The great lover of art, of English art, soon to be pulverized by pseudo-classic influences; the man who pulled down the chapel at the west end of Westminster Abbey with the house by it—Chaucer's house—to make way for that superb triumph of ornate building, his chapel, beside which the mathematical squares and angles of classic buildings show as would boxes of bricks by a gorgeous flower.

The stories against him are, in reality, stories for him, invented by those whom he kept to their work, and whom he despoiled of their ill-gotten gains. He borrowed, but he paid back in full;

he came into a disordered, distressed kingdom, ruled it by fear—as had to be done in those days—and left it a kingdom ready for the fruits of his ordered works—to the fleshy beast who so nearly ruined the country. What remained, indeed, was the result of his father's genius.

THE WOMEN

Take up a pack of cards and look at the queen. You may see the extraordinary head-gear as worn by ladies at the end of the fifteenth century and in the first years of the sixteenth, worn in a modified form all through the next reign, after which that description of head-dress vanished for ever, its place to be taken by caps, hats, and bonnets.

The richest of these head-dresses were made of a black silk or some such black material, the top stiffened to the shape of a sloping house-roof, the edges falling by the face on either side—made stiff, so as to stand parallel—these were sewn with gold and pearls on colour or white. The end of the hood hung over the shoulders and down the back; this was surmounted by a stole

of stiffened material, also richly sewn with jewels, and the whole pinned on to a close-fitting cap of

a different colour, the edge of which showed above the forehead.

The more moderate head-dress was of black again, but in shape nearly square, and slit at the sides to enable it to hang more easily over the

shoulders. It was placed over a coif, often of white linen or of black material, was turned over from the forehead, folded, and pinned back; often it was edged with gold.

On either side of the hood were hanging ornamental metal-tipped tags to tie back the hood from the shoulders, and this became, in time—that is, at the end of the reign—the ordinary manner of wearing them, till they were finally made up so.

The ordinary head-dress was of white linen, crimped or embroidered in white, made in a piece to hang over the shoulders and down the back, folded back and stiffened in front to that peculiar triangular shape in fashion; this was worn by the older women over a white hood.

The plain coif, or close-fitting linen cap, was the most general wear for the poor and middle classes.

The hair was worn long and naturally over the shoulders by young girls, and plainly parted in the centre and dressed close to the head by women wearing the large head-dress.

Another form of head-dress, less common, was the turban—a loose bag of silk, gold and pearl

embroidered, fitting over the hair and forehead tightly, and loose above.

The gowns of the women were very simply cut, having either a long train or no train at all, these last cut to show the underskirt of some fine material, the bodice of which showed above the over gown at the shoulders. The ladies who wore the long gown generally had it lined with some fine fur, and to prevent this dragging in the mud, as also to show the elegance of their furs, they fastened the train to a button or brooch placed at the back of the waistband. This, in time, developed into the looped skirts of Elizabethan times.

The bodice of the gown was square cut and not very low, having an ornamental border of fur, embroidery, or other rich coloured material sewn on

to it. This border went sometimes round the shoulders and down the front of the dress to below the knees. Above the bodice was nearly always seen the V-shaped opening of the under petticoat bodice, and across and above that, the white embroidered or crimped chemise.

The sleeves were as the men's—tight all the way down from the shoulder to the wrist, the cuffs coming well over the first joints of the fingers (sometimes these cuffs are turned back to show elaborate linings), or they were made tight at the shoulder and gradually looser until they became very full over the lower arm, edged or lined with fur or soft silk, or loose and baggy all the way from shoulder to hand.

At this time Bruges became world-famed for her silken texture; her satins were used in England for church garments and other clothes. The damask silks were greatly in use, and were nearly always covered with the peculiar semi-Spanish pattern, the base of which was some contortion of the pomegranate. Some of these

patterns were small and wonderfully fine, depending on their wealth of detail for their magnificent appearance, others were huge, so that but few repeats of the design appeared on the dress. Block-printed linens were also in use, and the samples in South Kensington will show how beautiful and artistic they were, for all their simple design. As Bruges supplied us with silks, satins, and velvets, the last also beautifully damasked, Yprès sent her linen to us, and the whole of Flanders sent us painters and illuminators who worked in England at the last of the great illuminated books, but this art died as printing and illustrating by wood-blocks came in to take its place.

Nearly every lady had her own common linen, and often other stuffs, woven in her own house, and the long winter evenings were great times for the sewing chambers, where the lady and her maids sat at the looms. To-day one may see in Bruges the women at the cottage doors busy over their lace-making, and the English women by the sea making nets—so in those times was every woman at her cottage door making coarse linens and other stuffs to earn her daily bread, while my lady was sitting in her chamber weaving, or

embroidering a bearing cloth for her child against her time.

However, the years of the Wars of the Roses had had their effect on every kind of English work, and as the most elegant books were painted and written by Flemings, as the finest linen came from Yprès, the best silks and velvets from Bruges, the great masters of painting from Florence, Germany, and Belgium, so also the elaborate and wonderful embroidery, for which we had been so famous, died away, and English work was but coarse at the best, until, in the early sixteen hundreds, the new style came into use of raising figures some height above the ground-work of the design, and the rich embroidery of the Stuart times revived this art.

I have shown that this age was the age of fine patterns, as some ages are ages of quaint cut, and some of jewel-laden dresses, and some of dainty needlework.

A few ladies wore their gowns open to the waist to show the stomacher, as the men did, and open behind to the waist, laced across, the waist being embraced by a girdle of the shape so long in use, with long ends and metal

A WOMAN OF THE TIME OF HENRY VII.
(1485—1509)

NOTICE the diamond-shaped head-dress, the wide, fur-edged gown with its full sleeves.

ornaments; the girdle held the purse of the lady.

The illustrations given with this chapter show very completely the costume of this time, and, except in cases of royal persons or very gorgeously apparelled ladies, they are complete enough to need no description.

The shoes, it will be seen, are very broad at the toes, with thick soles, sometimes made much in the manner of sandals—that is, with only a toecap, the rest flat, to be tied on by strings.

As this work is entirely for use, it may be said, that artists who have costumes made for them, and costumiers who make for the stage, hardly ever allow enough material for the gowns worn by men and women in this and other reigns, where the heaviness and richness of the folds was the great keynote. To make a gown, of such a kind as these good ladies wore, one needs, at least, twelve yards of material, fifty-two inches wide, to give the right appearance. It is possible to acquire at many of the best shops nowadays actual copies of embroidered stuffs, velvets, and damask silks of this time, and of stuffs up to Early Victorian patterns, and this makes it easy for

painters to procure what, in other days, they were forced to invent.

Many artists have their costumes made of Bolton sheeting, on to which they stencil the patterns they wish to use—this is not a bad thing to do, as sheeting is not dear and it falls into beautiful folds.

The older ladies and widows of this time nearly all dressed in very simple, almost conventual garments, many of them wearing the 'barbe' of pleated linen, which covered the lower part of the face and the chin—a sort of linen beard —it reached to the breast, and is still worn by some religious orders of women.

Badges were still much in use, and the servants always wore some form of badge on their left sleeve—either merely the colours of their masters, or a small silver, or other metal, shield. Thus, the badge worn by the servants of Henry VII. would be either a greyhound, a crowned hawthorn bush, a red dragon, a portcullis, or the red and white roses joined together. The last two were used by all the Tudors, and the red rose and the portcullis are still used. From these badges we get the signs of many of our inns, either started

by servants, who used their master's badge for a device, or because the inn lay on a certain property the lord of which carried chequers, or a red dragon or a tiger's head.

I mentioned the silks of Bruges and her velvets without giving enough prominence to the fine velvets of Florence, a sample of which, a cope, once used in Westminster Abbey, is preserved at Stonyhurst College; it was left by Henry VII. to 'Our Monastery of Westminster,' and is of beautiful design—a gold ground, covered with boughs and leaves raised in soft velvet pile of ruby colour, through which little loops of gold thread appear.

I imagine Elizabeth of York, Queen to Henry VII., of the subtle countenance—gentle Elizabeth, who died in child-birth—proceeding through London, from the Tower to Westminster, to her coronation; the streets cleansed, and the houses hung with tapestry, arras and gold cloth, the fine-coloured dresses of the crowd, the armoured soldiers, all the rich estate of the company about her, and the fine trappings of the horses. Our Queen went to her coronation with some Italian masts, paper flowers, and some

hundreds of thousands of yards of bunting and cheap flags; the people mostly in sombre clothes; the soldiers in ugly red, stiff coats, were the only colour of note passing down Whitehall, past the hideous green stuck with frozen Members of Parliament, to the grand, wonderful Abbey, which has seen so many Queens crowned.

HENRY THE EIGHTH

Reigned thirty-eight years: 1509—1547.

Born, 1491. Married, 1509, Katharine of Aragon; 1532, Anne Boleyn; 1536, Jane Seymour; 1540, Anne of Cleves; 1540, Katharine Howard; 1543, Katherine Parr.

THE MEN

VERSES BY HENRY THE EIGHTH IN PRAISE OF CONSTANCY

'As the holy grouth grene with ivie all alone
Whose flowerys cannot be seen and grene wode levys be gone,
Now unto my lady, promyse to her I make
From all other only to her I me betake.
Adew myne owne ladye, adew my specyall
Who hath my hart trewly, be sure, and ever shall.'

So, with songs and music of his own composition, comes the richest man in Europe to the throne of England. Gay, brave, tall, full of conceit in his own strength, Henry, a king, a Tudor, a handsome man, abounding in excellence of craft and art, the inheritance from his father and

mother, figures in our pageant a veritable symbol of the Renaissance in England.

He had, in common with the marvellous characters of that Springtime of History, the quick intelligence and all the personal charm that the age brought forth in abundance. In his reign the accumulated mass of brain all over the world budded and flowered; the time gave to us a succession of the most remarkable people in any historical period, and it is one of the triumphs of false reasoning to prove this, in England, to have been the result of the separation from the Catholic Church. For centuries the Church had organized and prepared the ground in which this tree of the world's knowledge was planted, had pruned, cut back, nursed the tree, until gradually it flowered, its branches spread over Christian Europe, and when the flowering branch hanging over England gave forth its first-fruits, those men who ate of the fruit and benefited by the shade were the first to quarrel with the gardeners.

In these days there lived and died Botticelli, Leonardo da Vinci, Raphael, Dürer, Erasmus, Holbein, Copernicus, Luther, Rabelais, and Michael Angelo, to mention a few men of

every shade of thought, and in this goodly time came Henry to the English throne, to leave, at his death, instead of the firm progress of order instituted by his father, a bankrupt country with an enormously rich Government.

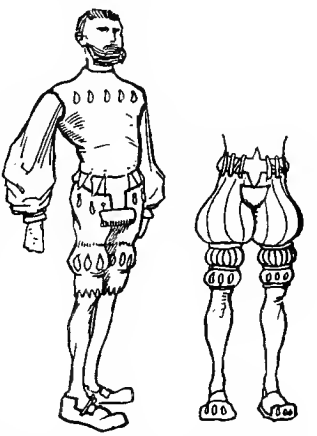
You may see for the later pictures of his reign a great bloated mass of corpulence, with running ulcers on his legs and the blood of wives and people on his hands, striding in his well-known attitude over the festering slums his rule had produced in London. Harry, *Grace à Dieu!*

The mental picture from our—costume—point of view is widely different from that of the last reign. No longer do we see hoods and cowls, brown, gray, white, and black in the streets, no longer the throngs of fine craftsmen, of church-carvers, gilders, embroiderers, candle-makers, illuminators, missal-makers; all these served but to swell the ranks of the unemployed, and caused a new problem to England, never since solved, of the skilled poor out of work. The hospitals were closed—that should bring a picture to your eyes—where the streets had been thronged with the doctors of the poor and of the rich in their habits, no monks or lay brothers were to be seen. The sick, the

A MAN OF THE TIME OF HENRY VIII.
(1509—1547)

THIS is the extreme German-English fashion. In Germany and Switzerland this was carried to greater lengths.

blind, the insane had no home but the overhung back alleys where the foulest diseases might accumulate and hot-beds of vice spring up, while in the main streets Harry Tudor was carried to his bear-baiting, a quivering mass of jewels shaking on his corrupt body, on his thumb that wonderful diamond the Regale of France, stolen by him from the desecrated shrine of St. Thomas à Becket.



There are two distinct classes of fashion to be seen, the German-Swiss fashion and the English fashion, a natural evolution of the national dress. The German fashion is that slashed. extravagant-looking creation which we know so well from the drawings of Albert Dürer and the more German designs of Holbein. The garments which were known as 'blistered' clothes are excessive growths on to the most extravagant designs of the Henry VII. date. The shirt cut low in the neck, and sewn with black embroidery; the little waistcoat ending at the waist and cut straight across from

shoulder to shoulder, tied with thongs of leather or coloured laces to the breeches, leaving a gap between which showed the shirt; the universal pouch on the breeches often highly decorated and jewelled. From the line drawings you will see that the sleeves and the breeches took every form, were of any odd assortment of colours, were cut, puffed, and slashed all over, so that the shirt might be pushed through the holes, looking indeed 'blistered.'

The shoes were of many shapes, as I have shown, agreeing in one point only—that the toes should be cut very broad, often, indeed, quite square.

Short or hanging hair, both were the fashion, and little flat caps with the rim cut at intervals, or the large flat hats of the previous reign, covered with feathers and curiously slashed, were worn with these costumes.

Cloaks, as you may see, were worn over the dress, and also those overcoats shaped much like the modern dressing-gown.

It is from these 'blistered,' padded breeches that we derive the trunks of the next reign, the slashings grown into long ribbon-like slits, the hose puffed at the knee.

Separate pairs of sleeves were worn with the waistcoats, or with the petti-cotes, a favourite sleeve trimming being broad velvet bands.

The invention sprang, as usual, from necessity, by vanity to custom. In 1477 the Swiss beat and routed the Duke of Burgundy at Nantes, and the soldiers, whose clothes were in rags, cut and tore up his silk tents, his banners, all material they could find, and made themselves clothes of these odd pieces—clothes still so torn and ragged that their shirts puffed out of every hole and rent. The arrival of the victorious army caused all the non-fighters to copy this curious freak in clothes, and the courtiers perpetuated the event by proclaiming blistering as the fashion.

The other and more usual fashion springs from the habit of clothes in bygone reigns.

Let us first take the shirt A. It will be seen how, in this reign, the tendency of the shirt was to come close about the neck. The previous reign showed us, as a rule, a shirt cut very low in the

neck, with the hem drawn together with laces; these laces pulled more tightly together, thus rucking the material into closer gathers, caused the cut of the shirt to be altered and made so that the hem frilled out round the neck—a collar, in fact. That this collar took all forms under certain limitations will be noticed, also that thick necked gentlemen—Henry himself must have invented this—wore the collar of the shirt turned down and tied with strings of linen. The cuffs of the shirt, when they showed at the wrist, were often, as was the collar, sewn with elaborate designs in black thread or silk.

Now we take the waistcoat B. As you may see from the drawing showing the German form of dress, this waistcoat was really a petti-cote, a waist-coat with sleeves. This waist-coat was generally of richly ornamented material (Henry in purple satin, embroidered with his initials and the Tudor rose; Henry in brocade covered with posies made in letters of fine gold bullion). The material was slashed and puffed or plain, and dependent for its effect on the richness of its embroidery or design of the fabric. It was worn with or without sleeves; in most cases the sleeves were detachable.

The coat C. This coat was made with bases like a frock, a skirted coat, in fact; the material used was generally plain, of velvet, fine cloth, silk, or satin. The varieties of cut were numerous, and are shown in the drawings—open to the waist, open all the way in front, close to the neck—every way; where the coat was open in front it generally parted to show the bragetto, or jewelled pouch. It was a matter for choice spirits to decide whether or no they should wear sleeves to their coats, or show the sleeves of their waistcoats. No doubt Madame Fashion saw to it that the changes were rung sufficiently to make hay while the sun shone on extravagant tastes. The coat was held at the waist with a sash of silk tied in a bow with short ends. Towards the end of the reign, foreshadowing the Elizabethan jerkin or jacket, the custom grew more universal of the coat with sleeves and the high neck, the bases were cut shorter to show the full trunks, and the waistcoat was almost entirely done away with, the collar grew in proportion, and spread, like the tail of an angry turkey, in ruffle and folded pleat round the man's neck.

The overcoat D is the gown of the previous reign cut, for the dandy, into a shorter affair,

reaching not far below the knee; for the grave man it remained long, but, for all, the collar had changed to a wide affair stretching well over the shoulders. It was made, this collar, of such stuff as lined the cloak, maybe it was of fur, or of satin, of silk, or of cloth of gold. The tremendous folds of these overcoats gave to the persons in them a sense of splendour and dignity; the short sleeves of the fashionable overcoats, puffed and swollen, barred with rich *appliqué* designs or bars of fur, reaching only to the elbow, there to end in a hem of fur or some rich stuff, the collar as wide as these padded shoulders, all told in effect as garments which gave a great air of well-being and richness to their owner.

Of course, I suppose one must explain, the sleeves varied in every way: were long, short, full, medium full, according to taste. Sometimes

the overcoats were sleeveless. Beneath these garments the trunks were worn—loose little breeches, which, in the German style, were bagged, puffed, rolled, and slashed in infinite varieties. Let it be noticed that the cutting of slashes was hardly ever a straight slit, but in the

curve of an elongated S or a double S curve. Other slashes were squared top and bottom.

All men wore tight hose, in some cases puffed at the knee; in fact, the bagging, sagging, and slashing of hose suggested the separate breeches or trunks of hose.

The shoes were very broad, and were sometimes stuffed into a mound at the toes, were sewn with

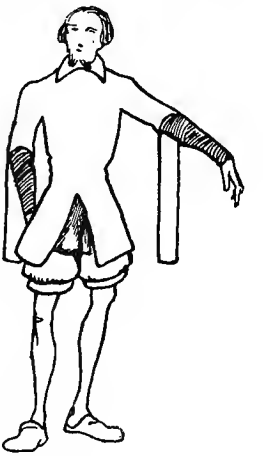
A WOMAN OF THE TIME OF HENRY VIII.
(1509—1547)

A PLAIN but rich looking dress. The peculiar head-dress has a pad of silk in front to hold it from the forehead. The half-sleeves are well shown.

precious stones, and, also, were cut and puffed with silk.

The little flat cap will be seen in all its varieties in the drawings.

The Irish were forbidden by law to wear a shirt, smock, kerchor, bendel, neckerchor, mocket (a handkerchor), or linen cap coloured or dyed with saffron; or to wear in shirts or smocks above seven yards of cloth.



To wear black genet you must be royal; to wear sable you must rank above a viscount; to wear martin or velvet trimming you must be worth over two hundred marks a year.

Short hair came into fashion about 1521.

So well known is the story of Sir Philip Calthrop and John Drakes the shoemaker of Norwich, who tried to ape the fashion, that I must here allude to this ancestor of mine who was the first of the dandies of note, among persons not of the royal blood. The story itself, retold in every history of costume, is to this

effect: Drakes, the shoemaker, seeing that the county talked of Sir Philip's clothes, ordered a gown from the same tailor. This reached the ears of Sir Philip, who then ordered his gown to be cut as full of slashes as the shears could make it. The ruin of cloth so staggered the shoemaker

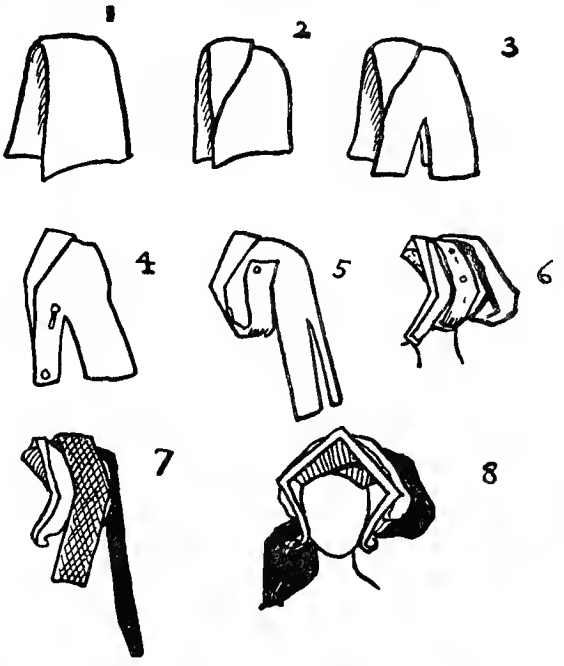
that he vowed to keep to his own humble fashion in future. No doubt Sir Philip's slashes were cunningly embroidered round, and the gown made rich and sparkling with the device of seed pearls so much in use. This man's son, also Sir Philip, married Amy, daughter of Sir William Boleyn, of Blickling, Norfolk. She was aunt to Queen Anne Boleyn.

THE WOMEN

One cannot call to mind pictures of this time without, in the first instance, seeing the form of Henry rise up sharply before us followed by his company of wives. The fat, uxorious giant comes straight to the front of the picture, he dominates the age pictorially; and, as a fitting background, one sees the six women who were sacrificed on the political altar to pander to his vanity. Katherine of Aragon—the fine and noble lady—a tool of political desires, cast off after Henry had searched his precious conscience, after eighteen years of married life, to find that he had scruples as to the spirituality of the marriage. Anne Boleyn, tainted with the life of the Court, a pitiful figure in spite of all her odious crimes; how often must a ghost, in a black satin night-dress edged with black velvet, have haunted the royal dreams. And the rest of them, clustered round the vain king, while in the background the great figures of the time loom hugely as they play with the crowned puppets.

The note of the time, as we look at it with our eyes keen on the picture, is the final evolution

of the hood. Bit by bit, inch by inch, the plain fabric has become enriched, each succeeding step in an elaboration of the simple form; the border next to the face is turned back, then the hood is



lined with fine stuff and the turnover shows this to advantage; then the sides are split and the back is made more full; then a tag is sewn on to the sides by which means the cut side may

be fastened off the shoulders. The front is now stiffened and shaped at an angle, this front is sewn with jewels, and, as the angle forms a gap between the forehead and the point of the hood, a pad is added to fill in the vacant space. At last one arrives at the diamond-shaped head-dress worn in this reign, and, in this reign, elaborated in every way, elaborated, in fact, out of existence. In order to make the head-dress in its 1509 state you must make the white lining with the jewelled turnover as a separate cap. However, I think that the drawings speak for themselves more plainly than I can write.

Every device for crowding jewels together was used, criss-cross, in groups of small numbers, in great masses. Pendants were worn, hung upon jewelled chains that wound twice round the neck, once close to the neck, the second loop loose

and passed, as a rule, under the lawn shift. Large brooches decorated the bodices, brooches with drop ornaments, the body of the brooch of fine gold workmanship, many of them wrought in Italy. The shift, delicately embroidered with black silk, had often a band of jewellery upon it, and this shift was square cut, following the shape of the bodice.

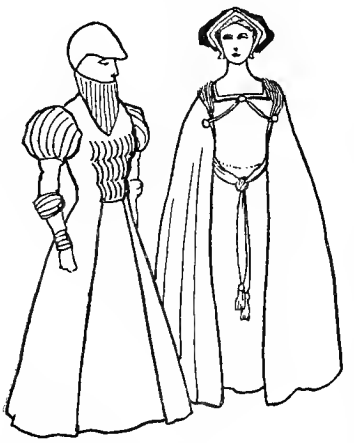
The bodice of the gown was square cut and much stiffened to a box-like shape. The sleeves of the gown were narrow at the shoulders, and after fitting the arm for about six inches down from the shoulders, they widened gradually until, just below the elbow, they became square and very full; in this way they showed the false under-sleeve. This under-sleeve was generally made of a fine rich-patterned silk or brocade, the same stuff which formed the under-gown; the sleeve was a binding for the very full lawn or cambric sleeve which showed in a ruffle at the wrist and in great puffs under the forearm. The under-sleeve was really more like a gauntlet, as it was generally held together by buttoned tags; it was puffed with other coloured silk, slashed to show the shift, or it might be plain.

Now the sleeve of the gown was subject to much alteration. It was, as I have described, made very square and full at the elbow, and over this some ladies wore a false sleeve of gold net—you may imagine the length to which net will go, studded with jewels, crossed in many ways, twisted into patterns, sewn on to the sleeve in sloping lines — but, besides this, the sleeve was turned back to form a deep square cuff which was often made of black or coloured velvet, or of fur.

In all this I am taking no account of the German fashions, which I must describe separately. Look at the drawings I have made of the German fashion. I find that they leave me dumb —mere man has but a limited vocabulary when the talk comes to clothes—and these dresses that look like silk pumpkins, blistered and puffed and slashed,

sewn in ribs, swollen, and altogether so queer, are beyond the furious dashes that my pen makes at truth and millinery. The costumes of the people of this age have grown up in the minds of most artists as being inseparable from the drawings of Holbein and Dürer.

Surely, I say to myself, most people who will read this will know their Holbein and Dürer,



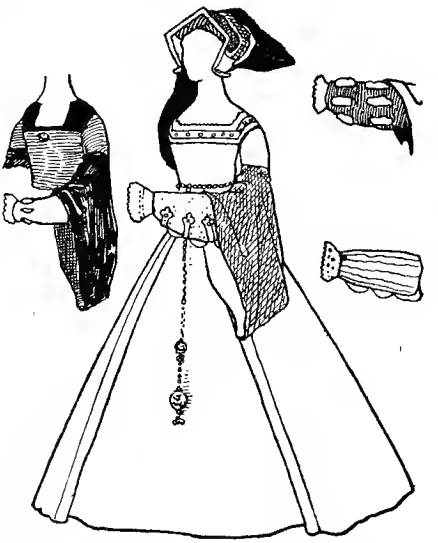
between whom there lies a vast difference, but who between them show, the one, the estate of England, and the other, those most German fashions which had so powerful an influence upon our own. Both these men show the profusion of richness, the extravagant follies of the dress of their time, how, to use the words of Pliny: 'We penetrate into the bowels of the earth, digging veins of gold and silver, and ores of brass and lead; we seek also for gems and certain little pebbles. Driving galleries into the depths, we draw out the

A WOMAN OF THE TIME OF HENRY VIII.
(1509—1547)

NOTICE the wide cuffs covered with gold network, and the rich panel of the underskirt.[8]

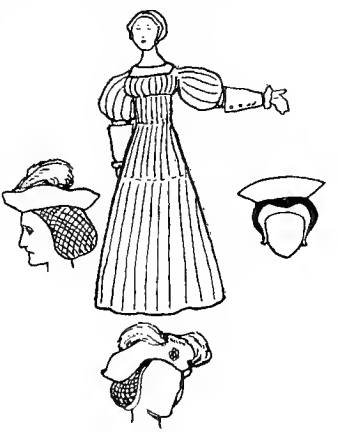
bowels of the earth, that the gems we seek may be worn on the finger. How many hands are wasted in order that a single joint may sparkle! If any hell there were, it had assuredly ere now been disclosed by the borings of avarice and luxury!'

Or in the writings of Tertullian, called by Sigismund Feyerabendt, citizen and printer of Frankfort, a 'most strict censor who most severely blames women:' 'Come now,' says Tertullian, 'if from the first both the Milesians sheared sheep, and the Chinese spun from the tree, and the Tyrians dyed and the Phrygians embroidered, and the Babylonians inwove; and if pearls shone and rubies flashed, if gold itself, too, came up from the earth with the desire for it; and if now, too, no lying but the mirror's were allowed, Eve, I



suppose, would have desired these things on her expulsion from Paradise, and when spiritually dead.'

One sees by the tortured and twisted German fashion that the hair was plaited, and so, in curves and twists, dropped into coarse gold-web nets, thrust into web nets with velvet pouches to them, so that the hair stuck out behind in a great knob, or at the side in two protuberances; over all a cap like to the man's, but that it was infinitely more feathered and jewelled. Then, again, they wore those hideous barbes or beard-like linen cloths, over the chin, and an infinite variety of caps of linen upon their heads—caps which showed always the form of the head beneath.



In common with the men, their overcoats and cloaks were voluminous, and needed to be so if those great sleeves had to be stuffed into them; fur collars or silk collars, with facings to match,

were rolled over to show little or great expanses of these materials.

Here, to show what dainty creatures were our lady ancestors, to show from what beef and blood and bone we come, I give you (keep your eye meanwhile upon the wonderful dresses) the daily allowance of a Maid of Honour.

> Every morning at breakfast one chyne of beef from the kitchen, one chete loaf and one maunchet at the pantry bar, and one gallon of ale at the buttery bar.
>
> For dinner a piece of beef, a stroke of roast and a reward from the kitchen. A caste of chete bread from the pantry bar, and a gallon of ale at the buttery bar.
>
> Afternoon — should they suffer the pangs of hunger—a maunchet of bread from the pantry bar, and a gallon of ale at the buttery bar.
>
> Supper, a messe of pottage, a piece of mutton and a reward from the kitchen. A caste of chete bread from the pantry bar, and a gallon of ale at the buttery bar.
>
> After supper—to insure a good night's rest —a chete loaf and a maunchet from the pantry bar, and half a gallon of ale from the seller bar.

Four and a half gallons of ale! I wonder did they drink it all themselves? All this, and down in the mornings in velvets and silks, with faces as fresh as primroses.

It is the fate of all articles of clothing or adornment, naturally tied or twisted, or folded and pinned by the devotees of fashion, to become, after some little time, made up, ready made, into the shapes which had before some of the owner's mood and personality about them. These hoods worn by the women, these wide sleeves to the gowns, these hanging sleeves to the overcoats, the velvet slip of underdress, all, in their time, became falsified into ready-made articles. With the hoods you can see for yourselves how they lend themselves by their shape to personal taste; they were made up, all ready sewn; where pins had been used, the folds of velvet at the back were made steadfast, the crimp of the white linen was determined, the angle of the side-flap ruled by some unwritten law of mode. In the end, by a process of evolution, the diamond shape disappeared, and the cap was placed further back on the head, the contour being circular where it had previously been pointed. The velvet hanging-piece remained at the back

of the head, but was smaller, in one piece, and was never pinned up, and the entire shape gradually altered towards, and finally into, the well-known Mary Queen of Scots head-dress, with which every reader must be familiar.

It has often occurred to me while writing this book that the absolute history of one such head-dress would be of more help than these isolated remarks, which have to be dropped only to be taken up in another reign, but I have felt that, after all, the arrangement is best as it stands, because we can follow, if we are willing, the complete wardrobe of one reign into the next, without mixing the two up. It is difficult to keep two interests running together, but I myself have felt, when reading other works on the subject, that the way in which the various articles

of clothing are mixed up is more disturbing than useful.

The wide sleeve to the gown, once part and parcel of the gown, was at last made separate from it—as a cuff more than a sleeve naturally widening—and in the next reign, among the most fashionable, left out altogether. The upper part of the dress, once cut low and square to show the under-dress, or a vest of other stuff, was now made, towards the end of the reign, with a false top of other stuff, so replacing the under-dress.

Lacing was carried to extremes, so that the body was pinched into the hard roll-like appearance always identified with this time; on the other hand, many, wiser women I should say, were this the place for morals, preferred to lace loose, and show, beneath the lacing, the colour of the under-dress.

Many were the varieties of girdle and belt, from plain silk sashes with tasselled ends to rich jewelled chain girdles ending in heavy ornaments.

For detail one can do no better than go to Holbein, the master of detail, and to-day, when photographs of pictures are so cheap, and lives of painters, copiously illustrated, are so easily

attainable at low prices, it is the finest education, not only in painting, but in Tudor atmosphere and in matters of dress, to go straightway and study the master—that master who touched, without intention, on the moral of his age when he painted a miniature of the Blessed Thomas More on the back of a playing card.

EDWARD THE SIXTH

Reigned six years: 1547—1553.
Born, 1537

THE MEN AND WOMEN

HERE we have a reign which, from its very shortness, can hardly be expected to yield us much in the way of change, yet it shows, by very slight movements, that form of growth which preludes the great changes to come.

I think I may call a halt here, and proceed to tell you why this volume is commenced with Henry VII., called the Tudor and Stuart volume, and ends with the Cromwells. It is because, between these reigns, the tunic achieves maturity, becomes a doublet, and dies,

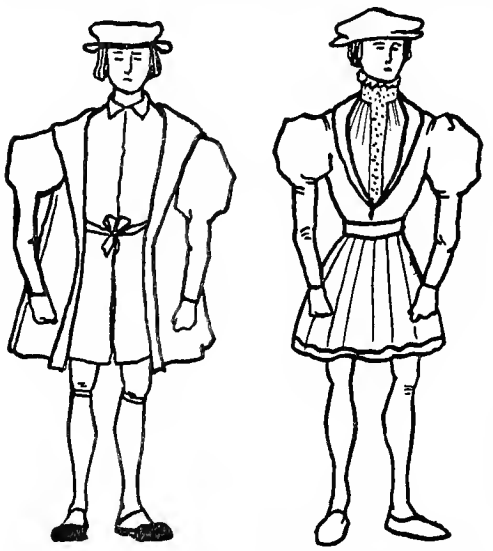
practically just in the middle of the reign of Charles II. of pungent memory. The peculiar garment, or rather, this garment peculiar to a certain time, runs through its various degrees of cut. It is, at first, a loose body garment with skirts; the skirts become arranged in precise folds, the folds on the skirt are shortened, the shorter they become the tighter becomes the coat; then we run through with this coat in its periods of puffings, slashings, this, that, and the other sleeve, all coats retaining the small piece of skirt or basque, and so to the straight, severe Cromwellian jerkin with the piece of skirt cut into tabs, until the volume ends, and hey presto! there marches into history a Persian business —a frock coat, straight, trim, quite a near cousin to our own garment of afternoon ceremony.

For a sign of the times it may be mentioned that a boy threw his cap at the Host just at the time of the Elevation.

To Queen Elizabeth has been given the palm for the wearing of the first silk stockings in England, but it is known that Sir Thomas Gresham gave a pair of silk stockings to Edward VI.

We now see a more general appearance in the

streets of the flat cap upon the heads of citizens. The hood, that eminently practical head-gear, took long to die, and, when at last it went out of fashion, except among the labouring classes, there came in the cap that now remains to us in the cap of the Beefeaters at the Tower of London.



It is the time of jerkin or jacket, doublet or coat, and hose—generally worn with trunks, which were puffed, short knicker-bockers.

The flat cap, afterwards the statute cap as ordered by Elizabeth, became, as I say, the ordinary head-wear, though some, no doubt, kept hoods upon their heavy travelling cloaks. This cap, which some of the Bluecoat Boys still wear, was enforced upon the people by Elizabeth for the encouragement

of the English trade of cappers. 'One cap of wool, knit, thicked, and dressed in England,' was to be worn by all over six years of age, except such persons as had 'twenty marks by year in lands, and their heirs, and such as have borne office of worship.'

Edward, according to the portraits, always wore a flat cap, the base of the crown ornamented with bands of jewels.

The Bluecoat Boys, and long may they have the sense to keep to their dress, show us exactly the ordinary dress of the citizen, except that the modern knickerbocker has taken the place of the trunks. Also, the long skirts of these blue coats were, in Edward's time, the mark of the grave man, others wore these same skirts cut to the knee.

That peculiar fashion of the previous reign—the enormously broad-shouldered appearance—still held in this reign to some extent, though the collars of the jerkins, or, as one may more easily know them, overcoats or jackets, open garments, were not so wide, and allowed more of the puffed shoulder of the sleeve to show. Indeed, the collar became quite small, as in the Windsor Holbein

painting of Edward, and the puff in the shoulders not so rotund.

The doublet of this reign shows no change, but the collar of the shirt begins to show signs of the ruff of later years. It is no larger, but is generally left untied with the ornamental strings hanging.

Antiquarian research has, as it often does, muddled us as to the meaning of the word 'partlet.' Fairholt, who is very good in many ways, puts down in his glossary, 'Partlet: A gorget for women.' Then he goes on to say that a partlet may be goodness knows what else. Minshein says they are 'part of a man's attire, as the 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 mens' bands, or womens' neckerchiefs, which are in some, or at least have been within memorie, called partlets.'

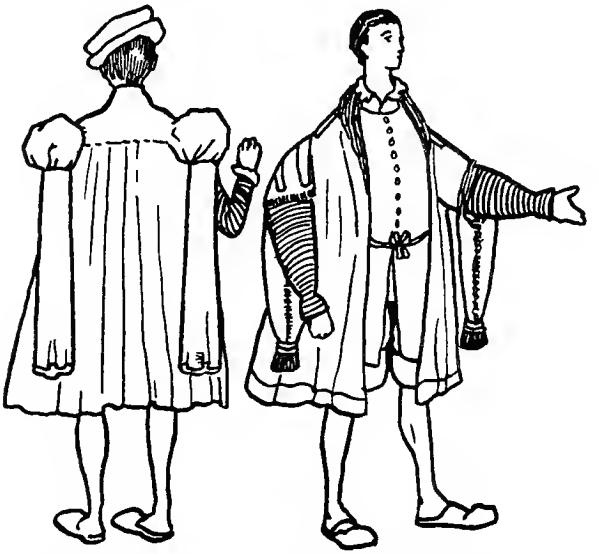
Sir F. Madden says: 'The partlet evidently appears to have been the corset or habit-shirt worn at that period, and which so commonly occurs in the portraits of the time, generally made of velvet and ornamented with precious stones.'

Hall, the author of 'Satires,' 1598, speaks of a

A MAN AND WOMAN OF THE TIME OF EDWARD VI. (1547—1553)

THE change from the dress of the previous reign should be easily noticed, especially in the case of the woman. This dress is, of course, of the plainest in this time,

man, an effeminate dandy, as wearing a partlet strip. It appears to me, who am unwillingly forced into judging between so many learned persons, that, from all I have been able to gather from contemporary records and papers, the partlet



is indeed, as Minshein says, 'the loose collar of a doublet,' in reality the same thing as a shirt band.

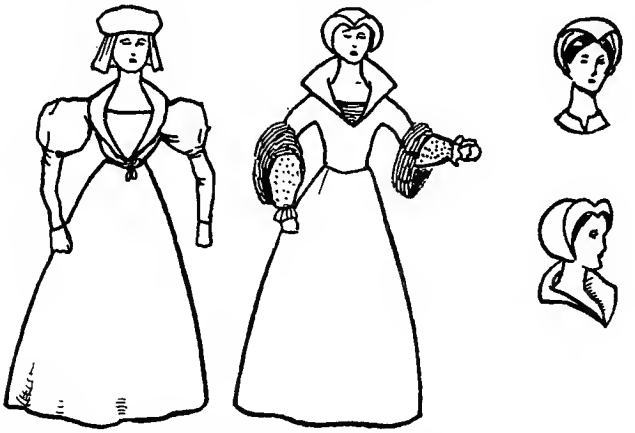
Henry VIII. wore a band about his neck, the forerunner of the ruff. Some of his bands were of silver cloth with ruffs to them, others, as I have shown, were wonderfully embroidered.

In this case, then, the partlet is head of the family tree to our own collar, 'to be set on or taken off by itself,' and so by way of ruff, valued at threescore pound price apiece, to plain bands, to falling bands, laced neckcloth, stock—to the nine pennyworth of misery we bolt around our necks.

Dress, on the whole, is much plainer, sleeves are not so full of cuts and slashes, and they fit more closely to the arm. The materials are rich, but the ornament is not so lavish; the portrait of Edward by Gwillim Stretes is a good example of ornament, rich but simple. Shoes are not cut about at the toe quite with the same splendour, but are still broad in the toe.

For the women, it may be said that the change towards simplicity is even more marked. The very elaborate head-dress, the folded, diamond-shaped French hood has disappeared almost entirely, and, for the rich, the half hoop, set back from the forehead with a piece of velvet or silk to hang down the back, will best describe the head-gear From that to the centre-pointed hoop shows the trend of the shape. This latest form of woman's head apparel was born, I think, out of the folds

of the linen cap worn in the house, and this, being repeated in the velvet nightcaps, became the extreme of fashion. The drawing will show how the square end of the linen cap, falling in the centre of the circular cap-shape, cut the semi-



circle and overlapped it, thus giving the appearance later to become exaggerated into a form cut especially to that shape. (I try to be as lucid as I can manage, but the difficulties of describing such evolutions in any but tangled language I leave the reader to imagine.)

The women are also wearing cloth hoods, rather baggy cap-like hoods, with a hanging-piece behind.

The most notable change is the collar of the gown, which suddenly springs into existence. It is a high collar and very open in front, showing a piece of the under-dress. On this collar is sewn—what I shall call—the woman's partlet, as the embroidery is often detachable and answers the same purpose as the man's partlet; this later became a separate article, and was under-propped with wires to hold it out stiffly.

The same stiff-bodied appearance holds good, but in more simple dresses the skirts were not quite as voluminous as heretofore.

With overcoats in general the hanging sleeve is being worn, the arm of the wearer coming out just below the puffed shoulder-piece.

With these remarks we may safely go on to the reign of Mary; another reign which does not yield us much in the way of clothes.

MARY

Reigned five years: 1553—1558.
Born, 1516. Married, 1554, Philip of Spain.

THE MEN AND WOMEN.

I CANNOT do better than commence this chapter by taking you back to the evening of August 3, 1553. Mary, with her half-sister Elizabeth, entered London on this date. At Aldgate she was met by the Mayor of London, who gave her the City sword. From the Antiquarian Repertory comes this account:

'First, the citizens' children walked before her magnificently dressed; after followed gentlemen habited in velvets of all sorts, some black, others in white, yellow, violet, and carnation; others wore satins or taffety, and some damasks of all colours, having plenty of gold buttons; afterwards followed the Mayor, with the City Companies, and the chiefs or masters of the several trades; after

them, the Lords, richly habited, and the most considerable knights; next came the ladies, married and single, in the midst of whom was the Queen herself, mounted on a small white ambling nag, the housings of which were fringed with gold thread; about her were six lacqueys, habited in vests of gold.

'The Queen herself was dressed in violet velvet, and was then about forty years of age, and rather fresh coloured.

'Before her were six lords bareheaded, each carrying in his hand a yellow mace, and some others bearing the arms and crown. Behind her followed the archers, as well of the first as the second guard.

'She was followed by her sister, named Madame Elizabeth, in truth a beautiful Princess, who was also accompanied by ladies both married and single.'

In the crowds about the city waiting to stare at the new Queen as she passed by, one could recognise the various professions by their colours. The trained bands in white doublets with the City arms before and behind; lawyers in black; sheriffs and aldermen in furred gowns with satin sleeves; citizens in brown cloaks and workers in cloth or

leather doublets; citizens' servants in blue liveries; gentlemen's servants in very gorgeous liveries of their masters' colours. Here is a description of a gentleman's page and his clothes:

'One doublet of yelow million fustian, th'one halfe buttoned with peche-colour buttons, and the other half laced downwards; one payer of peche-colour, laced with smale tawnye lace; a graye hat with a copper edge rounde about it, with a band p'cell of the same hatt; a payer of watchet (blue) stockings. Likewise he hath twoe clokes, th'one of vessey colour, garded with twoe yards of black clothe and twisted lace of carnacion colour, and lyned with crymsone bayes; and th'other is a red shipp russet colour, striped about th'cape and down the fore face, twisted with two rows of twisted lace, russet and gold buttons afore and uppon the shoulder, being of the clothe itself, set with the said twisted lace and the buttons of russet silk and gold.'

This will give some notion of the elaborate liveries worn, and also it will show how, having understood the forms of the garments and the material which may be used, the rest, ornament and fancy, depend on the sense of the reader.

A change has come over the streets, the town is full of Spaniards come over with Philip, and these bring with them many innovations in dress. The most noticeable is the high-peaked Spanish hat, a velvet bag with a narrow brim, worn on one side of the head. There is, also, a hard-crowned hat, round the crown-base of which is a gold cord clasped by a jewel; a feather is stuck into this hat. Yet the mass of citizens wear the flat cap, some of them, the older men, have a coif tied under their chins, and over this the flat cap. Again, older men wear black velvet skull caps.

With these Spaniards comes, also, the first appearance of the ruff, very neat and small.

Although the overcoats of Henry's and Edward's reigns still form the principal wear, the short Spanish cloak has come in, cut in full folds, and reaching not far below the waist. They also brought in the cloak with a turned up high collar; and some had sleeves to their cloaks.

A MAN OF THE TIME OF MARY
(1553—1558)

THE half-way between the dress of 1530 and 1560. A cloak very much of the period, and a tunic in the state of evolution towards the doublet.

One sees more beards and moustaches, short clipped beards, and beards with two points.

Shoes are now more to the shape of the foot, and high boots strapped up over the knee, also half-boots with the tops turned over to be seen. Often, where the hose meet the trunks, these are turned down.

The doublets become shaped more closely to the body, all showing the gradual change towards the Elizabethan costume, but still retaining the characteristics of earlier times, as the long skirt to the doublet, and the opening to show the collar of the shirt, or partlet strip.

Ladies now show more hair, parted, as before, in the centre, but now puffed out at the sides.

The new shape of head-dress becomes popular, and the upstanding collar to the gown is almost universal.

The gowns themselves, though retaining the same appearance as before, full skirts, no trains, big sleeves, and split to show the under-gown,

have the top part of the gown covering the bosom made of a separate material, as, for instance, a gown of fine cloth will have collar and yoke of velvet.

Women wear neat linen caps, made very plain and close to the head, with small ear-pieces.

On the shoulders there is a fashion of wearing

kerchiefs of linen or silk, white as a rule; white, in fact, is frequently used for dresses, both for men and women.

The custom of carrying small posies of flowers comes in, and it is interesting to see the Queen, in her portrait by Antonio More, carrying a bunch

of violets arranged exactly as the penny bunches sold now in our streets.

There was, in most dresses, a great profusion of gold buttons, and the wearing of gold chains was common—in fact, a gold chain about the

neck for a man, and a gold chain girdle for a woman, were part of the ordinary everyday dress.

You will realize that to one born in the reign of Henry VIII. the appearance of people now was very different, and, to anyone as far away as we are now, the intervening reigns of Edward and Mary are interesting as showing the wonderful

quiet change that could take place in those few years, and alter man's exterior from the appearance of a playing-card, stiff, square, blob-footed, to the doublet and hose person with a cartwheel of a ruff, which recalls to us Elizabethan dress.

ELIZABETH

Reigned 45 years: 1558-1603

THE MEN

HERE we are in the middle of great discoveries with adventurers, with Calvin and Michael Angelo, living and dying, and Galileo and Shakespeare seeing light—in the very centre and heart of these things, and we and they discussing the relations of the law to linen. How, they and we ask, are breeches, and slop-hose cut in panes, to be lined? In such writings we are bound to concern ourselves with the little things that matter, and in this reign we meet a hundred little things, little fussy things, the like of which we leave alone to-day. But this is not quite true. To-day a man, whether he cares

to admit it or no, is for ever choosing patterns, colours, shades, styles to suit his own peculiar personality. From the cradle to the grave we are decked with useless ornaments—bibs, sashes, frills, little jackets, neat ties, different coloured boots, clothes of ceremony, clothes supposed to be in harmony with the country, down, at last, to the clothes of an old gentleman, keeping a vague reminder of twenty, thirty years ago in their style, and then—grave clothes.

How well we know the Elizabethan! He is a stock figure in our imagination; he figured in our first schoolboy romances, he strutted in the first plays we saw. Because it was an heroic time we hark back to it to visualize it as best we may so that we can come nearer to our heroes—Drake, Raleigh, and the rest. The very names of the garments arouse associations—ruff, trunks, jumper, doublet, jerkin, cloak, bone-bobbin lace, and lace of Flanders —they almost take one's breath away.

Here comes a gentleman in a great ruff, yellow-starched, an egg-shaped pearl dangles from one ear. One hand rests on his padded hip, the other holds a case of toothpicks and a napkin; he is going to his tavern to dine. His doublet is bellied like a

pea's cod, and his breeches are bombasted, his little hat is stuck on one side and the feather in it curls over the brim. His doublet is covered with a herring-bone pattern in silk stitches, and is slashed all over. He is exaggerated, monstrous; he is tight-laced; his trunks stick out a foot all round him, and his walk is, in consequence, a little affected; but, for all that, he is a gallant figure.

Behind him comes a gentleman in loose knee-breeches barred with velvet; at the knee he has a frill of lace. His jerkin is not stuffed out, and his ruff is not starched to stick up round his head. His hair is cut in three points, one over each ear and the third over the centre of his forehead, where we see a twisted lock tied with ribbon. We seem to know these people well—very well. The first, whose clothes are of white silk sewn with red and blue, whose trunk hose have clocks of silk sewn on them, reminds us of whom? And the second gentleman in green and red, with heels of red on his shoes? Suddenly there flashes

across our memory the picture of a lighted stage, a row of shops, a policeman, and then a well-known voice calling, 'Hello, Joey, here we are again!'

Here we are again after all these centuries—clown and pantaloon, the rustic with red health on his face, the old man in Venetian slops—St. Pantaloone—just as Elizabethan, humour included, as anything can well be.

Then, enter Harlequin in his clothes of gorgeous patches; the quick, almost invisible thief, the instigator of all the evil and magic. His patches and rags have grown to symmetrical pattern, his loose doublet has become this tight-fitting lizard skin of flashing gold and colours, but his atmosphere recalls the great days.

To these enter 1830—Columbine—an early Victorian lady, who contrives to look sweetly modest in the shortest and frilliest of skirts; she looks like a rose, a rose on two pink stalks. She, being so different, gives the picture just the air of magic incongruity. Once, years ago, she was dressed in rags like Harlequin, but I suppose that the age of sentiment clothed her in her ballet costume rather than see her in her costly tatters.

We are a conservative nation, and we like our own

old jokes so much that we have kept through the ages this extraordinary pleasing entertainment straight down, clothes and all, from the days of Queen Elizabeth.

Even as we dream of this, and the harlequinade dazzles our eyes, the dream changes—a new sound is heard, a sound from the remote past, too. We listen eagerly, clown, pantaloon, harlequin, and columbine vanish to the sound of the pan-pipes and the voice of Punch.

'Root-ti-toot, rootity-toot!' There, by the corner of the quiet square, is a tall box covered with checkered cloth. Above a man's height is an opening, and on a tiny stage are two figures, one in a doublet stiffened out like a pea pod, with a ruff hanging loose about his neck, bands at his wrists, a cap on his head—Punch. The other with a linen cap and a ruff round her neck—Judy. Below, on the ground by the gentleman who bangs a drum and blows on the pan-pipes stuck in his muffler, is a dog with a ruff round his neck—Toby. And we know—delightful to think of it—that a box hidden by the check covering, contains many curiously dressed figures—all friends of ours, The world is certainly curious, and I suppose that an Elizabethan

revisiting us to-day would find but one thing the same, the humour of the harlequinade and the Punch and Judy show.

Now let us get to the dull part. If you wish to swim in a sea of allusions there are a number of books into which you may dive—

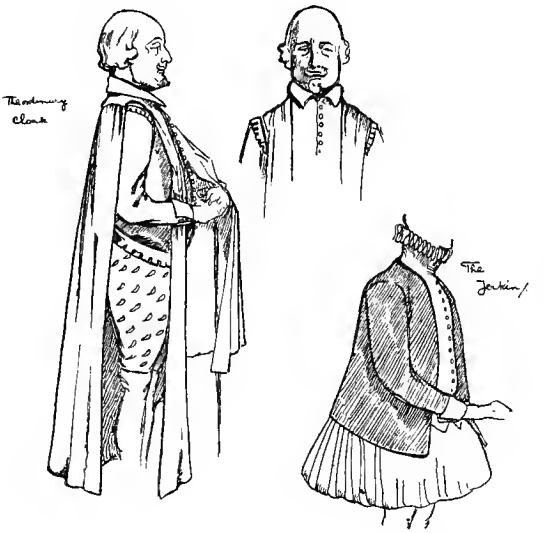
'Microcynicon.'
'Pleasant Quippes for Upstart Newfangled Gentlewomen.'
Hall's 'Satires.'
Stubbes' 'Anatomie of Abuses.'
'The Cobbler's Prophesie.'
'The Debate between Pride and Lowliness.'
'The Letting of Humours Blood in the Head Vaine.'
'The Wits Nuserie.'
Euphues' 'Golden Legacie.'
'Every Man out of his Humour.'

If you do not come out from these saturated with detail then you will never absorb anything.

For the shapes, the doublet was a close-fitting garment, cut, if in the Italian fashion, down to a long peak in front. They were made without sleeves, like a waistcoat, and an epaulette overhung the armhole. The sleeves were tied into the doublet by means of points (ribbons with metal tags). These doublets were for a long time

stuffed or bombasted into the form known as 'pea's cod bellied' or 'shotten-bellied.'

The jerkin was a jacket with sleeves, and was often worn over the doublet. The sleeves of the jerkin were often open from shoulder to wrist to



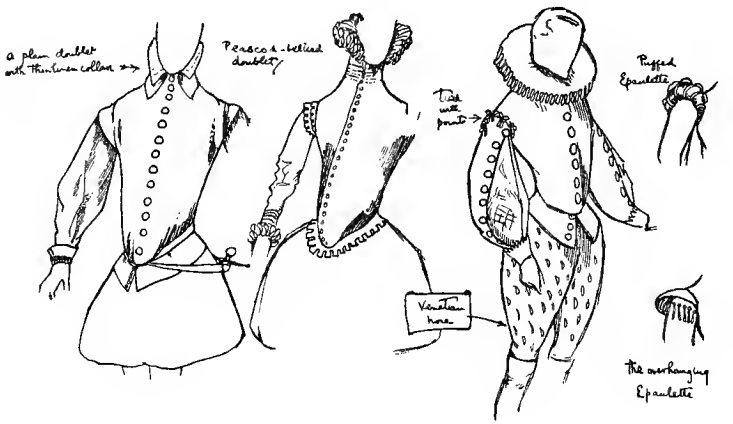
show the doublet sleeve underneath. These sleeves were very wide, and were ornamented with large buttons.

The jornet was a loose travelling cloak.

The jumper a loose jerkin, worn for comfort or extra clothing in winter.

Both doublet and jerkin had a little skirt or base.

The very wide breeches known as trunks were worn by nearly everybody in the early part of the reign, until they vied with Venetian breeches for fashion. They were sometimes made of a series of wide bands of different colours placed alternately;



sometimes they were of bands, showing the stuffed trunk hose underneath. They were stuffed with anything that came handy—wool, rags, or bran—and were of such proportions that special seats were put in the Houses of Parliament for the gentlemen who wore them. The fashion at its height appears to have lasted about eight years.

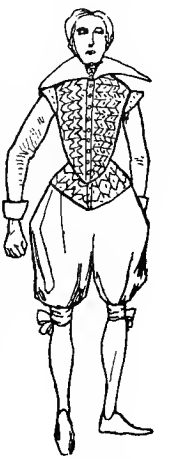
A MAN OF THE TIME OF ELIZABETH
(1558—1603)

HE wears a double linen collar, nearly as usual at this time as the ruff. His trunk hose will be seen through the openings of his trunks. His boots are held up by two leather straps. His cloak is an Italian fashion.

The Venetian breeches were very full at the top and narrowed to the knee; they were slashed and puffed, or paned like lattice windows with bars of coloured stuffs or gold lace.

The French breeches were tight and ruffled in puffs about the thighs.

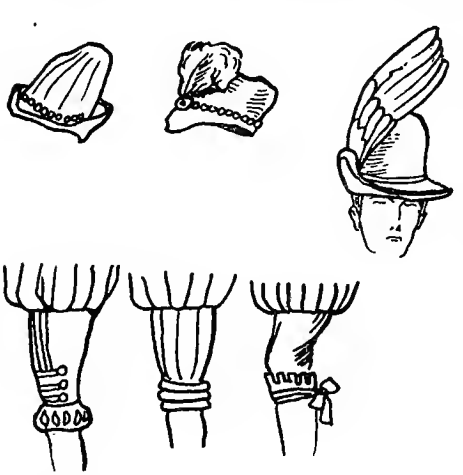
The stockings were of yarn, or silk, or wool. They were gartered about the knee, and pulled up over the breeches; but the man most proud of his leg wore no garters, but depended on the shape of his leg and the fit of his stocking to keep the position. These stockings were sewn with clocks at the ankles, and had various patterns on them, sometimes of gold or silver thread. Open-work stockings were known.



The stockings and breeches were called, if the breeches were short and the stockings all the way up the leg, trunk hose and trunks; if the breeches came to the knee and the stockings just came over them, they were known as upper stocks and nether stocks.

The shoes were shaped to the foot, and made of

various leathers or stuffs; a rose of ribbon sometimes decorated the shoes. There were shoes with high cork soles called moyles. Of course, there were gallants who did things no one else thought of doing—wearing very square-toed shoes, for instance, or cock feathers in their hair.



The sturtops were boots to the ankle.

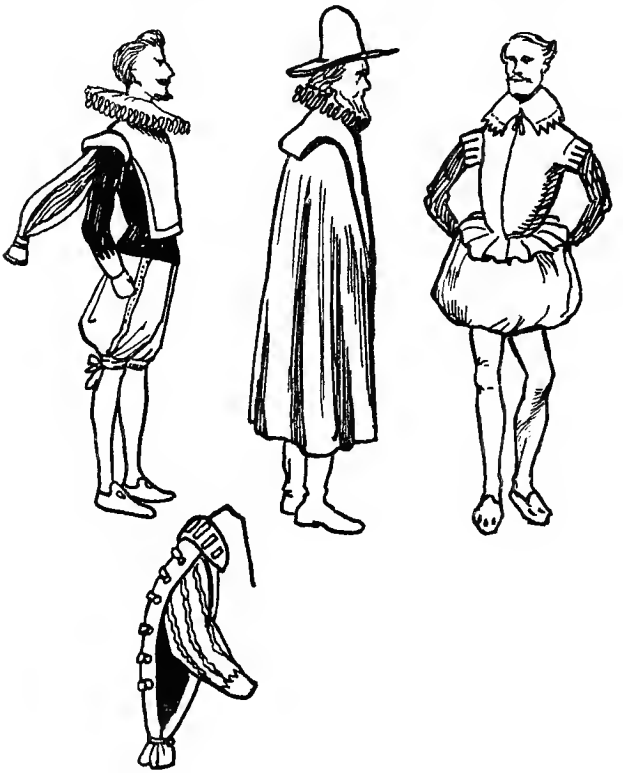
As for the hair, we have the love-lock tied with ribbons, the very same that we see caricatured in the wigs of clown and pantaloon. We have, also, hair left fairly long and brushed straight back from the forehead, and short-cropped hair. Beards and moustaches are worn by most.

They wore little cloaks covered with embroidery, lace, sometimes even with pearls. For winter or for hard travelling the jornet or loose cloak was worn.

The older and more sedate wore long stuff gowns with hanging sleeves; these gowns, made to fit at the waist and over the trunks, gave an absurd Noah's ark-like appearance to the wearers. Those who cared nothing for the fashions left their gowns open and wore them loose.

The common people wore simple clothes of the same cut as their lords —trunks or loose trousers, long hose, and plain jerkins or doublets. In the country the fashions alter, as a rule, but little; however, in this reign Corydon goes to meet Sylvia in somewhat fashionable clothes. Lodge says: 'His holiday suit marvellous seemly, in a russet jacket, welted with the same, and faced with red worsted, having a pair of blue camblet sleeves, bound at the wrists with four yellow laces, closed before very richly with a dozen pewter buttons. His hose of gray kersey, with a large slop barred all across the pocket holes with three fair guards, stitched on either side with red thread.' His stockings are also gray kersey, tied with different

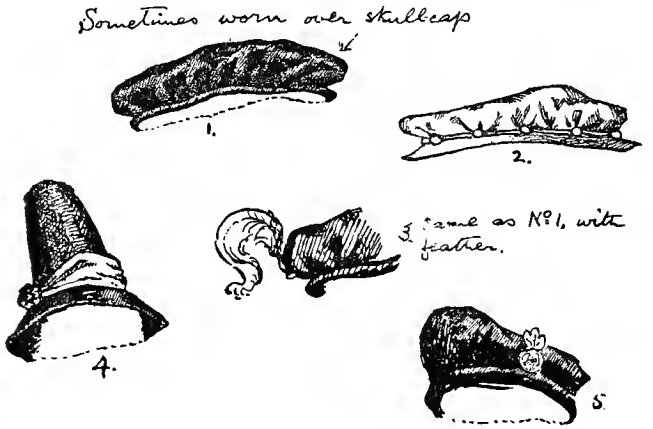
coloured laces; his bonnet is green, and has a copper brooch with the picture of St. Dennis. 'And to want nothing that might make him



amorous in his old days, he had a fair shirt-band of white lockeram, whipt over with Coventry blue of no small cost.'

The hats worn vary in shape from steeple-crowned, narrow-brimmed hats, to flat, broad-crowned hats; others show the coming tendency towards the broad-brimmed Jacobean hat. Round these hats were hatbands of every sort, gold chains, ruffled lace, silk or wool.

I think we may let these gallants rest now to



walk among the shades—a walking geography of clothes they are, with French doublets, German hose, Spanish hats and cloaks, Italian ruffs, Flemish shoes; and these with chalked faces, fuzzed periwigs of false hair, partlet strips, wood busks to keep straight slim waists, will make the shades

laugh perhaps, or perhaps only sigh, for there are many in that dim wardrobe of fashions who are still more foolish, still more false, than these Elizabethans.

THE WOMEN

Now this is the reign of the ruff and the monstrous hoop and the wired hair. As a companion to her lord, who came from the hands of his barber with his hair after the Italian manner, short and round and curled in front and frizzed, or like a Spaniard, long hair at his ears curled at the two ends, or with a French love-lock dangling down his shoulders, she—his lady—sits under the hands of her maid, and tries various attires of false *hair*, principally of a yellow colour. Every now and again she consults the looking-glass hanging on her girdle; sometimes she dresses her hair with chains of gold, from which jewels or gold-work tassels hang; sometimes she, too, allows a love-lock to rest upon her shoulder, or fall negligently on her ruff.

Even the country girl eagerly waits for news of the town fashions, and follows them as best she may.

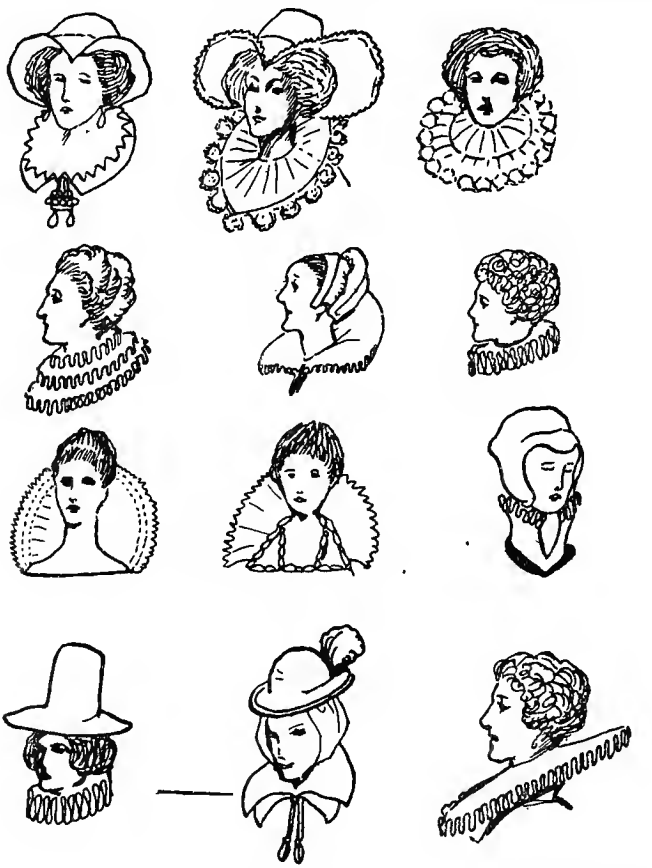
In the early part of the reign the simple costume of the previous reign was still worn, and even the court ladies were quietly, though richly, dressed.

In the first two years the ruff remained a fairly small size, and was made of holland, which remained stiff, and held the folds well; but later, there entered several Dutch ladies, headed by Mistress Dingham Vander Plasse, of Flanders, in 1564, who taught her pupils the art of starching cambric, and the art of folding, cutting, and pinching ruffs, at five pounds a head, and the art of making starch, at the price of one pound.

First, the lady put on her underproper of wire and holland, and then she would place with a great nicety her ruff of lace, or linen, or cambric. One must understand that the ruff may be great or small, that only the very fashionable wore such a ruff as required an underproper, and that the starched circular ruff would stand by itself without the other appliance.

Before the advent of the heavily-jewelled and embroidered stomacher, and the enormous spread of skirt, the dress was a modification of that worn by the ladies in the time of Henry VIII. First, a gown cut square across the bosom and low over

the shoulders, full sleeves ending in bands of cambric over the hands (these sleeves slit to show puffs



of cambric from the elbow to the wrist), the skirt full and long, but without any train; the whole fitted

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well to the figure as far as the waist, and very stiff in front. Over this a second gown, generally of plain material, split above in a V-shape, split below at the waist, and cut away to show the undergown. The sleeves of this gown were wide, and were turned back or cut away just by the elbow. Both gowns were laced up the back. This second gown had, as a rule, a high, standing

collar, which was lined with some rich silk or with lace.

This shape gave way to a more exaggerated form, and finally to many varieties of exaggeration. The lady might wear a jerkin like in shape to a man's, except that often it was cut and low square over the bosom, and was not stuffed quite so much in front; every variety of rich material was used for this jerkin, and the sleeves were as varied as

were the man's, split and tied with ribbons. False sleeves attached at the shoulders, and left to hang loose, puffed, slashed all over, with or without bands of cambric or lace at the wrists; these bands sometimes were frills, sometimes stiffened and turned back. No person except royalty might wear crimson except in under-garments, and the middle class were not allowed to wear velvet except for sleeves.

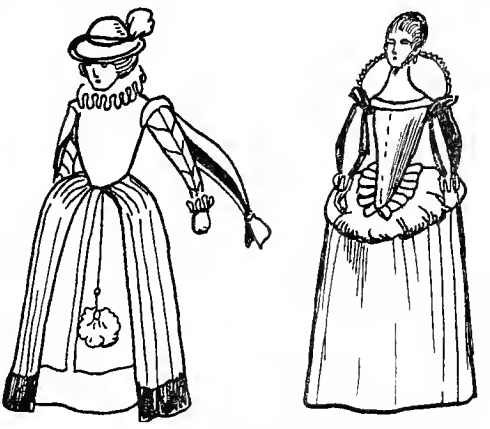
This jerkin was sometimes worn buttoned up, like a man's, to the neck, and when the hoops came into fashion and were worn high up near the waist, the basque or flounce at the bottom of the jerkin was made long, and pleated full to the top of the hooped petticoat.

The plainer fashion of this was a gown buttoned high—up to the ruff—and opened from the waist to the feet to show a full petticoat of rich material; this was the general wear of the more sober-minded.

Sometimes a cape was worn over the head and shoulders, not a shaped cape, but a plain, oblong piece of stuff. The ladies sometimes wore the shaped cape, with the high collar that the men wore. The French hood with a short liripipe was worn by

country ladies; this covered the hair, showing nothing but a neat parting in front.

The openwork lace bonnet, of the shape so well known by the portraits of Queen Mary of Scotland, is not possible to exactly describe in writing; one variety of it may be seen in the line drawing given. It is made of cambric and cut lace sewn on to wires bent into the shape required.



In such a time of extravagance in fashion the additions one may make to any form of dress in the way of ribbons, bows, sewn pearls, cuts, slashes, and puffs are without number, and I can only give the structure on which such ornamental fripperies can be placed. The hair, for example, can be dressed with pearls, rings of gold, strings of pearls, feathers, or glass ornaments. Men and women wore monstrous earrings, but curiously enough

this fashion was more common to men than women. Hats were interchangeable, more especially the trim hat with a feather, in shape like those worn by the Yeoman of the Guard, but smaller.

The shoulder pinions of the jerkins were puffed, slashed, and beribboned in every way. The wing sleeves, open from the shoulder all the way down, were so long sometimes as to reach the ground, and were left hanging in front, or thrown back over the shoulders, the better to display the rich undersleeve.

The ladies shoes were cork-soled, high-heeled, and round-toed. The girdles were of every stuff, from gold cord, curiously knotted, to twisted silk; from these hung looking-glasses, and in them were stuck the embroidered and scented gloves.

Ladies went masked about the streets and in the theatres, or if they wished to be unconventional, they sat in the playing booths unmasked, their painted faces exposed to the public gaze.

The shoes with the high cork soles, to which I have just alluded, were in common use all over Europe, and were of all heights—from two inches to seven or eight—and they were called *chopines*. They were not such a foolish custom as might

appear, for they protected the wearer from the appalling filth of the streets. The tall chopines that Hamlet mentions were really very high-soled slippers, into which the richly-embroidered shoes were placed to protect them when the ladies walked abroad. The shoes were made of leather and velvet stitched with silk, embroidered with gold, or stamped with patterns, slashed sometimes, and sometimes laced with coloured silk laces.

Some ladies wore bombazines, or a silk and cotton stuff made at Norwich, and bone lace made at Honiton, both at that time the newest of English goods, although before made in Flanders; and they imported Italian lace and Venetian shoes, stuffed their stomachers with bombast, and wore a frontlet on their French hoods, called a *bongrace*, to keep their faces from sunburn.

Cambric they brought from Cambrai in France, and calico from Calicut in India—the world was hunted high and low for spoil to deck these gorgeous, stiff, buckramed people, so that under all this load of universal goods one might hardly hope to find more than a clothes prop; in fact, one might more easily imagine the overdressed figure to be a marvellous marionette than a decent Englishwoman.

Falstaff will not wear coarse dowlas shirts, dandies call for ostrich feathers, ladies must have Coventry blue gowns and Italian flag-shaped fans; everybody is in the fashion from milkmaids to ladies of the court, each as best as they may manage it. The Jew moves about the streets in his long gaberdine and yellow cap, the lady pads

about her garden in tall chopines, and the gentleman sits down as well as he may in his bombasted breeches and smokes Herbe de la Reine in a pipe of clay, and the country woman walks along in her stamell red petticoat guarded or strapped with black, or rides past to market in her over-guard skirts.

Let us imagine, by way of a picture of the times, the Queen in her bedchamber under the hands of her tiring-women: She is sitting before a mirror in her embroidered chemise of fine Raynes linen, in her under-linen petticoat and her silk stockings with the gold thread clocks. Over these she wears a rich wrap. Slippers are on her feet. In front of her, on a table, are rouge and chalk and a pad of cotton-wool—already she has made up her face, and her bright bird-like eyes shine in a painted mask, her strong face, her hawk-like nose and her expressionless mouth reflect back at her from the mirror. Beside the rouge pot is a Nuremberg egg watch, quietly ticking in its crystal case. One of the women brings forward a number of attires of false hair, golden and red, and from these the Queen choses one. It is a close periwig of tight red curls, among which pearls and pieces

of burnished metal shine. With great care this wig is fastened on to the Queen's head, and she watches the process with her bright eyes and still features in the great mirror.

Then, when this wig is fixed to her mind, she rises, and is helped into the privie coat of bones and buckram, which is laced tightly by the women at her back. Now comes the moment when they are about to fasten on her whalebone hips the great farthingale—over which her voluminous petticoats and skirts will fall. The wheel of bone is tied with ribbons about her waist, and there securely fastened. After some delay in choosing an undergown, she then puts on several linen petticoats, one over another, to give the required fulness to her figure; and then comes the stiffly-embroidered undergown—in this case but a petticoat with a linen bodice which has no sleeves.

With great care she seats herself on a broad chair, and a perfect army of ruffs is laid before her. As the tire-woman is displaying the ruffs she talks to the Queen, and tells her that peculiar story, then current, of the Lady of Antwerp, who was in a great way because she could not get

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COMPARE this with the other plate showing the opposite fashion.

her ruff to set aright, and when in a passion she called upon the devil to take it, as if in answer to the summons a young and handsome gentleman appeared. Together they tried the ruff, and the young gentleman suddenly strangled the lady and vanished. Now when they came to carry away the coffin of the lady some days later, it was found that no one could lift it, so, in the end, it was opened, and there, to the surprise of everybody, sat a great black cat setting a ruff. The Queen's eyes twinkle on this story, for she has a great fund of dry humour—and so, to the business of the ruffs. First one and then another is discarded; and finally the choice falls between one of great size, shaped like a catherine wheel and starched blue, and the other of three depths but not of such great circumference, starched yellow, after the receipt of Mrs. Turner, afterwards hung at Tyburn in a ruff of the same colour.

The Queen wavers, and the tire-woman recommends the smaller bands: 'This, madame, is one of those ruffs made by Mr. Higgins, the tailor near to St. James's, where he has set up an establishment for the making of such affairs—it is a picadillie, and would——'

The Queen stops her and chooses the ruff; it is very much purled into folds, and it bristles with points.

The women approach with a crimson over-gown and slips it over the Queen's head—it is open in front to show the rich petticoat, and it has great stuffed wings, epaulettes, or mahoitres on the shoulders. The tight-fitting bodice of the gown is buttoned up to the throat, and is stuffed out in front to meet the fall of the hoops; it has falling sleeves, but the real sleeves are now brought and tied to the points attached to the shoulders of the gown. They are puffed sleeves of the same material as the under-gown, and the falling sleeves of the upper gown are now tied with one or two bows across them so that the effect of the sleeves is much the same as the effect of the skirts; an embroidered stuff showing in the opening of a plain material. These are called virago sleeves.

This done, the strings of pearls are placed around the Queen's neck, and then the under-propper or supportasse of wire and holland is fastened on her neck, and the picadillie ruff laid over it. The Queen exchanges her slippers for

cork-soled shoes, stands while her girdle is knotted, sees that the looking-glass, fan, and pomander are hung upon it, and then, after a final survey of herself in the glass, she calls for her muckinder or handkerchief, and—Queen Elizabeth is dressed.

So in this manner the Queen struts down to posterity, a wonderful woman in ridiculous clothes, and in her train we may dimly see Mr. Higgins, the tailor, who named a street without knowing it, a street known in every part of the civilized world; but, nowadays, one hardly thinks of connecting Piccadilly with a lace ruff. . . .

SHAKESPEARE AND CLOTHES.

There are not so many allusions to Elizabethan dress in the plays of Shakespeare as one might suppose upon first thought. One has grown so accustomed to Shakespeare put on the stage in elaborate dresses that one imagines, or one is apt to imagine, that there is a warrant for some of the dresses in the plays. In some cases he confounds the producer and the illustrator by introducing garments of his own date into historical plays, as

for example, Coriolanus. Here are the clothes allusions in that play:

'When you cast your stinking greasy caps,
You have made good work,
You and your apron-men.'

'Go to them with this bonnet in your hand.'

'Enter Coriolanus in a gown of humility.'

'Matrons fling gloves, ladies and maids their scarfs and handkerchers.'

'The kitchen malkin pins her richest lockram* 'bout her reechy neck.'

'Our veiled dames.'

'Commit the war of white and damask in their nicely gawded cheeks to the wanton and spoil of Phœbus' burning kisses.'

'Doublets that hangmen would bury with these that wore them.'

I have not kept the lines in verse, but in a convenient way to show their allusions.

In 'Pericles' we have mention of ruffs and bases. Pericles says:

'I am provided of a pair of bases.'

Certainly the bases might be made to appear Roman, if one accepts the long slips of cloth or

* 'Lockram' is coarse linen.

leather in Roman military dress as being bases; but Shakespeare is really—as in the case of the ruffs—alluding to the petticoats of the doublet of his time worn by grave persons. Bases also apply to silk hose.

In 'Titus Andronicus' we have:

'An idiot holds his bauble for his God.'

Julius Cæsar is mentioned as an Elizabethan:

'He plucked ope his doublet.'

The Carpenter in 'Julius Cæsar' is asked:

'Where is thy leather apron and thy rule?'

The mob have 'sweaty night-caps.'

Cleopatra, in 'Anthony and Cleopatra, says:

'I'll give thee an armour all of gold.'

The 'Winter's Tale,' the action of which occurs in Pagan times, is full of anachronisms. As, for instance, Whitsun pastorals, Christian burial, an Emperor of Russia, and an Italian fifteenth-century painter. Also:

'Lawn as white as driven snow;
Cyprus* black as ere was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;

* Thin stuff for womens' veils.

Bugle-bracelet, necklace amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
Pins and polking-sticks of steel.'

So, you see, Autolycus, the pedlar of these early times, is spoken of as carrying polking-sticks with which to stiffen ruffs.

Shylock, in 'The Merchant of Venice,' should wear an orange-tawny bonnet lined with black taffeta, for in this way were the Jews of Venice distinguished in 1581.

In 'The Tempest' one may hear of rye-straw hats, of gaberdines, rapiers, and a pied fool's costume.

In 'The Two Gentlemen of Verona' we hear:

'Why, then, your ladyship must cut your hair.'

'No, girl; I'll tie it up in silken strings
With twenty odd conceited true-love knot;
To be fantastic may become a youth
Of greater time than I shall show to be.'

Also:

'Since she did neglect her looking-glass,
And threw her sun-expelling mask away.'

Many ladies at this time wore velvet masks. The Merry Wives of Windsor' gives us a

thrummed hat, a muffler or linen to hide part of the face, gloves, fans. Falstaff says:

'When Mistress Bridget lost the handle of her fan,
I took it up my honour thou had'st it not.'

Also:

'The firm fashion of thy foot would give an excellent motion to thy fait in a semicircled farthingale.'

'Twelfth Night' is celebrated for us by Malvolio's cross garters. Sir Toby, who considers his clothes good enough to drink in, says:

'So be these boots too: an they be not, let them hang themselves in their own straps.'

Sir Toby also remarks to Sir Andrew upon the excellent constitution of his leg, and Sir Andrew replied that:

'It does indifferent well in a flame-coloured stock.'

The Clown says:

'A sentence is but a cheveril* glove to a good wit.'

In 'Much Ado About Nothing' we learn of one who lies awake ten nights, 'carving the fashion of his doublet.' Also of one who is

'in the shape of two countries at once, as a German from the waist downwards all slops, and a Spaniard from the hip upward, no doublet.'

* 'Cheveril' is kid leather.

Again of a gown:

'Cloth of gold, and cuts, and laced with silver set with pearls down sides, side sleeves, and skirts, round under borne with a bluish tinsel.'

In 'As You Like It' one may show a careless desolation by ungartered hose, unbanded bonnet, unbuttoned sleeve, and untied shoe.

'The Taming of the Shrew' tells of serving-men:

'In their new fustian and their white jackets. . . . Let their blue coats be brushed, and their garters of an indifferent knit.'

Also we have a cap 'moulded on a porringer.'

'Love's Labour's Lost' tells of:

'Your hat penthouse-like o'er the shop of your eyes; with your arms crossed on your thin belly doublet like a rabbit on a spit; or your hands in your pocket like a man after the old painting.'

'All's Well that Ends Well':

'Why dost thou garter up thy arms o' this fashion? Dost make a hose of thy sleeves?'

'Yonder's my lord your son with a patch of velvet on's face: whether there be a scar under't or no, the velvet knows. . . . There's a dozen of 'em, with delicate fine hats and most courteous feathers, which bow the head and nod at every man.'

In 'Henry IV.,' Part II., there is an allusion to the blue dress of Beadles. Also:

'About the satin for my short cloak and slops.'

'The smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles.'

'To take notice how many pair of silk stockings thou hast, or to bear the inventory of thy shirts.'

There are small and unimportant remarks upon dress in other plays, as dancing-shoes in 'Romeo and Juliet' and in 'Henry VIII.':

'The remains of fool and feather that they got in France.'

'Tennis and tall stockings,
Short blistered breeches and those types of travel.'

But in 'Hamlet' we find more allusions than in the rest. Hamlet is ever before us in his black:

'"Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black.'

'Lord Hamlet, with his doublet all unbraced;
No hat upon his head; his stockings fouled,
Ungartered, and down-goes to his ancle;
Pale as his shirt.'

'Your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine.'*

'O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion into tatters.'

* Shoes with very high soles.

> 'With two provincial roses on my ragged shoes,
> My sea-gown scarfed about me.'

Having read this, I think it will be seen that there is no such great difficulty in costuming any play, except perhaps this last. There have been many attempts to put 'Hamlet' into the clothes of the date of his story, but even when the rest of the characters are dressed in skins and cross-gartered trousers, when the Viking element is strongly insisted upon, still there remains the absolutely Elizabethan figure in inky black, with his very Elizabethan thoughts, the central figure, almost the great symbol of his age.

JAMES THE FIRST

Reigned twenty-two years: 1603—1625.
Born 1566. Married 1589, Anne of Denmark.

THE MEN.

THIS couplet may give a little sketch of the man we should now see before us:

> 'His ruffe is set, his head set in his ruff;
> His reverend trunks become him well enough.'

We are still in the times of the upstanding ruff; we are watching, like sartorial gardeners, for the droop of this linen flower. Presently this pride of man, and of woman too, will lose its bristling, super-starched air, and will hang down about the necks of the cavaliers; indeed, if we look very carefully, we see towards the end of the reign the firstfruits of elegance born out of Elizabethan precision.

Now in such a matter lies the difficulty of presenting an age or a reign in an isolated chapter.

In the first place, one must endeavour to show how a Carolean gentleman, meeting a man in the street, might say immediately, 'Here comes one who still affects Jacobean clothes.' Or how an Elizabethan lady might come to life, and, meeting the same man, might exclaim, 'Ah! these are evidently the new fashions.' The Carolean gentleman would notice at first a certain air of stiffness, a certain padded arrangement, a stiff hat, a crisp ornament of feathers. He would see that the doublet varied from his own in being more slashed, or slashed in many more degrees. He would see that it was stiffened into an artificial figure, that the little skirt of it was very orderly, that the cut of the sleeves was tight. He would notice also that the man's hair was only half long, giving an appearance not of being grown long for beauty, but merely that it had not been cut for some time. He would be struck with the preciseness, the correct air of the man. He would see, unless the stranger happened to be an exquisite fellow, that his shoes were plain, that the 'roses' on them were small and neat. His trunks, he would observe, were wide and full, but stiff. Mind you, he would be regarding this man with seventeenth-century

eyes—eyes which told him that he was himself an elegant, careless fellow, dressed in the best of taste and comfort—eyes which showed him that the Jacobean was a nice enough person in his dress, but old-fashioned, grandfatherly.

To us, meeting the pair of them, I am afraid that a certain notion we possess nowadays of cleanliness and such habits would oppress us in the company of both, despite the fact that they changed their linen on Sundays, or were supposed to do so. And we, in our absurd clothes, with hard hats on our heads, and stiff collars tight about our necks, creases in our trousers, and some patent invention of the devil on our feet, might feel that the Jacobean gentleman looked and was untidy, to say the least of it, and had better be viewed from a distance.

To the Elizabethan lady the case would be reversed. The man would show her that the fashions for men had been modified since her day; she would see that his hair was not kept in, what she would consider, order; she would see that his ruff was smaller, and his hat brim was larger. She would, I venture to think, disapprove of him, thinking that he did not look so 'smart.'

For ourselves, I think we should distinguish him at once as a man who wore very large knickerbockers tied at the knee, and, in looking at a company of men of this time, we should be struck by the padding of these garments to a preposterous size.

There has come into fashion a form of ruff cut square in front and tied under the chin, which can

be seen in the drawings better than it can be described; indeed, the alterations in clothes are not easy to describe, except that they follow the general movement towards looseness. The trunks have become less like pumpkins and more like loose, wide bags. The hats, some of them stiff and

hard, show in other forms an inclination to slouch. Doublets are often made loose, and little sets of slashes appear inside the elbow of the sleeves, which will presently become one long slash in Cavalier costumes.

We have still:

> 'Morisco gowns, Barbarian sleeves,
> Polonian shoes, with divers far fetcht trifles;
> Such as the wandering English galant rifles
> Strange countries for.'

But we have not, for all that, the wild extravaganza of fashions that marked the foregoing reign. Indeed, says another writer, giving us a neat picture of a man:

> 'His doublet is
> So close and pent as if he feared one prison
> Would not be strong enough to keep his soul in,
> But his taylor makes another;
> And trust me (for I knew it when I loved Cupid)
> He does endure much pain for poor praise
> Of a neat fitting suit.'

To wear something abnormally tight seems to be the condition of the world in love, from James I. to David Copperfield.

Naturally, a man of the time might be riding

down the street across a Scotch plaid saddle cloth and pass by a beggar dressed in clothes of Henry VIII.'s time, or pass a friend looking truly Elizabethan — but he would find generally that the short, swollen trunks were very little worn, and also—another point —that a number of men had taken to walking in boots, tall boots, instead of shoes.

As he rides along in his velvet cloak, his puffed and slashed doublet, his silken hose, his hands gloved with embroidered gloves, or bared to show his rings, smelling of scents, a chain about his neck, he will hear the many street cries about him:

'Will you buy any sand, mistress?'

'Brooms, brooms for old shoes! Pouch-rings, boots, or buskings! Will ye buy any new brooms?'

'New oysters, new oysters! New, new cockles!'

'Fresh herrings, cockels nye!'

'Will you buy any straw?'

'Hay yee any kitchen stuff, maids?'

'Pippins fine! Cherrie ripe, ripe, ripe!'

A MAN OF THE TIME OF JAMES I.
(1603—1625)

HE shows the merging of the Elizabethan fashion into the fashion of Charles I. The stiff doublet and the loose breeches, the plain collar, and the ribbons at the knees. On his hawking glove is a hawk, hooded and jessed.

And he will pass apprentices, most of them still in flat caps, blue doublets, and white cloth breeches and stockings, sewn all in one piece, with daggers on their backs or at their sides. And then, travelling with his man, he will come to his inn. For the life of me, though it has little to do with dress,

I must give this picture of an inn from Fynes Moryson, which will do no harm, despite the fact that Sir Walter Besant quoted some of it.

'As soon as a passenger comes to an Inn, the servants run to him' (these would be in doublet and hose of some plain colour, with shirt-collars to the doublets turned down loose; the trunks would be wide and to the knee, and there buttoned), 'and one takes his horse and walks him till he be cool, then

rubs him and gives him meat, yet I must say that they are not much to be trusted in this last point, without the eye of the Master or his servant to oversee them. Another servant gives the passenger his private chamber, and kindles his fire, the third pulls off his boots and makes them clean' (these two servants would be wearing aprons). 'Then the Host or Hostess visits him, and if he will eat with the Host, or at a common table with the others, his meal will cost him sixpence, or in some places but fourpence, yet this course is less honourable and not used by Gentlemen; but if he will eat in his chamber' (he will retain his hat within the house), 'he commands what meats he will according to his appetite, and as much as he thinks fit for him and his company, yea, the kitchen is open to him, to command the meat to be dressed as he likes best; and when he sits at table, the Host or Hostess will accompany him, if they have many guests, will at least visit him, taking it for courtesy to be bid sit down; while he eats, if he have company especially, he shall be offered music, which he may freely take or refuse, and if he be solitary the musicians will give him good day with music in the morning.

'It is the custom and in no way disgraceful to set up part of supper for his breakfast.

'Lastly, a Man cannot more freely command at home in his own house than he may do in his Inn, and at parting if he give some few pence to the Chamberlin and Ostler they wish him a happy journey.'

Beyond this and the drawings I need say no more.

The drawings will show how the points of a

doublet may be varied, the epaulette left or taken away, the little skirts cut or left plain. They show you how a hat may be feathered and the correct shape of the hat; how breeches may be left loose at the knee, or tied, or buttoned; of the frills at the wrist and the ruffs at the neck—of everything, I hope, that is necessary and useful.

THE WOMEN

'What fashion will make a woman have the best body, tailor?'

'A short Dutch waist, with a round Catherine-wheel fardingale, a close sleeve, with a cartoose collar, or a pickadell.'

I think, with a little imagination, we can see the lady: add to our picture a feather fan, a man's beaver hat with a fine band round it stuck with a rose or a feather, shoes with ribbons or roses, and jewels in the hair—and I think the lady walks.

Yet so difficult do I find it to lead her tripping out of the wardrobe into the world, I would remind myself of the laws for servants in this time:

'And no servant may toy with the maids under pain of fourpence.'

It is a salutary warning, and one that must be kept in the mind's eye, and as I pluck the lady

from the old print, hold her by the Dutch waist, and twirl her round until the Catherine-wheel fardingle is a blurred circle, and the pickadell a mist of white linen, I feel, for my prying, like one who has toyed under pain of fourpence.

There are many excellent people with the true historical mind who would pick up my lady and strip her in so passionless a way as to leave her but a mass of Latin names —so many bones, tissues, and nerves—and who would then label and classify her wardrobe under so many old English and French, Dutch and Spanish names, bringing to bear weighty arguments several pages long over the derivation of

the word 'cartoose' or 'pickadell,' write in notebooks of her little secret fineries, bear down on one another with thundering eloquence upon the relation of St. Catherine and her wheel upon seventeenth-century dressmaking, and so confuse and bewilder the more simple and less learned folk that we should turn away from the Eve of the seventeenth century and from the heap of clothes upon the floor no whit the wiser for all their pains.

Not that I would laugh, even smile, at the diligence of these learned men who in their day puzzled the father of Tristram Shandy over the question of breeches, but, as it is in my mind impossible to disassociate the clothes and the woman, I find it difficult to follow their dissertations, however enlightening, upon Early English cross-stitch. And now, after I have said all this, I find myself doing very nearly the same thing.

You will find, if you look into the lady's wardrobe, that she has other fashions than the close sleeve: she has a close sleeve as an under sleeve, with a long hanging sleeve falling from the elbow; she has ruffs at her wrist of pointed lace, more cuffs than ruffs, indeed. She does not always follow the fashion of the short Dutch waist as she has, we

can see, a dress with a long waist and a tapering front to the bodice. Some dresses of hers are divided in the skirts to show a barred petticoat, or a petticoat with a broad border of embroidery. Sometimes she is covered with little bows, and at others with much gold lacing; and now and again she wears a narrow sash round her waist tied with a bow in front.

She is taking more readily to the man's hat, feathered and banded, and in so doing is forced to dress her hair more simply and do away with jewellery on her forehead; but, as is often the case, she dresses her hair with plumes and jewels and little linen or lace ruffs, and atop of all wears a linen cap with side wings to it and a peak in the centre.

Her ruff is now, most generally, in the form of an upstanding collar to her dress, open in front, finishing on her shoulders with some neat bow or other ornament. It is of lace of very fine workmanship, edged plain and square, or in all manner of fancy scallops, circles, and points.

Sometimes she will wear both ruff and collar, the ruff underneath to prop up her collar at the back to the required modish angle. Sometimes

her bodice will finish off in a double Catherine-wheel.

Her maid is a deal more simple; her hair is dressed very plainly, a loop by the ears, a twist at the nape of the neck. She has a shawl over her shoulders, or a broad falling collar of white linen, She has no fardingale, but her skirts are full. Her bodice fits, but is not stiffened artificially; her sleeves are tight and neat, and her cuffs plain. Upon her head is a broad-brimmed plain hat.

She has a piece of gossip for her mistress: at Chelsea they are making a satin dress for the Princess of Wales from Chinese silkworm's silk. On another day comes the news that the Constable of Castille when at Whitehall subscribed very handsomely to the English fashion, and kissed the Queen's hands and the cheeks of twenty ladies of honour.

The fashion for dresses of pure white, either in

silk, cloth, or velvet has affected both men and women; and the countries which gave a name to the cuts of the garments are evidenced in the literature of the time. How a man's breeches or slops are Spanish; his waist, like the lady's, Dutch; his doublet French; his and her sleeves and wings on the shoulders French; their boots Polonian, cloaks German, hose Venetian, hats from everywhere. These spruce coxcombs, with looking-glasses set in their tobacco boxes, so that they may privately confer with them to see—

> 'How his band jumpeth with his piccadilly,
> Whether his band-strings balence equally,
> Which way his feather wags,'

strut along on their high-heeled shoes, and ogle any lady as she passes.

Another fashion common to those in the high mode was to have the bodice below the ruff cut so low as to show all the breast bare, and this, together with the painting of the face, gave great offence to the more sober-minded.

The ruffs and collars of lace were starched in many colours—purple, goose-green, red and blue, yellow being completely out of the fashion since the murder of Sir Thomas Overbury by Mrs. Anne

A WOMAN OF THE TIME OF JAMES I
(1603—1625)

HERE is seen the wide fardingale, or farthingale, the elaborate underskirt, and the long banging sleeves of the gown. Also, the very tall upstanding ruff or collar of lace.

Turner, the friend of the Countess of Somerset; and this because Mrs. Turner elected to appear at the gallows in a yellow ruff.

As for the fardingale, it was having its last fling. This absurd garment had its uses once—so they say who write scandal of a Spanish Princess, and served to conceal her state upon a certain time; but when ladies forsook the fashion, they wore a loose, almost shapeless, gown, open from the waist to the feet, and a plain, unstiffened jerkin or jacket underneath.

Such a conglomeration is needed (if you remember we are looking over a lady's wardrobe) to make a lady of the time: such stuffs as rash, taffeta paropa, novats, shagge, filizetta, damask, mochado. Rash is silk and stuff, taffeta is thin silk, mochado is mock velvet. There, again, one may fall into an antiquarian trap; whereas mochado is a manufac-

ture of silk to imitate velvet, mokkadoe is a woollen cloth, and so on; there is no end to it. Still, some may read and ask themselves what is a rebatoe. It is the collar-like ruff worn at this time. In this medley of things we shall see purles, falles, squares, buskes, tires, fans, palisadoes (this is a wire to hold the hair next to the first or duchess knot), puffs, ruffs, partlets, frislets, fillets, pendulets, bracelets, busk-points, shoe-ties, shoe roses, bongrace bonnets, and whalebone wheels—Eve!

All this, for what purpose? To turn out one of those extraordinary creatures with a cart-wheel round the middle of their persons.

As the reign died, so did its fashions die also: padded breeches lost some of their bombast, ruffs much of their starch, and fardingales much of their circumference, and the lady became more Elizabethan in appearance, wore a roll under her hair in front, and a small hood with a jewelled frontlet on her forehead. It was the last of the Tudor dress, and came, as the last flicker of a candle, before the new mode, Fashion's next footstep.

CHARLES THE FIRST

Reigned twenty-four years: 1625—1649.
Born 1600. Married 1625, Henrietta of France.

THE MEN.

THIS surely is the age of elegance, if one may trust such an elegant and graceful mind as had Vandyck. In all the wonderful gallery of portraits he has left, these silvery graceful people pose in garments of ease.

The main thing that I must do is to show how, gradually, the stiff Jacobean dress became unfrozen from its clutch upon the human form, how whalebones in men's jackets melted away, breeches no longer swelled themselves with rags and bran,

collars fell down, and shirts lounged through great open spaces in the sleeves.

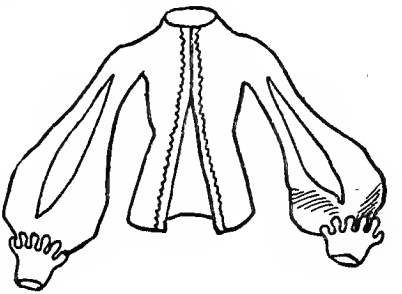
It was the time of an immaculate carelessness; the hair was free, or seemed free, to droop in languid tresses on men's shoulders, curl at pretty will on men's foreheads. Shirts were left open at the neck, breeches were loosed at the knee. Do

I revile the time if I say that the men had an air, a certain supercilious air, of being dukes disguised as art students?

We know, all of us, the Vandyck beard, the Carolean moustache brushed away from the lips; we know Lord Pembroke's tousled — carefully tousled—hair; Kiligrew's elegant locks.

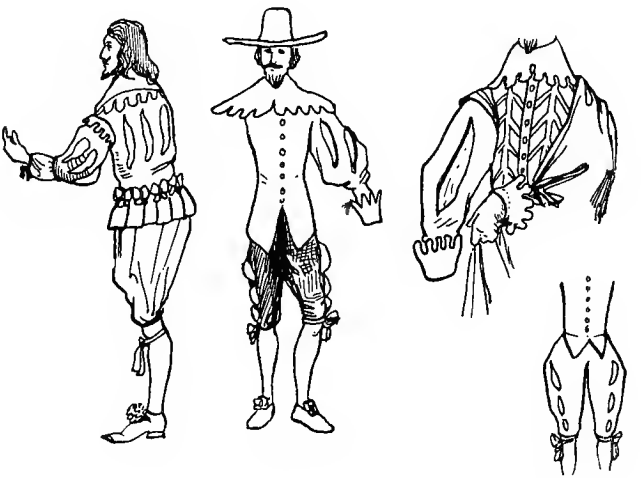
From the head to the neck is but a step—a

sad step in this reign—and here we find our friend the ruff utterly tamed; 'pickadillies, now out of request,' writes one, tamed into the falling band, the Vandyck collar, which form of neck-dress has never left the necks and shoulders of our modern youthful prodigies, indeed, at one time, no youthful genius dare be without one. The variations of this collar are too well known; of such lace as edged them and of the manner of their tying, it would waste time to tell, except that in some instances the strings are secured by a ring.



Such a change has come over the doublet as to make it hardly the same garment; the little slashes have become two or three wide cuts, the sleeves are wide and loose with, as a rule, one big opening on the inside of the arm, with this opening embroidered round. The cuffs are like little collars, turned back with point-lace edges. The actual cut of the doublet has not altered a great deal, the ordinary run of doublet has the pointed front, it is tied round the waist with a

little narrow sash; but there has arrived a new jacket, cut round, left open from the middle of the breast, sometimes cut so short as to show the shirt below bulged out over the breeches. Sometimes you will see one of these new short jackets with a slit in the back, and under this the man



will be wearing the round trunks of his father's time.

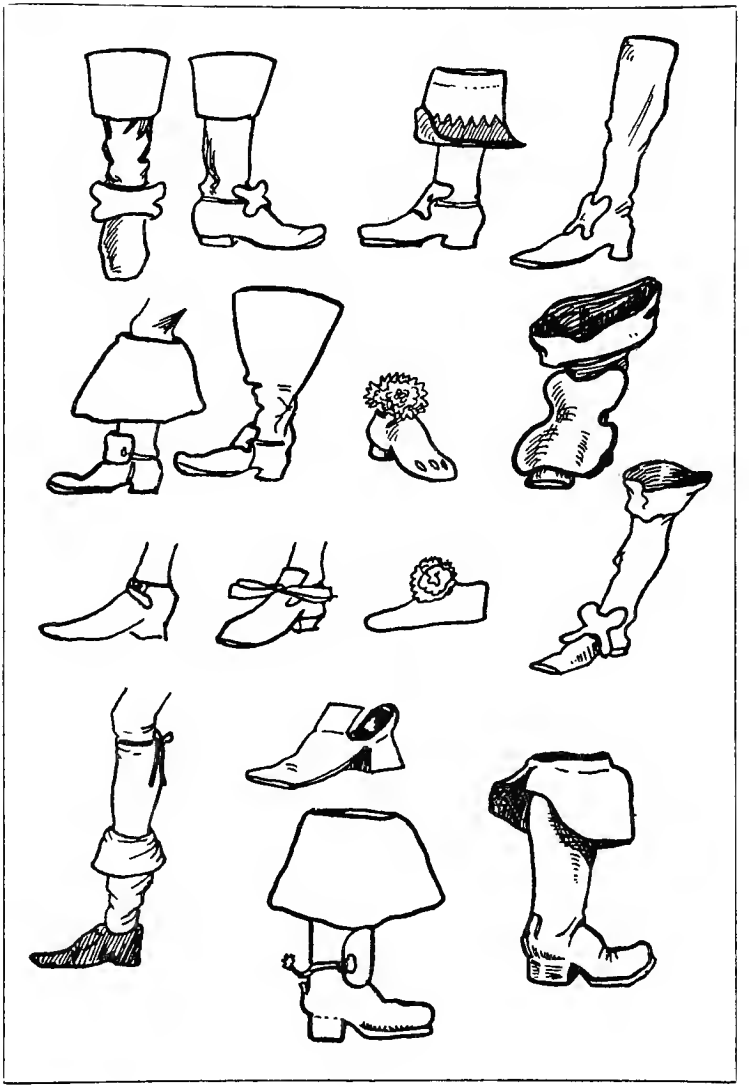
The breeches are mostly in two classes—the long breeches the shape of bellows, tied at the knee with a number of points or a bunch of coloured ribbons; or the breeches cut the same

width all the way down, loose at the knee and there ornamented with a row of points (ribbons tied in bows with tags on them).

A new method of ornamentation was this notion of coloured ribbons in bunches, on the breeches, in front, at the sides, at the knees—almost anywhere—and also upon the coats.

For some time the older fashioned short round cape or cloak prevailed, but later, large silk cloaks used as wraps thrown across the shoulders were used as well. The other cloaks had straps, like the modern golf cape, by which the cloak might be allowed to fall from the shoulders.

A custom arrived of wearing boots more frequently, and there was the tall, square-toed, high-heeled boot, fitting up the leg to just below the knee, without a turn-over; the stiff, thick leather, blacking boot with broad, stiff tops, also not turned back; and there was also the result of the extraordinary melting, crumpled dismissal of all previous stiffness, whereby the old tall boot drooped down until it turned over and fell into a wide cup, all creases and wrinkles, nearly over the foot, while across the instep was a wide, shaped flap of leather. This last falling boot-top was



A MAN OF THE TIME OF CHARLES I.
(1625—1649)

HE has wrapped his blue cloak over his arm, a usual method of carrying the cloak. He is simply dressed, without bunches of ribbons or points.

turned in all manner of ways by those who cared to give thought to it.

The insides of the tops of these boots were lined with lace or silk, and the dandy turned them down to give full show to the lining—this turning of broad tops was such an inconvenience that he was forced to use a straddled walk when he wore his boots thus.

Canes were carried with gold, silver, or bone heads, and were ornamented further by bunches of ribbon.

Coming again to the head, we find ribbon also in use to tie up locks of hair; delicate shades of ribbon belonging to some fair lady were used to tie up locks to show delicate shades of love. Some men wore two long love-locks on either side of the face, others wore two elaborately-curled locks on one side only.

The hats, as the drawings will show, are broad in the brim and of an average height in the crown, but a dandy, here and there, wore a hat with next to no brim and a high crown. Most hats were feathered.

There is a washing tally in existence of this time belonging, I think, to the Duke of Rutland,

which is very interesting. It is made of beech-wood covered with linen, and is divided into fifteen squares. In the centre of each square there is a circle cut, and in the circle are numbers. Over the number is a plate with a pin for pivot in the centre, a handle to turn, and a hole to expose a number. Above each circle are the names of the articles in this order:

Ruffs.	Bandes.	Cuffes.	Handkercher.	Cappes.
Shirtes.	Halfshirts.	Boote Hose.	Topps.	Sockes.
Sheetes.	Pillowberes.	Table Clothes.	Napkins.	Towells.

Topps are linen boot-frills, and halfshirts are stomachers.

There remains little to be said except that black was a favourite dress for men, also light blue and cream-coloured satin. Bristol paste diamonds were in great demand, and turquoise rings were very fashionable.

For the rest, Vandyck's pictures are available to most people, or good reproductions of them, and those, with a knowledge of how such dress came into being, are all that can be needed.

THE WOMEN.

There is one new thing you must be prepared to meet in this reign, and that will best be described by quoting the title of a book written at this time: 'A Wonder of Wonders, or a Metamorphosis of Fair Faces into Foul Visages; an invective against black-spotted faces.'

By this you may see at once that every humour was let loose in the shapes of stars, and moons, crowns, slashes, lozenges, and even a coach and horses, cut in black silk, ready to be gummed to the faces of the fair.

Knowing from other histories of such fads that the germ of the matter lies in a royal indisposition, we look in vain for the conceited history of the Princess and the Pimple, but no doubt some more earnest enquirer after truth will hit upon the story —this toy tragedy of the dressing-table.

For the dress we can do no better than look at the 'Ornatus Muliebris Anglicanus,' that wonderfully careful compilation by Hollar of all the dresses in every class of society.

It is interesting to see how the Jacobean costume lost, by degrees, its formal stiffness, and first fardingale and then ruff vanished.

Early in the reign the high-dressed hair was abandoned, and to take its place the hair was dressed so that it was gathered up by the ears, left parted on the crown, and twisted at the back to hold a plume or feather. Time went on, and hairdressing again altered; the hair was now taken in four parts: first the hair was drawn well back off the forehead, then the two side divisions were curled neatly and dressed to fall over the ears, the fourth group of hair was neatly twisted and so made into a small knot holding the front hair in its place. Later on came the fringe of small curls, as in the portrait of Queen Henrietta at Windsor by Vandyck.

We see at first that while the ruff, or rather the rebatoe—that starched lace high collar—remained, the fardingale having disappeared, left, for the upper gown, an enormous quantity of waste loose material that had previously been stretched over the fardingale and parted in front to show the satin petticoat. From this there sprung, firstly, a wide, loose gown, open all the way down and tied about the middle with a narrow sash, the opening showing the boned bodice of the under-dress with its pointed protruding

stomacher, the woman's fashion having retained the form of the man's jerkin. Below this showed the satin petticoat with its centre strip or band of embroidery, and the wide border of the same. In many cases the long hanging sleeves were kept.

Then there came the fall of the rebatoe and the decline of the protruding figure, and with this the notion of tying back the full upper skirt to show more plainly the satin petticoat, which was now losing the centre band of ornament and the border.

With this revolution in dress the disappearing ruff became at first much lower and then finally vanished, and a lace collar, falling over the shoulders, took its place. This gave rise to two distinct fashions in collars, the one as I have described, the other a collar from the neck, like a large edition of the man's collar of that time. This collar came over the shoulders and in two points over the breast, sometimes completely hiding the upper part of the dress.

The stiff-boned bodice gave place to one more easily cut, shorter, with, in place of the long point, a series of long strips, each strip ornamented round the hem.

At this time the sleeves, different from the old-fashioned tight sleeves, were very full indeed, and the sleeve of the loose over-gown was made wider in proportion, and was tied across the under-sleeve above the elbow by a knot of ribbons, the whole ending in a deep cuff of lace. Then the over-gown disappeared, the bodice became a short jacket laced in front, openly, so as to show the sleeveless bodice of the same material and colour as the petticoat; the sleeves were not made so wide, and they were cut to come just below the elbow, leaving the wrists and forearm bare.

In winter a lady often wore one of those loose Dutch jackets, round and full, with sleeves just long enough to cover the under-sleeves, the whole lined and edged with fur; or she might wear a short circular fur-lined cape with a small turned-over collar. In summer the little jacket was often discarded, and the dress was cut very simply but very low in the bust, and they wore those voluminous silk wraps in common with the men.

The little sashes were very much worn, and ornaments of knots of ribbon or points (that is, a ribbon with a metal tag at either end) were universal.

The change of fashion to short full sleeves gave

rise to the turned back cuff of the same material as the sleeve, and some costumes show this short jacket with its short sleeves with cuffs, while under it shows the dress with tight sleeves reaching to the wrists where were linen or lace cuffs, a combination of two fashions.

Part of the lady's equipment now was a big feather fan, and a big fur muff for winter; also the fashion of wearing long gloves to reach to the elbow came in with the advent of short sleeves.

Naturally enough there was every variety of evolution from the old fashion to the new, as the tight sleeves did not, of course, become immediately wide and loose, but by some common movement, so curious in the history of such revolutions, the sleeve grew and grew from puffs at the elbow to wide cuffs, to wide shoulders, until the entire sleeve became swollen out of all proportion, and the last little pieces of tightness were removed.

The form of dress with cuffs to the jackets, lacing, sashes, bunches of ribbon, and looped up skirts, lasted for a great number of years. It was started by the death of the fardingale, and it lived into the age of hoops.

These ladies wore shoe-roses upon their shoes, and these bunches of ribbon, very artificially made up, cost sometimes as much as from three to thirty pounds a pair, these very expensive roses being ornamented with jewels. From these we derive the saying, 'Roses worth a family.'

In the country the women wore red, gray, and black cloth homespun, and for riding they put on safeguards or outer petticoats. The wide-brimmed beaver hat was in general wear, and a lady riding in the country would wear such a hat or a hood and a cloak and soft top boots.

Womens' petticoats were called plackets as well as petticoats.

With the careless air that was then adopted by everybody, which was to grow yet more carefully careless in the reign of Charles II., the hair was a matter which must have undivided attention, and centuries of tight dressing had not improved many heads, so that when the loose love-locks and the dainty tendrils became the fashion, many good ladies and gentlemen had recourse to the wigmaker. From this time until but an hundred years ago, from the periwig bought for Sexton, the fool of Henry VIII., down

A WOMAN OF THE TIME OF CHARLES I.
(1625—1649)

NOTICE the broad collar and deep cuffs. The dress is simple but rich. The bodice is laced with the same colour as the narrow sash. The hair is arranged in a series of elaborate curls over the forehead.

to the scratches and bobs of one's grandfather's youth, the wigmaker lived and prospered. To-day, more secretly yet more surely, does the maker of transformations live and prosper, but in the days when to be wigless was to be undressed the perruquier was a very great person.

This was the day, then, of satins, loosened hair, elbow sleeves, and little forehead curls. The stiffness of the older times will pass away, but it had left its clutch still on these ladies; how far it vanished, how entirely it left costume, will be seen in the next royal reign, when Nell Gwynne was favourite and Sir Peter Lely painted her.

ENGRAVINGS BY HOLLAR

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13


14


16


21


22


23


24


Marchants daughter


Marchants wife of
London


Cittizens wife


Country woman


English gentle woman


Noble Gentle woman
of England


Lady of the Court of
England


An English Lady
of quality

THE CROMWELLS

1649—1660.

THE MEN AND WOMEN.

'I left my pure mistress for a space,
And to a snip-snap barber straight went I;
I cut my hair, and did my corps uncase
Of 'parel's pride that did offend the eye;
My high crowned hat, my little beard also,
My pecked band, my shoes were sharp at toe.

'Gone was my sword, my belt was laid aside,
And I transformed both in looks and speech;
My 'parel plain, my cloak was void of pride,
My little skirts, my metamorphosed breech,
My stockings black, my garters were tied shorter,
My gloves no scent; thus marched I to her porter.'

It is a question, in this time of restraint, of formalism, where anything could be made plain, cut in a cumbrous fashion, rendered inelegant, it was done. The little jackets were denuded of all forms of frippery, the breeches were cut straight,

and the ornaments, if any, were of the most severe order. Hats became broader in the brim, boots wider in the tops, in fact, big boots seemed almost a sign of heavy religious feeling. The nice hair, love-locks, ordered negligence all vanished, and

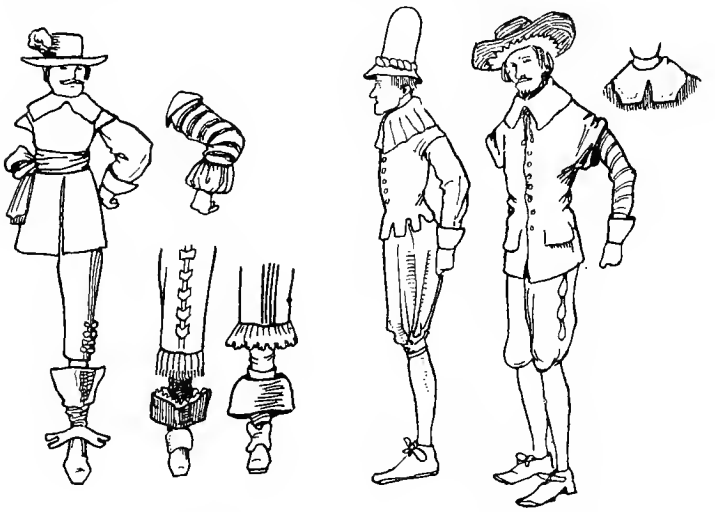
plain crops or straight hair, not over long, marked these extraordinary people. It was a natural revolt against extravagence, and in some more sensible minds it was not carried to excess; points and bows were allowable, though of sombre colours. Sashes still held good, but of larger size, ruffs at the wrists were worn, but of plain linen. The bands or collars varied in size according to the religious enthusiasm of the wearers, but all were plain without lace edgings, and were tied with plain strings. Black, dark brown, and dull gray were the common colours, relieved sometimes, if the man was wearing a sleeveless coat, by the yellow and red-barred sleeves of the underjacket, or possibly by coloured sleeves sewn into

A CROMWELLIAN MAN
(1649—1660)

NOTICE the careful plainness of his dress, and his very wide-topped boots.

the coat under the shoulder-wings. Overcoats were cut as simply as possible, though they did not skimp the material but made them wide and loose.

The women dressed their hair more plainly, the less serious retained the little bunches of side



curls, but the others smoothed their hair away under linen caps or black hoods tied under their chins. Another thing the women did was to cut from their bodices all the little strips but the in the middle of the back, and this they left, like a tail, behind. Some, of course, dressed as before

with the difference in colour and in ornament that made for severity. It had an effect on the country insomuch as the country people ceased to be extravagant in the materials for garments and in many like ways, and so lay by good fortunes for their families—these families coming later into the gay court of Charles II. had all the more to lavish on the follies of his fashions.

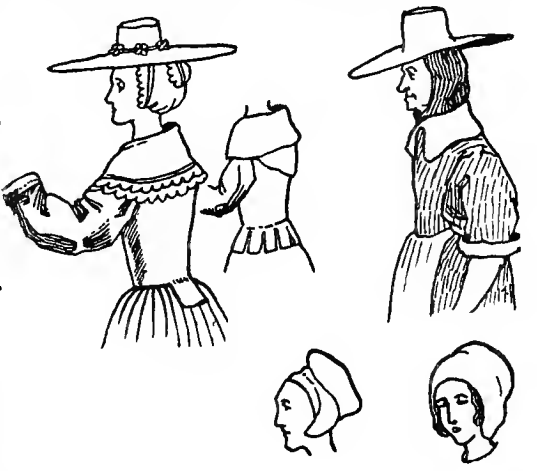
The Puritan is as well-known a figure as any in history; an intelligent child could draw you a picture or describe you a Puritan as well as he could describe the Noah of Noah's Ark. He has become part of the stock for an Academy humourist, a thousand anecdote pictures have been painted of him; very often his nose is red, generally he has a book in his hand, laughing maids bring him jacks of ale, jeering Cavaliers swagger past him: his black cloak, broad shoes, wide Geneva

A WOMAN OF THE TIME OF THE CROMWELLS (1649—1660)

THIS is not one of the most Puritanical dresses, but shows how the richness of the reign of Charles I. was toned down. She carries a muff in her hand, wears a good wide collar and cuffs, and neat roses on her shoes.

bands are as much part of our national picture as Punch or Harlequin.

The Puritaness is also known. She is generally represented as a sly bird in sombre clothes; her town garments, full skirts, black hood, deep linen collar are shown to hide a merry-eyed lady, her country clothes, apron, striped petticoat, bunched up skirt, linen cap, her little flaunt of curls show her still mischievous. The pair of them, in reality religious fanatics, prepared a



harvest that they little dreamt of—a harvest of extravagant clothes and extravagant manners, when the country broke loose from its false bondage of texts, scriptural shirts, and religious petticoats, and launched into a bondage, equally false, of low cut dresses and enormous periwigs.

In the next reign you will see an entirely new era of clothes—the doublet and jerkin, the trunks and ruffs have their last eccentric fling, they become caricatures of themselves, they do all the foolish things garments can do, and then, all of a sudden, they vanish—never to be taken up again. Hair, long-neglected, is to have its full sway, wigs are the note for two centuries, so utterly different did the man become in the short space of thirty-five years, that the buck of the Restoration and the beau of the Jacobean order would stare helplessly at each other, wondering each to himself what manner of fool this was standing before him.

END OF VOL. III.

A WOMAN OF THE TIME OF THE CROMWELLS (1649—1660)

THIS shows the modification of the dress of the time of Charles I. Not an extreme change, but an endeavour towards simplicity.

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