A CYCLOPÆDIA OF COSTUME.

VOL. II.

Charles le Chauve

Receiving a Bible presented to him by the Abbé Vivièn.

From the MS known as "The Bible of Charles le Chauve"

A

CYCLOPÆDIA OF COSTUME

OR

DICTIONARY of DRESS.

Including Notices of Contemporaneous Fashions on the Continent;

AND

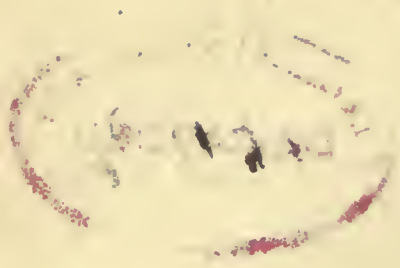
A General Chronological History of the Costumes of the principal Countries of Europe, from the Commencement of the Christian Era to the Accession of George the Third.

By JAMES ROBINSON PLANCHÉ, ESQ.,
SOMERSET HERALD.

IN TWO VOLUMES.

VOL. II.—A GENERAL HISTORY OF COSTUME IN EUROPE.

London:
CHATTO AND WINDUS, PICCADILLY.
1879.



LONDON:
PRINTED BY WILLIAM CLOWES AND SONS,
STAMFORD STREET AND CHARING CROSS.

TO

THE PRESIDENT AND MEMBERS

OF

The Royal Academy of Arts,

These Volumes

ARE

RESPECTFULLY INSCRIBED

BY

THEIR OBEDIENT SERVANT,

J. R. PLANCHÉ.

CONTENTS.

CHAPTER III.

THE TWELFTH CENTURY.

CHAPTER IV.

THE THIRTEENTH CENTURY.

CHAPTER V.

THE FOURTEENTH CENTURY.

CHAPTER VI.

THE FIFTEENTH CENTURY.

CHAPTER VII.

THE SIXTEENTH CENTURY.

CHAPTER VIII.

THE SEVENTEENTH CENTURY.

CHAPTER IX.

THE EIGHTEENTH CENTURY.

CHAPTER X.

THEATRICAL, ALLEGORICAL, AND FANCIFUL COSTUME.

DIRECTIONS FOR PLACING THE PLATES IN VOL. II.

CHROMOLITHOGRAPHS.

[*Those Plates marked with an asterisk* (*) *have already been placed at the end of the First Volume.*]

PLAIN PLATES.

*** *The subjects in the Plate of Russian Crowns and Tiaras are wrongly numbered: No. 4 should be No. 3, No. 5 should be No. 4, and No. 3 should be No. 5.*

INTRODUCTION TO THE GENERAL HISTORY.

THE History of Costume is an important portion of the History of Civilization; for previously to the invention of the arts of weaving, dyeing, tanning, and working in metal, nothing with any pretension to be called Costume can fairly be considered as existing. At what period and in what part of the world those arts were first practised will probably never be known to man; at all events their origin is at present shrouded in the mist of ages, and Costume startles us by its sudden appearance in full splendour, like Minerva springing completely armed from the brain of Jove.

The earliest written records of which we have knowledge at present, whether sacred or profane, testify that at the time of their composition fine linen, variegated garments, and personal ornaments of gold and silver were not objects of novelty. Warlike nations were also in possession of offensive weapons and defensive armour. Egypt, Assyria, Persia, and India, have illustrated those records by contemporary paintings and sculptures; and modern researches are constantly adding to the priceless treasures which have been from time to time recovered from the long-buried remains of cities, the sepulchral caves, the beds of rivers, and the mounds of battle-fields in the world known to the ancients.

All I propose to attempt in entering on so vast and really inexhaustible a subject is to show how few, after all, have been the important alterations in the apparel and arms of mankind during the period of which we possess any reliable information; and that as History is said to repeat itself, so does Fashion, notwithstanding its apparently interminable transformations.

I do not intend therefore to touch upon pre-historic times or occupy a single page of the number to which I am limited by indulging in what at the best could only be plausible speculation. The sole object of this work is truth as near as it can be arrived at, and the only merit it pretends to is that the pursuit of truth has been assiduously and conscientiously maintained throughout it.

I have insisted on no opinions of my own, and have fairly placed those of others who differ from me beside them, that the impartial reader might form his judgment from the evidence before him.

The plan I have, after much deliberation, decided upon as the most novel and, I think, most instructive arrangement for a general History of Costume, is not to divide it into separate notices of nations or into the successive reigns of their respective sovereigns, which would entail a most undesirable amount of repetition, but by chapters into sections from the commencement of the Christian era, and into centuries from the Norman Conquest, each chapter containing a view of the costume prevailing in the principal countries of the globe at the same period, and illustrating that of one by the other. Glimpses will thus be obtained of the origin and migration of fashions and of the probable date of their introduction to these islands, from the time when their inhabitants were semi-barbarians to the year of grace 1760.

With these preliminary observations I commence the concluding portion of my labours.

CYCLOPÆDIA OF COSTUME.

A GENERAL HISTORY OF COSTUME IN EUROPE.

CHAPTER I.

B.C. 53—A.D. 450.

T the period I have decided to commence my History of Costume, Rome was the mistress of what was then considered the world. The limits of her empire were, under Augustus, bounded by the Euphrates on the east; the Cataracts of the Nile, the Deserts of Africa, and Mount Atlas, on the south; the Danube and the Rhine on the north, and the ocean on the west. Our business lies with her power and influence in Europe, which extended certainly before the birth of Christ from the Danube to the Atlantic, from the north of Britain to the Mediterranean.

It is from Rome therefore that we must start on this voyage of discovery, and endeavour to trace the influence of her arts and arms on the surrounding nations, whose inhabitants she, with Chinese ignorance and arrogance, designated Barbarians.

Mr. Strutt has truly observed that the necessary garments of mankind were never many: one adjusted to the body, reaching to the knee or mid-leg, for the men, and to the ankle for the women; another, ample enough to cover the whole person in inclement weather. These two, with or without some protection for the feet, comprised the whole of the clothing of many millions of human beings in pre-historic times, and under innumerable names have, with very few additions, descended, however altered in form or material, to the present day. The first of these two garments was adopted by the Romans from the Greeks, who called it *kiton*.[1] The Latin name for it was *tunica* ("a tuendo corpore"), familiarized to us as *tunic*, which has within some few past years reappeared in the nomenclature of English costume, both civil and military. It was woollen or linen, according to the season, and originally had sleeves reaching scarcely to the elbow; but, in the time of the Emperors, to the wrist. Over the tunic patricians wore that specially Roman garment, the toga (from *togo*, to cover), the exact form of which has been an endless subject of controversy. It was sufficiently ample to envelope the whole person when necessary, and to allow a portion to be pulled over the head for protection from the weather. In fact, during the Republic it was the only garment, and may be likened in that particular to the plaid of the Scotch Highlanders (see PLAID), which was wrapped round the body much after a similar fashion.

The plebeians, in lieu of the toga, wore as their outer garment a cloak of rough or coarse material, and of which there were three kinds—viz., the *lacerna*, the *byrrhus*, and the *penula*—each of which had a cowl attached to it to cover the head when required, and nearly resembled each other. Montfaucon, speaking of the byrrhus, describes it as nearly the same thing as the lacerna, and adds,

[1] χιτών.

"It is also thought that the lacerna took the name of byrrhus from a Greek word signifying something reddish (πυῤῥός), it being usually of a red colour."[1] The name of byrrhus was subsequently given to a cowl, or other head-covering, whence the Italian term for a cap, *berretta*, French *birette*. To these must be added a military mantle, the *sagum* or *paludamentum*, which the Romans had borrowed from the Gauls. It was a large open woollen cloak,[2] and originally had sleeves, which were taken from it when it was brought into Italy. In dangerous times it was worn in the city of Rome by all ranks of persons except those of consular dignity. When worn by the general or the chief officers of an army, it was of a scarlet colour with a purple border. It has been sometimes confounded with the *chlamys*, which was principally worn by travellers.[3]

Roman Senator in the toga. From Hope.

Roman Emperor in a military tunic (*paludamentum*), unarmed.

The women were clad in the long tunic, or the *stola*, a similar vestment, reaching to the feet, having a broad fringe or border at the bottom. Of outer garments they had a variety, all borrowed from the Greeks,—the *peplus* or *eanos* (called by them also the *palla* or *amiculum*); the *palliolum*, a small cloak or veil; the *theristrion*, an exceedingly thin summer mantle; the *chlamys* and the *penula*, which they wore in common with the men; and several others of which we have the names but no definite description: and still be it remembered, whichsoever was worn, according to season, fashion, or convenience, it formed only one additional article of attire to the tunic or to the stola.

I have said that millions of men and women in these early ages were content with two or three garments of a similar description, whatever their name or the material of which they were composed; there were, however, other millions whose costume at the same period presented an important addition, so markedly characteristic of a distinct origin that it deserves, I think, more consideration than it seems to have hitherto received. This addition was the clothing of the legs independently and completely down to the feet; a custom invariably observed by them through all their migrations, unaffected by change of climate or form of government. In brief, the nations of the ancient world might be fairly

[1] L'Antiquité expliquée par les Figures, lib. iii. cap. 7.

[2] Suetonius, August. cap. 26.

[3] *Vestis viatoriæ*. Hence *chlamydatus* was used to express a traveller or foreigner. (Plautus, Pseud. iv. 2, 8.)

divided into two great groups or classes, the trowsered and the untrowsered. Amongst the latter were the Greeks and the Romans, deriving their origin, as it appears to be generally acknowledged, from the bare-legged Egyptians ; while two great branches of the Scythic or Northern Asiatic family, which had overrun Europe and colonized the south of Britain long previous to the Roman invasion, viz. the Kimmerii and the Keltæ, wore the distinguishing close trowsers or loose pantaloons called by them *bracæ* or *brachæ*.[1]

To return to the Romans. The material of the toga was wool, the colour in early ages its own natural hue, a yellowish white, but later the undyed toga was retained by the higher orders ; only inferior persons wearing them of different colours, while candidates for public offices bleached them by an artificial process. In times of mourning, a dark-coloured or black toga was worn, or it was left off altogether. Young men of noble birth wore a white toga edged with a purple border, and called the *toga pretexta*,[2] until they attained the age of fifteen, when they assumed the *toga pura*,[3] without a border. A toga striped with purple throughout, and called the *trabea*, was worn by the knights, and victorious generals in their triumphs were attired in togæ entirely of purple, which were in process of time made of silk and elaborately embroidered with gold. Such were denominated the *toga picta* or *toga palmata*.[4] Varro in Nonius speaks of certain togæ being so transparent that the tunics might be seen through them. There were also watered togæ, called by Pliny *undulatæ vestes*.

Among the ancient Romans the tunic was made of white woollen cloth and without sleeves, which were added to it afterwards, when it was called *chiridota* or *tunica manicata*. In general, the sleeves were loose and short, reaching only to the elbow, but their length and fashion seem to have depended on the fancy of their wearers, and in the time of the Emperors they were lengthened to the wrists and terminated with fringes or borders.[5] After the Romans had, in imitation of the later Greeks, introduced the wearing of two tunics, they used the words *subuculum* and *indusium* to designate the inner one, which, though the prototype of the modern shirt, was also woollen. Augustus is said to have worn in winter no less than four tunics beside the subucula or under-tunic, and all of them woollen.[6] Montfaucon is of opinion that the interior garments of men were rarely if ever made of linen until a late period of the Roman Empire. Young men when they assumed the *toga virilis*, and women when they were married, received from their parents a tunic wrought in a particular manner, called *tunica recta* or *regilla*.[7] The Roman women had several kinds of tunics, which are mentioned by Plautus, but unfortunately without any description. The *impluviata* and the *mendicula* were tunics, but their colour, form, and texture are totally unknown. The *ralla* (which is thought to be the same as the *rara*) and the *spissa* differed much from each other in texture, the first being of a thinner and looser texture than the latter. They had also a tunic called *crocotula*, the diminutive of *crocota*, which was an upper garment in use amongst the Grecian females, and received its name, Montfaucon says, from *crocus*, saffron colour, or from *croce*, the woof of any texture.[8]

The tunic worn by the senators was distinguished by a broad stripe of purple sewed on the breast, and called *latus clavus*. Those who had not arrived at patrician honours wore a narrow stripe of the same colour, and therefore denominated *angusti clavus*. Roman citizens whose means were insufficient to enable them to procure a toga, wore the tunic only, as did also foreigners, slaves, and gladiators.

The belt or girdle was a necessary appendage to the tunic, and was made of various materials

[1] Plutarch, in Vit. Alexandri. Pythagoras wore the *bracæ*. Ælian, Var. Hist. lib. ii. cap. 32.

[2] Tit. Liv. lib. xxxiv. cap. 7. Cicero, Varr. I. Sueton. in Vit. August. cap. 44.

[3] Also called *libera*, because the wearer had become his own master; and *virilis*, having arrived at man's estate. Cicero, Att. v. and xx. ; Ovid, de Trist. lib. iv. ; Persius, Sat. v.

[4] Tit. Liv. lib. x. cap. 7 ; Martial, lib. vii. ep. 1; Pliny, lib. iv. cap. 36.

[5] After the manner of Julius Cæsar, "ad manus fimbriatæ" (Sueton. in Vit. Jul. 45). But it is not quite certain that by *fimbriatus* we are to understand "fringed." The tunic Suetonius speaks of was the *latus clavus;* and as Cæsar chose to wear it with long sleeves, it was more probably *bordered* with purple than fringed.

[6] Sueton. in Vit. August. 82.

[7] Pliny, Nat. Hist. lib. viii. cap. 48, sec. 74.

[8] L'Antiquité expliquée par les Figures, lib. i. cap. 11 and 12.

and ornaments, according to the rank or circumstances of the owner. It was not customary with the Romans to wear it at home, but no person appeared abroad without it, and it was thought

Roman Orator in sleeveless tunic.

Roman in sleeved tunic and female in *tunica recta*.

Roman in long-sleeved tunic.

Roman Ladies. From Hope.

effeminate and indecorous to appear uncinctured in the streets. The Roman women, married as well as unmarried, used girdles, which are occasionally concealed by the upper portion of the tunic falling over them.

Of sandals and shoes the Romans had a variety, the greater portion copied from the Greeks;

one sort covering the whole of the foot, and sometimes reaching to the middle of the leg, called *ypodemata* in the Greek, and in the Latin by several names, viz., *calceus*, *mulleus*, *pero*, and *phœcasium*. Another kind covered the sole of the foot only, and were made fast to it by thongs of leather or of other materials. These were called by the Greeks *pedita* generally; but were variously denominated by the Romans *caliga*, *campagus*, *solea*, *baxea*, *crepida*, *sandalium*, and *sicyonia*. Occasionally the term *calceus* was applied to all. The *mulleus* was a shoe forbidden to be worn by the common people. Its colour was usually scarlet; but sometimes it was purple.[1] The *phœcasium* was a thin light shoe worn by the priests at Athens, and also used by the Romans. It was commonly made of white leather, and covered the whole of the foot. The *pero*, a shoe worn by the people of ancient Latium,[2] was made of untanned leather, and in later times worn only by rustics and people of the lowest classes. The *caliga* and the *campagus* were sandals worn by the military. The sole of the former was large, sometimes strengthened with nails, and chiefly appropriated to the common soldiers, while the campagus was the sandal worn by the Emperors and generals of the army. It differed little in form from the caliga; but the ligatures were more often crossed over the foot and more closely interwoven with each other, producing a resemblance to network. The Emperor Gallienus wore the

Roman Buskins and Sandals.

caligæ ornamented with jewels in preference to the campagi, which he contemptuously described as nothing but nets.[3]

[1] Montfaucon, Antiq. expliq. lib. ii. cap. 4. [2] Virg. Æn. lib. vii. ver. 690. [3] Montfaucon, *ut supra*.

The solea, the crepida, and of course the sandalium, were all of them species of sandals fastened about the feet and ankles by fillets or thongs; but though probably each had its peculiarities, it is, as Mr. Strutt remarks, impossible at this distance of time to ascertain them.

The soleæ, we are told, might not in strict decorum be worn with the toga, and it was considered effeminate to appear with them in the streets of Rome. The Emperor Caligula, however, regardless of this rule, not only wore the soleæ in public, but permitted all who pleased to follow his example.[1]

The baxea was also of the sandal kind, worn originally, according to Arnobius and Tertullian, by the Grecian philosophers, and, as it appears from the former author, manufactured from the leaves of the palm-tree. The baxeæ are noticed by Plautus, but nothing respecting their form is specified.

The sicyonia, Cicero tells us, was used in races, and must therefore have been a very light kind f sandal. Lucian speaks of it as worn with white socks.

There was a shoe or sandal called the *gallica*, being adopted from the Gauls, which was forbidden to be worn with the toga, and to these may be added the *saulponeæ* worn by the country people,[2] and the shoes with soles of wood (*soleæ lignæ*) used by the poor.

Two names, "familiar in our mouths as household words," occur in the catalogue of Roman foot gear—the sock and the buskin. The sock (*soccus*) is stated to have been a plain kind of shoe, sufficiently large to receive the foot with the caliga, crepida, or any other sort of shoe upon it.

The buskin (*cothurnus*) was anciently worn by the Phrygians and the Greeks, and derived its reputation from being introduced to the stage by Sophocles in his Tragedies. It was a boot laced up the front of the leg, in some instances covering the toes entirely; in others a strap passed between the great toe and the toe next to it connected the sole with the upper portion, which met together over the instep, and were from thence laced up the front like the half-boots worn at present. Virgil thus alludes to them as worn by the Tyrian huntresses:

> "Virginibus Tyriis mos est gestare pharetrum
> Purpureoque alte suras vincire cothurno."
>
> *Æneid*, lib. i. v. 336.

In Rome, as in Phrygia, the cothurnus was worn by both sexes; but, from the circumstance above mentioned, it has been specially associated with Tragedy. The *soccus* being worn by the comic actors, in like manner became typical of Comedy.

Socks or feet-coverings made of wool or goat's hair, called *udones*, were used by the Romans, but it was considered effeminate for men to wear them. The shoes of the wealthy were not only painted with various colours, but often sumptuously adorned with gold, silver, and precious stones.[3] The Emperor Heliogabalus had his shoes set with diamonds interspersed with other jewels.[4] The Emperor Aurelian disapproved of the painted shoes, which he considered too effeminate for men, and therefore he prohibited the use by them of the *mullæi* (which were red), and of white, yellow, and green shoes. The latter he called "ivy-leaf coloured,"—*calcei hederacei*.[5] Sometimes the shoes had turned-up, pointed toes, which were called "bowed shoes," *calcei repandi*,[6]—a fashion evidently derived from the East, and which was subsequently carried to such an extravagance in the Middle Ages. The senators, from the time of Caius Marius, are said to have worn black leathern boots reaching to the middle of the leg, a custom to which Horace is supposed to allude by the words—

> "Nam ut quisque insanus nigris medium impediit crus
> Pellibus."—Lib. i. Sat. 6, v. 27, 28.

Both Greeks and Romans generally went bare-headed, but they had several sorts of head-coverings for special circumstances, the two best known being the *petasus* and the *pileus*. The petasus was a

[1] Sueton. in Vit. Calig. cap. 52.
[2] Cicero, de Re Rustica, cap. 59.
[3] Pliny, Nat. Hist. lib. xxxvii. cap. 2.
[4] Lampridius in Vit. Heliogab.
[5] Flav. Vopiscus in Aurelian.
[6] Cicero, de Nat. Deor. lib. i. cap. 30.

low-crowned hat with a broad brim, which might be profanely likened to the celebrated *mambrino* of Don Quixote, originally a barber's basin. It was worn chiefly by travellers, and for that reason it is usually accorded to the figure of Mercury, with the addition of wings. Caligula permitted the people of Rome to wear the petasus at the theatre, to shade their faces from the sun.[1]

The pileus was a woollen cap, worn by the Romans at the public games and at festivals,[2] and by such as had been slaves, after they had obtained their freedom. It was also generally worn by sailors.[3]

There was a head-dress called *infula*, or *mitre*, which was a white woollen *fascia* or riband, or, as some say, white and yellow, which was tied round the head from one temple to the other, and fastened with a knot behind, so that the two ends of the bandage might hang down, one on each side. It appears to have been a ceremonial ornament, and worn only by those persons who sacrificed.[4] The girdle was called *mitra* by the Greeks.

Amongst the most favourite ornaments of the Roman ladies we find ear-rings, necklaces, and bracelets. Their extravagance in the purchase of these articles is commented upon by contemporary writers with a severity not exceeded in after-ages by the censors of the fashions of their time. Pliny says, "They seek for pearls at the bottom of the Red Sea, and search the bowels of the earth for emeralds to decorate their ears." And Seneca tells us that "a single pair was worth the revenue of a large estate," and that some women would wear at their ears "the price of two or three patrimonies,"[5] almost the very words of Taylor the Water-poet, in his condemnation of the fashions of the reign of James I. Ear-rings and bracelets were also worn by some effeminate young men, and finger-rings by both sexes.

We must now turn to the armour of the Romans, derived from the Greeks and the Etruscans. Livy, speaking of Servius Tullius, tells us that "he armed the Romans with the *galea*, the *clypeus*, the *ocreæ* or greaves, and the *lorica*, all of brass" ("omnia ex ære"). This was the Etruscan armour, but in later times they substituted steel; for Silius Italicus says, "ferro circumdare pectus."[6] The lorica was a breast-plate, deriving its name, as did the modern cuirass, from its having been originally of leather, and in like manner retaining it when made of metal. It followed the line of the abdomen at the bottom, and seems to have been moulded to the human body. The square aperture for the throat was defended by a pectoral, also of brass; and the shoulders by pieces of the same metal, made to slip over each other.

Some of these abdominal cuirasses were made of gold. One is said to be in the possession of the Count of Erbach, but I could not obtain any information about it when I visited the collection at Erbach. They were also enriched with embossed figures, Gorgons' heads, thunderbolts, &c., and appended to them were several straps or flaps of leather, to which the French have given the name of *lambrequins*. They were fringed at the ends, and sometimes highly ornamented. In the time of Trajan the lorica was shortened and cut straight round above the hips, and, to supply the deficiency in length, two or three overlapping sets of *lambrequins*, as may be seen by the figures of generals on the Trajan Column.

Another sort of lorica was composed of several bands of brass, each wrapping half round the body, and being fastened before and behind, on a leathern or quilted tunic. In the British Museum, some of these brazen bands are preserved, and are about three inches wide. It is to this class of armour, when subsequently made of steel, that the above words of Silius Italicus allude.

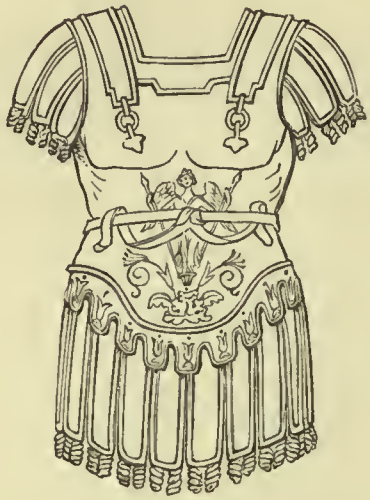
These laminated loricæ were very heavy, and their weight was complained of by the soldiery in the time of the Emperor Galba.[7]

Other loricæ were composed of scales or leaves of brass or iron overlapping each other, and called *squamata*.[8] This sort of armour had been adopted by the Romans from the Dacians or Sarmatians by the Emperor Domitian, who, according to Martial, had a lorica made of slices of boars' hoofs stitched

[1] Dio. lib. lix. c. 7.
[2] Horace, Epist. i. v. 13; Suet. in Vit. Nero, c. 37.
[3] Montfaucon.
[4] Ibid.
[5] Vit. Beat. 17.
[6] Lib. vii.
[7] Tacitus, lib. i.
[8] Virg. Æn. xi. 487.

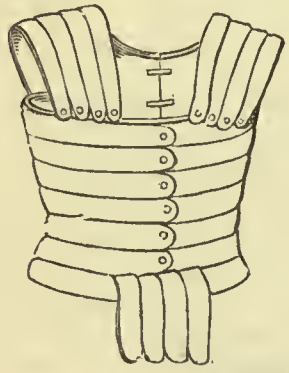
together ;[1] and Plutarch tells us that Lucullus wore a lorica made with pieces of iron, shaped like the scales of a fish.

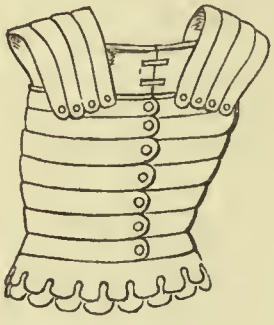
Roman General.



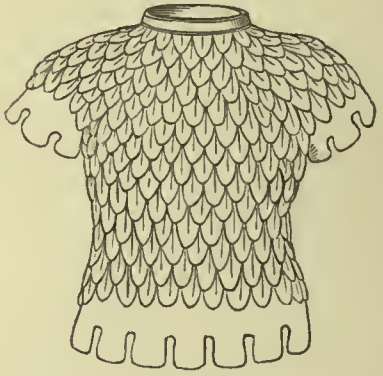
Abdominal Cuirass with lambrequins.

Roman Emperor, armed.





Laminated Loricæ.



Lorica squamata.

The Romans had two sorts of helmets, the *galea* and the *cassis*, the former being originally of leather, and the latter of metal ; but the leathern head-piece seems to have fallen into disrepute in the

Helmet with umbrill and cheek-pieces.

Helmet of common Soldiery.

Helmets of Generals.

[1] Lib. vii.

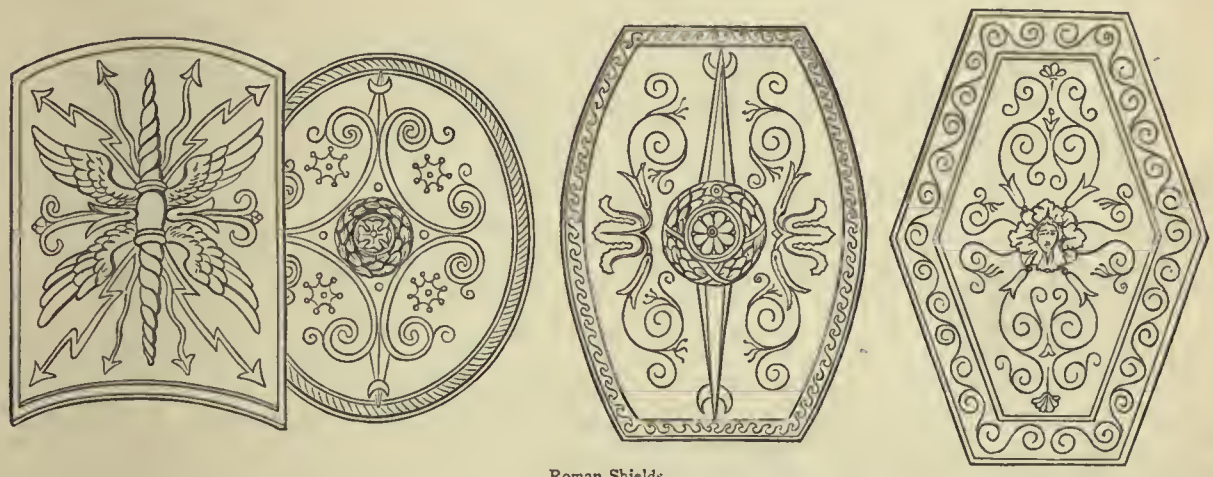
days of Camillus, who, according to Polynæus, caused his soldiers to wear light helmets of brass, as a defence against the swords of the Gauls. After this time the terms *galea* and *cassis* were used indifferently. On the top of the helmets of the common soldiery is generally seen a round knot, and those of the infantry were furnished with umbrills and movable cheek-pieces, called *bucculæ*.

"Fracta de casside buccula pendens."
Juvenal, *Sat.* x., v. 134.

The helmets of the generals were of gold, surmounted by crests ornamented with feathers of various colours :

"Cristaque tegit galea aurea rubrâ."
Virgil, *Æn.* ix., v. 49.

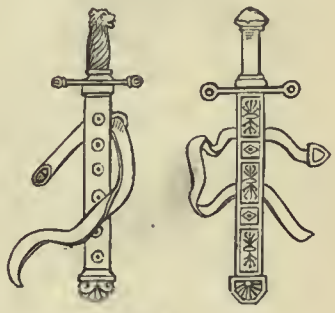
"The Roman shield," Mr. Hope remarks, "seems never to have resembled the large, round buckler used by the Greeks, nor the crescent-shaped one peculiar to the Asiatics."[1] Its form was



Roman Shields.

either an oblong square or an oval, a hexagon or an octagon. The cavalry alone wore a circular shield, but of small dimensions, called *parma*.

As offensive weapons, the Romans had a sword of somewhat greater length than that of the Greeks,—in the earlier ages they were of bronze, but at the time of their invasion of Britain they were of steel; a long spear, of which they never quitted their hold ; and a short javelin, which they used to throw to a distance.[2] They had also in their armies archers and slingers.



Roman Swords.

The Romans, like all other nations, had peculiar dresses appropriated to peculiar offices and dignities. The Flamens or priests of Jupiter wore a cap or helmet, from its conical form called *apex*, with a ball of cotton wound round the spike.[3] The Salii or priests of Mars, on solemn occasions, danced through the city of Rome clothed in an embroidered tunic, girt with a brazen belt, and over it they wore the *toga pretexta*, or the *trabea*, having on their heads a very high cap, a sword by their side, in their right hand a spear or a rod, and in their left, or depending from the neck, the *ancilia*, one of the shields of Mars.[4]

The Luperci, or priests of Pan at the Lupercal, wore only a girdle of goat-skin about their waist.

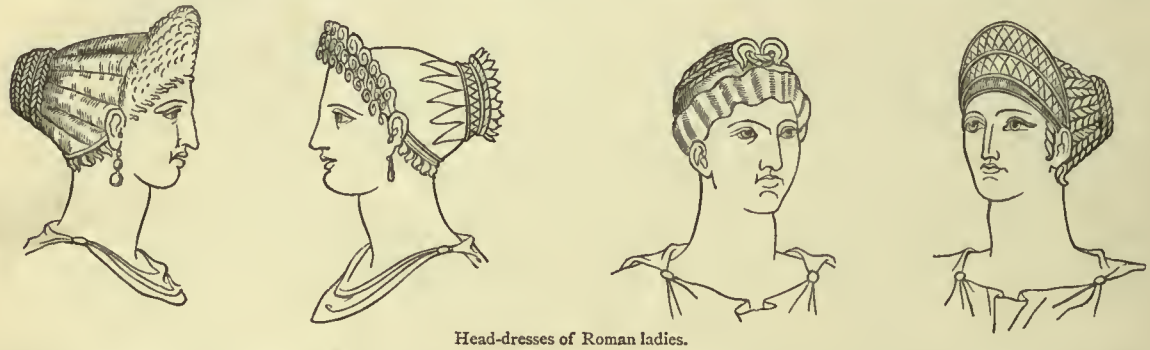
The vestal virgins wore a long white robe, bordered with purple; their heads were bound with fillets (the *infulæ* and *vittæ*). At their initiation their hair was cut off and buried, but it was permitted to grow again and be worn afterwards.[5]

[1] Costume of the Ancients. [2] Ibid. [3] Lucan, lib. i. v. 604 ; Virgil, Æn. viii. v. 554.
[4] Dionys. ii. 70 ; Lucan, Pharsal. lib. i. v. 603. [5] Ovid, Fast. iii. 30 ; Pliny, Nat. Hist. lib. xiv. cap. 44.

Wreaths or crowns were given as rewards of military achievements or other noble deeds. The *corona castrensis*, wrought in imitation of a palisade, was presented to whoever had been the first to penetrate into an enemy's camp; the *corona murialis*, shaped in the semblance of battlements, to whoever had been the first to scale the walls of a besieged city; the civic crown, formed of oak leaves, to whoever had saved the life of a citizen; and the naval crown, composed of the *rostra* or beaks of galleys, to whoever had been the first to board an enemy's vessel.

Julius Cæsar is said to have worn a wreath of laurel to conceal his lack of hair, baldness being accounted a deformity amongst the Romans. In the time of his successors, such as were bald used a kind of peruke, made with false hair upon a skin, and called *capillamentum* or *galericulum*—"crines ficte vel supposite."

The Romans, like the Greeks, commonly wore their hair short, but combed it with great care, and perfumed it. The professors of philosophy let their hair and beards grow, to give themselves an air of gravity. The head-dress of the women in the days of the Republic was exceedingly simple; but as



Head-dresses of Roman ladies.

riches and luxury increased, the ladies' toilet was proportionately extended, and obtained the name of "the woman's world,"—*mundus muliebris;* a title adopted by John Evelyn in the reign of Charles II. for a satirical poem on the female fashions of that period. The ladies of the Roman Empire frizzled and curled their hair in the most elaborate manner, adorning it with ornaments of gold, pearls, and precious stones, garlands of flowers, fillets, and ribbons of various colours. The back-hair was enclosed in a net or caul after the Grecian fashion, enriched sometimes with embroidery, and made so thin that Martial sarcastically called them *bladders*. Slaves, for distinction sake, wore long hair and beards, but when anyone was manumitted he shaved both head and chin, and assumed the woollen cap called the *pileus*. The ancient Romans permitted their beards to grow, until Publius Ticinius Mænas, about 450 years after the building of Rome, brought barbers from Sicily, and first introduced the custom of shaving which prevailed till the time of Hadrian, who, to conceal certain excrescences on his chin, revived the fashion of wearing beards; but after his decease it was neglected, and shaving was resumed.[1]

The slaves in Rome wore habits nearly resembling the poor people. Their dress, which was always of a darkish colour, consisted of the *exomis* or sleeveless tunic, or the lacerna, with a hood of coarse cloth, and the shoes called *crepidæ*.[2]

Bulla of gold.

The Roman boys who were sons of noblemen wore a hollow ball of gold, called *bulla*, which hung from the neck upon the breast. The origin of this practice amongst the Romans was, according to Macrobius,[3] the gift of a bulla by Tarquinius Priscus, the conqueror of the Sabines, to his son, who, at fourteen years of age, had killed an enemy with his own hand. The bulla was made hollow for the reception of amulets against envy. A beautiful one was in the exquisite collection of the late Mr. Samuel Rogers. Our engraving is from one in the British Museum. Sons of freedmen or of poor citizens wore the bulla made of leather.[4]

[1] Spart. in Vit. Adrian, cap. 26.
[2] Aulus Gellius, lib. viii. 12; Juven. Sat. iii. 170 and v. 171.
[3] Sat. lib. i. cap. 6.
[4] Juven. Sat. v. 165.

Respecting the materials known to the Romans for their ordinary clothing, they appear to have been limited to woollen, linen, and silk. Linen, we learn from Herodotus, was imported to Greece from Colchis and Egypt. The women used it earlier than the men, and at all times in much greater quantities. Pliny,[1] citing a passage from Varro, says it had long been a custom in the family of the Serrani for the women not to wear robes of linen, "which being mentioned as a thing extraordinary," observes Mr. Strutt, "proves that linen garments were used by the Roman ladies in times remote." A vestment of this kind, called *supparum*, was worn by the unmarried Roman females as early as the time of Plautus.[2]

Roman youth wearing the Bulla.

Silk appears to have been unknown to the Romans during the Republic. It is mentioned shortly afterwards, but the use of it was forbidden to the men.[3] Vespasian and his son Titus are said to have worn robes of silk at the time of their triumph,[4] but it is thought that the garments were only embroidered with silk, or that they were made of some stuff with which silk was interwoven; for Heliogabalus, A.D. 218–222, is described as being the first Emperor who wore a robe of pure silk;[5] and we learn from Pliny[6] that the silk manufactured in India was esteemed at Rome too thick and close for use. It was therefore unravelled and wrought over again, in the island of Cos, with linen or wool, and made so thin as to be transparent.[7] In the time of the Emperor Aurelian, A.D. 161–180, a vestment of pure silk was estimated at so high a price that he refused to allow his Empress one on that account.[8] The Emperor Justinian, by the agency of two Persian monks, introduced silkworms at Constantinople in the sixth century,[9] and in the following reign the Sogdoite ambassadors acknowledged that the Romans were not inferior to the natives of China in the education of the insects and the manufacture of silk.[10]

When the arts fell into a total decline, glitter of materials became the sole substitute for beauty of form, and Oriental splendour characteristically denoted the gradual extinction of the Roman Empire in the West.

In this rapid *résumé* of the information which has been collected from the best ancient authorities, and commented upon by the most learned modern writers on Roman antiquities, I have confined myself to such points of the subject as I consider may be necessary for the illustration of the Costume of Europe generally, and especially that of the various nations who, under the sway of the Cæsars, naturally adopted the habits and customs of their powerful and more cultivated conquerors.

We have the united testimony of Julius Cæsar, Strabo, and Pomponius Mela, that "the Britons were near and like the Gauls;" that "in their manners they partly resembled the Gauls;" that they "fought armed after the Gaulish fashion;" and that "the inhabitants of Cantium (Kent) were the most civilized of all the Britons, and differed but little in their habits from their continental kinsmen."[11] We also learn from Diodorus Siculus, Strabo, and Pliny, that they had acquired the arts of dressing,

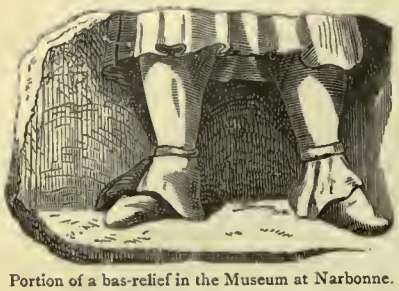
[1] Nat. Hist. lib. xix.
[2] Rudens, act i. sc. 2.
[3] Tacitus, Ann. lib. ii. cap. 33.
[4] Josephus, Bell. Jud. lib. vii. cap. 5, sec. 4.
[5] "Vestis holosericus." (Lampridius in Vit. Heliogab. lib. xxxi. 29.)
[6] Nat. Hist. lib. vi. cap. 22.
[7] "Ut translucerunt." The Latin authors call such garments *vitreas vestes*. This mixed stuff was first made by the Greeks in the island of Cos, and Horace calls it Coan cloth:

"Cois tibi pœnè videre est ut nudam."
Lib. i. Sat. 2.

[8] Flavius Vopiscus in Aurelian, c. 45.
[9] Pagi assigns this memorable importation to the year 552. (Tom. ii. p. 602.)
[10] Procopius, lib. viii. Gibbon, Decline and Fall, cap. xl.
[11] Julius Cæsar, de Bell. Gall. lib. v.

spinning, dyeing, and weaving wool, and possessed, in common with the Gauls, some valuable secrets in the practice of those arts unknown to other nations. Pliny specially names the herbs they used for colouring purposes, and says they dyed purple, scarlet, and other colours from those alone.[1]

To the Gauls, then, we naturally turn for the illustration of the dress and arms of the Britons; and the coins, columns, and arches of their conquerors, the Romans, furnish us with numerous examples of them at different periods of the Empire. Their dress denotes their Oriental origin. It consisted of close-fitting pantaloons or loose trowsers (for both are represented) reaching only to the ankles, where they are met by shoes of leather, such as we give examples of below from originals engraved in the work of the Abbé Baudry, 'Puits funéraires du Bernard;' a body-garment with sleeves, reaching to about the mid-leg, and a mantle. These articles of apparel were called by the Romans *braccæ*, *gallicæ*, *tunica*, and *sagum*, from which names are derived the modern French *braies*, *galoches*, *tunique*, and *saie*.



Portion of a bas-relief in the Museum at Narbonne.

Gallo-Roman Slipper.

Gallo-Roman Shoes.

This description perfectly corresponds with that of the Britons, who at the time of the Roman invasion were clad in the *pais* (from *py*, inward; *ais*, the ribs), which Diodorus calls *kiton*, a tunic; the *llawdyr*, or loose pantaloons, called by the Romans *brages* and *braccæ;* the mantle (*saic*, in Keltic), from whence the Latin *sagum;* and the shoes of untanned leather,—raw cow-hide that had the hair turned outwards, called *esgidiau* (from *æs-cid*, protection from hurt). (See SHOE, Dict. p. 458.)

The engravings next page are from Roman statues of Gauls in the Louvre at Paris, and afford examples of this costume as admirable as they are doubtlessly authentic. On the head of the seated figure is a cap, the peak of which falls forward, as in the representations of Phrygians and Amazonians. The British cap is described by Meyrick as more conical, but he says they had one with a peak, which they termed *penguioch*. ('Orig. Inhabit. of Brit. Islands,' p. 11.)

Of the several kinds of cloth manufactured in Gaul, one, according to Diodorus and Pliny, was composed of wool dyed of various colours, which being spun into yarn was woven either into stripes or chequers, and of this the Gauls and Britons made their summer garments. This striped or chequered cloth was called *breach*, *brycan*, or *breacan; breac*, in Keltic, signifying anything speckled, spotted, striped, or in any way party-coloured. The cloak or mantle called *sagum*, from the Keltic word *saic*—which, according to Varro, signified a skin or hide, such having been the material which the invention of cloth had superseded—was, in Britain, of one uniform colour, generally either blue or black, while the predominating tint in the chequered tunic and trowsers was red. That in this chequered cloth we see the original *breacan feile*, "the garb of old Gaul," still the national dress of the Scotch Highlanders, there can be no doubt; and that it was at this time the common habit of every Keltic tribe, though now abandoned by all their descendants except the hardy and unsophisticated Gaelic mountaineers, is admitted, I believe, by every antiquary who has made public his opinion on the subject.

The hair was turned back upon the crown of the head, and fell in long and bushy curls behind. Men of rank amongst the Gauls and Britons shaved the chin, but wore immense tangled moustaches.

[1] Hist. Nat. lib. xvi. cap. 8; lib. xxii. cap. 26.

Strabo describes those of the inhabitants of Cornwall and the Scilly Islands as hanging down upon their breasts like wings.

Gauls, from statues in the Louvre.

The British and Gaulish women wore a long tunic (the *pais*) reaching to the ankles, and over it a shorter one (the *gwn*), latinized by Varro *guanacum*, whence our modern word *gown*, the sleeves of which reached only to the elbow. The dress of Boadicea (*Voedugg*, i.e. "the Victorious"), Queen of the Iceni, has been described by Dion Cassius. She wore a tunic of several colours, all in folds, and over it, fastened by a *fibula* or brooch, a robe of coarse stuff; her light hair fell loosely over her shoulders, and round her neck was a torque of gold. This necklace, or collar of twisted wires of gold or silver, called *torch* or *dorch* in British, was worn by both sexes in all the Keltic nations, and was peculiarly a symbol of rank and command. So fond were they of ornaments of this kind that those who could not procure them of these precious metals wore them of brass and iron, of which, Herodian says, "they were not a little vain."

Rings, bracelets, armlets, brooches, and necklaces of gold, silver, brass, beads, and Kimmeridge coal, have been found in undoubtedly Gaulish and British interments.

The priesthood in Britain was divided, we are told, into three orders,—the Druids, the Bards, and the Ovates.

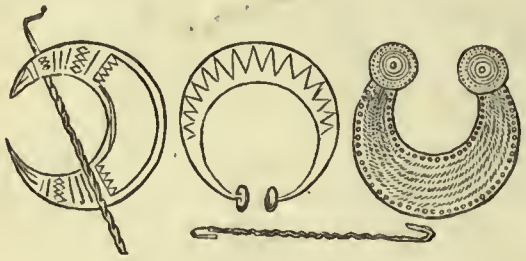
The dress of the Druidical or sacerdotal order was white,—the emblem of holiness, purity, and truth. The Welsh bard Taliesin calls it the proud white garment which separated the elders from the youth. Unless by elders we are to understand elders in the church, as in some communities the phrase is used at present, we might infer that white garments were not confined to the priesthood.

The Bards were attired in garments of blue, emblematical of peace. They were the poets, the historians, and the genealogists of the Keltic nations. Cynddelw, in his ode on the death of Cadwallon, calls them "wearers of long blue robes."

The Ovates, professing astronomy and medicine, wore green, the symbol of learning, as being the colour of the clothing of nature. Taliesin makes an Ovate say, "With my robe of bright green

possessing a place in the assembly." The disciples of the orders wore variegated dresses of the three colours, white, blue, and green, or, according to another account, blue, green, and red.

Such are, at least, the statements of various learned Welsh archæologists, collected and commented on by Sir Samuel Meyrick, in his 'Costume of the Original Inhabitants of the British Islands,' himself a Welshman and most critical antiquary; but while bound to place them before my readers, I am equally compelled to warn them of the very slender claim they have to authenticity. Taliesin, "chief of the Bards," is said to have flourished in the sixth century; and even granting him so early a date, there is a lapse of five hundred years between the landing of Cæsar and the composition of the poems attributed to the Welsh bard, whilst many of the works relied upon for information on this subject are of the twelfth and thirteenth centuries.[1] The only authority I am aware of for the dress of the Druids is the bas-relief found at Autun, and engraved by Montfaucon. It represents two Druids in long tunics and mantles, colour, of course, not indicated: one crowned with an oaken garland and bearing a sceptre; the other with a crescent in his hand, one of their sacred symbols. The mantle of the former is fastened on the left shoulder by a portion of it being drawn through a ring, and instances of this fashion are subsequently met with in Anglo-Saxon costume. I believe I was the first to suggest that the annular ornaments resembling bracelets, so constantly discovered both here and on the Continent, and presumed to be merely votive from the circumstance of their being too small to wear on the arm or the wrist, may have been used for that purpose. Of the gold crescents and other articles supposed to be Druidical found in Ireland and in every part of Keltic Europe, numerous examples have been engraved. (See woodcut subjoined and Plate XIX.)



Druidical ornaments and implements.

Bas-relief found at Autun.

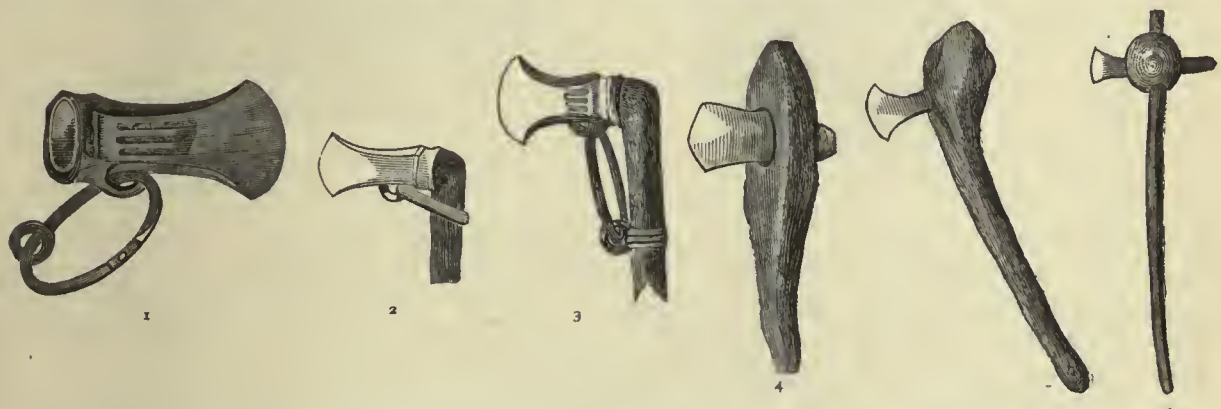
Of the weapons and armour of the Gauls we gain a better knowledge from contemporary writers, illustrated by sculpture and specimens exhumed and preserved in national and private collections. Diodorus Siculus says, "Upon their heads they wear helmets of brass, with large appendages for the sake of ostentation, for they have either horns of the same metal joined to them or the shapes of birds and beasts. Some wear hooked thoraces of iron, and others of gold." "Hooked" I consider to mean "linked"—rings or scales hooked together, as both descriptions of armour were worn by the Dacians, Sarmatians, Phrygians, and other Asiatic nations, the Sarmatians using scales made from the hoofs of horses, in lieu of metal. The Romans also had their "lorica hamata." The offensive weapons of the Gauls consisted, according to Diodorus, of a long and broad sword called *spatha*, which they suspended by iron or brazen chains on the right thigh, and darts called *lankia*, whose iron blades were a cubit or more in length, and nearly two hands in breadth. To these Propertius adds a peculiar sort of spear or javelin, which he calls *gesum:*

"Nobilis e tectis fondere gesa rotæ."

[1] See 'Taliesin, or the Bards and Druids of Britain,' by D. W. Nash. 8vo. 1858.

Posidonius mentions, also, a dagger which served them for a knife. I cannot identify in any sculpture these weapons, and they do not apparently correspond with those of the Britons, to whom they are assimilated by Cæsar and Tacitus. The British sword could neither be called long nor broad. It was leaf-shaped, made of mixed metal, and identical with the swords found throughout Keltic Europe and on the northern coast of Africa (see SWORD). It is true that after the Roman occupation there appears to be some authority for presuming that a long, straight, two-handed sword, called by Meyrick a *cleddyv deuddwrn*, the prototype of the claymore of the Scottish Highlander, was in use in the subjugated provinces, but whence derived it is difficult to say, as it is certainly neither Roman nor Phœnician.

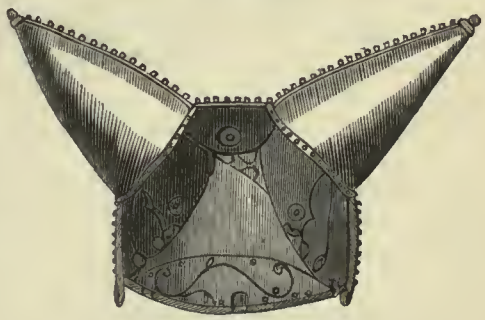
Another Gaulish weapon was the *saunian*, a sort of spear or lance, which is vaguely described as hooked, but has no affinity with the spears or lances of the Britons, designated by Meyrick the *llanawr*, or blade weapon, and the *gwaew-fon* or *gwayw-fon*, the former of which was leaf-shaped like their sword, and made of the same metal, a mixture of copper and tin, whilst the *saunian* is said to have been all of iron. It is also remarkable that no mention is made of the small bronze axe or hatchet known to antiquaries by the name of *celt*, which has been so much and so long an object of the keenest controversy (see CELT), and is so curiously illustrated in the tomahawk of the North American Indians and the South Sea Islanders.[1] Neither do the shields of the Gauls correspond with



1, Bronze Celt with rings, British Museum; 2 and 3, Mode of hafting; 4, Stone Celt and handle found in co. Tyrone, Ireland; 5, Celt with handle, from Mexico; 6, Celt with handle, from the South Sea Islands.

those of the Britons. The latter were round, or oblong and flat (see SHIELD); the former are represented as oval or sexagonal, and in some instances semi-cylindrical.

We can only reconcile these discrepancies by considering that Britain, by its insular position and remoter distance from Rome, at that period the centre of European civilization, acquired more tardily the knowledge of the arts than their continental kinsfolk, who were not only the immediate neighbours and subjects of the masters of the world, but also in continual communication with the Greek colony at Marseilles, and the Phœnician merchants on the opposite coast of Africa. Of the body armour and helmets of the Gaulish chiefs, some precious relics have been preserved. M. Demmin has engraved a Gallic cuirass in bronze, found in a field near Grenoble, and preserved in the Musée d'Artillerie at Paris; and M. Quicherat a Gaulish casque, found near Falaise, and a highly-ornamented one with cheek-pieces from the borders of the Danube (see next page). A most singular head-piece, resembling an early form of mitre, but called a helmet, was found in the Thames, and is now in the British Museum.

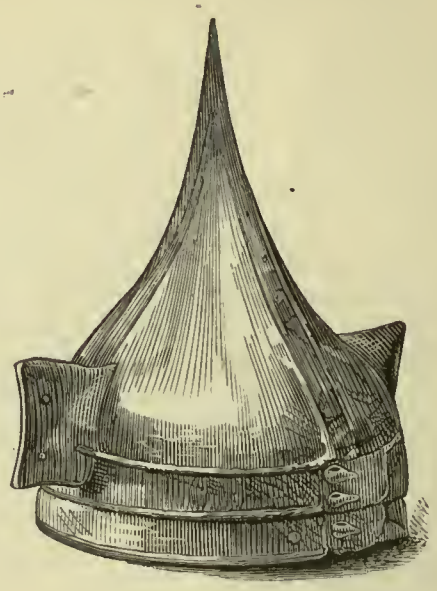


Bronze Head-piece found in the Thames.

[1] See a paper on this subject, with many other examples, by Mr. George V. Du Noyer, in 'Archæological Journal,' vol. iv. p. 2.

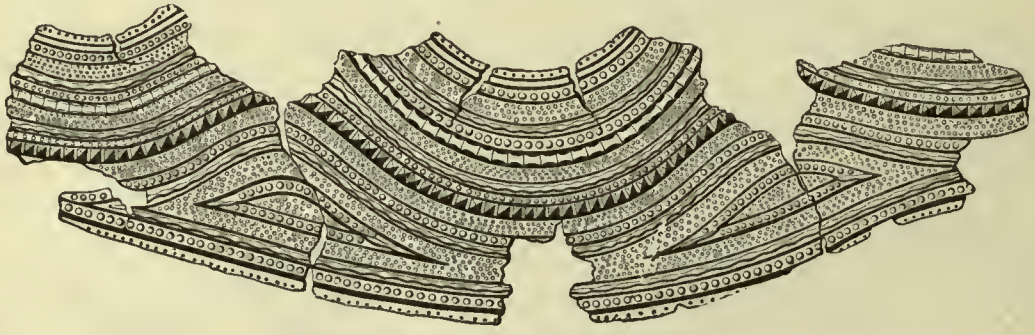
It is of bronze in beaten work, and ornamented with incrustations of cement which resemble enamel. A bronze helmet, either Gaulish or British, corresponding in ornamentation with the peculiar patterns

Ancient Casque with cheek-pieces found near the Danube.



Gaulish Casque found near Falaise.

of that period, was found amongst the armour at Goodrich Court previous to its removal to South Kensington, but when or whence acquired by Sir Samuel Meyrick no record has been found. The fragment of a breastplate, gorget, or pectoral of gold, found at Mold, in Flintshire, is also in the British Museum. It is of pure gold, three feet seven inches in length; and its width in front, where it appears to have been hollowed out to receive the neck, is about eight inches.



British Breastplate of Gold found at Mold, in Flintshire.

M. Quicherat remarks that these golden breastplates were so thin that they were worn more for ornament than defence, and were probably sewn on to some under-garment, and that the bronze helmets were equally thin, and would require a lining of leather.

Such breastplates and helmets were probably worn only by chieftains, as the Keltic races generally stripped themselves for battle, fighting naked to the waist; and Herodian and Xiphilin, in contradiction to Diodorus, assert that the Gauls did not wear helmets, and they certainly do not appear on the heads of any of the barbarians represented in conflict with the Romans on the arches and columns of the Empire.

I have hitherto spoken of Gaul in general terms; but we must not forget our earliest schoolboy introduction to it, "Gallia omnis est divisa in partes tres," &c., and that those three parts were occupied

by the Belgæ, the Kelts or Gauls proper, and the Aquitani, who, though all of the same race, differed from each other in language, institutions, and laws.[1] It is clear that there was also some difference in their dress, for the Aquitani, who were separated from the Gauls by the Garonne, wore whole coloured garments in lieu of the striped or chequered dresses of their kinsmen; while the Belgæ, situated to the east of the rivers Seine and Marne, are described as wearing a short body garment not reaching lower than the waist and the braccæ, but neither the tunic nor the sagum. As the Gauls who were settled in the south of Britain at the time of the Roman invasion are supposed to have been principally of the Belgic branch of the great Keltic family, we must consider them to have been recognized by Cæsar from some national peculiarity in their attire, and I am, therefore, at a loss how to reconcile the account of Diodorus with that of equally credible historians.

I fear that without the corroborative testimony of coeval sculpture or painting little reliance can be placed on descriptions of dress, armour, or weapons by foreign authors situated at a considerable distance from the countries of which they were writing, in days when communication was so difficult, and information confined principally to hearsay. The tales of travellers, I presume, were not more distinguished for accuracy then than subsequently, and, without any intentional desire to depart from the truth, superficial observation or defective memory, added to the perplexing medium of a strange tongue, must almost infallibly lead to error and confusion.

While, therefore, I am bound to place before my readers all that within my knowledge exists on the subject of Costume which can be extracted from works ordinarily cited as authority, I feel equally bound to express my misgivings on certain points, leaving the decision to the unprejudiced judgment of the critical student.

The sculptures to which we are indebted for the costume of the Gauls are, for the most part, of a much later date than the conquest of Britain, and we cannot depend even on them for a faithful representation of the dress and arms of the Belgic colonists of the county of Kent, B.C. 55.

Very meagre and scattered are the notices of those branches of the Kimbri or Kimmerians who had settled in the west of Europe beyond the Aquitani, and were known to Diodorus the Sicilian as the Celtiberians and the Lusitanians. He describes the former as wearing black rough sagas made of coarse wool, and being armed, some with light Gallic shields and others with circular *cyrtræ*,[2] as big as bucklers; that their legs were protected by greaves made of rough hair, and their heads by brazen helmets with red or purple crests. They had two-edged swords of well-tempered steel, and darts of the same metal, their mode of preparing it being to bury plates of iron so long in the earth as was necessary for the rust to consume the weaker part, and therefore used only that portion which was strong and incorruptible. These weapons, he tells us, were so keen that neither shield, helmet, nor bone could withstand them.

It is curious to find the early colonists of Spain celebrated for the tempering of steel, as Toledo became in after-ages famous for its sword-blades, and the question arises in my mind how far we may depend upon the accuracy of the description retailed by Diodorus of the mode by which the Celtiberians attained such superiority for their weapons. The soil in the neighbourhood of Toledo, watered by the Tagus, contains an iron ore possessing all the most valuable qualities for which steel is distinguished, so that unskilled workmen can and do manufacture these famous weapons by simply roughing them out and leaving them for a few weeks in a trough filled with the river water, to which the ore is undoubtedly indebted for its peculiar properties. It is extremely probable, I submit, that the early colonists discovered this fact, and that the story of burial in the earth is either one of the misrepresentations I have alluded to, or that they effected by those primitive means what their more scientific successors have done by the direct action of the water.

Of their neighbours and kinsfolk, the Lusitanians, the same author says, "They are the most valiant of all the Kimbri. In time of war they carry little targets made of bowel strings, so strong as completely to defend their bodies. They manage them with such dexterity that by whirling them

[1] "Illi omnes linguâ, institutis, legibus inter se differunt." (Cæsar, *De Bello Gallico.*)

[2] Lucan says the Spaniards had a *small* shield called *cetra.* (Lib. i.)

about they avoid or repel every dart thrown at them. They use hooked (barbed?) saunians, made all of iron, and have swords and helmets like those of the Celtiberians."

Eastward of the Belgæ were the Teutones or Germans (Wher-man), the latter name being a

Parthian.

The Trojan Paris.

Phrygian, with coat of ring-mail.

Sarmatian.

Dacian King.

The trowsered Nations. From Hope's 'Costumes of the Ancients.'

new one for that people in the time of Tacitus, as he himself informs us.[1] He describes those who lived near the Weser as wearing neither helmets nor breastplates, but armed with a spear of enormous length and an unwieldy buckler, not riveted with iron, of which metal they had little, nor covered with hides, but formed of osier twigs intertwined or boards daubed over with glaring colours.[2] The long spears, he tells us, were called *frameæ*.[3] Swords were seldom seen, or the longer kind of lances (he has already remarked on the length of the spears); and some tribes (the Rugians and the Limovians, who dwelt on the coast of the Baltic) had short swords and round shields. The Æstians, who inhabited what is now called Prussia, used for their principal weapon a club. A multitude of darts, scattered ("missilia *spargunt*") with incredible force, were an additional resource of the infantry. Gibbon, in a note on this passage, observes that either the historian used a vague expression, or he meant that they were thrown at random.[4] Their military dress, when they wore any, was nothing more than a loose mantle. In the most inclement weather they were content with the skin of some animal. The tribes who dwelt in the most northerly parts clothed themselves in furs. The women manufactured for their own use a coarse kind of linen, which they embroidered with purple.

In accordance with Pomponius Mela, Tacitus says the rich wore a garment, not flowing loose, like those of the Sarmatians and Parthians, but girt close, and showing the shape of every limb. The sculpture on the Antonine Column commemorates the victories gained by Marcus Aurelius over several of the German tribes, wherein they are represented wearing the trowsers (*bracchæ*), shoes like those of the Gauls, tunics also of similar form, and a cloak (the *sagum Germanicum*) fastened on the shoulder by a *fibula*, and armed with a shield and a short curved sword, supposed by some antiquaries to be the *seax* of the Anglo-Saxons. The tribes on the borders of the Rhine wore the skins of wild beasts without choice or nicety, but those on the shores of the Baltic or Northern Ocean selected particular beasts, and, having stripped off the fur, ornamented themselves with pieces of the skins of marine animals unknown to the Romans.[5] It would seem, therefore, that like the Britons described by Cæsar, while certain tribes or classes were clothed in skins, the more noble and wealthy were attired in that remarkable garb which, as I have already observed, distinguished at this period one-half of the world from the other.

The submission of a considerable number of German tribes to the Romans led to an interchange of fashions apparently; for while the Germans, like the Britons, began to affect the dress and manners of the Romans, a Roman emperor adopted the sagum of the Germans in like manner, as another emperor assumed the caracalla of the Gauls.

To the east of the Germans were the Dacians and the Thracians, differing little in their dress and arms from the Asiatic nations from which they had branched—the trowsered races of Europe. As early as the time of Herodotus they were similarly armed and attired; the Thracians wearing tunics and mantles variously coloured, their legs covered with Phœnician cloth, and their shoes bound above their ankles. They were armed with small shields shaped like a half-moon, javelins, and short daggers. On their heads they wore helmets of brass, having ears and horns like an ox, of the same metal.

Dacian warrior. From the Trajan Column.

Such helmets were also worn by the Phrygians, by the Greeks, and, according to Diodorus

[1] "Ceterum Germaniæ vocabulum recens." (Germ. cap. ii.)

[2] Ibid. cap. vi.

[3] "Hastas vel ipsorum vocabulo frameas gerunt." (Ibid.) So named, according to Dithmar, from *pfriem*, or *priem*, the point of a spear.

[4] It is a question, however, whether by *missilia* we are not to consider the author meant missiles generally.

[5] Germ. cap. xvii.

Siculus, by the Belgic Gauls. They were typical of the religion of the country, the horns of the ox or cow being emblematical of the moon; they were a fit accompaniment for the crescent-shaped shield which is seen subsequently in the hands of the Danes. The Trajan Column furnishes us with several examples of Dacian costume scarcely distinguishable from that of the Gauls. Their cavalry are clothed in tight-fitting dresses, entirely covered with scales from the throat to the point of the toes, their horses being similarly protected down to their hoofs (see woodcut previous page). They wore the Phrygian

Battle between the Romans and the Dacians. From the Trajan Column.

bonnet when in civil attire, but their helmets were high skull-caps, differently shaped from the Phrygian, with a spike at the top, cheek-pieces, and a flap to protect the neck. Their arms were bows and arrows and a sickle-shaped sword, the edge on the inner curve like those of the Germans.

The Veneti and the Ligurians, destined to found the great republics of Venice and Genoa, were amongst the latest colonists of Italy, and their origin and migrations have been variously suggested. As little is known of the former for a long time after their settlement as before their arrival, for it is not till four hundred years after the foundation of Rome that we hear of them as a powerful and warlike nation, when the Gauls, at the moment they were about to become masters of the Capitol, were compelled to make a hasty retreat, in consequence of an incursion into their own territories by the Veneti.[1] We shall find them, centuries after their absorption into the Roman Empire, in the reign of Augustus, still wearing the Phrygian cap, as their gondoliers do to this day; nay, more, indicating in the official head-dress of the chief of their republic, the Doge, the form of the bonnet we perceive on the head of the Trojan Paris (page 20). All that we learn about the Ligurians is that they wore tunics and belts, and flung over their shoulders, by way of a cloak, the skin of some wild beast.[2] Of the various tribes or hordes which, issuing from "the teeming North," under the names of Goths, Vandals, Huns, Sclavonians, &c., swooped down by turns on Southern and Western Europe, we know little but what is legendary, or rendered doubtful by later investigations, and of that little nothing of importance to our present subject. The raw hides or undressed furs of wild animals cannot rank as

[1] Polybius, xi. 18.

[2] Diodorus Sic. lib. v. c. 2.

costume, and, unlike the Assyrians, the Persians, the Egyptians, the Greeks, and the Romans, they were too ignorant of the arts of painting and sculpture to transmit to us any comprehensible representations of themselves, however armed or attired. With the exception, indeed, of the above-named highly-civilized and luxurious peoples, the same may be said of all the world known to the ancients from the days of Herodotus to the defeat of Attila, A.D. 451.

The natural consequence of the gradual annexation to the Roman Empire of the various nations subjugated by Roman arms, was an assimilation of costume; and shortly after the perfect establishment of the Roman dominion in Britain by Julius Agricola, A.D. 78, the ancient British habit began to be regarded by the chiefs as a badge of barbarism, and their sons, we are told by Tacitus, affected the Roman dress.[1] The braccæ were abandoned by the Southern and Eastern Britons; and the Roman tunic reaching to the knee, with the cloak or mantle still called the sagum, which the Romans had adopted from the Gauls, became the general habit of the higher classes.

In the dress of the British females, little if any change took place, as it had originally been nearly the same as that of the Roman women. The coins of Carausius, and the columns of Trajan and Antonine, exhibit the Keltic females in two tunics; the under one descending to the ankles, and the upper about half-way down the thigh, with loose sleeves extending only to the elbows, like those of the German women described by Tacitus.[2] The upper tunic was sometimes confined by a girdle, and was called in British *gwn*, the *guanacum* of Varro, and the origin of our word "gown." The hair of both sexes was cut and dressed after the Roman fashion, and constituted one of the most remarkable alterations in the appearance of our Keltic ancestors.

Under the word SHIELD will be found in the Dictionary engravings of two Romano-British shields, evident imitations of the Roman *scutum*. In his description of the larger one, found in the river Witham, and which till recently was one of the gems in the unrivalled Meyrick Collection, Sir Samuel remarks—"It is impossible to contemplate the artistic portions without feeling convinced that there is a mixture of British ornament, with such resemblance to the elegant designs on Roman work, as would be produced by a people in a state of less civilization."[3]

Whether or no the Britons, during the three centuries of Roman domination, assumed any defensive body armour, in imitation of their masters, we are left to conjecture. In the fourth century they had to contend against repeated descents of the Saxons, and, with the assistance of the Romans under Theodosius, repelled them, but we have no description of the dress or weapons of the British forces.

Of the inhabitants of the remoter parts of Britain at this later period we know nothing appertaining to our subject. The Caledonians and Mæatæ, in the time of Severus, A.D. 193, are represented as naked savages, whose costume consisted of an iron chain round their waists.[4] The Irish, who are described by Tacitus as in his time differing but little from the ancient Britons, evidently received at some remote period colonists from one or more distinct races. "The fact is substantiated by the marked distinction still existing in the persons and complexions of the eastern and midland districts and those of the south-western counties; the former having the blue eyes and flaxen hair characteristic of all the Scythic and German tribes, and the latter the swarthy cheeks and raven locks that bespeak a more southern origin, and point to Spain as the country from which they had ultimately passed, and Asia Minor or Egypt as the land of their fathers."[5]

In every part of Ireland weapons and ornaments have been found, precisely similar to those discovered in England, and proved to have been worn by the Belgic Gauls and Southern Britons. Undisturbed by the imperial legions, the Irish retained their ancient arms and clothing for centuries after Britain had become a Roman province; and the truis and braccæ, the cota and the mantle fastened on the breast or shoulder, the torques and bracelets of gold and silver, the swords and battle-axes of mixed copper and tin, and spears and darts headed with the same metal, composed the habits and arms of the Irish chieftains during the Roman occupation of Britain, and down to the period at which the authentic history of Ireland begins.

[1] In Vit. Agric. [2] De Morib. Germ. c. 17. [3] Archæologia, vol. xxiii.
[4] Herodian, Xiphilin, Isidore. [5] Hist. Brit. Cost. chap. xxvi.

I have left to the last part of this section the most delicate question with which I have to deal,—the dress and weapons of the people inhabiting that little mysterious corner in the west of England, who still speak the language they did in the days of Julius Cæsar, proclaim themselves "ancient Britons," and assert, on the authority of their poets, that they are the lineal descendants of that tribe of the Kimmerians, or Kymry, who were led by Hugh Cadarn, or "the strong," from the country of Summer, called "Deffrobani," where Constantinople is, "through the hazy ocean to the island of Britain, when there were no men alive on it, nor anything else but wolves, bears, and oxen with high protuberances." It is, fortunately for me, unnecessary that I should plunge into the interminable controversy respecting the origin of the Welsh, and the date of their first arrival and place of settlement in Britain. All I have to remark is, that the doubt thrown by recent investigations as to the Welsh language being that which was spoken by the Keltic tribes inhabiting the southern portion of the island, and the assertion of the latest editor of Gibbon that there never was an ancient people of any consideration or magnitude that permanently bore the name of Cimbri,[1] added to the fact that no trace is to be found in the notices of Britain by the Greek or Roman writers of any people or tribe settled in the district now called Wales, from which the Welsh can with any probability be supposed to have sprung, deter me from relying upon the illustration of British antiquities by Welsh descriptions and appellations, as confidently as Sir Samuel Meyrick has done. At the same time, I have considered it incumbent upon me, in this as in every other instance, to place before my readers the views and opinions of all writers of acknowledged reputation with whose works I have been fortunate enough to become acquainted. Of the Silures, the Demetæ, and the Ordovices, the only British tribes whom we read of in Ptolemy, Tacitus, or in any of the historians of the period, as occupying, in the time of the Romans, the province afterwards called Cambria or Wales, we have no information of consequence to us in this inquiry, and of the Welsh it will be time enough to speak when we find them mentioned by contemporary authorities.

[1] He observes that it only occurs three times in actual history, with long intervals between. There were three important occasions on which the Celtæ, being hard-pressed, united in a general *cumrhi*, or gathering of strength; when the league was dissolved, the designation ceased. ('Decline and Fall,' ed. 1867, vol. i. chap. ix. p. 272, footnote.)

CHAPTER II.

A.D. 450—1066.

NEARLY at the same time that the Saxons obtained a footing in Britain, their cousins, the Franks, established themselves in Gaul. In 449 three Saxon ships (*cyules* or keels) arrived from Jutland at Ebb's-fleet, in the Isle of Thanet, near Richborough. The leaders are said to have been called Hengist and Horsa, both names signifying a horse and presumably assumed, and, after being employed by the Britons to assist them against the Picts and the Irish, made peace with the former, and, largely reinforced by their countrymen, turned their swords on their former allies, and in 457 established themselves in the county of Kent.[1] In 451 Aëtius defeated Attila at or near Cabillonum (Châlons), and saved Gaul from the domination of the Goths, but unconsciously led to the subjection of it by another nomadic race, who had twice invaded it unsuccessfully in the previous century. These were the Franks. A tribe of them, led by a young, enterprising, and valiant chieftain, named Mere-wig, which in their language signified "great or renowned warrior," and was latinized into the more euphonious form of Merovechus or Meroveus,[2] had volunteered or been subsidized by Aëtius to fight on the side of their former foes, against the new hordes of barbarians which were swooping down on the expiring Empire of the West. As the price of his services, the valiant Frank took possession of the whole of that portion of Gaul situated between the Seine and the Rhine, having Lutetia (Paris) for its western frontier, and Tournay for its capital. Rome, too enfeebled to resist, silently submitted to the spoliation of her provinces; and at the same time that Merewig established himself in this corner of Gaul, the Vandals captured Carthage, and the West or Visigoths overran Celtiberia.

Aëtius. From an ivory diptych.

As the costume of the Belgic Britons receives its best illustration from that of the Gauls, the apparel and armour of the Anglo-Saxons will have much light thrown upon them by an examination of those of the Franks, who inherited from their chief the appellation of Merovingians.

The earliest illuminated Saxon MSS. in the British Museum, on the dates of which we can depend, are the splendid copy of the Gospels known as 'The Durham Book,' having been written by Eadfrid, Bishop of Durham, and illuminated by his successor, Bishop Ethelwold, about the year 720, and a book of grants by King Edgar to the Abbey of Winchester, written in letters of gold in 966. The first, however, contains only representations of the four Evangelists, copied apparently from some of the paintings brought over by early missionaries, and therefore

[1] Saxon Chron. 12, 13; Bede, lib. i. cap. 15; Ethelward, p. 833.

[2] "Merovechus à quo cognominati sunt Merovingi." (Sigebert, Chron.) "Meroveus à quo Franci Merovimei appellati sunt." (Roricornis Gesta Francorum.)

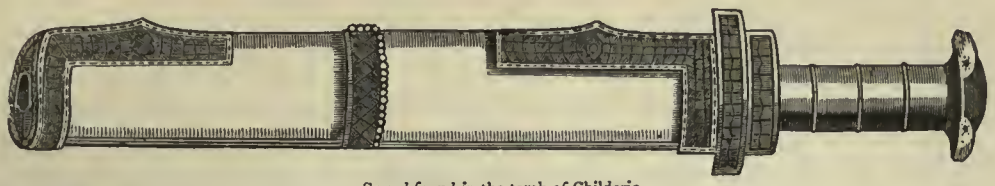
affording us no information on the subject of Anglo-Saxon costume, and the second giving us the figure of the king, which, though illustrative of the regal costume of the first half of the tenth century, is of course no authority for anything previously.

Sidonius Apollinaris, a writer of the fifth century, describing the dress of some Franks he saw enter the city of Lyons, in 470, says they were attired in a closely-fitting body garment, terminating above the knees, with exceedingly short sleeves, scarcely covering the shoulders (in point of fact, a tunic), and made of some striped material not specified. Over this they wore a sagum of a greenish colour, with a scarlet border. They were girt with a broad belt, ornamented with metal bosses or studs, and wore their swords suspended on the left side by a baldric crossing their breast. Their thighs and legs were entirely bare, but they had laced boots of undressed leather reaching to the ankles. The tunic of their Regulus Sigismund, who came to marry a daughter of the King of the Burgunds, was of white silk, and his sagum or mantle of vermilion. They shaved the backs of their heads completely, leaving their front hair to grow to a great length, and piling it on the top of their heads, so as to form a knot or toupée. They also shaved their faces closely, leaving only very small whiskers, which they combed continually.

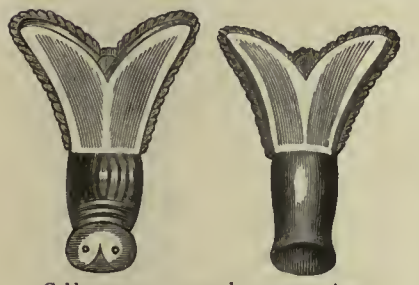
M. Quicherat, who quotes the above passage, expresses his surprise at the description of the naked legs, as the Germans, from the time of Trajan down to that of Constantine, are universally represented on the columns and arches of the Empire clad in the braccæ; and Agathias, who wrote a century after Sidonius, designates the braccæ of linen or of tanned leather, the principal article of the apparel of the Franks, many of whom wore no other. It is quite probable, though, that the Franks Sidonius saw in 470, had, like the Romanized Britons, adopted the style of dress of the more civilized people they had mingled with. Nor is it quite clear that the Anglo-Saxons at some period had not abandoned the trowsers which so markedly distinguished the barbarians from the Greeks and the Romans. It is difficult for us in these days to suppress a smile at the idea of the progress of civilization being characterised by the *disuse* of nether garments. Some change, however, must have taken place in their apparel after their conversion to Christianity, at the beginning of the seventh century; for in the Council of Celchyth, held at the close of the eighth, it was said, "You put on your garments in the manner of Pagans, whom your fathers expelled from the world; an astonishing thing that you imitate those whose lives you always hated."[1] The practice of tattooing, which Herodotus states to have existed amongst the Scythians and Thracians, and is still considered a badge of nobility or a sign of courage amongst the savage islanders in the South Pacific, was either a national custom of the Saxons, or was adopted by them in imitation of the Britons, who carried it to an excessive extent. Certain it is, however, that the Saxons were forbidden to indulge in it at the end of the eighth century, by a law passed against it in 785;[2] and as in those days the object was undoubtedly display, it is highly probable that the legs of those amongst the Franks who wore a short and all but sleeveless tunic were as naked as the arms. Agathias also gives us a very different account of the mode of wearing the hair amongst the Franks of the sixth century. Long hair was the distinguishing characteristic of the Teutonic tribes,[3] and it was a mark, Agathias tells us, of the highest rank amongst the Franks, who, far from shaving any portion of their heads, encouraged the growth and took the greatest care of their locks, which only the nobility and princes of the blood were allowed to wear in flowing ringlets on their shoulders.[4] Again, in distinct contradiction of Sidonius, who speaks of the length of the front hair of the followers of Sigismund, both Agathias and Gregory of Tours inform us that the people were commanded by an express law to cut their hair close round the middle of their forehead.[5] The chin, also, was not shaven, but the beard held in the greatest reverence, and to touch it stood in lieu of a solemn oath. It would waste much time and weary the reader to attempt to reconcile these conflicting accounts, all of which may have some foundation in fact. The shaving of the back of the head was an ancient Aquitanian custom, as we shall have occasion to mention. The Visigoths had overrun Aquitaine during the rule of Hlodowig (Clovis), the grandson of Merewig. They had also occupied the south-eastern portion of Gaul, and

[1] Spelman, Concilia, p. 300.
[2] Wilkins, Concilia, tom. i.
[3] Tacitus, De Morib. Germ.
[4] Agathias, lib. i. Gregory of Tours, lib. vi.
[5] "Ad frontem mediam circum tonsos." (Jus Capillitii.)

established their capital at Toulouse. The Bishop of Clermont admits that there was little difference between the dress of the Franks and the Goths, and the Aquitanian fashion might have been adopted



Sword found in the tomb of Childeric.



Gold ornaments supposed to represent bees.

by some of the former, as it undoubtedly was subsequently by the Normans. Independently of these considerations, similar alterations have taken place in the dress and habits of other nations, for which no reason has been recorded. Tacitus has accounted for the abandonment of the braccæ by the later Britons; but the Irish, another trowsered tribe, at some unascertained period became bare-legged, and their chieftains are depicted so as late as the reign of Elizabeth. For the costume of the Merovingian Franks we possess only a few interesting relics. Hilder-rik, or Childeric, as he is more popularly called, son and successor of Merewig, died at Tournay in 481. His tomb was discovered in 1665, and in it were found some portions of purple silk and a quantity of gold thread, his ring, his sword in its sheath, the pommel and ornaments of gold, a spear-head of iron and the blade of a battle-axe (the *francique*) of the same metal, but shapeless from corrosion, and a vast number of small objects of gold, resembling bees, which probably had decorated some portion of his dress or equipment.[1] 'Montfaucon has engraved the principal relics in his 'Antiquités de la Couronne de France,' and above are copies of those which specially interest us in this inquiry.

The Emperor Anastasius in the consular habit.

The monuments and statues of the Merovingian kings from Clovis[2] (481) to Pepin le bref (752–768), which are engraved in the same work, are of a much later date than has been attributed to them by former antiquaries. Mr. Shaw, who has given us in the first volume of his 'Dress and Decorations' a much more accurate representation of those of Clovis and his Queen Clotilda, was the first to point out that the church of Notre Dame at Corbeil, from the porch of which they were taken, was not built before the close of the eleventh century, and the costume is of the commencement of the following one, corresponding with that of the reign of Henry I. of England. The very fact of a series of statues of kings whose reigns extended altogether for nearly three hundred years

[1] The Emperor Napoleon I. assumed bees for his badge from this circumstance, in place of the discarded fleurs-de-lis of the Bourbons.

[2] Hlodo-wig, latinized Clodovicus, became Clovis in French, while another change in the Latin to Ludovicus was translated into Louis. Hlodo-hilde (brilliant and noble), which was the name of his wife, was in like manner translated into Chlotilda and Clotilde.

having been evidently the work of the same hands, is of itself sufficient evidence in support of Mr. Shaw's side of the question.

Several passages in historians of the sixth and seventh centuries appear to indicate that the

The Emperor Justinian and his Court. From a mosaic at Ravenna.

The Empress Theodora and her attendants. From a mosaic at Ravenna.

Franks had adopted to a considerable extent the dress and ornaments of their allies, the Romans of the Lower Empire, who had themselves assumed those of more Eastern nations. The Frankish kings entitled themselves Augustus, in imitation of the Emperors. They received diplomas from Constantinople, appointing them consuls of Roman Gaul, accompanied by the official robes of a Roman Consul. Gregory of Tours describes the delight of the people at beholding Clovis in the purple tunic and embroidered toga which had been sent to him with his diploma by the Emperor Anastasius; and a diptych of that emperor, representing him in the consular habit, engraved in Labarte's 'Histoire des Arts industriels,' affords us an admirable representation of it (see page 27).

The destruction of the beautiful mosaics which decorated the early churches of France, and in which the successors of Clovis and their wives were represented either as founders or benefactors, has deprived us of the most authentic and precise illustrations of the regal and noble costume of the Merovingian Franks; and we must resort to those of Italy which have been preserved for us, for a view of those dresses and ornaments which, worn at the Court of Constantinople, became the fashion amongst all the various races that had overrun the West of Europe during the first five centuries of the Christian era,—the Gauls, the Goths, the Franks, and the Lombards.

In the 'Revue Archéologique,' 1830, are copies of two mosaics from the originals at St. Vital, Ravenna; one representing the Emperor Justinian, his Court, and the clergy of Ravenna, and the other his wife, the Empress Theodora, and her attendants, said to have been the works of artists about the year 540. From these and other similar authorities we glean some ideas of the prevailing costume of the higher classes on the Continent at the period now under consideration, and also of the earliest appearance of Christian ecclesiastical vestments. (See opposite page.)

Lothaire. From Montfaucon.

A singular mixture of Greek and Asiatic decoration gives a peculiar character to the costume of all classes at this period of the Eastern Empire; and it will be also remarked that while an Oriental taste was gradually increasing, to the obliteration of all the features of ancient Roman classical attire amongst the people in and adjacent to Constantinople, the Franks, and other Scythic or Teutonic

nations occupying the old provinces of Rome, were assuming more and more the dress and habits of the former Empire of the West. Montfaucon has collected and had engraved for his 'Antiquités' before mentioned, many subjects from statues, illuminated MSS., and other sources, representing the kings of France of the second race, from Pepin to Louis V., "dit le Fainéant," A.D. 986; but no reliance is to be placed on the earlier figures, which have evidently been the work of later times. That of Clotaire or Lothaire, whichever of that name, or at what precise date executed, is at all events interesting as illustrating not only the regal but also the military costume of the Anglo-Saxons. I give it, therefore, under reservation (page 29), calling attention to the square helmets of the two soldiers, a form of headpiece described by Anuerin, a writer who flourished in the sixth century in Britain, and fought, he says, in person against the Saxon invaders at the battle of Cattraeth; at which, he tells us, there were present "three hundred warriors arrayed in gilded armour," "three loricated bands with three commanders distinguished by golden torques," armed with "white sheathed piercers" (daggers?) and wearing "*four-pointed helmets.*" Their principal leader had a projecting shield, was harnessed in "scaly mail," armed with a slaughtering pike, and wore (as a mantle?) the skin of a beast. His long hair flowed down his shoulders, and was adorned when he was unarmed with a wreath of amber beads; round his neck he also wore a golden torque. It is also deserving our notice that the same square helmets must have continued in use amongst the Franks for two hundred years, as they are seen in the undoubtedly contemporaneous illuminations of the Bible of Charles le Chauve, or the Bald, 840 (see chromolithograph, also woodcut above, in which the four-pointed helmet, the scaly mail, the slaughtering pike, the projecting shield, and the long hair flowing down the back, are all remarkable).

Frankish Chief, 9th century. From Louandre, 'Arts somptuaires.'

Annexed are examples of the costume of ladies of the time of Charles the Bald, which will be

Frankish Ladies. From the Bible of Charles le Chauve.

found to correspond with that of Anglo-Saxon women, consisting of an under- and a super-tunic, with a mantle, or veil which covers the head. Annexed is a portrait of Charles le Chauve in royal robes, from a Bible preserved in the monastery of St. Calixtus at Rome.

Charles le Chauve.

It is with a sigh of relief that I pass from a period of uncertainty, conjecture, and contradiction, to more authentic materials, illustrated by undoubtedly contemporaneous works of art. The Life of Charlemagne, written by his secretary and supposed son-in-law Eginhart, furnishes us with a most precise account of the costume of that celebrated sovereign, and consequently with very valuable information respecting the clothing arts in the eighth century. His civil dress consisted of a shirt, drawers, tunic, stockings, leg-bandages, and shoes. In the winter he added the thorax and the Venetian cloak. The shirt is expressly said to have been made of linen, "camisiam lineam." The drawers were of the same material, "feminalibus lineis." The material of the tunic is not mentioned by Eginhart, but M. Des Carrières, in his 'Epitome of the History of France,' says, without quoting his authority, that it was woollen. It was bound, however, with silk, and ordinarily short, as his biographer assures us that he wore the long tunic but twice in his life. The stockings (*tibialia*) are simply referred to without mention of the material; but the Monk of St. Gall, another writer of his time, describes them as of linen of one colour, but ornamented with precious workmanship: "Tibialia vel coxalia linea quamvis ex eodem colore tamen opere pretiosissimo variata." (Lib. i., cap. 36.) It may be that by "vel coxalia" he means they were the long or *brech hosen* of the Saxons, so called in contradistinction to the short *socca*, as the conjunction *vel* seems to imply the uncertainty of the author under which term, stockings or trowsers, to class them. A mosaic in the church of St. John de Lateran, however, represents him apparently in stockings reaching only to the knees, beneath which they terminate in an ornamental border.

On state occasions Charlemagne wore a jewelled diadem, a tunic interwoven with gold, a mantle fastened with a brooch of gold; his shoes were adorned with gems; his belt was of gold or silver, and the hilt of his sword of gold, ornamented with jewels. M. Quicherat observes that one is so accustomed to see Charlemagne arrayed in imperial vestments that he would not be recognized if a painter or sculptor were to represent him in any other costume, and yet it is historically true that he never wore them in his life. Once, on the occasion of his inauguration in St. Peter's at Rome, he appeared in the dress of a Roman patrician at the urgent solicitation of Pope Leo IV., who only succeeded in persuading him to do so by recalling to him that sixteen years previously, at the request of Adrian, he had presented himself one day to the people in the long tunic, the chlamys, and the calcei of a Roman senator: "Longâ tunicâ et chlamyde amictus et calcea mantis quoque Romano more formatis."

In his reign the Franks had adopted a short variegated or striped cloak, called by the writers of that period "saga Fresonica." Charlemagne, on the contrary, wore what Eginhart calls the Venetian mantle, "sago Veneto amictus," which epithet, it is probable, he used in this instance for Lombardic, as the dress of the Lombards was, according to Paulus Diaconus, precisely that of the Franks and Anglo-Saxons. The Monk of St. Gall gives us the following description of it. It was of a grey or blue colour, quadrangular in form, and so doubled that when placed on the shoulders it hung down as low as the feet before and behind, but on the sides it scarcely reached to the knees. (Lib. i. c. 30.) The figure of this monarch in the mosaic in the church of St. John de Lateran at Rome, before mentioned, is probably the most reliable one as far as his costume is concerned. He is represented in a short tunic terminating above the knees, with a mantle apparently fastened on the right shoulder (though by what means is not visible), and which if not borne up as it is, by his arm on

the left side, would hang down to his feet. It has an ornamental border, the studs in which may be meant either for gold or jewels. Over his shoulders is a collar of flat plates studded, it may be, with jewels, and of the same pattern as the bands or borders of his leggings before described; his shoes are very indistinctly represented. On his head is a cap rising to a low peak atop, with a border of an indented pattern, and having a circular ornament in front. Another mosaic represents him in a similar costume, with the exception of his legs being bandaged cross-wise in the Anglo-Saxon fashion, which the Monk of St. Gall assures us was also that of the Franks.

Charlemagne. From a mosaic in the church of St. John de Lateran.

I have descanted at some length upon the dress of Charlemagne, because it has been the custom of painters and sculptors for so many years past to portray him in the gorgeous robes of an emperor of the fifteenth century, and crowned with the remarkable diadem which is erroneously appropriated to him, and which is still reverently preserved in the Imperial Treasury at Vienna. It is therefore a duty incumbent upon me to call the attention of artists and costumiers to the above accounts of contemporary authorities, which at least deserve their consideration when about to introduce this famous historical personage in a picture, or to place him on the stage.

I have already quoted the statement of the ancient historian of Lombardy, that the dress of the people who occupied in the sixth century that part of Italy which still bears the name they had acquired either from their long beards or their long axes[1] was generally similar to that of the Franks and Saxons, being loose and flowing, and consisting chiefly of linen ornamented with broad borders woven or embroidered with various colours; we may therefore fairly conclude that with the exception of some national peculiarities of form, ornamentation, or mode of wearing them, the garments of the principal inhabitants of Europe west of the Rhine and south of the Danube, including the British Islands, were, during the three centuries following the establishment of Saxons in England and the Franks in Gaul, as similar as are at this day those of their descendants, Constantinople setting the fashions of the upper classes as Paris does at present.

Bas-relief at Venice.

I do not know where I could more appropriately introduce the annexed woodcut from an engraving by Willemin ('Monuments inédits') of two figures sculptured in bas-relief on porphyry, in the Place of St. Mark, Venice. Their age is uncertain. Some similar bas-reliefs in the Vatican are ascribed by Agincourt, in his 'Histoire de l'Art,' to the fourth century. Willemin dates these before us "eighth

[1] "Easy submission to authority long accepted the derivation of Longobardi, from the length of their beards. A more judicious criticism has of late deduced it from the long-handled axes that armed them (see Latham's 'Germania of Tacitus,' p. 139). *Barthe*, from *baerja*, *bären*, 'to strike,' was an ancient German term for a hatchet or axe (Adelung, 'Wörterbuch'). *Lange barthen* were therefore long axes, which in reduced dimensions have descended to later times as *halberds*." (Note to the latest edition of Gibbon's 'Decline and Fall of the Roman Empire.' Lond. 1867, vol. iv. p. 442.)

ANGLO-SAXON MALE AND FEMALE COSTUME, Xth CENTURY.

FROM THE "BOOK OF GENESIS" COTTON COLLECTION. BRITISH MUSEUM. (CLAUDIUS B. IV.)

century," while his editor hesitates to place them later than the sixth. The semi-Roman character of the costume, the eagle heads of the pommels of the swords, considered in conjunction with the Gothic fashion of their caps and shoes, incline me to believe them Lombards of the time of Charlemagne.

To return, therefore, to the Anglo-Saxons, for whose dress and equipments we have no pictorial authority earlier than the latter half of the tenth century. At that period we find the dress of the men consisting of an under-garment of linen, over which in summer was worn a tunic (Ang.-Sax. *roc*) of linen, and in winter one of woollen, with ornamental borders, and having long close sleeves, which sat in wrinkles, or rather rolls, on the fore-arm from the elbow to the wrist. In some instances these rolls are so regular as to present the appearance of a succession of bracelets, and, when painted yellow, may probably be intended to do so, as William of Malmesbury tells us the English at the time of the Conquest were in the habit of *loading* their arms with them;[1] but it is also evident that generally the marks are merely indicative of a long sleeve, wrinkled up and confined by a single bracelet at the wrist, by removing which perhaps the sleeve was pulled out of its folds and drawn over the hand as a substitute for gloves, a fashion of which we find many examples at a later period. The roc, or tunic, was either plain or ornamented round the collar and borders, according to the rank of the wearer; of silk, as was that of Charlemagne, or woven and embroidered with various colours, like those of the Lombards. Over this, again, the warriors and upper classes wore, when abroad or on state occasions, a short cloak (*mantil*), like the Roman *pallium* or Gaulish *sagum*, fastened sometimes on the breast, sometimes on one or both shoulders, with brooches or *fibulæ*. It appears that, when once fastened, it might be removed or assumed by merely slipping the head through the space left open for the neck. (See CLOAK, vol. i. p. 99.) Drawers reaching half-way down the thighs, and stockings meeting them,

Inauguration of King. From a Greek MS. of the 10th century.

[1] "Brachia *onerati*."

are constantly seen in Saxon illuminations, and are alluded to by contemporary writers under the names of *brech* and *hose*. Over these they wore bands of cloth, linen, or leather, terminating a little below the knee, either in close rolls, like the hay-bands of a modern ostler, or crossing each other sandal-wise, as they are worn to this day by the people of the Abruzzi and the Apennines, and in some parts of Russia and Spain. The Saxon name for them was *scanc-beorg*, literally shank or leg guards, and latinized by the writers of that period "fasciolæ crurum." In the ancient Canons the monks were ordered to wear them of linen, to distinguish them from the laity, who wore woollen. (Ducange *in voce* FASCIOLA.) Royal personages are, however, depicted with golden fillets. *Scin hose* (leathern hose) is frequently mentioned in Anglo-Saxon documents. Socks were worn as well as stockings with them; and some have ornamental borders. The Saxon shoe is usually painted black, with an opening down the centre, secured by a thong. Labourers are generally represented bare-legged, but rarely bare-footed. The hair was worn long, and the beards of old men forked. The face, however, was generally shaven. Hats and caps seem to have been rarely worn, except by travellers or in battle. For examples of them, and the details of other articles of attire, the reader will refer to the Dictionary.

As I have previously observed, the only difference in dress between the classes at this period seems to have been in the richness or ornamentation of the material, and the costliness of their personal decorations. The bretwald, or king, was distinguished of course by his crown, and the nobles of his court, the ealdorman and the thegn, as well as the sovereign, wore upon state occasions longer tunics and more ample mantles; but, with these exceptions, the same few articles of apparel appear to have been common to people of all conditions.

The Saxon MS. in the Cottonian Collection marked 'Claudius, B iv.,' supplies us with a good example of a monarch of the tenth century; and another, marked 'Tiberius, C vi.,' of later date, one more sumptuously attired, wearing the remarkably ugly and, we should suppose, uncomfortable square crown seen on the head of King Edgar in the Cottonian MS. Tiberius, A iii. (engraved for the Dictionary, under article CROWN, p. 150), and a variety of which appears on those of the Frankish kings Lothaire and Charles the Bald, centuries previously.[1]

The Saxon monarchs appear to have worn occasionally a jewelled circlet of gold, as Charlemagne is said to have done; *heafod-begh* and *geheafod-ringe*, head-bracelet or head-ring, being the names used for the simpler diadem. Similar diadems were worn by princes and nobles of the highest rank. The crown of the Empress Helena, wife of Constantine Chlorus and mother of Constantine the Great, throws considerable light on the form and ornaments of those we see on the heads of early Anglo-Saxon and Norman monarchs.

Head of the Empress Helena.

When a king is represented seated in state upon his throne, he generally bears a sceptre. When he has no sceptre, the place of it is usually supplied by a sheathed sword, held hilt upwards, sceptre fashion; in some instances he is drawn without either, and in others with both, the sceptre in the left hand and the sword in the right. When the sword is not held by the sovereign, it is borne by an officer beside him. In early MSS., the sceptre appears to be simply a staff with a round knob at the top,[2] and the pommel of the sword in some examples terminates in a *fleur-de-lys*, an ornament of Roman design, observable in bronzes, sculpture, and fresco-paintings, and first adopted as a badge by Louis VII., king of France, in the twelfth century. In a MS. of the tenth century, Cotton. Lib., Claudius, B iv., the sceptre of Pharaoh, who is of course represented in Anglo-Saxon costume, is surmounted by a dove. Montfaucon gives, in his 'Antiquités de la Couronne de France,' an engraving from a painting in a Greek MS. of the tenth century, representing the ancient Teutonic ceremony of the inauguration of a king by elevation on a buckler. The king is intended for David, but the costume is Byzantine, as adopted by the Germans of the time of Otho I. (See previous page.)

[1] For other examples, see Plate VI. vol. i. page 150.

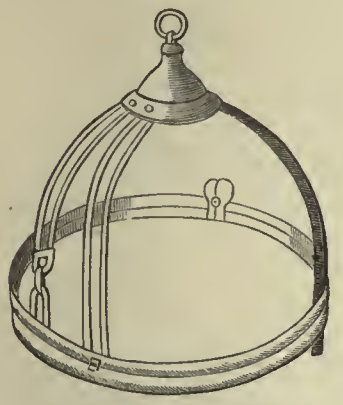
[2] That of Louis le Débonnaire, son of Charlemagne, is described by his biographer, Theganus, as "baculum aureum" (cap. xix.).

The military habit in the earlier Saxon times differed little from the civil. Prior to the introduction of body armour, the short linen tunic was preferred by them to all other vestments as the one in which they could most freely wield their weapons, and the only addition to it appears to have been a border of metal at the collar which acted as a pectoral, and is probably alluded to under the name of *bræst-beden* or *bræst-beorg*, breast-defence or breast-guard. But the word *lorica* occurs in some Saxon authors, and appears to be perfectly synonymous with the coat or shirt of mail, for which the name in Saxon was *gehrynged byrn*. Several examples of it are to be found in the miniatures of MSS. of the tenth and eleventh centuries, not to mention the Bayeux Tapestry, in which Harold, his brothers, and the majority of the English are in mail hauberks similar to the Normans'.

Frankish Monarch. From Willemin, 'Monuments inédits.'

Whether, previously to the adoption of the ringed mail, the Saxons had followed the fashion of the Franks, and imitated the military equipment of the Romans, we have no evidence before us. The soldiers represented in the Frankish drawings of the ninth and tenth centuries are armed, with the exception of the quadrangular form of the helmet, completely in the old classical Roman style. They wear the abdominal cuirass, with its pendent straps or lambrequins, and, but for the above-named peculiarity, would scarcely be distinguished from legionaries of the days of Augustus or Trajan.

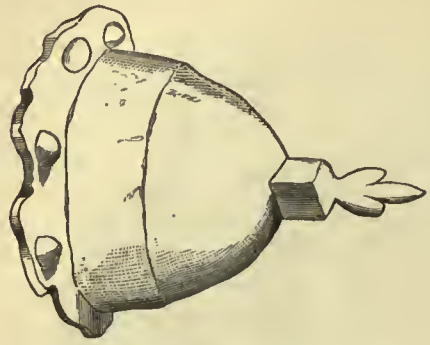
Caps or helmets of various descriptions appear on the heads of warriors of the ninth and tenth centuries, some conical, others of the Phrygian form, others with serrated combs or crests. They appear to have been made of leather or felt, sometimes bound or bordered with metal. The leather helmet is continually mentioned by Saxon writers, as is also the *fellen hæt*, a similar head-piece, as the terms "camb on hætte" or "camb on helme" clearly indicate. Metal frames for helmets, as they are supposed to be, have been dug up in various parts of England: one of bronze was found at Leckhampton, in 1844, on the skull of a skeleton, which appears decisive as to its purpose (see woodcut); but there is something about their make that is to me by no means satisfactory. They have not the character of framework intended to strengthen a head-piece. Metal rims, or borders elaborately ornamented, were discovered some few years ago and believed to be portions of head-bands or crowns, and ultimately proved to be hoops of buckets. At any rate, the form does not correspond with any Anglo-Saxon helmet I have seen represented.



Bronze framework found at Leckhampton.

The Anglo-Saxon shields have been fully described in the Dictionary (p. 453). They seem to have been similar to those of the Franks; but the umbo of one found at Faversham, and considered by Mr. Roach Smith to be *unique*, is sufficiently curious to warrant an engraving of it here. The weapons of the Anglo-Saxons were all of iron, and consisted of long, broad, straight, double-edged swords, daggers, javelins, and long spears. Of the *seax*, supposed to be a curved dagger and their ancient national weapon, I have said all I have to say in the Dictionary. Long-hafted axes, both single and double, called *byl* and *twy-byl*, were used by them with terrible effect in the battle of Hastings, but they do not appear in their illuminations. Ordinary double-bladed axes are, however, occasionally depicted. The battle-axe of the Franks, popularly supposed to have given its name,

"francisque," to the nation, though much more probably receiving it from them,[1] was of the same description as the single-bladed one of the Saxons. Many specimens have been found on the Continent, but Mr. Hewitt notices the extreme rarity of the discovery of Saxon examples in England.[2] One form of the axe, exhibiting an elongated blade, has been distinguished as the *taper-axe.* Such was the weapon found in the tomb of Hilperic.



Boss of an Anglo-Saxon Shield found at Faversham.

The dress of the Anglo-Saxon females of all ranks consisted of long loose garments reaching to the ground, and named in various documents *tunica, gunna, cyrtle* or kirtle, and *mentil* or mantle. The first and last articles describe themselves, but the terms *gunna* and *cyrtle* have caused much controversy, from the capricious application of them to different articles of attire. (See Dictionary, under GOWN and KIRTLE.) The sleeves of the tunic reaching in close rolls to the waist, like those of the men, are generally confined there by a bracelet, or terminate in a rich border, and the mantle hangs down before and behind, covering the whole figure except when looped up by the lifted arms, when it takes a form resembling that of the ancient chasuble of the priesthood. The materials of which the outer garments were made were for the most part woollen cloth, the manufacture of which was carried to very high perfection by the Saxons; and Mr. Strutt says, "I am inclined to think that the fineness of the materials, and the costliness of the workmanship, rather than any particular colour or form of the garments, made the chief distinction of rank among the Anglo-Saxons."[3] Women of the first quality employed much of their time in carding wool, spinning, and working with the needle. Some of them also engaged in the labours of the loom. The four princesses, daughters of Edward the Elder and sisters of Athelstan, are highly celebrated for their skill in spinning, weaving, and embroidery;[4] and Edgitha, the wife of Edward the Confessor, is described as being a perfect mistress of the needle.[5] A foreign writer of the eleventh century records, "The English women excel all others in needlework and in embroidering with gold;"[6] and another, that the Anglo-Saxon ladies were so famous for their skill in the art of embroidery, that the most elegant productions of the needle were called, by way of eminence, *Anglicum opus*, English work.[7] Not only flowers, animals, rings, stars, and every variety of figures, but even historical subjects, were wrought upon cloth with threads of gold and silver, intermixed with silk, worsted, or cotton, of such colours as the nature of the design required, the pattern being first drawn on the cloth either by the lady herself or persons whose profession it was to furnish such designs, as is the case at present. The celebrated Dunstan, when a young man, was considered a proficient in this art, and assisted a lady in designing the subject she desired to embroider in gold upon a sacerdotal vestment.[8]

While on this topic, I will call attention to the peculiarity of the patterns or ornamentation of the dresses of ladies of rank, as they are depicted in drawings and paintings of the period under discussion. The rudeness of some of the originals, the carelessness of copyists, the poor character of the engravings of the time of Montfaucon—all combine to militate against a fair comprehension, not only of the style of decoration, but actually of its nature. What, for instance, are we to consider the oval patches upon the shoulders and on, apparently, the right knee of the female figure in the following woodcut? Are they plates of metal studded with jewels, or pieces of cloth of gold sewn upon the mantle and tunic, and similarly ornamented?[9] The Empress Judith, wife of Louis le Débonnaire, is recorded to have had as much gold plate upon her dress as weighed three pounds. At the same

[1] "Secures quas Hispani ab usu Francorum per derivationem *franciscas* vocant." (Isidorus, lib. xviii. c. 8.)

[2] "In the Wilbraham excavations a hundred graves only yielded two axes. In the Fairford researches not one was found in a hundred and twenty graves; and in the many Kentish barrows examined by Lord Londesborough in 1841, not a single specimen was obtained." (Hewitt, 'Ancient Armour and Weapons,' vol. i. p. 45.)

[3] Vol. i. part ii. cap. 6. [4] Malmesbury, 'De Gestis Rerum Angliæ,' lib. ii. p. 26. [5] Ibid.

[6] Gesta Guliel. Ducis apud Duchesne. [7] Gulielm. Pictavinus. [8] Osbernus, 'De Vita Dunstani.'

[9] "Calliculas, gallıculas—signa vestis." (*Vide* Ducange *in voce.*)

time we perceive precisely the same oval-shaped pieces of embroidery in the Chinese costume of the present day, and we know that silk was imported into Europe from India and China as early as the eighth century, while many features in Byzantine costume curiously remind us of that which has for so many centuries been worn by the higher classes in the Celestial Empire.

Nobleman and Noble Lady, 9th century. From Willemin, 'Monuments inédits.'

Another peculiarity in the representation of Saxon or Frankish dresses of the ninth and tenth centuries is the mode in which a band or border appears most inconveniently to confine the legs of the wearer. It can scarcely be merely ill-drawn, because in some instances the compression of the folds of the under-dress is clearly indicated; and in that of the figure of an Anglo-Saxon king, from the Cotton. MS. Claudius, B iv., a portion of the super-tunic passes under the band and reappears below it. (See also woodcut of bishop annexed.)

In the same Cottonian MS. are drawings of personages of distinction in tunics which have broad borders round the bottom and up the sides, which seem to be open to the girdle, giving in some instances the appearance of an apron. (See figure of old man in Plate XX.)

"The tanner's art," Mr. Strutt remarks, "must certainly have been well understood by the Anglo-Saxons, for leather not only formed part of their habits, but was used for a variety of other purposes; and connected with it was probably the art of dressing the skins of animals with the hair upon them. The garments of the nobility and dignified clergy (such of them, especially, as were appropriated to the winter) were often bordered, and even lined, with furs of various kinds: those of sables of beavers and foxes were the most esteemed;[1] the inferior sorts were made from the skins of cats and of lambs."

Bishop, 9th century. From Willemin, 'Monuments inédits.'

Of the vestments of the clergy it is now time to speak. It is a subject of great interest, and one which has of late years attracted public attention to a considerable degree. To the late Rev. Wharton B. Marriott we are indebted for a work upon it,[2] remarkable for the extent

[1] "Sabelinas, vel castorinas, vel vulpinas." (Ang. Sacra, vol. ii. p. 259.)

[2] 'Vestiarium Christianum,' 8vo, 1868.

of the research and the lucidity of its exposition. A French writer, M. Didron, is also entitled to our gratitude for the publication of an elaborately illustrated treatise, which, previous to the appearance of Mr. Marriott's volume, was the only text-book on which the critical antiquary could fairly rely.

There appears to have been little, if any, difference between the dress of the laity and that of the clergy during the first four centuries of the Christian Church, and the alteration seems to have gradually taken place more in consequence of the restrictions imposed on the latter than any particular additions to their ordinary clothing. Prohibited by the councils from following the caprices of fashion indulged in by the noble and the wealthy, they were compelled to retain their primitive attire, which was the general dress of the people, and from whom they were originally distinguishable only by the tonsure. That they very unwillingly obeyed the injunctions of the councils, and constantly violated and evaded the laws enacted by them, is proved by the repeated censures and reiterated interdictions contained in the Canons themselves. St. Clement of Alexandria, who died in 220, had so early declared, "As there is a dress proper to soldiers, to sailors, to magistrates, so is there a garb befitting the sobriety of the Christian;" and the vestments of the Christian ministers were such as were worn by grave and decorous Romans of condition on occasions of State festivals or religious ceremonials; and that, as we have seen, consisted of the tunic and the toga. In the Council of Celchyth, A.D. 787, the wearing of "tinctured colours of India" and "precious garments"[1] is specially reprobated and forbidden; and Boniface, the Anglo-Saxon missionary, in his letter to the Archbishop of Canterbury, inveighs against the luxury of dress amongst the clergy, and declares those garments that are adorned with very broad studs and images of worms announce the coming of Antichrist.[2] In the tenth century we find them even endeavouring to conceal the tonsure by letting the surrounding hair grow so long as to fall over it.[3] At the Council of Cloveshoe the nuns were exhorted to pass their time rather in reading books and singing hymns than in working and wearing garments of empty pride in diversified colours.[4]

Adhelm, bishop of Sherborne. From MS. in the Lambeth Library.

There is great uncertainty respecting the details of ecclesiastical costume previous to the ninth century; but the vestments and insignia mentioned in the acts of the Council of Toledo, A.D. 633, are the alb, the planeta (the older name for the chasuble), the orarium or stole, the episcopal ring, and the pastoral staff. From other authorities we hear of the dalmatic and the pallium; but the dalmatic does not appear to have been used in Spain. In the Canons instituted under the patronage of King Edgar, priests are commanded to wear at the celebration of mass a garment called the *corporale*, in addition to the *subumlem*, under the *alba;* and it is further insisted upon, that all these garments shall be kept clean and in good order. The corporale, according to Ducange, was a fine white linen cloth, used to cover the sacred elements: but Mr. Strutt says, "The same, I presume, as the camisia or shirt;" and the context is certainly in favour of his interpretation. *Subumlem* is a word used instead of *subtile*, a vestment appropriated to a sub-deacon. The alb is well known, and has been fully described under that head in the Dictionary. Another clause expressly commands that no priest shall come into church or chancel without his surplice (open-slipe in the Saxon).

The *dalmatic*, the *stole*, and *chasuble* are seen in illuminations of the ninth century, and the *maniple* is carried by the priests in the Bible of Charles le Chauve (see chromolithograph). Adhelm,

[1] Spelman, Concil. p. 294. [2] Ibid. p. 241. [3] Johnson's Canons, *sub an.* 960. [4] Spelman, Concil. p. 256.

bishop of Sherborne, is represented, in a MS. in the Lambeth Library (No. 200), in an alb with ornamental borders, and some sort of vestment over it, the character of which is not sufficiently defined to allow of its identification. He is bareheaded. The mitre is the latest of all the ecclesiastical distinctions. For its various forms the reader is referred to the Dictionary *sub voce.*

Earliest form of Chasuble.
Catacombs at Rome.

Earliest form of Dalmatic.
Christian Martyr. Catacombs at Rome.

Youth in the furnace. From Tomb of
Pope Calixtus.

Priscilla. From a Cemetery
on the Via Salara Nova.

Calopedas and *subtalares*, as their names import, were species of coverings for the feet, chiefly calculated for warmth, and were much used by the clergy in the performance of their nocturnal duties and in the winter. So likewise were socks, in addition to stockings and drawers. In the Council of Celchyth it was distinctly ordered that no minister of the altar presume to approach it to celebrate

mass with naked legs. The pall or pallium, the special distinction of an archbishop as early as the eighth century, has been fully described in the Dictionary (*sub voce*). A mosaic of the age of Pope Leo III. represents him receiving the pallium from St. Peter, who also wears it with the rest of the ecclesiastical vestments, but is bareheaded. (See woodcut, p. 41.)

M. Victor Gay, in an interesting paper published in M. Didron's 'Annales Archéologiques,' tracing the clerical vestments from the classical costume, and more particularly from that worn by the Ascetic philosophers, illustrates his essay by the figures of early Christian martyrs copied from paintings in the Catacombs of Rome, and executed, as it is supposed, in the sixth century. We give them here, showing the earliest form of the dalmatic, with its wide sleeves and purple stripes, reminding us of the *clavus angustus* of the Romans, and also the original form of the chasuble, which had begun to be adopted by the clergy in the fifth century. A curious painting on the tomb of Pope Calixtus, on the Via Appia, representing the three youths in the furnace, affords an example of a tunic, the clavi or *lora* of which do not extend to the bottom of it. (See woodcut, p. 39.)

Mr. Marriott gives several plates in his valuable volume from mosaics and paintings, in which the Saviour and the Apostles are all attired in tunics, with clavi either black or very dark purple. Mr. Marriott mentions one instance in which they are red.

In the sixth century the clergy were enjoined to eschew the fashions of the laity, to disuse all gay colours, and to dress with gravity and decorum in a costume by which their holy office might be known. The chasuble, or planeta, as it was then called, which had been previously worn by laymen as well as ecclesiastics, answered to the description of the costume recommended, and was therefore retained by the latter when it was discarded by the former; and St. Augustine alludes to it under its Latin name of *casula*, as the habitual Christian vestment. The dalmatic was adopted by the Christians in the third century, and in the fourth[1] its use was made obligatory by Pope St. Sylvester (A.D. 314–335). It was worn by women as well as by men. Priscilla, an early martyr, is represented in it, in a cemetery on the Via Salara Nova (see woodcut in the preceding page). It is remarkable for having a double stripe of purple round the sleeves. In the 'Roma Subterranea' of Aringhi, two vols. fol., Rome, 1651, is an engraving from a painting in the Cemetery of SS. Marcellinus and Peter, representing the Adoration of the Magi, in which the Virgin and the three kings are all attired in such tunics. Mr. Pugin considers the stole of the priesthood to have been derived from the stripes of the dalmatic; but Mr. Fairholt has engraved the figure of a centurion sacrificing at an altar, copied from a bas-relief at Rome, which shows that something still more like the modern stole was worn by the Romans.

Adoration of the Magi. From the 'Roma Subterranea' of Aringhi.

M. Didron, in his 'Iconographie Chrétienne,' has engraved a figure which he describes as that of Pope Paschal I. (817–824), from a mosaic of the ninth century, in the Church of St. Cecilia at Rome, which, Mr. Fairholt (who has engraved it) remarks, "very clearly delineates the form of the ancient stole; while the plainness of the chasuble and dalmatic denotes his humility equally with the *square* nimbus, adopted as less dignified than the circular one usually given to saints and martyrs."[2]

[1] Mr. Fairholt has "sixth," perhaps a typographical error. St. Sylvester I. died in 335. The second of the name was enthroned in 999, and died in 1003.

[2] The same back is placed behind the head of Charlemagne in both the mosaics. He certainly *was* canonized, but the solidity of the square nimbus in every instance is to me incomprehensible, and, where the head is bent down, absolutely ludicrous.

Centurion sacrificing. From a bas-relief at Rome.

Pope Paschal. From a mosaic.

St. Peter. From a mosaic.

Montfaucon, however, who has given the same figure on the twenty-second plate of his 'Antiquités de la Couronne de France,' tells us it is Pope Leo III., the predecessor of Paschal, to whom, in another mosaic, St. Peter is giving the pallium. I question the band he wears being a stole. Taken in conjunction with the other mosaic I have mentioned, I believe it to be the pallium which Leo is therein receiving from St. Peter, and which it perfectly resembles, and is therefore more worthy of attention, as it differs in form from that archiepiscopal decoration as subsequently represented, being, like the stole itself, a band with fringed ends. See also the engraving from a picture of St. Gregory the Great, in which he is represented, according to the description of Johannes Diaconus in the tenth century, wearing the pallium, "a dextro videlicet humero sub pectore super stomachum circulatim deducto: deinde sursum per sinistrum humerum veniens proprie rectitudine *non per medium corporis sed ex latere pendet*." Mr. Marriott remarks on this passage: "The language of John the Deacon implies that in his own time (tenth century) the form and arrangement of the pallium had undergone a change" (p. 238, note). The stole is seen in the dresses of the clergy in illuminations of the ninth century.

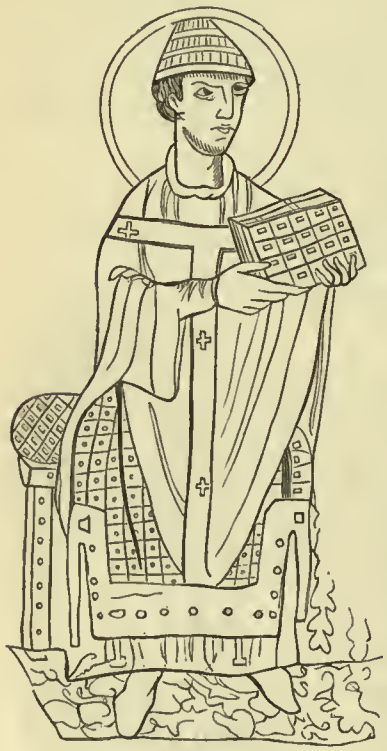
Pope Gregory the Great.

Upon the Arch of Constantine figures are seen wearing a broad ribbon or scarf over their shoulders, like the modern *cordon* of an order of knighthood; and Mr. Marriott remarks that "the scarf or broad ribbon so worn corresponds in general appearance to the orarium of the earliest ecclesiastical monuments in which this vestment is represented, though in point of arrangement some difference is observable." In the acts of the Council of Toledo before quoted, the orarium is recognized as a distinctly ministerial vestment, to be worn by bishops,

presbyters, and deacons; the latter, however, to wear it over the left shoulder only. It is important also to state that the term *stole* was never applied to this vestment till the ninth century.

It is in the ninth century also that the figure of a Pope first appears with his head covered. In the 'Chartularum Prumiense'—a MS. partly of the ninth century, partly of later date, in the Stadtbibliotek at Trêves—is a drawing of Pope Nicholas I. (A.D. 858–867) and the Emperor Louis II. (A.D. 843–876). The Pope is attired in alb, dalmatic, stole, and chasuble or planeta, and wears the pallium. On his head is a cap, called a *camelaucium*, according to Florovantes, who, speaking of a coin of Hadrian I., says: "Figura in medio Pontificali habitu et *bireta* quod *camelaucium* ab Anastatio in Constantino, hodie vero *Camaurum* dicitur" (Ant. Pontif. Rom. Dan. p. 37). The first change of head-dress on the coins is early in the tenth century. Describing a coin of Sergius III. (904–911), the same author says: "Sergium III. pontificia veste indutum et mitra ornatum, hic exhibit nummus ut in superioribus nummis Pontificum capita camelaucia tantum tecta visuntur; quæ res mire favet, eorum sententiæ qui Pontifices serius mitram gestasse arbitrantur." "These facts," observes Mr. Marriott, "throw back the mitra at Rome itself to a somewhat earlier date than most modern antiquaries have assigned to it." For the earliest form of the tiara "*en éteignoir*," see the following chapter.

Figures from the Arch of Constantine.



Pope Nicholas I. From the 'Chartularum Prumiense.'

Until the separation of the Latin and Greek Churches, the ecclesiastical costume was uniform throughout Christian Europe. That separation took place in the ninth century, the eighth and last General Council having been held at Constantinople, on the 5th of October, 869. The vestments at that time worn in the East were the sticharion, corresponding to the dalmatic of the West; the phænolion, answering to the planeta or chasuble; the orarium, a term common to both East and West in respect of the deacon's scarf or stole, but which was known as peritrachelion or epitrachelion, when worn pendent round the neck by bishops or priests; and the omophorion or pallium, which, as worn by patriarchs, metropolitans, and almost all bishops in the Greek Church, was evidently copied from the imperial or consular ornament of the same name, of which we have given an example at page 27. Such was in point of fact originally but a more important orarium or stole, as it is seen in the Lateran Mosaic and numerous other representations, to be worn "in modum crucis in pectore." (See under STOLE, in Dictionary.) Of these vestments illustrations will be found in our notices of Costume in Russia. I have occupied more space than I can well afford in this attempt to give a clearer notion of the origin and history of Ecclesiastical Costume than the general public could gather from any work not specially dedicated to the subject, or, indeed, from many that are.

At the commencement of the eleventh century, another Scythic race had established itself in France, England, Naples, and Sicily. The Vikings of Scandinavia, known as Danes to the English and as Normans to the French, had made continual descents upon the coasts of our islands, and

incursions into the heart of the Empire of the West. Charlemagne had wept at the sight of their ships, and predicted the evils that would befall his dynasty through the inroads of these audacious pirates. As early as the year 911, Charles the Simple, king of France, had given the whole of the province of Neustria between Brittany and the river Ept, with the hand of his daughter, to Rolf or Rollo, the chief of the pagan Norsemen, on condition that he should become a Christian, and engage to live in peace with France, doing homage to its sovereign for what thenceforth became the Duchy of Normandy.

In 1017 the first Danish king of England, Canute or Knut, had ascended the throne of Ethelred the Unready; and before the first half of the century had elapsed, the Normans, under Robert Guiscard, were firmly seated in Apulia.

The civil habits of the Danes, Norwegians, and Normans do not appear to have differed greatly in form from those of the Anglo-Saxons; but from various passages in the Welsh chronicles and the old Danish ballads we gather that the favourite, if not the general colour of the ancient Danish dress was black. Caradoc of Llancarvan repeatedly calls them the "black Danes," and the Chronicles continually allude to them as the "black army." In the Danish ballad of 'Child Dyring' the child is described as riding even to a bridal feast in "black sendell;" and black, bordered with red, is still common amongst the Northern peasantry. Black amongst the pagan Danes had certainly no funereal associations with it. The absence of black in representations of Anglo-Saxon burials is remarkable; and it is well known that the Danes never mourned for the death of even their nearest or dearest relations, and this sombre hue may have been their national colour, their standard being a raven. I observed, in a note on this subject in my 'History of British Costume,' that the Danes being undoubtedly of Scythic origin, it is a curious circumstance that we should find Herodotus mentioning a nation bordering on Scythia who wore no other clothing than black, and whom he therefore calls the Melanchlænians. In addition I would suggest that the inhabitants of the Cassiterides, or Scilly Isles, who are distinguished from the Gauls and Britons by their long black dresses, may have been Scandinavian colonists, allured thither by the commerce in tin, the product of those islands, which was actively carried on by the Romans and the Phœnicians.

Arnold of Lübeck describes the whole nation of Danes as originally wearing the garments of sailors, as befitted men who lived by piracy and inhabited the sea; but that in process of time they became wearers of scarlet, purple, and fine linen. It is probable, therefore, that on their conversion to Christianity they "cast their nighted colour off," and on their establishment in England endeavoured to outshine the Saxons; for it is affirmed by John Wallingford, a writer of the early part of the thirteenth century, that "the Danes were effeminately gay in their dress, combed their hair once a day, bathed once a week, and often changed their attire. By these means they pleased the eyes of the women, and frequently seduced the wives and daughters of the nobility." This account, though not contemporaneous, is verified by many facts that are recorded by other authors and passages in the various sagas which have been preserved to us.

A monument containing the body of Canute was discovered in 1766 by some workmen repairing Winchester Cathedral. The body was remarkably fresh. A wreath or circlet surrounded the head, and bands of gold and silver, which had ornamented a portion of his attire, were found in the tomb. On his finger was a ring in which was a remarkably fine stone, and in one of his hands was a silver penny.[1]

We have no pictorial authority for the female costume of the Danes at this period, if we except what is meant for a representation of the queen of Canute in the register of Hyde Abbey, wherein she is delineated in tunic, mantle, and veil, with a diadem or *half bend*, differing in no respect from the usual habit of Anglo-Saxon or Norman women of royal or noble rank. (See Dictionary, page 101.)

The Danish ballads, the Icelandic and Norwegian sagas, add but little to our information respecting female costume, communicative as they are on that of their sea-kings, and in the poem on Beowulf we are told—

[1] 'Archæologia,' vol. iii. p. 890.

"Waltheow came forth,
The Queen of Hrothgar,
Mindful of her descent,
Circled with gold;"

and in the same poem she is again spoken of as

"The Queen circled with bracelets:"

also, in another passage,

"Encircled with gold she went,
The Queen of the free-like people,
To sit by her lord."

It is presumable that these allusions are not only to the bracelets which are specified, but to her girdle and her diadem, as in the Danish ballad of 'Ingefred and Gerdrune' mention is made of Ingefred's golden girdle, and she takes a gold ring from her arm to give to the physician.

Of their armour and weapons we possess, as I have intimated, abundant information. By the laws of Gula, said to have been established by Hacon the Good, who died in 963, every possessor of property to the amount of six marks, besides his clothes, was required to furnish himself with a red shield of two boards in thickness, a spear, an axe, and a sword. He who was worth twelve marks was ordered, in addition to the above, to procure a steel cap (*stal hufu*); whilst he who had eighteen marks was obliged to have a double red shield, a helmet, a coat of mail (*brynin*), or a tunic of quilted linen or cloth (*panzar*), and all military weapons. In the history of this same King Hacon, who was called "Adelstein's fostra," from having been educated at the court of our English Athelstan, it is said that the king put on a coat of mail (*brynio*), girded round him his sword, called *quern-bit* (*i.e.* millstone biter), and set on his head his gilded helmet. He took a spear in his hand, and hung his shield by his side.[1] Also, in the description of the battle of Slicklastad, where King Olaf of Norway, called "the Saint," was slain (A.D. 1030), that monarch is described as wearing a golden helmet, a white shield, a golden-hilted and exceedingly sharp sword, and a tunic of ringed mail ("hringa brynio"), the "ringed byrne" of the Saxons. The Danish helmet, like the Saxon, had the nasal which in Scandinavian is called "nef-biorg" (nose-guard).[2] Of the splendour sometimes displayed in the military equipment of the Danes, we have an instance in the attempt of Earl Godwin to appease the anger of Hardicanute. He presented that prince with a magnificent vessel, on board of which were eighty soldiers, armed in coats of gilded mail, their shields enveloped with gold, and their helmets richly gilt, each of them having on either arm two golden bracelets of the weight of sixteen ounces. The hilts of their swords were also of gold, and every man had a Danish axe on his left shoulder, and a spear in his right hand.[3]

The spear, the sword, the bow, and particularly the double-bladed axe, were the offensive weapons of all the Northmen. The Danes were famous for the use of the last, and to shoot well with the bow was a necessary qualification of a Danish warrior.

The short interval between the Danish and Norman Conquests, during which the crown of England reverted to the Saxon line, furnishes us with only two anecdotes of costume worth recording. The first is the general complaint of William of Malmesbury, that in the time of Edward the Confessor the English had transformed themselves into Frenchmen and Normans, adopting not only their strange manner of speech and behaviour, but also the ridiculous and fantastic fashions of wearing shorter tunics and clipping their hair, and shaving their beards, leaving, however, the upper lip still unshorn. They were also guilty of puncturing their skins and loading their arms with golden bracelets. The latter practice is clearly to be traced to the Norsemen; but the puncturing of the skin was an ancient Keltic custom, and is not alluded to by any of the Norman or Danish contemporary historians. William of Malmesbury was not a contemporary writer, and must have gathered his information either from earlier authors or from oral tradition. The predilection of Edward the Confessor for Norman customs is, however, a fact testified to by nearly every authority; and the results of it are obvious in the resemblance visible in the general features of the civil and military

[1] Kempe Vizer, p. 662. [2] Saga Magn. Bur. [3] Florence of Worcester, 403.

costume of the two countries in the middle of the eleventh century. Even the substitution by Harold II. of leathern armour in his Welsh expeditions may probably have been suggested by his reminiscences of Normandy, as we perceive it worn by personages in the Bayeux Tapestry, and depicted in Anglo-Norman illuminations as late as the thirteenth century.

Branches of the same great Scythic stock, a species of family likeness had always existed between the Saxons, the Danes, and the Normans; but the residence of the latter on the Continent, in close contiguity to what had become the important kingdom of France, their expeditions to the Mediterranean and intercourse with Italy and the East, had materially improved their character and manners; and while the Danes continued pirates, and the Saxons, originally the fiercest nation of the predatory North, had sunk into a slothful and unwarlike people, the Normans became distinguished throughout Europe for their military skill, their love of glory, their encouragement of literature, the splendour and propriety of their habiliments, the cleanliness of their persons, and the courtesy of their demeanour.[1] The curious custom of shaving the back of the head, which they had adopted from their Aquitanian neighbours, was almost the only marked distinction of the immediate descendants of Rollo.

In the year 1066 Europe presented a very different aspect to that she wore during the latter years of the Roman Empire. No longer harassed by successive hordes of barbarians, issuing from "the great hive of the North," and driving their predecessors before them to the verge of the ocean, the greater portion of the Continent was at this date occupied by firmly established nations, bearing already the names which they have retained to the present day. On the throne of France was seated Philip I., the fourth sovereign of the house of Capet. Germany was an empire swayed by the sceptre of Henry IV.

Boniface II., duke of Tuscany.

The Countess Matilda.

From MS. in the Vatican.

The Papal States were in existence, and had become the seat of a power greater than that of the Cæsars. The rest of Italy was divided into duchies, marquisates, and republics, the general

[1] Turner's Hist. of the Anglo-Saxons. Hist. of Brit. Costume.

resemblance prevailing in their costume being slightly varied in the South by intercommunion with Greece, Constantinople, and Asia Minor; and in the North by the neighbourhood of France and Germany. A valuable MS. in the Vatican contains a representation of Boniface II., called "the Pious," Duke and Marquis of Tuscany, 1027–1052; and also of his celebrated daughter, "the great Countess" Matilda, 1076–1115. As the latter is represented in the prime of her life, the portraits were probably executed shortly after her accession to the Duchy, and at all events present us with the costume of the nobility of Tuscany in the eleventh century, and its similarity to that of Northern and Western Europe is sufficiently apparent.

The conquests in Spain and Portugal by the Arabs in the eighth century had resulted in the foundation of nearly as many kingdoms as they possessed towns; but Sancho IV. reigned in Aragon, Castile, and Navarre; his brother, Alfonso VI., was King of Leon and the Asturias; and Garcia, his youngest brother, King of Galicia.

Of this period one of the Additional MSS. in the British Museum, numbered 11,695, affords us some most interesting examples of Spanish costume bearing a remarkable resemblance to the dress, both civil and military, of the Saxons and the Normans, and are the earliest of that country I have met with. Mr. Shaw, who has given a plate from it in his 'Dresses and Decorations of the Middle Ages,' remarks: "The style of the drawings in this manuscript is half Saracenic. The elegance of the ornaments contrasts strongly with the unskilful rudeness in the designs of men and animals—a circumstance which reminds us of the repugnance among the Arabs to drawing men and living things:" by which, I presume, he considered the illuminations to have been the work of Mohammedan artists. To me it appears that the representation, however rude, of human beings and animals, is a fact which proves the direct contrary; to say nothing of the assurance contained in the MS. itself, that it was executed in the monastery of Silos, in the diocese of Burgos (Old Castile), having been begun under the Abbot Fortunius, carried on after his death by the Abbot Nunnus (Nuñez), and finished in the time of Abbot John, A.D. 1109, thus occupying not less than twenty years in writing and illuminating, undoubtedly by one or more Christian inmates of the monastery. The subject being a commentary of the Apocalypse, is an additional reason for rejecting the idea of a Moorish draughtsman being employed upon it, and accounts for the Saracenic features of the architecture, introduced intentionally to give an Oriental character to the incidents, and copied, as usual, from contemporary examples. The figures of the Jongleurs or Minstrels dancing on some sort of clogs are very curious; and the ringed hauberks of the warriors, worn over a long tunic, furnish additional evidence in support of my view of the form of those depicted in the Bayeux Tapestry. (See Dictionary, page 265.) I would direct the reader's attention especially to the standard-bearer on horseback, whose hauberk, bordered with scale-work, is cut up before and behind for the convenience of riding, and is so clearly delineated that the divisions cannot possibly be

Jongleurs or Minstrels. From a Spanish MS., 12th century, in the British Museum.

mistaken for breeches. The round shields or targets, in some instances elegantly ornamented, and the trilobed and cinquefoil pommels of the sword-hilts, are interesting. Some of the warriors seem to be armed with two swords. The conical head-piece with its nasal, and the bandaged and studded leggings of the soldiers, correspond so nearly with those of the Normans, the French, and the Germans of the same period, that it would appear that the same style of military equipment had become general throughout Christian Europe before the close of the eleventh century.

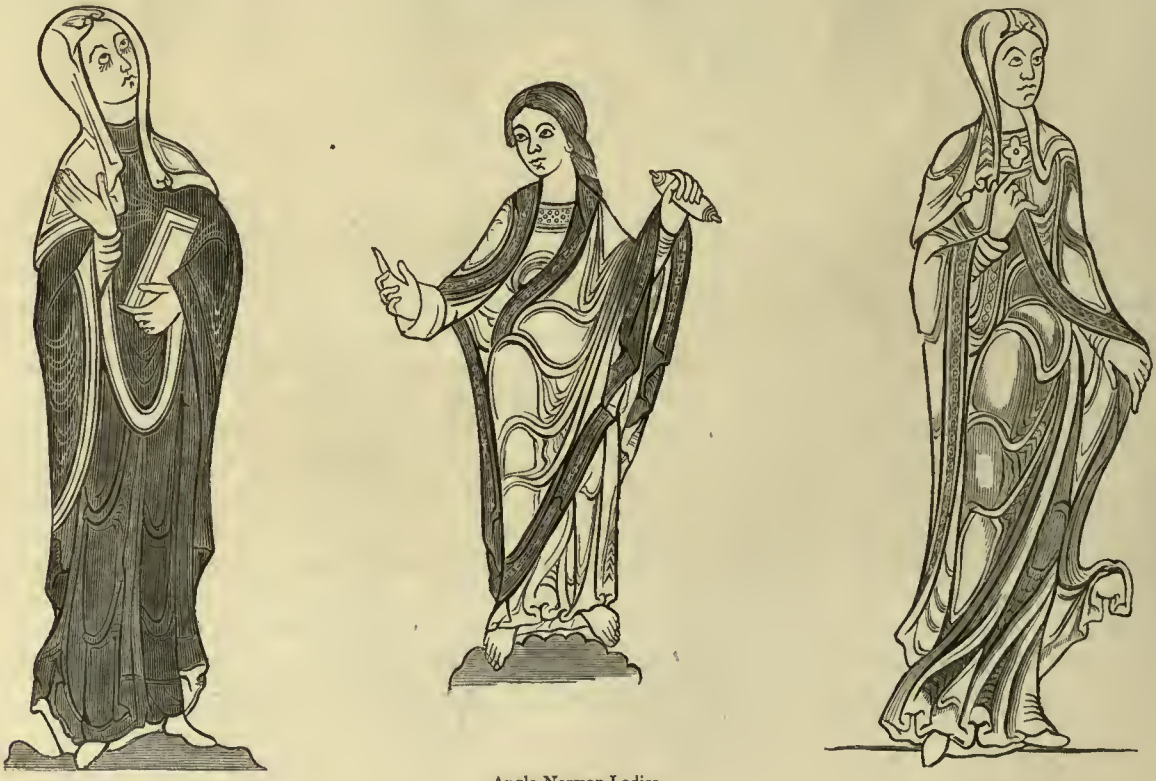
Spanish Warriors. From the same MS.

By Christian Europe we must, however, be understood to mean the nations established west of the Carpathians. East of those mountains the great Sclavonic family, of which Russia was destined to become the most important portion, had not embraced Christianity before the end of the tenth century. Vladimir the Great, the first Prince of Russia of that name, was converted *circa* 1000. The Sarmatians, who had acquired the name of Poles, from the Sclavonic word *Polu*, signifying a flat country fit for hunting, received the Gospel according to the Greek Church in 966; but as late as 1386 the Lithuanians and Samogitians were worshippers of fire and adored serpents. Of the costume, civil or military, of these peoples in the eleventh century, we have no description. In the magnificent work recently published at St. Petersburg, entitled 'Les Antiquités de l'Empire de Russie,' the only plate professing to represent the civil dress of the upper classes of the Muscovites previous to the fifteenth century is taken from a very much injured painting forming the frontispiece of a Greek MS. attributed to the year 1073, in which are depicted Sviatoslaf Jarolslavich and family. It is too much defaced for copying, and presents no peculiar feature to distinguish it from the costume of the Lower Empire, except high boots. On one of the gates of the Cathedral of St. Sophia, in Novgorod, men in armour are represented with conical helmets, long shields, and hauberks over tunics; but I will not undertake to affix a date to the work, or decide as to the nationality of the warriors.

CHAPTER III.

TWELFTH CENTURY.

COMMENCING, as in duty bound, with our own country, we have the authority of all the early historians that the Normans and Flemings, who accompanied William I. into England, or flocked over in such numbers after his establishment on the throne, were remarkable for their love of finery, personal decoration, and constant change of fashion. This observation, however, applies, of course, only to the noble and wealthier classes, the commonalty continuing to wear the short tunic, with sleeves to the wrist; the better sort with chausses, and shoes or short boots; and in bad weather, or when travelling, a cloak with a cowl to it, called by the Normans *capa*, and closely resembling the *penula* of the Romans. Scarcely any difference, beyond nomenclature, appears between the dress of the Norman women and that of



Anglo-Norman Ladies.

BANKS & Co EDINBURGH

The Dream of Life.

(Italian Costume of the 14th Century.)

From a fresco painting by Orcagna in the Cloisters of the Campo Santo of Pisa.

the Saxons. The head-rail becomes a *couvre-chef*, and the tunic a *cote;* but the fashion of the articles is well-nigh unchanged.

The dress of the higher orders seems, from such pictorial authorities as we possess, to have fully justified the censure and satire that were heaped upon it by contemporary writers. The rage for splendour of material and extravagance in form had commenced in the reign of Rufus, who had himself set the example, and both clergy and laity became infected with the love of costly clothing. The long tunic worn on State occasions, and the *interula* or linen vestment worn under it, positively trailed upon the ground ; and the sleeves were also of length and breadth sufficient not only to cover the whole hand, but to hang down over it, notwithstanding that gloves were now generally worn by the upper classes. The mantles were made of the finest cloth, and lined with rich furs. One presented by Richard Bloet, Bishop of Lincoln, to King Henry I. was lined with black sables with white spots, and is said to have cost one hundred pounds of the money of that period. With the shorter tunic was worn a shorter cloak, lined also with precious furs, and called a *rheno*. The Phrygian cap was still in favour; but the generality of the middle and poorer classes went bareheaded, or in bad weather covered their heads with the cowl of their capa. Peaked boots and shoes, of an absurd shape, called by the Latin writers *ocrea rostrata*, and said by Ordericus Vitalis to have been invented by Fulk le Rechin, Comte d'Anjou, who was deformed in the foot, was another eccentric and ugly fashion introduced at this time. A variety was called *pigaciæ*. The points of the toes were made like a scorpion's tail, or stuffed out with tow, and caused to curl round like a ram's horn. The latter folly being laid to the charge of a Norman courtier named Robert, obtained for him the *sobriquet* of "Cornadu." Notwithstanding these accounts, there can be little doubt that such boots or shoes were worn long previously, and that the Count and the courtier merely revived a fashion Oriental in its origin, and which has never been entirely abandoned in the East.

Anglo-Norman Male Costume. From Cotton. MS. Nero, C. iv.

M. Quicherat observes: "Enfin les monuments Égyptiens et Étrusques attestent que dès la plus haute antiquité on porta des chaussures munies à leur extrémité d'une sorte de bec, qui se relevait à une hauteur prodigieuse comme un fer de patin;" and states that in the Museum at Berne the foot of a bronze statue of the best period of Roman art has upon it a shoe "à pointe recourbée."[1] The peaked toed boots were strictly forbidden to the clergy.

The extraordinary Aquitanian custom of shaving the back of the head, which had been adopted by the Normans, as described in the Dictionary (page 239), was abandoned by them soon after their establishment in this country; and, with the usual caprice of fashion, they ran into the opposite extreme. As early as 1095 a decree was passed by the Council of Rouen against long hair; but, like the majority of such ordinances, it proved ineffectual. Several amusing anecdotes concerning this fashion are to be found in the writers of the period. (See Dictionary, under HAIR.) Long

[1] 'Histoire de Cost.' p. 156. Such shoes were called by the Romans *calcei repandi*. (See p. 8 *ante*.)

beards were also the rage. In fact, a passion for increasing to an absurd and inconvenient length every article of attire extended itself from head to foot, in France as well as England, in the first half of the twelfth century, London following the lead of Paris as slavishly then as at the present day.

As the costume of the ancient Britons is best illustrated by that of Gaul, and the dress and arms of the Anglo-Saxons by those of the Franks, so shall we find the civil and military habiliments of the English generally reflecting those of the French throughout the six succeeding centuries, although occasionally some foreign alliance or important event was the cause of the introduction of a particular garment, colour, or weapon. A statue of the Queen of Sheba which formerly stood in the porch of Notre Dame de Corbeil, was exhibited in the Museum of French Monuments as that of the Merovingian Queen Clotilde; those of which I have already spoken as representing the kings and queens of that dynasty in the grand portal of the Cathedral of Chartres were executed about the middle of the twelfth century; and our own contemporary statues of Henry I. and his

French Nobles of the 12th century. From Willemin, 'Monuments inédits.'

Statues of a King and Queen at Corbeil.

queen at Rochester having suffered such injury from time and weather that the details of their costume are all but completely obliterated, we are most fortunate in being able to refer to the better-preserved French sculptures for information respecting the regal costume of the reigns of Henry I. of England and Louis VI. of France.

The kings present no special novelty in their robes of State. They wear the long tunic with capacious sleeves, and an ample mantle with richly-embroidered borders; hair flowing over their shoulders, a jewelled diadem or circlet, and a comely beard. The dress of the queens has a marked character, the body consisting of a sort of corset, tightly fitting the bust, and descending over the hips, where it terminates in front in a curve, with a decorated border; the waist being confined by a belt, ornamented with jewels; independently of which is a girdle below the corset, the ends of which hang down to within a short distance of the bottom of the full-pleated skirt of the under-garment, which M. Quicherat calls a *bliaud, bliaut, bliaus*—a name given by M. Viollet-le-Duc to

half-a-dozen widely different dresses (see Dictionary, p. 43), and which may have been a general term for a tunic of any sort, though I am not of that opinion.

Of what material this corset was made we have no description, but its name is conjectured by M. Quicherat to have been *gipe*, the original form of the words *gipon*, *jupe*, *jupon* (see Dictionary, page 317; also under JIPOCOAT, page 316), in which case it might occasionally have been of fur, as in the 'Roman de Garin' we read of a "gipe de gris" as being worn with a "bliaut d'or ouvré." In the sculpture, however, it has the appearance of a textile fabric of the most delicate description, or gold or silver tissue, and defines the form exactly.

The representation in Montfaucon of some similar statues at St. Germain des Près gives an idea of scale-work, but no reliance can be placed on the accuracy of the engraving.

The sleeves of the tunic are of two sorts. In one example they are extremely wide and long, the edges having the appearance of frills (*friseaux*). In another they are tight to the wrists, and have a band of embroidery round the upper part of the arm. Over all is a mantle, which touches the ground when not held up, and is sometimes fastened on one shoulder. It has a richly ornamented border. The hair, parted on the forehead, falls on each side of the head in a long plaited tail, precisely as in the statue of Queen Matilda at Rochester, and the brows are bound by a jewelled diadem. At page 463 of the Dictionary, under the word SLEEVE, will be found examples of the preposterous length of the ladies' sleeves *temp.* Rufus and Henry I. That the fashion existed at the same period in Germany is shown by a copy fortunately made by Engelhardt's 'Herrard von Landsberg,' of an allegorical figure of Pride in the MS. Hortus Deliciarum (1135), destroyed by the bombardment of Strasburg in 1871. The curiously-twisted couvre-chef and the skirt of the tunic are equally elongated to an immoderate extent.

Figure of Pride. From the 'Hortus Deliciarum,' 1135.

The regal habits of the second half of the twelfth century in England are perfectly presented to us in the effigies of Henry II., Richard I., and their queens, at Fontevraud. We have given a fac-simile of Stothardt's carefully-executed copy of them in a chromolithic plate issued with the Eighth Part of the Dictionary; and to it we must refer our readers for the pictorial illustration of them. In the Imperial Treasury at Vienna there are preserved several garments of this date, which formed a portion of the coronation robes of the German Emperors, the most interesting of which are two tunics. One, described by M. Quicherat as a *bliaud*, and called Charlemagne's in a work published at Nuremberg in 1790, has an inscription in Latin and Arabic, stating it to have been made at Palermo, in 1181. The other, which from the text of Willemin we learn was also of Arabic workmanship, in the 28th of the Hegira, A.D. 1143, M. Quicherat designates a *chainse*—a term, he tells us, in the oldest French language signifying *chemise*. (See, however, my notice of CHAISEL, in Dictionary, p. 89.) Another tunic of the same character is preserved in the Museum at Munich, traditionally appropriated to the Emperor Henry II. (1002–1024). This M. Quicherat also calls a *bliaud*. Neither of these names is applied to these garments by Dr. Bock, who has given coloured engravings of them in his sumptuous work, 'Kleinodien des heil römischen Reiches deutschen Nation,' from which our subjoined woodcuts are taken; and the terms "bliaud" and "chainse" for such garments seem to have been confined to France and Norman England.

Tunic in the National Museum at Munich.

Tunic made in Sicily, A.D. 1143.

The costume of the people generally underwent no remarkable change beyond the limitation of the length of the garments and the hair to moderate dimensions. The latter was no longer permitted to fall on the shoulders of the men, or worn in plaited tails by the women. The gipe or corset gave place to a supertunic in the female costume, but in that of the men no important alteration is discernible. A fashion, however, crept into favour during the reign of Henry II., which attained to great extravagance in later times, and was the subject of censure and satire for three centuries. This was the cutting of the edges of the garments into various shapes. However fantastic or (if you will) absurd may have been this fashion, I fail to see the reason that it should have awakened such serious alarm that it was thought necessary to enact laws prohibiting certain classes from adopting it. But for the attempt at suppression, it might have died the natural death of such caprices. As it proved, the statute passed in 1188 against wearing cut or jagged garments was, like the many that succeeded it, utterly disregarded, and the violence of restriction only increased the vogue of the offence.

Tunic made at Palermo, A.D. 1181.

It is remarkable that even the industry of Montfaucon has failed to find an example of this fashion in France previous to the fourteenth century, and M. Quicherat only alludes to its existence during the reign of Philip Augustus as a singular custom which, being adopted by the clergy, came under the consideration of the Council of Montpellier in 1195, when an edict was issued against it.[1] That it was followed in Germany appears from a drawing of this date (copied from Engelhardt's 'Herrard von Landsberg') of two lovers embracing, the edges of the surcoat and mantle of the male personage being cut into lobes or tongues. It was probably but a revival of an old barbaric practice, as the figure of a Romano-Gaulish woman is represented with the edge of her tunic indented.

From Engelhardt's 'Herrard von Landsberg' (Hortus Deliciarum).

It is in the twelfth century that we obtain the earliest information from pictures of the costume of the Republic of Venice, which has always retained a distinctive character. In the church of St. Mark are still to be seen some ancient mosaics representing incidents connected with the translation of the body of St. Mark. The figures from some of these were engraved and published, with descriptions in Italian and Latin, by Cesare Veccellio, a kinsman of the celebrated Titian, at Venice, in 1590.[2] Tradition attributes to that great painter the drawings made for the work; but there is no evidence in support of it, and the story was probably founded on the fact that some of the figures were copied from portraits by him of the nobility of his own time. The dates given in many of the descriptions of costume previous to the sixteenth century are extremely inaccurate. M. Camille Bonnard has included a few of the most interesting of the ancient figures in his collection of 'Costumes Historiques,' by which we find that, as late as 1176, the cap of the Doge had not assumed

[1] "Vers le temps de la croisade de Philippe-Auguste, il y eut une mode qui donna au surcot masculin une grande singularité. L'étoffe était decoupée par le bas en une suite de languettes. Des ecclésiastiques s'étant avisés de faire talliader leurs robes de cette façon, cela fit scandale. Le Concile de Montpellier y mit ordre en 1195." ('Hist. du Costume en France,' p. 195.)

[2] 'Habiti Antichi e Moderni di tutto il Mondo.'

Doge.

Noble Lady and Child.

Noble or Senator.

Venetian Costume, 12th century. From mosaics in the Church of St. Mark.

the well-known form which afterwards distinguished it. It was simply a conical cap or bonnet, like that we have seen on the head of Boniface, duke of Tuscany (*vide ante* p. 45), with a jewelled band and a pearl or diamond button on the top (see first figure in the preceding page). The dress of the ladies is that of the twelfth century in Europe generally, but with features evidently characteristic of the costume of the Lower Empire. The bas-reliefs on the tomb of Blanche de Navarre, queen of Sancho III., king of Castile (1157), in the chapel of Santa Maria de Najara, rude as they are, sufficiently show that the female costume in Spain was similar to that in France and England, consisting of a long tunic and mantle, the ornamentation resembling that on the tunic of the French nobleman at page 50 *ante*.

There can be no doubt that the Crusades which commenced in the twelfth century had a considerable effect on the costume, both civil and military, of Western Europe, particularly on the latter. One of the characteristic features of the knightly equipment of the time of Stephen is the length of the tunic, which streams down from beneath the hauberk to the heels, the revival of a Frankish fashion, of Oriental origin. On the Trajan Column some of the Roman auxiliaries are seen attired in flowing tunics, over which is worn a lorica; and in a MS. copy of Prudentius, in the National Library at Paris, marked 283, illuminated by Frankish artists, warriors are so represented. (*Vide* also fig. 4, Plate X., from a Cottonian MS., Brit. Mus.) The seal of Richard, Constable of Chester, A.D. 1154, and the great seals of Richard Cœur de Lion, exhibit this peculiarity, while that of King John, A.D. 1199, represents him with the surcoat *over* the hauberk. It has been conjectured that this custom originated with the Crusaders both for the purpose of distinguishing the many different leaders serving under the Cross, and to veil the iron armour, so apt to heat excessively when exposed to the direct rays of the sun. The date of its first appearance in Europe, and the circumstance of the Knights of St. John and of the Temple being so attired in their monumental effigies, are certainly arguments in favour of the supposition, and no fact has been discovered since it was first mentioned by Meyrick that tends to discredit it. The seal of the Constable of Chester also illustrates the fashion of the long-toed shoes noticed in our view of the civil costume. (*Vide* Dictionary, p. 349.) They are alluded to by Anna Comnena, in her 'Alexiad' (lib. v. p. 140), who mentions them as encumbering the dismounted cavalry of the Franks,[1] as she calls the Normans under Bohemund, son of Robert Guiscard. Of the varieties of the body armour at this date I have spoken at length in the Dictionary, under the heads of HAUBERK and MAIL. It is sufficient here to observe that "the ingenuity both of armourers and warriors was naturally in continual exertion to invent such defences for the body as would be proof against all the various weapons invented with equal rapidity for the purposes of destruction, and that consequently alterations and improvements were taking place every day of great importance to the actual wearer, but too minute for delineation then or for distinction now, when time has half obliterated the details

German Knight. From a MS. in the Library at Darmstadt.

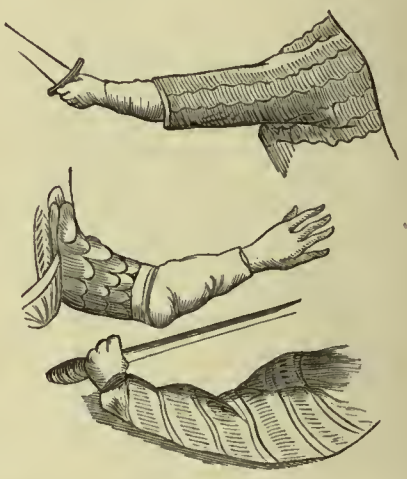
German Knight. From mural painting on Cathedral of Brunswick.

[1] Her words (*των πεδιλων προαλματα*) were misinterpreted as referring to spurs. The error is noticed by Gibbon in a note, chapter lvi.

of objects at first but imperfectly represented by the rude artists of this dark but interesting period."[1]

That many a hint was taken from the equipment of the Saracens is extremely probable, and to them I am inclined to attribute the introduction of the wambais or gambeson, and the hauqueton or aketon, both of which stuffed and quilted garments became common in the twelfth century.

Combat between Crusaders and Saracens. From a window formerly in the Church of St. Denis.



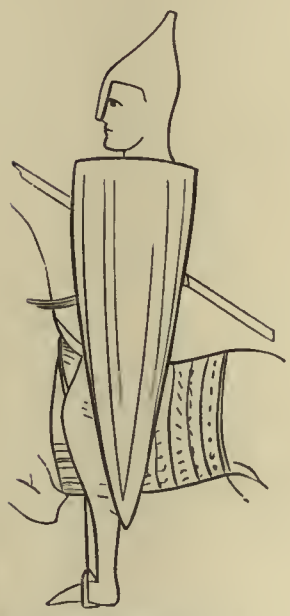
Details of Saracenic Armour from other windows.

The mural paintings on the Cathedral at Brunswick, executed in the reign of Henry the Lion, who died in 1198, present us with figures of warriors in hauberks or tunics composed of scales divided by bands; but whether of metal or leather, it would be hazardous to determine. The windows formerly in the church of St. Denis, painted by order of Abbot Suger about the close of the century, representing several of the principal events in the First Crusade, exhibit some of the Saracenic warriors in tunics which have all the appearance of being wadded and stitched in regular lines or divisions.

[1] Hist. of Brit. Costume, p. 77.

Two or three examples are very similar to that of the knight from Brunswick. They have been engraved by Montfaucon, and a portion of them are copied for this work. Though I cannot vouch for the accuracy of the Rev. Father's pencil, they are well worthy the study of the antiquary.

The helm, which had remained sharply conical during the reigns of Henry I. and Stephen, became cylindrical in the reign of Henry II.; and though in the first seal of Richard I. he is represented in a conical head-piece, yet on his second he is seen with a flat-topped helm, surmounted by a fan-shaped ornament, on the side of which is depicted a lion passant—the earliest appearance, I believe, of anything approaching to a crest in England. (See Plate XI., figs. 1 and 2, for instructive examples of the gradual change of form during the above reigns.) The nasal was retained as late as the reign of Edward I.; but a more complete defence for the face was invented in the twelfth century, consisting of a plate of steel with perforations for seeing and breathing, which was called the aventaile,



From seal of Raymond Berenger, Count of Barcelona, 1140.

Raoul de Beaumont, founder of the Abbey of Estival in 1210.

From seal of Philip, Count of Flanders, 1163.

removable at pleasure, or a straight bar of iron, connecting the helm with that portion of the mail-hood which passes under the chin (*vide* woodcut annexed). The conical helm is, however, occasionally seen in foreign examples. Two German helms of the close of the twelfth century will be found at page 281 of the Dictionary; see also the figures from the Strasburg MS. at pp. 267 and 268. The seal of Don Raymond Berenger, fourth Count of Barcelona, 1140, presents him to us in a particularly sharp-pointed head-piece, and his kite-shaped shield is of a remarkable length and fashion. Another novelty made its appearance in the second half of the century, originating no doubt in the necessity for distinguishing important personages in that great commingling of troops of all nations in the plains of Palestine. The shield—which, though still retaining its kite or pear-shaped form, was semi-cylindrical—in lieu of displaying some more or less tasteful ornament or rudely-designed figure of a monster which could be likened to nothing in the animal creation, was

now carefully gilt, silvered, or painted with a certain colour, on which was depicted an unmistakable, however quaintly drawn, lion, eagle, or other bird or beast, crosses, crescents, stars, and a variety of other objects, natural and artificial,—no longer fantastic and unmeaning devices, to be changed according to the caprice of the moment, but selected and assumed as personal badges, identifying the wearer, by typifying his name, property, or position as clearly as it was possible to do by pictorial representations of synonymous objects or symbols generally recognized as indicating certain sovereignties; such as the eagle of the Roman Empire, the fleur-de-lys of France, the lion of England, which may have been assumed by Henry I., and was certainly borne by Richard Cœur de Lion, &c. In brief, HERALDRY, properly so called, had its birth about the middle of the twelfth century, and before the close of it had become a science, some knowledge of which was an indispensable portion of the education of every gentleman. Our concern with it in this work is limited to its connection with costume, wherein it subsequently became so important and splendid a feature. At the period now under consideration, it was confined to the decoration of the shield and the helm. I have already spoken of the lion on the helm of King Richard. Another example occurs on the cap of the Norman nobleman in the enamelled tablet at Mans. (See chromo-lithograph published with Part V. of this work.) A third is seen on the seal of Philip, Count of Flanders, 1163 (see preceding page). He is represented in a very tall, cylindrical helm, on which is painted a lion rampant as upon his shield.[1] We give the equestrian figure entire, as one proof of the prevalence of the similarity of the military equipment throughout Western Europe at the same period. The height of the helm corresponds with that of the helm of Henry II., as given on his great seal; and in neither instance is there the slightest indication of a nasal or any sort of defence of the face. Subsequent to that date the varieties of aventailes are well-nigh numberless.

Of the Scotch previous to the fourteenth century, we have little information, and that little appears to be embodied in the couplet of the old song which informs us that the Highlanders

> "Had only got the belted plaid,
> While they [the Lowlanders] were mail-clad men."

The *rynged byrn* of the Saxons, and the improved hauberk of the Normans, soon found their way across the border, but were adopted by the sovereign and the Lowland chiefs alone; for though the early monarchs of Scotland appear upon their seals in the nasal head-piece and the mascled, ringed, or scaly armour of the Anglo-Normans,[2] we must remember the old story of the Earl of Strathearn, who, at the famous Battle of the Standard in 1138, exclaimed, "I wear no armour, yet they who do will not advance beyond me this day." The seal of Alan Stuart (1190) represents him with a cylindrical helm, and a heater-shaped shield charged with a fess chequée.

Irish costume, 12th century. From contemporary copy of Giraldus.

Of the costume of the Irish we have more detailed accounts by Giraldus Cambrensis, who describes it from his own personal observation: "The Irish wear their woollen clothes mostly black because the sheep of Ireland are in general of that colour. The dress itself is of a barbarous fashion. They wear moderate close-cowled or hooded mantles (*caputiis*), which spread over their shoulders and reach down to the elbows, composed of small pieces of cloth of different kinds and colours, for the most part sewed together, beneath which woollen fallins (*phalanges*), with breeches and hose in one piece ('brachis caligatis seu caligis brachatis'), and those generally dyed of some colour."[3]

[1] Olivarius Vredius, 'Sigil. Com. Fland.,' p. 18. The colour of the Flemish lion was black.

[2] Duncan II. (1094–1098) is in trellised hauberk and chausses, conical head-piece with nasal, gonfanon with two points, and kite-shaped shield; Edgar (1098–1107) in ring mail *over* long tunic, nasal head-piece, and gonfanon with three points. (*Vide* Descriptive Catalogue of Ancient Scottish Seals, by Henry Laing, Edinburgh, 1850.)

[3] The passage is rather confused: "Variisque colorum generibus paniculorumque plerumque consutis," apparently

An invaluable contemporary MS. of this work, in the library of the late Sir Thomas Phillips, Bart., enabled me to illustrate my 'History of British Costume' by several curious examples of the dress and weapons of the Irish in the reign of Henry II. One figure from it will be found at page 25 of the Dictionary. Others are annexed here (see preceding page).

The harpist, or bard, it will be observed, is attired simply in a long robe, his hair bound with a fillet; but a mantle appears to be thrown over the back of his chair. The scribe has a short jacket, with an indented border, and the truis. The Irish mantle appears upon the shoulders of the warriors, but the mode of fastening it is not visible. There are authorities enough, however, to prove that it was by a brooch or bodkin on the breast; and many, curiously wrought of silver, resembling in their general character those of the Scotch Highlanders, have been preserved to us (see Dictionary, p. 60). The value of these ornaments is decided in the Brehon laws. It is singular that the mantles in the illuminated MS. above mentioned are not party-coloured in accordance with the text, nor have they hoods to them. When Prince (afterwards King) John, son of Henry II., landed at Waterford, the Irish chieftains came to pay their respects to him, habited in their national costume, which consisted of a linen vest and a flowing mantle; the truis is not mentioned. They had long hair and bushy beards, which the inconsiderate young nobles in attendance on the Prince not only laughed at, but pulled on their advancing to give the kiss of peace, and finally thrust them with violence from their presence.[1] The weapons used by the Irish in the sanguinary combats to which this unprovoked insult and aggression gave birth are described by Giraldus as of three sorts—short lances, darts, and broad axes excellently well steeled—the use of which they borrowed "from Norwegians and Ostmen." (See Dictionary, article AXE, p. 25.) To these "three sorts of arms" he himself adds another, the sling, telling us "they are also very dexterous and ready beyond all other nations in slinging stones in battle, when other weapons fail them;" and in a description of a battle in the Annals of Innisfallen it is related that the stones came in such rapid showers that they met and blunted the arrows. Giraldus also informs us that "the Irish carry red shields, in imitation of the Danes."

Of the ladies' dresses we know nothing further than it may be inferred from a passage in the Annals aforesaid that they wore a variety of ornaments, as when the wife of King O'Roorke was taken prisoner in 1152 her jewels became the spoil of the enemy. The only female figures in the copy of Giraldus are attired in long tunics, after the Anglo-Norman fashion; but there can be little doubt they wore the mantle fastened on the breast by a brooch or bodkin; and in an Irish romance quoted by Mr. Walker we hear of the fair Findalve's spacious veil hanging down from her lovely head, being fastened to her hair by a golden bodkin (vol. ii. p. 23). The wearing of bodkins in the hair is so common to this day in Spain that we can scarcely question the fashion having been derived by the Irish from that country. The custom has, however, been general in all countries and all ages, and exists in most to the present day. (See BODKIN.)

At this period we get the earliest glimpse of the Welsh from an eye-witness. The same Giraldus whose account of the Irish I have just quoted, tells us that the Welsh use light arms, such as may not "impede their activity: small coats of mail ('loricis minoribus'), arrows, long lances, helmets and shields, and more rarely iron greaves ('ocreisque ferreis rariùs'). Those who fight on foot go either barefooted or wear high shoes of untanned leather, constructed in a barbarous fashion" ('Itinerary,' chap. viii.).

In another place he says, "It seems worthy of remark that the people of what is called Venta (Gwentland, *i.e.* Monmouth- and Gloucester-shires) are more warlike and valiant, and more expert in archery, than any other part of Wales;" and, after relating some extravagant stories of their skill and prowess, he adds, "yet the bows used by this people are not made of horn, ivory, or yew, but of wild

---

patchwork, unless by "consutis" we may in this instance understand "woven," indicating a chequered or plaided stuff; but no chequered or striped mantle or truis is to be seen in the illuminations.

[1] John (when afterwards king) addressed an order to the Archbishop of Dublin commanding scarlet cloaks to be made for the Irish chieftains. (Rymer's 'Fœdera.')

elm: unpolished, rude, and uncouth, but stout; not calculated to shoot an arrow to a great distance, but to inflict very severe wounds in close fight" (chap. iv.).

Of their civil attire his account is brief and meagre. "The men and women cut their hair close round to the ears and eyes. The women, after the manner of the Parthians, cover their heads with a large white veil, folded together in the form of a crown" (a turban?). "The men shave all their beard except the moustaches" (*gernoboda*); and both sexes, he informs us, "exceed any other nation in their attention to their teeth, which they render like ivory by constantly rubbing them with green hazel, and wiping them with a woollen cloth" (chap. xi.).

We must now turn our attention again to the vestments of the clergy, which had gradually increased in sumptuousness and number after the ninth century. Rabanus Maurus (A.D. 819), Almarius of Metz

Pope Gregory the Great.
From portal of Cathedral at Chartres.

Archbishop Wulfstan. From Cotton. MS. Claudius, A iii.

(824), and "the reputed Alcuin,"[1] probably in the tenth century, all speak of eight vestments as worn by bishops, beside the pallium proper to archbishops. Walafrid Strabo enumerates only seven, omitting the amice. St. Ivo, writing at the close of the eleventh century, adds but one to them, being the first to include the *caligæ byssonæ* (leggings or stockings made of linen) as amongst the sacred vestments; but within a period of about fifty years at the most from the time of St. Ivo's writing, the number is exactly doubled. Honorius of Autun reckons seven vestments for priests, seven more (fourteen in all) as belonging to bishops, and two additional appropriated to archbishops; Pope Innocent III., by including two others which he regards as proper to the Bishop of Rome, swelling the list to eighteen within the first few years of the thirteenth century. It must be understood, however, that the term "vestment" is used by these writers in a much wider sense than it would be at present, including not

[1] Albinus Flaccus Alcuinus, a writer of the eleventh century, whose treatise was attributed by earlier editors to Alcuin, the pupil of Bede, who died A.D. 804.

only clothing, but ornaments and insignia, with which the wearers were *invested*, such as the episcopal ring, the pastoral staff, the pectoral cross, &c. Mr. Marriott remarks upon these facts, that this rapid development of the vestments in the Roman Church "was effected partly by actual additions to the less elaborate dress of earlier centuries, partly by the promotion, so to speak, to sacred rank of articles of dress or of ornament which had been long in use, but without being consecrated to symbolical significance, or to any specially sacerdotal usage."[1] The magnificence displayed by Thomas à Becket, during his progress to Paris, caused the French peasantry to exclaim, "What a wonderful personage the King of England must be, if his Chancellor can travel in such state!" But this applies more to the splendour and number of his retinue than to his ecclesiastical garments. A set of them, nearly complete, are preserved in the Cathedral at Sens. We have given engravings of his chasuble, stole, and mitre, under their respective headings. It is in the shape

Archbishop, 12th century. From a French MS.

Bishop, 12th century. From a Latin MS.

of the latter that the only alteration takes place, which, during the twelfth century, gradually approached that with which we are familiar. At page 153 of the Dictionary will be found the copy of a drawing representing the general dress of the clergy in the reign of Henry I., and the chromo-lithograph accompanying Part XIII. exhibits an interesting example of a French bishop of the middle of the twelfth century. In both of these undoubtedly contemporaneous authorities the mitre appears as a bonnet depressed in the centre; and Honorius Augustodunensis, who wrote on the sacred vestments and insignia of the Christian Church, *circa* 1125, is the first author who includes a mitre amongst them.[2] The Rev. Mr. Marriott, to whom we are indebted for this information, in his commentaries on St. Ivo's (Bishop of Chartres) earlier work, 'De Ecclesiasticis Sacramentis et Officiis Sermones,' says: "It will be observed that while he (Ivo) mentions the *mitra* or linen cap

[1] 'Vestiarium Christianum,' by the Rev. Wharton B. Marriott, M.A., F.R.S., 8vo. 1868. Introduction, p. lxxxi.

[2] "Mitra quoque Pontificis est sumpta ex usu Legis. *Hæc ex typo* conficitur. . . . . Mitra *ex bysso facta* multo abore ad candorem perducta caput pontificis exornat"—still, therefore, a cap, made of linen only.

of the Levitical priest, he is silent as to any similar ornament among the Christian vestments. The truth seems to be that in the eleventh century the mitra had been already introduced as a distinctive vestment at Rome (Hefele, pp. 230, 231), and through Rome to particular churches in Germany and elsewhere. But it was not in St. Ivo's time (he died in 1115) regarded as one of the acknowledged vestments of Christian ministry."[1]

Amongst the statues which ornament the grand portal of the Cathedral of Chartres, executed about the middle of the twelfth century, is the figure of Pope Gregory the Great (see p. 60), mistaken by the late Mr. Shaw for an archbishop. The Pontiff is represented as wearing a conical bonnet, terminating in a small knob, and surrounded by a fillet with a vandyke pattern, but no crown. M. Viollet-le-Duc, who has given an engraving of the bonnet, adds to it two pendent ends, which do not appear in this view of the statue.

Bishops and archbishops are frequently represented in the twelfth century with caps more or less ornamental on their heads. A drawing in the Cottonian MS. Claudius, A iii., executed about the end of the eleventh century, purporting to be a portrait of Wulfstan, Archbishop of York, affords us an early example; and from two other MSS. in the Bibliothèque Nationale, Paris, I select the figures of an archbishop and a bishop with richly-embroidered caps (see preceding page). M. Quicherat, who has given copies of them, has added an engraving of a cap traditionally reported to have been one actually worn by "the Prince of the Apostles," and preserved in the ancient College of Saint-Pierre de Namur. It is at all events an interesting relic, and a valuable illustration of early ecclesiastical costume.

Cap traditionally ascribed to St. Peter. Preserved in the College of Saint-Pierre de Namur.

Archbishop Wulfstan is depicted simply in a long tunic and a mantle fastened in a knot on the right shoulder. His cap, which is quite plain, is surmounted by a tuft or button. The cap of the archbishop from the French MS. has the *vittæ* or *infulæ* attached to it; and as he is attired in full canonicals—alb, dalmatic, and chasuble—wearing also the archiepiscopal pall, we must consider the cap to be no less than a mitre, which, by the way, in documents of that date, is itself called *infula*, without any reference to the appendages which have received that appellation.[2] It may be useful here to observe that *infula* is by some early writers employed to designate the chasuble.[3] The confusion created by the application of the same name to several entirely different articles of costume, which I have so frequently noticed and lamented in the Dictionary, seems to have existed as long as costume itself.

The cap of the bishop from the Latin MS. has no infulæ attached to it; but his vestments are most noteworthy, as they include one of which I have not yet spoken—the *superhumeral*. It is here represented as a broad collar of rich brocade, ornamented with jewels, and, according to some ancient writers, was assumed by the Christian priesthood in imitation of the ephod of the Jews, which is Latinized "superhumerale" by St. Jerome, the Venerable Bede, and others, in their descriptions of the Levitical garments. Some, on the contrary, consider it was a name for the amice. Without bewildering ourselves in this controversy, we have in the figure above-named a representation of the superhumeral as worn by bishops in the twelfth century, during which it seems to have disappeared, as it is not mentioned amongst "the nine vestments worn by bishops only," recorded by Pope Innocent III., 1198–1216.[4] The treatise of Germanus, Patriarch of Constantinople, furnishes us with

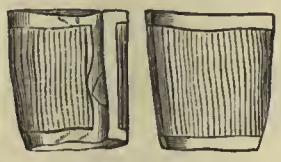
[1] 'Vestiarium Christianum,' p. 129.

[2] "Mitra . . . . ex bysso conficitur, et tiara, ydaros (cydaris?), *infula*, pileum dicitur." (Honorius August.)

[3] Hugo à Sancto Victore obiit 1140. "Casula quæ alio nomine planeta vel infula dicitur."

[4] 'De Sacro Altaris Mysterio,' lib. i. cap. 10. "Novem autem sunt ornamenta Pontificum specialia: videlicet, caligæ, sandalia, succintorium, tunica, dalmatica, mitra et chirotheca, annulus et bacculus."

the names and descriptions of the clerical vestments and ornaments used in the Greek Church. I have already mentioned them at p. 42; but there exists a doubt respecting the authorship of that work, which, it is contended by some critics, was written by another Germanus in the thirteenth century. However that may be, the names do not appear to have undergone any alteration, and the epitrachelion and epimanikia (the stole and the cuffs) worn by Bishop Nikita, A.D. 1167, are here engraved from the splendid work 'Les Antiquités de l'Empire Russe.'



Cuffs of Bishop Nikita.

In the course of the twelfth century two orders of monks were added to that of St. Benedict (the rule of which, indeed, does not seem to have been very strictly observed by the English till after the Conquest), namely, in 1128 the Cistercians or Bernardines, instituted at Cisteaux, in Latin Cistertium, a town in Burgundy, in 1098, and subsequently greatly patronised by the celebrated St. Bernard; and in 1175, the Carthusians, founded at Chartreux, in France, by St. Bruno, in 1080, but not introduced to England before 1175, where their establishments were corruptly named after them Charterhouses. These, the strictest of all the monastic orders, never became numerous in England. The Cistercians were distinguished from the Benedictines by white garments, and were therefore called "white monks," as the Benedictines were called "black monks." The nuns of that order in Spain appear to have worn dark dresses.

Stole of Bishop Nikita.

All the following figures present us with the early form of the *cucullus*, the pointed cowl or capuchon of the monastic orders. The monk is attired in the *rock*, a short loose body-garment, worn when assisting in the services, and which subsequently gave

St. Benedict. From an ancient mosaic.

Benedictine Monk. From Mabillon.

Benedictine Abbot. From Mabillon.

its name to the *rochet* (Mabillon, 'Annales Ordinis Sancti Benedicti'). It is not very clear how long after the death of its founder, in the seventh century, the above habit of the order was assumed, or at which date it took the form which is more familiar to us: but we borrow from other works the garb of a Benedictine monk, when the rule of the order had acquired stability in England; also the figures of a Bernardine or Cistercian, and of a Carthusian monk.

Benedictine.

Cistercian.

Carthusian.

The two great military and religious orders of the Knights Hospitallers and the Knights Templars remain to be noticed in this chapter of our history. The first of these celebrated fraternities received its name from an hospital built at Jerusalem for the use of pilgrims to the Holy Land, and dedicated to St. John the Baptist, whence their other designation of Knights of St. John of Jerusalem. The principal business of these knights was to provide for the pilgrims at that hospital, and protect them from injuries and insults on the road. The order was founded about 1092, and was much favoured by Godfrey of Boulogne, and his successor Baldwin, kings of Jerusalem. They followed chiefly the rule of St. Austin (St. Augustine), and wore a black mantle with a white cross on it. A house was built for them in London, and they came to England in 1100. They were not originally a military order, but eventually became so in imitation, and in consequence of the success, of the Knights Templars. From a poor and humble beginning they attained to such wealth, honours, and exemptions, that their superior in this country was the first lay Baron and had a seat in Parliament. In a curious satire on the monks, entitled 'The Order of Fairease,' written in the reign of Edward I., and published in Wright's 'Political Songs,' the Hospitallers are ironically described as "very courteous knights, and have very becoming robes, so long that they drag at their feet."

The Knights Templars were instituted A.D. 1118, and were so called from having their first residence in some rooms adjoining the Temple at Jerusalem. Their business also was to guard the roads for the security of pilgrims in the Holy Land, and their rule that of canons regular of St. Austin. Their mantle was white, with a red cross on the left shoulder. "Their coming into England," says Tanner, "was probably pretty early in the reign of Stephen, and their first seat at Holborne. They increased very fast, and in a short time obtained very large possessions. But in less than two hundred years their wealth and power were thought too great. They were accused of horrid crimes, and thereupon everywhere imprisoned. Their estates were seized, their order suppressed by Pope Clement V., A.D. 1309, and totally abolished by the Council of Vienna, A.D. 1312."

The engravings by Hollar, of a Knight Templar and a Knight Hospitaller, in Dugdale's

'Monasticon,' are unauthenticated, and cannot be relied upon. The only undoubted effigy of a Knight Templar is, or was, in the church of St. Ived de Braine, near Soissons, and was engraved for Père Montfaucon's 'Antiquités de la Couronne de France,' published in 1730. The effigy is that of Jean de Dreux, Knight of the Order of the Temple, second son of Jean, 1st Comte de Dreux and de Braine, by his wife, Marie de Bourbon. He was living in 1275, but the year of his death is unrecorded. (See woodcut.) Mr. Fairholt, who has also engraved it, observes that "he is entirely unarmed, but wears the mantle of his order, over the left side of which is the cross of the Greek form, the horizontal arms being rather shorter than the perpendicular ones; and it is not at all of the *paté* form, which strengthens the conjecture that Hollar's figures (the only ones we possess) have been copied from later representations." I believe them to be altogether fanciful, and therefore have not inserted them here.

Effigy of Jean de Dreux, in the church of St. Ived de Braine.

Apropos of crosses, Roger de Hoveden informs us that Philip Augustus, king of France, Richard I., king of England, and Ferrand, count of Flanders, on proceeding to the Holy wars, assumed different coloured crosses—the French *red*, the English *white*, and the Flemings *green*.

A few words before I close this chapter respecting mourning habiliments. We have seen that the Romans wore black or dark-coloured togæ under such circumstances (p. 5), and on the other hand that the Danes never mourned for the deaths of their nearest and dearest relations (p. 43). I have noticed also, at the same time, the remarkable absence of black in the dresses of persons attending funerals, in Anglo-Saxon paintings or needlework. A French writer of the twelfth century, named Baudry, who was Abbot of Bourgueil, mentions the wearing of black by the Spaniards in his time, and describes it as a strange custom. It would appear, therefore, that Spain was the only country in Europe in which, during the twelfth century, black was worn on such occasions; and it is a curious question whence the Spaniards derived the custom, which does not seem to have been generally adopted in this quarter of the world until nearly two hundred years afterwards. The probability is, that it was copied from the Romans as early as the time of the Emperor Honorius, whose sister Placida became the wife of Atolf or Autolphus, king of the Visigoths, and cemented a strict alliance between the successor of Alaric and the son of Theodosius the Great. Yet in that case it is singular the usage is not found amongst the Franks, who were such ardent imitators of the dress and habits of the Romans.

CHAPTER IV.

THIRTEENTH CENTURY.

ENTERING the thirteenth century, we find our sources of information respecting the special subject of these volumes become more numerous and more reliable. The progress of the arts of sculpture and painting, which had fallen into so degraded a state in Europe during the early period of the Christian era, was by no means inconsiderable. The sepulchral effigies of "the illustrious dead" represent all the details of civil, military, or ecclesiastical costume with a minuteness that guarantees their fidelity, which is corroborated by the miniatures in numberless illuminated MSS., drawn with more care and coloured with more brilliancy than in preceding times. The historians and poets also of this epoch indulge in descriptions of armour and dress, appropriating, fortunately for us, the costume of their own time to all ages indiscriminately.

Hector of Troy and Alexander of Macedon are clad in hauberks and chausses of mail, such as were worn by John, king of England, or Philip Augustus of France. And Cleopatra or the Queen of Sheba would be alike depicted in the same attire as Eleanor of Provence or Blanche of Castile. Nor in some respects would the anachronism be so preposterous, for the magnificent fabrics of the East, the purple pall of Alexandria, the woven gold of Baldeck (the ancient Babylon), and the costly stuffs, which found their way from China and India to Greece and Italy and were thence disseminated through the Continent, were such as had been worn by "Solomon in all his glory," Sardanapalus, and Semiramis. As a case in point, we have the French poet, Guillaume de Lorris, in his portion of the 'Roman de la Rose,' describing Pygmalion employed in trying on his love-created Galatea all the fashions of Paris in the reign of St. Louis.

Velvet, damask, and a rich silk manufactured in the Cyclades, and thence called "ciclaton," were added to the materials already in use for the confection of habits for the nobility; and amongst furs we now find mention of ermine, marten, squirrel, vair, and minevair or miniver. Two mantles lined with ermine are ordered by Henry III. for his queen and himself. A garment called a *cyclas*, said by some to be so named from the material above mentioned, and by others from a cloak of the same name worn by the ancient Greeks, is mentioned as early as 1083 in Germany, when Judith, daughter of the King of Bohemia, is said to have worn one embroidered or interwoven with gold (see CYCLAS), but appears to have been first known in England at the coronation of Henry III., at which period ciclatons were imported amongst other costly presents from Spain. The name has also been applied to a surcoat shortened in front, worn by knights over their armour; but on no satisfactory authority. At all events it was a garment worn by both sexes, and only known as a *siglaton* in France, which at this period is described by contemporary writers as revelling in riches and luxury. Guillaume le Breton, speaking of the rejoicings of the French after the victory of Philip Augustus over the Emperor Otho at Bouvines, says, "Knights, citizens, villains (country folks)

flaunted about in purple. Nothing was to be seen but satin, scarlet cloth, and fine linen. The peasant, intoxicated at beholding himself dressed like an emperor, fancied himself on an equality with sovereigns. It was sufficient for him to have obtained a dress far above that which suited his condition, to make him imagine he was transformed into a superior being;" and M. Nicholas de Bray, describing Paris at the time of the coronation of Louis VIII., exclaims, "It was a pleasure to see the gold embroideries and the dresses of scarlet silk shine in the places, streets, and crossways. Persons of all ages bent equally beneath the weight of the purple. Servants of both sexes exulted in being laden with glittering ornaments, and forgot their position while contemplating the splendid stuffs they were arrayed in. They who could not purchase dresses worthy of display on such an occasion hired them." The nobility, however, found a way to distinguish themselves from the common people. Heraldry had become a science, and armorial ensigns hereditary. No longer limited to the shield of the knight, they were embroidered on his apparel. The effect was as gorgeous as the identification was complete. The Sire de Joinville records the expense of this decoration, and tells us that he said to Philip le Hardi that in his travels in foreign parts he had never seen such coats worn by St. Louis or any other persons of condition. The king upon that told him that he had dresses embroidered with his arms which cost him 800 livres of Paris,—upwards of 50,000 francs, 2,500*l.* sterling, at the present value of money. The fashion had extended to England. An order is extant for the making of robes of various colours, fringed with gold, for King Henry III.; and one, called a *cointise*, is especially commanded to be made of the best purple-coloured samite, embroidered with three little leopards in front and three behind (see COINTISE). The effigy of Henry in the chapel of Edward the Confessor, Westminster Abbey, represents him in his royal robes, which consist simply of a long tunic and a mantle fastened by a fibula on the right shoulder, no dalmatic being visible. Both garments are at present devoid of ornament or border. It is probable, however, that they were originally painted and gilt similarly to those of his father, King John, and of his ancestors at Fontevraud. His boots are, however, elaborately embroidered with lattice-work, illustrating the expression *fretatus de auro*, each square of the fret containing a lion passant.

Effigy of Henry III., Westminster Abbey.

Boot of Effigy.

The male costume of England underwent no remarkable alteration during the greater part of the thirteenth century. A large cloak or mantle, with ample sleeves and a capuchon attached to it, called a supertotus or overall, or sometimes balandran, its name in France, was worn by travellers in foul weather. Caps of various shapes were worn—some exceedingly fantastic; but towards the middle of the century a white linen coif, tied under the chin like a child's night-cap, makes its appearance, and is seen upon the heads of men of every class in the kingdom. The judge on the bench, the serjeant at the bar, the nobleman in his mantle, the knight in his hauberk, the huntsman and the messenger, are all depicted in this most unpicturesque, and to our modern notions ridiculous, head-gear, not only in England, but in France and Germany. To which country we are indebted for its introduction has not transpired; and as it reflects no credit on the inventor, it will be charity to leave its origin in obscurity. (See woodcuts in the next page, and also COIF in Dict., p. 120.)

The dress of the ladies during the first half of the century appears to have undergone no particular change. The inconveniently long and ridiculously-shaped sleeves of the reign of Henry I. and Stephen had gone out of fashion before the accession of John, and the only additions to the female toilet we hear of in his reign are a furred garment for winter called a *pélisson* or *pelice*, a term

familiar to us at the present day, and a chin or neck cloth of a very unbecoming description, named a wimple. Of the form of the pélisson we have no recognized example. Even M. Viollet-le-Duc

Le Sire de Joinville. From a MS. *circa* 1300.

German Falconer, *circa* 1240. From a MS. in the Vatican.

admits that, previous to the thirteenth century, "il nous est impossible d'avoir à cet égard une opinion basée sur des documents certains;" but after that period he gives a host of examples of costumes of every description that we meet with under other designations throughout the fourteenth and fifteenth centuries,—tunics, supertunics, surcoats, gowns, houppelandes, mantles, robes, furred and not furred, all of which he designates *peliçons*, as worn by both sexes in France during three hundred years. Unfortunately, there is no identifying one of them from any description either in verse or prose.

King John orders a grey pélisson with nine bars of fur to be made for the queen, but we are left in the dark as regards the shape or size of the garment, whether it had sleeves or no sleeves, and even the position of the nine bars of fur. Were they to be used for lining the inside, or trimming the outside? What can we learn from such quotations as the following?—

"Un peliçon aveit vestu
Ki del grant freit l'ont defendu
Iver esteit, Noel veneit."
Roman de Rose, v. 15,319.

"Mult i avoit chiers garniment,
Chiers ators et chier vestement,
Rices bliax, rices mantiax,
Rices nosques, rices amax,
Mainte pelice vaire, grise,
Et garnemens de mainte guise."
Li Roman de Brut, v. 10,687.

"Je te donrai mon pelisson hermin
A de.mon col le mantel sebelin."
Li Romans de Garin.

Absolutely nothing beyond the fact that a garment called a "pelice," lined or trimmed with vair, ermine, grey or other fur (*pellis*, whence its name), was worn by both sexes in winter, and which is indeed important to my argument that the second writer quoted markedly distinguishes the "pelice" from the bliaus, the mantle, and other vestments and "garnimens," as also does the third from the mantle. M. Quicherat, after showing us that a pélisson was a long tunic lined with fur, two of which were allowed to the monks of the order of St. Benedict,[1] speaking of the pélisson worn by women of the twelfth century, says that it was a tunic composed of fur between two stuffs, the fur only appearing at the edges; that it was sometimes worn between the chemise and the bliaud, and at others in lieu of the bliaud itself, also that the same remark applies to the costume of the men, who likewise wore the pélisson. This is a little more definite, but still too vague to enable us to form an idea of its appearance and to identify it in any representation, and M. Quicherat does not offer us a pictorial illustration.

The wimple, introduced about this time, partially superseded the couvrechef of the last century, which wound about the neck as well as enveloped the head. They were sometimes worn together (see WIMPLE, p. 521, Dict.). Examples abound in monuments and MSS. of the thirteenth century throughout England and the Continent. The effigy of Avelina, Countess of Lancaster, in Westminster Abbey, may probably offer an example of it; but later in the century a covering for the chin and neck was invented, which, when worn with a veil, can scarcely be distinguished from it. This was the gorget, called in French "la touaille," a name by which also the Oriental turban was known at this period. The old wimple was abandoned to nuns and widows, but lingered in the wardrobe of women of the humbler classes as late as the fifteenth century. (For these and other female head-dresses of the thirteenth century, see HEAD-DRESS in Dictionary, p. 269.)

Effigy of Avelina, Countess of Lancaster. Westminster Abbey.

A double marriage in the year 1298 contributed also not a little to the introduction of French fashions into England, Edward I. marrying the sister, and his son, the Prince of Wales, the daughter, of Philip IV. of France, surnamed "le Bel."

I have mentioned at p. 67 of the Dictionary the sleeves worn tight to the wrist, with a row of buttons closely set, reaching up to the elbow. Another contemporary fashion was the sewing them up instead of buttoning them. The lover in the 'Roman de la Rose' is described, needle in hand, so occupied, having just risen in the morning:

"De mon lit tantost me levay,
Me vesty & mes mains lavay;
Lors prins une aisguille d'argent,
D'ung aisguiller mignot & gent,
Et cuydant l'aisguille enfiler
Hors de ville aux talent d'aler.
* * * *
En ladite saison nouvelle,
Cousant mes manchès à vindelle."[2]—v. 93.

[1] 'Hist. Cost. en France,' p. 190.

[2] In the splendid copy of the 'Roman de la Rose,' in the Harleian Library, British Museum, the lover is depicted in this situation, but as the MS. is of quite the end of the fifteenth century we get no representation of the "manches à vindelle;" and Strutt, who has engraved the figure, takes no notice of the anachronism, nor indeed does he quote the full line, but omits the words "à vindelle." The only explanation I can find of them occurs in the 'Supplément au Glossaire du Roman de la Rose' (Dijon, 1737), which is as follows:—"VINDELLE, BINDELLE. Vient de *binda*, bande, d'où est tiré *bindellus*, bandeau; ainsi *bindelle* étoit ce que nous appellons une *bandelette:* il y a donc apparence qu'une 'manche à bindelle' étoit une manche decoupée à bandelettes."

The same trouble had to be taken by the ladies, as we learn from the same poem—

"D'une aiguille bien affillée
D'argent, de fil d'or enfillée,
Luy à pour mieulx estre vestue
Chascune manche estoit cousue."—v. 21,927.

The effigy of a lady in the church of Joigny (date *circa* 1245), engraved in vol. xiii. of the 'Bulletin Monumental' of M. Caumont, affords us an excellent example of this fashion, which, notwithstanding the tediousness of the process, appears to have been in favour for upwards of one hundred years; for Chaucer translates the above passage in the fourteenth century without notice, omitting only the words "à vindelle"—

"A sylver nedyl forth I drowe
Out of an aguyler queynt ynowe,
And gan this nedyl threde anone,
For out of towne me lyste to gone;
And with a threde bastyngne my sleeves,
Alone I went."

And in Hefner I find an example which, from the *coudières*, I should be inclined to attribute to the commencement of that century, although inexplicably ascribed by him to the tenth. I have met with no example in male attire of any country. The Joigny statue also presents us with the form of cap that was much worn by ladies in the reigns of our Henry III. and Edward I., over a coif or kerchief covering the ears and fastened under the chin. At page 78 of the Dictionary two examples will be found, which give a better notion of it than can be obtained from any verbal description. Of what material it was composed does not transpire, but in all paintings it is represented white, without any ornament whatever. In some instances it is a simple flat-topped cap, much like the paper caps worn by workmen in England at the present day; in others, as in the effigy annexed, it appears to fit the crown of the head and to be turned up all round or encircled by a broad band fluted or plaited into the form almost of a diadem. Caps of the latter description were worn by both sexes in Germany. (*Vide* the woodcuts next page from the MS. of the Minnesingers, commonly called the Manese MS., No. 7266 in the National Library at Paris.) For the reticulated head-dresses in fashion during this century, see CRISPINE and HEAD-DRESS. The varieties are numberless.

Effigy in the church of Joigny. 1245.

The daughter of Herodias. From a carving in wood. Hefner.

The surquane, sorquanie, or sosquenie is a female garment much spoken of in France and England in the latter part of the thirteenth century, but, as I have stated in the article devoted to it in the Dictionary, it has not, in my opinion, been satisfactorily identified with any pictorial representation. M. Quicherat informs us that the name and the dress were of Languedocian origin; that it was a "façon de cotte déceinte," but shaped so as to develop exactly the form of the bust. A few

lines further, he says that the women of Languedoc dispensed with surcoats and cut their sorquanies down the front, displaying, in the intervals left by laces very wide apart, the transparent tissue of a

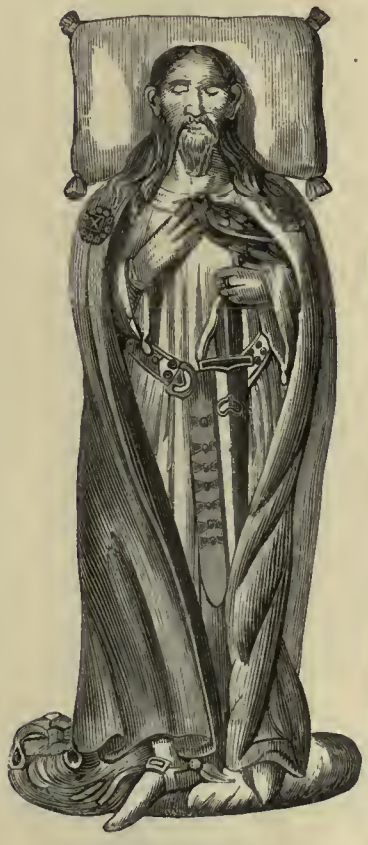
German Costume, 13th century. From Manese MS., Bib. Nat., Paris.

chemise elaborately pleated and embroidered with silk and gold. He does not, however, illustrate this description by any engraving, and I have been unable to discover a dress of the thirteenth century in any part of Europe which corresponds to it. Two hundred years later we shall find many examples of such a fashion, but the constant allusions to lacing at the period now under consideration refer only to the compression of the waists of the ladies, whose unfortunate ambition it was then, as now, to appear more like wasps than women, to the serious injury of their health and the disfurement of their persons. In 1298, the Council of Narbonne certainly passed an ordinance forbidding the wearing of "cottes lacées" and "chemises brodées;" but we are still left in the dark as to the particular sort of lacing prohibited. Embroidered shifts were by this edict allowed to be worn by brides on their wedding-day and for twelve months afterwards, but not a day beyond. A powerful preacher, named Jacques de Vitry, who was subsequently made a cardinal, threatened with eternal damnation the fabricators and vendors of such vanities, as worse offenders than those who wore them. I can only give specimens of the costume of this period in the principal countries of Europe from contemporary authorities, and will not attempt to identify certain portions or varieties with the names we find in writings of the time unaccompanied by pictorial illustration. I have already spoken of English, French, and German, and will now turn to Italian and Spanish costume.

Ricardino Malespini, describing the dresses of the Florentines previously to the year 1200, tells us that in those days they did not disdain coarse stuffs for their own garments or for those of their wives. Many even were content to clothe themselves in skins, wearing caps on their heads, and nearly all short boots. A close-fitting dress of a material made of goat's hair, dyed scarlet, a leathern girdle with an old buckle, a mantle lined with *petit gris*, having a hood to cover the head, was the ordinary costume of the women. I have not met with any example of this primitive attire, the change from which appears, from the historian Giovanni Villani, to have been effected during the government of Gauthier, duke of Athens, and by the constant passage of French troops through Florence *en route* to the kingdom of Naples. For Italian costume of the thirteenth century we must turn also to the pages of Vecellio and Bonnard, disregarding unauthenticated dates, and relying on our own judgment for the selection of examples which afford internal evidence that the period of their execution was not later than the days of Cimabue, who died at the commencement of the fourteenth century.

Italian Costume, end of 13th century. From Vecellio.

Of the civil costume of the higher classes in Spain at this period we have some fine and interesting examples in the sepulchral effigies in that country. The effigy of Don Diego Martinez de Villa Mayor, who died *circa* 1214, represents him in a long supertunic, or surcoat, and mantle of State. The former has moderately loose hanging sleeves, terminating at the lowest extremity by a small pendant of metal, apparently but possibly a jewel, and showing the sleeve tight to the wrist of the under-tunic. The waist is loosely encircled by a broad belt, in front of which is a long sword, steadied by his left hand, which rests on the pommel, holding at the same time by its legs or jesses a falcon, the mark of nobility. On the shoulders of the mantle are two circular ornaments (*tasseaux*, see Dict., p. 503), to which the cords of the mantle were attached, but no cords are visible in the effigy. The chausses have pointed toes, and the spur that is shown is spear-shaped. The hair, parted on the forehead, passes behind the ears and flows down upon each shoulder, reminding one of the effigy of Edward III. in Westminster Abbey, to which indeed the whole costume bears a certain resemblance, inclining me to believe the tomb to be of later execution than the date assigned to the death of the nobleman deposited in it.



Don Diego Martinez de Villa Mayor.

Beatrix of Suabia, queen of Ferdinand III., king of Castile. 1234.

Maria de Molina, queen of Sancho IV., king of Castile and Leon. 1295.

Constanza de Aragon.

The effigy of Beatrix of Suabia, queen of Ferdinand III., king of Castile, A.D. 1234, is remarkable for its peculiar head-dress, which we learn from Señor Carderera was of Oriental origin, and called *Pschem*. By Oriental, I presume, is meant Moorish. We have no description of the material it was composed of. It has the appearance of plaited straw, and recalls that of the bonnet of Pope Gregory's statue at Chartres, which M. Viollet-le-Duc likens to basket-work. Several examples appear in the bas-relief on the tomb of Don Diego Lopez de Haro, 1214 (see page 80), which show that the cap or bonnet was secured to the head by a band of the same material passing over the crown and under the chin. The hair, confined by it at the side of the head, flows naturally

down behind. The remainder of the costume perfectly accords with that of France and England at the same period, — the tunic with long sleeves tight to the wrist, the mantle sustained on the shoulders by a lace or band, and pointed-toed shoes. There is some indication of a super-tunic, or surcoat, without sleeves, such as we find throughout Europe a century later; but it is not sufficiently defined to justify my hazarding an opinion respecting it, more especially in the absence of other examples.

The third figure, for which we are indebted to Señor Carderera's beautiful work, is that of Maria de Molina, queen of Sancho IV., king of Castile and Leon, A.D. 1295, and which resembles in its general features the effigies of many noble ladies in England and on the Continent in the thirteenth century. She wears the veil and the wimple, the super-tunic with loose sleeves, showing those of the under-tunic at the wrists; the waist very short, encircled by a richly-ornamented girdle and pendant; a mantle of ample dimensions, a rosary in one hand and a missal or *livre d'heures* in the other. If they are her feet that peep from under her tunic, her shoes appear to be round-toed. Another representation of this Queen Maria, in more stately attire and with her hair singularly dressed, is seen in a bas-relief on her monument, where she is represented handing to the Cistercian nuns of Valladolid the charter of formation of their convent (see p. 78). The fourth figure is from the effigy of Doña Constanza de Aragon, wife of Don G. Ramon de Moncada (see p. 77). The date of her death is uncertain, but her will is dated in 1250.

The dress of the commonalty in England remained much the same as it was at the time of the Conquest, with the addition of the bliaus (the blouse and smock of the present day), made for the working classes of canvas or fustian, and worn by both sexes. Coarse woollen cloths, russet, birrus or burreau, cordetum, and sarcilis were principally used for the garments of the people. Cowls, with points or tails to them, were worn more than caps. Jews in England in the time of Edward I. were obliged to have two woollen tablets of different colours, each two fingers broad and four long, sewn on the breast of their exterior garments. Evasions of all sumptuary laws were always found practicable by those who had money sufficient to pay for the prohibited materials or ornaments. The statutes made at Marseilles in 1276 for the regulation of the dresses of the inhabitants of that city, show that the cloaks and mantles (*huques* and *chapes*) worn by the wives of the well-to-do burgesses were frequently made of cendal and silken stuffs, richly trimmed and decorated. The huque at this time appears to have been a cloak with a hood to it—its primitive Oriental form, and, if not originally introduced to the south of France by the Moors from Spain in the eighth century, may have been first adopted by the Marseillaise from their opposite neighbours on the north coast of Africa.

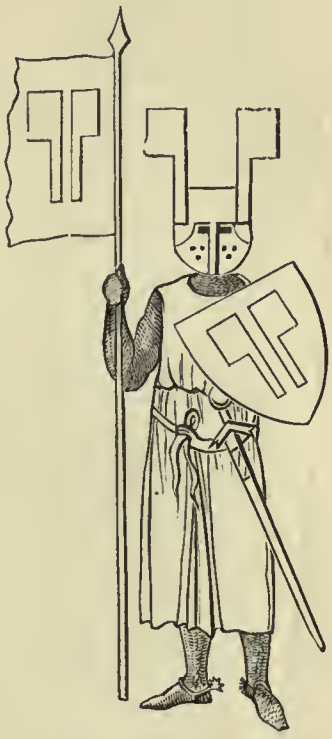
Robert de Suzanne. 1260.

The armour of the thirteenth century presents us with many novel and remarkable features. To the flat-topped cylindrical helm was added the chapel de fer, with or without a nasal; and the helm, increased in size, took the form of a barrel bulging at the sides, covering the head completely, and resting on the shoulders (see HELM and Plate XI. figs. 3 and 4, Dict., p. 280). Later in the century the top of the helm assumed the form of the crown of the head, and gradually became more conical. The military surcoats as well as the shield displayed the armorial ensigns of the wearer, and towards the end of the century the curious little shoulder-plates, called by the French *ailettes*, made their appearance in European armour, being also occasionally ornamented with the family arms of the knight, or simply with a St. George's cross. (See AILETTES and Plate II., Dictionary, p. 4.)

We have an early French example in the effigy of Robert de Suzanne, Roi d'Armes *temp.* Louis VIII., who died in 1260, from the incised slab on his tomb in the chapel of the Abbey of Mont St. Quentin.

The ailettes are very large, peculiarly shaped, and placed fully in front, so that they protect the arm-pits as thoroughly as the later palettes or roundels. I would direct the reader's attention also to the coif de mailles, evidently independent of the mail-hood, which covers the whole head beneath it. The surcoat and ailettes are apparently plain, but they may have been originally painted with the armorial ensigns of the family.

The German armour of this period is remarkable for the extravagance of its crests. Annexed is the figure of Wolfran von Eschilbach or Eschenbach (1210), whose helm is rendered almost ridiculous by the superimposition of his crest, which, like the generality of crests at that time, is a repetition of the coat; the charge on which, as displayed on his shield and banner, I will not take upon myself to blazon, as they are unlike any I am acquainted with. Another helm and crest, those of Walter von der Vogelweide (*i.e.*, "Bird meadow"), 1240, is as unpicturesque, though more comprehensible, as it partially symbolizes his name, being "a bird in a cage."



Wolfran von Eschenbach. 1210.

An equestrian statue in bronze of the end of the thirteenth century, in the collection of M. Six, at Amsterdam, affords an example of a Dutch or North-German knight of that time, with a helm on which are two of those horns we meet with so often in German crests at a later period. M. Demmin gives us a front and back view of the figure, showing that the horns spring from each side of the helm. The engraving is unfortunately so rude that the details of the armour cannot be depended upon. It would seem, however, to be mail, over which he wears a long surcoat, opened up before and behind for the convenience of riding. Several helms of the thirteenth century will be found at page 281 of the Dictionary.

From a bronze of the 13th century.

Of armour presumably Bohemian, M. Demmin presents us with some interesting groups from the MS. of Voleslav of Bohemia[1] in the thirteenth century, preserved in the library of Prince Lobkowitz at Raudnitz, in Bohemia. If of the thirteenth century, it must have been written, or at least illuminated, at very nearly the close of it, for some of the figures are represented in the large bascinet generally supposed to belong to the fourteenth century. M. Demmin observes that the most remarkable feature in this elaborate illumination is the broad-brimmed iron hat with pointed crown, like that of the bascinet, as there is no existing specimen of one with a crown so pointed in any collection, nor, he might have added, a similar example as yet noticed in any miniature.

Bohemian Armour, from a MS. of the 13th century.

[1] ? Uladislas, duke of Bohemia, 1218.

Of Italian armour an interesting example is presented to us in a marble bas-relief, in the great cloister adjoining the church of the Annunziata Convent at Florence. It has been engraved for the work of M. Bonnard, and also for Mr. Hewitt, who copied it from a drawing in the valuable collection of Mr. Kerrich in the British Museum, Add. MS. No. 6928. The monument is that of one Gulielmus, who was "Balius"[1] (*i.e.* Lieutenant) to Aimeric de Narbonne, Commander of the Guelphs at the battle of Campaldino, and was killed with his General at the moment of victory. The grateful citizens erected this memorial of him in 1289.

Guillaume Berrard. 1289.

The figure is principally remarkable for the greaves, which it is presumed, from their elaborate ornamentation, were of cuir-bouilli, as engraved or embossed and gilt armour is not known in the Middle Ages, although antique examples have been found at Pompeii and elsewhere of metal, highly ornamented with chasing and embossed work ; and Mr. Hewitt suggests that the Germans may have copied them from classical specimens with which they had become familiar during their wars in Italy. The Italians themselves would most likely be the earliest to adopt them, and the fashion would speedily travel northward. That this style of armour was worn in Italy as late as 1335 is proved by the marble effigy of a knight so dated in the church of St. Dominico at Naples. These greaves are called "Beinbergen" and "Beinschienen" by the Germans, "tumilières" or "grèves" by the French, and "gambala" or "gambiere" by the Italians.

Of Spanish armour of this date one curious relic exists in the Armeria Real at Madrid—a helm with the crest of a demi-dragon, wings expanded, all of polished steel, and attributed to Don James I., king of Aragon, 1213, surnamed "the Conqueror," "el Conquistador." Whether such attribution has the support of any authority more trustworthy than tradition, I am unable to say, and not having seen the original will not undertake to dispute the accuracy of the assertion. The practice of ascribing to celebrated persons any remarkable suit or piece of armour is unfortunately so prevalent that great caution is necessary in adopting the descriptions in catalogues or unverified popular traditions. The helmet tested by English specimens has certainly the character of a later date, but there is nothing in the engravings of it that would justify my rejecting the received opinion.

Helm of Don James I., king of Aragon. 1213.

To Señor Carderera of Solona we are indebted, however, for a sumptuous work containing a series of admirable lithographic representations of the principal

[1] Through the kindness of my friend D. Colnaghi, Esq., her Majesty's Consul at Florence, and that of Count Passerini, rector of the National Library in that city, I am enabled to correct the curious misinterpretations of the monumental inscription which occur in both the works above mentioned. The original runs thus : — "Añi dñi MCCLXXXIX. hic jacet dño Gulielmus Balius olim dñi Amerighi de Nerbona." The term *Balius* has been taken for a proper name, and converted into *Balnis*, and Bonnard has mixed the names of the General and his officer together, describing the monument as that of "Aimery *de* Guillaume Berrard, Bailli de Narbonne"! The name of Berrard does not appear in the inscription ; but he is called "Berardi" by Villani, and such was apparently his surname, but he was a distinct personage from Aimery de Narbonne, who was appointed Commander of the Guelphs by Charles II. of Anjou, king of Naples. (*Vide* Villani, lib. vii. cap. 130–132 ; Rammont, 'Tavola Cronologica della Storia Fiorentiore,' sub anno 1289.)

Don Guglielmo Ramon de Moncada. 1250.

sepulchral monuments in Spain, from the twelfth to the sixteenth century. I have already availed myself of it for the illustration of the civil costume of Spain, and I now present my readers with copies of the effigies of Don Guglielmo Ramon de Moncada, Seneschal of Catalonia, who died *circa* 1250, from his tomb at Lerida, and of Don Felipe, Infant of Castile, in the Church of the Templars de Santa Maria, at Villasuga, who died in 1273. (The latter, I think, is not in armour; though his mantle so completely envelopes him that it is open to doubt. He has a falcon on his left wrist, the head of which has been broken off, and in other respects the effigy resembles that of Don Diego at page 73 *ante*.)

In ecclesiastical costume, as regards the Church of Rome, the only alteration appears to have been in the form of the mitre, which, before the close of the century, had assumed very nearly that which it presents at this day. (See MITRE in Dictionary for its gradual changes.)

In the thirteenth century arose the new religious orders of the Mendicant Friars—the Dominicans or Black Friars,

Don Felipe, Infant of Castile. 1273.

A Dominican or Black Friar.

A Franciscan or Grey Friar.

A Grey Friar or Cordelier without his Mantle.

called also Friars Preachers, instituted by St. Dominic de Guzman, and the Franciscans or Grey Friars, called also Cordeliers, from the rope they wore round their waists, founded by St. Francis of Assisi, which orders were formally established by the authority of Pope Honorius III., the first in 1216 and the second in 1223. Of many others which soon sprung up in imitation of them all were eventually suppressed except two,—the Carmelites or White Friars, introduced from the Holy Land by Louis IX.; and the Augustines, called Grey Friars as well as the Franciscans, from the colour of their cloaks.

The Carmelites, on their first introduction to Europe, became popular from the peculiarity of their dress, which was striped white and brown like the bournouse of the Bedouins of the present day, a garment unchanged from the earliest period. It was, I have little doubt, the bournouse itself, and obtained for them in Paris the name of "Frères barrés." Pope Honorius IV. prohibited, in 1286, this costume, as it occasionally gave rise to unseemly jests, and ordered them to wear grey gowns and white mantles, whence they derived in England their later name of White Friars. They complied with an ill grace, contending that their forefathers had received their striped mantles

The Cistercian Nuns at Valladolid receiving their charter from Queen Maria de Molina.

from the Prophet Eli, an assertion which had probably more truth in it than they were given credit for, as the prophet no doubt wore the ordinary dress of the country.

The habits of the monastic orders and of the other friars appear to have been settled before the end of the century, and have continued unchanged. The same remark will apply to the dress of the nuns, who wore the veil and the wimple, and in many communities adopted the scapulary, which had never been previously worn by women. The peculiar form of the head-dress of the Cistercian nuns at Valladolid must be called attention to; it resembles the aumuse worn by canons (see Dictionary, p. 7). The privilege of bearing a pastoral staff was accorded about this period to Abbesses (*vide* effigy of a Cistercian Abbess in Dictionary, p. 154). Pope Boniface VIII. (1295–1303) is generally supposed to have added a second crown to the pontifical tiara, but M. Viollet-le-Duc cautiously inquires, Had it already a first? I can only say that if the Cottonian MS. Nero D i. was written, as believed by experts, *circa* 1250, there is a drawing in it representing Pope Adrian I. receiving a letter from Offa II., king of Mercia, and his Holiness has

undoubtedly a crown surrounding his tiara, which would indicate its existence during the pontificate of Innocent IV.

M. Viollet-le-Duc has however copied a curious painting at Pernes (Comtait Venaissin) in which Pope Clement IV. is depicted giving to Charles I., Count of Anjou and Provence, the papal bull which conferred on him the kingdom of the Two Sicilies. This event occurred on the 26th of February, 1265. The Pope is therein represented wearing the conical bonnet, with the knob on its apex, as in the example at Chartres, and the pendent infulæ or vittæ, but no crown.

Pope Clement IV.

Pope, from Cotton. MS., Brit. Mus.

As the subject leaves no doubt that the painting is as late as 1265, we must take its evidence in preference to that of the Cottonian MS., the date of which is not precisely ascertained, at the same time observing that the latter is only described as *circa* 1250, and may possibly be not older than the painting at Pernes. Innocent IV. was elected Pope in 1243, and died in 1254. We know from Nicholas de Curbion, his confessor, that it was Innocent who conferred on the Cardinals their red hats (*capellos rubros*), accompanying the gift with the observation that the colour should remind them to be always ready to shed their lives for the faith, and that the hats were first worn at the Council of Lyons, A.D. 1245. It is improbable that his biographer, who records this circumstance, would have omitted mentioning one so important as the assumption of a crown by Innocent had such been the case, and certainly previous to his pontificate no sign of such an ornament has been discovered. The learned compilers of 'L'Art de vérifier les Dates,' in allusion to the common opinion that Boniface VIII. added the second crown to the tiara, observe that it is contradicted by the fact that six statues were erected of that Pope during his lifetime, or very shortly after his death, some of which have one crown surrounding the tiara, and the others none at all. It is true, they add, that at Bologna there is a seventh statue of Boniface VIII., on which the tiara is ornamented with a *triple* crown; but it is obvious that the monument is of a much later date. This plain but valuable evidence, which appears to have been overlooked by M. Viollet-le-Duc, answers his question respecting the single crown, and also proves that it must have been added during the forty years between the death of Innocent in 1254 and that of Boniface in 1303. The same authority further observes that the tiara of Benedict XI., the successor of Boniface, in the monuments that exist of him, has only one crown, another proof that his predecessor did not add a second. The fact is, therefore, I think, fully established that the tiara was encircled by one crown during the latter half of the thirteenth century, the exact date of its assumption being still a desideratum. It is traditionally reported that Boniface bestowed the red mantles on the Cardinals, but the evidence is not so satisfactory as that recording the gift of their red hats.

By an edict of the Council of the Lateran in 1215, confirmed by another at Narbonne in 1227, the Jews were commanded to wear a piece of red stuff in the form of a wheel on the breast of their habit, in order to distinguish them from Christians. I believe this is the earliest of these *un*christian enactments; the edict of Edward I. in England being, of course, later than 1271.

Rainiero Zeno, Doge of Venice, 1252–1268, is reported to have first surrounded the ducal biretta, or corno, with a circle of gold,—"un circolo d'oro in forma di diadema;" but the shape was still conical, and continued so throughout the century, as appears by the mosaics which still exist in St. Mark's, the dates of which are exceedingly doubtful, but range from the twelfth to the fourteenth century. I subjoin tracings of three heads of Doges from separate mosaics, which have been most kindly made expressly for me by an English artist resident at Venice.

Three Heads of Venetian Doges. From Mosaics in St. Mark's Cathedral.

A word here in continuation of what I have said at page 65 respecting mourning.

A bas-relief on the tomb of Don Diego Lopez de Haro el Bueno, fifteenth Señor of Biscay, who died in 1214, presents us with a Spanish funeral procession of that date. Being in marble, no

Bas-relief on Tomb of Don Diego Lopez de Haro. 1214.

colours are indicated ; but if we may rely upon the assertion of the Abbé Baudry, it would appear that the black garments worn on such occasions were not distinguished by their form from those in ordinary use. The three male personages following the monks are clad in tunics reaching to the mid-leg ; two of them are confined round the waist by girdles, probably of silk, one being a plain strip tied in a bow knot, the other twisted cord-fashion. The sleeves are long and tight at the wrists, with some sort of trimming at the shoulder. The third figure has a mantle hanging over his right shoulder. All three are bareheaded. The three females are in long tunics and mantles, with the remarkable head-dress we have noticed of Queen Beatrice (page 73), the whole costume being similar to that of the effigy. There is an absence of all personal ornaments. The feet of the male figures have apparently been broken ; but the one perfect leg shows us that the chausses had moderately long-pointed toes.

The bas-reliefs on the tomb of Blanche de Navarre, queen of Sancho III., king of Castile, in the Chapel of Santa Maria de Najara, to which I have alluded at page 55 of this volume, is here appended ; but as the Queen is represented dying in the arms of her attendants, their habiliments cannot, I think, be considered mourning ; and therefore, although highly interesting as examples of female costume of the latter half of the twelfth century, they do not throw any additional light on the question.

Bas-relief from the tomb of Blanche de Navarre, queen of Sancho III., king of Castile.

CHAPTER V.

THE FOURTEENTH CENTURY.

OVER as we advance, our materials naturally accumulate, not only from the progress of the arts, but from the increase of authentic documents specially connected with the subject of Costume, such as sumptuary laws, wardrobe accounts, wills, &c. In 1307, Edward II. succeeded his chivalrous father, Edward I., and during the twenty troublesome years of his reign we learn from all sources that luxury increased in proportion to the decline of honour and virtue. Excited by the example of the profligate and presumptuous Gaveston, "the esquire endeavoured to outshine the knight, the knight the baron, the baron the earl, and the earl the king himself, in the richness of his apparel;"[1] but, after all, what is there new in this complaint? Have we not heard similar lamentations from the earliest times? Do we not find them repeated in each successive reign? and would the remark be utterly out of place at the present day? The ink is scarcely dry with which we traced the words of Guillaume le Breton and Nicholas de Bray, describing a parallel condition of affairs in France in the reigns of Philip Augustus and Louis VIII.; and, despite the edict of Philip le Bel in 1294, limiting the number and fixing the price of the dresses to be worn by the *bourgeoisie* of Paris, we find them astonishing the spectators by the splendour and costliness of their attire on the occasion of his conferring knighthood on his eldest son Louis in 1313.

Philip V., surnamed "le Long" (1316–1322), contemporary with our Edward II., and who was not remarkable for extravagance, is recorded to have used during the latter half of the first year of his reign no less a quantity than 6364 "ventres de petit gris" for the lining and trimming of his garments.[2] In France, at this date, we first hear of garments called *fond de cuve, garde de corps, garnache*, and *gonnelle*, names which do not occur in the descriptions of English costume, but are applied by M. Viollet-le-Duc to dresses similar to those we are familiar with in this country, at the same period, under other appellations. The fond de cuve, for example, presents no special feature that would distinguish it from the houppelande, or at least the gown with long and ample sleeves to which that name has been applied; the garde de corps is simply a tunic; and the garnache is at one time confounded with the cote-hardie, and at another with the sleeveless surcoat. The pencil can alone enable us to form an idea of these garments, which I, at least, have not been enabled to identify with those named by writers of the time, who rarely do more than mention them. I therefore subjoin engravings of the civil costume of France, from the authorities furnished us by contemporary sculptors and illuminators. Here, for instance, are three representations of what M. Viollet-

[1] William of Malmesbury.

[2] Quicherat, p. 181.

le-Duc informs us is a fond de cuve, mentioned as early as the reign of Philip le Long, and frequently to the end of the century.[1]

Gaston Phœbus, Comte de Foix.

French lady and gentleman. From MS. in Nat. Lib., Paris; *circa* 1395.

All three figures are of the latter period; the first being that of Gaston Phœbus, Comte de Foix, from the MS. of his 'Livre de Chasse,' in the National Library at Paris, and undistinguishable from the loose ample gown with a cowl and very wide sleeves which we find worn in England by persons of rank throughout the fourteenth century (see GOWN and HOUPPELANDE). The other male personage is attired in quite a different sort of garment, made high up in the neck, with a collar fitting the throat closely, as in dresses of the reigns of Richard II. and Henry IV. in England; no cowl or capuchon, but with wide sleeves, the edges of which are dagged, according to the fashion of those times, and descending very little below the knees. It has buttons up the front from the waist to the throat, and corresponds in general appearance with the short gowns worn by gentlemen in England at the close of the fourteenth century. The MS. from which it is copied is a 'Tite Live,' in the National Library at Paris, written presumably *circa* 1395. The lady is from the same MS.; and if the upper garment she wears is a fond de cuve, we have a third variety equally destitute of any particular feature by which a fond de cuve can be distinguished from other articles of apparel, known as tunics, supertunics, surcoats, cotes-hardies, gowns, robes, &c.

In the account of expenses for the marriage of Blanche de Bourbon, in 1353, occur these entries: "D'un demi marbré lonc de Bruxelles achaté . . . pour faire une cotte-hardie fourrée de menu-vair et l'autre double . . . Pour huit aunes d'un pers azuré de Broisselles à doubler ledit fons de cuve et faire chauces pour la dicte dame." M. Viollet-le-Duc, who quotes these entries, remarks: "Il semble bien ici que le fond de cuve n'est autre chose que la jupe de la cotte-hardie." In which case,

[1] "Item, pour sa robe de la viel de Noël d'un marbré mallé. Pour fons de cuve 380 ventres (de menuvair)." (Compte de Geoffroy de Fleury, 1316.)

if we are to take the figure of this lady as an illustration, the fond de cuve is an under and not an upper vestment, or *pardessus*, as he previously calls it.[1] No light is thrown upon the subject by etymology. "Le fond de cuve" is the bottom of a tub. "Une fossée à fond de cuve" is a flat-bottomed ditch.[2] There is nothing in a loose gown, whether long or short, nor in a jacket or a surcoat, to suggest such an appellation, which I find in Quicherat only applied in the seventeenth century to the round tub-like breeches worn in the reign of Louis XII.

We have yet, I think, to identify the fond de cuve of the reigns of Philip "le long" and of Charles VI.

The *garnache*, *ganache*, or *canache*, is an upper vestment mentioned in wardrobe accounts in France, A.D. 1352, and there is a garment constantly represented in illuminations of that time, which is distinguished by a remarkable feature, called *pattes* by M. Viollet-le-Duc, whereby it may be identified, but the peculiarity appears to have escaped the notice of M. Quicherat, in whose valuable work, to my surprise, I cannot find a single example. The portrait of Charles V. of France in the 'Livre de l'Information des Princes,' written *circa* 1370, affords us an excellent specimen of this dress, whatever may be its name. It is a long gown or surcoat with wide but short sleeves; in this instance, blue powdered with golden fleurs-de-lys, and having attached to it a chaperon lined with ermine, the collar of which surrounds his neck. The remarkable feature I have referred to consists of the two pieces of fur not inappropriately termed "paws" (*pattes*) by M. Viollet-le-Duc, but which the English reader will better recognize by the name of "lapels," turned back on each side of the breast from the opening through which the head was passed, the dress being put on like a shirt. A figure in a bas-relief at Paris still more clearly exhibits the character of these lapels, which, if necessary, could be folded over each other either to close completely the opening at the neck, or to keep the chest warm when travelling. In dresses of state, however, they were only ornaments, and much larger than those in ordinary costumes.

Charles V. of France. 1370.

Bas-relief, Notre Dame, Paris. 1330.

[1] "Fond de cuve. S. M. Sorte de pardessus que portaitent les hommes et les femmes." (Tome iii. p. 370.)

[2] "Fond de cuve" is, however, a technical expression in France for any square, hollow, or excavation of which the angles are rounded (Napoléon Landais). How far this may bear on the question I leave to the reader.

It is a singular fashion, having, as far as I can see, nothing to recommend it, and it appears to have been limited to France, as I have not been able to discover an instance of it in the contemporary costume of England or of any other country. M. Viollet-le-Duc says the ganache, which he considers a beautiful and simple garment, disappeared at the end of the fourteenth century. M. Quicherat makes brief mention of it as a surcoat without sleeves or girdle, and neither of those eminent antiquaries throws any light on the derivation of the term *ganache* or *garnache*. Its signification in French is simply "a jaw-bone;" but *garnacha* is still in Spain and Portugal the name for a judge's or counsellor's gown, and the garnache was probably introduced from one of those countries into France in the fourteenth century. The origin of the name is, however, still to seek.

Before leaving this subject, it may be as well to observe that in the middle of this century the term "robe" in the singular signified a complete suit of apparel, consisting of a certain number of articles (*garnemens*), of which at that period one was the ganache. In the account of Etienne de la Fontaine, before quoted, we read: "Pour fourer une robe de 6 garnemens qu'il ot le jour de la feste de Granz Pasques; pour les 2 seurcos et la ganache 3 fourrures de menu vair, tenant chacune 386 ventres; pour manches et poingnez, 60; pour le corps de la houce, 440 ventres; pour elle 96 ventres; pour languetes 6 ventres; pour le chaperon 110; et pour le mantel a parer, 442 ventres." The chaperon or hood is here included amongst the *garnemens* of the robe.

Two remarkable fashions are characteristic of the fourteenth century throughout Europe: one the introduction of party-coloured dresses, and the other that of streamers from the elbows, called *coudières* by M. Quicherat. I find no name for them in English unless it be tippet, which is generally applied to the long tail of the chaperon.

Many foreign fashions were imported into England in the nineteenth year of the reign of Edward III. (1346) by the foreign knights assembled at the round table at Windsor. "The Englishmen haunted so much unto the folly of strangers," says Dowglas, the Monk of Glastonbury, "that every year they changed them in divers shapes and disguisings of clothing, now long, now large, now wide, now strait, and every day clothinges new and destitute and devest from all honesty of old arraye or good usage; and another time to short clothes and so strait waisted, with full sleeves and tapetes (tippets?), of surcoats and hodes over long and large, all so nagged (jagged) and knit on every side, and all so shattered, and also buttoned, that I with truth shall say they seem more like to tormentors or devils in their clothing and also in their shoying (shoeing), and other array, than they seemed to be like men."

Quicherat informs us that costume in France underwent a complete change in the year 1340, when the fashions of the time of Philip Augustus, which had resisted the most important alterations in the constitution of the kingdom, the dynasty, and manners, succumbed without any apparent reason in the middle of the reign of Philip of Valois. The long tunics, supertunics, surcoats, and cyclasses were superseded by the short and tight dresses complained of by the Monk of Glastonbury, for the new fashion was adopted almost simultaneously in France, England, and Italy, and according to an annalist of the latter country had a Spanish origin, travelling from Catalonia through the towns on the coast of the Mediterranean to Marseilles, where it had existed some years previous to its general assumption throughout Europe. This interesting statement of M. Quicherat is supported by an examination of the sculptures and paintings of the period in the countries alluded to. The cote-hardie, the doublet, the pourpoint, the court-pie, the paltock (the latter undoubtedly of Spanish origin; see Dictionary), the hanseline or jacket, all appear in the reign of our Edward III., the contemporary of Philip of Valois, and are stigmatized as indecent novelties by the writers of that day. Of these the cote-hardie and the hanseline are claimed for Germany, but may nevertheless have found their way through Italy to the German Empire and have become naturalized there, as the doublet and pourpoint, if of Spanish origin, must, from their names, have evidently been in France. The hair was cropped and long moustaches worn, "comme la portaient les Espagnols," so thoroughly Spanish was the taste which had revolutionized the costume of Europe. The shortness of the pourpoint displayed the chausses or tight hose which had been concealed by the long tunics, and they were therefore made of richer materials and generally party-coloured, one leg differing from the other, rendering the

common term of a pair perfectly inadmissible. Amongst other extravagances the tails of the chaperons were elongated to an absurd degree, reaching almost to the heels. It must be observed, however, that the regal and judicial costume underwent no alteration, and that the aged and sedate reprobated and rejected these foreign fopperies. Philip of Valois himself would neither adopt the new fashions nor suffer his courtiers to wear them. Admonished by Pope John XXII. as to the unseemliness of a great sovereign's appearing in such scanty and fantastic attire, he continued to wear such garments as had been in favour with his father and brothers. It would seem that the terms afterwards so familiar, and still occasionally used in England, viz. "Gentlemen of the long robe" and "of the short robe," had their origin from the above circumstances; judges, serjeants-at-law, and other legal dignitaries retaining the gowns and cloaks of the previous century, while the inferior officers wore the short tunic or surcoat of the day. The author of 'Le Grand Chronique de St. Denis' gravely attributes the crushing defeat of his countrymen at Creçy to the sins of the people in adopting such indelicate dresses. "We are bound to believe," says the indignant writer, "that God has permitted this on account of our sins, for pride was excessive in France, above all amongst the nobility. Great also was the shamelessness of attire throughout the realm, for some wore robes so short that they scarcely reached to their hips, and when they stooped to serve a lord they displayed their drawers to the persons behind them. Their clothes were also so tight that they required assistance to dress and undress themselves, and when pulling them off it seemed like skinning them. Others had robes plaited in the waist, like those of the women, and also wore one hose of one cloth and the other of another. Their cornettes and their sleeves nearly touched the ground, and they looked more like jongleurs (minstrels or mountebanks) than any other sort of persons;[1] and for this reason it is no wonder that God should have punished the excesses of the French by the hand of his scourge, the King of England." The brevity of the upper garment continued to be a scandal throughout the fourteenth century. Chaucer, writing in the reign of Richard II., makes his Parson complain of "the horrible disordinate scantiness of clothing as be these cut slops or hanselines, that through their shortness," he says, "and the wrapping of their hose—which are departed of two colours, white and red, white and blue, white and black, or black and red—make the wearer seem as though the fire of St. Anthony, or some other mischance, had cankered and consumed one-half their bodies."

These party-coloured dresses were the result of the increasing popularity of heraldry, the colours being taken from those of the arms and worn as the livery of the family bearing them—a custom which we first hear of in the reign of Edward I. (see LIVERY), and which became general during the fourteenth century. In an illumination representing John of Gaunt sitting to decide the claims on the coronation of Richard II., Cotton. MS. Nero, D vi., the Duke's long robe is divided exactly in half, one side being blue and the other white, the colours of the House of Lancaster.

John of Gaunt. From Cotton. MS.

The reign of the weak and luxurious Richard II. was productive of still greater extravagance of attire, and the fashions of Bohemia, the country of his queen, were added to if they did not supersede those of Spain, which England had received not only through France, but from direct intercourse with the former nation by means of the knights in the service of John of Gaunt and Edward the Black Prince, whose connection with it was so near and so frequent. Richard himself was one of the greatest fops of the day. He had a coat estimated at thirty thousand marks, the value of which must have arisen chiefly from the quantity of precious stones with which it was embroidered; this fashion obtaining greatly in the fourteenth century, as did that also of working letters and mottoes in the dress, and cutting the edges of the mantles, sleeves, &c.,

[1] See Dictionary, under COAT-HARDY, for an anecdote illustrative of this opinion.

into the shape of leaves and other devices, the latter custom existing as early as the reign of Henry I., and called in France "*barbes d'écrevisses.*"

Knighton, a chronicler of the fourteenth century, tells us the vanity of the common people in their dress was so great that it was impossible to distinguish the rich from the poor, the high from the low, the clergy from the laity, by their appearance—the complaint of all times, and which cannot therefore in fairness be urged as proof of the extravagance of one age or people in particular.

The author of an anonymous work, called the 'Eulogium,' cited by Camden in his 'Remaines concerning Britain,' and apparently of the reign of Richard II., says, "The commons were besotted in excess of apparel, some in wide surcoats reaching to their loins, some in a garment reaching to their heels, close before and strutting out at the sides, so that at the back they make men seem like women, and this they call by a ridiculous name, *gowne.*" This observation is curious, as it marks the first application of the old Saxon word *gunna* to the tunic since the diffusion of the Norman language in England, and also informs us that, with the usual caprice of fashion, the old Spanish dresses were being supplanted by garments as extravagantly long as the others were ridiculously short. From the name of one, the houppelande, it would seem that Spain still contributed to influence the taste of France and England, affected herself by the neighbourhood of the Moors; at all events the words *hopa* and *hopalanda* still exist in the Spanish language. (See HOUPPELANDE.) "Their hoods," continues the censor, "are little, tied under the chin and buttoned like the women's, but set with gold, silver, and precious stones. Their liripipes, or tippets, pass round the neck, and, hanging down before, reach to the heel, all jagged. They have another weed of silk, which they call a *paltock*. (See PALTOCK.) Their hose are of two colours, or pied with more, which they tie to their paltocks with white latchets, called herlots, without any breeches" (*i.e.* drawers); "their girdles are of gold and silver, and some of them worth twenty marks. Their shoes and pattens are snouted and picked more than a finger long, crooking upwards, which they call crackowes, resembling the Devil's claws, and fastened to the knees with chains of gold and silver." These crackowes were evidently named after the city of Cracow, and were no doubt amongst the fashions imported from Poland, which had been incorporated with the kingdom of Bohemia by John, the grandfather of Richard's Queen Anne; not that the long, turned-up-toed shoe was a novelty in England, as I have already noticed it as early as the reign of Rufus, but the fastening it to the knee may have been the peculiar fashion of Cracow. In France, these turned-up toes received the name of *poulaines*, for the same reason; Poulain being an old mode of writing Pologne. This coincidence leaves no doubt of the derivation of the fashion, which might otherwise have been attributed to the Moors of Cordova, a city already famous for its preparations of leather known as Cordovan, and giving the title of Cordwainers to the members of the "gentle craft." Strangely enough, no pictorial representation of these chained-up shoes appears in any of the numerous illuminations of this period, English or foreign; but the late Major Hamilton Smith, in his 'Ancient Costume of England,' mentions a portrait of James I. of Scotland existing at Keilberg, near Tubigen in Suabia, a seat of the family of Von Lystrums, wherein the peaks of the king's shoes are fastened by chains of gold to his girdle, and in armour there is a most interesting example of the fifteenth century in the Londesborough Collection.

The chaperon or hood was sometimes surmounted by a hat or cap. "The Book of Worcester," says Camden, "reporteth that in the year of our Lord 1369 they began to use caps of divers colours, especially red, with costly linings; and in 1372 they first began to wanton it in *a new curtal weed they called a cloak*, and in Latin *armilausa*, as only covering the shoulders." It would appear from M. Quicherat, that the French at this date had a mantle which they called *cloche*, "dont l'ouverture était par devant," and which was specially "à l'usage des cavaliers." This must surely have been identical with our cloak, which we first hear of at the same time, and it may be therefore a question whether the word was derived from the Saxon *lach*, as Skinner imagined.[1] (See CLOAK.) At all

[1] *Cloca, clochia, clocha*, in Mediæval Latin, signify "a bell" as well as "a mantle" (Ducange, *in voce*). *Cloche* has the same signification in French, and *Klocke* in German. May not the bell-like form of the short shoulder-cloak, the "court manteau" of Anjou, the round "curtal weed" of the Book of Worcester, the "cloca rotunda" of the clergy, have suggested the denomination?

events, the word first occurs in the English language in the fourteenth century. Extravagance in dress manifested itself in opposite extremes in the reign of Richard II. (1377–99); the scandalously short-skirted and tight-fitting attire retaining a share of public favour, at the same time that long trained gowns with sleeves so wide that they touched the ground were also in fashion,—an enormity reprobated both in prose and verse by the authors of the period, and vainly prohibited by Act of Parliament. Sleeves also called *pokys* and *bag-pipe*, from their shapes, were worn by all classes in England (see SLEEVE).

The same fashions prevailed in France during the reign of Charles VI., who adopted those of Bohemia and Germany, which were at that time the most fantastic, though not the most graceful, in Europe; and to those countries it is, no doubt, we as well as France were indebted for some of the more extraordinary features of the costume of that day, including the "crackowes" before mentioned. The poet Gower, in his 'Confessio Amantis,' alludes to "the new guise of Beme (Bohemia)," and Froissart informs us that Henry, duke of Lancaster (afterwards Henry IV.), on his return to England, entered London wearing a "courte jacques" of cloth of gold, "à la fachon d'Almayne." Camden also expressly asserts that Queen Anne of Bohemia brought in high head attire piked with horns and long-trained gowns for women, but he does not quote his authority, and it could not have been contemporary, as long-trained gowns had been worn as early as the twelfth century, and had never gone wholly out of fashion, and no "*high* head attire piked with horns" appears in England before the reign of Henry V., as we have shown in the Dictionary under HEAD-DRESS, which see. That Queen Anne did introduce some of her country fashions is clear from the words of Gower; and we will now turn to the ladies, who have been too long neglected.

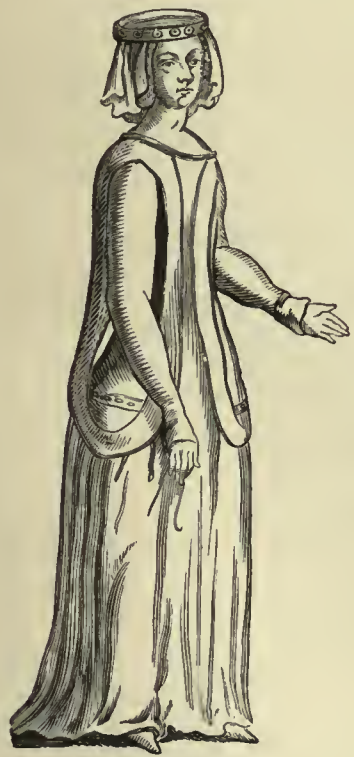
Little alteration is apparent in the female costume of the time of Edward II., 1307–1327. The ugly gorget was still worn occasionally, but the head was more uncovered than in the previous reign. The supertunics or surcoats were of two sorts—one as before, trailing on the ground; the other

Matrons or Nurses, *circa* 1300. Willemin, 'Mon. inédits.'

Lady of rank in surcoat.
Royal MS. Brit. Mus., 16 G v.

shorter than the under-tunic or kirtle, without sleeves, open at the sides, and worn without a girdle (see woodcuts annexed): I will not attempt to appropriate any special name to it, but it is just

possible that it may be the mysterious sorquanie. (See page 70.) No new term occurs in the catalogue of a lady's wardrobe until we meet, in the reign of Edward III., with the cote-hardie, which was worn by both sexes. It was buttoned down the front like those of the men, sometimes with coudières or tippets at the elbows, and in some examples there is the appearance of pockets. In the 'Vision of Piers Ploughman,' written *circa* 1350, the poet speaks of a woman richly clothed, her garments purfled (faced or trimmed with fine furs), her robe of a scarlet colour ingrain, and splendidly adorned with ribands of red gold, interspersed with precious stones of great value. Her head-tire, he says, he has not time to describe, but she wore a crown; the king had no better. Her fingers were all embellished with rings of gold set with diamonds, rubies, sapphires, and also with Oriental stones or amulets to prevent any venomous infection. At the tournaments and public shows the ladies rode in party-coloured tunics, one half being of one colour and the other half of another, with short hoods and liripipes (the long tail or tippet of the hood) wrapped about their heads like cords. (See under HOOD, Dictionary, p. 292, for an illustration of this particular fashion.) The most remarkable article of female costume of the fourteenth century, however, is a tunic, robe, surcoat, gown, or whatever else it may be classed with, of which no special designation has yet been discovered, though its peculiarity must indubitably have demanded one, and which, *faute de mieux*, I ventured forty years ago to give the name of the "sideless garment." It remains to this day unidentified. Neither M. Viollet-le-Duc nor M. Quicherat, to my great disappointment, has thrown any additional light upon it. The former has illustrated its make and shape by many spirited and graceful drawings, but is contented to call it a surcoat, and considers it of English origin. M. Quicherat says, it is "un habillement à la fois élégant et majestueuse," but has also no other name for it than a surcoat. Grant that it was a surcoat, so singular an attire must surely have been distinguished from other surcoats which have no peculiar character. Were it not seen on the effigy of Blanche de la Tour, daughter of Edward III.,



Gillette de la Fontaine.
From Montfaucon, fol. 154.

Effigy of Blanche de la Tour, Westminster Abbey.

in Westminster Abbey, who died in 1340, I should be greatly inclined to believe it "the new guise of Beme," introduced by Queen Anne aforesaid; but as her arrival was in 1382, that is out of the question. There are many varieties of the dress, however; and as it was worn by royal and noble personages in France and England, and was retained as a state dress in those countries for a hundred and fifty years, it is one of the most important and interesting in the history of Costume, wheresoever it originated or whatever may have been its particular appellation. The engravings on the preceding page from French and English examples will give the reader a clearer notion of it than any verbal description. I find no instance of its being worn in Italy.

Chaucer has furnished us with some graphic descriptions of the dress of the various classes in England in his time. The young Squire in the 'Canterbury Tales' is described as wearing a short gown, with "sleeves long and wide;" his dress was also embroidered

"as it were a mede,
Alle full of freshe flowers, white and rede."

His locks

"Were crull as they were laid in presse."

His yeoman was clad in "a cote and hoode of grene," his horn slung in a green baldrick, a silver figure of St. Christopher was on his breast, and a handsome bracer (a guard to prevent the galling of the arm by the bow-string) on his arm. A sword and buckler hung on one side of him, and he bore a mighty bow in his hand. In the Friar's Tale another yeoman is described wearing a *courtpye* of green, and a hat with black fringes.

The Franklin or country gentleman is merely stated to have worn a gipicierre, or purse of silk, hanging at his girdle, "white as milk," and an anelace or knife.

The Merchant is represented in motley (*i.e.*, party-coloured), with a forked beard and a "Flaunderish beaver hat;" his boots clasped "fayre and fetously."

The Reeve or Steward wore a long surcoat. He had a rusty sword by his side. His beard was closely shaven, and his hair rounded at the ears and docked on the crown like a priest's.

The Miller was clothed in a white coat and a blue hood, and was armed with a sword and buckler. His hose on holidays are said to be of red cloth, and he then twisted the tippet of his hood about his head—a fashion amongst the gallants of that day, as already noticed.

The poor Ploughman wore a tabard, a garment first mentioned in this century, a hat, scrip, and staff.

The Shipman was dressed in a gown of *falding* to the knee, with a dagger slung under one arm by a lace round his neck.

The Haberdasher, Carpenter, Weaver, Dyer, and Tapestry-worker, all wealthy burghers of London,

"were yclothed in a livery
Of a solempne and grete fraternitie."

Their clothes were new, and the chapes of their knives, pouches, and girdles ornamented with silver.

The Wife of Bath wore kerchiefs "full fine of ground" upon her head; her hose were of "fine scarlet redde, full strette yteyed," and her shoes "full moist and new." She was

"Ywimpled well, and on her heade an hat
As broad as a buckler or a targe;
A fote mantle about her hippes large,
And on hire feet a paire of sporres sharpe."

The Carpenter's Wife's outer garment is not described; but her girdle was barred with silk, the collar of her shift and the tapes of her white *volupere* (cap or head-kerchief; see Dictionary, p. 516) were embroidered with black silk, and her "barm-cloth (apron) was as white as morning milk." She had a broad silken fillet round her head, a leather purse attached to her girdle, "tasselled

with silk and pearled with latoun." On her low collar she wore a brooch as big as the boss of a buckler, and her shoes were laced high up on her legs.

The same delightful writer also tells us that "a gyte (ghita) of red" was worn by the wife of the Miller of Trompynton on holydays, and the Wife of Bath boasted of the gay scarlet gytes she wore on similar occasions. The gyte (or ghita) being, as I consider, a cloak (see Dictionary, p. 206), it would appear that the familiar red cloak of our country dames and lasses dates at least from as early a period as the reign of Richard II.

Moreover, we obtain from the same unimpeachable authority some interesting glimpses of professional costume, which begins to be distinguishable from the ordinary attire of civilians in the fourteenth century. Legal personages are depicted in illuminations of that date in dresses which we cannot doubt are indicative of their position; and Piers Ploughman speaks of the furred cloak of a serjeant pleading at the bar. Chaucer describes the serjeant-at-law as clad in a medley coat with a girdle of silk, ornamented with small bars and stripes of various colours; and a Harleian MS. informs us that the serjeant-at-law's robe was formerly party-coloured, *in order to command respect as well to his person as to his profession.* One cannot help smiling at the thought of the respect one of her Majesty's serjeants would command in Westminster Hall, or in Lincoln's Inn, at the present day, dressed in a long gown of which one side was scarlet and the other blue striped with red, as he is represented in a contemporary copy of Chaucer in the library of the Earl of Ellesmere; yet it is only custom that renders the wig he now wears less ridiculous in the eyes of her Majesty's lieges. I must refer the reader to the article ROBE in the Dictionary for such information as I have been able to collect on the subject of legal costume, simply noticing in this place the period apparently of its first appearance.[1]

The doctor of physic had assumed, or been ordered to assume, about the same period a distinctive costume. Chaucer tells us, "in sanguine and in perse (purple and light blue) he was clad alle," his gown being lined with taffeta and cendal; but in his 'Testament of Cresseyde,' he describes a physician as wearing a scarlet gown, "furred well as such a one ought to be;" such being still the academic gown of a doctor of medicine.

The clergy, as Knighton has already told us, were not to be known from the laity; and the Ploughman in the 'Canterbury Tales' rails at them for riding, glittering with gold, upon high horses, gayer than any common knight might go, wearing golden girdles and gowns of scarlet and green, ornamented with cut work, and the long piked shoes; nay, being armed even like men of war with broad bucklers and long swords, and baldricks with keen basilards or daggers. Many priests, he says, have mitres embellished with pearls, like the head of a queen, and a staff of gold set with jewels.

In addition to this, Chaucer has also introduced a monk amongst his pilgrims dressed in open defiance of the regulations of the Church. The sleeves of his tunic are edged with fur-de-gris, "the finest in the land." His hood is fastened beneath his chin with a golden pin, curiously wrought, the great end being fashioned like a true lover's knot, or having one engraved on it. His supple boots and the bells on his horse's bridle are mentioned as instances of his foppery and love of display. Even the parish clerk described by the Miller is said to be foppish and most unclerical in his dress. His hose were red and his kirtle sky-blue, set about with many points, and over it he wore a surplice white as a blossom, his shoes having "Paule's windows carven" on them; that is to say, they were cut or embroidered lattice-wise, or in patterns such as we see in painted windows.

The Canon was more decorously dressed in black with a white surplice. He had a hat hanging by a lace upon his back; and the poet says he supposed him to be a canon because his cloak was sown to his hood. The dress of the Parson is not described; but in the valuable MS. before-mentioned he is represented in a gown and hood of scarlet, such being, as Mr. Todd in his edition has observed, the habit of a ministering priest in England until the time of Elizabeth, but how long previous to that of Chaucer he does not state, nor have I as yet ascertained.

[1] See also Appendix for correction of date of close roll and other errors in Dugdale's 'Originales.'

A prioress is one of the pilgrims; and she is described as most precisely dressed: her wimple neatly plaited, her cloak very handsome (it is black in the Egerton MS. and the under-dress white), her rosary of coral beads, and a buckle or brooch of polished gold—

> "On which there was first written a crowned A,
> And after that 'Amor vincit omnia,'"—

prioresses, we presume, included.

In the thirty-seventh year of the reign of King Edward III. (1363), the Commons exhibited a complaint in Parliament against the general usage of expensive apparel not suited either to the degree or income of the people, and an Act was then passed by which the following regulations, of which we give the substance, were insisted on:—

1. The servants of noblemen, as well as those belonging to tradesmen and artificers, shall not wear any cloth in their vesture or chausses exceeding the price of two marks for the whole piece; neither shall they wear anything of gold or silver upon their garments or attached thereto. Their wives and their children shall wear the same sort of cloth that is appointed for them, and use no veils purchased at a higher price than twelve pence each veil.

2. Tradesmen, artificers, and men in office called yeomen, shall wear no cloth in their apparel exceeding the price of 40 shillings the whole cloth, neither shall they embellish their garments with precious stones, cloth of silk or of silver, nor shall they wear any gold or silver on their girdles, knives, rings, garters, nouches, ribands, chains, *binds*(?), or seals, nor any manner of apparel embroidered with silk or in any other way. Their wives and their children shall wear the same cloth as they do, and use no veils but such as are made with thread and manufactured in this kingdom; nor any kind of furs, excepting those of lambs, of rabbits, of cats, and of foxes.

3. All esquires and every gentleman under the rank of knighthood, and not possessed of lands or tenements to the yearly amount of 200 marks, shall use in their dress such cloth as does not exceed the value of 4½ marks the whole cloth. They shall not wear any cloth of gold, of silk, or of silver, nor any sort of embroidered garment; nor any ring, buckle, nouche, riband or girdle, nor any other part of their apparel, gilt or of silver; nor any ornaments of precious stones or furs of any kind. Their wives and children shall be subject to the same regulations; and they shall not wear any purfilling or facings upon their garments, neither shall they use esclaires, crinales, or treofles, nor embellish their apparel with any kind of ornaments of gold, of silver, or of jewellery. But all esquires possessed of 200 marks or upwards, in lands or tenements, may wear cloth at the price of 5 marks the whole piece, and cloth of silk and of silver, with ribands, girdles, and other apparel reasonably embellished with silver. Their wives and their children may also wear furs and facings of miniver, but not of ermine or lettice, neither may they use any ornaments of precious stones, excepting on their head-dresses.

4. Merchants, citizens, burgesses, artificers, and tradesmen, as well in the City of London as elsewhere, who are in possession of the full value of 500 marks in goods and chattels, may, with their wives and children, use the same clothing as the esquires and gentlemen who have a yearly income of 100 marks; and such of them as are in possession of goods and chattels to the amount of 1000 marks, may, with their wives and children, wear the same apparel as the esquires and gentlemen who have 200 marks yearly.

It is, however, to be observed that no groom, yeoman, or servant, appertaining to the persons above mentioned, shall exceed the apparel ordained for the grooms and servants of the lords and others specified before.

5. Knights possessed of lands or tenements to the annual value of 200 marks, may wear in their apparel cloth not exceeding 6 marks' value the whole piece, but no cloth of gold; neither may they use any cloak, mantle, or gown, furred with pure miniver, nor sleeves furred with ermine, nor have any parts of their garments embroidered with jewellery or otherwise; and their wives and their children shall be subject to the same restriction, and use no linings of ermine or lettice, esclaires, or any kind of precious stones, unless it be on their heads. But all knights and ladies possessed

of lands or tenements exceeding the value of 400 marks yearly, and extending to 1000 pounds, may use their own pleasure, excepting only that they may not wear the furs of ermine or lettice, nor any embellishment of pearls except upon their heads.

6. Ecclesiastics holding rank in cathedrals, colleges, or schools, and of the King's household, who require the indulgence, may wear such furs as are best suited to their constitutions; others of the clergy who have yearly incomes exceeding 200 marks are entitled to the same privileges as the knights of the same estate, and those of inferior degree shall rank with the esquire possessed of 100 marks yearly income. It is also ordained that the knights as well as the clergy, who are permitted by this statute to wear fur in the winter, may also wear lining to their garments in the summer.

7. All labourers and lower classes of people not possessed of goods and chattels to the amount of 40 shillings, shall wear no cloth but blankets and russets, and those not exceeding 12 pence the yard, nor use any other girdles than such as are made of linen.

That there might be no excuse for evading the specifications of this Act, it was commanded that the clothiers should make sufficient quantities of cloth at the established prices, to satisfy the demands of the people at large. The penalty annexed to the infringement of these ordinances was the forfeiture of the apparel so made and worn.[1] That they were not only infringed, but utterly set at nought, is obvious from the continuance of the censure and satire of the contemporary writers of this and the following reign. Witness the old chronicler Harding, who says:—

"There was great pride among the officers,
And of all men surpassing their compeers,
Of rich array and more costious
Than was before or sith, and more pretious.
* * * * *
Yemen and groomes in cloth of silk arrayed,
Satin and damask in doublettes and in gownes,
In cloth of greene and scarlet for unpayd (unpaid for);
Cut worke was great both in court and townes,
Both in men's hoodes and also in their gownes:"

and the poet declares all this he heard Robert Irecliffe say, who was Clerk of the Green Cloth to Richard II.

A peculiar feature presents itself in the costume of the latter years of the reign of Edward III. A single ostrich feather is seen worn right in front of the high bonnet much worn at that period. Taken in conjunction with the celebrated badge of the English royal family, so long popularly supposed to have been derived from the crest of John, king of Bohemia, slain, as the story went, by Edward the Black Prince, in the battle of Crecy, the wearing of a single feather in that position might be fairly considered a fashion introduced in compliment to that mirror of chivalry. We find, however, that the French at that period had a passion for ostrich feathers. The price they paid for them was enormous, in consequence of their rarity. Froissart informs us that the captains of the free companies that were so numerous in France at the commencement of the reign of Charles V. (1364), granted safe conduct to merchants for all descriptions of goods except ostrich feathers, which they seized and appropriated to themselves on every occasion.

M. Quicherat, who quotes this fact in proof of the great value set by the French on these novel ornaments, gives us an engraving of a "damoiseau d'environ 1370," copied from Willemin, "Recueil de Monuments inédits," wearing the single feather; in this instance, on the left side of a round cap, which, together with the close-fitting hood beneath it and the doublet, is made of "drap de raye," striped cloth, the stripes being perpendicular and not athwart as had been the mode formerly.[2] (See woodcut on the next page.)

[1] Rot. Parl. MS. Harl. Brit. Mus., No. 7059. (Strutt, 'Dress and Habits,' Part v., chap. ii.)

[2] "Now in every town
The ray is turned overthwart that should stand adown."
Wright's *Political Songs.*

In the reign of Richard II., the single feather was worn in front of the chaperon (see Dictionary, p. 303; article HOUPPELANDE).

Of the costume of Scotland we are still left in ignorance. The rudely-sculptured stones of uncertain dates that time has spared to us, convey no distinct ideas of the dress of the few human beings that can be distinguished upon them; and her national historians are on that subject as brief as they are vague. Fordun, who wrote in 1350, contents himself with describing the Highlanders as "of goodly person, but misshapen attire;" and even Froissart —the minute, pictorial Froissart — in his account of Edward III.'s expedition in 1326, merely tells us that ten thousand pairs of old, worn-out shoes, made of undressed leather with the hair on, were left behind by the Scotch on that midnight retreat which baffled the English and terminated the inglorious campaign. The Scottish kings and nobility are represented on their seals in robes and armour precisely similar to those worn in England.

Damoiseau, *circa* 1370. Willemin, 'Mon. inédits.'

Of the Irish we know a little more. Amongst the spoils left by the sons of Brian Rae when they fled from Mortogh, A.D. 1313, were shining scarlet cloaks; and the barbaric splendour or quaintness of the Irish chiefs seems to have caught the fancy of the English settlers in the reign of Edward III., as we find the use of the Irish dress prohibited to them in the celebrated Statute of Kilkenny, passed during the administration of Edward's son, the Duke of Clarence. One clause in this Act ordains that the English in Ireland shall conform in garb and in the cut of their hair to the fashion of their countrymen in England: whosoever affected that of the Irish should be treated as an Irishman, which obviously meant *ill*-treated. Irish frieze, however, was at the time a manufacture highly esteemed in England, for a statute passed in the twenty-eighth year of the reign of Edward III. exempts it from duty, under the description of "Draps appellez frizeware queux sont faitz en Ireland."

In the reign of Richard II. we have a description by Froissart of the four Irish kings who swore allegiance to that monarch, by which it would appear that the truis had been abandoned, or at this time was not a part of the Irish regal habit; for Henry Christall, who gave Froissart the information, complains that they wore no breeches (*brayes*), and that consequently he ordered some of linen cloth to be made for them, taking from them at the same time many ill-made things, "tous d'habits comme d'autres choses," and dressing them in houppelandes of silk furred with miniver and gris, for, he adds, "formerly these kings were well dressed if wrapped up in an Irish mantle." By *brayes*, however, he may have meant *drawers*, always so called at that time, and to go without which was esteemed, both in England and France at that period, a penance and a shame. Christall's ordering them to be made of *linen* cloth is in favour of this supposition, as to supply the place of truis he would have ordered garments of *woollen*, and by the name of hose or chausses. We have no pictorial representation of them at that period except in armour in the 'Metrical History of Richard II.,' as will be seen later in this chapter, and there certainly the king is barefooted. The length of his coat of mail, extending to his ankles, prevents our ascertaining whether he is also bare-legged.

Our authorities for continental costume at this period become overwhelming, and we must limit ourselves to the most interesting and instructive. On the next page are Italian examples, three of which were copied by M. Bonnard from a splendid and profusely illuminated MS. of Titus Livius in the Ambrosian Library, at Milan, of which the date is not precisely ascertained, but may be fairly ascribed to the latter half of the fourteenth century.

With the exception of the round-toed shoes and peculiar head-dress of Can de la Scala, who died in 1329, there is scarcely any difference observable in the male costume from that of France and

England at that period ; and the military belt over the hips, the chaperon with its long cornette, the abacot with a single feather, the supertotus or balandran, and the shoes "à la Poulaine," are all well-known features of European attire subsequent to 1350.

Can de la Scala. 1329.

Can Signorio. 1375.

Italian Costume. Latter half of 14th century.

The female costume is more remarkable. The effigy of a lady of the Savelli family, from her tomb in the church of St. Sabina at Rome, dated 1315, offers a peculiar example of a head-dress. The next two, from the Ambrosian MS. above mentioned, are interesting in several particulars. One figure presents us with an early instance of a hood, of which several varieties appear in the following century amongst the head-dresses of the bourgeoisie of Paris. The same figure has a dress the body of which is party-coloured, being divided diagonally, the left side white, and the right as

Lady of the Savelli Family. Church of St. Sabina, Rome. 1351.

Young Italian women, *circa* 1350.

well as the skirt blue. The waist is unconfined by a girdle. The sleeves are of the form known in our own times as *gigot*. The dress of the other figure is so perfectly modern that it might be mistaken for that of a girl about twenty years ago, when the gigot sleeves were in fashion. The hair neatly rolled and braided at the back of the head increases the similitude; but this mode of arranging the hair is classical in its origin, and has repeatedly come into fashion in later times. It was much worn in the fourteenth, and again in the fifteenth century, as well as very recently.

Subjoined are Italian costumes of a date corresponding with that of the reign of our Richard II., and displaying similar features: a signor of Rimini, from a copy of Petrarch's Poems in the Barberini Library at Rome, *circa* 1386; a lady and gentleman of Florence; from an early copy of Boccaccio, in the National Library at Paris, about the same period; young Florentine gentlemen and ladies, from paintings by Ambrogio Lorenzetti and Taddeo Gaddi.

The costume of the lady, copied by Bonnard from a painting by Lorenzetti, who died in 1340, is remarkable for the fashion of the sleeve, which, open from the elbow to the wrist, is confined by buttons at intervals, so as to show the under one of some fine white material, giving it the appearance of the slashed and puffed sleeves of the fifteenth and sixteenth centuries. The male figure, also from Bonnard, was copied by him from the effigy, it is supposed, of one Alexander Vitelleschi, who lived in the time of the Lower Empire, but which was certainly not sculptured previous to the fourteenth century. The character of the sleeve is decisive of the date, and its attribution to Vitelleschi may be erroneous.

Italian Lady. From a painting by Ambrogio Lorenzetti, *circa* 1340.

From a painting by Gaddi. 1360.

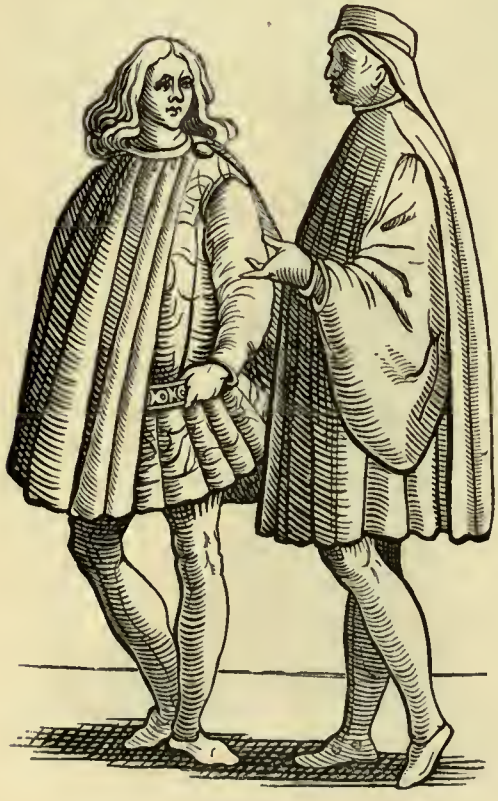
From an effigy at Corneto, *circa* 1370.

A Gentleman of Florence.
From a MS. copy of Boccacio, *circa* 1380.

Florentine Lady. 1380. From the same.

A Signor of Rimini.
From a MS. copy of Petrarch, *circa* 1386.

Young Florentines. From a painting by Dello, *circa* 1390.



Venetian costume, late 14th century. From Vecellio.

Venetian costume, late 14th century. From Vecellio.

The costume of Venice is always exceptional. We have been so familiarized with its peculiar features in the sixteenth century, that it is difficult to dissociate our minds from the ideas impressed upon them by the glorious portraits bequeathed to us by Titian, and the spirited engravings of Weigel. There is no disputing, however, that the dresses of the Doge and senators of earlier times differed materially from those we have accustomed ourselves to consider the special costume of that once powerful republic from its earliest foundation. The mosaics still existing in St. Mark's, and the collection of Vecellio, sufficiently prove that fact (see pages 54 and 79), but the latter contains representations of the male and female attire of Venice in the fourteenth century corresponding in some points to that of other European cities at the same period (see woodcuts, pp. 98 and 99).

The large open sleeves ("maniche aperte") of the upper garment, corresponding with those so satirized by English writers in the latter half of the fourteenth century, were not allowed in Venice to trail on the ground and sweep away the filth out of the street, but were discreetly turned back to the shoulders ("voltate sopra le spalle"), to which they must have been fastened by some means not apparent. (See figs. 4 and 5 on last page.) Vecellio informs us that this fashion was called "alla Dogalina"[1] (in the Latin text, "Ducalis vestis cum latis manicis"), and that it was worn by both sexes. The other sort of sleeves, resembling the pokys or bag-pipe sleeves condemned by the Monk of Evesham, are called by Vecellio "a corneo" and "a gomito" (in Latin, "cubitalis" and "cuneatis"). (See figs. p. 98.)

The most important variation is in the biretta or corno of the Doge, which, from the conical cap seen in the earliest mosaics, gradually acquires the well-known form it displays in the sixteenth century, and retained to the last days of the Republic. The subjoined engravings are from the coins of the Doges, from Francesco Dandolo, 1328–1339, to Giovanni Delfino, 1356–1361 :—

Jean Musso, or Mussis, the historian of Placenza, says: "At this present time, that is to say the year of Christ MCCCLXXXVIII., the men and women of Placenza give themselves up to the greatest expenses for their dress and their food, and for everything beyond that which is befitting; for the women wear ample and long simarres of silk-velvet, brocade, and tissues of gold and silk, scarlet and violet woollen stuffs of the most precious description. . . . These simarres have very large sleeves, so long that they cover half the hand, and often touch the ground. They are very wide at the shoulders, and terminate in points something like the Catalonian bucklers, which are broad at top and sharp and narrow at the bottom.[2] Often they enrich their simarres with three, and even five, ounces of pearls; or they ornament them with a broad border of gold about the neck, as well as the ends of their sleeves and the lower edge of their under-garment. They wear little hoods, or chapeaux, ornamented with gold embroidery and pearls, and gird their waists with fine belts of mingled gold and pearls." (Muratori, Rer. Ital. Script., t. xvi., p. 590.) Matrons, he adds, wear a large mantle, long enough to touch the ground, round at the bottom, and entirely open in front. This mantle was fastened by gold buttons or clasps enriched with pearls. Every lady had usually three of these mantles, each of a different stuff, lined with silk or perse, and ornamented with gold embroidery. When they did not wear the capuchon, they covered their heads with a light transparent veil of silk or cotton. Widows wore precisely the same dress, but black, without pearls or gold embroidery. To this they added a black hood, or a thin veil of cotton or linen.

The ample and long *zimarra*, as the Italians call the gown, made of precious materials, with exceedingly wide and long sleeves, is well illustrated in the next woodcut, representing an Italian lady, from a picture of this date, copied by M. Bonnard.[3] The hair is neatly rolled and banded

[1] Such sleeves were called "à la Duchesse" in France in the sixteenth century.

[2] A curious incidental piece of information respecting Spanish military equipment in 1388.

[3] M. Bonnard attributes the picture from which this and other figures have been taken to an earlier date than I am inclined to do. The Vanni whose name appears upon it must surely be Andreas Vanni of Sienna, who painted between the years 1369 and 1413. The costume is certainly late fourteenth century.

Italian Lady (Bonnard).

German Lady (Hefner).

with gold, and, in lieu of a hood, she wears a turban-shaped "chapeau, ornamented with gold embroidery" of a network pattern. The particular locality is not stated, but the costume has the general character of that described by Musso.

These turban-shaped hats or caps—for they cannot be strictly classed under either denomination—appear to have consisted of a crown fitting the head, surrounded by a stuffed roll of such dimensions as the taste of the wearer suggested, the whole covered with some rich material, and occasionally ornamented with jewellery. Dr. Hefner has selected one from a German example, which is remarkable for its fantastic magnificence. The long sleeves, with their curious borders of cut-work or dagging, which no legal prohibition had the power to suppress, enable us to corroborate the date ascribed to it, viz. the termination of the fourteenth century, and corresponding with the extravagant fashions of the contemporary period in England.

Such "chapeaux" seem to have led to the adoption of the better-known coiffures which immediately succeeded them, and of which numberless varieties are seen during the greater part of the following century. These consisted in the removing of the stuffed roll ("bourrelet," as the French call it) from the border of the crown, and disposing of it in various forms above it. (See Dictionary, under HEAD-DRESS.)

Charles VI., when young. From a MS. in the Nat. Lib., Paris.

Towards the close of the century, the dresses of both sexes in France and England were made high in the neck. The portrait of Charles VI. of France, shortly after his accession to the throne in 1380, agrees

in every respect with the costume we find depicted in the Metrical History of the Deposition of Richard II., from which valuable MS. I have already borrowed some characteristic examples. (See Dictionary, p. 163.) As this fashion was continued during the reign of Henry IV. and his contemporaries, its further illustration is reserved for the next chapter.

In 1306, Rudolph of Nuremberg discovered the art of wire-drawing, by which riveted mail, or suits "à points d'orge," as they are called by French writers, were brought within the reach of almost every man-at-arms. Jointed plate-armour, of which all the defensive improvements and probably the very invention were fairly due to the armourers beyond the Rhine, thenceforth became more generally adopted by knights and nobles, and gradually attained a high degree of perfection. (Demmin, 'Weapons of War.')

A great and total change took place during the fourteenth century in the military equipment. Towards the close of the reign of Edward I., the elbows and the knees had been additionally protected by pieces of plate, known as poleyns and genouillères; in the following reign protections for the legs and arms, jambeaux and brassarts, were added; and before the end of the century the whole body was cased in plate. The principal cause of this alteration was, according to Sir Samuel Meyrick, the excessive weight of the chain mail, with its accompanying garments; so great, indeed, that the knights sometimes sank under it, suffocated with the heat as well as the burden. This great improvement, he tells us, was of Italian origin. The Florentine Annals give the year 1315 as the date of a new regulation by which every horseman who went into battle was to have his helmet, breastplate, gauntlets, cuisses, and jambs all of iron—a precaution taken on account of the disadvantage which their cavalry had suffered from their *light* armour at the battle of Catina. "So," Sir Samuel remarks, "that what was adopted by them to supply a deficiency, was assumed by the soldiers of Northern Europe as a relief from the superabundance of their defensive armour." He does not tell us, however, what the "light armour" previously worn was composed of, probably cuir-bouilli; but this order could surely apply to certain troops only, as there appears no reason to doubt that the same armour was worn in Italy as in other parts of Europe. Also, if 1315 was the date of the alteration, the "improvement" must have been unusually long in extending to France and England, where complete plate is not found till nearly one hundred years later.

Nor as far as weight goes could there have been much difference during the fourteenth century, for the breast and back plates were actually additions in the first instance to the rest of the armour. What French armour consisted of in 1316, we possess the most precise information in an inventory taken in that year of the armour of Louis X. (le Hutin), king of France and Navarre. I extract from it the following items:—Thirty-three high gorgets, lined with chambli;[1] a panzer[2] and an arm of steel jazerant; a panzer and an arm of ring-mail of superior riveting; a panzer and an arm of steel much stronger, of ring mail of superior riveting; a panzer with an arm of steel, with a camail of the same; three Pizan collars of steel jazerant; a barbière[3] of superior riveting of chambli; a jazerant of steel; a steel haubergeon with hand-coverings; an entire hauberk from Lombardy; two other haubergeons from Lombardy; three pair of chausses of iron; eight pairs of chauçons and one *chauçon beside;*[4] a new plate covered with vermilion samit; three pairs of greaves, and three pairs

[1] "Hautes gorgières double de chambli." "High double gorgets of Chambli." (Meyrick.) *Doubler* is "to line;" "double gorgets" seems to me inadmissible. Chambli must surely be the name of a material so called after the place of its manufacture. The word occurs a few lines lower—"Une barbière de haute cloueure de chamble." I suspect we should read "doublé de chambli," as in the former instance; the "haute cloueure" applying only to the *barbière*. I cannot find Chambli elsewhere. Might it mean camlet, much used for lining in the Middle Ages?

[2] "Un *pans*." "Breast-piece." (Meyrick.) The panzer, pancheria, is constantly mentioned by later writers. "Haubers et pansières." (Olivier de la Marche.) The *panzar* of the tenth century was a tunic of quilted linen. The *pansier* of the fifteenth century was of steel, and protected the abdomen only. The "pans" here mentioned may be either. It was a time of transition.

[3] "Une barbière de haute cloueure." "A head-piece—whence a person wearing armour was said to be barbed." (Meyrick.) A head-piece similar to the bascinet was called *barbuta* in Italy; but *quære*, should we not read *bavierre?* Meyrick renders *haute cloueure* "superior riveting." In the same inventory I find "une couverture de mailles ronde *demy cloées*." "Haute cloueure" would consequently indicate stronger workmanship; but the glossarists do not assist us.

[4] "Un chauçons par dessus." Surely this is conclusive as to the meaning of *chaussons*. (See Dictionary, p. 95.)

of steel pouloines;[1] six other pairs of steel greaves and two pairs of pouloines; two steel heaumes; five other heaumes, of which one is gilt, and five chaperons, of which two are gilt; two corses of steel;[2] two round bascinets; four swords ornamented with silver, of which two are garnished with samit and two with leather; a parrying sword ornamented with silver, the pommel and hilt enamelled; eight swords of Toulouz,[3] and two misericordes; seventeen swords of Bray; a sword of John d'Orgeret,[4] and two swords and one misericorde of Vezi;[5] fifteen ordinary swords; seven glaive blades of Toulouze; two ordinary ones, and the excellent blade of the king's glaive; a silver fleur-de-lys gilt, not of standard value, to place on the king's heaume; a gauntlet covered with vermilion velvet; a gamboised coat of white cendal; two housses[6] and two tunicles of the arms of France, and the chapeau of the same; two tunicles and a gambeson, each with a border of the arms of France; two tunicles beaten with the arms of France; two embroidered sleeves; three pairs of bracers[7] of leather, of the arms of France; four pairs of spurs garnished with silk, and two pairs garnished with leather; an estuivans[8] of plates garnished with samite; two chapels de fer covered; three wooden shields with the arms of the king, and one of steel; five coats beaten with the king's arms and furred, and one with the fur off; three coats without fur beaten of the king's arms; a collar of the king's arms; a quantity of aiguilletes and laces for arming; six bascinets; a gamboised thigh-piece, and an *esquivalens*[9] of leather; a tunic and housse of cloth, with the arms of France and Navarre of Cypress gold; a housse and tunic of plain cloth with the arms of France and Navarre; an old jupel[10] of the arms of France, with embroidered flowers; a thigh-piece without poulaines of the arms of France; a gamboised coat embroidered with gold trees and goldfinches;[11] one shield and two targets of France and Navarre, and one Indian (or blue) shield with gold letters on it, and a chapeau of cloth of France and Navarre.

The student of costume will find much to interest and not a little to puzzle him in this curious contemporary document (but casually noticed by Mr. Hewitt, and unnoticed by M. Quicherat), out of which I have selected only those items which refer to armour and dress. I confess it has puzzled *me*, and that it is with considerable diffidence I have ventured to differ from Sir Samuel Meyrick in my interpretation of several terms and passages in it, as will be seen by the notes I have appended. Having to consider the general reader, I must refer the more critical inquirer to the original in old French, which is printed *in extenso* in the first volume of Meyrick's 'Ancient Armour,' page 135, second edition, with his translation and commentaries.

As example is said to be better than precept, so is delineation better than description. I will therefore illustrate the armour of the fourteenth century by engravings of the most authentic monuments, paintings, or records of the Transition period throughout Europe.

Our English examples are from the effigies of Sir John de Creke, 1325; Prince John of Eltham, 1334; William de Aldeburg, 1360 (see also Edward the Black Prince, 1376, Dict., p. 317), which exhibit the alterations in the forms of the bascinet and the surcoat and the introduction of the jupon. For other varieties see article ARMOUR in Dictionary, pp. 16 and 17.

As regards Scotland, we learn from the Statutes of Robert I., 1318, that every layman possessed of land, who had ten pounds worth of moveable property, was commanded to provide himself with an acton (or haqueton) and basnet (bascinet), together with gloves of plate, a sword and a spear; those

[1] It is not clear whether these "*pouloines*" were *poleyns* (*i.e.* elbow-pieces) or *poulaines*, pointed-toed sollerets. If the latter, it is an early occurrence of the term. Their association with greaves in the following item would favour such an opinion, added to the fact of their being described as "pairs."

[2] "2 cors d'acier." Meyrick has "bodies." [3] Toulouse in France, or Tolosa in Spain?

[4] "Jean d'Orgerct." The name of the owner or the maker? If the latter, a fact to make a note of. [5] Verzi.

[6] "2 houces." Meyrick renders this "two pairs of hosc;" an evident mistake. (See Dictionary.)

[7] "Deux paires de braciers en cuir." Either bracers for archers, or brassarts (*brachières*). The context is rather in favour of the first interpretation. [8] "Estivans." A boot or leg-guard; from *Steifel*, Germ.

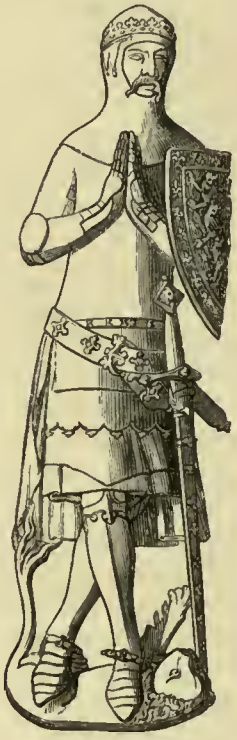
[9] Meyrick considers "esquivalens" to be synonymous with "estivans." It may be a clerical error for *estivalens*.

[10] "Jupel," for jupon, an early occurrence of the term.

[11] "Une cote gamboisée a arbroissiaus d'or, broudics a chardonereus." Meyrick translates this "a gamboised coat with a rough surface (like a thicket) of gold embroidered on the nap of the cloth." I cannot possibly follow him. Trees and birds form one of the most favourite patterns in mediæval embroidery. "Chardonereus" must surely mean goldfinches.

who were not so provided were to have an iron jack, or back- and breast-plate of iron, an iron head-piece or knapiskay, with gloves of plate: and every man possessing the value of a cow was commanded to arm himself with a bow and sheaf of twenty-four arrows, or a spear. By the "iron jack" is meant the jacques de mailles, which was worn as late as the sixteenth century, when it is described by a French author, and the person who gave Holinshed his account of Scotland.

Sir John de Creke, 1325.



Prince John of Eltham, 1334.

William de Aldeburg, 1360.

In 1385, an order was issued for every French and Scottish soldier to wear a white St. Andrew's cross on his breast and back, which, if his surcoat was white, was to be embroidered on a division of black cloth.

In 1390, we are told both by Winton and Fordun, that the clan Kay and the clan Quhale were armed in the fashion of the country with bows and arrows, swords and targets, short knives and battle-axes. The short knife was the bidag.

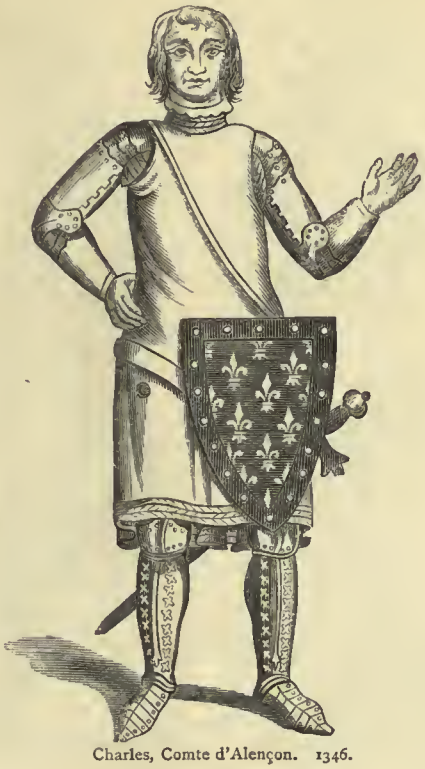
In the Metrical History of the Deposition of King Richard II., Harleian MS. No. 1319, is a curious drawing of McMorrough, king of Leinster, wearing a bascinet without a camail and a long hauberk, over which is the mantle with a tailed capuchon, the Irish caputium. His followers wear the capuchon and no bascinet. The king is bare-footed, and apparently bare-legged. Froissart, on the authority of Christall, says, "The Irish have pointed knives with broad blades, sharp on both sides"—the *skein*.

McMorrough, King of Leinster. From Harleian MS. No. 1319.

France furnishes us with contemporary monuments in the statues of Philip de Valois, erected by his order in the Cathedral at Paris, in fulfilment of a vow to the Virgin Mary at the battle of Cassel in 1328; Charles, Count of Alençon, killed at the Battle of Creçy, 1346, from Montfaucon; and one of the statues from the Castle of Pierrefonds, sculptured in 1386, engraved from the copy by M. Viollet-le-Duc, and affording an excellent example of the fantastic fashion of dagging, as it

was called, the edges of every species of attire, civil or military, towards the end of the fourteenth century.

Philip de Valois. 1328.



Charles, Comte d'Alençon. 1346.

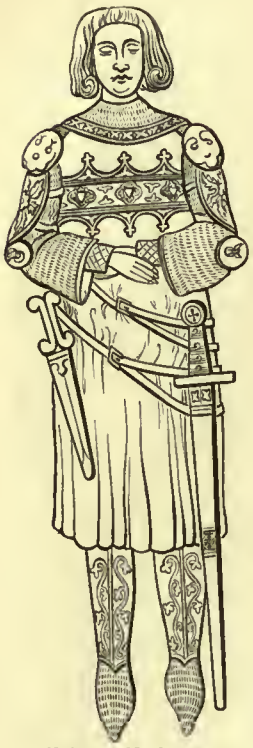
Statue at Pierrefonds. 1386.

From a host of Italian examples, I have selected the following:—Statue of a knight, in marble, in the church of St. Domenico, Naples, dated 1335, in armour resembling that of Guillaume Berardi at Florence, given at page 76; effigy of a knight from a sepulchral monument at Pisa, *circa* 1340; Mastino II., from his equestrian statue at Verona, 1352; and Bernabo Visconti, at Milan, 1385. (See next page.)

Venice appears to demand a separate notice on all occasions, having preserved through all ages some peculiar characteristics in her costume. We have here copied, from a painting by Aretino Spinello, a Doge of Venice, in armour, in the attitude of receiving a sword from a Pope. The Pope in the picture is meant for Alexander III., and the Doge consequently for the valiant old Sebastiano Zani, who defended his Holiness against the Emperor Frederick Barbarossa, and, according to tradition, received as a reward the celebrated ring with which he wedded the Adriatic. The painting, however, is late fourteenth century;[1] but I cannot lament with M. Bonnard that the venerable artist depicted these famous personages in the habit of his own time, as we can rely on their accuracy, which I fear we should have hesitated to do had he attempted to represent them in the costume of the twelfth century. The Doge has over his armour of mixed plate and mail a jupon with the arms of Venice within a circle on the back, and probably also on the breast. We give in addition one of the officers in attendance on him. To these interesting figures I add the portrait of the great Venetian general Victor Pisani, who died in 1380, from his statue in the Arsenal at Venice.

Dr. Hefner, in his valuable work 'Des Christlichen Mittelalters,' has given engravings of two knights from a picture in the Gallery at Frankfort, which he attributes to a Flemish painter of the

[1] Aretino Spinello is said to have been born at Arezzo, in 1308, and to have painted these frescoes with the assistance of his son, Gaspari Spinello, in 1407! Others place his death in 1400. The biographies of nearly all the early painters are lamentably untrustworthy.



Knight at Naples. 1335.

Knight at Pisa, *circa* 1340.

Mastino II. 1352.

Bernabo Visconti. 1385.

Doge of Venice, in armour, late 14th century.

Venetian soldier.

Victor Pisani. 1380.

EFFIGY OF AN ALSATIAN KNIGHT, circa 1320.

(*From* Schœplin's 'Alsatia Illustrata,' tom. ii.)

fifteenth century,[1] the subject being the Martyrdom of St. George. The costume induces me to consider the painting must be of earlier date. The absence of all plate in the armour, and the peculiar shape of the surcoats, point to the first part of the fourteenth century; and admitting that

Christian and Pagan Knights. From Hefner.

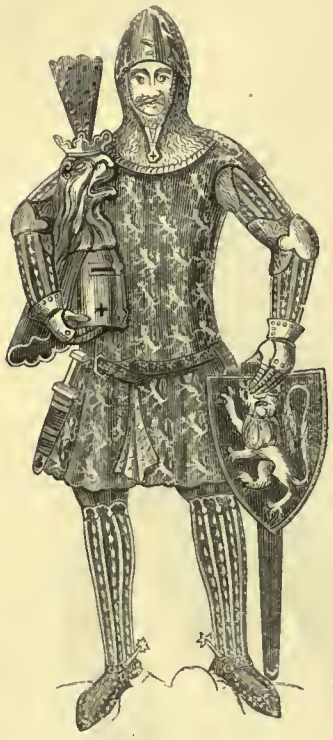
such fashions may have lasted longer in the Netherlands, and also that the warrior with the sword is presumed to be intended to represent a Pagan, I still doubt the painting being later than 1400. The figures, however, are to curious too omit, and I therefore introduce them in this chapter, by no means insisting on an opinion which has not been formed upon an examination of the original.

Dr. Hefner has liberally provided us with authorities for the illustration of German armour. We have here Gunter von Schwarzburg, king of the Romans, 1349, from his tomb in the Cathedral of Frankfort-on-the-Maine (to the camail is attached a nasal of plate to be made fast to the front of the bascinet, so that the eyes only would be left unguarded; similar nasals are frequently at this period seen attached to the camails of knights); effigy of Hartman von Kroneberg, 1372, from his tomb at Kroneberg; wood-carving in Bamberg Cathedral, *circa* 1370; Conrad von Bickenbach, 1393, from his monument at Roellfeld, near Aschaffenburg.

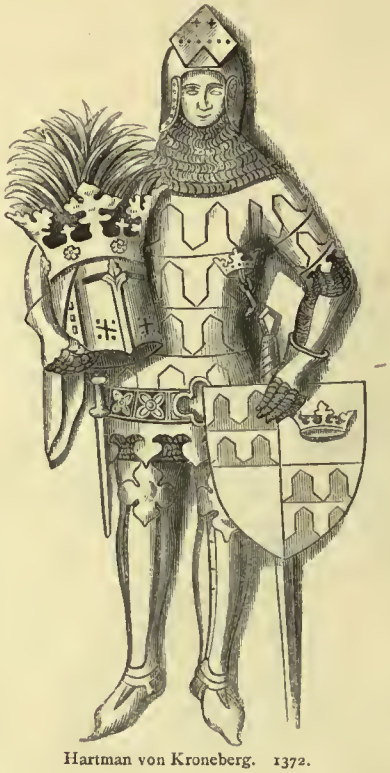
Plate XXI. affords us an elaborate representation of an Alsatian knight of the first half of the fourteenth century, from a sepulchral effigy engraved by Schœpflin in his 'Alsatia illustrata,' tome ii.

For Spanish armour of the fourteenth century we recur to Señor Carderera's interesting and finely-executed work, and select from it the effigy of Don Ramon Folch, Visconde de Cardona, in the monastery of Poblet, who died in 1320; and also of Don Alfonso, Señor de Ajufria, in the monastery of S. Domingo de Selos, Toledo, who died in 1382. We are also indebted to M. Demmin, who has copied a mural painting in the Cathedral of Mondoneda representing the Massacre of the

[1] "Master Wilhelms." I can find no painter of that name living in the fifteenth century. Marcus Willems was born at Mechlin in 1526, and died in 1561. The picture cannot possibly be a work of the sixteenth century.

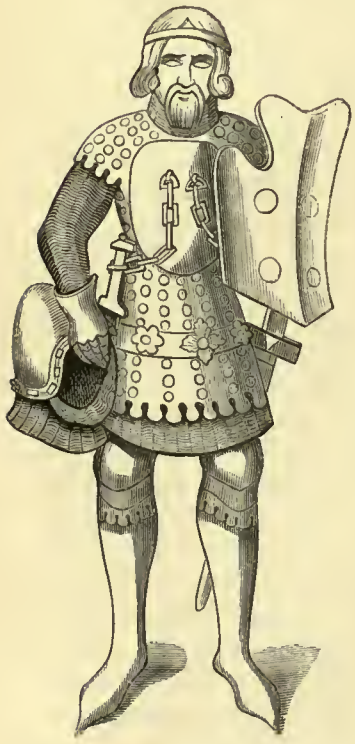


Gunter von Schwarzburg. 1349.



Hartman von Kroneberg. 1372.

Conrad von Bickenbach. 1393.



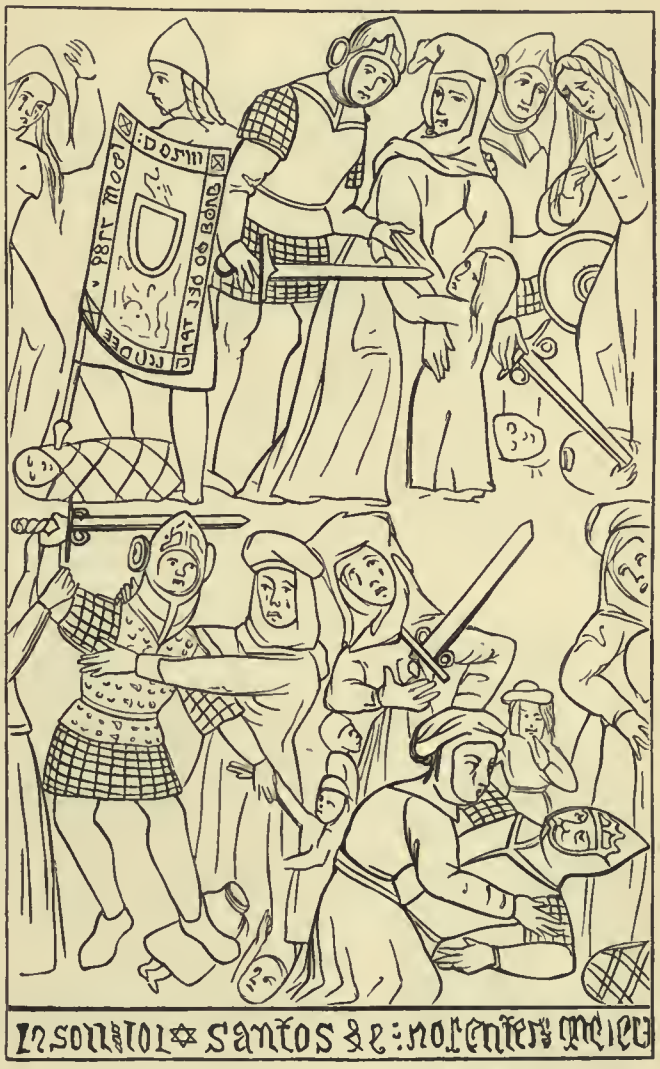
Wood-carving in Bamberg Cathedral. 1370.

Don Ramon Folch, Visconde de Cardona. 1320.

Don Alfonso, Señor de Ajutria. 1382.

EQUESTRIAN FIGURE AT PRAGUE, BOHEMIA.

Innocents, a favourite subject with mediæval artists, from which we derive the additional advantage of authorities for the female costume of the period. The figures are so rudely drawn that something must be left to our imagination, but they are well worth studying. "The soldiers," M. Demmin points out, "carry swords with the 'pas d'âne' guard:" that is the name given to the ring-shaped sword-guard below the cross-piece on each side of the blade, and which is not generally met with until the second half of the sixteenth century. Their body armour appears to consist of trellised coats or tegulated hauberks, with short sleeves, and jackets or jupons over them. One has a jupon of jazerant work, and all wear conical bascinets and gorgets of plate, that of the figure in the jazerant resembling the one in the effigy of Ramon Folch. Three of the bascinets have oreillets. The legs and forearms have no armour, and the feet are without sollerets or armed shoes. M. Demmin observes that "all the armour of these warriors is on the whole very defective, considering the time (second half or end of the fourteenth century), and inferior to English, French, and German equipments of the same period." The Armeria Real contains no armour of the fourteenth century, and I found nothing of an early period in the collection at Lisbon except a few battle-axes of the fifteenth century.



From a mural painting in the Cathedral of Mondoneda.

At page 476 of the Dictionary I have alluded to the mention of armour of splints in the time of Edward III. of England. I have now the pleasure of illustrating that subject by a plate representing an equestrian figure at Prague, a cast of which is in the Crystal Palace, and affords us a most interesting example of "a suit of splints" of the fourteenth century. The plates are much narrower than those used two hundred years later, but nothing can exceed the exquisite workmanship displayed in their construction. The more the figure is studied, the greater must be our admiration of the delicacy and beauty of the articulations, which must have rendered the hauberk as pliant as if it had been made of silk instead of steel. (See Plate XXII.)

In ecclesiastical costume the principal points to notice are the general increase in the splendour of the sacerdotal vestments, and the appearance of the double and triple crowned tiara of the Roman Pontiff. I have shown, I think incontestably, that previous to the end of the thirteenth century the tiara had only one crown. When and by whom two others were added, is still an open question. It must have been, however, before 1342, as the statue of Pope Benedict XII., who died in that year, is to be seen in the Vatican with a tiara surrounded by two crowns, giving support to the opinion of Marengoni that the second was added by either Clement V. or John XXII. A fragment of an effigy in the Museum at Avignon, said to be a portion of one of Pope Clement VII.,

1378, but which M. Viollet-le-Duc, who has engraved it, considers to be the head of a recumbent statue of John XXII. (1316–1334) which was in the church of Notre Dame des Doms in that city, and was destroyed in 1792, has two crowns round the bonnet, which has assumed a sugar-loaf shape;

Head of statue of Pope John XXII. (?)

Head of effigy of Pope Urban V.

but the upper part is so dilapidated that it would be hazardous to affirm that there had or had not been a third in its original state. There is also in the same museum a sepulchral effigy of Urban V., elected in 1362, and who died December 10, 1370. The tiara is *triple*-crowned, and from that period remained so. As an example of the sumptuousness of the clerical vestments in the fourteenth century, I have selected that of a canon from Lenoir's 'Statistique Monumental de Paris,' the embroidery of whose chasuble is most elaborate. Part of its ornamentation so closely resembles the pallium of an archbishop, that it might be easily mistaken for it.

Canon. From Lenoir's 'Stat. Mon. de Paris.'

In continuation of my notices of the Greek Church, I subjoin the figure of St. James the Apostle, from a fresco on the wall of the Church of St. Sophia at Trebizond, erected *temp.* Alexis, *circa* 1350, and recently discovered by the fall of the plaster with which it had been overlaid by the Turks. The apostle is represented in white robes, wearing the omophorium.

Figure of St. James at Trebizond.

We have now arrived at a period when costume acquires a novel and most interesting feature in the habits of orders of chivalry, the earliest and most famous of all being our own Order of the Garter, instituted by King Edward III. in the twenty-second year of his reign, A.D. 1348. I am not called upon here to discuss the vexed question of the origin of the Order. It has not yet been discovered, and probably never will be. The recorded one is simply the uniting not only of the native knights with one another, but of foreigners with them, in the bonds of fellowship and peace; and

my only business here is with the vestments by which the companions of the Order were distinguished. These were originally a mantle, tunic, and capuchon of the fashion of the time, all of blue woollen cloth, those of the knights companions differing only from the sovereign's by the tunic being lined with miniver instead of ermine. The tunic and capuchon were powdered, *i.e.* thickly embroidered with garters of blue and gold, bearing the motto "Honi soit qui mal y pense;" the mantle, lined with scarlet cloth, having one larger than all the rest on the left shoulder, enclosing a shield *argent* charged with the cross of St. George, *gules*. Edward III. had 168 garters embroidered on his tunic and capuchon.

In the thirty-fourth year of his reign the colour of the tunic was changed to black, as a sign of humiliation, in consequence, Ashmole conjectures, of the pestilence then raging; and in the thirty-seventh year it was made of *sanguine ingrain*, which is generally understood to be *purple*. The capuchon always varied with the colour of the tunic.

The garter was of blue cloth or silk embroidered with gold, with buckle and chape of silver-gilt, and worn round the left knee, as appears from the effigy of Sir Richard Pembridge (fiftieth knight): but it is a curious fact that it is not visible on the effigy of Edward the Black Prince or of any other original Knight of the Garter, nor in any illumination of the period; neither does any mention of a garter to be worn round the knee occur in any wardrobe account of the period.

No representation of a Knight of the Garter in his habit that I am at present acquainted with is as early as the fourteenth century, in the course of which the tunic (or surcoat) and chaperon underwent several changes of colour. In the seventh year of the reign of Richard II. they were of "violet ingrain;" in the eleventh year, white; and in the twelfth and nineteenth, of long blue cloth, as originally.

The institution of this celebrated Order seems to have excited nearly every sovereign prince in Europe to follow the example of the chivalrous King of England.

Louis of Anjou, king of Sicily and Jerusalem, instituted in 1352 the Order of the Knot, also called "L'Ordre du St. Esprit au droit désir." The history of this Order is so curious that, as it can be very briefly related, I shall not hesitate to give it nearly in the words of M. le Laboureur, to whom we are indebted for it. King Louis having no issue by Queen Jane, his wife and cousin, the Order became extinct at his death, and was so utterly lost sight of, amidst the disorders and revolutions in the kingdom of Naples, that it would have never been remembered had not the original statutes come into the possession of the State of Venice, and been presented by the Senate to Henry III. of France when passing through that city on his return from Poland. He was the more interested in them from the circumstance that he was born on the eve of Pentecost, and had been crowned on the same day king of Poland, and afterwards of France, as Louis had likewise been crowned on the same day king of Jerusalem and Sicily. He resolved therefore to appropriate them, and pass them off as his own composition, and, after having copied and commented on the statutes, commanded the Sieur de Chiverny to burn them. But that gentleman felt it against his conscience to destroy so rare a document, which, beside the interest of its subject and its antiquity, was rendered more valuable by the miniatures on vellum, illustrating the contents of each canon or statute. Thus, fortunately, they escaped the flames, and were carefully copied by M. de Gagnières, and subsequently engraved for Père Montfaucon's 'Antiquités de la Couronne de France.' Thanks to the latter, therefore, we are enabled to place before our readers several faithful representations of the habit of this short-lived Order, which are the more interesting and of consequence to this work as they illustrate the remarkable fashion prevailing in England at the same period, and which may probably have been borrowed from Naples.

Fig. 1. This knight is all in white, and bears the St. Esprit on his left breast. His costume is the ordinary one of a nobleman of the period, the sleeves of the surcoat terminating above the elbow, and having attached to them the long strips (coudières) described in Dictionary, p. 464; the edges of which, as well as those of the chaperon and of the surcoat, are cut into the shape of leaves—the fantastic fashion alluded to which, during the latter half of the fourteenth century, was carried to the most absurd extent in England and all over the Continent, despite of sumptuary laws, sermons, and satires (see DAGGES, Dictionary, p. 164).

Fig. 2. A knight in the habit of his Order, consisting of a mantle of blue (cloth ?), lined with fur, open only on the right side, where it is fastened on the shoulder by a quantity of closely-set buttons,

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

and having the badge of the knot embroidered upon it in the centre of the upper portion. The mantle has a capuchon attached to it, and is worn over the ordinary dress. A sword with a peculiarly-shaped hilt hangs on his right side.

Fig. 3 is remarkable for the garment he wears over the surcoat, examples of which I have given and commented upon under HEUK (Dictionary, p. 267). It is frequently represented in these miniatures, the king, in some instances, as well as the knights being attired in it, and has a capuchon attached to it, if indeed it be not the cape of the capuchon itself, rendered unrecognizable by its fantastic cut. In this instance it is black, as are also the hose and shoes; and we learn from the statutes that the knights were ordered to appear so attired on Fridays in commemoration of the Passion of our Lord.

Fig. 4. The surcoat and capuchon of this personage are dark-blue, the borders of the former indented, or, as we should now say, vandyked, a favourite variety of *dagging*. The coudières are of ermine, and the capuchon has the absurdly long tail or liripipe of the time of Edward III. of England, the contemporary of the founder of this Order. The hose are red.

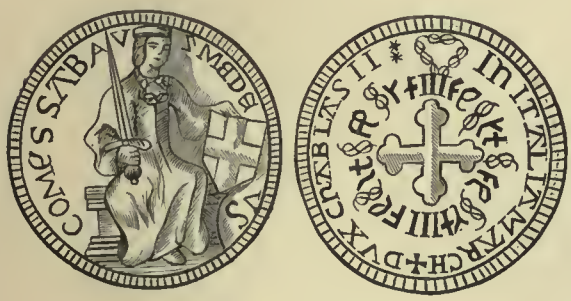
Fig. 5 is that of Louis of Anjou, distinguished only from his lieges by his crown, and having the badge of the St. Esprit embroidered on the right side of his surcoat, which may be only an *ingenious* mode of the painter's introduction of it, no other part of the garment being visible. In other instances the king has the badge of the knot on the front of the

collar of the capuchon. The knights are enjoined by the statutes to wear the knot at all times on a conspicuous part of their dress, as it was the general badge of the Order; but the honour of wearing that of the St. Esprit with and immediately over the knot was only conferred on a knight who had distinguished himself by some brilliant achievement in battle. The armed knights are represented with the knot on their surcoats and the St. Esprit on their banners.

For other minute details I must refer the reader to the plates of Montfaucon and the text describing them. They are worthy the study of the antiquary, and have been singularly ignored, or but slightly alluded to, by nearly every writer on costume, English or foreign, with whose works I am acquainted. M. Bonnard, who is one of the exceptions, and who relates the story of the preservation of the statutes, &c., does not give a single figure from the illuminations; but quotes Montfaucon in order to illustrate the engraving of a knight copied from an effigy in the Church of St. Catherine at Pisa, whom he says, by the knots round his helmet and his shield, is easily recognized as a "chevalier du nœud." Louis d'Anjou died 25th May, 1362. The armour of this knight is of later date, but of course he might have outlived his sovereign and the extinction of the Order. I give it, however, under reservation, as a fine example of Italian military costume of the end of the fourteenth century. No badge of the knot is visible, but there is an ornament round the crest in the form of a knotted cord, and the border of his shield is similarly decorated.

Knight of the Knot (?). From Bonnard.

In 1362, Amadeus VI., Count of Savoy, called the Green Count, from his having appeared at a tournament in a green surcoat and the caparison of his horse being the same colour, founded "The Order of the Collar." Guichenon, in his 'Histoire Généalogique de la Maison Royale de Savoie,' has an engraving of a coin struck during the reign of this Count, on which he is represented seated in his robes of state, with his sword in his right hand and his left supporting his shield charged with the arms of Savoy. Round his neck is the collar of the Order, too minute to be defined; but on the reverse of the coin it is clearly to be seen composed of *lacs d'amour* (true lover's knots), of the same shape as those of the Order of the Knot, intermingled with the word "FERT," the meaning of which has never been discovered.[1] This I take to be the earliest collar of knighthood of the existence of which we have



Coin of the reign of Amadeus VI.

[1] It is necessary here, I think, to add a note on this subject. The persistence with which it is still repeated that this device originated in the relief of Rhodes by Amadeus V., called "the Great," Count of Savoy, in 1315, is one of the many proofs of the vitality of error. As long ago as 1660 Samuel Guichenon exploded that theory, by pointing out that it appears on the monument and coins of Thomas Count of Savoy, who died in 1233; on a silver piece of his son, Peter of Savoy, before his accession in 1263; and also on the coinage of Louis of Savoy, Baron de Vaud, who died in 1301. These facts completely dispose of the assertion that the letters F.E.R.T. are the initials of "Fortitudo ejus Rhodium tenuit," divided by points, as they are seen without such punctuation upwards of eighty years before the event they were supposed to allude to took place. They are also fatal to the grosser interpretation of Favine, and to a third suggestion attributing the invention of the device to Amadeus VI., who founded the Order. Its origin remains in the same obscurity which envelopes that of the "Honi soit qui mal y pense" of the Garter, the "Ich dien" of the Prince of Wales's feathers, the SS. of the Collar of the House of Lancaster, and many other celebrated devices. The tradition that the change of the

satisfactory evidence; but as the Order fell into disuse, and was reinstituted with a new collar under the name of "The Order of the Annunciation" by Amadeus VIII., first duke of Savoy, in 1434, it must be classed with decorations similarly superseded, and yield priority of rank to such as have remained unchanged to the present day.

Louis II. and Knight of the "Écu d'or."

In 1370, Louis II., duke of Bourbon, founded the Order of the "Écu d'or," and of this we have also contemporary pictorial evidence in an illumination in the 'Livre des Hommages du Comte de Clermont en Beauvoisis,' which has been copied and engraved in Montfaucon. The Duke is represented admitting a knight into the Order. The only mark of distinction is the gold shield which is embroidered on the breast of Louis and all the knights in attendance on him, however attired. There is no appearance of a collar, though modern writers have assigned to it an elaborate one. The robe of the Duke is noticeable, as the bars of fur upon the shoulder, frequently seen in the succeeding century, put in here a very early appearance. They were evidently the origin of those which subsequently distinguished the degrees of our English peers, and do so to this day.

An order of knighthood called "de la Banda" (the Band) is said to have been founded by Alfonso XI., king of Castile and Leon, in 1332. This date, could it be identified, would give it a priority to the Order of the Garter. The band undoubtedly appears on effigies of Spanish knights of the latter half of the century, like the grand cordon of an order as now worn over one shoulder (see effigy of Alfonso, Señor de Ajufria, page 108 *ante*).

The change in colour of the national crosses, French and English, is presumed to have occurred during the reign of Philip VI., surnamed de Valois, 1328–1350; the English assuming the red cross and the French adopting the white, distinctions which have remained unaltered since that period. I have seen no satisfactory reason assigned for this remarkable exchange of the national insignia at this particular date, and confine myself therefore to recording the fact, which is sufficiently established by contemporary pictorial authority.

In this century we first meet with positive evidence of the wearing of black clothes for mourning in France and England, after the fashion, we may presume, of Spain, where I have noticed the usage in the twelfth century. The first instance recorded of it in this country was in 1364, when Edward III. and his court wore black mourning habits for the death of John II., king of France. From this period we find frequent mention of them, and during this century they first appear in monuments and illuminations. Froissart informs us that the King of Cyprus, like Edward III. of England, clothed himself "in black mourning" for the French King John; that the Earl of Foix, on hearing of the death of his son Gaston, sent for his barber and was close shaved, and clothed himself and all his household in black; and at the funeral of the Count of Flanders all the nobles and attendants wore black gowns. Chaucer, in 'The Knight's Tale,' speaks of Palamon's appearing at Arcite's funeral "in clothes black, dropped all with tears." In his 'Troylus and Creseyde' he says, "Creyseyde was in widowe habit blacke;" and again he describes her "in widowe's habit of large samite *brown*;"

arms of Savoy from OR an eagle VERT to GULES a cross ARGENT, was made in commemoration of the assistance rendered to the Knights Hospitallers by Amadeus (the Great) on the above occasion, is equally erroneous, the cross appearing on his seals to charters executed in 1296 and 1310.

by which it would appear that brown was occasionally worn for mourning, and that Froissart's expression "in black mourning" implied that other colours were sometimes worn as mourning and marked the distinction. Strutt has engraved figures in mourning-dress from a MS. of the fourteenth century preserved at Westminster, and the statuettes round the tomb of Sir Roger de Kerdeston, who died in 1337, represent the relations of the deceased knight wearing their own coloured clothes under black cloaks.

Mourning habits. From a MS. of the 14th century, erroneously entitled by Strutt 'Liber Regalis.'

Statuettes from the tomb of Sir Roger de Kerdeston. 1337.

CHAPTER VI.

THE FIFTEENTH CENTURY.

OUR sixth chapter comprises the remainder of that period which has received the appellation of "the Middle Ages." In England it includes the reigns of Henry IV., Henry V., Henry VI., Edward IV., Richard III., and all but the last nine years of that of Henry VII.—stirring and troublous times, of which the most deplorable portion was the struggle between the rival houses of York and Lancaster.

But little difference appears in the civil attire of the various classes during the first two reigns from that introduced into England towards the end of the reign of Richard II. The long and short gowns, with sweeping sleeves fancifully indented at the edges, or with *poky* or bag-pipe sleeves, mentioned by the Monk of Evesham, formed the general upper garments of high and low, according to their own good-will and pleasure, and in contempt of indignant censors and

From MS. in University Library, Wurzburg.

German Lady, 15th cent.

parliamentary enactments. (See Dictionary, p. 466, for examples of the dress of the commonalty.) I introduce here a German specimen of regal female costume of the first half of the fifteenth century, from the MS. in the University Library at Wurzburg which afforded me an illustration of the fashion of dagging at that period (Dictionary, p. 165). The extreme ugliness and inconvenience of these

pokys had not been equalled since the days of Rufus and Henry I. in England. A more picturesque costume of a German lady of the same period is copied from a MS. in the Library at Darmstadt. There are few better sources of information respecting costume than the sumptuary laws to which I have just alluded, defining so strictly what should and what should not be worn by men and women of all degrees and conditions. Here is the substance of a statute which Henry IV. considered it necessary to have passed in the fourth year of his reign, A.D. 1403.

No man not being a banneret, or person of higher estate, shall wear any cloth of gold, of crimson, of velvet or motley velvet, nor large hanging sleeves open or closed (*overt ne close*), nor his *gown* so long as to touch the ground, nor use the furs of ermine, lettice, or martins, excepting only men of arms when in armour—"gens d'armes quant ils seunt armez,"[1]—who may dress themselves according to their pleasure. No clergyman below the dignity of a resident canon of a cathedral or collegiate church shall wear a large hood, furred or lined, extending beyond the points of his shoulders. Exceptions are made in favour of the Lord Chancellor, the Barons of the Exchequer, and other great officers belonging to the King's Court; Masters of Divinity, Doctors of Law, and the regents of the Universities.[2] Four years afterwards, the privilege was extended to serjeants belonging to the Court, who might wear such hoods as they pleased, for the honour of the king and dignity of their stations. No clergyman below the degrees above mentioned shall wear any furs of pure miniver, of grey, or of biche, nor any kind of gilt harness ("harnays endorrez").[3]

No clergyman beneath the estate of an archbishop or bishop shall use any facings of ermine or miniver upon his garments. To this clause it was afterwards added (8th Henry IV.), that in future no chaplain shall wear a girdle, baselard, or any other implement decorated with silver, and that no esquire, apprentice to the law ("nul esquier, apprentice le loy"), nor clerk of the Chancery or of the Exchequer, or in any other place at the Court, in the household of the king, or residing with any of the lords of the realm, shall use any garments furred with grey, christe-grey, miniver, or biche; nor shall they wear any ornaments of pearls or other jewellery, ouches or beads, nor any other accoutrements of gold: but in this instance the Mayor for the time being of the City of London, the mayors of Warwick, *Brishik* (perhaps for *Bristol*), and other free towns, accustomed heretofore to wear such furs, had permission to follow the common usage.

No yeoman ("vadlet appellé yeoman") shall wear any other furs than those of foxes, of conies, and of otters.

No person shall use baselards, girdles, daggers, or horns decorated with silver, nor any other harness of silver, unless he be possessed of the yearly income, in lands and tenements, to the amount of twenty pounds, or of goods and chattels to the value of two hundred pounds, except such as are heirs to estates of the yearly value of fifty marks, or to the possession in goods and chattels to the amount of five hundred pounds.

That no yeoman may wear ouches or beads of gold.

That the wife of an esquire, if she be not ennobled, shall not use any furs of ermine, lettice, pure miniver, or grey, excepting the wives of the mayors of London, Warwick, and other free towns, the gentlewomen belonging to the Queen, and the chief maiden attendants of a princess, duchess, or countess.

Four years afterwards another statute was added to the foregoing, by which it was ordained that no man, let his condition be what it might, should be permitted to wear a gown or garment cut or slashed into pieces in the form of letters, rose leaves, and posies of various kinds, or any such like

[1] This reads strangely, but cloaks and sleeves of various materials, lined with fur, or with their edges cut into the shape of leaves or flowers, were worn with armour at that period.

[2] The great extravagance of clothing complained of by Occleve, Chaucer, and others, was in nothing more remarkable than in the enormous length of the tippets, cornets, or liripipes, as the tails of the hoods were indifferently called. This clause must therefore be looked at more as a proper restriction on the inferior orders, than as "a *curious* privilege" accorded to the higher, in which light it is regarded by Mr. Strutt.

[3] Harness at this period signified armour, accoutrements, and ornaments of various descriptions, as well as horse-furniture. In this case it may be taken in all senses as one. Chaucer's Ploughman describes a priest

"That hie on horse willeth to ride
In glittering gold of great araye."

Fig. 1.

Fig. 2.

Fig. 3.

devices, under the penalty of forfeiting the same. It was also commanded that no tailor should presume to make such a gown or garment under the pain of imprisonment and fine, according to the

Fig. 4.

Fig. 5.

Figs. 1 and 2. From MS. early 15th cent. Viollet-le-Duc. Figs. 3 and 5. From MS. in the Louvre. 1410. Fig. 4. Willemin, 'Monuments inédits.' Fig. 6. From Montfaucon. Fig. 7. From Bonnard.

king's pleasure. I have several times noticed, both in the Dictionary and in the preceding pages of this volume, the popularity of the remarkable fashion here alluded to, and which, in despite of all

Fig. 6. Jean de Montagu, killed at Agincourt.

Fig. 7. Fresco in Borromeo's Palace, Milan. 15th cent.

efforts at repression, continued in favour more or less from the reign of Henry II. to that of Henry VII. in England, but no examples I have met with in this country can approach the extravagance to

Italian Costume, 15th century. From Vecellio.

which it was carried abroad. In addition to the examples I have already given of it in the dresses of the Knights of the Knot at Naples, p. 112, I have selected the preceding from a host of authorities for the costume of Europe in the fifteenth century, commencing with two of the designs from French originals in the beautiful work of M. Viollet-le-Duc (figs. 1 and 2, p. 118).

M. Quicherat supplies us with two other examples, taken from a MS. in the Louvre, date about 1410—a nobleman in houppelande and chaperon, the borders of which are cut into lappets, and the sleeves of his under-dress escalloped (fig. 3), and a lady with sleeves similarly incised (fig. 5); also Jean de Montagu, killed in the battle of Agincourt (fig. 6), and an Italian lady playing at ball (fig. 7).

On the previous page are also two other Italian costumes, from the work of Cesare Vecellio. He does not give his authority, and attributes the lady's dress to the tenth century! The chaperon and sleeves, and the high collar of the gown, sufficiently, however, indicate the period of this "habita antico di Roma, la donna il quale era portato per tutta Italia."

Germany furnishes us with a military costume presenting similar features in the figure of a knight of this date, which I have already given at p. 165 of the Dictionary; and the celebrated engraver on metal, called "the Master of 1466," has represented, in a playing-card, a knight in his civil attire, which

Knight from German playing-card. 1466.

Sancho de Roxas. 1437. From 'Icon. Española.'

may be a little exaggerated, but nevertheless illustrates the fashion and indicates the extent to which dagging had been carried in his day.

The effigy of Sancho de Roxas, who died in 1437, affords an example of the practice of dagging in Spain. The border of his mantle, as well as the edges of the sleeves of his under-dress, are escalloped with great precision; and in Dutch and Flemish costume of the fifteenth century the fashion will be found carried to the greatest extravagance, not only in the civil but in the military costume (see pages 123, 130).

We have seen that, beside the dagging of the borders of dresses, *posies* were prohibited to be worn upon them by persons under certain degrees. These were mottoes. Chaucer tells us of a lady who had the words "Bien et loyaultment" embroidered on the borders and facings of her dress; but what

shall we say to the houppelande of Charles, duke of Orleans, the sleeves of which had embroidered upon them, in gold and pearls, the words *and music* of a song commencing "Madame, je suis tout joyeulx"? The lines of the music were worked in gold thread, and each note was formed with four pearls; the whole number amounting to 960, at the cost of 276 livres. And this was by no means a singular instance of extravagance. A chronicler of the time, quoted by Quicherat, describes a dress of a gentleman of Normandy, the ornamentation of which consisted of 300 gold pieces disposed in the form of trefoils; and a pair of sleeves made for the Duke of Burgundy in 1411 had sewn upon them 7,500 little silver rings, alternately with 2000 leaves or flowers. After this we need not look with suspicion on Holinshed's account of the dress of Henry, Prince of Wales (afterwards Henry V.), who, when he went to make his peace with his father, was apparelled, he tells us, "in a gowne of blewe satten, full of smal oylet holes, at every hole the needle hanging by a silken threde by which it was worked; about his arme he wore a hounde's collar set full of SS. of golde, and the tyrrettes likewise being of the same metal." Writing in the time of Elizabeth, he is, of course, no authority; but he is not likely to have imagined such a dress, and most probably copied the account from some contemporary MS. then extant. It may certainly be classed with those just described, as far as extravagance of fancy goes, if not of expenditure.

For the general civil costume of this century in England, particularly the coiffures of the ladies, I must refer the reader to the Dictionary, articles GOWN, HEAD-DRESS, &c., illustrating it in this place according to the plan I have laid down, by the dresses of continental nations at the same period.

I must first, however, say a few words respecting foreigners, as they were then held to be, nearer home—the Scotch, the Welsh, and the Irish; and few, unfortunately, they will be, as we have less information about them, as respects their attire in this century, than in any other. Lindsay of Pitscottie, whose Chronicle of Scotland from 1437 to 1542 is in the vulgar tongue, says, "The other pairts northerne are full of mountaines, and very rude and homelie kynd of people doth inhabite, which is called the Reid Shankys, or wyld Scotes. They be clothed with ane mantle, with ane schirt, faschioned after the Irisch manner, going bare-legged to the knee." No mention, observe, of any chequered garment. In a wardrobe account of James III. of Scotland, 1471, occurs an entry of "an elne and ane halve of blue tartane to lyne his gowne of cloth of gold;" and of "halve an elne of doble tartane to lyne collars to her Lady the Queen." In 1485, Henry Earl of Richmond displayed in Bosworth field a "banner of yellow tarterne," on which was painted a dun cow; but tartan in those days signified the stuff, not the pattern or the colour (see Dictionary, p. 503, article TARTAN).

Of the national dress of the Irish I find no direct account to add to the little we knew before, but an Act passed in the reign of Henry VI. corroborates the statement in the statute of Kilkenny quoted in the last chapter, respecting the assimilation of attire between the native Irish and the English residents; for it asserts that "now there is no diversity in array betwixt the English marchours and the Irish enemies, and so by colour of the English marchours the Irish enemies do come from day to day together into the English counties as English marchours, and do rob and pill by the high-ways, and destroy the common people by lodging upon them in the nights, and do also kill the husbands in the nights, and do take their goods to the Irishmen: whereof it is ordained and agreed that no manner of man that will be taken for an Englishman shall have no beard above his mouth; that is to say, that he have no hairs on his upper lip, so that the said lip be once at least shaven every fortnight or of equal growth with the nether lip; and if any man be found amongst the English contrary hereunto, that then it shall be lawful to every man to take them and their goods as Irish enemies." Whether this similarity of dress was assumed by "the Irish enemies" for the purpose of facilitating their inroads and depredations, or the consequence of long neighbourhood and intercommunication, does not appear. The long moustaches ("beard above his mouth") prohibited in the above statute must have been retained by the English in imitation of the Irish, as beards were not worn in England during the reign of Henry VI., except by aged and official personages. The faces of even military men are seen closely shaved.

Matters were changed in the following reign, for by an Act of Edward IV. it was no longer the English who were forbidden to dress or wear beards like the Irish, but the Irish dwelling in certain

counties were commanded to "go apparelled like Englishmen, and wear beards after the English manner." What that manner was, I am at a loss to say, for in the reign of Edward IV. Englishmen in general shaved as closely as they did in the previous reign, as the reader may satisfy himself by a glance at the chromolithograph issued with Part III., or any of our incidental illustrations of that period; but as there are exceptions to the rule, the words of the Act must have applied to the peculiar mode of wearing the beard by the native Irish, which was not to be indulged in by those who dwelt within the English pale. Some light will be thrown on this point in the next chapter.

In the reign of Henry VII. (for I may as well finish what little remains to be said of Irish fashions in the fifteenth century), Sir Edward Poynings, in order that the Parliaments of Ireland might want no decent or honourable form that was used in England, caused a particular Act to pass that the Lords of Ireland should appear in the like parliament robes as the Lords are wont to wear in the Parliaments of England. This Act is intituled 'A Statute for the Lords of Parliament to wear Robes,' and the penalty of offending against it was a hundred shillings, to be levied off the offender's lands and goods.

In the sixth year of the same monarch's reign (A.D. 1491), a warm dispute appears to have existed between the glovers and shoemakers about "the right of making girdles and all manner of girdles." Fine cloth, silk, taffeta, and cloth of gold are mentioned as worn by the nobility in Ireland at this time, and worsted and canvas linen for *phallings* and mantles by the poorer classes. Felt caps are also recorded.

To return to the first half of the century, and the general dress of Europe contemporaneously

Jacqueline de la Grange, wife of Jean de Montague. 1419.

Hemon Requier, Trésorier des Guerres to Charles VI.

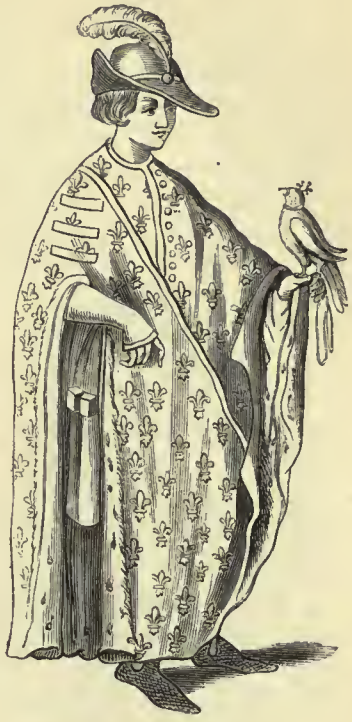
From a MS. at Rome.

with the reigns of our fourth, fifth, and sixth Henrys, we find, as usual, the same character pervading the attire of the principal nations of the West and centre, modified slightly in some by local peculiarities or ancient custom, but always bearing unmistakable marks of the date of their make and usage. Take the French in the first place. We perceive the continued existence of two opposite extremes of fashion, the short and the long, both of which excited the wrath and ridicule of the writers of the past century. Little if any change is observable during the remainder of the reign of Charles VI. of France,

which comprised those of our Henry IV. and Henry V. The peculiar horned head-dress of the ladies, of which we see so many examples in England of the reign of Henry V., appears to have been limited,

Charles de Saluces. 1406.

Jean de Montaigu, beheaded 1409



Louis II., Duc de Bourbon. 1410.

Costumes, 1400–1450. From Vosmer's 'Counts of Holland and Zealand.'

according to M. Viollet-le-Duc, to the Isle de France, and never to have assumed the exaggerated proportions it did on this side the Channel. All the other fashions seem to have been common to both countries. There are the same long and short dresses, hats, chaperons, shoes, &c., that we have in English examples.

The statues round the monument of Louis le Male, Count of Flanders, erected by Philip the Good, Duke of Burgundy, exhibit a great variety of male and female costume of the middle of the fifteenth century. A work printed at Antwerp in 1578 contains also some spirited engravings of the Counts and Countesses of Holland, evidently from paintings of the fifteenth century, though many are absurdly appropriated to personages who lived five or six hundred years previously.[1] (See preceding page.)

Italian costume of this period is profusely represented in the paintings of Domenicano Bartoli (1426–1470), from one of which I select the annexed figure, on account of the hat, which is of a form we find in contemporary pictures in France, Flanders, and England.

From a painting by Domenicano Bartoli. 1426–1470.

M. Quicherat corrects an error of Brantôme, who states that Isabella of Bavaria had brought with her into France the most extravagant fashions, and taught the ladies to attire themselves in the most gorgeous manner: on the contrary, it would appear that the Court of Bavaria, in which the young princess was brought up, was by no means distinguished for its magnificence; and when she was conducted to Paris to become the wife of Charles VI., she was so simply dressed that as soon as she alighted her aunt, the Countess of Hainault, felt obliged for the honour of the family to procure for her better clothes. The truth is, she had first to be instructed by this aunt, and afterwards by the ladies of her court, in all the mysteries of the toilet; but she was an apt scholar, and learned her lessons so well that she was very soon capable of instructing her teachers. She possessed more jewels than any queen of her time; and it became a passion with her to invent all kinds of attire which would enable her to display her diamonds, sapphires, rubies, and pearls to the greatest advantage. Her inordinate love of splendour, which neither the misfortunes of her own house nor the distresses of the kingdom could abate, was chiefly the cause of the execrations she was ultimately laden with by the people.

France, torn to pieces by faction and handed over by her own sovereign to the English, was reduced to the greatest distress. "The year 1420," says one of her historians, "was the hardest of all times, and clothing was dearer than everything else;" and two years later Charles VII. had the mortification of seeing a cordwainer take away with him a pair of boots he had made for the king because his majesty had no money to pay for them. Philip the Good, Duke of Burgundy and Count of Flanders, maintained meanwhile the most splendid state in his cities of Ghent and Bruges, and for a time Fashion issued her decrees from them to the world instead of from impoverished Paris.

So many fantastic head-dresses had succeeded each other during the early portion of the fifteenth century, as the pages of our Dictionary will testify, that it becomes difficult to affix a precise date to the introduction of any one in particular, or to define from verbal description which are specially entitled to certain names we meet with in contemporary chronicles or satires. One of the best known by name to us is the *hennin*, a term of which the derivation or etymology has not been even suggested by the latest French writers on Costume. We first hear of it in the sermon of the monk, or more properly the Friar preacher, Thomas Connecte, which has been mentioned at p. 274, Dictionary, as quoted by Addison from Paradin in his 'History of Lyons,' who was himself indebted to Monstrelet

[1] 'Principes Hollandiæ et Zelandiæ Domini Frisiæ.' Auctore Michaële Vosmero. Antwerpiae excudebat Christophorus Platinus Philippo Gallæo, MDLXXVIII.

for the story. According to the latter, it was in the year 1428 that the zealous Carmelite commenced his crusade in Flanders against "les bobans et autours de tête" of various shapes, which were at that date the fashion amongst the ladies in the cities of Artois, Cambrai, Amiens, and the Flemish Marches, and excited the children to follow the wearers in the streets and shout at them *"Au hennin! au hennin!"* But no description is given us either by the preacher or the chronicler of the particular form of head-dress that provoked the wrath and ridicule of the reverend censor. M. Quicherat has, however, informed us that the fashions at that time were imported to France from Flanders. (See woodcut annexed of Flemish fashions, from an illumination executed in Flanders about the middle of the fifteenth century.) It is in Flanders we first hear of the *hennin*, and it is to the language of that country we must look for its meaning. Now *hennen* is Flemish for "a cock," and some fancied resemblance to the crest or comb of that bird might have suggested a comparison: but *hennen* is also rendered *"jan coccou;"* and in the case of married ladies, for such alone wore elaborate coiffures, would have implied conduct so dis-

Flemish costume, *circa* 1450–1470.

Back view of Hennin. From Viollet-le-Duc.

Flemish lady. 1470.

Triple-horned head-dress. From Viollet-le-Duc.

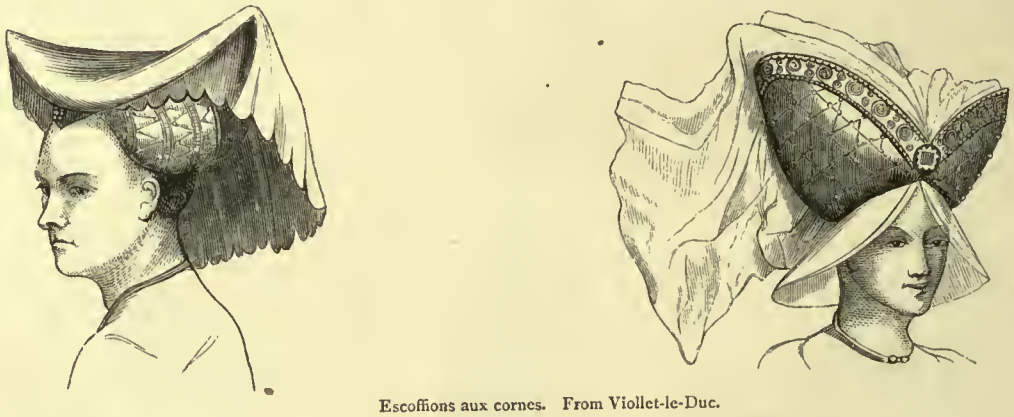
graceful to them that their husbands, from self-respect, would deem it expedient to add their influence

to that of the Church for the suppression of the obnoxious head-tire. (See woodcut above of Flemish lady in a hennin, from a miniature *circa* 1470.) That the hennin, whatever its shape in the early part of the fifteenth century, was introduced from Flanders, I think there can be little doubt. That it was not specially the designation of the steeple head-dress of a later period is also, I think, sufficiently clear; and that high and magnificent head-dresses were not brought from Bavaria to France by Isabella, queen of Charles VI., in 1385, has been disproved by M. Quicherat, who quotes Monstrelet to show that their first appearance in Paris was in 1429. I am inclined to go further still, and contend that the *hennin* denounced by Friar Thomas was not that exaggeration of the heart-shaped head-dress in which Isabella has been represented in Montfaucon,[1] and which I doubt she could ever have seen;[2] and that the "hault atours" mentioned by Monstrelet were the "escoffions à cornes" (horned coiffes) so peculiarly characteristic of the reign of our Henry V., of which a variety of shapes are seen in French and English monuments and miniatures of the first three decades of the fifteenth century. (See Dictionary, p. 272 and also p. 132, for an extraordinary example in the head-dress of Beatrix, Countess of Arundel, but which certainly can be matched, as far as eccentricity is concerned, by an escoffion aux cornes represented in a Latin missal in the Bibliothèque National in Paris, of the first half of the fifteenth century. See triple-horned head-dress, last page.)

In 'Le Dit des Mariages des Filles au Diable,' a French poem written at the commencement of the fifteenth century, quoted by M. Viollet-le-Duc, the author says—

"Or venons es dames *cornues*,
Chies de Paris *testes tondues*,
Qui se vont pour offrant à vente
Com cerfs ramu vont par rues
En bourriaus, enfurs en tambues
Usent et metent lor jouvente."

Here is an example of a hennin or escoffion cornue from M. Viollet-le-Duc, which he tells us was worn in l'Ile de France in 1415, and also of one of the varieties in fashion much about the same period.



Escoffions aux cornes. From Viollet-le-Duc.

The description of the latter I will give in the learned antiquary's own felicitous language: "Ils se composaient d'une coiffe de mousseline empesée, formant couvre-nuque et venant joindre ses pans saillants et roides au sommet du front. Sur cette sorte d'auvent, qui donnait des reflets très-doux et clairs à la peau, se posaient les cornes assez semblables à deux valves d'une coquillage s'ouvrant. Ces cornes étaient plus ou moins richement ornées de broderies, de passementeries, de pierres et de perles.

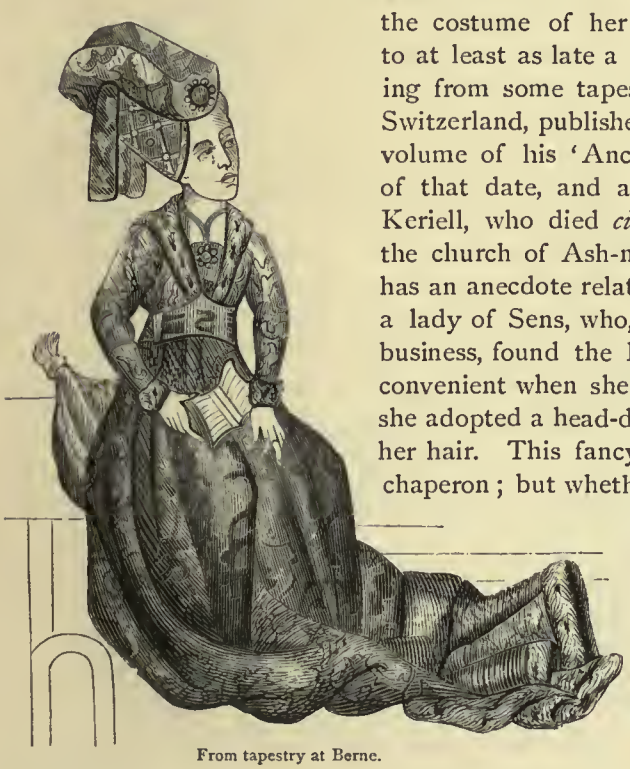
[1] The print was engraved from a drawing in M. Gagnière's celebrated portfolio, but there is no proof of the assertion that the original painting from which the drawing was made was "fait du temps même de la Reine Isabeau," and the dresses of her attendants are of a later period.

[2] In our chromolithograph from Christine de Pisan's MS. in the British Museum, which is really contemporaneous with Isabella, the queen is represented in the usual head-dress of that day, which was as extravagantly *wide* as the later fashion was *high*.

De l'intervalle qu'elles laissaient entre elles s'échappaient, en gros bouillons, un voile de gaze ou d'étoffe très-légère et transparente."

I have dwelt upon this particular subject longer perhaps than some of my readers may think necessary; but I find so much confusion and contradiction in the very best writers respecting it that I deemed it a duty to the public as much as it was interesting to myself to endeavour to obtain and impart some clearer notion of the hennin than has hitherto been entertained by antiquaries in general. I will not venture to say that I have succeeded.

In the reigns of Henry VI. of England and of Charles VII. of France, *circa* 1440, we find in both countries well-authenticated examples of the towering head-dress attributed to Isabella of Bavaria, who had then been in her grave some five years, and the costume of her train-bearers points distinctly to at least as late a period. (See annexed engraving from some tapestry in the Library of Berne in Switzerland, published by M. Jubinal in the second volume of his 'Anciennes Tapisseries historiques' of that date, and another of the effigy of Joan Keriell, who died *circa* 1453–4, from her brass in the church of Ash-next-Sandwich.) Louis Guyon has an anecdote related in a MS. written in 1450, of a lady of Sens, who, coming to Paris on some law business, found the height of her "bonnet" so inconvenient when she went to solicit the judges that she adopted a head-dress completely flat, with a bag behind to enclose her hair. This fancy is supposed to have caused the revival of the chaperon; but whether or no, a hood of some description was worn occasionally throughout the fifteenth century, and in the latter days of Charles VII. one of his fair favourites was called "Madame des Chaperons," from her mode of wearing them.



From tapestry at Berne.

Brass in Ash Church.

Under the date of 1467, Monstrelet, or rather one of his continuators—for Monstrelet himself died in July 1453, and the portion actually written by him of the 'Chroniques' bearing his name terminates in 1444—tells us that the ladies wore on their heads round caps gradually diminishing to the height of half or three quarters of an ell, with a loose handkerchief atop, sometimes hanging as low as the ground. This was that form of the hennin which has been designated the steeple head-dress, and of which we have given an excellent example in the figure of Marie, Duchess of Burgundy, at p. 274 of the Dictionary; but although this fashion lasted far into the latter half of the century, and lingers still in Normandy and the Pays de Caux, it appeared as early as 1450, simultaneously with another variety of the hennin which is seen on the head of one of the train-bearers of Queen Isabella in M. de Gagnière's drawing before mentioned, and also occurs in conjunction with it in the Tourney book of King René of Anjou, illuminated by himself about the above date, one of the miniatures in which forms the subject of the chromolithograph issued with Part IX. of this work. A more elaborate representation on a larger scale from the same manuscript will give a better notion of its form and mode of construction. The bonnet or cap, the proper name for which was *cornet*,[1] is seen through the veil of gauze,

[1] The words *cornet*, *cornette*, had in French a variety of significations. It was applied to caps of different descriptions, to the tippet of the chaperon, and at a later period to the pointed standard carried by the cavalry, the bearer of which is called a cornet, as the officer of infantry who carries the colours of the regiment is entitled an ensign. Anything with a peak or point was so designated. The *capan cyrnicyll* of the Welsh, and the *corno* of the Doge of Venice, were not *horned*, but simply conical. Inattention to this fact has misled many English writers on this subject.

which is sustained, curiously folded, high above its apex by wires so fine as to be invisible, instead of being loosely thrown over it, or attached only to the top and allowed to stream down behind almost to the ground. In the latter instance a smaller veil was worn over the head beneath the cornet, shading the face and neck. (See woodcuts annexed, and also p. 275 of the Dictionary.)

Front and side views of Hennins. From the 'Traité de Tournois' of René d'Anjou.

The hennins, or whatever name may be given to these preposterously high head-dresses, do not appear to have been worn in other European countries so much as in France and England. A few examples may be found in Germany and Holland, but the classical taste of Italy appears to have prevented their crossing the Alps; and I am not aware of their having ever been adopted in Spain or Portugal. Although Flanders has the reputation of their introduction, I much suspect their origin to have been Oriental and of great antiquity.

The important changes that took place in European armour at the close of the fourteenth century, appear to have been completed by the time of the accession of Henry V., A.D. 1413. The brass of Sir John Fitzwaryn in Wantage Church, Berkshire, 1414, is one of the earliest, affording an example in England of a knight in complete steel from head to foot. The camail has given place to the plate-gorget, and circular gussets of plate, to which English antiquarians have given the names of palettes and roundels, protect the arm-pits. There is no authority for the use of either name; and as these plates are frequently oval, oblong, crescent, and otherwise shaped, the latter denomination could not correctly be applied to them. (See PALETTE.) The skirts of tassets overlapping each other, encircled by the military belt, and the rings dependent from the edge of the apron of mail beneath them, are indicative of this period. As we have given in the Dictionary at p. 18, under the article ARMOUR, the effigy of Sir Robert Suckling, 1415, from his brass in Barsham Church, Suffolk, which is so nearly identical with that of Fitzwaryn, I have selected that of Sir Thomas de Quentin, *circa* 1420, for illustration in this place of the armour of the reign of Henry V., on account of the curious ornamental wreath upon his bascinet, composed of leaves or feathers, which may have been real or of metal. A similar head-dress was worn with the civil dress at this period. (See Dictionary, p. 75.) The left gusset in this instance has the shape of a shield used at the same time. For the various changes in the form of the breast-plate and the bascinet during the first half of the century, I must refer the reader to the Dictionary.

Effigy of Sir Thomas de Quentin.

Feathers were first worn in bascinets at this period (see that of Robert Chamberlayne, Esquire to Henry V., Dictionary, p. 515); and cloaks with or without sleeves and tabards of arms were worn by military men over their armour, the jupon still appearing occasionally. The heaume of Henry V. in Westminster Abbey is figured in Plate XI. of this work, and is undoubtedly an authentic relic which he may have worn; but it is not "the very casque that did affright the air" at Agincourt, as stated in the Catalogue of the Antiquities and Works of Art exhibited in the Ironmongers' Hall, London, in 1861, if we are to believe St. Remy, who was an eye-witness, and who tells us that "after masses had been said they brought him the armour for his head, which was a very handsome

bachinet à barierre" (bascinet with a barred vizor, or a beaver—*bascinet à bavierre*), "upon which he had a very rich crown of gold, arched like an imperial crown," part of which, we afterwards learn from Monstrelet, was struck off by the battle-axe of the Duke of Alençon.[1] St. Remy, who says he saw what he relates, describes the French as "so loaded with armour that they could not advance. First, they were armed in long coats of steel reaching below their knees and very heavy, below which was armour for their legs, and above, white harness and bascinets with camails;[2] and so heavily were

French knight. 1410. Amiens.

Louis, Duc de Bourbon, died 1410.

Helm of Louis.

they armed that, together with the softness of the ground, it was with great difficulty they could lift their weapons." White harness signifies plain polished steel, but what the long coats of steel reaching

[1] As a controversy respecting the heaume in Westminster Abbey has arisen since the publication of Part VIII. of this work, in which it was mentioned and figured, I find it necessary to say a few words on the subject. It is quite true, as Mr. Hewitt states, that a helmet appears to have been made by a certain John Daunt for the funeral of the king, and it is consequently probable that the said helmet was borne in the funeral procession, but *non constat* that it was the one now in the Abbey. There are many reasons for discrediting such an assertion, which the nature of this work will not permit me to enter into discussion of; but the strongest argument in favour of the authenticity of the heaume is deducible from the well-known custom of the period. The armour, standard, or horse of a deceased knight was during the Middle Ages *solemnly* presented to the church in which his body was deposited, and it would have been a profanity, as well as an insult to the authorities, to have offered them anything but a personal relic of the departed warrior. What are called "undertakers' helmets" were unknown previous to the Reformation; and even as late as the reigns of Elizabeth and James I. the veritable helmet, gauntlets, &c., were suspended above the tomb of their former owner, although the devotional motive no longer existed. No doubt has ever been entertained respecting the heaume of Edward the Black Prince at Canterbury. That of Sir Richard Pembridge, transferred from Hereford Cathedral to the Collection of Sir S. Meyrick, has been discovered by Sir Noel Paton, its present possessor, to be plated with silver. The heaumes of Sir John Fogge, from Ashford Church, Kent, and of Sir John Crosby, from Great St. Helen's, London, both now in the Londesborough Collection, are *bonâ fide* relics of these worthies. The standard of the Dun Cow, reverently deposited in St. Paul's Cathedral by Henry VII., was not "made to order," but had been actually borne at the battle of Bosworth.

[2] "Premièrement, estoient armés de *cottes d'acier*, *longues passants les genoux*, et moult pesantes, et par dessous harnois de jambes et pardessus blanc harnois, et de plus bachinets de camail."

to their knees could have been I am at a loss to say. If the skirt of tassets, as Meyrick suggests, the English at that period wore the same, and therefore would not have attracted the special observation of St. Remy, as they must have been equally incommoded; but yet I see nothing else in French armour to which it could apply. Above is an engraving from the tomb of a French knight preserved in the Museum at Amiens, date *circa* 1410. His armour corresponds as nearly as possible with that of English suits at the same period, and there is his vizored bascinet, with its camail, which St. Remy distinctly states was worn by the French knights in the battle. Another authority for French armour of this date is the figure of Louis, Duc de Bourbon, from the 'Livre des Hommages du Comté de Clermont,' engraved by Montfaucon. He also wears the vizored bascinet (very ill drawn), with its camail and penache; but the body-armour is not visible. No further light is thrown on the subject by representations of the military costume of Flanders and Holland, as preserved to us in the prints to Michael Vosmer's work, already mentioned (p. 124), engraved

William of Bavaria, 27th Count of Holland. 1417.

From Vosmer's 'Counts of Holland.

from a series of drawings of the time of our Henry V. I select one of William of Bavaria, twenty-seventh Count of Holland, who died 31st May, 1417, and may therefore have some claim to authenticity. To his globular breast-plate is appended a skirt of mail, worn over a tunic, the lower portion of which, as well as the edges of the ample sleeves, display a specimen of the *dagging* so much indulged in, and so reprobated for centuries. (See also the two following figs. from the same work.)

Of German armour of this date we have already given a specimen at p. 165 of the Dictionary, illustrating the same fashion; but steel coats "reaching to the knees," save in the shape of tassets, find I none.

The effigy of a knight of the family of Haberkorn in the church of St. John of Jerusalem at Wurzburg, dated 1421, is figured by Hefner in his 'Trachten,' and presents us with a skirt of *scale* mail, attached to the globular breast-plate—a curious variety. The under-garment with its wide sleeeves marks the time. Leather appears to supply the place of cuishes. The bascinet is of the old pointed form, with no pipe for a penache. (See opposite page.)

It remains to speak of the general soldiery—the archers and the bill-men. The brigandine was the principal defence of the former, and the jazerant of the latter. The jack was also much used. The English archers at the Battle of Agincourt were, for the greater part, "without armour to their pourpoints, their hosen loosened, having hatchets and axes or long swords hanging from their girdles, and some with *their feet naked;* some wore humettes or caps of boiled leather or wicker-work, crossed over with iron." (St. Remy.) Those with their feet naked were probably Irish, as Monstrelet in his 'Chronicles,' chap. xxiv., says, "that at the siege of Rouen, in 1417, there were several bodies of Irish in Henry's army, of whom the greater part had one leg and foot quite naked. The arms of these were targets, short javelins, and a strange kind of knives." The strange kind of knife was, of course, the *skein.* Speed, in his 'Chronicle,' p. 638, giving an account of the forces raised by Henry V. for his invasion of France, says, "With the English sixteen hundred Irish Kernes were enrolled from the Prior of Kilmainham; able men, but almost naked. Their arms were targets, darts, and swords."

Knight of the Haberkorn Family, Wurzburg.

The equipment of the Breton archers and pavisers in 1425 is described in an ordinance of John, fifth Duke of Bretagne, of that date, respecting the arming of the nobles and others, as a precaution against the enterprises and descents of the English. "Nobles possessing property and revenues from one hundred and forty to two hundred livres, are to be personally in the state and apparel of a man-at-arms, mounted on a good horse, and attended by a coustilleur and a page mounted on competent horses. Nobles of less estate are to furnish themselves with the habiliments of archers in brigandines, if they know how to use the bow, otherwise they are to be furnished with good guisarmes and good salades and leg-harness, and have each a coustillcur and two good horses. Nobles of still less revenue are to wear brigandines and good salades, or at least good *paletocks,* armed *in the new fashion* without sleeves, with overlapping plates of iron or mail on their arms, with good guisarmes or bows, if they know how to use them."

Effigy of Guillaume le May. 1480.

Charles VII. of France instituted in 1448 a body of men called Francs-archers or Francs Taupin. He ordained that in each parish in the kingdom there should be an archer, who should keep himself ready with a sufficient and suitable equipment, with huque of brigandine or jack, salade, sword, dagger, bow and quiver, or arbalast furnished ("arbalestre garnie"). They were to be free of all taxes—whence their name of Francs or Free Archers.

Montfaucon has engraved the effigy of Guillaume le May, a captain of Francs-archers, who died in 1480. He wears a jazerant jacket, with an indented skirt of mail and a gorget, or, as it was called, a standard of mail. On the breast of the jacket is a Latin cross. He has plate-armour on his arms and legs; the former having pauldrons attached by points.

The choice of armour and weapons allowed within a limited degree to the persons specified in the above and similar ordinances rendered uniformity next to impossible. In all representations,

therefore, of battle-pieces of the Middle Ages, whether English or foreign, while a general similarity is observable in the equipment of the men-at-arms, the archers, whether long or cross bowmen, the billmen, guisarmiers, and other common soldiery, appear in every variety of apparel, the only "sign of company" occasionally discernible being a badge, either national or of the family of the leader under whose standard they served. Of these distinctions, which multiplied in England amazingly during this century, I shall speak further presently.

In the third year of Edward IV. a new Act was passed, in order to promote a reform in dress, and heavy penalties were annexed to the infringement of it, the substance being as follows:—

1. No knight under the estate of a lord, or his wife, shall wear any sort of cloth of gold, nor any kind of corses worked with gold, nor any furs of sables, under the penalty of twenty marks, to be paid to the king; lords' children excepted.

2. No bachelor-knight, or his wife, shall wear any cloth of velvet upon velvet, under the forfeiture of twenty marks to the king; the knights of the Garter and their wives excepted.

3. No person under the degree of a lord shall wear any cloth of silk of a purple colour, under the penalty of ten pounds.

4. No esquire or gentleman under the rank of a knight, or their wives, shall wear any velvet or figured satin, nor any counterfeit resembling velvet or figured satin, nor any counterfeit cloth of silk, nor any wrought corses, under the penalty of ten marks. The sons of lords, with their wives and daughters, and esquires of the king's body, with their wives, excepted.

5. No esquire or gentleman, or any other man or woman under the rank aforesaid, shall wear any damask or satin, under the penalty of one hundred pence. There is a long exception to this clause, including *esquieres moinaulx* (household esquires?), serjeants, officers of the king's household, yeomen of the crown, yeomen of the king's chamber, esquires, and gentlemen possessing the yearly value of one hundred pounds.

6. Remembering always that the seneschal, chamberlain, treasurer, comptroller of the king's household, his carvers and knights of his body, and their wives, may wear furs of sables and ermines, and the mayors of London and their wives may wear the same array as the bachelor-knights and their wives: the aldermen and recorder of London, and all mayors and viscounts of the cities, towns, and boroughs of the said realm; the mayors and bailiffs of the Cinque Ports, and the barons of the same; and the mayors and bailiffs of the shire-towns, with their wives, may use the same apparel as esquires and gentlemen having possessions to the annual amount of forty pounds.

7. No man not having the yearly value of forty pounds shall wear any fur of martins, or pure grey, or of pure miniver; nor shall the wife, the son, the daughter, or the servant of such a man, the son and daughter being under his government; nor shall any widow of less possession wear a girdle ornamented with gold, or with silver gilt in any part of it, nor any corse of silk made out of the realm, nor any coverchief exceeding the price of three shillings and four pence the *plite* (fold or square?), under the penalty of five marks. The same exceptions are made as in the sixth clause, and the persons excepted and their wives were permitted to wear the furs of martins, foynes, and lettice, and also gilt girdles, and coverchiefs at the price of five shillings the plite.

8. No man, unless he be possessed of the yearly value of forty shillings, shall wear fustian, bustian, or fustian of Naples, or scarlet, or cloth ingrain, or any furs but of black or white lamb's skin, under the forfeiture of forty shillings. The former exceptions are also added to this clause.

9. No yeoman, or any other person under the degree of a yeoman, shall wear in the apparel for his body any *bolsters*, or stuffing of wool, cotton, or caddis, in his pourpoint or doublet, but a lining only according to the same, under the penalty of six shillings and eight pence.

10. This clause is directed against the wearing, by any person under the rank of a lord, of the indecently short gowns, jackets, and cloaks, at that time so notoriously general; and any tailor making such garments or doublets, stuffed or otherwise, contrary to the Act, was to forfeit the same garments.

11. No knight under the estate of a lord, no esquire or gentleman, or any other person, shall

wear any shoes or boots having pikes or points exceeding the length of two inches, under the forfeiture of forty pence. This penalty was increased the next year, and it was then ordained that no cordwainer or cobbler in London, or within three miles of the same, should make, or cause to be made, any shoes, galaches, or buskins, with pikes or poleyns exceeding the length of two inches, under the forfeiture of the sum of twenty shillings; and the year following it was proclaimed throughout England that the *beaks* or pikes of shoes or boots should not exceed two inches, upon *pain of cursing by the clergy*, and forfeiting of twenty shillings—one noble to the king, another to the Cordwainers of London, and the third to the Chamber of London. The extent to which this ridiculous fashion was carried at this period is well illustrated in the annexed figure, from a MS. of the reign of Edward IV., in the Royal Library, British Museum, marked 14 E iv. (See also CLOG and SHOE.)

From Royal MS., 14 E iv.

12. No servant of husbandry, or common labourer, or servant of an artificer, inhabitant of any city or borough, shall wear in their garments any cloth exceeding the price of two shillings the broad yard. Their wives shall be restricted to the same, and they shall not wear any coverchief of more value than twelve pence the plite. It is also ordained that the servants and labourers aforesaid shall not wear any hosen, *close* or *open*, beyond the price of fourteen pence the pair, neither shall their wives use any girdles garnished with silver under the penalty of forty pence.

13. No person in any part of these realms shall sell *lawn nifels*,[1] wimples, or any other sort of coverchiefs, whereof the price of such plite shall exceed the sum of ten shillings, under the forfeiture of thirteen shillings and fourpence to the king for every plite so sold.

In the twenty-second year of the same king's reign, all the former statutes against excess of apparel were repealed, and the following substituted for them :—

1. That no person, of whatsoever degree or condition he might be, shall wear any cloth of gold or silk of purple colour, excepting the king, the queen, the king's mother, his children, his brothers and his sisters, upon pain of forfeiting for every default the sum of twenty pounds.

2. No person under the estate of a duke shall wear any cloth of gold of tissue, under the forfeiture of twenty marks.

3. No person under the estate of a lord shall wear any plain cloth of gold, under the penalty of ten marks.

4. No person under the degree of a knight shall wear any velvet in their doublets or in their gowns, nor any damask or satin in the same, excepting only the esquires of the king's body, under the forfeiture of forty shillings.

5. No yeoman of the Crown, or any other person under the degree of an esquire or gentleman, shall wear damask or satin in their doublets or gowns of camlet, under the penalty of forty shillings.

6. No person under the estate of a lord shall wear any manner of woollen cloth manufactured out of the king's dominions (at that time consisting of England, Ireland, Wales, and Calais), nor any furs of sables, under the forfeiture of ten pounds.

7. This clause relates to the servants, and is the same as the twelfth clause of the preceding Act, excepting only that their wives are hereby permitted to wear a *reyle*, called a kerchief or coverchief, of any value not exceeding twenty pence, and the men such hose as were not of higher price than eighteen pence, the penalty being the same as previously.

8. This clause is precisely the same as the tenth in the former Act, against indecently short jackets, &c., saving only that the prohibition to the tailors is not included.

These statutes were renewed from time to time during the succeeding reigns, but with so few

[1] Strutt says, "probably a sort of veil." The literal meaning is "*trifles*" (*vide* Halliwell *in voce*). "Trash, rags, *nifels*, trifles" (Cotgrave).

alterations that it is unnecessary to recite them. It is notorious that all such enactments were generally evaded or disregarded ; but it would be interesting to ascertain what amount was received for penalties, and who were the principal offenders amerced.

The short reign of Richard III. is distinguished chiefly by the latest form of the hennin, the bonnet of which is cylindrical instead of conical, and of moderate dimensions ; no longer emulating a steeple, but rather suggestive of a drum, and projecting from the back of the head almost horizontally. The veil, stiffened out by wires, expands in two angular wings, entitling it to the appellation of "the butterfly head-dress," bestowed by Paradin less appropriately on the one preceding it. (See Dictionary, p. 274.) The piked poulaines, "two feet long," we are told by the same writer (who must, however, speak at second hand, as he was not born till 1513), were succeeded by shoes denominated "ducks' bills," from the shape of the toes, and still four or five fingers' breadth in length ; and in the following reign of Henry VII. they became round and wide, gradually increasing to the end of the century.

The shamefully short garments prohibited in the tenth clause of the foregoing statute (22nd Edward IV.), were equally fashionable and equally condemned on the other side of the Channel.

Jacques Duclercq, under the date 1467, complains that in that year the men wore such short dresses that their chausses were of little use to them, and they might as well have gone naked. At the same time he says that, if they did not attire themselves in that fashion, they went to the other extreme, and wore robes so long that they trailed on the ground, appearing one day in short dresses, and the next in long. There was scarcely a little shop-boy that had not a long robe of cloth reaching to his heels. They wore long hair and high cloth caps, and the nobility and rich persons had great chains about their necks. Their pourpoints were of velvet or cloth of silk ; their shoes had long poulaines—as long as their caps were high ; and they had great mahoitres on their shoulders and much stuffing in their pourpoints, in order to give themselves the appearance of being powerfully made. This description perfectly corresponds with similar lamentations in England, and is faithfully illustrated by the paintings of the time. He mentions also the commencement of a practice which in the subsequent century was carried to an enormous extent all over Europe : "Ils faisoient fendre les manches de leurs robes et de leurs pourpoints de telle sorte qu'on voyoit leurs bras à travers une déliée chemise qu'ils portoient, laquelle chemise avoit la manche large." The fashion at this time was confined to the sleeves, but very soon was extended to every portion of the dress, even to the caps and the shoes. The earliest examples are anything but picturesque, giving the gentlemen only the appearance of being "out at elbows." (See Dictionary, p. 171.) Coquillart, a satirical poet of this period, alludes to this fancy of showing the shirt, and of the trick of those who could not afford expensive linen, placing fine handkerchiefs at the openings of their sleeves to do duty for it, the shirt itself being as coarse as sackcloth :

> "Mais la chemise elle est souvent
> Grosse comme un sac de moulin."

Sumptuary laws had been found as ineffective in France as in England, and since 1292 none had been enacted. The reign of Charles VII. had been distinguished for the costliness and fantastic character of the dress of the people generally, and the old complaint of extravagance and immorality, of the confusion of classes, the ruin of families, and the perdition of souls, was made officially to the king, as appears by a memorandum in the archives of the city of Paris, quoted by M. Quicherat, in which it is stated that it was represented to the king that "of all the nations on the habitable earth there was not one so changeable, so outrageous, so extravagant, or capricious, as the French nation." He was therefore prayed to prohibit the sale of cloth of gold, silver, or silk, velvet, satin, or cramoisie, to anyone save princes and persons of the blood royal, and to the clergy, to make vestments, under the penalty of the confiscation of the said clothes and sixty livres parisis. Nothing was however done, but during the reign of the hypocritical and sanctimonious Louis XI. the example of the king, who affected great simplicity in his attire, had a discouraging effect on splendour and display in everything. On the accession of his son in 1483, a reaction took place, and two years afterwards an ordinance

Æneas Silvius, Cardinal Bishop of Siena, afterwards Pope Pius II.d
Introducing Eleanora of Portugal to the Emperor Frederick III. 19th February, 1452.
From a Fresco Painting by Pinturicchio & Raphael, circa 1500

was issued, founded amongst other considerations upon the belief that an excess of expenditure on dress was an offence against the Creator. The wearing of cloth of gold was absolutely forbidden. Silk was permitted only to nobles with sufficient incomes to live according to their rank, and no esquire or gentleman might wear velvet under penalty of fine and confiscation of the garment.

The king, the royal family and household, were as usual unrestricted; and when Charles VIII. set out for Italy, his dress, and that of his retinue, was of the most gorgeous description; the hose even of the halberdiers of his guard were of cloth of gold. The costume of France, Italy, Holland, and Flanders has been already sufficiently illustrated at pp. 118, 119, 122, 124. I have now to speak of that of Germany, Spain, and Portugal, during the second half of the fifteenth century to within a few years of its close.

The following figures of a noble lady and gentleman of Spain were copied by M. Bonnard from a beautiful copy of the Office of the Virgin, which belonged to the Court, and was written towards the

Spanish lady.

Spanish nobleman.

end of the fifteenth century; but, as he observes, the costume of these personages possesses the character of a much earlier period. Had Señor de Carderera's valuable work preceded in date of publication that of M. Bonnard, the latter antiquary might have pointed to the effigy of Doña Constanza de Aragon (see p. 73 *ante*), who died in the latter half of the thirteenth century, and of which the head-dress bears great similarity to that of the noble lady engraved above. In Spain, however, a fashion may have lasted much longer than in France or England.

Germany and Portugal are mutually illustrated at this period by the fresco-painting in the fifth compartment of the library of the Cathedral of Siena, executed by Pinturicchio and Raphael by order of Cardinal Francesco Piccolomini, afterwards Pius III., and representing Bishop Æneas Silvius introducing Eleanora of Portugal to the Emperor Frederick III. at Siena, 19th February, 1452 (see Plate XXII.*). The costumes are of course of the time of the painting, and not of the event.

For the defensive armour of this period we have a mass of authorities, sculptural, pictorial, and documentary. Its general features in England have been described in the Dictionary, art. ARMOUR, pp. 17, 18, and the separate pieces and weapons under their respective headings. I shall therefore, in pursuance of my plan, deal principally with foreign specimens, the characteristics of which will be

found, as in the case of civil costume, extremely similar throughout Western Europe to those in English examples; a fact less to be wondered at, as the greater proportion of what the dealers call "Gothic armour,"—that is, armour of the fifteenth century,—is of German or Italian manufacture,[1] differing in nowise from such as we find in the national collections at Dresden, Vienna, Turin, Paris, Madrid, and London.

The salade and haussecol were introduced about the middle of the fifteenth century, superseding the vizored bascinet and the heaume, no longer worn except in the lists. The statue of Guillaume de Bibra, who was ambassador from the Emperor Frederick III. to Pope Innocent VIII. (1484–1492), in the church of St. Anastasius, is a fine example of Italian armour, just previous to the next great change which took place in the reign of the Emperor Maximilian. It affords a late instance of the

Statue of Guillaume de Bibra. 1484.

Italian suit, *circa* 1480, in the Musée d'Artillerie.

Richard III. From Warwick Roll.

wearing of palettes or roundels to protect the arm-pits, which are said to be rarely met with after 1435. Another occurs in a fine Italian suit of about the same period, in the Musée d'Artillerie, Paris, the roundels being furnished with spikes.

The sollerets retained their long-pointed toes to within some twenty years of the end of the century. At p. 473 of the Dictionary I have given an engraving of one belonging to the recently discovered suit at Tewkesbury, supposed, with great probability, to have belonged to Edward, Prince of Wales, son of King Henry VI.; and in the Londesborough Collection are a pair of jambs with long-toed sollerets, which present the interesting feature of rings by which the peaks or poulaines could be chained up to the knees. The toes subsequently became round and then square, in conformity with the fashion of the shoes in civil attire; but it is incumbent on me to notice that the effigy of the great Talbot, Earl of Shrewsbury, slain at Chastillon in 1453, has round-toed sollerets, which, unless it were executed long after his death, as was frequently the case, is a unique example at that period.

[1] In Italy this manufacture was conducted on so large a scale that the armourers of the single town of Milan were able after the battle of Macalo, in 1427, to supply in a few days arms and armour for 4000 cavalry and 200 infantry soldiers. (Demmin.)

The long-toed sollerets are also visible in the chromolithograph issued with Part X., copied from a picture in our National Gallery, stated in the Catalogue to be the Battle of St. Egidio, by Paulo Uccello. This is not the place for a long argument respecting the *subject* of the picture. My business with it in this work is confined to the armour represented in it, which is Italian, and of quite the close of the fifteenth century. At p. 284 of the Dictionary I have given my reasons for doubting the date ascribed to it—at least by implication—in the Catalogue aforesaid; and will only here repeat my opinion that if that picture be the work of Uccello, who, it is assumed, died in 1479 at the advanced age of eighty-three, he must, like Titian, have painted to the last days of his existence. In that case, also, the armour worn in France in 1507 must have been in use in Italy thirty years previously.

Tabards of arms were much worn by knights in France and England during the latter half of the century. The tabard of Henry VI. hung over his tomb at Windsor in the reign of Henry VIII. (see Dictionary, p. 499); and Richard III. is represented in one in the Warwick Roll, written in his reign (see previous page).

A second change took place in English costume, both civil and military, during the last fifteen years of the century. In the civil costume the hood was discarded completely for hats, caps, or bonnets, except in official, legal, civic, or collegiate dresses, the habit of the Knights of the Garter, &c., and feathers were worn in profusion. Every article of dress, with the exception of the cloak, was slashed and puffed to the greatest extent; not only the pourpoint, but the hose, the shoes, and even the boots and the bonnets. The latter were worn much on one side of the head, displaying a close cap beneath them. The large felt hats laden with feathers were occasionally worn slung behind the back (see p. 172, Dictionary), a small bonnet covering the head. The toes of the shoes and boots, which had previously been absurdly pointed, were made so broad that an edict was issued to limit their width in lieu of their length. Paradin asserts that this change took place in Flanders in the year 1474. The slashing of dresses is said to have arisen from the conduct of the victorious Swiss after the defeat of Charles the Bold in the battle of Granson, in 1476. Amongst the plunder was found a mass of magnificent stuffs, silk, velvet, and cloth of gold and silver. These, it is reported, were cut or torn up by the soldiery and fastened on their dresses, the variety of colours producing the effect which was subsequently attained systematically by the tailors, and may still be seen in the uniform of the Swiss Guard of the Pope.

The invention of hand fire-arms about the middle of the fourteenth century, probably in Flanders, as the Flemings appear to have used them some time before other nations, had a marked effect on defensive armour, and towards the close of the fifteenth the arquebus had become a formidable rival to the bow.

In 1485 Henry VII. instituted a body-guard in imitation of that of the kings of France, and which may be considered the first formation of a standing army in England. Rapin, who calls them Archers, says they were instituted on the day of his coronation (30th of October), and that they consisted of fifty men, whose office it was to attend him and his successors for ever. By the first regulations, every yeoman of this corps was to be of the best quality under gentry, well made, and fully six feet high; one-half carried bows and arrows, the other half arquebuses, and all had large swords by their side.

Louis XII., king of France, was the first who took into his service the troops called stradiots or estradiots. They were Greek mercenaries, who under their leader offered their services alike to Turks or Christians, calling themselves Στρατιῶται, a word abbreviated to stradiots. They were first known to the French during the wars in Italy, and are thus described by Philip de Commines: "The estradiots are troops like the Janizaries, equipped as horse and foot like the Turks, with the exception of their heads not wearing that fabric twisted round them called a turban. . . . . The Venetians make great use of them, and place in them great confidence." Their armour, according to M. de Montgomeri Courbousson, seems to have consisted of a cuirass with sleeves and gloves of mail, over which they wore a jacket without sleeves, and on their heads an open salade. Their weapons were a large sabre; a mace, which they carried at their saddle-bow; and the zagaye or arzegaye, which was a lance twelve feet long, pointed with iron at both ends. With this latter arm, according to a

book attributed to M. Langey, they would sometimes dismount and act as pikemen against cavalry, using it with both hands, sometimes presenting one point and sometimes another. They were generally called in France "Albanian cavalry."

I have mentioned a few pages back the badges by which the soldiery of different nations, or retainers of particular leaders, were distinguished at this period. The English had now finally adopted the red cross and the French the white. The exact period at which this change was effected has not been ascertained; but a French antiquary has suggested that it originated in the pretension of Edward III. to the crown of France during the reign of Philip de Valois, the probability being that Edward assumed the French badge at the same time that he quartered the French arms. The red cross of St. George may also have influenced him in the matter; but I have not met with any example that would support a theory. All we know for certain is that the change had taken place in the days of Charles VII. and of our Henry VI., the former having also made a white standard the principal national flag, and which thenceforth was styled "la cornette blanche," the red oriflamme being no longer displayed in battle;[1] also that the English troops are always depicted in the illuminated MSS. of the fifteenth century with red crosses on their backs, and the French with white. The troops of the Dukes of Burgundy bore either a saltire raguly gules, or, after the institution of the Order of the Golden Fleece, the briquet or steel that formed part of its insignia. (See Burgundian archers at p. 11, Dictionary.) At the battle of Barnet in 1471, a strange misfortune happened to the Earl of Oxford and his men; "for they having a star with streams on their liveries, as King Edward's men had the sun, the Earl of Warwick's men, by reason of the mist not well distinguishing the badges so like, shot at the Earl of Oxford's men that were on their parts." (Baker's Chron., p. 211.)

Of the twenty-four years of the reign of Henry VII., fifteen were comprised within this century; and as a great change appears to have taken place in European costume before the expiration of it, we must cast a parting glance over the principal countries, including our own, and note the more important alterations.

"At the close of the fifteenth century," Strutt observes, "the dress of the English was exceedingly fanciful and absurd, insomuch that it was even difficult to distinguish one sex from the other." Our readers will remember that this complaint, nearly in the same words, has been made by contemporary writers from the reign of Rufus.

The application at this later period of certain terms to articles of male apparel which we have been accustomed to associate with female attire, may certainly justify the remark of Strutt as to the petticoat mentioned in the reign of Henry V., was now added the stomacher (see Dictionary, p. 487). This sort of habit, however, was worn only by the upper classes. The elegant fashion of slashing, as already noticed, makes its appearance about this time; and the opening of the sleeve at the elbow, first observable in the costume of the reign of Edward IV., led to another curious fancy —the complete division of the sleeve into two or more pieces, and their attachment to each other by means of points or laces, through which the shirt or chemise protruded, for the fashion was not confined to the male sex. The upper part of the men's hose was also occasionally slashed and puffed, or embroidered and coloured differently to the lower portion,—an indication of their approaching separation. Whatever truth there may be in the tradition I have mentioned, that this remarkable character of the costume of Europe towards the end of the fifteenth century originated with the victorious Swiss troops, after the defeat of Charles the Bold, duke of Burgundy, at Granson, it is certain that some of the most extravagant examples of the fashion are to be found in the military costume of Switzerland, shortly after this date, and that the Swiss Guard of the Pope continue to wear a similar habit to this day. Germany perhaps, next to Switzerland, affords the greatest variety of this remarkable style of habiliment; but the vogue appears to have pervaded all civilized Europe, and to have outlived the following century. As it is more characteristic of the latter portion of the reign of Henry VII., we shall reserve our illustrations of it for the next chapter, and confine ourselves here to the costume prevailing in England and on the Continent during the last

[1] 'Traité des Marques Nationals;' par M. Beneton de Morange de Peyrins. Paris, 1739.

decade of the fifteenth century. Under the article GOWN in the Dictionary, we have already given several examples of both male and female attire at that period, including the figures of Henry and his queen from their portraits by Holbein. To these we now add the highly interesting portrait of the King from the original drawing in the Sutherland 'Clarendon,' which I had the pleasure of first making public, by permission of Mrs. Sutherland, in my 'History of British Costume.' Under CLOAK and HEAD-DRESS will also be found a variety of costumes of the same date, and of which the most remarkable feature is the profusion of feathers worn by the young gallants in the broad-brimmed hats which they wore over skull caps, or slung behind them. That the latter fashion prevailed in France is testified by the annexed figures of courtiers from the frontispiece of a 'Traité de Tournois' by Louis de Bruges, in which the author is depicted presenting his book to King Charles VIII. That it also was followed in Germany is equally proved by the group accompanying them from the celebrated 'Triumph of Maximilian' by Hans Burgmair. I have found, however, no instance of it either in Italy or Spain. In the former country, small caps, short-waisted jackets, and tight-fitting, party-coloured hose more especially characterise the costume of the youth of this epoch, only differing from that immediately preceding it in the fashion of the sleeves, which are slashed and puffed, or composed of several pieces fastened together by points, as already described. (See page 141.) The elder and graver persons retained the gown, and wore a more ancient form of bonnet.

Henry VII.

French Nobles, *temp.* Charles VIII. From the 'Traité de Tournois.'

German Nobles.
From the 'Triumph of Maximilian.'

The shoes became as absurdly broad at the toes as they had been previously peaked. The new

Italian costume, end of 15th cent. From Cesare Vecellio, and a painting by Barthelomi Montagna, 1498.

Italian female costume, late 15th cent. From Cesare Vecellio.

fashion is said to have commenced in Flanders, about 1470. Paradin says the two-feet long poulaines were succeeded by duck-bills, the toes being so shaped, but still four or five fingers' breadth in length, and that subsequently slippers were worn so very broad in front as to exceed the measure of a good foot. This latter fashion does not appear to have found favour in Italy, where the poulaines, however, had been worn as generally as in Northern Europe. The female costume south of the Alps presents us with features similar to those of France and England at the same period, with the exception of the head-dress, which seems never to have been carried to such extravagant dimensions as in France and England. I have never met with an example of the steeple head-dress, or of the horned head-dress, of either the time of Henry V. or of Henry VI., nor do I find any allusion to the *hennin* in any of the Italian writers of that period. The hood worn by Anne de Bretagne, wife of Charles VIII. of France, and much in fashion in England, is also absent from the Italian portraits and statues of the same epoch. I subjoin a Milanese lady from Vecellio, illustrating the remarkable fashion of sleeve alluded to at page 139.

Milanese Lady, *circa* 1490. From Vecellio.

Young Venetian Noble.

Companion of the Calza.

Of Venetian costume we have several examples in Vecellio and Bonnard. The most remarkable are those of a fraternity or association of young men entitled 'La Compagna della Calza,' or the Stocking. With the sanction of the Government they gave, at their own expense, public entertainments, masquerades, concerts on the water, gondola races, and festive displays of every description.[1] They wore for distinction long, tight hose, of which the right leg was of a different colour to the left,[2] and embroidered with gold or silver, and sometimes with pearls.

The short jacket, the divided sleeves, the small cap, the long hair, are all features of the costume of England at the commencement of the reign of Henry VII.

We have not yet done with Venice. The habits of the Doge, the senators, and nobility of that famous city had assumed, during this century, the form familiarized to us by the pencils of Titian

[1] Morelli, 'Diss. sulle Pompe Veneziali,' vol. i. p. 159.

[2] One account says the hose on the left leg was green, but the assertion is not corroborated by paintings. The company survived to the year 1589.

Michael Steno, Doge of Venice. 1413.

Venetian Senator, *circa* 1420.

and his contemporaries. The monumental statue of the Doge Michael Steno, in the church of St. John and St. Paul, Venice, 1413, is one of the earliest authorities for the state dress of the chief

Venetian Senators. 1490.

Fig. 1. Magistrate of Florence.

Fig. 2. A Lord of Padua.

of the republic. It presents us with the mantle of cloth of gold, with its deep cape or collar (*mozetta*) of ermine, and the *corno* of crimson velvet, encircled by a band of gold and jewels, and

Fig. 3. A Podesta.

Fig. 4. Pietro Lante, Governor of Rome.

worn over a white coif. To this figure we add that of a senator of the early part of the fifteenth century, as indicated by the hood of that period; also those of two other senators, at the close of it, from a painting by Gentile Bellini, 1496. (See p. 142.)

Before leaving Italy in this chapter, I must direct attention to such state and official costume of other Italian Governments as have been handed down to us by painters of the fifteenth century, with the observation that, being official dresses, we cannot undertake to affix a date to their first assumption, which may have been much earlier than the time of their representation. Fig. 1 represents a magistrate of Florence, from a splendid copy of Dante in the library of the Vatican. The costume has all the character of the fourteenth century; but it must have been still worn in the fifteenth, during which the manuscript was illuminated. Fig. 2 is from a portrait of one of the family of Carrara, Lords of Padua,[1] and it may be questioned whether the dress he wears is official or simply the ordinary one of a nobleman of that city, and of "altri personaggi d'Italia." The sceptre in his hand, however, inclines one to the former supposition, and the form of the sleeve marks the period to be not earlier than the termination of the fourteenth century. No inference can be drawn from the absence of a mantle, for gowns are as frequently seen unaccompanied by them in portraits of Italian princes or magistrates of this period in robes of state: witness fig. 3, a *podesta* or mayor of an Italian city, from a picture by Pinturicchio, at Sienna, painted *circa* 1500, and for which some of the designs were made by Raffaelle, at that time barely of age. Fig. 4 is that of "the senator" or governor of Rome, copied by Bonnard from the sepulchral effigy of Pietro Lante in the church of Araceli at Rome, who exercised that important office in 1380 and 1381.

The works of Albrecht Dürer and Hans Burgmair are replete with examples of German costume of the latest years of this century. (See below; also woodcut on p. 139.)

German Noble, in hunting costume. From a painting by Albert Dürer.

German costume, 15th cent. From Hefner.

German Lady, 15th cent. From Hefner.

Of Danish costume we have an example in the portrait of John, king of Denmark, 1481-1513, corresponding in its general features with that of our Henry VII., his contemporary, at page 139;

[1] The last lord of Padua of that family was murdered in 1456.

John, king of Denmark. 1481–1513.

Count of Holland, in costume 15th cent.

and Vosmer's 'Counts of Holland' supplies us with similar costumes worn by the nobility in the Low Countries at the same period.

During this century three celebrated orders of knighthood were added to those I have already noticed:—1. The Golden Fleece, in Burgundy; 2. St. Michael, in France; and 3. The Elephant, in Denmark. The Order of the Golden Fleece is, next to that of the Garter, the most coveted of such distinctions in Europe, and its collar is the earliest decoration known in the history of chivalry. It was founded by Philip the Good, duke of Burgundy, Brabant, and Earl of Flanders, on the occasion of his marriage with his third wife, the Infanta Isabella of Portugal, in compliment to whom the motto of the Order was devised, which originally ran thus: "Aultre n'auray Dame Isabeau tant que vivray;" but, like many other such mottoes, has been shorn of its fair proportions, and only the first two words, "Aultre n'auray," retained. The consequence has been an erroneous interpretation of it by several modern writers, from their ignorance of its original construction and obvious meaning. Three other matters are also connected with it: the collar, of which we have given an engraving in Dictionary, Plate V., composed of briquets or steels joined two and two together as if they were double B's (the monogram of Burgundy), and flint stones emitting sparks and flames, absurdly described as the ancient arms of the sovereigns of Burgundy of the first race, with their motto, "Ante ferit quam flamma micet;" the badge, consisting of a golden lamb or fleece, with a flint stone of gold enamelled blue, on which is engraved a motto from Claudian, "Pretium non vile laborum;" in addition to which, on the border of the mantle, is embroidered the third motto, "Je l'ay empris," several times repeated.

Philip the Good, duke of Burgundy. From Harleian MS. 6199.

Our business here is limited to the illustration of the costume of the knights at the period of the foundation of the Order, and an admirable one exists in the portrait of the founder himself. This portrait is taken from a MS. in the Harleian Collection, Brit. Mus., No. 6199, containing the minutes of all the feasts and chapters of the Order from its formation to 1481, and the miniature of Philip is considered to have been painted about 1460, some six or seven years before his decease. The whole dress, including the chaperon, is of crimson velvet, embroidered with gold.

The Order of St. Michael was founded on the 1st of August, 1469, by Louis XI., king of France, at the Castle of St. Amboise, in honour of St. Michael, the protector of the kingdom. The cause of its establishment is unknown. Mathieu, in his Life of Louis, states that the king hoped by its means to appease the great nobles, who were at that time excited against him, and to put an end to the division amongst them, as well as to attach them to himself. The collar was composed of

Louis XI. in the robes of the Order of St. Michael. From a MS. of the Statutes.

Effigy of Don Gomez de Manriquez.

escallop shells, and the badge was a representation of St. Michael killing the dragon. The motto, "Imerso tremor oceani," is supposed to have reference to the tradition that whenever the foes of France approached by water the rock of St. Michael, the archangel appeared and scattered the enemy. Montfaucon has engraved a painting representing the first chapter holden of this Order, from a book of the statutes written for the use of Louis himself. I have given an engraving of the collar in Plate V. (see Dictionary, p. 124). We have in the above woodcut the king in the robes originally worn, with the tall sugar-loaf cap of the period.

The third Order, that of the Elephant, founded by King Christian of Denmark, 1470, has also been already noticed at p. 124 of the Dictionary, and the collar engraved in all its varieties.

In 1434 (as I have stated at p. 114 *ante*) Amadeus VIII., first duke of Savoy, reformed the Order of "the Collar" instituted by Amadeus VI. in 1362, and changed the name to that of "the Annunciation." It is still the principal Order in Piedmont. The pendant of the collar, which had previously been engraved with the figure of St. Maurice, the patron of Savoy, on horseback, now represents the

Ferdinand the First, King of Arragon, his Queen, the Emperor Sigismund, and Pope Martin V

From Cardereras "Iconografia Española"

Annunciation of the Virgin Mary, surrounded by *lacs d'amour* in open work. The first knights of the new formation were a class of hermits.

To these well-known orders of knighthood must be added that of La Jarra, or the Lily, in Aragon, founded by Ferdinand I., king of Aragon, brother to Henry III., king of Castile, in 1410, on the occasion of his victory over the Moors. In M. Carderera's 'Iconografia Española' is the copy of a painting on wood of King Ferdinand and his queen, and both wearing the collar of the Order, which consisted of pots of lilies and griffins, with a medal or badge dependent, on which was the image of the Virgin enamelled in the proper colours. (See Chromolithograph issued with Part XVI.) Beside the king are the Emperor Sigismund and, it is believed, Pope Martin. The other figures, no doubt, are also portraits, but they have not been identified. The original picture was in the College at Majorca, founded by the celebrated Raimond Lulle. It is now the property of M. José Genesca, of Barcelona. To this illustration I add that of the effigy of Don Gomez de Manriquez (also from Carderera's 'Iconografia Española'), who is represented wearing the collar with the griffin appended to it, in lieu of the medallion of the Virgin (see preceding page).

Portraits of Francesco Aringhieri at Sienna.

The Knights Hospitallers, of whom I have spoken at page 64, driven finally out of the Holy Land by Sultan Khalil, 1291, first took refuge in the island of Cyprus, and in 1307 obtained a footing in the island of Rhodes, of which they completed the conquest in 1310. From that period they were known for two centuries as Knights of Rhodes. The pencil of Pinturicchio has preserved for us, in a chapel of the Cathedral of Sienna, two portraits of Francesco Aringhieri, Knight of the Order, *circa* 1485—one in his military costume, which is a fine example of the armour of that period, and the other in the robes of the Order, exemplifying the fact that the surcoat of the knight when armed for the field displayed the *arms* of the Order, viz. gules, a cross argent; while the mantle of the professed knight in his religious capacity was distinguished by a cross of eight points, to which their subsequent removal to Malta in 1530 gave the name of the Maltese cross, by which it is now familiarly known.

The Order of the Knights Templars was abolished, as I have already stated, by the Council of Vienna, in 1312; but in Portugal the various establishments of that Order were upheld and their

property protected by King Denis, in open defiance of Church and Pontiff. The contention was ended in 1319 by a compromise. Pope John XXII. agreed to the proposition of the king to re-establish them under the name of Knights of Christ, on condition that it should be a Roman as well as a Portuguese Order, and that he and his successors should have equal power with the kings of Portugal to make knights thereof—an arrangement continued to the present day. (See below.)

"The Order of the Dragon overthrown" was instituted by the Emperor Sigismund in 1418, to "*commemorate*" the burning of those great Reformers, John Huss and Jerome of Prague; the Order of St. Hubert, in the Duchy of Juliers,—traditionally, by Gerrard V., third duke of Juliers, in memory of a victory obtained by him over Arnold of Egmont on St. Hubert's Day, A.D. 1447; and no less than four orders of St. George were founded—one by a private gentleman of Burgundy named Philibert de Miolans, on account of his having brought from the East some relics of the saint; a second in Austria; a third at Genoa, in 1472, of which the Doge of Venice was to be perpetual grand master; and a fourth in Rome, founded by Pope Alexander VI., in 1492. The brief existence of these orders renders any description of their decorations unnecessary.

Several other orders of knighthood, the institution of which has been ascribed by their respective historians to the twelfth and thirteenth centuries, claim our attention in the fifteenth, as whatever may be the value of the authority on which such early dates have been assigned to them, it is only with reference to the special subject of this work that I am bound to speak of them, and I know of no trustworthy examples or descriptions of the habits of such orders previous to the year of grace 1400.

Of the Spanish orders of Calatrava and of Alcantara, for instance, the origins are most misty, not to say mythical. The former is said to have been founded by Sancho III., king of Castile, in 1158, and confirmed by Pope Alexander III. in 1164. That of Alcantara, otherwise called "St. Julian or the Pear-tree," is dated as early as 1156. According to some writers, it was at one time incorporated with the Order of Calatrava, but subsequently separated: a portion of the knights became a distinct fraternity, under the government of Denis, king of Portugal, in 1319, the remainder establishing themselves in Spain; and at the end of the fifteenth century Ferdinand, king of Aragon, constituted himself Grand Master of the Order, as he had already done of Calatrava, with the sanction of Pope Innocent VIII., annexing the offices to the crown of Spain for ever.

It is probable that the habit, so far as regards mantles and badges, which we see depicted some hundred years later, may have been in use at this period; but we know enough of heraldry at present to feel satisfied from their form that the crosses, fleurs-de-lys, and escallop shells distinguishing these orders of knighthood are designs of the Middle Ages, and the earliest representations of them hitherto met with cannot be assigned to an earlier date than the fifteenth or sixteenth century, whatever may have been that of their first assumption. The same observations apply to the Order of "St. James of Compostella," or "St. James of the Sword" (S. Iago della Spada), traditionally founded by Don Ramirez, king of Castile, in commemoration of his victory over the Moors at Clavos, in 846 (?), and in consequence of the asseverations of several of his officers that they distinctly saw St. James fighting on their side, bearing a banner on which was a red sword in form of a cross. Suffice it to say that in 1493 Ferdinand of Aragon, king of Castile, was constituted Grand Master of the Order by Pope Alexander VI., being already Grand Master of the Order of Calatrava, and subsequently of the Order of Alcantara.

In Portugal we find three orders of knighthood existing in the fifteenth century, viz.:—1. "The Order of Christ," which, as I have explained above, was simply a re-institution of the old Order of Knights of the Temple under a new name; 2. "The Order of the Sword," founded by Alphonso V. on his return from a successful expedition in Africa, July 2nd, 1459, and which I take to be an offshoot from that of "St. James of the Sword" just mentioned, the form of the cross being precisely the same; and, 3. "The Order of Avis," of which it is acknowledged nothing certain is known either of its institution or the origin of its name (some say from a castle so called, and others from *avis*, a bird), but which the mere blazon of the allusive badge assigned to it—viz. "*or*, a cross flory

vert, accompanied in point by two birds *affrontés* sable"—sufficiently disproves its existence previous to that of heraldry as a science. In Chapter VIII. figures will be found of knights of all the above orders in their proper habits of ceremony; but how long they had been in use at that date (1695), in the absence of documentary evidence I will not undertake to determine.

Of the habit of one Order instituted in the fifteenth century, we possess, happily, undoubted evidence. It is that of "the Crescent," founded by René, count of Anjou and king of Sicily, in 1446 (?). Montfaucon has given us, in plate clxvi. of his 'Trésor des Antiquités de la Couronne de France,' an engraving from a painting in the portfolio of M. de Gagnières, representing a meeting of a chapter of the Order, and at the foot of it the portrait of Jean Cossa, Comte de Troiè and Seigneur de Grimault, one of the knights in 1451, in the habit of the Order. It is very peculiar, the badge of the crescent being embroidered on a red robe under the right arm, with the motto "Los en croissant." The knights seated in chapter wear flat-crowned, broad-brimmed hats of a very modern character, but the figures are ill-drawn and poorly engraved, and the portrait of Cossa is the most interesting and reliable illustration. (See annexed woodcut.)

Jean Cossa, Comte de Troie, Knight of the Crescent. 1451.

Several alterations in the colour of the surcoat and chaperon of the Knights of the Garter took place during the fifteenth century. In the first year of the reign of Henry V. it was changed again to white, the whole of the dress being still of cloth.

In the thirteenth of Henry VI. the surcoat and chaperon were of scarlet, and subsequently again of white. The Earl of Shrewsbury, in our chromolithograph from the splendid Shrewsbury book, is in a scarlet surcoat, the chaperon being of a rather lighter red. The number of garters to be embroidered on them was limited in this reign to one hundred and twenty for a duke, one hundred and ten for a marquis, one hundred for an earl, and so less by ten down to a knight bachelor, who wore sixty. The king was unlimited, and on Henry's surcoat and chaperon there were one hundred and seventy-three. The mantle about this period was first made of velvet, and lined with white damask or satin.

Of Family collars I have given some notice under that heading in the Dictionary: that of the House of York consisting of suns and roses, with its various pendants; the white lion of March, for Edward IV.; the black bull of Ulster, for the Duke of Clarence; and the white boar for the Duke of Gloucester,—all first appearing in the latter half of the century.

Legal and official personages continue to be distinguished in England by party-coloured dresses, long gowns girdled round the waist, and chaperons with tippets, by which they are occasionally slung over the shoulder. (See chromolithograph of the Court of King's Bench issued with Part XIV. of this work for the official costume of the judges, counsel, and officers of the court in the reign of Henry VI.)

When that king returned to England after being crowned in France, A.D. 1432, "the Lord Mayor of London rode to meet him at Eltham, being arrayed in crimson velvet, a great velvet hat furred, a girdle of gold about his middle, and a baldrick of gold about his neck trailing down behind him; his three henchmen in suits of red spangled with silver; the aldermen in gowns of scarlet, with purple hoods; and all the commonalty of the city in white gowns and scarlet hoods."

In France we learn that the colours of the official dresses were continually changing, and it would appear they were generally those of the sovereign or the seigneur of the day, or adopted according to circumstances. In 1418, the gowns of the members of the Hôtel de Ville in Paris were entirely blue; during the English rule there they were wholly red; and on the entry of Charles VII. after the retirement of the English, they were party-coloured, scarlet and blue. The counsellors of the Cour de Bourgogne wore robes of black velvet in 1468, which was one of the family colours of Charles the Bold. The Parliament of Paris was an exception to this custom of change. Its members were always robed in red. The procureurs and avocats of the king in Parliament also wore red gowns and large furred hoods.

The Presidents of Parliament wore, in addition to their scarlet gowns, a mantle of the same colour, open only on the right side below the shoulder. The mantle of the First President was distinguished by three strips of gold lace and three of white fur upon each shoulder. The Presidents also wore round hats of black velvet over their chaperons, the hat of the First President being ornamented with a gold lace round the top. This hat or bonnet, called "*barette*," from the Italian *biretta*, was the general mark of literary eminence. Students in the Universities received it on their being made Masters of Arts. In form it originally resembled the Turkish fez; but in the year 1460, and for a short time afterwards, it was affected by the fashion of the time, and became tall and pointed. Such is the information we receive from M. Quicherat; but, unfortunately, he does not give us any pictorial illustration of it in this altered form. It is probably, however, represented in the annexed figures of legal personages in a MS. in the Harleian Library, No. 4374, a copy of Valerius Maximus, late fifteenth

Legal personages, 15th cent. From a MS. in Harleian Library, British Museum.

century. The two smaller figures offer us also an interesting illustration of the hyke worn by serjeants-at-law (see Dictionary, p. 287. Compare also the figures at pp. 288 and 289 with these, and I think there can be no doubt of the identity of the garments).

Jean Chartier, in his account of the entry of Charles VII. into Rouen in 1449, describes the Chancellor of France as "drest in a royal habit, that is to say a mantle, robe, and chaperon of scarlet furred with miniver, and having on each of his shoulders three gold ribands and three purfles of lettice." These three bands of gold lace and white fur appear to have been the origin, as I have already remarked, of the bars on the mantles of our peers (see Dictionary, under ROBE, p. 424); and they are seen on the mantles in France not only of judges or chancellors, but on those of kings, sovereign princes, and nobles. (See figures of Louis II., duke of Bourbon, pp. 115 and 123.)

I have met with no explanation of their particular significance, or record of their first assumption.

M. Bonnard has given us examples of magistrates and legal functionaries in various Italian states in the fifteenth century; but no such distinction is visible on any part of their vestments, which differ in no particular degree from those of the generality of the upper classes of their separate periods. The first woodcut represents two magistrates or judges, and the second two artisans consult-

THE TRIUMPH OF ST. THOMAS AQUINAS.

(*From* the painting in the Louvre by Bennozzo Gozzoli. 15th cent.)

ing a notary. Both subjects were copied by M. Bonnard from a MS. copy of the statutes of the Republic of Sienna, written *circa* 1400.

Italian Magistrates, 15th cent.

Artisans and Notary.

The ecclesiastical costume of the fifteenth century is generally represented in our accompanying plate (XXIV.) from Benozzo Gozzoli's picture of 'The Triumph of St. Thomas Aquinas,' an event which took place in the thirteenth century (A.D. 1256), but depicted by Gozzoli (who was born in 1400 and died in 1478) in the habits of his own time. The Pope, the cardinals, a bishop, and the heads of various religious houses and orders are here seen in council, attired as they would have been about 1450.

At the close of the fifteenth century the superfluous usage of cloth, and the vast expenses incurred at the funerals of the nobility and gentry in England, occasioned the promulgation of an edict, by which the habits and liveries, as they were called, were limited to certain quantities. Dukes and marquises were allowed sixteen yards for their *slopps* (mourning cassocks so called[1]) and mantles; an earl, fourteen; a viscount, twelve; a baron or banneret, being a Knight of the Garter, eight yards for his gown and hood; a knight or esquire of the body, six; and all inferior personages five yards for their gowns: and the number of liveries for their servants decreased proportionately, from eighteen for a duke down to two. An archbishop was allowed the same as a duke; and to this edict was added a prohibition to wear hoods to all persons under the degree of an esquire of the king's household, except in time of need, that is to say bad weather,—only tippets of a quarter of a yard in breadth. Hoods "with a roll *sleved* over the head, or otherwise being of that fashion," were forbidden to all persons below the rank of a baron, or the son and heir of an earl; all of lower degree were to wear their hoods without rolls. Margaret, Countess of Richmond, the mother of King Henry VII., issued in the eighth year of his reign an ordinance for "the reformation of apparell for great estates of women in the tyme of mourninge," wherein it is ordained that "the greatest estates shall have their surcotes with a trayne before and another behynde, and their mantles with traynes, the greatest estates to wear them longest, with mantles and tippets, and that *bekes* be no more used in any manner of wyse, because of the deformitye of the same."

[1] See under SLOP, in the Dictionary, for the curious usage of this word.

The Queen is to wear a sureoat with "the traynes" as aforesaid, "a playne hoode without elockes, and a tippet at the hood lying a good length upon the trayne of the mantell, being in breadth a nayle and an inche;" and after the first quarter of a year the hood may be lined with black satin or furred with ermine, and all ladies, down to the degree of baroness, are to wear similar mourning, with the tippets and trains shorter, and to be barbed above the chin. Baronesses were to wear surcoats without trains, and mantles "aecordinge;" and lords' daughters and knights' wives sureoats with "meatlye traynes," but no mantles, hoods without clockes, and tippets only a yard and a half long "to be pynned on the arme." These estates are to wear the barbe under their ehins. The inferior gentry were to wear "sloppes and coat hardies," hoods with cloekes, and tippets a yard long and an inch broad pinned upon the side of the hood; all ehamberers and other persons, hoods with clockes, and no manner of tippets to be found about them. The barbe also was to be worn by them below "the throat goyll," or gullet; that is, the lowest part of the throat.

Amongst other regulations it is provided that "great estates when they ryde, wearing mantells, may have short elokes and hoodes, with narrow tippettes to be bounde about their hoodes, and as soon as they eome to the courte to laye awaye their hoodes;" also, "and after the first month none shall wear hoodes in presenee of their betters, exeepting when they are at labour or on horseback."

A duchess may have sixteen yards of cloth for her "mantell, surcote, slop, hood, and kyrtell;" and in a more modern manuseript she is allowed one barbe, one frontlet, and four kerchiefs, and livery for twelve servants. A countess is allowed twelve yards, one barbe, one frontlet, and two kerchiefs, and liveries for eight servants; a baroness the same, with liveries for four servants.

In a MS. in the Harleian Library, British Museum, No. 6064, and also in one in the College of Arms, are figures illustrating some of these ordinances. (*Vide* next page and Dictionary, page 34.)

The surcoat with the train before and behind, the former being tucked up and passed through and falling over the girdle, the hood with the long tippet, all as worn by the highest nobility, are visible enough in the figures given therewith; but what "bekes" may have been I eannot discover by an examination of the mourning habiliments at any period. Throughout the MSS. of the fifteenth century, mourners are represented in long black cloaks and cowls, the latter greatly resembling some "cowls" we see upon chimneys at the present day, which must have been modelled from and named after them; but nothing like a beak or peak is discernible.

Some eurious information respecting eontinental customs is conveyed to us by a treatise on etiquette written by a lady of the Court of Philip the Good, duke of Burgundy, quoted by M. Quieherat. "The fashion of robes and mantles," she tells us, "differs in Franee from that in Flanders, for in France they wear long cloths, here they do not." "I have heard," she continues, "that the Queen of France must remain for a whole year in the room wherein she received the tidings of the king, her husband's, death; and every one should know that the queen's chamber should be hung entirely with black, and the halls with black eloth also."

Madame de Charolois, daughter of the Duke of Bourbon, as soon as she heard of her father's death in 1456, remained from that moment in her chamber for six weeks, and always reelined on a bed eovered with white cloth, her head supported by pillows. She wore her "barbette," her mantle, and her chaperon, which were furred with miniver. The chamber was all hung with black eloth, and under foot was a great black cloth in lieu of a velvet earpet. We are given to understand, however, that this was only the state in which the Princess received visitors; for "Quand Madame estoit en son particulier, elle n'estoit pas *toujours couchée ou en une chambre*," which is a great relief to our feelings, and reconciles us to an account we might otherwise have regarded with some suspicion.

Furthermore, the lady informs us that "all other princesses should do the same, but that the wives of knights bannerets need keep their beds only nine days on the deaths of their fathers or mothers, and the rest of the six weeks they might sit in front of their beds on a great black cloth. For their husbands, however, they must mourn recumbent for the whole six weeks."

For a husband also the hood and mantle were to be worn for six months, the barbette and kerchief over it three months, the robes to be always furred with miniver, the "gris" being taken out,

and the white alone seen. While the barbe was worn no girdle or ribbon of silk was allowed: and in deep mourning ("grand deuil") for husband or father, rings and gloves were equally prohibited.

The queens of France were expected to observe similar regulations rigidly; but they had the privilege to wear white during their "long deuil." This custom, M. Quicherat informs us, was the origin of the term "Reine blanche," popularly applied to all queen dowagers; also of many traditions that have been incorrectly linked with the name of Queen *Blanche* of Castile, the mother of Louis IX. (St. Louis). The notorious Isabella of Bavaria was the model of "Reines blanches," who never moved out of Paris, nor even left her chamber, but remained shut up in the Hôtel de St. Paul the whole time of mourning, "comme veuve doit faire."[1]

Mourning habit, *temp.* Henry VII. From Harleian MS. 6464.

On the death of a king of France, it was the custom at this period for the heir to the throne, wherever he might be at the time, to assume black clothes immediately, and wear them till the termination of the first service for the repose of the soul of the deceased, after which he changed them for red (*vermeil*), the equivalent for purple, which was considered royal mourning. That consummate and eccentric hypocrite, Louis XI., obeyed this custom after his own fashion, by attiring himself at the end of the ceremony in a hunting suit, parti-coloured red and white, *hat included.*

[1] French Chronicle, quoted by Quicherat, p. 290.

Michelle de Vitry, widow of Jean Juvenal des Ursins. 1456. From the Museum at Versailles.

CHAPTER VII.

THE SIXTEENTH CENTURY.

UR difficulties are actually increased by our advantages. The trouble of hunting up scraps of information in ancient records, of identifying sepulchral effigies and testing popularly-received authorities, is trifling compared with that of selecting from the mass of authentic material available for our present purpose, pressed upon us from all countries in civilized Europe, those examples which may be most interesting and instructive, as it would be manifestly impossible to include in this work a tithe of them. Russia, an empire which in the sixteenth century began to take a prominent position amongst the continental Powers, would alone demand a volume for its illustration. Engraving, an art in its infancy in the previous century, now boasted the master hands of a Burgmair, an Albert Dürer, and a Crispin de Passe. Holbein, Sir Antonio More, Titian, and Zucchero painted, and the first works on Costume were published in the reign of Elizabeth. It is a positive *embarras de richesses*, out of which we are at a loss to know what to choose, what to neglect. Take, for instance, the magnificent *Ehrenförte*,—the 'Triumphal Arch of the Emperor Maximilian,' as it is otherwise called, displaying in its infinite variety the civil and military costume of Germany, contemporary with the reign of Henry VII. in England. Which out of that volume of sumptuous engravings is to be preferred to another? Yet it is obvious that our examples must be limited to two or three at the outside. Of this, however, anon. Our first business is with England under the Tudors. We have had a glimpse of it in the last chapter, and must now take up the tale at the sixteenth year of the reign of Henry VII., which was the last of the century.

There is little to add in the way of description to what I have already said respecting the costume of this reign. The fashion of slashing all portions of attire increased in popularity, and fluted skirts to the doublets are specially characteristic of this period. The doublets were cut exceedingly low in the neck, a fashion stigmatized by Barclay in his 'Ship of Fooles of the Worlde,' printed by Pynson in 1508, in which the gallants of that day are described as

> "—— charged with collars and chaines;
> In golden withes, their fingers full of rings;
> *Their necks naked almost unto the raines;*
> Their sleeves blazing like unto a crane's wings."

Others are called on to "come neare" with their shirts, "bordered and displayed in forme of surplois." Shirts bordered with lace and curiously adorned with needlework continued for a long time in use amongst the nobility and gentry. A shirt that belonged to Arthur, Prince of Wales, the eldest born son of Henry VII., made of long lawn with very full sleeves, and beautifully embroidered with blue silk round the collar and wristbands, was in the possession of the late John Gage Rokewood, Esq.,

ANKS & C EDINBURGH

King Henry VIII.

Presenting a Charter to the Company of Barber Surgeons

From the original painting by Holbein

director of the Society of Antiquaries. The baring so much of the throat and neck induced the wearing of the hair much longer on each side of the head, and the general substitution of hats, caps, and bonnets of various fantastic forms for the now rapidly disappearing hood (see Vol. I. p. 76). The face was still closely shaved, soldiers and old men alone wearing moustaches or beards. One cap peculiar to this period is still visible on the heads of the knaves in our playing cards, the whole costume, indeed, not only of the knaves but of the kings and queens, being rude representations of the dress of that day; and a pack of cards engraved by Martin Schongauer, a celebrated painter-engraver and goldsmith, who died 2nd February, 1499–1500, presents several designs illustrative of the costume of his own time, slightly exaggerated in the details (see woodcut forming the initial of the first word of this chapter, representing "the Knave of Pinks"). The costume in England at the accession of Henry VIII. appears to have been considerably influenced by that of Germany, although France was still the *arbiter elegantiarum* in the world of Fashion. As M. Paul Lacroix has happily observed, "France was then, as it is now, fickle and capricious, fantastical and wavering, not from indifference, but because she was always ready to borrow from every quarter anything which pleased her. She, however, never failed to put her own stamp on whatever she adopted, thus making any fashion essentially French, even though she had only just borrowed it from Spain, England, Germany, or Italy."[1] It is exactly that "stamp" of hers which makes French fashions current through Europe. In the Dictionary we have pretty well exhausted the variety of costumes of Henry, his queens and subjects, gentle and simple, and shall therefore, in accordance with the plan already pursued, continue the illustration of it by foreign examples, beginning as previously with France.

Francis I. was fond of dress, and encouraged the love of it in his lieges, especially in the ladies of his court, to whom he liberally presented most splendid dresses. "I have seen," says Brantôme, "coffres and wardrobes belonging to old ladies of that time, so full of gowns the king had given them, and of so magnificent a description, that it was a very great fortune."

Rabelais has given a minute account of the costume of his time, both for men and women, in his description of the imaginary Abbey of Theleme, founded by Gargantua, in which the votaries, in lieu of being restricted to the dress of the monastical orders, attired themselves in that most fashionable at the period, viz. 1533.[2] How much are we indebted to the satirists of all ages for the greater portion of such information as we possess respecting the habits of their contemporaries. "The men," he says, "wore stockings (*chausses pour les bas*) of stamine or milled serge of scarlet, *migraine*,[3] white or black, and upper stocks (*pour les hauts*) of velvet of the same colours or nearly so, embroidered or slashed according to their fancy; the pourpoint of cloth of gold or silver, or of velvet, satin, damask, or taffeta, of similar colours, slashed, embroidered, and garnished gracefully; the points (*aiguilettes*) of silk of the same colours, with tags of gold well enamelled; the cloaks and gowns (*saies et chamarrés*) of cloth of gold or silver, or velvet trimmed or guarded (*pourfilé*) at pleasure; robes as rich as those of ladies; girdles of silk of the colour of the pourpoint, and each man with a handsome sword by his side, the hilt gilt, the sheath velvet of the colour of the chausses, the chape of goldsmiths' work; a dagger to match; the bonnet of black velvet, garnished with many rings and buttons of gold; the feather white, delicately interspersed with gold spangles, from which hung fine rubies, emeralds, &c." Elsewhere he speaks of the various hats that were worn, "les ungz sont raz, les aultres a poil, les aultres veloutez, les aultres taffetassez, les aultres satinisez."

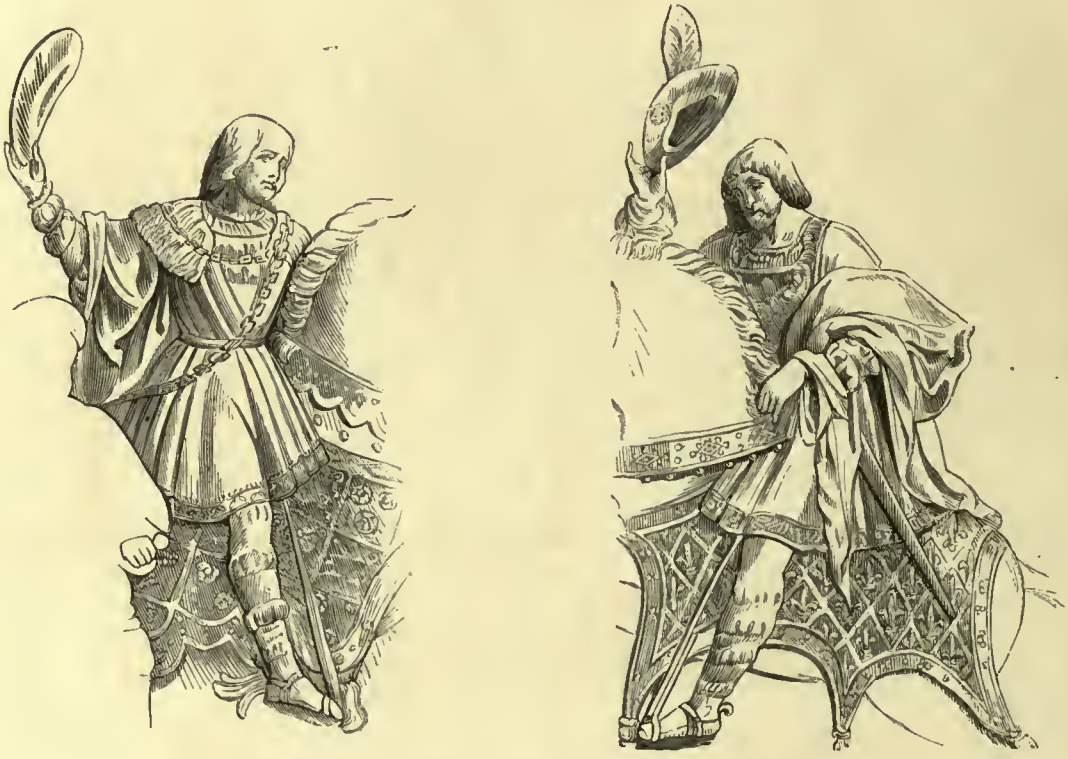
In the wardrobe accounts of the reign of Henry VIII., and the elaborate descriptions of his banquets and entertainments in the pages of Hall, Stowe, and Howe, all these articles of attire are continually mentioned as made of the same costly materials and ornamented as richly with goldsmiths' work and jewellery. Under their separate heads will be found ample quotations from the above authorities, and it is needless to repeat them here.

[1] 'Manners, Customs, and Dress during the Middle Ages,' p. 549.

[2] "Comment estoyent vestus les religieux et religieuses de Theleme."—Livre I., chap. lvi. "Theleme, mot grec qui signifie *volante*."—Glossaire, ed. 1820.

[3] Another shade of scarlet, the colour of the pips of the pomegranate.

The bas-relief of the Hôtel du Bourthéroulde at Rouen, representing the celebrated meeting of Henry and Francis on the Field of the Cloth of Gold, so named from the profusion of that magnificent material displayed on that occasion, enables us at a glance to recognize the similarity in apparel and equipment of the rival sovereigns and their respective suites.



Meeting of Henry VIII. and Francis I. From a bas relief at Rouen.

Nevertheless, a great alteration took place in the costume of the two countries during the first half of the sixteenth century. The hats, which we have seen so large and crowned with a forest of feathers—a fashion that lasted with little intermission from about 1488 to 1520, the date of the royal interview aforesaid—gradually decreased in size till they scarcely covered the head, and in 1540 had moulted their plumage so completely that nothing was left of it but a single *marabout.* The *haut de chausses*, about the same date, became trunk hose, and the *bas de chausses*, called "stocking of hose" in English, foreshadowed its approaching independence of the more important article of apparel, and finally monopolized the names of stocking, hose, and *bas.*

Rabelais still more minutely describes the dress of the ladies. Their *chausses* (stockings), he tells us, were of scarlet colour or migraine. Their shoes and slippers were of crimson, red, or violet velvet, slashed "à la barbe d'écrevisse." They wore "la belle vasquine" (the *basquina* of the Spanish doñas), made of silk camlet, and the "vertugale" (farthingale) of white, red, tawny, or grey taffeta, over which was placed the "cotte," made of silver taffeta embroidered with fine gold needle-work, or, as it seemed best to them according to the weather, of satin, damask, or velvet of various colours—orange, tawny, green, ash, blue, yellow, crimson, or white—or of cloth of gold or silver, or of stuffs embroidered with gold and silver; their gowns ("robes"), according to the season, of similar rich materials,—in winter of taffeta trimmed with fur of lynx or leuzerns ("loup cervier"), black genets, martins of Calabria, sables, and other valuable furs. In summer, in lieu of gowns, they sometimes wore *marlottes* (mantles) of the above-named materials, or *bernes à la Moresque*,—the *bournouse*, a Moorish cloak with a hood to it, and introduced from Spain, where it was called *bernia*,—of violet velvet embroidered with gold and silver, or of gold net with small pearls at the angles, and

Nobleman of the reign of Louis XII.

Claude de Guise. 1526.

French Gentleman. 1540.

always a fine plume of feathers *of the colour of their cuffs*, plentifully ornamented with gold spangles. Their head-dresses also varied with the seasons. In winter it was "à la mode française;" in spring,

French Lady, *temp.* Louis XII.

Flemish costume, *circa* 1505.

"à l'espagnole ;" in summer, "à la tusque" (Tuscan): except on Sundays and fête-days, when the French head-dress was always worn, "parcequ'il est plus honnête et sent plus pudicité matronale." This "accoutrement français," as he terms it, was the peculiar hood we see worn by Anne de Bretagne, queen first of Charles VIII. and afterwards of Louis XII., and, I presume, known in England as "the French hood," of which we have given numerous examples so far as we can venture to judge from the vague and puzzling accounts of it. That it underwent many changes and varied according to the taste of the nation adopting it, the varieties engraved in illustration of it will sufficiently prove (see Dictionary, pp. 277, 296, 298); in addition to which we have the assertion of Holinshed, that Anne of Cleves, the day after her arrival in England, wore a French hood *after the English fashion*. M. Quicherat distinctly describes it in accordance with my view of it: "L'accoutrement de tête à la mode française était *le chaperon de velours avec templette et quelque pendante*" (p. 360). M. Viollet-le-Duc simply calls this particular head-dress "une coiffe" (art. "Coiffure," 'Mobilier Français,' tome iii., p. 248), and altogether ignores it in the article "Chaperon" (ibid., pp. 131, 142).

Claude de France, first wife of Francis I.

Eleanor of Castile, second wife of Francis I.

There are many other points in the above descriptions of Rabelais which are commented upon by M. Quicherat, and some that call for notice from me, as they tend to illustrate certain unexplained terms met with in inventories of costume in England at this period. In chronicles and inventories of the reign of Henry VIII., we meet with the words shamew and chammer (see Dictionary, p. 450), which is said by Hall to be "in effect a gowne cut in the middle." Now, though Rabelais does not add to our information as to its shape, we learn from him that shamew and chammer are corruptions of the French *chamarre;* and furthermore, from M. Quicherat, that it was a long loose garment ("veste" he calls it) composed of bands of silk or velvet, united by lace of gold or silver, from which the verb *chamarrer*, applied to the richly-laced liveries of the valets of the nobility in after-days, was originally derived.

The ornamentation of feathers with jewels was a fashion in the previous century: the *paillettes* and *papilletes* they hung from, which I have translated "spangles," were most likely the "aglets" with which the Milan bonnets were so profusely decorated in the time of Henry VIII.

The vasquine is described in the Glossary to Rabelais (ed. 1820) as a sort of corset worn next

to the chemise, and this description is adopted by M. Quicherat.[1] The *basquina* of Spain is undoubtedly a petticoat; and if the above description be correct, it is only another proof of the perplexity occasioned by transferring the name of one article of attire to another entirely dissimilar. The *vertugal*, again, is here undoubtedly an under-petticoat, more resembling the modern crinoline than the vardingale or farthingale to which it bequeathed its name some fifty years later. In the reigns of Francis I. and Henry VIII., it was shaped like an inverted funnel ("en entonnoir"), and distended the lower portion of the dress, giving it the form of the capital letter A, an infinitely more graceful one than that of a wheel or a drum, which was the effect of its successor. The Spanish and Tuscan or Florentine head-dresses, which these gay Thelemites wore in spring and summer, will be considered in their proper places. *Calabrer*, a fur so frequently mentioned in the thirteenth and fourteenth centuries, and which is only defined by the glossarists as derived from Calabria, we are told by Rabelais, is the fur of the Calabrian martin, "martres de Calabre," a much more satisfactory definition.

But we have not yet done with the devotees of Theleme. The personal ornaments of the fair recluses were paternosters (rosaries), rings, *jazerans*, and carcanets of fine jewels, carbuncles, balas rubies, diamonds, sapphires, emeralds, turquoises, garnets, agates, beryls, pearls, and the rarest sort of pearls called unions.[2] The word *jazerans* requires explanation. M. Quicherat informs us they were gold chains disposed in festoons (*guirlands*) on the corsage of the gown, recalling, I presume, though he does not allude to it, the effect of the gold-studded armour so named, scarcely then disused, and at all events familiar to the sight of the existing generation.

Other accessories to the toilet make their appearance at this period. The fan composed of feathers is mentioned by Rabelais as an *éventoir de plumes*. It was suspended by a gold chain to the girdle with other pretty trifles, called *contenances*, such as scent bottles, pomanders, keys, seals, &c., and deriving that appellation from the circumstance that toying with them during a delicate or embarrassing conversation gave confidence to the fair owner. To these were added, by Eleanora of Castile, a small hand mirror, either alone in a frame and with a handle of carved ivory or goldsmiths' work, or inserted at the back of the feathered fan.

The wearing of swords in civil attire also dates from this epoch. The dagger had long been considered a necessary appendage to the full dress of a gentleman. To it was now added the sword, the hilts and guards of both being often *chefs-d'œuvre* of workmanship. Rabelais ridicules this fashion by giving to his pacific Gargantua a sword of gilt wood and a poniard of cuir-bouilli, and attributes its origin to the "Indalgos bourrachous," as in corrupt Castilian he designates the drunken, brawling, hectoring Spanish adventurers that swarmed on the Continent during the wars of the sixteenth century.

I hope I have not over-estimated the value of these extracts from the pages of the immortal Doctor of Medicine of Montpellier, and that I need not apologize to my readers for the length to which they have extended.

As late as 1521 the hair was worn long behind and at the sides of the head, and short in front, as it had been from the commencement of the reign of Henry VII., but an accident which occurred to Francis I. occasioned a change of fashion. Having received a wound in the head from a torch flung at him by Captain de Lorges, Sieur de Montgomery, during a frolic at court in that year, it became necessary to cut his hair close, in order to apply the requisite remedies. In compliment to their sovereign, his courtiers hastened to be similarly cropped, and, as usual, their example was followed by the public generally.[3] Beards and moustaches were still worn by the laity.

[1] "Vasquine ou basquine, sorte de corset que les femmes mettaient par-dessus la chemise. Nous avons un livre intitulé 'Blason des Basquines et Vertugales.'"—Benoist Rigaud, Lyons, 1563.

[2] "And in the cup a *union* will I throw,
Richer than that which twelve successive kings
In Denmark's crown have worn."
Hamlet, Act V. sc. last.

[3] Pasquier, 'Recherches,' liv. vii.

Two other celebrated sovereigns, contemporaries of Henry and Francis, the Emperors Maximilian I. and his successor Charles V., must, by the interchange of magnificent courtesies, have influenced considerably the taste in dress of the courts they visited, and through them, as usual, that of the people. In 1494 the marriage of the former with Blanche Marie, widow of Philibert duke of Savoy, at Milan, was celebrated with the greatest pomp and splendour; and the great work of Hans Burgmair, known as the 'Triumph of the Emperor Maximilian,' is as illustrative of the costume of England as it is of that of France at the same period. The reception of Charles V. by his generous rival, Francis I., at Paris, 1st of January, 1540, on the Emperor's passing through France to his Flemish dominions, in point of splendour might almost be ranked with the celebrated interview of Henry and Francis at Ardres.

We have already heard complaints of the adoption of French fashions by the Florentines, and we find Milan bonnets the rage in England in the reign of Henry VIII. The pencil will demonstrate these facts much more readily than the pen, and the reader is therefore referred to the engravings of Milan bonnets at page 76 of the Dictionary.

The marriage of the Emperor Frederick III. with Leonora, Infanta of Portugal, has furnished subjects for the pencils of Pinturicchio, Raphael, and Burgmair. The representations of this ceremony, which took place at Sienna in 1452, are all of a date full half a century later than the event, but they are valuable illustrations of the costume of Germany, Italy, and Portugal at the period of their execution, when, as I have just observed, a sort of fusion took place in the fashions of the principal countries of Europe. In the fresco of Pinturicchio—from the designs, as it is asserted, of Raphael in 1502—representing the introduction of Leonora to Frederick by Æneas Sylvius, then Bishop of Sienna, we have a most interesting variety of costume, male and female, civil and ecclesiastic. M. Bonnard has selected several of the principal figures and given them singly in his 'Costumes,' but Mr. G. Scharf has copied a photograph of the fresco in Her Majesty's collection at Windsor, which was engraved to accompany a communication of his to the Society of Antiquaries (published by it in the forty-third volume of the 'Archæologia' in 1870), and thereby greatly added to our information (see Plate XXII.*). The dress of the Emperor, who is not in his robes of state, that of the officer in attendance on him, and the curiously arranged hair of the lady-in-waiting on the Infanta, are well deserving the reader's attention.

Marriage of the Emperor Frederick and Leonora.

The woodcut by Hans Burgmair, in the well-known volume entitled 'Der Weis Kunig,' represents the *marriage* of Frederick and Leonora by Pope Nicholas V. at Naples. In this the Emperor is crowned, but not with the Imperial crown, nor is he in the Imperial robes, but attired in a rich gown of cloth of gold, with broad collar of miniver, the usual dress of princes and nobles at the end of the fifteenth and commencement of the sixteenth centuries. (See portraits of Henry VII., Dictionary, p. 219, and the present volume, p. 139.) "The Infanta," Mr. Scharf remarks, "is here made to look thoroughly German, and wears the costume of the sixteenth century peculiar to that country." Only, let me add, in character, the form being that of the period generally. The bulging sleeves, with the cuff projecting over the back of the hand, the cut of the body, and the caul or crespinette confining the hair, are all features of female attire in England and on the Continent from 1480 to 1509.

Turning next to Spain and Portugal—for these two countries were so closely connected with Germany at the period now under consideration, that the costume of one is reflected by the other as perfectly almost as in a glass—I will first call the reader's attention to the portraits of the three

Charles.

Leonora.

Isabella.

The three children of Philip of Castile.

children of Philip of Castile, called "Le Beau," son of the Emperor Maximilian I. by his wife Jeanne la Folle, daughter of Ferdinand king of Aragon and Isabella queen of Castile; a marriage which conveyed the crown of Spain to the house of Austria, in the person of Charles V., one of the children here represented—at the age, it is presumed, of five or six; his sisters Leonora and Isabella, the former two years older and the latter a year younger, being the other two depicted. The portraits are only half-lengths, but fortunately they present us with the most important portion of the costume.

Charles, at this time known only as the Duke of Luxembourg, and his younger sister Isabella, both wear caps of the pattern seen on the head of Henry VII., in his portrait at p. 139 *ante*. Leonora's head-dress is the well-known hood with its pendent drapery, so conspicuous in all the portraits of Anne de Bretagne and the ladies of France and England *circa* 1500. The doll in the arms of Isabella has a similar coiffure, and, what is particularly noteworthy, the hair is plaited in a long tail behind, and recalls the head-dress of the Portuguese lady attending the Infanta Leonora in Pinturicchio's fresco (Plate XXII.*). The laced body of the gown and the sleeves expanding from the elbow will be recognized as the characteristic features of the fashion immediately preceding (see Dictionary).

Constantia, duchess of Lancaster.

A splendid manuscript in the British Museum, containing a richly-illuminated genealogy of the royal house of Portugal by Flemish artists during the first half of the sixteenth century, furnishes us with several fine examples of male and female costume of Spain and Portugal during part of the reigns of Charles V. and John III., though some of the portraits, as they may be called, are of persons of a much earlier period: for instance, Constantia, natural daughter

of Peter the Cruel, king of Castile, and second wife of John of Gaunt, duke of Lancaster, and Philippa, the duke's daughter by his first wife and queen of John I., king of Portugal. Although some doubt may be thrown on the horned head-dress of the duchess having been worn in Spain at the date at which this figure was painted, it is probable that it may have been copied from an earlier picture. The mode of wearing the hair, the square-cut body, the open robe displaying the petticoat, the girdle with its long jewelled pendant, are distinct characteristics of the dress of the sixteenth century; while the head-dress is certainly not of the time in which the duchess lived (she died in 1394), nor indeed resembling that of any time sufficiently to enable us to speak confidently about it. I would not, therefore, undertake to say that such a coiffure was not worn in Spain or Flanders *circa* 1520, through one of those evanescent caprices of Fashion which induces her to repeat herself at intervals with slight alterations, generally betraying the date of the revival. One thing is certainly clear, that it is the only part of the dress which leaves a doubt of its authenticity. Queen Philippa is represented in her state dress, wearing crown and mantle, and there is nothing in the remainder of her attire that is visible at variance with the costume contemporaneous with the age of the manuscript.

Philippa, queen of Portugal.

A-propos of the horned head-dress in Spain, it is certain that in one form or another it was worn in the Basque provinces in 1530. Subjoined is the figure of a woman of Biscay, from Vecellio, and another of a woman of Bayonne, from Duplessis' 'Costumes historiques,' t. i.

Woman of Biscay. 1593.

Woman of St. Jean de Luz.

Woman of Bayonne, 16th cent.

M. Quicherat, who gives a similar figure to the former as a Basquaise de St. Jean de Luz, from a collection of costumes *à la gouache* of the time of Francis I., describes both these dresses, and quotes

Queen Eleanor of Aragon.

John, king of Castile.

an account of the young married women of Bayonne complaining of their coiffure to the envoys of Francis I. in 1530, and adds from the same authority, that at Dax the women wore hoods with

Francis I. (?)

Charles V.

horns in front and small tails behind. One of them being asked what was the use of such things, replied, "To catch fools."

Queen Johanna of Castile.

Of the male costume, the portrait of John, king of Castile and Leon, though barely a half-length, presents all the features of the time of Francis I.—the slashed and puffed sleeves, the cloak with lining and broad collar of fur spread over the shoulders, and the broad-brimmed hat seen in so many portraits of this time, and notably in those attributed to the Emperor Charles V. and Henry VIII., in the picture formerly at Strawberry Hill, and engraved in Harding's work (see woodcuts in the preceding page).[1]

Queen Eleanor of Aragon is also represented in the same work, in one of those turban head-dresses so frequently seen in European costumes of the early part of the fifteenth century; and Queen Johanna of Castile, with her hair in a *resille*, and the slashes in her sleeves connected by jewels.

Italy further exemplifies the fusion of national costumes at this period. At the commencement of the century we find the turban-like head-dresses worn by both sexes; the fluted bases (*falde*) to the doublets of the men, "like the Germans;"[2] the gowns of the women less formal perhaps in shape, but all with the sleeves bulging, puffed, slashed, and some decorated with ribbons flying in all directions, as are those of the "knave of pinks" at the head of this chapter. The varieties are

Italian Lady, early 16th cent. From Vecellio.

Italian Nobleman, early 16th cent. From Vecellio.

[1] Doubts have been expressed by connoisseurs respecting the personages represented. The portrait assigned to Henry VIII. is conjectured to be that of Francis I., whom it certainly more resembles. As illustrations of the costume of the time, however, they are not affected by the question. [2] "Simili à quei de Tedeschi." (Vecellio, p. 71, ed. 1598.)

all to be found in the dresses of the other nations of Europe of the same date; and even in Venice, except in official costumes, there is no special difference to be discerned, the descriptions in Vecellio being usually headed "Habito usato in Venctia & *per l'Italia*," or "d'altri luoghi d'Italia."

Beatrix D'Este. From Bonnard.

Countess de Cellant. From Bonnard.

The following extract from a curious old writer affords us a piece of contemporary information specially concerning Genoa, which is interesting as it illustrates a fashion in Spain in the following

Merchant of Venice. From Vecellio.

Merchant of Venice. From Bonnard.

century which was probably derived from it. The women of Genoa, we are told, "though their uppermost garment be but of plain cloth *by reason of a law*, yet underneath they wear the finest silks that may be had, and so finely hosed and shoed as I never saw the like." They are also described as "open-faced and for the most part bareheaded, with the hair so finely trussed and curled that it passeth rehearsal." (Wm. Thomas, 'Historie of Italie,' 4to. London, 1549.)

Some fifty years later, it would appear, from the engravings and descriptions of Vecellio, that the law Mr. Thomas speaks of had been repealed or no longer regarded, as the "Donna nobile moderna" (1598) is represented by Vecellio in a *guippone* of the most elaborate gold embroidery.

Examples, however, of the dresses of the merchants and citizens of Venice of the first half of the century may be useful as well as interesting. I have given, therefore, on the previous page, two from early examples, as some fifty years later we shall find a complete change in their attire. Till that period I defer any further notice of the attire of the Doge, senators, and great officers of the Republic, as in the fifteenth century they appear to have assumed the character they continued to bear to well-nigh the end of the seventeenth, with the exception that the chaperon may not have entirely disappeared before 1500. Vecellio, in 1594, gives the figure of a Venetian senator in a costume which, he says, was worn two hundred years previously (see p. 145).

Children of Christian II., king of Denmark.

In the Royal Collection is a painting of three children, half-lengths, formerly said to be the portraits of Princes Arthur and Henry, sons of Henry VII., and of their sister Mary; and as such they were engraved by Vertue for the Society of Antiquaries. Mr. George Scharf, Keeper of the National Portrait Gallery, to whom we are all so deeply indebted for the correction of many erroneous descriptions of ancient pictures, has identified these portraits as the children of Christian II., king of Denmark;[1] and they are valuable to us as corroborating the opinion that the upper classes, at all events, were during the Middle Ages pretty nearly attired in the same fashion throughout Europe. I give a copy of them, as I have not said anything of Denmark for some time, nor indeed of Sweden and Norway. I shall endeavour to atone for this apparent neglect before the end of this chapter.

It is time to turn to the armour of Europe during the first fifty years of the sixteenth century. It may be said to have reached in 1500 the culminating point of its manufacture, if not of ornamentation. "It was more particularly at the period of the Renaissance," remarks M. Demmin, "that Italian armour attained its highest perfection. During the Middle Ages it could not bear comparison with German, Hispano-Moorish, French, and English workmanship." Yet, in the reign of Richard II., we hear of armour being sent for from Milan, and the armour of the period we are now speaking of obtained the name of "Maximilian." The form of the breast and back plate was not so graceful as in the latter half of the fifteenth century, but the lamboys had an imposing effect; and the close helmet, with its vizor, beaver, and splendid plume, decidedly surpassed in appearance the salade and hausecol it had superseded. The art of engraving had also arrived at such excellence that its application to the ornamentation of armour and weapons added greatly to their beauty. Nevertheless, a tendency to exaggeration of form is specially observable in German examples, and the decline of taste in both civil and military costume is singularly traceable from the revival of the arts! The

[1] John, born 1518, died 1532; Dorothea, who married Frederick II., Elector Palatine; and Christine, wife first of Francis duke of Milan, and secondly of Francis duke of Lorraine.

invention and rapid improvement in hand fire-arms also contributed in a great measure to the production of this result. It became necessary to make armour bullet-proof, and strength therefore was more studied than outline. For the same reason the globose form of the breast-plate—a fashion we have remarked of the reign of Henry V., and which scarcely survived his time—was re-introduced in the reign of Henry VII., with considerably increased prominence, some varieties verging on the ridiculous, the convexity being calculated to cause the ball to glance off, and which, if even struck point-blank, broke the force of the blow on the wearer, there being so much space between the plate and the body. During the reign of Henry VIII. and his contemporaries, the ingenuity of armourers appears to have been incessantly exercised in the invention of means to resist or evade the effects of these new and formidable weapons, while, on the other hand, the gunsmiths were equally active in increasing their power and improving their construction. The battle between guns and armour, which at the present day is exciting so much attention, has never ceased from the time of the Tudors, and its issue is still undecided.

It is unnecessary for me to repeat here the details into which I have entered upon this subject in the Dictionary. The reader will find at pp. 54 and 55 the various forms of the breast-plate at this period, when the salient angle was adopted in succession to the curved line, and gradually descended from the centre to the waist before disappearing altogether. At pp. 19, 35, and 334, will be found examples of complete suits of armour of the same time; and at pp. 65, 85, and 285, engravings and descriptions of the different head-pieces—burgonets, casques, and helmets—of the sixteenth century. Other portions of the military equipment of that date are described and engraved under their separate headings. I shall here therefore confine myself to the illustration of one or two varieties of knightly armour, and the costume of the body-guards of the sovereign and general soldiery.

In the first place, here is the representation of a German suit in our national collection in

German Suit. Tower of London.

Suit of Henry VIII. Tower of London.

German armour, after Albert Dürer.

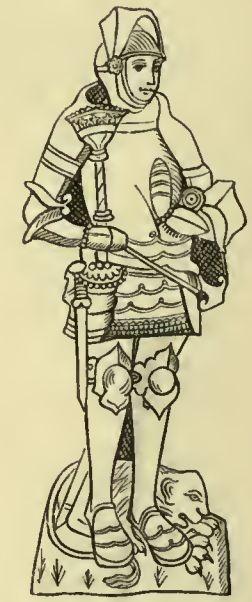
the Tower of London, with the preposterously prominent breast-plate of which I have spoken; also a suit made for King Henry VIII., in the same collection, with a skirt of taces working on

Almaine rivets, so that they could be moved up or down as easily as a Venetian blind. This interesting suit has the collar of the Order of the Garter engraved on the gorget. To which I add a figure from the work entitled 'Vita Imperatoris Maximiliani,' engraved by Burgmair from the designs of Albert Dürer.

Of the yeomen of the guard established by Henry VII. in 1485, I have not been able to find a representation ; but in the picture at Hampton Court of the procession of Henry VIII. to the Field of the Cloth of Gold, they are conspicuously depicted. It is noticeable that though their coats are all alike of scarlet cloth guarded with black velvet, and having the Tudor rose and crown embroidered on the breast and back, their underclothing, as much as is seen of it, the sleeves of their doublets, their puffed and starched hose, and their stockings vary in colour and form in nearly every instance.

The doublet of one yeoman is black, with black sleeves, quite plain ; his hose are yellow puffed

Yeomen of the Guard, *temp.* Henry VIII.



John Borel, Sergeant-at-arms to Henry VIII. 1531.

with white, and his stockings white. Another yeoman wears a black doublet, with green sleeves puffed with white ; his hose are white slashed with black, and white stockings. A third figure has an under-dress and stockings all black, the hose slashed with red. I think we may learn from this that in the sixteenth century the liveries given by the sovereign and great noblemen to their retainers were limited to coats and badges, sometimes including caps, and that the rest of their garments were their own, and of whatever colour or fashion they fancied. They all have swords, and carry halbards. The sergeants-at-arms carried maces surmounted with crowns in the Middle Ages (see under MACE). At Broxbourne, in Hertfordshire, there was formerly the brass of John Borel, Sergeant-at-arms to Henry VIII., 1531. He was represented in full armour, with a mace in his hand. (See woodcut above, from an engraving in the Rev. Herbert Haines' 'Manual of Monumental Brasses,' 8vo, 1861, Part I., p. 226.)

The Swiss guards in the time of Francis I. were attired similarly to our yeomen guard : they had red bonnets (*toques*), and their coats were of three colours—white, black, and tawny. The Scotch

guards had coats of three colours, which were those of the king—blue, scarlet, and tawny; over which they wore what M. Quicherat calls "le haqueton traditionnel."

Gardes du Corps of Francis I.

The example, however, which he gives from the collection of M. Gagnières, is not, I think, one

French Soldiery. From a bas-relief on the tomb of Francis I.

of the Scotch guard, as his dress does not correspond with the description; and Montfaucon, who has given an engraving of the same figure with a companion, simply entitles them "Gardes du Corps du Roy François premier." There were several companies of "Gardes du Corps" at this period. They are minutely described by Père Daniel in his 'Histoire de la Milice Françoise,' t. ii., livr. ix.; and neither of the figures above mentioned appears to be either Scotch or Swiss guards, but probably represent gentlemen of the two companies of "Gardes du Corps," which corresponded with our "gentlemen pensioners," now called "Gentlemen-at-arms." They were named "Gentils-hommes du bec de Corbin,"[1] from the weapon they carried, which I presume is represented borne by the second figure, and resembles the axes, as they are called, carried by our gentlemen-at-arms, only with a longer *bec* or pick (see also Dictionary, p. 364). The other figure bears a halbard, as did and do our yeomen of the guard, and on his back is embroidered the salamander, which was the badge of Francis I., surmounted by a crown.

For the general character of the French troops at this period we give the preceding group from the bas-relief on the tomb of Francis I., armed with pike, partisan, sword, dagger, and harquebus.

German, Swiss, and Italian soldiers of all arms in the first half of the sixteenth century are depicted in the 'Weiss Kunig' and the 'Ehrenpforte' or 'Triumph of Maximilian,' Holbein's 'Costumes Suisses,' the Entry of Charles V. into Bologna, and the 'Déploration de Gennes,' already quoted. From some of these we have given examples, and here add others in illustration of the military costume of Germany from the works of several of the greatest artists of that period, directing also the attention of our readers to Plate XXIII., from a piece of tapestry representing the chiefs of the Swiss army receiving the hostages delivered to them at the siege of Dijon in 1513.

The five woodcuts immediately following are copied from engravings in the 'Triumph of Maximilian,' and exhibit many of the varieties of military costume of the above period. The close helmet with its forest of feathers, the long fluted *bases*, the puffed and slashed sleeves and chausses, the Milan bonnet with its peculiar border, all the characteristics of the age, have been faithfully delineated by the pencil of Dürer and the burins of Burgmair and other engravers.

From the 'Triumph of Maximilian.'

[1] "Appelez 'Gentils-hommes du bec de Corbin.'" (Du Hallian, 'État des Affaires de France,' fol. 306.) In 1557 the weapon was called *bec de faucon*, "becum falconis." (Lupanus, 'De Magistratibus et Præfecturis Francorum,' p. 29.

THE SIEGE OF DIJON IN 1513:
Chiefs of the Swiss Army receiving the hostages under the terms of capitulation.

(*From* Achille Jubinal's 'Anciennes Tapisseries.')

From the 'Triumph of Maximilian.'

From the 'Triumph of Maximilian.'

From the 'Triumph of Maximilian.'

A design for the sheath of a dagger of the same date, the subject being the 'Dance of Death,' incidentally illustrates the general costume of the early portion of the sixteenth century, as it presents us with the figures of a king, a queen, a standard-bearer, a woman of the middle classes, and a monk or friar. The sheath of a dagger of the reign of Elizabeth, engraved at p. 451 of the Dictionary, is equally instructive of the costume of the latter half of the century; and the dress, civil,

military, and ecclesiastic, of Europe from 1600, might be adequately illustrated by the embossed and engraved armour of the time alone.

Design for sheath of Dagger, early 16th century.

It is stated by some writers, amongst them M. Demmin, that these magnificent arms were not intended for warfare, but "only to be worn on gala days, when the nobles rivalled one another in the magnificence and artistic richness of their equipments."[1] But that they were occasionally worn in conflict is proved by the splendid embossed silver cuirass in the possession of Mr. Magniac, which has been pierced by a bullet.

The superbly wrought shields in the Ambras and other collections, called pageant shields, may very probably have been only borne on such occasions.

Picturesque costume gradually disappeared during the remainder of the sixteenth century, to be for a brief period revived in the seventeenth. No beauty of material, no splendour of decoration, could give grace to the outline, disguise the ugliness, and reconcile to the eye of taste the ridiculous peascod-bellied doublet and its accompanying bombasted breeches, the hideous ruffs, the interminable stomachers, and preposterous farthingales, in which Fashion, one might imagine with *malice prepense*, in order to fool her votaries to the top of their bent, disfigured "the human form divine," both male and female, in the times of Elizabeth and her contemporaries. We have so fully illustrated the dress of this period under the various heads of its component parts in the Dictionary (see particularly the articles CLOAK and GOWN) that I have little to add in the way of drawings or descriptions. Ben Jonson has, however, given us so minute a description of a gallant of the latter days of Queen Elizabeth, in his play 'Every Man out of his Humour,' first performed in 1599, that I must not neglect quoting it. Fastidioso Brisk, giving an account of his duel with Signor Luculento, says: "I had a gold cable hat-band, then new come up, which I wore about a murrey French hat I had. Cuts my hat-band, and yet it was massy goldsmiths' work;—cuts my brims, which by good fortune being thick embroidered with gold twist and spangles, disappointed the force of the blow, nevertheless it grazed

[1] 'Weapons of War,' p. 307.

on my shoulder;—takes me away six purls of an Italian cut-work band I wore,—cost me three pounds in the Exchange but three days before . . . making a reverse blow falls upon my embossed girdle; I had thrown off the hangers a little before;—strikes off a skirt of a thick laced satin doublet I had lined with four taffetas; cuts off two panes embroidered with pearl; rends through the drawing out of tissue and skips the flesh. . . . Not having leisure to put off my silver spurs, one of the rowels catch'd hold of the ruffle of my boot, and being Spanish leather and subject to tear, overthrew me; rends me two pairs of silk stockings that I put on, being somewhat a raw morning, a peach colour and another" (Act iv. scene 4). We may truly say with Macilente, "By this we may guess what apparel the gentleman wore."

By the kindness of a gentleman whose acquaintance I have recently had the advantage of making, I am enabled to supplement the information contained in my 'History of British Costume,' respecting the national dress of the Irish at this period, with some valuable material.

To begin, however, with the sumptuary regulations of Henry VIII. in the years 1535 and 1539. The first is an order, dated April 28, 1535, for the government of the town of Galway, in which the inhabitants are directed "not to suffer the hair of their heads to grow till it covers their ears," and "that every of them wear English caps." "That no man nor man-child do wear no mantles in the streets but cloaks or gowns, coats, doublets, and hose shapen after the English fashion, but made of the country cloth or any other cloth it shall please them to buy;" and by the latter Act it was ordained "that no person or persons, the king's subjects within this land (Ireland), being or hereafter to be from and after the first day of May, which shall be in the year of our Lord God 1539, shall be shorn or shaven above the ears,[1] or use the wearing of hair upon their heads like unto long locks, called *glibbes*, or have or use any hair growing on their upper lips called or named a *crommeal*,[2] or use or wear any shirt, smock, kercher, bendel, neckerchour, mocket, or linen cap coloured or dyed with saffron; nor yet use or wear in any of their shirts or smocks above seven yards of cloth, to be measured according to the King's standard; and that also no woman use or wear any kyrtle or coat tucked up or embroidered or garnished silk, or couched, nor laid with *usker* after the Irish fashion;" and any person so offending was liable not only to forfeit the garment worn against the statute, but certain sums of money limited and appointed by the Act.

In these documents we find mention made of the custom of dyeing the shirts and tunics with saffron, said by many writers to have existed in Ireland from the earliest period, but without quoting any ancient authority in support of their statement. Subsequently the allusions to it are frequent, but it is certainly not mentioned by Giraldus, unless by "some colour" and "various colours" we are at liberty to conclude that saffron or yellow was amongst them. Had it been the prevailing colour, so minute a chronicler, as Giraldus would assuredly have particularized it; and yet, on the other hand, the shirt and truis in the illuminated copy in Sir Thomas Phillipps' library are both frequently painted light yellow or tawny.

In the reign of Elizabeth we find Spenser strongly recommending the abolition of the "antient dress," which, it is clear, continued to be worn in defiance of the above enactments. "The mantle," he remarks, "is a fit house for an outlaw, a meet bed for a rebel, and an apt cloke for a thief." He speaks of the hood as "a house against all weathers," and observes that while the mantle allows him to go "privilie armed," the being close-hooded over the head conceals his person from the recognition of any on whom he has dangerous designs. He also alludes to the custom of wrapping the mantle hastily about the left arm when attacked, "which serves them instead of a target"—a common practice in Spain to this day, and probably derived from thence.

His objections to the use of mantles by females are as strongly and more grossly urged; and of

[1] There must be some mistake here, for the wearing their hair "till it covered their ears" was especially forbidden to them; and the English, from the king downwards, were "shorn and shaven above the ears."

[2] Amongst the unpublished MSS. in the State Paper Office is another earlier order of Henry VIII., dated April 28, 1536, for the government of the town of Galway, in which these moustaches are termed *crompeanlis*. *Crom* in Celtic signifies anything crooked, also the nose; *pean* is the beard of a goat, and *lis* wicked or mischievous. *Crompeanlis* appears therefore to be one of those curious compounds continually met with in that ancient language, and resembling Greek in condensed force of expression.

the long plaited and matted locks called *glibbes* he speaks in terms of equal reprobation. "They are as fit maske as a mantle is for a thief; for wheresoever he hath run himself into that peril of the law that he will not be known, he either cutteth off his glibb, by which he becometh nothing like himself, or pulleth it so low down over his eyes that it is very hard to discern his thievish countenance." He concludes, however, by admitting that there is much to be said in favour of the fitness of the ancient dress to the state of the country, "as, namely, the mantle in travelling, because there be no inns where meet bedding may be had; the leather-quilted jack in journeying and in camping, for that it be fittest to be under his shirt of mail and for any occasion of sudden service, as there happen many *to cover his trouse* on horseback." Thus we learn that the Irish chieftain still wore a shirt of mail as he did in the reign of Richard II., and that he wore it over a leathern-quilted jack, which was long enough to cover his truis, descending, perhaps, as low as his ankles; but in that case inconvenient on horseback, and necessarily divided before and behind. It was probably a jacket with long flaps, which hung over the thighs. He speaks also of "the great linen roll which the women wear to keep their heads warm after cutting their hair, which they use in any sickness; besides their thick folded linen shirts, their long-sleeved smocks, their half-sleeved coats, their silken fillets, and all the rest they will devise some colour [excuse] for, either of necessity, of antiquity, or of comeliness."

Stanihurst, who wrote in this reign, and whose account of Ireland is published in Holinshed's 'Chronicles,' speaking of Waterford, says, "As they distill the best *aqua vitæ*, so they spin the choicest rug in Ireland. A friend of mine being of late demeurant in London, and the weather by reason of a hoare frost being somewhat nipping, repaired to Paris Garden clad in one of these Waterford rugs. The mastiffs had no sooner espied him but, deeming he had beene a beare, would fain have baited him: and were it not that the dogs were partly muzzled and partly chained, he doubted not that he should have been well tug'd in this Irish rug, whereupon he solemnlie vowed never to see beare-baiting in any such weed."

Camden, in his 'History of Queen Elizabeth,' relates that in 1562 O'Neal, Prince of Ulster, appeared at the English Court with his guards of Galloglachs bareheaded, armed with hatchets, their hair flowing in locks on the shoulders, attired in shirts dyed with saffron ("vel humana urina infectis"), their sleeves large, their tunics short, and their cloaks shagged ("tuniculis brevioribus et lacernis villosis").

To the above descriptions must be added that of Derricke, who gives a poetical and picturesque account of the Kerns or common soldiers in the sixteenth century:—

"With skulls upon their powles
Instead of civil cappes;
With speare in hand and sword by sides
To beare off afterclappes;
With jackettes long and large,
Which shroud simplicitie,
Though spiteful dartes which they do bare
Importe iniquitie:
Their shirtes be very strange,
Not reaching past the thigh,
With pleates on pleates they pleated are,
As thick as pleates may lie,
Whose sleives hang trailing down
Almost unto the shoe;
And with a mantle commonlie
The Irish Kerne doe goe.
And some amongst the rest
Do use another wede—
A coate, I ween, of strange device,
Which fancie first did breed.
His skirtes be very shorte,
With pleates set thick about,
And Irish trouzes more to put
Their strange projectours out."

In my 'History of British Costume' is a woodcut from a copy made by me of a rare print in the collection of Mr. Francis Douce, who kindly lent it to me for that purpose. That collection is now in the Bodleian Library at Oxford, to which it was bequeathed by its eminent possessor, and I have now the pleasure of inserting in this work, by the courtesy of the gentleman alluded to at page 173, the fac-simile of a photograph of the print, taken of the full size of the original. (See annexed Plate.)

Now, on referring to this indubitable authority, which is superinscribed "Drawn after the qvicke," that is, "from the life," we find the full-pleated shirts with long trailing sleeves; the short coat or jacket with half-sleeves, very short-waisted, embroidered, and short-skirted, "with pleates set thick

Irish Chieftains.

From a wood cut in the Bodleian Library, Oxford.

about" the middle; the iron gauntlet on the left hand mentioned by Stanihurst, the skull cap, the mantle with its shaggy edges, the hair flowing on the shoulders, the lock of the *glib* hanging over the forehead lower than the eyes, the *skein* or long dagger and peculiarly-shaped sword, with a remarkable hilt and as strange a sheath, corresponding exactly with those upon the tombs of the Irish kings engraved in Walker's 'History'—the absence of the leather-quilted jack mentioned by Spenser, which may perchance be the jacket "long and large" spoken of by Derricke, of the truis and shoes (all the figures being bare-legged and bare-footed), being the only varieties of the ancient Irish male costume not depicted. The truth of the print is curiously corroborated by a drawing in a *Flemish* MS. in the British Museum, containing a description of England and Ireland, executed about 1574, the last date in a diary contained in it being in .that year. (See annexed woodcut.) Here we have

Irish Costume, A.D. 1574. From a drawing in the British Museum.

two male figures precisely resembling those in the plate before us—one in the short jacket, with tabs or pleated skirts and half-sleeves hanging open from the shoulder, the shirt reaching only to the knee, the bare legs and feet, and the remarkable sword and sheath; the other also bare-legged, wrapped in the mantle, and with the *glib* hanging over his forehead. These figures have written above them "Wilde Irische," and, what is still more interesting, they are accompanied by two females, one superinscribed "Edel vroue" (noble or gentlewoman), and the other "Burges vroue" (townswoman), so that we have here the dress of the civilized portion of the female community in the Irish cities, who appear to have adopted some of the fashions prevailing at that period in Europe. The long sleeve to the shirt or tunic of the men, "trailing down almost unto the shoe," while the body of the garment was so short and fully pleated, was a European fashion in the fourteenth century, and if not adopted from the English in the reign of Richard II., when we find the Irish chieftains condescending to receive additions to their scanty wardrobe, probably reached Ireland from Spain.

A yet more valuable illustration of ancient Irish costume has been contributed to this work by Mr. Harold Arthur Dillon, the gentleman already alluded to, and to whom I am indebted for the

photograph of the Doucean print. It is a photograph of a portrait at Ditchley (the seat of his uncle, Lord Dillon), of a Captain Thomas Lee, in the national dress of Ireland at this period.

Captain Thomas Lee. From a portrait at Ditchley.

He is represented in an embroidered shirt with full sleeves, open at the neck nearly to the waist, and terminating but little lower than the hips in a singular skirt, composed of horizontal pleats or bands like the steel taces of a knight of the fifteenth century. Over this shirt is a short loose black jacket without sleeves, but with tabs at the shoulders and waist, apparently trimmed with gold and lined with scarlet. A scarlet cord with a running barrel and tassels is round his neck, but whether connected with the jacket or the round buckler slung behind his back is not distinguishable. He carries a morion on his left arm, a long dag hangs at his girdle, a sword in a black scabbard at his side; he has a long spear in his right hand, and with all this equipment is entirely bare-legged and bare-footed! It is certainly most remarkable that, notwithstanding we have not only written and pictorial evidence that the truis formed a portion of the national dress of Ireland from the earliest period of which we possess authentic information, but also actual specimens in the museum of the Royal Irish Academy, which were dug out of bogs in Ireland within the present century,[1] we have here before us these indubitable proofs of their being dispensed with, or, if not utterly, temporarily abandoned in the reign of Queen Elizabeth. I confess myself at a loss to account for the discrepancy, particularly as Thomas Lee, in selecting to be painted in the national dress, would surely, one would think, have worn them if they had been specially characteristic of his country.

Some analogy may be found, however, in the equally mysterious habits and customs of the Scotch Highlanders. Lindsay of Pitscottie, whose Chronicle of Scotland extends from 1437 to 1542, says: "The other pairts northerne are full of mountaines, and very rude and homelie kynd of people doth inhabite, which is called the Reid Shankis (red shanks) or Wild Scotes. They be clothed with ane mantle, with ane schirt faschioned after the Irish manner, going *barclegged to the knee.*"

John Major, who wrote the history of his native country in Latin, also remarks their being without stockings or coverings for the legs, and wearing a cloak for an upper garment. Here we find a similar ignoring of any nether clothing, and yet we know that the truis was a portion of the national costume of Scotland at this very period.

Lesley, Buchanan, and Beague, all writers of the sixteenth century, bear unequivocal testimony to the existence and prevalence of party-coloured attire in Scotland; and to the above three

[1] "In 1824 a male body, completely clad in woollen garments of antique fashion, was found in a bog sixteen feet deep beneath the surface, in the parish of Killery, county Sligo. No weapon was found near the body, but a long staff lay under it, and, attached to the hand by a leather thong, was said to have been a small bag of untanned leather, containing a ball of worsted thread, and also a small silver coin. On the above body were the truis or breeks now in the Museum. The truis with the rest of the clothing found on the body were presented to the Academy by his Grace the Duke of Northumberland, who purchased them with the collection of the late R. C. Walker, Q.C." (Catalogue of the Museum.) What the colour of them may have been originally it would be hazardous to say: they now appear as dingy brown, with a black check, and have straps to fasten under the feet, as was the fashion in England some years ago with trousers.

authors may be added the writer of a chronicle of the same date, preserved in Lord Somers's Tracts, who tells us the inhabitants of the Western Isles delighted to wear "marled cloths, especially that have long stripes of sundry colours. Their predecessors used short mantles or plaids of various colours, sundry ways divided, and amongst some the custom is observed to this day; but for the most part now they are brown, most near to the colour of the hadder (heather), to the effect that when they lie among the hadder the bright colours of their plaids should not betray them." Heron also, in his 'History of Scotland,' says that in Argyll and the Hebrides, before the middle of the fifteenth century, tartan was manufactured of one or two colours for the poor, and more varied for the rich; yet the earliest contemporary mention of this singular habit, which is identified throughout modern Europe with the name of Scotland, occurs, as I have already stated, in the time of the Tudors. (See TARTAN.) The authentic portraits of royal and noble personages of Scotland engraved in Mr. Lodge's beautiful work, comprising those of Henry Lord Darnley, second husband of Mary Queen of Scots; David Leslie, first Lord of Newark; James Hamilton, Earl of Arran; James Grahame, Marquis of Montrose; Archibald Campbell, Marquis of Argyll; William Kerr, Earl of Lothian; John Leslie, Duke of Rothes, and others, exhibit no trace of a national costume: and the painting of the Surrender of Mary Queen of Scots at Carberry Hill, representing the royal English and confederate Scotch forces in battle array, exhibits no distinctions of dress, though the banners of the respective leaders are scrupulously emblazoned, and the artist, one would suppose, could not have been ignorant of the existence of a national habit at that time in Scotland.

There appears but one way of accounting for such strange discrepancies, as I pointed out long ago in my 'History of British Costume.' The striped and chequered "garb of old Gaul," as well as the truis, must have fallen into disuse throughout the southern and most civilized portion of Scotland at a very early period; and the manufacture of the one and the wear of the other have been confined to the Western Isles and the most remote retreats of the ancient Keltic population, from whence they may have been gradually re-adopted during the seventeenth century, and their popularity increased by their assumption by "the young Chevalier" and the subsequent prohibitory statutes which the rebellion gave rise to.

Respecting the female attire, Lesley, in 1578, says it consisted of a long tunic reaching to the ankles and generally embroidered, a mantle *woven of different colours* (here we have evidence of the tartan, but no name for it), bracelets, and necklaces. White twilled cloth, made from fine wool and called *cuirtan*, was used for under-garments, and hose by those who indulged in such superfluities. The latter, denominated *ossan*, evidently from *hosen*, were of different dimensions, and the larger sort were called *ossan preasach*.

The hair before marriage was uncovered, the head bound by a simple fillet or *snood*. Sometimes a lock of hair of considerable length was allowed to hang down on each side of the face, and was ornamented with a knot of ribbons—a Teutonic fashion. When privileged to cover it, the *curch curaichd* or *breid* of linen was put on the head and fastened under the chin, falling in a tapering form on the shoulders. The female costume, especially of the higher orders, varied in the Lowlands according to the fashionable barometers of London or Paris. Amongst the hundred and one portraits, authentic or imaginary, of Mary Queen of Scots, not one represents her in what could be called a Scotch dress (see our example, Dictionary, p. 226), and the verbal descriptions of her attire are equally contradictory of any such assumption.

An Englishman who visited Edinburgh in 1598 (31st of James VI.) says that "the citizens' wives and women of the country did weare cloaks made of a coarse cloth of two or three colours in chequer-work, vulgarly called *ploddan*;" and *plaiding* is still the term for the chequered tartans in the Lowlands: and his silence respecting the dress of the upper classes is strong negative evidence that it differed in no remarkable particular from that of ladies of similar rank in England.

I have continued my notices of the costume of Ireland and Scotland to the end of the century; but I must now retrace my steps and give the reader the best information I can concerning the dress and arms of the peoples of Europe generally, and England in particular, during the latter half of the period allotted to this chapter, which includes the reigns of the three children of Henry VIII.

—Edward VI., Mary, and Elizabeth, and of their contemporary sovereigns; amongst whom the most notorious—for such is the mildest epithet we can apply to them—are Philip II. king of Spain, husband of Mary, Charles IX., and Henry III. of France.

The brief reign of the young King Edward is principally remarkable for the introduction of the small flat round bonnet worn on one side of the head, and worn till recently by the boys of Christ's Hospital, whose whole dress is indeed the costume of the citizens of London at the time of its foundation by that amiable sovereign. Blue coats were the common habit of apprentices and serving men, and yellow stockings were very generally worn at that period. The jackets of our firemen previously to the formation of the fire-brigade, and of the watermen attached to the City companies, are also of this date; the badge, now made of metal and placed on the sleeve, being in the sixteenth century embroidered on the back and breast of the jacket or coat, as are those of the yeomen of the guard.

Minstrels, players, and all retainers of the nobility were similarly attired. The well-known print engraved by Vertue from the painting by Holbein, in Bridewell Hospital, representing Edward VI. confirming his father's charter of foundation of that charity, and our chromo-lithograph of a very inferior picture, erroneously attributed to Holbein, of the same sovereign presenting to the Lord Mayor the charter of foundation of Christ's Hospital, may be consulted for the regal, official, ecclesiastical, and civic costume of that period; the only reason for including the latter in our illustrations being the fact that it had never been engraved, and presented some interesting features not to be found in Holbein's picture.

The last sermon preached by Latimer before King Edward contains a passage illustrative of the dresses in 1550 and of the rage for foreign fashions. Speaking of the ladies, he says: "They must wear French hoods, and I cannot tell you what to call it. And when they make them ready and come to the covering of the heade, they will call and say, Give me my French hood, my bonnet, and my cap, and so forth. But here is a vengeance devil. We must have our *power*" (the name he gives to the bonnet) "from Turkey, of velvet. 'Far fette dear bought,' and when it cometh it is a false signe. I would rather have a true English signe than a signe from Turkey. It is a false signe when it covereth not their heads, as it should do. For if they would keep it under the *power*, as they ought to do, there should not be any such *tussocks* nor *tufts* be seen as there be, nor such laying out of the hair, nor braiding to have it open."

Mary's still briefer reign of five years is equally barren of important changes of fashion. An engraving of her from a portrait by Antonio More will be found at p. 225 of the Dictionary, and may fairly serve as an example of the costume of ladies of rank *circa* 1558. Only one sumptuary law appears to have been passed in her reign, in the second year of which it was ordained by Parliament that no person under the degree of the son and heir of a knight shall wear silk upon his hat, bonnet, nightcap,[1] girdle, scabbard, hose, shoes, or spur leathers, excepting mayors and aldermen, under pain of imprisonment for three months and the forfeiture of 10*l.* for each day's offence. It further states that if any person, knowing any servant of his to offend by the breach of this Act, shall not put him from his service within the space of fourteeen days, he shall forfeit one hundred pounds. What could have been the cause of such a prohibition? Three months' incarceration and a forfeit of ten pounds for wearing a groat's worth of silk for a shoe-tie! Strutt, who quotes this passage from the Act, makes no observation upon it, and I have met with nothing in the history of commerce that can be suggested as accounting for it. In the third and fourth years of the joint sovereignty of Philip and Mary an order was agreed upon by the four Inns of Court, in which, amongst other things, it was required that none of the companions or members of those Inns should wear their study gowns in the City any further than Fleet Bridge or Holborn Bridge, or as far as the Savoy, on pain of forfeiting 3*s.* 4*d.*, and, for the second offence, that of expulsion; also that none of the said companions, when in commons, might wear Spanish cloaks, sword and buckler or rapier, or gowns and hats, or gowns girded *with a dagger on the back*, upon the like pain.[2]

[1] Nightcaps, it must be remembered, were much worn in the day-time at this period, with rich laced borders.

[2] Reeves' 'History of the English Law,' vol. iv. p. 573.

Bulwer, in his 'Pedigree of the English Gallant,' p. 548, tells us that, in the reign of Queen Mary, the people in general caused their shoes to be made square at the toes, with so much addition to their breadth that a proclamation was made limiting the width to six inches. He does not, however, give the date of the proclamation; and I suspect that he, not being a contemporary, has confused two different epochs, as the long piked shoes he speaks of had ceased to be worn for sixty or seventy years before the accession of Mary, and the equally preposterous broad or square toes had arrived at their widest extravagance in the reign of Henry VIII., and disappeared before the close of it. The shoes and boots of the second half of the century, whether round or pointed, had never exceeded the limits to which thenceforth they have been restricted. (See BOOT and SHOE.)

The costume of the reign of Elizabeth has been so fully illustrated under the heads of the separate articles of which it was composed that I should be simply repeating pages of text already in the possession of our subscribers if I entered into a detailed account of it. I shall therefore speak in this place of it generally, and leave its further illustration to incidental notices of contemporary foreign fashions. Vain to a contemptible degree, the anything but "*Good* Queen Bess" possessed costumes of all countries, and is said to have left three thousand habits in her wardrobe at her miserable death.

In 1579 the Queen gave her "commandment" to the Lord Chancellor and Privy Council to prevent certain excesses in apparel, and it was ordered by them that after the 21st of February in that year "no person shall use or weare such excessive long clokes, being in common sight monstrous, as now of late are beginning to be used in this realme. Neither, also, shoulde any person use or weare such great and excessive ruffles, in or about the uppermost part of their neckes, as had not been used before two years past; but that all persons shoulde, in modest and semely sort, leave off such fonde, disguised, and monstrous manner of attyring themselves, as both was insupportable for charges and undecent to be worne."

Queen Elizabeth. From a print in her Prayer Book.

Mr. Fairholt remarks upon "the womanish spleen of the latter part of this manifesto, where the Queen's jealousy of any rivalry in extravagance of costume peeps forth very plainly," her own ruffs being always of larger dimensions than those of her ladies. Paul Hentzer, who visited England in 1602, gives the following description of her dress on one occasion:—"The Queen had in her ears two pearls with very rich drops; she wore false hair, and that red; upon her head she had a small crown; her neck was uncovered, and she had a necklace of exceedingly fine jewels. Her gown was white silk, bordered with pearls the size of beans, and over it a mantle of bluish silk, shot with silver threads; her train was very long. Instead of a chain she had an oblong collar of gold and jewels."

Strange to say, there is no mention of a ruff, yet she surely must have worn one; at least, no portrait of her, after her accession to the throne, is painted without one. Four have been engraved for the Dictionary, and will be found at pp. 79, 187, 225, 246. We here give a fifth, from a woodcut in a book known as 'Queen Elizabeth's Prayer Book,' printed in 1569 (see preceding page); also a plate from the picture erroneously described as her Procession to Hunsdon House, but shown by Mr. Scharf to represent her progress to Blackfriars, to celebrate the marriage of Anne Russell with Lord Herbert, son of the Earl of Worcester, in June 1560. This print affords also examples of the costume of the nobles and ladies of her court, and renders it unnecessary for me to say more on that subject, referring the reader to the above pages of the Dictionary for further illustration.

Of the female costume of the end of her reign the annexed figure of Mary Rust, from a brass

Mary Rust. 1596.

Robert Rampston, Yeoman of the Guard. 1585.

Yeoman of the Guard. From Grose.

at Necton, 1596, engraved by Cotman, is a fair example, and presents us with an illustration of the hooded cape, the precursor of the calèche and capuchin of the eighteenth century.

Of the yeomen of the guard in 1585 we have an excellent representation in the monumental brass of Robert Rampston, lately at Chingford, Essex. Grose has also given an engraving of one of the corps on horseback, which supplies the hat wanting in the Chingford brass. He carries a harquebus, those on foot bearing halbards.[1] The brass of Thomas Noke, Yeoman of the Crown or Crown Keeper, 1567, at Shottesbrooke, county Berks, represents him in a furred gown with long sleeves, with two openings in each, so that the arms might be passed through either at pleasure, and on the shoulder of the left sleeve the Tudor rose and crown in embroidery. An earlier example without the rose is seen on a brass, A.D. 1480, in the possession of the Society of Antiquaries (see opposite page).

Henry II. of France ascended the throne in the same year that Edward VI. became King of England, 1547, and in 1549 his Chancellor Olivier renewed the sumptuary law of the late King

[1] In the College of Arms is a curious pen-and-ink drawing of the procession of Queen Elizabeth to Parliament, in which some of the Yeomen of the Guard are represented wearing high-crowned hats, a circumstance which gives support to the opinion I have expressed at p. 167.

The Visit of Queen Elizabeth to Blackfriars, 15th June 1600

From a Painting at Sherburne Castle

Francis I., respecting the wearing of gold and silver ornaments, with other regulations affecting apparel generally.

Gold and silver were limited to buttons and the tags of laces (points), and silk alone was allowed to be used for the guarding, *i.e.* trimming, or embroidering of garments. No persons under the rank of royalty were permitted to dress in crimson. Gentlemen and their wives were only allowed to wear an under-garment of that colour. Ladies in waiting on the queen or princesses of the blood royal might wear velvets of any colour except crimson, but the attendants on other princesses were limited to black or tawny.

Thomas Noke, Yeoman of the Crown. 1567.

Crown Keeper's badge. From a brass. 1480.

Women of the middle classes were forbidden to wear velvet except in their sleeves or *cottes*, and their husbands prohibited from the wearing of silk upon silk; and if their upper garments were of velvet, the lower portion of their dress was ordered to be of cloth, or, if they preferred it, *vice versâ*.

Tradesmen, artisans, and workmen in town or country were interdicted the use of silk or velvet in any way whatever, but the servants of the nobility might trim their dresses with either, the dress itself being of cloth.

This edict causing great dissatisfaction, and, as usual, being either boldly disobeyed or ingeniously evaded, some concessions were made to public opinion, especially to the fair sex, who were the most harshly treated. Gold bands for the head, chains for the neck, and girdles for the waist were conceded to the upper and wealthier classes; and the lower orders were allowed to use silk for the trimmings and linings of their dresses or hanging sleeves (*fausses manches*). But velvet was strictly forbidden to the men except in bands on their "haut de chausses," or bindings of the slashes in their dresses. At the same time the wording of the regulations was rendered more precise, and the magistracy was armed with greater power to enforce them. The poet Ronsard compliments the king on his limiting the use of velvet to the nobility, in some verses commencing—

"Le velours, trop commun en France,
Sous toy reprend son viel honneur."

The nobility, however, appear to have paid little attention to the Chancellor's directions, and to have dressed themselves according to their own fancy.

M. Quicherat, in his interesting notice of this period, quotes the description of a dress by Blaise de Montluc, in 1555, wherein he observes nearly every article worn is in direct contradiction to the ordinances. It consisted of a pourpoint of crimson velvet (specially restricted to princes), chausses of the same with gold lace, a shirt embroidered with crimson silk and gold thread, a *casaquin* (a loose jacket) of grey velvet laced with silver, at the distance of two little fingers' breadth between each lace, and lined with cloth of silver, and a hat of grey silk made in the German fashion with "un grand cordon" (*i.e.* a cable hat-band) of silver, and a plume of feathers "en aigrette" spangled with silver ("bien argentée").

Fascinating as is the subject, I must limit verbal description, and resort to pictorial illustration, which is more readily and clearly comprehended. Subjoined therefore are examples of French costume during the period corresponding with the reigns of Edward VI., Mary, and Elizabeth, and which will be found in its general character similar to that of England.

Here are four kings of France and three queens, viz.: Henry II., after his portrait by Clouet, in the Museum at the Louvre, his dress being composed of two colours only, black and white striped

Henry II.

Catherine de Medicis.

(*tracé*) with gold, which Brantôme says he adopted as his livery out of compliment to "La belle veuve qu'il servoit," *i.e.* Diane de Poitiers;—Catherine de Medicis, his queen, of detestable memory,

Francis II.

Charles IX.

Henry III.

and their three sons, who consecutively succeeded to the crown—Francis II., first husband of Mary Queen of Scots; Charles IX., the bigoted murderer of the Huguenots; and the contemptible Henry III., with the wives of the two latter, Elizabeth of Austria and Louise de Lorraine. As the Court is the fountain of fashion, I need scarcely say that in selecting the portraits of royal personages for my examples, I am not only securing the most accurate representations of the costume of the nobility and upper classes, but also of the prevailing dress of all whose means would enable them to imitate it.

Elizabeth of Austria.

Louise de Lorraine.

It was in the latter half of the sixteenth century that pockets seem to have been first made in the trunk-hose of the gentlemen, superseding the pouch (*escarcelle* in French), which in one form or another had been suspended from the girdle during some six hundred years. At least we first hear of pockets in France in the reign of Henry II. They were suspected, however, in that of his successor, Charles IX., as being receptacles of pistols and poniards; and by an ordinance issued in 1565 tailors were expressly forbidden to make pockets in haut de chausses. By the same ordinance the haut de chausses were ordered not to be stuffed with horse-hair or cotton, a fashion which, under the name of bombasting, we have seen prevalent at that time in England; but these, like all other such laws, were evaded or defied, and soon ceased to be enforced. The convenience of pockets speedily occasioned their restoration to these nether garments, from which they have never since then been estranged, though the garments themselves have taken every variety of form imaginable.

Their appellations also, during the remainder of the sixteenth century, were correspondingly numerous. M. Quicherat records the following chausses:—*à l'italienne, à la napolitaine, à la flamande, à la martingale, à la marine, à la matelotte, à l'espagnole,* and *à prêtre.* What the "chausses *à prêtre*" can have been like, I am at a loss to imagine, and M. Quicherat does not enlighten us. The shape of the others may be ascertained by reference to the contemporary costumes of the countries and classes they are named after, which will be found in these volumes.

In the reign of Henry III. were added chausses *à la polonaise, à la provençale, à la savoyarde, à la niçarde, à la gargeuse* or *grequesque* (i.e. *à la grecque,* and which was abbreviated to *greques*),

and *à la gigotte;* and in 1580 the young gallants took to wearing tight and short breeches, which received the name of *culotte* in derision from Desperriers, and have bequeathed it in a slightly altered form to their successors.

I must not omit to notice a singular fashion of this period. Whilst the gallants of the Court in Paris generally affected a great variety of colours in their dress, the Duke of Alençon took a fancy to attire himself from top to toe entirely in green, and the mode was followed by many for a short time.[1]

The bas de chausses, or stockings, which completed the clothing of the legs, were of two sorts, long and short. The long were fastened by aiguillettes (points) to the chausses; the short, a pair of which was frequently worn over the others, terminated at the knees, beneath which they were secured by garters. Ben Jonson, in 'Every Man out of his Humour,' speaks of "the Switzer knot on his French garters."

The cloaks were equally numerous in shape and name:—The cape *à l'espagnole*, without a collar, and wrapped round the body, one end being thrown over the shoulder, as worn by Spaniards at present; the cape *à collet droit*, i.e. with a high-standing collar, and *à collet rabattu*, with a falling or turnover collar; the cape *à capuchon*, with a hood to it; and the *manteau à la reitre* (*Ritter*, Germ.), or horseman's cloak, of very ample dimensions; one sort of which, with a capuchon attached to it and made of thick woollen cloth, such as was worn by the peasants in Gascony, was adopted by gentlemen in rainy weather, and called from the locality whence it came "cape de Béarn."

The cassock, or jacket with hanging sleeves, called "mandille," which will be found described and illustrated at page 353 of the Dictionary, article MANDILION, appears in France about this time. These hanging sleeves were called "manches pendues."

D'Aubigné, describing the dress of Henri III., says:—

> "Il montroit des manchons guafré de satin blanc,
> D'autres manches encore qui s'étendoit fendues,
> Et puis jusques aux pieds d'autres *manches pendues*."

In a proclamation respecting the performance of 'The Mystery of the Apostles' is the following passage:—"Deux hommes vestuz de sayes de velours noir portant manches penducs de trois couleurs:" Paris, 1540.

Of the two co-existent fashions in female attire, the "robe montante," made high in the neck, was not allowed to be worn at court *fêtes* or ceremonials. The low dress, the corsage of which was cut very square, had a collerette (the partlet in England) of the finest cambric, terminating just below the chin in a moderately-sized ruff. The sleeves, of a lighter material than the gown, were tight to the wrist, and slashed or puffed throughout their length. The length of the trains was in proportion to the rank of the wearer. They were worn even on horseback. At the entry of Elizabeth of Austria into Paris, 1571, the princesses in her suite rode upon hackneys; their trains, seven French ells long, being borne by their squires. The young Queen's train measured twenty ells—upwards of seventy feet English—"the longest train," as M. Quicherat justly observes, "of which history makes mention." These trains were worn even with ball dresses, but they were then occasionally looped up by metal hooks or ivory buttons. But not always; for when Elizabeth de Valois (afterwards Queen of Spain) danced in the Salle de St. Louis, at the marriage of Mary Stuart with the Dauphin of France, she is said to have delighted the spectators with her grace and dexterity in the management of her train, which, being six yards long, was borne after her by a gentleman throughout the mazes of the lively *conrauto*.[2] Should not some share in the dexterity be accorded to the gentleman?

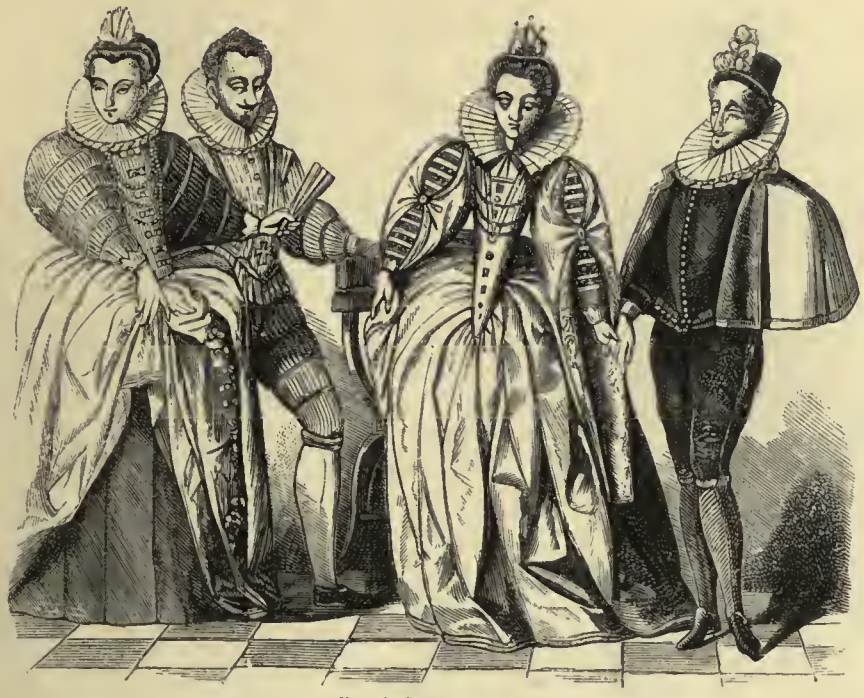
The petticoat is now for the first time called the *cotillon*. The *vertugal* (vardingale) had been adopted in France for some time, as in 1563 their width was restricted to an ell in circumference.

Notwithstanding I have dwelt so long upon French costume, I cannot resist adding the two

[1] Quicherat, p. 425.

[2] Godfrey, 'Grandes Cérémonies de France,' tome ii.

following groups: the first from a painting in the Louvre, representing the festivities at the marriage of the Duc de Joyeuse, the favourite *mignon* of Henry III., celebrated with such prodigal magni-



French Costume. 1581.

ficence in 1581; and the second from another picture in the same collection, of ladies and gentlemen dancing at Court before the King in 1585.

French Costume. 1585.

And now we must pass on to Spain, which for a few years was so closely connected with England by the marriage of Philip II. with Mary Tudor.

Of Philip himself there are many portraits, but for this portion of our work we select that

painted by Sir Antonio More, in the same picture from which we engraved the portrait of Mary (see Dictionary, p. 225), and another crowned and in mantle of state from an engraving in 1590. The

Philip II. of Spain: ordinary attire.

Philip II. as King. 1590.

reign of Philip was nearly conterminous with that of Elizabeth, his death occurring in 1598; and we have now a mass of authorities not only for the costume of the Court of Madrid and of the nobility of the kingdom, but also for that of the various provinces which continued to preserve the fashions of earlier periods, as is the case to this day in many parts of the Continent, though gradually, I regret to say, disappearing in some districts, which, within my recollection, retained a national costume of the most picturesque description.

At p. 108 of the Dictionary will be found the figure of a Spanish gentleman of the close of the reign of Philip II., from the work of Cesare Vecellio, printed in that king's reign. From the same work, which now becomes a most valuable contemporary authority, we give on the next page three figures of Spanish ladies of that date, 1590–1598. From the text we learn that the ordinary dress of a lady of quality was a robe or gown of silk or velvet, with a long train, over a petticoat of silk and gold or silver embroidery, according to fancy; that black was the colour generally prevailing, but that on festive occasions others were worn at pleasure; and when abroad the head was covered with a long veil of black silk (the *mantilla* of the present day, but much longer); the whole dress resembling, we are told, that of the ladies of Rome and other Italian cities. The third figure, it will be perceived, wears wooden clogs of considerable thickness ("pianelle," a term used also for the Venetian *chioppine* and the ordinary *pantoufle* or slipper), resembling the *patins de bois* worn by French peasants as early as the eleventh century.

The costume of a woman of Toledo, which follows, recalls the dress of the previous century by the turban-like head-dress, the square cut of the corsage, and the form of the sleeves. The elaborately ornamented apron we shall find at the same period in Italy. In the text it is described as of bombasin or silk, and in this example fills up the space between the two sides of the upper garment, showing a small portion of the petticoat below it. On her feet are boots or buskins.

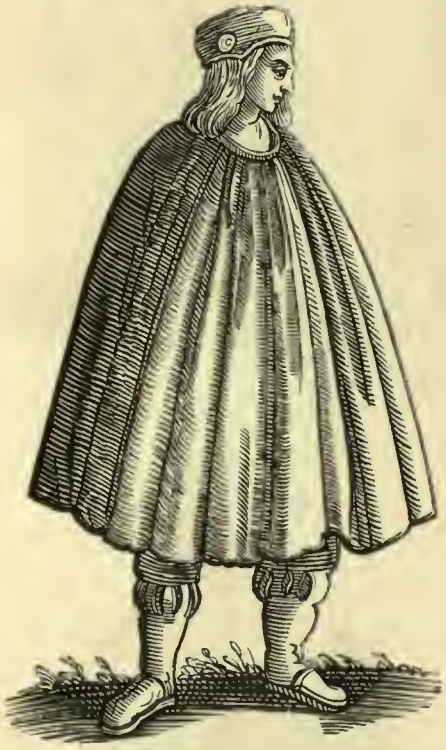
Spanish Ladies. 1590–1598.

Spanish Lady.

Woman of Toledo.

The costume of a woman of Granada in Vecellio's time is said to have been "simile all' habito delle more di Barbaria." At any rate it differs considerably from any European dress of that period. She is represented in a cloak which has apparently no sleeves or lateral openings for the arms, which therefore could be only used by lifting up the cloak on each side, as the clergy in the early days of the Church did the original chasuble, to which it bears some resemblance, the head being passed through a circular aperture in the centre. What form of dress was worn beneath it he leaves us ignorant of. The cap with a brooch or medallion on it, the long hair, and the slashed boots are, however, relics of the early part of the century in Europe, and his collection contains no Moorish dress that bears any resemblance to his engraving. I give it, nevertheless, not having any reason to doubt its fidelity.

A man of Granada excites no suspicion. His dress is conformable to that of persons of the



Woman of Granada.

Man of Granada.

middle class at the commencement of the century, the hat being a lineal descendant of the abacot of the Middle Ages, differing but little from the one worn by the Spanish nobleman at p. 135 *ante*.

Two of the following woodcuts from the same work represent a lady of Bilboa and a country-woman of Biscay. Both retain traces of older fashions, a few of which linger out an existence at the present day, especially the varieties of the horned head-dress in the Basque Provinces, earlier examples of which we have given at p. 162 *ante*. The next two exhibit the male and female costume of Navarre.

Bertelli affords us but one example from Spain—the wife of a merchant of Valencia—which in general character very closely resembles an engraving of a woman of Portugal in Vecellio (see p. 190); but this lady is mounted on wooden clogs, which appear to be highly ornamented. Her dress is *guarded* with broad bands of velvet.

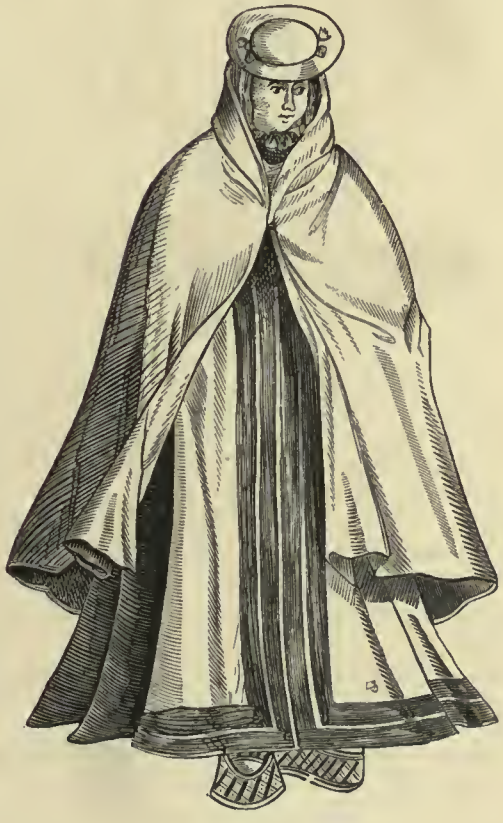
We have still to glance through another hundred years before the modern traveller in Spain will recognize features familiar to him in some of its national costumes.

Lady of Bilboa.

Countrywoman of Biscay.

Man of Navarre.

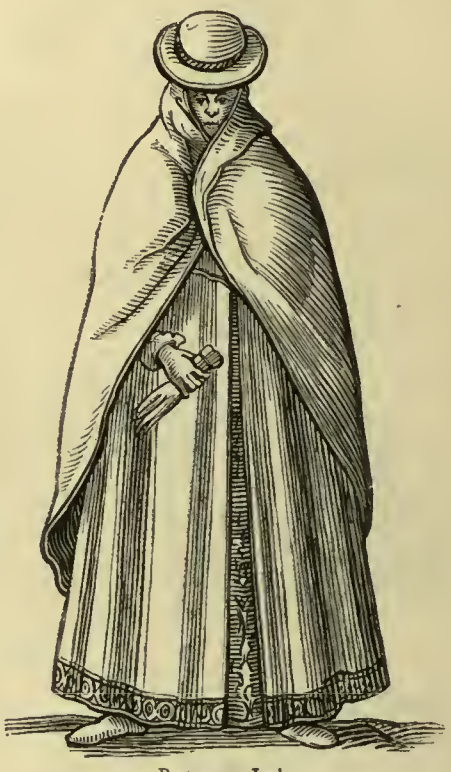
Woman of Navarre.



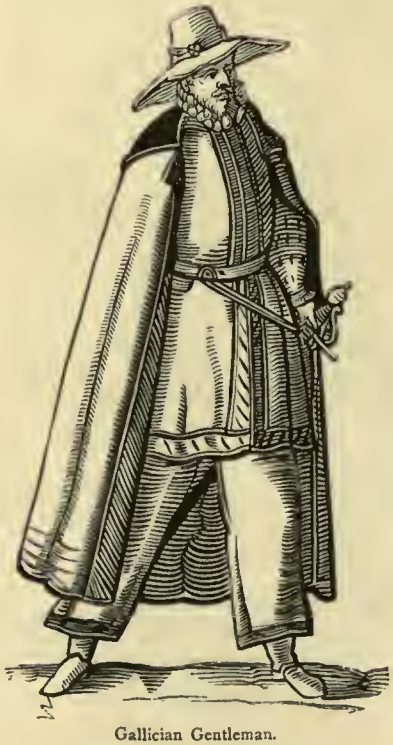
Wife of a Merchant of Valencia.

Our four subjoined figures represent the male and female costume of Portugal and the province of Gallicia, both kingdom and province being, at the period of the publication of Vecellio's work, incor-

Portuguese Gentleman.



Portuguese Lady.



Gallician Gentleman.

Gallician Lady.

Marriage of Francis, Grand Duke of Tuscany, with Joanna of Austria,
daughter of the Emperor Ferdinand I., 1565. By Callot.

porated with Spain under the sceptre of Philip II. There is nothing specially remarkable in the dress with the exception of the loose trousers of the Gallician gentleman, which first appear in this century, and perhaps the form of the hat of the Portuguese, which differs from that of the hats worn in other European countries, and nearly approaches its successor, the sombrero. The costume of the woman of Portugal is almost identical with that of a woman of Valencia given by Bertelli.

For the costume of Italy in the latter half of the sixteenth century, the various works which issued from the press on that subject during that time amply supply us with authorities not only for the habiliments of princes and nobles, but for those peculiar to the inhabitants of each particular city or district. In addition to the 'Habiti Antiche e Moderni' of Vecellio, still our most prolific purveyor, and the 'Diversarum Nationum Habitus' of Pietro Bertelli, to which we have been already indebted, we have now the 'Sacri Romani Imperi ornatus' of Caspar Rutz, and the 'Habitus Variarum Orbis Gentium' of Jan Jacques Boissard, the engravings in which are not only larger, and the details consequently more distinct, but infinitely superior as works of art. From these and other less important publications it becomes a difficult task, not to search for authorities, but to select from the abundance of them; as, where all are so interesting, the indispensable necessity of rejecting many increases the responsibility. As the sources from whence they are derived will be recorded, the reader may, with very little trouble, obtain any further illustration he may desire.

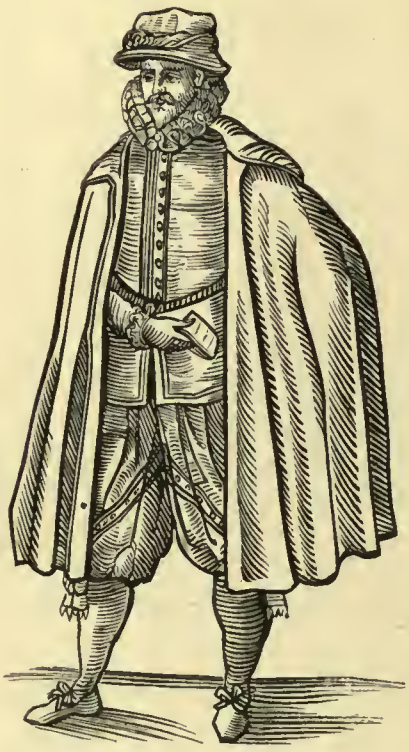
Beginning with Rome, the reader will find at page 109 of the Dictionary the figure of a Roman gentleman, *circa* 1590, from Vecellio, to which we add below a nobleman of the same date

Roman Baron. From Vecellio. 1590.

Roman Ladies. From Boissard. 1581.

from the same work, and two ladies from Boissard, 1581, which perfectly correspond with engravings of similar personages in the work of the former, but are better executed.

The male costume, Vecellio observes, was not confined to the Romans, but was the habit of the gentry and the mercantile community in Florence, Naples, and Milan (see figure of Roman merchant, next page). The long cloak of the Italian gentleman in the Dictionary probably represents the one adopted in England some time previous to 1579, in which year the wearing of them was prohibited. Caspar Rutz furnishes us with a senator of Rome of this date in a grave and magisterial costume, but, as there are no letter-press descriptions, we are ignorant of the colours. The accompanying



Roman Merchant.

Roman Senator.

Plate, copied from Bertelli, representing the procession of the Pope in full state, affords an excellent example of the ecclesiastical, official, and, I may add, the military costume of the Court of Rome, as the Swiss Guards of his Holiness are depicted in it.

Vecellio most liberally supplies us with the costumes of ladies of all the principal cities in Italy, independently of Venice; but as there is a great similarity between many of them, and he specially observes in several instances that the fashion was not limited to one locality, but was worn in "altre citta circonvicine di Lombardia," or "en altre luoghi di Toscana," and even by "altre signore *de tutta Italia*," I feel justified in selecting from the host such marked varieties as will not only give the reader a choice of Italian costume, but also tend to the illustration of that of Europe generally at this period.

First, we have the garb of "a duchess of Parma and of other noble ladies throughout Italy." It consists of a richly-embroidered body and skirt, with moderately tight sleeves reaching to the wrists, over which is a "zimarra ò sopra-veste" of stamped velvet ("vellute stampate"), ornamented with gold lace and having large sleeves open from the shoulders. Round the neck is a ruff of moderate dimensions. From her head-dress of jewels a veil of transparent silk, striped with gold, falls behind her, one corner of it being brought up under the left arm and fastened on the breast to a gold ornament or jewel in the form of a lion's head.

A lady of Belluno is attired in a *sottana* of velvet, over which is a gown with wide sleeves, open in front, and showing those of the under-dress; the body made high in the neck and buttoned up the centre; a small ruff close round the throat, and the indispensable veil; the gown open from the waist, displaying the petticoat with a row of buttons down the front; a girdle and pendant of gold and jewels, and a chain of gold round her neck.

The sleeves of the upper dress of a Florentine lady are open at the elbow-joint for the inner sleeve to pass through, and hang behind to a great length—a fashion of which many examples will be found in both male and female European costume in the sixteenth century.

The upper dress of a lady of Milan "& altri luoghi di Lombardia" presents us with a

Procession of the Pope.

From Bertelli's "Diversarum Nationum Habitus" 1591.

Duchess of Parma.

Lady of Belluno.

variety in form, being shorter than the under one, unconfined at the waist, and the lower portions connected by gold cords and buttons. The veil of black sarcenet or taffeta (*ormesino*) is wrapped

Lady of Pisa.

Lady of Sienna.

Lady of Florence.

Lady of Brescia and Verona.

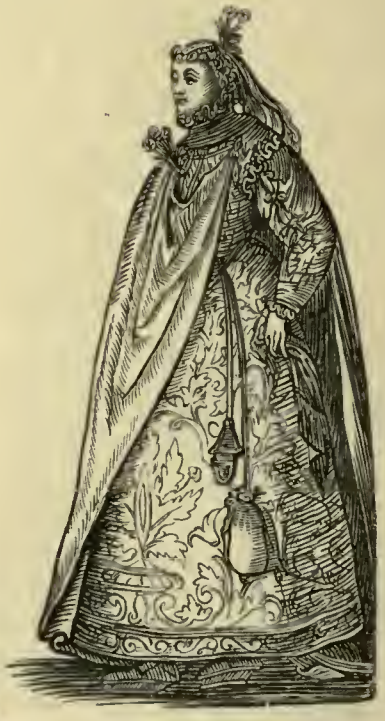
Lady of Milan.

Lady of Mantua.

round the throat. The sleeves of the under-dress are ample and fastened by points. The veil of a lady of Padua is brought round and attached by the corners to the girdle.

Lady of Ferrara.

Lady of Naples.



Genoese Lady.

A lady of Verona and Brescia wears a mantle of black silk over her shoulders, the lower corners being fastened in front.

The ladies of Belluno, Milan, Florence, Mantua, Pisa, Naples, Genoa, Ferrara, and Sienna, I must leave to speak (to the eye) for themselves. The list might be largely augmented; but unless distinguished by some national peculiarity, which we are assured by Vecellio they are not, I should not be justified in occupying space and incurring expense by increasing the number of engravings without a corresponding addition of interesting information. I have only to call the attention of the student to the fact that, in all the examples given of female Italian costume, there is not one instance of that monstrosity so characteristic of English and French dress of the same date, the ridiculous and unbecoming wheel farthingale.

Before recrossing the Alps I must say a few words upon the costume of Venice, which from the earliest period has been distinguished from the rest of Italy by some features more or less peculiar. No great difference, perhaps, may be found between the dress of a Venetian lady and that of her Italian contemporaries; but yet there is a character about it that associates it with the Piazza

Venetian Ladies. 1590.

di San Marco, the Liddo, and the Canale Grande. The hair is dressed in two horns,[1] similar to those we have seen on the head of the Spanish Queen Maria de Molina, two hundred years at least previously. The corsage is more *décolletée* than in other localities, and the height of the lady can only be accounted for by her being stilted on the preposterous chioppines that provoked the ridicule and reprobation of English travellers and writers of the sixteenth and seventeenth centuries, and occasioned one to say that "the Venetian ladies were made of three things—one part of them was of wood (meaning their chopines), another part their apparel, and the third part was a woman."[2] The fan in the hand of the above figure appears to have been specially Venetian, though fans of ostrich feathers are also seen in some pictures. Other varieties are occasionally met with.

[1] "Che fanno la forma d'una mezza luna, con le punte o corna (che questo nome ancora hanno sortito) rivolte all' insu." (C. Vecellio, p. 100.)

[2] James Howel, 'Survey of the Signory of Venice.' London, 1651.

Venetian Lady in winter dress.

Venetian Woman on chioppines.

Venetian Lady at her toilet.

Vecellio has given us an engraving of a lady at her toilet, combing her hair, which is drawn through an aperture in the top of a broad-brimmed straw hat protecting her head from the sun. Evelyn, writing in the next century, describes this practice in the following words:—"They" (the women) "weare very long crisped haire of severall strakes and colours, which they make so by a wash, dischevelling it on the brims of a broad hat that has no head, but an hole to put out their heads by: they drie them in the sunn, as one may see them at their windows." Vecellio's engraving not only represents the lady so employed, but affords us an interesting example of her *déshabille*, her chioppines, her looking-glass, the instrument with which she *streaks* her hair, and other articles of her toilet, and we therefore give it in its entirety.

With this I shall conclude my notice of the female costume of Venice in this century, premising that much more information concerning it will be found in the next chapter, which, though derived from later writers, throws considerable light upon the habits, manners, and customs of the times immediately preceding them.

The male costume of Venice, ducal and official, had arrived in the fifteenth century at the forms which are most associated with the ideas popularly conceived of them. Of the Doge we have given an engraving in our last chapter, and here annex one of a Dogaress in 1590, from the work of Vecellio, which, but for the peaked stomacher and partlet, which mark the date, might pass for a lady of that rank in her cap and mantle of state in the previous century. The following woodcuts require scarcely any description beyond the designation of their class or office; and, as I have just observed respecting the female costume, they will be further illustrated in the next chapter. They consist of the ordinary attire of the Venetian gallant indoors in 1590; the costume of a "most potent, grave, and reverend signor," chief of the Council of Three; of the general of the Venetian forces; the *Capitano grande;* a minister of justice; a cavalier and an esquire of the Doge; and of a merchant or superior shopkeeper. To these we must add examples of what may be called the free forces of the signory: the scappoli and galeotti, who served in time of war on board the galleys; the stradiots, soldiery in the service of the State—a class of troops of which I have

A Dogaress of Venice.

Venetian Gentleman at home.

Chief of the Council of Three.

General of the Venetian Forces.

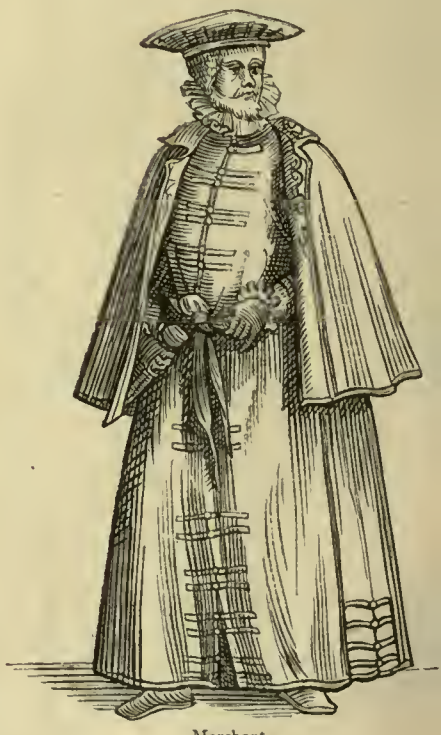
The Capitano Grande.

Minister of Justice.

Venetian Knight.

Squire of the Doge.

Cavalier of the Doge.



Merchant.

Procession of the Doge of Venice.

From Bertelli's "Diversarum Nationum Habitus," 1591.

previously spoken; and the gondolieri;—all but the latter being Greeks or Sclavonians, and the stradiots alone preserving some sort of uniformity in their clothing.

Stradiot.

Galeotti.

Scappoli.

Bertelli, who furnished us with the procession of the Pope, has also engraved a procession of the Doge, which is equally illustrative of the general state costume of "the Queen of the Adriatic," and it forms the subject of the accompanying Plate.

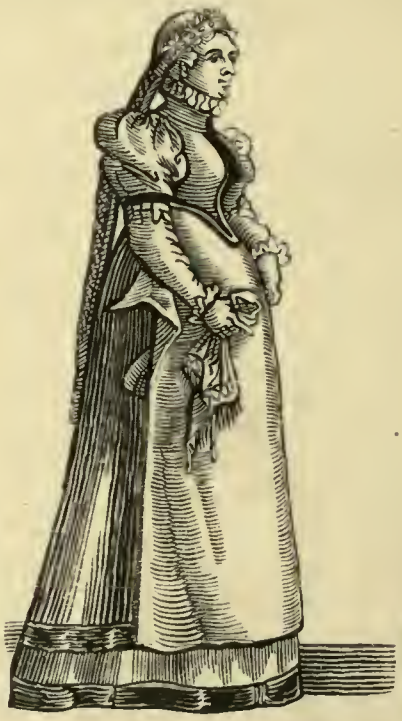
Switzerland calls next for our attention; the works published towards the close of the sixteenth century supplying us for the first time with authorities for the costume of that celebrated little republic, and it is interesting to compare the dresses of its inhabitants at that period with those familiar to the modern traveller through its various cantons. The upper classes appear in 1581 to have been attired as nearly as possible after the prevailing German fashion, which, considering that from the time of Rodolph of Hapsburg (1251) the republic had been subject to the influence or domination of the Emperors of the house of Austria, is not surprising. Whether the cantons were distinguished by such marked peculiarities of dress as they have been for at least the last two centuries, I will not presume to say; but in none of the works I have been able to consult do I find an intimation of it. The figures are simply described as "Swiss," "Dame Suisse," "Femme Suisse," "Frau in Schweitzerland," "Schweizerin," "Donzella" or "Matrona-Suiezzera," which, I think, may be taken as negative evidence that local distinctions of dress were at least unknown to the contemporary draughtsmen and authors who have transmitted to us their information, and moreover, being Germans and Italians, could scarcely be ignorant of the habits of their nearest neighbours. Vecellio, describing the dress of a Swiss nobleman, makes the curious remark, "Vestone colori diversi, vaghi & belli & portano habiti *differenti de tutte le altre nationi*." Now, when we possess such abundant proof of the general similarity of the costume of Germany to that of Switzerland which is furnished to us by the writers and artists above mentioned, Vecellio himself included, the unqualified assertion that the dress worn by the people of the latter country differed from that of all other nations is rather perplexing. Vecellio, an inhabitant of Venice, in that day the mart of the world—"the place where merchants most *did* congregate"—must have constantly seen foreigners of all countries in

juxtaposition, and, as the author of so comprehensive a work on costume as the 'Habiti Antiche e Moderni *de tutto il Monde*,' must have had some reason for so deliberate an assertion. I can only attempt to account for it by suggesting that the difference was not in form, but in colour.

I have mentioned in the last chapter (page 137) the tradition that the extravagant fashion of the haut de chausses worn in Germany originated with the Swiss, who, after their victory at Granson in 1476, cut or tore in shreds the magnificent materials of every description found in the tent of Charles the Bold and arrayed themselves fantastically in the pieces. The difference Vecellio alludes to, but does not specify, appears to be the "colori diversi" which were particularly noticeable in the "calce" (hose), described as "assai larghe con tagli grande" (with great slashes), composed of silk or taffeta and fine cloth, "diversato de piu colori;" such, in fact, as the Swiss guards of the Pope are depicted wearing in the procession copied from Bertelli in our plate, and which, with slight modification, they wear to the present day. I have been unable to meet with any representation of Swiss costume earlier than the sixteenth century, and therefore can only imagine that no particularity of attire distinguished the citizens, soldiers, hunters, or herdsmen of those romantic regions from men of the same classes in Germany previously to the battle of Granson, when the strips of gold and silver cloths, damasks and velvets of different colours, with which they ornamented their ordinary habiliments, gave rise to a fashion which became national amongst the military portion of the population, and distinguished those who were in the pay of foreign princes from the troops of any other country. I trust my readers will not consider I have been too prolix in my endeavour to reconcile this apparently conflicting testimony. It is in such cases, and the history of costume is full of them, that critical investigation is imperatively demanded.

Here is the figure of a Swiss nobleman, as given by Vecellio, who admits that the shoes are of

Swiss Nobleman.



Women of Switzerland.

an ancient form and of German fashion ("alla Tedesca"). They are square-toed, with a strap over the instep, such as were worn in France and England *temp.* Francis I. and Henry VIII. Every other article of his attire can be found in delineations of German costume of the time of our Queen Elizabeth, when in variety and extravagance it seems to have equalled, if not surpassed, that of

England and France, so censured and satirized by their respective historians. The four female figures are those of Swiss women, but, with the exception of one with her hair in two long plaited

Women of Switzerland.

tails behind, a fashion as old as the time of Rufus in England, there is no vestige of their costume which resembles anything seen in Switzerland in our days.

Moving eastward, we find in Lorraine some relics of an earlier age. The women of Verdun

Noble Lady of Lorraine.

Lady of Verdun.

Noble Lady of Alsace.

retained in 1581 a head-dress of a fashion at least a hundred years old, the rest of the dress being of their own time, and in accordance with that of France or Germany.

In Metz the French hood appears to have been adopted, while in Alsace a female costume is presented to us of a perfectly different character from anything we have yet met with in the west of Europe.

The dress of an Alsatian soldier (as Vecellio says he is more to be considered of that class

Woman of Alsace.

Alsatian Soldier.

than of any other) reminds one of the Gallician at page 190 *ante*. Persons of condition in Alsace dressed, however, like those of the same rank in other countries, leaning a little, it would seem, to the taste and style of Germany.

West of the Rhine we have still to notice the Low Countries, at that period under the sceptre of the King of Spain, and therefore we may conclude that the intercourse between the two nations affected in some degree the costume of the people; but whether or no, we find in that of the Netherlands some peculiar features which impart to it a national character worthy of observation.

The gentleman from Boissard has undoubtedly a Spanish air; and so, indeed, has the lady. The *chambrière* has no distinctive character of dress: but the lady of Antwerp, or of Brabant generally, as Vecellio describes her, is fortified against the weather by a cloak forming a hood of the most capacious dimensions, the point in front being fastened to the hair over the centre of the forehead, and the sides stiffened out by a copper wire, "filo de rame,"—the origin, I imagine, of the "hood à calèche," of which so many examples are seen in English effigies of the seventeenth century. Caspar Rutz[1] also engraves a lady "cum palla Belgica." Minsheu calls it a *huycke*—"Peplum muliebre Brabanticum, Flandres *huycke*—a mantle such as women use in Spaine, Germanie, and the Low Countries, when they goe abroad" (see Dictionary, p. 287, under HEUK).

"A woman of Antwerp" depicted in Vecellio's work presents us with a straw hat or bonnet in the shape of an inverted bason ("un capello de paglia fina tutto a giusa di catino"). The cross

[1] 'Sacri Imperi Romani Ornatis.' 1585.

Gentleman of Brabant.

Lady of Brabant.

Flemish Waiting-maid.

visible on the left side of it is not alluded to in the text, and I will not pretend to account for it. Straw hats of all sorts of shapes—baskets, trays, dishes, &c.—were common at this period on the northern coast of Europe.

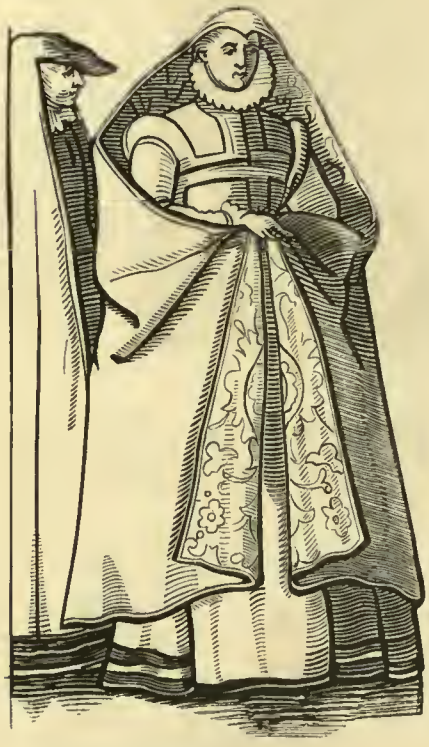
Belgian Lady. From Caspar Rutz.

Lady of Antwerp in her *huycke*.

Woman of Antwerp.

In the adjacent country of Holland, the dress of the higher orders differed in no particular respect from that of the nobility and gentry of their neighbours, and it would be almost unnecessary to give examples in addition to the many costumes of the latter portion of the sixteenth century to be found in various parts of these volumes, were it not that they illustrate the fluctuating fashions of England and help us to identify certain articles of attire mentioned by our historians and dramatists.

The women when out of doors wore the same kind of cloak or heuk, but there is also seen a variety in the form of the upper portion being made with a projecting peak, and fitting the head like a cap. The figure of a Dutch gentleman, from Vecellio, has been given in the Dictionary, p. 108, article CLOAK; and from Caspar Rutz we give some examples of the naval and military costume of Holland and Zealand.



Dutch Women.

Zealand Sailor.

Dutch Soldier.

Germany offers us a most tempting multitude of singular and picturesque costumes at this period, but our limits will not allow more examples than are fairly sufficient to illustrate the principal localities. The pen must also give place to the pencil, for the eye will comprehend at a glance what would take pages to explain even imperfectly.

Cologne will interest many of our readers, who no doubt remember, as I do, its market-place crowded with women in quaint head-dresses, nearly all of which, alas! have recently disappeared. When I last passed through the city, not one was visible. On the opposite page are representations of how they dressed in 1585.

The figures which follow, in the works previously quoted, are simply described as German, and are given as examples of some of the prevailing varieties of male costume worn in the Empire in the time of Rodolph II. Bertelli has engraved between thirty and forty figures holding shields with the armorial bearings of all the principal duchies, cities, &c., in Germany, and no two of the whole number are dressed precisely alike, though the majority undoubtedly are faithful representations of dresses of the day; and if I could be satisfied that the costume of the supporters of these shields was actually that of the particular locality indicated by the arms and sub-inscriptions—*i.e.* Bamberg,

A Magistrate of Cologne.

Gentlewoman of Cologne.

Ratisbon, Ulm, Salzburg, &c.—I would strain a point for their admission: but the work, like those of Caspar Rutz, Boissard, and Weigel, has no descriptive text appended to it, and, as some of the figures are in ancient Roman armour, I cannot rely upon the others being authorities for anything beyond the general costume of the period, presenting a most interesting series of ingeniously

Young Lady of Cologne.

Lady of Cologne in wedding-dress.

designed varieties, and affording the artist a valuable opportunity of selection for his especial purpose. To the work itself, therefore, I must refer the student who is desirous of fuller pictorial illustration than is here afforded him. (See also Dictionary, p. 108, article CLOAK.)

Of female costume we have examples in Boissard from Bavaria, Suabia, and the city of

Ladies of Bavaria.

Lady of Suabia.

Lady of Augsburg.

Ladies of Nuremberg.

Augsburg, which may be depended upon ; while Weigel and Vecellio supply us with those of Nuremberg, the Palatinate, Saxony, and Austria. With Bohemia we reach the utmost limits of Central Europe, which comprised in the sixteenth century all the nations that, to use a familiar phrase,

Lady of the Palatinate.

Noble Lady of Austria.

followed the fashions of the West, whether set by the Court of Paris or of Madrid. Even within its boundaries some indications are noticeable of Oriental influence or connection. Subjoined are figures from Vecellio of a Bohemian gentleman and lady, and a man and woman of the middle classes.

Noblewoman of Bohemia.

Bohemian Gentleman.

Man of Bohemia.

Bohemian Woman.

The national characteristics are, as usual, more marked in the dress of the latter. The gentleman wrapped in his fur-lined cloak with wide sleeves, of a fashion general throughout Western Europe in the beginning of the century, would probably have under it a doublet and hose of a corresponding date, as his broad-toed shoes with a strap over the instep are additional warrants for supposing. The lady is much more advanced in her knowledge or her taste, and is attired conformably to her German contemporaries. On the other hand, the commonalty of both sexes present us with a style of costume not yet met with west of the Oder. The cloak with hanging sleeves, it is true, was not a novelty in France or England at this period ; but as we proceed eastward we shall probably satisfy ourselves whence it was imported. The high fur cap and the leathern boots, the blue or red tunic, also lined with fur, and the fur collar or cape ("bavarro"), betoken the wilder and colder regions we are approaching.

In Saxony, at the period under consideration a fief of the Empire, the fashions of Germany were naturally followed by the higher classes. Subjoined are examples of the costume of ladies of condition, preserved to us by Vecellio.

Female Costume of Saxony.

Prussia was in the sixteenth century, like Saxony, only a fief of the Empire, and styled the Margraviate of Brandenburg. Its Margraves were also Electors of Brandenburg, but, long under the domination of Poland, the costume of the people appears to have been more characteristic of the east than of the west of Europe ; and Vecellio makes little if any distinction between them in his descriptions. He gives, in fact, only the figure of a Prussian merchant, whose dress, he tells us, was common to persons of that calling in Poland, Russia, and Tartary. I shall not hesitate therefore to treat under one head the countries lying between the rivers Oder and Vistula and north of the Carpathian mountains, including Pomerania, Lithuania, Livonia, and Silesia, all at the close of the sixteenth century more or less connected by common descent or political necessity.

Crossing the Carpathians, we find ourselves amongst people who retained with Oriental tenacity the costume of their ancestors, unaffected by the caprices of fashion, which were constantly working

Lady of Dantzig in bridal-dress.

Servant Girl of Pomerania.

changes in the West. The tide of immigration flowing steadily from the "teeming north" of Asia had been arrested in the ninth century by the consolidation of the empire of the Franks under the

Noblewoman of Livonia.

Lithuanian Officer.

Gentlewoman of Lithuania.

Woman of Grodno.

sceptre of Charlemagne. A barrier was raised from the Baltic to the Adriatic against which the advancing waves of population beat in vain, and the last comers had no alternative but to settle

Silesian Bride in winter dress.

Silesian Citizen's Wife.

Silesian Woman and Child of the Middle Classes.

down as best they could in the countries they had succeeded in reaching. Here then we find the descendants of two great families—the Sclavonians or Slaves, and the Magyars or Turks—who established themselves in Pannonia in 889, in succession to the Huns and the Avars, two Scythic tribes, from the former of which it derived its modern name of Hungary.[1]

Writing at a moment when all Europe is watching with anxiety the progress of affairs in the Principalities and provinces comprised at present in what was anciently called Sclavonia, it would be interesting to examine the costume of its inhabitants three hundred years ago; but, unfortunately, Vecellio limits his illustration to the portions now possessed by Austria on the borders of Servia and the Herzegovina, viz. Croatia and Dalmatia, whilst Weigel and Bertelli contain no information on the subject whatever. Of the costume of Hungary, however, all three have examples, and Vecellio intimates that there was a general similarity in his time to be observed in the dress of all these neighbouring nations.

Croatian.

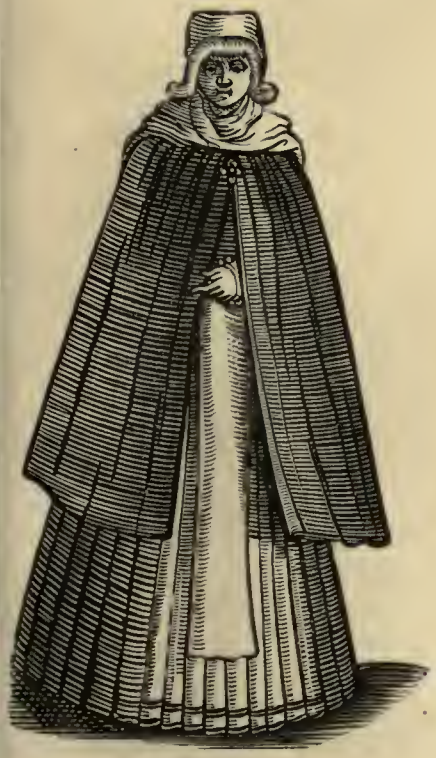
Noble Croatian or Hungarian.

Prussian.

In this and the four following pages will be found all the figures from the above works that can assist us in our inquiries into this portion of our subject.

Greece, overrun by the Goths and the Sclavonians, divided by the French and the Venetians, parcelled out into Norman and Italian duchies, ruled by a Flemish Emperor, and finally conquered by the Turks in 1453, must have passed through as many changes of apparel as of masters, retaining probably in all some traces of that ancient Oriental character visible in the costume of the Lower Empire in the sixth century; but between that and the sixteenth we have no reliable evidence concerning it, if we except the engraving from a Greek MS. of the tenth century, given at page 33 of the present volume. It is therefore interesting to contemplate the costume of the inhabitants of such fragments of the old kingdom of Greece as had fallen to the share of Austria in the time of Rodolph II., as well as some of the provinces possessed by the Turks under Amurath III., when

[1] "Magiar" is the national and Oriental denomination of the Hungarians; but among the tribes of Scythia they are distinguished by the Greeks under the proper and peculiar name of *Turks*, as the descendants of that mighty people who had conquered and reigned from China to the Volga.



Bosnian.

Pole.

Noble Hungarian.

the authors we have been already so indebted to published their collections. The reader will not recognize in the Epirot or Albanian depicted by Boissard "the wild Albanian kirtled to the knee" of

Hungarians.

Prussian and Polish.

Livonian.

Wallachian.

Lord Byron, nor do I find a representation reminding me of his "dark Suliote" with "his snowy camise and his shaggy capote." The picturesque attire considered the national costume of modern Greece is not to be found in any work I have met with, and must have been adopted by the subjects

Greek Merchant.

Greek Noble.

of the Sultan at a later period. If Vecellio and Boissard are to be relied on, there were certainly no "well-greaved Greeks" in the sixteenth century. The hat of a Greek gentleman is like a caricature of the chimney-pot hat of the present time; but the head-dress of the lady of Macedon recalls to

Noble Lady of Macedon.

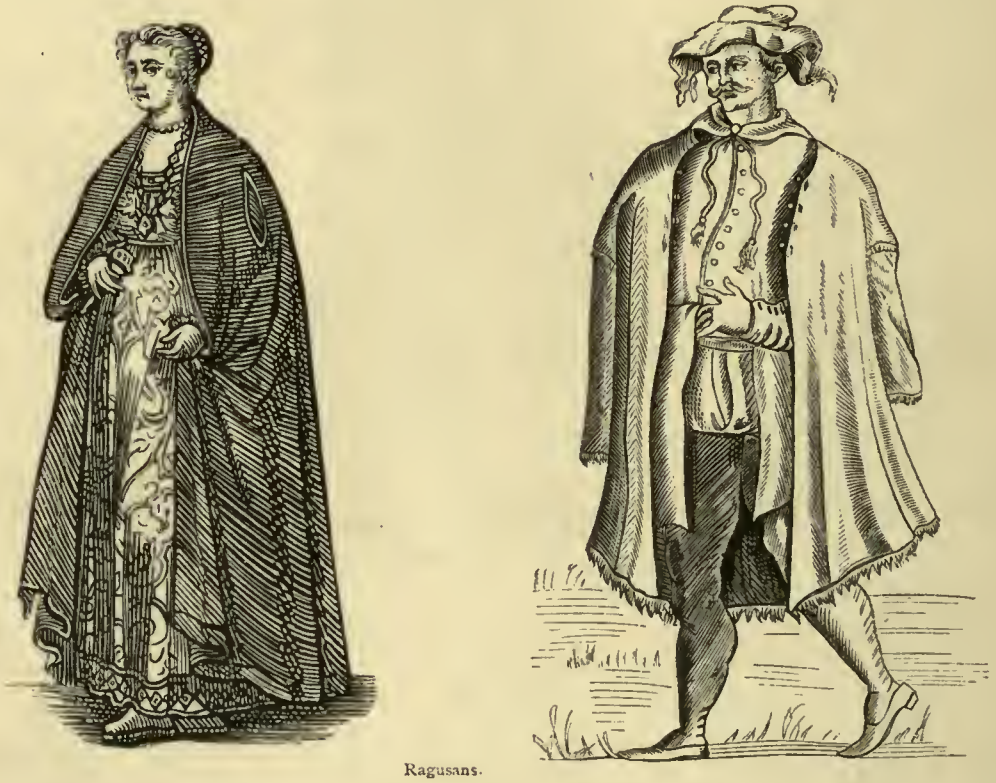
Woman of Macedon.

Lady of Thessaly.

Dalmatians and Sclavonians.

us the *escoffion* or *hennin* of France in the middle of the fifteenth century, and suggests the probability of those preposterous coiffures having been derived from the East, as it appears to have been worn in the Island of Mytilene, the ancient Lesbos, which was unlikely to have received it from the Continent. Vecellio describes it as made of thin, light wood, in the shape of a box, covered with cloth of gold, terminating in a species of horn, and having a veil of variegated silk pendent at the back. The ladies of Thessalonica are represented wearing a head-dress still more resembling those of the fifteenth century in France and England, but the foundation made of other materials (brass or copper wire, or of felt [1]), also covered with cloth of gold, and richly ornamented with jewels.

Ragusa being in that portion of Dalmatia at that period under the dominion of the Doges, the ladies are attired after the Venetian fashion. Bertelli gives us the costume of what he calls a letter-



Ragusans.

carrier (*Tabellarius*, but *quære* Tabularius, a scrivener) of Ragusa, which appears to be a mixture of Asiatic and European habiliments. The hat is indescribable.

I approach, not without trepidation, to the European provinces of the now enormous empire of Russia, but which was in the sixteenth century only known as the Grand Duchy of Muscovy. Ivan Vassilliewitch in 1545 caused himself to be solemnly crowned by the Metropolitan, a ceremony previously unknown in Russia, and assumed the title of Tsar or Czar, which his father, Vassili Ivanowitch, had occasionally used towards the end of his life, but was never accorded by the Muscovites generally to any of their princes before Ivan IV., his son and successor, who is distinguished in Russian history as the first Tsar of Muscovy. Under his reign Russia beheld, for the first time, a regular and disciplined army, ready at his command to march against an enemy; and the bow was abandoned for the matchlock. By the death of his son Feodor, in 1598, the dynasty of Rurik, which had furnished fifty-two sovereign princes to Russia in seven hundred and thirty-six years, became extinct.

One of the earliest descriptions of Russian costume that I have met with is that of the chronicler Hall, who has left us an account of a Masque at Westminster in 1509. "In the first year of the

[1] "Fatto de rame, con certi fili de rame."