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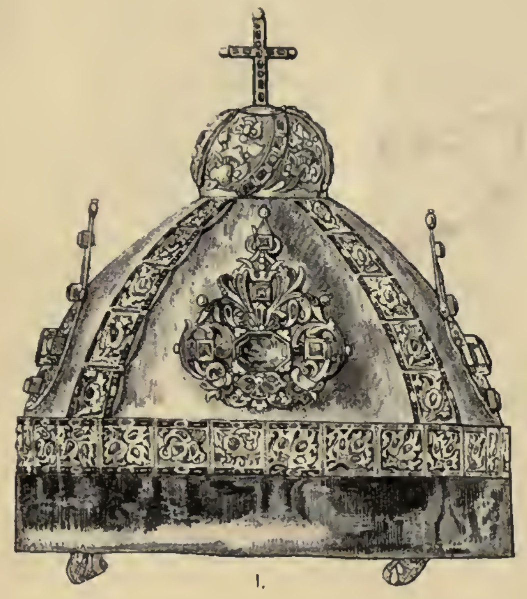
RUSSIAN CROWNS AND TIARAS.



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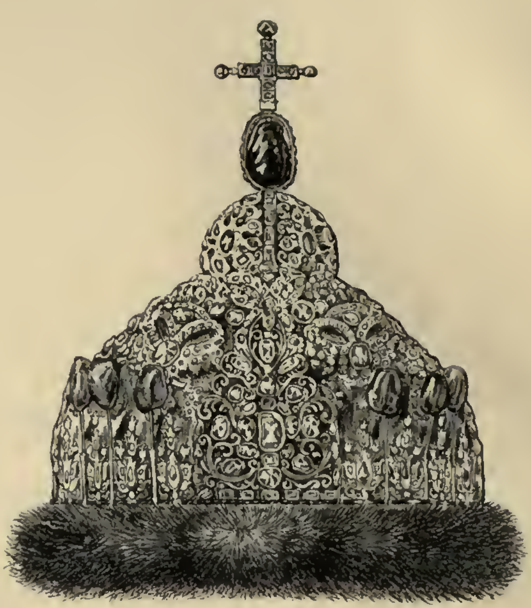

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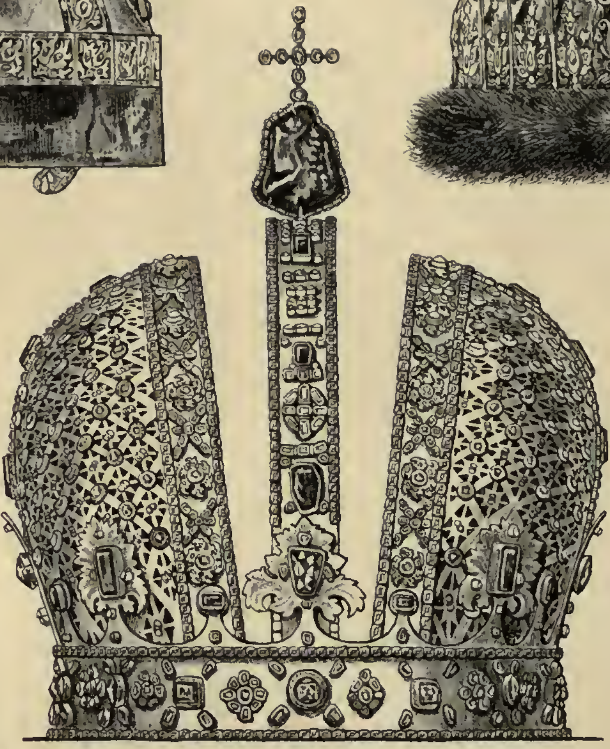

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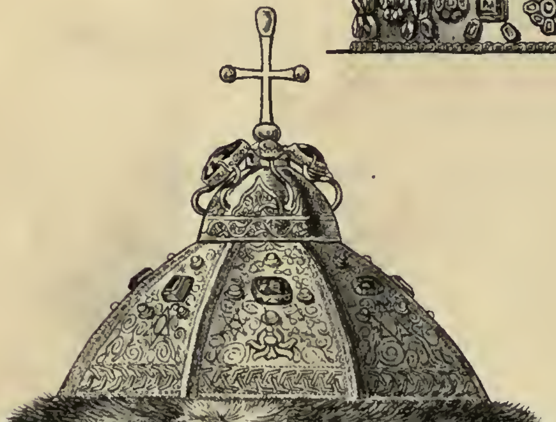

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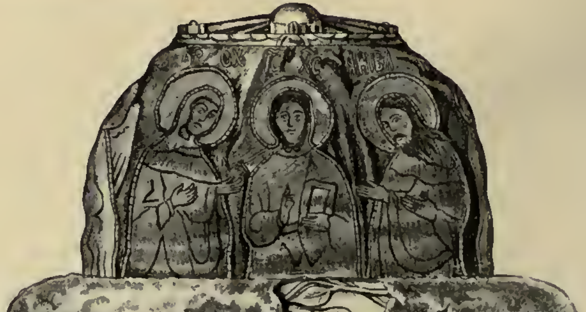
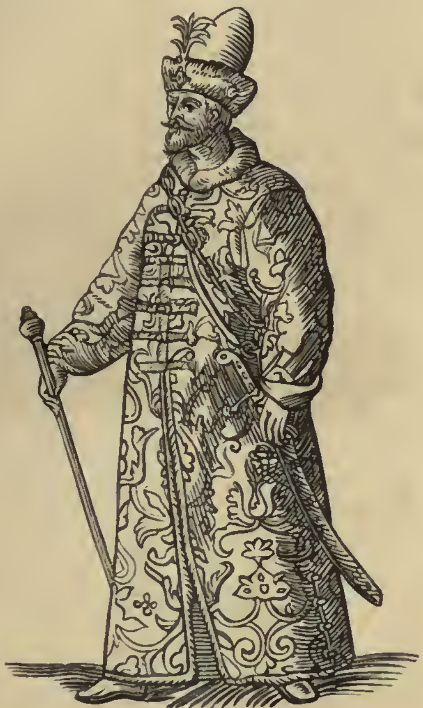


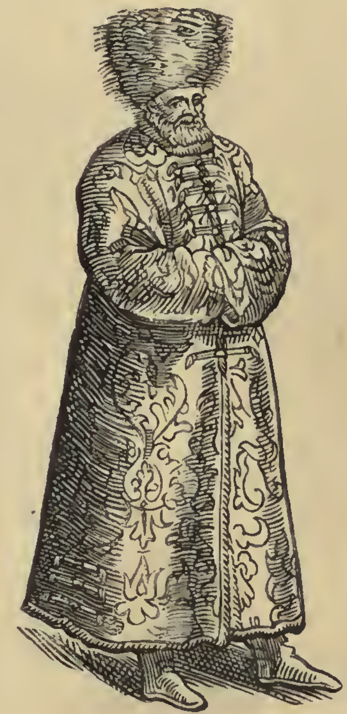
5.

1. *Tiara of Gold Brocade called the Siberian,* A.D. *1684.*
2. *Tiara of the First Order, or Crown of the Czar Peter the Great, 1689.*
3. *Tiara of the Grand Dukes and Czars of Russia used in Crowning the Heir to the Throne.*
4. *Ancient Episcopal Tiara preserved in the Cathedral of St. Sophia, Novogorod.*
5. *Crown of the Empress Anne, 1730.*

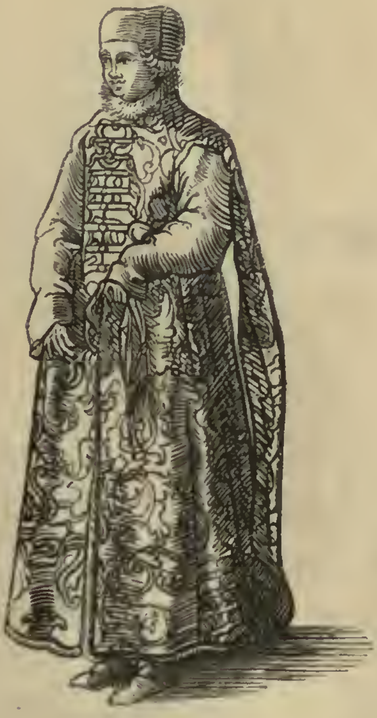
reign of Henry VIII.," he tells us, "at a banquet made for the foreign ambassadors in the Parliament Chamber at Westminster, came the Lord Henry, Earl of Wiltshire, and the Lord Fitzwalter, in two long gowns of yellow satin, traversed with white satin, and in every bend (*i.e.* diagonal broad stripe) of white was a bend of crimson satin, after the fashion of Russia or Russland, with furred hats of



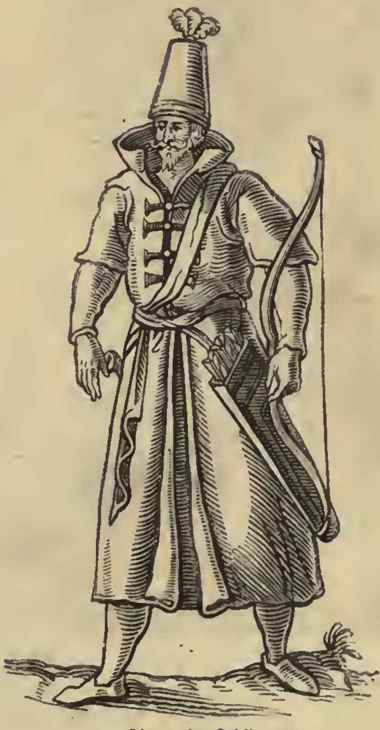
Grand Duke of Muscovy.



Muscovite Ambassador.



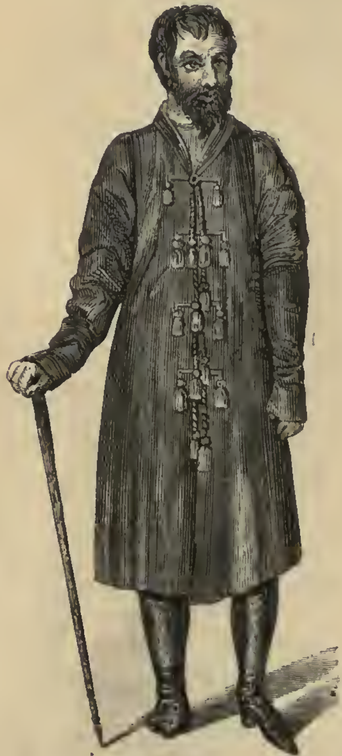
Lady of Muscovy.



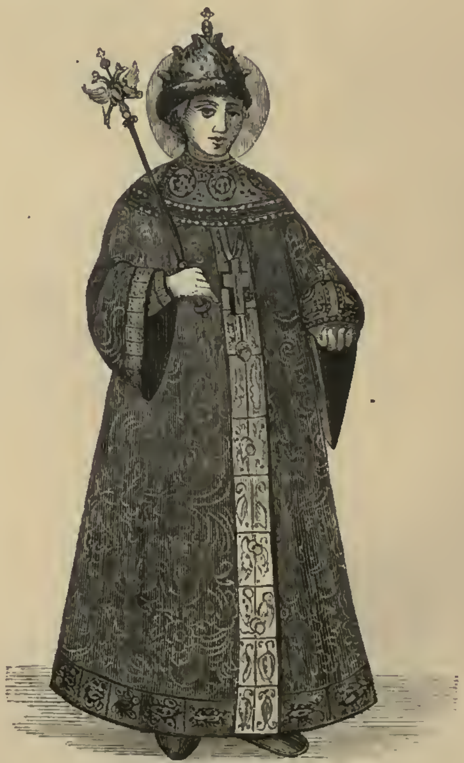
Muscovite Soldier.

grey on their heads, either of them having an hatchet in their hands, and boots with pikes turned up." In Vecellio we have engravings of "Il Gran Duca di Moscovia," a "Nobile Moscovita Ambasciatore," and a "Donna di Moscovia." What were the authorities for these costumes he does not tell us; but at the time of publication of his first edition Feodor was on the throne of Russia. But it was during the reign of his great-grandfather, Ivan III., who died 7th October, 1505, that Moscow first saw within its walls ambassadors from the republic of Venice, and from that period may be dated the entrance of Russia into the comity of European nations. We may therefore fairly suppose that Christopher Chraegar, a German by birth, who engraved the woodcuts for Vecellio, was furnished by him with accurate drawings of Russian personages in their national costume, taken from the life about the middle of the sixteenth century. The reader will observe that the Muscovite *Ambassador* (a significant description) is attired, with the exception of the turned-up pikes of the boots and the pattern of the long satin gown, in perfect accordance with the account given by Hall of the dresses ot the Masque at Westminster in 1509 (see previous page).

The magnificent work published by the Russian Government, copies of which were liberally presented to the British Museum, the Royal Academy, and other public institutions in this country, by his Imperial Majesty, Alexander II., has already furnished us with illustrations of the vestments of the Greek Church, and from this date will supply us with most authentic materials for the costume, civil, military, and ecclesiastic, of Russia in Europe during the sixteenth, seventeenth, and eighteenth centuries; the earliest examples I can avail myself of in it being the portrait of Ivan IV. (the first crowned Czar of Muscovy aforesaid) and of his son Feodor I., also above mentioned; the former in ordinary costume, and the latter in his Imperial robes.



Ivan IV.

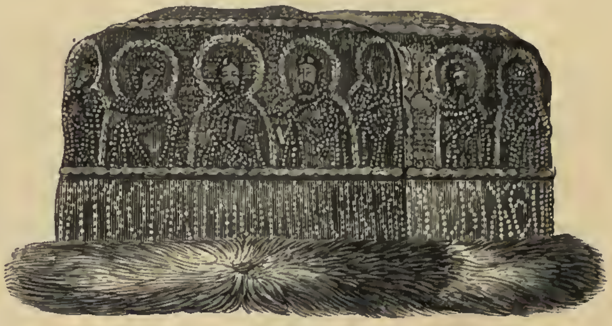


Feodor I.

In the account of Sir Hugh Willoughby's Voyage in 1553, we find the following description of his reception at Moscow by the former sovereign, whom he styles "the great Duke of Muscovy and chief Emperor of Russia, John Basilewich."

"Being entered within the gates of the King's Court, there sat a very honourable company of courtiers, to the number of one hundred, all apparelled in cloth of gold down to their ankles; and then, having been conducted into the chamber of presence, our men began to wonder at the majesty of the Emperor. His seat was aloft, on a very royal throne, having on his head a diadem or crown of gold, apparelled with a robe all of goldsmith's work, and in his hand he held a sceptre garnished and beset with precious stones." Afterwards he assumed "a robe of satin and another diadem," and was attended by "one hundred and forty servitors arrayed in cloth of gold."

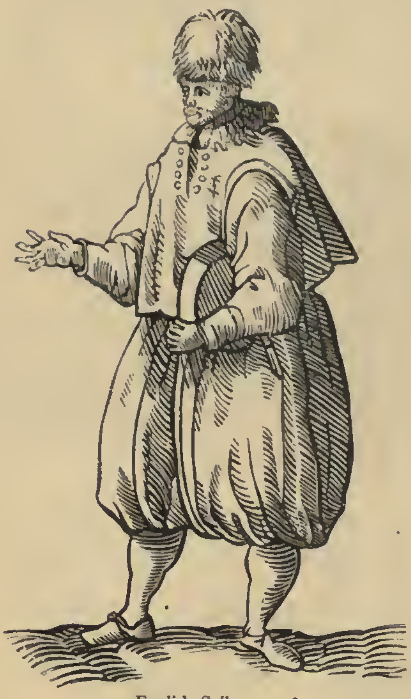
It was in 1586, during the reign of his son the Czar Feodor, that a patriarch of Constantinople, named Jeremiah, arrived at Moscow to collect alms to enable him to re-purchase his seat from the Grand Vizier, who had deprived him of it. He was requested to create a patriarchate in Russia, and the Metropolitan Job was invested with that dignity. His cap or mitre is here engraved from the same valuable volume.


Cap of the Metropolitan Job.

The sixteenth century witnessed the commencement of "the decline and fall" of armour. I have given sufficient examples of it in the completest state to which it had attained in the reigns of our Edward VI. and of the European sovereigns his contemporaries. After the accession of Elizabeth cap-à-pied suits were used only for jousting, and not always even for that purpose, knights often appearing in the lists without armour for the legs or thighs. The breastplates were made much thicker in order to be bullet-proof, and the point of the tapul reappeared at its lower extremity and projected downwards, in conformity with the shape of the peascod-bellied doublet of the civil dress of that period. (See example under BREASTPLATE, Dictionary, p. 55.) The taces or tassets appended to them were sometimes made in two parts, to accommodate the bombasted breeches of Queen Elizabeth's time. The morion was more generally worn than the helmet, in 1578 with a large comb (see Dictionary, p. 372). Carabines and petronels are frequently mentioned amongst the fire-arms of this period, and the rest for the long, heavy matchlock musquet was introduced into France in the reign of Henry III.

It must not be forgotten that in this century we have authentic information of the existence of something like uniformity of clothing in the English army. A MS. in the College of Arms, marked W. S., contains the following orders of the Duke of Norfolk to the conductor of the wayward of an army raised in the 36th of Henry VIII., in 1544–5, respecting the dress of the troops:—"First, every man sowdyer (soldier) to have a cote of blew clothe, after such fashion as all footmen's cotes be made here at London, to serve his majestie in this jorney, and that the same be garded with redde clothe after such sort as others be made here, and the best sene [*i.e.* the best-looking men] to be trymmed after such sort as shall please the captayn to devise." Every man is to be provided with "a payer of hose; . . . the right hose to be all red and the left to be blew, with one stripe of three fingers brode of red upon the outside of his legg, from the stocke downward." Badges of any sort are strictly prohibited, with the exception of a red cross to be sewn upon the uppermost garment. No soldier, or victualler or other, to presume to come within the precincts of the camp without such cross, "upon payne of fifteen dayes imprisonment, and to be further ordered at my Lorde Lieutenante's pleasure." From another MS. in the same Library, marked D, folio 109, it would appear by a letter written by Thomas Lord Wharton to the Earl of Shrewsbury, that with the above exception the colour of the clothing of the English infantry in this reign was usually white.

In the reign of Elizabeth, *anno* 1584, the soldiers raised in Lancashire for service in Ireland are directed to be furnished with "convenient doublets and hose, and also a cassocke of some motley or other sad (dark) grene coller or russet." Also every soldier to have five shillings to provide a mantle in Ireland, beside his livery coat, when he shall be there arrived. From the same source we learn that the uniform cloaks of the cavalry were red.



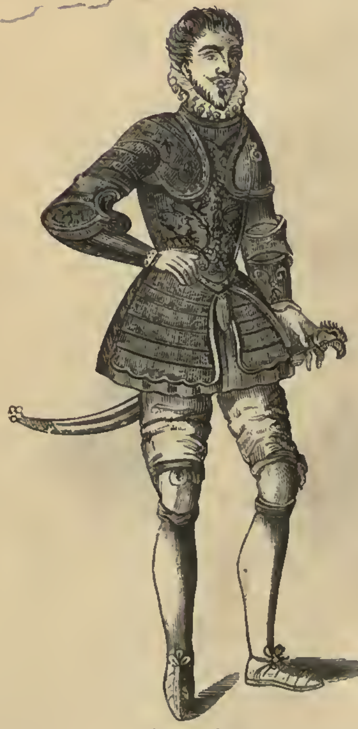
English Sailor. 1598.

Sir John Harington, in his 'Nugæ Antiquæ,' gives a particular account of the articles of clothing provided for the officers and men serving in Ireland in 1599, and the prices paid for them: cassocks of broad Kentish cloth, and *Venetians* (*i.e.* loose breeches reaching to the mid-leg) of the same material, with buttons and loops, canvas doublets, shirts and bands of "Osnabridge Holland," kersey stockings, neat leather shoes, and "hats and caps coloured," but no colours specified.

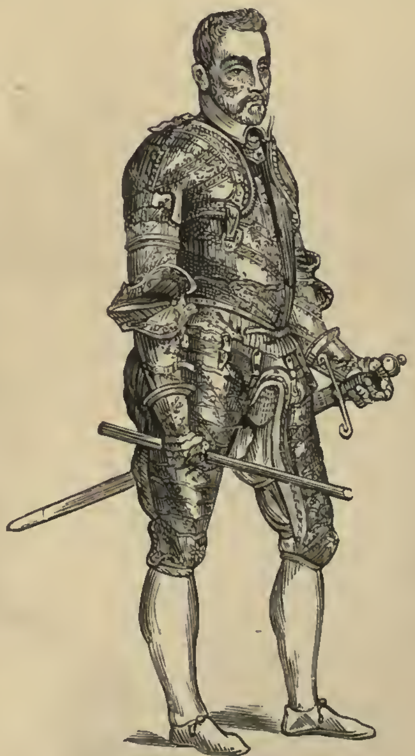
An order was issued in the reign of Elizabeth that all commanders in the navy should wear scarlet. Cesare Vecellio, at the end of his fourth book, gives us a representation of an English sailor, *circa* 1598, which I think may be fairly relied on as to form. He mentions no colours (See cut annexed.)

The portraits of François, duc d'Alençon, afterwards Duc d'Anjou, one of the pretenders to the hand of Queen Elizabeth, of François de Montmorency, Maréchal de France, 1578, and the figure of a *maheutre* or man-at-arms of the French royal army in 1593, from a print in a work of that date, will suffice as examples of the armour worn in France in the latter half of the century by commanders and by the cavalry. (See cuts below.)

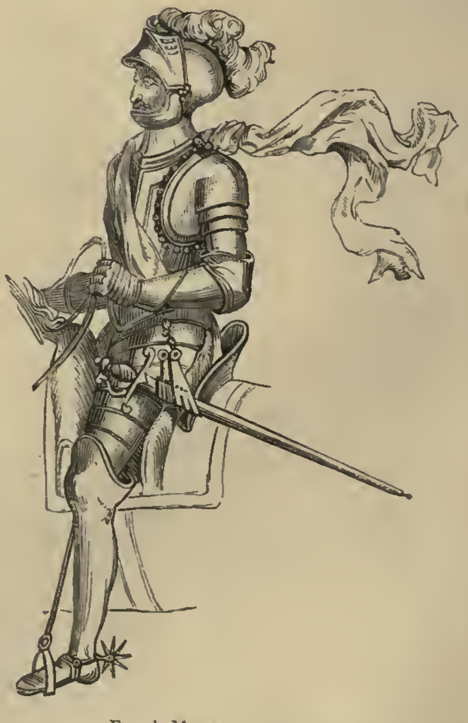
By the infantry, armour was discarded nearly altogether, except for the head. The figures in the next page are from prints of the time, reproduced by Montfaucon and Quicherat, viz. a harquebusier and a halbardier, *temp.* Charles IX., 1565; a halbardier of the Royal Guard, *temp.* Henry III., 1586—the three crowns embroidered on his breast, I presume, indicate the three kingdoms of France, Navarre, and Poland—and a Swiss of the Royal Guard of the same reign, the last two from a painting of that date.



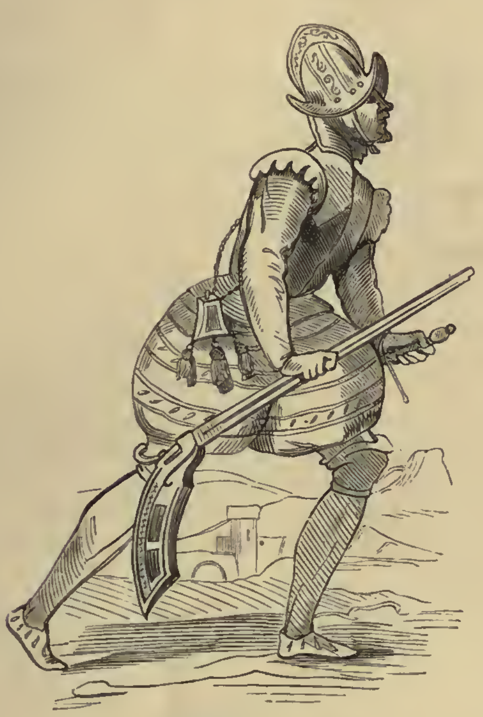
Duc d'Alençon.



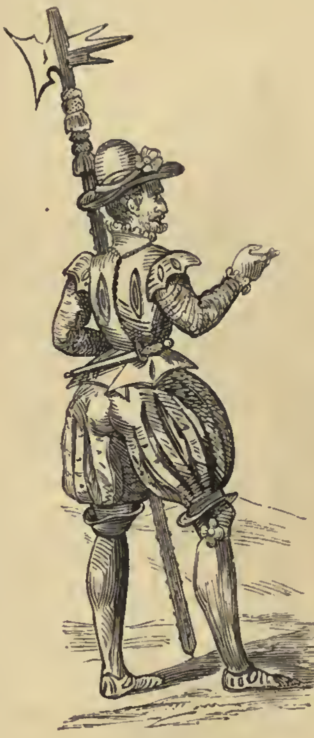
François de Montmorency. 1578.



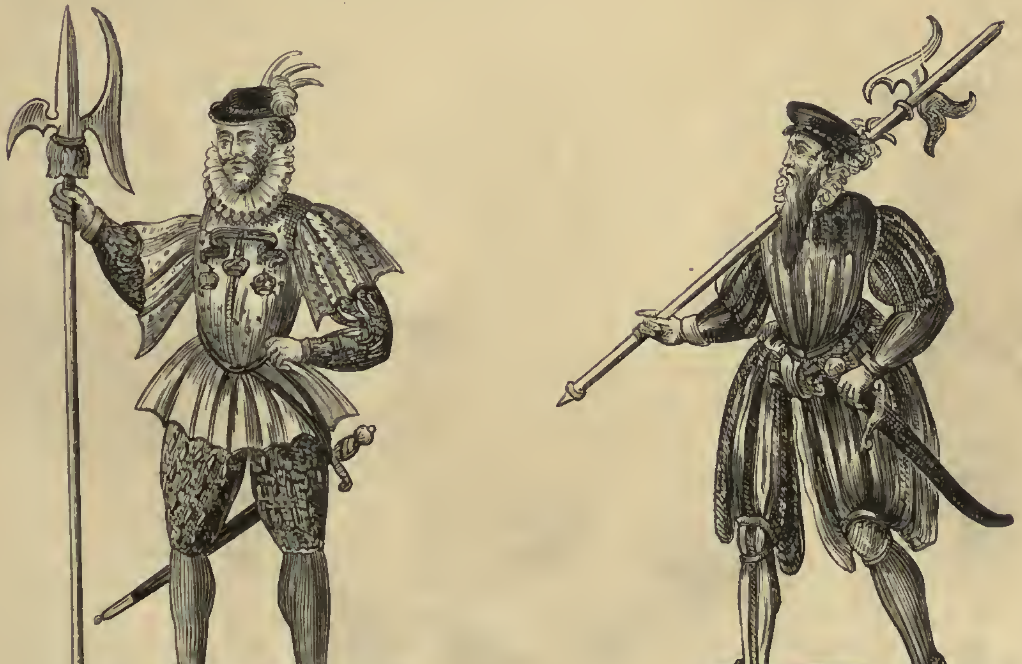
French Man-at-arms. 1593.



Harquebusier. 1565.

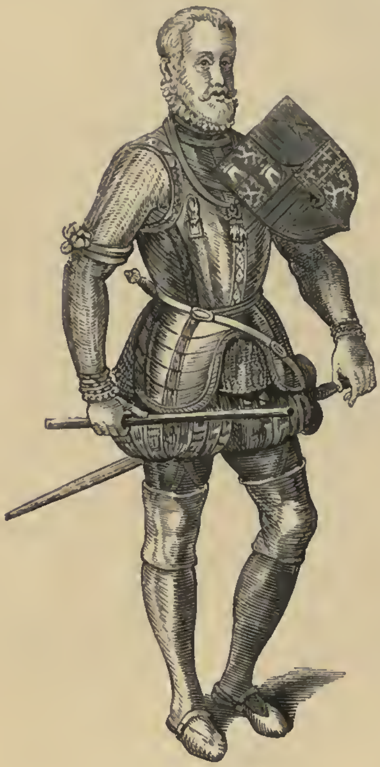


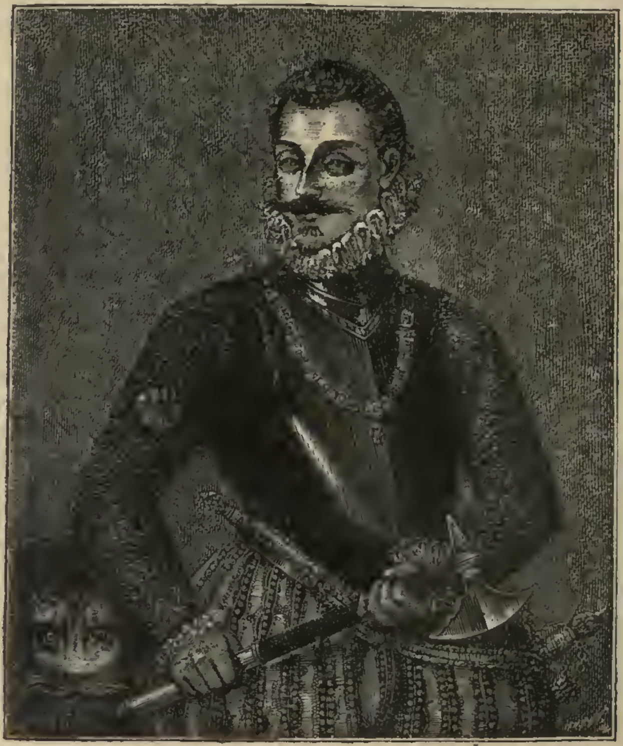
Halbardier. 1565.

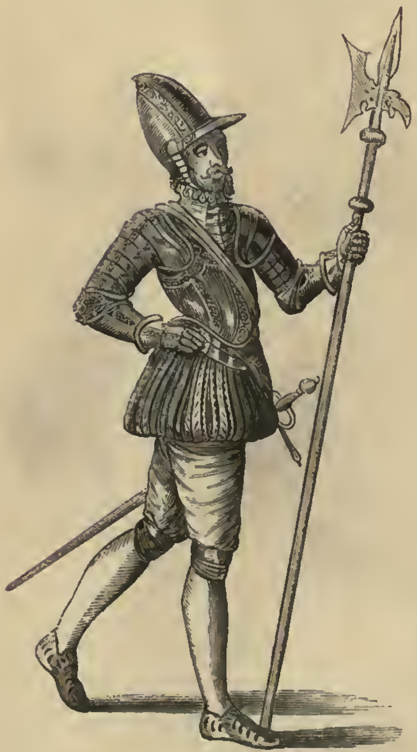


Halbardier and Swiss of the Royal Guard. 1586.

The Spaniards seem to have retained the use of armour to a later period than the English. Sir Richard Hawkins, in his 'Voiage into the South Sea, anno Domini 1593,' says, "I had great preparation of armours, as well of proofe as of light corsletts, yet not a man would use them; but esteemed a pott of wine a better defence than an armour of proofe, which truely was great madnesse, for if the Spaniard surpasseth us in anything, it is in his temperance and suffering; and where he hath had the better hand of us, it hath beene for the most part through our own folly, for that we will fight unarmed with him being armed: besides that, the sleightest armour secureth the parts of a man's body from pike, sword, and all hand weapons; it likewise giveth boldnesse and courage. Therefore, in time of warre, such as follow the profession of armes, by sea or by land, ought to covet nothing more than to be well armed. Wherein the Spanish nation deserveth commendation above others, every one, from the highest to the lowest, putting their greatest care in providing faire and good armes. He which cannot come to the price of a corslet will have a coat of mayle, a jackett, at least a buffe-jerkin or a privie coate, and hardly will they be found without it, albeit they live and serve for the most part in extreame hott countries."


Philip II., king of Spain.


Don Juan of Austria.

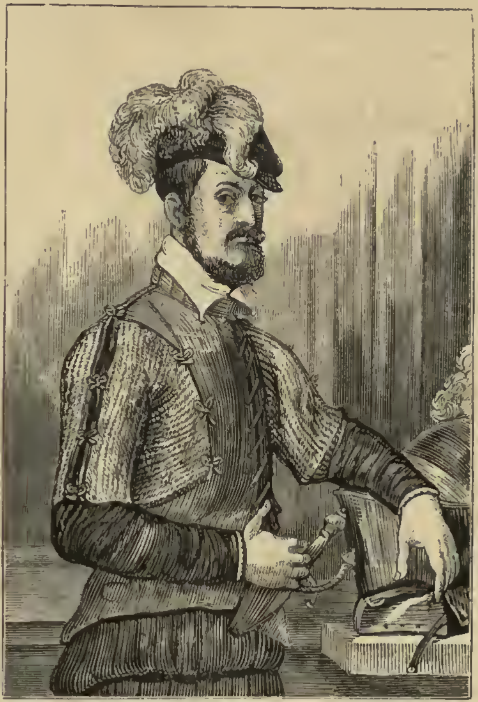

Spanish Sergeant. From Caspar Rutz.

Above is the portrait of Philip II., king of Spain, from an engraving in Le Petit's 'Grande Chronique de Hollande,' &c., a contemporary publication; also a half-length of the celebrated Don Juan of Austria, from a painting attributed to Alonzo Sanchez Coello, a Portuguese painter, engraved for Señor Carderera's great work; and annexed a sergeant of Spanish infantry, from Caspar Rutz. The sleeves of chain-mail in the portraits of Philip and Don Juan are peculiarly characteristic of Spanish armour at this period. (See also Dictionary, under MORION.)

In form the armour of Spanish manufacture differed in no particular from that made in Germany or Italy; or which was worn in the north, south, or east of Europe, on this side the Oder. The distinction, where any existed, was in the ornamentation, which, in the latter half of the sixteenth century, was of the most superb description. Private as well as public collections of any celebrity contain suits or portions of suits of engraved or embossed armour, the workmanship of which is unsurpassably beautiful. In this country the late most unhappily dispersed Meyrick Collection contained, amongst other priceless treasures, a suit of Italian armour chased and engraved in the highest style of art; it was covered with arabesques, interspersed with human forms, trophies of arms, and instruments of music; the whole chiselled out and then engraved, the relief gilt, and the ground russet; date *circa* 1560;—a suit which belonged to Alfonso II., duke of Ferrara, 1558, to whom Tasso dedicated his 'Gerusalemme liberata,' which Sir Samuel did not hesitate to assert was "one of the most splendid suits in Europe, if it be not, indeed, entitled to pre-eminence;"—also a third suit, nearly as fine, which had belonged to an officer of the guard of Cosmo de Medici, Grand Duke of Tuscany. In the yet fortunately intact collection of Lord Londesborough, are some exquisite specimens of Italian repoussé work, and a superb cap-à-pie suit of engraved and gilt armour, purchased at the sale of Mr. Bernal's collection, and which, from the double-queued lion upon it, is conjectured to have been made for a Count of Luxembourg. The suit of armour of Sir Philip Sidney, formerly at Strawberry Hill, which the apathy of the Tower authorities allowed to be lost to this country, had figures in high relief on it of solid gold; but it is needless to swell the catalogue of these magnificent relics, to which no engraving can do justice. I will only mention the suit known as the "Armure aux Lions," in the Louvre at Paris, as amongst the most celebrated of those preserved in national collections on the Continent.

William Thomas, the old traveller I have already quoted, gives us a little insight of the armour in Venice in the first half of this century: "And now methinketh it convenient to speak in this place of the armory that is in an hall of the Duke's palace called La Sala del Consiglio d'idieci, which surely is a very notable thing. There be (as they reckon) a thousand cotes of plate, part covered with cloth of gold and velvet, with gilt nails, so fair that princes might wear them, besides divers other fair harnesses, made of late, which are bestowed in so fair an order, with their divers kinds of weapons furnished of the best sort, that a great while looking on would not satisfy me." (History of Italie, 1549.) The "cotes of plate, part covered with cloth of gold and velvet, with gilt nails," were evidently jazerants, such as are described in the Dictionary, p. 314.

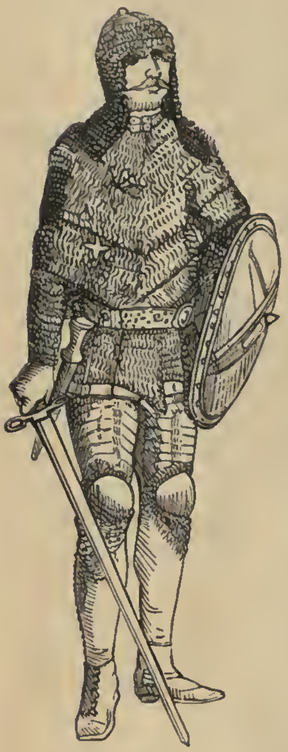
The portrait of an Italian nobleman by Moroni, lately added to the collection in our National Gallery, reveals to us the mode of attaching sleeves of mail to a body of buff leather, thereby relieving the wearer of the weight of a considerable portion of chain under the breastplate. (See woodcut annexed.)

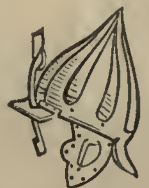


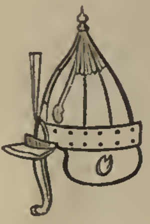
Italian Nobleman. By Moroni.

In the east of Europe the Oriental type still predominates. Poland, Russia, and Hungary present us with examples of long coats of mail which might have been worn by the satraps of Persia, and yet distinguish the Circassian cavalry. The casques have nasals or nose-guards, the raising or lowering of which is regulated by a screw; a fashion we find adopted in England in the following century, and obviously derived from Turkish, Persian, or Mongol examples, of which several are to be found in the national collections at St. Petersburg and Paris.

In the Imperial Arsenal of Vienna there is an Hungarian suit of the end of the sixteenth century, composed of chain and plate. "The whole equipment," observes M. Demmin, "has an Oriental character about it, especially the cuishes and knee-pieces, composed of plates joined by rings such as are used in Persia. The casque is made with a low crown and covered with a mail-hood, the front part of which protects the forehead and cheeks" (see annexed figure); the round shield is ornamented with a painting representing a crossbow. The Russian casques are of three descriptions—the Chlem, the Chichack, and the Missiourki, but their distinguishing peculiarities are not sufficiently obvious to me, and the names appear to have been applied to head-pieces indifferently. The adjoined cuts of Russian casques are from examples in the Musée d'Artillerie, Paris, and the Tsarskoe Selo Museum at St. Petersburg. The Hungarian casque is described by M. Demmin as having belonged to the hero Nicalao Zringi, 1566.


Hungarian Armour. 16th cent.


Russian.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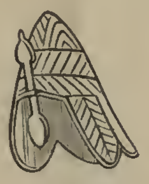
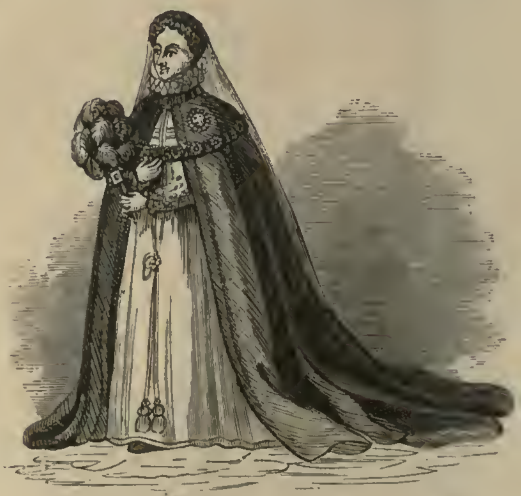
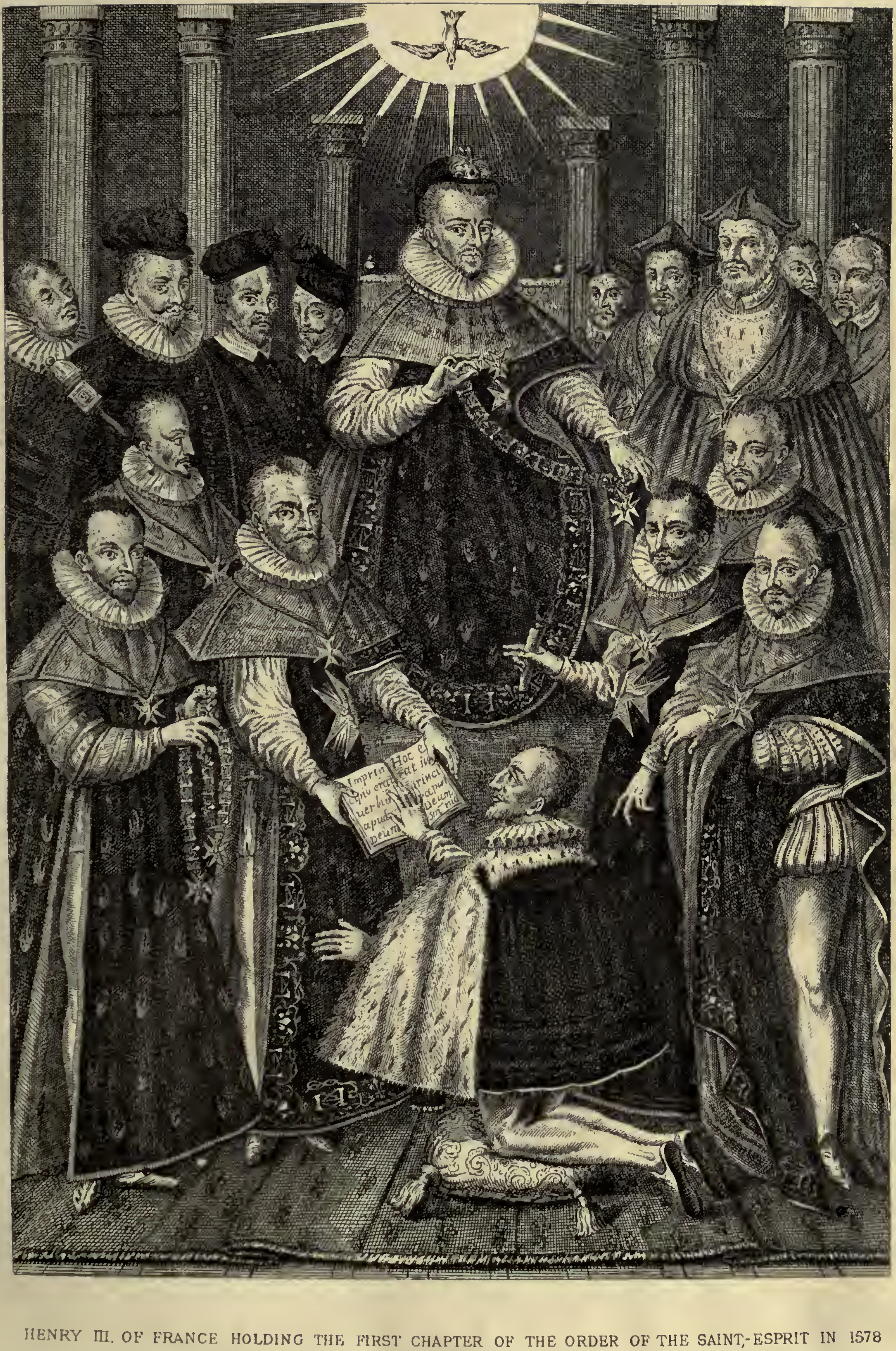

.Hungarian.

Respecting orders of Knighthood, it is to be observed that the earliest mention of a collar of the Order of the Garter occurs in the reign of Henry VII. The mantle, kirtle, hood, and collar are stated as composing the whole habit of the Order sent to Philip, king of Castile, in 1504 (22nd of Henry VII.). The dress was then entirely of purple velvet, lined with white silk, sarcenet or taffeta, and no longer embroidered with garters. The collar and the great and lesser George, as at present worn, were given to the Knights of the Garter by King Henry VIII., who reformed the statutes of the Order and altered the dress. The surcoat was made of crimson velvet, and a flat black velvet hat of the fashion of the time superseded the hood, which was still, however, worn for ornament only, hung over the shoulder, and thence called the *humerale*. It was of crimson velvet, the same as the surcoat. The lesser George was not worn before the thirteenth year of this king's reign, when it hung in a gold chain or ribbon upon the breast; and from a memorandum of the thirty-eighth year of the same reign, we learn that the colour of the ribbon at that date was black. In the reign of Elizabeth the flat hat was exchanged for one with a higher crown, of the fashion of the time, but no other alteration took place in the dress. I annex an engraving of the Queen in the habit of the Order, from the print in Ashmole's History of it.


Queen Elizabeth in the habit of the Order of the Garter.

The principal order of knighthood instituted in the sixteenth century is that of the St. Esprit, by Henry III. of France, December 31st, 1578. As I have stated in the Dictionary, p. 133, there is an engraving in Montfaucon's 'Monarchie Française,' from a painting of the period, of the Count de Nevers being invested with the collar of the Order, in the first chapter of it, held January 1st, 1579. An engraving of the collar will be found in Plate V., fig. 5, but our accompanying plate is copied from the print in Montfaucon above mentioned, showing the knights in the robes of the Order at the time of its foundation. Several Orders of minor importance are stated to have been founded in the course of the century, namely :—

The Order of St. Peter and St. Paul, in Rome, by Pope Leo X., in 1520, and re-established in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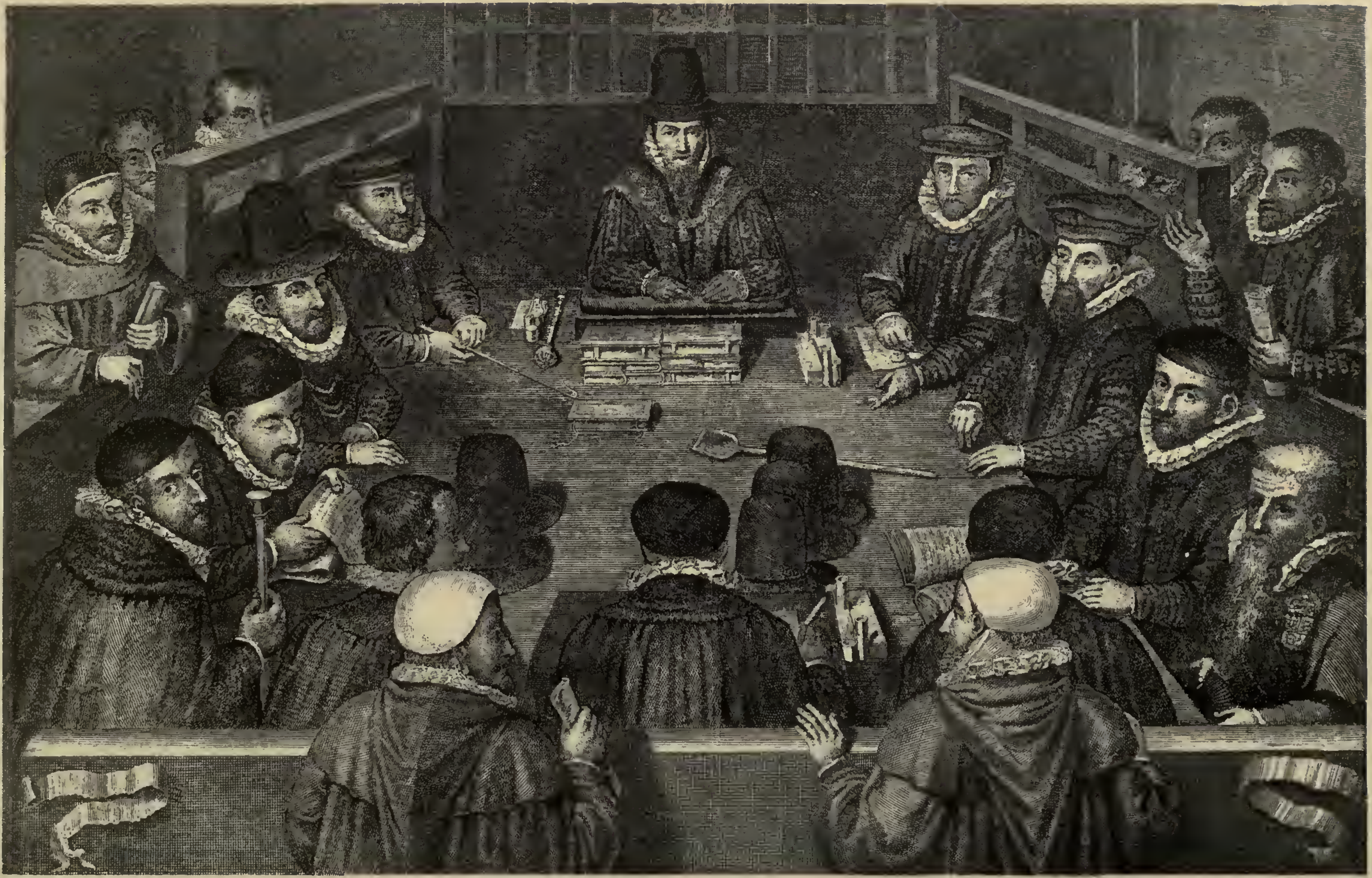
HENRY III. OF FRANCE HOLDING THE FIRST CHAPTER OF THE ORDER OF THE SAINT,-ESPRIT IN 1578



THE COURT OF WARDS AND LIVERIES.

Temp. Q. Eliz.

1540 by Pope Paul III. The last-named pontiff is supposed to have instituted the Order of St. George of Ravenna, in 1534. It was, however, abolished by Pope Gregory in 1572, and became extinct.

The Order of the Golden Spur, in Rome, is said to have been founded by Pius IV. in 1559, and to have fallen into disuse on his death, in 1565.

The Order of St. Stephen, in Tuscany, founded by Cosmo de Medicis, 1561, and that of Our Saviour in the same year by Eric, thirteenth king of Sweden, which had a very brief existence.

The Order of the Lamb of God, also in Sweden, by John the Great, at Upsal, on the day of his coronation, 1564.

The Order of St. Maurice and St. Lazarus, an amalgamation by Philibert, duke of Saxony, with the permission of Pope Gregory XIII., of two earlier institutions.

The Order of Loretto, by Pope Sixtus V. in 1587, abolished by Pope Gregory XIV.

There is nothing in these fraternities that calls for illustration in our pages. The reader who desires further information respecting them is referred to Edmondson or the earlier work of Favine, 'Théâtre d'Honneur et de Chevalerie,' who industriously collected the few facts and many fictions concerning them.

Of the legal costume of England in the reign of Elizabeth, we have an interesting illustration in painting on panel of the Court of Wards and Liveries, executed presumably about 1585, and, if that date be correct, presenting us with portraits of the Master and several officers of the Court, more or less distinguished, in their robes of office. It was engraved by Vertue for the Society of Antiquaries of London, and published in the 'Vetustamenta.' The personages represented are supposed to be Lord Burleigh, Master of the Court, in the chair, with the mace in his right hand, and supported on each side by a Chief Justice as Assessors. The person in a high-crowned hat, seated on his right, is said to be Thomas Scotford, the Surveyor, and immediately behind him stands a Queen's Serjeant. Next to the Surveyor is seated the Receiver-General, at that time G. Goring, and standing beside him with a staff, Marmaduke Servant, the Usher. On the left of the Master, and next to the Chief Justice, is the Attorney, Thomas Kingsmill, and behind him stands a counsel pleading. Seated next to Kingsmill is William Tooke, the Auditor, and next to him, with the royal arms on his gown, Leonard Taylor, the Messenger of the Court. In front, outside the Bar, stand two Serjeants with white coifs, one in a party-coloured gown, indicating his recent appointment, and consequently conjectured to be Thomas Gent, made Serjeant in 1585. (*Vide* accompanying plate.)

I approach with diffidence the alterations in ecclesiastical costume consequent on the momentous event of the Reformation, and, in order to avoid offending any of my readers, will confine myself to the quotations of the Rubric without comment.

The vestments ordered in the Prayer-book of 1549 are at the Holy Communion, "for the priest that shall execute the ministry, the vesture appointed for that ministration; that is to say, a white alb, plain, with a vestment or cope, and, where there are priests or deacons ready to help, these are to wear albs with *tunicles*." By the alb, when distinguished, as it here is, from the surplice, is meant a white tunic of much scantier dimensions than the surplice, and, as such, suited for wearing under the vestment or cope. By plain (*pura*) is meant without "apparels," which in mediæval times had been adopted as ornaments to the alb. (See Dictionary, pp. 5 and 9.)

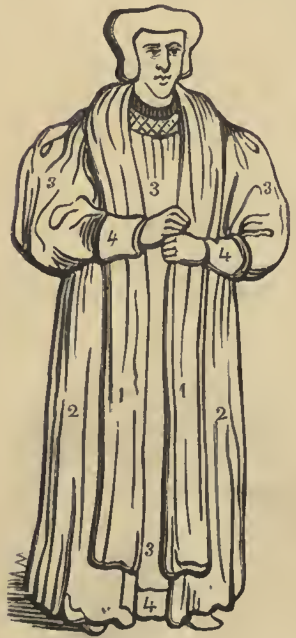
Mr. Marriott remarks upon the above direction, that "in strictness of grammar one wearing 'a vestment *or* cope' would be understood to mean but one vestment, of which cope was an alternative name. But it appears clear that in the fifteenth and sixteenth centuries the word 'vestimentum' was often used with a limited meaning of that which was then regarded as the special vestment of Christian ministry; viz. the chasuble." And further, that though an option is given in the rubric already quoted between "vestment or cope" for the priest at Holy Communion, yet in the rubric providing for services on Wednesdays and Fridays, when there is no Communion, a cope is prescribed without any alternative.

In the second Prayer-book, A.D. 1551, a further change was made, the question of the vestments having in the interval been brought prominently into discussion in consequence of Bishop Hooper refusing to be consecrated unless the use of the pontifical vestments were dispensed with. The second rubric before Morning Prayer ran therefore as follows:—"The minister at the time of the Communion, and at all other times in his ministration, shall use neither alb, vestment, nor cope; but being archbishop or bishop, he shall have and wear a rochette; and, being a priest or deacon, he shall have and wear a surplice only."

In the injunctions issued in the first year of Queen Elizabeth, A.D. 1559, no mention is made of vestments; but in the interpretations appended to them by the archbishop and bishops, there occurs the following direction:—"That there be used only but one apparel: as the cope in the ministration of the Lord's Supper, and the surplice in all other ministrations" (Cardwell, 'Doc. Ann.,' p. 203, *et seq.*).

The Prayer-book of 1559, the use of which was enjoined by the Parliament of 1558–59, has the following rubric on vestments:—"And here it is to be noted, that the minister at the time of the Communion, and at all other times of his ministration, shall use such ornaments in the church as were in use by authority of Parliament in the second year of the reign of King Edward VI., according to the Act of Parliament set in the beginning of this book."[1]

In the 'Advertisements' of 1564, put forth at the Queen's injunction by the Archbishop of Canterbury, Metropolitan, the Bishops of London, Ely, Rochester, Winton, and Lincoln, "Commissioners in causes ecclesiastical with others," occurs the following:—



Protestant Bishop. 16th cent.

"Item, in the ministration of the Holy Communion in cathedrall and collegiate churches the principall minister shall use a cope, with gospeller and epistoler agreeably; and at all other prayers to be sayde at the Communion table to use no copes, but surplesses.

"Item, that the dean and prebendaries weare a surplesse with a silk hood in the quyer, and, when they preach in the cathedrall or collegiate churches, to weare their hood.

"Item, that every minister saying any publique prayers or ministring the sacraments or other rites of the churche, shall wear a comely surples with sleeves."

The Reformation, as Mr. Fairholt observes, "by the change produced in the officiating costume of the clergy, appears to have deprived it of its symbolical meaning and consequent form, discarding all that was peculiarly the feature of the Church of Rome." These changes, however, were not sweeping or immediate, but took place gradually with the rejection of the many observances and ceremonies held by that Church. The woodcut title-page to Cranmer's Bible, printed in 1539 (see Dictionary, p. 220), which is said to have been designed by Holbein, is an excellent authority for the clerical costume of that time. In one of its divisions Henry VIII. is depicted on his throne, giving the Bibles to Cranmer and Cromwell for distribution to the people. The Archbishop and his attendant chaplain are habited in long white gowns falling to the feet, over which are worn plain white surplices reaching to the calf of the leg, and having full sleeves. A black scarf (apparently adapted from the stole) gathered in folds round the neck, hanging down at each side in front over the shoulders, to a little below the waist. The portraits of Bishop Latimer, who was burned 16th October, 1555, and of other prelates of that period, present similar features. But the various articles of a Protestant bishop's dress will be best understood from the woodcut in the preceding page, copied, with the necessary elucidations, from Palmer's 'Origines Liturgicæ.' Fig. 1 is the scarf or stole; 2, the chimere; 3, the rochette; and 4, the cassock, or under garment of the chimere. Dr. Hody says that in the time of Edward VI. it was worn of a scarlet colour by our bishops, like the doctor's dress at Oxford, and placed over the rochette, and in the time of Elizabeth was changed for the black satin chimere worn at present.[1] The cap is of the form of that generally worn by clerical, legal, and learned personages in the sixteenth century, and which was superseded shortly after the Reformation by the square cap still worn in our Universities.

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[1] Mr. Marriott has appended to this passage the following note:—"The Parliament which authorized the first Prayer-book of Edward VI. met Oct. 15th, 1548, and was prorogued till Nov. 24th by reason of the plague. The Bill for conforming the Order of Divine Worship, which had been drawn out 'by the Archbishop of Canterbury, with other learned and discreet bishops and divines,' was brought on December 10th to the Lords, and was agreed to January 15th, 1549. The Parliament was not prorogued till March 14th; and as Edward's accession dates from January 28th, 1547, the session is technically described as 2 & 3 Edward VI., and yet the authority of Parliament is said to be given to this book 'in the second year of King Edward VI.'" (p. 231). It must have escaped Mr. Marriott's notice that the second year of Edward's reign did not expire till January 27th, 1549, and the consent of the Lords had been given to the Bill twelve days previously.

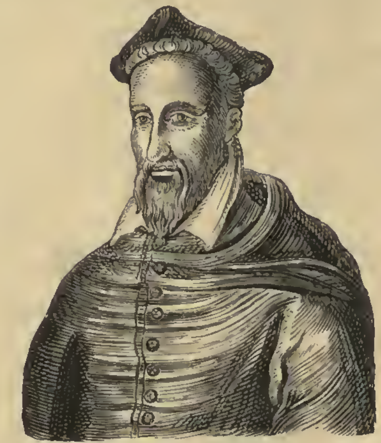
The Rev. J. Jebb, in his work on the 'Choral Service of the Church,' p. 219, says: "From a comparison of the various dresses of the primitive Church with those of Rome, it appears that the tendency of the Western Church has been to curtail the flowing vestments of the East, and make up for what they want in majesty by the frippery and effeminate addition of lace, &c. The long English surplice, reaching to the ground, with flowing sleeves, is acknowledged by one of their own ritualists (Dr. Rock) to be more primitive than the short sleeveless garment of Rome."

The quotations from the early Prayer-books show that the cope was still authorized to be worn on certain specified occasions. Archbishop Cranmer, at the consecration of a bishop in 1550, wore not only a cope but a mitre, and the assistant bishops had copes and pastoral staves ('Life of Cranmer,' book ii. chap. xxiv.). In 1564 copes were worn by the officials and assistant priests at Canterbury on Communion days, and by the gentlemen of the Queen's Chapel in the reign of Elizabeth (see Dictionary, p. 131); and we shall find them in use in the Protestant Church till the Great Rebellion.

The alb being directed to be always worn plain, or without apparels, and thereby one of its principal distinctions from the surplice removed, and the use of the two vestments permitted indifferently, the alb appears to have been soon discarded, but the chasuble was occasionally worn as late as the seventeenth century. Accordingly we find on the brasses of priests in the early part of Queen Elizabeth's reign the surplice or plain alb, and sometimes a hood, but afterwards the usual dress is not the surplice, but the Genevan or ordinary civilian's gown. A skull-cap is also found on the head of a doctor in divinity.

The Church of Rome, unused to fluctuation, richly endowed and firmly established, admitted of no change in a costume which it had adopted with a mystic reference to its tenets, and to which it added nothing but splendour of decoration as it increased in wealth and power.

In our next chapter I shall have something more to say respecting the costume of the clergy of the Greek Church, reliable authorities for which abound from the commencement of the seventeenth century.


Louis de Lorraine, Cardinal de Guise.

The portrait of Louis de Lorraine, Cardinal de Guise, illustrates what were called "the forked caps of Popish priests," to which I have alluded (with an engraving) at p. 80 of the Dictionary. In the more depressed form which it presents in this example, it may have suggested the square or trencher cap of the following century.

M. Camille Bonnard has given us the figure of a pope in his ordinary costume, copied, he informs us, from a painting preserved in the Vatican, and described as the portrait of Sixtus IV. by Piero della Francesca. If Vasari is correct, however, in stating that Della Francesca, born in 1398, became blind in 1458, it is impossible he could have painted Sixtus IV. as pope, as he was not elected till 9th of August, 1471, and died 13th of August, 1484. It is, however, an interesting picture of a pope in his daily dress at the commencement, I should say, of the sixteenth century, our earlier illustrations representing him only in full pontificals.

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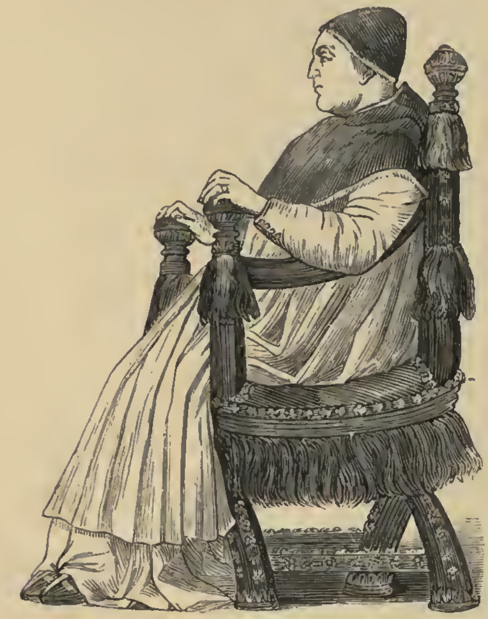
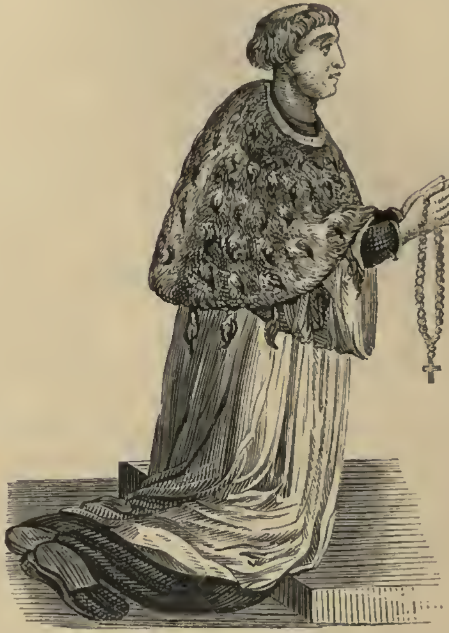
[1] In consequence, it is said, of the objections of Bishop Hooper at his consecration, previously mentioned.

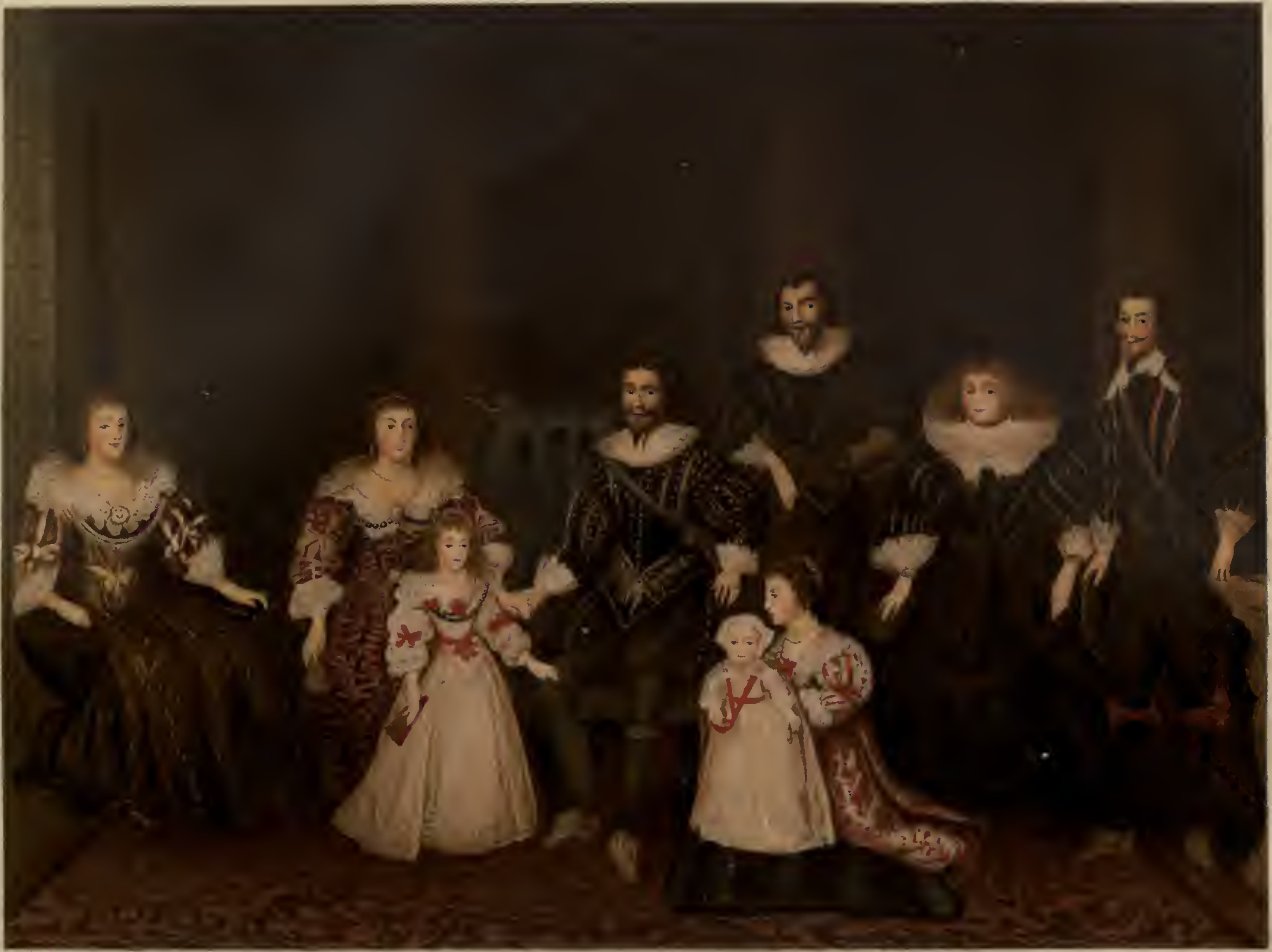


Pope in ordinary dress.



Emmanuel Welser, Canon of Basle. 1576.

I adjoin also the portrait of Emmanuel Welser, Canon of Basle, who died 1576. His aumuse, or tippet, is of ermine, illustrating the observation of the late Mr. Pugin in his 'Glossary of Ecclesiastical Costume,' which I have quoted in Dictionary, p. 7 (article AMESS). The Bishop of Basle being a temporal prince, the chapter of his cathedral were consequently entitled to this peculiar distinction.



George Villiers Duke of Buckingham and Family

CHAPTER [illegible]

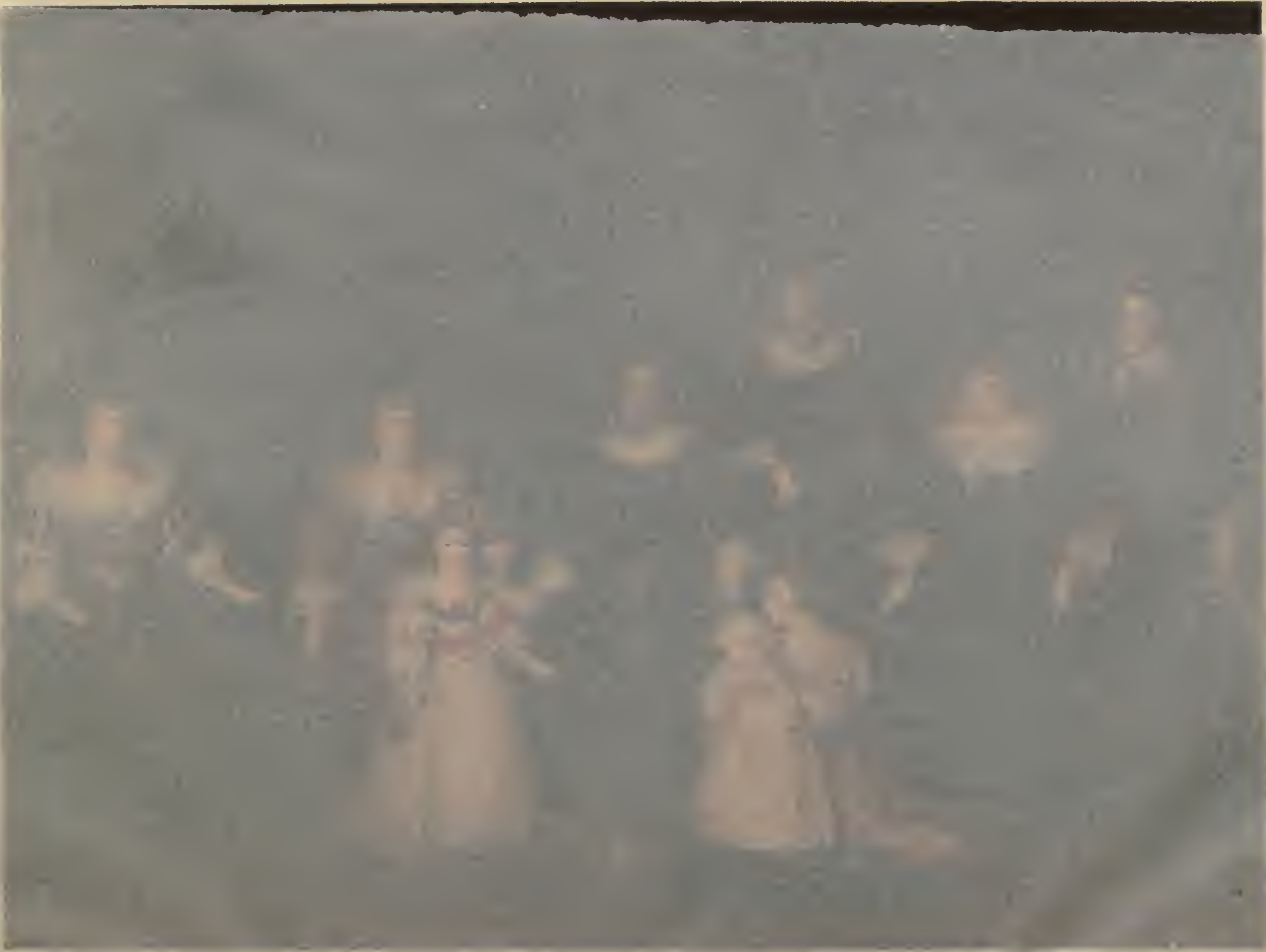
[illegible]

THIS period of our history [illegible] the House of Stuart, [illegible] [illegible].

The costume of England [illegible] ceded to the throne [illegible] continuation of [illegible] Elizabeth. [illegible] [illegible] the peculiarity of [illegible] [illegible] with [illegible]

[illegible] during this reign [illegible] fashion. In a MS. in the Harleian Library is the following [illegible] George Villiers, duke of Buckingham, the favourite of James I. [illegible] to have his clothes trimmed with [illegible] carkanets, and cat-rings; to be yoked with [illegible] and imprisoned in jewel [illegible] in [illegible], he had twenty-seven suits of clothes made, the [illegible] one of which was a [illegible] cloak, with diamond [illegible] diamonds, [illegible] [illegible] [illegible] James [illegible] Duke of Buckingham and Charles Prince of Wales [illegible] were in this reign [illegible] [illegible]

[illegible] still [illegible] by the [illegible] p. 187, and to that [illegible] articles [illegible] A portion [illegible] 'Lingua [illegible] of the Tongue and the Five Senses [illegible] "Five [illegible]" says one of the characters, [illegible]



George Villiers Duke of Buckingham and Family

CHAPTER VIII.

THE SEVENTEENTH CENTURY.

THIS period of our history embraces the reigns of the sovereigns of the House of Stuart, including the twelve years of the Commonwealth.

The costume of England in the reign of James I., who succeeded to the throne 24th March, 1603, was little more than a continuation of the dress in the latter portion of the reign of Elizabeth. The long-waisted, peascod-bellied doublet remained in vogue, and the conical-crowned hat and large Gallic or Venetian hose, slashed, quilted, stuffed and guarded (laced), were worn as before, but increased in size, from the quantity of stuffing used in them, which owes its adoption, according to a contemporary writer, to the pusillanimity of the new monarch, who "had his cloathing made large, and even the doublets quilted, for fear of stellets (stilettoes). His breeches in great plaits, and full stuffed." (Dalzell, 'Fragments of Scottish History:' see figure of James, Dictionary, p. 57.) Towards the close of his reign some alterations are observable. Short jackets or doublets, with tabs and false sleeves hanging behind, succeed to the long-waisted doublets; and the hose, instead of being slashed or laced, were covered with loose, broad straps, richly embroidered or adorned with buttons, the silk or velvet trunk being visible at the intervals.

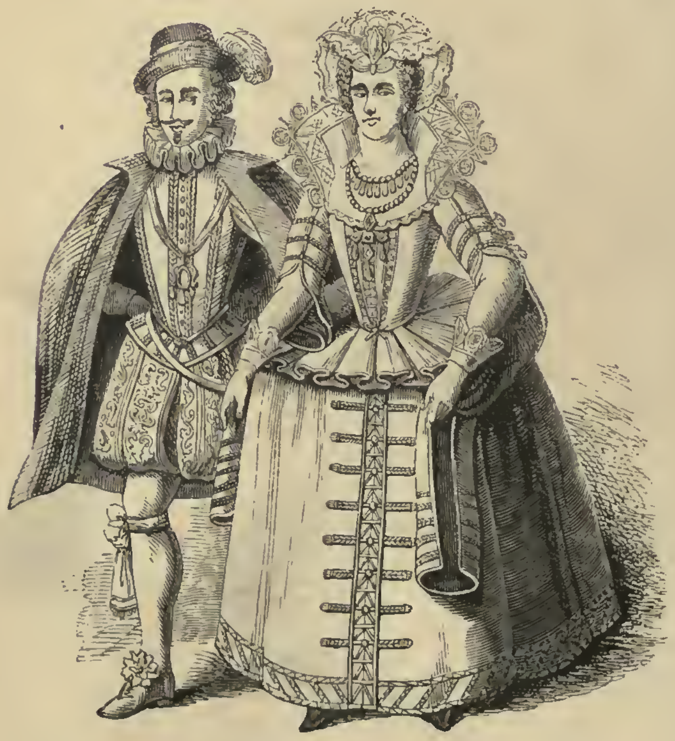
Jewellery was in great favour during this reign with such of each sex as could indulge in so costly a fashion. In a MS. in the Harleian Library is the following description of the dress of the famous George Villiers, duke of Buckingham, the favourite of James I.:—"It was common with him at any ordinary dancing to have his clothes trimmed with great diamond buttons, and to have diamond hatbands, cockades, and ear-rings; to be yoked with great and manifold knots of pearl; in short, to be manacled, fettered, and imprisoned in jewels; insomuch that at his going over to Paris in 1625, he had twenty-seven suits of clothes made, the richest that embroidery, lace, silk, velvet, gold, and gems could contribute; one of which was a white uncut velvet, set all over, both suit and cloak, with diamonds valued at fourteen thousand pounds, besides a great feather stuck all over with diamonds, as were also his sword girdle, hatband, and spurs." The fashion of wearing jewels in the hat has been noticed in the Dictionary, p. 265, where the reader will find extracts from the letters of James to this same Duke of Buckingham and Charles Prince of Wales respecting it. Silk, worsted, and thread stockings were in this reign almost universally worn, and cloth or woollen stockings considered unfashionable (see Dictionary, p. 485).

The ladies' dress was still disfigured by the vardingale: see portrait of Anne of Denmark, queen of James I., in Dictionary, p. 187, and to that portion of our work I may also refer the reader for information respecting all the separate articles of attire necessary to complete the costume, male and female, of this period in England. A portentous list of the latter is contained in an old play, called 'Lingua; or, the Combat of the Tongue and the Five Senses for Superiority,' published in 1607. "Five hours ago," says one of the characters, "I set a dozen maids to attire a boy like a nice gentlewoman, but there is such doing with their looking-glasses; pinning, unpinning, sitting, unsitting, formings and conformings; paintings of blue veins and cheeks; such a stir with sticks, combs, cascanets, dressings, purls, fall-squares, busks, bodices, scarfs, necklaces, carcanets, rabattoes, borders, tires, fans, palisadoes, puffs, ruffs, cuffs, muffs, pusles, fusels, partlets, fringlets, bandlets, fillets, corsletts, pendulets, amulets, annulets, bracelets, and so many lets (stops or hindrances), that she is scarce dressed to the girdle, and now there is such calling for fardingales, kirtles, busk-points, shoe-ties, and the like, that seven pedlars' shops, nay, all Stourbridge fair, will scarcely furnish her. A ship is sooner rigged by far than a gentlewoman made ready."

Henry Fitzgoffery, in his satirical 'Notes from Black Fryers,' 1617, furnishes us with a description in rhyme of a fashionable gallant of that date, which is nearly as instructive respecting the wardrobe of the male sex:—

> " Know'st thou yon world of fashion now comes in,
> In Turkie colours carved to the skin,
> Mounted Polonianly till he reeles,
> That scorns so much plain dealing at his heels;
> His boots speak Spanish to his Scottish spurs;
> His sute cut Frenchly rounde, bestuck with burres;
> Pure Holland is his shirt, which proudly faire
> Seems to outface his doublet everywhere;
> His haire like to your Moores or Irish lockes,
> His chiefest dyet Indian mixed with dockes;
> What country May-game might wee this suppose?
> Sure one would think a Roman by his nose;
> No! in his habit better understand
> He is of England, by his yellow band."

And Dekker, in his 'Gull's Horn Book,' published in 1609, contrasting the fashions of his day with the simplicity of the old times (though where he found simplicity in any later than the Deluge I am not aware), says: "There was then neither the Spanish slop nor the skipper's galligaskins; the Danish sleeving, sagging down like a Welsh wallet; the Italian's close strosser, nor the French standing collar; your treble, quadruple, Dædalion ruffs; nor your stiff-necked rabatos, that have more arches for pride to row under than can stand under five London bridges, durst not then set themselves out in print, for the patent for starch could by no means be signed. Fashion then was counted a disease, and horses died of it." The disease is a very old one, and Dekker would have been puzzled, I fancy, to point out an age in which it was not deplored as epidemic.



The Earl and Countess of Somerset.

The annexed portraits of the Earl of Somerset and his infamous wife illustrate the ordinary dress of the nobility of this kingdom in the reign of James I.; and those of Prince Henry, the promising son of that sovereign, and a young nobleman in attendance on him[1] (see next page), furnish us with the hunting costume of the same period.

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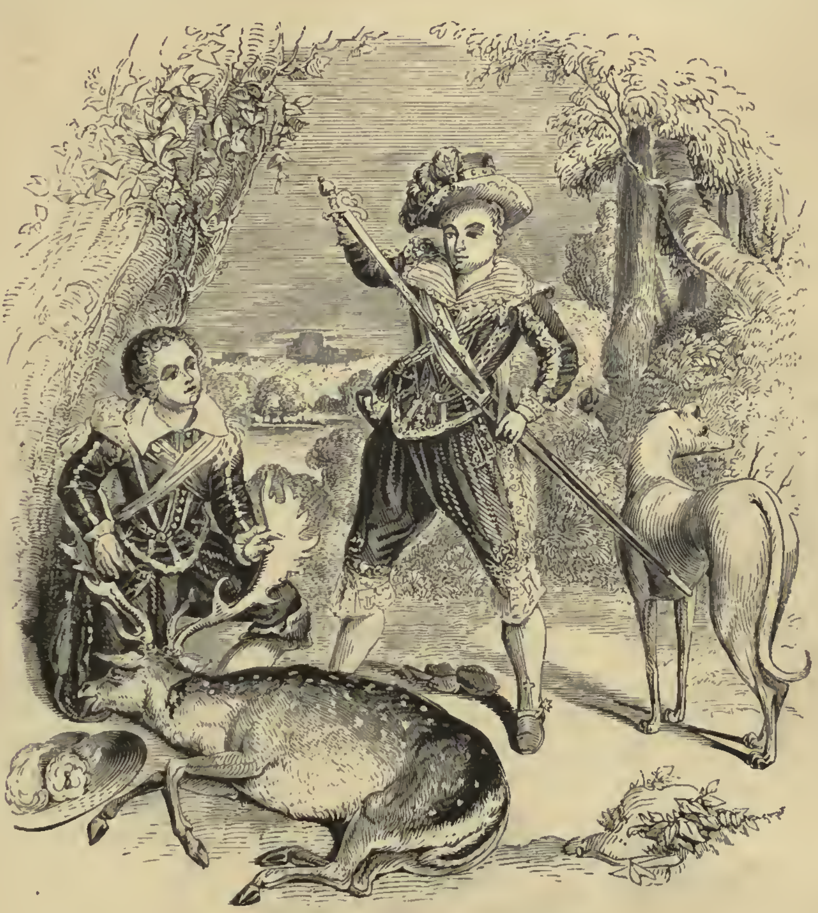
[1] Supposed to be Lord Harrington, from a shield of arms suspended from a branch of the tree above him in the original picture; but in a replica of it the shield is charged with the arms of another family.

To the above quotations may be added another from Samuel Rowland's tract, 'A Pair of Spy-Knaves,' in which, speaking of the "roaring boys" of his time, he says :—

> "What our neat fantastics newest hatch
> That at the second-hand he's sure to catch :
> If it be feather-time, he wears a feather,
> A golden hat-band or a silver either ;
> Waisted like to some dwarfe or coated ape,
> As if of monster's misbegotten shape
> He were engendered, and, rejecting nature,
> Were new cut out and sticht the taylor's creature ;
> An elbowe cloake, because wide hose and garters
> May be apparent in the lower quarters ;
> His cabbage-ruff of the outrageous size,
> Starched in colour to beholder's eyes."

I have mentioned at p. 179 of the Dictionary a singular fashion of this period, viz. the wearing of one or more black strings in the ear by gentlemen in lieu of ear-rings, and illustrated it by two examples from portraits in Hampton Court Palace. The following anecdote respecting it is preserved in Peck's 'Desiderata curiosa,' p. 575 :—

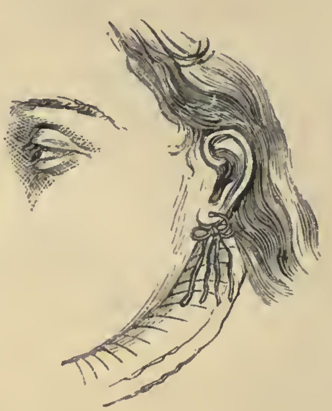


Prince Henry and attendant Lord.

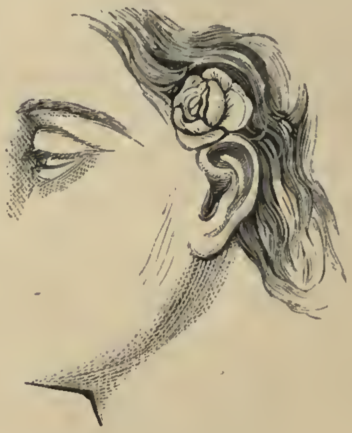
"In 1612 (10th James I.), Mr. Edward Hawley of Gray's Inn, coming to Court one day, Maxwell (a Scotsman) led him out of the room by a black string which he wore in his ear, a fashion then much in use : but this had like to have caused warm blood. Not only Gray's Inn Society, but all the gentry in London thought themselves concerned in the affront, and Hawley threatened to kill

Maxwell wherever he met him if he refused to fight, which so frightened the king that he sent for the benchers and made up the quarrel."

I have the pleasure of further illustrating this eccentric fashion by the annexed engraving, from a drawing by Mr. Dillon, of a portion of the portrait of Henry Prince of Wales, now in the possession of his uncle, Viscount Dillon, at Ditchley. Mr. Dillon has also obliged me by copying for me part of the face of the portrait of Richard, brother of Sir Henry Lee, in the same collection, which illustrates the contemporaneous fashion of wearing a rose in the ear, alluded to by Shakespeare in 'King John,' act i. sc. 1:



From portrait of Henry Prince of Wales.



From portrait of Richard Lee.

"That in mine ear I durst not stick a rose,
Lest men should say, Look, where three-farthings goes!"

and referring to a thin silver coin of the reign of Elizabeth, called the "three-farthing rose." This contribution of Mr. Dillon's is the more valuable, as the example is the only one, I believe, known to exist of the practice. (See also Dictionary, p. 433.)

We do not learn from this the origin or birthplace of the fashion; but I am inclined to think it travelled hither from Denmark with Anne, the queen of James I., as it is first seen after her arrival, and one of the portraits at Hampton Court to which I have alluded is said to be that of Christian, king of Denmark.

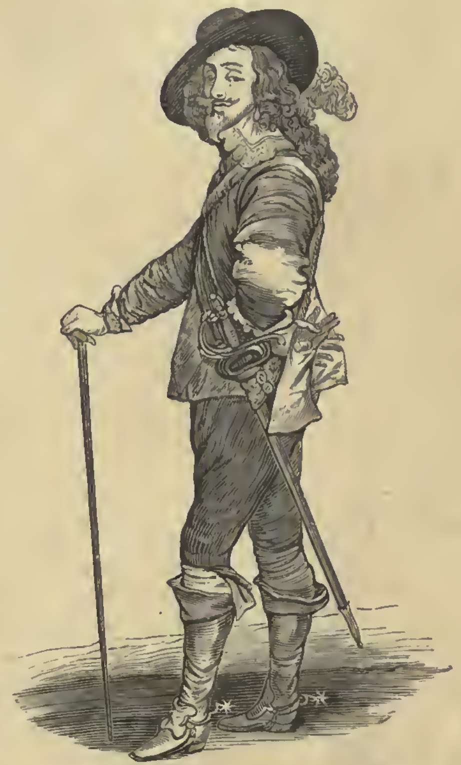
The reign of Charles I. (1625–1648) introduces us to the most elegant and picturesque costume ever worn in England; and from the circumstance of its having been the habit of the time in which Vandyke painted, it has become associated with his name, being frequently called "the Vandyke dress." At the commencement of his reign, however, the fashions of the latter years of his father were retained, and there was scarcely a nation in Europe that had not contributed its share to them. In Ben Jonson's comedy, 'The New Inn,' first acted in 1629, Sir Glorious Tipto says:

"I would put on
The Savoy chain about my neck, the ruff,
The cuffs of Flanders; then the Naples' hat
With the Rome hatband and the Florentine agate,
The Milan sword, the cloak of Genoa set
With Brabant buttons: all my given pieces,
Except my gloves, the natives of Madrid,
To entertain him in."—Act ii., scene 2.

It is rather remarkable that France, the head-quarters of Fashion, is not mentioned amongst the countries to which the knight confesses his obligation.

The "Spanish *quellio* ruffs" are mentioned by Massinger in his 'City Madam,' act iv. sc. 2, which play was produced in 1632. Gifford, in a note on this passage, has: "*Quellio*, a corruption of *cuello*," and offers us a derivation of the word which appears perfectly satisfactory. *Cuello* in Spanish certainly signifies "the collar of a shirt, a large plaited neck-cloth formerly worn;" but *quellio*, as used by Massinger, implies a particular kind of ruff, and I have lighted on another word of which I think *quellio* is an abbreviation. Lachu*quilla* is Spanish not only for "a frill, formerly worn round the neck," but for "a small lettuce;" and in Fletcher's play, 'A Wife for a Month,' licensed in 1624, I find (act ii. sc. 4) the expression "*lettice* ruff," which, if not a translation of "*quellio* ruff," is, at all events, I think, worth "making a note of."

Peck, the antiquary, states that he had seen a portrait of Charles I. in which the king was represented in a falling band, a short green doublet, the arm part towards the shoulder wide and slashed zigzag, turned-up ruffles, very long green breeches, tied far below the knee with long yellow ribbons, red stockings, great shoe-roses, and a short red cloak lined with blue, with a star on the shoulder. Anything more hideous than such a mixture of red, green, blue, and yellow, can scarcely be imagined, and, I should think, was never seen in any dress but that of a jester. The portraits of Charles best known and authenticated may be appealed to in refutation of the stigma on the good taste of the sovereign implied by the villanous daub described by Peck. The full-length portrait of Charles by Vandyke, in white satin, is here annexed as an illustration of the dress of the day. At the commencement of the Civil War, when the Royalist party began to be denominated Cavaliers, and the republican Roundheads, the costume of England was as divided as its opinions; but the dress of the Cavalier was gallant and picturesque in the extreme. It consisted of a doublet of silk, satin, or velvet, with large loose sleeves slashed up the front; the collar covered by a falling band of the richest point lace, with that peculiar edging now called Vandyke. A short cloak was worn carelessly on the shoulder. The long breeches, fringed or pointed, as we have already mentioned, met the tops of the wide boots, which were also ruffled with lace or lawn. A broad-leafed Flemish beaver hat, with a rich hatband and plume of feathers, was set on one side the head, and a Spanish rapier hung from a magnificent baldrick or sword-belt, worn sash-wise over the right shoulder. The beard was worn very peaked, with small, upturned moustaches; the hair long in the neck, and sometimes, it would seem, powdered.


Charles I. From a painting by Vandyke, in the Louvre.

Bulwer, in his 'Pedigree of the English Gallant,' says, "Our gallants' witty noddles are put into such a pure witty trim, the dislocations of every hair so exactly set, the whole bush so curiously candied, and (what is most prodigious) the natural jet of some of them so exalted into a perfect azure, that their familiar friends have much ado to own their faces; for by their powdered heads you would take them to be mealmen." John Owen, Dean of Christchurch and Vice-Chancellor of Oxford, appears in 1652 "in querpo, like a young scholar, with powdered hair, snake-bone band-strings, a lawn band, a large set of ribands pointed (*i.e.* tagged) at the knees, Spanish leather boots, with large lawn tops, and his hat most curiously cocked,—a dress," as Strutt remarks, "improper enough for a clergyman," but which, fortunately, affords us a description of the dress of "a young scholar" affecting a gallant of that day. (See also article POWDER (HAIR), in Dictionary, p. 484.)

The ladies of this period wore their hair low on the forehead and parted in ringlets, or else curled like a peruke, or braided in a knot on the top of the head. "Why do they adorn themselves," inquires Burton, "with so many colours of herbs, fictitious flowers, curious needleworkes, quaint devices, sweet-smelling odours, with those inestimable riches of precious stones, pearls, rubies, diamonds, emeralds, &c.? Why do they crown themselves with gold and silver, use coronets and tires of several fashions, deck themselves with pendants, bracelets, ear-rings, chains, girdles, rings, pins, spangles, embroideries, shadows, rebatoes, versicolor ribands? Why do they make such glorious shows with their scarfs, feathers, fans, masks, furs, laces, tiffanies, ruffs, falls, calls, cuffs, damasks, velvets, tinsels, cloths of gold, and silver tissue? It is hard," he observes, "to derive the abominable pedigree of cobweb lawn, yellow starched ruffs which so much disfigure our nation, and render them ridiculous and fantastical."

The following "catalogue" of the apparel and ornaments of a fantastical lady of fashion appears in the dramatic pastoral 'Rhodon and Iris,' first acted in 1631, and from which several extracts will be found under separate heads in the Dictionary. It is here given *in extenso*, as conveying the best general picture of the female costume of that time. The speaker allows it to be "as tedious as a tailor's bill," but a tailor's bill of the seventeenth century is anything but tedious to the student of costume in the nineteenth, and this catalogue is too interesting, from its containing the names of "all the devices" he is "commanded to provide," to require any such apology for its insertion.

"Chains, coronets, pendant, bracelets, and ear-rings,
Pins, girdles, spangles, embroyderies, and rings;
Shadowes, rebatoes, ribbands, ruffs, cuffs, falls,
Scarfes, feathers, fans, maskes, muffs, laces, cauls,
Thin tiffanies, cobweb lawn, and fardingals,
Sweet fals, vayles, wimples, glasses, crisping-pins,
Pots of ointment, combs, with poking-sticks and bodkins;
Coyfes, gorgets, fringes, rowles, fillets, and hair-laces;
Silkes, damasks, velvets, tinsels, cloth of gold,
Of tissues with colours of a hundred fold.
But in her tyres so new-fangled is she,
That which doth with her humour now agree
To-morrow she dislikes: now doth she sweare
That a loose body is the neatest weare;
But ere an hour be gone she will protest
A straight gowne graces her proportion best.
Now calls she for a boisterous fardingal,
Then to her hips she'll have her garments fall;
Now doth she praise a sleeve that's long and wide,
Yet by and by that fashion doth deride.
Sometimes she applauds a pavement-sweeping traine,
And presently dispraiseth it againe.
Now she commends a shallow bande so small
That it may seem scarce any bande at all;
But soon to a new fancy doth she reele,
And calls for one as big as a coach wheele.
She'll weare a flowing coronet to-day,
The symboll of her beauty's sad decay;
To-morrow she a waving plume will try,
The emblem of all female levitie.
Now in her hat, then in her hair is drest;
Now of all fashions she thinks change the best.
Nor in her weeds alone is she so nice,
But rich perfumes she buys at any price:
Storax and spikenard she burns in her chamber,
And daubs herself with civet, musk, and amber.

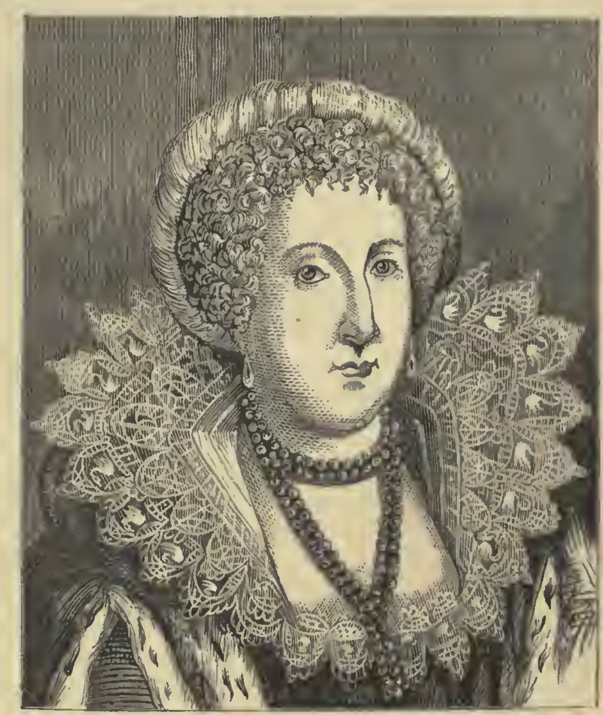
* * * * * * *

Waters she hath to make her face to shine,
Confections eke to clarify her skin;
Lip-salves and clothes of a rich scarlet dye
She hath, which to her cheeks she doth apply;
Ointment wherewith she pargets o'er her face,
And lustrifies her beauty's dying grace."

I give here an elegant example of a standing collar of lace from the portrait of the celebrated Mary, Countess of Pembroke—"Sidney's sister, Pembroke's mother"—A.D. 1621, from the engraving in Walpole's 'Royal and Noble Authors.'

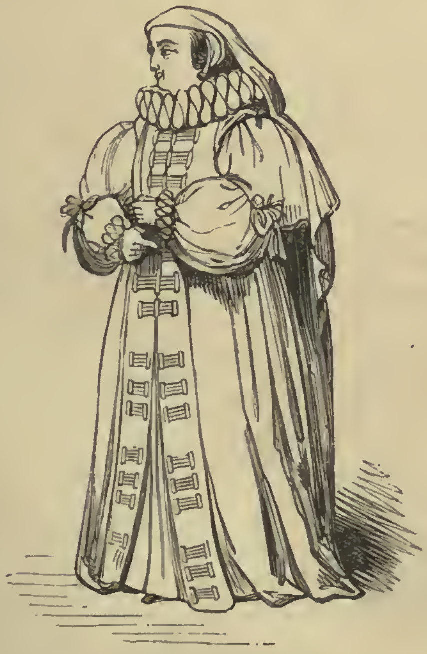
Wenceslaus Hollar, in his 'Ornatus Muliebris Anglicanus,' 1640, has admirably depicted the dresses of all the various classes of the women of England, and copies of the most important we have already given in the Dictionary (see pp. 186, 227, and 228), to which we must refer the reader. See also the figures of Anne Stotevill and Dorothy Strutt, from their effigies, inserted below.

The practice of patching the face commenced during this reign. Glapthorne mentions it in his 'Lady's Privilege,' published in 1640; and Bulwer in his 'Artificial Changeling,' printed in 1650, speaks of it as "a vaine custom" which had been "*lately* entertained" by the ladies. It was carried to a preposterous extent, and continued in vogue with both sexes to the end of the century. (See Dictionary, p. 388, where the fashion is fully illustrated.) The wearing of love-locks by men was another absurd and effeminate custom which arose at the same period, and was bitterly denounced by the Puritans. (See Dictionary, p. 246, article HAIR.)

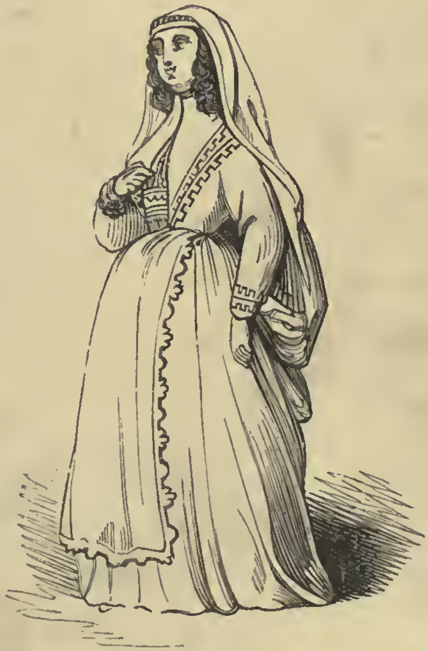


Mary, Countess of Pembroke. 1621.

"During that distracted period of our history when Cromwell obtained the ascendency, Mr. Fairholt observes, "the dresses of the various classes of the community presented a considerable mixture, for each followed the bent of his own inclination,"



Effigy of Anne Stotevill in Westminster Abbey. 1631.



Effigy of Dorothy Strutt in Whalley Church, Essex. 1641.

While extravagance and splendour characterised the Royalists or Cavaliers, everything worn by the Republicans, whether Puritans or Roundheads, became meanly and ridiculously plain, and the short-cut hair and little plain Geneva bands were marks by which they were particularly known. (See Dictionary, p. 247.) The contrast is amusingly described in a poem entitled 'The Way to Woo a zealous Lady,' published in 'The Rump Songs' at that period, and relating the reception of a fashionable gallant by a Puritan lady who had won his affections:—

"She told me that I was much too profane,
And not devout, neither in speech nor gesture;
And I could not one word in answer gain,
Nor had not so much grace to call her sister;
For ever something did offend her there,
Either my broad beard, hat, or my long hair.

"My band was broad, my 'parel was not plain,
My points and girdle made the greatest show;
My sword was odious and my belt was vain,
My Spanish shoes were cut too broad at toe;
My stockings light, my garters ty'd too long,
My gloves perfumed, and had a scent too strong.

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

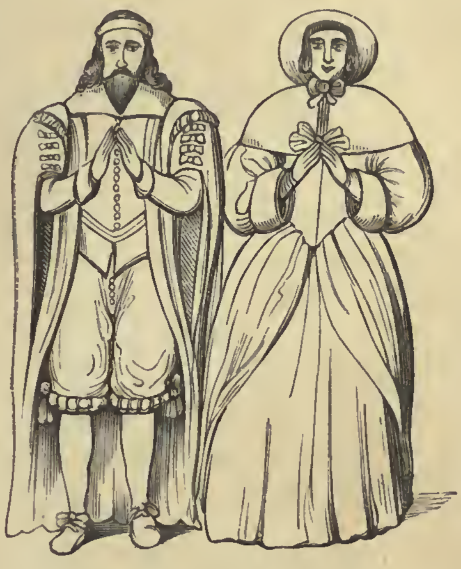
"Gone was my sword, my belt was laid aside;
And I, transformed both in looks and speech,
My 'parel plain, my cloak devoid of pride,
My little skirts, my metamorphos'd breech,
My stockings black, my garters were ty'd shorter,
My gloves no scent—thus march'd I to her porter."

Mr. Fairholt, to whom we are indebted for the above extracts, remarks, "This display of plainness, however, was anything but a type of innate modesty, as those persons were no whit less vain of their want of adornment than the gallants were of their finery." Of the arch-rebel Cromwell himself, Sir Philip Warwick has left us a minute and graphic description. "The first time," he says, "that I ever took notice of him was in the beginning of the Parliament held in November 1640, when I vainly thought myself a courtly young gentleman: for we courtiers valued ourselves much upon our good clothes. I came one morning into the house well clad, and perceived a gentleman speaking whom I knew not, ordinarily apparelled, for it was a plain cloth suit, which seemed to have been made by an ill country tailor; his linen was plain, and not very clean; and I remember *a speck or two of blood* upon his little band, which was not much larger than his collar: his hat was without a hatband, his stature was of a good size, and his sword stuck close to his side." Once in power, however, he became more particular in his dress, wearing a suit of black velvet or cloth trimmed with velvet, trunk-hose, a scarf round his waist, long boots, and a grey hat with a silver clasp. His body after death was more gorgeously attired than that of any deceased sovereign, with purple velvet, ermine, and the richest Flanders lace; and his effigy, carved by one Symonds, was clad in a fine shirt of Holland, richly laced with bands and cuffs of the same, and the clothes covered with gold lace. Nor did the mother of Cromwell sacrifice her taste to the puritanical affectation of her day. She wore a handkerchief of which the broad point lace alone could be seen, and a green velvet cardinal trimmed with broad gold lace.

The Puritan ladies, indeed, as well as the men of birth, had no fancy for exchanging the rich dress of the Court of the Stuarts for that of the Roundheads. Sir Thomas Fairfax, father of the great Parliamentary general, is described as wearing a buff coat richly ornamented with silver lace, open sleeves slashed with white satin, his breast-plate partly concealed by a falling collar of broad and costly Flanders lace; trunk-hose trimmed with the same materials, russet leather boots, and a sash of silk and gold. It was not till the arrival of the first Spanish envoy accredited to "the Protector" that Harrison begged Colonel Hutchinson and Lord Warwick not to appear in gold or silver lace. The former complied, and presented himself next day in a plain black suit; but Harrison, to the astonishment of everyone, arrived in a scarlet coat so laden with lace that the material of which it was made was scarcely visible. "The more we read," says Mrs. Bury Palliser, alluding to this anecdote, "the more we feel convinced that the dislike manifested by the Puritan leaders to lace and other luxuries was but a political necessity to follow the spirit of the age;" which, she might have added, was one of disgusting hypocrisy.

The dress of a Puritan in 1649 will be seen at p. 109 of the Dictionary, and that of a notorious

Roundhead in the portrait of Colonel John Lilburne at page 248 of the same volume. Long hair was not, however, generally discarded. Cromwell himself wore hair of a moderate length behind, and the effigies of Hyacinth and Elizabeth Sachevarel, 1657, in Morley Church, Derbyshire, are fair examples of the costume of an English merchant and his wife just previous to the Restoration. The canions round the knees of the trunk-hose of the male figure are a late example of them in their original form.



Hyacinth and Elizabeth Sachevarel. 1657.

An English writer of this latter date, bitterly commenting on the follies and fashions of his countrymen, says, "If thou beest for bravery, I cannot follow thee by the track nor find out thy various motions. The gallant is counted a wild creature—no wild colt, wild ostrich, wild cat of the mountain comparable to him. He is indeed the buffoon and baboon of the times; his mind is wholly set on cuts and slashes, knots and roses, patchings and pinkings, jaggings, taggings, borderings, trimmings, half shirts, half arms, yawning breasts, gaping knees, arithmetical middles, geometrical sides, mathematical wastes (waists), musical heels, and logical toes. I wonder he is not for the Indian's branded skin and ringed snout. . . . . Know ye not the multitude of students, artists, graduates, that are subliming their notions to please this one light head? Then hear them by their names—perfumers, complexioners, leather-makers, stitchers, snippers, drawers; yea, what not! yet among them doth the knighted spark spend out his time. This is the gallant's day." ('Plea for Nineveh,' 1657.) Again, he says, "The man now is become as feminine as the woman. Men must have their half-shirts and half-arms, a dozen casements above and two wide luke-homes below. Some walk, as it were, in their waistcoats, and others, a man would think, in their petticoats; they must have narrow waists and narrow bands, large cuffs upon their wrists, and larger upon their shin-bones; their boots must be crimped and their knees guarded. A man would conceive them to be apes by their coats, soap-men by their faces, meal-men by their shoulders, bears or dogs by their frizzled hair—and this is my trim man!"

On the fair sex he is equally severe. "The kings of Egypt were wont to give unto their queens the tribute of the city of Antilla to buy them girdles; and how much girdles, gorgets, wimples, cauls, crisping pins, veils, rails, frontlets, bonnets, bracelets, necklaces, slops, slippers, round-tires, sweet-balls, rings, ear-rings, mufflers, glasses, hoods, lawn, musks, civets, rose-powders, gossamy-butter, complexion-waters, do cost in our days, many a sighing husband doth know by the year's accounts.

"What ado is there to spruce up many a woman either for streets or market, bankets (banquets) or temples! She is not fit to be seen unless she doth appear half naked, unless she hath her distinguishing patches upon her; she goeth not abroad till she be feathered like a popinjay, and doth shine like alabaster; it is a hard thing to draw her out of bed, and an harder thing to draw her from the looking-glass. It is the great work of the family to dress her; much chaffing and fuming there is before she can be thoroughly tired (attired); her spungings and perfumings, lacings and lickings, clippings and strippings, dentrificings and daubings, the setting of hair methodically, and the placing every beauty spot topically, are so tedious, that it is a wonder that the mistress can sit, or the waiting-maid stand, till all the scenes of this fantastic comedy be acted through. Oh, these birds of Paradise are bought at a dear rate! the keeping of these lannerets is very chargeable!" N.B.—This was in 1657, three years before the Restoration. Our lady readers may triumphantly refer their satirists of the present day to this picture of their ancestresses in the time even of the Commonwealth!

"With the restoration of the House of Stuart, Fashion also regained the throne from which she had been driven by the stern and puritanical Republicans, and, like the Merry Monarch with whom she returned, many were the mad pranks she played in the delirium of her joy; many the excesses she committed. Taste and elegance were abandoned for extravagance and folly; and the male costume, which in the time of Charles I. had reached the highest point of picturesque splendour, degenerated and declined from this moment, and expired in the square coat, cocked hat, full-bottomed wig, and jack-boots of the following century." ('Hist. of Brit. Cost.,' p. 323.)

The birth of these odious articles may be traced from the close, indeed, of the reign of Charles II., at the commencement of which a few fantastical additions to the Vandyke costume injured but did not totally destroy it. The doublet was made exceedingly short, open in front, without any under waistcoat, and displaying the fine holland shirt which bulged out from it over the waistband of the loose breeches, which, as well as the full sleeves, were laden with points and ribbons. Beneath the knee hung long, drooping lace ruffles, to which was now transferred the name of canions or cannons, which previously was applied to the rolls of cloth or ribbon which terminated the trunk-hose. The falling collar of lace, and high-crowned hat with drooping feathers, still preserved some of the old gallant Cavalier character.

The following contemporary account of Charles II.'s entry into London contains many particulars of costume deserving notice:—

"All the streets being richly hanged with tapestry, and a lane made by the militia forces to London Bridge; from London Bridge to Temple Bar by the train bands on one side, and the several companies in their liveries on the other side by the rails; from Temple Bar to Westminster by the militia forces, regiments of the army, and several gentlemen officers of the King's army, led by Sir John Stawell. First marched a troop of gentlemen, led by Major-General Brown, brandishing their swords, in cloth-of-silver doublets; in all about 300, besides their servants. Then another troop, led by Alderman Robinson, with buff coats, silver sleeves, and green scarfs. After this a troop with blue liveries and silver lace, colors red,[1] fringed with silver, about 130. After that a troop, 6 trumpets, 7 footmen in sea-green and silver, their colors pinck, fringed with silver. Then a troop with their liveries gray and blew, with silk and silver laces, 30 footmen, 4 trumpets, consisting of about 220, their colors sky, fringed with silver. Another of gray liveries, 6 trumpets, colors sky and silver, of about 105 gentlemen. Another troop of 70 gentlemen, 5 trumpets, colors sky and silver. Another troop, led by the Lord Cleveland, of about 200 noblemen and gentlemen, colours blew, fringed with gold. Another troop, of about 100, black colors, fringed with gold. Another troop of about 300," colours not described.

"After these came 2 trumpets, with His Majestie's arms; the Sheriffs' men in red cloaks and silver lace, with half pikes, 79 in number. Then followed the several companies of London,[2] with their several streamers, all in black velvet coats, with gold chains, every company having their footmen of their several liveries, some red and white, some pinck and white, some blew and yellow, &c. Three trumpets, in liveries richly laced, and cloth of silver sleeves, went before the Company of the Mercers. After all these came a kettledrum, 5 trumpets, and 3 streamers, and very rich red liveries with silver lace. The number of the citizens were about 600. After these 12 ministers, another kettledrum, 4 trumpets. Then His Majestie's Life-Guard, led by the Lord Gerrard; another party led by Sir Gilbert Gerrard and Major Rosecarron, and the third division by Colonel Pragues. Then 3 trumpeters in rich coats and satin doublets; the City Marshal, with 8 footmen in French green, trimmed with crimson and white; the City Waits, the City officers in order, Dr. Warmstry, the two Sheriffs, and all the Aldermen in their scarlet gowns and rich trappings, with footmen in liveries, red coats laced with silver and cloth of gold; the heralds and maces (mace-bearers), in their rich coats; the Lord Mayor, bare (headed), carrying the sword; his Excellency the Duke of Buckingham, bare; and then the glory of all, His sacred Majesty, rode between the Dukes of York and Glocester. Afterwards followed a troop, bare, with white colours; then the general Life-Guard; after which

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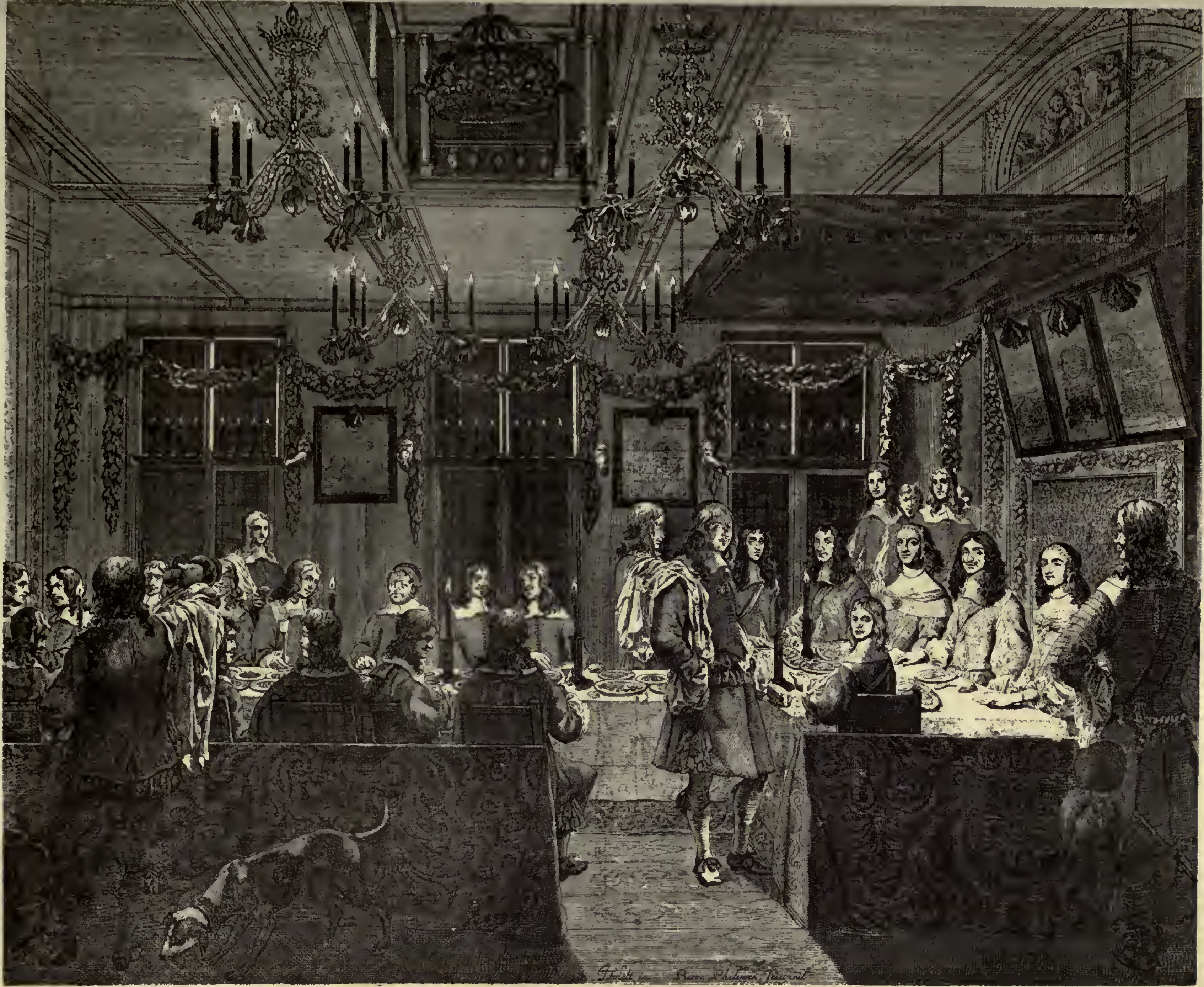
[1] It is not quite clear to me what we are to understand by this and several subsequent mention of "colors." It certainly cannot mean flags, and I can only suppose that, being named in addition to "liveries," these "colors" must have been scarves or knots of ribbon assumed for this particular occasion.

[2] The writer has previously informed us that they were ranged from London Bridge to Temple Bar, "by the rails," facing the trained bands. We must therefore suppose they fell into the procession as it passed.



another company of gentry, sky, fringed with gold; after which five regiments of the army horse led by Colonel Knight, viz. His Excellencie's (General Monk's) regiment, Colonel Knight's, Colonel Cloberrie's, Lord Fauconberg's, Lord Howard's. After whom came two troops of nobility and gentlemen, red colors, fringed with gold." ('Mercurius Politicus,' May 1660.)

Lady Fanshawe, in her 'Memoirs,' gives us the following description of the costume of a gentleman at this period:—

"Then came my husband in a very rich suit of clothes, of a dark phillamot brocade, laced with silver and gold lace, every one as broad as my hand, and a little silver and gold lace between them, both of very curious workmanship. His suit was trimmed with scarlet taffeta ribbands. His stockings of white silk, upon long scarlet silk ones. His shoes black, with scarlet shoe-strings and garters. His linen very fine, laced with rich Flanders lace. A black beaver, buttoned on the left side with a jewel of 1200*l.* value. A rich upright, curious gold chain, made at the Indies, at which hung the King his master's picture, richly set with diamonds, and cost 300*l.*, which His Majesty, in his great grace and favour, had been pleased to give him on his coming from Portugal. On his fingers he wore two rich rings. His gloves were trimmed with the same ribbands as his clothes, and his whole family were richly clothed according to their several qualities."

The diaries of Pepys and Evelyn teem with descriptions of the costume of this period. I have already, in the Dictionary, quoted freely from both in illustration of various portions of attire under their separate heads, and shall therefore limit my extracts here to a few general notices. In April 1662, Pepys says: "I saw the King in the Park, now out of mourning, in a suit laced with gold and silver, which, it is said, was out of fashion."

In October 1663, he tells us that he has spent "55*l.*, or thereabouts," in clothes for himself, amongst which he enumerates a velvet cloak, two new cloth skirts, black, plain both; a new shag gown, trimmed with gold buttons and twist, a new hat, and silk tops for his legs.

Under the date of November 30, the same year, he records: "Put on my best black suit, trimmed with scarlet ribands, very neat, with my cloak lined with velvet, and a new beaver, which altogether is very noble."

A-propos of his "new beaver" he tells us, under the date 22nd September, 1664, that he caught cold by "flinging off his hat at dinner." And in a note to this passage in Lord Clarendon's 'Essay on Decay of Respect due to Age,' he says that in his younger days he never kept his hat on before those older than himself, *except at dinner.* We shall find the custom of wearing hats at dinner continued in the following century. The circumstance of there appearing no person covered in the print of the banquet given to Charles II. at the Hague, in 1660, may be accounted for, perhaps, by the presence of the King and the royal family.

The engravings by Hollar, of the procession of Charles II. through London the day before his coronation, published in Ogilby's History of that ceremony, affords ample illustration of the State and official costumes at the commencement of his reign; and our accompanying plate, representing Charles at the banquet given to him at the Hague by the Estates of Holland, in May 1660, just referred to, from a work of that date,[1] is extremely interesting, as it contains portraits of his aunt, the Queen of Bohemia; his sister, the Princess of Orange, and her young son, afterwards William III.; and his two brothers, James, duke of York, who succeeded him as James II., and the Duke of Gloucester, who died 13th September, 1660.

In the year 1658 one William Ravenscroft is recorded, by Randal Holmes, as having arrived at Chester from France, and introduced the petticoat breeches known by the name of Rhingraves,[2] which owed their origin to a Count de Salm, bearing the title of Rhingrave, who resided several years in Paris as the political agent of the United Provinces, and assiduously frequented the Palace of the Luxembourg. The fashion rapidly spread from the Court through the country, and in due course to England, where it was generally adopted at the time of the Restoration, and was shortly followed by that absurd monstrosity, the periwig. Two stories are current respecting the origin of the periwig: one that Louis XIV., when a little boy, had remarkably beautiful hair, which hung in long waving curls on his shoulders, and the courtiers, out of compliment to their young sovereign, had heads of false hair made to imitate his natural locks, which obtained the name of perukes—when the King grew up, he returned the compliment by adopting the article himself; the other, that they were first worn by a Duke of Anjou to conceal a personal deformity, and were adopted by the Court in compliment to him. I find no positive authority for either story, and M. Quicherat does not even allude to them. On the contrary, he distinctly says that Louis, who possessed a head of hair which would have assured to him the title of "Grand Roi" in the time of the Merovingians, would not conform to the fashion until he was thirty-five years old (1673), and then had openings made in the caul of the wig, through which his own luxuriant locks could be drawn, as he refused to sacrifice them; while we know, from the minute Mr. Pepys, that the Duke of York first put on a periwig February 15th, 1663–4, and that he saw the King (Charles II.) in one for the first time in the April following.

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[1] 'A Relation, in form of a Journal, of the Voyage and Residence which the most excellent and most mighty Prince, Charles II., King of Great Britain, &c., hath made in Holland; rendered into English out of the original French by Sir William Lower, Knight. Hague: printed by Adrian Vlack, anno M.DC.LX.'

[2] They seem to be alluded to in 1657 by Reeve in his 'Plea for Nineveh' (*vide* p. 236).

The fashion seems, however, to have arisen in France, about 1660; but not only false hair, but the terms peruke and periwig had been known in England a hundred years previously (see PERIWIG, in Dictionary, p. 392).

In 1666 Charles II. declared in Council his design of adopting a certain habit which he was resolved never to alter. It consisted of a long close vest of black cloth or velvet, pinked with white satin, a loose coat over it of the Polish fashion, and, instead of shoes and stockings, buskins or brodequins (see VEST, Dictionary, p. 513). The fashion was, however, very short-lived, and "Monsieur's vanities" (as Evelyn calls the dresses of the Court of France) resumed their ascendency. By the way, there is an anecdote respecting this particular habit which may claim a word or two of explanation. Pepys says, under date of 22nd November of the same year, that Mr. Batelier brought him "the news how the King of France hath, in defiance of the King (Charles), caused all his footmen to be put into vests, and that the noblemen of France will do the like, which if true, he declares, is the greatest indignity ever done by one prince to another." Now, I find no mention of any such circumstance in M. Quicherat's elaborate 'Histoire du Costume en France,' or in any other French work on that subject; but, in contradiction of it, that in 1670 the vest was generally substituted for the short doublet, and became, with the coat, a costume specially affected by the military. Was Mr. Batelier hoaxing the inquisitive Secretary, or was it the idle gossip of the day, as untrustworthy as such gossip is in general?

In 1679 we find, in an inventory of apparel provided for Charles II., a complete suit of one material, under the familiar designation of coat, waistcoat, and breeches. Pantaloons are also mentioned in that document, with holland drawers, and flannel and cotton trousers.

The band was succeeded by the cravat of Brussels or Flanders, and the enormous periwig required a different covering to the high-crowned hat, or the broad-leafed Spanish sombrero. So the crown was flattened, and the brim, reduced in width, was garnished with feathers, and turned up, or cocked, as it was termed, in various ways, according to the prevailing mode or the fancy of the wearer.

One would suppose the periwigs of that day would have kept the head sufficiently warm without a hat, and yet we have seen that Pepys records he caught cold by taking his off at dinner.

No remarkable change has to be noticed during the brief reign of James II. (1685–88). A little more formality in the cut of the coat indicates the advent of that square-skirted, stiff garment which speedily succeeded it. Gentlemen appeared in little low hats, with a bow at the side. The long, straight coats and waistcoats had close-set rows of buttons down the front, a fashion of which we see examples as early as 1670, in the dresses of the persons attending the funeral of General Monk; and I can therefore scarcely understand the complaint of the author of a rare little book, published in 1683, that in wearing Dutch hats with French feathers, French doublets with collars after the custom of Spain, Turkish coats, Spanish hose, Italian cloaks, Venetian rapiers, with such like, we had likewise stolen the vices and excesses of these countries[1]—unless he is speaking of the past, as far as the costume is concerned, for it is that of the time of James and Charles I., and was never seen after the Restoration.

Malcolm, in his 'Manners and Customs,' has collected many curious notices of dress in the latter days of Charles II., some of which I have quoted under particular headings in the Dictionary.

An advertisement in 1680, respecting the loss of a watch, informs us that it has been found by a gentleman that "goes in a sad-coloured cloth suit,[2] with a green shoulder-knot figured with silver, and the facings of his coat of green velvet. He wears a light-coloured periwig, with a grey hat, and a green taffety ribband round it, and a sword-knot of the same."

Green appears to have been a favourite colour in 1680. Thomas Taylor, a youth who had wandered from his home, was described by his friends as wearing a grey cloth suit, lined with green, with plate buttons, a green vest, a grey cloth monteer (montero?) cap, lined and edged with green, a pair of green stockings, and a lace neck-cloth.

In 1681 we read of a young gentleman in "a suit of sad-coloured cloth, lined with flowered silk, the ground buff colour, with peach and green-coloured flowers, and a waistcoat of the same silk; a pair of silk stockings of the same colour of the cloth; and a sad-coloured cloth cap, turned up with sable, and laced down the seams with gold breed" (braid). Blue plush caps, we are told, were much worn in this year, and, from the occurrence of the word "monteer" in the above advertisement, and the description of the cloth one turned up with sable and laced with gold braid down the seams, which follows, I surmise that the cap known in Spain as the *montero* had been introduced here about this period; or the Spanish name given to a peculiar cap which we find worn by Bamfylde Moore Carew, the famous King of the Beggars, and, with some unimportant variation of form, by the lower orders to the time of George II.

In the same year (1681) "a light-coloured cloth coat, lined with blue serge, the cape and sleeves faced with blue shag, gold and silver buttons, and silk, gold, and silver loops, and the cape bound round with broad gold galloon, above three inches broad, was left in a coach," and the finder was directed to return it to the Master of the Rolls, in Chancery Lane.

Cloth coats lined with red, and satin ribbons of different colours round the hat (the latter reminding us of the hats still worn by the Yeomen of the Guard, whose dress remains much the same as it was at the beginning of the last century), were the fashion at the above period; also "campaign coats" of cloth and mixed silk, and silver buttons, and three frost (frosted silver) loops at each pocket flap; waistcoats made of shalloon, faced and bordered with flowered silk, the buttons small and of silver.

In 1682 Lord Windsor was robbed by a man who had on a sad-coloured cloth suit, lined with a striped crape, with silver buttons and loops, a white hat with gold-twisted hatband, and an (over) coat of dark-coloured hair camblet, lined with blue, the sleeves turned up with blue plush, with silver buttons and loops—one of "the swell mob," it would seem, of that date. A thief of a lower order wore "a frize coat; a waistcoat and breeches *speckled with red, green, and orange colour;* a brown periwig, and silver or gold rings in his ears."

The Princess Anne, the Countess of Pembroke, and several other ladies, are described in the 'Loyal Protestant Intelligence' of March 13, 1682–3, as having taken the air on horseback, "attired very rich in close-bodied coats, hats, and feathers, *with short perukes.*"

A female servant of that day was clad in "a red petticoat, a grey cloth waistcoat, a linsey-woolsey apron, a red handkerchief, a black hood, and a white hat."

In 1688 we hear of a young man attired in a coat of the still favourite sad colour, with black buttons and white sleeves, breeches of purple shag, black fringed gloves, a black *castor*, with a silver-twisted hatband.

In 1697 Spanish drugget coats and waistcoats, lined with Persian silk, are recorded as fashionable, the waistcoat being trimmed with silver orris lace, and the buttons and button-holes silver frosted.

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[1] 'England's Vanity, or the Voice of God against the monstrous Sin of Pride in Dress and Apparel.'

[2] Sad-coloured cloth: "Brun obscur qui tire sur le noir" is the French definition of it.

The 'Protestant Mercury' of February 11, 1698, announces that "some gentlemen lately come from France report that the fashion there for men is as follows: a hat about two inches broad, a peruque very thin of hair, a coat fully plaited all round, with short cuffs, and the quarters of their shoes not over an inch broad; a small neck-cloth tucked within their coat, with a very full cravat-string tied upon the same." "Shoulder-knots," it is added, "were introduced by some ridiculous persons, but without success." For the *form* of these habits we must refer the reader to the engravings illustrating the various articles under their separate headings in the Dictionary, where, also, as I have stated, some portions of the above passages will be found.

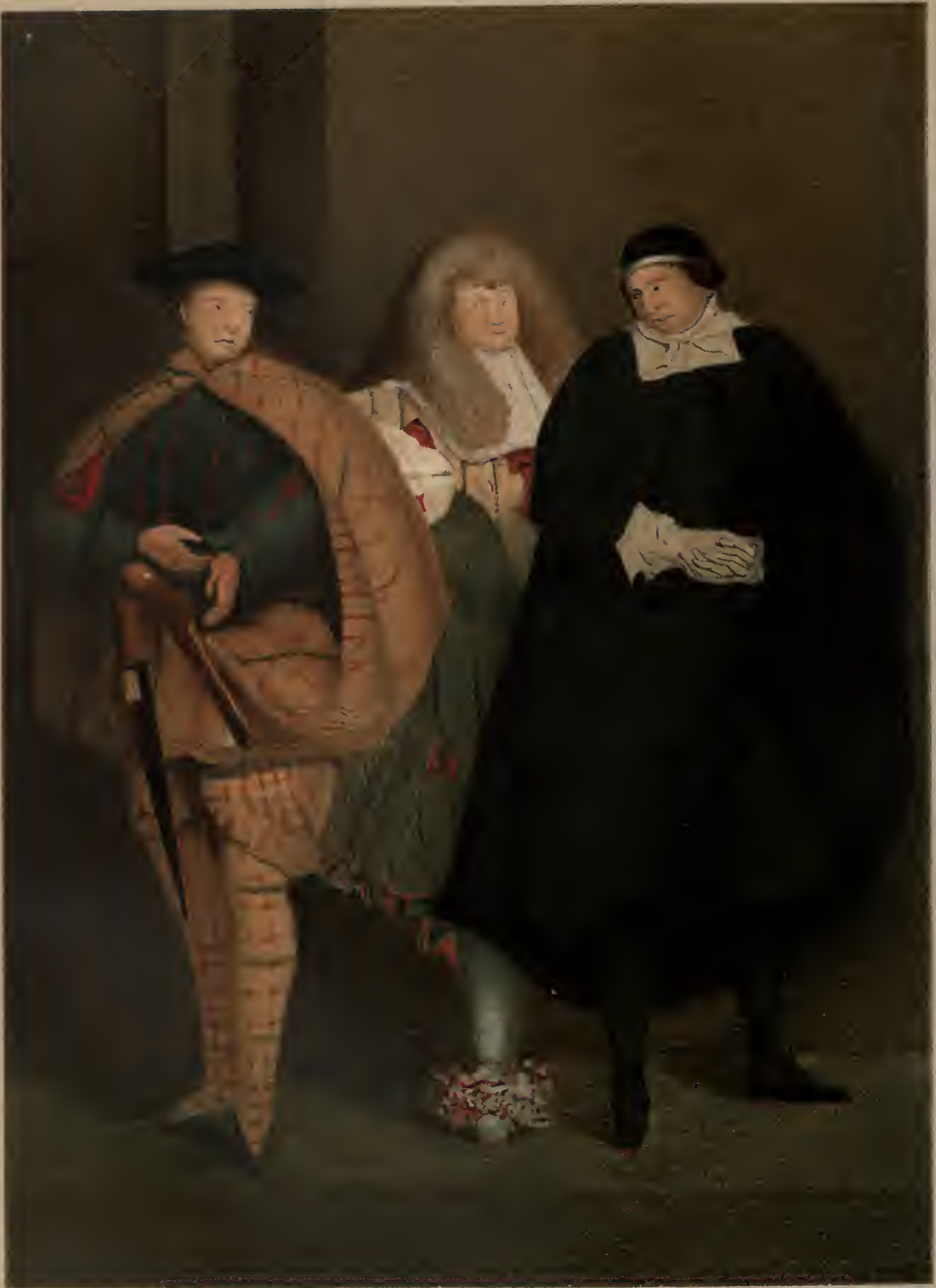
The costume of the ladies in England, during the latter half of the seventeenth century, has had for its illustration the pencils of Lely and Kneller, and been made familiar to the public by the paintings at Hampton Court, and the numerous engravings of them; but they must not be depended upon as strictly accurate representations of female attire in the reign of Charles II. The "beauties" sat for their portraits, and there is obviously some fancy, either of the courtly painter or his fair subject, in the character of the costume of the majority. I must refer the reader to the engraving of the Duchess of Newcastle, from her portrait at Wentworth, in the Dictionary, p. 229, for a more reliable example, and to Evelyn's description of the Queen's (Catherine of Braganza) arrival in England, 25th May, 1662, which I have printed at page 188 of the Dictionary (article FARTHINGALE).

Evelyn's 'Mundus Muliebris, or Voyage to Maryland,' contains a rhyming catalogue of a lady's toilette, some lines of which I have quoted under certain heads in the Dictionary, but which I here give *in extenso*, as it deserves.

"One black gown of rich silk, which odd is
Without one coloured embroidered boddice;
Three manteaux, nor can Madam less
Provision have for due undress;
Nor demy-sultane, spagnolet,
Nor fringe to sweep the ground forget;
Of under-boddice, three neat pair
Embroidered, and of shoes as fair;
Short under-petticoats, pure fine,
Some of Japan stuff, some of Chine,
With knee-high galoon bottomed,
Another quilted, white and red,
With a broad Flanders lace below;
Four pair of *bas de soy*, shot through
With silver, diamond buckles too
For garters, and as rich for shoe;
Twice twelve day-smocks of holland fine,
With cambric sleeves rich point to joyn
(For she despises Colbertine);
Twelve more for night, all Flanders lac'd,
Or else she'll think herself disgrac'd;
The same her night-gown must adorn,
With two point waistcoats for the morn;
Of pocket *mouchoirs*, nose to drain,
A dozen laced, a dozen plain;
Three night-gowns of rich Indian stuff,
Four cushion-cloths are scarce enough;
Of point and Flanders not forget,
Slippers embroider'd on velvet;
A manteau girdle, ruby buckle,
And brilliant diamond rings for knuckle.
Fans, painted and perfumed, three;
Three muffs of sable, ermine, grey;
Nor reckon it among the baubles,
A palatine also of sables,
A sapphire bodkin for the hair,
Of sparkling facet diamonds there;
Three turquoise, ruby, emerald rings
For fingers, and such pretty things
As diamond pendants for the ears
Must needs be had, or two large pears;
Pearl necklace, large and Oriental,
And diamond and of amber pale.

* * * * *

In pen-up ruffles now she flaunts;
About her sleeves are *engageants*,
Of ribbon various *eschelles*,
Gloves trimmed and lac'd as fine as Nell's;
Twelve dozen *Martial*, whole and half;
Of jonquil, tube-rose (don't laugh),
Frangipan, orange, violett,
Narcissus, jessamin, ambrett,
And some of chicken skin for night,
To keep her hands plump, soft, and white;
Mouches for pushes, to be sure,
From Paris the *très fine* procure;
Calembuc combs in pulvil case,
To set and trim the hair and face,
And that the cheeks may both agree,
Plumpers to fill the cavity.
The *settee*, *cupée*, place aright,
Frelange, *fontange*, *favorite*,
Monté la haute and *palisade*,
Sorti, *flandan* (great helps to trade),
Bourgoigne, *jardiné*, cornett,
Fridal next upper *panier* set,
Round which it doth our ladies please
To spread the hood called *rayonnées*.
Behind the noddle every baggage
Wears bundle *choux*—in English, cabbage;
Nor *cruches* she nor *confidants*,
Nor *passagers* nor *bergers* wants;
And when this grace Nature denies,
An artificial *tour* supplies;
All which with *meurtriers* unite,
And *crève-cœurs*, silly fops to smite."



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The terms in italics will nearly all be found explained under their separate heads in the Dictionary, from a book entitled 'The Lady's Dictionary,' published in 1694, and therefore, as well as Evelyn's work, of the early time of William III.; but the fashions were of the reign of James II., and continued in favour for some years; the fontange being introduced from Holland by Queen Mary amongst them that commonly the commode, of which a full account will be found in the 'Dictionary,' p. 130. This period, indeed the whole of the seventeenth century, will require so much illustration in my notice of the costume of France, that I shall abstain from any further observations than on that of England, which as usual with very few exceptions, drew its fashions from the Court of Versailles. I shall only draw the reader's attention to the chromo-lithograph issued with Part XVIII. of this work, from a picture at Hampton Court which has some peculiar features of interest, not only as an example of costume, but as an instance of the uncertainty attaching to the descriptions of historical paintings, derived apparently from the best contemporary authority. The one in question is said to be the portrait of "the famous Mr. Lacy" (as he is called by Wilkes in his 'View of the Stage,' 1759), "so excellent a comedian and so pleasing to King Charles." He was also the author of several comedies, which have been recently collected and published in one volume, with prefatory memoir and notes by the editors of the series, entitled 'Dramatists of the Restoration.'

Langbaine records that Lacy 'was so well approved by Charles II., that he caused his picture to be drawn in three several figures in the same table, viz. Teague in *the Committee*, Scruple in *the Cheat*, and Galliard in *Variety*, which piece is still in being in Windsor Castle.' Aubrey's account slightly differs as far as regards the characters represented: 'His Ma^{tie} (Charles II.) has severall pictures of this famous comedian at Windsor and Hampton Court, in the postures of severall parts that he acted, viz. Teag, Lord Vaux, the Puritan.' We need not concern ourselves here respecting the identity of the last two. The Puritan is most probably Scruple, in 'The Cheats;' and whether the centre figure is meant for Galliard or Lord Vaux is of no importance to us, as our business is simply with the costumes, which so faithfully represent the dress of a Puritan and of a gallant of the period. The important question is, whether we are to believe Aubrey and Langbaine are correct in ascribing the third figure to Teague in 'The Committee.' I think they are not.

Evelyn in his Diary, under the date of October 3, 1662, [illegible]: "I visited Mr. Wright, a Scotsman, who had lived long at Rome and was esteemed a good painter;" and among [illegible] he specifies his best portrait as that of "Lacy, the famous Roscius, or comedian, whom he (Wright) had painted in three dresses, as a gallant, a Presbyterian minister, and a Scotch highlander in his plaid." Surely this is conclusive, as Evelyn must have been so informed by the painter, who was a Scotchman himself.[1]

Lacy was the author of a play called 'Sawny the Scot, or the Taming of the Shrew,' an alteration of Shakespeare's well-known comedy of the same name, and acted the part of Sawny himself.[2] Surely the figure in the picture is that of a Scotchman, and not of an Irishman. Moreover, Teague would never have worn such a dress at any time, as he first appears as servant to a soldier, and afterwards as a running footman in the livery of Colonel Careless. In the latter dress he is, strangely, painted as Teague in a fine picture in the Garrick Club, in the act of exchanging his velvet cap, such as is still worn by the Royal footmen, with the Puritan hat of Abel, who is in a complete state of drunkenness, the latter being a portrait of the popular low comedian Nokes. (See following chapter.)

The descriptions of Aubrey and Langbaine are evidence that in the seventeenth century the Irish national dress was either similar to that of the Scotch, or was ignorantly supposed to be so. That the truis of a chequered pattern was worn in Ireland to a late date is unquestionable; but the Irish

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[1] Mr. Michael Wright painted the twelve judges in Guildhall after the Great Fire. There is a long account of him by Walpole in 'Anecdotes of Painting.' It is a remarkable instance of the carelessness of some that Bray, the editor of Evelyn's Memoirs in 1819, while recording the above fact, should in a foot-note repeat without comment the statement of Aubrey and Langbaine that the third figure is that of 'Teague in the Committee.' Wright is not mentioned in the latest edition of Bryan's 'Dictionary of Painters and Engravers.'

[2] "To the King's house, and there saw the 'Taming of the Shrew,' which hath some very good pieces in it, but generally is but a mean play, and the best part, Sauny, done by Lacy."—*Pepys' Diary*, 9th April, 1667.

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Lacy was the author of a play called 'Sauny the Scot, or the Taming of the Shrew' (an alteration of Shakespeare's well-known comedy of the same name), and acted the part of Sauny himself.[2] Surely the figure in this picture is that of a Scotchman, and not of an Irishman. Moreover, Teague could never have worn such a dress at any time, as he first appears wrapped in a blanket and afterwards as a running footman in the livery of Colonel Careless. In the latter dress Mr. Moody is painted as Teague in a fine picture in the Garrick Club, in the act of exchanging his velvet cap, such as is still worn by the Royal footmen, with the Puritan hat of Abel, who is in a maudlin state of drunkenness, the latter being a portrait of the popular low comedian Parsons. (See following chapter.)

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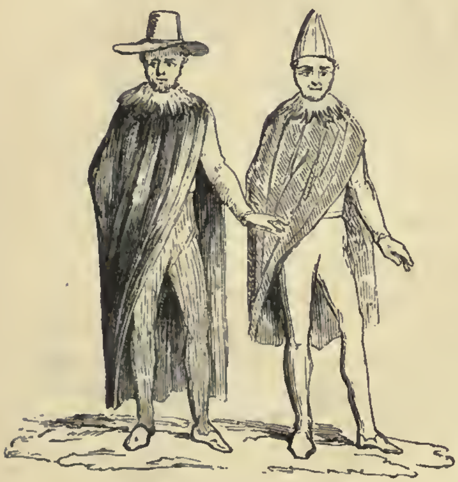
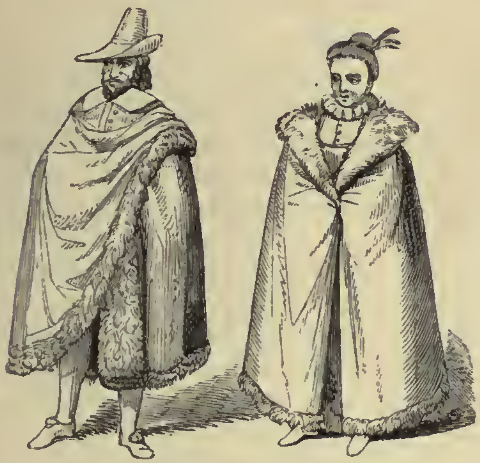
Some glimpses of Scotch costume are to be gleaned from the Kirk Session books at Glasgow.

Under the date of 1604 we read that "the Session, considering that great disorder hath been in the Kirk by women sitting with their heads covered in time of sermon *sleeping*, therefore ordains intimation to be made that afterward none sit with their head covered with plaids during sermon time." In 1637, we have a more detailed description of the female attire:—"Forasmeikell as, notwithstanding of divers and sundrie laudibill actes and statutes maid be the provist, baillies, and counsell of the burg in former tymes, discharging that barbarous and uncivil habitte of women's wearing of plaids, yit such hes bein the impudencie of many of thame that they have continewit the foresaid barbarous habitte, and hes added thairto the wearing of their gownes and petticottes about their heads and faces, so that the same is now become the ordinar habitte of all women within the cittie, to the general imputation of their sex, matrones not being abitt to be decerned from strumpettes and town-living women, to their owne dishonour and scandal of the cittie, which the proviest, baillies, and counsall have taken into their serious consideration; thairfore have statutt and ordaynst, and by presentis statutis and ordaynes, that none of whatsome ever degree or qualitie presume after this day under payne of escheat of the said plaids, not only be such as shall be appoyntit for that effect, but be all persones who sall chalenge the same; and that nae woman weir their gownes or petticottes about their heads and faces under the payne of ten pundis, to be payit by women of qualitie for the first falt, and twenty pundis for the second, and under such farder paynes as shall pleas the counsall to inflict upon them for the third falt." Smaller penalties were to be paid by servants and others of lower degree, who for the third fault were to be banished from the city. (Maitland's 'History of Edinburgh.')

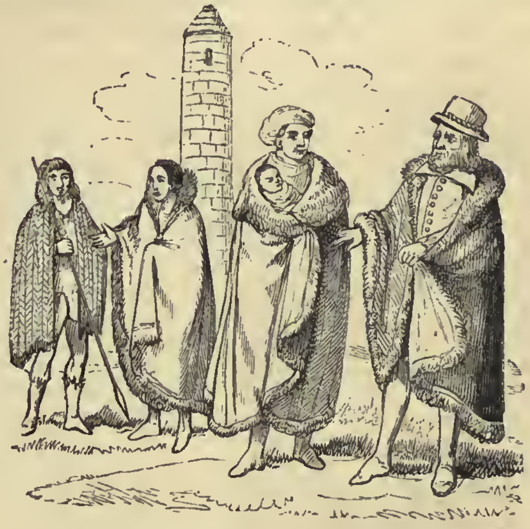

Irish Chieftain and Archer, a Jesuit.

For the Irish dress in the seventeenth century we have considerable authority, both verbal and pictorial. Mr. Walker has engraved what he terms "a rude but faithful delineation of O'More, a turbulent Irish chieftain, and Archer, a Jesuit retained by him," both copied from a map of the taking of the Earl of Ormond in 1600. O'More, he tells us, is dressed in the barrad or Irish conical cap, and a scarlet mantle. Archer's mantle is black, and he wears the high-crowned hat of the time. Both appear in the tight truis, but there is no indication of chequers.

Morryson, a writer of the reign of James I., has left us a graphic account of the dress of the Irish in his time. The higher orders and better-educated classes had, in the seventeenth century, pretty generally conformed in their costume to that of England; but "touching the meare or wild Irish," observes Morryson, "it may be truly said of them which was of old spoken of the Germans; namely, that they wander slovenly and naked, and lodge in the same house (if it may be called a house) with their beasts. Amongst them the gentlemen, or Lords of counties, wear close breeches and stockings of the same piece of cloth, of red or such light colour, and a loose coat and a cloak, or three-cornered mantle, commonly of coarse light stuffe made at home, and their linen is coarse and slovenly, because they seldom put off a shirt till it be worn, and those shirts in our memory, before the last rebellion, were made of some twenty or thirty elles, folded in wrinkles and coloured with saffron. . . . Their wives living among the English are attired in a sluttish gown, to be fastened at the breast with a lace, and in a more sluttish mantle and more sluttish linen, and their heads be covered, after the Turkish manner, with many elles of linen, only the Turkish heads or turbans are round at the top; but the attire of the Irish women's heads is more flat in the top and broader in the sides, not much unlike a cheese mot if it had a hole to put in the head. For the rest, in the most remote parts, where the English lawes and manners are unknown, the very chiefs of the Irish, as well men as women, goe naked in winter time." Speed, who wrote in the same reign, confirms the account of Spenser and Morryson respecting the large, wide-sleeved linen shirts, stained with saffron, their mantles, skeins, &c., and adds that "the women wore their hair plaited in a curious manner, hanging down their backs and shoulders from under the folden wreaths of fine linen rolled about their heads"—a custom in England as ancient as the eleventh century, and, though not mentioned by Giraldus, a fashion no doubt of equal antiquity in Ireland, and still existing in Germany, Switzerland, and other countries. Speed, in his Map of Ireland, has given representations of an Irish gentleman and woman, a civil Irish man and woman, and a wild Irish man and woman, but whether drawn from "the quick," as the curious group in our photograph, p. 174 *ante*, is declared to have been done, or from his own descriptions, I cannot pretend to say. There is an air of truth about them that inclines me to think they have some pretensions to accuracy. The long-sleeved shirts are certainly not visible, but the turban-like head-dress of the woman with a child in her arms, and the rough mantles of Irish frieze (?), are characteristic, and the latter point to the Spanish descent of the southern inhabitants of the island.



Irish Gentleman and Lady.



Wild and Civil Irish Men and Women.

It was in the reign of James I. that the Irish dress began to feel the influence of fashion, and to assume a new form. The circuits of the judges being now no longer confined within the narrow limits of "the pale," but embracing the whole kingdom, the civil assemblies at the assizes and sessions reclaimed the natives from their wildness, caused them to cut off their glibbs and long hair, to convert their mantles into cloaks as then worn in England, and to conform themselves to the manner of England in all their behaviour and outward forms. The order from the Lord Deputy Chichester, in his instructions to the Lord President and Council of Munster, to punish by fine and imprisonment all such as should appear before them in mantles and robes, and also to "expel" and cut off all glibbs, is dated May 20th, 1615.

For some years this statute was rigorously enforced, but Charles I., in the tenth year of his reign, caused an Act to be passed at Dublin for "repeale of divers statutes heretofore enacted in this Kingdom of Ireland," and the beard was once more allowed to flourish on the upper lip, and the people generally left at liberty to wear either their own national apparel, or the English dress of the day, as best suited their fancy or convenience.

The periwig is supposed to have found its way into Ireland in Cromwell's time, the first person who wore it being a Mr. Edmund O'Dwyer, who lost his estates by his loyal opposition to the Parliamentary forces, and consequently obtained the appellation of "Edmund of the Wig." It must have been late, however, in the days of the Interregnum, I fancy, that the gallant Irishman assumed that article, as its invention in France does not appear to have taken place much before 1660.

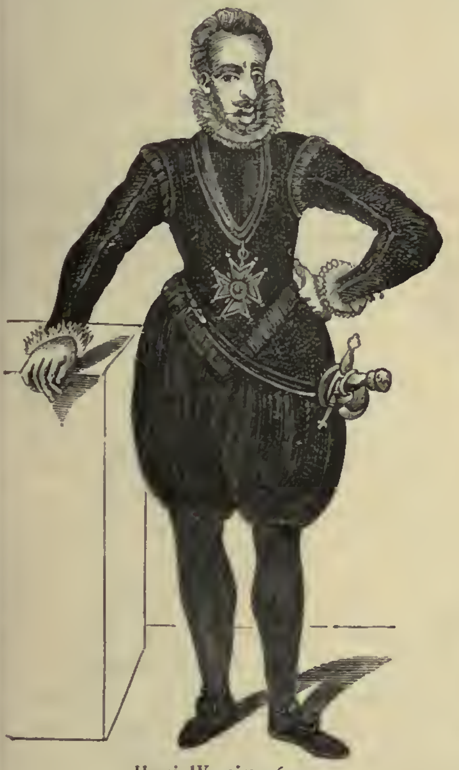
An order issued by the Deputy-Governor of Galloway during the Commonwealth, grounded on the old statute of Henry VIII., prohibiting the wearing of the mantle to all people whatsoever, and which was executed with great rigour, is the last we hear of these vexatious and invidious enactments.

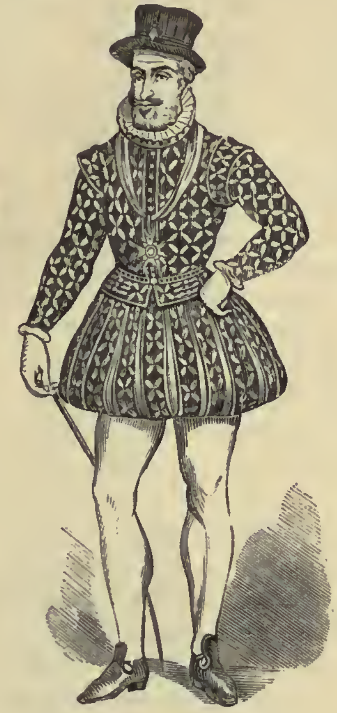
Sir Henry Piers, in his description of the county of Westmeath about this period, says, "There is now no more appearance of the Irish cap, mantle, and trouzes, at least in these countries." That they were worn, however, to a much later period in some provinces has since been sufficiently proved; and it will be obvious that, from the earliest notice of Ireland to a late period, the national dress was handed down from generation to generation amongst the peasantry, and that many gentlemen wore it within the last two hundred years. Persecution, as usual, but attached them more strongly to the prohibited garb; and it is probable that the free exercise of their fancy granted to them by Charles I. conduced more to the ultimate neglect of the long-cherished costume of their ancestors than the peremptory order to abandon it issued by the officer of Cromwell, or even the exhortations of the Romish clergy to that effect, which are acknowledged to have been of little avail. Certain it is that the Lord Deputy's Court at Dublin was in Charles's reign distinguished for its magnificence; the peers of the realm, the clergy, and the nobility and gentry attending it being arrayed of their own free will in robes of scarlet and purple velvet, and other rich habiliments, after the English fashion.

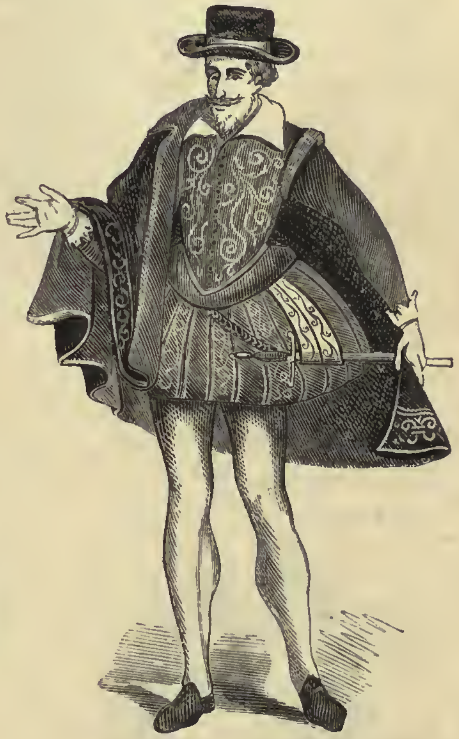
We will now turn to the country the tastes or follies of which have been found throughout this history most directly influencing those of our own. The Huguenot movement in France had much the same effect on the national costume as that of the Puritans had in England; but there was not the contrast afforded to it which was produced on this side the Channel by the gaiety and splendour of the Cavaliers. The Catholic party affected a greater sobriety of apparel. Paris, reduced by the Ligue to the greatest misery, had, even before the death of Henry III., abjured magnificence in attire. Cloth took the place of silk, and silk that of tissues of gold and silver. To such an extent was this feeling carried, that a contemporary writer informs us that if a girl appeared in a ruff or band of the plainest description, if it exceeded a certain size, however little, other girls would set upon her and tear it from her neck. On the restoration of tranquillity throughout the kingdom, and the return of the Court to the capital, some reaction took place; but Henri Quatre, though a "vert gallant," cared little about dress, and though Fashion regained her sovereignty, the costume of both sexes, however costly, was destitute of grace and dignity. The stiffened-out trunk-hose, the ruffs and rebatoes of the end of the last century, hats not differing much in shape from those worn at present, and cloaks with collars to them, are the general features of the male costume of the reign of "the Béarnais," as Henry of Navarre was familiarly called. It is related of him that, in 1598, he said to the deputies of the clergy, "My predecessors gave you words, but I, with my grey jacket, will give you deeds. I am all grey outside, but all gold within." He often referred to the state of his wardrobe. A few weeks before he entered Paris, his stock of linen was limited to five pocket-handkerchiefs and a dozen shirts, many of which were in holes. His best clothes consisted of a pourpoint of white satin, with a black cloak, and hat with black feathers. Whenever, after his re-establishment, he put on rich clothes, it was from a sense of duty, and not from taste. The principal novelties were gloves, with tops reaching almost to the elbow, some of which were of green satin, others of carnation-coloured velvet, with a deep fringe round the edges, and long boots of Russia leather (*cuir de roussy*), the latter being worn even for dancing. Their introduction, according to D'Aubigné, was by the King, in compliment to one of his equerries. M. Quicherat is inclined to attribute the fashion rather to the exigencies of trade. Henry had sent a tanner named Roze to study the process of dressing leather practised in the Danubian provinces, and he brought from Hungary the secret, which gave rise in France to the fraternity of the Hongroyeurs, who dressed the leather from which these boots were made. It is probable that the material obtained its appellation of *cuir de roussy* from Roze, the name of the tanner, and not from that of Russia, a country with which it does not appear to have been associated.

The dress of the ladies became daily more ugly in form, however costly in material. M. Quicherat justly observes, "Lorsque les vêtements deviennent de l'architecture, ils cessent d'être des vêtements et alors la mode est absurde, et elle a beau coûter cher, elle n'arrive qu'à produire des effets sans grâce et de l'étalage sans goût." The stiffness and formality of these architectural dresses—

these structures of velvet and whalebone—the unnaturally long and pinched-in waists, and the ridiculous farthingale, we have already seen in England. There was a continual struggle for mastery between the ruff and the standing collar (*collet montant*). So monstrous were some of the former, that spoons were made with long handles to enable women to carry soup to their mouths over these obstructions. There was a fashion which sprung up at the end of the last century, of affixing to the back of the dress two shell-shaped constructions of some fine tissue, the larger below and the smaller above the waist, which were called mantles, but which M. Quicherat says seem made rather to fly with than for the purpose of clothing. The hair was at one time combed up from the head, over a foundation of some description, in the form of a large melon (see next page). False hair was also much worn, and perfumed hair-powder of various colours used. Colour, indeed, was all the rage with the ladies, and invention seems to have been racked to produce a sufficient variety. D'Aubigné has bequeathed us a list of upwards of seventy names of the colours in fashion in his day, some of which are ridiculous to incredibility: "Triste amie," "par tel," "face grattée," "de Judas," "singe mourrant," "de veuve rejouie," "de temps perdue," "singe envenimé," "ris de Quenon," "trepasse revenue," "Espagnol malade," "Espagnol mourrant," "couleur de baise-moi, ma mignonne," "couleur de peché mortel," "les désirs amoureux," and "détaileur de cheminée." Of the latter alone would it be possible to form an idea, and one would almost be inclined to look upon the list as a joke, were it not that it contains the names of "Isabelle," "feuille morte," "sang de bœuf," and other well-known colours, and that one of the most fashionable a few years ago in Paris was "Bismark malade."

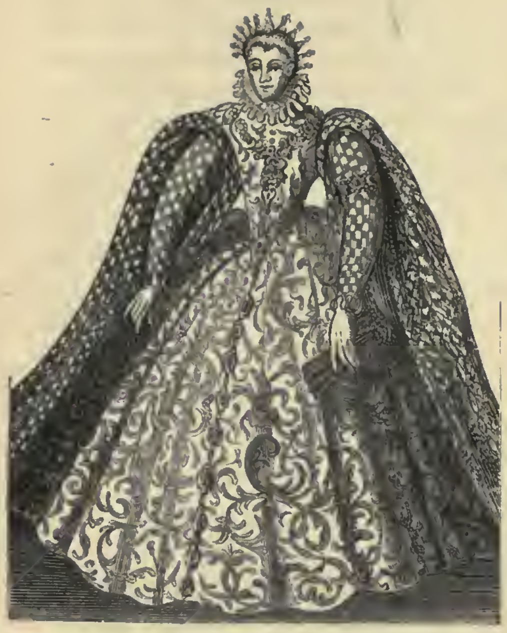

Henri IV., *circa* 1600.


Henri IV., 1606–10.

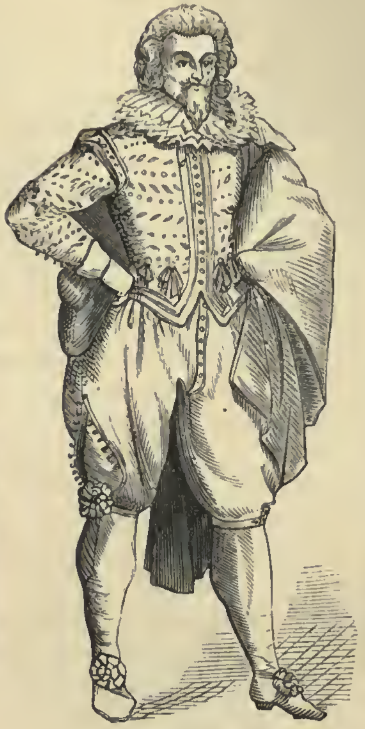

Gentleman *circa* 1610.

Three petticoats were worn beneath the gown, each different in colour, and a mode of walking was assumed enabling the wearer to show a portion of each in turn. Brocades were also in great favour. A petticoat belonging to the celebrated Gabrielle d'Estrées is described as being "de drap d'or de Turquie, figuré à fleurs incarnat bleu et vert."

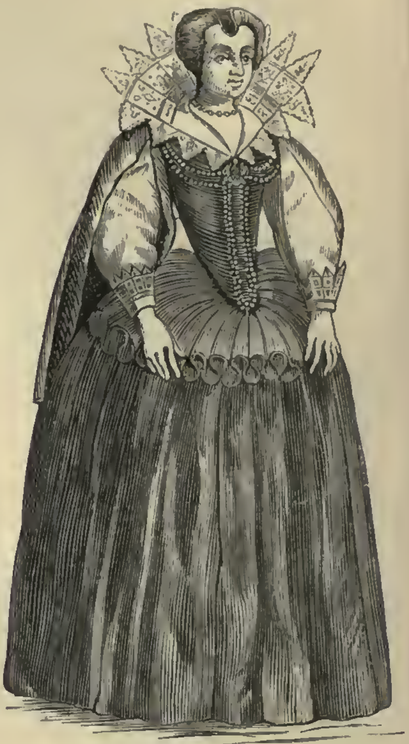
After all, the pencil is the best illustrator of costume, and I have, therefore, given engravings of Henri IV., his queen, Marie de Medicis, and ladies and gentlemen of his reign, from authentic portraits (see above and next page).



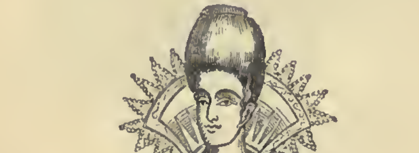
Catherine Duchess du Bar, sister of Henry IV. Died 1604.



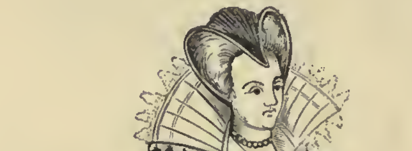
Gentleman. 1617.



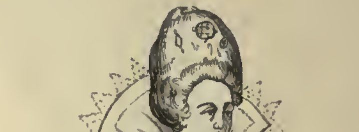
Lady of Quality. 1600.



Lady of Quality. 1603.



Marie de Medicis in widow's dress. 1613.



Lady of Quality. 1610.

The reign of Louis XIII. introduces us to fashions of which we see the reflection in England in the reign of Charles I., previous to the costume which has obtained the name of Vandyke. The plates to the well-known work of Pluvinel, riding-master to the young French monarch, engraved by Crispin de Passe, present us with every variety of the male costume of France in 1620 (see next page). The doublet or pourpoint, with hanging sleeves, is characteristic of this period; but the principal feature is the long boot introduced, as I have already mentioned, by Henri Quatre. D'Aubigné, in his satirical work, 'Le Baron de Fœneste,' gives a minute description of these boots, and observes that they save the wearer all sorts of silk stockings. "If you are seen walking in the streets, it is supposed that your horse is close at hand." So general was this usage, that it is related that a Spaniard answered an inquiry respecting the state of Paris by saying that he had seen a great number of people, but he thought there must be no one left in it at that moment, as they were all booted and apparently on the point of departure. The few who did not wear boots could not present themselves in society in any but silk stockings. Woollen stockings were only worn by the inferior clergy, pedants, and the lowest classes: "un honneste homme," *i.e.* a person of condition, would scarcely venture to wear them under his silk ones in winter, and therefore in very cold weather wore generally three pairs of silk stockings at least, one over the other. Malherbe, the poet, is said to have worn so many that, in order to avoid having more on one leg than the other, he threw a counter into a saucer for each as he drew them on. The Marquis de Racan advised him to have his stockings marked with letters, and to put them on in alphabetical order. He did so, and wrote to Racan the next morning, "J'en ai dans l'L." He had therefore eleven pairs on his legs at that time!

Red was the favourite colour for stockings and also for the trimmings of dresses, but not for the dress itself, unless it was to hunt in. The popular "pink" of our modern sportsmen appears, therefore, to have been first worn in France in the early part of the seventeenth century.

What was known in England as a love-lock seems also to have had its origin in France at this period, where it was called *cadenette*, from Marshal Cadenet, who was celebrated for his fine hair, a lock of which he wore hanging on one side of his face, tied at the end with a bow of coloured ribbons. Ribbon was indeed worn in as much profusion by both sexes in France at this time as in England. Knots, bows, and roses of ribbon are continually alluded to: "Deux paires de rozes à soulliers garnies de dentelles d'or." (Invent. de Madame Sœur du Roi (Henrietta Maria): 'Arch. de l'Empire.')

"De large taftas la jartiere parée,
Aux bouts de demy-pied de dentelle dorée."
Satyrique de la Cour.

To the question "Vous avez des roses en hiver?" Fœneste replies, "Oui, sur les deux pieds traînantes à terre, aux deux jarrets, pendantes à mi-jambe, au busc du pourpoint, une au pendant de l'espée, une sur l'estomac, au droit des brassards et aux coudes." Cut-work (*point coupé*) and lace ("point de Venise," "point de Flandres," and "point d'Espagnes") were introduced, and at the commencement of the reign of Louis XIII. so prodigal had the nobility become in these articles of attire that the Queen Regent, Marie de Medicis, was compelled to issue an ordinance prohibiting all lace and embroidery.[1] This edict gave rise to a satire entitled 'Consolations des Dames sur la Réformation des Passemens,' 1620, in which it is said—

"Ces points couppez, passemens et dentelles,
Las! qui venaient de L'Isle et de Bruxelles,
Sont maintenant descriez, avilis,
Et sans faveur gisent ensèvelis."

This edict was followed by several others, at short intervals, to nearly the end of the reign.[2] One known as the Code Michaud, entering into the most minute regulations for the toilet, especially excited the risibility of the people, and was never carried out.

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[1] 1620, Feb. 8th: "Declaration portant deffenses de portez des cliquants, passements broderie," &c.—*Archives de l'Empire.*

[2] 1623, March 20th: "Declaration qui deffend l'usages des étoffes d'or." 1625, Sept. 30th: Declaration prohibiting the wearing of "collets, fraizes, manchettes et autres linges des passements, point coupez et dentelles, comme aussi des broderies et decoupures sur quenon ou autre toil." 1634, May 30th: "Lettres patentes pour la reformation du luxe des habits." 1636, April 3rd: "Declaration contre le luxe," prohibiting both foreign and home-made *points coupés.* 1639, November 24th: "Points de Gènes" specially prohibited. Not to wear on the collar, cuffs, or boots, "autre chose que de la toile simple sans aucune façon."

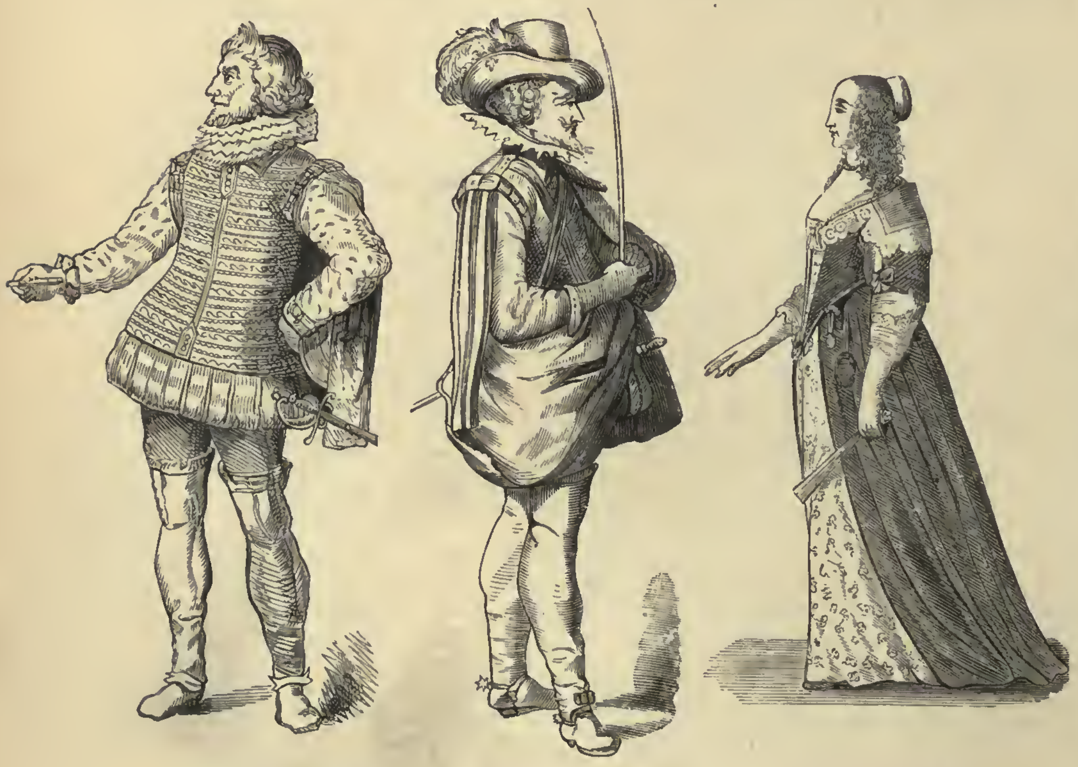
The vardingale was still worn by the ladies, but much reduced in size. The head-dress known in England as "Mary Queen of Scots'" also lingered on, with some slight alteration, amongst the bourgeoises and in the provinces; but it was only worn in the fashionable world by widows (see page 248). In a satirical poem, 'La Mode qui court au temps présent,' printed in 1612, we hear of

"Coiffures de cinq cents façon,
Quand on les veut voir en brassière,
En nymphe ou à la cavalière.
* * * * *
Et la coeffe *à la Jacobine*,
Qui donne encor très bonne mine."

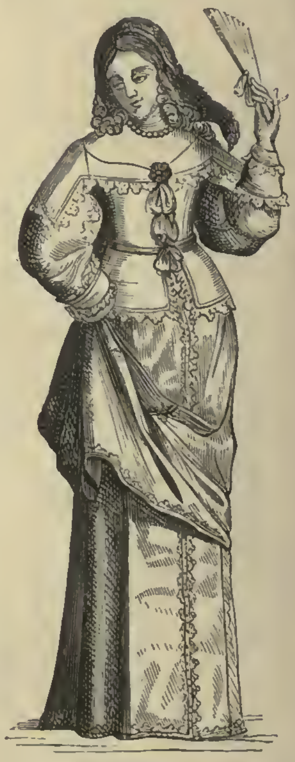
Also of

"Grandes pyramides de gaze,
Pour celles qui ont tête raze,
Et perruques pour qui le front
De près ne paroist que trop rond;
Moulles avant, moulles arrière,
Hausse-col en arc et bas terre,
Tresses, nœuds, cordons et lizets,
Assez pour charger dix mullets."

Dr. Heylin, who visited France in 1625, speaking of the Dames de Paris, says, "Their habit, in which they differ from the rest of France, is in the attire of their heads, which hangeth down their backs in fashion of a veil" ('France painted to the Life'). But it is time to bring the pencil once more to the aid of the pen. Above therefore are examples of French costume during the reign of Louis XIII., 1610–43, which includes the period known as the "époque de Richelieu," and introduces that most picturesque of male costumes, which I have already spoken of as appearing in



French Costume, *temp.* Louis XIII., from Pluvinel (1620); and Lady of Quality (1640), from Hollar.



Lady in demi-toilette, from De Bosse (1640).

England in the reign of Charles I. (See following pages for illustrations from the works of Abraham Bosse, a French engraver, born at Tours in 1610, and who imitated the style of Callot.) The dress had its origin no doubt in Flanders about the same time the marriage of Anne of Austria to Louis revolutionized the female costume, and superseded the "mode Italienne" by the "mode Espagnole."

Menage attributes to that princess the mode of dressing the hair as it appears in the portraits of ladies contemporary with our Charles I. The hair combed out was separated into three parts. Two of these, called *buffons*, were massed "en petites frisures" on each side of the temples and above the ears: the third was thrown back over the head, to be rolled in plaits behind; but a portion of it, cut short, formed a fringe on the forehead of small curls, which were called *garcettes*, a Spanish word signifying "little aigrettes." Subsequently the *buffons* were done away with, and the hair, instead of being massed at the side, was allowed to fall in ringlets (*tire-bouchons*, corkscrews), or in tresses, tied with bows of ribbon, like the *cadenettes* of the men, and were called *moustaches des dames*.

The ruff and the *collet-montant* could not be worn with this style of head-dress, and were replaced by a kerchief just covering the shoulders, of a diaphanous material called *quintin*, with a turnover broad collar, either of plain linen or costly lace, to which the name of *rabat* (rebato) was transferred from its predecessor, and many varieties of it distinguished by special appellations, viz. *rabats dentellés*, *rayonnés*, *cannalés*, *houppelés*; *rabats à la Reine*, *à la Guise*, *à la Guimbarde*, *à la neige*, *à la fanfreluche*, &c. &c.

The odious vardingale was now completely banished in France, the waist was shortened, and the gown (*robe*) fell in graceful folds to the feet, with a small train. And here I think it is desirable that I should notice the change that took place at this period in the sense of the word *jupe*, which had previously signified a sort of cassock or coat with long skirts, the upper part of which was called the *corps de jupe*, and the lower the *bas de jupe*. By degrees these terms were abbreviated to *corps* and *jupe*, the latter being applied to the skirt alone; and on this alteration in female costume, whereby the gown open from the waist displayed the *cotillon* (in English called, by a similar deduction, a petticoat), the word *jupe* was arbitrarily transferred to it, and retained by it to the present day, in conjunction with the older appellation. *Jupon*, another form of the word, and which had undergone equal transmigrations, was still left to designate the cassock, jacket, or justaucorps aforesaid, a variety of which was called a *hongreline*, being of Hungarian derivation, worn by men as well as women. A *hongreline* of fine cloth or velvet, with a man's hat and feathers, constituted the riding-habit of a lady of fashion. Women of lower rank, peasants, and servants, who could not wear gowns, also wore *hongrelines* of coarser materials, with jupes and aprons, as did the Sœurs de Charité, whose institution dates from this period. It appears to have been identical with the jackets worn by persons of the same class in England as late as the seventeenth century (*vide* "Maid-servant, *temp.* George II.," Dictionary, p. 311); and, in point of fact, the short doublet with skirts or bases, so constantly seen in the costumes of both sexes in the reign of Charles I.

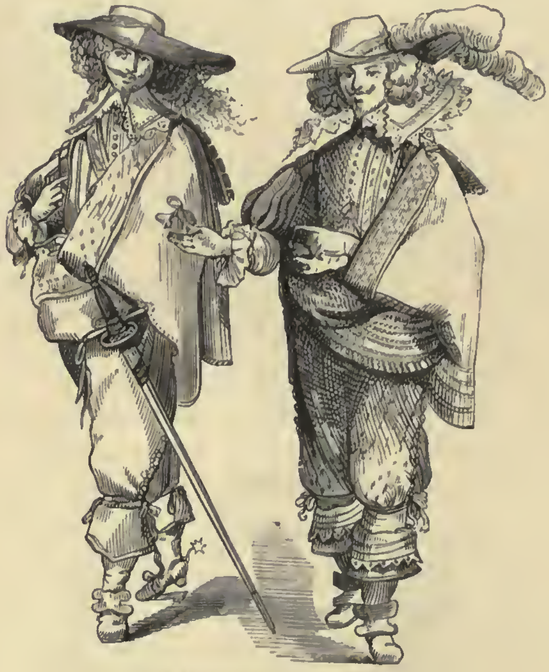
The length of the gowns and petticoats (I use the English terms) in the reign of Louis XIII. rarely allowed the stockings, or even the shoes, to be seen. The former were, nevertheless, of the brightest-coloured silks—scarlet, apple-green, or sky-blue; and the latter (of a fashion called *à la Choisy*), of red or blue satin, with high heels or slippers (*muletins*) of violet, yellow, or white morocco. Women of rank rarely went on foot out of doors, but on such occasions they wore velvet clogs (*patins*) with thick cork soles.

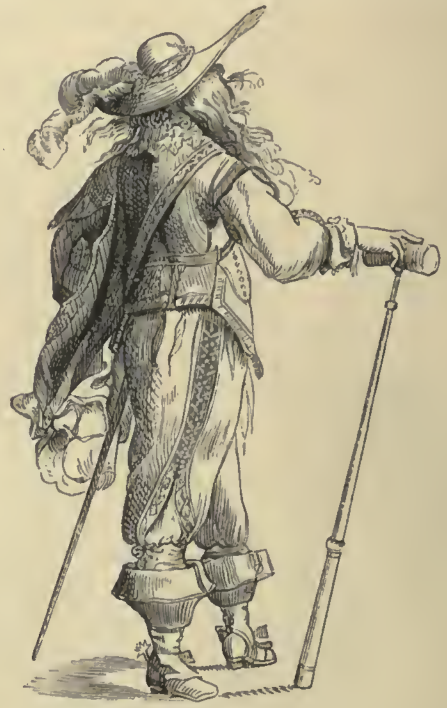
Of gloves, the names were legion, principally derived from the perfumes with which they were scented. There were "gants à l'occasion" and "à la nécessité," "à la Phyllis" and "à la Cadenet;" the latter so named because their perfume was the favourite one of Marshal Cadenet, who had set the fashion of *cadenettes* (see p. 249). Then there were "gants à la Frangipani," after the Marquis de Frangipani, a Roman nobleman, and "gants de Neroli," their perfume having been invented by the Duchess of Bracciano, Princess of Nerola, and therefore, as M. Quicherat observes, they should have been called "de Nerol*a*;" but "la mode, qui n'est pas forcée de respecter la géographie, consacra Nerol*i*."

The same writer informs us that the most expensive article of female costume at that day was the *demi-ceint d'argent*, a girdle or sash of silk decorated with plates of silver, either chased or enamelled. Even chambermaids did not hesitate to spend thirty or forty crowns on their *demi-ceint*, independently of the chain, also of silver, which was attached to one side of it, and whereby hung their keys, scissors, knives, purses, &c.

I have entered into this detail respecting the dress of the French ladies in the reign of Louis XIII., because it throws so much light on that of our countrywomen at the same period, and feel assured that, although I may have wearied some of my male readers, my fairer students will not think their time has been wasted in perusing this summary of facts, selected and condensed from a mass of evidence produced by the able author of 'Histoire du Costume en France,' to whom I am already so much indebted.

There is yet a word or two to be said about the gentlemen, as a marked alteration took place in their attire, as well as in that of the ladies, during this reign. Boots were universally worn by men of fashion throughout it; but about 1625 they were reduced in length, and the tops increased in width, turning over about the middle of the leg, and displaying an extra stocking—*bas de bottes*, or boot-hose, as they were called in England. The haut de chausses, or breeches, took the form of short trousers, hanging straight down lower than the knees, almost meeting the boots, which had formerly aspired to meet them. These breeches were called


French Men of Fashion. 1628.


French Gentleman. 1630.

"Le haut de chausse à *fond de cuve*"

by Le Sieur Auvray, who wrote a poem called 'Le Banquet des Muses,' printed at Rouen in 1628, in which he graphically describes a gallant of the day. The shoulder-cloak, with a large cape or fall-over collar to it, was, according to the same writer,

"Le manteau à la Balagnie,'

from a son of the Mareschal de Balagny, who must have been more popular than his father, who lost Cambrai in the reign of Henri Quatre, in 1595. He speaks also of

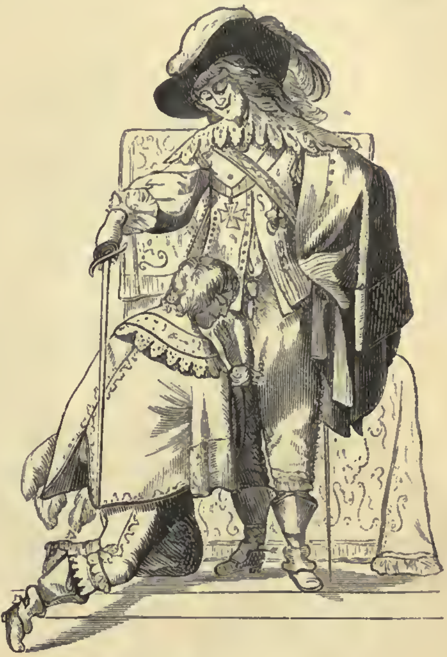
"Le bas de Milan, le *castor*
Orné d'un riche cordon d'or,"

silk stockings of Milanese manufacture being then in favour, and beaver hats dividing the suffrages with felt hats, both being of the flat, broad-leafed, Spanish sombrero form, with long drooping feathers ("l'ondoyant et venteux pennache").

The beard, at that date pointed, was shortly afterwards reduced to a small tuft on the chin, such as is now called an "imperial," in consequence of an eccentric act of the King, who took it into his head to shave the principal gentleman in attendance on him, a circumstance commemorated in the following couplets:—

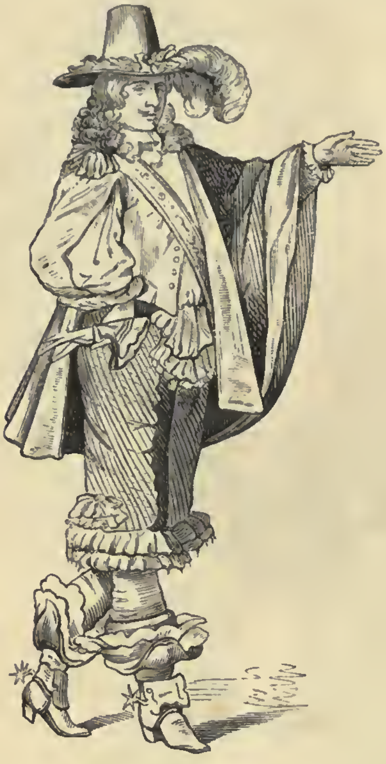
"Hélas! ma pauvre barbe,
Qu'est-ce qui ta faite ainsi?
C'est le grand Roi Louis,
Treizième de ce nom,
Qui trait à rebarbé sa maison."

Ridiculous as it may appear, everybody followed the fashion, and wore what was called "la barbe royale," with the exception of Cardinal Richelieu, who continued to wear the "barbe en pointe."


Louis XIII. knighting a Gentleman. 1631.

We will now proceed to the reign of Louis XIV., which, commencing in 1643, extended into the following century. A child in the sixth year of his age when he ascended the throne, the early part of his reign may be called the epoch of Cardinal Mazarin, as that of his father had been entitled the epoch of Richelieu. The fashions at this date were set, not by the Court, but by two men—a financier named Montauron, who had accumulated an enormous fortune, and Gaston de Nogaret, Duc de Candale. The former—a vain upstart, whose sole ambition was to make himself the talk of the town—paid large sums to everybody who would give his name to a new invention, and for three years every novelty in Paris was entitled "à la Montauron." Shortly after 1646 Montauron, having run through all his fortune, sank into obscurity, and was heard of no more. His successor, the Duc de Candale, was not only a man of rank, but of most refined manners. His ambition, however, was limited to the desire of being "the glass of fashion," as he was really "the mould of form." He was distinguished for nothing but the taste of his ribbons and the fineness of his linen. Some style of breeches invented by him received the name of "chausses à la Candale." He died 28th January, 1658, at the early age of thirty, of double mortification of being defeated by the Spaniards and of losing the affections of a woman he adored. The Cardinal de Retz is reported to have said there was nothing great about him but his *canons*, i.e. the rolls of ribbon at the termination of the breeches, and which appellation was subsequently transferred to ruffles of lace at the knees, and also, as it would seem, from a passage in 'Les Lois de la Galanterie,' to those which filled up the wide tops of the shortened boots at this date, such tops being called *genouillères*, because they had formerly covered the knees. I have already, at p. 73 of the Dictionary, under the head of CANONS, pointed out the perplexity attending this article of attire, and must beg the reader's patience for a brief re-examination of the subject by the light of French authorities now before me. In 'Les Lois de la Galanterie,' above mentioned, it is said: "Quant aux canons de linge que l'on establie au-dessus des bottes, nous les approuvons bien dans leur simplicité quand ils sont fort larges et de toile de batiste bien empesée, quoique l'on a dit que cela ressembloit à des lanternes de papier et qu'une lingère du Palais s'en servit ainsi un soir, mettant sa chandelle au milieu pour la garder du vent. Afin de les orner davantage nous voulons aussi que d'ordinaire il y ait double et triple rang de toile, soit de batiste, soit de Hollande, et d'ailleurs cela sera toujours mieux s'il y peut avoir deux ou trois rangs de point de Gènes, ce qui accompagnera le jabot, qui sera de mesme parure." There is no question here of ribbon. The canons are expressly described as of linen, either of well-starched batiste or Holland cloth, to which it is recommended two or three rows of Genoa point lace should be added, of the same quality as formed the *jabot*, i.e. front of the shirt.

Upon this passage M. Quicherat observes that these canons were the "genouillères de linge," which had their origin in the reign of Charles IX., but that the difference in them consisted in their increasing in width at the bottom, so far as to cover the opening of the boot, "qu'elles s'élargissaient *par le bas* de façon à recouvrir l'épanouissement de la botte." This, taken in conjunction with the words of the contemporary writer, "au-dessus des bottes," might be supposed to indicate the position of the canons above the boots and not within them, and therefore more descriptive of the lace ruffles that dangled from below the knees of the gallants of the Court of our own Charles II.: and that such is apparently the idea of M. Quicherat, one would infer by his adding, "elles prirent ainsi l'apparence des *manchettes*;" but at the same time he tells us that the edict of 1644 having prohibited the use of lace in collars, cuffs, or boot-hose, the old term of *canons* was exhumed and applied to the latter, thanks to which change of name it was pretended "que cette pièce" (the said hose) might legally be "garnie de dentelles." Here, then, he distinctly alludes to the lace tops of the "bas à bottes," which fill up the genouillères of the boots, and are well illustrated in the accompanying engraving from a print of the period annexed by him to his description, wherein the double row of tagged ribbons terminating the breeches, which I should be inclined to call canons, are represented as well as the lace tops to the "bas à bottes." When, in addition to all this, I find that the breeches themselves were sometimes called canons,[1] I frankly confess myself unable in the present state of my information to explain satisfactorily the conflicting evidence of the pen and pencil. Like the word *slop*, on which we have sufficiently discussed, that of canon appears to have been applied to all sorts of articles of attire at different periods of the seventeenth century.



Man of Fashion. 1650.

The edict of 1644, issued by Cardinal Mazarin, which has been just alluded to, prohibited not only point lace, but all sorts of gold, silver, and copper lace (*clinquant*), and thereby brought ribbons more into request for the trimming and decoration of male as well as female apparel; and the excess to which this fashion was carried induced the Cardinal in 1656 to issue another edict, denouncing the *galants*, as the bows of ribbon were called, and from which the word *galon* is presumed to be derived. Another term for those used by ladies was *faveurs*, which still exists in England. After the troubles of the Fronde, coifs were introduced. I say "introduced," because they differed altogether from the coifs of the previous centuries. They were simply pieces of crape or taffeta thrown over the head and tied under the chin. This was the hood of the same period in England, which was as distinctly different from those which had preceded it. Black was the principal colour, and they were therefore called "*ténèbres*."

Released from the tutelage of Mazarin and the Queen-mother, Louis XIV. himself set the example of sumptuousness of apparel, restricting, however, for some years the wearing of gold and silver stuffs and lace to the royal family, and such of his Court as he was pleased to honour with the especial permission. In 1664, he ordered the making of some body-garments of blue faced with red, and magnificently embroidered with gold mixed with a little silver. These were called "justaucorps à brevet," and were bestowed by him on a limited number of his nobility, with his majesty's letters patent according the privilege to wear them, whence their name, "à brevet." On the death of one, another was elected to fill his place, and as much Court interest and personal solicitation was required as was necessary to obtain an office or a pension. I have not been able to identify this particular dress. The costume of the middle of this reign is well illustrated by the following engravings and the lines of Sganarelle in the 'École des Maris' of Molière, 1661.

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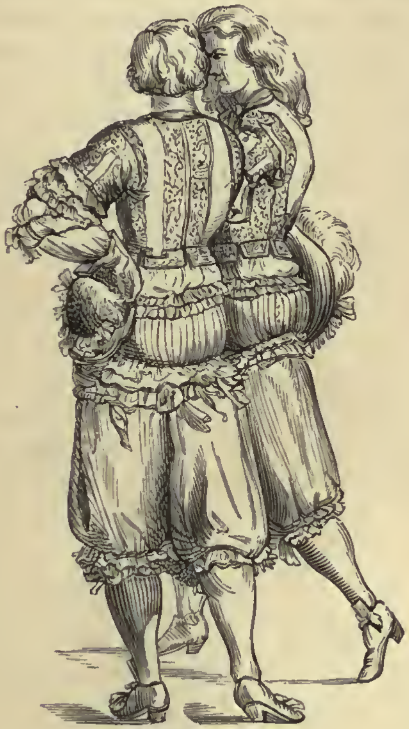
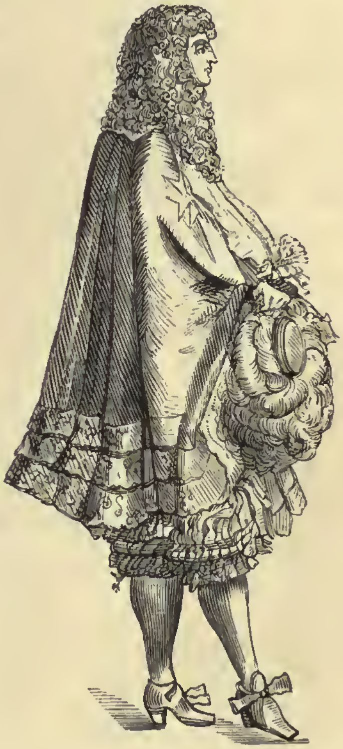
[1] "Le haut de chausses fut corrigé d'un manière conforme à ce svelte habit; on en réduisit l'étoffe de plus de moitié et les jambes (on disait alors les *canons*) tout en restant flottantes," &c. (Quicherat, p. 480.)



Royal Pages in 1662.



Duke of Orleans. 1663. From a print of that date.

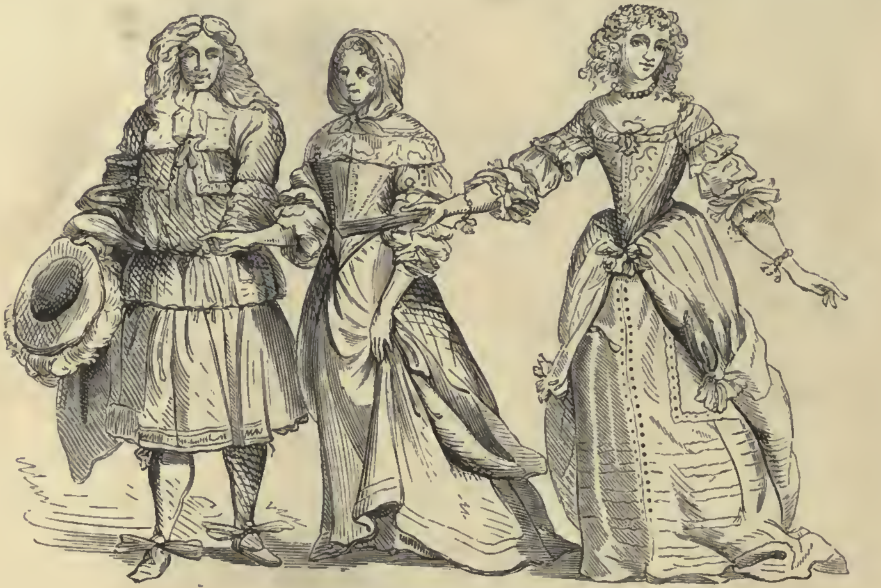
"Ne voudriez-vous pas, dis-je, sur ces matières
De nos jeunes muguets m'inspirer les manières?
M'obliger à porter de ces *petits chapeaux*,
Qui laissent éventer leurs débiles cerveaux,
Et de ces blondes cheveux de qui la vaste enflure
Des visages humains offusque la figure?
De *ces petits pourpoints* sous les bras se perdant,
Et de ces *grands collets* jusqu'au nombril pendant?
De ces *manches* qu'à table on voit tâter les sauces,
Et de ces *cotillons* appelés haut-de-chausses?
De ces *souliers mignons de rubans revêtus*,
Qui vous font ressembler à des pigeons pattus?
Et de ces *grand canons* ou comme en des entraves
On met tous les matins *ses deux jambes esclaves*,
Et par qui nous voyons ces messieurs les galants
Marcher écarquillés ainsi que des volants."—Act iv., sc. 1.

Some commentary upon them is nevertheless indispensable.

"Les petits chapeaux" are observable in the figures of the pages engraved above, and succeeded in Paris the broad-brimmed castors of the reign of Louis XIII., but I have not seen an example in English costume of any reduction in the size of the hat earlier than 1670, ten years later than the change of fashion in France; it does not follow, however, that small hats may not have been introduced previously to that period, though I have not met with an allusion to or representation of them. "Les petits pourpoints," graphically described as "sous les bras se perdant," are articles of attire familiar to us in the dress of the time of Charles II., and generally throughout Western

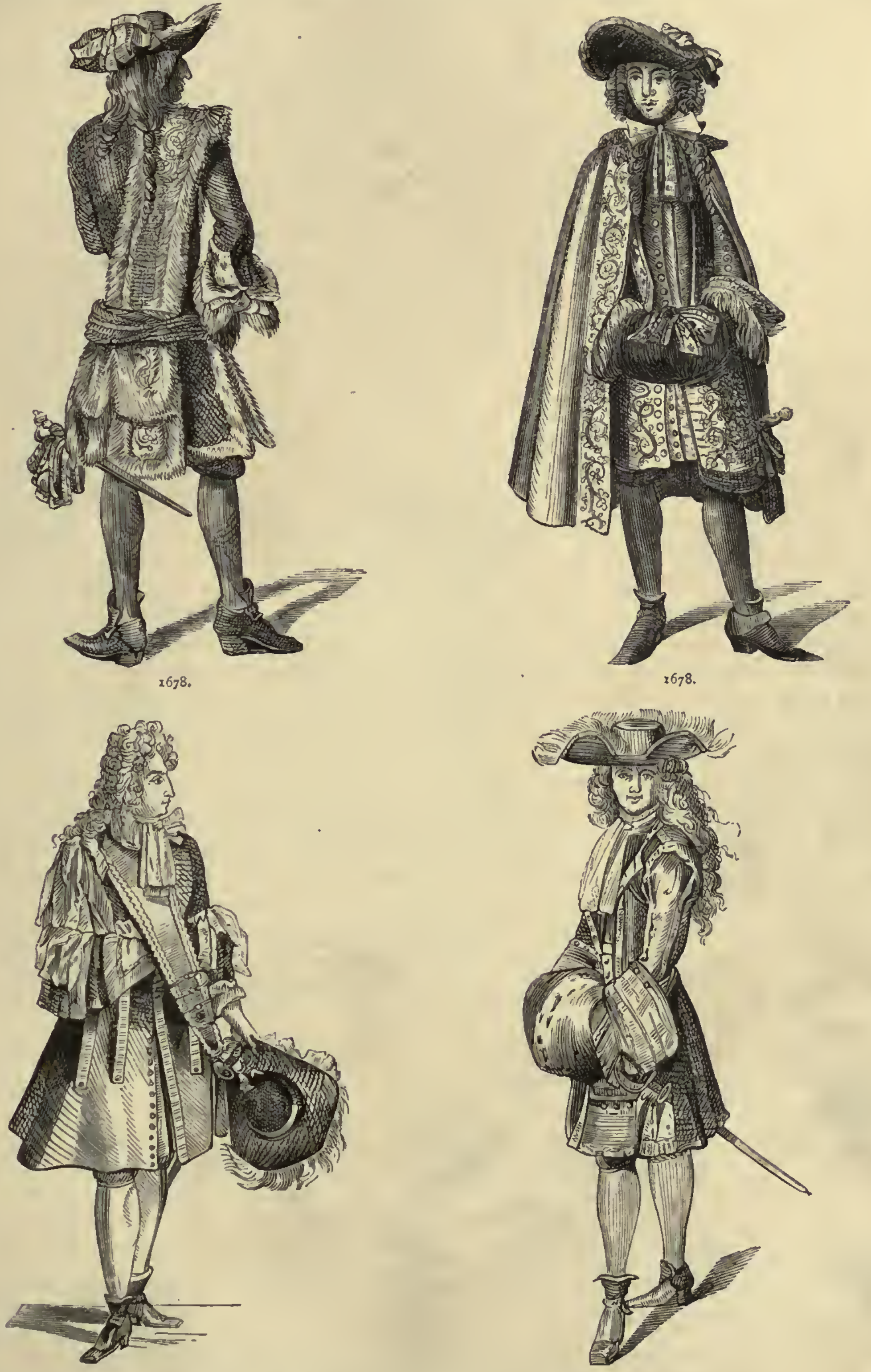
Europe, but I am at a loss to recognize the "grands collets jusqu'au nombril pendant," allowing even a large margin for the exaggeration of satire, which is, I think, discernible in the description of the sleeves.

Of the "cotillons" and the shoes there are specimens enough; but the most important feature in the picture drawn by Sganarelle of the "muguets" (scented fops) of the time is their "grands canons," which in this instance are spoken of without any relation to boots, and surely indicate the frills or ruffs of lace, or linen edged with lace, of which I have upheld the claim to be entitled to that appellation. They are here compared to fetters on the legs of the wearers, which compel them to straddle in walking, keeping their limbs apart from each other as widely as the sails of a windmill; the natural consequence of the stiffness imparted to the canons by the starching to which they were subjected. It may be fairly retorted that the expansion of the tops of the boots would necessitate a similar mode of progression; but shoes, and not boots, are in this instance associated with the canons,—a point I submit in favour of my view of the passage, though still leaving the question unsettled. M. Quicherat evidently shares my opinion as to the appropriation of the name of canons to these genouillères in the time of Louis XIV.; for in his account of the *rhingrave* he says it was an ample *culotte*, which hung straight down like a petticoat, but the lining of it was tied round the knees by a running cord. The band through which the cord ran served also for the attaching of the canons, which were still in fashion, though boots had ceased to be worn in full dress.


Persons of Quality. 1664–1668.

In 1670 the little pourpoints with their short sleeves gave way to the *justaucorps* and the *veste;* Anglicè, coat and waistcoat. Each, descending to the knee and buttoning all the way down, covered the rhingrave, which, notwithstanding, existed later than 1680, and, though reduced in dimensions, retained its garnish of ribbons; outliving the canons, which the introduction of the *culotte* (veritable breeches) and of stockings rolled over above the knees definitively abolished about two years previously.

In 1677 'Le Mercure Galant' announced that rich materials were no longer used for the making of the exterior garment. Cloth, poplin, camlet, and other less costly stuffs, superseded velvet, satin, and gold or silver brocades, which were confined to the waistcoat. A large bunch of ribbon on the right shoulder was the only decoration of the coat. Even the button-holes were only worked with yellow or white silk, in imitation of gold and silver. The rabat, or falling-collar, could not be worn with the coat, and was discarded for the cravat of lace or muslin, tied at the neck with a bow of ribbon. Swords—which had been laid aside by civilians since the Fronde—were again worn, despite the edict of Parliament and the vigilance of the police, who took them from every one unprivileged to go armed in public. They were carried by such as were properly qualified in broad baldricks fringed with silk. (See engravings subjoined of French men of fashion, 1678–1693.)



1678.

1678.

1689.

1693.

Men of Fashion in France. From prints of the period.

Scarfs, or rather sashes, were worn over the baldrick round the waist in 1668;[1] and in winter a muff, suspended by a ribbon round the neck, was the constant companion of a man of fashion —the first appearance of it as an accessory to the costume of a gentleman. (*Vide* engravings in the preceding page.)

The influence of Madame de Maintenon over her Royal admirer induced him to discountenance anything approaching to magnificence of attire during the latter years of the seventeenth century. Dangeau describes his dress at this period as consisting of a coat of some whole-coloured dark velvet, very slightly embroidered, with simple gold buttons; a waistcoat of satin or cloth, red, blue, or green, considerably embroidered. He never wore rings or any jewels, with the exception of those in the buckles of his shoes or garters. His hat was bordered with "point d'Espagne," and had a white feather. He was the only member of the order of the St. Esprit who wore the insignia under the coat, but on grand occasions he wore it outside; the collar and badge being set with jewels to the amount of eight or nine millions of francs. In 1697, however, on the marriage of the Duke of Burgundy, the King expressed his desire that the Court should appear as sumptuous as possible, and he set the example by ordering clothes as superb as he had latterly worn them plain. The last three years of the century, therefore, saw the commencement of a new rage for dress of the most costly description, which, as the fashion continued to nearly the end of his reign, will be noticed in our next chapter.

We must now retrace our steps and speak of the ladies, whom we have too long neglected.

Of the magnificence of the female costume in France in 1676, the often-quoted account given by Madame de Sevigné in her letter to her daughter, of the dress presented by Langlée to Madame de Montespan, is a fair example: "Une robe d'or sur or rebrodé d'or rebordé d'or, et pardessus un or frisé rebrodé d'un or mêlé avec un certain or qui fait la plus divine étoffe qui ait jamais été imaginée." She speaks also in the same letter of *transparens*, which she describes as "des habits entiers des plus beaux brocards d'or et azur qu'on puisse voir, et pardessus des robes noires transparentes ou de bel dentelle d'Angleterre ou des chenilles veloutées sur un tissu, comme çes dentelles d'hyver que vous avez vues: cela compose un transparent qui est un habit noir et un habit tout d'or ou d'argent ou de couleur, comme on veut—et voilà la mode."

Between 1660 and 1680 there was not much alteration of form in the female dress. Although an infinite number of trifling varieties were introduced from time to time, none attained celebrity, and few had a prolonged existence. The long waists, "tailles en pointe," the short sleeves, and the full petticoats, or rather skirts tucked up, displaying the close petticoat beneath, continued the general fashion. These tucked-up skirts were called *manteaux* in the language of that day, and we must therefore be careful not to confound them with mantles properly so called. Those worn at Court had trains, the length of which was regulated by the rank of the wearers. The Queen's train measured nine ells; the King's daughters' ("filles de France"), seven; other princesses of the blood, five; and duchesses, three. On creating a new rank for the King's grand-daughters, they were allowed seven ells for their trains, which occasioned the extension of their mothers' trains to nine ells, and that of the Queen to twelve.

A loose dress, called a "robe battante," is said to have been invented by Madame de Montespan, which seems to have been simply a dressing-gown, or "robe de chambre;" and as it imparted a youthful air to the wearer, it obtained the second name of *innocente*.

> "Une robe de chambre, étalée amplement,
> Qui n'a point de ceinture et va nonchalemment,
> Pour certain air d'enfant qu'elle donne au visage,
> Est nommée *innocente*, et c'est du bel usage."
>
> BOURSAULT, *Mots à la Mode.*

M. Quicherat informs us that the *négligé* or undress of a lady in 1672 was a black gown, with a short white apron, called by Boursault "laisse tout faire."

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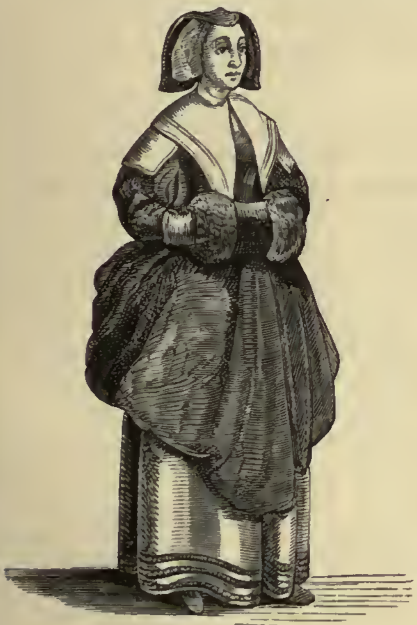
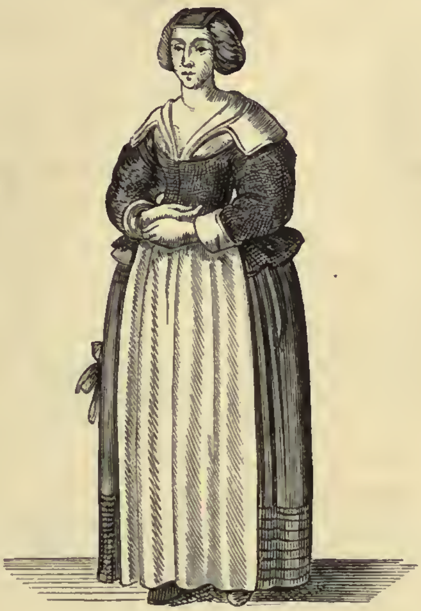
[1] M. Quicherat says, "Cette écharpe n'était que pour l'été." It appears in a print published in 1678 at Paris, "avec privil. du Roy." (See figure in preceding page.)

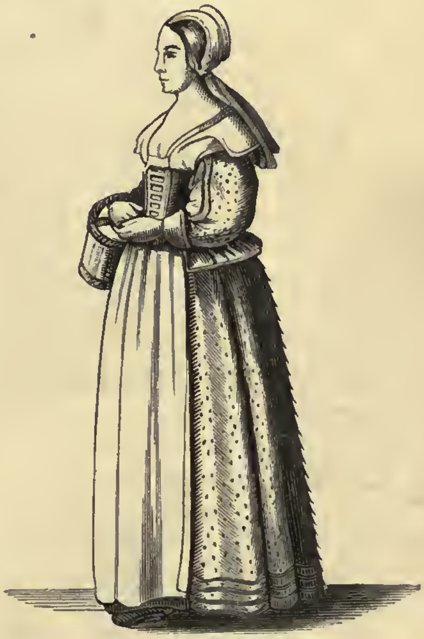
The large collars of lace or point coupé went out of fashion after the death of Queen Anne of Austria, and disappeared entirely in 1672. At Court or in full dress the shoulders were uncovered, and out of doors a kerchief of lace, called a palatine, was worn in summer, and in winter a fur tippet, to which was given the same name, derived, I imagine, from the Princess Palatine, who wrote her Memoirs at that period.

Jet ornaments were in great favour with women who could not afford diamonds, imitation jewellery having fallen into contempt amongst all classes. Real gems were, however, worn in the greatest profusion by the wealthy. 'Le Mercure Galant,' describing the marriage of Mdlle. de Blois with the Prince de Conti at Versailles in 1680, says, her dress was "white, bordered with diamonds and pearls; and as it is the custom for brides to wear at the back of their heads a sort of small crown of flowers, which is called *le chapeau*, this princess had one made of five rows of pearls instead of flowers."

The lower orders—from the small tradeswomen, shopkeepers, work-women, &c., downwards—who were unable to purchase expensive stuffs, contented themselves with Dutch *camlet*, a mixture of silk and wool, or *ferrandine*, composed of silk and cotton; serge, and other inferior manufactures, especially one called *grisette*, from its colour, whence the name of *grisette*, which subsequently became the appellation of girls of all occupations. Hollar's admirable etchings of female costume, executed in 1642–44, afford us the best authorities for the dress of French women of all classes at that period. (See above engravings, and page 250 *ante*.)


Matron of Paris.

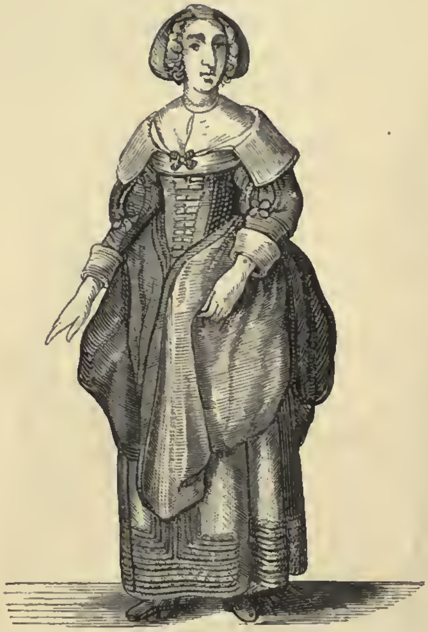

Wife of a Mechanic of Paris.


French Countrywoman.

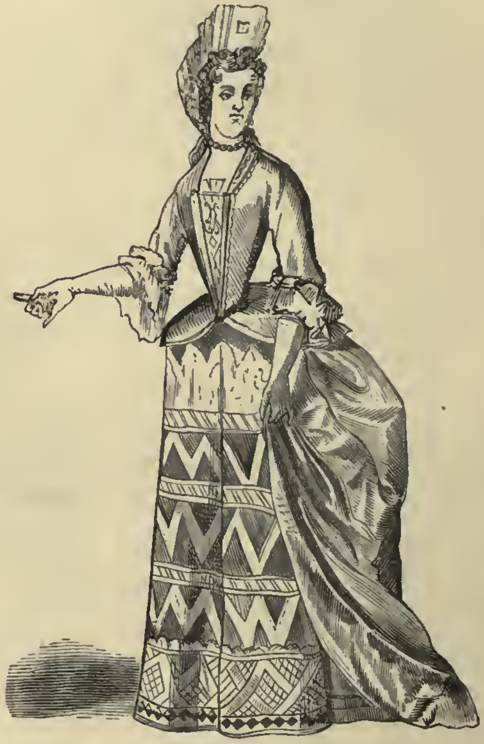
Masks, patches (*mouches*), and muffs continued in favour. In the latter it was considered the height of fashion to carry a little dog. Muffs made expressly for that purpose are advertised in the 'Livre des Adresses' for 1692 as *chiens manchons*, and they were to be bought at the Demoiselle Guérin's, Rue du Bac, Paris.

Previous to 1645 the hair of ladies had always been dressed by their own women. About that period, however, a man named Champagne contrived to establish a reputation as a ladies' hairdresser. Tallemant de Reaux says, "Ce faquin, par son adresse à coeffer et à se faire valoir, se faisoit rechercher et caresser de toutes les femmes." His skill appears to have been surpassed by his insolence. He would sometimes arrange one side of a lady's head and refuse to dress the other unless she kissed him. He declined taking money for his services, preferring presents, which were of more value. While attending to one lady, it was his custom to tell her what he had received from others, and give her to understand that anyone whose donations had not been satisfactory would thenceforth send for him in vain—a threat which rarely failed to produce double what had been originally intended.

In 1671, a woman named Martin, who had succeeded Champagne, brought into fashion a style of dressing the hair called *hurlupée*, or *hurluberlu*, in which the long ringlets were exchanged for several rows of close curls, and which received the name of "à la Maintenon," from its adoption by that lady at the time the king first noticed her. Verbal descriptions of such fashions are more likely to mislead than to instruct; the reader is therefore referred to our engravings.



Merchant's Wife of Paris. 1642.



French Lady of Quality. 1694.

The latest head-dress of this century was the fontange, which gave rise to the commode, of which it formed part. It will be found fully described in the Dictionary, p. 191.

I have dwelt longer than I calculated upon the costume of France in the seventeenth century, but it is so illustrative of that of England at the same period, so remarkable as presenting us with the last dresses in Western Europe which can fairly lay claim to be entitled costume in the picturesque sense of the word, and the numerous memoirs and correspondence of the time so teem with information on the subject, that it has been a task of no ordinary difficulty to compress my digest of them into these limits.

I must now turn to Spain and Portugal, those countries being especially associated in our minds with England from many circumstances; *inter alia*, the journey of Charles I., when Prince of Wales, to Madrid in 1623, and the marriage of Charles II. with Catharine of Braganza.

The costume of Spain during the first half of the seventeenth century is abundantly illustrated by the paintings of that admirable artist and most amiable of men, Velasquez. His picture in our National Gallery, "The Boar Hunt at the Pardo," affords us several examples of the dress of the caballeros of the reign of Philip IV., who is himself depicted on horseback, but it is not sufficiently distinct in details to render it of service in this work; and the celebrated one, "Las Murinas" (the Maids of Honour), his last great work, painted in 1656, which would be most instructive, is unfortunately inaccessible to us at the present moment.

Dekker, in his 'Seven Deadly Sins of London,' 1606, and also in his 'Gull's Hornbook,' 1609, alludes to "the Spanish slop" (large loose breeches). In the former he says,

> "His huge slops speak Spanish;"

and in the latter, as I have already observed (page 230), he contrasts them as a novelty in fashion with "the Italian's close strosser," and other nether garments of an earlier period:

> "There was then neither the Spanish slop,
> Nor the skipper's galligaskins."

It would seem, therefore, that the ample but unstuffed breeches which we observe in the time of Charles I. had been adopted by English gallants from Spain as early as the third year of the reign of his father, who nevertheless stuck to his "great round abominable" upperstocks to the last. The word "slop" has, however, been so capriciously applied to all sorts of articles of attire by our forefathers (see Dictionary, p. 469), that, unaided by the pencil or more detailed description, I would not undertake to identify the form of slop worn in Spain during the first decade of the seventeenth century.[1] The Low Countries also had been so long under the domination of Spain that I suspect many fashions may have been originally Spanish which have passed for Flemish, and *vice versâ*.

In 1623 an ordinance was issued against the wearing of lace, and enforcing plain rebatos without any trimming of *point coupé* or *passement* for the men, and ruffs and cuffs for the ladies, but all without starch. This regulation was, however, suspended during the visit of Charles, Prince of Wales, in February that year. In 1649 Evelyn informs us that "y^{e} Spanish habit was in Paris the greatest bugbear imaginable."

Howell, in a letter from Madrid, dated 12th August, 1623, tells his brother that the Infanta was "preparing divers suits of rich cloathes for his Highness" (Prince Charles, at that time her intended husband) "of perfumed amber leather, some embroidered with pearl, some with gold, some with silver;" but unfortunately he does not describe their form, nor does he give us any information respecting the costume of the Court of Philip IV., or of the people of Madrid. Of the women, he only tells us, that "when they are married they have a privilege to wear high shoes and to paint, which is generally practised here, and the Queen useth it herself. . . . . All the women going here veiled, and their habit so generally alike, one can hardly distinguish a countess from a cobbler's wife." (Letter to Lord Colchester, 1st February, 1623.)

The celebrated Countess d'Aulnoy, who visited Madrid in 1679, is, as might be expected, much more communicative on the subject.[2] "The King" (Charles II. of Spain, son of Philip IV. and Marie-Anne of Austria) "was there," she tells us, "in a black lutestring taffety suit, a shoulder-belt of blue silk, edged with white. His sleeves were of white taffety, embroidered with silk and bugles; they were very long, and open before."

The following is her description of the son of the Alcalde of Aranda:—"His hair was parted in the middle and tied behind with a blue riband four fingers broad and two ells long, which hung down its full length. He had black velvet breeches, buttoned by five or six buttons above the knee, without which it would have been impossible to take them off without tearing them to pieces, so tight are they worn in this country; a vest so short that it did not cover the pockets, and a pourpoint with long skirts of black cut velvet and hanging sleeves four fingers broad. The sleeves of his pourpoint were of white satin with jet borders, and his shirt sleeves were of black taffeta instead of linen, extremely wide and with ruffles of the same. His cloak was of black cloth, and, as he was a *guapo* (*i.e.* a fashionable swaggerer), he had twisted it round his arm, because that was considered more gallant, having a *brequel* (a light sort of buckler with a steel point in the centre) in one hand, and in the other a sword as long as a half-pike. He had also a poniard with a narrow blade, which was attached to his girdle at his back. His *golilla* (collar) of pasteboard, covered with a thin quintin (a fine cloth), kept his neck so stiff that he could neither bend nor turn his head. Nothing can be more ridiculous than this high collar, for it is neither a ruff nor a band nor a cravat. His hat was of a prodigious size, low-crowned, and lined with black taffeta, and with a great piece of crape round it, such as a husband would wear who was in mourning for his wife." This, she tells us, was the height of fashion. Those who prided themselves on their dress wore no trimmings on their hats, or feathers, or knots of gold or silver ribands, but a thick and large crape, which was irresistible in the eyes of the fair sex. "His shoes were of morocco leather, as thin as glove leather, and full of slashes, notwithstanding the cold weather, fitting the foot as if glued to it, and without heels."

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[1] In a masque or play *temp.* James I., the reference to which I have unfortunately lost, a character is described wearing "a slop on one leg and a trunk on the other."

[2] 'Voyage en Espagne.' A translation of which, entitled 'Ingenious and diverting Letters of a Lady's Travels into Spain,' was published in England, and reached its eighth edition in 1717. It was reprinted in two volumes, with corrections (much needed), in 1808. A new edition of the original, with notes by Madame B. Carey, was published in Paris in 1874.

Much information is contained in this minute description of a Spanish *exquisite* of the seventeenth century; for perhaps this modern epithet may be the nearest rendering of the "*guapo*" of Madame d'Aulnoy in the sense in which it is used by her, as amongst the many significations of *guapo* one is a person who takes an exceeding pride in dress. The "golille de carton couverte d'un petit quintin," of which she speaks, demands especial notice. *Golilla*, from *gola*, "gullet," or "upper portion of the throat," is Spanish for a kind of collar forming part of the dress of magistrates of some superior courts in Spain. A footnote of the editor informs us that it was first adopted by Philip IV., who was so delighted with it that he instituted a fête in its honour, and with his court went annually in procession to the chapel of the Bridge of the Guardian Angel, to return thanks to Heaven for the blessing of its invention! In 'A History of Costume' the omission to record this singular tribute to the popularity of a particular article of apparel would have been so serious a defect that I feel assured no apology is needed for this digression. *Quintin*, the material with which the pasteboard was covered, is a fine sort of cloth, called *Kentin* in English. The height and rigidity of this collar, which prevented the wearer from bending or turning his head, is exemplified by the fact that one form of the word in Spanish signifies "to strangle." From its retention to the present day by the magistracy in their official costume, its name is in familiar language used to designate the judge himself: "Ajustae a uno la golilla." There is also a saying in Spanish which has a curious affinity to an English one: "Levantar la golilla" is "to become passionate," which, literally translated, is "to raise the collar." Query: Is the popular expression "to raise one's *choler*" in any way indebted to the Spanish? Madame d'Aulnoy's account of her visitor having curtseyed to her like a woman may not be altogether ascribed to the stiffness of his pasteboard collar preventing his making a bow, for her editor states that "Les grands d'Espagne, lorsqu'ils saluèrent le roi, faisaient *encore de notre temps* une révérence semblable à celle d'une femme;" but, at the same time, we may ask, can this peculiar mode of salutation be traced to an earlier period than that of the invention of the golilla? If not, might it not be a courtly custom originated by it in the reign of Philip IV.?

"Till of late, women wore fardingales of a prodigious bigness. This fashion was very troublesome to themselves as well as to others. There were hardly any doors wide enough for them to go through, but they have left them off now, and only wear them when they go to appear in the queen's or the king's presence. Commonly, in the city, they wear a certain sort of vestment which, to speak properly, is a *young* or little fardingale (called a *sacristan*). They are made of thick copper wire in a round form. About the girdle there are ribands fastened to them, with which they tie another round of the same form, which falls down a little lower and is wider, and of these rounds they have five or six, which reach to the ground and bear out their petticoats and other garments." In point of fact, the primitive hoop which succeeded the farthingale.

Of petticoats she tells us they wear a vast number, and that "one would hardly believe that such little creatures as the Spanish women are could bear such a load. The upper one is always of a coarse black taffety, or a plain grey stuff made of goat's hair. . . . Under this plain and upper garment they have a dozen more, one finer than another, of rich stuffs, and trimmed with galloons and lace of gold or silver to the girdle. When I have told you a dozen, pray don't think that I exceed the truth: during the excessive heats of summer they only wear seven or eight, of which some are of velvet and others of thick satin. They wear at all times a white garment under all the rest, which is called *sabenqua*. It is made either of fine English lace or muslin embroidered with gold, and so wide that they are four ells in compass. I have seen some of these worth five or six thousand crowns."

The petticoats, she tells us, were worn so long in front that they could not walk in them without treading upon them, and were therefore obliged to hold them up "à fleur de terre." This fashion, we are informed in a note, was called the *tontello*, and had the honour of being the subject of a correspondence between the courts of France and Spain in the reign of Louis XIV. Louise de Savoie, queen of Philip V., objected to the length of the dresses of the dames du Palais, whilst the husbands of those ladies vehemently opposed any curtailment.[1] The object of their length was the concealment of their feet, for, celebrated as the Spanish dames have ever been for the smallness and beauty of their feet, the sight of them was at that time accounted one of the greatest favours a lady could grant to a gentleman, and was the first privilege accorded to an accepted lover.

"The bodies are worn pretty high in front, but behind you may see them to the middle of their backs. They put red on their shoulders, which are bare, as well as on their cheeks. Nor do they want for white, which is very good, but there are few who know how to use it. . . . Their large sleeves, which they fasten to their wrists, are made of taffety of all colours, like those of the Egyptians (gipsies), with broad lace ruffles. Their stays are commonly of gold or silver stuffs mixed with lively colours. . . . About their necks they wear bone lace, embroidered with red or green silk, or gold or silver.[2] They wear girdles ornamented with medals and relics, also the cord of some order, either of St. Francis, of the Carmelites, or some other. It is a small cord, made either of black or white or brown wool, and is worn outside their stays and hangs down before to the edge of their petticoats. They are full of knots, and on every knot there is usually fastened a diamond. At the top of the stays ladies wear a broad knot of diamonds, from which depends a chain of pearls or ten or twelve knots of diamonds, which they fasten at the other end to their sides. They never wear any necklace, but only bracelets, rings, and ear-rings, which last are longer than my hand, and so heavy that I have wondered how they could carry them without tearing out the holes of their ears; to which also they add whatever they think pretty. I have seen some have good large watches hanging there, others padlocks of precious stones, and even your fine-wrought English keys and little bells. Their heads are stuck full of bodkins, some with heads made of diamonds in shape of a fly, others like butterflies, the colours of their wings imitated by various precious stones. They dress their heads after various fashions, but never wear any sort of coif, either by day or by night. They part the hair on one side and lay it across the forehead. It shines so that one might truly say one may see oneself in it. I have seen some who had their heads dressed up with feathers like little children. These feathers are very curious, and spotted with different colours, which made them much more beautiful. I cannot imagine why they do not make such in France."

In another place she says, "The Marquesa de Palacios wore a little hat trimmed with feathers, according to the fashion of the Spanish ladies when they go into the country."

Respecting their *chaussure*, for which Spanish ladies have been immemorially celebrated, she writes, "I have already told you their feet are so small that their shoes look like those of our babies. They are made of black Spanish leather, cut up on coloured taffety, without heels, and fit as closely as a glove." Out of doors they wore *pattins*, which the Countess describes as "a sort of little sandal, made of brocade or velvet, set upon plates of gold, which raise them half a foot," apparently the counterpart of the Venetian *chioppine*. She adds that "they walk very ill" in them, "and are apt to fall down."

I confess there are portions of this elaborate description of the costume of a Spanish doña that puzzle me, and my fair readers will, I think, be unable to comprehend the object of the astounding number of splendid petticoats worn one over the other, and the effect of watches and keys suspended from ear-rings. It would be very interesting to discover a portrait that would illustrate the latter curious caprice. It is also remarkable that Madame d'Aulnoy makes no mention of the veil that Howell states was universally worn by Spanish women at the time of his visit, and which, we know, has been characteristic of their national costume for the last three centuries.

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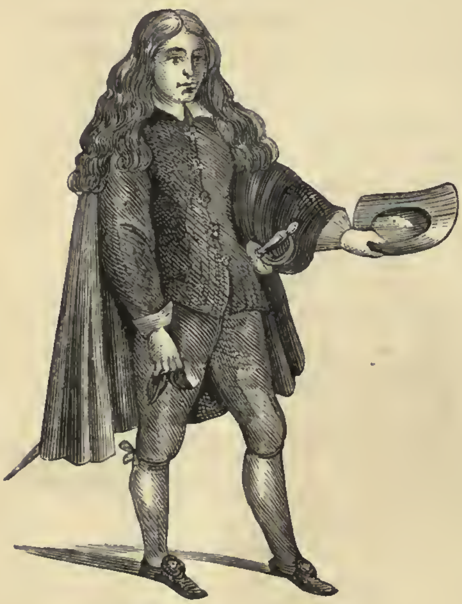
[1] Mémoires du Maréchal de Noailles.

[2] The 'Mercure Galant,' 1679, describes the Spanish ambassadress as "vetue de drap noir avec de la dentelle de soye; *elle n'avait ni dentelle ni linge autour de sa gorge*."

One singular custom Madame d'Aulnoy describes I must not omit to notice. "At my first coming in," she says, "to visit the Princess of Monteleon, I was surprised to see so many young ladies with great spectacles on their noses and fastened to their ears; but that which seemed yet more strange to me was that they made no use of them where it was necessary, but only discoursed whilst they had them on." The Marquesa de la Roza, to whom she referred for an explanation, "fell a laughing" at her question, and told her that they wore them only for gravity's sake and to command respect. "'Do you see that lady?' said she to me, meaning one that was near us. 'I do not believe that since she was ten years old she ever left them off but when she went to bed. . . . I must needs tell you,' continued she, 'that some time ago the Jacobite Friars had a lawsuit of great importance, to secure the success of which they neglected no means in their power. One of the young Fathers in the convent had some very influential kinsmen of high rank, who, on his account, promised to use their interest in behalf of the fraternity. The Prior assured the young man that, if the suit was gained through his credit, he could ask nothing that should not be granted to him. The suit was gained, and the young friar, transported with joy, ran to the convent with the news and to claim his reward by the grant of a special favour which he had long desired to obtain; but the Prior, immediately on hearing the good tidings, embraced him, and in the most solemn tone said, "Hermano, pongo los ojulos;" that is, "Brother, put on spectacles." The honour of this permission was so highly appreciated by the young friar that he felt the recompense exceeded his desert, and that he could ask for nothing more.'" The Countess relates some other anecdotes illustrative of this extraordinary custom, and states that she heard there were spectacles of various sizes allotted to men and women according to their several degrees of rank or property. "Proportionably," she says, "as a man's fortune increases, he enlarges the glasses of his spectacles and wears them higher on his nose. The grandees of Spain wear them as broad as one's hands, and for distinction call them *ocales*. They fasten them behind their ears, and leave them off as seldom as they do their collars." She concludes by saying, "I have since observed several persons of quality in their coaches, sometimes alone and sometimes in company, with those great spectacles hung upon their noses, which in my mind is a strange sight."

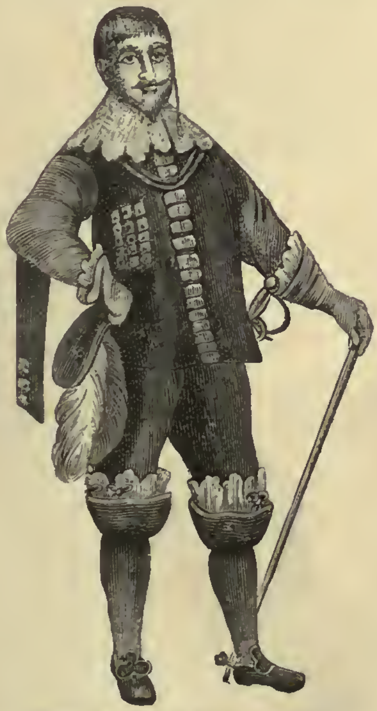

Spanish Nobleman, *circa* 1690.

In justice to one of the most intellectual women of her age—in grateful recollection of the delight her immortal 'Contes des Fées' has afforded us in childhood, and, I may specially add, of the advantage I have personally derived from them as a dramatist—I cannot bring myself to believe that the above account was deliberately written by her for the purpose of deception, or that she could possibly have been credulous enough to have taken *au sérieux* the gossip of the Marchioness de la Roza, whom she describes as a person of "a neat wit and a Neapolitan." At the same time it is difficult to understand how such an eccentric custom should have escaped the notice, not only of other foreign travellers, but of the contemporary national authors, the Spanish novelists and dramatists of the seventeenth century. If it be true, according to one of the stories, that the Marquis de Astorgas, Viceroy of Naples, insisted upon his spectacles being represented in his marble bust, how is it that we do not find them forming a prominent object in the portraits of the nobility and gentry of Spain, which have been handed down to us by the painters or engravers of that period? How long had the custom existed previously to the visit of Madame d'Aulnoy, and at what date was it discontinued? One thing at least is certain: the fashion was never adopted in any other country, if, indeed, it was ever heard of. I have simply discharged a duty in laying this account before my readers, few of whom, I suspect, are acquainted with the original work or its translations; but I decline the responsibility of vouching for its accuracy.[1] Some other of the writer's notices of costume may be received without suspicion. "Those which they call the life-guards have partizans, and march near the (king's) coach, and next the foot go a great many of the king's pages, clothed in black, and without swords, which is the only mark to distinguish them from other pages." Are we to understand by this that black was as universally worn by pages in Madrid as blue by serving-men in London in the days of Elizabeth?

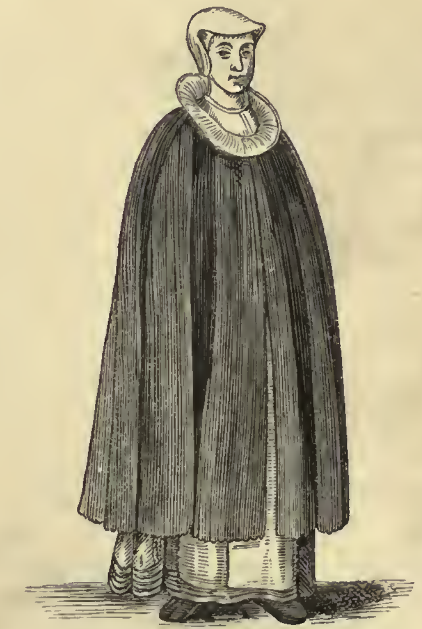
"The captains of the guard and other officers . . . . are clothed in yellow velvet or satin, which is the livery of the king, trimmed with tufted or crimson galloon, mixed with gold and silver. The yeomen of the guard, which I call the life-guard, wear only short cloaks of the same livery over black clothes.

"Footmen of nobles and ambassadors wear long swords, with shoulder-belts and cloaks. They are all clothed either in blue or green, and their green cloaks are frequently lined with blue velvet cut in flowers. You would think," she observes, "that these would be handsome liveries; but yet I assure you nothing is uglier. They wear bands, but without any collars, which is ridiculous."

The portraits by Velasquez already alluded to may be depended upon as authorities for the dress of the nobility and upper classes in the capital during the seventeenth century; and I am of opinion that the various costumes of the different provinces with which the paintings of our modern artists and the representations of the modern stage have made us familiar, date from the latter portion of it, as I shall endeavour to show in the next chapter.



Christian IV., king of Denmark; died 1649.



Danish Woman. From Hollar. 1642.

Of the costume of the North of Europe—Norway, Sweden, and Denmark—at this period, we have some very imperfect descriptions scattered through the pages of the various voyages and travels into those regions, collected by Pinkerton, Moore, and others. What, for instance, can we understand by the French poet Regnard's account of the women of Denmark? "The women carry all kinds of baskets made of very fine twigs on their heads." Is he speaking of head-dresses? I presume so, as there are numerous examples of hats or head-coverings, whatever they may be called in the adjacent countries of Holland, the Hanse Towns, and the North of Germany, which may fairly be called baskets, but they differ in shape as much as baskets do, and we therefore gain little information of use to us. The portraits of royal and noble personages shed no light on national costume: their dress resembles that of persons of the same rank in England, France, or Germany. In the preceding page is an engraving of the full-length portrait of Christian IV., king of Denmark, at Hampton Court, which might equally well represent an English nobleman at the court of James I., even to the strings in his ear, which may be the only national feature of his costume, as it is presumable that it was introduced into England from Denmark during that reign. I know of no portrait of Anne of Denmark before her marriage with James, but believe little if any difference existed in it to that in which she is represented at p. 187 of the Dictionary.

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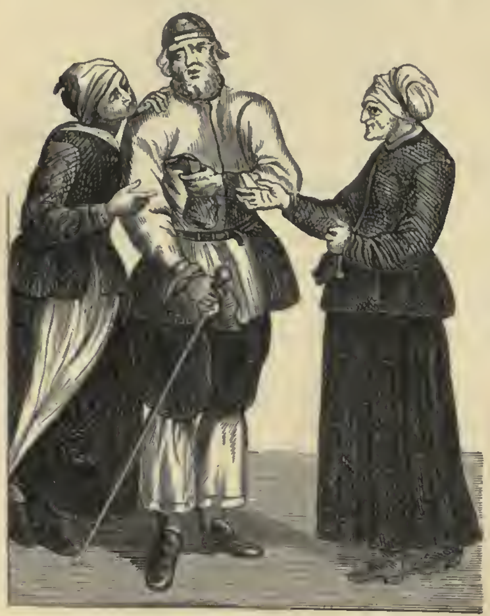
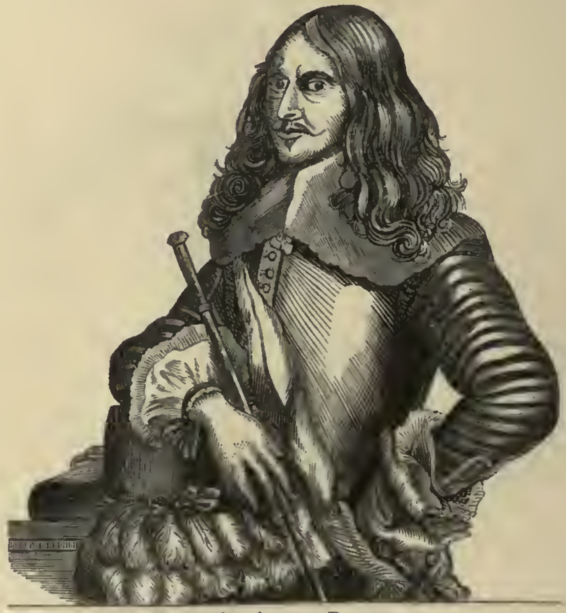
[1] In corroboration, however, of Madame d'Aulnoy, let me add that her latest editor in the Paris edition, 1874, appends the following note to this description: "Le Conseilleur Bertault fait également mention de cette étrange mode" (p. 285).


Peasants of the Parish of Mora, in Dalecarlia. From Picart.

Of Sweden I have found a curious illustration in an engraving by Bernard Picart (born in 1673) of the costume of the peasantry of the parish of Mora, province of Dalecarlia. Two females, an old and a young one, are soliciting money from an old countryman, who holds a well-filled purse or money-bag in his left hand. The women have their heads bound in handkerchiefs in a peculiar fashion, and wear the jacket, bedgown, or nightrail, so general amongst the peasantry and lower classes throughout Europe at this moment. The man has a similar jacket, loose breeches, with tremendously long *canions*, as they were called, to the knees.

Of Norway, Lapland, and Iceland, the travellers alluded to are more instructive, and the magnificence of the dress of a Lapland lady is remarkable; but of all these Scandinavian nations I shall speak more fully in the next chapter, as the numerous collections of costume published during the last hundred years exhibit all the characteristics of the seventeenth century, at which period the peasantry and labouring classes appear to have desisted from further progress in their dress, although some peculiar features distinguish one district from another, as in Western and Southern Europe. Our illustrations will then be contemporaneous with the accounts of later travellers, and yet depict faithfully many of the earlier fashions of which we have not found dependable representations by artists of their time.[1]


Jean Baptiste van Deynum.

Flanders, the Netherlands, or Low Countries, as that portion of Europe, which has resumed its classical appellation of Belgium, was usually called in the days of the Stuarts, was, as I have already observed, so long under the dominion of the kings of Spain of the house of Austria, that an assimilation of the costumes of the two countries amongst the higher orders must be naturally expected, influenced also as both would be by the decrees of Fashion in France, issued then as now from the head-quarters of the capricious divinity, Paris, to her votaries throughout Western Europe. Vandyke and Rubens have grandly and faithfully illustrated the dresses of the Flemish nobility, and the burin of Hollar has transmitted to us those of the townswomen and domestic servants of his own time. In the former little difference is to be seen from the dresses of the English of the same date. In the latter there is more national character; and the *huycke*, described by Minsheu as "a mantle such as women use in *Spain*, Germany, and the *Low Countries* when they goe abroad" (see Dictionary, p. 288).

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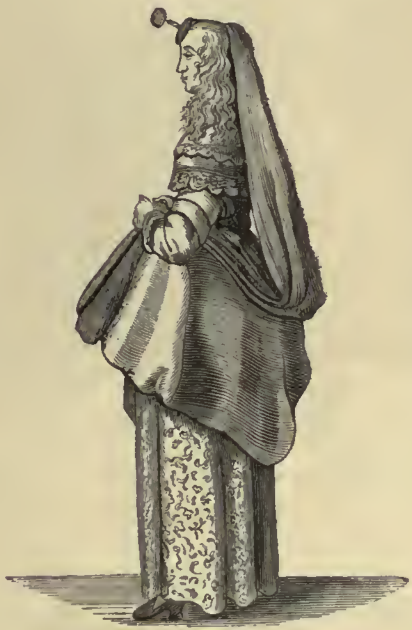
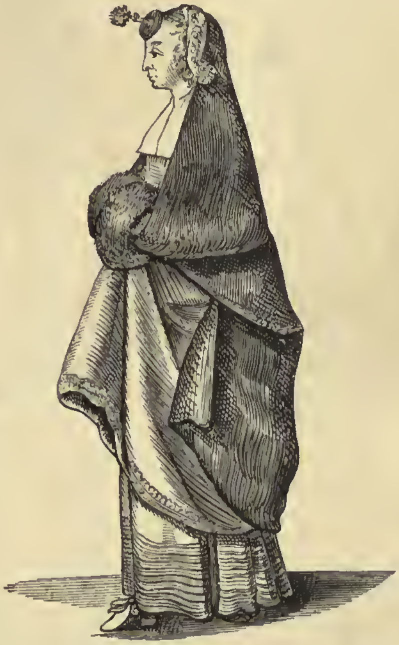
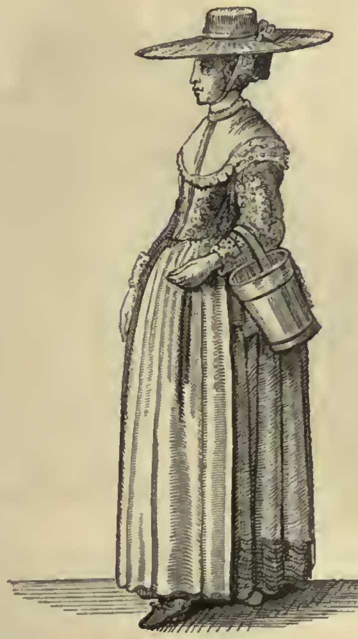
[1] For this reason I have refrained from introducing copies of the engravings in Vecellio and Bertelli of these people, as I doubt the drawings having been made from nature.



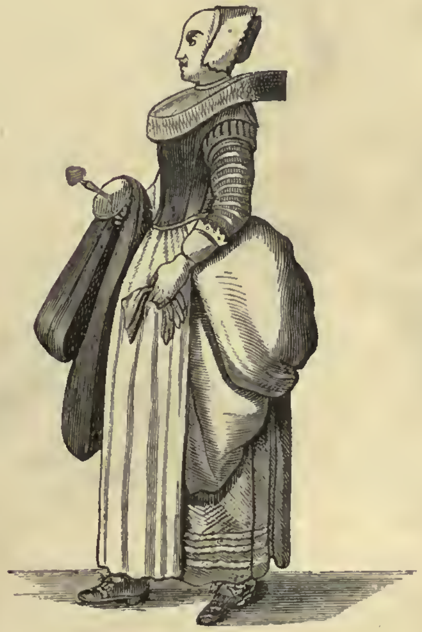
Gentlewoman of Brabant.



Noblewoman of Antwerp.



Woman of Antwerp.

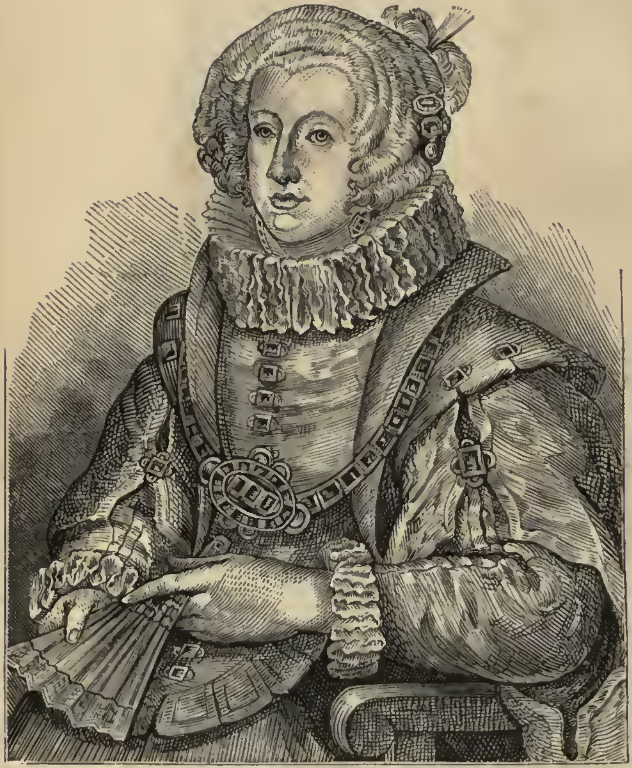


Woman of Cologne.

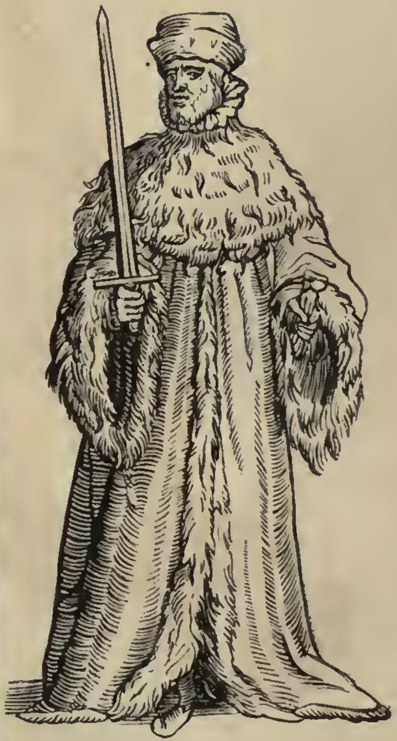
From Hollar. 1642.

with hundreds of examples of dress in "the United Provinces," from the prince to the boor, from the stadtholder's lady to the ale-wife and the market-girl. In addition to these, we have the etchings of Hollar and Romayn de Hooghe, not to mention many others. The prints in Sir William Lower's work, described at p. 239 *ante*, are also of assistance to us in this portion of our history. The engravings from paintings by Teniers (see previous pages) illustrate the general costume of the Dutch in his day, in addition to which we give a chromolithograph from Terburg's celebrated picture of 'The Music Lesson,' and four woodcuts from the etchings of Hollar. All these engravings speak so clearly to the eye that verbal description is little needed.

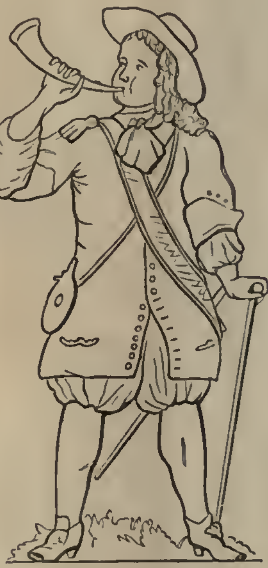
As in England, the costume of the termination of the sixteenth century continued in fashion for the first few years of the following, the shortening of the waist being the earliest remarkable alteration. Dekker alludes to it in 1606 as though it had originated in Holland. Appropriating each article of an English gallant's attire to some particular foreign nationality, he says, "The short waste hangs over a Dutch botcher's stall in Utrich" (Utrecht).



Maria of Austria, Queen of Bohemia. 1649.

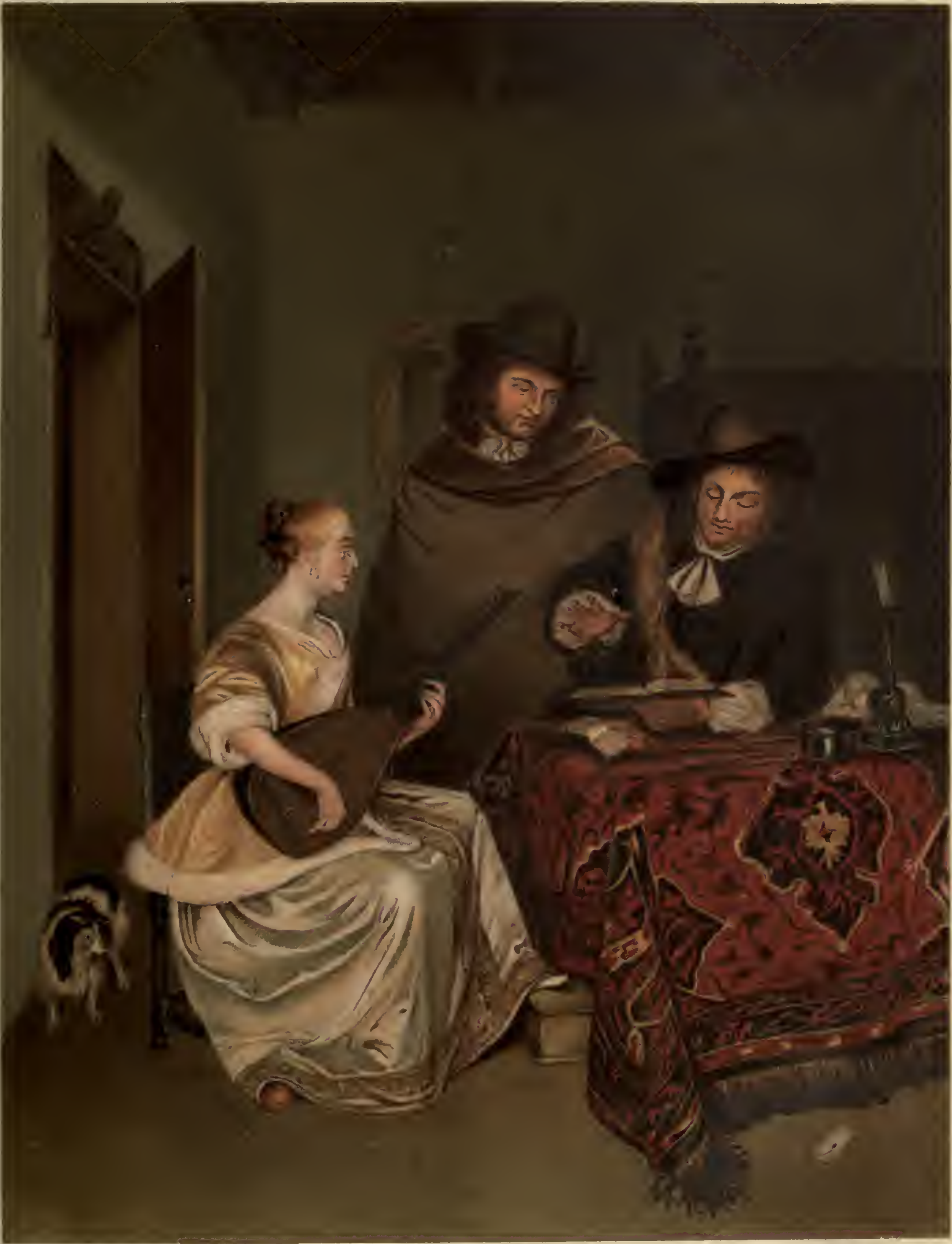


Elector of Germany, in his State Dress. From Vecellio.



Hunting Dress. 1653.

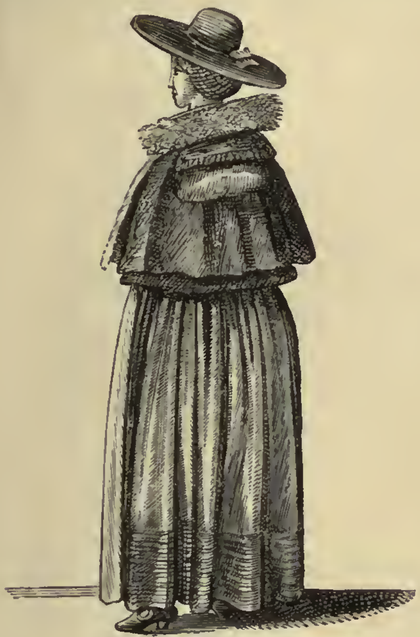
Coifs are generally worn by women of the middle classes, and enormous ruffs remain in favour with the wives of the merchants and shopkeepers. The short linen or cotton garment which I remember being called a bedgown, and seems to have been the night-rail, so often mentioned in England at the period in question (see Dictionary, p. 379), makes its appearance in Dutch female dresses *circa* 1640, and probably was first worn in Holland, where it is seen to this day, and now generally of a flowered pattern. Of the various kingdoms, duchies, &c., comprised in the Germanic empire during the time the crown of Charlemagne was worn by Matthias, Ferdinand II., Ferdinand III., and Leopold I., all previously kings of Hungary and Bohemia, I can only say that the sovereigns and their courts literally followed *suit* whatever France might lead. The above woodcut, from a portrait by Vandyke, of Maria of Austria, wife of Ferdinand III. king of Bohemia, 1649, displays all the characteristic features of that date. In the portraits of the Electors of Hanover, Brunswick, Saxony, Würtemburg, Bavaria, the Palatinate, and their respective wives and families, no marked difference is to be observed between their dress and that of their contemporaries

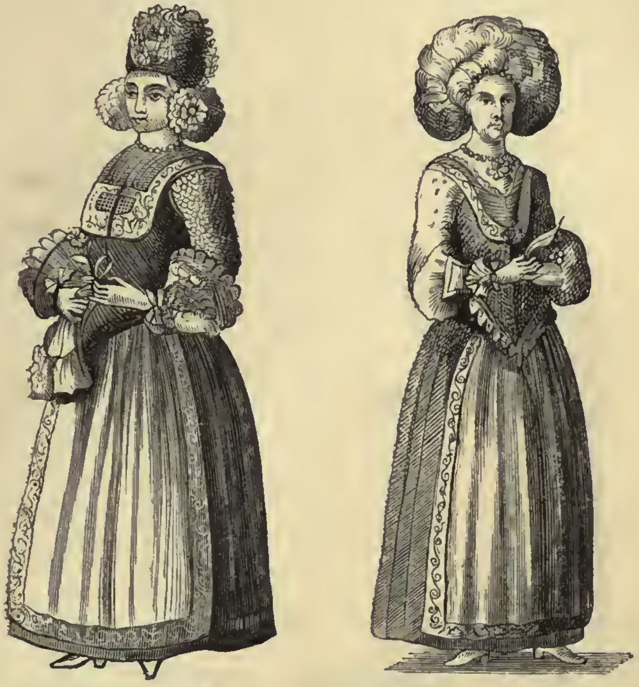


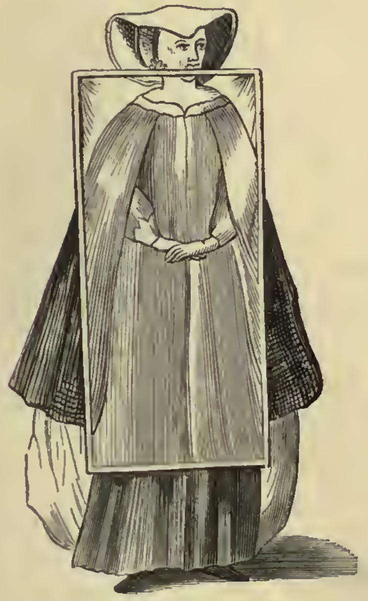
The Music Lesson.

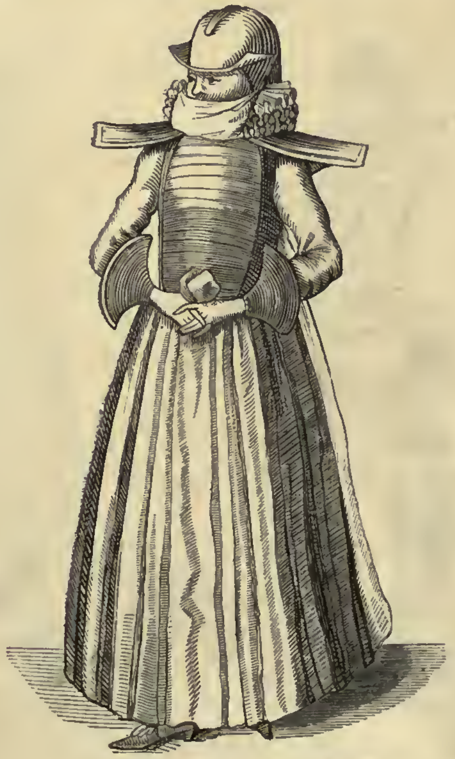
From the painting by Gerard Terburg in the National Gallery

of the same rank in Paris and London. The chromolithograph issued with Part XII. represents a group of distinguished personages and their attendants, who, if not German, as reported, display at least in their attire all the fashions peculiar to the costume of the higher classes in Central Europe at the end of the seventeenth century, as will be evident on comparison with the portraits

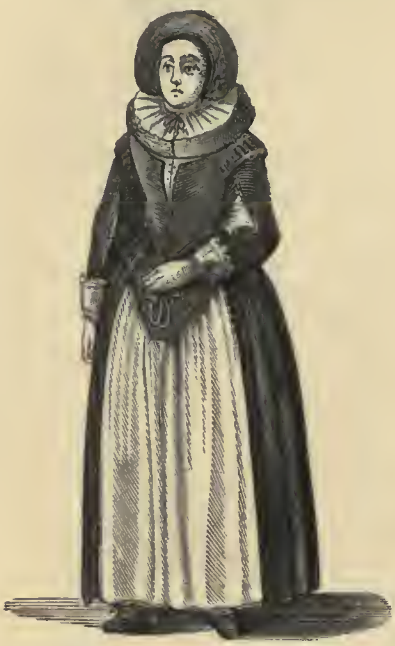

Woman of Nuremberg. 1640.

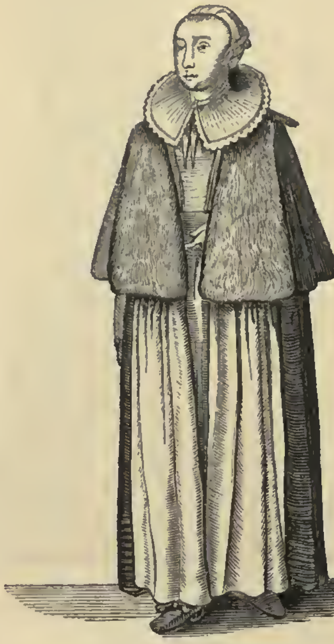

Women of Nuremberg. From Misson. 1687.

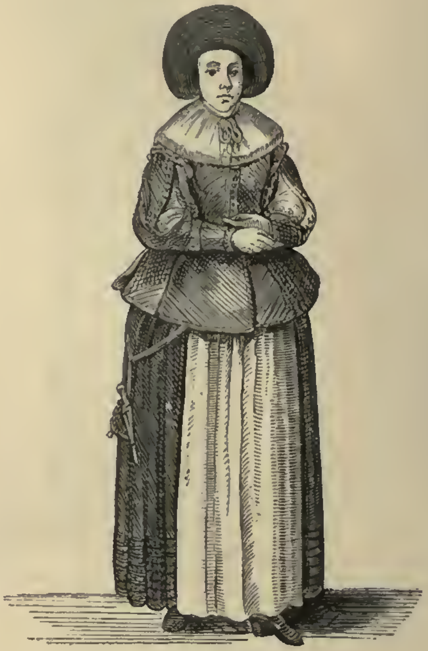

Roman Catholic Widow of Augsburg,
in Mourning Dress. From Misson. 1687.

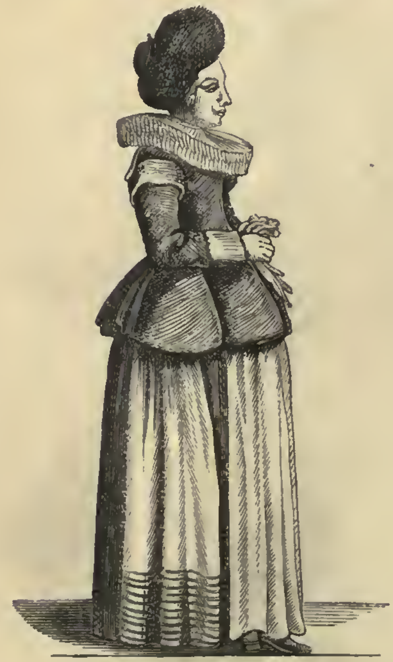

Woman of Strasburg, in Mourning Dress.

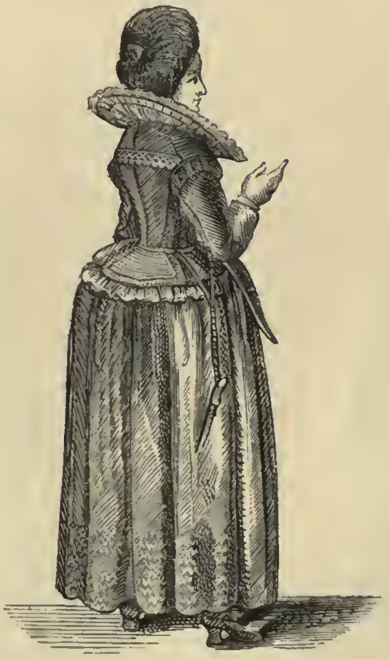
and prints of that period and reference to the descriptions of contemporary travellers and biographers. We give the state robes of an Elector of Germany from Vecellio, and the hunting dress of the time from a figure carved on the stock of the wheel-lock rifle of the Archduke Leopold, afterwards Emperor of Austria, dated 1653, formerly in the Meyrick Collection.

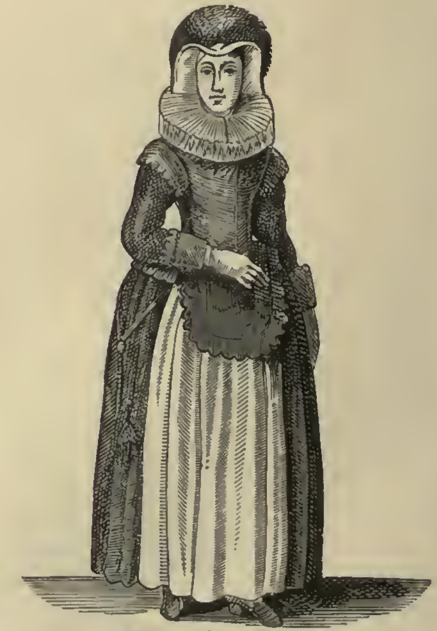

Woman of the Lower Palatinate 1640.


Woman of Upper Austria.


Woman of Franconia.


Woman of Mayence.


Merchant's Wife of Frankfort.


Matron of Frankfort.

Misson, who travelled in 1687–88,[1] gives us descriptions and representations of the bourgeoisie of Nuremberg, Augsburg, and Strasburg at a later period, which are of the most eccentric description. A bride of the first-named city was attired at her wedding in "a black *casaquin*, with long

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[1] 'Voyage d'Italie,' par Maximilian Misson. 4 vols. 12mo. La Haye, 1702.

basques, something like the hongrelines worn not long ago in France; the basques loaded (*chargées*) with little bows of black ribbon (*nœuds pressés de ruban satine noir*), and the sleeves long and tight, reaching to the wrist; over this a collar of fine old lace, made in front like a man's, but ending in a point behind, falling to the middle of the back; a short petticoat trimmed with gold and black lace, and gold chains round her neck and her waist." Of Augsburg he tells us that the variety and *bigarrure* of the dresses are greater than those of Nuremberg. "They are under the regulation of the police, and one knows the religion of the majority of the inhabitants by the distinctions in the clothes they wear." Unfortunately he does not particularize those distinctions, and I have therefore been unable to select examples from the number of hideous and ridiculous figures he presents us with. "I will only describe to you," he says, "the mourning habit worn by a Roman Catholic tradeswoman for her deceased husband." "This," he informs us, "consists of a white muslin couvrechef, well starched, with the usual wings and horns; a black petticoat and a black cloak made like a man's, reaching to the knee; an ample white veil attached to the back of the couvrechef, and widening as it descends to the heels." But the singular and absurd mark of widowhood is an oblong piece of starched muslin, four feet long and about two in width, extremely starched, stretched on a frame of copper wire and suspended immediately beneath the lips, so that it hangs in front of them, covering the whole figure from the chin downwards. Of this eccentric and unmeaning costume he gives an engraving, which I have had copied as a curiosity, and also the mourning habit of a lady of Strasburg (see page 271). The other monstrosities I considered it unnecessary to reproduce, as they are neither picturesque nor instructive. Should they be required for any special purpose, they will be found in the first and third volumes of the edition published at the Hague in 1702.

In the provinces, however, and principal towns generally throughout the Continent, great variety existed. Nearly every city and district was distinguished by some characteristic costume of an earlier date, which had become localised and remained unaffected by the caprices of Fashion, some of which have lingered to the present day, but are gradually, I regret to observe, disappearing, even in the Tyrol and some parts of Switzerland.

The same remarks will apply to Italy with the exception always of Venice, where the Doge and the Signori continued to preserve their stately habits, and in some degree of Naples, which, under the dominion of Spain, was naturally influenced by the fashions of Madrid. Dekker, who in his 'Gull's Hornbook,' 1609, speaks of "the Italian's close strosser," and in his 'Seven Deadly Sins of London,' 1606, mentions "the wing and narrow sleeve of Italy," in neither instance names the precise locality.

Richard Lassells,[1] describing the people of Genoa, says, "They wear broad hats without hatbands, broad leather girdles with steel buckles, narrow britches, with long-waisted doublets and hanging sleeves. The great ladies go in *guard infantas;* that is, in horrible overgrown *vertigales* of whalebone, which, being put about the waist of the lady, and full as broad on both sides as she can reach with her hands, bear out her coats in such a manner that she appears to be as broad as she is long. The men look like tumblers that leap through hoops, and the women like those that anciently danced the hobby-horse in country mummings" (p. 96).

Our engraving from the portraits of Ferdinand II. (de Medici), Grand Duke of Tuscany, and his duchess, Victoria, attributed to Velasquez, formerly in our National Gallery, admirably illustrates the costume of the nobility of Italy in the middle of the seventeenth century, 1631–1660 (see next page).

Misson describes the dress of the citizens of Ancona in 1687. "The principal men," he says, "usually wear a black cloak lined with green; blue or reddish-brown (*feuille-morte*) stockings; their shoes whitened with chalk, tied with coloured ribands; their pourpoints unbuttoned, with trimmings of coloured brocades, the long sleeves of their shirts (ruffles ?) reaching to their fingers' ends. The women had a sort of cloth upon their heads with long fringes, which protects the face from the flies like a hood (*en guise de capuchon*). The body of their gown is either red or yellow, laced together on all four sides and ornamented with livery lace; short waists and petticoats, and the whole dress of fifty colours."

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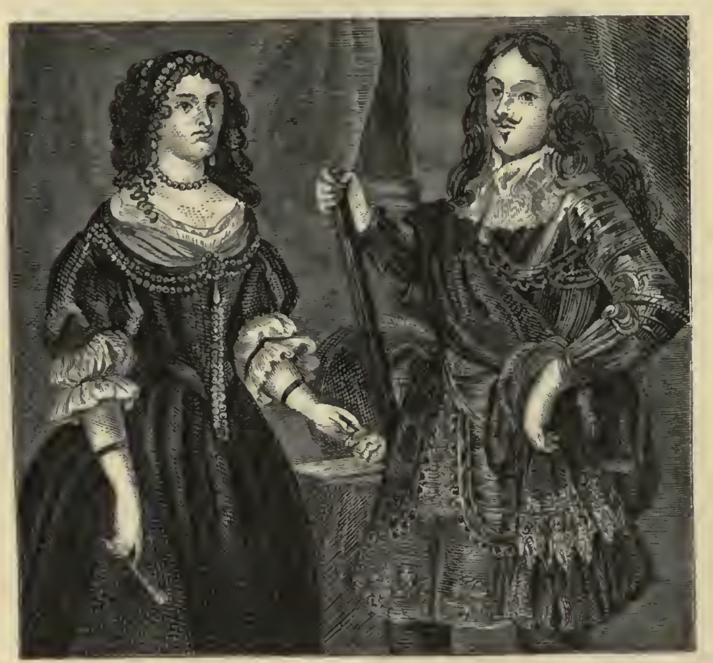
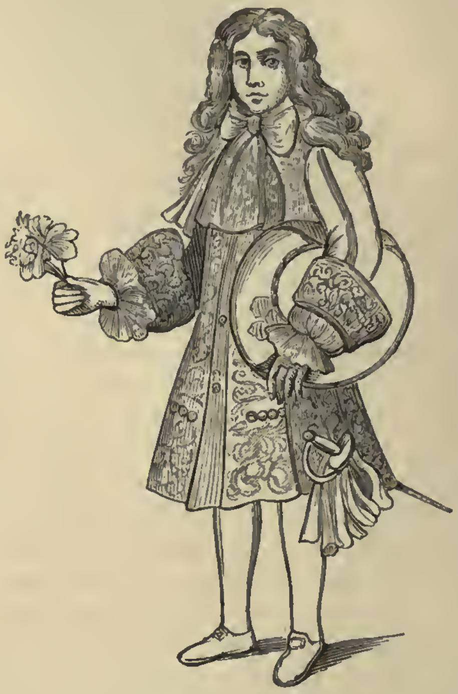
[1] 'A Complete Journey through Italy.' Sm. 8vo. 1686.

The great ladies are "ajustées et en fontanges tant qu'elles peuvent à la Française."

Annexed is an engraving from an original portrait of a young Italian gentleman, one of the Madeloni family, painted about 1690, the costume corresponding with that of the reign of William III. in England.



Ferdinand II., Grand Duke of Tuscany, and his Duchess. By Velasquez (?).



Young Italian Gentleman. 1690.

Of Venice in the seventeenth century we possess a mass of contemporary information, transmitted to us by English travellers, some of whom I have already had occasion to quote in the Dictionary (article CHIOPINE). Avoiding repetition as far as possible, I extract the following passages from the works of Coryat, Evelyn, and Howell, in chronological order.

Coryat, who travelled in 1608, tells us there were no less than three thousand gentlemen of Venice who were called "Clarissimoes." "All of which," he continues, "when they goe abroad out of their houses, both they that beare office and they that are private, doe weare gownes wherein they imitate the Romans . . . . Most of their gownes are made of black cloth, and over their left shoulder they have a flappe made of the same cloth and edged with blacke taffata, also most of their gownes are faced before with blacke taffata. There are others, also, that weare other gownes according to their distinct offices and degrees, as they that are of the Council of Tenne (which are, as it were, the maine body of the whole estate) doe most commonly weare blacke chamlet gownes, with marvellous long sleeves that reach almost down to the ground. Again, they that weare red chamlet gownes with long sleeves are those that are called Savi, whereof some have authority only by land, as being the principal overseers of the podestates and prætors in their land, cities, and some by sea," &c.

The chiefs of the Council of Ten—who were three in number, elected by lot, changed every month and possessed tremendous authority—wore "red gowns with long sleeves, either of cloth, chamlet, or damask, according to the weather, with a flappe of the same stuff and colour over the left shoulder, red stockings and slippers."

"Upon every great festivale day," says Coryat, "the senators and greatest gentlemen that accompany the Duke to church or to any other place, doe weare crimson gownes, with flappes of crimson velvet cast over their left shoulders. All these grand men doe weare marvaillous little blacke caps of felt, without any brims at all, and very diminutive falling bandes, no ruffs at all, which (the bands) are so shallow that I have seen many of them not above a little inch deepe. . . . . The fifth day of

August being Fryday," he tells us, "I saw the Duke in some of his richest ornaments. . . . . He himself then wore two very rich robes, or long garments, whereof the uppermost was white cloth of silver, with great massy buttons of gold; the other cloth of silver also, but adorned with many curious workes made in colours with needlework." Speaking of the ordinary male attire, he remarks that "the colour they most affect and use for their other apparel—I mean, doublet, hose, and jerkin—is blacke, a colour of gravity and decency," and that "all of them use but one and the same form of habite, even the slender doublet made close to the body, without much quilting or bombast, and long hose, plain, without those new-fangled curiosities and ridiculous superfluities of panes, plaites and other light toyes used by us Englishmen, yet they make it of costly stuffes, well beseeming gentlemen and eminent persons of their place, as of the best taffataes and sattins that Christendom doth yield, which are fairly garnished also with lace of the best sort."[1]

Respecting the female sex, he says, "Most of their women, when they walk abroad, especially to church, are veiled with long vailes, whereof some do reach almost to the ground behinde. These vailes are eyther blacke or white or yellowish. The blacke eyther wives or widowes do wear; the white, maydes, and so the yellowish also, but they wear more white than yellowish. It is the custom of these maydes, when they walke the streets, to cover their faces with their vailes, the stuffe being so thin and slight that they may easily look through it, for it is made of a pretty slender silke and very finely curled," qualifying this account as follows: "Now whereas I said that only maydes doe weare white vailes and none else, I mean these white silke curled vayles, which (as they told me) none doe weare but maydes. But other white vayles wives doe much weare, such as are made of holland, whereof the greatest part is handsomely edged with great and very fair bone lace."

Evelyn, writing some forty years later, says of the Venetians, "The truth is, their garb is very odd, as seeming allwayes in masquerade; their other habits are also totally different from all nations. They weare very long crisped haire of several streakes and colours, which they make so by a wash, dischevelling it on the brims of a broade hat that has no crown, but an hole to put out their heads by; they drie them in the sunn, as one may see them at their windows (*vide* page 196). In their tire they set silk flowers and sparkling stones, their petticoates coming from their very armpits, so that they are neere three quarters and an half apron. Their sleeves are made exceedingly wide, under which their shift sleeves as wide and commonly tucked up to the shoulder, shewing their naked armes thro' false sleeves of tiffany, girt with a bracelet or two, with knots of points richly tagged about their shoulders and other places of their body, which they usually cover with a kind of yellow vaile of lawn, very transparent. Thus attired, they set their hands on the heads of two matron-like servants or old women to support them, who are mumbling their beades. 'Tis ridiculous to see how these ladys crawle in and out of their gondolas by reason of their *choppines*, and what dwarfs they appeare when taken down from their wooden scaffolds. Of these I saw nearly thirty together, stalking halfe as high again as the rest of the world; for courtezans or the citizens may not wear choppines,[2] but cover their bodies and faces with a vaile of a certaine glittering taffeta or lustrée, out of which they now and then dart a glance of their eye, the whole face being otherwise entirely hid with it. Nor may the com'on misses take this habit, but go abroad barefac'd. To the corners of these virgin-vailes hang broad but flat tossells of curious point de Venize. The married women go in black vailes. The nobility weare the same colour, but of fine cloth lin'd wth taffeta in summer, with fur of the bellies of squirrells in ye winter, which all put on at a certain day, girt with a girdle emboss'd with silver; the vest not much different from what our Batchelors of Arts weare in Oxford; and a hood of cloth made like a sack, cast over their left shoulder, and a round cloth black cap fring'd with wool, which is not so comely: they also weare their collar open to shew the diamond button of the stock of their shirt . . . . The Doge's vest is of crimson velvet; the Procurator's, &c., of damasc, very stately."

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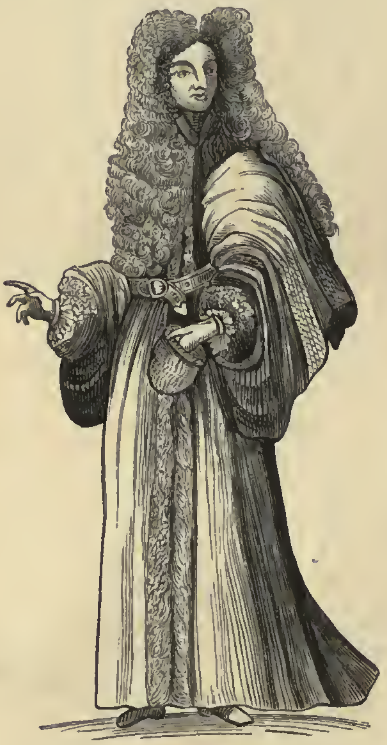
[1] His assertion that their attire "is the same that hath been used these *thousand yeares* amongst them," must be understood to apply only to the "*gownes*," and then must be taken *cum grano*. The reader will find at p. 54 of this volume the form of gowns worn in Venice five hundred years before Coryat wrote. The "long sleeves that reach almost to the ground" were not *three* hundred years old at the time he travelled.

[2] This regulation must have been a comparatively recent one in 1645, for in 1591 an engraving testifies to the contrary.

It is to be noticed that Evelyn uses the word "vest," in the above description, in the general sense of a vesture or garment, and is in this instance speaking of the gown worn by the whole "Signory" of Venice. This must also be taken into consideration when he and Pepys, some twenty years later, mention the introduction of vests, "after y^{e} Persian mode," by Charles II.

The hood of cloth cast over the left shoulder is the "flappe" mentioned by Coryat. Its being "made like a sack" can only indicate that it was double, as it is always represented lying quite flat on the shoulder like a band or stole, and not like the hoods worn by Doctors and Masters of Arts in our Universities. There was an order of knighthood in Venice called "the Golden Stole," and it is difficult to distinguish in engravings that which is a decoration from the ordinary "flappe" or tippet of the hood observed by Evelyn and Coryat, who say nothing about the order.



Venetian Nobleman. 1687.

Howell in his 'Survey of the Signorie of Venice' (London, 1651), after telling us that the Doge always goes clad in silk and purple, observes that "sometimes he shewes himself to the public in a robe of cloth of gold and a white mantle; he hath his head covered with a thin coif, and on his forehead he wears a crimson kind of mitre with a gold border, and behind it turns up in form of a horn; on his shoulders he carries ermine skins to the middle, which is still a badge of the Consull's habit; on his feet he wears embroidered sandals,[1] tied with gold buttons, and about his middle a most rich belt embroidered with costly jewells, so much so that the habit of the Duke, when at festivales he shews himself in the highest state, is valued at above 100,000 crownes." The dress of the Doge was regulated by particular days and ceremonies. On all days sacred to the memory of the Virgin his robes were white, and the colour of the corno was always that of his robes.

Misson, a still later traveller, tells us that in 1687 the Venetian ladies of rank were allowed the privilege of giving such striped or parti-coloured jackets to their gondoliers as pleased them during the first two years of their marriage ("bigarrer comme bon leur semble les hoquetons de leurs gondoliers"), a privilege at other times restricted to the Doge; also to wear jewels on all occasions during the same period. He gives us also an engraving of a noble young Venetian of that date, which is interesting from the novel introduction of the periwig (see figure annexed).

The magnificent work on Russian Antiquities published by the Imperial Government supplies us with ample authorities for the costume of all ranks and classes in that part of the empire which concerns us in this chapter. Portraits of the Tzar Alexis Michaelowitz (1645–1676), of his wife Maria, and of the Patriarch Nikon will be found in the chromolithograph issued with Part XIX., faithfully copied from it; and the plate issued with Part XX. presents us with accurate representations from the same source of the crowns and caps of the sovereigns of Russia in the seventeenth century, and may probably illustrate those of anterior times of which no relics have been handed down to us.[2] Baron Mayerberg, who was sent by the Emperor Leopold as Ambassador to the Tzar Alexis, has left a minute description of the Hall of Audience at Moscow; but simply

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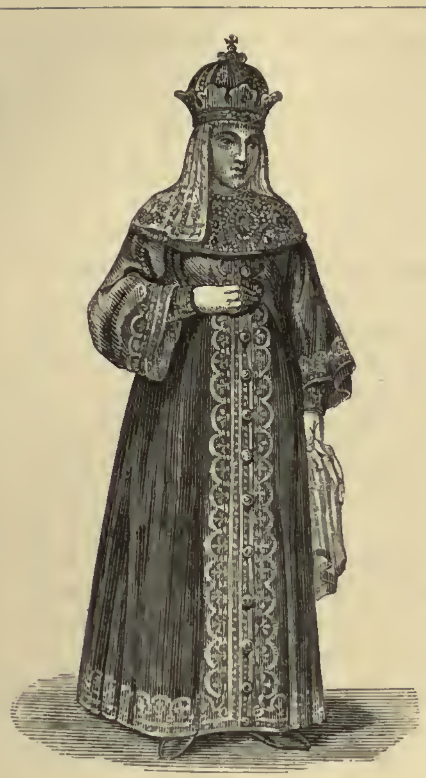
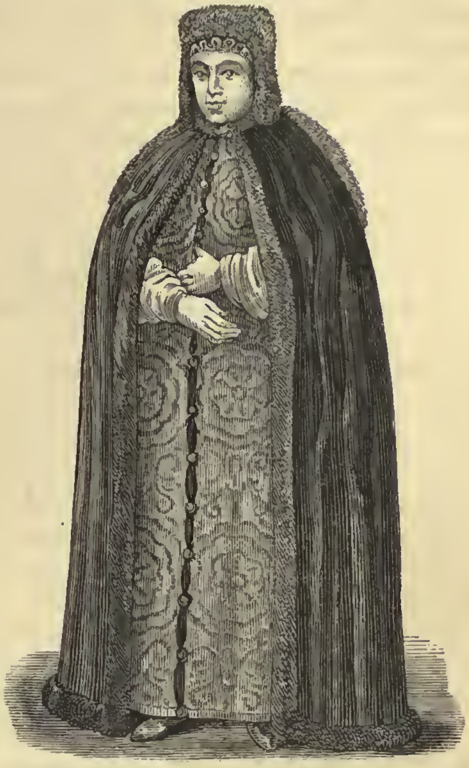
[1] Cesare Vecellio, in 1594, says, "*slippers*,"—"Porta in piedi le *piannelli* par del medesimo usasi anche da cavallieri nobile di Venetia."

[2] N.B. By an unfortunate oversight the third, fourth, and fifth figures have been incorrectly numbered. No. 4 should be No. 3; No. 5, No. 4; and No. 3, "Crown of Empress Anne." No. 5, as in the marginal reference.

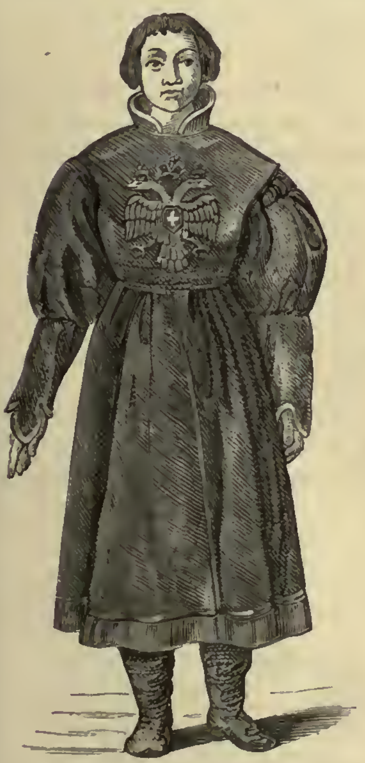


Eudocia, wife of Tzar Mikhail Romanoff. 1645.

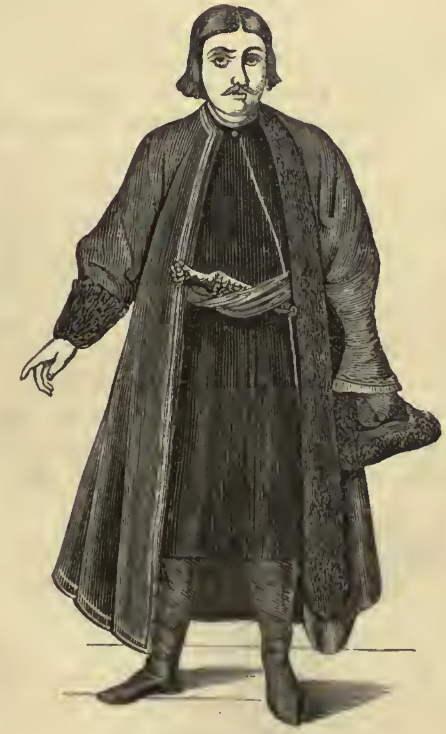


Natalia, 2nd wife of Tzar Alexis Michaelowitz. 1694

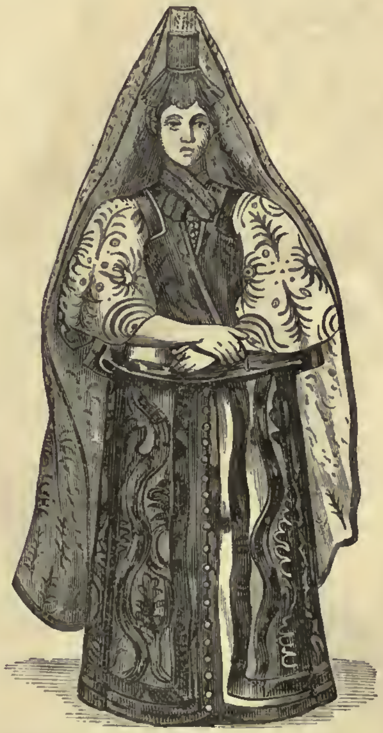
tells us that "the Czar had on his head a cap of a sugar-loaf form (*bonnet en pain de sucre*), with a border of sable and surmounted by a crown of gold enriched with jewels" (Le Clerc). Of Feodor II. (his son), we learn that he was the first Tzar who suffered his hair to grow, all his pre-



Grand Falconer, *temp.* Alexis Michaelowitz.



Russian Boyard. 17th cent.



Summer Costume of a Woman of Torjock.
17th cent.

decessors having had their heads shaven and worn a *calotte.* He also assumed the Polish dress, probably in compliment to his first wife, who is said to have been a Polish lady, and the Court followed the example of their sovereign. We find Peter the Great subsequently in a Polish costume. From the same work we borrow the above engravings of the Czarina Eudocia, wife of Mikhail Romanoff, founder of the present dynasty; of Natalia, second wife of Alexis Michaelowitz, and mother of Peter the Great; the costume of the Grand Falconer, *temp.* Alexis;[1] of a Boyard, and the summer dress of a woman of Torjock.

Of the Poles and Hungarians there is nothing new to be said in this chapter. We shall find them even in the one following little changed from what they were in the last.

From the commencement of the seventeenth century, defensive armour of plate gradually fell into disuse throughout Europe. In England James I. had satirically described it as an excellent invention, for it not only protected the wearer but prevented his hurting anyone else. The increasing improvement in fire-arms combined with other causes to bring it into disrepute, and before the close of James's reign the armour of the heaviest cavalry terminated at the knees. Cap-à-pie suits are rarely met with at this period. Boots had begun to supersede jambs in the time of Elizabeth. Cuisses were next dispensed with. Brassarts were rendered unnecessary by the sleeves of the stout buff-coat, which eventually cast off its superincumbent cuirass, leaving nothing but the helmet and gorget of all the pieces which had composed the complete panoply of a knight of the Middle Ages.

Amongst the latest of the complete suits of this period is the beautiful one made for Henry, Prince of Wales, eldest son of James I., in 1610, and now in the royal collection at Windsor. We have already given (Plate IX.) an engraving of an additional right-hand gauntlet belonging to the suit which had found its way into the possession of Sir Samuel Meyrick, and the reader will be enabled to judge of the effect of the elaborate engraving with which it is covered. The same Prince armed only to the waist will also be found engraved at p. 20 in the Dictionary (article ARMOUR). In the Tower is a fine suit which was presented to King Charles I. by the City of London. The surface is entirely covered with scroll-work, and gilt throughout. The tassets are articulated from the waist to the knee. In the same collection is also a beautifully-chased and gilt suit made for him when a boy.

The infantry in the reigns of James and Charles consisted of pikemen and musketeers. Examples of the equipment of these troops will be found in the Dictionary, at pp. 20, 376, and 398; and during the former reign the intercourse with Spain changed the name of Lancer into Cavalier—an appellation which, during the Civil Wars, was bestowed generally on the loyal and gallant gentlemen who devoted their lives and fortunes to the defence of their king.

To the rest for the musquet or matchlock was added a long rapier blade called the Sweyn's feather, the precursor of the bayonet (see Dictionary, p. 496).

In 1604, King James confirmed the order of Elizabeth respecting the scarlet dress of commanders in the Royal Navy, and the material was directed to be furnished at a specific price.

In the reign of Charles I., armour with the exception of helmets, backs and breasts, with tassets, which were worn by the pikemen and musqueteers, was confined to the pistoliers and heavy cavalry. Many officers contented themselves with a cuirass over a buff-coat, and some entire regiments were armed in this fashion, and were thence called Cuirassiers.

Dragoons, first raised in France in the year 1600 by the Marshal de Brissac, were now introduced into our army, and wore "a buff-coat with deep skirts and an open head-piece with cheeks."

In 1632, we learn from a work published in that year at Cambridge, entitled 'Military Instructions for the Cavalrie,' that that force consisted of four classes—"the lancier, the cuirassier, the harquebuse and carbine, and the dragone."

"The dragone," we are told, "is of two kinds, pike and musket: the pike is to have a thong of leather about the middle of it, for convenience of carrying. The musketeer is to have a strap fastened to the stock of his piece, almost from the one end to the other, by which, being on horseback, he hangeth it at his back, keeping his burning match and the bridle in the left hand."

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[1] On the breast of this officer is the double-headed eagle, and we are informed by M. le Clerc that armorial bearings were first adopted in Russia during the reign of Alexis.

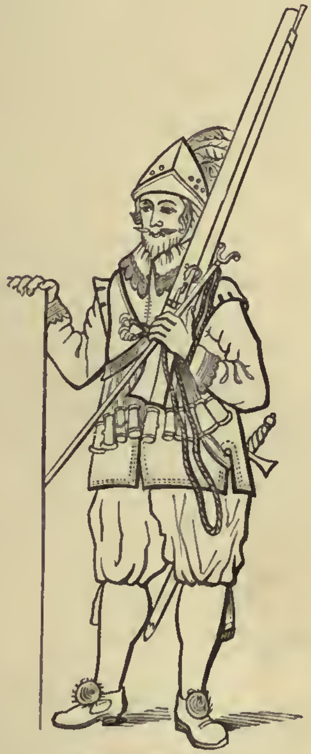
The harquebusier, "by the late orders rendered in by the Council of War," is to wear, besides a good buff-coat, a back and breast, like the cuirassier, more than pistol-proof, a head-piece, &c.; a harquebus two feet and a half long, hung on a belt by a swivel; a flask, touch-box, and pistols. While the carbineer, armed in the same fashion, his carbine or petronel hanging in like manner as the harquebus, carried a flask and touch-box, but in lieu of pistols had a sword with girdle and hangers.

The lancier was to wear a close casque or head-piece, a gorget, breast and back, pistol and caliver proof, pauldrons, vambraces, two gauntlets, tassets, culessets (culets or garde de reins), a good sword, "stiff, cutting, and sharp-pointed," with a girdle and hanger so fastened that he might easily draw the sword; a buff-coat with long skirts to wear under his armour; his lance either of the usual or pike shape, only thicker at the butt-end, eighteen feet long, with a thong of leather to fasten it round the right arm; one if not two pistols, of sufficient bore and length; a flask, touch-box, and "all appurtenances fitting."

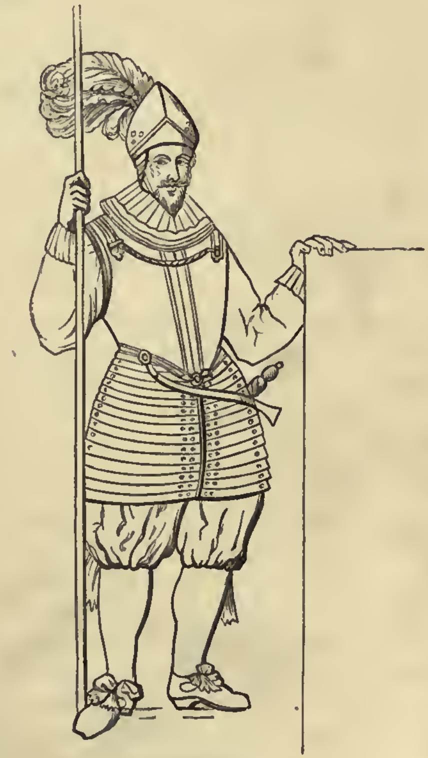
The cuirassier, armed as already described, is directed to wear a scarf, the only sign of company at this time, when the buff-coat and cuirass presented no distinguishing colours. Scarlet, however, had long been the prevailing colour of the clothing of the Royal troops in England, and was retained by Cromwell; but his personal guard of halberdiers was clad "in grey coats welted with black velvet" (Whitelock's 'Perfect Politician').

In 1645, the harquebusiers were accounted the second sort of cavalry, and wore triple-barred helmets, cuirasses with garde de reins, pauldrons, and vambraces, at the same time the dragoons changed their muskets for the shorter piece, called a dragon, from which it is said they had derived their name abroad (see Dictionary, p. 175). In 1649, they carried the caliver.

The modern fire or flint lock was in use in England in the reign of Charles I. Previously to its introduction the wheel-lock was frequently called fire-lock, but that term was afterwards used for the improved piece alone. Much uncertainty exists as to the origin and date of the invention (see Dictionary under FIRELOCK and SNAPHAUNCE), but the arm was not common in this country



Musqueteer. 1668.



Pikeman. 1668.

before the second half of the seventeenth century. Musket rests and Sweyn's feathers were abandoned during the Civil Wars.

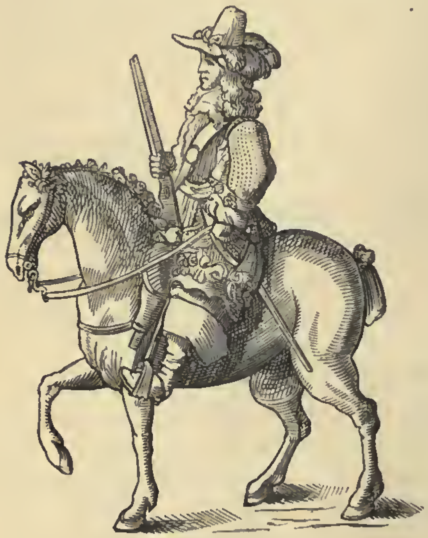
Vambraces were discarded by the harquebusiers in the first year of the Restoration; and the helmet and corslet, or cuirass, or the gorget alone worn over a buff-coat, formed, as I have already stated, the total defence of steel borne by officers.

The arms offensive and defensive of the cavalry are directed by the statute of the thirteenth and fourteenth of Charles II. to be as follows: "A back, breast, and pot, the breast and pot to be pistol-proof; a sword and a case of pistols, the barrels whereof are not to be under fourteen inches in length."

The infantry, consisting of musketeers and pikemen, were ordered, the former to be armed with a musket, the barrel not to be under three feet in length, a collar of bandeliers and a sword; the pikemen, with a pike made of ash, not under sixteen feet in length, with a back, breast, head-piece, and sword.

To the engravings of pikemen and musketeers *temp.* James I. and Charles I., in the Dictionary, pages 20, 375, 376, already referred to, I have added above the figures of a pikeman and a musqueteer from Colonel Elton's 'Complete Body of the Art Military,' 1668.

The present familiar names of the regiments comprising the British Army commence from this reign. The Life Guards were raised in 1661, composed and treated, however, like the Gardes du Corps of the King of France, being formed principally of gentlemen of family and distinction, who themselves or their fathers had fought in the Civil Wars. In the same year a troop was raised in Edinburgh, one hundred and twenty in number, commanded by the Earl of Newburgh, and called the King's Life Guard, or his Majesty's troop of Guards. On the 2nd of April, 1661, "after their taking their oath to be loyal to his Majesty, they made a parade through the town of Edinburgh, with carbines at their saddles, and their swords drawn." (Wodrow Cannon's 'Historical Records of the British Army,' &c.) The accompanying cut is copied from the engraving by Hollar of the procession of Charles II. from the Tower to Westminster, for his coronation, 22nd April, 1661.


Life Guardsman. 1661.

At the same period the "Horse Guards Blue" were embodied and called the Oxford Blues, from their first commander, Aubrey de Vere, Earl of Oxford.

The Coldstream Foot Guards date their formation from 1660, when two regiments were added to one raised about ten years previously by Captain Monk at Coldstream, on the borders of Scotland.

Also the First Royal Scots, brought from France at the Restoration; the Second or "Queen's," raised in 1661; the Third, or "Old Buffs," so called from their accoutrements being made of buffalo leather, embodied in 1665; the Twenty-first, called Fusiliers from their carrying the fusil, a lighter firelock than the musket, raised in 1678; and the Fourth, or "King's own," raised in 1680.

James II. added to the British Cavalry the First or King's Regiment of Dragoon Guards, 6th June, 1685, and the Second or Queen's Dragoon Guards in the same year. They were trained to act either on foot or on horseback, the men being armed with firelocks and bayonets in addition to their swords and pistols.

A-propos of bayonets, at p. 38 of the Dictionary I have described the varieties of this weapon, which eventually superseded the pike, and given the hitherto received derivation of its name from Bayonne, in Spain, where it is said to have been first invented. M. Quicherat, however, demurs to this opinion, and says it is only the corruption of a Spanish word, *vayneta*, which signifies a little sheath—"une petite gaîne"—and in this particular case "une pièce qui s'engaîne," which *sheathes itself!* I am too familiar with the eccentricities of etymology to deny the possibility of such a derivation, in face of the old classical example of "lucus a non lucendo." I have also too much respect for M. Quicherat to doubt that he has sufficient authority for his assertion, although he has not considered it necessary to impart it to us. In the absence of such information, and my consequent inability to test the value of the evidence, I must reserve my own opinion, simply observing that M. Demmin, while he rejects, with his usual lofty disdain of "authors of encyclopædias and dictionaries," the hitherto accepted derivation of the name of the weapon from the town of Bayonne, does not condescend to favour us with any other, and that I am not aware of any writer having attributed the *invention* and *manufacture* of the weapon to M. de Puysegur, as he asserts. That the bayonet succeeded the Sweyn's feather, and was in use in England in its plug form in the reign of James II., does not admit of dispute. The other questions remain for the present open ones.

To the infantry were added in 1685 the 5th and 7th Regiments, the latter called the Royal Fusiliers; and in 1688 the 23rd Regiment, or Welsh Fusiliers.

I need scarcely observe that the regular uniforms of the British army were gradually adopted as armour and buff-coats were discarded by the old regiments, or as the new were embodied; so that by the termination of the seventeenth century, in the eleventh year of the reign of William and Mary, nearly the whole of our land forces had their distinctive clothing of either scarlet or blue, varying only in the facings. Red, as I have elsewhere remarked, had been for centuries the national colour of England, in conformity with the heraldic rule which prescribes its assumption from that of the field of the armorial bearings; and blue, which we have also recognized in the family colours of our sovereigns, may have originated with the quartering of the arms of France by Edward III. and his successors down to the middle of the present century.

Pepys mentions the Militia of the Red Regiment being on duty at the Old Exchange, 28th February, 1659.

Evelyn, describing the procession to the coronation of Charles II., 22nd April, 1661, mentions "the King's own troop of Life Guards, the Duke of Albemarle's troop of Life Guards, a troop of volunteer horse, and lastly, a company of volunteer foot," but only informs us that "this magnificent traine on horseback" were "as rich as embroidery, velvet, cloth of gold and silver, and jewells could make them," not specifying any particular colours.[1]

In 1678 we learn from Evelyn that Grenadiers were first brought into our service, "so called," he says, "because they were dexterous at flinging hand-grenades, every one having a pouch full. They had furred caps with coped crowns, like Janizaries, which made them look very fierce; and some had long hoods hanging down behind, as we picture fools, their clothing being likewise pyeball, yellow and red." He does not seem to recognize that yellow and red were the livery colours of the House of Stuart. I have not been fortunate enough to meet with a pictorial illustration of this peculiar costume.

In the same year State clothing for the kettledrummers and trumpeters of the troops of Life Guards was issued from his Majesty's Great Wardrobe, consisting of velvet coats trimmed with silver and silk lace, and silver and silk buttons and loops, embroidered with his Majesty's cypher and crown on the back and breast, with cloth cloaks trimmed with silver and silk lace buttons and loops; boots, stockings, hats, gloves, swords, bands, cuffs, and shirts. The colour of the velvet coats is not mentioned.[2]

In 1679 we glean a little more information from Chamberlayne's 'Anglica Notitia.' The Life Guards, he tells us, "are divided into three troops—the King's troop, distinguished by their blue ribbons and carbine-belts, their red hooses and houlster-caps embroydered with his Majestie's cypher and crown; the Queen's troop, by green ribbons, carbine-belts covered with green velvet and gold lace, also green hooses and houlster-caps embroydered with the same cypher and crown; and the Duke's troop, by yellow ribbons and carbine-belts, and yellow hooses embroydered as the others." Still there is no mention of the colour or material of the clothing.

A contemporaneous account of a grand review on Putney Heath, 1st October, 1684,[3] gives us, however, a further insight as to the colour of the uniform. The King's troop are described as "coated and cloaked in scarlet lined with blue," and the Grenadiers of this troop had "blue loops tufted with yellow upon red coats lined with blue, with grenadier caps lined with the same, and a blue round mark on the outside"—the grenade, as described subsequently. The Grenadiers of the Queen's troop had green loops, with yellow tufts, and those of the Duke's troop yellow loops, in accordance with the colours of the carbine-belts, &c., by which the three troops were distinguished, as already stated.

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[1] Our woodcut on the previous page, from Hollar's engraving of this procession, illustrates the form of the dress, which was of the ordinary fashion of the period.

[2] 'Historical Records of the British Army.'

[3] 'A General and Complete List Military of his Majesty's Land Forces at the Time of the Review upon Putney Heath, 1st October, 1684.'

In the first year of the reign of James II. we at length obtain a full and particular account of "the splendid appearance of the first troop of Guards" at the coronation of the king and queen, 23rd April, 1685. "The officers of the first troop are richly habited, *either* in coats of *crimson velvet* embroidered with gold and silver, *or of fine scarlet cloth* embroidered or laced with gold and silver, both intermixed. They wear scarfes about their waistes, *either* of gold and silver network, *or* of crimson taffata richly fringed with gold and silver on the edges, and with a deep fringe of the same at the ends. Their cloaks are also of fine scarlet cloth embroidered on the cape and down before with gold and silver, both intermixed. In their hats they wear tours[1] of white feathers. The housses and holster-caps being of crimson velvet, are richly embroidered and embossed with gold and silver; and the manes, cruppers, and tails of their horses are garnished with large knots of broad blue taffata ribband. The gentlemen of this troop are cloathed in coats and cloaks of scarlet cloth lined with blue shalloon. The facings of their sleeves, of the same stuff, are laced about with a figured galloon of silver edged with gold, two inches broad. Their buttons are of silver plate. They are accustomed to have each of them a good buff-coat and a large pair of gantlet gloves of the same; and in their hats (which are black and turned up on one side and edged with a broad silver lace) they wear large blue knots of broad taffata ribband (blue being the distinguishing colour of their troop), and the heads of their horses are adorned with knots of the same ribband. They have their housses and holster-caps of scarlet cloth, embroidered with the king's cypher and crown, with a border of foliage." The writer prefaces this description with a notice of his intention of omitting those of the other troops—"they being in manner the same, except as to the distinguishing colour of each troop; that of the first troop being blue, that of the second green, and that of the third yellow." [2]

Some additional particulars are to be gleaned from Sandford's 'Account of the Coronation of James II.' (folio, London, 1685). The first troop of Horse Grenadiers had coats of fine red cloth, lined and faced with blue shalloon and buttoned with white metal; on breast, arms, and facings of sleeves, loops of fine blue worsted, edged and tufted with black and white. "The crowns of their caps were raised high to a point, falling back at the top in form of a *capuoch* (capuchon ?), which were turned up before and behind triangular, and faced with blue plush; and on the back of the crowns a roundell or granado ball of the same"—*i.e.*, of blue plush, as it is alluded to in the former account.

The officers appear to have worn "black hats laced about with silver and adorned with knots of blue ribbands." The second and third troops were similarly clothed, distinguished only by the colours of their ribbons, as aforesaid.

Of the Foot Guards, we learn from the same source that the officers of the 1st Regiment were attired, "some in coats of cloth of gold, others in crimson velvet embroidered with gold or silver, but most of them in fine scarlet cloth, buttoned down the breast, and on the facings of the sleeves with silver plate, scarfs, &c." The captains wore corslets or gorgets of silver, double gilt; the lieutenants, corslets of steel, polished and sanguished (*i.e.*, tinted red, *sanguined*), and studded with nails of gold; ensigns, corslets of silver plate. "The private soldiers all wore coats of red broadcloth, lined and faced with blue; blue breeches and stockings; hats laced with silver and decorated with blue ribbands."

Pikemen wore sashes or scarfs of white worsted fringed with blue. The caps of the Grenadiers were of red cloth lined with blue shalloon and laced with silver; on the frontlets, very high, the king's cypher and crown.

The 2nd Regiment like the 1st, only *gold* embroidery, lace, and fringe, instead of *silver;* and the breeches and stockings of the private soldiers blue instead of red.

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[1] Feathers lying flat around (*autour*) the brim.

[2] 'Historical Records of Life Guards,' p. 73.

In 1693 we learn from an original contract made in that year between Lord Castleton and Mr. Francis Molineaux, a clothier, that the coats and breeches of the soldiers and sergeants in an infantry regiment were at that time made of grey cloth, the coats of the drummers being purple and their breeches grey. The latter also wore badges. (MS. Harleian Coll., Brit. Mus., No. 6844. Grose, 'Mil. Antiq.' vol. i. p. 329.)

In 1699 King William III. made great alterations in the uniforms of his three English troops of Life Guards: the lace on the coats, which had for several years past been silver edged with gold, was now ordered to be gold lace only. The feathers worn in the hats of the private gentlemen had been discontinued more than twenty years; but the king commanded the whole to resume wearing feathers in their hats—the first troop to have scarlet feathers, the second white, and the third green; and 'The Post Boy' of 11th November in the above year, describing a review by the king in Hyde Park, so describes them.

It will be observed that no mention is made of cuirasses, the private gentlemen being only ordered to wear buff-coats, while the officers are allowed to dress in crimson velvet or scarlet cloth at their pleasure. Other cavalry regiments are recorded to have worn cuirasses as late as 1688. In that year the 3rd Horse or 2nd Dragoon Guards being ordered to Salisbury, on the news of the landing of the Prince of Orange at Torr Bay, deposited their defensive armour in the Tower before leaving London, the king giving the officers permission to continue to wear their cuirasses if they chose to do so.[1] The same option may have been accorded to the officers of the Life Guards.

It must be obvious that the limits of this volume will not allow of similar extended notices of all the regiments in our service. The above has been given as an illustration of the progress of uniform, and a sample of the information attainable by the reader who will consult the works above quoted.

The precise time when that valuable force, the Marines, was first incorporated, has not, I believe, been ascertained, but the oldest corps of the kind discovered by Grose is entered in the list of the army for the year 1684. It there appears as "the Lord High Admiral of England, his Royal Highness the Duke of York and Albany's maritime regiment of foot, commanded by the Honourable Sir Charles Littleton, called also the Admiral Regiment." It then consisted of twelve companies without grenadiers. The men were clothed in *yellow* coats lined with red; their colours were a red cross with rays of the sun issuing from each of its angles. Upon this I may remark that yellow was the Duke of York's livery colour, and was selected no doubt to distinguish his own regiment of infantry, as it did his own troop of Life Guards (see page 282). In the reign of James I. the order of Queen Elizabeth that commanders in the Navy should wear scarlet was confirmed, but does not appear to have been much attended to. In 1677, we find from Wycherley's comedy of 'The Plain Dealer,' that red breeches were the mark of a sailor.

Of the Yeomen Guard I give examples from the coronation processions of Charles II., in 1661, and of James II., in 1685.

Of the Gentlemen-pensioners, now Gentlemen-at-arms, and the Yeomen of the Guard in the time of Charles II. and James II., the engravings of their respective coronations, in the works of Ogilby and Sandford, present us with trustworthy delineations. Those of the yeomen are especially valuable to us, as the popular idea is that the guard of to-day are attired in the fashion of the sixteenth century, and are facsimile representations of their predecessors in the reigns of Henry VIII. and Queen Elizabeth.

Our illustrations at pp. 168 and 180 may have partially dissipated this illusion. Our readers will perceive, by comparing the subjoined figures with the preceding, that as late as the end of the seventeenth century their uniform partook of the fashion of the time, and that the long coats worn by them at present were not known even in the reign of James II.

I must now proceed to notice the military equipment of other European nations in the seventeenth century.

To begin with France. The disuse of armour, which commenced in the reign of Henri Quatre, the contemporary of our Elizabeth and James, continued at the same gradual pace on each side of the

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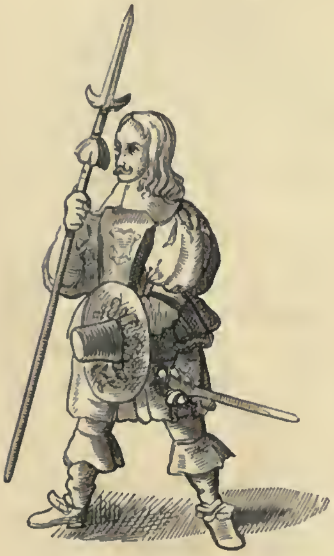
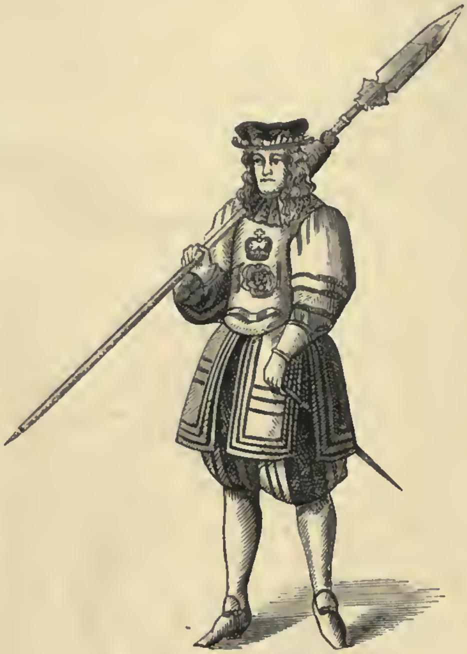
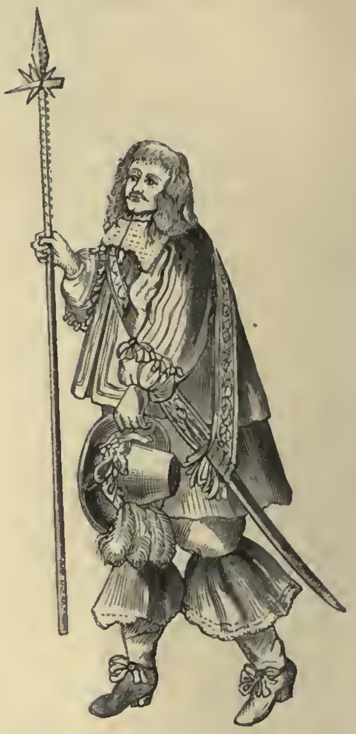
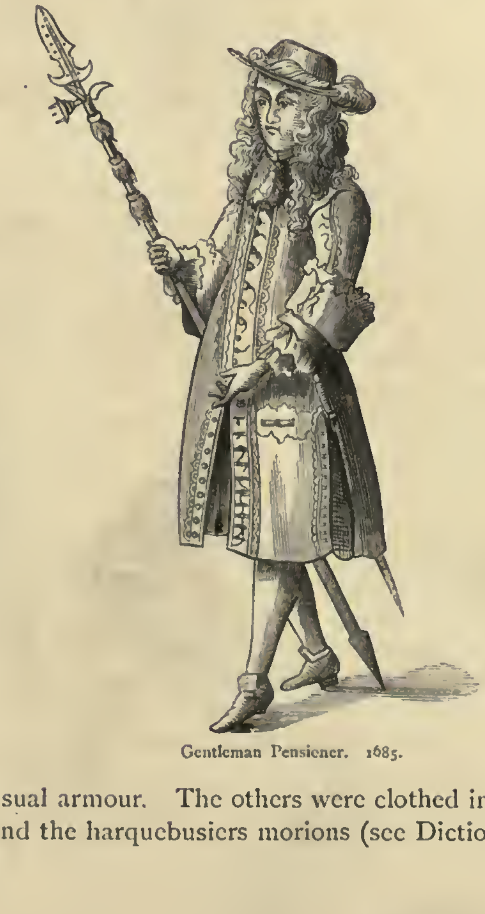
[1] War Office.

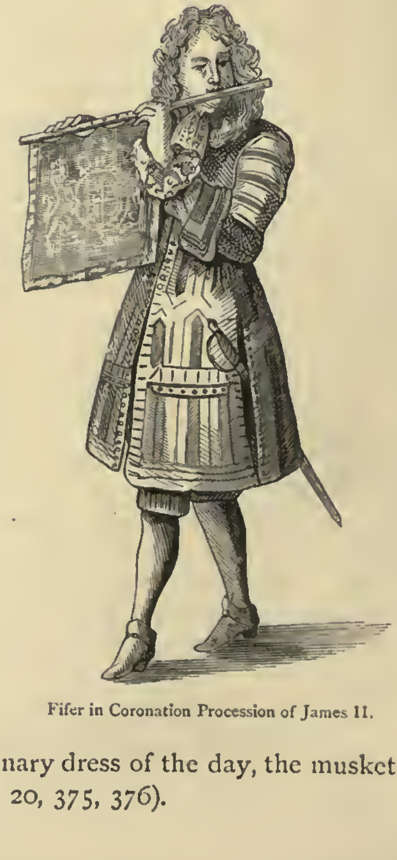
Channel. The French army was remodelled. The companies of halbardiers were disbanded, and the infantry consisted of pikemen, musketeers, and harquebusiers. The pikemen retained for some time


Yeoman of the Guard. 1661.


Yeoman of the Guard. 1685.


Gentleman Pensioner. 1661.


Gentleman Pensioner. 1685.


Fifer in Coronation Procession of James II.

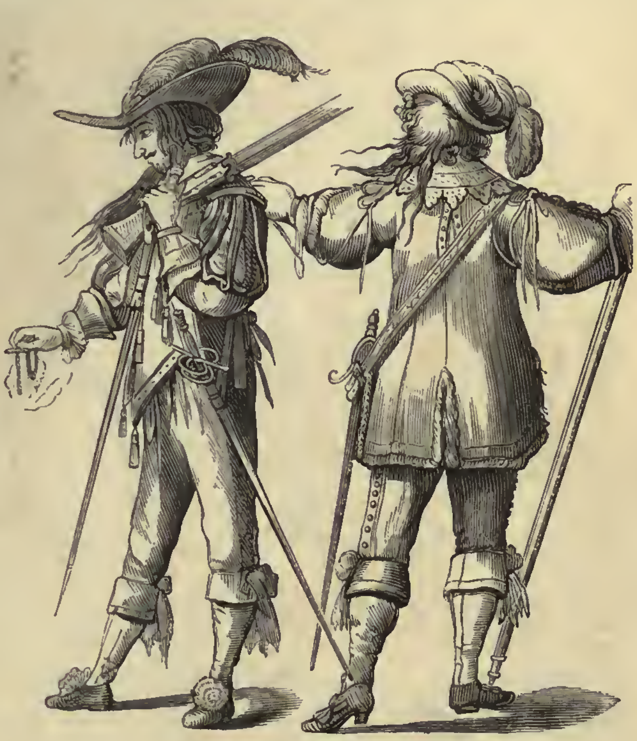
their usual armour. The others were clothed in the ordinary dress of the day, the musketeers wearing hats, and the harquebusiers morions (see Dictionary, pp. 20, 375, 376).

The cavalry consisted of cuirassiers (*gens d'armes*), having a company of lancers at the head of each squadron, the weapons of the main body being pistols and swords, the latter now assuming the shape of the modern cavalry sabre, carabineers, and mounted harquebusiers. Piece by piece, as in England, armour of plate disappeared, and the gorget alone was worn by officers over a buff-coat.

Buffalo leather was, however, an expensive article at the beginning of the seventeenth century, and for some twenty years it could only be obtained from Germany.

About 1630 a citizen of Nérac acquired a reputation for making buff-coats which were pike- and sword-proof, and shortly afterwards coats were made at Niort and Poitiers of calf and sheep skin, at of course much less price, but not greatly inferior.

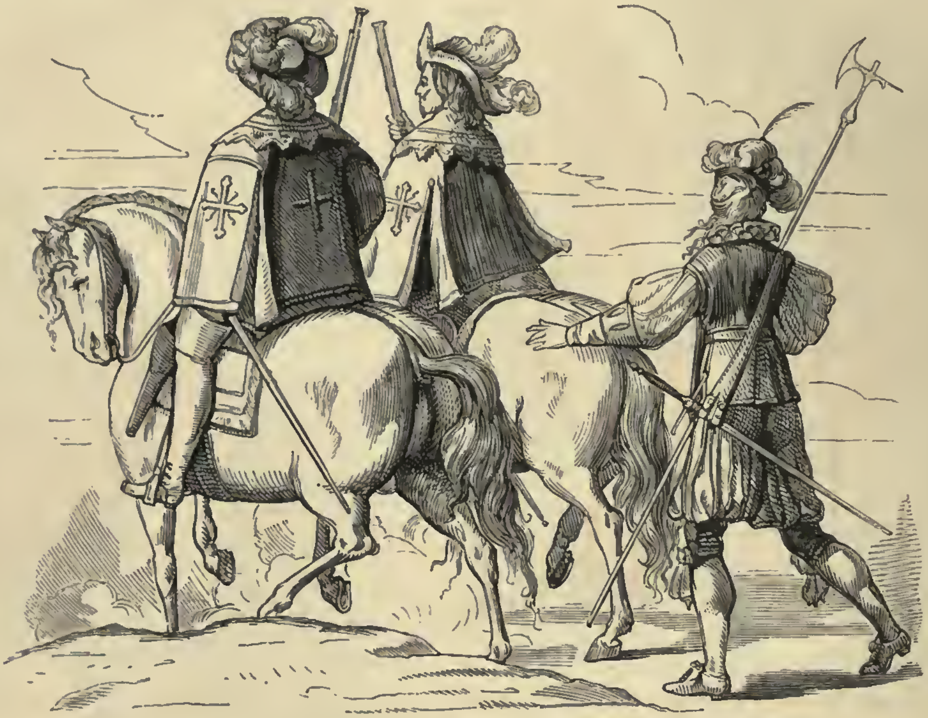
Towards the end of the reign of Louis XIII. a sort of cassock or loose coat, called a *hongreline*, of Hungarian origin, was introduced into the army. A jacket of the same name had for some time past been worn by women as well as men of the middle class. The vestment now so called was buttoned down the front, and cut round about the hips. The hongreline and buff-coat enabled the officers to dispense with the cuirass. The king, who had long objected to its disuse, at length gave way, and the gorget alone was worn by officers of the infantry; but he rigidly insisted on the cavalry, which in 1655 was first formed into regiments, being armed with all pieces—casque, hausse-col, cuirass, brassarts, and tassets to the knees—under pain of degradation.


French Infantry, *temp.* Louis XIII.

The famous corps of King's Musketeers, who served on foot and on horseback and formed the body-guard of the sovereign on all occasions, was first formed in 1622. They had been previously carbineers, but now had their carbines exchanged for muskets, and apparently were privileged at the same time to lay aside the casque and the cuirass, and substitute for them the plumed hat and peculiar cassock by which they were specially distinguished. This cassock, as it was called, is represented in engravings of the time as a tabard. (See engraving in the next page.) It was made of blue velvet with a silver cross having gold flames issuing from each angle, embroidered on the front, back, and sleeves.

To Père Daniel we are indebted for minute information respecting the alterations in the uniform of this celebrated corps, divided in 1665 into two companies, distinguished by the colour of their horses as "Mousquetaires *gris*" and "Mousquetaires *noir*."

For some time after the re-establishment of the first company, in 1657, the cassock was the only distinctive portion of their equipment (*habit d'ordonnance*). The rest of their attire was left to their own fancy, or rather to that of the king, who, when he desired to make a grand display at some review or particular State ceremony, issued instructions on the subject. On one occasion they were ordered to wear buff-coats, and the richest amongst them had their sleeves lavishly embroidered with diamonds. Another time he commanded them to appear in black velvet. On the formation of the second company, in 1665, each troop had its particular uniform, whatever that might be: but after the siege of Maestricht, in 1673, the king ordered that both companies should wear the same, with the exception of the lace, which for the first company was to be all gold, and for the second gold and silver mixed. In 1677 their coats were scarlet, and so continued. Their cassocks were very short and barely descended to the croup of the saddle, in 1660, when some magnificent ones were made for the entry of the king into Paris after his marriage. Subsequently, on being sent to the wars, the cassocks were lengthened so as to reach to the knees. They were embroidered with four crosses—one in front and one behind, and one on each sleeve; the one in front being divided by the opening of the cassock.



Mousquetaires du Roi and Swiss Halberdier. 1657

In 1688 the cassocks were exchanged for surcoats (*soubrevestes*), which are described as being like "*juste-au-corps sans manches.*" They were blue and laced, like the cassocks, and had one cross in front and another behind of white velvet edged with silver lace, the fleurs-de-lys in the angles of the crosses[1] being of the same, the front and back of the surcoat being attached to each other at the sides by hooks or clasps.

The only difference between the surcoats of the first and second companies was in the embroidery of the cross, the flames issuing from the angles being red and three in number for the first company, and for the second *feuille-morte* and five in number. The hats of the first company were laced with gold, and those of the second with silver. Originally the mousquetaires wore the stiff heavy boots of the ordinary cavalry, but in 1683 calf-skin turnover boots with fixed spurs were substituted for them; and these, being considered ungraceful, were subsequently exchanged for a lighter sort of an improved shape, and easier to march in.

M. Quicherat has engraved for illustration of his description of the mousquetaires a cut from a print which he dates 1637 (I presume a typographical error), representing the mousquetaires in their tabard-like cassocks, as described by Père Daniel in 1657. The latter writer has left us the figure of a mousquetaire in the surcoat which superseded the cassock. The latest alteration of the uniform will be found in the next chapter.

The equally celebrated body-guard, Les Cents Suisses, dates from 1616, according to Bassompière, who states in his journal that it was formed at Tours by Louis XIII., on his return from his journey to Guienne, and that it first mounted guard at the king's lodgings there on Thursday, 12th of March in that year (see woodcut above of a Cent Suisse in the costume worn by that corps in 1657).

Dragoons and Hussars were added during this reign to the French forces: the former wore long

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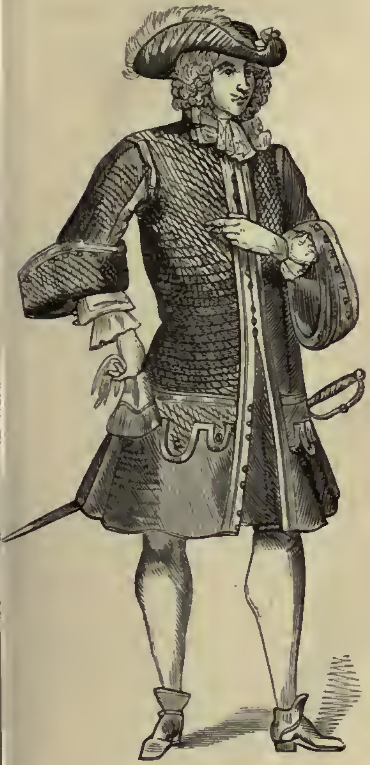
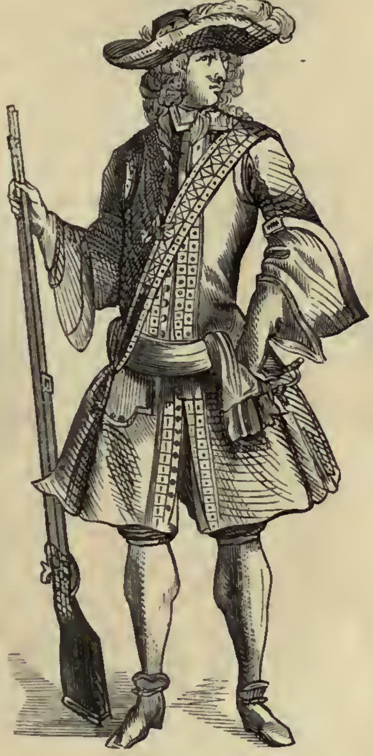
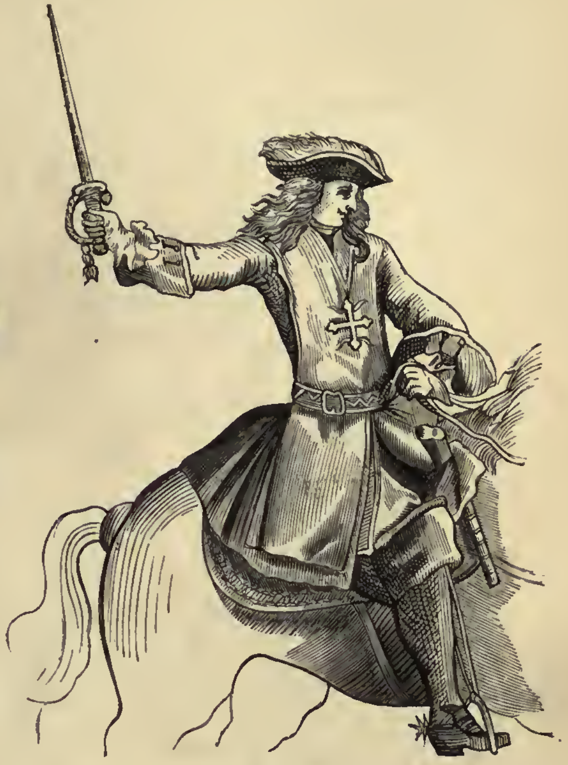
[1] This is inaccurately expressed. The fleurs-de-lys were not "aux *angles* de la croix," heraldically speaking. The cross itself was "fleur de lisée" (see woodcut).



Officer of Infantry. 1680.

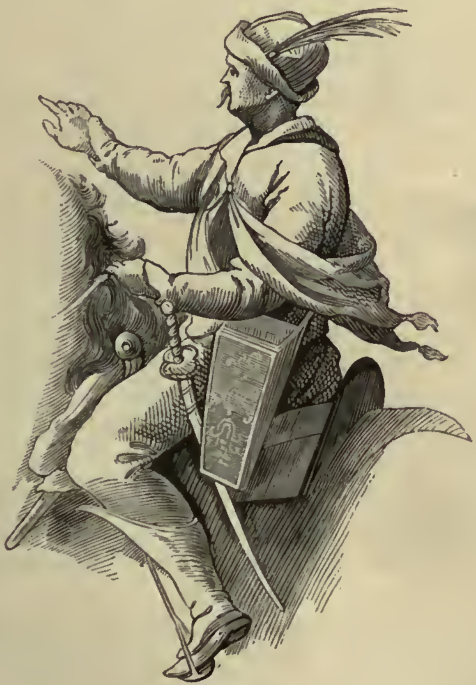


Garde de Corps. 1687.

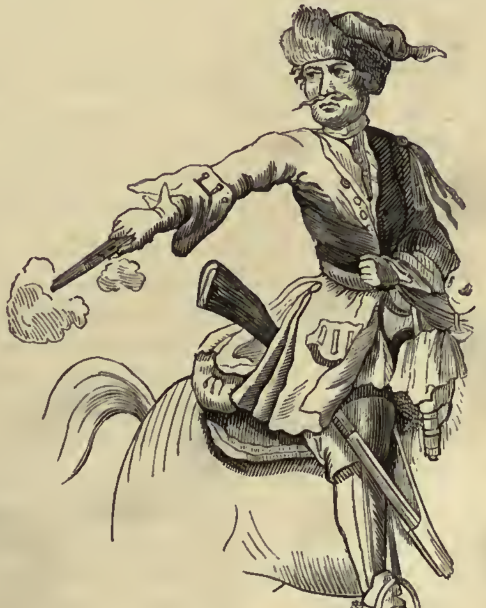


Mousquetaire du Roi. 1688.

leather gaiters and a conical cap, the point of which hung down almost to the shoulder, with a bourrelet round the forehead in form of a turban or turned up with fur. The predominant colours were yellow, green, and red. The hussars, of Hungarian origin, were at first attired in a sort of Turkish costume. Their heads were shaved, leaving only a single tuft of hair on the crown of the



Hussar.



Dragoon.

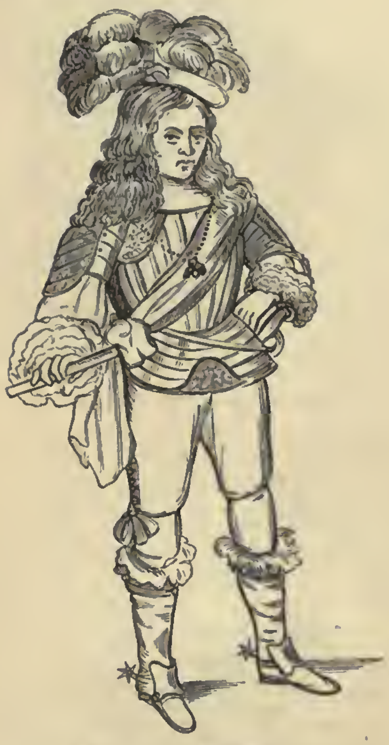
Temp. Louis XIV.

skull. They wore a fur cap with a cock's feather in it, a tight jacket and large loose trousers and boots, with a tiger-skin on their shoulders, which they shifted from one side to the other according to the way of the wind. Above are engravings from drawings and prints of the period.

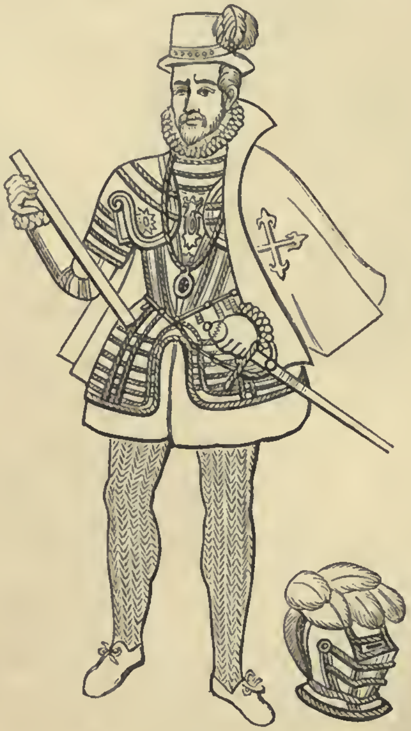
Both in Spain and Italy armour was retained longer than in France and England.

A portrait, said to be that of Philip V., by a pupil of Velasquez, formerly in the possession of John Auldjo, Esq., Noel House, Kensington, presents us with a highly characteristic costume of a young Spanish officer of distinction. He wears a corslet, short tassets, and pauldrons, all gilt and engraved; brown leather boots, with lace ruffled boot-hose; a hat laden with feathers, the brim turned up all round and fastened by a jewelled ornament; a scarf over the left shoulder, and the Order of the Golden Fleece appended to a simple gold chain.

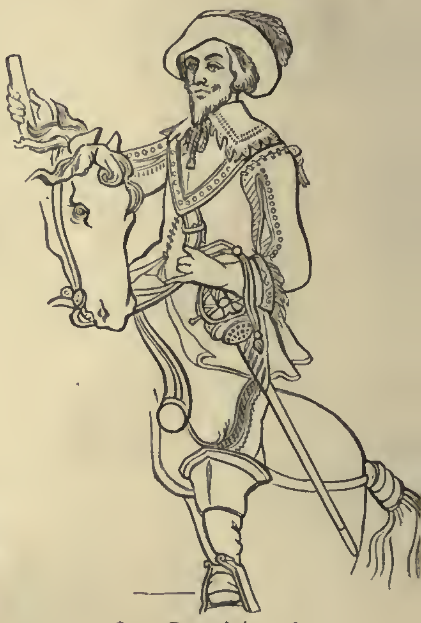
Nearly half a century later we find the Portuguese general, Matthias de Albuquerque, represented in armour which we might attribute to the middle of the sixteenth century. Mr. Hewitt has given an engraving of him from his portrait in the 'Livro do Estado da India Oriental,' dated 1646, of which I annex a copy.



Philip V., from an original portrait.



Matthias de Albuquerque. 1646.



Count Pappenheim. 1632.

Hollar's engraving of the portrait of Count Pappenheim, the celebrated Imperial general, slain at Lützen in 1632, furnishes us with an example of the military equipment of an officer in Germany at that period, where, as in France and England, the gorget was the only piece of defensive plate armour retained by the generality of commanders.

Turner, in his 'Pallas Armata,' 1670, says, "In former times a captain marched at the head of his company with a head-piece, a corslet, and a gorge, all high proof, and so did the lieutenant in the rear. But now you may travel over many places of Christendom before you see many of those captains or lieutenants. The difference of the armour was none but that the captain's helmet was decorated with a plume of feathers, the lieutenant's not. The feathers you may peradventure yet find, but the head-piece for the most part is laid aside."

No particular alteration is observable in the military equipment of the Hungarians, Poles, or Russians during the seventeenth century. In the Museum at Dresden there is preserved a casque of imbricated scales in polished steel, with a movable nose-guard, cheek-pieces, and a circular plate at the back to protect the neck, curiously similar to those attached to the helmets of the early part of the sixteenth century, on which I have commented in the Dictionary, p. 85. The socket for the feather and several other parts are in copper gilt, and it is said to have been worn by John Sobieski, king of Poland, before Vienna in 1683 (fig. 1). In the same collection is one of the casques worn by the *Jazala Skrzydlata*, or "Winged cavalry" of the Polish army of Sobieski, so called from the wings or fans on the sides of their head-pieces (fig. 2). Another is in the Tsarskoe-Šelo Museum at St. Petersburg (fig. 3); and fig. 4 is an Hungarian lobster-tailed helmet called *Dschycksc*, from the Royal Arsenal at Turin, of the same date.

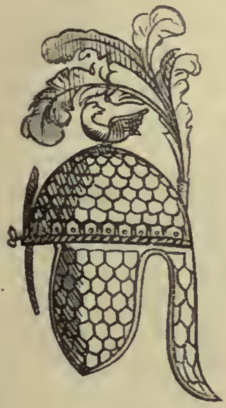


Fig. 1.

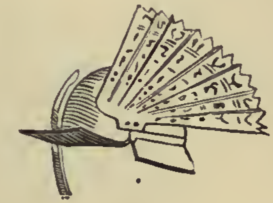


Fig. 2.

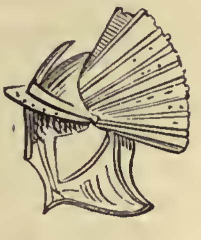


Fig. 3.

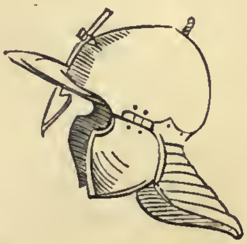
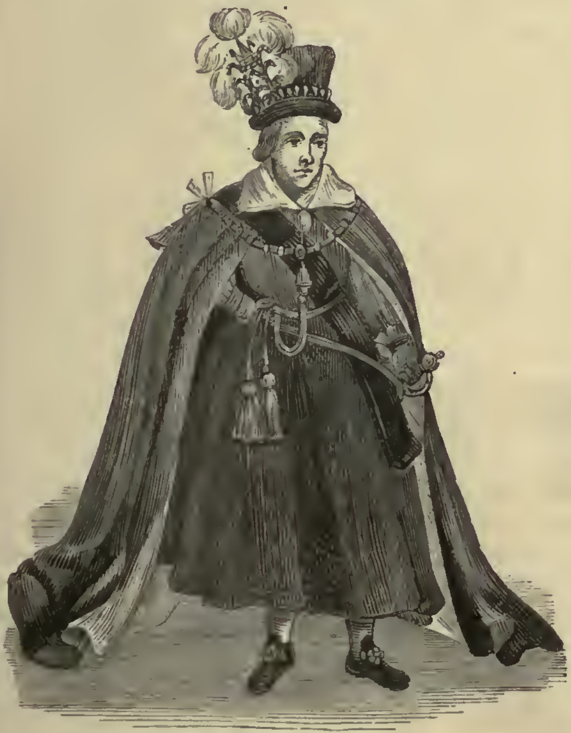
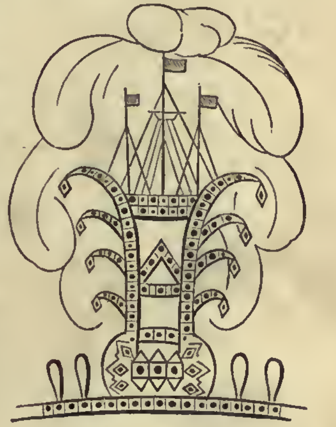


Fig. 4.

Concerning orders of knighthood, I have first to mention the changes that took place in the robes and decorations of that of the Garter during the seventeenth century. The hat worn by the knights retained the higher crown it had assumed in the reign of Elizabeth; but in the tenth year of the reign of James I. ostrich feathers, which had been for some time neglected (perhaps in favour of the jewelled hat-band, which is frequently seen at that time unaccompanied by a plume), were re-introduced.


Charles, Prince of Wales. 1611.


Jewel and band of Hat.

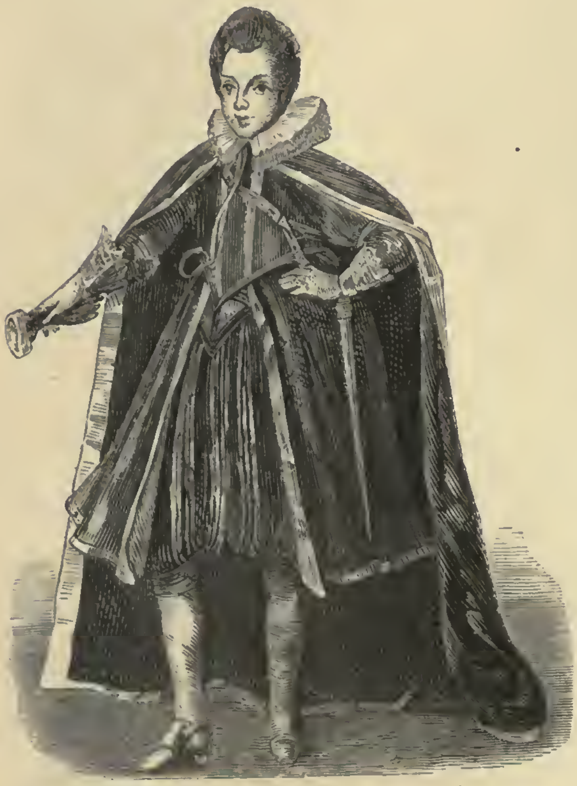
By the kindness of Mr. Harold Dillon I am enabled to present my readers with an engraving of a portrait of Prince Charles, second son of James I. (and ultimately king), as a Knight of the Garter (to which order he was elected in 1611), from the original picture in Lord Dillon's possession at Ditchley. The hat is a most interesting object, as in front of the feathers (which are worn on the right side of the hat, and not in front as subsequently) is an elaborate ornament, consisting of two sprays supporting a ship, all in (apparently) garnets. The hat-band is formed of large pear-shaped pearls, set upright.

In addition to the figure I give a cut from a tracing of the hat-band and jewel.

The ribbon also to which the lesser George was appended round the neck was changed from black to blue. One of sky colour is ordered in the twentieth year of the reign of James I. (Ashmole's Hist. of the Order).

Some variation appears to have been made in the colour of the mantle of foreign princes elected Knights of the Garter. The mantle sent to Frederick, duke of Würtemburg, by James I. in 1607, was "of a mixed colour; to wit, purple and violet." Charles I., in the twelfth year of his reign, determined to restore the mantle of the order to its original colour, and it was accordingly worn on the installation of the Prince of Wales of a rich *celestial* blue; the surcoat and humerale remained crimson; the hat was of black velvet, with the plume of white ostrich feathers as before. As early as the second year of his reign he had directed that the badge of the order (the cross of St. George surrounded by the garter) should be worn by the knights on their daily dresses, and in 1629 it was formed into a star by the addition of rays at first of a wavy or flamboyant character, and subsequently straight, as at present.

In the reign of Charles II. the costume of the order became, with the exception of the lighter colour of the blue, exactly what it is at this day; for in the chapter held 1st April, 1661, "The sovereign and knights, thinking it fit there should be some under habit as well as outer habit of the order, appointed for the under habit a cloth of silver doublet or vest and trunk hose, from that time to be constantly used" (Existing Statutes, p. 35): the black velvet hat, with its mass of tall white ostrich feathers, in the midst of which was inserted a heron's plume, and the ribbon worn over the left shoulder and brought under the right arm, where the jewel or lesser George hangs, being introduced in their present form shortly before the publication of Ashmole's History of the Order in 1685. Mrs. Jamieson records the following anecdote respecting the lesser George. Shortly after the young Duke of Richmond, son of Charles II. by the Duchess of Portsmouth, was installed Knight of the Garter, he was introduced to the king with the ribbon so arranged, and his Majesty was so pleased with the alteration that he commanded it to be adopted in future. It is probable that the duchess had seen the portrait of Charles I. by Vandyke, and had taken a hint from it. The first knight formally so invested with the ribbon was Henry, duke of Norfolk, by James II., 6th May, 1685.[1]


Henry, Prince of Wales, as Knight of the Bath.

James I. is stated to have revived or newly instituted the Order of the Bath at or immediately after his coronation; and Sir George Buck, in his 'Eclog treating of Crownes and Garlandes, and to whom of right they appertaine,' printed in 1605, undoubtedly testified in a marginal note to the existence of a device or badge of King James of three crowns, with the motto "Tria juncta in uno." Manerius also, whose work was published in 1613, says that the Knights of the Bath wore as their badge three golden crowns within a golden circle, and this inscription round it, "Tria in unum" ("tres aureas coronas in orbicello aurea expressas addita hac circumscriptione, Tria in unum"). Favine likewise, in 1619, says that the Knights of the Bath were also called Knights of the Crowns, because, to distinguish them from esquires, "they wear upon their left shoulders an escutcheon of *black* silk, with three crowns of *gold* embroidered thereon."

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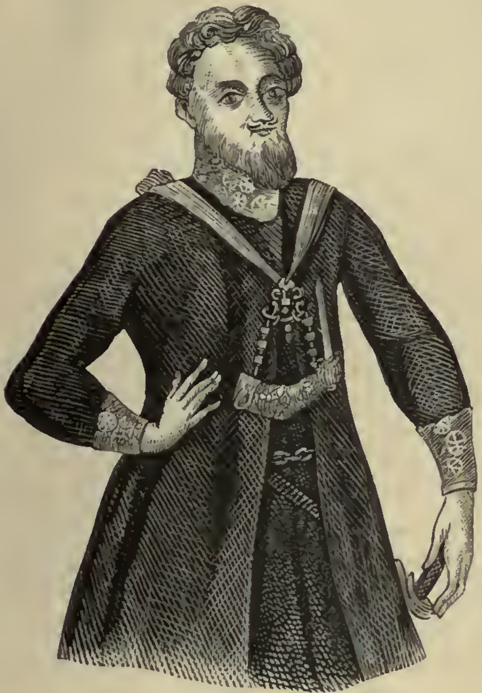
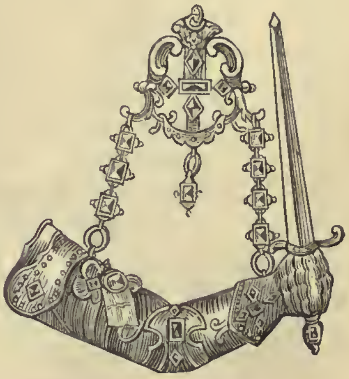
[1] 'London Gazette,' No. 2032.

The badges or jewels of that date which have descended to us flatly contradict these assertions, as will be shown in the following chapter. In the meanwhile I am enabled to illustrate this portion of my work by an engraving of a portrait of Henry, Prince of Wales, as a Knight of the Bath, from the original at Ditchley. (See preceding page.)



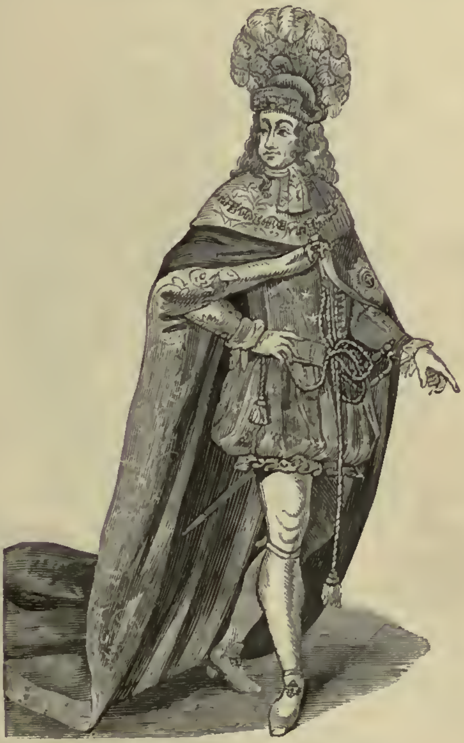
Knight of the Order of the Arm in Armour. 1611.

In 1611, Christian IV., king of Denmark, added to the Order of the Elephant the Order of the Arm in Armour (" Le bras armé "), in commemoration of the defeat of the Swedes at Colmar, 3rd December. Annexed is the portrait of one of the first knights, and also an engraving of the decoration, from the work of Bercherode, published in 1704, and quoted under COLLAR in Dictionary, p. 124.

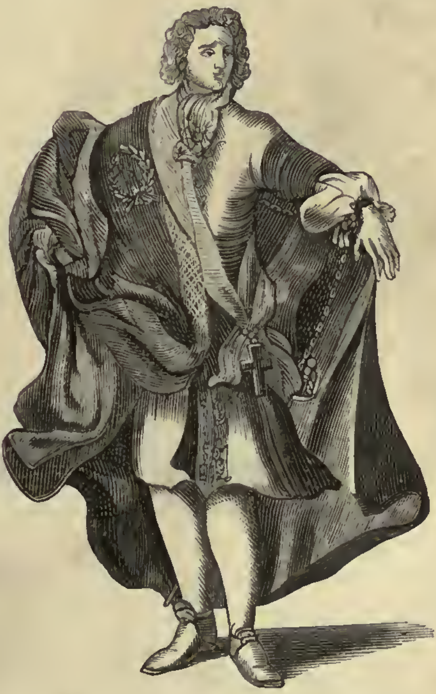


Decoration of the Arm in Armour.

In 1671, Christian V., king of Denmark, founded the Order of the Danebrog, of which an account will be found, with an engraving of the collar, at p. 125 in the Dictionary. The same king added a star to the Order of the Elephant, and annexed is the portrait of him in the robes of the order from the print in Bercherode's work aforesaid. The star resembles that of the Garter, and the under-dress of white silk and satin seems to have been copied from that of the Knights of the Garter at that period. The mantle is of crimson velvet lined with white satin, the

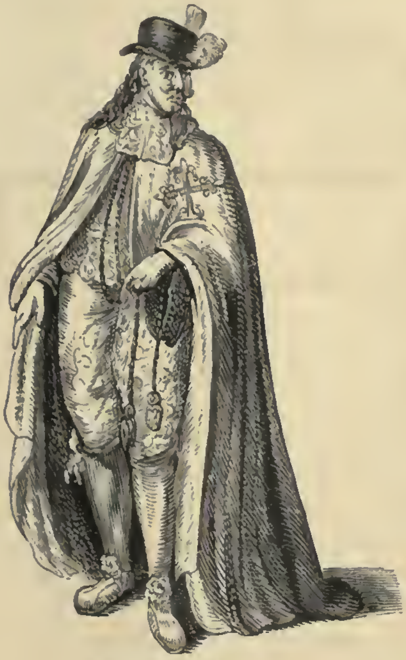


Christian V., king of Denmark.

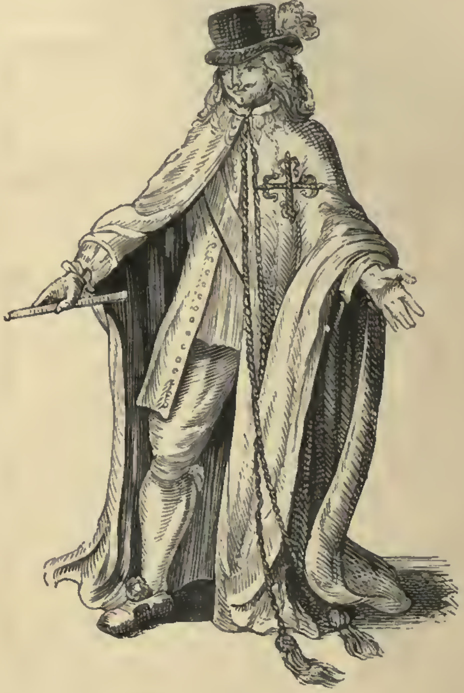


Knight of the Order of the Danebrog. 1697.

città de Venetia" without exception. It is not specially mentioned by Coryat, Evelyn, or Howell; but seems by an engraving in Hermant's work to be distinguished by having tassels at the four corners.

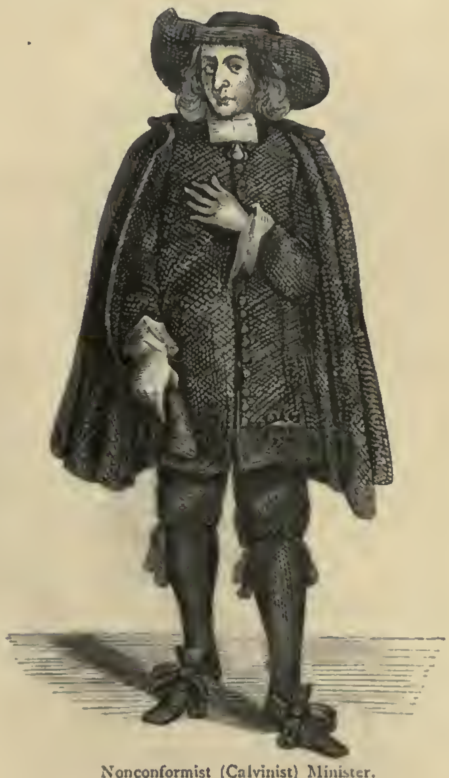


Knight of Calatrava. 1697.

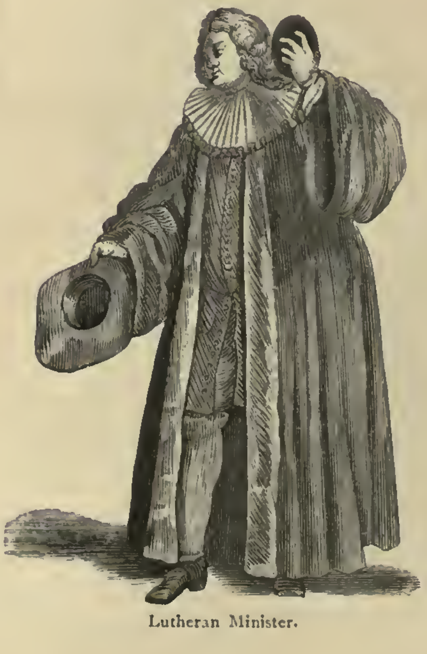


Knight of Alcantara. 1697.

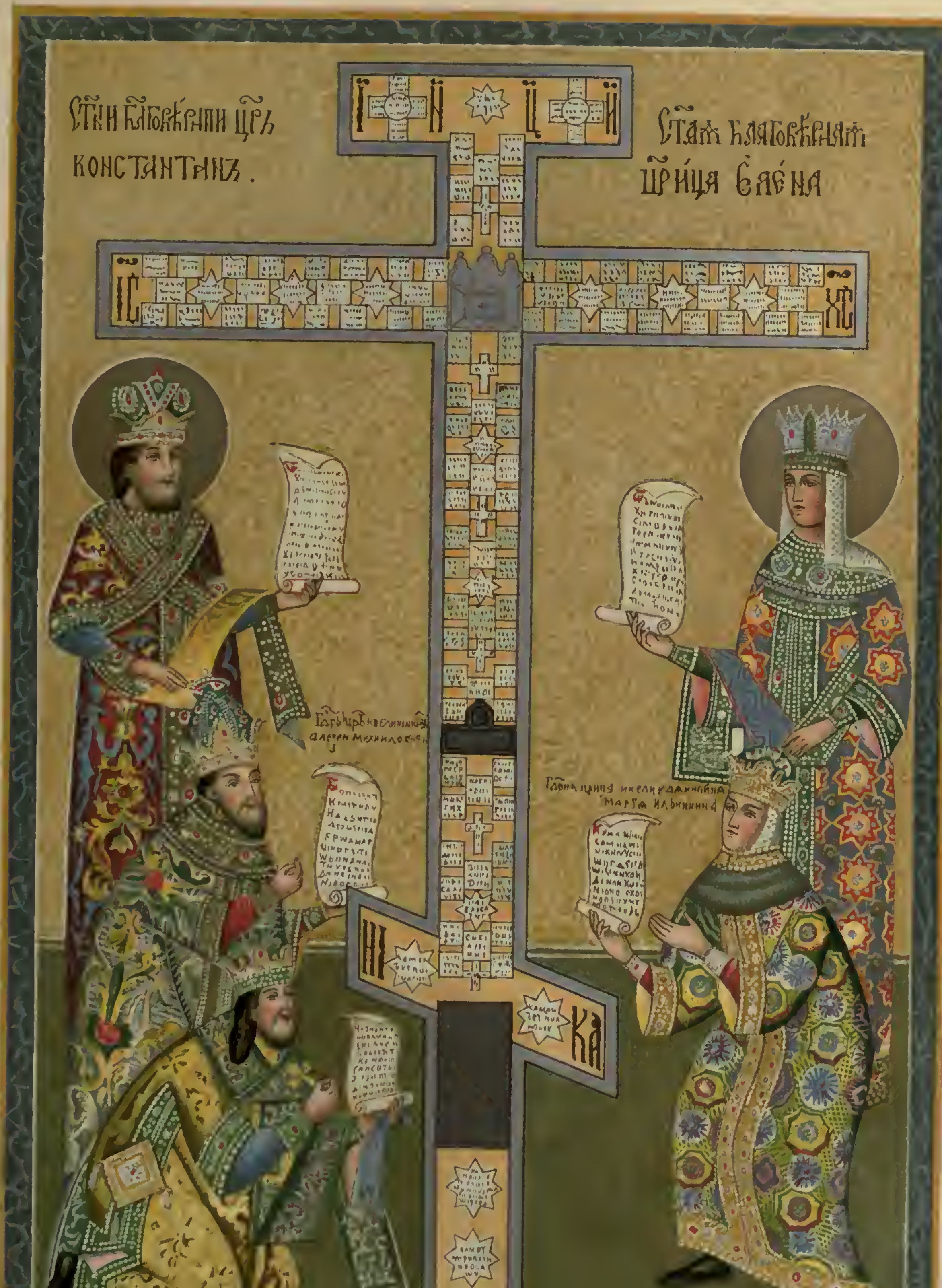
Schoonebeck's work, as I have already stated, affords us representations of the knights of several of the orders I have recorded in the habits of their orders as they appeared at the time of its



Nonconformist (Calvinist) Minister.



Lutheran Minister.


Стїи благовѣрнїи црь
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BANKS & Co EDINBURGH

Russian Imperial and Ecclesiastical Costume.

17th Cent.

publication, and which are extremely valuable as contemporaneous examples of the costume of the different countries to which they appertain. To those already given I therefore add copies of the knights of Calatrava and Alcantara in Spain, and of St. James in Portugal.

In 1687 James II. of England and VII. of Scotland "revived and restored," as he phrased it, an imaginary Order of St. Andrew or of the Thistle, but the letters patent never passed the Great Seal; and though eight knights were made and invested, the Revolution and the abdication of the king, a few months afterwards, stifled the order in its birth, and its institution is generally ascribed to Queen Anne in 1703. (See following chapter.)

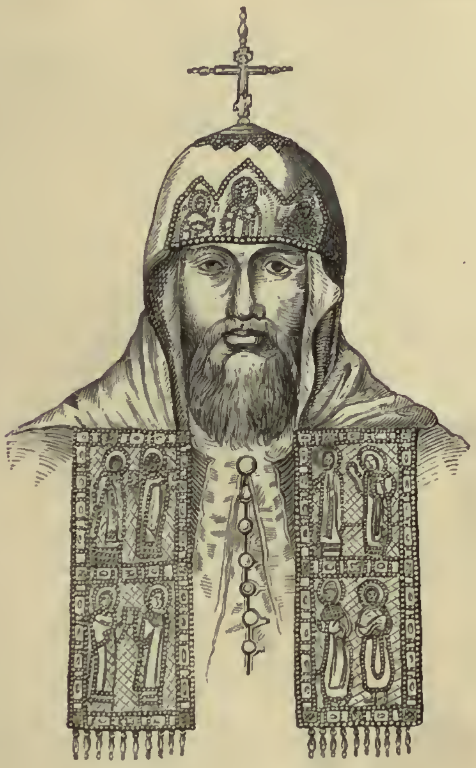
No alteration of consequence is noticeable in the costume of the Roman or Reformed clergy of the Church of England during the seventeenth century—that is to say, in their officiating vestments; but Archbishop Tillotson is the first prelate represented in a wig. It is, however, of moderate dimensions, and not much unlike a natural head of hair.

The figure of a Nonconformist (Calvinist) minister of the time of Charles II., from a print by Pierre Tempest, is given in the preceding page. The dress of a Puritan minister is given in our chromo-lithograph of Lacy, the actor, in three characters.

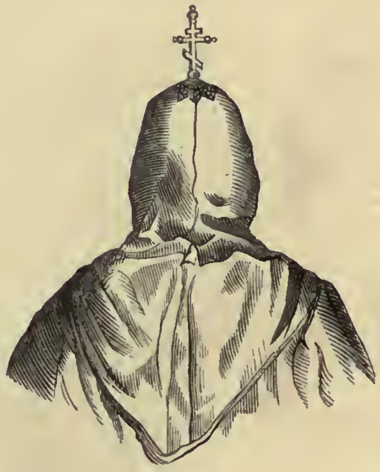
The habit of a Lutheran minister of Frankfort, "saluant du chapeau et de la calotte," is copied from a drawing "fait après nature," by B. Picart.

A flood of authentic information respecting the vestments of the Greek Church at this period has been recently made accessible to us by the publication of the superb work already so frequently referred to in these pages, 'Antiquités de l'Empire de Russie.'

Amongst the many magnificent illustrations contained in it may be enumerated the mitre of Job, the first Patriarch of Russia (engraved at p. 219 of this volume); the mitres given by the Tzar Alexis to the Patriarch Nikon in 1652 and 1653; the cowls or capuchons of the Patriarchs Nikon and Philarete; the rich collar of the latter and the habitual dress of the former dignitary; the capuchon of Basile, Bishop of Novgorod; the bonnet of Bishop Nicetas, and those of the Archbishops of Novgorod.

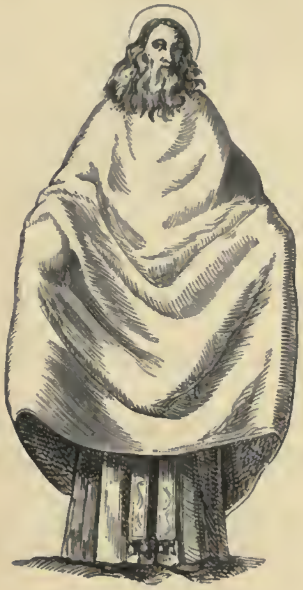


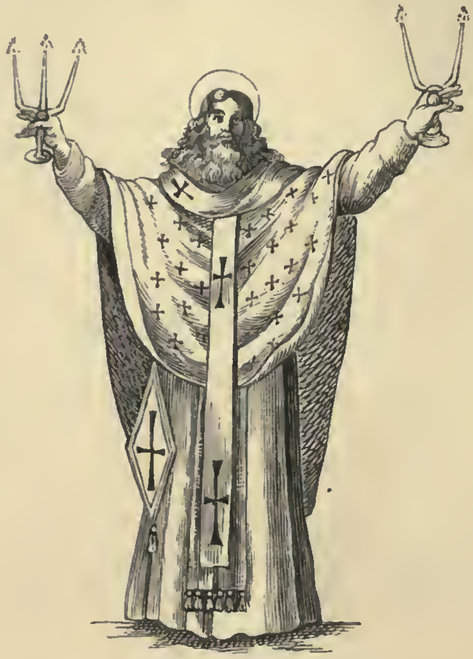
Cowl of the Patriarch Nikon.

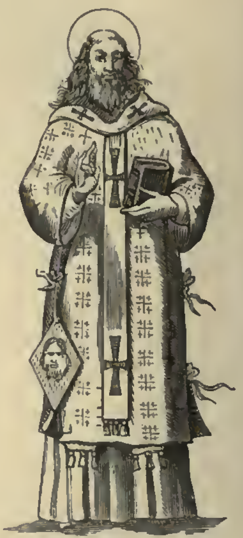


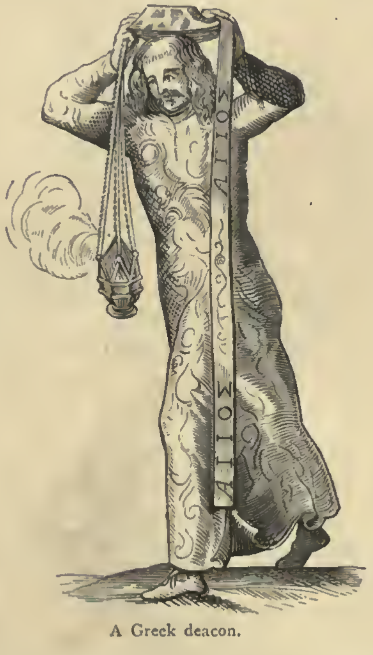
Back View.

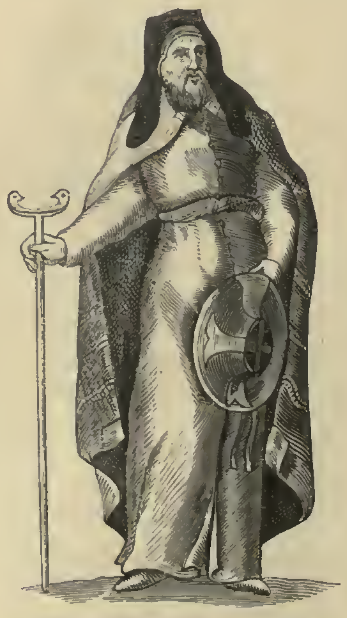
Subjoined are the figures of St. Sampson, St. Methodius, and St. Germanus. The first wears the phænolion over the sticharion or white tunic; the ends of the peritrachelion or stole are visible beneath it. St. Methodius is represented in the polystaurion, differing from the plain phænolion by being embroidered all over with crosses. Over it he wears the omophorium (the pallium of the Roman Church), and on the right side hangs the genuale, a lozenge-shaped satchel or pocket, of which the use is not clearly described, but it is the distinctive ornament of Patriarchs or Metropolitans. The sticharion or alb of St. Germanus is distinguished by the stripes proper to a bishop. He wears the sakkos in place of the ordinary phænolion, marking his dignity as a metropolitan.


St. Sampson.


St. Methodius.

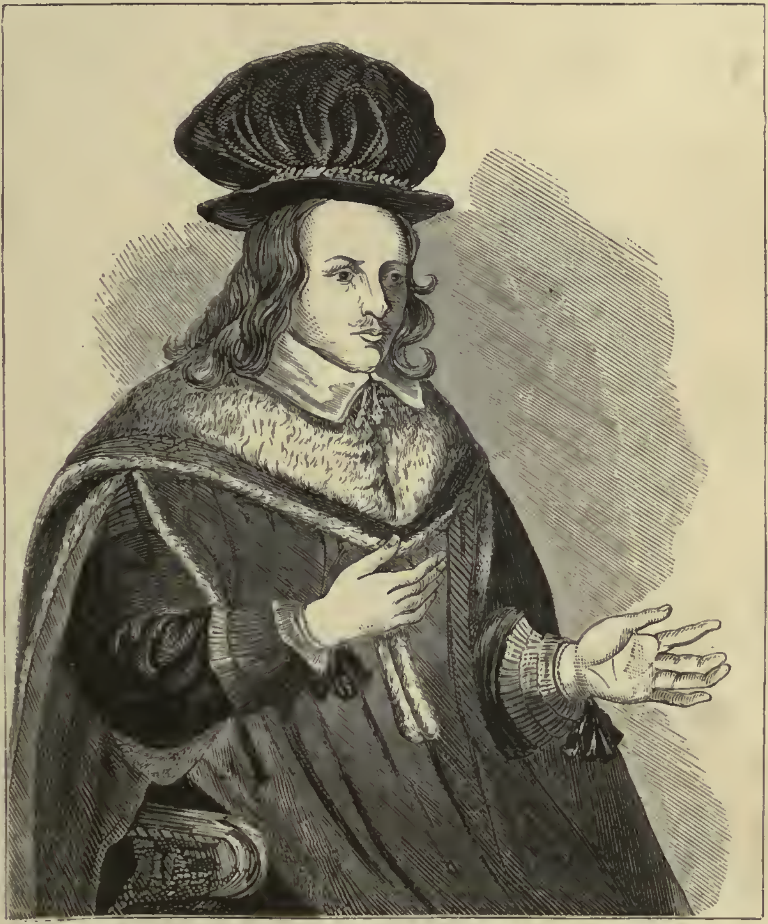

St. Germanus.


A Greek deacon.


Patriarch Bekkos, in his walking-dress.

Goar, in his 'Enchologion,' has given a representation of the Patriarch Bekkos in his walking dress. Mr. Marriott, who has copied it on his LIX. Plate, says, "He wears on his head the outer and the inner *καμηλαύχιον*, and in his left hand carries a broad-leafed hat (the *καπάσιον*, also known as *καπέλλος*), the strings of which are seen pendent below it. The long-sleeved coat, worn as a body dress, corresponds to the cassock of an English clergyman. The outer garment is the mandyas, with its three stripes (*ποταμοί*). In his right hand he holds the *δικανίκιον*, or *ῥάβδος*, the pastoral staff, which has a head the reverse of the *tau*, or crutch-head of the staff, seen in the hands of the earliest Christian bishops. His hat has also a cruciform decoration of the type in heraldry termed *Moline*." (See Dictionary, page 154, for figure of Patriarch of Constantinople, 1590, from the work of Bertelli, whose authority in this case I am inclined to doubt.)

Judicial and official costume in England during the latter half of the seventeenth century is amply illustrated by the prints of the processions of Charles II., James II., and William and Mary, to their several coronations. Some examples have already been given from them in the Dictionary, under the article ROBE, at page 429. Annexed is an engraving of the portrait of Sir John Scarborough, physician to King Charles II., and in his gown as Doctor of Medicine. He is represented wearing a bonnet of a form fashionable in the reign of Elizabeth, and not the square cap appropriated to men of his degree in their academical costume.



Sir John Scarborough.

CHAPTER IX.

THE EIGHTEENTH CENTURY.

WE now enter the last section of our history; the period comprising the latter years of the reign of William III., the reigns of Queen Anne and of the first two Georges, in England, and of their contemporaries, more or less illustrious or notorious. Peter the Great of Russia and Charles XII. of Sweden, the Empresses Catherine and Elizabeth of Russia, and the brave and beloved Maria Theresa of Austria, "King" of the Hungarians, are all personages of importance in the annals of Europe, and their names are "familiar in our mouths as household words," however opinions may vary in the estimation of their characters. Picturesque costume had, however, died out in the last century as far as the courts and cities of Europe were concerned. In the provinces it was cherished and transmitted from generation to generation for upwards of a hundred years, and even within my recollection much of what is popularly termed National costume distinguished the peasantry of one canton, district, or department from the other. During the last fifty years, however, it has been rapidly disappearing. The influence of fashion has actually begun to be felt in the hitherto unchangeable habits of the East. The blue frock-coat is ousting the caftan from Constantinople and Cairo, and it has been confidently reported in Paris that a recently-accredited Ambassador from the Sublime Porte to the French Republic has been seen in that most odious invention, a chimney-pot hat.

The last two years of the reign of William III. are remarkable for nothing in the history of costume but increase in the size of the wigs and the amplitude of the sleeves of the men, and the disappearance of the *commode* or *tower* from the heads of the ladies. With the accession of Queen Anne, in 1702, vanished every relic of our chivalric costume except the sword, which still accompanies the full dress of the Court of St. James's. Square-cut coats and long-flapped waistcoats, the latter meeting the stockings still drawn up over the knee, so high as to entirely conceal the breeches, but gartered below it; large hanging cuffs and lace ruffles; the skirts of the coats stiffened out with wire or buckram, from between which peeped the hilt of the sword, deprived of the broad and splendid belt in which it swung in preceding reigns; blue or scarlet silk stockings, with gold or silver clocks; lace neckcloths; square-toed, short-quartered shoes, and high red heels and small buckles; very long and formally curled perukes, black riding-wigs, bag-wigs, and nightcap-wigs; small three-cornered hats, laced with gold or silver galloon, and sometimes trimmed with feathers,—composed the habit of the noblemen and gentlemen during the reigns of Queen Anne and George I.[1]

Minuter fashions were of course continually arising and disappearing, adopted and named after some leader of the *ton* or in commemoration of some public event, such as the famous battle of Ramilies, which gave a name to a wig and a tail; but for all the items in the inventory of a gentleman's wardrobe of the first half of the last century, I must refer the reader to the notices of the articles themselves under their separate heads in the Dictionary, and to the accompanying plates and woodcuts for a general view of the subject.

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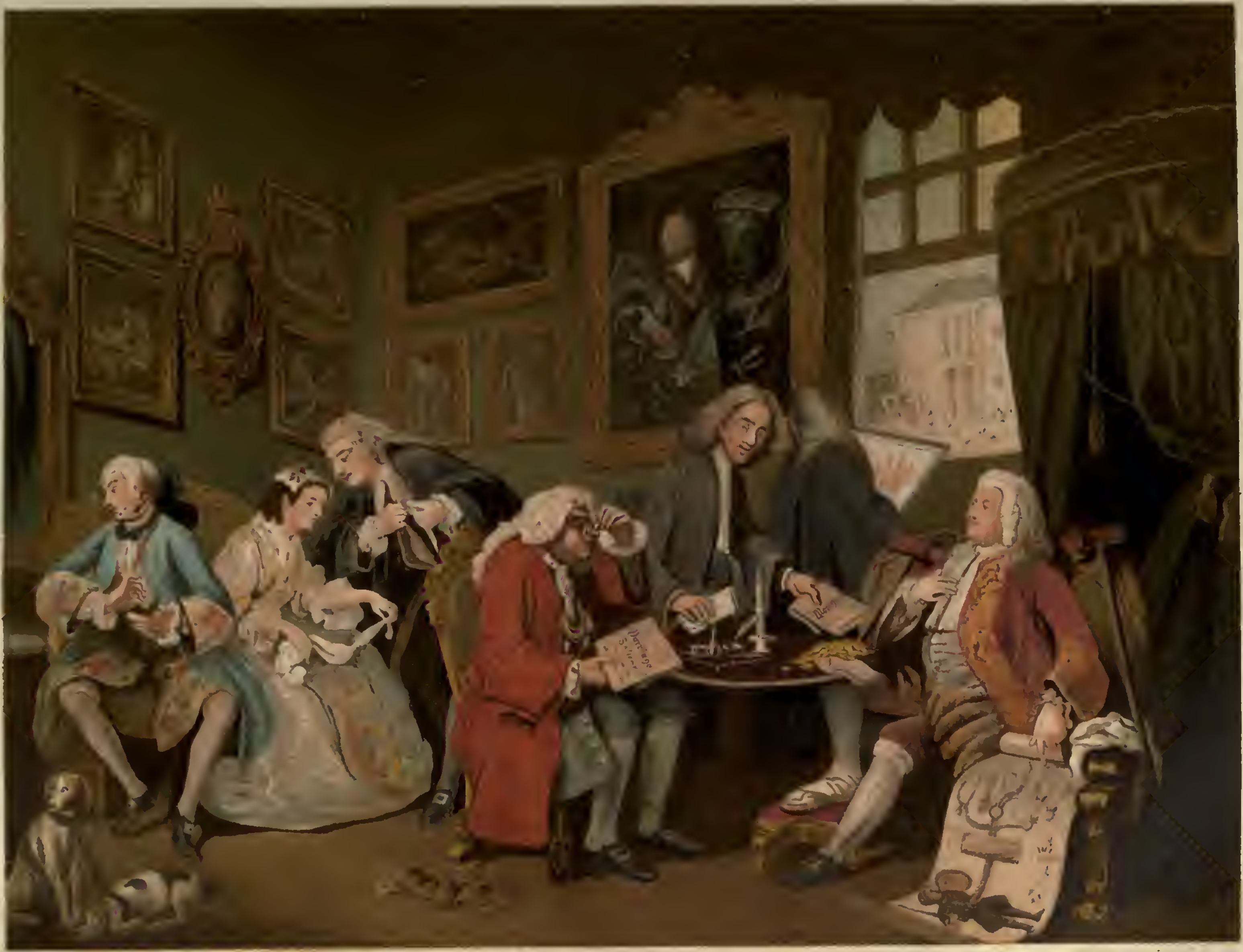
[1] 'History of British Costume.' 12mo. 3rd edit., 1874.



The Marriage Settlement

From the painting by Hogarth, in the Series of "Marriage a la Mode"

The same advice must be given respecting the dress of the ladies during the same period. Under the headings of CAP, GOWN, HAIR, HEAD-DRESS, HOOP, PETTICOAT, SHOE, &c., information will be found which it is needless to repeat in this portion of the work, and to which I can make no important addition. The costume of France, which I shall have next to notice, will however, as usual, assist in the illustration not only of our own, but of all the principal countries of Europe, and our old friend Malcolm has gathered some particulars respecting the costume in the time of George II. The following descriptions of the dresses worn by the Royal Family and the nobility on the occasion of the marriage of H.R.H. Frederick, Prince of Wales, father of his Majesty King George III., in 1736, are extracted from Read's 'Weekly Journal,' of May 1 of that year.

"When her Royal Highness the Princess" (Augusta, youngest daughter of Frederick II., Duke of Saxe-Gotha), "came to St. James's, she was dressed in a suit of rich silk, deep ground, trimmed with gold and embroidered with green, scarlet, and purple flowers. . . . . Between six and seven o'clock her Highness, dressed in her wedding-clothes, which were of silver-tissue and silk over white, with her hair curled and stuck with jewels, after the German fashion, was presented to her Majesty, who presented her to the Prince, whose clothes were of silver-tissue, with white stockings and shoes."

"His Majesty (George II.) was dressed in a gold brocade, turned up with silk, embroidered with large flowers in silver and colours, as was the waistcoat; the buttons and star were diamonds. Her Majesty (Queen Caroline) was in a plain yellow silk, robed and laced with pearls, diamonds, and other jewels of immense value."

"The Dukes of Grafton, Newcastle, and St. Albans, the Earl of Albemarle, Lord Hervey, Colonel Pelham, and many other noblemen, were in gold brocades of £300 to £500 the suit. The Duke of Marlborough was in a white velvet and gold brocade, upon which was an exceeding rich *point d'Espagne*. The Earl of Euston and many others were in cloths flowered or sprigged with gold; the Duke of Montague in a gold-brocaded tissue. The waistcoats were universally brocades with large flowers."

The writer adds, and it would be unpatriotic to omit the information: "It is assured that most of the rich cloths were the manufacture of England, and it must be acknowledged in honour of our own artists, that the few which were French did not come up to these in richness, goodness, or fancy, as may be seen by those of the Royal Family, which are all of the British manufacture."

"The ladies were principally in brocades of gold and silver, with large flowers, and wore their sleeves much lower than had been done for some time."

"On the Wednesday following, at noon, there was the greatest appearance of the nobility, quality, and gentry at Court that has been known in the memory of man, to congratulate their Royal Highnesses on their nuptials."

"The ladies were variously dressed, though with all the richness and grandeur imaginable; many of them had their heads dressed English, of fine Brussels' lace of exceeding rich patterns, made up on narrow wires and small round rolls, and the hair pinned to large puff-caps, and but a few without powder; some few had their hair curled down on the sides; pink and silver, white and gold, were the general knots worn. There was a vast number in Dutch heads, their hair curled down in short curls on the sides and behind, and some had their hair in large ringlets behind, all very much powdered, with ribbands frilled on their heads, variously disposed; and some had diamonds set on ribbands on their heads; laced tippets were pretty general, and some had ribbands between the frills: treble-laced ruffles were universally worn, though abundance had them not tacked up. Their gowns were either gold stuffs or rich silks, with gold or silver flowers, or pink or white silks, with either gold or silver nets or trimmings; the sleeves to the gowns were middling (not so short as formerly), and wide, and their facings and robings broad; several had flounced sleeves and petticoats, and gold or silver fringe set on the flounces; some had stomachers of the same sort as the gown, others had large bunches of made flowers at their breasts; the gowns were variously pinned, but in general flat, the hoops French, and the petticoats of a moderate length, and a little sloped behind. The ladies were exceedingly brilliant likewise in jewels: some had them in their necklaces and ear-rings, others with diamond solitaires to pearl necklaces of three or four rows; some had necklaces of diamonds and pearls intermixed, but made up very broad; several had their gown-sleeves buttoned with diamonds, others had diamond sprigs in their hair, &c. The ladies' shoes were exceeding rich, being either pink, white, or green silk, with gold or silver lace braid all over, with low heels and low hind-quarters and low flaps, and abundance had large diamond shoe-buckles."

"The gentlemen's clothes were generally gold stuffs, flowered velvets, embroidered or trimmed with gold, or of cloth trimmed, the colours various. Their waistcoats were also exceeding rich silks, flowered with gold, of a large pattern, all open sleeves and longer than formerly, and the cuff broader; the clothes were longer-waisted than of late, and the plaits of the coat were made to stick out very much (in imitation of the ladies' hoops), and long.

"The wigs were of various sorts; the tyes higher foretops than formerly, and tied behind with a large flat tye; the bag-wigs, &c., as usual. White stockings were universally worn by the gentlemen as well as the ladies."

"The officers of the Horse and Foot Guards that mounted on Tuesday at St. James's, wore Ramilie periwigs by his Majesty's order."

From similar contemporary authorities I select the following notices of English costume during the first half of the last century, in chronological order, premising that isolated passages from some have already appeared under separate heads in the Dictionary.

Of female fashions, we find the following recorded as prevailing in the year 1700:—

Coloured gowns lined with striped silk, the bodice or stays sometimes made of silk, with black straps to fasten with buckles, and set with jewels or paste. Girdles fastened by buckles were also common. Holland petticoats, embroidered with coloured silks and gold, and with broad border of orrice at the bottom. Flanders laced hoods, double ruffles and tuckers, aprons of point or other lace, and black scarfs embroidered with gold.

1701–2. On the 1st of January in this year, an order was issued by the Earl Marshal, that in consequence of many mischiefs and dangerous accidents having happened and been occasioned by footmen wearing of swords, no footman for the future should wear any sword, hanger or *bayonet*, or other such like offensive weapon, during such time as they resided or were within the cities of London and Westminster, and the liberties and precincts of the same. ('Gazette' of that date.)

1703. A youth in the middle rank of life is advertised as being dressed in "a dark brown frieze coat, double-breasted on each side, with black buttons and button-holes, a light drugget waistcoat, red shag breeches with black stripes, and black stockings." Such a "get up" would be invaluable to a low comedian in a play of that period. Black silk facings to coats were worn by gentlemen, and the old fashion of patches was carried to great extravagance, and assumed for political party designation.

1709. The following articles of female attire were advertised as stolen, in 'The Postboy' of 15th November:—

"A black silk petticoat with a red and white calico border, cherry-coloured stays trimmed with blue and silver, a red and dove-coloured damask gown, flowered with large trees, a yellow satin apron trimmed with white Persian, and muslin head-cloths with crow's-foot edging; double ruffles with fine edging, a black silk furbelowed scarf, and a spotted hood."

Though an umbrella cannot strictly be called an article of costume, it has become as constant an out-of-door companion as a walking-stick; and as a notice of that familiar object is to be found in the Dictionary, an anecdote implying that in 1709 umbrellas were considered too effeminate to be carried by men, will not be thought out of place in the History.

'The Female Tatler' for 12th December in that year satirically says: "The young gentleman belonging to the Custom House, that for fear of rain borrowed the umbrella at Wills' Coffee House in Cornhill, of the *Mistress*, is hereby advertised that to be dry from head to foot on the like occasion, he shall be welcome to *the maid's pattens*."

1710. The extravagantly long wigs worn in this year were very expensive, costing from five to forty guineas. In 'The Tatler,' a satirical advertisement announces a stage-coach as departing from Nando's Coffee House for Mr. Tiptoe's Dancing School every evening, and adds :—"N.B. Dancing shoes *not exceeding four inches' height in the heel,* and periwigs *not exceeding three feet in length,* are carried in the coach-box *gratis.*"

Ladies are censured for the extremely *décolletée* character of their dress; and fringed gloves, feathers in the hat, and pearl-coloured stockings are spoken of in connection with the fashionable gentleman of the period.

A lady's riding dress was advertised for sale in 1711, which is described as consisting of "a coat, waistcoat, petticoat, hat and feather," all "well laced with silver."

Another advertisement in 1712 mentions "an Isabelle-coloured *Kincob* gown, flowered with green and gold." Now, Isabella was a dun colour, as I have explained in the Dictionary, *sub voce;* but *Kincob* is the name of the most magnificent cloth of gold, interwoven with coloured silk, that is known in India, and the principal place of its production is Benares. It is not quite clear whether this lost gown was actually made of that most costly Oriental material, or whether the name had been applied in England to an inferior manufacture resembling it. In the same advertisement occur the descriptions of Atlas and Allejah gowns and petticoats, which I have noticed under those names in the Dictionary, with the admission that I was unable to suggest the derivation of those terms. I am still in the dark respecting the "purple and gold" and "blue and gold" Atlas gowns and petticoats, and can only conjecture that the material was manufactured in the empire of Morocco, which is divided by the celebrated mountain chain of the Atlas, the goats in the neighbourhood of which are celebrated for the quality of their wool and also of their skin, from which is prepared the valuable leather known as Morocco.

Allejah alludes, I suspect, as much to the pattern as to the place from which the stuff was obtained. A similar word in the Turkish language signifies *striped,* and the particular garment in question is described as "an Allejah petticoat, *striped* with green, gold, and white." The recent disaster to the Turkish forces under Mukhtar Pasha in Armenia occurred on the Alledja-dagh, or "*Striped Mountain.*"

The man of fashion in 1720 wore the full curled flowing wig, which fell in ringlets half-way down his arms and back ; a neckcloth tied tight round his neck ; a coat reaching to his ankles, laced, straight, formal, with buttons to the very bottom and several on the pockets and sleeves ; his shoes were square at the toes, had diminutive buckles, a monstrous flap on the instep, and high heels ; a belt secured the coat and supported the sword.

The ladies wore hooped petticoats, scarlet cloaks, and masks, when walking. The hoops were fair game for the wits, and they spared them not.

"An elderly lady, whose bulky squat figure
By hoop and white damask was rendered much bigger,
Without hood and bare-neck'd to the Park did repair
To show her new clothes and to take the fresh air.
Her shape, her attire, raised a shout and loud laughter :
Away waddles Madam, the mob hurries after.
Quoth a wag, then observing the noisy crowd follow,
'As she came with a hoop, she is gone with a hollow.'"

The 'Flying Post' of June 14, 1722, states that "the Bishop of Durham appeared on horseback at a review, in the King's train, in a lay habit of purple, with jack-boots, and his hat cocked, and a black wig tied behind him, like a militant officer." This account is interesting, as it proves that the clergy, even down to this date, continued to defy public opinion as well as legal authority by their assumption of military and unseemly attire when not in the actual exercise of their sacred duties ; a practice which had provoked the censure and satire of the chroniclers and poets of the fourteenth century (*vide* page 91 *ante*). As early as 1343 a Constitution of Bishop Stratford recites that the clergy had apparelled themselves "like soldiers rather than clerks," and ordains that offenders should incur suspension or be disabled from obtaining a benefice for a certain period. In the Canons of 1603, it is ordained that, in private houses and in their studies, persons ecclesiastical may use any comely and scholar-like apparel provided it be not cut or *pinckt* (slashed), and that in public "they go not in their doublet and hose without coats and cassocks, and that they wear not very light stockings."

In 1652, we have read of a Dean of Christchurch and Vice-Chancellor of Oxford disporting himself "*in querpo*, like a young scholar," with powdered hair, Spanish leather boots with lawn tops, and his hat most curiously cocked; and here, a century later, we find a bishop insulting his sovereign—as it would seem with impunity—by riding in his company in the dress of a trooper!

In 1727, the following description of a beau was published in a paper entitled 'Mist's Journal:'—

"Take one of the brights from St. James's or Wright's,—
'Twill best be if nigh six feet he proves high;
Then take of fine linen enough to wrap him in;
Right Mecklin must twist round his bosom and wrist;
Red heels to his shoes, gold clocks to his hose,
With calves *quantum suff.*—for a muff.
In black velvet breeches let him put all his riches;
Then cover his waist with a suit that's well laced.
'Tis best if he wears not more than ten hairs,
To keep his brains cool on each side of his skull.[1]
Let a queue be prepared twice as long as a yard,—
Short measure, I mean; there is great odds between.
This done, your beau place before a large glass.
The recipe to fulfil, mix with powder pulvil,
And then let it moulder away on his shoulder;
Let a sword then be tied up to his left side,
And under his arm place his hat for a charm;
Then let him learn dancing, and to ride horses prancing,
Italian and French, to drink and to wench:
Oh, then with what wonder will he fill the *beau monde* here!"

The following description of the dress of a running footman in 1730 will be found perfectly illustrated by subsequent engravings in this and the next chapter:—"They wear fine holland drawers and waistcoats, thread stockings, a blue silk sash fringed with silver, a velvet cap with a great tassel, and carry a porter's staff with a large silver handle."

1731. An advertisement in the month of March this year furnishes us with information respecting several articles of female attire then in fashion, amongst which were a black velvet petticoat, a rose-coloured paduasoy mantua, lined with Mantua silk of the same colour; a suit of black paduasoy; a long velvet scarf lined with a shot-silk of pink and blue; a long velvet hood; a long silk hood, laced; two white short silk aprons, one embroidered with silk at the edges; one green silk apron, embroidered with silk and silver; three new muslin India half-handkerchiefs, spotted with plated silver; two gauze half-handkerchiefs, one brown embroidered with gold, silver and silk; a short crimson satin cloak, lined with white silk; a gold and silver girdle, with buckles set with Bristol stones.

1735. On his Majesty's birthday in this year, "The Queen was in a beautiful suit, made of silk of the produce of Georgia, and the same was universally acknowledged to excel that of any other country. The noblemen and gentlemen wore chiefly at Court brown flowered velvets, or dark cloth coats laced with gold or silver, or plain velvets of various colours, and breeches of the same; their waistcoats were either gold stuffs or rich flowered silks of a large pattern with a white ground; the make much the same as has been worn some time, only many had open sleeves to their coats.[2] Their tie-wigs were with large curls, setting forward and rising from the forehead, though not very high; the ties were thick and longer than of late, and both behind.[3] Some few had bag-wigs."

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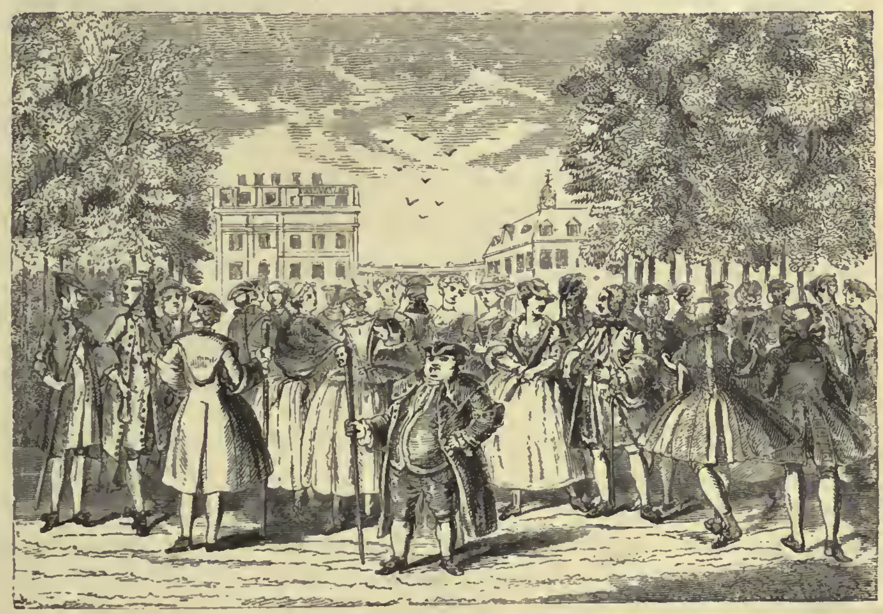
[1] I am at a loss to account for this allusion, unless it refers to the natural hair under the wig, as long perukes were worn by beaux much later than 1727, and queues with them.

[2] I am not aware of any coat sleeves at this period that could be called "open;" but the term is constantly applied to them without explanation.

[3] Some wigs had two locks tied at the ends, one of which was worn in front. In these instances they were "both behind."

"The ladies wore flowered silks of various sorts, of a large pattern, but mostly with a white ground, with wide short sleeves and short petticoats; their gowns were pinned up variously behind, though mostly narrow. Some few had gold or silver nets on their petticoats and to their facings and robings; and some had gold and silver nets on their gown-sleeves, like flounces; they wore chiefly fine escalloped laced heads, and dressed mostly English. Some few had their hair curled down on the sides; but most of them had it pinned up quite straight, and almost all of them with powder both before and behind. Some few had their heads made up Dutch, some with cockades of ribands on the side, and others with artificial flowers. They wore treble escalloped lace ruffles—one full, tacked up before, and two down, but all three down behind; though some few had two fulls tacked up and one down before. Laced tippets were much worn: some had diamond *solitaires* to hook them together; others had their jewels made up bows and ends. Those without tippets had mostly very broad laced tuckers, with diamond necklaces and ear-rings. Diamond buckles were much worn in the shoes both of the gentlemen and ladies."

The writer goes on to inform us that "Lord Castlemain made a very splendid appearance in a rich gold stuff coat; as Lady Harcourt did among the ladies in a white ground rich silk, embossed with gold and silver and fine coloured flowers of a large pattern."



The Mall, St. James's Park, in 1738.

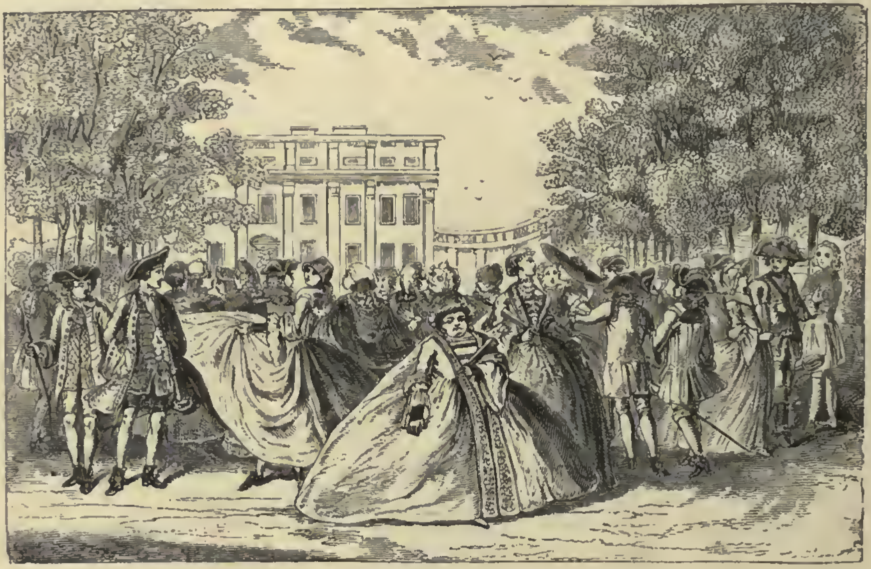
1738. The editor of the 'London Evening Post' for December in that year thus describes, under the *nom de plume* of Miss Townley, the fashions then prevailing in London: "I went the other night to the play with an aunt of mine, a well-bred woman of the last age, though a little formal. When we sat down in the front boxes, we found ourselves surrounded by a parcel of the strangest fellows that ever I saw in my life: some of them had those loose kind of great coats on which I have heard called *wrap rascals*, with gold-laced hats, slouched in humble imitation of stage coachmen; others aspired at being grooms and had dirty boots and spurs, with black caps on, and long whips in their hands; a third sort wore scanty frocks, little shabby hats put on one side, and clubs in their hands." A print published in this year of the Mall, viz. St. James's Park, enables us fully to illustrate the above observations. (See woodcut above.)

The fashion of carrying these "clubs" is noticed in 'The Universal Spectator' about that date. "The wearing of swords at the Court end of the town," says the writer, "is by many polite young gentlemen laid aside, and instead thereof they carry large oak sticks with great heads and ugly faces carved thereon."

In an account of Bartholomew Fair in 1740 is a description of the renowned Tiddy Doll, who was dressed in a *very fashionable suit* of white cloth trimmed with gold lace, a lace ruffled shirt, and a large cocked hat formed of gingerbread, fringed and garnished with Dutch gold; and in the same account, Frederick, Prince of Wales, is described as wearing a ruby-coloured frock coat, very richly guarded with gold lace, and having his long flowing hair curiously curled over his forehead and at the sides, and finished with a very large bag and courtly queue behind. He wore the blue ribbon, star and garter, and a small three-cornered silk court hat (the *chapeau bras*).

Claret-coloured cloths were much used for suits, and light blue suits with silver button-holes and silver garters to the knees were very fashionable between 1740 and 1751.

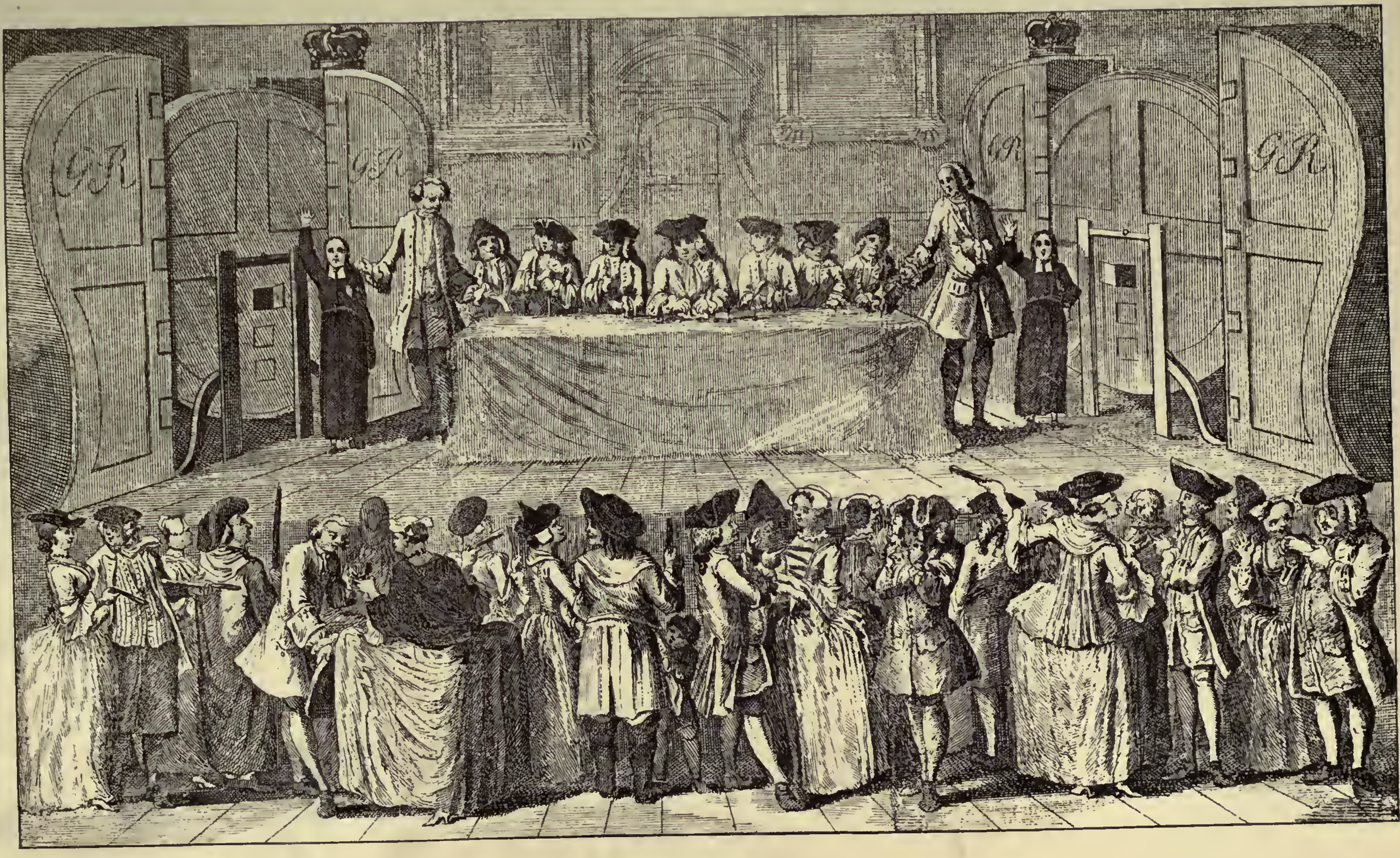
A print published in 1745 illustrates the form of dress worn by persons of the *beau monde* at that date, and another of the drawing of the lottery in 1751 supplies us with much information as to that of the general public. (See accompanying Plate.) "Soon after the year 1745," we are told, 'the French curls made their first appearance in Paris. . . . They look like eggs strung in order on a wire and tied round the head. At the same time appeared the French crape (*crêpe*) toupee, and also the strait, smooth, or English dress. All these the English made in false hair, from a notion of cleanliness, which they improved by being first averse to powder, but soon after they had all their hair dressed in all the different fashions. Some time after came up the scallop-shell or Italian curls, done back from the face in their several shapes. The German were a mixture of scallop-shell and French in the front, curled all over behind, or *tête de mouton*." (Plocacosmos, 1781.)



The Mall in 1745.

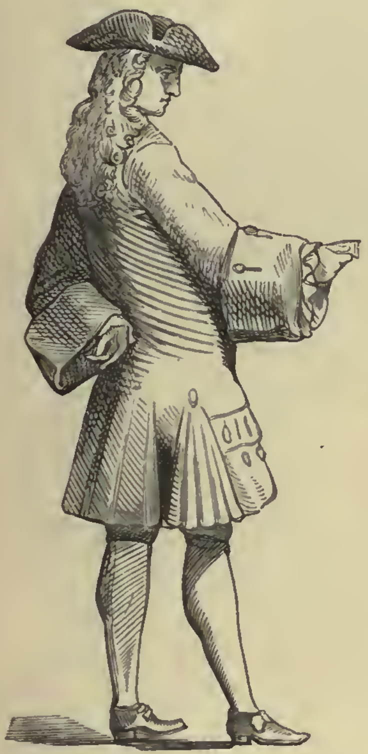
To proceed to France. The last years of the reign of Louis XIV. have received the appellation of "Les années sombres." "The courtier," observes La Bruyère, "formerly had his own hair, was dressed in chausses and pourpoint, wore great *canons*, and was a libertine. This is no longer befitting. He wears a perruque, a tight coat, long stockings, and is religious." "The change could not be better expressed," remarks M. Quicherat, who quotes the above passage, "which took place not only at Court, but throughout the higher classes of society, after the king resigned himself to the spiritual direction of Madame de Maintenon."

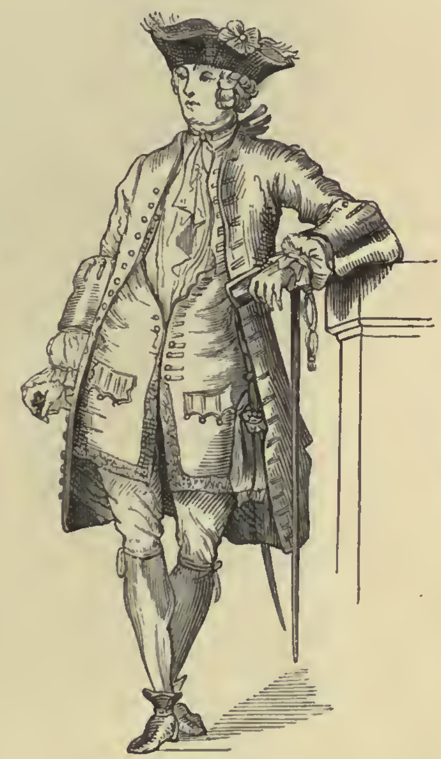
Stuffs of all descriptions were whole coloured. Embroidery was employed so sparingly that it was scarcely to be seen at a distance. Lace was restricted to the cravat and the ruffles. Buttons superseded points and ribbons, which became limited to shoulder-knots and cockades, and were subsequently discarded altogether. Tight and short breeches took the place of the *rhingraves*, which had become ridiculous. Everything was reduced in size except the wigs and the coat sleeves.

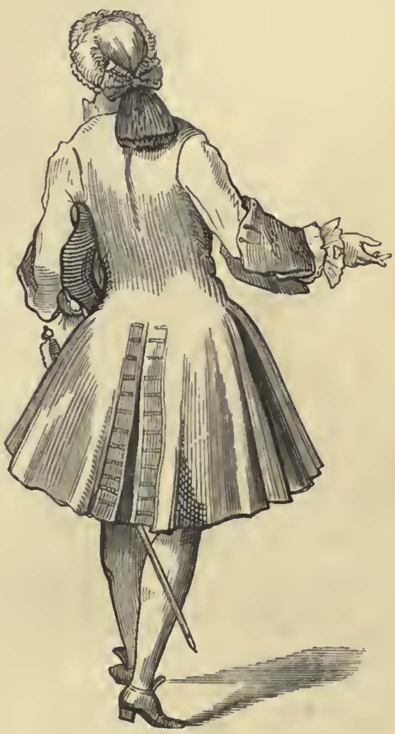


DRAWING OF THE STATE LOTTERY AT GUILDHALL 1751

An edict issued in 1700 authorized the use of gold and silver by noblemen and great officers of State; but it was strictly forbidden to citizens, shopkeepers, and the working classes. The last sumptuary law of which there is any record or recollection was passed in 1708, and prohibited the use of gold to all persons whatever. It was disregarded, as such laws had generally been, and it is worthy of notice that gold and silver were never less used in the decoration of civil costume than after statutes had ceased to denounce the employment of them. Hats were worn with large brims turned up on three sides, and retained their feathers till 1710. The wigs were immensely increased in length and descended almost to the waist. According to the peculiar fashion of their curls or mode of wearing them, they were called Spanish, cavalier, or square (*carré*). In 1705, the wigs were powdered white, and not only the wig but the shoulders of the wearer, which caused a satirist to exclaim—


1710.

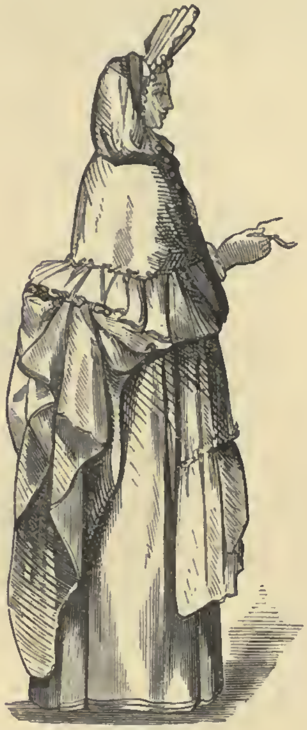

1721.

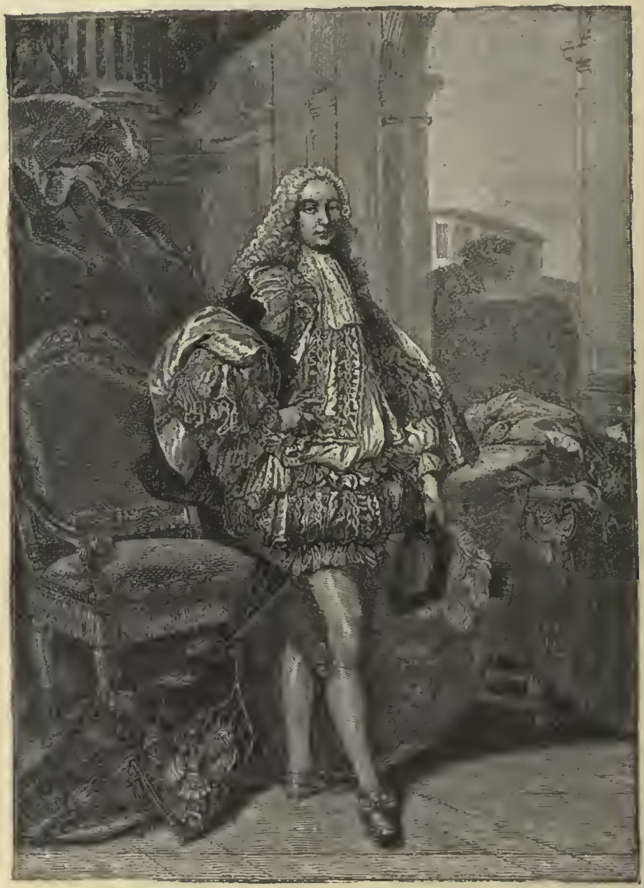

1729.

"Poudrer un juste-au-corps! Quelle étrange parure!
Tel est le dos d'une âne au sortir d'un moulin!"

It is necessary to mention here, that at the commencement of this century a conventional dress existed in the Court of France perfectly distinct from the full dress or ordinary attire of a man of rank or fashion. It was a habit of ceremony worn by the great officers of State and certain gentlemen in the king's household on special occasions, and composed of portions of the costume of former periods combined with some of those in vogue at that day. The trunk hose of the reign of Henry III., the open doublet of Louis XIII., were incongruously associated with the lace cravat and ponderous periwig of the latter days of "Le Grand Monarque." (See engraving on next page of the Duc de Gesvres, first gentleman of the chamber, in State dress, from a portrait by Vanloo the younger, 1735.) The same fashion will be found existing in Germany in 1703, but which nation has the questionable credit of its invention I have not been able to discover. It does not appear to have been adopted in England or other European countries, except as an under-dress for Knights of the Garter and of other fraternities in the full habit of the order (see p. 290).

In female costume, it is to be observed that the term *manteau* was at the beginning of the eighteenth century applied to the exterior petticoat, or rather the skirt of the robe or gown which was trussed up behind, much as we have seen it lately. Bustles as they might now be termed, made of gummed cloth, were placed under the manteaux to give them greater amplitude; and as their stiffness caused them to crackle at the least motion, they were called *criardes*. The ornaments of the petticoat were called *falbalas* and *pretantailles*. The former, anglicised *furbelows*, were rows or flounces of pleated silk or lace, the invention of the celebrated Langlée, as it would appear from an expression of Voltaire, who says, "J'ai mis les poëmes à la mode comme Langlée y avait mis les falbalas." Between these rows were occasionally inserted broad bands of gold lace or fringe. The *pretantailles* were stripes of various colours sewn on to the borders of the petticoats, a fashion which led to the revival of brocaded stuffs of gold and silk, the patterns of which were so large that they were more fit for window curtains (see description of the petticoat lost by Mrs. Beale in 1712, Dictionary, p. 396).


1705.


Duc de Gesvres in State dress. 1735.

Respecting the hoop, which appeared in France in the following reign, M. Quicherat observes, "L'origine des *paniers* est obscure comme toutes les origines." Some say it was introduced from England, others from Germany, and a third opinion is that it was derived from the theatre. His own suggestion is, that the farthingale having been retained in some little obscure and old-fashioned German Court had found its way back to England in the time of Queen Anne, and that, being worn by some English ladies who visited Paris after the Peace of Utrecht, it was adopted in the first instance by the actresses, as the heroines of tragedy, ever since the time of Corneille, had always endeavoured to give their stage dresses an artificial amplitude. This theory combines the three opinions. At the same time he relates an amusing anecdote which gives us a fourth derivation.

Two extremely corpulent ladies, who were much incommoded by their *embonpoint*, had caused to be made for them under-petticoats mounted on hoops, which they only wore in the privacy of their own apartments. One summer evening, however, they were tempted to take a stroll in the Tuileries so accoutred. In order to avoid the remarks of the mob of footmen at the gates they entered by the orangery, but lords and ladies are not less curious than their lacqueys. As soon as the pair appeared they were surrounded. The numbers rapidly increased; they had barely time to retreat behind a bench, and but for the protection of a musketeer they would have been smothered or crushed to death by the pressure of the crowd. The poor women reached home more dead than alive, believing they had caused a great scandal. Far from that, they had set the fashion to the Court as well as the city.[1] As M. Quicherat gives the date 1718 for the occurrence of this incident, I presume it is recorded in some contemporary publication; but as we have indubitable evidence of the existence of the hoop-petticoat in England in July 1711,[2] the story, if true, must have reference to some variety in the form of the hoop and not to its first introduction. As in England, the earliest hoops gave a triangular form to the petticoat, "la forme fait d'abord celle d'un entonnoir et produisit les paniers *à guéridon*."[3] The next shape was termed in French *les paniers à coudes*, because, the arches springing from the waist, the wearer could rest her elbows upon them. This fashion lasted longest in favour and attained the most extravagant dimensions. It is reported that in 1728 they were the cause of considerable anxiety to Cardinal Fleury. He was informed that when the Queen was at the theatre she was scarcely to be seen in consequence of the hoops worn by the princesses, who sat one on each side of her, which were so large that they covered her Majesty almost entirely. What was to be done? Etiquette demanded that the two princesses should accompany her; at the same time decorum protested against her being, as it were, eclipsed before her subjects. After much reflection the Minister decided that in future a fauteuil should be placed on each side of the Queen, which was to remain unoccupied. The princesses submitted to this arrangement on condition that a similar distance separated them from the duchesses. The dukes objected to this, and circulated an anonymous libel against the princesses, which was ordered to be publicly burnt by the hands of the common hangman.

The hoops *en coupole* continued to expand till they reached three or four French ells in circumference, and were from their expense restricted at first to the higher or wealthier classes; but a workwoman of Amboise, known as Mademoiselle Margot, coming to Paris and establishing herself there, contrived to make and sell hoop-petticoats of the largest size at very low prices, and consequently they were soon worn by every one, down to the vendors of herrings or lemonade. Some ladies took to wearing short under-petticoats lined with hair-cloth (the modern crinoline) and quilted, reaching only to the knees. These were called *paniers jansénistes*, indicating a concession to the Jansenist clergy, who denounced the abomination of hoops; but they protested indignantly against the application of the name of their sect to a fashion which they objected to in any form whatever. Nevertheless, in one shape or another hoops remained in favour long beyond the period at which this history is announced to terminate.

The *commode* disappeared early in the eighteenth century, and the *fontange* had for some time previously become what it was in the first instance—a simple bow of ribbon. 'Le Dictionnaire de Furetière,' re-edited in 1701, describes it as such, and speaks of it as only an ornament of the towering head-dress to which it had given its name. When the latter had reached such an altitude that the fair wearers could not pass through the doors of their rooms without stooping (an exaggeration recalling the old story of Isabella of Bavaria), Louis XIV. began to regret that he had expressed so much admiration of the improvised coiffure of Mademoiselle de Fontange; and after repeatedly but vainly expressing to the princesses of the blood his vexation at being compelled to tolerate in his old age and in his own household such absurd frivolities, he formally commanded them to lay aside commodes, fontanges, and palissades. The order was obeyed for a time, but at the end of a few months the prohibition was forgotten, and the head-gear of the ladies soared as high if not higher than ever, till one day in the year 1714, an English lady presenting herself at Court in an extremely low head-dress, destroyed in the twinkling of an eye all these Babel-like constructions.

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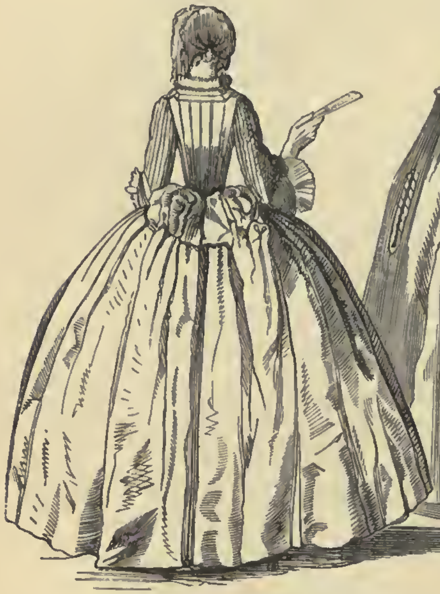
[1] Quicherat, p. 551.

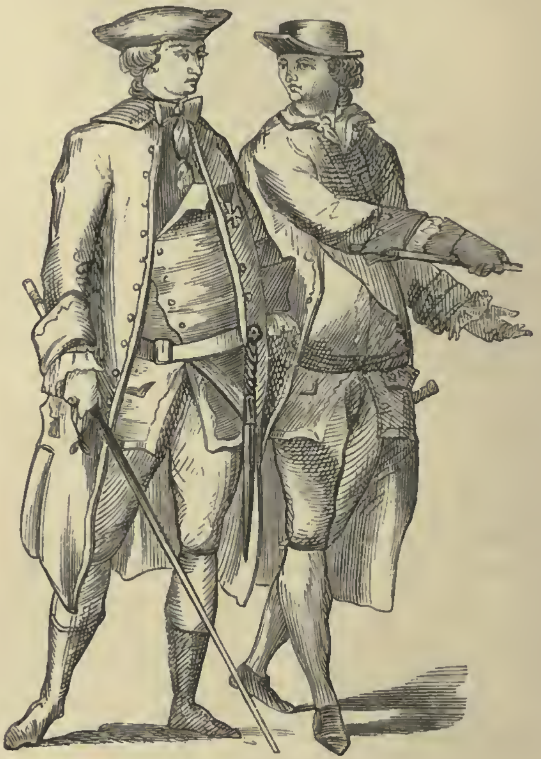
[2] 'Spectator,' Nos. 109, 129.

[3] Quicherat, p. 551.

On observing this sudden change of fashion, the king could not refrain from saying: "I own that I am mortified when I think that all my royal authority could not succeed in suppressing those extravagantly high head-dresses. No person, even out of complaisance for me, would reduce hers an inch. A stranger arrives, 'une guenille d'Angleterre,' with a little low head-dress, and instantly the princesses rush from one extreme to the other."

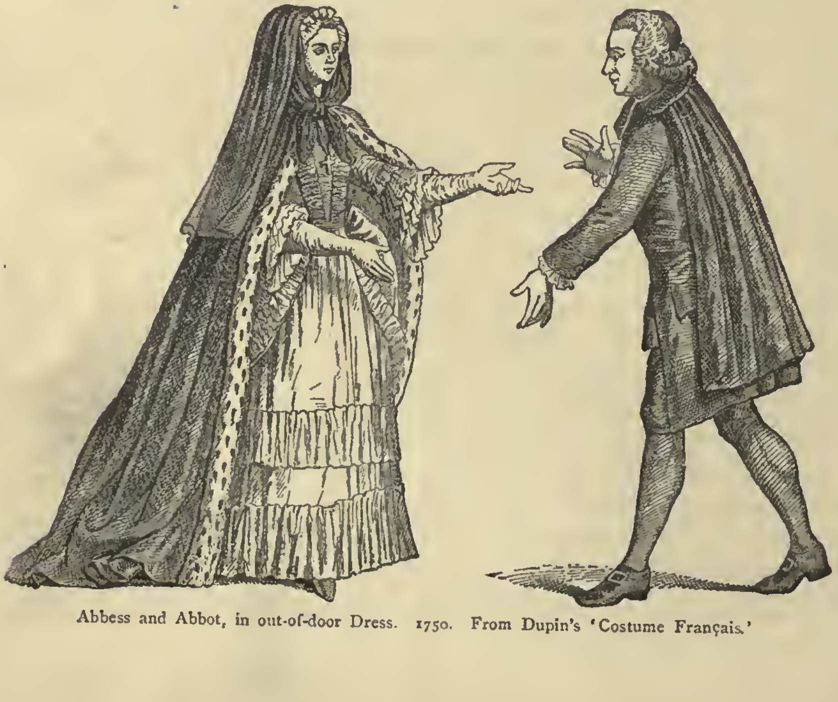


Parisian Ladies. 1755.



French walking and hunting Dress. 1755.

Horace Walpole has a very different version of this story; but I believe M. Quicherat to have given us the true one, although he does not quote his authority.



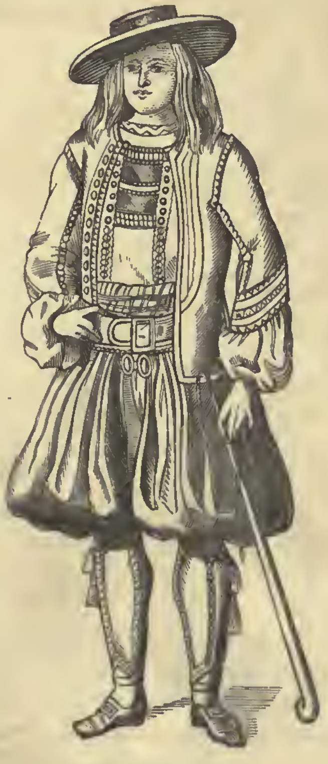
Abbess and Abbot, in out-of-door Dress. 1750. From Dupin's 'Costume Français.'

During the reign of Louis XV. the low head-dresses continued in fashion. Powder was invariably worn by all ladies, and in such profusion that their heads, whatever might be the colour of their hair, were as white as snow. Aigrettes of jewels, real or false flowers, lappets of blond lace, ribbons striped of two colours termed *boiteux*, were the ornaments usually worn in it. A work published in 1724 mentions coiffures *à la culbutte* and *à la doguine;* and in another, published in 1730, are named coiffures *en dorlotte*, *en papillon*, *en vergette*, *en équivoque*, *en désespoir*, and *en tête de mouton.* The latter, in which the hair was all in curls at the back of the head, was very fashionable in England. White cotton stockings with coloured clocks were much worn by ladies. When the stockings were of silk, the clocks were of gold or silver. White shoes were also in favour about 1730, with enamelled or diamond buckles. Long silk mittens were worn for dress and of dimity in déshabille. Coiffes called *bagnolettes*, a variety of those worn in the previous reign, and *mantes*, a sort of capacious cloak or mantle lined with fur and buttoned all down the front (see opposite page), were assumed in cold or windy weather. In summer, a scarf, the *mantille* (borrowed from the Spanish *mantilla*), was thrown over the head and the ends loosely tied in front, or merely round the neck, crossed on the bosom and tied behind.

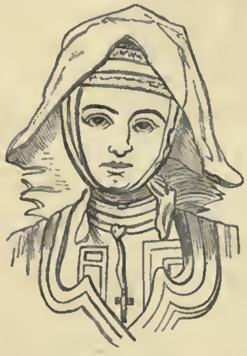
Before we quit France, it will be necessary for us to notice a few of the dresses peculiar to certain provinces, the relics of former fashions, retained until what were once general became characteristic of one locality only. Brittany is a remarkable instance of this adhesion to old customs. The Bretons still wear a costume which must have been first assumed by their forefathers two hundred years at least ago; and the curious question occurs to me, why, having been influenced by fashion up to that period, they should suddenly cease to follow it altogether? Here is the figure of a Breton farmer of the present day, in the dress generally worn in his district. It has all the features of European costume in the early part of the seventeenth century, and, what is of more importance, of that time only. No portion of it can be traced to a previous period. The leggings are suggestive of a Spanish origin, as indeed are the loose jacket and broad-brimmed, low-crowned hat, which first appear in English costume of the time of Charles I. Although I confess myself utterly unable to account for the fact, it is incontestable that what is popularly termed national costume, so far as the south-western part of Europe is concerned, dates from the same epoch, and has undergone little change till within the last fifty years, during which, as I have already observed, with great regret, it has been slowly disappearing.

The descriptions, therefore, of comparatively modern travellers may be justifiably resorted to for information on this subject; and respecting Brittany, the following have been extracted from the work of a popular writer (Mrs. Stothard) at the beginning of the present century.

"The common people in some parts of Brittany wear a goat-skin dress, and look not unlike Defoe's description of Robinson Crusoe. The furry part of the dress is worn outside; it is made with long sleeves, and falls nearly below the knees. Their long shaggy hair hangs dishevelled about their shoulders, the head being covered by a broad-flapped straw or beaver hat. Some few of the Bretons go without shoes or stockings; but the generality wear sabots (wooden shoes), and thrust straw into them to prevent the foot being rubbed by the pressure of the wood."


Breton Farmer.

"The better classes of the peasantry wear coats generally of a dark mulberry colour, lined with scarlet; white waistcoats, also lined with scarlet; and broad belts, corresponding in colour with the lining, or else plaided like the Scotch tartan. The most singular feature of their dress is the taste and caprice displayed in the coat, which, instead of being of a uniform colour, has the skirts often of quite a different shade from the upper part. The broad-flapped hat was worn by all classes."



Head-dress of a Countrywoman of Bignan.

A countrywoman of Bignan is described as being "dressed in a petticoat or skirt of white flannel, bordered with a scarlet band above the hem: this skirt is sewed to the body in large full plaits. The body or jacket was made of scarlet cloth, tight to the shape, and reached nearly up to the throat. The sleeves were of the same colour, sitting close to the arm and turned up at the wrist, with a deep cuff, both the body and sleeves being trimmed with a braiding composed of a black velvet riband embroidered with coloured worsteds. Her apron was of a deep mulberry colour, fastened with an ornamental sash, tied in a bow at the side. Her cap of white linen sat quite tight upon her head, and was covered with another cap that served the purpose of a bonnet. This last was made of a coarse starched cloth like brown holland, the form conical, with two long flaps hanging down her back, or sometimes pinned up, at the pleasure of the wearer. Her necklace was of amber and black beads; she wore also, suspended by a velvet string, a little ebony crucifix. Her brooch, that fastened her shift in front, was made of white bugles and green glass beads, tastefully arranged."

"In the district of the Léonais, the dress is, like its wearers, grave and formal; it is generally made of black cloth or serge, which gives it a most sombre appearance. The coat is cut quite square, but sometimes reaches half-way to the knee; at others it is only like a long jacket. The waistcoat is very long. The breeches of the better farmers are very large and tied in at the knees; the poorer peasants have them not nearly so wide. The stockings are black, and a blue scarf encircles the waist. The hair always hangs at its full length over the back and shoulders; the hat is of immense size, and the shoe buckle enormous. Those peasants who cannot afford to wear cloth clothes have them made of linen, and wear straw hats with a black cotton rosette."

"Unlike the Léonards," says the author of 'A Summer in Brittany,' "the inhabitants of the hills delight in the most gay and contrasted colours. Violet is a very favourite colour for the coat, which is usually adorned with crimson trimmings and buttons. Gaiters, or leggings rather—for they do not cover any part of the foot—are worn of the same hue and similarly ornamented with crimson. The *bragon bas*, or enormous breeches, are almost always of linen or of a coarse brown woollen cloth. The coats and waistcoats of the richer farmers, and the bodices and petticoats of their wives, are usually made of a coarse cloth; those of the poorer classes of a woollen material they call *gainé*, which is full of little knots and resembles the sort of stuff of which greatcoats are sometimes made. The poorer classes are dressed entirely in linen, or else in a sort of coarse brown thick flannel. The hats in Cornouaille are broad-brimmed, but not so immensely large as those of the Léonards; and instead of the simple broad band of black velvet, which is used by the latter, they are ornamented with two or three circles of string, prepared with the gayest and most varied colours for the purpose, in the same manner that the handles of bell-ropes are made. Between these variegated strings, the Kernewote or Cornouaille man puts a circle or two of silver thread, and all the various strings are united into a tassel, which hangs down behind."

For the following information we are indebted to the authoress of 'The Book of Costume,' 8vo. London, 1846.

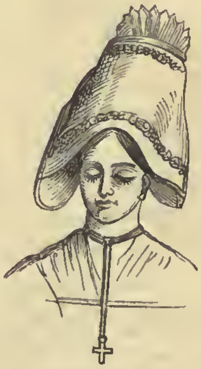
In the neighbourhood of St. Pol de Léon the peasants wear flannel jackets and violet-coloured breeches; men from near Brest, red coats and breeches, and white waistcoats with crimson buttons. On the western coast, a blue cloak with a falling cape distinguishes the native peasant from those of other districts. The Roscovites have close green jackets, white trousers, and crimson belts; while the men from the remote villages of the northern shore wear small, close, blue caps, dingy woollen jackets, and short linen trousers. They do not even adopt the sabot, but leave the feet and legs bare.

At Quimper, the peasants wear the large broad-brimmed hat, the crown of which is ornamented with two bands of gold lace, a long blue waistcoat, a jacket made so tight that only the lower button can be fastened, thus leaving it very open to show the waistcoat to advantage. On the edges of the jacket and round the throat is a band of gold or gold-coloured lace. The *bragon bas* are of immense size, made of white linen; the stockings brown, large sabots, and a broad brown leather belt round the waist, fastened with a large buckle; their hair hanging in long curls half-way down their backs.

In the department of Morbihan, the men wear short square-cut coats of white cloth or drugget; the edges of the coat, the buttons and button-holes, also the flaps of the large pockets (which latter are vandyked), are all trimmed with crimson cloth, and on the breast of the coat is frequently embroidered the date of the year in which it was made.

Of the women, those of Quimper generally wear a jacket laced up in front, with tight sleeves that reach only to the elbows; below which are white sleeves reaching to the wrist. The petticoat is often white, very full and short to show the gold or gilt buckles in their shoes. Sometimes the jacket and petticoat are blue, trimmed with gold and red lace; half the sleeves being blue, then pink, and lastly, near the hands, white tied with yellow or red ribbons. The chemise reaches to the throat, where it is fastened with a collar of various colours. An orange-coloured apron completes this gaudy dress.

In the Morbihan, some of the women wear close caps or hoods, of a violet or green colour; but the variety in the shape of their head-dresses is remarked as "a great peculiarity of dress in this province." Some of these coiffures look like folds of linen laid one upon another, others are immensely high, and some closely encircle the face, but have long lappets hanging down the back. Their hair, unlike the custom of the men, is never seen, even from infancy, and this may account for their strange want of variety in this ornament of female beauty, for in many parts of Brittany they actually part with their tresses at the fairs to regular hair merchants, who buy for a few sous what they afterwards sell in other towns for large prices when curled and made into perukes.


Countrywoman in the Morbihan.

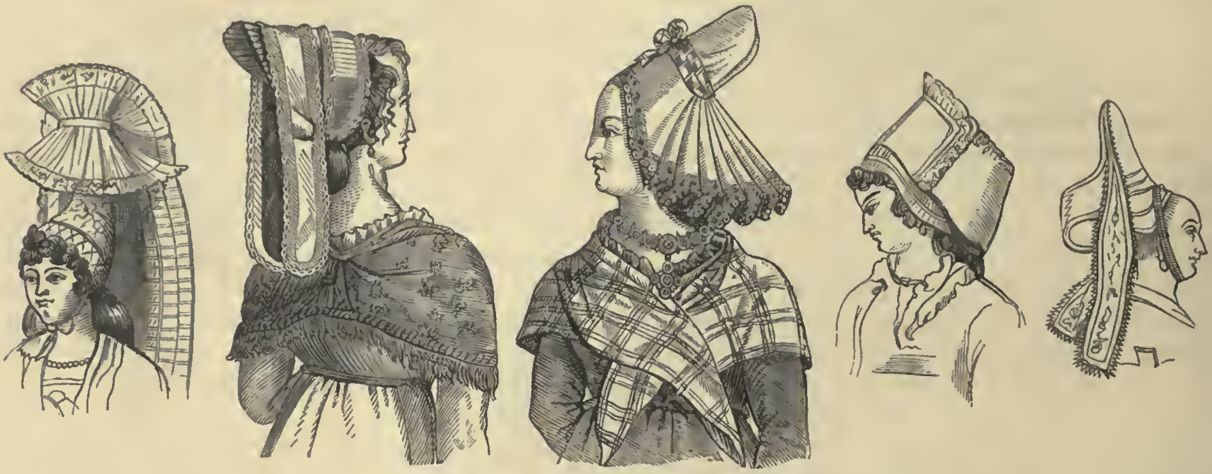
In the adjacent province of Normandy we find relics of costume of an earlier date than in Brittany, particularly in the head-dresses of the women, several of which bear evidence of their having been adopted about the middle of the fifteenth century, being varieties of the steeple and butterfly caps worn by the ladies in France and England in the reigns of Charles VII. and Henry VI.; a circumstance attributable, no doubt, to the half-English character of Normandy, its final and absolute severance from England not occurring till 1450, after which period no important change appears to have taken place in the head-dress of the countrywomen, called *cauchoise* from its popularity in the Pays de Caux, and in some places, according to Mrs. Stothard, *bourgoin*, a name of which I do not know the derivation.

The general costume of the women is described by Mrs. Stothard as consisting ordinarily of "a woollen petticoat striped with a variety of colours, as red, blue, &c., and an apron, also of red or blue. The jacket of the gown is most commonly made of maroon, white, black, or red worsted, the long sleeves being sometimes of maroon as far as the elbow, and the lower half of a scarlet colour. A little shawl (white or coloured) with a fringe round it, pinned in plaits upon the back, covers the shoulders. . . . Several *paysannes* on Sundays or holy days appear clothed entirely in white instead of in this costume; but they still retain their *bourgoin*, which on such occasions is always composed of fine muslin or lace." In the next page are given examples of varieties of the *cauchoise* or *bourgoin*, familiar, no doubt, to many of my readers.

The men more frequently wear white or red cotton caps than hats, and when they do wear a hat they have generally a cap beneath it. A blue cotton blouse (the *bliaus* of the Middle Ages) takes the place of the coat or jacket, and loose trousers of the same colour and material are substituted for the *bragon bas* of the Breton. Wooden shoes are worn by both sexes.

Although not so picturesque as the costume of Brittany, the simple dress of a Norman peasant may be traced back to an earlier period, and is at least coeval with the steeple head-dress which has been retained by the women. A modern writer on the subject says, "When travelling in Normandy, I was shown one of these coiffures, belonging to the wife of a rich peasant: it had descended from mother to daughter for several generations, and was looked upon with as much reverence as a box of family diamonds would be among the higher classes."

In the southern parts of France and the department of the Pyrenees, the national dress has been naturally affected by the neighbourhood of Spain. The large dark brown woollen cloak with a hood to it, known in France in the reign of Charles IX. as the *cape de Béarn*, has never been discarded. The author of 'A Summer in the Pyrenees' describes the usual head-dress of the women as "a handkerchief made of a manufacture of the country which never fades or crumples. The middle is usually brown, drab, or fawn colour, with a broad border to suit. It is adjusted so as to give a Grecian contour to the head and face, and I suspect, notwithstanding its appearance of artless simplicity, that there are degrees of coquetry by which it is arranged so as best to suit the appearance of the wearer. Beneath this head-dress we see soft bands of dark hair, carefully parted on the forehead and placed against the cheek, so as to contrast in the best manner with a complexion at once glowing and delicate, healthy and pure. Add to this the neatest little collar round the neck, the universal shawl pinned down in front, over which the hands, in curiously coloured mittens, are closely folded. The peasant women, besides the handkerchief above described, wear a hood called a *capulet*, made of white or scarlet cloth of the finest texture, often bordered with black velvet, and has a striking effect, whether hanging loosely from the head to the shoulders, over which it extends, or folded thick and flat on the head, as we see in Italian pictures. When at church, they wear a cloak of black or blue stuff lined with red.



Varieties of the Cauchoise or Bourgoin.

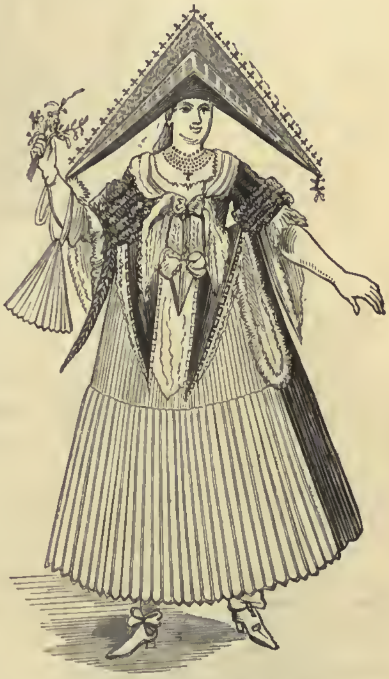
"The rest of the dress is of the simplest description: usually a thick woollen petticoat of brown or blue, with a stripe of a different colour, a blue cloth jacket tight to the waist, and the shawl pinned over it. This dress being dark and durable, and exactly suited to their occupation, never looks shabby or dirty; nor is there such a thing as a ragged garment to be seen, even upon the poorest or the most inferior.

"With regard to shoes and stockings, they are not particular, and we often see the women stopping to put them on before they enter the towns. The peasants and mountaineers wear universally rudely-shaped shoes of wood, immensely thick, turned up with a pointed toe."

In the Pays des Landes, the costume of the men consists of long trousers, a kind of garment between a jacket and a spencer, and a worsted cap stuck on the back of the head like a Scotchman's bonnet. The dress of the women generally resembles that above given of Béarn. The female peasants at Aubagne, near Marseilles, have broad black hats, adorned with little scraps of silver lace, smart jackets, and gorgeous petticoats; while their male companions, by the display of the gayest stockings and vests, seem determined not to be outdone in finery. ('Book of Costume,' by a Lady of Rank.)

Working round by the south-east, we find the influence of Italian fashions; the women at Drappo, near Nice, wearing their hair bound in a silk fillet or net, one of the earliest modes of head-dressing in Europe, fastened at the top with a long pin. The men wear short vests, blue belts and stockings, and their hair tied up behind. (Ibid.)

Ascending northward, we come to Alsace, which in the eighteenth century was a portion of the kingdom of France, but in speech and manners remarkably German, and consequently we find a much later fashion of dress prevailing; the cocked hats and long square-cut coats of the reign of our King William III. having displaced the costume of those earlier periods of which we trace so many remains in the south and west of Europe. Père Laguille, in his 'Histoire de la Provence d'Alsace,' printed in 1727, has given us a most curious representation of an Alsatian female in holiday attire (see annexed woodcut). The body of her gown is made with the immensely long pointed stomacher of the period, trimmed with bows of ribbon, lace, and jewels. Over it is a mantle or tippet, apparently of black silk, with long pointed ends edged with white lace; a handkerchief also of white lace is round her neck, tied in front, the ends depending. The sleeves are short, with broad cuffs terminating above the elbow, with ample lace ruffles. Her petticoat, or it may be apron, is of some white material, the upper half being laid in very fine close plaits, the lower in broader plaits and escalloped all round the bottom. She has a necklace composed of several chains with a cross pendent to them, long gloves, and shoes with very pointed toes, high heels, and large rosettes: but her coiffure is the peculiar and extraordinary feature of her costume, and I am ignorant of anything approaching it in eccentricity, excepting always the monstrous head-gear of the women of Nuremberg and Augsburg delineated by Misson in 1687 (see page 271). It is an enormous triangular construction of black silk or satin, lace and ornaments of some description of which the pencil alone can convey an idea. Her hair, turned back from the forehead, hangs in a very long plaited tail behind her; a fan suspended by a ribbon is slung on her right arm, and the bouquet in her hand completes the festal character of this singular and elaborate toilet.

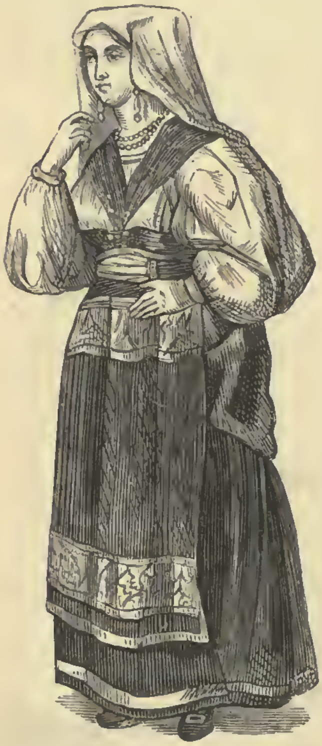

Alsatian Woman in holiday dress. 1727.

For Italian and Spanish costume we have numberless examples in the portraits of the celebrities of the day, and in the collections of national costumes published during the present century, so many of the dresses retaining the features which distinguished them a hundred years ago, and some recalling the fashions of the Middle Ages. I may particularly point to the well-known head-dress of the Roman women, so frequently seen in the streets of London in the present day, in company with some of those itinerant organ-grinders who are the torment of the student and the invalid—that mass of white linen folded square and laid flat upon the head, the ends hanging down upon the shoulders behind, and recalling the French hood of the sixteenth century, and the still earlier coiffure of Anne de Bretagne, which appears to have been its prototype (see pages 277 and 298 of Dictionary, and page 191 of this volume). The rest of the dress of the Roman female peasantry consists of a petticoat of a dark colour, a bodice laced across the bosom, frequently gaily ornamented, and usually of some bright colour, different from the petticoat. The sleeves are those of the shift and reach to the wrist. A kerchief is pinned across the bosom, and an embroidered apron completes the picturesque costume. Their love of finery is great. Those who can afford such ornaments usually wear gold necklaces, chains, and crosses, and in their shoes immense silver buckles, which are the most modern articles comprised in their attire, being introductions of the last century.

The dress of the Trasteverini, who form a large portion of the population of Rome, distinguishes them from the rest of the Romans. The men wear a silken net on their heads *à l'espagnole*, a jacket of black velvet thrown over the shoulders, a broad crimson sash, and enormous silver shoe-buckles. The women braid their hair in silken nets and ornament it with silver bodkins, and in their gala dress appear in velvet bodices, laced with gold ; silken petticoats, white and coloured ; showy silver buckles and scarlet aprons. (See footnote next page.)

The female peasantry of Terni wear a veil of embroidered linen, projected like a shade over the eyes by a piece of whalebone, and called *cuffa* (a corruption probably of the French *coif*, or its offspring *coiffure*), showy scarlet jackets, and coloured petticoats.

Lady Morgan mentions the great resemblance between the dress of the peasantry in parts of the Pontifical States to that of the common Irish, the men being muffled to their chins in dark and ragged mantles. "It is remarkable," she says, "that some of the women in this district wear a head-kerchief precisely like that worn in the remote parts of Ireland ; and that others had on the Irish mantle, a piece of bias-cut cloth drawn over the head, almost always of a dingy red. The Irish mantle is, in fact, the Roman cloak so universally worn by all ranks. Another point of resemblance was that almost all the women were bare-legged and frequently bare-footed."



Female Costume in the Trastevere, Rome.

I may add to these observations that nearly all the costumes familiar to the traveller on the northern coast of the Mediterranean have been transmitted from the opposite coast of Africa, and much of it may be traced back to the Phœnicians, the Carthaginians, and their successors the Arabs and the Moors. Those who scoffed at Colonel Valancy's theory of the Milesian origin of some portion of the Irish are now dead and gone, but we have lived to acknowledge the truth of it.

The women in the Apennines Lady Morgan describes as "resembling in their dress the peasantry of Wales, universally wearing little round black beaver hats with high crowns and a stiff plume of black feathers. Their gala dress is principally characterised by a profusion of ribbons floating from their shoulders, their waists, and their sleeves. The beaver hat is then replaced by combs and bodkins, and at all times their necks are encircled with pearl and coral, usually an heirloom of many generations' descent, but occasionally the purchase of years of labour and the most rigid economy."

Of Bologna the same author says, "The costume appears to belong to other ages. The French toilet prevailed in Bologna among the higher classes nearly a century ago, but the females of the lower ranks still wear the becoming *zandada*, a scarf or veil, which falls from the head, and which they drape prettily enough round their shoulders. Their hair is ingeniously plaited and set off with showy combs or bodkins ; and coral, mock or real, is abundantly and universally worn."

In her account of Genoa she remarks that "the women's heads are ornamented by a quantity of silver bodkins, forming a sort of coronet or star at the back, and confining a profusion of plaited tresses. Many of the elder women wear square linen veils, embroidered and trimmed with coarse lace. Dresses are here considered heirlooms. Many a silken vest and quilted bodice, many a chain of gold and coral purchased in the days of Genoa's prosperity, still remain to deceive the eye with the appearance of rural and commercial wealth." These observations justify my statement that the national costume of the greater part of Europe in the past century continued to be worn in the present, and that it might consequently be illustrated by the descriptions of modern travellers. At the same time we occasionally meet with apparent discrepancies which it is difficult to reconcile. For instance in the case of Genoa. In the 'Notes of a Wanderer,' we read, "In Genoa the women were all gracefully dressed without bonnets, wearing merely a *white muslin scarf* fastened to the crown of the head by its centre, and the ends hanging down over the shoulders ;" while Gray, in his 'Germany,' says of the women of Genoa, "The *painted linen veil* which they wear is called *mezzaro*, though it resembles a flowered gown thrown over the head and hooded."

At Mola di Gaeta the women roll their long tresses mingled with silken bands round their heads with an antique grace, and Swinburne tells us that amongst the Neapolitan peasants "may be seen almost every mode of hair-dressing found on the Roman and Grecian coins. The coiffure of the younger Faustina, with the coil of hair plaited upon the crown of the head, occurs frequently in the old town; that with the coil lower down, which may properly be styled Lucilla's head-dress, is common among the younger part of the sex in the Chiaia; and Plautina's among the women more advanced in years."

"Forty years ago," says the same writer, "the Neapolitan ladies wore nets and ribbons on their heads, as the Spanish women do to this day, and not twenty of them were possessed of a cap, but hair plainly dressed is a mode now confined to the lowest order of inhabitants, and all distinctions of dress between the wife of a nobleman and of a citizen are entirely laid aside."

"Very little," he observes, "suffices to clothe the Lazzaro, except on holidays, and then he is indeed tawdrily decked out with laced jacket and flame-coloured stockings; his buckles are of enormous magnitude, and seem to be the prototype of those with which our present men of *mode* load their insteps."

"The costume of the Tuscan peasantry varies much according to the district they inhabit. In Florence the out-of-doors dress of the middle classes is generally black. The Tuscans on Sundays and fête-days wear their hair becomingly ornamented, with a very small hat elegantly poised over the left ear, while the hair on the opposite side is interwoven with a string of pearls or adorned with a shining comb. They have earrings formed of several drops of pearl set in gold, and necklaces composed of two rows of pearls and coral. Their feet are enclosed in black velvet slippers, and in their hands are to be seen gaudily ornamented fans. They have jackets without sleeves, laced with riband. When at work or market, they confine their hair in a net of crimson, scarlet, or blue silk, tied by two strings and ornamented by tassels, which are often of gold or silver. They are also often seen with the hair drawn into a knot at the top of the head, and a veil hanging down behind." Our readers will recognize in the silk net for the hair one of the earliest of mediæval fashions, and the veil depending from a knot of hair on the top of the head is commonly to be seen in engravings of Italian females in works of the sixteenth century.[1]

For the costume of Venice some interesting authorities are contained in a volume of engravings published at Nuremberg in 1703, the work of the celebrated Christopher Weigel. The plates are unfortunately unaccompanied by text, but the figures are so admirably executed and of such a size that the smallest details are clearly discernible. The Venetian dresses are especially interesting, as they exhibit the ducal and senatorial habiliments in that remarkable republic, at nearly the latest period to which this work is limited. The inevitable periwig, we find, has established itself on the heads of all the signors, with the exception of the Doge, and the Procurator of St. Mark still wears the stole or "flappe" over his left shoulder.

At this period there was a college at Venice, the officers of which were charged with the regulation of dress by the republic, and the introduction of foreign cloth was prohibited. Formerly it was necessary that a nobleman should have eight cloaks: three for the masks, one of which was for the spring fête of the Ascension, when the Doge married the sea; one for the autumn, the *ridotto* and theatre; and one for the Carnival. These three were called *baceta.* In addition to these, they had two for summer of white taffeta, one of blue cloth for winter, one of white cloth for grand State occasions, and one of scarlet cloth for great Church ceremonies. Weigel's work, unfortunately, does not contain any examples of the costume of Venetian ladies of the early part of the eighteenth century, and we have no information, so far as I am aware, of the exact period when the *chioppine* was discarded. We know from several accounts that it was worn very late in the seventeenth century; but it had certainly disappeared in Mrs. Piozzi's time, when it would seem that an entire revolution had taken place in Venetian female attire, not a trace of the old characteristic costume of the Queen of the Adriatic being found in her description. "Their morning dress," she says, "consists of a black silk petticoat, sloped just to train on the ground, a little flounced with black gauze. On their heads they have a skeleton wire, like what is used for making up hats; over it they throw a large piece of black mode or persian, so as to shade the face like a curtain; the front is trimmed with deep black lace or souflet gauze, very becoming. The thin ends of silk they roll back and fasten in a puff before on the stomacher; then, once more rolling it back from the shape, tie it gracefully behind and let it hang in two ends.

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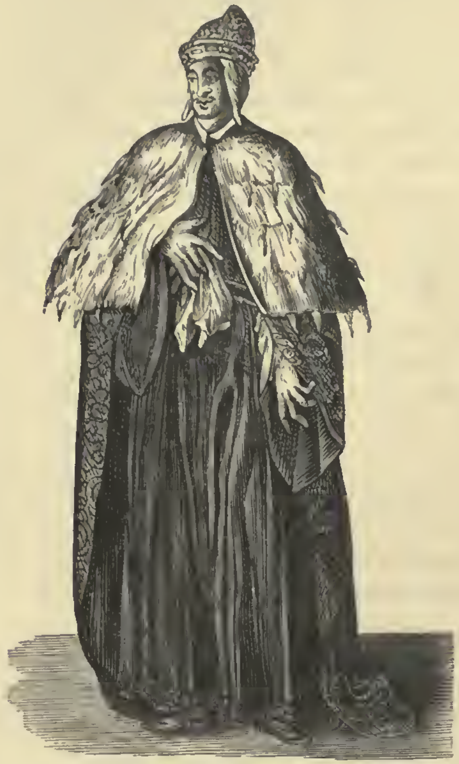
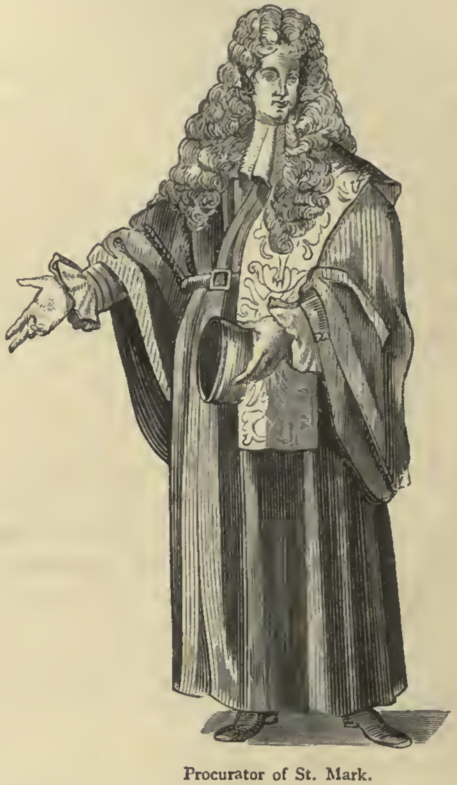
[1] Since these pages were written, I have visited the greater portion of the localities above mentioned, and, except in Rome during the Carnival, saw nothing that could be called a national costume. In the Trastevere, as well as in the environs of Turin, Florence, Genoa, and Nice, the dress of the peasantry, male and female, resembled generally that of persons of their own class in other parts of Europe.



Doge of Venice. 1703.



Procurator of St. Mark.

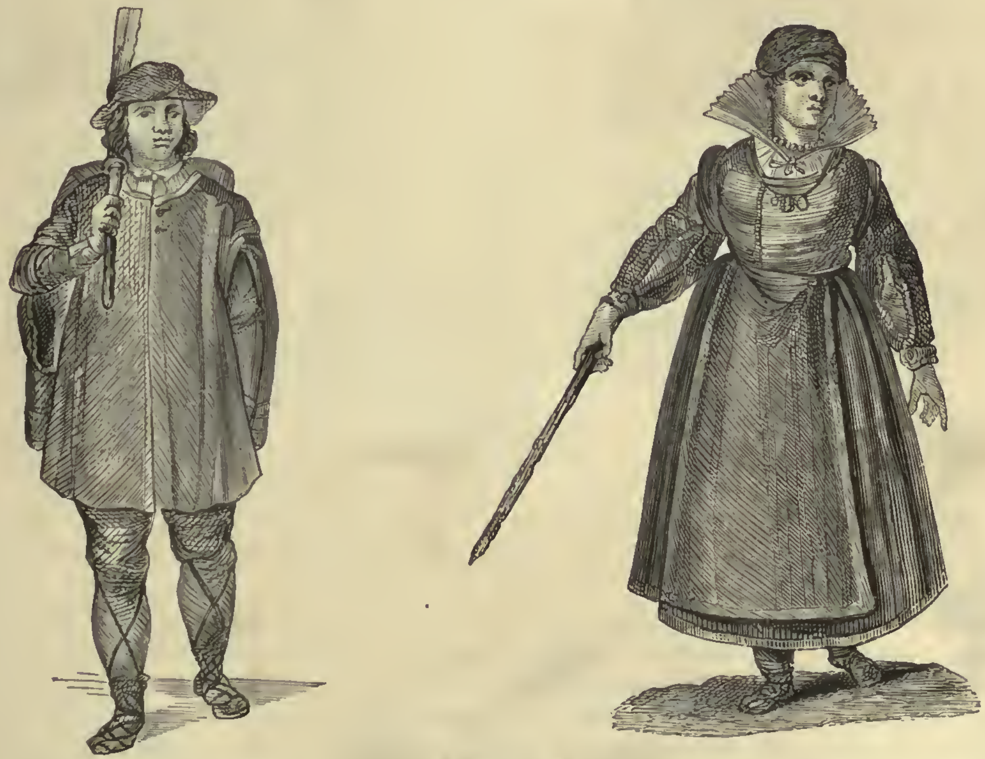
"The evening coiffure is a silk hat, shaped like a man's, with a white or worked lining, and sometimes with one feather, a great black silk cloak, lined with white, and perhaps a narrow border down before, with a very heavy round handkerchief of black lace, which lies over the neck and shoulders, and conceals the shape completely. Here is surely little appearance of art! No crêping, no frizzing the hair, which is flat at the top, all of one length, and hanging in long curls about the back and sides, as it happens. No brown powder; no rouge at all."

Lady Millar, who visited Venice much about the same time, corroborates the latter statement. "A custom," she observes, "here prevails of wearing no rouge, and increasing the native paleness of the face by lightly wiping a white powder over it." Her account of a Venetian wedding contains some notices of dress which are interesting, as they show the gradual inroad of French or German fashions into this most exclusive of European governments. "All the ladies, except the bride, were dressed in their black silk gowns, *with large hoops;* the gowns were straight-bodied, with very long trains, the trains tucked up on one side of the hoop with a prodigious large tassel of diamonds. Their sleeves were covered up to their shoulders with falls of the finest Brussels lace, a drawn tucker of the same round the bosom, adorned with rows of the finest pearls, each the size of a gooseberry, till the rows descended below the top of the stomacher; then two rows of pearls, which came from the back of the neck, were caught up at the left side of the stomacher, and finished in two fine tassels. Their heads were dressed prodigiously high in a vast number of buckles and two long drop curls in the neck. A great number of diamond pins and strings of pearls adorned their heads, with large *sultanes* or feathers on one side, and magnificent diamond ear-rings. The bride was dressed in cloth of silver, made in the same fashion, and decorated in the same manner, but her brow was quite bare, and she had a fine diamond necklace and an enormous bouquet. Her hair was dressed as high as the others, with this difference, that it had curls behind and before. These curls had a singular appearance, but not near so good an effect as the other ladies', whose hair was plaited in large folds, and appeared much more graceful. Her diamonds were very fine and in great profusion."

Unfortunately, I have not been able as yet to discover any representations of Venetian costume that would illustrate this description, which in general, however, corresponds with what we have seen and heard of the dress of the ladies in the reigns of George II. of England and Louis XV. of France, the principal exception being the coiffures. The skeleton wire, covered with black mode, mentioned by Mrs. Piozzi, almost suggests a revival of the butterfly head-dress of the fifteenth century; but no example of the latter has ever been found in Venice. The "silk hat, *shaped like a man's*," must in her time have been three-cornered; and such, with feathers in them, were worn by ladies in England and elsewhere in the early part of the eighteenth century, but only with the riding habit. Here it is said to have been worn with evening dress.

The paintings of Antonio Canal, better known as Canaletto, who died in 1768, are the best authorities for the costume of his contemporaries, whom he has depicted by hundreds swarming in the Piazza de San Marco and other localities of his native city, but too small to be instructive.

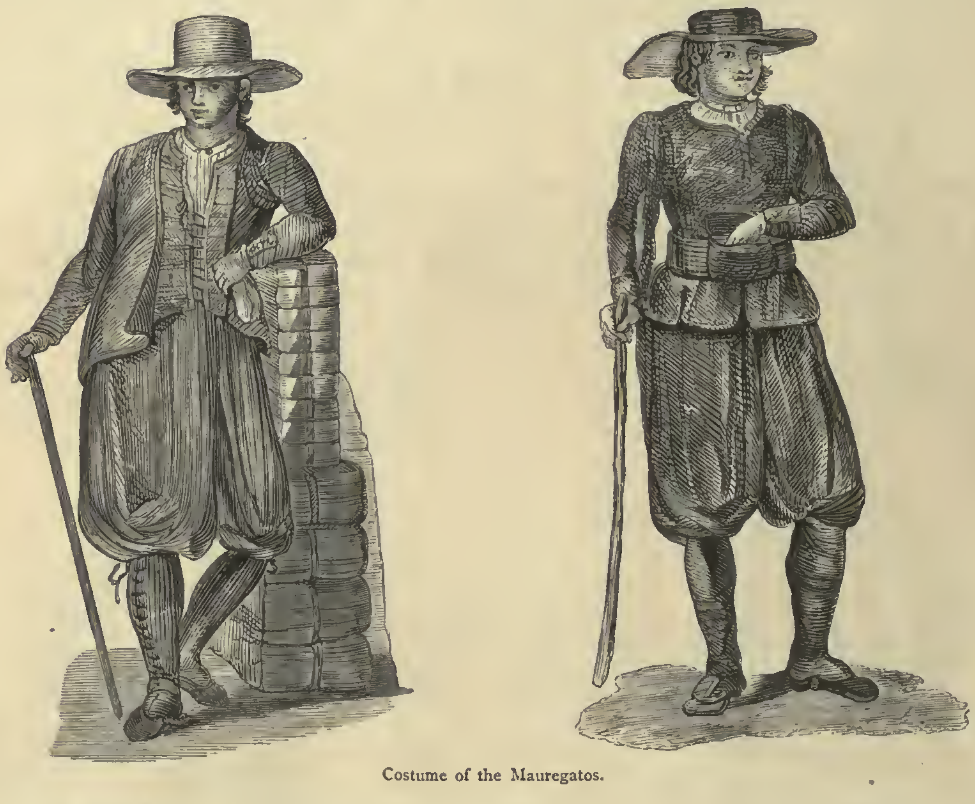
I must now hark back to Spain, in the national costume of which there yet remain much variety and interest, and but little, if any, alteration has taken place since it was described in the last century by Townshend, Swinburne, Bourgoin, or by other still more modern travellers.



Man and Woman of Aragon.

Much of it, as I observed in the preceding chapter, dates from the days of our Charleses, when Spanish fashions were imported to us either direct from Madrid or by way of the Netherlands, wherein the long domination of Spain had naturalized them. In some provinces the Moors have left their impress behind them, while in others the costume might be traced back to the times of the Romans. As examples of the first description, take the subjoined figures of a man and woman of the mountainous part of Aragon. The cassock with open hanging sleeves of the former, the ruff and slashed sleeves of the latter, must be familiar to the students of these volumes, while the sandalled legs take us back almost to Keltic times, the *lingettes* of the Frank and the Norman.

Observe in addition the costume of a Mauregato, with his tabbed doublet, ample hose, and flat-crowned, broad-leafed hat, and compare his appearance with an Englishman of the first half of the seventeenth century. Dalrymple, who travelled in Spain in 1775, gives the following account of this peculiar race, whom he conjectures are the descendants of those who followed the fortunes of the usurper Mauregato, natural son of Alphonso the Catholic, who, by the aid of the Moors, succeeded in seating himself on the throne of Leon, *circa* A.D. 783, and who, during his brief reign of five years and six months, encouraged Moorish settlers. "In the morning," he says, "I observed a number of women in a peculiar kind of dress; on inquiry I found they were called Mauregatas. Their habit is very particular; they wear large ear-rings, and a kind of white hat, which at a little distance, both as to size and shape, resembles what is worn in like manner by the Moorish women. Their hair is divided in front, and falls on each side of the face; they have a number of little pictures of saints set in silver, and other trinkets, pendent to large beads of coral, tied round the neck and spreading all over the bosom; their shift is stitched at the breast and buttoned at the collar; they wear a brown woollen cloth bodice and petticoat, the sleeves of the bodice very large, and open behind.



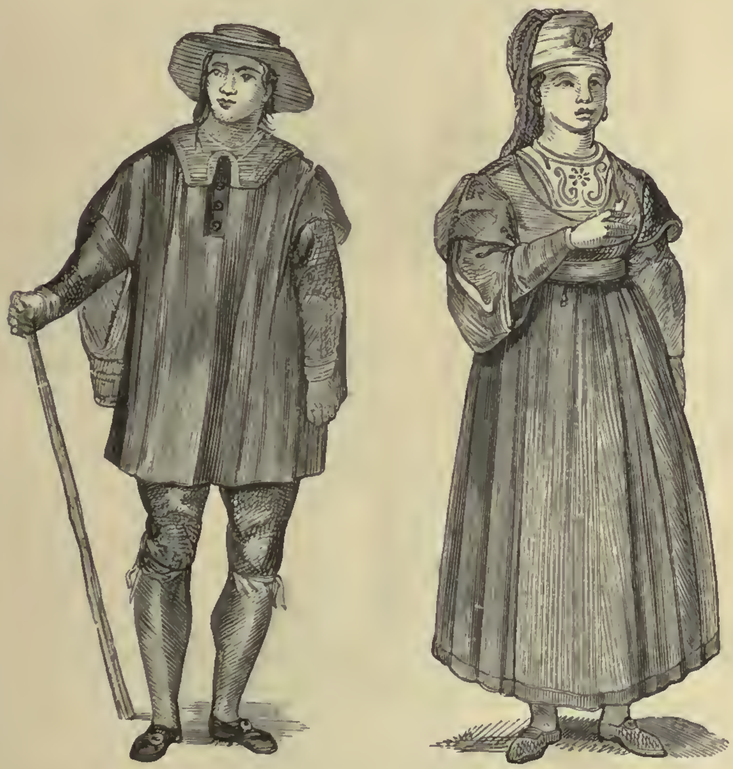
Costume of the Mauregatos.

"The Mauregatos (the men) wear very large drawers, which tie at the knee, and the loose part hangs over the tie as far as the calf of the leg. The rest of their dress is a short kind of coat, with a belt round the waist."

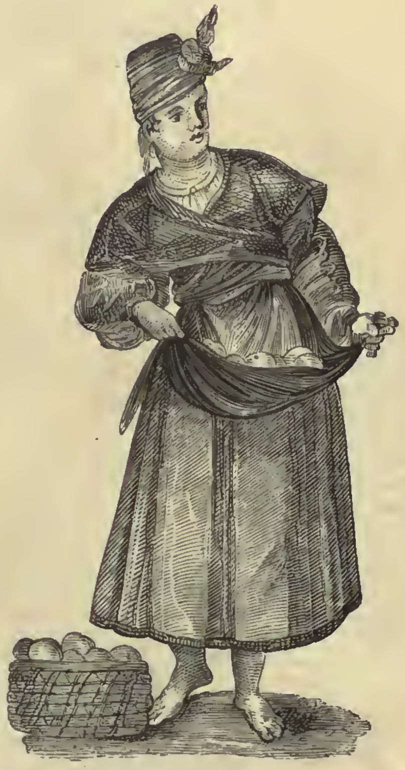
Flores, in his 'España Sagrada,' says the Mauregatos are a people noted for their integrity: "that the women retain a dress so ancient that its origin is not known, being the most uncommon in all Spain." I confess I am at a loss to understand what kind of a white hat was ever worn by a Moorish woman, and I have not seen a representation of a Mauregata; but the dress of a Mauregato is, as I have already pointed out, of the fashion of the reign of our Charles I., and I should imagine that of the women would pretty nearly correspond with it. *Maragato* is Spanish for a particular ornament on a woman's tucker, and the name is probably derived from the dress of a Mauregata; but no great antiquity is associated with a tucker, that article of a lady's wardrobe not occurring before the seventeenth century.

In La Mancha, Dalrymple tells us that the men are dressed "in waistcoats and breeches of dark-coloured cloth made from the undyed wool of black sheep, each family fabricating a sufficient quantity for its own use. The women wore jackets and aprons of the like stuff, with a kind of linsey-woolsey petticoat, red stockings, beads, and many trinkets about their necks, with their black hair tied behind, the smarter girls wearing silver combs."

In the Basque provinces the adherence to ancient fashions will be obvious to our subscribers by the comparison of the costumes of the women of Biscay in the sixteenth and seventeenth centuries (pp. 162 and 189) with those copied from prints in a 'Coleccion de Trages de España,' recently published. The peculiar knot of the kerchief which forms the head-dress will be immediately recognized.



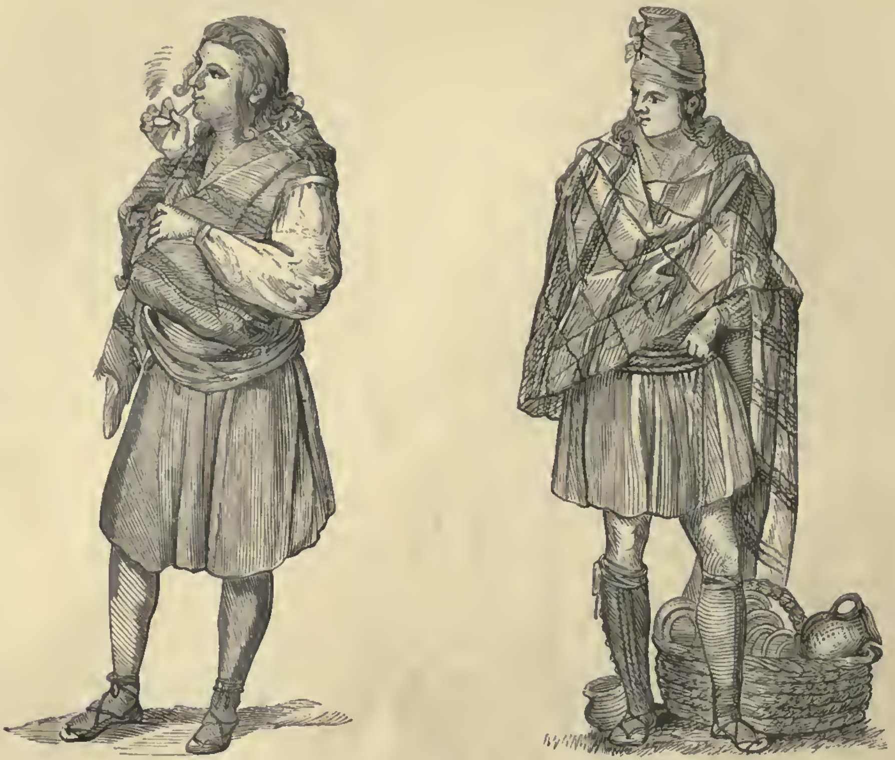
Man and Woman of Roncala.



Countrywoman of Biscay.

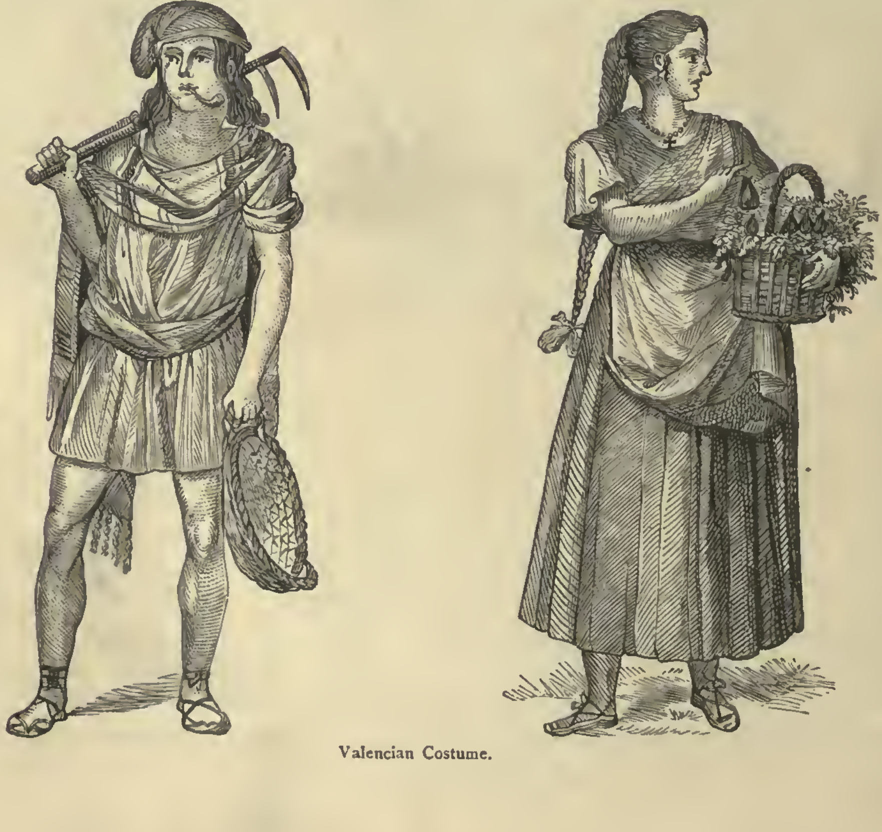
Murcia and Valencia present us with picturesque attire, recalling the Celtiberian and the Moor. The bright silk kerchief folded diagonally and tied in a knot behind or at the side is said to be a bequest of the latter people, as may also be the white linen shirt reaching barely to the knees, like the camise of the Albanians, if, indeed, it be not the tunic of the Romans. The striped cloak (*al bornos*) is undeniably Moorish, and so I believe are the *alpergatas*, or sandals, of Esparto rush, beaten and bound together and fastened to the foot by leathern thongs or strings.

"The most singular thing in the dress of the men," says Swinburne, "is the covering of their legs: they wrap a piece of coarse grey or black woollen cloth round them, and fasten it with many turns of tape; it answers precisely to the idea I have of Malvolio's cross gartering in the 'Twelfth



Valencian Costume.

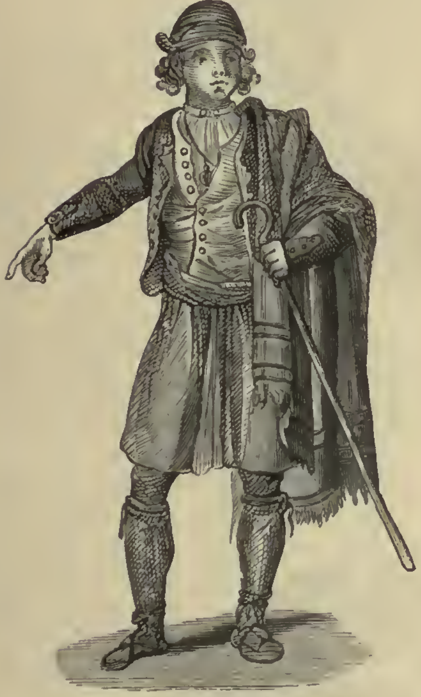
Night.'" Had Mr. Swinburne survived, he might have corrected that idea; and, even in his day, I am surprised that he should consider this custom singular, as it has existed from the earliest periods in the Abruzzi and some parts of Russia, and, as I have remarked, is of Frankish origin. The

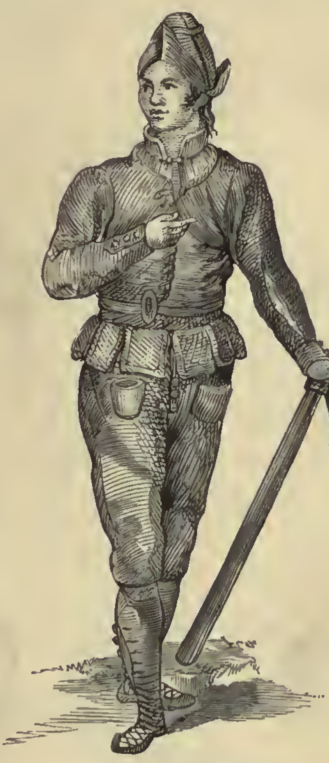


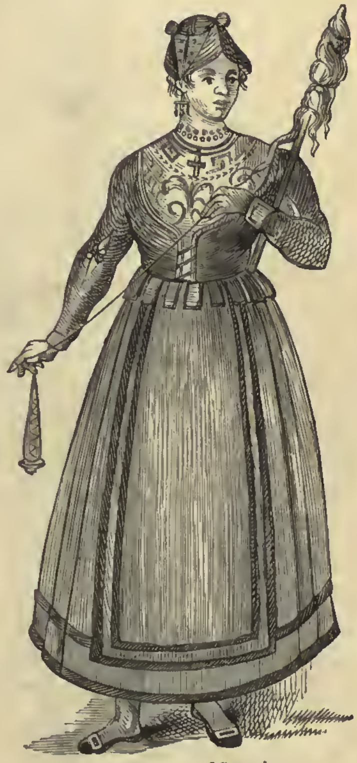
Valencian Costume.

spatterdashes, or *bottines* of calf-skin, worn by the better classes, partially cover shoes (*zapatos*) of the same leather, so that they look like high boots. They are fastened with leather loops on the outside of the leg, but left open at the calf to give the appearance of a full and handsome limb. They are made with the rough side outwards, when new of a beautiful light colour, and are tastefully worked on the front and back with flowers of darker leather, or are sometimes stitched with silk of various colours. The *bottines* of Seville were most in fashion, and a handsome pair cost not less than four or five dollars. "I have seen them," says a modern writer, "though rarely, of black tanned leather studded with brass tacks."

The Valencian costume consisted, according to Swinburne, of a monstrous slouched hat, cropped hair without a net,[1] a short brown jacket, white waistcoat, and *trousers*, stockings gartered below the knee, and packthread sandals; a dress differing not less remarkably than that of the Aragonese from the Catalonian. "The common dress of a Catalonian sailor," he says, "is brown; and the distinctive mark by which they are known in Spain is a red woollen cap, falling forwards like that of the ancient Phrygians,"—undoubtedly its lineal descendant, and the head-gear to this day of all the populations on the coasts of the Mediterranean (see next page). "The middling sort of people wear hats and dark clothes, with a half wide coat carelessly tossed over the shoulders. The dress of the woman is a black silk petticoat over a little hoop, shoes without heels, bare shoulders, and a black veil stiffened out with wire so as to arch out on each side of the head, somewhat resembling the hooded serpent."


Peasant of Murcia.


Peasant of Segovia.


Countrywoman of Segovia.

The costume of Barcelona, we are told by Townshend, "is the usual Spanish dress. The ladies of every condition wear the *basquina* (petticoat), *saya* (body or spencer), and *mantilla* (veil), together with silk stockings, and shoes embroidered either with silk or with gold and silver fringe, spangles, or pearls. The veil is the only covering worn on the head, and by the material of which this is made the higher class are chiefly distinguished. A Spanish lady's full dress is generally black, with the veil either white or black, more commonly the latter; her undress is of any colour. They are fond of adorning their hair, neck, arms, and fingers, with jewels. The fan is a most indispensable article; and to wield this sceptre of the fair with grace, and to make it perform all its telegraphic purposes, is a prime accomplishment." Respecting the male attire, we are only informed that "the gala dress of the noblemen is as superb as gold and silver embroidery can make it." Nothing is said as to form or colour; but, as it has been too truly observed by a modern writer, "The ever-varying modes of France have long crept across the Pyrenees; French clothes, French fashions, and French colours have quite superseded the ancient costume of the country among the higher classes." The innovation had commenced before the time of Townshend and Swinburne; but their descriptions are valuable, inasmuch as they point out what was still remaining of old Spanish costume in the latter half of the last century, the period to which my inquiries at present are limited.

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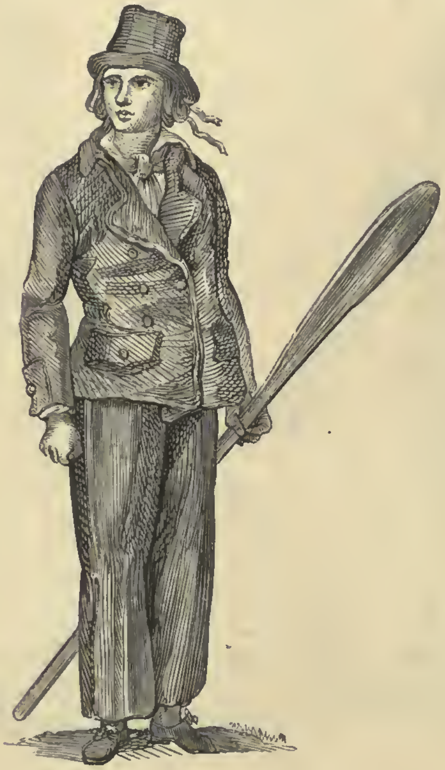
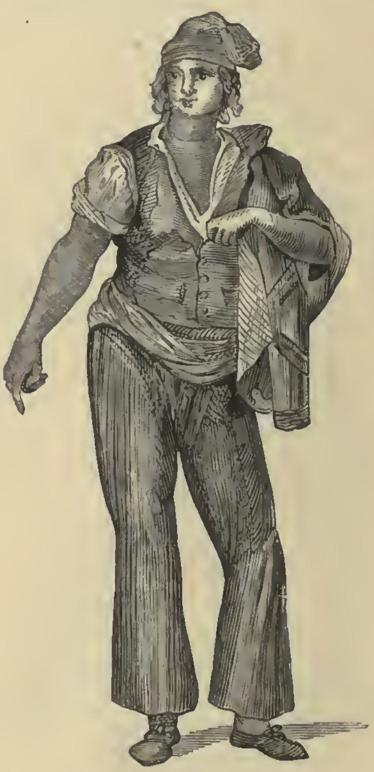
[1] In another place he says, "They strut about all day in *redecillas* or *nets*, monstrous hats, and dark-brown cloaks."

A later French traveller, speaking of the province of Murcia, says, "The Murcian peasant wears, instead of a cloak, a piece of coarse striped woollen, half an ell wide and two ells long, thrown over the shoulder, a white jacket, short white trousers, not covering the knee, a red woollen girdle, shoes of hemp or bass, and either a round or slouched hat or a leathern cap called a *montero.* The common people in towns wear a round hat over a black net, a black waistcoat, and a large brown or black mantle. The women dress as in other parts of Spain; but instead of the elegant satin or velvet basquinas and mantillas which are seen elsewhere, the basquina is of yellow, red, green, brown, or black serge, wide-spreading, and short, showing, in place of the handsome shoe and stocking of a Spanish belle, red or yellow woollen hose half-way up to the knee. The mantilla worn here is heavy and dismal, and, instead of the usual Spanish head-dress, the Murcian ladies have their sleek, shining black hair combed backward tight and flat; while the graceful fan is superseded by a huge chaplet of large beads reaching nearly to the ground, which they carry almost always about with them, even when not going to church.



Sailor, North Coast.



Sailor, South Coast.

"The military, merchants, and the official persons," he adds, "dress in the French fashion."

Swinburne describes the dress of an inn-keeper's daughter at Lorca in this province. "Her hair," he says, "was tied in a club with a bunch of scarlet ribands, large drops hung from her ears, and on her breast she wore a load of relics and hallowed medals; the sleeves of her gown were fastened together behind by a long blue riband that hung to the ground."

From the work of an English officer in 1809, I add the following: "The Estramaduran has a brown jacket without a collar, and with sleeves which lace at the shoulder, so that they are removed at pleasure" (a fashion, observe, of the fifteenth century). "The red sash is universally worn, and a cloak is generally carried on the left arm. A jacket and waistcoat profusely ornamented with silk lace and buttons of silver filigree, the hair clubbed and tied with broad black ribbon, and a neat cap of cloth or velvet (the montero), mark the Andalusian. The ass-driver of Cordova is clothed in a complete dress of the tawny brown leather of his native province. The lemonade-seller of Valencia has a linen shirt, open at the neck, a fancy waistcoat without sleeves, a kilt of white cotton, white stockings rising to the calf, and sandals."

In quitting Spain I have to remark that I have only called attention to such examples of national dress as afford evidence of an origin anterior to 1700, and that I have not thought it necessary to give descriptions or engravings of bolero dancers or bull-fighters, with whose conventional costume the modern stage and modern publications have made the general public so familiar. The immortal Barber of Beaumarchais is apparently privileged to wear the costume usually appropriated to him, for the locality of the drama is Seville, and Figaro may be fairly presumed to hail from Ronda, where Mr. Jacob describes the dress in 1809; but I hesitate to suggest even the date of its introduction. The women of that district, when walking abroad, wear veils made of pink or pale blue flannel, which, with a petticoat of black stuff, form their principal dress. The men wear the montero cap, made of black velvet (something in the shape of a sugar-loaf), adorned with tassels and fringe.

There is but little to be said about Portugal in the eighteenth century. As in other European kingdoms, the Court and the higher orders of society received their fashions from Versailles, and the costumes we have described in the reigns of Louis XIV. and Louis XV. found as much favour on the banks of the Tagus as on those of the Thames.

Gaudy colours were, however, not much affected by them, both sexes ordinarily wearing black.

The ladies wore large heavy ear-rings, and in their hair quantities of precious stones, generally set in the form of butterflies and other insects.

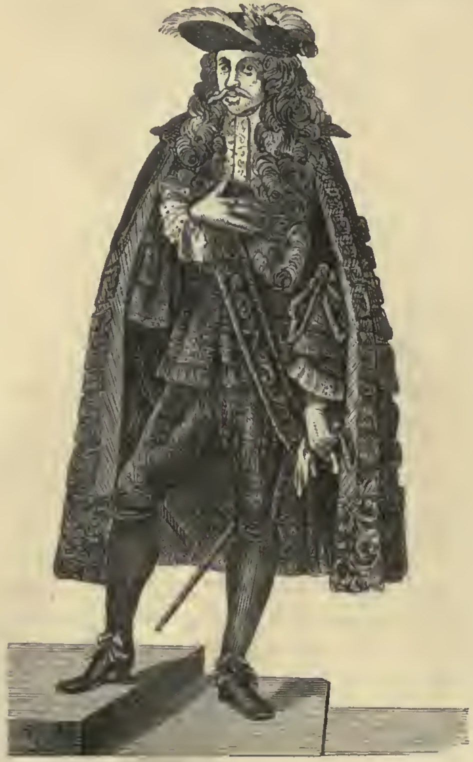
The women among the peasantry wore their hair as now, in a net of silk called *redecilla*. "Their gowns," says a recent writer, "usually have a bodice and short sleeves reaching to the elbow, of a different material from the jupe: this bodice is made with a long pointed stomacher, and is cut round at the bosom; beneath it is worn an under-dress with long sleeves, and a body that fastens round the throat. White dresses are much worn, ornamented with coloured ribbons." (Book of Costume.)

"No young woman ever conceals her hair under a lace or muslin head-dress. Elderly ladies wear a cap shaped like a caul, of very fine clear muslin." Speaking of the better orders, "Their gowns," the writer adds, "of which they sometimes wear two or three, one over the other, are richly embroidered. The upper one forms a long train, which sweeps along the ground and is of black stuff. Their hoops are quite enormous, and their sleeves immensely wide. Instead of a girdle they encircle their small waists with a string of relics; the ends hang to the ground and have knots of diamonds in them. Their shoes are of Spanish leather, without any heels; but when they go out they put on pattens, or silk sandals fastened with gold clasps, by which they are raised several inches from the ground," (a sort of chioppine?) "They wear paint not only on the cheeks, but on the shoulders also." A fashion I have already noticed.

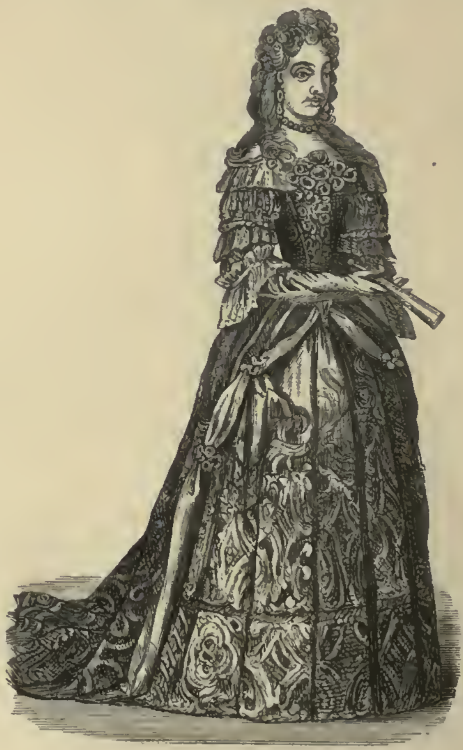
The dress of the muleteers, the drovers, and the water-carriers, the latter particularly, who are principally Galegos, *i.e.* natives of the Spanish province of Gallicia, resembles in every respect that of the same classes in Spain—a short round jacket and tight knee-breeches, a red sash, a broad-leafed hat, the edges curled up all round, with a tuft of black silk on one side and a gilt ornament dangling on the other; leathern gaiters and a striped cloth flung over the shoulder; the head sometimes bound in a gaily-coloured silk handkerchief, which is worn with or without the hat.

The cloak is universally worn by all ranks and in all seasons. The women retain the black cloth huke which is so common in Belgium, and was most probably derived from the Moors, many of whose manners and customs are still to be traced in the country. Perhaps from them they derive their love of jewels; even the fishwomen wear gold necklaces and bracelets. The women who sell fruit frequently wear boots instead of shoes or sandals, and black conical caps. "The costume of the lower orders of Lisbon," observes a lady tourist,[1] "would not be unbecoming if they had a more thorough notion of personal cleanliness. It invariably consists, when they walk out in summer or in winter, of a long ample cloth cloak, generally of a black, brown, or scarlet colour,[2] with a deep falling cape called a capote, which forms a graceful drapery both to men and women. The latter wear a white muslin handkerchief doubled cornerways, carelessly thrown over their dark braided locks and fastened beneath the chin. When they go to mass on festivals or Sundays, they carry a fan in the hand. . . . All wear pink, green, or yellow silk shoes, or even white satin, and worked stockings (the latter knitted very ingeniously by the peasants), even in the midst of the most disgusting dirt and mud. . . . The class one step higher in the scale of society indulge in tawdry, ill-chosen finery, in sorry imitation of the French and English fashions; but at mass they exchange this gaudy attire for a black silk gown and a deep transparent veil of the same sombre hue, which latter they throw over their heads without any other covering, even in the coldest day in winter." This is of course the mantilla, which, with other relics of national costume throughout Europe, is rapidly disappearing. During two visits I have paid to Lisbon during the last twenty years, I do not recollect seeing, even at a bull-fight, half-a-dozen women in mantillas.

For the costume of Germany, Holland, and the greater portion of Eastern Europe in 1703, we have the invaluable authority of the work published at Nuremberg in that year, which I have already been indebted to for illustrations of that of Venice. Of the Court of Vienna it presents us with a gallery of portraits. The series commences with the Emperors Leopold I. and Joseph I., their



The Emperor Leopold.



The Empress Leonora.

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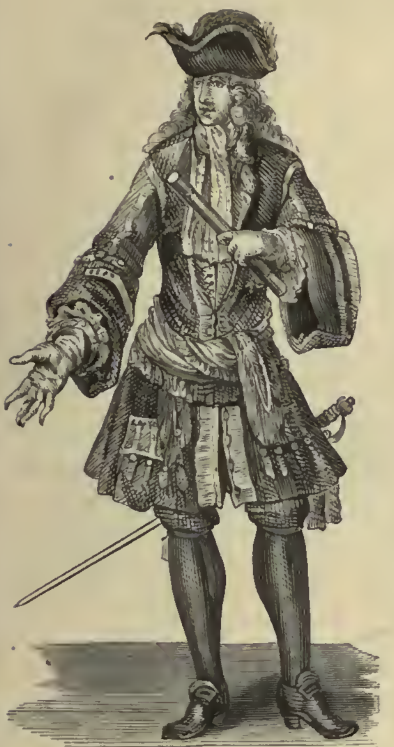
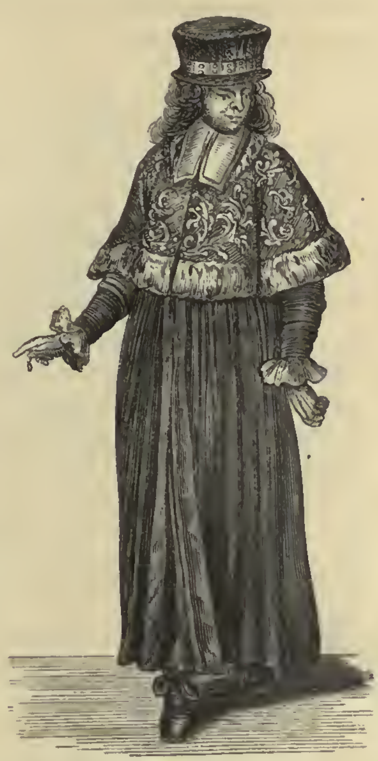
[1] 'The Book of Costume, or Annals of Fashion.' By a Lady of Rank. 8vo. London, 1846.

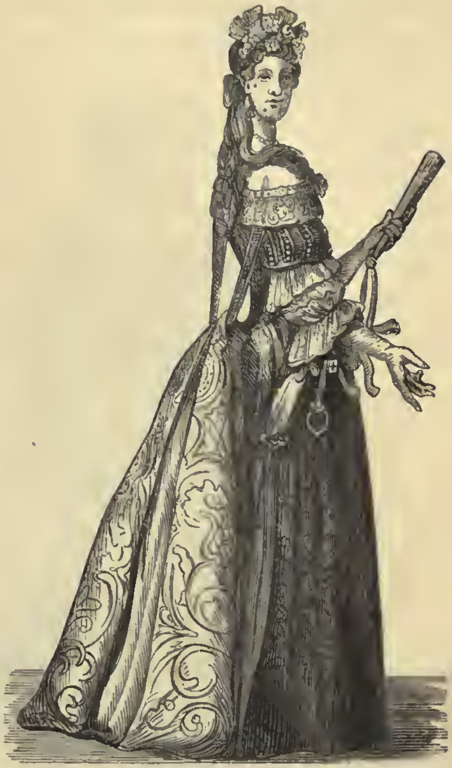
[2] Black and brown are common. I never saw one of scarlet.



Prince Eugene of Savoy.

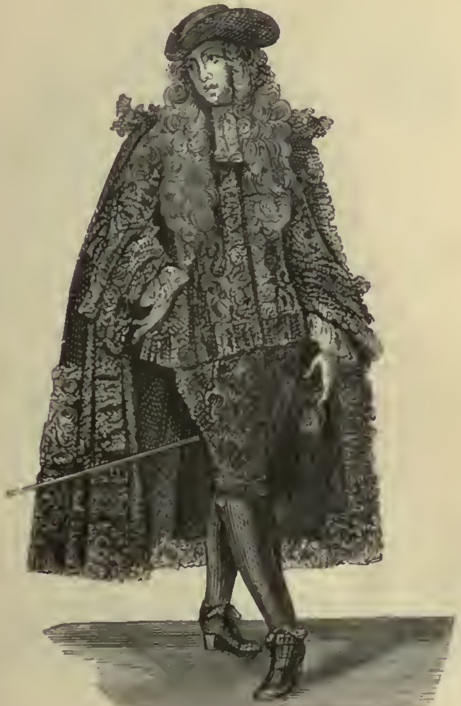


Rector of the University.

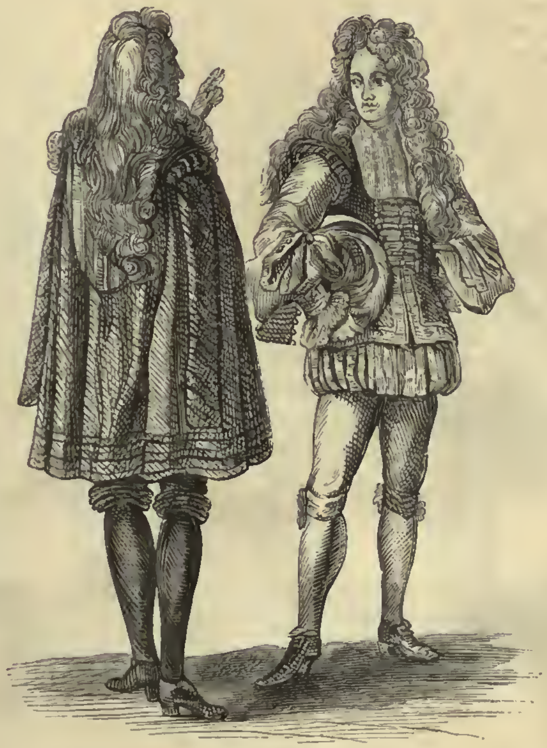


Lady of the Bedchamber.

empresses, and the principal members of their family, great officers of State and attendants, pages, guards, &c., from which are selected the following:—The Emperor Leopold and his Empress Leonora; Prince Eugene of Savoy; the Rector of the University of Vienna; Lady of the Bedchamber;

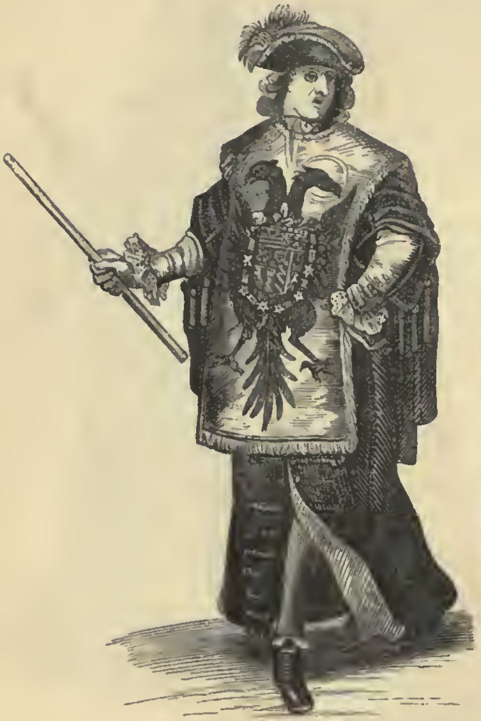


Gentleman of the Bedchamber.

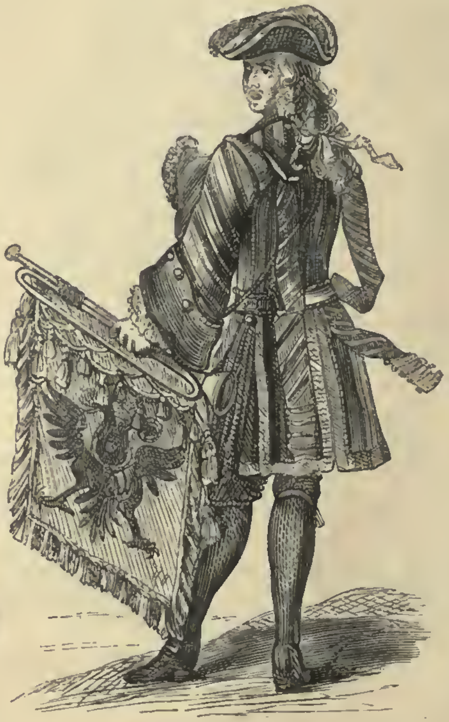


Pages.

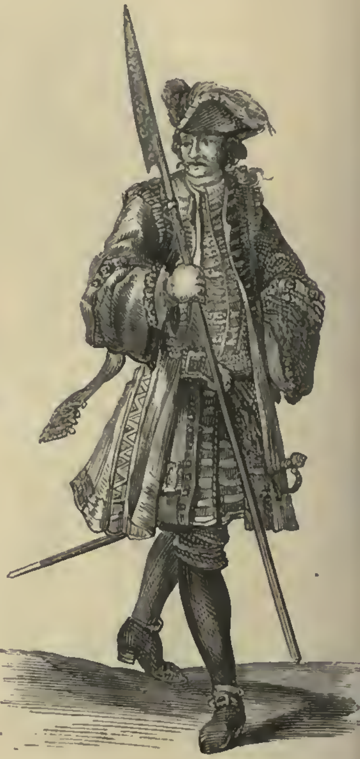
Gentleman of the Chamber; pages, herald, trumpeter, halbardier, trabant guard, and running footman; also a gentleman in a hunting dress and lady of Vienna in her ordinary attire.



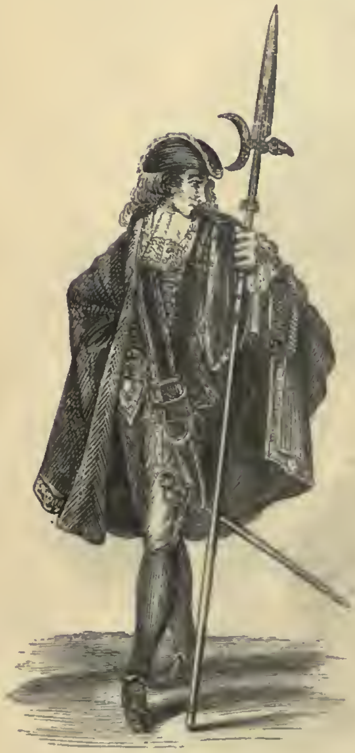
Herald.



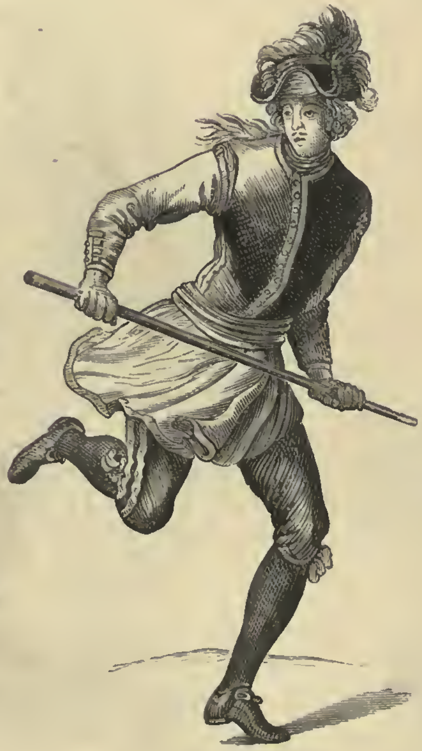
Trumpeter.



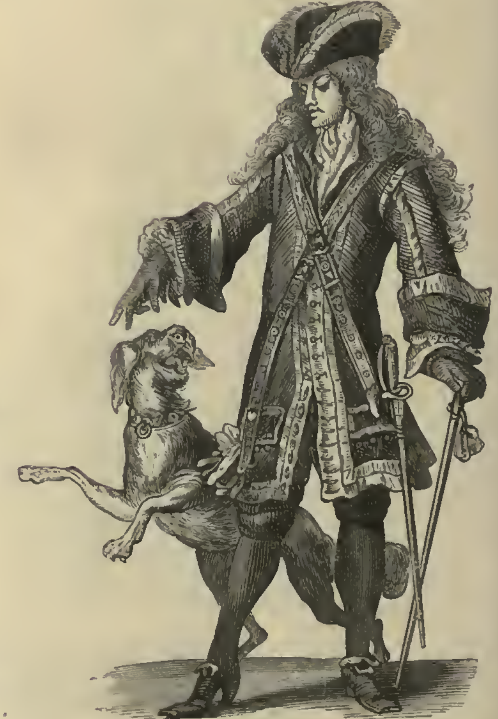
Halbardier.



Trabant Guard.

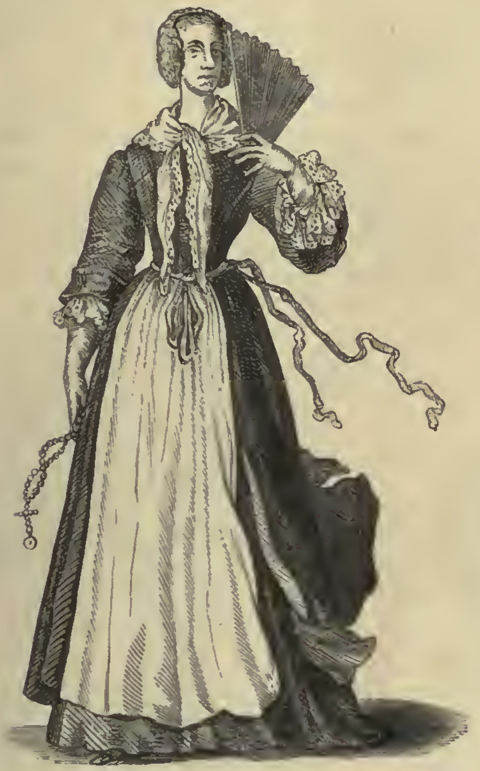


Running Footman.

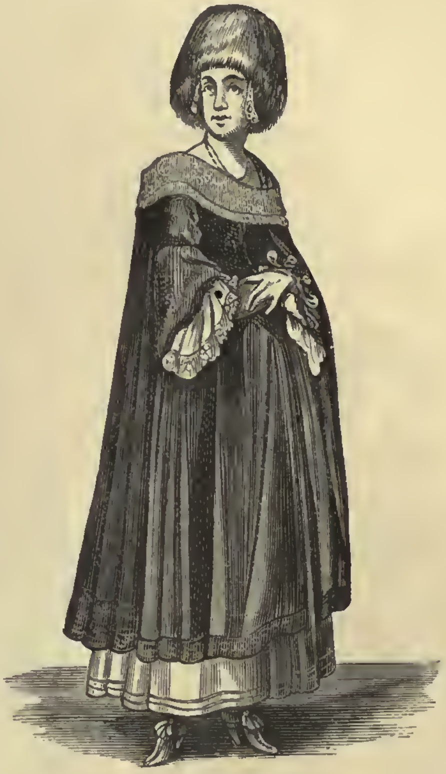


Hunting Dress.

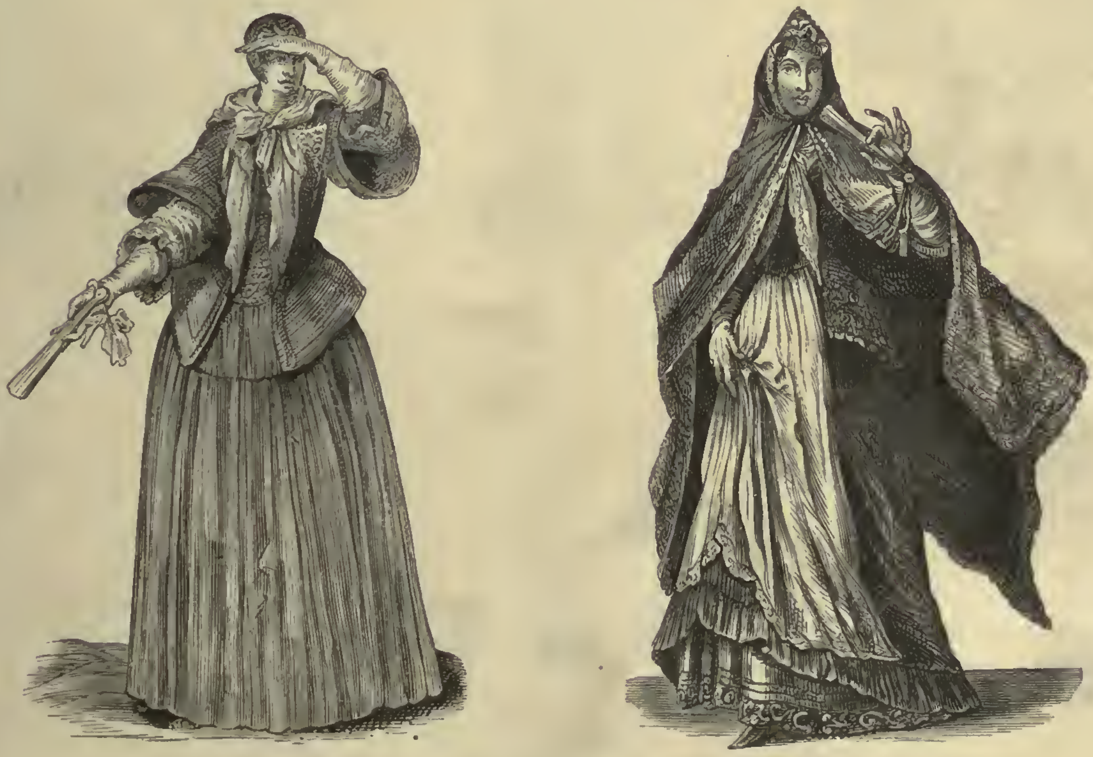
Lady Wortley Montague, in 1716, represents the dress of the Austrian ladies as very disfiguring ; and the Baron de Pollnitz, who visited Vienna in 1729, remarks that the ladies there dressed with



Lady of Vienna. 1703.



Lady of Ratisbon. 1703.

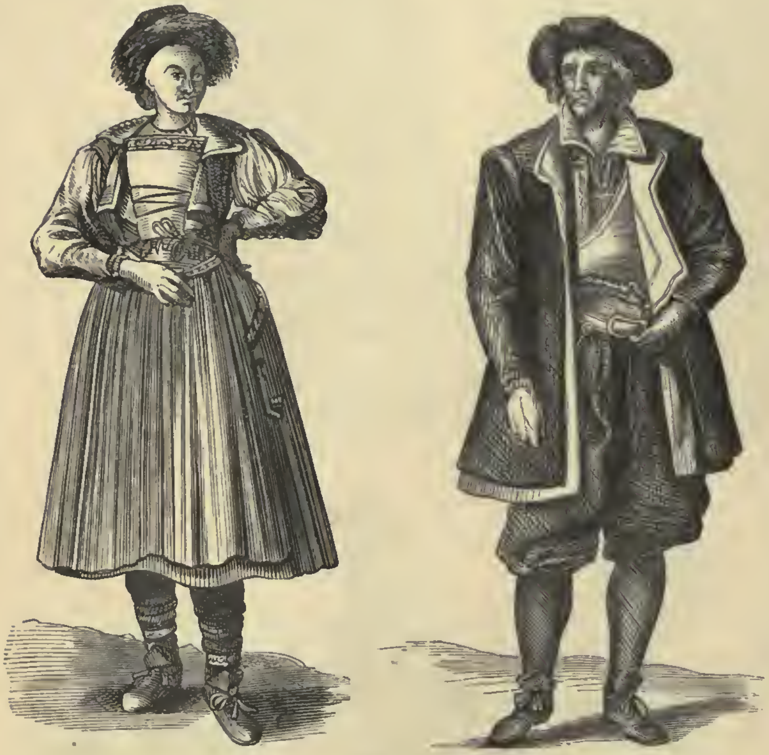


Ladies of Strasburg. 1703.

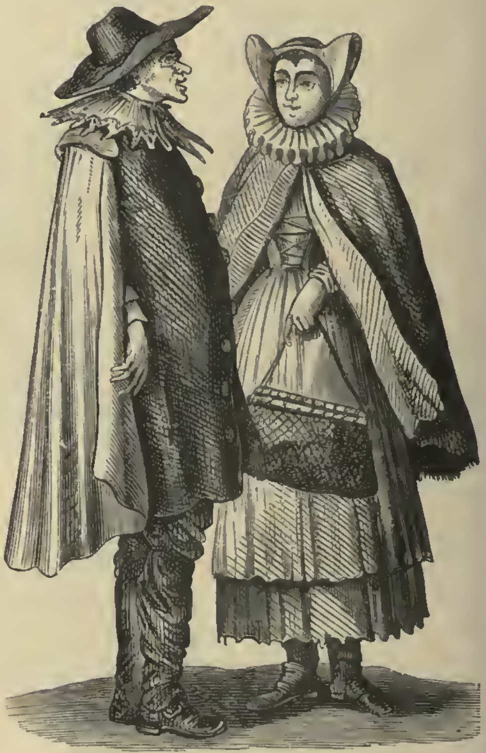
more magnificence than taste, but states to their credit that very few painted, either red or white, or wore patches. Reisbeck, on the contrary, says, "French fashions prevail here universally; all the women are painted up to the eyes and ears, as in Paris."

Of the ordinary female costume of Vienna, Ratisbon, and other German cities, in 1703, examples have also been selected from the work above mentioned (see p. 327).

The numerous varieties of costume, especially in head-dresses, which even still distinguish not only particular States, but particular towns and districts in each of them, although gradually disappearing, have already been alluded to in my notices of the costume of Germany in the two previous centuries, and I can only here repeat my observation on the necessity of limiting our illustrations to those which are most remarkable or instructive. In the great cities throughout the entire Fatherland, the fashions of Versailles or St. James's were eagerly and promptly adopted by the nobility and gentry, and may in fact be fairly considered the costume of Europe from the Danube to the Atlantic Ocean. A traveller in Prussia during the last century, speaking of the ladies of Berlin, mentions the practice even then existing of the extravagant and absurd mode of patching which was used in England in the days of Charles II. "The damsels," he says, "frequently cut their patches in the shape of flies, beetles, hares, asses, bears, sheep, oxen, and hogs; so that the French have not devised anything, be it ever so silly and absurd, that the Germans have not made still more silly and absurd in the imitation." And this, too, was in a kingdom the sovereign of which prohibited paint, and was a decided enemy to gaudy dresses and new fashions of every description. While yet a boy, Frederick William had vowed vengeance against French wigs and gold brocade dresses. When not in uniform, he wore a brown coat and red waistcoat, with a narrow gold border. He observed with indignation that the large laced hats and bags in which Count Rothenburg and his retinue appeared in public found admirers at Court, and to prevent imitation he ordered at the great review held at Templehoff, near Berlin, in 1719, that the regimental provosts, who like the executioners were reputed infamous, should appear in the French costume, only with the brims of the hats and the bags enlarged



Nuremberg Peasants. 1703.



Jews of Frankfort. 1703.

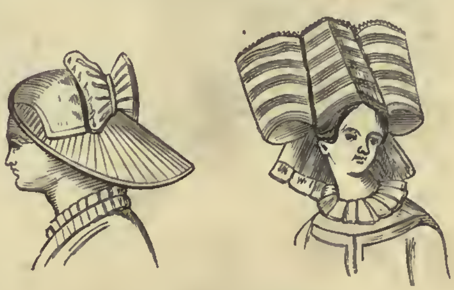
to an extravagant size. Fashion and the fair sex proved more than a match for Frederick William I. of Prussia.

His son, Frederick the Great, was as simple in his own tastes as his father. The whole of his wardrobe consisted of "two blue coats faced with red, the lining of one a little torn, two yellow waistcoats, three pair of yellow breeches" (such being the uniform of the Potsdam Grenadiers), "and a suit of blue velvet, embroidered with silver, for great occasions." His personal appearance is as familiar to us, from the many portraits and statues existing of him, as that of his contemporary, our own King George III.

The female peasantry throughout Germany wore then as now full and short petticoats of cloth, generally woven by themselves, laced bodices of black velvet or other materials, and coloured stockings. Those who wore leathern shoes rejoiced in buckles. Their head-dresses were, however, as various as they were extravagant, recalling some of the most preposterous coiffures of the fifteenth century, and in some instances actual relics of that period, reverently handed down by mother to daughter from generation to generation. At Linz, the capital of Upper Austria, I was asked, in 1827, several guineas for one of the caps of gold brocade worn by the young women of that locality, and thence called *Linzen-hauben*. It was not inelegant in form, and had two bows of black satin ribbon, one on the top and another larger behind, from which a couple of long ends streamed down the shoulders.

The authoress of the 'Book of Costume,' published some thirty years ago, collected a considerable quantity of materials for her account of the "Toilette in Germany;" and from that portion of her pages which treats of the national dress of Europe in her time, and principally from her personal observation, I have already made several extracts.[1]

"In the neighbourhood of Bamberg and Augsburg," she observes, "the female peasants wear a chemise with short sleeves, and which fits close to the throat, with a small collar, not unlike a modern habit shirt. The bodice fits tight to the shape, and is ornamented with buttons or gilt beads. The petticoat reaches just below the knees; it is very wide, and of a different coloured stuff from the bodice. The stockings are white or blue, with scarlet clocks. The shoes have buckles. A riband often encircles the waist, and is tied in front. The hair is arranged flat on the forehead, or rolled back in front, and allowed to hang in a short *chignon* on the neck. Some wear a close neat cap, much like a night-cap; others a coiffure resembling a caul, that fits the head and ties under the chin. A good deal of the back hair is seen, and long ribands hang from it." The "coiffure" last mentioned by the writer was daily seen in the streets of London some fifty years ago on the heads of the Bavarian broomgirls, and may be traced back to the thirteenth century. "The better class of peasants," adds the Lady, "have curiously shaped caps, some of black satin or velvet, others of lace or muslin, plaited and stiffened like wings. The upper part, of coloured silk, resembles a skull-cap, and is ornamented with two large bows." The form of the first one in the engraving accompanying the latter description resembles that of the Linzen-hauben above mentioned. The other recalls a head-dress of the second half of the fifteenth century.



Caps of Bavarian Peasants.

"The gowns," she continues, "are high up the throat, which is frequently encircled with a broad necklace or band. The women are fond of gaudy colours, and often wear dark-blue or scarlet shoes. The men in this district have black hats, turned up behind, and surrounded with a gold-coloured band, scarlet waistcoats, long blue coats, black breeches, and shoes, with large buckles."

"The Bavarian peasants, near Munich, wear broad felt hats or bonnets, with a knob on the crown the size of a walnut, or a droll little silver turban *with two peaks behind*, which is fastened on the very back of the head.[2] The dark petticoats of the women are very short, and the bodice, which resembles a cuirass, is made quite stiff, with silver buttons, chains, and ornaments, which shine brightly upon the scarlet or blue stuff of which the body is made. The sleeves are white and short, the stockings usually of a bright blue, with long stripes and clocks of scarlet and white. The men as well as the women wear broad-brimmed hats of black felt, with scarlet or yellow bands round them, sometimes with bunches of riband suspended from the crown, and not unfrequently a feather. Their nether garments scarcely reach to their knees, which are usually bare, for the blue and white stockings are gartered beneath. Their waistcoats are green or blue, their jackets black and very short, and those who can afford it ornament their vests, like the women's bodices, with every kind of silver trinket."

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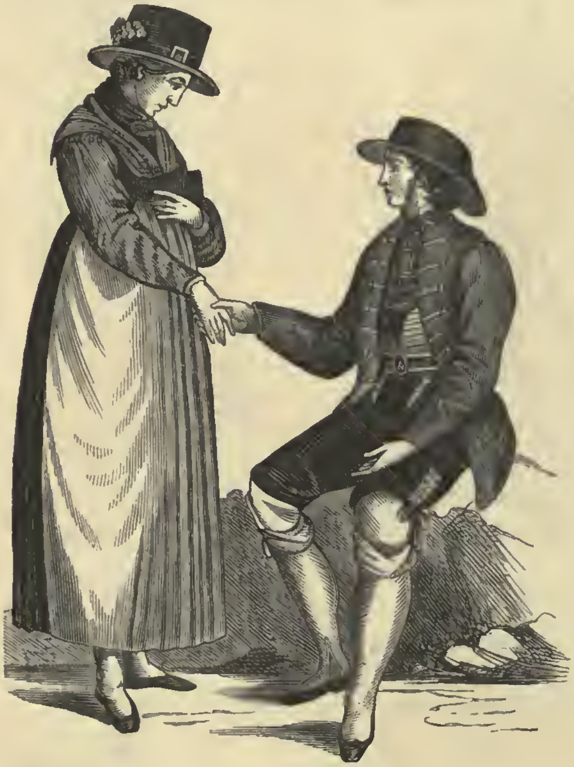
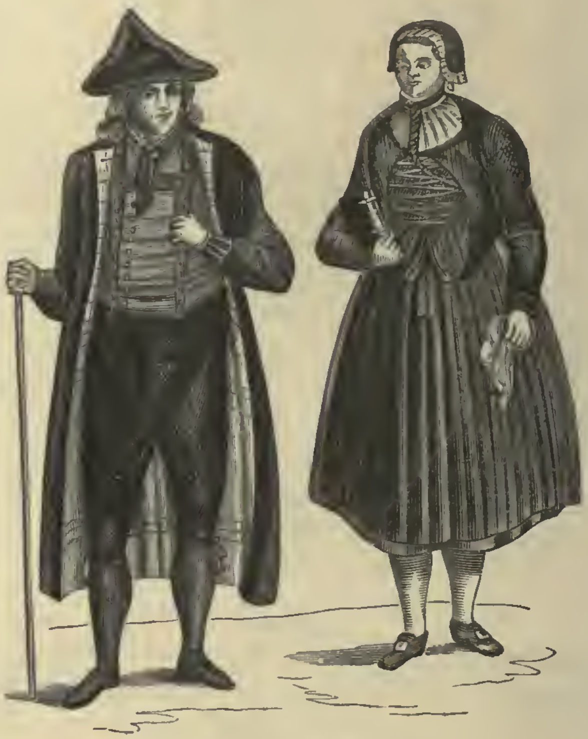
[1] Pages 310, 312, 324.

[2] Fifty years ago I saw such a head-dress worn generally in the market-place at Cologne, but it had entirely disappeared when I revisited that city in 1857.

I annex a woodcut from a coloured print of Bavarian costume, published at Frankfort, which illustrates many points of the above description, particularly that of the men. It represents a man and woman of Langries, and slight differences exist in every district.



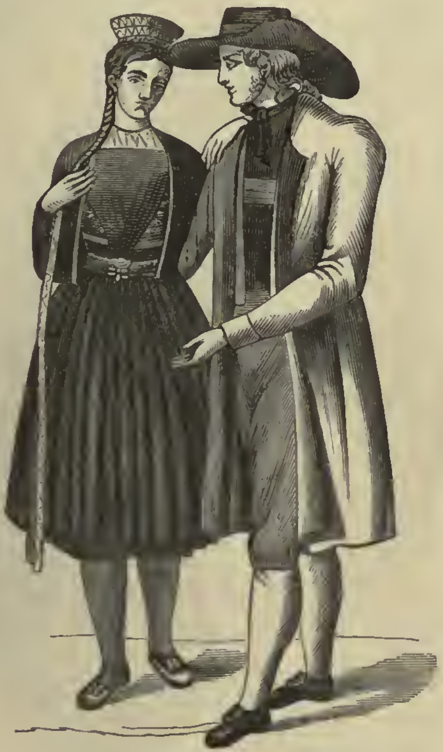
Man and Woman of Langries, Bavaria.



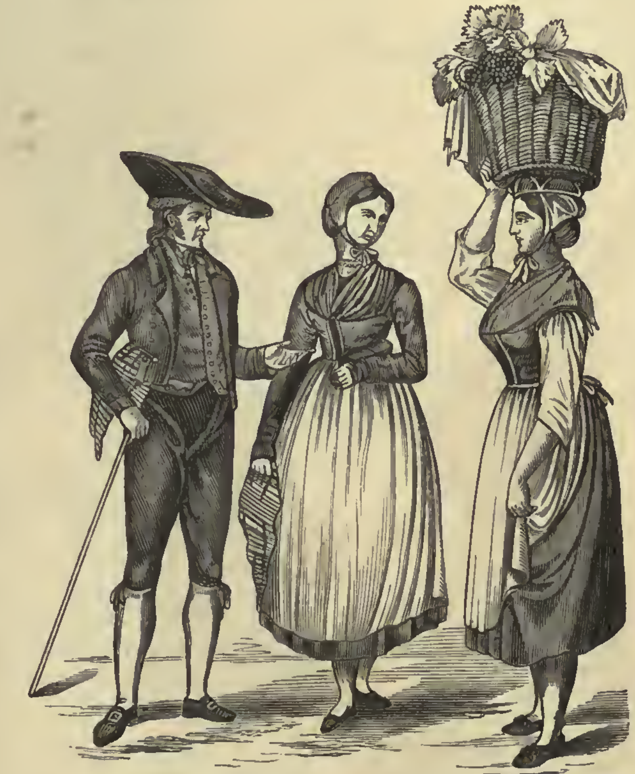
Costume of Ulm, Würtemberg.

In the adjoining kingdom of Würtemberg, the women wear generally a black jacket over the bodice; it has long sleeves to the wrist, and is often left open to the waist, so as to show the bright-coloured vest beneath. The petticoats scarcely hang over the knees; they are very full, and have a coloured border round the bottom. The chemise is often tied at the throat with a broad riband; sometimes it has long sleeves and a worked corsage. The bodice is usually scarlet, laced over a blue stomacher with yellow; and the wide petticoat is white, with a broad border of blue and yellow. Stockings are worn of all colours, also girdles and belts. The coiffures are various: sometimes a little black skull-cap is seen, with a bow at the top, or the hair hangs in long plaits behind, and a large gilt comb ornaments the top of the head; frequently, however, an immense cap of black lace is worn, and forms a fan that stretches far beyond the face; the crown is merely two rolls of scarlet silk, with ribands hanging from it. The men wear either broad-brimmed or three-cornered hats, and dark clothes, except on holidays, when they may be seen in white coats lined with blue, scarlet waistcoats, and leather breeches.

Here is a young man of Elbingen in the holiday dress described, and his chosen fair one in her bridal costume. She has the black jacket mentioned above, over a black bodice, with a blue stripe in it, cut very low to display as much as possible of the scarlet or crimson under-vest or stomacher, above which is seen the neatly-pleated chemisette. Her girdle is of silver or gilt metal-work; her stockings scarlet or crimson, as the vest; her shoes black. Her hair, parted on the forehead, is plaited in a long tail, to which are attached streamers of coloured ribbon; and on her head is a small coronet or cap of gold brocade, which is usually a family relic of many generations.



Bride and Bridegroom of Elbingen, Würtemberg.

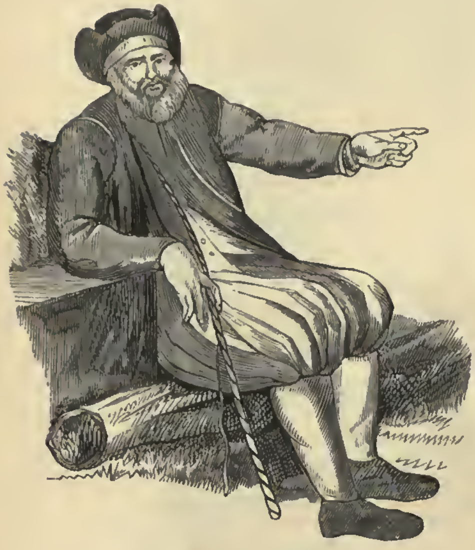


Peasants in the Rhinegau, near Pfalz.

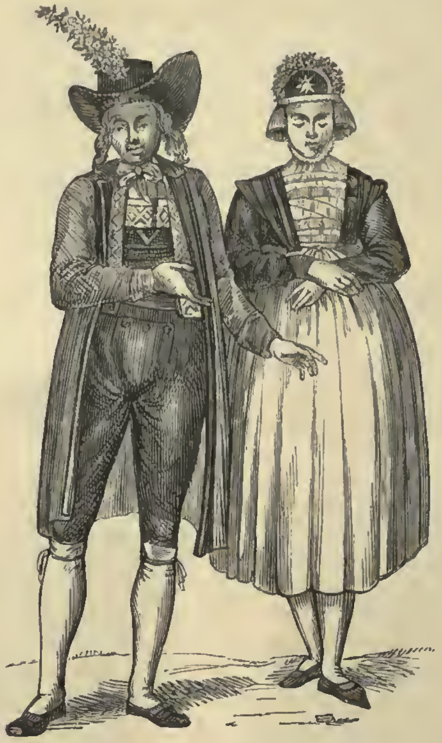
In the district of Baden the lower class of peasants are gaily attired. The men wear a broad-brimmed black hat; a coat of lilac or blue, lined with scarlet; a scarlet waistcoat, striped with green; black breeches, blue stockings, and shoes bound with red. The women comb back all the hair from the forehead, and plait it into one tress, which hangs down the back; or else cover the head with a straw hat, tied under the chin with a black riband. Their shift has full sleeves to the elbow; the bodice of crimson, black, or blue, is usually laced across, striped, and adorned with some other bright colour. The petticoat is often green, the apron purple, and the stockings scarlet. Frequently, however, the peasants, instead of stockings, wear linen or cloth leggings, which leave the ankles and feet uncovered.

Near Friburg they have little velvet caps, white petticoats, black jackets, laced with crimson; white stockings, and black shoes, with crimson rosettes. The men in some of the districts tie their hats on to their heads with a broad riband, and wide riband neckcloths knotted in large bows. Frequently, too, they draw their white stockings above the knees, and fasten them with broad black garters. The engravings in a collection of German Costumes published some fifty years ago furnish us with examples of the dress of the people in and about Friburg, which display some curious varieties.

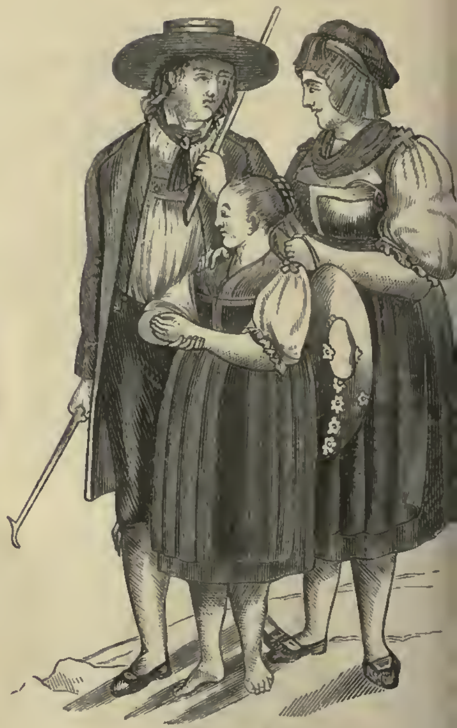
The costume of a man of Morat, in the canton of Friburg, carries us back to 1600. That of the women is only remarkable for the manner in which the head and throat are closely bound up in a kerchief, over which is placed a broad-leafed straw hat. The laced bodice, jacket with long tight



Peasant of Morat, Canton of Friburg.

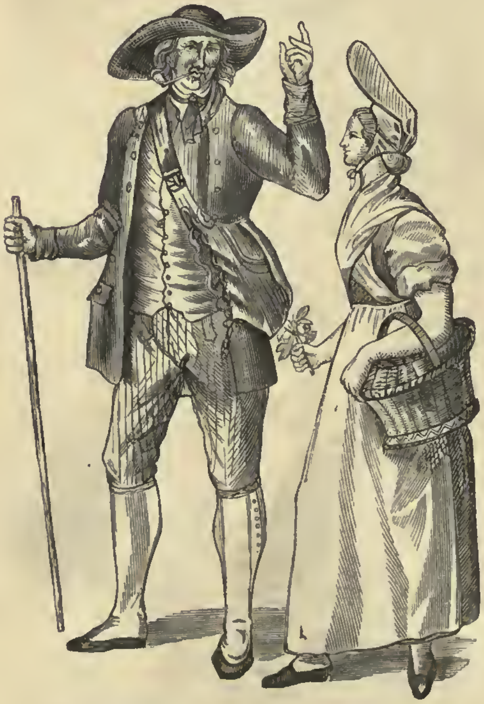


Villagers of Baden in Wedding Dress.

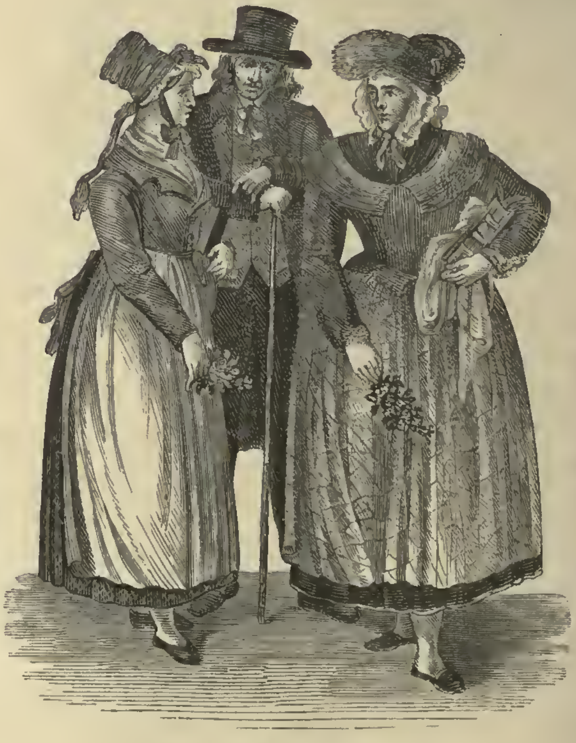


Peasantry of Wolfach, in Baden.

sleeves, striped petticoat, and apron, have the common features of those with which we are familiar in the dress of German or Swiss peasantry. Some are attired in a *mélange* of fashions of various



Country people of Enkheim, environs of Frankfort.

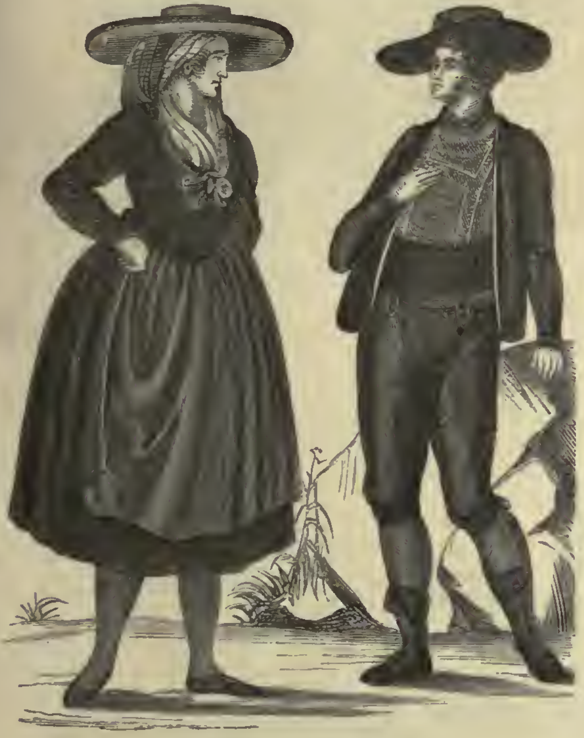


Country people near Dresden.

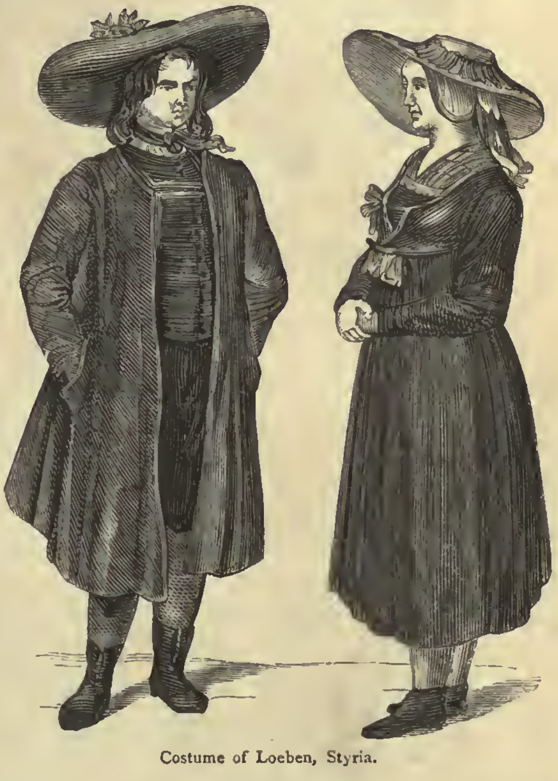
dates, the adoption of which has probably been gradual, the shoes and buckles being the latest introductions.

A collection of Costumes published at Frankfort affords an example of the wedding dresses of a young couple in the Kirchzarter Thal, in the Margraviate (now Grand Duchy) of Baden. The floral coronet of the bride is prettily constructed. The braces of the bridegroom (a peculiar feature in nearly all German costumes) are highly ornamented. (See opposite page.)

Near Frankfort-on-the-Main the women wear the full petticoats so generally seen in the other districts, but usually of a dark colour, the bodice laced with crimson and ornamented with silver buttons; the shift sleeves tied in at the elbow. A coloured kerchief covers the neck, a crimson sash encircles the waist, and a little blue cap conceals all the hair except the chignon behind. The men wear striped night-caps, with a tassel at the end; dark blue jackets, with gilt buttons; pale blue waistcoats, with silver buttons; short leather breeches, and white stockings, pulled up over the knee and fastened beneath with wide black garters. The shoes are made with a broad piece of leather, which lies on the instep, and are clasped with immense buckles.



Man and Woman of Upper Austria.

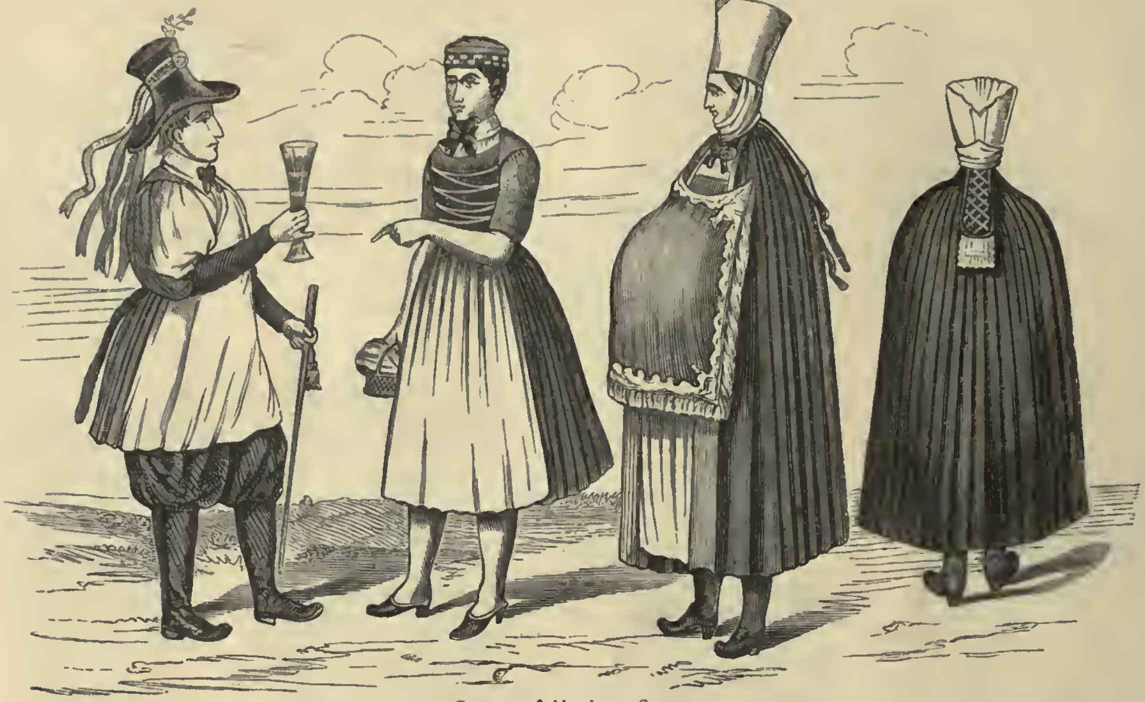


Costume of Loeben, Styria.

A curiously-shaped cap is worn by the women in a portion of this district. It bears some slight resemblance to one of the many forms of the French hood, but whether an intentional imitation or not I will not venture to say.

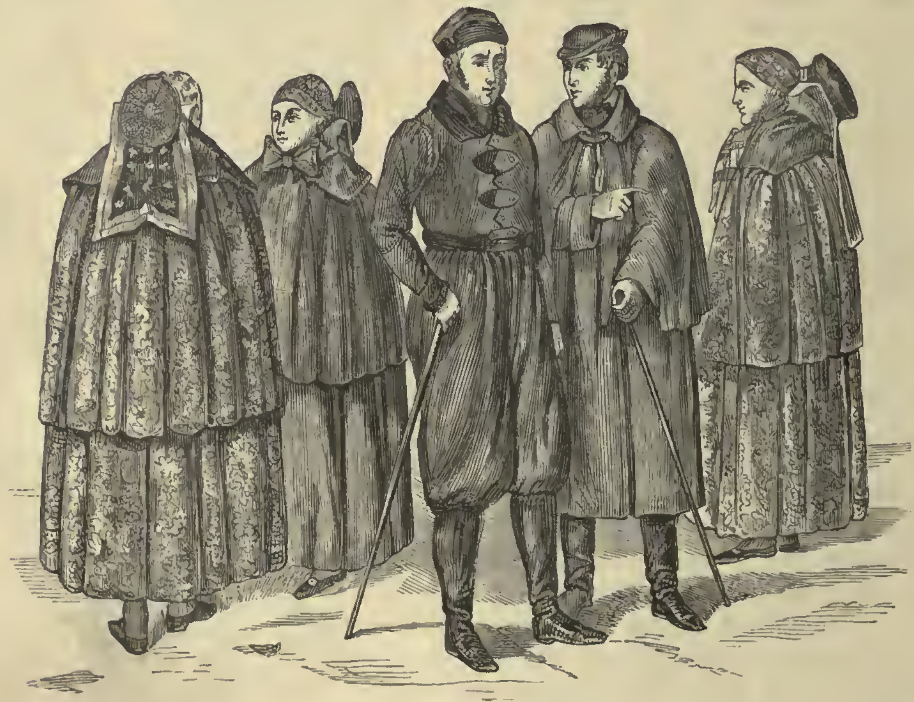
In Saxony we find a variety of singular costumes, some of the head-dresses rivalling in extravagance and eccentricity any of the monstrosities of the fifteenth century, of which I have given so many examples. One of the least grotesque is seen in the neighbourhood of Dresden. It consists of a tight cap or coif of crimson, with a white border round the face, and entirely concealing the hair. An immense frill surrounds the neck, tied in front with a large blue bow, the cap behind being adorned with one equally large of crimson.

The most extraordinary costume remaining in Europe in the eighteenth century may, I think, fairly be said to distinguish the female peasantry of the district of Altenburg, in Saxony. No verbal description of it would be comprehensible by any person who had not visited the locality. Fortu-



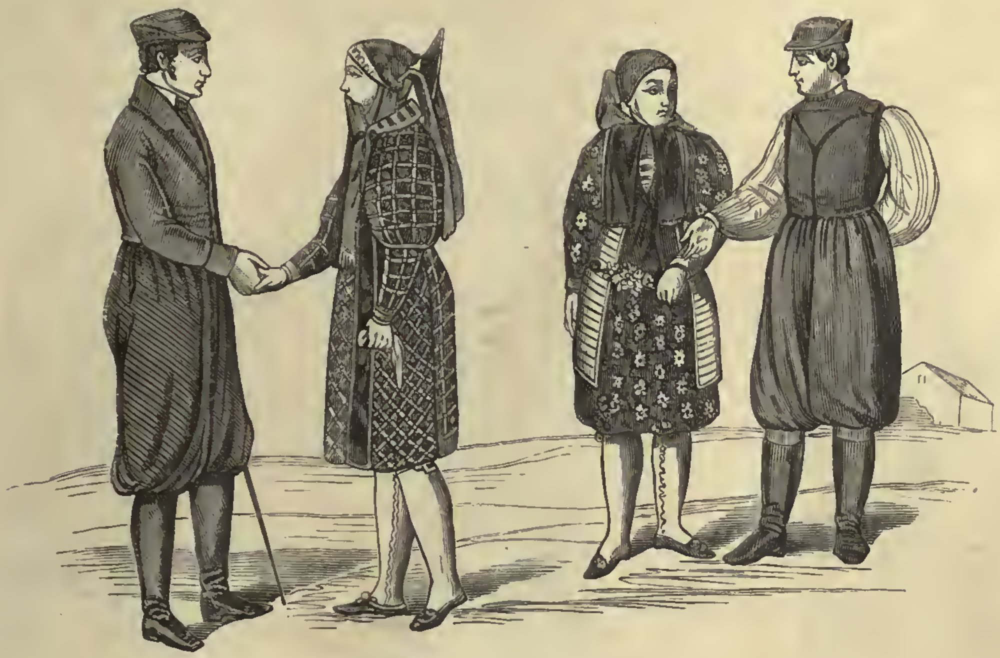
Costume of Altenburg, Saxony.

nately it has been depicted by native artists in all its grotesque and hideous varieties, and from a host of examples I have selected the accompanying, humbly confessing my utter inability to suggest their origin or the date of their adoption.



Winter Costume, Altenburg.

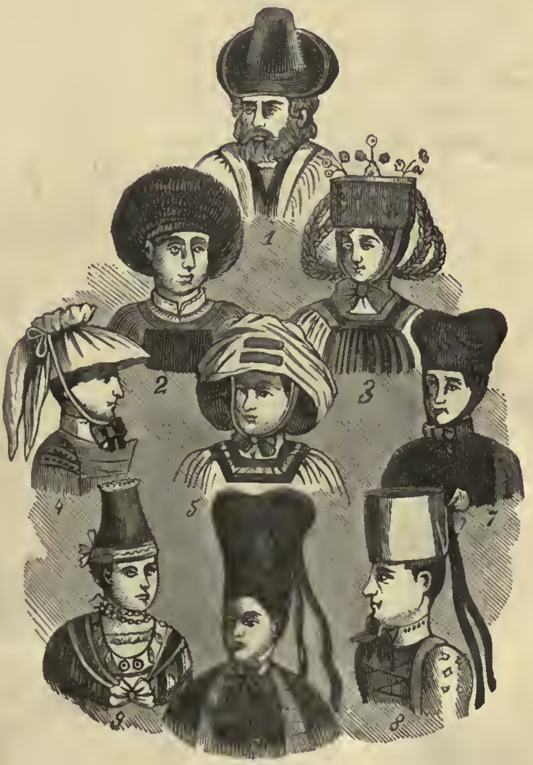
The male costume has a general resemblance to that of the majority of German provinces, with some slight indications of the neighbourhood of Poland, the toes of the boots and shoes evincing in several instances an inclination to turn the points upwards.



Summer Costume, Altenburg.

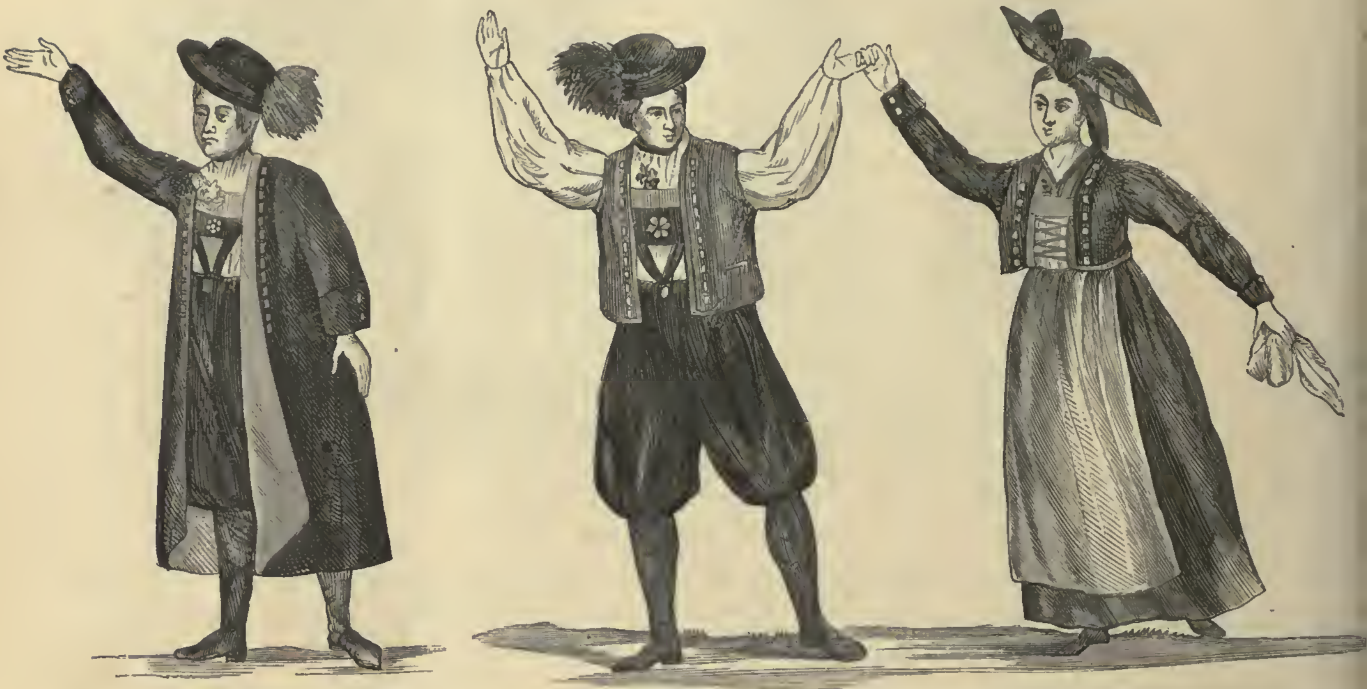
The subjoined group of head-dresses is described "Kopfputz der Altesten Zeit," and may therefore be considered as no longer worn; but the high-crowned hat of the male figure (No. 1) cannot be older than the sixteenth century, while figures 4 and 5 appear to be reflections of fashions of the seventeenth. Of the remaining six, Nos. 3, 8, and 9 resemble head-dresses occasionally seen here and elsewhere in Germany, and, like Nos. 2, 6, and 7, may have been relics of a very early period. The singular fish-tailed head-dress of the women, in what we may term modern costume (see woodcut above), must therefore have been a comparatively late assumption, and I cannot suggest even its derivation.

The noble authoress of 'The Book of Costume,' which I have so often quoted, in her notice of Bohemian costume says: "The women often wear little jackets trimmed with fur, scarlet stomachers, black petticoats, scarlet stockings, and have on their heads a tight band of linen with a red crown and long ribands hanging from it. The chemise is never seen; a black handkerchief covers the neck, and a black cloak is often worn, lined with scarlet, and carelessly hanging from the shoulders. The men have long coats and waistcoats of scarlet or blue, adorned profusely with silver lace and buttons; the shirt is seen above, tied with a black riband. The nether garments are large and wide, the stockings blue, and the shoes black edged with scarlet."



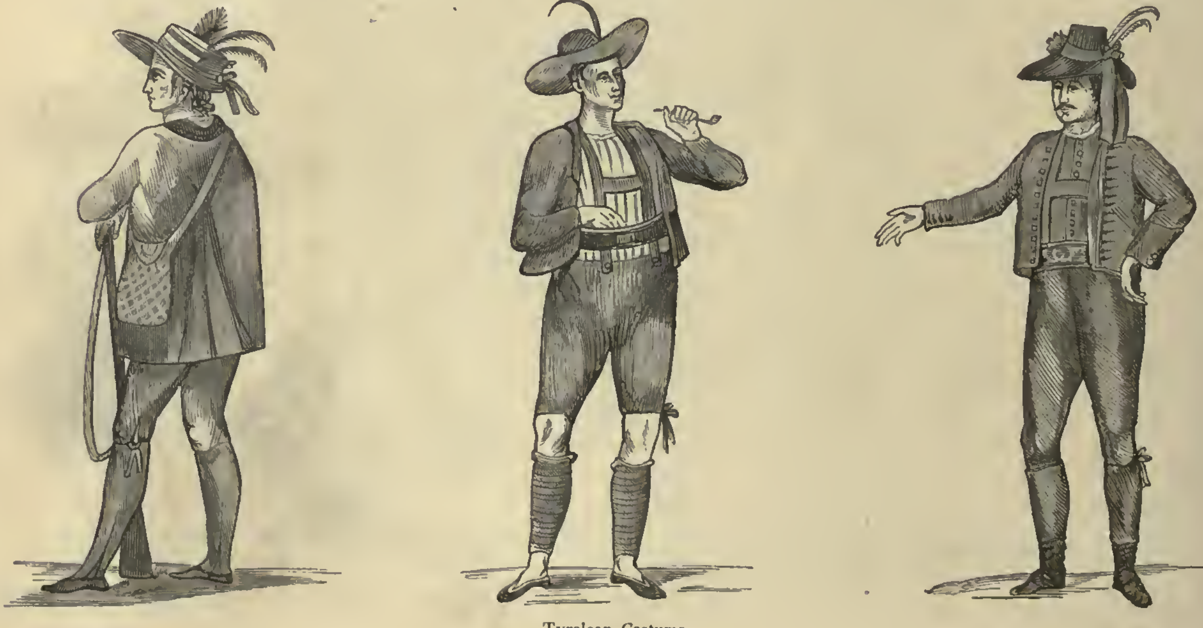
Old National Head-dresses worn in Altenburg.

This partiality for black relieved by red or blue is particularly noticeable at Eger, in Bohemia, a place celebrated for its chalybeate spring. The following figures are from a local print, representing a wedding procession. The whole party, including bride and bridegroom, are clothed in black and red, with the exception of the man-servant, who has a blue sleeveless jacket, and the maid-servant, who wears a blue apron. The heads of the women are bound with black kerchiefs, and the hats of the men adorned with large bunches of black watered ribbons. Their loose breeches are of black leather, and meet the tops of the black close-fitting boots in which their legs are encased. The coats and jackets of both sexes are profusely furnished with gilt buttons.



Costume of Eger, in Bohemia.

Of the costume of Upper Austria and Styria, examples have been given at p. 333. The Tyrol

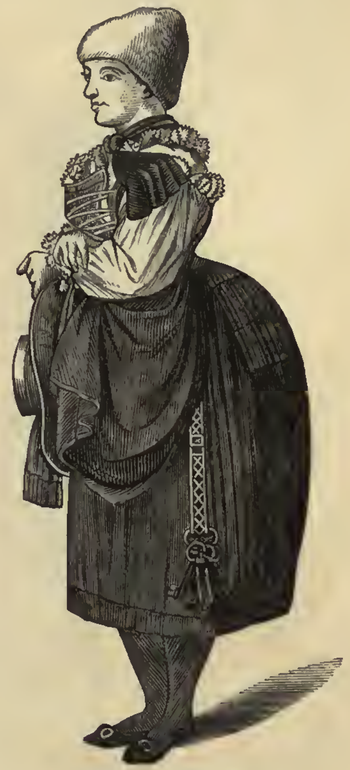


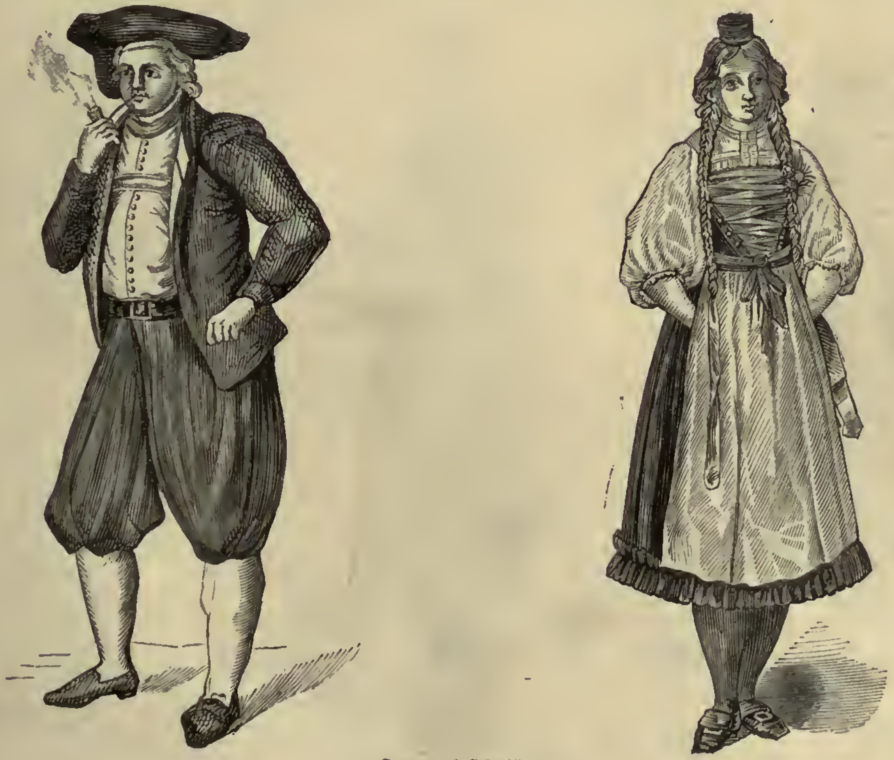
Tyrolean Costume.

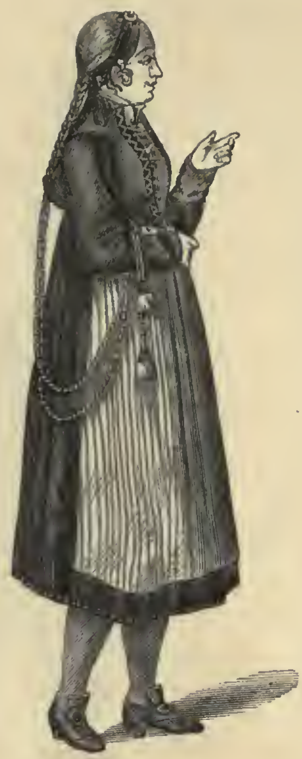
presents us with a mixture of German and Italian costume. Broad-leafed hats of black or green felt; gay-coloured waistcoats, over which are worn braces, connected by a band across the chest; and jackets with tight sleeves, or square-cut coats with large sleeves, usually compose the upper and most ancient portion of the dress of the men in Upper Austria and Styria, the lower consisting of comparatively modern knee-breeches, coloured stockings, and half-boots. The women also wear broad-brimmed hats over kerchiefs; black or coloured jackets, with stomachers; short, full-pleated petticoats and aprons: a style of dress which, with slight modifications, has probably been worn for the last three hundred years.

The same remark may be made respecting the Tyrol, where the dress of the men differs from their German neighbours' principally in the shape of their hats and the clothing of their legs, the crowns of the former being conical, like the Roman peasant's; and the protection of the latter entrusted to pieces of linen or cotton tied round the ankle, and looped up to the breeches behind the knee, which, as in some Bavarian costumes, is always left bare. The women are distinguished by the number and amplitude of their petticoats, some wearing nine or ten, all very full and very short. The head-dress of a woman of Stoerzing is remarkable. She carries in her hand, beside, a broad-brimmed straw hat, lined with green silk and adorned with ribands, the ends of which have gold or gold-coloured fringes.

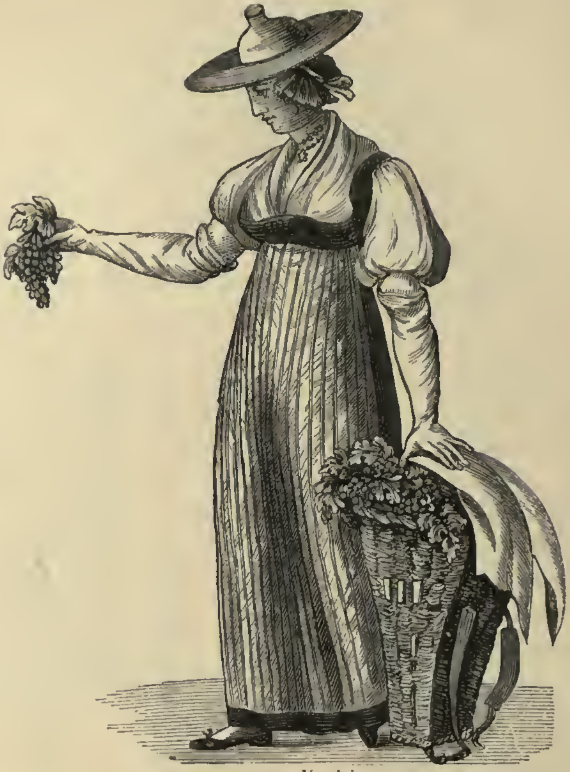
The costumes of the various cantons of Switzerland must be familiar to the majority of our readers, and have so many features in common with those above described, that the introduction of several would appear to be


Woman of Stoerzing.


Canton of Schaffhausen.

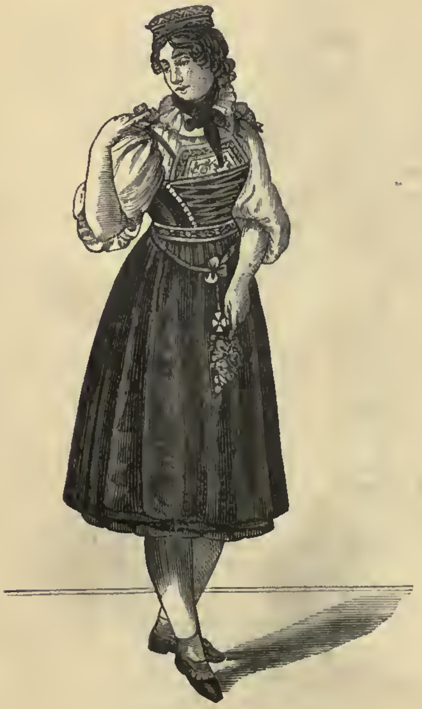


Canton of Zürich.

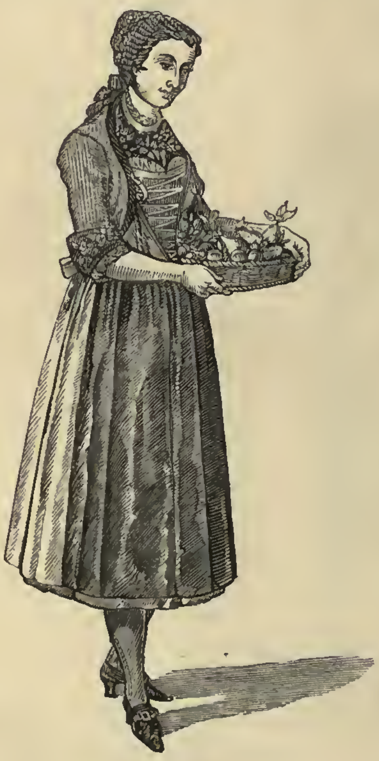


Vaudoise.

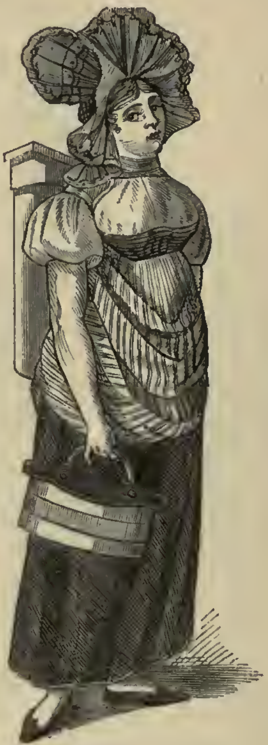
repetitions. With the exception of the almost universal custom of plaiting the hair in long tresses with ribands—a fashion as old in Europe as the twelfth century—there is nothing in the appearance of a Swiss maiden or matron to carry the student of costume back to the Middle Ages, as is the case



Canton of Lucerne.



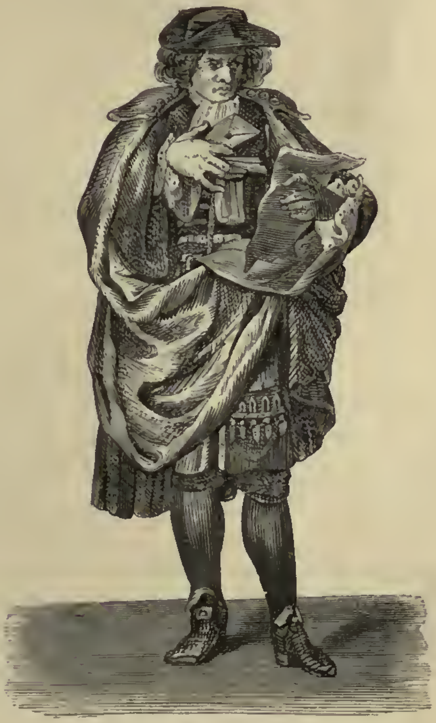
Canton of Thurgovie.



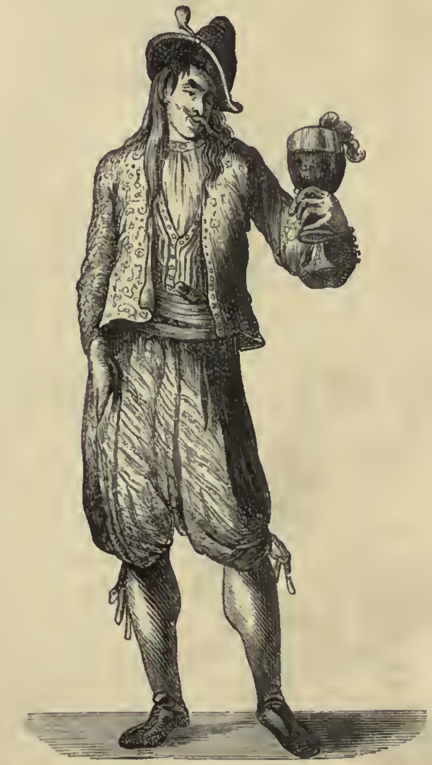
Canton of Berne.

in other countries. Bating powder and periwig, hoop and patches, men and women seem to have inherited the clothes of their grandfathers and grandmothers, and only in the cantons of Berne and Appenzell is there even a head-dress that would attract his attention. It may be a question, indeed, if even the well-known fan-shaped cap of black lace worn by the women there is of national origin, for a coiffure extremely similar is worn in Würtemberg, and the mode might have found its way into Switzerland in the eighteenth century, together with the three-cornered cocked hat and the shoes and buckles of the men of that period. There is certainly no representation of it previous to the seventeenth century. The caps of the Swiss women depicted in Vecellio, Boissard, Weigel, &c., are such as are commonly seen on the banks of the Rhine and in various parts of Germany, as well as in some cantons of Switzerland at the present day, and have no remarkable peculiarity. It appears to me a singular fact, and one which I have not found noticed by any writer with whose works I am acquainted, that the Swiss, who for three hundred years at least have been so specially distinguished by their dress when serving abroad, should have retained no particle of their characteristic attire in their own valleys, and that, with the trifling exceptions above mentioned, there is nothing in the costume even of their wives and daughters to mark their nationality, to identify them with the land they are reputed to be so passionately attached to.

Christopher Weigel supplies us with some characteristic costumes of Holland in 1703,—a merchant reading his letters, a boatman, and a fisherman and his wife. By the dress of the merchant one may understand that the better classes of the Dutch nation followed the French fashions, and rely upon the truth of the following description of the attire of the gentry of Amsterdam in the last century, quoted by the authoress of the 'Book of Costume:'—



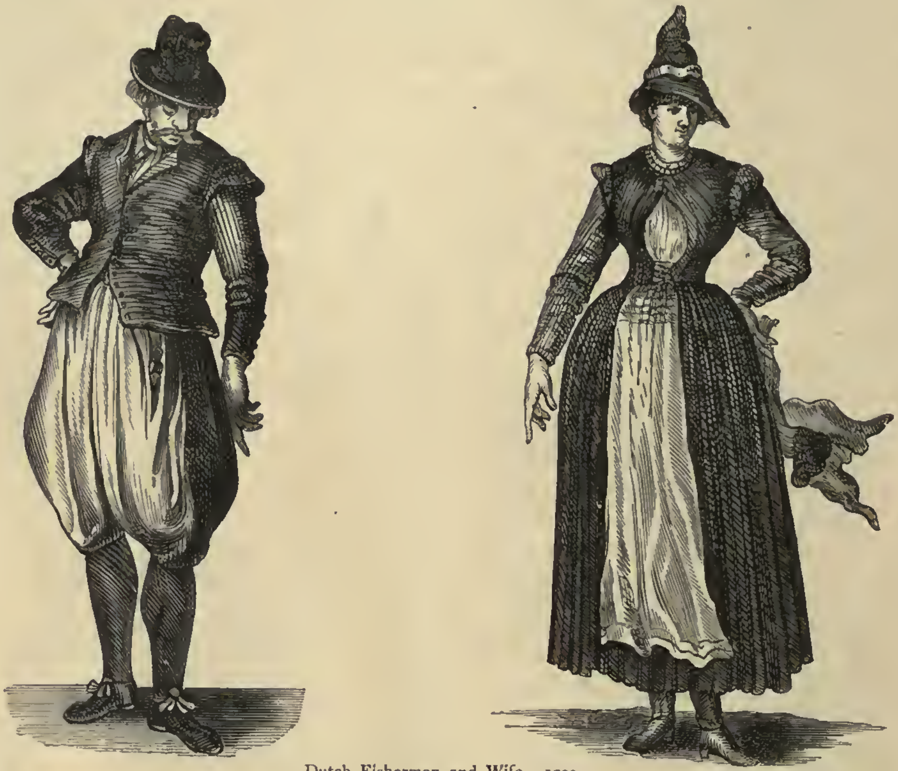
Dutch Merchant. 1703.



Dutch Boatman.

"The Dutch burgomaster always dresses in black. His lady appears in a bell-hoop and a lace head-dress worth 100*l.*, but the daughter not unfrequently walks between this antiquated couple tricked out in all the bravery of the last Paris fashions."

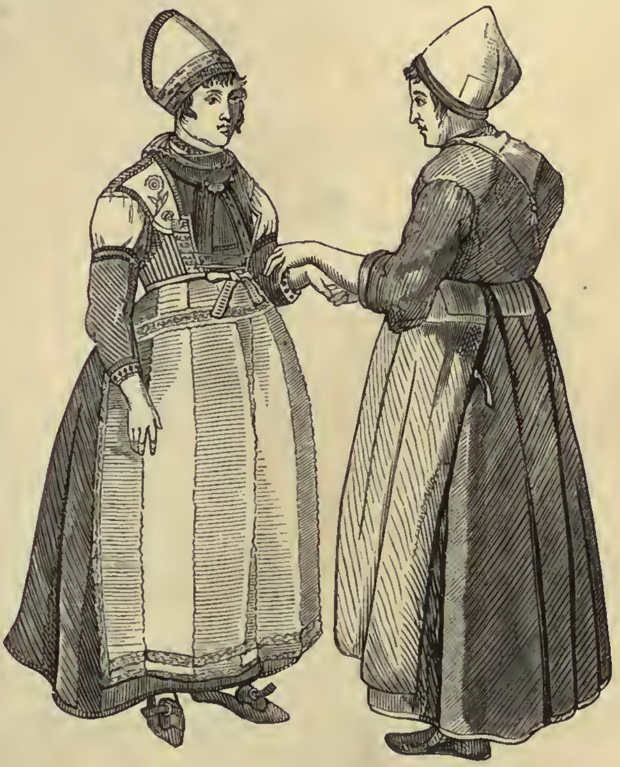
An Amsterdam belle of that period is thus described. "To begin with her head; it is covered with a small muslin cap, and a tiny round black silk hat, which is balanced on the back of the head. A neat white handkerchief is fastened across the bosom with a pin, and carefully pinned underneath the arm; round her neck, upon the handkerchief, hangs a necklace made of rows of gold beads. Her upper garment is a short striped cotton bed-gown; the body is laced before the gown, part reaching just below the hips, which are swelled out to a large size by her hoop. The sleeves of this garment are tight, and do not fall beyond the elbow; the petticoat, which reaches to the ankles, is of a red or green stuff, spread out to the size of a barrel, forming a strange contrast to the small head; the feet are encased in black shoes with red heels and enormous buckles." A beau of the same date is said to have "his hair rolled up above the ears, his hat is three-cornered, and in size about three-quarters of a yard from corner to corner, the waistcoat very long, the coat closely buttoned, and the shoes ornamented with Brobdignag buckles." These descriptions read as though they were out of a page of the 'Spectator.'



Dutch Fisherman and Wife. 1703.

It was my good fortune, some years ago, to pick up a collection of Dutch Costumes published at Amsterdam by E. Maaskamp in 1804, with descriptions in French and English. The worthy editor informs us, in what he evidently believed to be the latter language, that "very often he found himself obliged to deny the traveller who asked him for such a Custom book of the kingdom, by answering that nothing of this nature as yet existed," and that "the one and the other has made him resolve to put hand to work himself in fulfilling the deficiency of this province." The result of his laudable labours was the publication of a series of very neat copperplate engravings carefully coloured; woodcuts of some of which, although uncoloured, will be better comprehended by our readers than "the ample *explication* in English" by which each is "attended;" though, as a relief to the dryness of archæological disquisitions, I may be tempted to quote *ipsissima verba* M. Maaskamp's interesting though absurdly written work, entitled 'A Representation of the Dresses, Morals, and Customs of the Kingdom of Holland at the beginning of the Nineteenth Century.'

I perfectly agree with him that "it is greatly to be regretted to see the vanishing of the national dresses which were either original or introduced at the removing of the nations . . . At present the fashion has confused everything. Hardly there are in some corners of Europe patterns of the original dress to be seen. *This* in particular is existing in the kingdom of Holland" (meaning that the patterns of the original dress *can* be seen there), "and so our country makes an exception in this respect." Upon which he calls our attention to a print of two women of Friesland, "drest in the very same strange manner as in *the fifth century*, when their predecessors, united with the Saxons, established colonies in Great Britain"! I need hardly take the trouble of correcting this very romantic description. My readers have only to turn to the Dictionary or the first two chapters of this volume to form their own opinion of its veracity. Even the fifteenth century would be quite early enough for the date of any dress in Holland. Nevertheless the dress of the Dutch women in some of the provinces is very quaint and of some antiquity. Take, for instance, these young maidens of Marken, a small island in the Zuyder Zee, and who are very incorrectly described by M. Maaskamp. One is a bride, or rather a *fiancée*, according to the plate, and "glitters," we are told, "with all the gloss of the variously coloured dress of the *thirteenth* century." The *fifteenth* would be the earliest to which any portion of it could be traced, viz. the sleeves and the bodice. The cap is peculiar, and may probably be of the same date. It is described as being made of fine white linen, bordered at top with a red silk riband, and at the lower edge by two ribands—one red, the other black or blue. The collar of her chemise is embroidered with black silk, and fits tight round her throat. Over the chemise is a stomacher, or what the editor calls a breastplate of red cloth, and over that a waistcoat of the same colour, with a black border and fastened across the chest with a broad gold clasp. Over this, again, she wears a brownish-yellow jacket, without sleeves, embroidered with roses and stiffened in the sides with whalebone. On her arms are brown half-sleeves, displaying the chemise between the elbow and the shoulder—a fashion of the time of Edward IV. and Henry VII. in England. The rest of her costume consists of a full blue woollen petticoat; a white apron with embroidered borders, the upper portion pleated in very fine horizontal pleats, and the rest in broad longitudinal ones; blue stockings, and black leather shoes with round silver buckles. The other girl (miscalled an elderly woman), who is congratulating her companion on her approaching nuptials,[1] is in the ordinary dress of her class—a brown jacket with *tabs* at the waist, a blue petticoat, and light brown apron, the upper part of which is of black and white check. Her neckerchief or whisk of white muslin, with a point and tassel behind, is seen in Dutch paintings of the time of Charles II. The pointed cap of white linen, undecorated with riband, is the only article of dress which identifies her with the Island of Marken. The caps of married women are said by M. Maaskamp to be embroidered in black with the initials of their husbands' names. "Whether," he adds, "this is a precaution, or a relic of barbarity in ancient times, when a man marked his wife even as his cattle, we do not know." Neither do I, having never heard of such a custom.



Young Women of Marken.

A-propos of husbands, whatever antiquity may be attributed to certain articles of the female toilette in Holland, the costume of the men leaves no room for speculation. When it was not of the date of Queen Anne or the first two Georges—the usual habit of the merchant and citizen class—it was that which we have found prevailing all over Western Europe, and traceable, with few exceptions, to the reign of our James I. In illustration of these remarks I append two engravings from Maaskamp's collection: the first representing a well-to-do Frieslander and his wife in their Sunday clothes, returning from church; and the other, a fisherman and his wife, of Ens or Shockland, an island in the Zuyder Zee.

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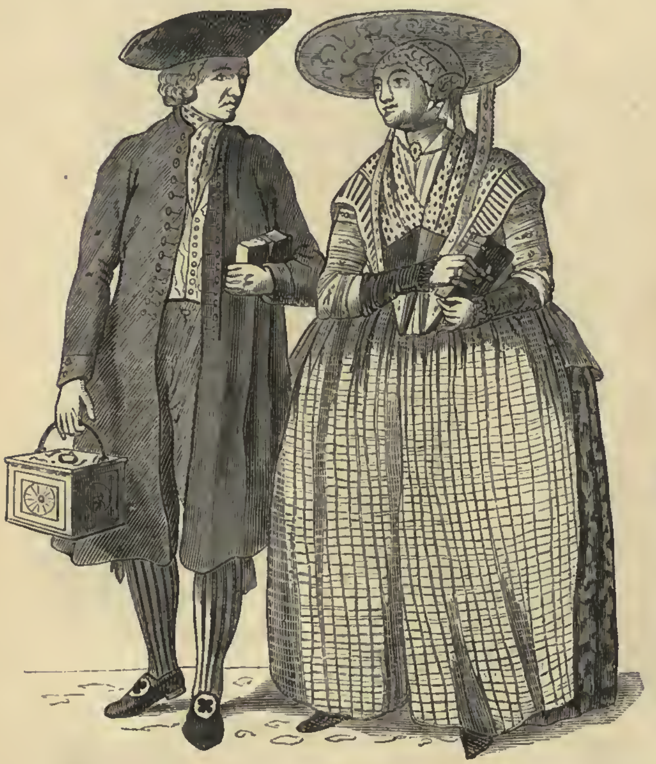
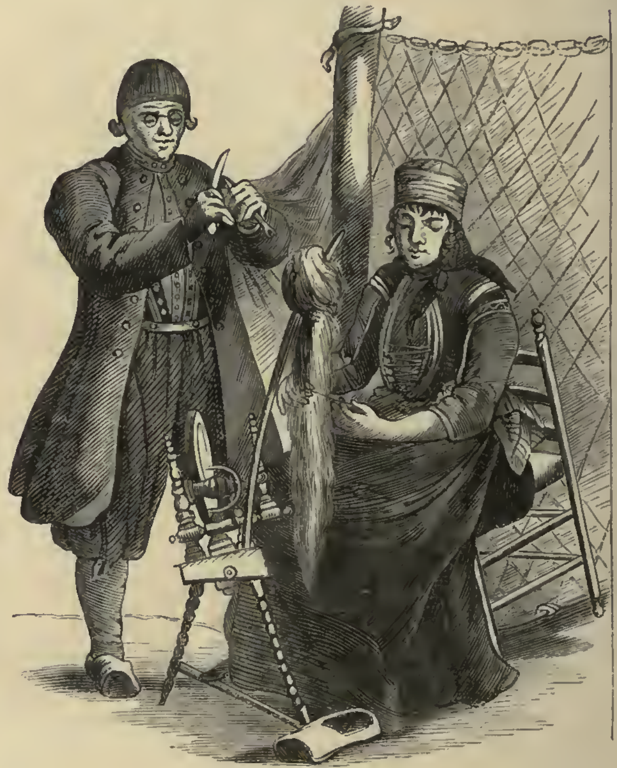
[1] "Belle fiancée, toutes sortes de prospérité," is the superscription.

The dress of the man in the former has the general character of that of the first half of the eighteenth century; the long straight-cut collar-less coat, with its double rows of buttons, loose breeches tied with bunches of riband at the knees, being relics of the days of William III. The cocked hat, wig, and shoe-buckles are of a later date; the shortness of the waistcoat alone suggesting the introduction of a fashion of the time of publication. Waistcoats as short and even shorter were, however, worn in much earlier times, and we must not therefore hastily infer that they were novelties in the United Provinces before 1760. The good wife presents us with an admirable specimen of a Dutch woman of the middle classes, by whom the fashions of at least fifty years had been utterly disregarded. She wears the printed calico jacket which was called a bedgown in England within my recollection, and was probably imported from Holland in the days of William and Mary; a flowered petticoat of damask or Indian chintz over an ample hoop, a neat checked apron, a white muslin neckerchief with a coloured silk one over her shoulders, and black lace mittens, as might any London housewife have done; but her nationality is distinguished by the large flat straw hat lined with chintz, and the North Holland cap with its gold ornaments, of which more anon.



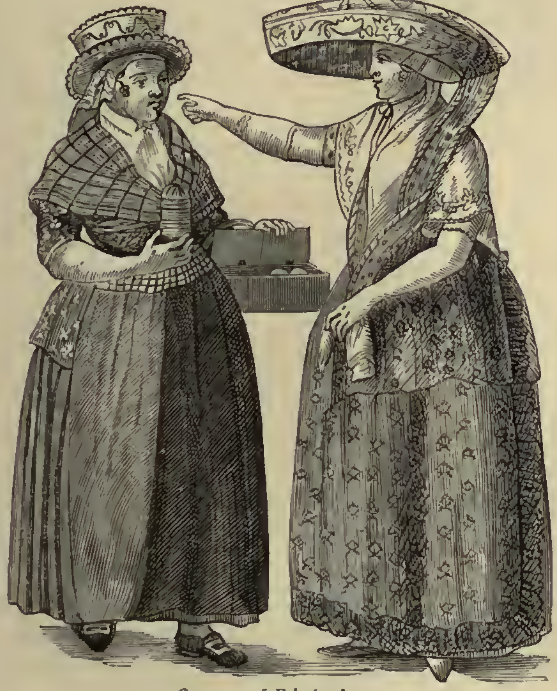
Costume of Friesland.

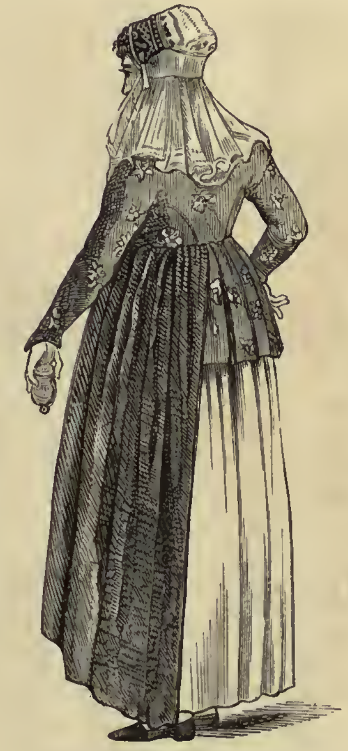


Fisherman and Wife of Shockland.

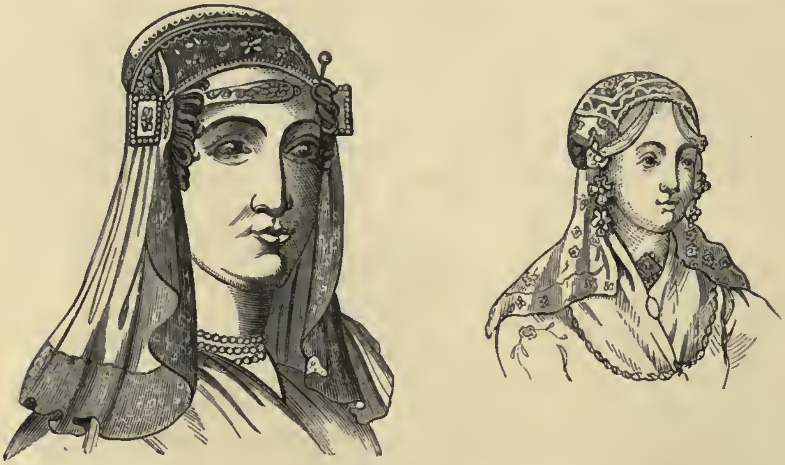
The second couple afford an example of national costume retained from an earlier period. The coat of the man has fuller sleeves, but in other respects does not differ widely from that of the Frieslander; but the breeches are those very loose wide ones known as Dutch slops, as early as the sixteenth century. They are fastened at the waist *over* two waistcoats, the under one scarlet, with silver buttons, and the upper blue with red stripes and similar buttons, but not meeting anywhere in front, the under one alone being visible, except at the waist. He wears a cap of close-knitted wool, grey woollen stockings, and white scoured wooden shoes. The woman's costume is specially interesting. She wears a scarlet under-vest, with sleeves reaching a little below the elbows, with yellow or gold lace at the terminations and on all the seams. Over this is a blue waistcoat, without sleeves, also trimmed and laced like the under one, meeting only at the neck and the waist, leaving an oval opening displaying the red under-vest, over which it is laced with yellow or gold cord nearly half-way from the waist upwards ; a brown stuff petticoat and blue apron ; a purple silk kerchief, knotted, about her neck ; and a cap bound on the head by a broad piece of linen, which only allows the crown to be seen, and from under which a row of small curls are permitted to peep upon the forehead, and a corkscrew ringlet to hang on each side the face. The upper part of this costume may hail from the fifteenth century in Europe, whither I suspect it travelled from the East.

Subjoined are two other Friesland women. One of them is a person of some condition ; though wearing the costume of her locality, it is all of finer materials. The hat is of a remarkable form—"somewhat alike," M. Maaskamp suggests, "to a large oyster shell." Rather, I should say, to the lid of a large basket. It is made of the finest plaited straw, lined and covered with a gay chintz, and having a broad silk riband streaming down from the back and brought over the shoulder to secure it, in case of necessity ; as the poetical editor observes, "against the indiscreet curiosity and rude attacks of the wild children of Æolus"! The long gloves of green kid, the black lace embroidered apron, and the pink slippers are indications of gentility not to be mistaken ; she is also ordering the other woman, who has brought her some fresh butter, to take it to her servant.

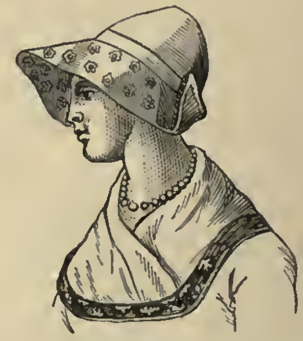

Costume of Friesland.


Young Woman of Alkmaar (North Holland).

The straw hat of the latter is of a different form, and under it she wears the cap which is specially considered the head-dress of the women of all ranks in North Holland. There appears to be several varieties of the gold ornaments belonging to it. This coiffure, as worn at Alkmaar, is thus described : "It consists, firstly, of a white under-cap, with embroidered black flowers, which, just fitting the head, encloses and covers all the hair except two very small curls, which hang down, one on each side the face. On this under-cap lies a broad band of thin beaten gold, surrounding the back of the head and extending to the ears. From the square ends of this band, in some examples, small slightly-curved plates of gold, terminating in points, rise up and secure the cap in front, while in others a plate partly encircles the forehead, terminating in a rounded end above the right temple; over this cap is worn another of transparent gauze, the ends of which hang down behind on the shoulders, covering but not hiding the broad gold band aforesaid." Such descriptions are rarely intelligible unassisted by the pencil. The annexed engravings will better acquaint the reader with the form and effect of this remarkable and picturesque head-dress, which is no doubt of considerable antiquity, and confined, as far as I have been able to ascertain, to this particular locality. Not the least curious consideration is, that it should have remained unnoticed by writers and delineators of costume down to the beginning of the present century. Some of these head-dresses, M. Maaskamp assures us, cost as much as four hundred guilders.



North Holland head-dresses.



Cap worn at Vollendam.

With the representation of one more head-dress, the cap worn by the women of Vollendam, I shall conclude my notice of the costume of Holland. The crown of this cap is made of fine linen. It is slightly conical, and terminates with a plain band above the forehead, having a broad border of lace, called *langit*, very stiffly starched, and forming a peak in front, while at the back it is turned up in two sharp ears, and in this example, M. Maaskamp informs us, "embroidered in black," with the "*fore*-letters (initials) of her husband's name"—the custom I have already alluded to.

The numerous works of the Dutch and Flemish painters of the last two centuries, familiarised to us by the originals in the public and private collections in this country, and the engravings of those abroad, furnish such ample and accessible authority for the dress of all classes in the Netherlands, that as no material alteration took place in the first half of the eighteenth century, it is happily not imperative upon me to increase the bulk and expense of this volume by the introduction of any examples.

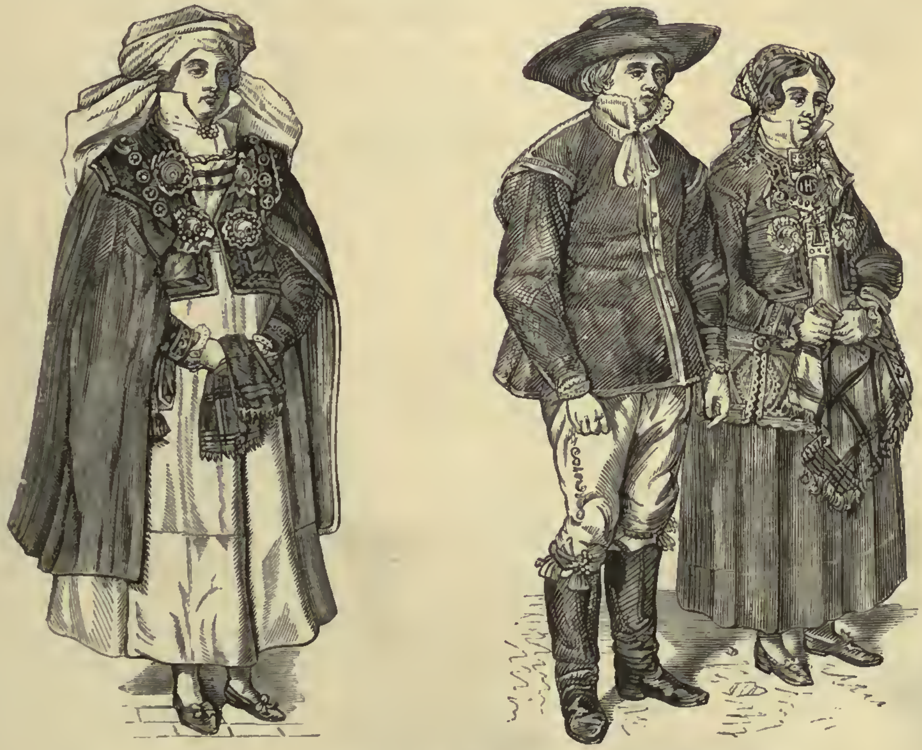
Ancient Scandinavia, represented at the present time by the three kingdoms of Denmark, Sweden, and Norway, has retained many of its primitive customs and habiliments. In the capital cities the nobility, gentry, and principal inhabitants have, as we have already seen, constantly followed more or less rapidly the fashions invented or adopted in France or England; but the peasantry, as in other European countries, have been little influenced by the changes without, and retain most of the costume that has been worn by their fathers for many generations.

In Norway the men wear broad-brimmed hats, or grey, brown, or black woollen caps. The Gulbrandsdalen peasants are distinguished by red caps. Some wear breeches and stockings all in one (the *chausses*, in fact, of their ancestors in the eleventh century), waistcoats or jackets to match, that is of wool of home manufacture, which those who wish to be smart cover the seams with cloth of a different colour. The Hardanger peasants wear black, edged with red; the Vaasserne wear all black; the Strite, white, edged with black; and those in the neighbourhood of Soynefiord, black, with yellow: so that, as that agreeable traveller, Inglis (*alias* "Derwent Conway"), observes, "every division has its distinguishing costume."[1] Their shoes are without heels, and consist of two pieces of leather; the upper part sits close to the foot, and the other is joined to it in folds. In winter they have laced half-boots, but when on the ice they put on skates about ten feet long, covered with seal-skins. They never wear a neckcloth, but leave their throats and necks entirely uncovered. Sometimes they fasten a leather belt round the body, to hold their knives or other implements.

At church, or on holydays, the Norwegian women wear laced jackets and leathern girdles adorned with silver. Their kerchiefs and caps are covered with plates of silver, brass, and tin, buttons and rings; and of the latter they wear quantities on their fingers.

In some parts of Norway the men wear coats of stone-coloured cloth, the button-holes being worked with scarlet, and the buttons made of white metal.

Inglis, describing the meeting of the Diet at Christiania, says that the assembly of delegates presents, in consequence of the variety of local costume he has alluded to, "a very motley and almost ludicrous appearance to a stranger. Several of the deputies wore jackets and girdles: these I recognized as natives of Tellemarken, through which I had recently passed; others, whose coats were as much beyond the length of an ordinary coat as the jackets of the former were shorter, and who might be seen walking to the hall, their heads covered with something of the shape of a Kilmarnock nightcap, I was informed were the deputies of Gulbrandsdalen, the mountainous district bounded on the north by the Dovne Field and its range.[2] . . . On the occasion of opening the Diet a public ball was given, which I attended. The wives and daughters of a few of the deputies had come to Christiania and were present, their home-spun and home-made dresses singularly contrasting with the more fashionable attire of the belles of the metropolis."



Costume of Herrestad, Sweden.

Of Sweden Mr. Inglis gives us no information whatever on the subject of dress; and the

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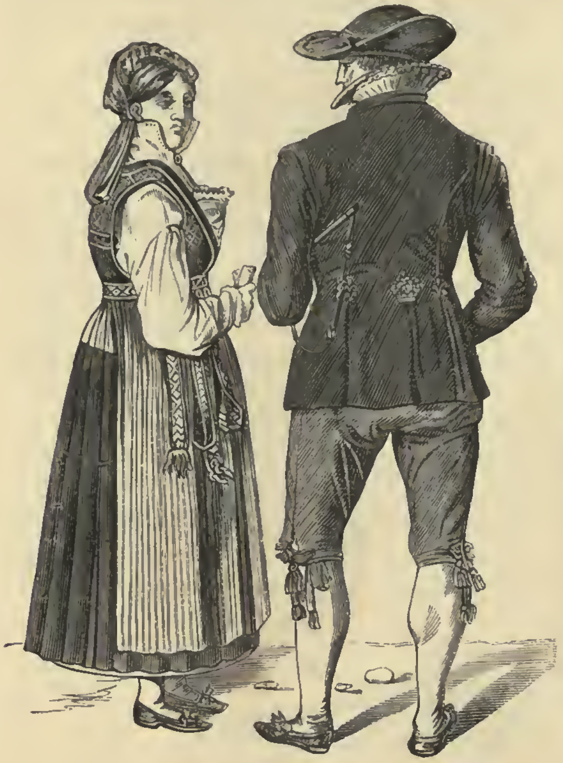
[1] 'A Personal Narrative of a Journey through Norway, Sweden, and Denmark.' Edinburgh, 1829.

[2] In a Norwegian legendary ballad translated by the author, the wood demon borrows the jacket and red cap of a peasant, in order to pass for "a child of clay;" and it is stated in a footnote that such "is the universal dress of the peasantry in Gulbrandsdalen, and the districts bordering on the Dovne Field" (p. 248).

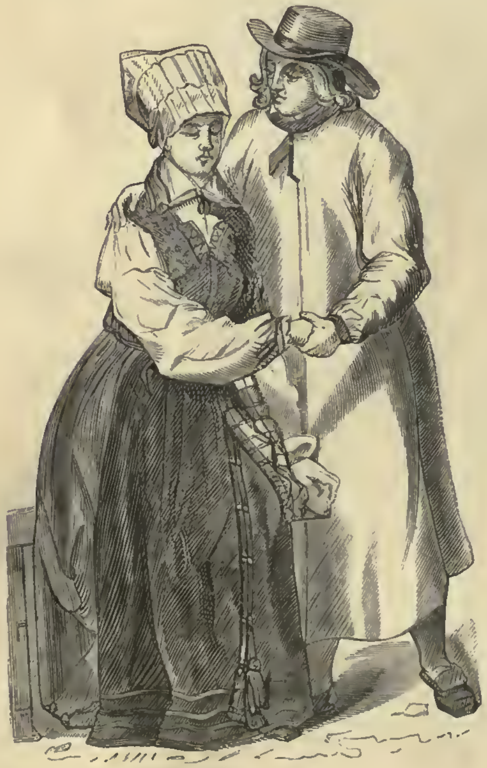


Costume of Herrestad.

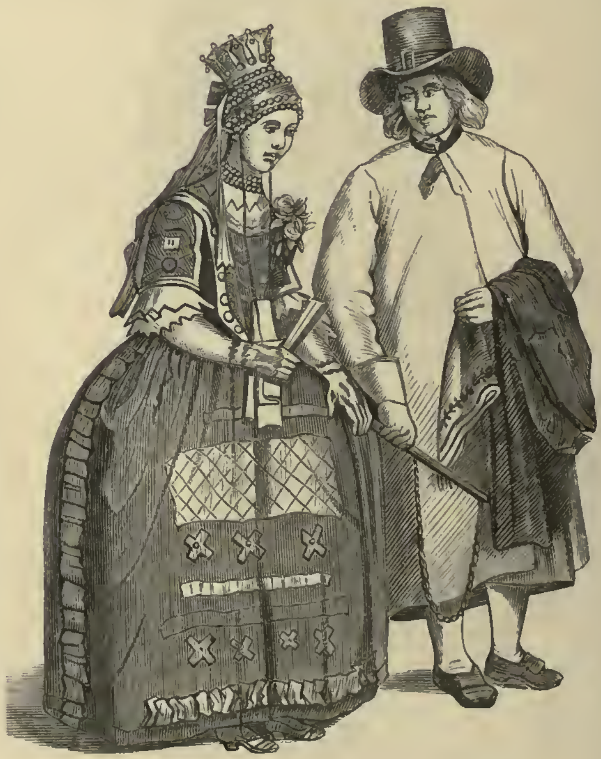
sumptuary law of Gustavus III., enacted for the purpose of repressing the extravagances and luxuries indulged in by his subjects, being passed in 1777, is too late for our notice. The regulation also affected only the higher orders, and especially those who attended the Court. The dress of the peasantry, the really national costume of the country, appears to have had many features in common with that of the North of Europe at the same period, which, as I have already noticed, seems to have been not older in fashion than the commencement of the seventeenth century. A collection of Costumes, published at Stockholm in 1827, enables me to illustrate this portion of my work with some very picturesque examples of the dresses worn in particular localities and on special occasions. To these I shall confine myself, as exhibiting relics of bygone times which I cannot venture to give a date to, as they have an Oriental character about them exceedingly deceptive always as to age, from the tenacity with which types and patterns are adhered to.

Take, for instance, the figures in the previous page of peasants in the district of Herrestad.

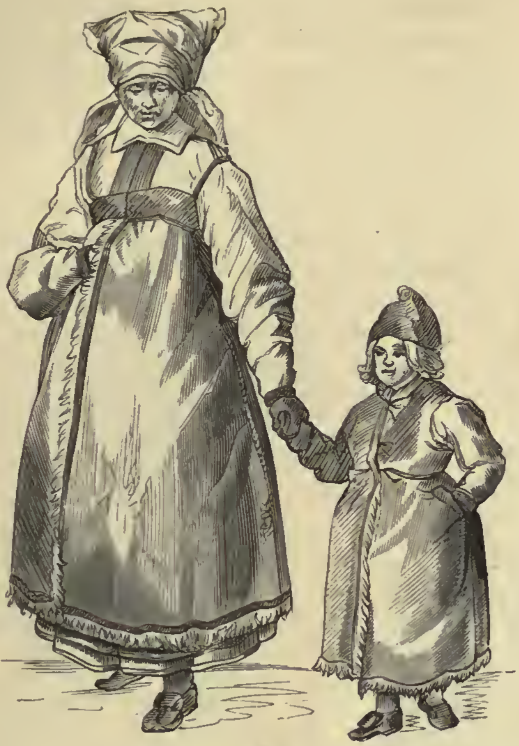
The bosses and buttons with which the jackets of the two women and the collar of the cloak of one are laden, may have been centuries old or of modern manufacture. The jackets themselves are probably of Tartar origin. We have seen them wherever



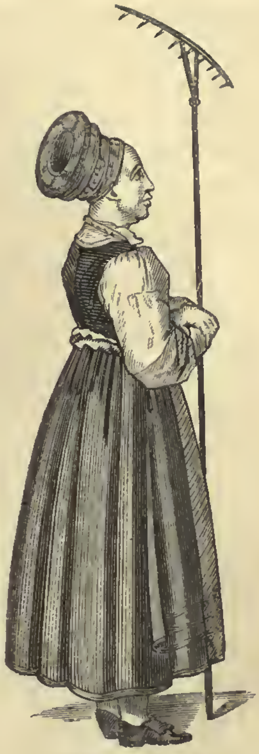
Costume of Wingaker, Sweden.



Bride and Bridegroom, Wingaker.

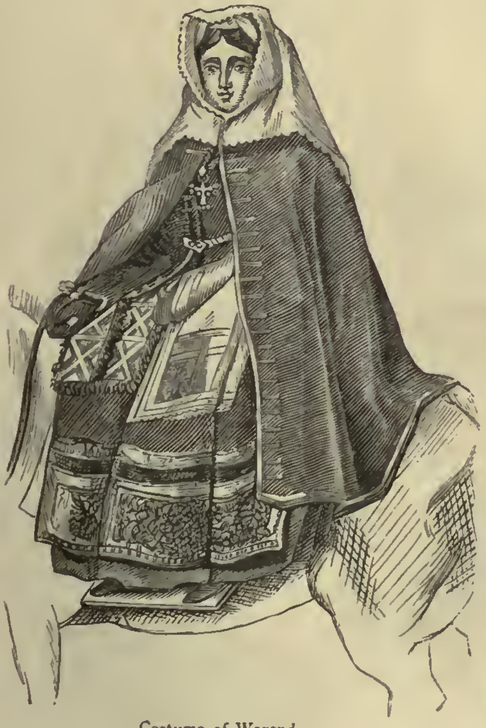


Winter Dress, Wingaker.

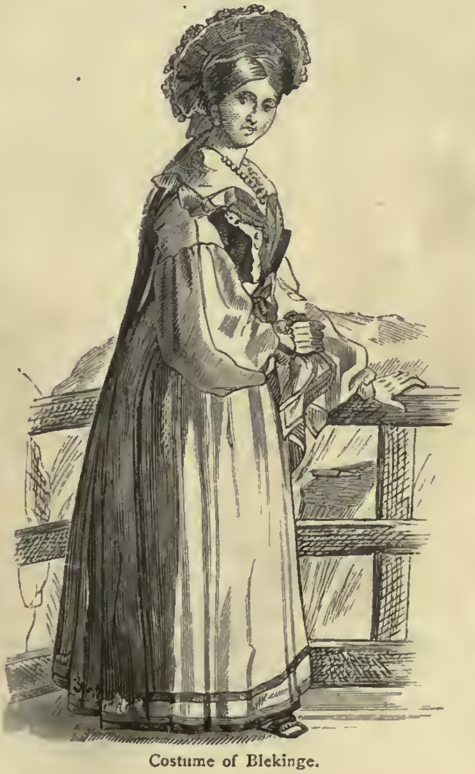


Peasant Girl, Wingaker.

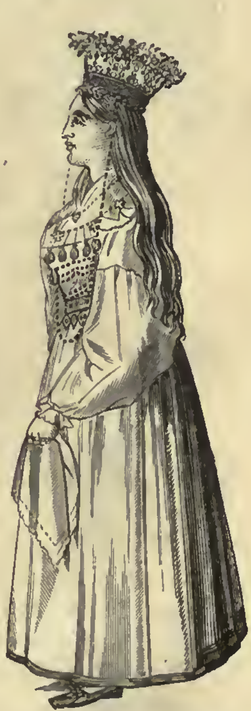
an Asiatic race had settled in the West, and they had found their way to France and England from Spain in the seventeenth century. The jacket of the man is of the form that garment assumed during its journey northward at the latter period, when it encounters its original in Scandinavia,



Costume of Warend.



Costume of Blekinge.

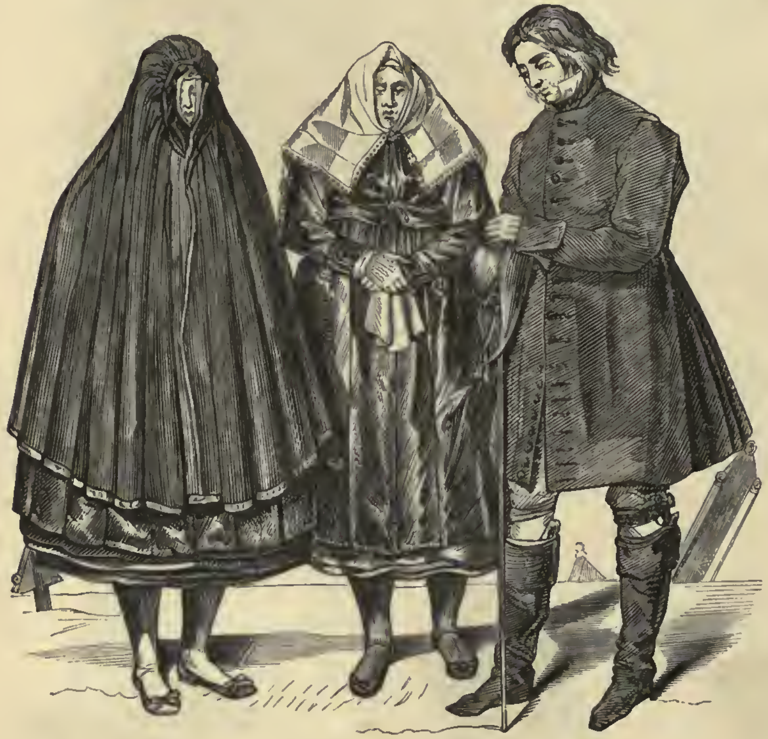


Bridal Costume, Blekinge.

after having made the tour of Europe. The remainder of the man's costume, minus the boots, is scarcely different from that of an English countryman in the time of Charles I., from which date it was to be seen nearly all over the Continent. The more modern jacket of another man of the same district is in strange contrast with a high standing ruff of the sixteenth century (see p. 346). The only variety is the long straight coat and cocked hat which appeared at the end of the century. In Sweden the coat is generally of white woollen cloth, in winter well lined with fur.

On p. 346 also are a young couple of Wingaker in Sodermanland, in their ordinary costume, and another pair in their bridal attire. The bride, in her hooped petticoat and stomacher, with short sleeves ruffled at the elbows, recalls the dress of the days of Queen Anne in England; she wears the crown which in one shape or another is as indispensable in Sweden as the wreath of orange blossoms with us. The bridegroom, in his long white coat, high topped gloves, broad-leafed hat with band and buckle, and square-toed shoes, only requires a lace cravat or muslin neckcloth to pass for a well-to-do English commoner of William III.'s reign. A woman of the same district, with her young son, in their winter clothing, the outer garments of each being well lined with fur, are worthy of notice, principally for their head-gear (see preceding page). The woman has a voluminous one of white linen, tied in a knot behind, the ends hanging on the shoulders. The boy has the red cap common to the male population of a portion of Norway; the little peak it forms in front giving it a thoroughly Phrygian character, as well as recalling the caps of their Scandinavian ancestors, the Norsemen of the ninth and tenth centuries.

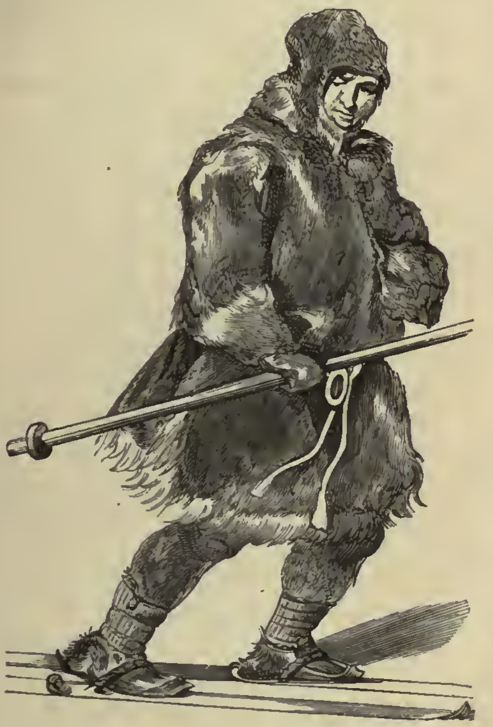
Beneath them is a woman of Warend, in the district of Smäland, in her riding-dress, and two female costumes from the district of Blekinge, one of which is peculiarly graceful, recalling to us some of the more picturesque dresses of the time of our Henry VII.; the other is that of a bride with her indispensable coronet, and her hair flowing down her back according to European custom in the Middle Ages.



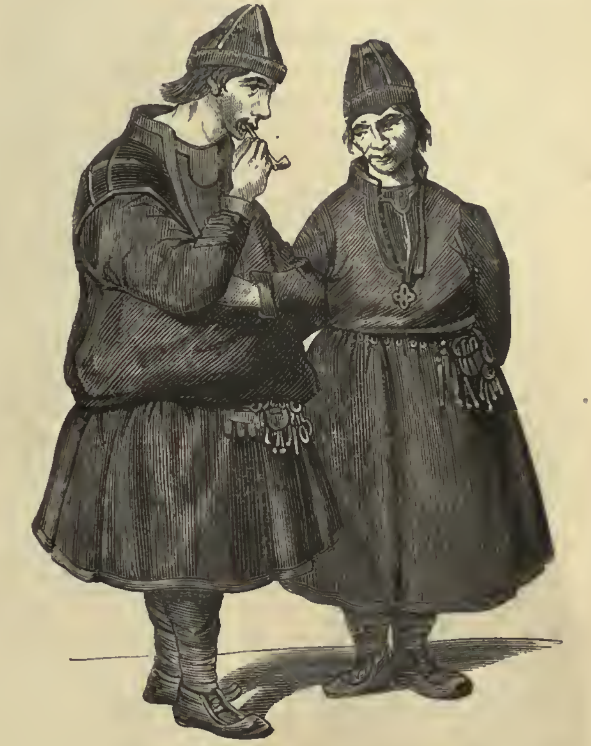
Group of Mourners, Torna.

I conclude my notice of Sweden with a group of mourners in the Harad of Torna. The hat of the man is the bycocket of the fifteenth century, but there was a revival of the form in the seventeenth, and I cannot, therefore, draw any inference of its antiquity in Sweden from this modern example.

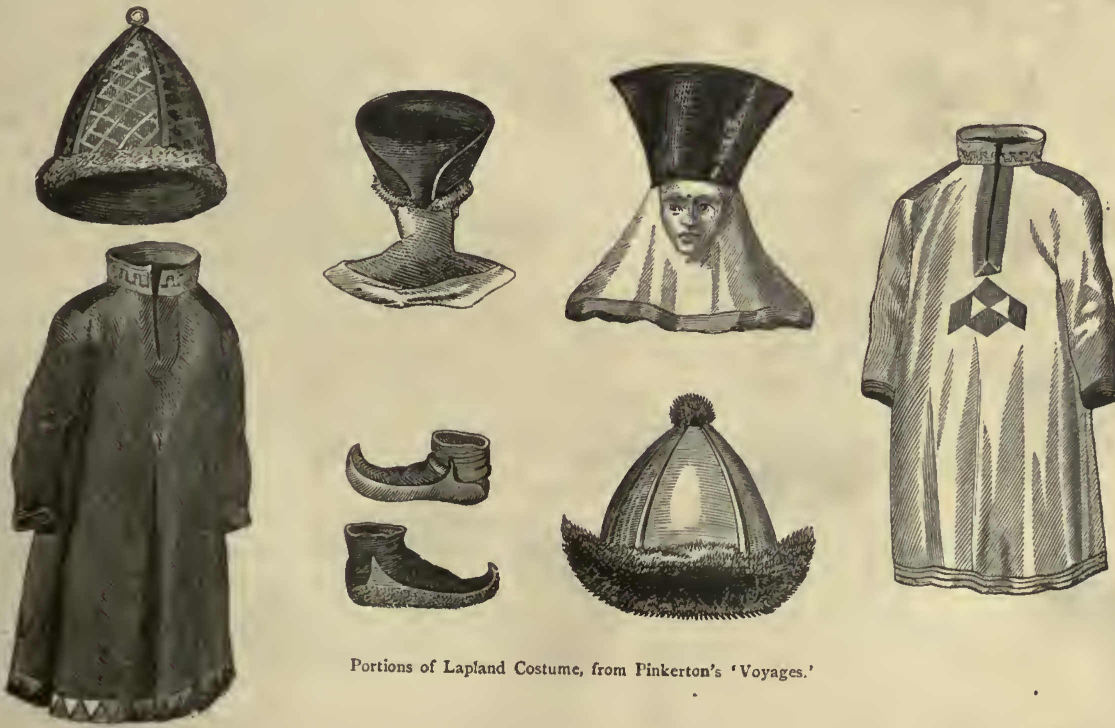
Of Lapland and Iceland, in the first half of the eighteenth century, we possess the contemporary accounts of Ehrenhalen (1745). He says the Laplanders "pretend to have preserved the attire of ancient times, yet I do not believe it; they live and dress as the climate permits." But so they most undoubtedly did "in ancient times," and consequently there may be more truth in their tradition than M. Ehrenhalen is willing to admit. "They use," he tells us, "no linen cloth; this only accords with warm countries. All their foreign luxury consists in a very coarse woollen cloth. They have caps of it, which they border on all the seams with a lace of a richer or more shining cloth. They make their doublet of it. It is a greatcoat with long sleeves, wide about the neck, and open at the breast; yet they cover the skin with a stomacher. In the bad weather of summer this piece of cloth is covered with an old furred robe; in the winter with a warmer fur. In the severe cold of that long season they wear caps or cloaks of skin. The Laplanders of the forests wear shoes made of the bark of birches; those of the mountains in winter have shoes of reindeer skin. The Lapland women," he observes, "differ little in their dress from the men, but wear round their heads a fillet of crimson cloth for want



Laplander in Winter Dress.

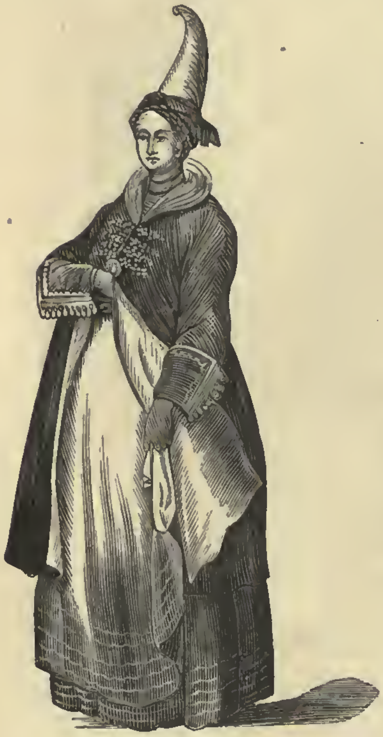


Laplanders, Male and Female, in Summer Dress.



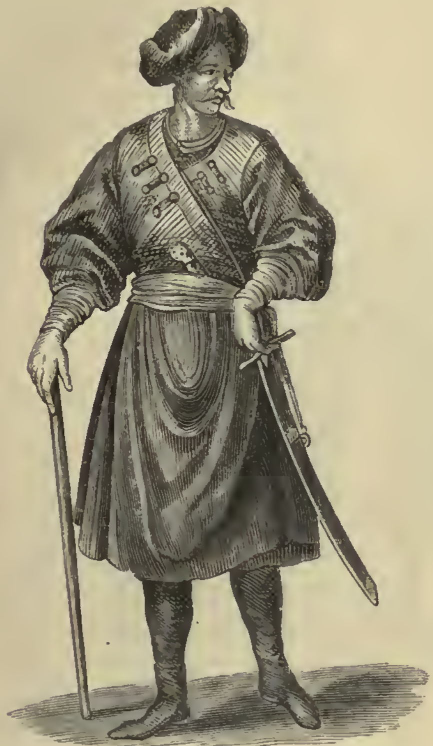
Portions of Lapland Costume, from Pinkerton's 'Voyages.'

of ribbons of silk, and a light border of wool instead of lace." The London public have recently had an opportunity of seeing at the Royal Aquarium, Westminster, a family of Laplanders in their ordinary dress, which remains to this day precisely the same as it was at least a hundred years ago, and as represented in the preceding page from prints in the volume I have been indebted to for the costume of Sweden, published at Stockholm in 1824. I add from Pinkerton's 'Collection of Voyages' various articles of dress worn in Lapland.

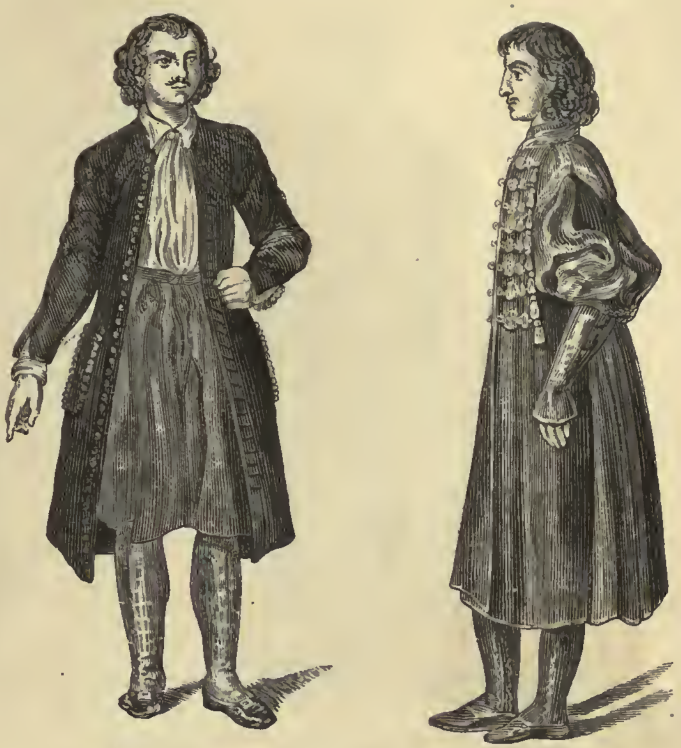

Lady of Iceland.

A later traveller than Ehrenhalen (Professor Lessing, 1757) describes the dress of the men of Iceland as consisting of a jacket shaped like a coat, good cloth waistcoat, and breeches of the same; the waistcoat trimmed with four or six rows of copper or other metal buttons. The women wear cloaks of different colours, mostly black, and called *hempe*. The richer classes decorate the front of the *hempe* with various ornaments of gold or silver, and wear a collar or neck-band of velvet, three or four inches wide, embroidered with gold or silver; but the most remarkable feature of their costume is the conical head-dress, composed of stiffened coarse cloth, covered by a finer material, and forcibly reminding us of the steeple head-dress of the fifteenth century, and its modern varieties in Normandy and the Basque provinces. From whence could this singular fashion find its way into Iceland? With what people did it originate? May we trace it back to the mountains of Lebanon and other parts of Asia Minor, where, from the time of Zechariah (B.C. 520), and probably long previously to the present day, it has existed and obtained a proverbial immortality? The horn worn by the women of Lebanon is called *tantanra*, and has a veil attached to it, as in the case of the steeple head-dress of the Middle Ages. Mr. Buckingham describes one worn by a female at Tyre: "She wore also upon her head a hollow silver horn, rearing itself upwards obliquely from her forehead, being four or five inches in diameter at the root, and pointed at its extremity. . . . This peculiarity reminded me very forcibly of the expression of the Psalmist (lxxv. 5)." Bruce also found the fashion existing in Abyssinia, where silver horns, four inches long, are worn by the chiefs and military men. It is there called *kirn*, the same word as the Hebrew *keren*, and from whence the French *corne* and our own *corner*.

The men wear a tunic called *tork*, of sheepskin, the wool inside, with a stiff high collar of cloth, embroidered with different colours—the tunic is bordered with kersey, and the edge trimmed with otter's fur, the left side ornamented with gold or silver tassels; cloaks of kersey or wadmol, called *Ladde kafte* and *Gogges kafte*, with stiff collars covering the whole neck to the shoulders, also embroidered; other cloaks, made of the skin of the female reindeer, the hairy side outwards and called *Paesk;* gloves called *Rappenkah*, made of the skin of the feet of the young reindeer or the black fox, and lined with dried grass called *sunnek;* no stockings, but leggings of wadmol, reaching from hip to ankle, called *Gogges Busak*, or of dressed leather, called *Kamark Busak;* shoes, called *gallosheck* (can this word have any connection with our galloches?), fastened with thongs about the calf and up above the knee, (the old Scandinavian custom)—some with turned-up toes, called *sapokek;* girdles and pouches of leather, with tin ornaments. The women shave their heads almost to baldness, and usually wear linen caps, seldom woollen—if the latter, they are of kersey, or some such cloth, bound on the head with ribbons or counterfeit gold or silver lace; hoods of green or blue cloth, trimmed with a different colour; sheepskin tunics, like those of the men, only longer and without the stiff collar, and more profusely tasselled with gold or silver on the left side; others of wadmol, kersey, or reindeer skin; long trousers like the men, and gloves and shoes of the skin of the white reindeer; girdles of cloth or leather, covered with tin plates, the wealthier women wearing gold or silver girdles.

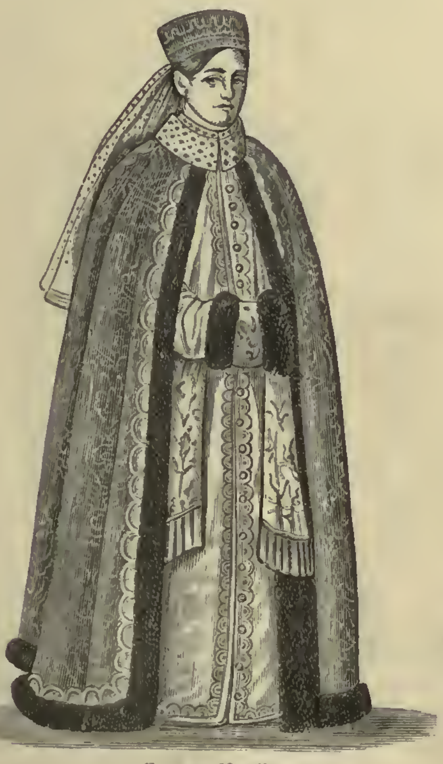


A Russian Nobleman. 1703.

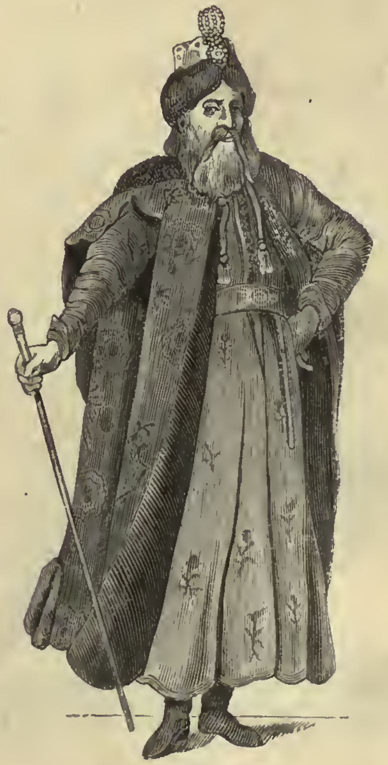


Sailor's dress. Peter the Great. 1689–1724. Polish dress.

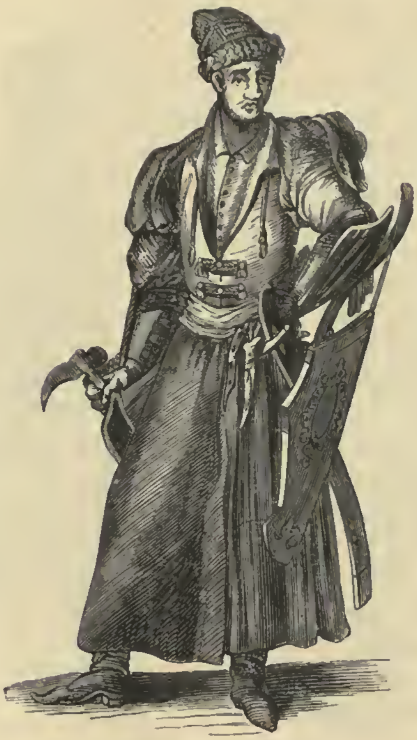
Of Russian costume Weigel in 1703 gives us but one specimen. We have, however, abundant material in the grand work we have been already so much indebted to, illustrative of all ranks and both sexes in the European portion of that empire, and from which we select the figures of the



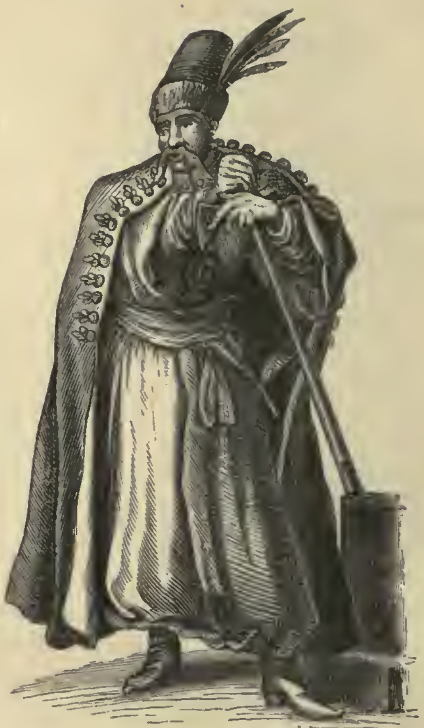
Empress Natalie.



Prince Potempkin.



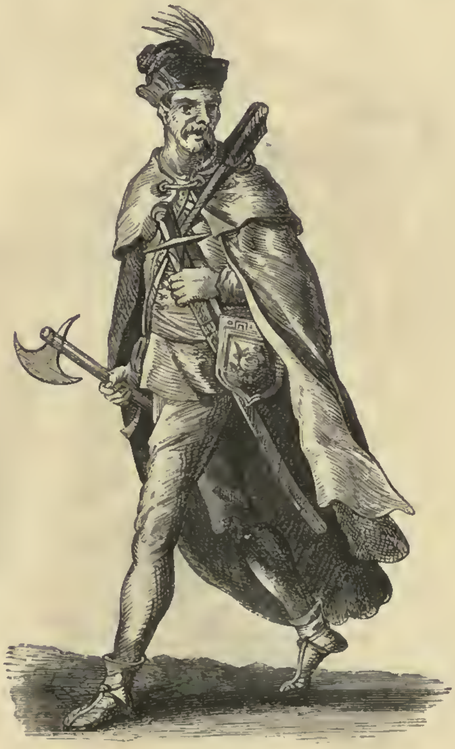
A Polish Nobleman.



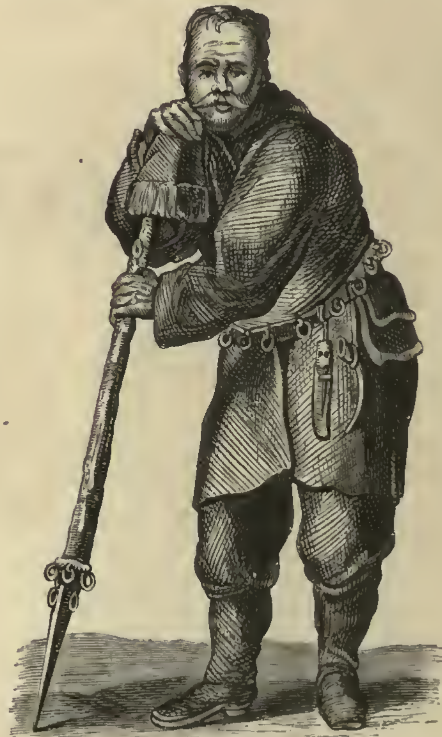
A Polish Heyduck.

celebrated Tzar Peter the Great in his sailor's dress and a Polish dress, the Empress Natalie his mother, and the celebrated Prince Potempkin.

Respecting the military costume of this period, the warlike character of the nations in the East



Heyduck.

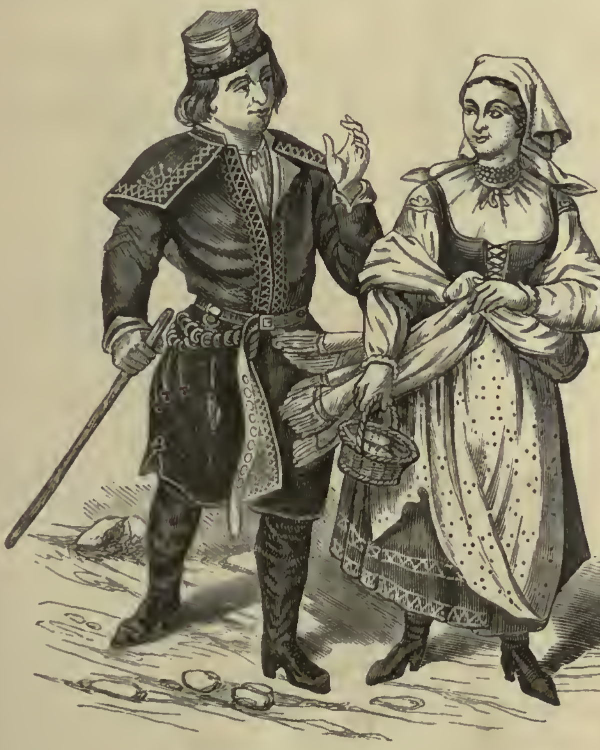


A Polish Peasant.

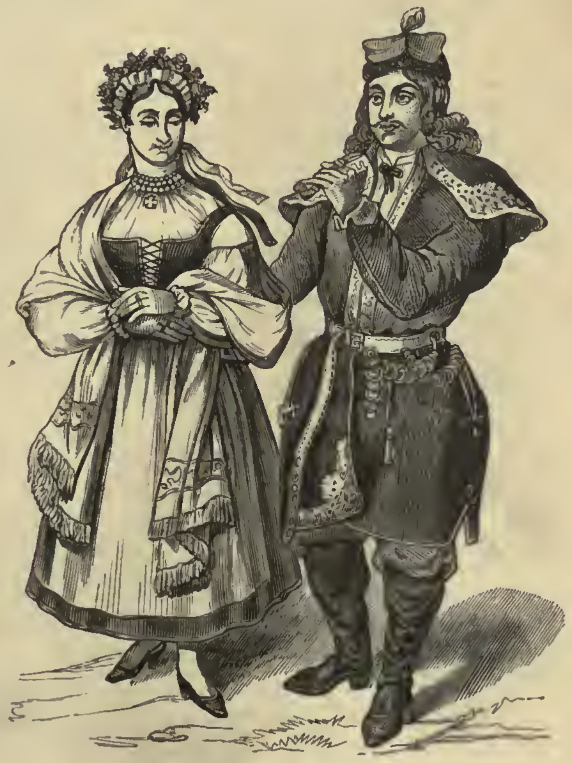
of Europe, and the influence of their Asiatic origin on their dress as well as on their manners, render it difficult to distinguish the apparel of every-day life from that of the camp and the battle-field, particularly as all classes save the mercantile and the clerical went on all occasions armed to the teeth, and regimental uniform, but recently introduced into France and England, had not in 1703 (the date of the publication of Weigel's work) been adopted by the Governments of Hungary, Poland, or Russia. I shall not therefore, in this instance, attempt to separate the civil from the military costume of those countries, reserving, however, some observations on the latter for that portion of the chapter which is appropriated to the illustration of the regular army.

To begin with Poland, at this period under the sceptre of Frederick Augustus, Elector of Saxony, the successor of the valiant John Sobieski, soon, however, to be driven from his throne by the power of Charles XII. of Sweden, and supplanted by Stanislaus Leczinsky, Palatine of Posnania, elected July 12th, 1704. Here we have, 1, "Ein Polnisch armiter Edelman," the costume but slightly differing from what it appeared in the sixteenth century; 2, a Polish Heyduck, with the ample trousers that indicate an Oriental origin; 3, another Heyduck, of inferior rank, who might be described as "in heavy marching order;" and, 4, a Polish peasant. Unfortunately there is no example of Polish female attire in the collection; but I am enabled, by the kindness of a Polish gentleman, to supply the deficiency from a collection of Costumes published in 1841 by Leon Zienkowicz, from which I have selected such examples of national attire as have reached our own times uninfluenced by the fashions of Western Europe, guided also by the valuable descriptions and notes of the learned editor, whose text, in French, is full of the most valuable information.

The dress of the peasantry in the vicinity of Cracow, on the left bank of the Vistula, consists of a shirt, the collar and wristbands of which are fastened by ribbons. They never wear any sort of neckerchief or cravat, even in winter. Over this shirt they wear a tunic or coat, called *sukmana* or *karazya*, fastening in front, and a girdle, ornamented with bright copper studs, to which, by a leathern thong, is appended a small knife, called *kosik*. Loose trousers of white or striped red and white cloth, or sometimes of yellow leather, are stuffed into their boots, which come up to the knees,

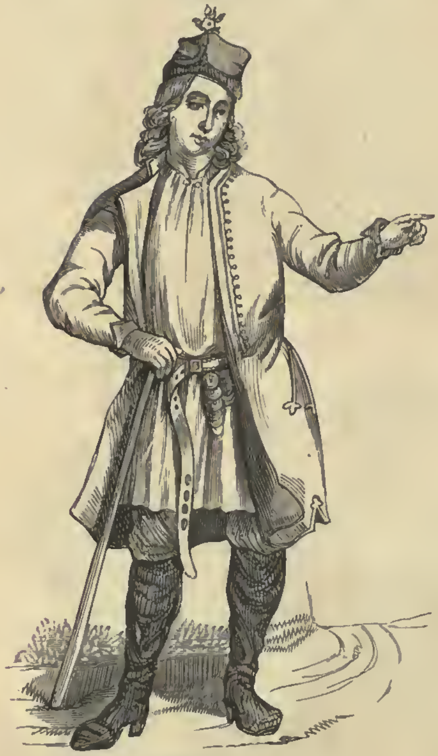


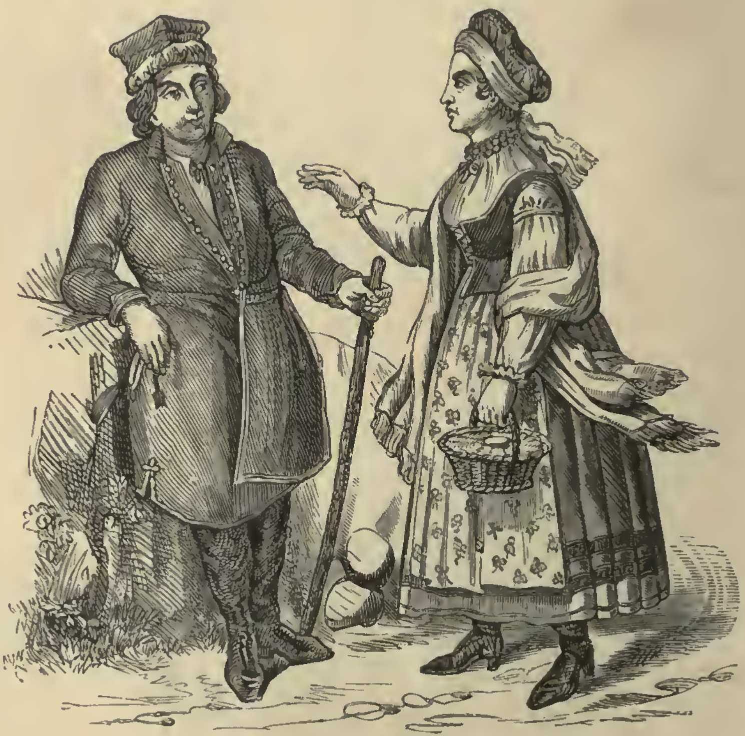
Cracovians in Sunday dress.



Man and Woman of Szkalmierz.

and are made of leather called *juckta,* known to us as "Russia leather," with very thick iron heels. Their caps are square, of red cloth, and bordered with black fur. The overcoat differs in colour in particular districts. That of the peasants nearest to Cracow is blue, with crimson silk or cotton embroidered borders (the *karazya*), and has a falling collar or cape hanging over the shoulders, ornamented with little plates of copper. The inhabitants of Szkalmierz wear brown coats, with white cords ; those of Proszow, white, with black cords. In summer time the men generally wear white cloth coats and linen trousers, high boots, a large low-crowned hat, ornamented with ribbons and peacock's feathers. The young women wear their hair long behind, and tied with coloured ribbons. Their shift sleeves are embroidered on the shoulders and at the wrists with crimson. The bodice is of blue or red cloth, silk or satin ; the petticoat, of various colours, descends to the ankles, and, by those who can afford it, is bordered with gold or silver lace. Necklaces of coral or coloured beads are universally worn. In summer a light shawl or scarf, of linen or muslin, called *rantuch*, is thrown over the shoulders to protect them from the dust. They wear also aprons, which they fling over their heads when at work in the fields. Over this dress they wear sometimes a coat like that of the men, generally of blue cloth, and in winter lined with sheep's wool, and boots with high heels instead of shoes.[1] In fine weather they sometimes wear neither shoes nor stockings. On fête-days the young Cracoviennes wear a *bandeau* of velvet or gold lace round their heads in form of a diadem, surmounted by flowers and long streaming ribbons. Married women wear a white kerchief on their heads, or a hood (*chaperon*), trimmed with gold lace.


Peasant of Proszow.


Polish Peasants of Skawina.

The people on the right bank of the Vistula (the Kijacks and the Skavinians) are also called Cracovians. The former, inhabiting the country between the salt mines of Wieliczka and Podgorse, wear blue coats, lined and trimmed with crimson ; green vests and girdles, ornamented with gold and silver ; green velvet caps, square in form, and bordered with grey or black fur. The Podgorsian women wear blue coats, like the men, red corsets, yellow petticoats, and various-coloured aprons. The girls dress their hair with flowers; the matrons wear white kerchiefs. The Skaviniens wear blue bodices; green petticoats, with red borders; a flowered apron; and a scarf or shawl about their shoulders.

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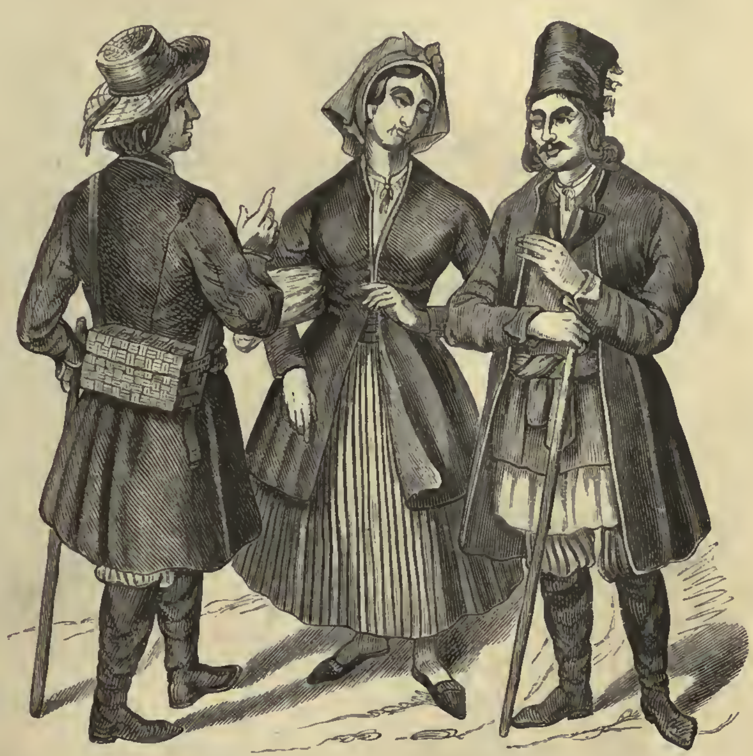
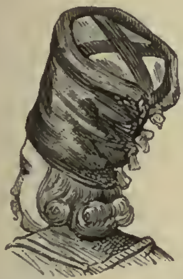
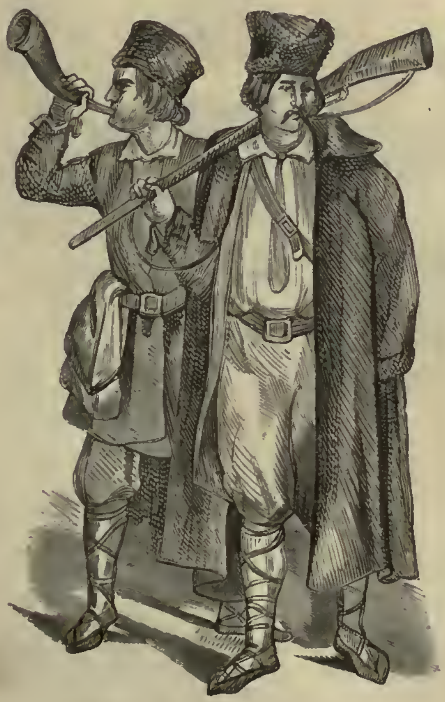
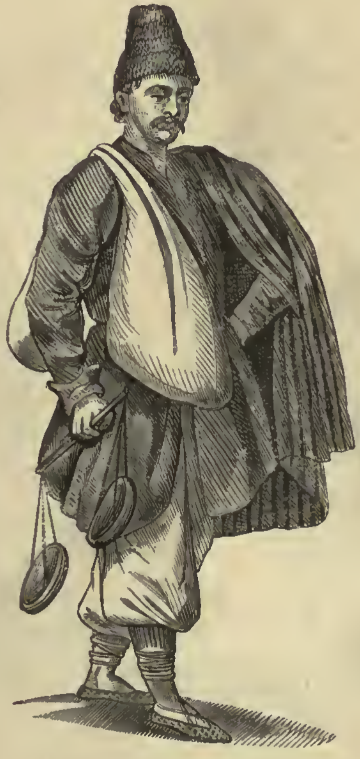
[1] It is worth noticing that the toes of both boots and shoes are devoid of any such peculiarities as those of the *cracowes* in the Middle Ages, which are presumed to have derived their name from this locality.

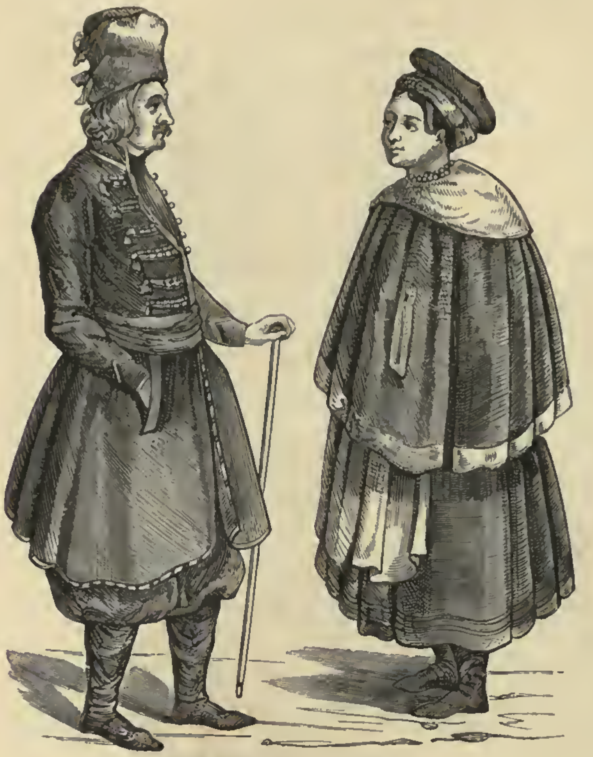

Peasants in the neighbourhood of Warsaw.


Back of cap of Man of Podolia.

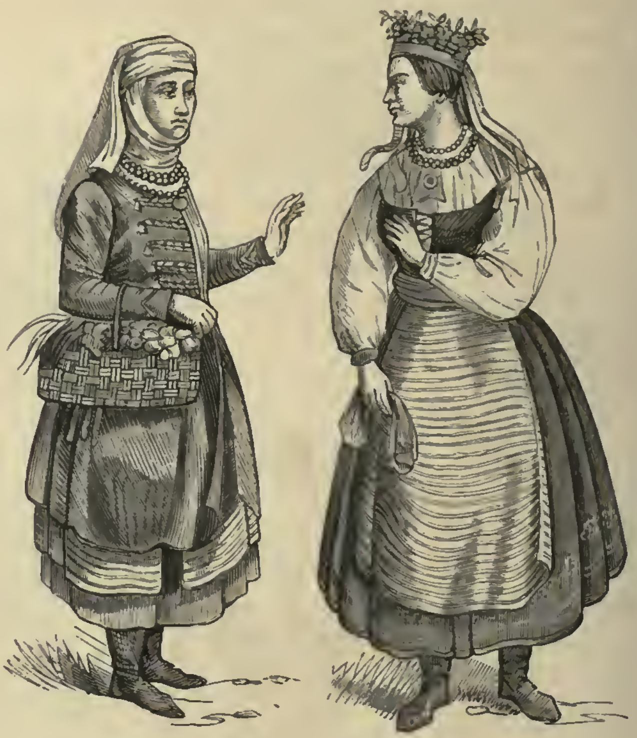
A spirited sketch of a Harvest-home Procession in the neighbourhood of Sandomir illustrates a singular local custom. A crown of wheat is placed on the head of some village beauty who is a bride-elect, and, after it has been blessed by the priest in the church, she is conducted with music and song to the house of the Mayor, who attaches a cock to the top of the crown, which is reconciled to its position by pecking the grain out of the ears. If on the road it expresses its satisfaction by crowing, it is considered a happy omen for the ensuing season; but if it remain sulky and silent, the reverse is to be expected. As there is nothing special in the dress of the persons composing the procession, I have not thought it necessary to have it engraved.


Hunters in the Forest of Bialowicza.


Costume of Mountaineers called Huzuly.

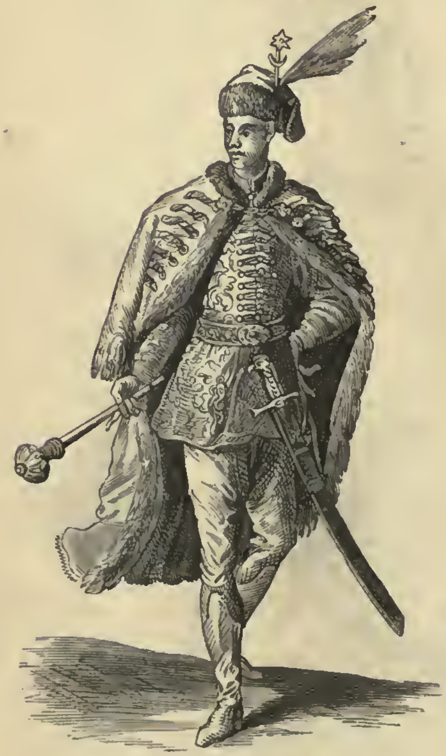


Gallician Male and Female Costume.

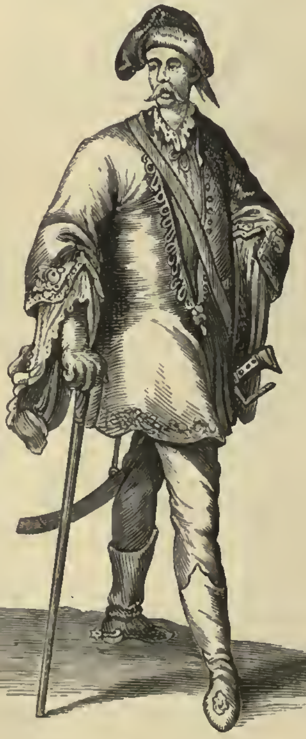


Countrywomen of Jaroslau.

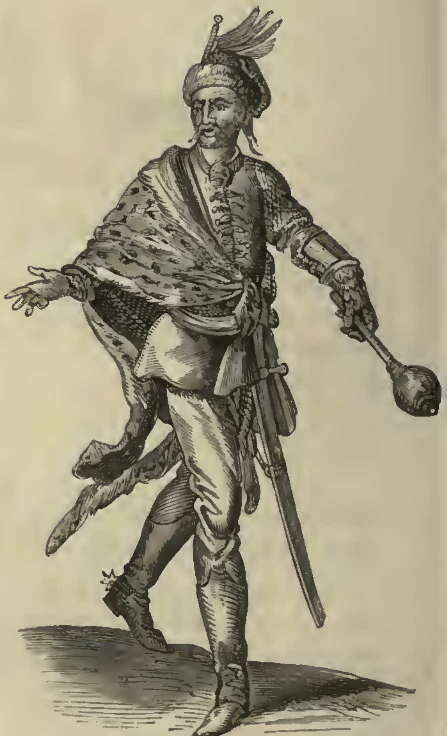
In the woody and mountainous parts of Poland the foresters and hunters of these districts bind their legs, like the peasants in the Abruzzi and some parts of Spain, from the ankle to the knee with a sort of cross-gartering, such as we see in Frankish, Anglo-Saxon, and Norman costumes of the tenth and eleventh centuries; but in lieu of linen and leather the Polish bands are made of the bark of the beech-tree. White linen shirts and trousers, brown cloth jackets, coats or cloaks (*kapota,*



Hungarian Nobleman.



Hungarian Officer in summer dress.

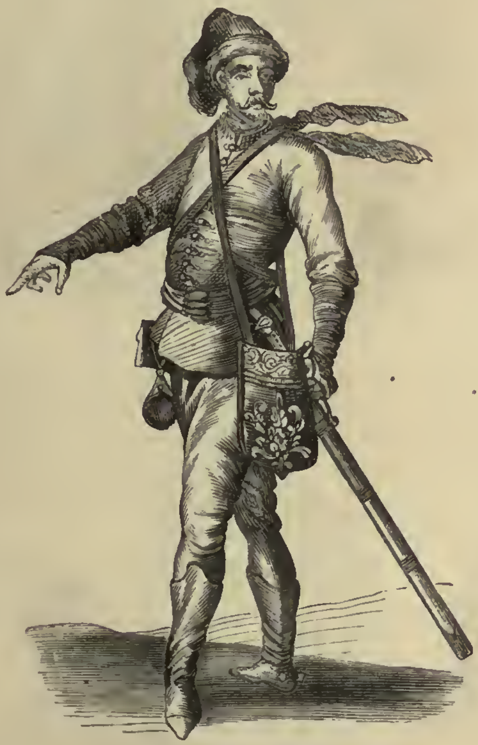


Hussar Officer.

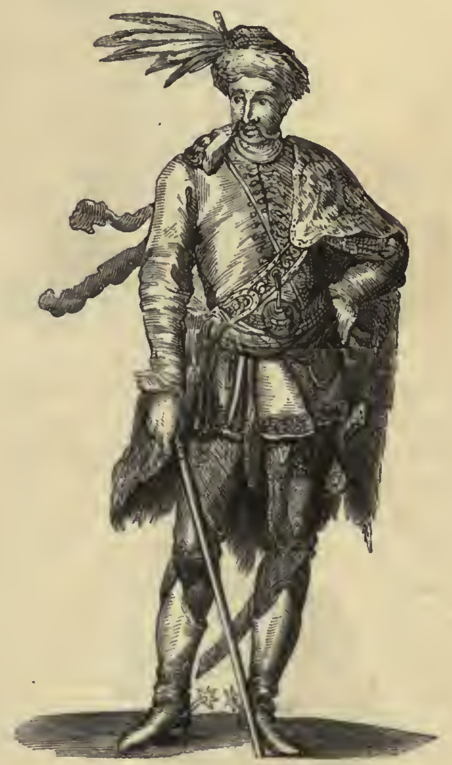
siermienga, sukmana), leathern girdles, and fur caps of various shapes, or low-crowned, broad-brimmed hats, form the ordinary attire of the inhabitants of the Bialowicza and the mountaineers of Kolomya. The women trim their holyday dresses with gold and silver lace, and the girls braid their hair with a profusion of ribbons.

With the above examples of the costume of the people in the environs of Lemberg and Jaroslau, towns in Gallicia or Austrian Poland, I must terminate my selections from the interesting work of M. Zienkowicz, which contains no less than thirty-seven carefully drawn and coloured plates illustrative of national dress and military uniform; the latter, however, being of too recent a date for introduction in this History.

Hungary is more liberally illustrated by Weigel, as may be imagined, considering the Viennese origin of the work. Subjoined are eight engravings of Magyar costume, male and female:—1, a Hungarian nobleman (*ein Hungarischer Herr*); 2, a Hungarian officer in summer dress (*ein Hungarischer Beamter in Somer-Kleid*); 3 and 4, an officer and private soldier in a Hussar regiment; 5, a colonel of Hussars; 6, *ein Hungarischer Bantzerstecher*,[1] in a coat, hood, and chausses of mail, and who but for the boots might be mistaken for a soldier of the fourteenth century; 7, a Hungarian lady of quality; 8, a Hungarian lady in summer dress, and 9, a lady in winter clothing; also a Honak and a Honakin or female peasant of the same district. (See woodcuts, pages 358, 359.)



Hussar.



Colonel of Hussars.

Armour, excepting gorgets and cuirasses, was entirely abandoned at the commencement of the eighteenth century by all European nations west of the Danube, and regular uniform adopted for every arm in the service, Prussia setting the fashion in military costume as well as military tactics.

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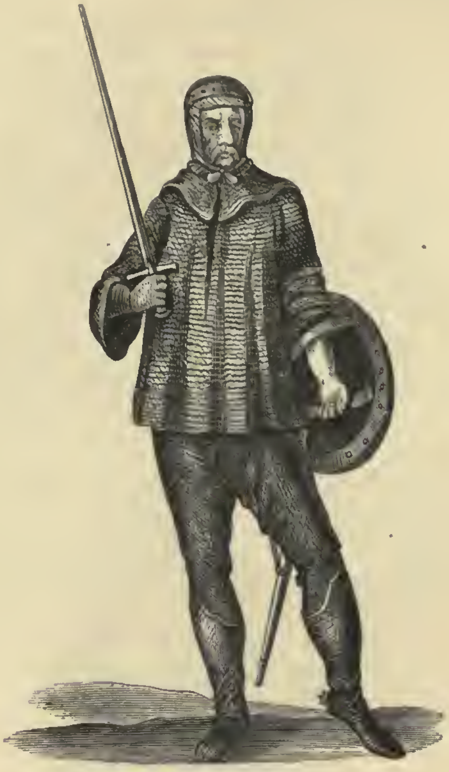
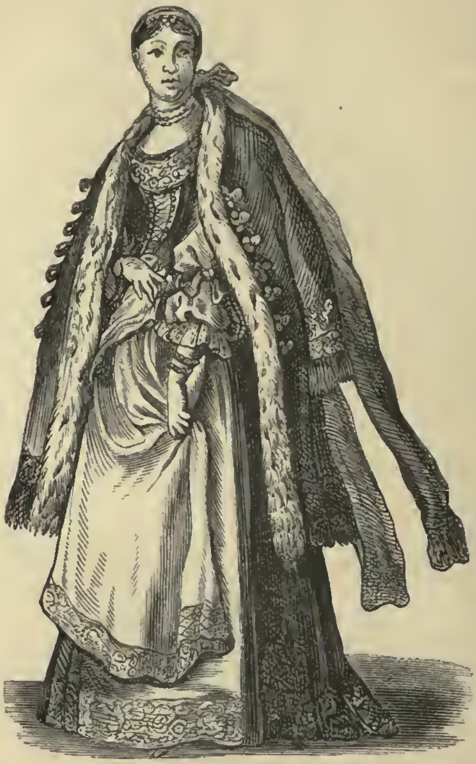
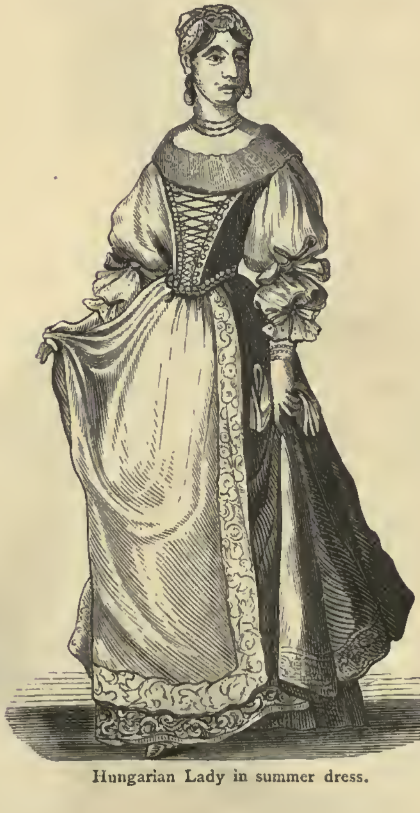
[1] I have been unable to obtain even from Germany a satisfactory interpretation of this word. Heinsius defines it a sort of rapier with fixed blade, which served to pierce a coat of mail (Bantzer, Banzer, or Panzar). I can only suggest that such troops were named from the weapon peculiar to them, as we find Halbardiers and Harquebusiers; or at present, Lancers, Carbineers, and Fusiliers. This, however, entails the inference that such mail-clad men were employed against troops similarly equipped, as the Circassian cavalry are to this day.



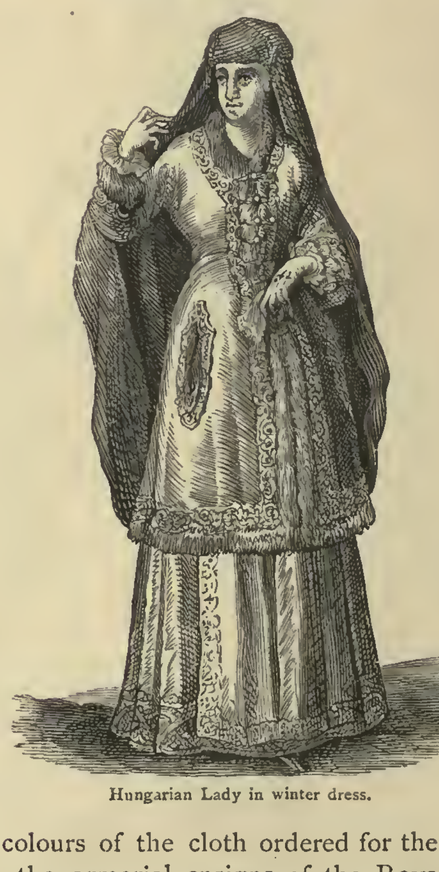
Hungarian Bantzerstecher.



Hungarian Lady of Quality.

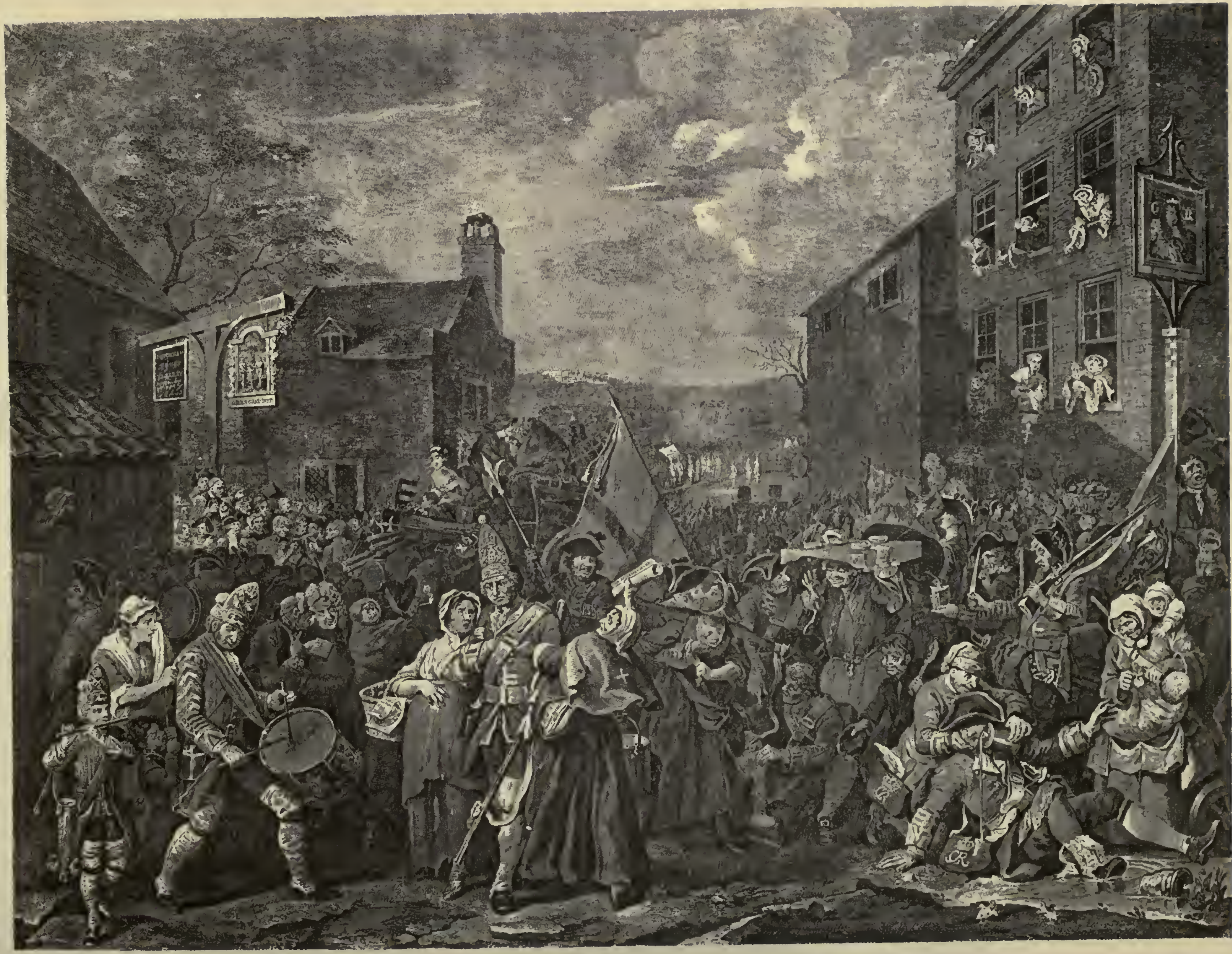


Hungarian Lady in summer dress.

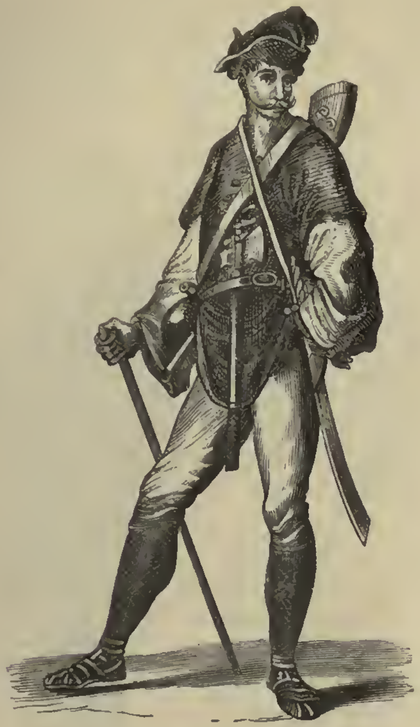


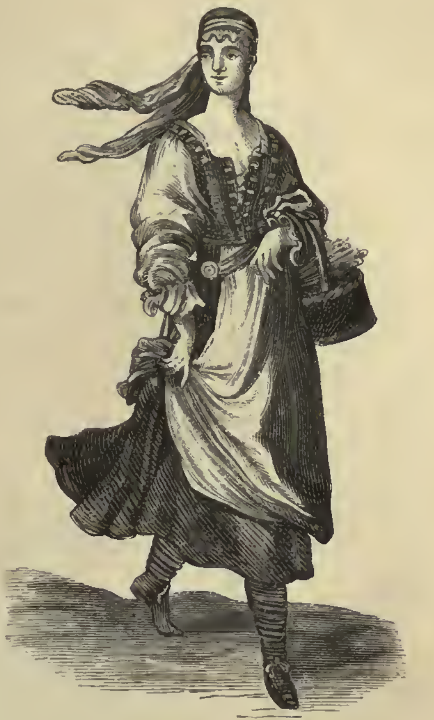
Hungarian Lady in winter dress.

Scarlet and blue had long been the two principal colours of the cloth ordered for the array of the king's troops, in accordance with the tinctures in the armorial ensigns of the Royal Family



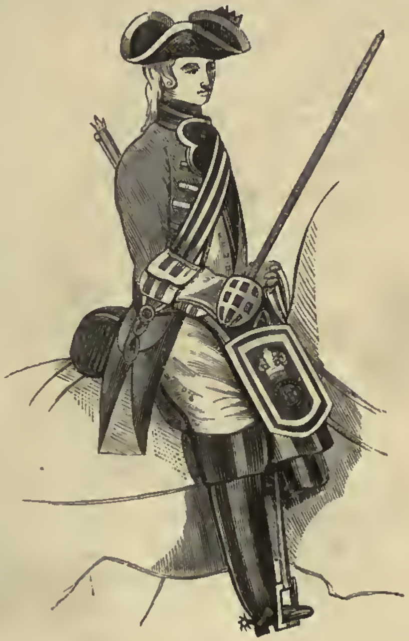
March of the Guards to Finchley. 1745


Honak.


Honakin.

of England from the time of Edward III., the guide from the beginning of Heraldry for the liveries of retainers and domestics having been the colours in the arms of their lord or leader. The uniform of the Guards was therefore, in the reign of Queen Anne, definitively made red with blue facings; those of the regiments of the Line being also red, but distinguished from each other by different coloured facings. The red and white feather appears during the same reign. The black cockade, about the time of George II., was probably assumed in opposition to the white cockade of the Jacobite party. The pointed Grenadier cap was introduced from Prussia between 1713 and 1740, *i.e.* during the reign of Frederick William II., first King of Prussia, and father of Frederick the Great.[1] The pike ceased to be carried in the English army in the reign of Queen Anne, and the musquet and bayonet became the general weapons of the infantry. The cartouch-box supplied the place of the bandelier; and the gorget, worn only by officers when on duty, dwindled into the gilt toy that I remember it in the reign of George III. The British Hussars were enrolled in 1757.

Grose has printed the regulations for the clothing of his Majesty's forces in 1729, 1736, and 1746; but as no colours are mentioned, they add nothing to our information on this subject. For more minute details I must again refer the reader to the 'Records of the British Army,' published by authority, from official documents, by Richard Cannon, Esq., London, 1837.


Life Guard. 1742.

The only Scotch regiments in the English service previous to the accession of George III. were the Royal Scots and the 42nd Foot. The former, under the command of the Earl of Orkney, was in 1700 still "armed in the old Highland fashion, with bows and arrows, swords and targets, and wore steel bonnets."

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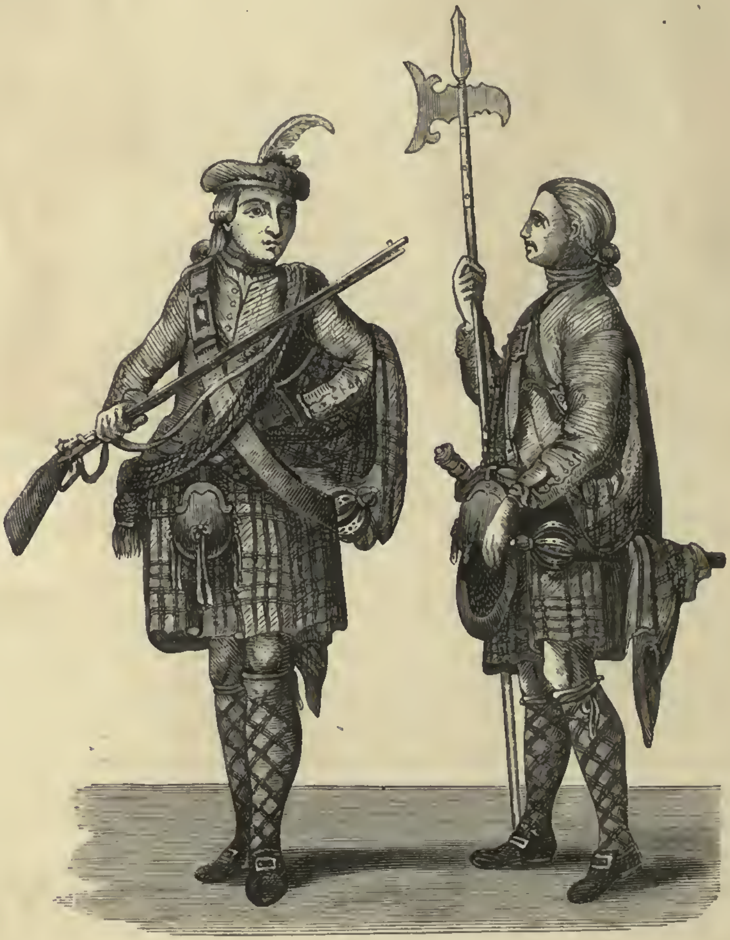
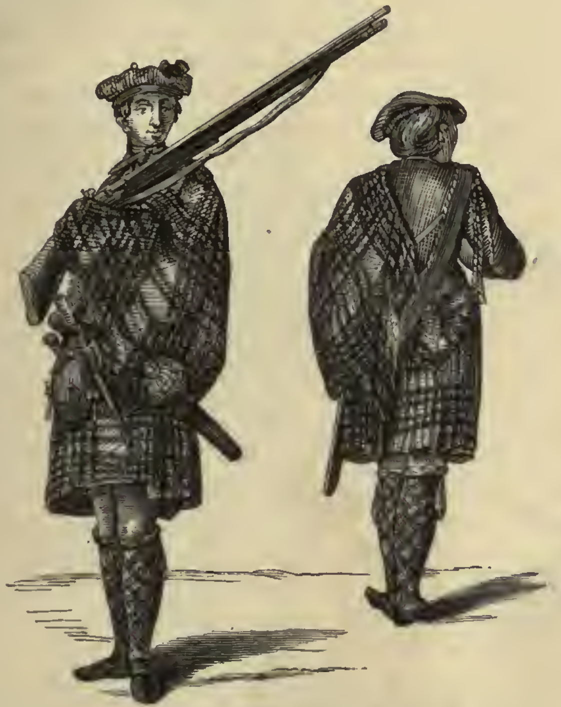
[1] See p. 363.

The 42nd Foot was composed of independent companies, raised for the protection of the country against robbers, and thence called the Highland Watch. They were regimented October 25, 1739, when John, Earl of Crauford, was appointed Colonel. Grose, writing at the end of the century, says: "The 42nd Regiment of Foot differs from all others in his Majesty's service in their dress and appointments, their uniform being the ancient habit of the Scottish Highlanders, consisting of the bonnet, plaid, red jacket faced with blue, the philibeg, and tartan hose. Their arms, besides those borne by the other regiments of infantry—namely, firelocks and bayonets—are large basket-hilted swords, and daggers about eighteen inches long, called dirks" (vol. i. p. 163). To this account he adds a foot-note, as follows: "I doubt whether the dirk is part of their general arms, but I remember in the year 1747 most of the private men had them, and many were also permitted to carry targets. The regiment then was in service in Flanders." Now this statement is of considerable importance to us, as it justifies our introduction of copies of the engravings which accompany Mr. Grose's description, as, recollecting the equipment of the regiment in 1747, had any particular alterations taken place in it previous to 1800, when the drawings must have been made for the work (published in 1801), he would surely have alluded to them. I have, therefore, no hesitation in giving reduced copies of figures from his plates, depicting an officer, soldiers, sergeant, and piper of a Highland regiment at that date, although it is later than the period to which this History is limited. The good old antiquary's remark, that their uniform was "the *ancient* habit of the Scottish Highlanders,"

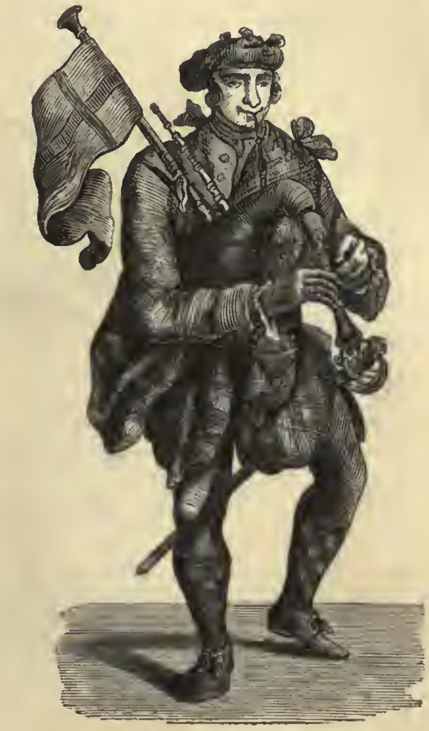


Officer and Sergeant of Highland Regiment.

raises a smile in these more critical days ; but the *sporans* worn by them are of a primitive form, and the hose of the officer and soldiers are longer than those worn at present, reaching up to the knee, and gartered close beneath it.



Soldiers, Highland Regiment.

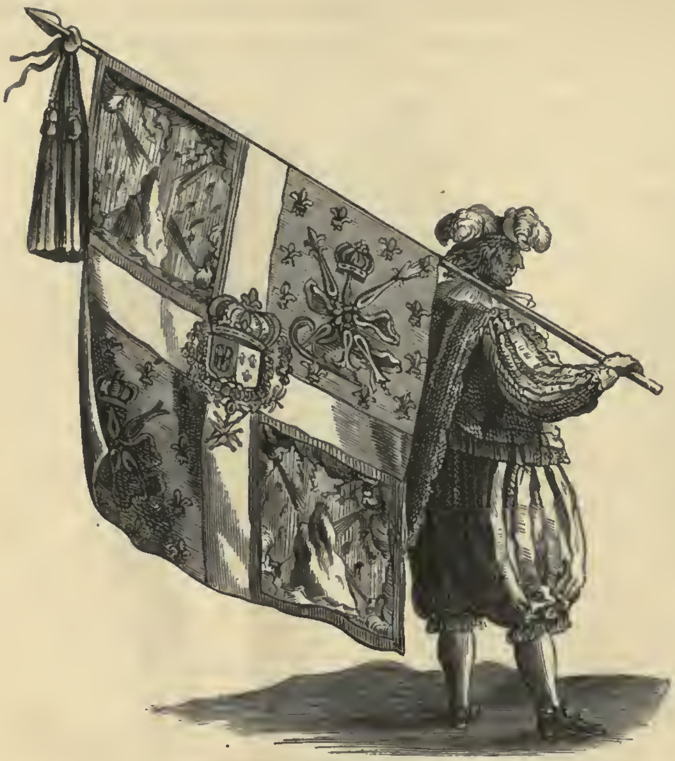


Piper.

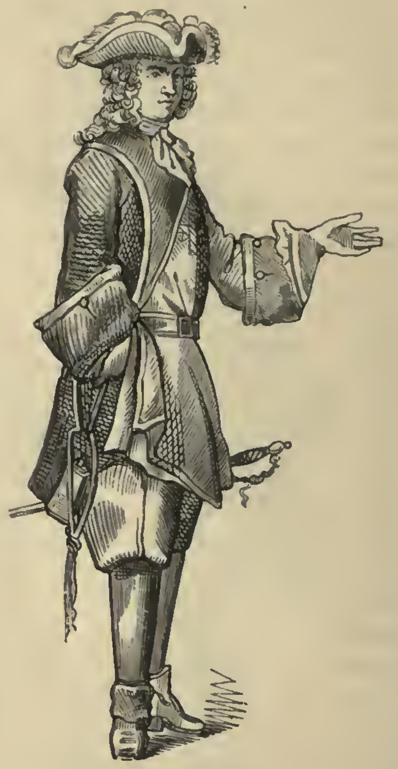
In France the progress of uniform was much the same as in England, and similarly influenced by the regulations in Prussia. In the first years of the reign of Louis XV. the square-cut coats and large three-cornered cocked hats were worn by the majority of the forces, leather breeches and high boots distinguishing the cavalry, with the exception of the Dragoons and the Hussars—the former wearing long gaiters, and a cap the point of which hung down nearly to the shoulders ; while the Hussars had exchanged their original Turkish style of dress for the Hungarian. Their cap resembled that of the Dragoons, only not so long in the point. The jacket had tight sleeves and short skirts. The pantaloons were close-fitting, and the boots of soft leather, with turn-over tops. A short mantle of fur hung on their shoulders, and the pouch called *sabretache* was appended to their waist-belt. Père Daniel, in his 'Histoire de la Milice Française,' published in 1721, has given us contemporary representations of a Dragoon and a Hussar, and also an engraving of the standard-bearer of the Cent Suisse at the same period, who must not be confounded with the Swiss Guards. (See next page.)

Regiments were distinguished principally by the colour of their facings, their lace, or their *brandeburgs.* Dark blue and bright red were the colours of the Royal regiments. The former was appropriated to the *Gardes du Corps*, the *Gardes Françaises*, and the *Grenadiers à cheval ;* the red to the Swiss Guards, the *gens d'armes*, and the Musqueteers. In the troops of the Line the "*rouge garance*" (a deep red, approaching claret colour) and sky-blue were assigned to foreign regiments in the French service, whilst every shade of brown and grey, with different coloured facings, distinguished the French regiments from each other. But while uniform had been accepted without protest by the army generally, the officers took great liberties, and dressed according to their fancies. Those of the Gardes Françaises, who were privileged to wear private mourning when on duty, would march at the head of their companies in plain black vests, without any mark of military distinction except the gorget, usually worn at that period.

The bearskin fur cap was introduced from Prussia in 1740. It was first worn in the French

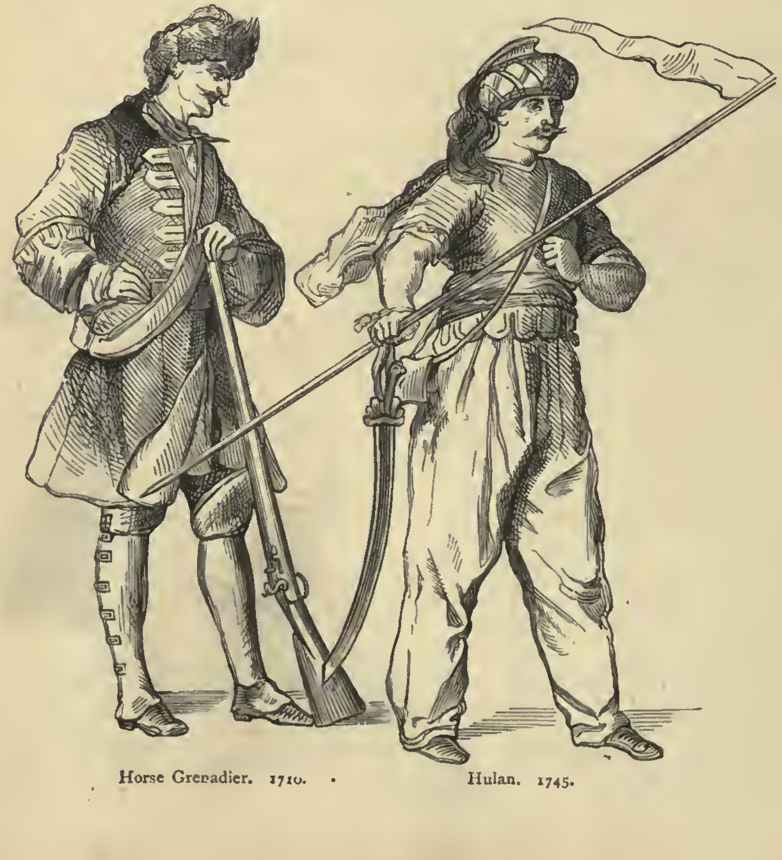


Standard Bearer, Cent Suisse.



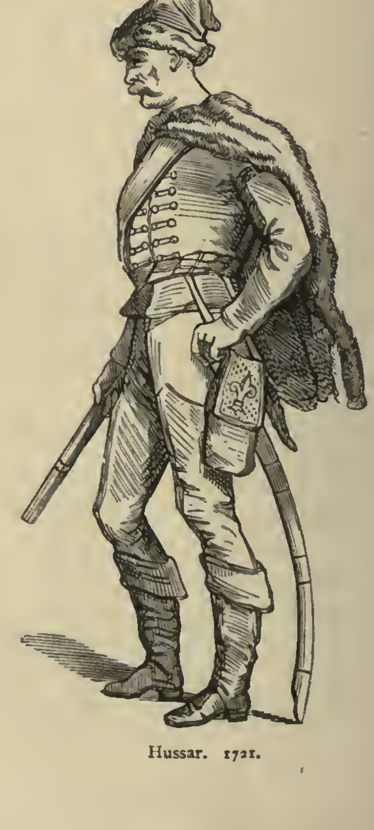
Officer of Mousquetaires du Roi. 1700.

army by some German regiment in the service, and subsequently adopted by the Horse Grenadiers. By degrees the colonels of infantry regiments gave them to their grenadier companies, some, however, preferring the pointed cap without fur.



Horse Grenadier. 1710.

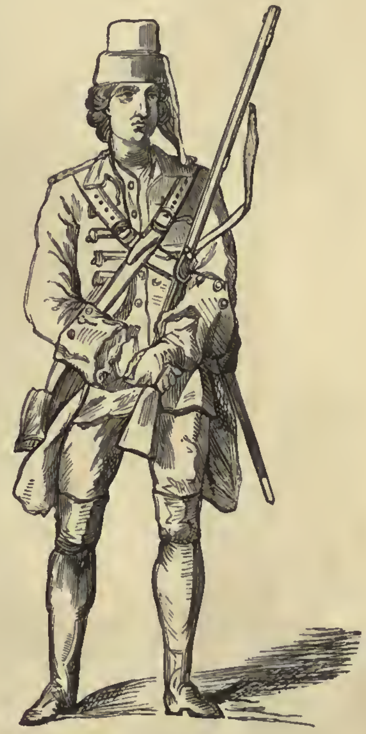
Hulan. 1745.



Hussar. 1721.

In 1745, Marshal Saxe, after his exploits in Bohemia and Bavaria had given him celebrity, obtained permission from Louis XV. to raise at the expense of the State a corps of Hulans or Uhlans—irregular cavalry of Asiatic origin, but naturalized at that period in Poland and Lithuania. Several other corps of foreigners were formed, and amalgamated with the French army shortly afterwards—composed of Croatians, Gallicians, Biscayans, and Corsicans —who were allowed to retain the most characteristic portions of their national costume. To these were added legions of volunteers from Dauphiny, Flanders, and Hainault. Amongst the best-known were the legions of Fiecher and of La Morlière.

During the "War of the Succession," as the contention respecting the crown of Spain was called, which commenced in 1702 and terminated by the Peace of Utrecht in 1713, the uniforms of all the regiments of infantry, which had previously been clothed in grey or in brown, were changed to white, with various-coloured facings; on the shoulders were buttoned straps to correspond, and the squares cut skirts of the coats were turned back at the corners.


Soldier of the Legion La Morlière.

Besides the grenadier companies attached to the different regiments, there were formed in 1745 and 1749 some regiments composed of Grenadiers only. They were called Royal Grenadiers and Grenadiers of France, or French Grenadiers. Their uniform was blue with red facings. They would seem to be the first that possessed pioneers, for we are told that ten men of each company had leathern aprons and carried hatchets and pickaxes. They all wore tall bearskin caps, the fur being only in front, according to the Austrian fashion. In 1760, the uniform of the Hussars was sky-blue, and that of the Dragoons red. The alterations after that date do not call for my notice in these pages. For them and for further minute particulars respecting the French army in the eighteenth century, the reader is referred to the excellent work of M. Quicherat and the many collections of engravings of French military costume which have been published in Paris, and are generally accessible, amongst which may be specially recommended the "Recueil des Uniformes" of Chereau.

I have said that the equipment of the European armies in the eighteenth century was particularly influenced by the alterations made in those of Prussia. One of the most remarkable, the substitution of the sugar-loaf cap of the Grenadiers, rendered so familiar to us by the pencil of Hogarth, in place of the three-cornered cocked hat (noticed at page 359), is reported to have originated in the following circumstance during the reign of Frederick II., king of Prussia, father of Frederick the Great. The Prussian Grenadiers in 1730 were armed with the lighter fire-locks called *fusils*, which they carried slung behind them while they were flinging their hand-grenades. The large cocked hats were found exceedingly inconvenient under these circumstances; at every movement of the soldier, he ran the risk of his hat being knocked off by the contact of one of its corners with the muzzle of the gun. The king, to obviate this difficulty, invented a conical cap with a metal plate in front, which presented no impediment to the swing of the musquet. Some of these caps were of fur, and others of paste-board, covered with cloth, and became so popular in the army that they were worn long after hand-grenades had been done away with.

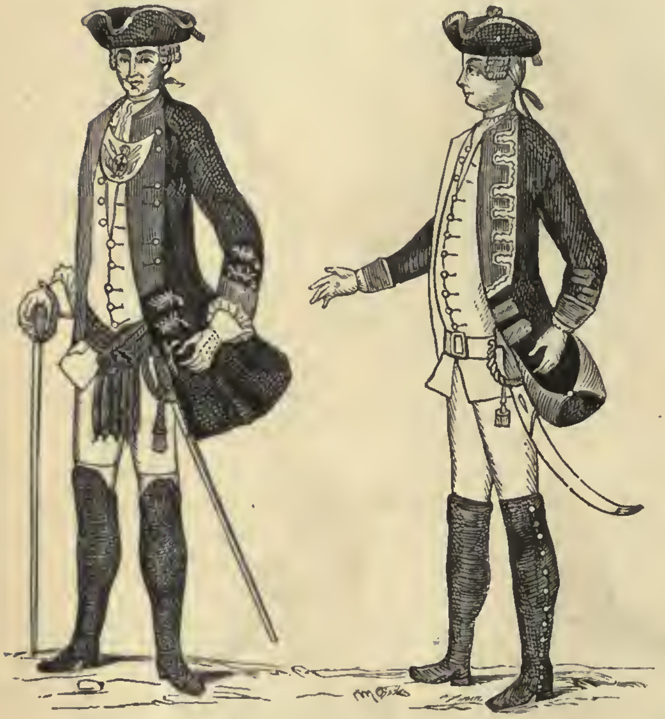
The Baron de Polnitz, writing from Berlin, June 5, 1729, testifies to the strictness of the regulations of dress at that time established in the Prussian service: "L'uniformité," he says, "régna en toutes choses dans l'armée, jusqu'aux boucles des souliers."

He tells us also, that "Les Prussiens ont une chose qui n'a jamais été pratiquée par aucunes troupes; c'est d'habiller tous les ans de neuf." It appears, therefore, that they set the example of this important practice to Europe, issuing cloth breeches for winter and linen for summer, shirts, collars, and gaiters. He further informs us, that the uniform of the whole of the infantry was blue; but that it was left to the colonel of each regiment to settle the colour of the waistcoats and facings according to his own pleasure.

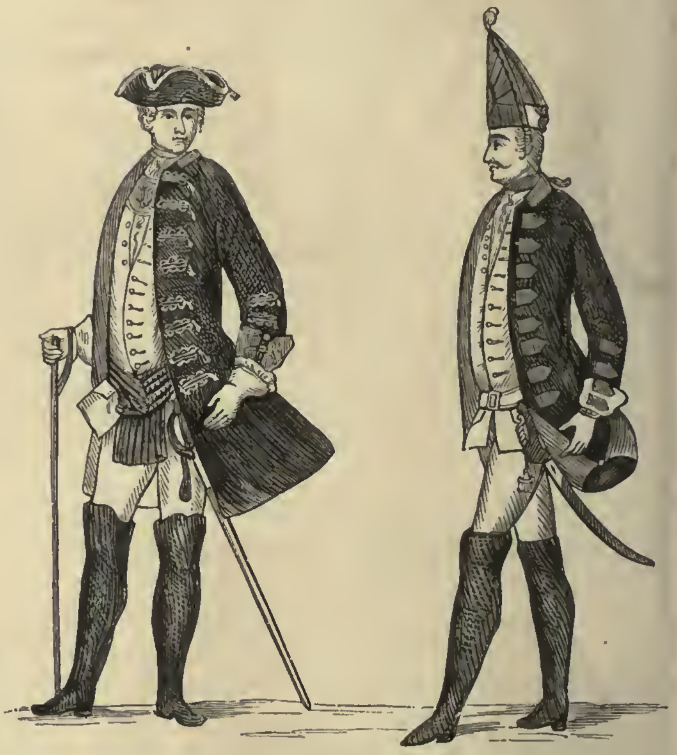
The uniform of the Cavalry and Dragoons was white; that of the Hussars, red. The *gens d'armes* had blue coats with gold brandeburgs. Some regiments which he does not specify had laced waistcoats; all the heavy horse had buff coats and cuirasses.

A book entitled 'Geschichte aller Königlichen Preussischen Regimenter,' published at Nuremberg in 1760, a copy of which was kindly given me by Sir Samuel Meyrick, enables me to illustrate this latest portion of my work, as regards Prussia, very completely. Annexed are figures of an officer and soldier of each of the principal regiments existing at the above period, with the date of its formation.

1. Infantry—Musqueteers, raised 1715. Uniform blue, with red facings, collar and turnbacks, gold-embroidered button-holes and gilt buttons. Officer, boots, gorget, black and silver sash, straight sword. Private, gaiters and curved sword. Some regiments have pink and some white facings, and some yellow or buff waistcoats and breeches; all cocked hats.



Officer and Private of Musqueteers. 1715.

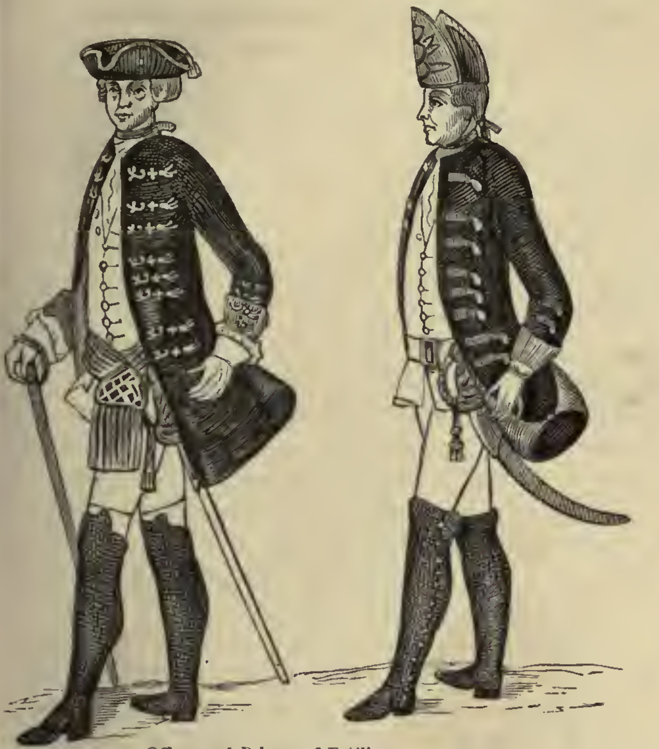


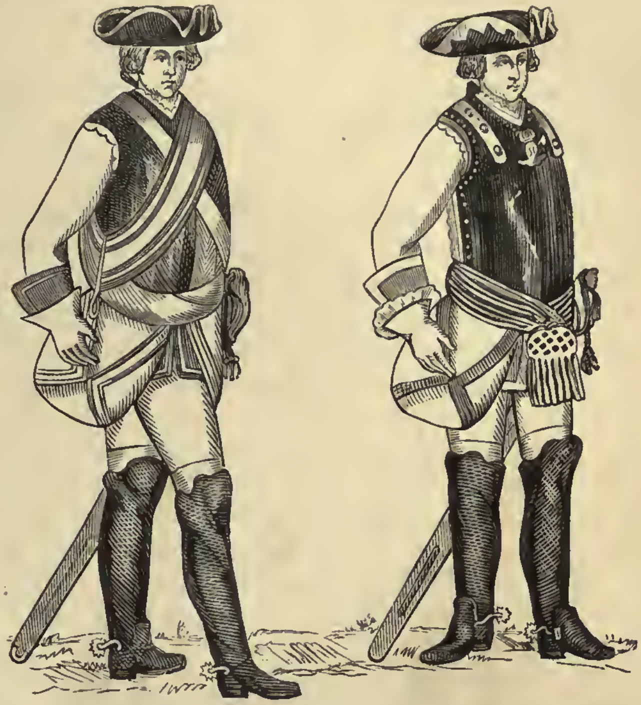
Officer and Private of Grenadiers. 1740.

2. The Grenadier battalion, raised in 1740. Uniform blue, with red facings and turnbacks, white waistcoats and breeches. The officer wears a gold-laced cocked hat with bullion tassel, high black boots, a black and silver sash (the colours of Prussia) fastened in front with two large tassels, a black ribbon round his neck tied in a bow behind, and a gorget. The private has the grenadier cap, the back of which is of scarlet cloth, and the point is surmounted by a red and white pompon. He wears long black gaiters, a broad belt buckled in front, from which depends a curved sword or sabre, called in French *sabre briquet* or *coupe-chou*.

3. Infantry—Fusiliers, 1741. Blue, with various facings—yellow, orange, white, red, and pink. Private, pointed grenadier cap, the colour of the back generally but not always corresponding with that of the facings.

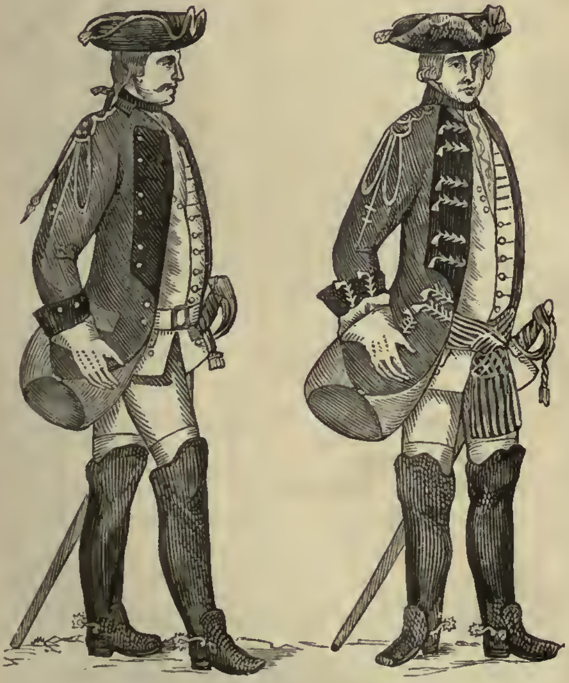
4. Cuirassiers, 1718. White coats with various-coloured facings, black cuirasses, high black boots, and cocked hats, lined with gold or silver according to the lace and buttons of the coat; broad

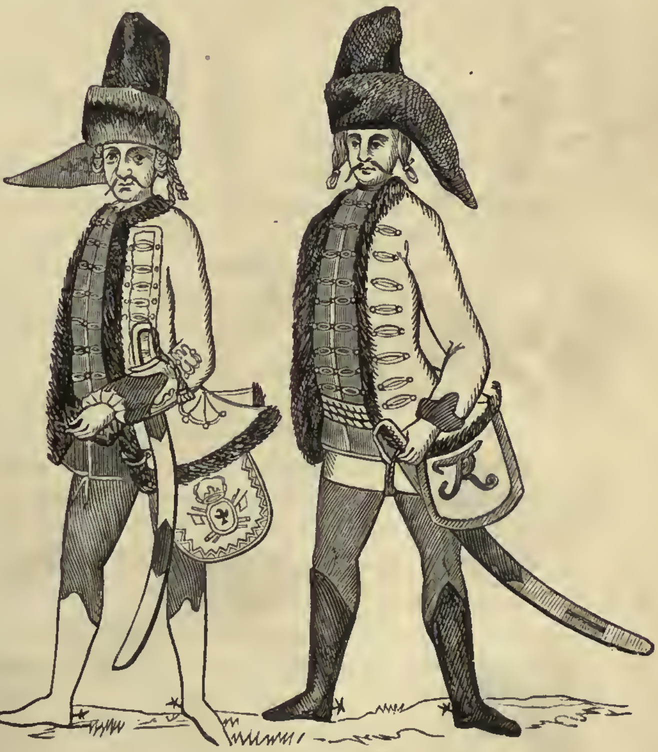

Officer and Private of Fusiliers. 1741.


Private and Officer of Cuirassiers. 1718.

carbine belts, white with red or blue stripes or chequered borders, long cavalry straight swords and sabretaches.

5. Dragoons, 1741. Light blue coats with black, yellow, red, pink, and white facings and turnbacks, white breeches, high black boots, black and silver sashes, cocked hats laced with gold or


Private and Officer of Dragoons. 1741.


Officer and Private of Hussars. 1741.

silver according to the lace or embroidery and buttons of the coat, and aiguillettes of gold or silver on the right shoulder.

6. Hussars, 1741. Jackets edged with fur, white, brown, light blue, black, and red; waistcoat and pantaloons generally of the same colour; yellow or black morocco leather boots of the form known as Hessian; high cloth caps with very broad bands and pendent ends—a curious illustration of the original form of the well-known Hussar cap of the present day; curved sabres and sabretaches.

The troops of all arms wore powder and pigtails *circa* 1760, except the Hussars, who had side-locks, either plaited or tied up with ribbons, and wore moustaches, as did some of the other cavalry regiments. The infantry were all closely shaven.

In addition to these regiments were the corps of *gens d'armes*, formed by King Frederick I. in 1701, the officers of which wore scarlet coats with blue cuffs and collars, richly embroidered with gold, yellow waistcoats and breeches, high black boots, gold-laced cocked hats, and black and silver sashes—the privates being represented in yellow coats, with red collars and cuffs, blue waistcoats edged with red, yellow breeches, and black boots, and wearing long straight broad swords and sabretaches; the Leib Carabinier regiment, armed similarly to the Cuirassiers; the mounted Jäger corps ("Jæger corps zu Pferde"), in green and scarlet uniforms, and a foot regiment in the same dress; the Artillery, Engineers, and "a Pionier Regiment," formed in 1741, which latter, however, displays no special distinction suggested by the name. A Royal Body Guard (Gardes du Corps), formed in the same year, appears to have been dressed as nearly as possible like the *gens d'armes*, save that the embroidery, lace, and aiguillettes were of silver, and that the waistcoats of the privates were red with blue bindings instead of blue with red.

The cut of the clothes and form of the hats of the above regiments differing in no respect from those of which I have already given examples, it is unnecessary to multiply the illustrations, as without colour they would appear to be simply repetitions. Nor do I consider it necessary to pursue the subject of uniform any further. Similar gradual changes took place in the attire and equipment of the armies of Spain, Portugal, Italy, and the Northern kingdoms of Europe, which it would be tedious to record, however briefly; and while some national character might probably be preserved in the costume of certain foreign auxiliaries, the general features of the uniform adopted in France and England from contemporary Germany were thoroughly represented by the regular forces of all.[1]

Of the navies of Europe, as far as costume is concerned, our information is meagre.

To commence with that of our own country, we find that a regular uniform was not introduced previous to 1748. Naval commanders were ordered to wear scarlet in the reign of Elizabeth, and that order was confirmed by James I., as I have stated in the last chapter; but during the subsequent reigns that regulation was neglected, and naval officers appear to have been habited according to their own fancy and armed like the military, while their ships' companies were sometimes clothed like the land forces, in the colours of their captain. At page 116 of the Dictionary will be found the figure of an English Admiral in 1703; but as it is copied from an engraving, we are ignorant of the colour of his dress.

In the Guard Room of Hampton Court are, or were, the portraits of Admiral Churchill and Vice-Admiral Sir Stafford Fairburn, *temp.* Queen Anne. The first is in red velvet, with gold-laced button-holes; the second in plain blue velvet.

Mr. Fairholt has engraved an English sailor from a print of the date of 1746, and says, "He wears a small flat cocked hat, an open jacket displaying his shirt, the collar being turned loose over his shoulders, and loose slops similar to the petticoat breeches of the reign of Charles II., and which are still seen on Dutch sailors, as well upon our own fishermen." He might have referred to Chaucer for proof of the great antiquity of the latter portion of the dress amongst nautical men. The Shipman in the Canterbury Tales is described as dressed in "a gown of *falding* to the knee;" the *phalinges* mentioned, as early as the reign of Henry II., by Giraldus Cambrensis in his description of the ancient dress of the Irish. Like the Scottish kilt, it was originally the skirt of a body garment, from which, eventually separated, it became a petticoat, and is still generally worn by seafaring men on the shores of the Adriatic and the Mediterranean.

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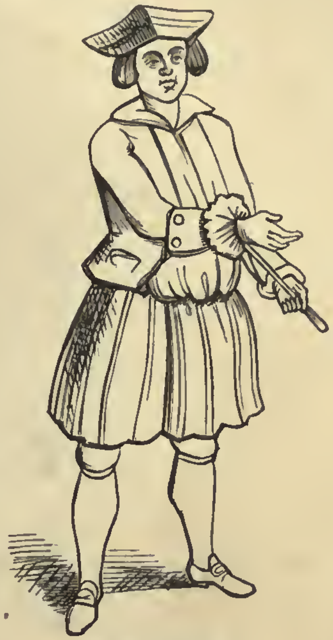
[1] A traveller who visited Vienna at the end of the eighteenth century describes the Emperor's Trabant Guard (see page 326) as "clothed in black, all in a cloak laced with yellow," the colours of the Empire.


English Sailor. 1746.

In 1748, George II. accidentally met the Duchess of Bedford on horseback in a blue riding habit faced with white, and was so pleased with the effect of it, that a question having been just raised as to the propriety of deciding upon some general dress for the Royal Navy, he immediately commanded the adoption of those colours,—a regulation which appears never to have been gazetted, nor does it exist in the records of the Admiralty, although a subsequent one in 1757 refers to it (*vide* 'Journal of the British Archæological Association,' No. 5).

The flat three-cornered cocked hat which we have seen on the head of the sailor in 1746 continued to be worn down to the reign of George III., for in 'The London Chronicle' for 1762 we are told that "sailors wear the sides of their hats uniformly tacked down to the crown, and look as if they carried a triangular apple-pasty upon their heads;" and Swinburne, in his Travels in Spain, describing the dress of a class of irregular soldiers called Miquelets, says, they "wear a broad silver-laced hat, squeezed flat, *like those of the English sailors.*" In our Plate representing the drawing of the Lottery in 1751, a sailor is seen with his three-cornered cocked hat and petticoat trousers.

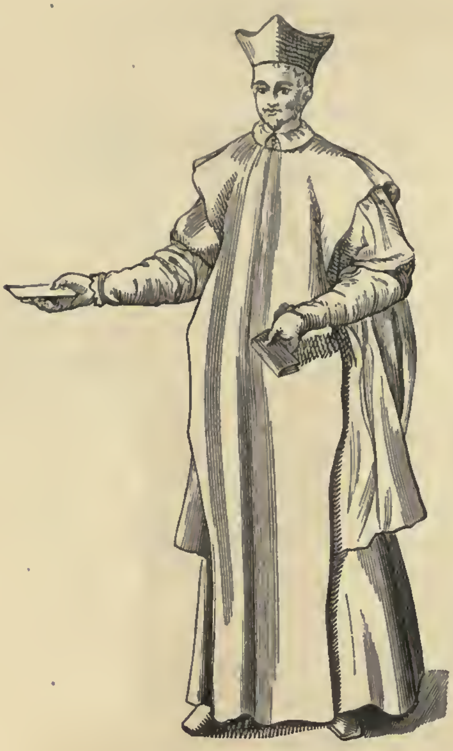
In France, previous to the reign of Louis XIII., there was no distinction between the land and sea forces. The Naval Armies ("Armées Navales") were composed of merchant vessels taken up by Government, armed for the occasion and filled with troops from the regiments on shore. Cardinal Richelieu established a new system, and from his time there has always existed a regular marine army, specially formed and reserved for service at sea. Louis XIV. instituted in 1670 a corps of 200 Gardes Marines, and in 1682 added to their number and founded academies for their instruction in mathematics, fortification, hydrography, *dancing*, fencing, and exercise of the pike and the musquet.

Père Daniel, who furnishes us with ample details of their organization, duties, &c., is silent respecting their clothing; but M. Quicherat states that it was the same as that of the land forces, and we must therefore consider these troops to have been similar to our own marines. The crews or regular sailors seem to have been only employed to work the ships, and wore dragoon caps ("bonnets à la Dragonne"), flat-soled slippers, short jackets with sleeves that buttoned at the wrist, a sort of petticoat (*jupon*) called a *vareuse*, a black silk cravat, and a blue silk scarf. Unfortunately, we have no engraving accompanying this rather vague description; but it would seem that, with the exception of the cap, the dress could have differed little from that of seafaring men in general.

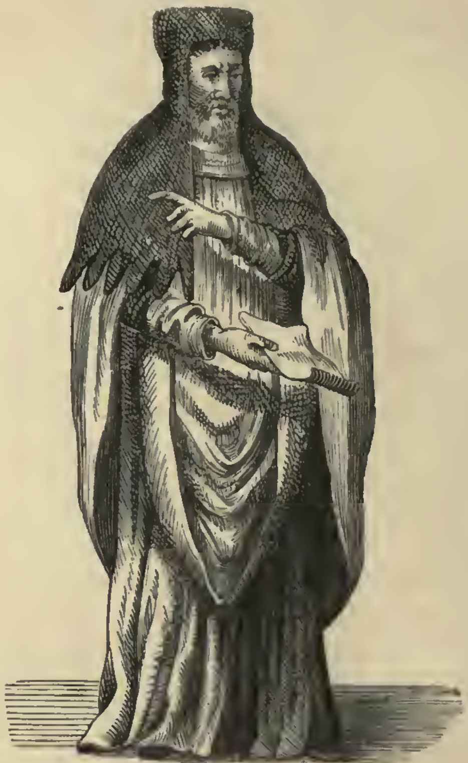
The distinction between the sailors and the maritime forces on board ships of war, in all European nations, seems therefore to have been officially established during the first half of the eighteenth century, and originated probably in England, the nation of which the navy has been so long the most popular service, and, to use an appropriate simile, "the sheet anchor" of her power and prosperity.

Following the order I have hitherto observed in this work, I have next to speak of the clerical costume of Christian Europe, 1700—1760.

In the Roman Church, no addition was made to the vestments and ornaments of the clergy. They continued to be six in number for the general priesthood—viz., 1, the amictus or amice; 2, the alb; 3, the girdle; 4, the stole; 5, the maniple; 6, the chasuble—and nine additional proper to bishops only: viz., 1, the *caligæ*, leggings or stockings, otherwise called *tibialia*, originally of linen, but in later times always made of silk; 2, the shoes (*sandaliæ*, *soleæ*, *campagæ*, or *campobi*); 3, the under girdle (*subungulum*, *succinctorium*); 4, the episcopal tunic (*tunica pontificalis*); 5, the dalmatic; 6, the

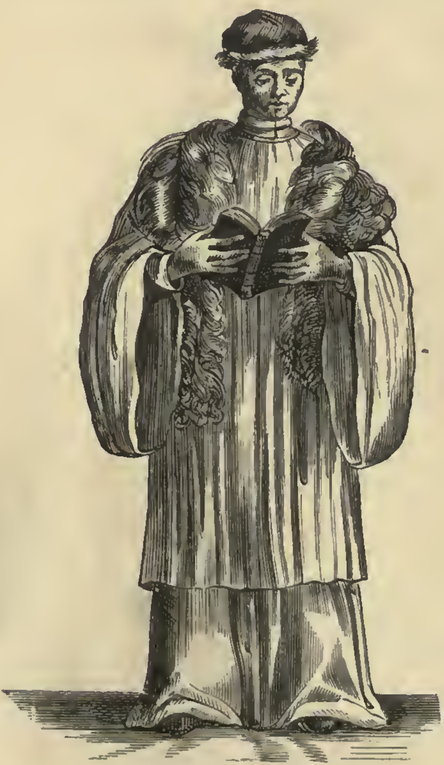


Canon Regular in Bologna.

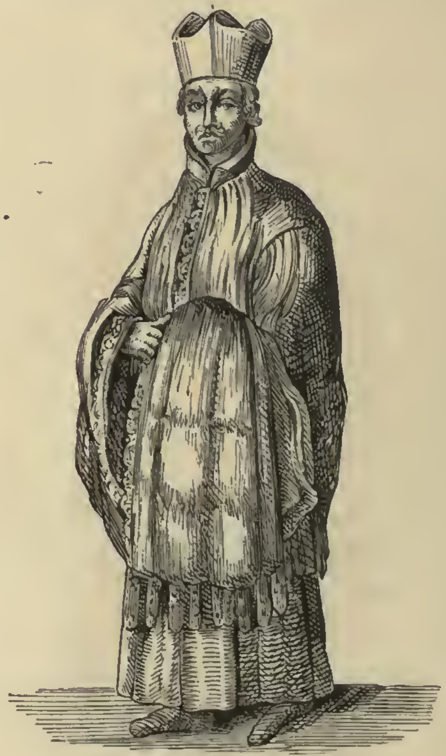


Canon Regular in Austria.

mitre; 7, the gloves; 8, the episcopal ring; 9, the staff or crozier. All these have been specially noticed under their separate headings in the Dictionary; and engravings of prelates and other church dignitaries in full pontificals and ministerial vestments will be found throughout these pages.

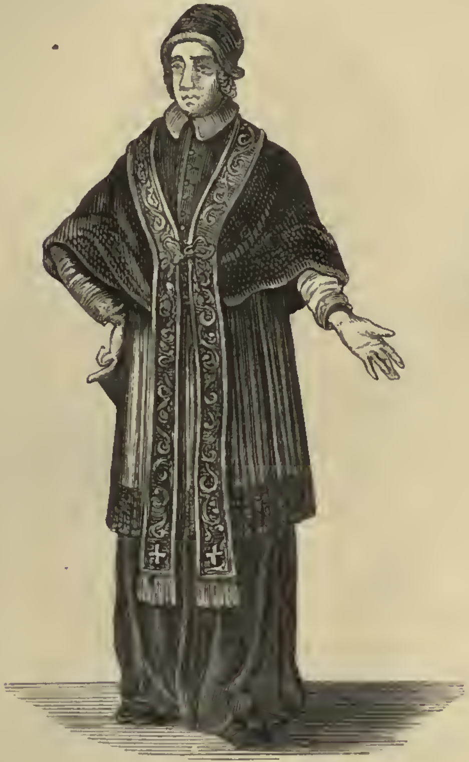


Canon Regular in Poland.

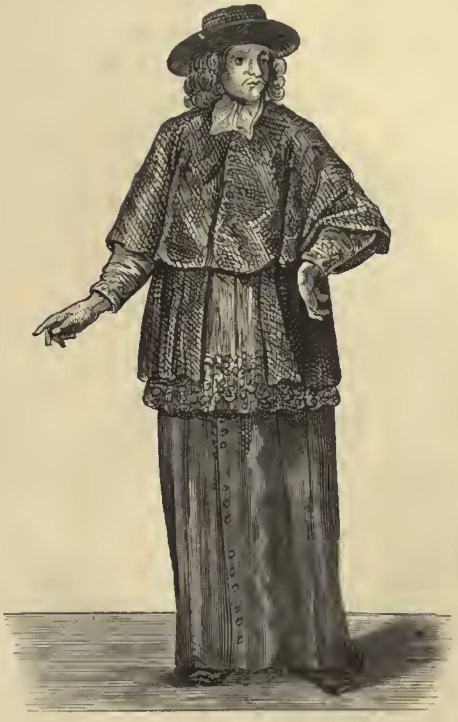


Croxton Monk in his Choir Habit.

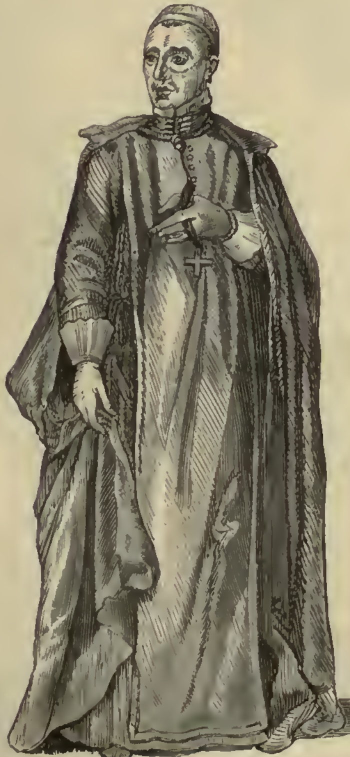
Some variation, however, appears to have existed in the dress of canons in different European nations. We give therefore, from prints of the last century, figures of—1, a canon regular of the congregation



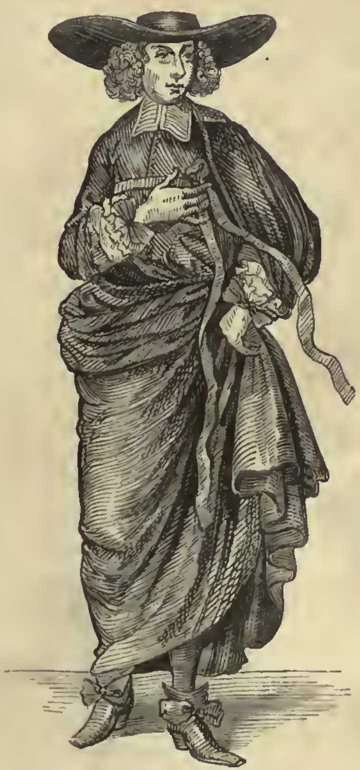
Pope Clement XI.



Leopold, Cardinal Archbishop of Cologne.



Abbot of Benedictine Monastery.

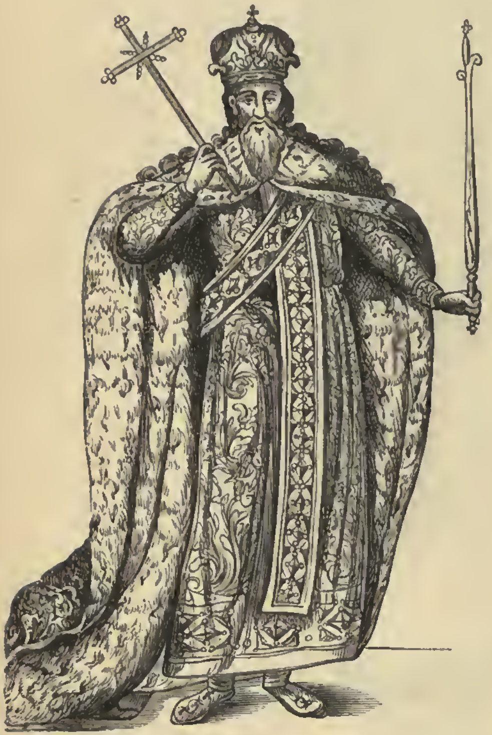


French Abbé.

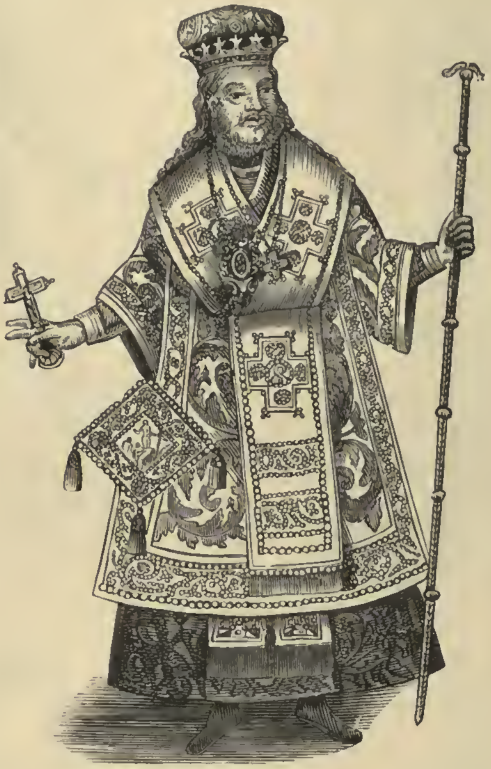
of St. Salvator in Bologna; 2, a canon regular in Austria; 3, a canon regular in Poland; and 4, a Croxton monk in his choir habit. (See page 368.)

In the preceding page are given the portrait of Pope Clement XI. from an engraving by Christopher Weigel; of Leopold, Cardinal Archbishop of Cologne in 1703, of the abbot of a Benedictine monastery, and of a French abbé.

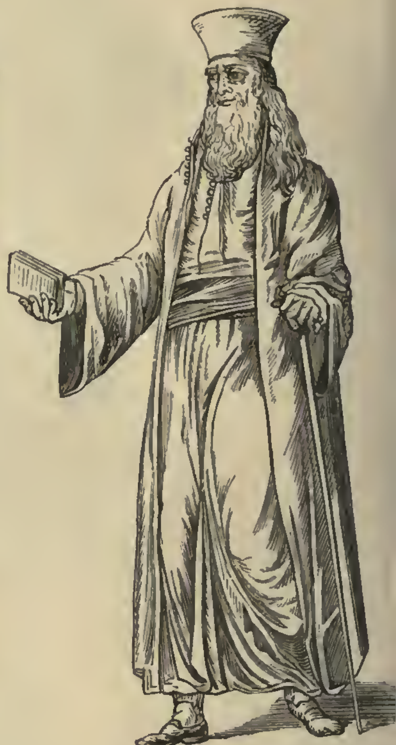
The following woodcuts from engravings of a series of sovereigns and saints prefixed to an heraldic work in the Russian language, in my possession, published in 1714, may also be adduced in proof of the clergy of the Greek Church having retained their officiating vestments, unaltered in form and number, from the earliest days of its separation from that of Rome, the particular names and descriptions of which have been handed down to us from Germanus of Constantinople in the eighth century and Simeon of Thessalonica in the fifteenth, to the present day. The sacerdotal character of the imperial state habiliments, as exemplified in the figure of St. Ladislaus, is in conformity with those of the Emperors of Germany, who bore the title of Apostolical, the style retained by their descendants, the Emperors of Austria, and who were sovereigns of the Holy Roman Empire; the orarium, the especial vestment of Christian priesthood, being most prominent in the costume of the autocrats in both countries. I have also noticed its assumption by an English sovereign as early as the thirteenth century (see Dictionary under STOLE, p. 486). The third figure is that of a pope or priest of the Greek Church, in ordinary attire.



St. Ladislaus.

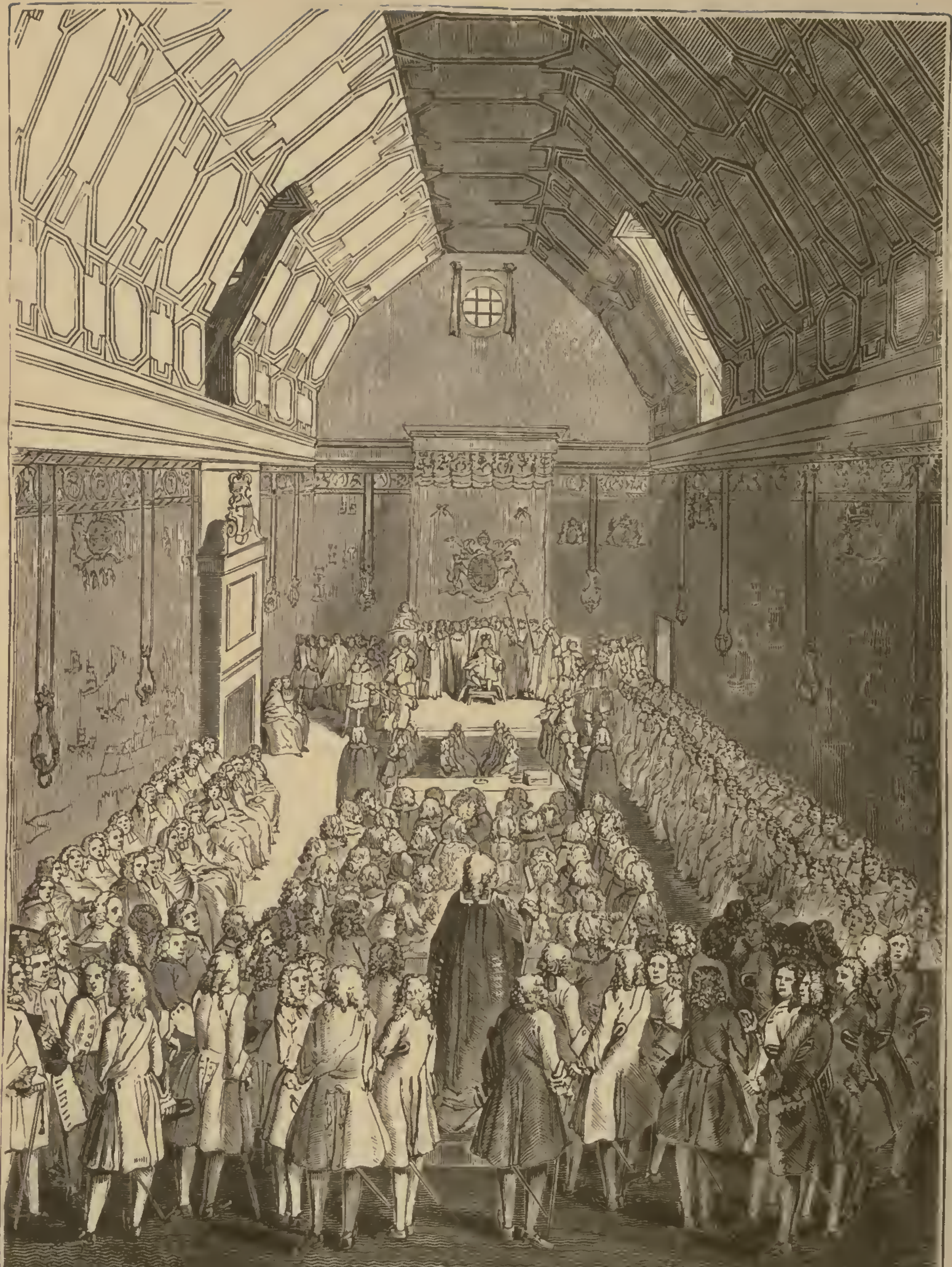


Russian Archbishop and Patriarch.



Pope or Priest of the Greek Church.

In the English Church no alteration took place in the dress of the officiating minister, but the clergy were distinguished from the laity in society by their wigs and gowns which they wore in ordinary. In those days Englishmen appear not to have been ashamed of their honourable professions. The divine, the physician, the "counsel learned in the law," and the military officer, were conspicuous in all places of public resort or social assemblages, and their costume not only commanded the respect due to their position, but had a salutary effect on their behaviour. That wholesome check is now removed; and with the exception of the clergy, who have recently (the High Church party especially) been more demonstrative in their ordinary attire (though as a matter of



THE HOUSE OF LORDS, temp. George II.

taste, I confess, the sporting of soft shapeless "wide-awakes"[1] in the streets of London does not, in my humble opinion, add to the respectability of their appearance), the members of all other professions eagerly shuffle off every article of apparel that would indicate the rank one would imagine they would be naturally proud of, and become lost in the mass from which their learning, their valour, and general abilities have raised them.[2]

The pencil of Hogarth has preserved to us the usual costume of the clergyman and the barrister in more than one of his admirable pictures of society (see 'The Marriage Settlement,' issued with Part XXII.). The numerous portraits of our eminent divines, judges, and other high official personages which are now happily so accessible to the general public in the National Portrait Gallery at South Kensington (to the intelligent curator of which, Mr. George Scharf, it is always a pleasure to me to express my many obligations), render it unnecessary for us to multiply engravings of what may be fairly termed familiar examples. The accompanying woodcuts of the Houses of Lords and Commons in the reign of George II., and the House of Commons in the time of Sir Robert Walpole, will sufficiently illustrate the general senatorial costume of the middle of the eighteenth century. The present University dresses also date from about this period; the trencher caps and apologies, or rather absurd substitutes, for the mediæval hoods, being inventions of an age which was remarkable for its wretchedly bad taste.

Sir Levett Hanson, in what he calls "a critical dissertation" prefixed to his 'Accurate Historical Account of all the Orders of Knighthood at present' (1802) 'existing in Europe,' computes the number at sixty-six, which he divides into seven classes—viz. 1, chapteral; 2, papal; 3, imperial; 4, royal; 5, electoral and archiepiscopal; 6, ducal or princely; and 7, "destined particularly for the fair sex." Of these sixty-six Orders, twenty-two were instituted between 1700 and 1760, the limit of our inquiries; of these some expired with their founders, others became dormant and have never been revived, and the majority were of so little general importance that it is unlikely their insignia would be a matter of interest to our readers, or the representations of them required by the artist or the actor.[3] I shall therefore limit my illustrations to those Orders which have a European reputation and an authentic history, and of the habits and decorations of which accurate descriptions or engravings are accessible. In addition to the work above mentioned, Edmondson's 'Complete Body of Heraldry,' Clark's 'Concise History of Knighthood,' and Nicholas Carlisle's 'Concise Account of the several Foreign Orders of Knighthood,' the latest contribution to our knowledge on this subject, may be consulted by any student desirous of obtaining information on some special point in connection with it. He must be careful, however, of trusting to dates of institution or traditions of origin, as few, if any, concerning the more ancient Orders can be depended upon. Even the world-renowned "Garter" and "Golden Fleece" are to this day enveloped in mystery, as I have already pointed out.

My selection, for the foregoing reasons, amounts to ten foreign and two British Orders, the two latter being those of "St. Andrew" and "the Bath," previously noticed in the Dictionary, p. 123. Of the foreign Orders, the first in date, as well as of consequence, is that of the Black Eagle of Prussia, also previously noticed in the Dictionary at the above page, and of which the collar is engraved on Plate V.

This Order was instituted at Königsberg by Frederick I. of Prussia (inadvertently called Frederick the Great, in the article alluded to), on January 18, 1701, the day preceding his coronation. The badge is appended to a broad watered, orange-coloured riband, worn over the left shoulder, in honour, it is said, of the mother of the founder, who was a princess of the House of Orange.[1] The habit of the Order consists of a sky-blue velvet vest or tunic, with long sleeves and a carnation-coloured velvet mantle, lined with blue mohair, having the star of the Order embroidered on the left side; a black velvet hat turned up on one side, with a diamond loop and button, and a plume of white ostrich feathers. All the knights wear the like robes, excepting princes, the trains of whose mantles are considerably longer.

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[1] The broad-brimmed, flat-crowned hat of a clergyman of this date is engraved from a painting by Hogarth at p. 260 of the Dictionary, but is much more respectable.

[2] It is actually at present one of the punishments to which an officer guilty of some dereliction of duty is *condemned.* He is sentenced to wear his sovereign's *uniform* for a certain period as though it were a *degradation,* when it should be his proudest privilege to do so in public on every befitting occasion, and not eagerly merge in *mufti* the honourable position he has the good fortune to occupy.

[3] In the library of the College of Arms are four volumes, folio, illustrating Sir Levett Hanson's work by cuttings from foreign publications and carefully coloured drawings of the decorations, collars, crosses, stars, and ribbons of nearly all the existing orders of knighthood, made from the originals.

The Order of the White Eagle of Poland, traditionally founded by Vladislaus V., king of Poland, in the fourteenth century, had no substantial existence previous to the reign of Augustus II., who instituted it in 1705. It fell into disuse on the partition of Poland in 1795, and was revived by the Emperor Napoleon I. in 1807. The habit assigned by the first founder consisted of a long surcoat of *ponceau* velvet, lined with white satin; a sky-blue velvet mantle, also lined with white satin, on which was originally embroidered a white eagle, and a cap "made after the Polish fashion," of the same velvet as the surcoat. That there was, however, an Order of the White Eagle known in Bohemia and Poland previous to the institution of Augustus in 1705 is indisputable, as it is described and figured in a work published at Amsterdam in 1697. The tradition is therein repeated of the origin of the Order, being the discovery of a nest of white eagles, and the habit and insignia are stated to have been a white eagle appended to a gold chain, and a blue mantle with a white eagle embroidered on it.[2]

This description is accompanied by an engraving; but as no authority is quoted for it, and as Eickler, Haagen, and all writers on the subject are agreed, that even if instituted in 1325, "having soon fallen into disuse, it lay in oblivion until the year 1705," the figure is more likely to have been designed from fancy than any contemporary representation in sculpture or painting. The form of the shield and the arms upon it are not of the Middle Ages,[3] and at the time of the publication of the book shields had "fallen into disuse" as well as the Order.

The Order of St. Alexander Newsky, instituted by Peter the Great and confirmed by the Empress Catherine in 1725, does not appear to have had any habit assigned to it. The knights are distinguished by a broad *ponceau*-watered ribbon worn over the right shoulder, with appendent badge and a star on the left breast.

The Order of St. Januarius of Naples was instituted by Charles, King of the Two Sicilies (afterwards Charles III. of Spain), 3rd June, 1738. Hanson describes the habit of the Order as a vest and coat of cloth of silver, or white and silver tissue, and a mantle of crimson mohair bestrewed with fleurs-de-lys in gold embroidery, and lined with pearl-coloured taffety, beset with black spots after the manner of ermine; cords and tassels of gold and silver; hat, black velvet with a white feather. The ribbon is flame-coloured and watered, and worn over the right shoulder with pendent badge; the star on the left breast.

The Order of the Sword in Sweden is supposed by some writers to have been founded by Gustavus Vasa in 1522; but "owing to many circumstances, such as the mental derangement of Gustavus Erichsen, the embracing of the Catholic religion by one branch of that family, their subsequent retreat into Poland, and the long wars occasioned by a disputed succession to the throne, this Order was in a state of dormancy until the year 1748, when it was established by Frederick I., King of Sweden and Landgrave of Hesse-Cassel. The insignia consist of a star and a badge, the latter being worn appended to a yellow-watered ribbon with a dark-blue border." I find no mention of robes, though Hanson says that Sir Sidney Smith, on the occasion of his investment at Stockholm, "appeared in the robes or habit of the Order."

The Order of the Polar Star was instituted by the same king, Frederick of Sweden, on the 17th April, 1748, and it was renewed with some alterations by Adolphus Frederick, Duke of Holstein-Gottorp, his immediate successor, in 1751. No robes are assigned to it, but in addition to a badge

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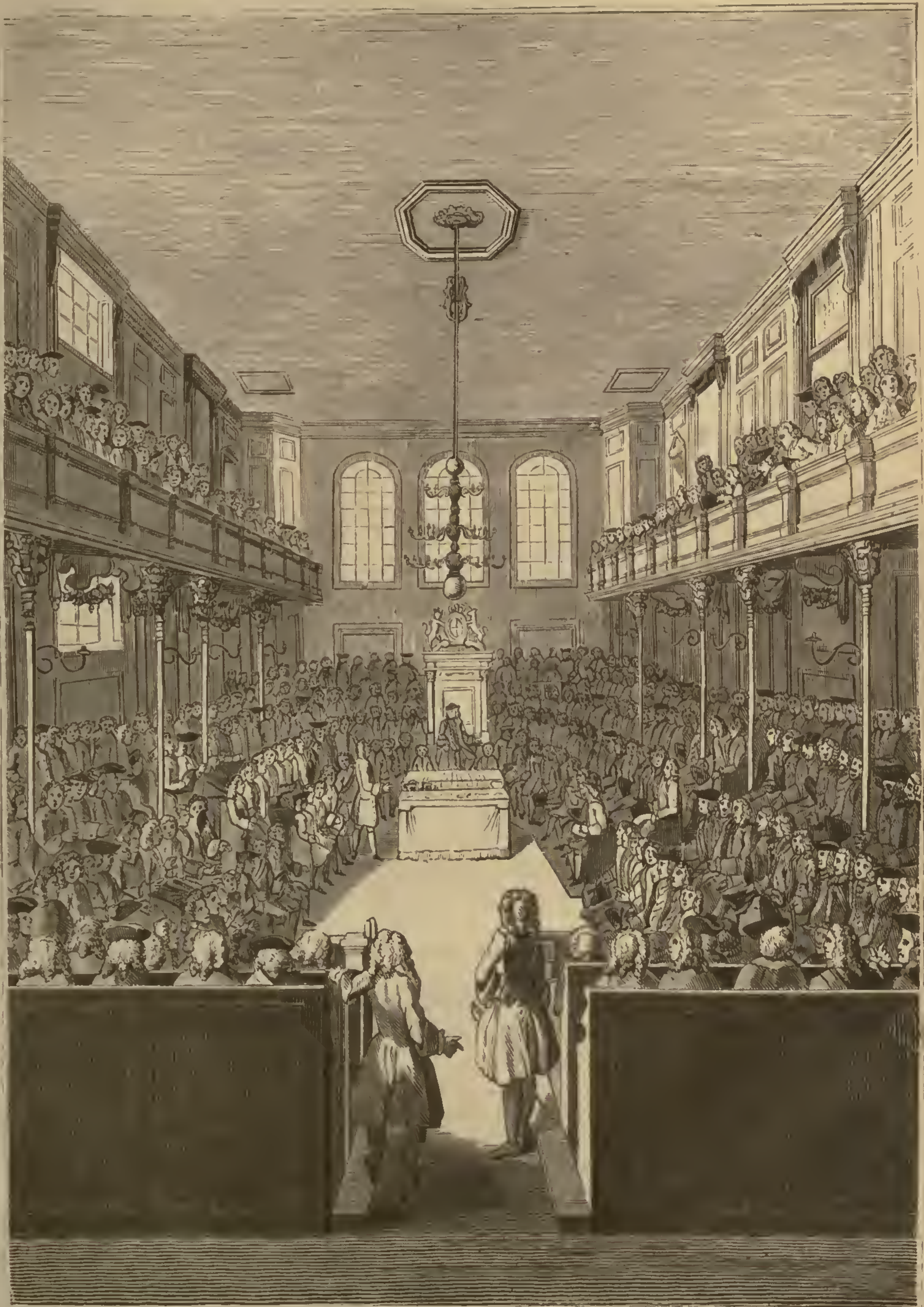
[1] Louise Henriette, daughter of Frederick Henry, Prince of Orange, and wife of Frederick William, Elector of Brandenburg.

[2] "Een witten trent onder aan een grude keten hangende, en een blaauwe Mantel, dar den witten trent mede ofe, af gebeeld was gaf." ('Historie van alle ridderlyke en Krygs-Orders,' vol. ii. p. 172.)

[3] The arms of the kingdom of Poland, crowned and surmounted by the insignia of the White Eagle.



THE HOUSE OF COMMONS, temp. George II.

pendent to a black-watered riband the knights wear on high festivals a collar composed of white-enamelled five-pointed stars, and the letter F in blue enamel and crowned regally. There is no separate star.

The Order of St. Anne of Holstein was instituted by Charles Frederick, Duke of Schleswig-Holstein Gottorp, in the month of January 1735, in honour of the Empress Anne of Russia, and of his own consort, Anne Petrowna, the eldest daughter of Peter the Great; but it was not until Peter, Duke of Schleswig-Holstein Gottorp, Grand Duke of Russia, succeeded to the Imperial throne on the decease of the Empress Elizabeth in 1762, that it became of much consideration, by being declared the fourth Order of the Russian Empire.

Hanson describes the habit of the Order as consisting of a black velvet full-dress coat (suit), with the star richly embroidered on the *right* breast, and a mantle of crimson velvet, embroidered with three devices in gold, silver, and colours—the first being the star of the Order, the second the monogram A. I. P. F.[1] in a cypher, and the third the image of St. Anne kneeling. These three devices are disposed alternately in such wise that the whole mantle is covered therewith. The mantles of princes are lined with ermine, but those of the knights with "ermine velvet" (*i.e.* white with black spots in imitation of ermine), and fastened on the breast with a rich clasp of gold. The hats are of crimson velvet, somewhat broad-brimmed, lined with ermine velvet, and "worn in the Spanish fashion." Sir Levett does not inform us whether this habit was assigned to the knights on the institution of the Order in 1735, or on its being established as an Imperial Order in 1762; but the latter date is so nearly within our limits that I feel justified in including the account in this chapter. The riband, not mentioned by Hanson, is scarlet, watered, with narrow yellow border.

The only Order for ladies which concerns us is "The Order of St. Catherine of Russia, which acknowledges for its founder," according to Hanson, "the Emperor Peter I. of Russia, who, desiring to immortalize the heroic spirit of his august consort, Catherine, shown in the danger he had been in at the Pruth, instituted the Order in 1714." This Order is conferred only on ladies of the highest rank, be they natives or strangers. Previous to her marriage with his Serene Highness the then reigning Duke (afterwards King) of Würtemberg, H.R.H. Charlotte Augusta, Princess Royal of Great Britain, was created a Lady of the Order, and wore the insignia at the ceremony of her nuptials, 18th May, 1797. The badge is worn suspended from a narrow *ponceau*-coloured riband with a silver border, scarf-wise over the right shoulder, and the star on the left breast.

Of the Orders of St. Andrew (1703) and the Bath (1725) the collars have been already engraved on Plate V. and the stars at pages 480–81 of the Dictionary. I should have here, therefore, only to describe the habits of the Knights at their investiture, but that I consider this the proper place to avail myself of the information derived from the labours of that distinguished herald and antiquary, the late Sir Harris Nicolas, who, in his valuable 'History of the Orders of Knighthood of the British Empire,'[2] has collected a mass of most interesting facts relative to this subject, which more recent writers have overlooked or neglected. So interesting are they indeed that I regret that the special character and limitation of this work preclude my quoting the greater portion of them *in extenso.* I must, however, confine myself to notices of dates and dress, referring the more general inquirer to the History from which they have been extracted.

And first, as to dates. Although it is as unquestionable that the present Order of St. Andrew or the Thistle was founded by Queen Anne in 1703, as it is ridiculous to assume with John Lesley, Bishop of Ross,[3] that it was instituted by Achaius, King of Scotland, a century after his death,[4] there is documentary evidence to prove that the honour of placing the Order upon a regular foundation, similar to that of the other knightly fraternities of Europe, was reserved for King James VII. of Scotland and II. of England, who, on the 29th May, 1687, issued a royal warrant for letters patent to be passed under the Great Seal of Scotland, in which, after reciting the fabulous tradition of the origin of the Order by Achaius and the causes of its desuetude, he declares it to be his pleasure to "revive and restore the same to its full glory."

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[1] Being the initials of the motto, "Amantibus, Justitiam, Pietatem, Fidem."

[2] 4 vols. 4to. London, 1842.

[3] 'De Origine, Moribus, et rebus Gestis Scotorum;' 4to. Romæ, 1578. Lib. v.

[4] Achaius died (if he ever existed) upwards of a century before the reign of Athelstan, King of the West Saxons, in commemoration of whose defeat Achaius is said to have instituted the Order.

This patent, however, though prepared, never passed the Great Seal; but certain statutes for the governance of the Order were ordained at the same time, in which were the following regulations for the habits and decorations of the Knights:—

"That the habits of the Sovereign and brethen be a doublet and trunk hose of a cloth of silver; stockings of pearl-coloured silk, with white leather shoes, garters, and shoe-strings of blue and silver; the breeches and sleeves of the doublet decently garnished with silver and blue ribbands, and surcoat of purple velvet lined with white taffeta, girt about the middle with a purple sword-belt edged with gold, and a buckle of gold at which a sword with gilded hilt, whereof the shell is to be in form of the badge of the Order, and the pommel in the form of a thistle, in a scabbard of purple velvet; over which a mantle or robe of green velvet lined with white taffeta, with tassells of gold and green; the whole robe parsemée or powdered over with thistles of gold embroidered; upon the left shoulder of which, in a field of blue, Saint Andrew the Apostle his image, bearing before him the cross of his martyrdom, of silver embroidery. About the shoulders is to be borne the collar of the Order, consisting of thistles and sprigs of rue going betwixt, in the middle of which, before is to hang the Saint Andrew in gold enamelled, with his gown of green, with the surcoat purple, having before him the cross of his martyrdom, enamelled white, or if of diamonds consisting of thirteen just, the cross and feet of St. Andrew resting upon a ground of green; the collar to be tied to the shoulders of the robe with a white ribband. Upon their heads, in days of solemn procession or feasting where the Sovereign himself is present or his commissioner, for that effect they are to wear at these times of permission a cap of black velvet faced up with a border of the same, a little divided before, wide and loose in the crown, having a large plume of white feathers with an egret or heron's top in the middle of it, the border of the cap adorned with jewels; the Sovereign's cap for difference to have two rows of diamonds cross the crown thereof, in form of a royal crown; the Sovereign's robe to be of a length proportionable to his royal dignity, and the badge on the shoulder to be adorned with pearl, besides with other distinctions he shall think fit to appoint."

"And we, having considered that it was the ancient custom for the Sovereign and Knights-brethren on their daily apparel to wear the jewel of the Order, in a chain of gold or precious stones, and that *the use of ribbands has been brought in since the most noble Order of the Thistle was left off, and that chains are not now in use*, we have therefore thought fit to appoint the jewell of the said Order to be worn with a purple-blue ribband watered or tabbied; the jewel to have on the one side the image of St. Andrew, with the cross of his martyrdom before him, enamelled as above said, or enriched with precious stones on the cross and round about, on the back of which shall be enamelled a thistle of gold and green, the flower reddish, with a motto written round it, 'Nemo me impune lacesset:' the ground upon which the thistle is to be done shall be enamelled blue.

"Upon the left breast of the coat and cloak shall be embroidered a badge of proportionable bigness, being St. Andrew's cross, of silver embroidery, on the middle of which a circle of gold, having the motto of the Order in letters of blue, in the middle whereof a thistle of gold upon a field in blue."

Similarly precise regulations follow for the habits of the Secretary, "the Lyon," and the Usher, which it is unnecessary to record, my object being to show that the Order of St. Andrew or the Thistle was not only projected but actually founded by James II. in 1687, who on the 6th of June following the date of the warrant nominated eight Scottish noblemen Knights of the Thistle, four of whom—the Earls of Melfort, Moray, Seaforth, and Dumbarton—were invested by the King at Windsor the same day; the others being in Scotland, were knighted, took the oaths, and received the insignia at Edinburgh shortly afterwards. The Revolution and abdication of James, which occurred a few months after the institution of the Order, caused it to fall into desuetude. Of the eight Knights, the four above mentioned followed their sovereign to France, and lost all their honours by attainder; but the others retained the dignity and wore their decorations until their deaths. Even though no longer *de facto* King of Scotland, James VII. never abandoned his pretensions to the sovereignty of the Order of the Thistle; and on Christmas day, 1723, he invested his eldest son, Charles James (afterwards better known as "the Chevalier de St. George"), then only three years old, with its ensigns as well as those of the Garter.

At the same time that Sir Harris Nicolas throws all this light on a previously little known circumstance, he renders us a still greater service by critically examining all the traditions and legends concerning the Order, and disposes of the arguments and theories which they have given rise to.

Admitting that a collar of Thistles was worn by James V. of Scotland before 1541, that a similar collar to which the cross or effigy of St. Andrew was attached was placed round his achievements and those of Mary, Queen of Scots, of her son King James VI. of Scotland and I. of England, and of his successors Charles I. and Charles II., he maintains that "as far as has yet been discovered there is no evidence of a conclusive or satisfactory nature that before the reign of James VII. any person either received the collar from his Sovereign, or was styled a Knight of the Order of St. Andrew or of the Thistle. The name even of such an institution has not been found in any record, nor is there a trace of its charter of foundation, or of statutes, chapters, elections, installations, investitures, nominations, or a list of the Knights."[1]

The Order remained in abeyance in these dominions during the whole of the reigns of William III. and Queen Mary, but, in the second year of the reign of Queen Anne, her Majesty was pleased to revive it, and letters patent were passed under the Great Seal of Scotland on the 31st of December, 1703, in which the absurd history of the original institution by Achaius was repeated, its long discontinuance after the decease of James V. attributed to the minority of succeeding sovereigns and to other circumstances, and its restitution by King James VII. was recited.

The regulations respecting the habit and decorations are nearly word for word those of King James above quoted; the only alteration in the dress being that the garters, shoe-strings, and ribands are ordered to be of *green* and silver instead of *blue* and silver, and in the decorations that the riband to which the jewel or medal was attached should be *green* instead of purple-blue, and the ground on which the thistle was to be done in the badge should be green instead of blue as well as the letters of the motto round it. To the original decorations the Queen added at the same time a medal all of gold, with the image of St. Andrew bearing his cross, and encircled by the motto; and at the lower part of the circle, at the joining of the words, a thistle: this medal to be worn in a green riband as the jewel when the jewel is not worn. It is remarkable that there is no mention of a *star* of the Order in any of the above statutes; but in a memorial addressed to George I. by eight of the Knights on the 9th of November, 1714, it is alluded to in terms which seem to imply that it was identical with a *badge*, which was ordered to be worn on the coat or cloak of the Knight in his daily dress. The passage is as follows:—"That the thistle in the middle of the star to be worn on the coat or cloak be green heightened with gold upon a field gold, and that the circle round the thistle and field be green and the motto in letters of gold;" and that instead of the image of St. Andrew, &c., which was directed to be embroidered on the left shoulder of the mantle, "it is humbly proposed there be on the shoulder of the mantle the star, such as is appointed to be worn on the coat or cloak;" and on the 17th of February, 1714-15, the prayer of the memorial was fully complied with by his Majesty, who issued an additional statute authorizing the proposed alterations.

Since that date no change has been made either in the habit or the ensigns, and they are here therefore described and illustrated from Sir N. H. Nicolas's costly work aforesaid. The mantle or robe is made of rich green velvet lined with white taffeta. On the left shoulder the star of the Order, and the right shoulder is tied up with white riband streamers; it is fastened at the neck with a cord and tassels of green silk and gold. The mantle appointed by King James II. was much more splendid, it having been parsemée or powdered all over with thistles of gold embroidery.

The surcoat and hood are made of rich purple or Garter-blue velvet, lined with white taffeta, girded with a sword-belt of purple velvet trimmed with gold lace, and having a buckle and runner of gold. The sword has a gilt hilt, of which the shell is in form of the badge of the Order, and the pommel in that of a thistle. There is no mention of a hood in any of the statutes.

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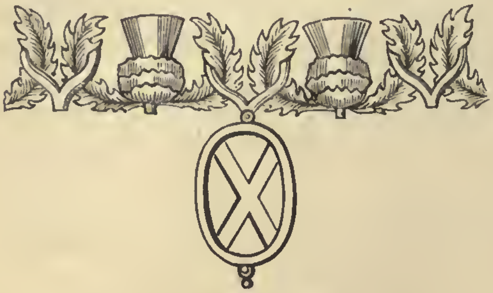
[1] Vol. iii. p. 15.

The under-habit, which is the installation dress, consists of a doublet and trunk hose of cloth of silver, the breeches and sleeves garnished or ornamented with silver and green ribands; the stockings are pearl-coloured silk, the shoes of white leather, the garters and shoe-strings green and silver.

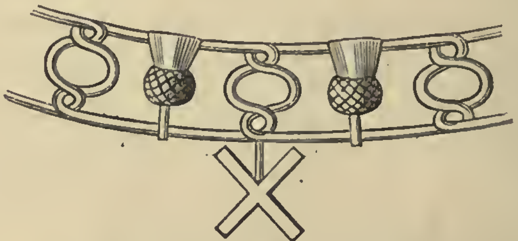
The cap is of black velvet, as before described.

The collar of the Order described in the statutes of James II. was adopted by Queen Anne, and has never been altered; but the image of St. Andrew appended to it was commanded by George I. to be made of a larger size than heretofore, and surrounded by rays of gold in the form of a halo or glory.

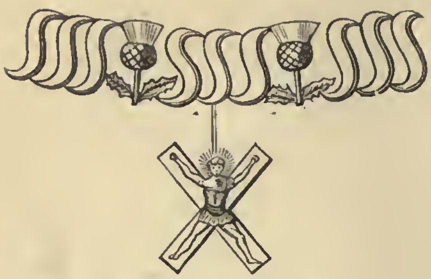
"All that is known of the jewel," says Sir N. H. Nicolas, "is the account given of it in the statutes, as it has long ceased to be worn;" the exact time of its disuse, however, is not ascertained.



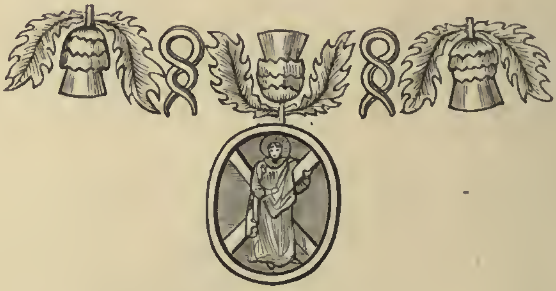
Collar in Portrait, James V.



Collar on Great Seal of Mary, Queen of Scots.



Collar on another Seal of Mary.



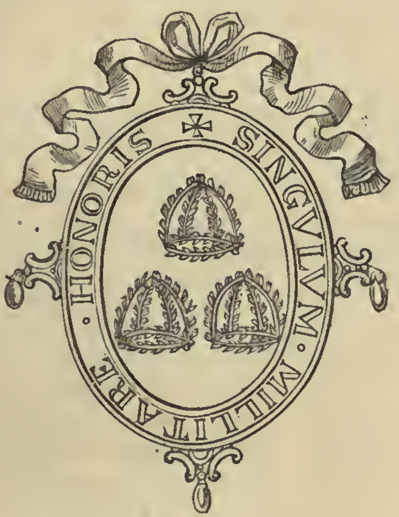
Collar on Great Seal of James VI.

It appears to have been altogether superseded by *the medal*, first mentioned in the statutes of Queen Anne, and was at that time directed to be worn in the riband whensoever the jewel was not used.

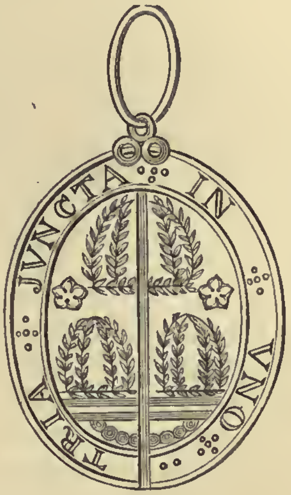
The riband, which was changed by Queen Anne to green from blue, is not "watered or tabbied," as the blue was. It is four inches wide, and worn over the left shoulder, the medal appended to it under the right arm.

The star was altered by George I., as stated above, and has been engraved at p. 480 of the Dictionary.

The latest British Order of Knighthood instituted within the limits prescribed for this History is the Order of the Bath, created by King George I. in 1725, which has been erroneously represented as a revival only of an institution of the fifteenth century, as the expression "Knights of the Bath" occurs in a Patent Roll of the first of Henry VI.: but bathing was one of the ceremonies observed in the making of Knights generally, from almost the commencement of the institution of chivalry, and the earliest evidence of a special Order of Knights of the Bath distinguished by insignia appears in the reign of James I., A.D. 1614, when the badge or jewel worn by John, Lord Harrington of Exton, who was knighted at the king's coronation and died in 1613, was engraved for the Funeral Sermon of that nobleman, and displays the three crowns, not of gold, however, as now seen in the star and jewel of the Knights of the Bath, but of green leaves and with a different motto, viz. "Honoris singulum (cingulum ?) militare." The jewel also that was worn by Sir Edward Walpole (grandfather of Sir Robert Walpole, first Lord Orford), who was made a Knight of the Bath at the coronation of Charles II., was made of gold, the centre white, charged with three garlands, wreaths, or crowns of foliage, enamelled green. (See cuts above, copied from the engravings from the original in Sir N. H. Nicolas's valuable work.) A third contradictory and contemporaneous piece of evidence is furnished us by the portrait of Lord Herbert of Cherbury, at Powis Castle, who is painted in the robes of the Order, but without any badge, either on the mantle or attached to a chain or riband; while a shield, supposed to represent the arms of the Order, and suspended by a red riband from the ceiling of the apartment, displays gules, three *garlands*, with the motto "Virtus sibi præmium."



Jewel of the Order of the Bath. 1614.



Jewel, *temp.* Charles II.

In the face of all this conflicting evidence, what have we to rely upon either as to origin, meaning, or even consistent regulation, until we arrive at the reign of George I., when "the military Order of the Bath," now existing, with its statutes, limitation of number of Knights, collar, star, and habit of the Order, undoubtedly was founded by that sovereign on the 18th of May, 1725; and the statutes, dated the 23rd, were issued after the investiture of the first Knights on the 25th of the same month?

As these statutes have never, I believe, been printed *in extenso* in any work but that of Sir N. H. Nicolas, above quoted, I shall not hesitate to extract from them such passages as contain information, not only of the habit and ensigns of the Order, but of the ceremonies preliminary to investiture which were obligatory on the Companions elect of the Order.

The 7th statute commands "that all persons herein nominated to be Companions . . . and all other persons that may hereafter be elected into this Order shall have signification of their election made unto them by the Great Master, and shall also, upon the summons of the Great Master for their creation into the said knighthood as also for their installation, repair to the Prince's Chamber within the Palace of Westminster (which is hereby declared to be the Chapter-room of this Order), at the time or times to be appointed in the said summons, each of them to be attended by two Esquires of Honour, Gentlemen of blood, and bearing coat-arms (to be approved by the Great Master), who shall be worshipfully received at the door of that Chamber by the King of Arms and the Gentleman Usher of this Order; and the person thus elected shall enter into that Chamber with the Esquires, who, being experienced in matters of chivalry, are to instruct him in the nature, dignity, and duties of this military Order, and to take diligent care that all the ceremonies thereof (which have their allegorical significations) shall be powerfully recommended and punctually observed; and such Esquires who from this service have usually been denominated Esquires Governors shall not permit the Elected to be seen abroad during the evening of his first entry, but shall send for the proper barber to make ready a bathing vessel, handsomely lined on the inside and outside with linen, having cross hoops over it covered with tapestry, for defence against the cold air of the night, and a blanket shall be spread on the floor by the side of the bathing vessel: then, the beard of the Elected being shaven and his hair cut, the Esquires shall acquaint the Sovereign or Great Master that, it being the time of evensong, the Elected is prepared for the bath; whereupon some of the most sage and experienced Knights shall be sent to inform the Elected, and to counsel and direct him in the Order and feats of chivalry; which Knights, being preceded by several Esquires of the Sovereign's household, making all the usual signs of rejoicing and having the minstrels playing on several instruments before them, shall forthwith repair to the door of the Prince's Chamber, while the Esquires Governors, upon hearing the music, shall undress the Elected and put him into the bath, and, the musical instruments then ceasing to play, these grave Knights, entering into the chamber without any noise, shall severally, one after the other, kneeling near the bathing vessel, with a soft voice instruct the Elected in the nature and course of the Bath, and put him in mind that for ever hereafter he ought to keep his body and mind pure and undefiled, and thereupon the Knights shall each of them cast some of the water of the bath upon the shoulders of the Elected and then retire, while the Esquires Governors shall take the Elected out of the bath and conduct him to his pallet bed, which is to be plain and without curtains; and as soon as his body is dry, they shall clothe him very warm, in consideration that he is to watch that whole night; and therefore they shall array him in a robe of russet, having long sleeves reaching down to the ground and tied about the middle by a cordon of ash-coloured and russet silk, with a russet hood like to an hermit, having a white napkin hanging to the cordon or girdle; and the barber having removed the bathing vessel, the experienced Knights shall again enter, and from thence conduct the Elected to the Chapel of King Henry VII. (wherein it is our pleasure that the religious ceremonies relating to this Order shall for the future be constantly performed), and they being there entered, preceded by all the Esquires making rejoicings, and the minstrels playing before them, during which time wine and spices shall be laid ready for these Knights, the Elected, and the Esquires Governors; and the Elected having returned thanks to these Knights for the great favours of their assistance, the Esquires Governors shall shut the Chapel door, permitting none to stay therein save the Elected, one of the Prebendaries of the Church of Westminster to officiate, the chandler to take care of the lights, and the verger of the Church, where the Elected shall perform his vigils during the whole night in orisons and prayers to Almighty God, having a taper burning before him held by one of his Esquires Governors, who, at the reading of the Gospel, shall deliver it into the hands of the Elected, which being read, he shall re-deliver it to one of his Esquires Governors, who shall hold it before him during the residue of divine service, and when the day breaks and the Elected hath heard Matins or Morning Prayer, the Esquires Governors shall re-conduct him to the Prince's Chamber and lay him in bed and cast over him a coverlet of gold lined with *carde* (?); and when it is a proper time these Esquires shall acquaint the Sovereign or Great Master that the Elected will be ready to rise from his bed, who shall again command the experienced Knights, preceded as before, to repair to the Prince's Chamber; and the Elected being awakened by the music, and the Esquires Governors having provided everything in readiness, the experienced Knights at their entry shall wish the Elected a good morning, acquainting him that it is a convenient time to rise: whereupon, the Esquires Governors taking him by the arm, the most ancient of these Knights shall present to him his shirt, the next his breeches, the third his doublet, another the surcoat of red tartarin, lined and edged with white sarcenet; two others shall take him out of his bed; two others shall put on his boots, in token of the beginning of his warfare; another shall gird him with his white girdle without any ornament; another shall comb his head; another shall deliver him his coif, or bonnet; and, lastly, another shall put upon him the mantle of this Order, being of the same silk and colour of the surcoat, lined and edged in like manner, which shall be tied and made fast about the neck with a lace of white silk, having a pair of white gloves hanging at the end thereof; and on the left shoulder of the said mantle shall be the ensign of this Order, that is, three Imperial Crowns, or, surrounded with the motto of the Order upon a circle, gules, with a glory of rays issuing from the centre; and on the same shoulder of the said mantle the lace of white silk anciently worn by the said Knights."

It is scarcely possible to read the above farrago of absurdity and believe it was seriously concocted in the reign of George I., and issued by his authority under his sign manual. We may rest assured that not one Knight of the Bath created by his Majesty, or any of his successors, was ever compelled to enact the solemn farce which such ceremonies would have been considered in the year of Grace 1725.

Dispensations were no doubt granted in every case as respected the vigils, the washings, the dressings, the lectures of the experienced Knights, &c.; and the statutes were revised and rendered acceptable to the common sense and conformable to the manners of the eighteenth century.

An alteration took place in the Order of the Garter during the reign of George II., when the colour of the riband was changed from sky-blue to its present dark blue in consequence of "the Pretender's" making some Knights of that Order. Philip Dormer Stanhope, Earl of Chesterfield's portrait in the British Museum, is believed to present us with one of the latest examples of the light blue riband.

The under-dress, first adopted by order of Charles II, in 1661 (see p. 290), has undergone little alteration, and appears in all portraits of Knights in the full habit of the Order shortly after that date. Whether due to the taste of an English sovereign, or to that of an English tailor, is uncertain, a similar conventional attire was worn about the same time by Knights of the Order of St. Louis in France and Knights of the Elephant in Denmark (see figure of Christian V. at p. 291 of this vol.); and it is very probable it originated in Paris, and was consequently adopted by Charles II. after the Restoration.[1] It is of no particular time, not even of that of Charles II., when it was invented; and, though hitherto always sent out to foreign princes with the mantle and other habits and decorations of the Order, is not worn by them even on the day of investiture, and the sooner it is abolished and the dress restored to its original form the better.

Respecting official costume, it appears to me some observations are necessary respecting a class in which I am personally interested, viz. Her Majesty's Officers of Arms. Under the heading of TABARD in the Dictionary, an example has been given of that distinctive garb as worn by a Pursuivant in the fifteenth century, differing principally in the mode of wearing it from the tabard of a Herald or a King of Arms; and under that of COLLAR OF SS, an account will be found of the collar distinguishing the latter functionaries from their subordinates; but no mention has been made of the crown worn by a King of Arms, no reliable authority for the form of such article being met with in representations of early English heraldic costume, nor does the sceptre now carried by Garter appear to have been used in its present shape earlier than the end of the sixteenth century: the first representation I have yet seen of it being in a rare engraving by Francis Delaram of a portrait of Sir William Segar, Garter King of Arms, knighted in 1606. At what period these insignia were first introduced in any form has never, I believe, been hitherto ascertained, nor has any recent writer, as far as I am aware, offered even a suggestion on the subject.

In Parker's 'Glossary of Heraldry,' an engraving is given of the crown of a King of Arms of the present day, worn now only at coronations (see p. 382); on all other occasions Garter bears his sceptre, but wears no crown.

The earliest portrait of a King of Arms that has descended to us is that of "William Bruges, King of Arms of all England, called Garter," the first of that title, who was created by Henry V., and so named in a chapter held by that monarch at Rouen on Wednesday, 5th of January, 1420. It occurs in an illuminated MS. in the Ashmolean Museum at Oxford, which is nearly of that date, as is shown by the arms of England on the tabard, in which the arms of France in the first and fourth quarters display but three fleurs-de-lys, the number to which they were reduced in that reign. The tabard is of the present form, but longer, reaching to about mid-leg. The crown, which principally interests us, is the usual floral one of the English mediæval sovereigns, only not jewelled, and in his hand he holds not a sceptre but a short slender wand.[1]

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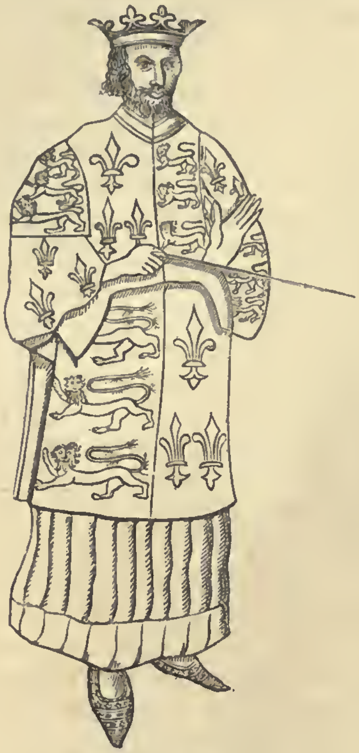
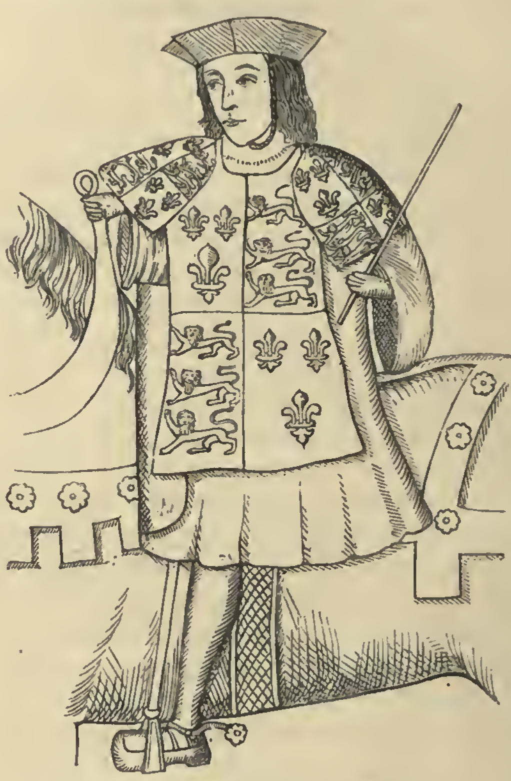
[1] I believe the last time it was worn in England was at the coronation of George IV., when H.R.H. Prince Leopold (husband of the Princess Charlotte of Wales, and afterwards King of the Belgians) and the Marquess of Londonderry walked in the procession as Knights of the Garter.

The next example is the portrait of Sir John Wriothesly, Knight, Garter King of Arms, from a tournament roll in the College of Arms, London, printed *circa* 1534.



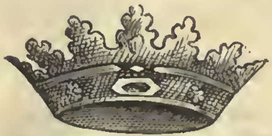
William Bruges, King of Arms.



Sir John Wriothesly, Knight, Garter King of Arms.

As he is represented on horseback, he wears a black cap of that or rather earlier date in lieu of a crown. His tabard is shorter, and in his hand he holds a small white wand. He has no collar of SS, badge or medal, or anything to distinguish him from the other kings, heralds, and pursuivants by whom he is accompanied.

The third is the engraving by Delaram already mentioned, but Sir William Segar is depicted in the ordinary costume of a gentleman in the reign of James I., his official dignity being indicated only by the sceptre in his right hand, and his badge or jewel (an addition to the insignia by Henry VIII.[2]) pendent to a riband about his neck: no collar of SS or crown.



Crown of Sir William Dugdale.

It is in the portrait of Sir William Dugdale, Garter principal King of Arms, A.D. 1677–1685, that we find the first delineation of a crown corresponding in some degree with the modern one, the circle being surmounted by oak-leaves in lieu of fleurs-de-lys, but I can discern no indication of the inscription which is now in use; and there appears to be a jewel in the front which would have interfered with it. The crown surmounts a shield in a corner of the picture, charged with the armorial ensigns of his office, impaled with his family arms. He wears also the badge suspended to a gold chain round his neck, as he is in ordinary costume, the collar of SS being worn only with the tabard.

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[1] Initial portraits of later Kings of Arms are to be found in the old grants preserved in the Heralds' College. Six of them have been engraved for Dallaway's 'Inquiry,' viz. Christopher Barker, 1530; Thomas Hawley, Clarenceux, 1530; Gilbert Dethick, Garter, 1550; William Harvey, Clarenceux, 1556; Lawrance Dalton, Norroy, 1556; and Robert Cooke, Clarenceux, 1560. Not two crowns out of the six are precisely alike: some are regal, others ducal coronets, and two such as are termed Indian crowns, and all without inscriptions. Neither Barker nor Dethick carry sceptres, none wear collars, but each has in his right hand a slender wand. Their tabards are of the present form, worn over long gowns of a brown or russet colour, if indeed it be not intended for "orange-tawney," which was a livery colour of the House of York, to which family the College is indebted for its foundation.

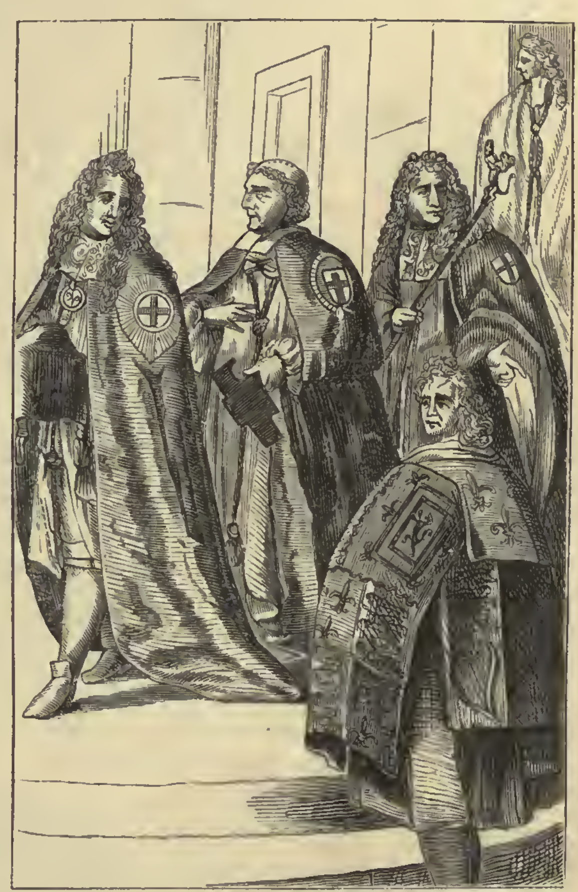
[2] In Vincent's MSS., No. 151, the "first guifte of a jewel" is ascribed to the 8th of Henry VIII.

The exact date at which this portrait was painted cannot be ascertained, but the dress is clearly of the latter part of the seventeenth century, and previous to 1685, when Sir Thomas St. George succeeded him as Garter. In the official record of the ceremony of creation of Sir Thomas, on Wednesday, the 29th of March of that year, mention is made of "a crown" which was carried in the procession by Somerset Herald, and afterwards placed on the new Garter's head by the Earl Marshal, but no description is given of it. A gilt collar of SS was also carried by Blue-mantle Pursuivant, and the crown and collar are again mentioned in the account of the creation on the same day of Sir John Dugdale as Norroy King of Arms.

We really have no authority on which we can depend for the form of a crown of a King of Arms previous to the Revolution. There is a drawing in one of Vincent's MSS. in the Heralds' College which completely differs from every other representation, being an arched or Imperial one. In some small rude-coloured drawings in Vincent's 'Precedents,' the crown also appears to have an arch, and the under-dresses of the Heralds are black.

In the "Proceeding to the Coronation" of Queen Anne, 23rd April, 1702, "Two Provincial Kings of Arms" are said to have walked in their rich coats, collars, and medals, "with their coronets in their hands," and "Garter wearing his collar and jewell, his coronet in hand:" no mention of a sceptre.

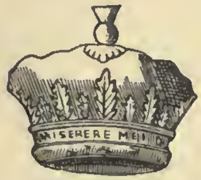
That the sceptre was borne, however, long before that period is proved by the portrait of Sir William Segar. In Schoonbeek's work, to which we have been already so much indebted, there is a plate representing the Prelate and Chancellor of the Order, Black Rod, and Garter King of Arms or a Herald, the latter in his tabard and bareheaded, but carrying no sceptre. On the staff of Black Rod is a lion rampant, similar to the one now in use. The description of the plate in Latin is as follows, "Cancellarius, Prelatus, *Stator, Rex Armorum et Heraldus*, Equitum, Periseclidis;" but there is certainly only one person in a tabard, and if meant for Garter King of Arms he is neither crowned, collared, nor sceptred (see woodcut annexed). The foreign author may have confounded Black Rod (Stator) with Garter. Anstis, in his History of the Order, has collected all the evidence bequeathed to us in official documents on this subject, and we find that in Sir William Bruges' petition to King Henry V. he prayed to be allowed to wear a crown on his head and a collar round his neck, "armoyé de blazon," of the most noble company of the Garter, to have the tunic of Arms on his person, and in his hand a long white rod, having at the end a *small banner or pennoncel*, by which rod it would be shown that the king had given him the sovereignty and government within the office of Arms, and these concessions were confirmed by the 'Constitutions' of Henry VIII. It is remarkable that in the portrait of Bruges, which is nearly contemporary, the rod has no "banner or pennoncel" attached to it, nor is it to be seen in any portrait of a Garter King of Arms as yet discovered. Ashmole in his History gives at page 234 a folding plate representing the Prelate,


Group from Schoonbeek. 1697.

Chancellor, Treasurer, Registrar, Black Rod, and Garter in their ancient habits, and also the robes and insignia of his own time. The figures are beautiful engravings by Hollar, but no authority for the ancient habits is cited, and they are suspiciously picturesque.[1] The sceptre of Garter has no "pennoncel" attached to it, but terminates in a square plate of solid metal, with the royal arms displayed on it, surmounted by an Imperial crown, and which is still absurdly described as "a banner."

In the absence, therefore, of any positive authority, it may be fairly presumed that the sceptre in its modern form dates from the accession of King James I., as it first appears in a print engraved *circa* 1616, and it is probable also that the form of the crown or coronet of the Kings of Arms was altered and definitively settled subsequent to that period.

The modern crown of a King of Arms is formed of a circle supporting sixteen oak-leaves, each alternate leaf being higher than the rest, and nine only seen in profile. It will be observed that they are more perpendicular and in closer contact with each other than they appear in the Dugdale portrait. It has now also a cap of crimson satin turned up with ermine and surmounted by a tassel of gold. Garter's crown is of pure gold; the crowns of the Provincial Kings of Arms, Clarenceux and Norroy, are of silver gilt. Around the circlet of each is inscribed "Miserere mei Deus secundum magnam misericordiam tuam" (Psalm li. 1). Whether or not a supplication so befitting us, sinners all, is especially requisite for a King of Arms, is a question too delicate to be speculated upon by a member of the Chapter; but the origin and date of its appropriation is a legitimate object of inquiry, and it is vexatious that a diligent search in the records of the College should have resulted in simply an approximate calculation. The wand or rod borne by the ancient heralds appears to have signified their office as marshals, and the collar of SS their status as members of the sovereign's household. Those of the three Kings of Arms are of silver gilt. The badges appended to them originally displayed only the armorial bearings of their respective offices, but in the seventeenth century permission was granted to impale with them their family arms. Various alterations took place in the collar, which was at first composed of SS only. The portcullis was introduced into those worn by judges, &c., in the time of the Tudors, of whom it was a family badge, but not into those of the Heralds. The pendant of the combined rose, thistle, and shamrock was added subsequently to the union of the three kingdoms.



Modern crown of King of Arms.

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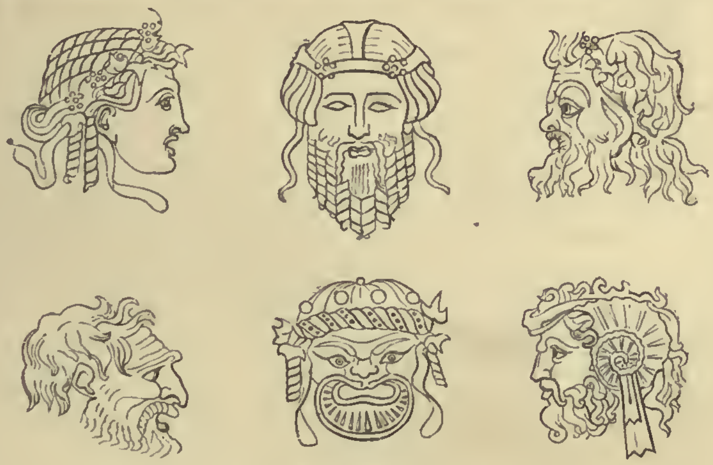
[1] I have therefore decided not to introduce them here.

CHAPTER X.

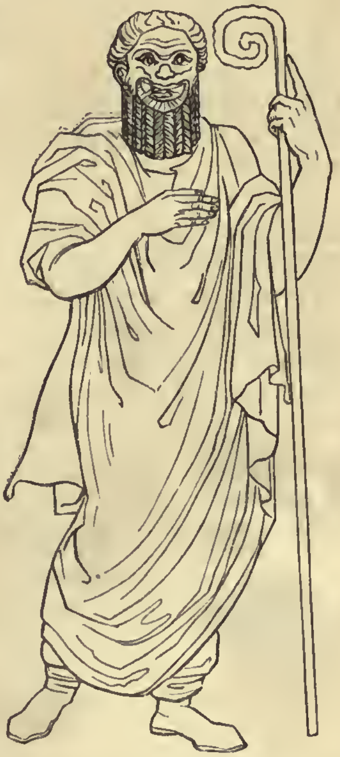
THEATRICAL AND SPECTACULAR COSTUME.

A HISTORY of Costume in Europe would be very incomplete did it not contain some information respecting the dresses assumed by the actors, maskers, and mummers in public or private spectacular entertainments from the days of Roscius to those of Garrick.

The existence of so many amphitheatres in Gaul and Britain may testify to the introduction by the Romans of their favourite sports and pastimes into the countries they conquered; and though the extinction of the regular drama in Rome has been ascribed to the banishment of the players by Tiberius, in consequence of the factions created by the partisans of particular actors, dancers and buffoons occupied their place, and such entertainments were not entirely suppressed until the irruption of the Goths under Alaric put a stop to every species of diversion throughout Italy. What the substitute for the theatre was amongst the Britons, may be conceived from the Guary Miracles and rude sports of the Cornish in earthen basins like cockpits. The latter performances were rural or athletic sports, which claim no notice in a History of Costume. The first attempt at regular dramatic exhibitions after the extinction of the Roman Theatre consisted of the Miracles and Mysteries. For these representations dresses were required, as the first two personages of the Trinity, saints, angels, and devils were the characters introduced. Gregory Nazianzen, Patriarch of Constantinople, in the fourth century composed plays from the Old and New Testaments, by way of substitutes for those of Sophocles and Euripides, whilst they were still in possession of the stage. He preserved the Greek model, but turned the choruses into Christian hymns. One only of his plays is extant.



Masks of Roman Actors.



Roman Comedian.

It is a tragedy called 'Christ's Passion.' The prologue declares it to be an imitation of Euripides, and mentions the first personation of the Virgin Mary on the stage. Menestrier considers these exhibitions were introduced into Western Europe by the pilgrims returning from the Holy Land; and Warton adds that the clergy, finding the buffoons who attended at fairs attracted the notice of the people to a degree not to be suppressed by the prohibition of the Church, encouraged the composition of plays founded on scriptural subjects which could be substituted for the profane mummeries increasing in popularity, undeterred even by the threat of excommunication.[1] As a sop, however, to the people, drolls or buffoons were always introduced into these plays, however serious or sacred the subject; a much greater profanity than any it was professed to correct. There were generally two; the principal being the Devil, and the other called the Vice, who was attired in a fool's habit, a cap with ass's ears, and a sword or dagger made of a thin lath, with which it was his business to beat and torment the Devil. He was also furnished with a long pole, with which he laid about him, tumbling the other actors over one another with great noise and riot. The performers were the monks themselves, and of course, where they had special characters to sustain, they assumed some sort of disguises, the decorations of the theatre being the church ornaments.

The costume of the stage in Christian Europe had its origin therefore in the vestiarium of the Church, masks being made for certain characters; but we have no precise description of the dress of any personage earlier than the sixteenth century. Matthew Paris informs us that a play called St. Catharine was written by Geoffrey, a Norman, afterwards Abbot of St. Albans, who being invited over to England by Richard, the then Abbot, to take upon him the direction of the school belonging to that monastery, and arriving too late for that purpose, went to Dunstable and taught there, where he caused his play to be performed about the year 1110, and borrowed from the Sacrist of St. Albans some of the ecclesiastical vestments for the dresses of the actors. The clergy, however, were not unanimous in their approval of public dramatic performances, and there is a violent attack on them in the 'Manuel de Peché,' an Anglo-French poem, written about the middle of the thirteenth century, which is only interesting to us inasmuch as it relates to dresses and decorations. In Robert de Brunne's English version of it we are told that St. Isidore declares all those that delight to see such things, or who lend horse or harness to assist in their representation, do it at their great peril, and that any priest or clerk who lends a vestment which has been hallowed by sacraments is still more to blame, and is guilty of sacrilege.[2]

As I am not writing a history of the drama, but only of dress, it is unnecessary for me to notice the many allusions to the performance of Miracle Plays and Mysteries during the thirteenth and fourteenth centuries, in England, except where they contain indications of the costumes in which they were represented. In order, therefore, to afford our readers a clearer idea than I can by words of the habiliments designed by the costumiers of the Middle Ages, from the fourteenth to the sixteenth century, I subjoin examples from several manuscripts and other pictorial authorities of the disguisings, maskings, and pageants preceding the introduction of regular dramatic entertainments.

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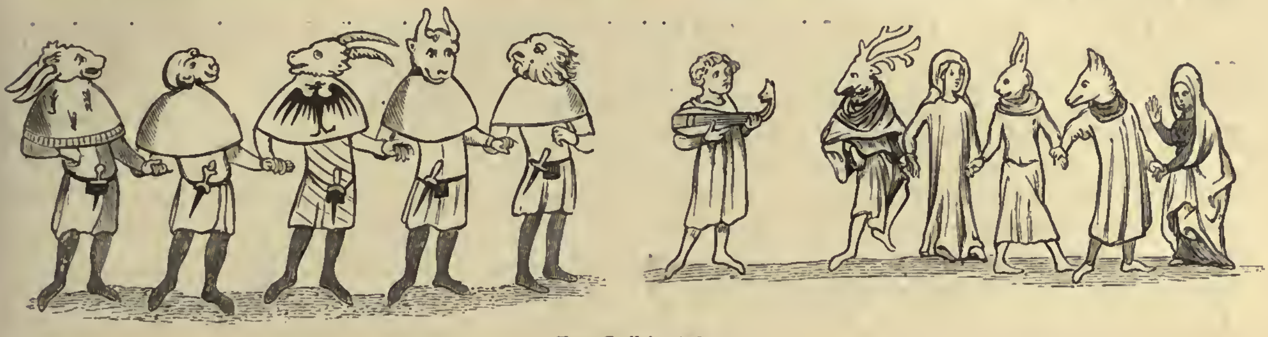
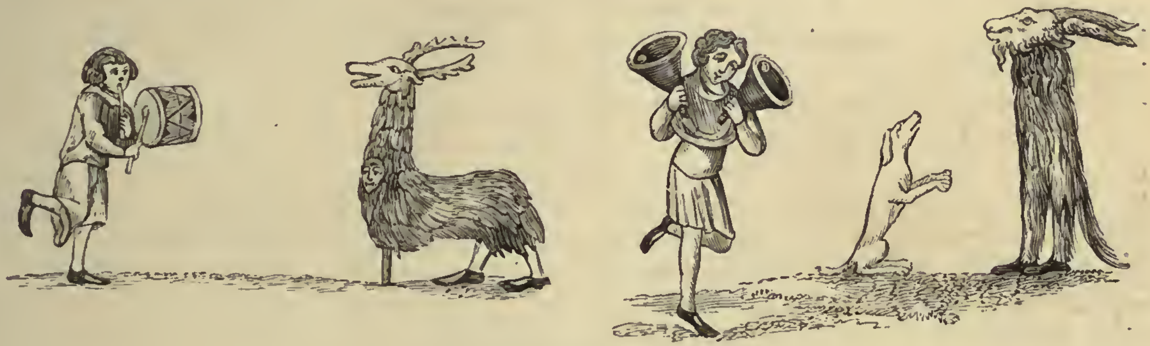
[1] The 'Passion Spiel,' enacted once in every ten years at Ober Ammergau, in Bavaria, and which has recently excited so much public attention both here and abroad, is, I believe, the only existing example of the old miracle plays of the Middle Ages, and owes its survival to an exception made in its favour by the King of Bavaria at the beginning of this century, when all other such representations in his dominions were forbidden by a royal decree. Good taste has fortunately interfered in time to prevent the scandal of its performance in London—a metropolis in which, it is lamentable to confess, remunerative audiences can be found to attend any exhibition, however repulsive, indecent, or degrading, which the Lord Chamberlain or the magistracy may not feel imperatively called upon to prohibit.

[2]
"Seynt ysodre seyth yn hys wrytyng,
Alle tho that delyte to se swyche thing,
Or hors or harneys lenyth partyl,
Yyt have they gylt of here peryl.
Zyf prest or clerk lene vestment
That hawled ys through sacrament,
More than outher they are to blame;
Of sacrylege they have the fame."
Robert de Brunne.

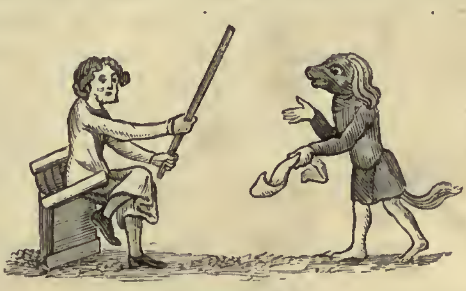
The annexed woodcuts illustrate plainly enough the appearance of the actors in the disguisings or mummings 'Ludi domini Regis,' in the time of Edward III., described by Warton in his 'History of English Poetry,' vol. ii. p. 72, on the authority of the wardrobe accounts of the twenty-first to the twenty-third year of that king's reign, which contain entries of tunics of buckram of various colours, "visours of various similitudes; that is, fourteen of the faces of women, fourteen of the faces of men with beards, fourteen of the heads of angels made with silver, twenty-eight crests or head-pieces of fantastic forms (the Latin description of which Warton professes himself unable to understand),[1] fourteen mantles embroidered with heads of dragons, fourteen white tunics wrought with heads and wings of peacocks, fourteen wrought with heads of swans with wings, fourteen tunics painted with eyes of peacocks, fourteen tunics of English linen painted, and as many tunics embroidered with stars of gold and silver."



From Bodleian MS.



From Bodleian MS.



From Bodleian MS.

We have no means of ascertaining what description of beings the wearers of these masks and tunics were intended to represent, but it is to be observed that the number of each sort is limited to fourteen, two sets making twenty-eight; and I think we may fairly conclude that the number of performers were twenty-eight, who entered in two groups of fourteen each, and occasionally retired and changed their dresses for another *entrée,* as we shall find was the custom in the reign of Henry VIII. No heads or masks of animals as shown in our woodcuts are mentioned in the extract quoted by Warton; but the engravings testify to the skill of the manufacturer of "vizours," and the dresses of two of the maskers are embroidered or painted with armorial bearings.

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[1] The words are these—"14 crestes cum tibiis reversatis et calceatis: 14 crestes cum montibus et cuniculis;" sufficiently incomprehensible to the general reader and puzzling to the antiquary. I will not undertake that my interpretation of them is correct, but I venture to suggest the "crests" were armorial, and, literally translated, the passage would read, "14 crests with legs reversed and booted: 14 crests with mountains and rabbits." Preposterous as this may appear, the student of heraldry will meet with mediæval examples of crests scarcely less grotesque and extravagant, even amongst regular family insignia (particularly in Germany); and those assumed for the temporary purpose of a tournament were often more ludicrously fantastic. Human legs, naked, vested, booted, or in armour, and in every sort of posture, are common crests in England; and for mounds or mountains, with coneys seated upon or burrowing in them, a parallel might also be found.

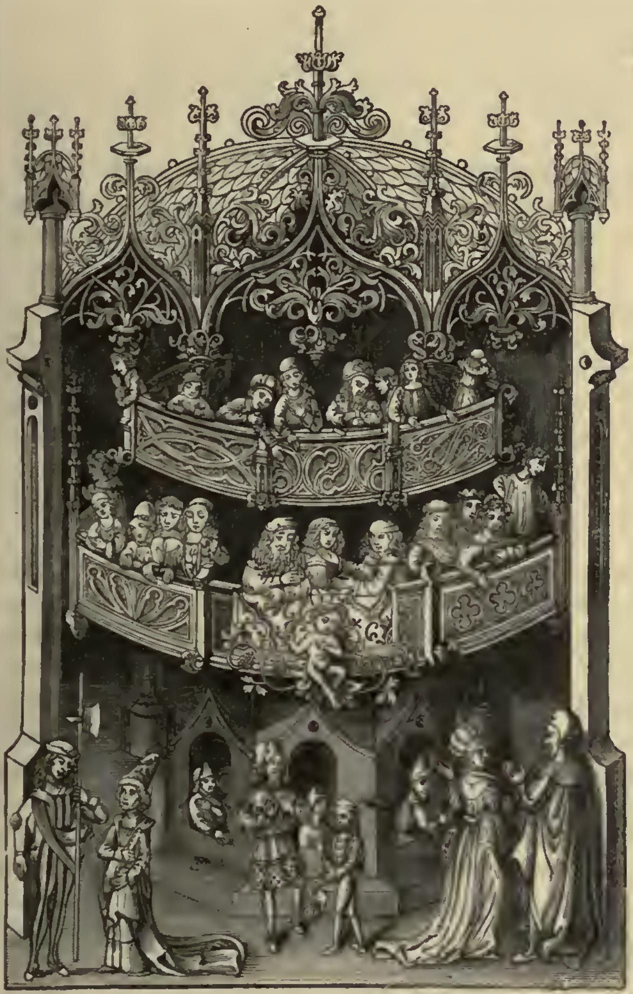
As a further proof of the proficiency to which the "property-makers" of that time had arrived, as well as of the sort of "disguisings" which were popular from the court to the cottage in the fourteenth century, I add the above engravings from a MS. in the Bodleian Library, Oxford, representing a man "disguised" as a stag, another as a goat, and a third as a dog.

Strutt, who has introduced them in his 'Sports and Pastimes of the People of England,' observes that persons capable of well supporting assumed characters were frequently introduced at public entertainments, and also in the pageants exhibited on occasions of solemnity; sometimes they were bearers of presents and sometimes the speakers of panegyrical orations. In the year 1416, the Emperor Sigismond visited King Henry V. at Windsor, and was magnificently entertained there. A performance of some description was presented before him; it is not quite clear if it was a miracle play with dialogue or merely a splendid dumb show. What concerns us is, that according to the description of it in a MS. in the Cottonian Library, marked Caligula B. II., we find that the subject was the history of St. George of Cappadocia, that it was divided into three parts and assisted by scenery and dresses. The first part exhibited "the armyng of Seint George and an Angel doyng on his spores" (spurs); the second, "Seint George ridyng and fightyng with the dragon, with his spere in his hand;" and the third, "a Castel and Seint George, and the Kynge's daughter ledyng the lambe in at the Castel gates." Although the wardrobe accounts of Henry V. do not supply us with any information respecting this performance, there can be no doubt, from the description in the MS. above mentioned, that St. George was personated in complete steel armour, the angel in suitable garments with wings, and the king's daughter in royal attire, and very probably the remarkable horned head-dress of that period. The dragon was constructed probably of pasteboard; but the lamb was most likely a live one, and, if so, has the honour to be the first that trod the boards. As St. George is described as "ridyng and fightyng," there must have been a horse included in this very realistic spectacle. That fancy was also exercised in the dresses provided for these entertainments, more especially when the Miracle Plays and Mysteries were superseded by the Moralities and Mythological Masques and "Interludes" at the close of the fifteenth century, we have sufficient evidence in the items of accounts furnished by the persons whose office it was to purchase the materials. For instance, Richard Gibson, who was an actor in the reign of Henry VII., and early in the following reign appointed Yeoman Tailor to the king, mentions amongst his charges the following particulars of the dresses of two ladies who personated Venus and Beauty in an interlude written by William Cornyshe, and acted before Henry VIII. at Christmas 1514–15:—

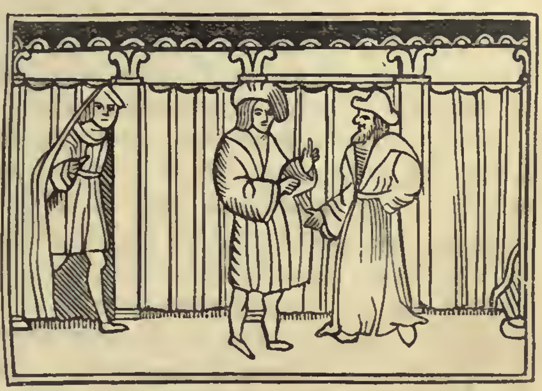
"Itm̃, bowght by me, Rychard Gybson, one pece of sypers (cypress) 4^{s}., spent & imployd for the tyer of the lady callyd Bewte, and the oother half for the lady callyd Venus. So spent of sypers 1 pece. Itm̃, payd to Rychard Rownanger, paynter, for workyng & betyng of a surkytt & a mantyll of yellow sarssenet, with hartts (hearts) and wyngs of sylver for the lady that playd Venus, 10^{s}."

In an inventory of "Garments for Players" of the following year (1516), 7th Henry VIII., we find entries of—"A long garment of cloth of golde; and tynsell for the Prophete upon Palme Sonday. Itm̃, a capp of grene tynsell to the same. . . . . Itm̃, a littill gowne for a woman (the Virgin), of cloth of silver,"—tending to show that the performances for which they were used were Miracle Plays, or at least pieces in which certain Scripture characters were mixed up with allegorical impersonations. Pages might be filled with extracts from such documents during the reigns of Henry VIII., Edward VI., Mary, and Elizabeth; but until the last half of that of the latter sovereign, there was no theatre existing in England: and the History of Stage Costume properly begins with the erection of the first stage, which in England was in "the Theater," the play-house so called, built about 1570, not to be confounded with the platforms or scaffolds temporarily erected in the yards of great inns, viz., the Boar's-head, Aldgate, the Bell Savage, Ludgate Hill, the Bull, in Holborn, &c., the galleries around which were occupied by spectators.

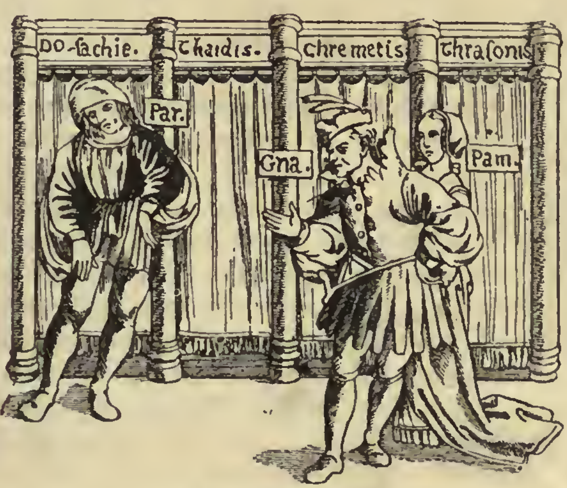
Previous to the reign of Henry VII., it is rather difficult to distinguish the accounts of dramatic entertainments from those of pageants, maskings, and disguisings, all of which are included in the general term plays (*Ludi*). In an early folio edition of Terence, printed at Strasburg in 1496, by John Gruninger, are several woodcuts intended to represent the scenes of some of the plays, which are evidently the work of a German engraver. I select from them one at the foot of which is printed "THEATRUM." It is questionable, however, whether it is intended to represent the stage of any theatre existing at that date, or merely a fanciful design of an ancient Roman theatre. Its interest to us, however, is in the fact that the actors are dressed in the costume of their own time, and that there is no attempt to even indicate the Roman. The halberdier in conversation with a lady in the steeple head-dress, which had just gone out of fashion, is deserving of particular attention.



From an edition of 'Terence.' 1496.



Scene from Roigny's 'Terence.' 1539.



From another edition (*circa* 1500).

The next earliest representation of theatrical costume is to be seen in a print in Roigny's 'Terence,' 1539. It represents a stage before the introduction of scenery, and the characters Simo and Chremes before the curtain, Davus entering from behind. It will be observed that the actors are in dresses of nearly their own time, and that no attempt was made to imitate the costume of that of Terence. Strutt, in his 'Horda Angel Cynan,' has engraved another example from a sixteenth-century edition of Terence, but has not enabled us clearly to identify it. The costume, however, is much about the same date. It may be a little earlier, and at all events is a valuable addition to our illustrations of the subject.

The inventories taken on the 10th of March, 1598-9—"perhaps," it is suggested, "in anticipation of the removal of the Lord Admiral's players from the Curtain and Rose to the Fortune Theatre, the project for building which seems about that date to have been entertained by Henslowe and Edward Allen"—give us some information respecting the dresses worn by the actors in Shakespere's time. In the first, quoted by Malone, amongst "goods gone and lost," are entries of "Longshanks' suit,"[1] "Harry the Fifth's doublet," and his "velvet gowne."[2] In the succeeding one we find mention of "clownes sewtes and hermettes sewtes," "1 senitores gowne, 1 hoode, and 5 senitores capes," "1 sewtte for Nepton (Neptune)," "iiij genesareys (janissaries') gownes," "1 green gown for Maryan," "vj grene cottes for Robin Hoode," "iij prestes cottes," "ij whitt shepherd's cottes, and ij Danes sewtes and j payer of Danes hosse," "iiij payres gownes and iiij hoodes to them, and j fooles coate, cape, and babell (bauble) . . . . . and Merlen (Merlin's) gowne and cape," "j carnowll's (cardinal's) hatte," "Eves bodyce," "j hatte for Robin Hoode."

In another, "j Mores cotte," "Tamberlaynes cotte with copper lace," "Junoes cotte," "Tamberlaynes breches of crymson vellvet," "Perowes (Pierrot?) sewt, which W^m Sley were," "Fayeton (Phaethon) sewte," "Tasoes (Tasso's) robe," "Dides (Dido's) robe," "Harye the V. satten dublet layd with guold lace," "j freyers gowne of graye."

I have extracted from these inventories only the items which had reference to special characters, scriptural, classical, allegorical, or historical, and which might thereby enlighten us as to the degree of attention paid to propriety of costume by managers or actors at that period; and I think the reader will admit that, considering the extent of knowledge then existing, it was commendable, and will bear favourable comparison with that of the stage two hundred years later. We have unfortunately (at least so far as I am aware) no pictorial evidence to produce in illustration of the subject, and no doubt much of the costume would be conventional; but the mention of senators' *gowns, hoods, and caps*, of janissaries' *gowns*, of a cardinal's *hat*, the *robes* of Dido and Tasso, of the green attire of Robin Hood and Maid Marian, and the dresses for priests and friars, evince a desire to represent such personages in their habit as they lived, and the revival of the arts had furnished them with ample authority for its satisfaction. "Perowes sewt," if signifying the dress of a Pierrot, is specially noteworthy at so early a date.

Strict accuracy was not to be expected in the costume of historical characters. Edward I. and "Harry the Fifth" would neither be clothed nor armed in the fashion of their own times; but they would be royally robed and equipped according to that of the sixteenth century. Scriptural personages, we have seen, were before the Reformation indebted to the monasteries and the cathedrals for their attire, and, after it, there were ecclesiastical vestments easily no doubt to be obtained; at all events, their form was familiar to the public, and they could be and probably were sufficiently well imitated. National costume, the dresses of Turks, Russians, Moors, &c., had been assumed by Henry VIII. and his nobility in Court masques, many years previously, and with the great advantage of studying the "genuine articles" on the backs of the ambassadors from the Grand Seignior, the Tzar of Muscovy, the Emperor of Morocco, and other potentates; while the works of the engravers which have furnished us with such abundant illustration of the habits of the principal countries in Europe, and in fact of the whole world at that time, were being daily rendered more accessible to the public. Mythological and allegorical characters had a traditional costume assigned to them at a very early period, which was occasionally varied by the fancy of individuals or the fashions of the passing hour. The heroes and heroines of ancient Greece or Rome were perhaps the most inappropriately represented of any, judging from the ideas prevailing in the Elizabethan age, and to a much later period, of classical attire and armour.

Mr. Collier dates the commencement of the Moralities, which succeeded the Miracle Plays, about the middle of the reign of Henry VI. "Independent of allegorical personages," he remarks, "there were two prominent characters in Moral Plays regarding which it is necessary to speak, as some

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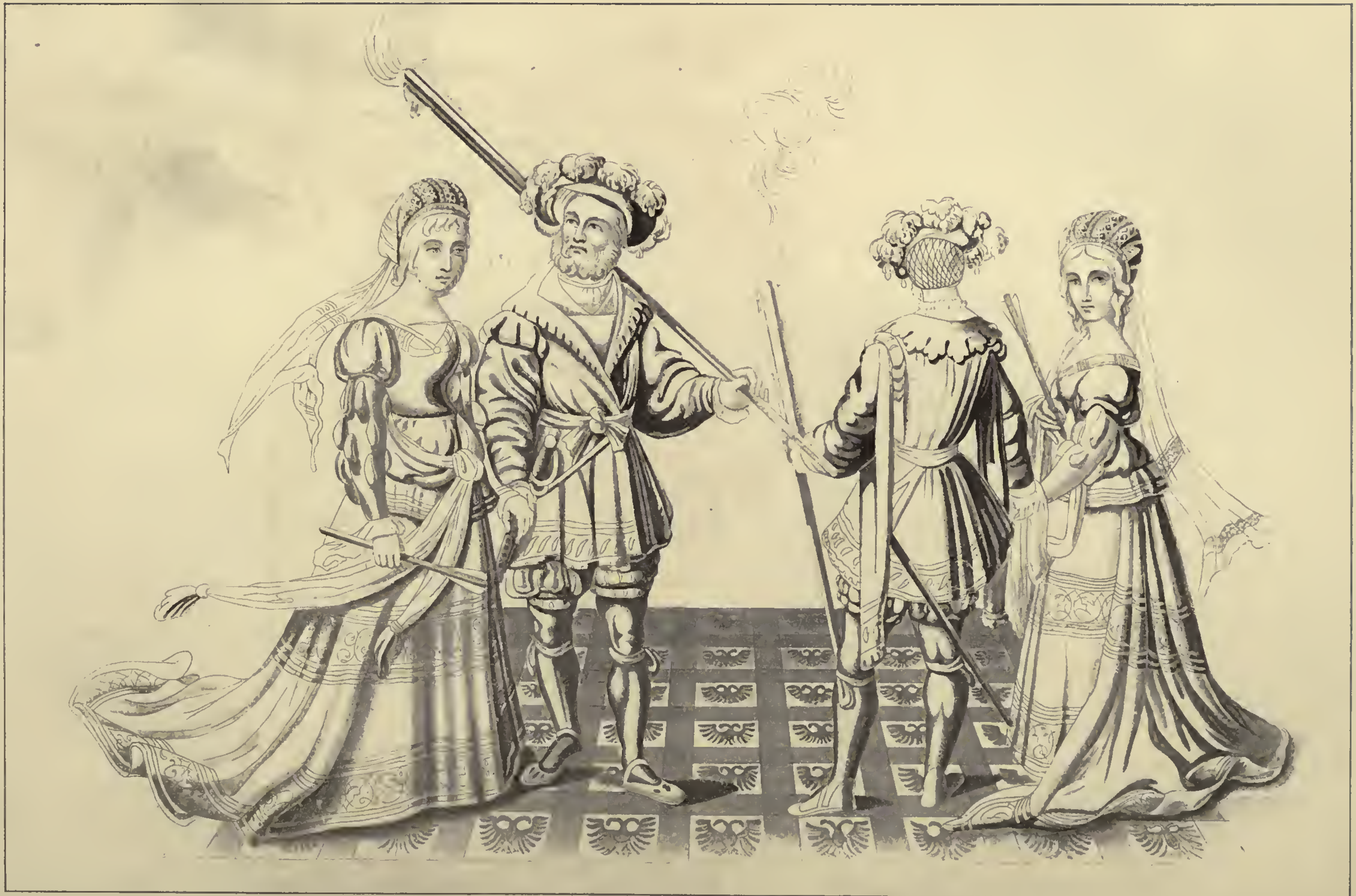
[1] Edward I. George Peel's 'Famous Chronicle of King Edward the First' is one of our most ancient historical plays. It was printed in 1599.

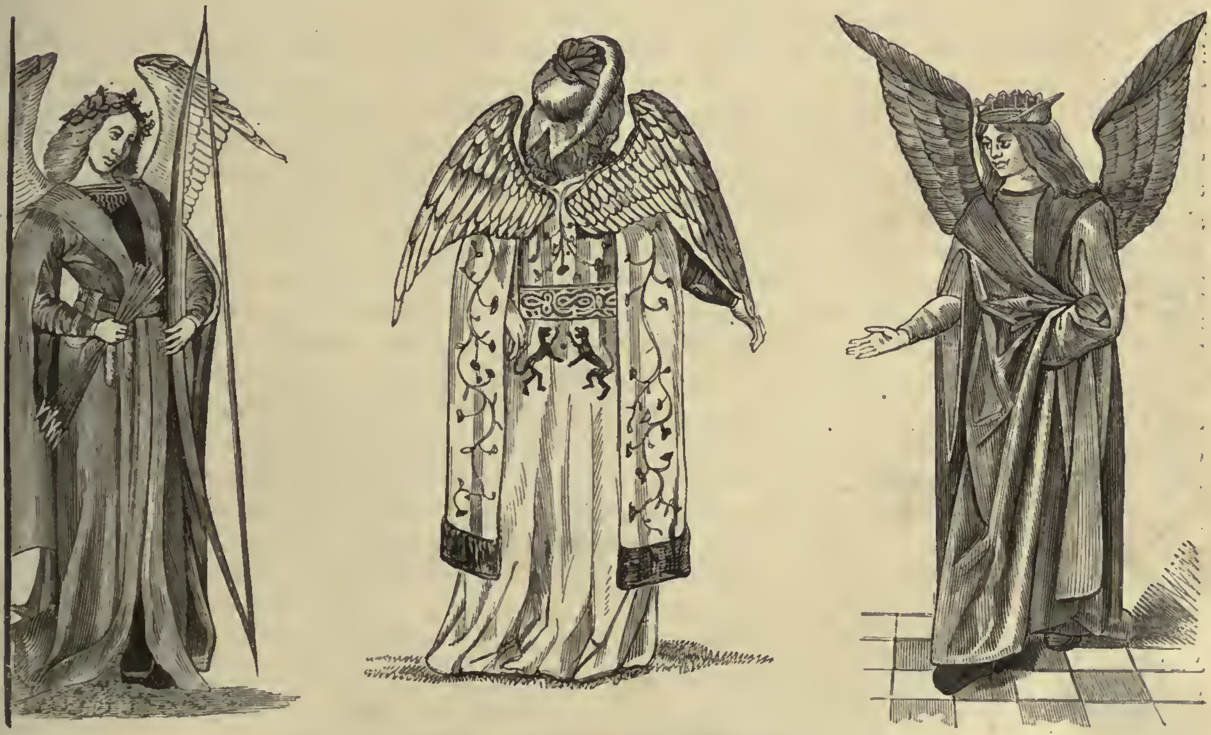
[2] If this related to Shakespere's 'Henry the Fifth,' it would be an answer to Malone's objection, that Shakespere could not have been in Scotland in 1599, because he must have been employed in producing his play. This inventory shows that the dress, at any rate, was in existence before March in that year.



FIGURES FROM THE TAPESTRY OF ST GERMAIN L'AUXERROIS misunderstanding has existed respecting them. I allude to the Devil and the Vice. The Devil was no doubt imported into Moral Plays from the old Miracle Plays, where he figured so amusingly, that when a new species of theatrical diversion had been introduced, he could not be dispensed with: accordingly, we find him the leader of 'the Seven Deadly Sins,' in one of the most ancient Moral Plays that have been preserved. He was rendered as hideous as possible by the mask and dress he wore; but we have no particular description of it before the sixteenth century."

Masques and pageants were, as I have already remarked, so indiscriminately mixed up with moralities and other dramatic shows, and the dresses provided for the one class of entertainment are so illustrative of those required for the other, that previous to the establishment of regular theatres, during the latter half of the sixteenth century, our information on this subject is necessarily derived from inventories, wardrobe accounts, contemporary descriptions, and a few rare pictorial representations of costume which have been accidentally preserved, and cannot be strictly appropriated to either of the above classes. For instance, Mr. Shaw has given us in his beautiful work, 'Dresses and Decorations of the Middle Ages,' some figures from a piece of tapestry which, at the time he copied it, was suspended in the church of St. Germain l'Auxerrois at Paris. He considered the subject to be an allegorical representation of the Seasons, which may probably have been the case; but the figures he has selected evidently represent persons forming part of a procession, such as commonly preceded the principal characters in a masque at their *entrée*, and who were always attended by torch-bearers. (See accompanying plate.)

The torch-bearers are, in that example, dressed in the fashion of their own period, and common throughout Western Europe in the reign of Henry VIII. The ladies they are conducting are also in costume of the same date, but they each bear an arrow, and therefore were evidently intended to support some particular character in the masque, or whatever may have been the form of the entertainment. We may hazard the conjecture that they were attendants upon Cupid, a favourite character in such compositions, and likely to have accompanied Spring, if the subject were, as Mr. Shaw supposed, the Seasons. It is most unfortunate that he did not copy more of the tapestry



Figures of Cupid, from the 'Roman de la Rose.'

(German he considered it), as it would have been a most valuable addition to our knowledge of these curious customs.

A-propos of Cupid, it may be interesting to our subscribers to know how the God of Love was depicted by the artists of the fifteenth century. In the representations of him in the superb copy of the 'Roman de la Rose' in the Harleian Library, which was illuminated *circa* 1490,

"Le Dieu d'Amours de sa façon
Ne resembloit pas un garçon."

With the exception that he is winged, and bears a bow and arrows, there is nothing of the classical Eros about him. (*Vide* woodcuts above.) In the words of the author, one would fancy rather

". . . que ce fut ung Ange
Qui venist droictement du ciel;"

but that he is arrayed in royal robes, and crowned either with a regal diadem or

". . . ung chapelet
De roses bel & nettelet."

Hall gives us a most graphic account of one of the "shows" ordered by King Henry VIII., in the first year of his reign, 1509–10, to take place on Shrove Tuesday in the Parliament Chamber at Westminster, for all "the ambassadors that were here out of divers realms and countries." At night, after the banquet was ended, "there came in a drum and a fife, appareild in white damaske, having grene bonnets and hosen of the same sute;[1] than certayne gentlemen followed with torches, apparayled in blew damaske, purfeled with ames grey, facioned like an awbe (*alb*), and on their heades hoodes with robbes and long tippettes to the same of blew damaske; visarde (masked). Than after them came a certayne number of gentlemen, whereof the Kyng was one, apparayled all in one sewte of shorte garmentes, little beneath the payntes of blew velvet and crymosyne, with long sleves all cut and lyned with clothe of golde; and the utter part of the garmentes were powdered with castels and shefes of arrowes,[2] of fyne dokat (ducat) golde: the upper partes of their hosen of like sewte and facion; the rather partes were of scarlet, powdered with tymbrelles of fyne golde; having on their heades bonets of damaske silver, flatte woven in the stole, and thereupon wrought with golde and ryche feathers in them; all in visers. After them entered six ladyes, whereof two were apparayled in crymosyne satyn and purpull, embrawdered with golde, and by vignettes ran flowre de lices of golde, with marvellous ryche and straunge tiers upon their heades; other two ladies in crymosyne and purpull, made like long slops, embrowdered and fretted with golde after the antique fascion, and over the slop was a shorte garment of cloth of golde, scant to the knee, fascioned like a tabard, all over with small double rolles all of flatte golde of damaske, fret and fringed golde, and on their heads skeynes (scarfs) and wrappers of damaske golde with flatte pypes, that straunge it was to beholde; the other two ladyes were in kyrtells of crymosyne and purpul satyn, embroudered with a vignet of pomegranettes of golde; all the garments cut compass-wyse, having demy sleeves and naked downe from the elbowes, and over their garments were rochettes of pleasances rouled with crymsyne velvet, and set with letters of golde-like charectes (characters ?), their heades rouled in pleasauntes and typpets, like the Egipicians, embroudered with golde; their faces, neckes, armes, and handes covered in fyne pleasaunce blacke,—some call it Lumberdines; which is marveylous thinne, so the same ladies seemed to be nygrost or blackmores. Of these six ladyes, the Lady Mary, syster to the Kyng, was one. After the Kynge's grace and the ladyes had daunced a certayne tyme, they departed every one to hys lodgyng."

Minute as is this account, it would be impossible for a draughtsman of the present day to illustrate it by the pencil, as, independently of the uncertainty we are in respecting the material and form of several articles of dress therein mentioned, there is a confusion of them apparently in their disposition upon the person, which is perplexing in the extreme, and it is therefore much to be deplored that no contemporary representation of one of these magnificent Court spectacles has been bequeathed to us.

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[1] White and green were the livery colours of the Tudors.

[2] Badges of the kingdoms of Castile and Aragon.

That the above-described "show" had a significance to the spectators—"that within which passeth show"—is, I think, discernible from many circumstances. The castles and sheaves of arrows with which "the utter parts of the garments" of the King and his immediate companions were embroidered, were, as I have noted, the well-known badges of Castile and Aragon, and obviously assumed in compliment to the queen. The borders of pomegranates on the kirtles of two of the ladies had also a distinct reference to the Spanish province and formerly Moorish kingdom of Grenada, as those of fleurs-de-lys on the dresses of two other ladies had to the kingdom of France. That the "timbrells" forming the decoration of another portion of the costume of the royal party conveyed an equally comprehensible meaning to the distinguished spectators can scarcely be doubted; and as the masque is stated to have been designed expressly for the entertainment of "the ambassadors from divers realms and countries," a trustworthy list of their Excellencies might probably enlighten us as regards the allusive import of the "timbrells." There was some meaning, I presume, beyond mere spectacular effect in the appearance of the Princess Mary (consecutively Queen of France and Duchess of Suffolk) and her five attendant ladies in the guise of "Egyptians" or "Blackamoors," and it is uncertain whether by "Egipicians" may not be meant "Gypsies," who were constantly designated by that name, of which indeed our modern term is simply an abbreviation.

I will not, however, detain the reader longer on this subject, which I have commented on only with the object of supporting my opinion that there was much intelligence as well as ingenuity displayed in such exhibitions, and that they were not the "inexplicable dumb shows" so properly reprobated by Shakespere.

It is, however, shortly after this date that we are startled by a statement of the same quaint chronicler, who tells us that in the year 1512-13, "on the daie of the Epiphanie at night, the King with xi other were disguised after the manner of Italie, *called a maske, a thing not sene afore in England.* Thei were appareled in garments long and brode, wrought all with golde, with visers and cappes of gold, and after the banket doen these maskers came in with the sixe gentlemen disguised in silke, beyryng staffe torches, and desired the ladies to daunce. Some were content, and some that knew the fashion of it refused, because it was not a thing commonly seen; and after thei daunced and commoned together, *as the fashion of the maskes is*, thei toke their leave and departed, and so did the Quene and all the ladies."

I think we cannot hesitate to conclude that this is a record of the first introduction of masquerades into England from Italy—a social amusement differing entirely from the masques or disguisements which had been popular for so long previously in this country, and with which the chronicler was personally so familiar. He consequently recognized the distinction immediately, and describes it as "a thing not sene afore in England."

For that reason I shall defer my notice of masquerades to a later part of this chapter, and continue my inquiries into the progress of the costume of those entertainments, by whatever name they were called, which were more or less dramatic, being regularly constructed with reference to some particular subject, or for representation of incidents in history, sacred or profane, allegorical or mythological—"ballets of action," as we should now term them, for the composition of which Henry VIII., in addition to his many other accomplishments, may have early established a reputation.[1]

On the 10th of November, 1528, in the nineteenth year of his reign, a Latin "morality," in which Luther and his wife were brought upon the stage, and ridicule thrown upon them and the Reformation, was acted before the King, Cardinal Wolsey, and the French ambassadors, by the children of

[1] He is described by Hall as "exercsing hymselfe daily" at Windsor, in the 2nd year of his reign, "in shotying, singing, dauncyng, wrastelyng, casting of the barre, playing at the recorders, flute, virginals, and in settying of song *makyng of ballettes*, and goodly masses." By "*ballettes*," however, may simply be meant *ballads*.

St. Paul's School, under the regulation of their master, John Rightwise, who is supposed by Mr. Collier to have been the author of it.

Cavendish, and Stow who copies him, speak of it as "the most goodliest disguising or interlude;" the dresses of the players being magnificent, "and of so strange devices" that it passed their "capacity to expound."

Richard Gibson, of whom I have already spoken, has left an account of these dresses, which Mr. Collier has printed from the original in his 'Annals of the Stage' (vol. i. p. 108), as follows:—

"The Kyngs plessyer was that at the sayd revells by clerks in the latyn tong schoulld be playd in hys hy presens a play, whereof insewethe the naames. First, an Orratur in apparell of golld; a Poyed (poet) in apparell of cloothe of golld; Relygyun, Ecclessia, Verritas, lyke iij nowessys (novices), in garments of sylke and vayells of laun and sypus (cypress); Errysy (Heresy), Falls-interprytacyun, Compeyo Scryptorris, lyke ladys of Beem (Bohemia), imperelld (apparelled) in garments of sylke of dyvers kolours; the errytyke Lewter (heretic Luther) lyke a parly freer (friar), in russet damaske and blake taffata; Lewter's wyef, like a frow of Spyers in Allmayn, in red sylke; Peter, Poull, and Jhames in iij abyghts (habits) of whyght sarsenet, and iij red mantells and hers (hairs, *i.e.* wigs and beards), of syllver of damaske and pelyuns (pelerines) of skarlet; and a Kardynell in his apparell; ij sergeants in ryche apparell; the Dolfyn (Dauphin) and his brother in koots of vellevet imbrowdyrd with golld and kaps of saten bound with vellwet; a Messenger in tynsell saten; vj men in gowns of gren sarsenet; vj women in gouns of crymsyn sarsenet; War in ryche cloth of golld, and fethers, and armed; iij Almayns in apparell all kut and sclyt of syllke; Lady Pece (Peace) in lady's apparell, all whyght and ryche; and Lady Quyetness and Dame Tranquylyte rychely besyen (beseen) in ladye's apparell."

This curious document, therefore, presents us with the complete *dramatis personæ*, and the materials and colours of their costumes, fully bearing out the character of splendour and costliness ascribed to them by the old chroniclers. Even the dress of Luther, which was simply that of a friar, was made of damask and taffeta instead of the coarse cloth worn by the mendicant orders. It is also worth noticing that the three "Allmayns" (Germans) were distinguished by their "apparell" being "kut and sclyt," *i.e.* slashed after the fashion which was carried to such an extent in Germany and Switzerland at that period.

There are but few and unimportant records of such entertainments during the reign of Edward VI. The only one of interest to us is a mask at Christmas 1552-3, entitled 'The Triumph of Mars and Venus,' in which the dress of the actor of the God of War is said to have cost £51 17*s.* 4*d.* On New Year's Day he had a different suit, valued at £34 14*s.* He was attended by councillors, pages, ushers, heralds, an interpreter, an *Irishman*, an *Irishwoman*, jugglers, &c., besides six sons (three of them base born), the eldest of whom was apparelled in "a long fool's coat of yellow cloth of gold, all over figured with velvet, white, red, and green; a hood, buskins, and girdle." Coats were also provided for seven other fools, and the whole cost of dresses was £262 1*s.* 4*d.*

In the reign of Mary a strict censorship was instituted respecting plays, in order to prevent the performance of any touching on points of doctrine; but on St. Mark's Day, 1557, in honour of the arrival of King Philip from Flanders, and for the amusement of the Russian ambassador, who had reached England a short time previously, the Queen commanded for her "regal disport, recreation, and comfort, a notorious maske of Almaynes, Pilgrymes, and Irishmen, with their insidents and accomplishes accordingly."

The expression *notorious* would seem to imply that it was a well-known composition, and may therefore be the earliest instance of the familiar announcement of "a popular drama" in our modern play-bills. A warrant for furnishing Sir Thomas Cawarden, Master of the Revels, with silks, velvets, cloths of silver, &c., for the dresses in the masque, was addressed to Sir Richard Waldegrave, Master of the Great Wardrobe, 30th of April, 1557; but we have no details that would afford us any useful information. Miracle plays and such as were founded on scriptural subjects were revived in this reign. 'The miraculous Life of St. Olave' and "a stage-play" of "the Passion of Christ" are named amongst them, but no description of the dresses has descended to us.

We have now arrived at the reign of Queen Elizabeth, in which the English drama, a drama as yet unrivalled by that of any other nation, may be truly said to have been born, and brought rapidly to perfection by Shakespere, who was not the first merely "of an age, but for all time."

Chalmers in his 'Apology' (p. 353) declares that "the persecutions of preceding governments had left Elizabeth without a theatre, without dramas, and without players." This is not strictly the fact. Mr. Collier has pointed out that if by the word "theatre" be meant a building set apart for dramatic performances, her predecessors had none, nor did any exist in the kingdom until many years after she came to the throne. Almost as much may be said of dramas, for the plays, interludes, masques, and disguisings of the first half of the sixteenth century have no claim to be ranked with the national drama of England, while the grand dramatic works of the Greeks and the Romans were not unknown; and though unacted in public, for the obvious reason that the public were ignorant of Greek and Latin, there is evidence that the plays of Plautus and Terence were occasionally represented to educated audiences at Court; and George Gascoigne, the author of 'The Princely Pleasures of Kenilworth,' who died in 1577, had some years previously translated Euripides' tragedy of Jocasta into English blank verse, and produced a prose comedy called 'The Supporsi' from the Italian of Ariosto. Again, as to players, Mary had kept up the theatrical and musical establishment of her father at an expense of between two and three thousand pounds a year in salaries only.

It is, however, with the dresses of the players that we have to do, and the gradual improvement of the stage claims our notice only so far as the recorded production of new dramas increases our knowledge of the characters represented and incidentally of the costumes provided for them.

In March 1573-4, a list of the scenery, dresses, and properties which had been required for the acting of six plays and three masks at "Christmas, New Yeartide, and Eastertide last," contains several curious items.

The plays were 'Pedor and Lucia,' 'Alkmeon,' 'Mamillia,' 'Truth, Faythfulness, and Mercye,' 'Herpetulus, or the Blew Knighte and Perobia,' and 'Quintus Fabius.' Amongst the properties, &c., for these, are mentioned "bays for the prologgs," "counterfeit fishes for the play of Pedor," "a jebbet to hang up Diligence," "a dragon's head," and "a truncheon for the dictator."

The three masks, each having their torch-bearers as usual, were composed as follows:—

"Lance Knights vj., in blew sattyn gaskon cottes & sloppes. Torche bearers vj., in black and yelo taffata.

"Forresters or Hunters vj., in green sattyn gaskon cotes and sloppes. Torche bearers attyred in mope and ivye.

"Sages vj., in long gownes of counterfet cloth of golde. Torche bearers in long gownes of red damask."

That these masks were considered as necessary appendages to, if not part and parcel of, the plays represented, is proved by the notice in the above document that in consequence of the *tediousness* of the play 'Timœlia, or the Siege of Thebes,' performed at Hampton Court on Candlemas night, a mask of ladies representing the Six Virtues could not be performed.

The accounts of Blagrave, deputy to Sir Thomas Benger, Master of the Revels in 1574–5, furnish us with some information respecting the dresses and appointments required for certain masks exhibited during the previous year at the Court of Queen Elizabeth, viz. a mask of Shepherds, a mask of Pedlars, and a mask of Pilgrims, and we find accordingly items of "woolverines for pedlars caps," and "bottles for pilgrims." Also of "three devells cotes and heads," "*dishes for devell's eyes*," "long poles and brushes for chymney sweepers in my L. of Leicester's men's play;" "a cote, a hatt, and buskins all over covered with fethers of cullers (colours) for Vanytie" (in Sebastian Westcott's play of 'Vanity'), and "a perrlwigg of heare for King Xerces syster" (in Farrant's play of 'King Xerxes').

In 1578, we learn from 'The Accounts of the Revels at Court' that "a double masque" of Amazons and Knights was represented with great magnificence at Richmond for the entertainment of the French Ambassador. The Amazons are described as being all in "armore compleate, parcel-gilt, with counterfeit morions silvered over and parcel-gilt, and a crest on the top of every of them, having long hair hanging down behind them. Their kirtles were of crimson cloth of gold, indented at the skirt, and laid with silver lace and fringe, with pendants of gold, tassels of gold with gold knobs and set on with brooches of gold, pleated upon the skirt with pleats of silver lawn, with tassels of gold laid under below instead of petticoat, with white silver rich tinsel, fringed with gold fringe. Buskins of orange-coloured velvet. Antique falchions, javelins, and shields, with a device painted thereon."

The Knights were all likewise in armour complete, parcel-gilt, with like counterfeit morions upon their heads, silvered and parcel-gilt, with plumes of feathers on the tops of them. Bases of rich gold tinsel with gold fringe, garded with rich purple silver tinsel; large baldricks about their necks of black gold tinsel, gilt truncheons and shields, "with a posy written on every one of them."

The torch-bearers of the Amazons wore long gowns of white taffeta with sleeves, over which were long gowns of crimson taffeta without sleeves, indented at the skirts, fringed, laced, and tasselled with silver and gold, and tucked up with the girding almost to the knee, bows in their hands, and quivers at their girdles; head-pieces of gold lawn, and women's hair "wreathed very fair." The torch-bearers of the Knights were attired in green satin jerkins and yellow velvet hose, with hats of crimson silk and silver, *thrumed* and wreathed bands and feathers.

The familiar terms of "tragedy" and "comedy" had now made their first appearance, and to them we find added that of "pastoral" in 1580; but these more regular dramatic productions were still intermingled with masques and moralities. In 1589–90 "a mask for six maskers and six torch-bearers" was by her Majesty's commandment sent into Scotland for the celebration of "the King of Scotts mariage." The name of the masque has not transpired, but the following list of the dresses has been preserved:—

"A maske of six coates of purple gold tinsell, garded with purple and black cloth of silver, striped. Bases of crimson clothe of gold, with pendants of maled purple silver tinsell. Twoe paire of sleves to the same of red cloth of gold, and four paire of sleeves to the same of white clothe of copper silvered. Six partletts of purple clothe of silver, knotted. Six hed peeces, whereof foure of clothe of gold, knotted, and two of purple clothe of gold, braunched; six feathers to the same hed peces. Six mantles, whereof foure of oringe clothe of gold, braunched, and twoe of purple and white clothe of silver, braunched. Six vizardes, and six fawchins (falchions), guilded.

"Six cassocks, for torche bearers, of damaske; three of yellowe and three of red, garded with red and yellowe damaske, counterchanged. Six hatts of crimson clothe of gold, and six fethers to the same. Six vizardes.

"Foure heares (hairs, wigs) of silke, and foure garlandes of flowers, for the attire of those that are to utter certaine speeches at the shewing of the same maske."[1]

As we have no indication of the subject of this masque, we can form no idea of the appropriateness of the costume to the characters represented; nor can I pretend to explain what may be meant by head-pieces of cloth of gold with feathers in them. The term was occasionally used for a helmet; and the mention of gilt falchions, and bases with pendants of *maled* purple silver tinsel, induces me to believe that the dresses were intended to represent some conventional kind of classical armour notwithstanding the occurrence of the word "partletts."

These extracts are only interesting as an illustration of the magnificence displayed in these entertainments, and amongst the Lansdowne MSS.[2] in the British Museum is a remarkable proof of the importance attached even in those days to the appropriate splendour and accuracy of theatrical costume, in a letter from Thomas Nevil, Vice-Chancellor of the University of Cambridge, dated 28th Jan., 1594(5), to the Lord Chamberlain, requesting the loan of the royal robes in the Tower for a theatrical performance, and referring to previous instances of such a favour having been accorded:—

"Our bounden dutie in most humble wise remembered. Whereas we intend, for the exercise of young gentlemen and scholars in our Colledge, to set forth certaine comœdies and one tragœdie, there being in that tragœdie sondry personages of greatest astate to be represented in ancient princely attire, which is nowhere to be had but within the Office of the Robes at the Tower; it is our humble request your most honorable Lordship would be pleased to graunt your Lordship's warrant unto the chiefe officers there, that, upon sufficient securetie, we might be furnished from thence with such meete necessaries as are required. Which favor we have found heretofore on your good Lordship's like honorable warrant, that hath the rarer embouldened us at this time."

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[1] Lansdowne MSS., Brit. Mus., No. 59.

[2] Ibid. No. 78.

There is no list of the articles borrowed, nor is the name mentioned of the tragedy in which they were to be worn; but it is probable it was the Latin tragedy of Richard III., written by the previous Vice-Chancellor, Dr. Thomas Legge, and so highly praised by Sir John Harington in his 'Apology of Poetry.' If so, it is actually probable that some of "the *ancient* princely attire" may have been relics of the extensive and superb wardrobe of Richard himself, and his mimic representative would therefore have enjoyed an advantage which no other actor of an historical character has ever at any time possessed.

Fuller, in his 'Worthies,' p. 193, speaking of this wardrobe in the Tower, expressly informs us, "This was not that for the King's wearing apparel, or liveries of servants (kept elsewhere in an house so called in the parish of St. Andrew's Wardrobe), but for vests or robes of state, with rich carpets, canopies, and hangings to be used on great occasions. There were also kept in this place *the ancient clothes of our English kings*, which they wore on great festivals, so that this wardrobe was in effect a library for antiquaries, therein to read the mode and fashion of garments of all ages. These King James, in the beginning of his reign, gave to the Earl of Dunbar, by whom they were sold, re-sold, and re-resold, at as many hands as Briareus had, *some gaining vast estates thereby*." One can scarcely read with patience of such disgraceful and deplorable Vandalism.

But we have now arrived at a period when regular play-houses had been constructed, and were occupied by special companies of players. When Shakespere wrote and acted, he was himself part proprietor of a theatre, and each establishment had its wardrobe, or each actor his own dresses. Subsequent to the reign of Elizabeth, we hear of no loans of costume from royal or ecclesiastical collections; and on the destruction by fire of the Globe Theatre, 29th June, 1613, we learn from 'A Sonnett upon the pitiful Burning of the Globe Play-house, in London,' that

"The perrywigs & drumme heads frie,
Like to a butter firkin;
A wofull burning did betide
To many a good buffe jerkin."

Also on the occasion of the riots on Shrove Tuesday, 1616–17, when the London apprentices attacked the Cock-pit Theatre in Drury Lane, we are told in the ballad written in their laudation, that

". . . to the *tire-house* broke they in,
Which some began to plunder."

Tommy Brent, one of their leaders, forbids them to steal; but urges them to "teare and rend," a command which they obey with such alacrity that

"King Priam's robes were soon in rags,
And broke his gilded scepter;
Faire Cressid's hood, that was so good
When loving Troylus kept her;
Besse Brydges gowne and Muli's crowne," &c.[1]

Whether the dresses and properties in the "tire-house" were the private property of particular actors or of the general company, does not appear; but we have evidence here of the existence of a wardrobe in a theatre, and may fairly presume that the stage was no longer indebted to the Crown for its costume.

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[1] It is a question whether the characters herein mentioned are those in Shakespere's play of 'Troilus and Cressida,' or one on the same subject, as the former could only have been performed at the Cock-pit surreptitiously. Besse Brydges and Muli (Muli-Beg) are characters in Haywood's play of 'The Fair Maid of the West.'

And we are more clearly informed respecting the valuable character of the costumes in the possession of the company by Sir Henry Wotton, who, in a letter to his nephew written three days after the fire, says: "The King's Players had a new play called 'All is True,' representing some principal pieces of the reign of Henry VIII., which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage, *the Knights of the Order, with their Georges and Garter, the guards with their embroidered coats,* and the like: sufficient in truth, within a while, to make greatness very familiar, if not ridiculous." In contradiction to the ballad, however, he asserts that "nothing did perish but wood and straw, and *a few forsaken cloaks:* only one man had his breeches set on fire, that would, perhaps, have broiled him if he had not, by benefit of a provident wit, put it out with bottled ale."[1]

The masque continued to be at the same time a favourite amusement in private society, on festive occasions, and especially at weddings.

Strutt, in his 'Horda Angel Cynan,' has an interesting illustration of the custom, being an engraving from a painting on board of a masque at the marriage of Sir Henry Utton, and executed shortly after his death, in which Diana and her Nymphs, Mercury with white and black Cupids for torch-bearers, are curiously depicted. (See accompanying plate.)

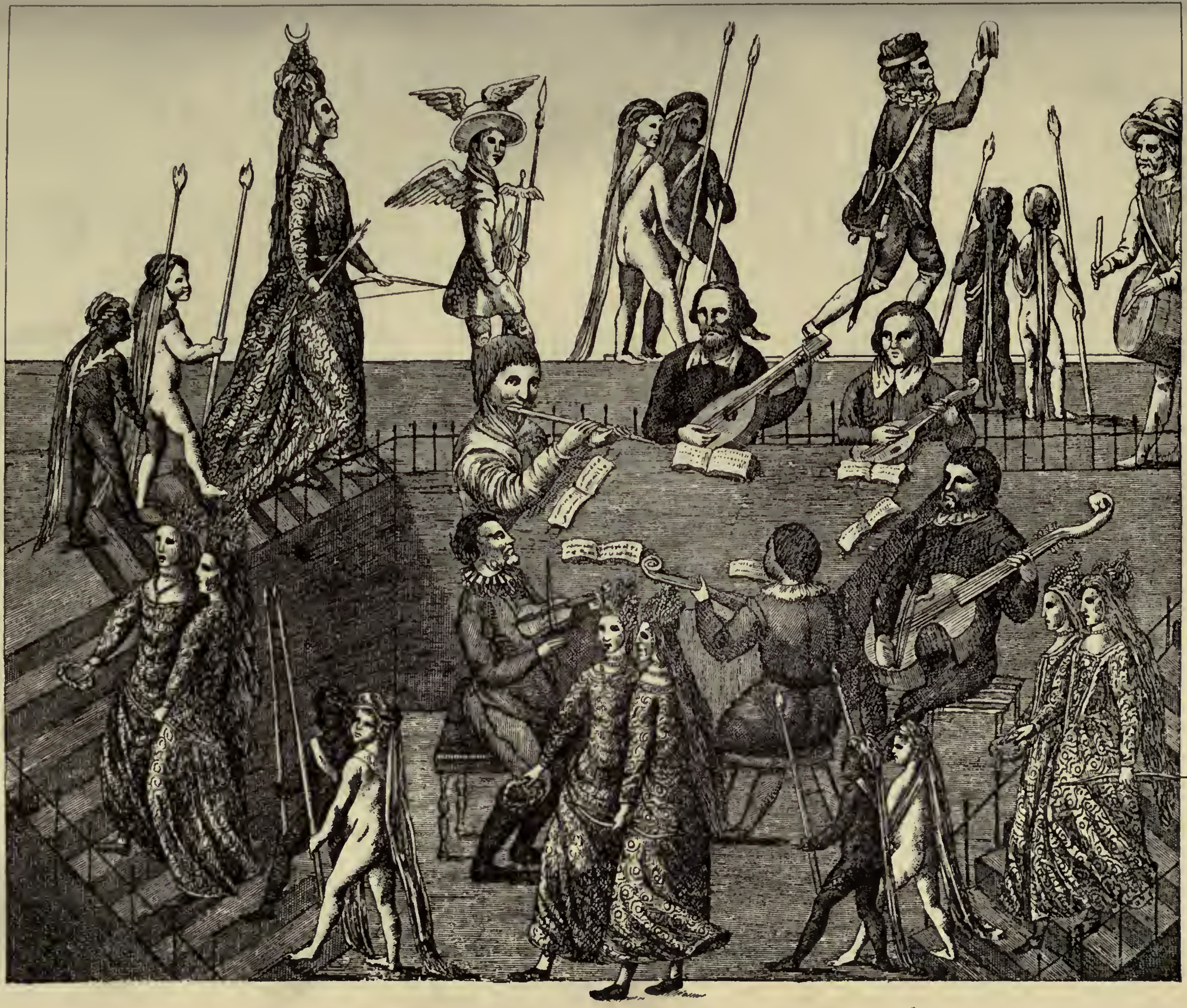
The masque also continued to share with the drama the favour of the Court, the Royal Family and the noblest personages in the land frequently taking part in it; the genius of Ben Jonson and the ingenuity of Inigo Jones combining to elevate its literary character, and increase its spectacular effects. In 'The Vision of the Twelve Goddesses,' a masque provided by Samuel Daniel for the first Christmas after James I. ascended the throne, January 8th, 1603–4, the Queen (Anne of Denmark) and her ladies were the principal maskers; and between that date and 1609, a space of only five years, the "charges for masks" amounted to no less a sum than 4215*l.*, about 10,000*l.* of our present money, a considerable part of which seems to have been expended upon the 'Masque of Blackness' and the revels of 1604-5; 3000*l.* having been delivered from the Exchequer in one sum for the entertainments at Court during Christmas that year.

The sum of 4215*l.* seems likewise, Mr. Collier observes, to have included some of the charges for getting up and bringing out Ben Jonson's masque entitled 'Hymenæi,' on the marriage of the Earl of Essex, celebrated on Twelfth Night, 1605-6, of which some account is contained in a letter from an eye-witness, John Pory, to Sir Robert Cotton, among the MSS. of the latter in the British Museum. The only part of it, however, that concerns the present inquiry is the description of the dresses of "eight men maskers, representing the four humours and the four affections," and "eight ladies who represented the eight nuptial powers of Juno pronubas." "The men were clad in crimson, the women in white. They had every one a white plume of the rechest heron's fethers, and were so rich in jewels upon their heades as was most glorious." The author's own account of the dresses varies considerably from this of "the eye-witness;" and his minute and most interesting description of the costumes in two of these magnificent spectacles throws so much light on the subject we are considering, that I should not be justified in omitting the information afforded us in the following extract.

The 'Masque of Blackness,' the poet tells us, received its designation "because it was her Majesty's will to have them" (the twelve principal masquers) "blackmoors at first."

The opening scene disclosed six Tritons, "their upper parts human save that their hairs were blue, as partaking of the sea colour, their desinent parts fish, mounted above their heads, and all varied in disposition. From their backs were borne out certain light pieces of taffata, as if carried by the wind." Behind these, on the backs of sea-horses "as big as the life," were seated Oceanus and Niger: "Oceanus presented in a human form, the colour of his flesh blue, and shadowed with a robe of sea-green; his head gray and horned, as he is described by the ancients; his beard of the like mixed colour. He was garlanded with alga or sea-grass, and in his hand a trident." Niger, the god or genius of the river so named, was represented "in form and colour of an Æthiop, his hair

[1] Reliquiæ Wotton. Edit. 1672, p. 425.



Masque at the Marriage of Sir Henry Utton.

From a painting on wood.

and rare beard curled, shadowed with a blue and bright mantle, his front, neck, and wrists adorned with pearl, and crowned with an artificial wreath of cane and paper-rush."

The masquers, "which were twelve nymphs, negroes and the daughters of Niger," were attired all alike in "azure and silver, but returned on the top with a scroll and antique dressing of feathers and jewels interlaced with ropes of pearl. And for the front neck and wrists the ornament was of the most choice and orient pearl; best setting off from the black."

Their light or torch bearers, twelve also in number, were attired "as Oceaniæ or sea-nymphs, the daughters of Oceanus and Tethys. They wore sea-green coloured dresses, waved about the skirts with gold and silver, their hair loose and flowing, garlanded with sea-grass, and that stuck with branches of coral."

It would be difficult, I opine, for the most liberal manager of the present day to reproduce this masque with more taste and splendour.

In the 'Hymenæi or Masque of Hymen,' we find descriptions of dresses designed for allegorical as well as mythological personages, some of which display considerable fancy and ingenuity as well as that familiarity with classical literature which would be expected from "rare Ben Jonson."

Hymen, the god of marriage, was attired in a saffron-coloured robe, his under-vestures white, his socks yellow, a yellow veil of silk on his left arm, his head crowned with roses and marjoram, in his right hand a torch of pine-tree.

The Bridegroom, his hair short, bound with party-coloured ribands and gold twist, his garments purple and white, attended by five pages attired in white (the *Quinque Cerci* of Plutarch); and the Bride, her hair flowing, on her head a garland of roses, "like a turret," her garments white, and on her back "a wether's fleece hanging down," her zone or girdle about her waist of white wool, fastened with the Herculean knot.

Reason was represented as a venerable female, with white hair flowing to her waist, "crowned with light" (I presume, a glory), her garments blue, studded with stars; a white girdle with "arithmetical figures" upon it; in one hand bearing a lamp, and in the other a bright sword.

Order, "the servant of Reason," a mute personage, wore an under-garment of blue, and an upper one of white, painted full of arithmetical and geometrical figures; his hair and beard long, a star on his forehead, and in his hand a geometrical staff.

Juno, "sitting on a throne supported by two beautiful peacocks," was richly attired, "like a queen," a white diadem on her head, from whence descended a veil, bound with a *fascia* ("after the manner of an antique bind") of several coloured silks set with all sorts of jewels, and raised in the top with lilies and roses; in her right hand a sceptre, and in the other a timbrel. About her sat the spirits of the air in several colours, and on the two sides eight ladies attired richly and alike in the most celestial colours. "The manner of their habits," that is, the *form* of them, is expressly declared to have been copied from "some statues of Juno, no less airy than glorious, the dressings of their heads rare, so likewise of their feet,[1] and all full of splendour, sovereignty, and riches."

Further information is given us by the author in some notes appended to the masque. "The dresses of the lords (eight noblemen representing the humours and affections) were for the fashion taken from the antique Greek statues, mixed with some modern additions, which made it both graceful and strange. On their heads they wore Persic (Persian) crowns, that were with scrolls of gold plate turned outward, and wreathed about with a carnation and silver net-lawn; the one end of which hung carelessly on the left shoulder; the other was tucked up before in several degrees of folds between the plaits, and set with rich jewels and great pearl. Their bodies were of carnation cloth of silver richly wrought, and cut to express the naked in manner of the Greek thorax,[2] girt under the breasts with a broad belt of cloth of gold embroidered and fastened before with jewels.

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[1] Vide *infra*.

[2] The abdominal cuirass which "expressed the naked," *i.e.* the form of the human body. This is evident from the girdle being "beneath the breast," instead of round the waist (*vide* p. 10).

Their labels[1] were of white cloth of silver, laced and wrought curiously between, suitable to the upper half of their sleeves, whose nether parts with their bases were of watchet (blue) cloth of silver, chevronned[2] all over with lace. Their mantles were of several coloured silks, distinguishing their qualities, as they were coupled in pairs,—the first sky colour, the second pearl colour, the third flame colour, the fourth tawny, and these cut in leaves, which were subtily tacked up and embroidered with O's,[3] and between every rank of leaves a broad silver race (band or stripe). They were fastened on the right shoulder, and fell compass down the back in gracious folds, and were again tied with a round knot to the fastening of their swords. Upon their legs they wore silver greaves, answering in work to their labels.

"The ladies' attire was wholly new, for the invention, and full of glory as having in it the most true expression of a celestial figure; the upper part of white cloth of silver, wrought with Juno's birds and fruits; a loose under-garment full gathered of carnation, striped with silver and parted with a golden zone. Beneath that another flowing garment of watchet cloth of silver laced with gold. . . . The attire of their heads did answer, if not exceed, their hair being carelessly (but yet with more art than if more affected) bound under the circle of a rare and rich coronet, adorned with all variety and choice of jewels, from the top of which flowed a transparent veil down to the ground, whose verge returning up was fastened to either side in most sprightly manner. Their shoes were azure and gold, set with rubies and diamonds; so were all their garments, and every part abounding in ornament."[4]

A volume might be filled with similar descriptions of the dresses in the masques of Ben Jonson, but I think what I have already quoted and commented upon testifies sufficiently to the lavish expenditure, to the extreme magnificence, to the graceful fancy, and, what is more worthy of observation, to the laudable anxiety to represent the deities of ancient Greece and Rome in the costume assigned to them by the poets and sculptors of the classical period. Some of the descriptions are not very clear as regards the form of the garments, and without the aid of the pencil we cannot feel assured of the accuracy of the idea we form of them, but a most valuable illustration is afforded us by the original designs for the dresses in several of these masques by Inigo Jones, preserved in the library at Devonshire House. By the kindness of his Grace the late Duke, a selection of the drawings was published by the Shakespere Society in 1848, with descriptions by Mr. Payne Collier and myself. They are doubly interesting, as they afford us some incidental information respecting the costume of one or two of Shakespere's plays, respecting which no contemporary account has descended to us.

The first plate in the book presents us with the Palmer's or Pilgrim's dress worn by Romeo in the masquerade scene, the figure being simply subscribed "Romeo" in pencil, in the original. It is the usual costume of such personages, consisting of a long loose gown or robe, with large sleeves, and a round cape covering the breast and shoulders; a broad-leafed hat turned up in front and fastened to the crown by a button apparently, if it be not intended for a small cockle-shell, the absence of which customary badge would otherwise be the only remarkable circumstance in the drawing. In the left hand of the figure is the bourdon or staff peculiar to pilgrims. The modern representatives of Romeo have inaccurately carried a cross. In the text of the play Romeo insists upon bearing a torch.

> "Give me a torch: I am not for this ambling;
> Being but heavy, I will bear the light."

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[1] By "labels" I understand those straps of leather known by the name of *lambrequins*, depending from the termination of the cuirass, and the shorter sort attached to the shoulder parts of it.

[2] Chevronned is the heraldic term for a figure derived from a pair of rafters meeting in a point at the top (see shield of Raoul de Beaumont, p. 37). In this instance it was most probably a running zigzag or vandyke pattern, very popular in the Middle Ages.

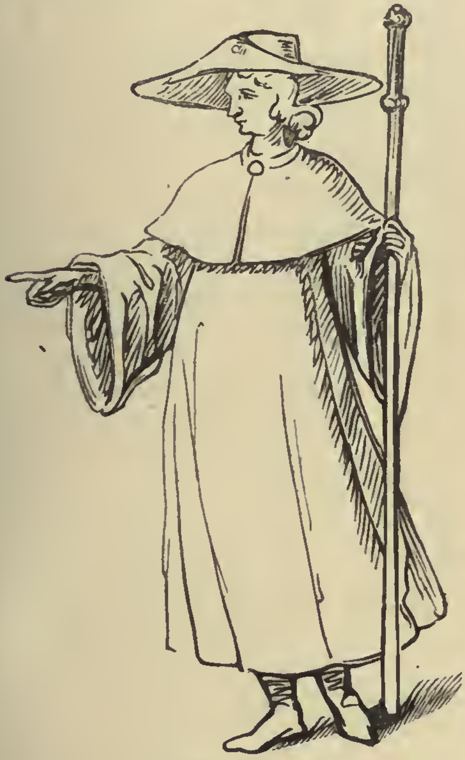
[3] Probably the initial of 'Οργία, a word which the learned poet in a note on the line, "Are Union's orgies of so slender price?" says, with the Greeks, signifies the same that *ceremoniæ* does with the Latins; but he does not give any explanation of its appearance on the dresses.

[4] Ben Jonson's Works. By Gifford. 8vo.; Lond.

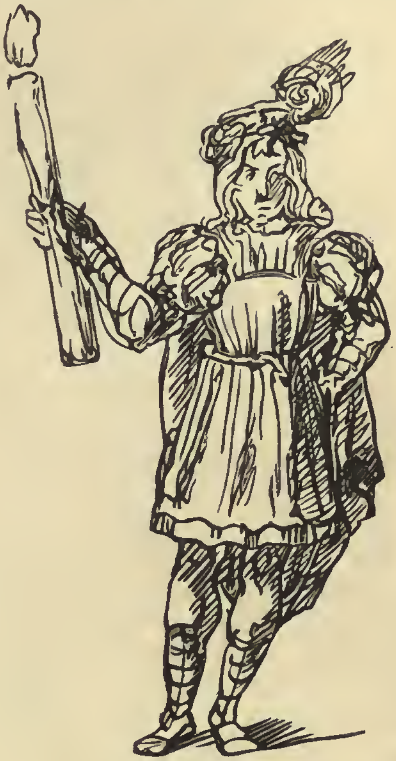
And again :—

> "A torch for me : let wantons, light of heart,
> Tickle the senseless rushes with their heels ;
> For I am proverbed with a grandsire's phrase :
> I'll be a candle-holder, and look on ;"

and the only indication of his being in a pilgrim's habit is derived from Juliet's addressing him "good pilgrim," &c. The drawing is therefore most interesting authority for the actor. We have given engravings of torch-bearers of the fifteenth and sixteenth centuries elsewhere. I here annex one of the seventeenth from Inigo Jones's sketches ; but the particular masque for which it was designed is not indicated. Mr. Collier has judiciously observed that we may consider this to be an example of the ordinary costume of such attendants ; but that the apparel of the torch-bearers was often regulated by circumstances, and rendered consistent with the propriety of the whole scene, and that they were occasionally habited with most fantastic variety in Court performances. Another figure in this curious collection is that of a Moresco or morris-dancer, probably designed for the masque of the Four Seasons, in which Spring is described as introducing a morris-dance with which the masque concludes.



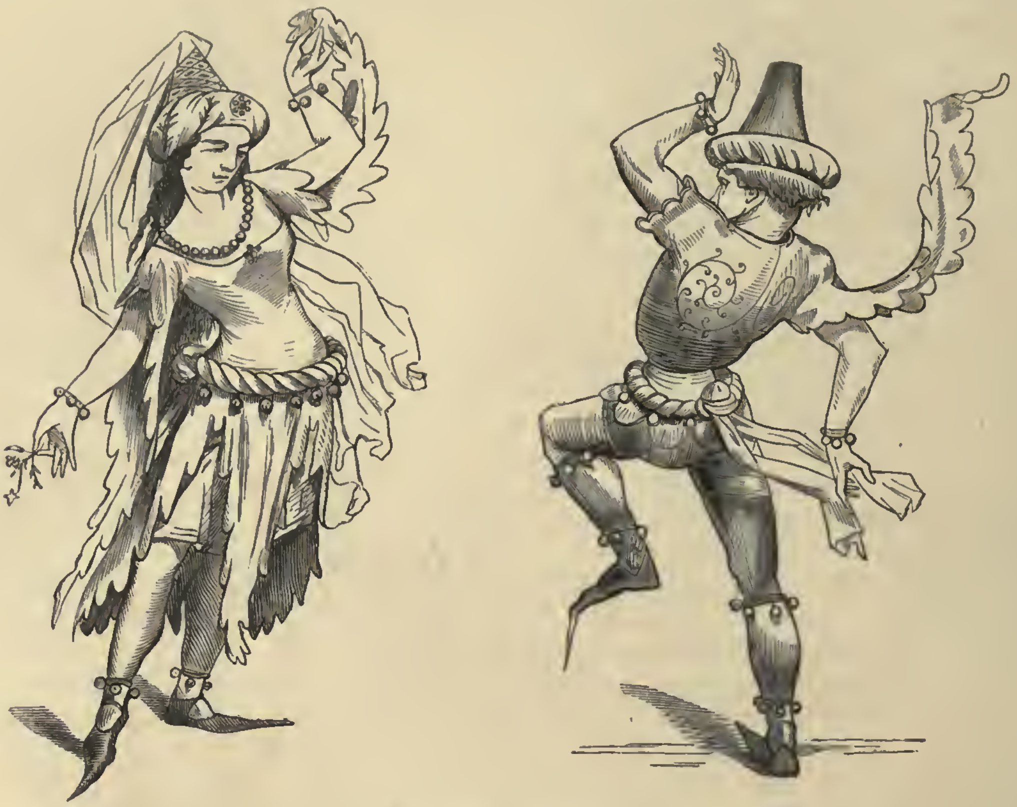
Romeo in Pilgrim's dress.



Torch-bearer.

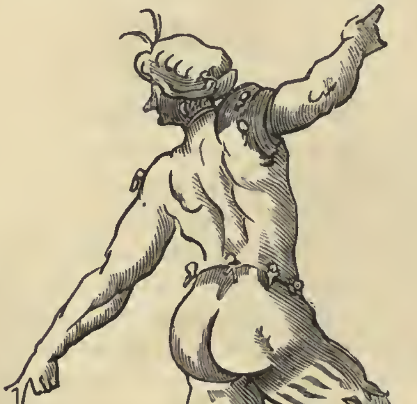
As a collateral illustration of this class of performers I subjoin with it two dancers from a French MS. of the latter half of the fifteenth century, the turbaned head-dresses and the bells (*grelots*) attached to their limbs and garments indicating the Moorish character conventionally given to these dances, and from which they derived their name.

A figure under-written "Arlekin, servant to the Mountebank," has a peculiar interest to the student of stage costume, as it illustrates the change which took place in the familiar character of Harlequin during the period of his transference from Italy to England through France in the sixteenth century. We have here the idea entertained of him in the time of Ben Jonson, before that tricksy sprite became so formidable a rival to the dramatist that "the Mountebank," his master, considered him of more importance than Hamlet or Othello. The Harlequin of Inigo Jones is not the particoloured antic of our day, but what used to be called a Zany or Scaramouch (*Scaramucio*, Ital.), the

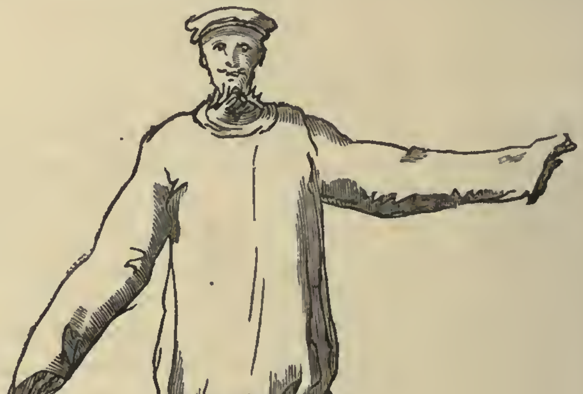


Morris Dancers. 15th century.

Pierrot of the French stage and the Clown of our pantomime before the dress was invented (I believe by Grimaldi) which has become identified with that popular personage. I have a dreamy recollection



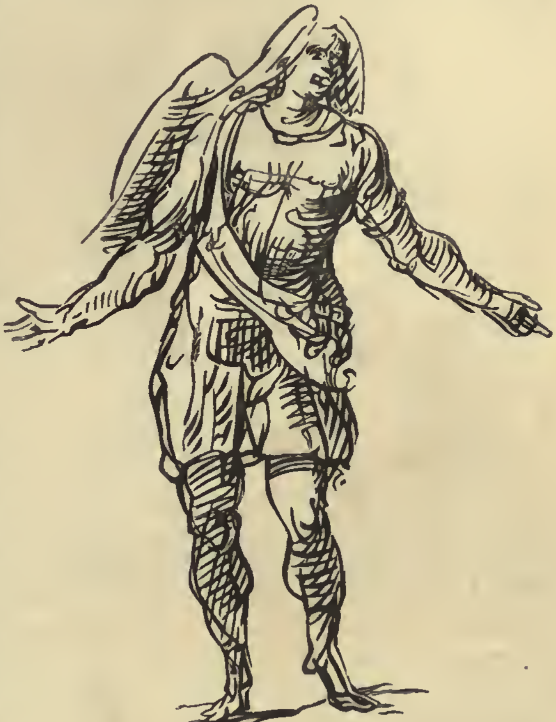
Morris Dancer. 17th century.



“Arlekin, servant to the Mountebank.

of Laurent, the competitor of Grimaldi at Drury Lane, wearing the white dress, with long sleeves and loose trousers, here depicted; and occasionally a Clown of this description was introduced, in addition to the more astute and humorous servant of Pantaloon. I shall have much more to say on this subject hereafter. The Harlequin "of the Mountebank" was probably compounded from the French and Italian stages; and the quack doctor or tooth-drawer at a country fair, within the present century, has been seen with a similar domestic—"a Jack-pudding," as he was called—in attendance upon him.

There are several other characters in the masques of Jonson illustrated by Inigo Jones; but unfortunately they are so roughly sketched that the details are positively indistinguishable: viz. "an airy Spirit" in the masque of 'The Fortunate Isles and their Union,' designed for the Court on Twelfth Night, 1626, and "the old habit of the three nations, English, Irish, and Scotch," which, if carefully drawn, would have been invaluable to us. I annex the "airy Spirit," premising that the design differs materially from the poet's description of Johphiel, the principal airy spirit in the above masque, which represents him as wearing a chaplet of flowers, pumps, gloves, with a silver fan in his hand.


Airy Spirit.

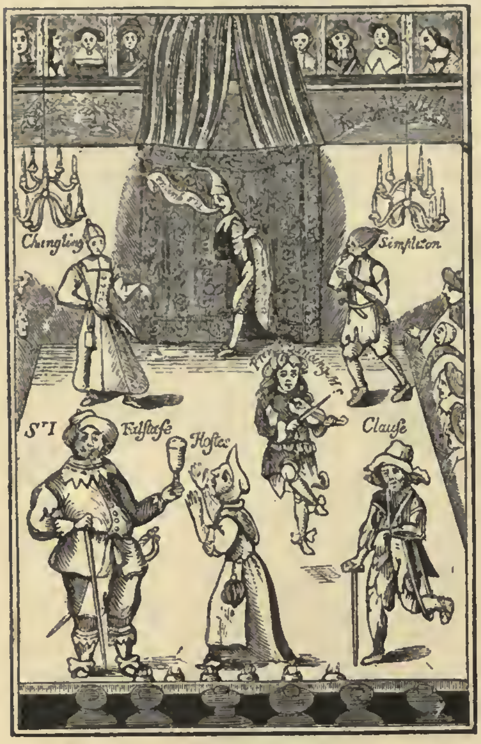
A volume might be filled with similar notices of the dresses in the Court masques and entertainments of the first half of the seventeenth century, written by Beaumont and Fletcher, Massinger, and their illustrious brethren; but enough has been said, I think, to demonstrate the progress of stage costume from the earliest period of which we possess authentic records to the time when the regular drama became firmly established throughout Europe; and Molière in France and Lopez de Vega in Spain had followed in the brilliant path which Shakespere and his successors had opened for the theatre in England.

It ls worth observation that, previous to the Restoration of the Monarchy, which may be said to have been also that of the theatre, dramatic entertainments of all sorts having been rigidly suppressed by the Puritan government of Cromwell, considerable attention had been paid to the costume of historical or classical personages, and a laudable desire evinced to render it as accurate as possible; but it would appear that although Betterton the actor was sent to Paris by royal command expressly to observe the French stage, and transplant from it such improvements in decoration, &c., as might embellish our own, the result was of more advantage to the scenic and mechanical departments than to the wardrobe of the theatre; and the magnificent but extravagant costume of the reign of Louis XIV. began to render preposterous the tragic heroes and heroines of Greece and Rome and the mythological divinities, for whose appropriate personation so much care and classical knowledge had been displayed by Jonson and his collaborators.

A print appended to Kirkman's Drolls affords us an example of the mode in which many of the principal characters in our national drama were dressed at the Red Bull Theatre, between 1660 and 1663, about which latter date it was entirely abandoned.

The cut represents the stage of the theatre, and the figures upon it are those of Falstaff and Dame Quickly ("the hostess"); Clause, in 'Beggar's Bush;' the French dancing master in the Duke of Newcastle's 'Variety;' the Changeling, from Middleton's tragedy of that name; the Clown, from Green's 'Tu quoque;' and the Simpleton, in Coxe's 'Diana and Actæon.'

We here see Sir John Falstaff and Dame Quickly attired in the costume of the reign of Charles I. in lieu of that of the time of Henry IV. or of Henry V., the epoch of the plays into which he was introduced by Shakespere. The rest are more appropriately dressed: the French dancing master wearing the long peruke and the petticoat-breeches (rhingraves) of the courtiers of the Grand Monarque; the Clown, the cap and usual habiliments of the stage; the Jester, Changeling, and Simpleton, such apparel as persons of that class would be clothed in at that date.



Stage of the Red Bull Theatre.

The next illustration of dramatic costume is the portrait of Lacy, the favourite actor of the time of Charles II., in three characters. See chromo-lithographic copy of the original picture by Wright in Hampton Court (issued with the 18th Part of this work), and the description of which given at p. 243 of this volume. I shall, however, have a few more words to say on this subject in the course of the present chapter (see p. 408).

We have now arrived at a period when the English stage began to feel the influence of the French theatre in its literature as well as in its decoration; and in my notice of the progress of the drama in that country, the reader will find much to illustrate the dramatic costume in England during the last decade of the seventeenth century.

The laudable desire to arrive at something like accuracy in the attire of actors representing historical personages, which we have observed prevailing in the Middle Ages, and the graceful fancy exercised in the designs for the dresses of mythological or imaginary beings, appear to have deserted the theatre in the reign of William and Mary, and the two monstrosities that specially characterised the fashions of that day—the peruke and the hoop—extinguished every vestige of the picturesque as well as the appropriate. Who does not remember Pope's lines descriptive of the appearance of the great actor Booth in Addison's tragedy of 'Cato,' which character he originally represented on the production of the play in 1712?

"Booth enters. Hark, the universal peal!
But has he spoken?—Not a syllable.
What shook the stage and made the people stare?
Cato's long wig, flowered gown, and lacquered hair."

Imagine Cato now appearing in a flowered *robe de chambre* and a profusely powdered full-bottomed wig! Yet the fashion of wearing full-bottomed wigs with the Roman dress (or at least what was intended for such) and other heroic costumes lasted till within the recollection of persons living in my time. My old friend the late Mr. William Dance, of musical celebrity, saw Howard play Tamberlain in such a wig as late as 1765. Aiken, he informed me, was the first who acted the part without one.

Occasionally an attempt was made by theatrical managers at a nearer approach to accuracy, but the ignorance generally prevailing at that period on the subject of ancient costume, and especially armour, had merely the effect of substituting one anachronism for another.

Thus we are reminded by Pope in the poem we have already quoted, that when the play-houses vied with each other in representation of the coronation of Henry VIII., with all due pomp and ceremony, a suit of armour was brought from the Tower for Cibber, who personated the Champion:

"Back fly the scenes, and enter foot and horse,
Pageant on pageant, in long order drawn:
Peers, heralds, bishops, ermine, gold, and lawn;
The Champion too, and, to complete the jest,
Old Edward's armour beams on Cibber's breast."

As no armour of "old Edward" has ever been known to exist in the Tower armoury, we may fairly conclude that it was the suit which was at that time, and till very recently, exhibited as that of Edward III., in that much unappreciated national collection, and was of the sixteenth century, with a helmet that did not belong to it, and also that neither peer, herald, nor bishop was apparelled in anything like the costume they would have worn at the coronation of Henry VIII.

That the absurdities of stage dresses and general management at this period in England did not escape the notice and animadversion of persons of taste and education, we have a proof in the remarks of Addison in No. 42 of the 'Spectator,' dated Wednesday, April 18, 1711. "Among all our tragic artifices," he says, "I am most offended at those which are made use of to inspire us with magnificent ideas of the persons that speak. The ordinary method of making a hero is to clap a huge plume of feathers upon his head, which rises so very high that there is often a greater length from his chin to the top of his head than to the sole of his foot. . . . This very much embarrasses the actor, who is forced to hold his neck extremely stiff and steady all the while he speaks; and notwithstanding any anxieties he pretends for his mistress, his country, or his friends, one may see by his action that his greatest care and concern is to keep the plume of feathers from falling off his head. . . . As these superfluous ornaments upon the head make a great man, a princess gradually receives her grandeur from those additional incumbrances which fall into her tail: I mean the broad sweeping train which follows her in all her motions, and forms constant employment for a boy who stands behind her to open and spread it to advantage. I do not know how others are affected at this sight, but I must confess my eyes are wholly taken up with the page's part, and as for the queen I am not so attentive to anything she speaks as to the right adjusting of her train, lest it should chance to trip up her heels, or incommode her as she walks to and fro on the stage. It is, in my opinion, a very odd spectacle to see a queen venting her passion in a disordered motion, and a little boy all the while taking care they do not ruffle the tail of her gown. The parts that the two persons act on the stage at the same time are very different. The princess is afraid lest she should incur the displeasure of the king her father, or lose the hero her lover, whilst her attendant is only concerned lest she should entangle her feet in her petticoat. . . . In short, I would have our conception raised by the dignity of thought and sublimity of expression, rather than by a train of robes or a plume of feathers."

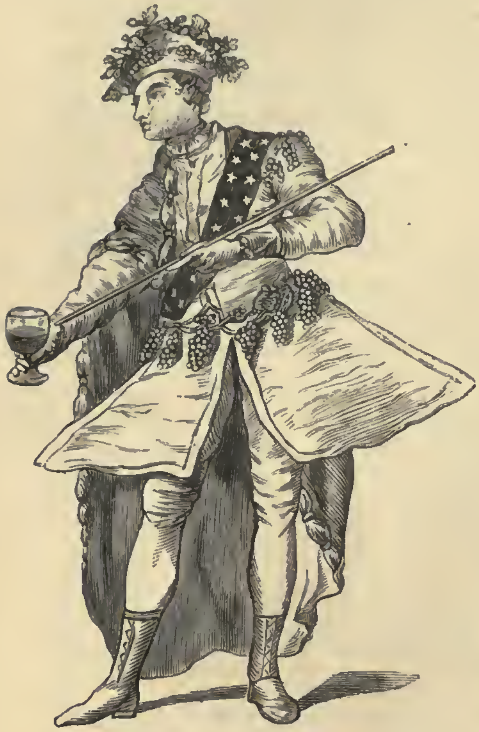
His comments on another absurdity, the existence of which was protracted to our own times, are so applicable to the state of the stage for upwards of one hundred years after they were written, that I cannot refrain from their quotation:—

"Another mechanical method of making great men and adding dignity to kings and queens is to accompany them with halberts and battle-axes. Two or three shifters of scenes with two candle-snuffers make up a complete body of guards upon the English stage, and by the addition of a few porters dressed in red coats can represent above a dozen legions. . . . The tailor and the painter often contribute to the success of a tragedy more than the poet. Scenes affect ordinary minds as much as speeches, and our actors are very sensible that a well-dressed play has often brought them as full audiences as a well-written one."

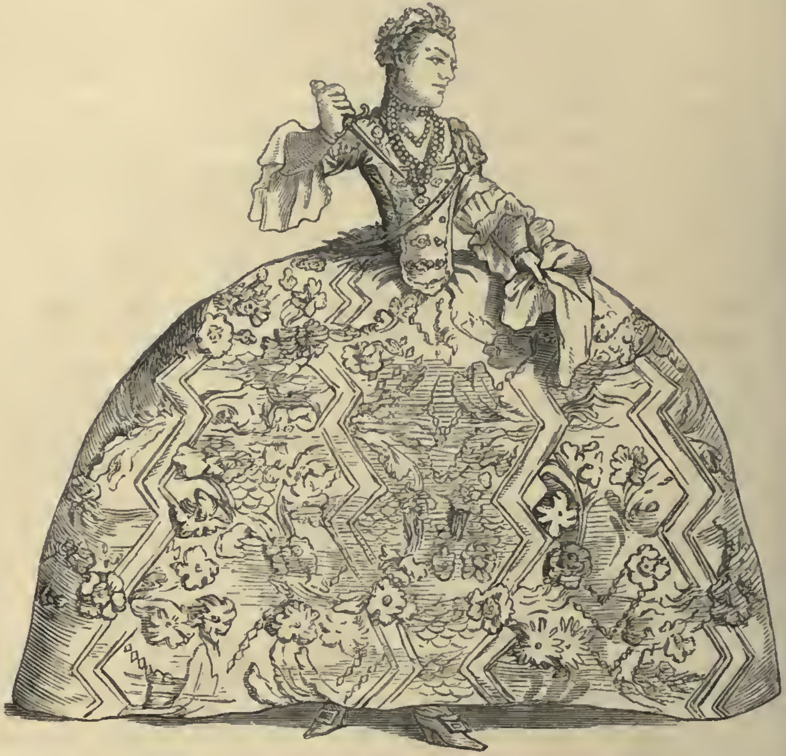
Do we not constantly read similar language in our daily papers at present? And is not the latter paragraph as true in 1879 as it was in 1711?

The first reformation in stage costume is said to have been originated in France by the celebrated tragedians M. le Kain and Mdlle. Clairon, and a feeble and very abortive attempt was afterwards made in imitation of it by Garrick. The editor of 'Jeffery's Collection of Dresses,' which was published in 1757, says in his preface: "As to the stage dresses, it is only necessary to remark that they are at once elegant and characteristic, and amongst many other regulations of more importance for which the public is obliged to the genius and judgment of the present manager of our principal theatre (Garrick entered on the management of Drury Lane in 1747) is that of Voltaire's 'Orpheline de Chine,' which was played for the first time in Chinese dresses. The dresses are no longer the heterogeneous and absurd mixtures of foreign and ancient modes which formerly debased our tragedies, by representing a Roman general in a full-bottomed wig, and the sovereign of an Eastern nation in trunk hose."

Now, to say nothing of the fact that the very absurdities specified were then and continued to be for some years afterwards in existence, let us look at the specimens the writer presents us with in his own book of "the elegant and characteristic costumes introduced, or at least tolerated, by the genius and judgment" of Garrick.

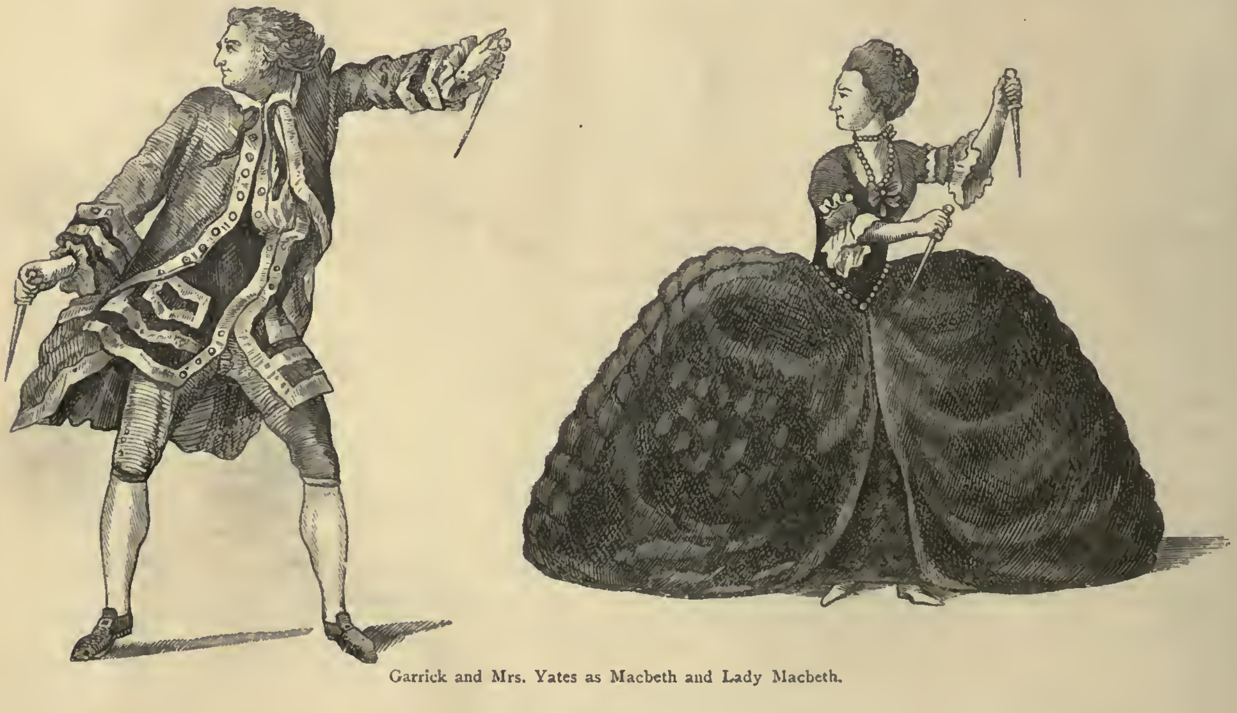


Comus.



Zara in 'The Mourning Bride.'

Here is the dress of Comus in Milton's exquisite masque. His coat or "jacket," as he calls it, "is of white curtaind sattin; the collar is black velvet set with jewels, and the boots are blue sattin,"



Garrick and Mrs. Yates as Macbeth and Lady Macbeth.

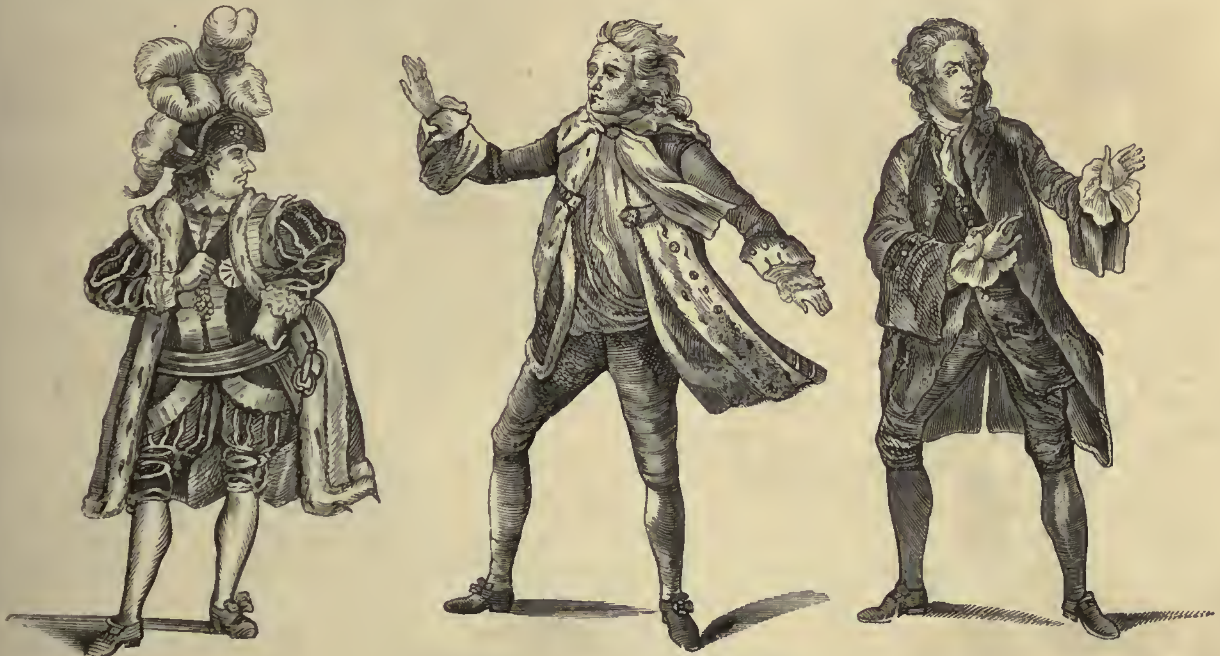
over which is worn what he terms "a robe of pink sattin pufft, with silver gauze fastened over the shoulder, with a black velvet sash adorned with jewels." To his girdle were attached bunches of grapes, and his cap is "stuck over with flowers." Fancy an actor now walking on the stage so attired for Comus!

The next is Mrs. Barry as Zara in 'The Mourning Bride' (a Moorish princess!), from the same collection; and below, from a little work published by Robert Sayer,[1] and dedicated to Garrick, the "great little Roscius" himself and Mrs. Yates in Macbeth and Lady Macbeth, in the dresses they wore as late as 1769.

This figure of Garrick is stated by Sayer to have been engraved from a portrait in the possession of her Grace the Duchess of Northumberland. There is another in the Garrick Club, representing him as Macbeth in the same gold-laced suit of sky-blue and scarlet in which he played it to the last.

A pamphlet entitled 'The Dramatic Execution of Agis,' published on the production of Mr. Home's tragedy of that name, in 1758, contains a severe attack on Garrick for "disguising himself (*a Grecian chief*) in the dress of a modern Venetian gondolier," and ridicules his having introduced "a popish procession made up of white friars, with some other moveables, like a bishop, his *enfans de chœur*, nuns, &c.," into a play the scene of which lies in ancient Sparta. So much for the judgment and taste of Garrick in dramatic costume.

Richard III. he played in a fancy dress, which has been engraved by Sayer, to whom we are also indebted for portraits of him as King Lear and Hamlet.



Garrick as Richard III., King Lear, and Hamlet.

The Prince of Denmark in a full-dress suit of black velvet of Garrick's own time, could at least mislead nobody; but an ancient British king in knee breeches, silk stockings, shoes with rosettes, a coat with ermine collar and cuffs, lace ruffles, and muslin cravat, was an insult to the most moderately educated audience.

The fancy dress assumed for Richard III. was less preposterous, if not more correct; but Richmond and the rest of the *dramatis personæ* wore English uniforms of the reign of George III., as if in ridicule of the innovation.[2] A ludicrous anecdote is connected with this particular costume.

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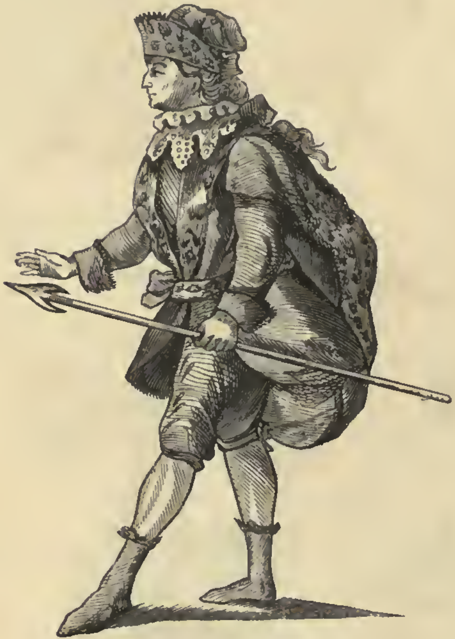
[1] 'Dramatic Characters, or different Portraits of the English Stage in the days of Garrick.' Printed for Robert Sayer and Co., Fleet Street, London.

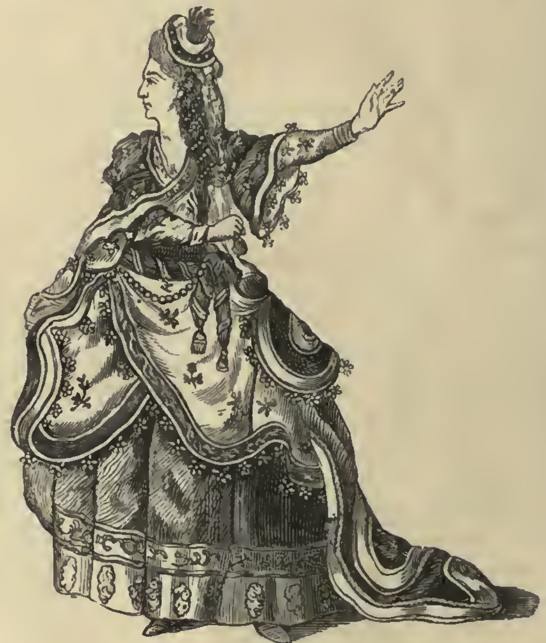
[2] Even in our own times an equally absurd anachronism may be recorded. The late Mr. Charles Mathews, Senior, made his first appearance in public at the Theatre Royal, Richmond, as Richmond in 'Richard III.,' wearing the helmet and jacket of a modern light horseman.

The hat overladen with feathers which he wore with it, being ornamented with mock jewels, was thought a great prize by some bailiffs who were rummaging poor Fleetwood's theatre. Garrick's man and namesake, David, trembling for his master's finery, exclaimed, "Holloa, gentlemen! Take care what you are about. Now look ye, that hat belongs to the king, and when he misses it there'll be the devil to pay." The bailiffs taking for granted, as David meant they should, that the hat was the property of King George instead of King Richard, immediately returned it, with a thousand apologies for the mistake.[1]

Furs or skins were adopted by the French actor Le Kain to distinguish barbaric personages, and the alteration, it can scarcely be called an improvement, was speedily imitated in England. *Teste* Mr. Powell as Cyrus in the tragedy of that name, whose cuffs and boots are edged with fur, and his cap and cloak formed of leopard-skin, while he wears knee-breeches and silk stockings, a vandyke collar of point lace, and his hair is tied with a bunch of riband behind in the fashion of his own day. To complete the farce, Mrs. Yates, as Mandane in the same play, appears in a hoop, court-train, and lace head-dress, which, though not exactly such as might be worn at a drawing room, is as unlike anything Oriental as can well be imagined, and should have induced the manager to remark with King Lear:



Powell as Cyrus.



Mrs. Yates as Mandane.

> "I do not like the fashion of your garments.
> You'll say they are Persian; but let them be changed."

It is remarkable that in lieu of an advance in taste and knowledge, as it has been considered, this conventional costume of French origin was in fact a most retrograde movement in theatrical representations, since, as far as Oriental dress was concerned, the Turkish and Persian characters introduced in the pieces played at the fairs of St. Germain and St. Laurent were, as I shall show the reader, attired more accurately as well as more becomingly.

With engravings of some of the dresses worn in the plays of 'Cymbeline,' 'Henry the Fourth,' and 'As you Like it,' in the time of Garrick, I should terminate our pictorial illustration of the stage costume in England, as the period to which this work professes to be limited does not include the reign of George III., but I have to redeem my promise to unravel as far as lies in my power the web of

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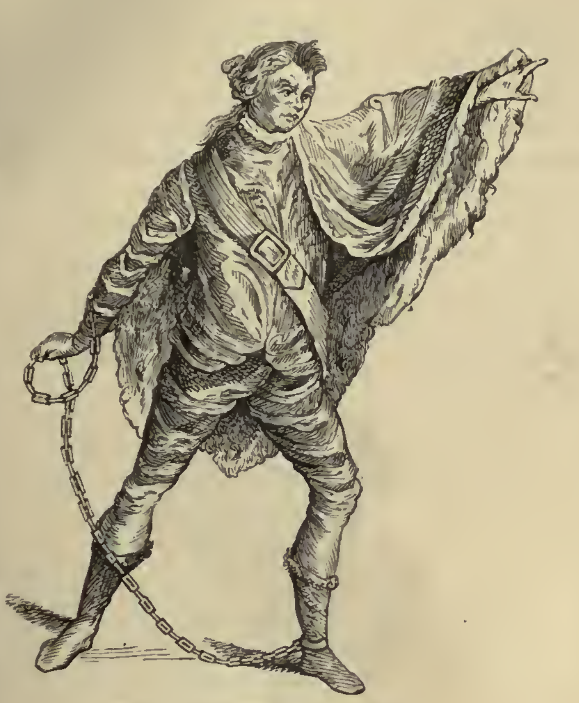
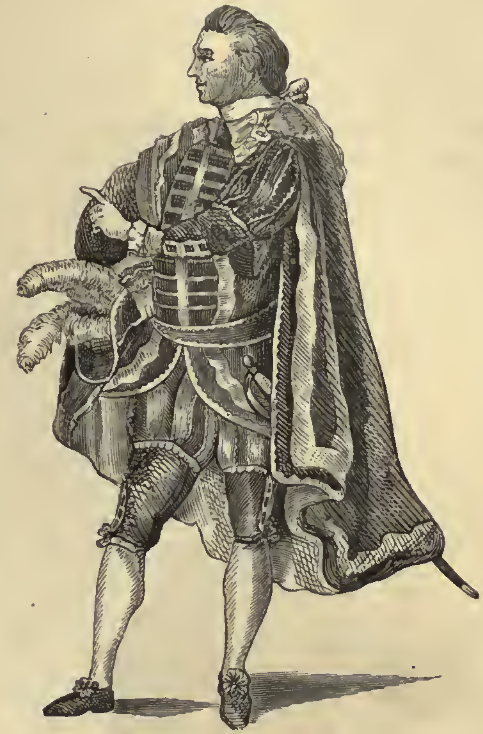
[1] Cooke's 'Memoirs of Macklin.' 8vo.; London, 1806.

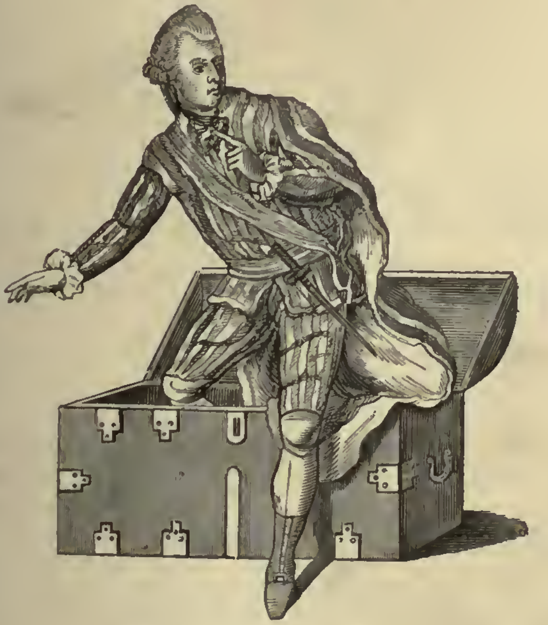


Reddish as Posthumus in 'Cymbeline.'

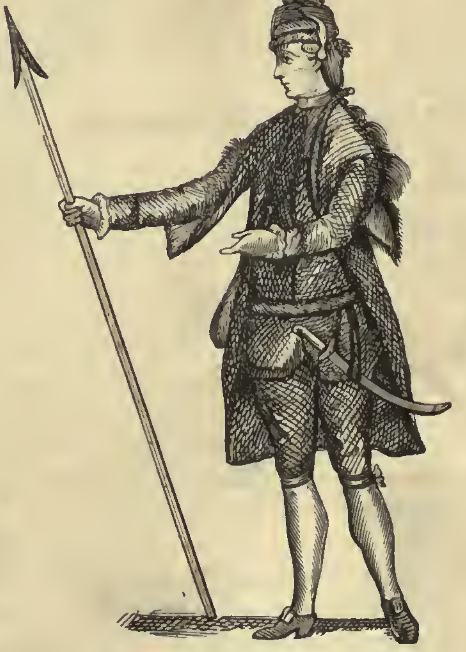


Mr. Barry as Henry IV.

contradiction that hangs about the portrait of Lacy, the author and actor of 'Sawney the Scot,' in the days of Charles II., and who Langbaine and others have so confidently asserted is represented by



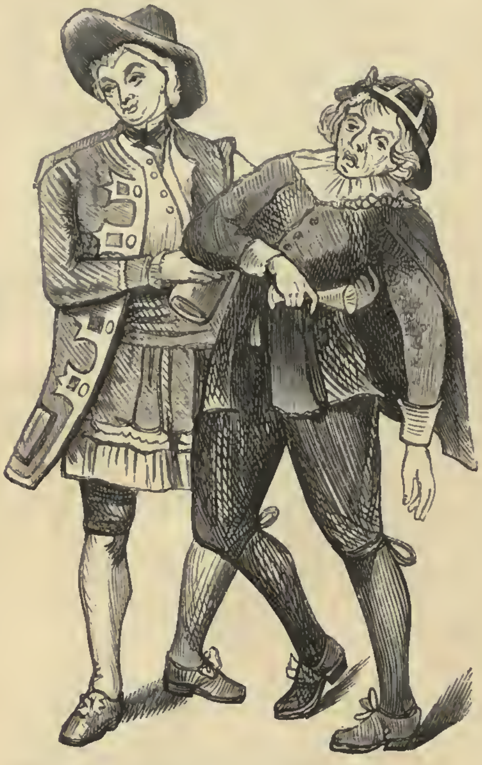
Smith as Iachimo in 'Cymbeline.'

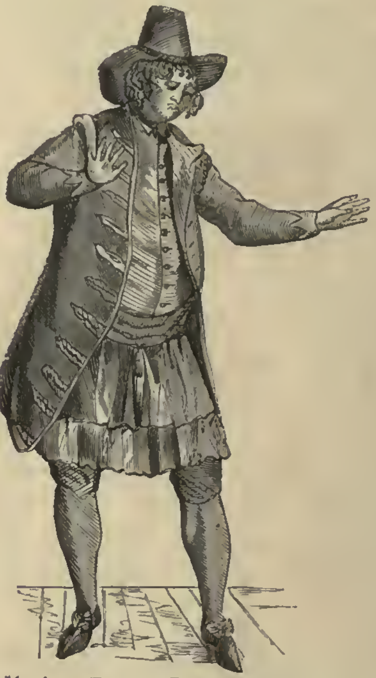


Mrs. Barry as Rosalind in 'As you Like it.'

Wright in his triple portrait of him as Teague in the comedy of 'The Committee.' I have fully argued this question at page 243 of this volume, and shall therefore confine myself only to the production of a copy of the picture in the Garrick Club, of Moody and Parsons in the characters of Teague and Abel in the comedy aforesaid, and to which I have alluded.

Teague is therein depicted in the dress of a running footman, composed of a jacket and petticoat skirt of light blue and silver, such as was worn from the time of Charles II. to the days of Marlborough, and probably much later. He has exchanged the black velvet cap which appertains to his costume for the hat of the hopelessly drunken Puritan, and no reasonable doubt can exist that Moody is attired in the traditional dress worn by the representatives of Teague from the period of the production of the comedy, and which, if not still seen in England, could not have been so long extinct but that it would be recognized by a majority of the spectators as familiar to them some twenty years or less previously. Moody, who is spoken of in the 'Dramatic Censor' as the best Teague the stage ever knew, and who supported Garrick in the half-price riots of 1763, must have known actors who could remember Lacy in the part, and the dress is too peculiar to have been a subsequent assumption. The portrait at the Garrick Club, therefore, has the additional interest of exhibiting the latest example of the dress of a running footman extant.

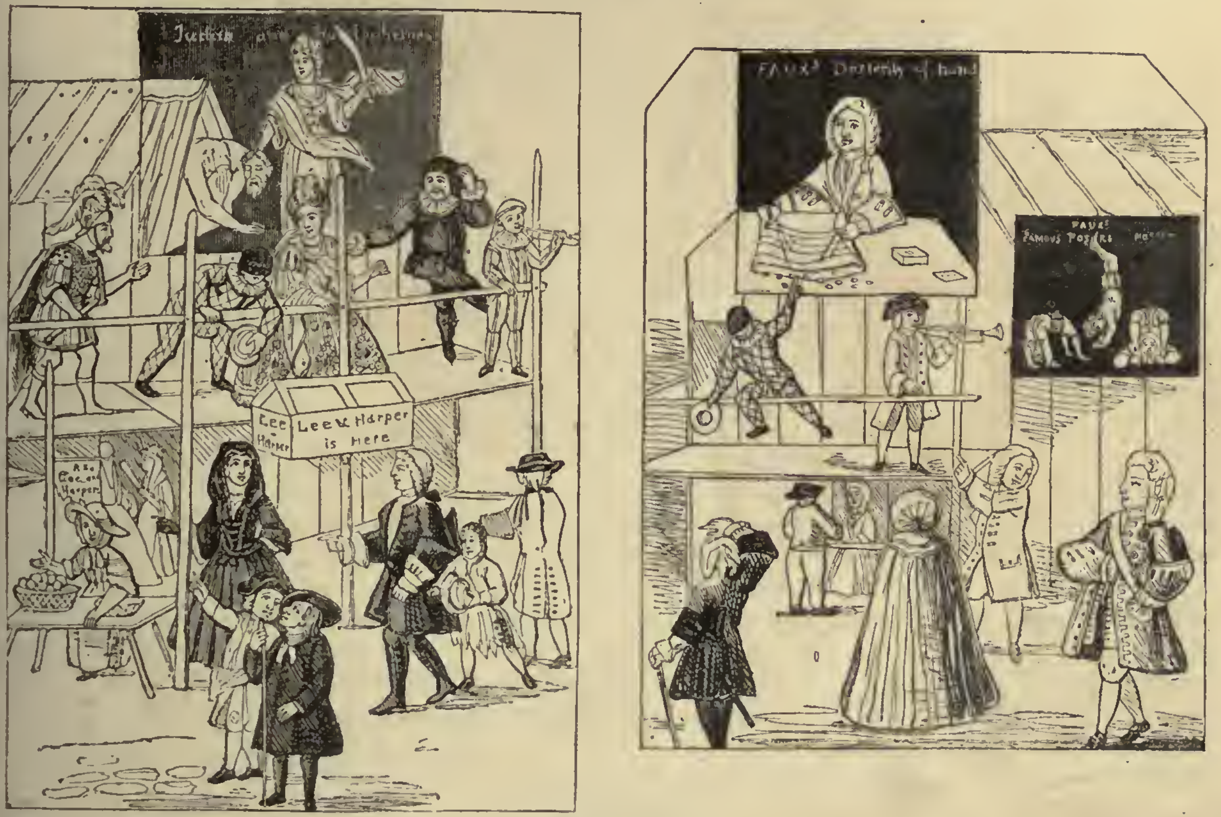

Moody and Parsons as Teague and Abel. From the picture in the Garrick Club.


Moody as Teague. From a print 1770.

I adjoin another engraving of Moody in the same character and dress, from one published by Harrison and Co., April 1770. In this he is represented later in the drunken scene with Abel, whose hat he still wears, and exclaiming over the prostrate form of the drunken man, "Upon my soul, I believe he's dead!"

There is also a portion of stage costume connected with a species of drama peculiar to England, and introduced into it early in the last century, the history of which is so curious and interesting, that I must defer my notice of it to the last, in order to obtain for it the undivided attention of my readers.

I allude to pantomimes, or more correctly harlequinades, which were added to English theatrical entertainments in the days of Queen Anne, and have ever since retained a hold upon the affections of the British public. The principal personage has been the subject of an interminable controversy for more than a century; the origin of his name as well as of his dress having been variously asserted and confidently disputed by every writer, English or foreign, who has undertaken to investigate it. I shall here confine myself to the fact that an actor named Lunn, otherwise Rich, produced the first harlequinade in England, in 1717, and was himself celebrated for his performance of the party-coloured hero, who, except in name and costume, differed widely from his French prototype, and in everything but name from his predecessor in England, "the servant of the Mountebank," in the reign of James I., whose portrait from the pencil of Inigo Jones we have given at page 400 of this volume. The earliest representation of an English Harlequin in the dress now familiar to us, that I have met with, is copied from a painting on an old fan, representing a view of Bartholomew Fair in 1721, an engraving of which was published by Mr. Satchell, printseller in King Street, Covent Garden. A portion of this curious print was copied by Mr. Hone for his 'Every Day Book,' vol. i. pp. 225-6. It contains two figures of Harlequin dressed much as at present, though still, it would appear from his surroundings, "the servant of the Mountebank," and not the pantomimic performer.



Bartholomew Fair. 1721.

Of his customary companions, Columbine, Pantaloon, and Clown, we have no contemporary representation, and the precise period of the introduction of the latter two has yet to be ascertained. In the following notice of the French and Italian theatre, I shall endeavour to throw a little light on this very obscure subject.

That a thorough reform of theatrical costume did not take place upon the English stage until long after the period to which this history is limited, is now sufficiently acknowledged. The spirit of critical inquiry into these matters has been fairly aroused. The French stage is still in some points in advance of our own; but a few more years will, I hope, produce an entire and complete reformation of our theatrical wardrobes. The persons entrusted with their formation and management will find it necessary to be something more than mere tailors and dressmakers; and though it is too much to expect that every actor will become a thoroughgoing antiquary, it is not too much to presume that before they wear a decoration they will take the trouble to inquire when it was first established, and that the labours of Meyrick, Stothard, and others, having afforded them light enough to dress by, they will not huddle on their clothes in the dark, to be laughed at by a schoolboy in even a transpontine sixpenny gallery.

To turn to France. As early as the fourteenth century, a company of actors of Mysteries and Moralities, such as I have already described, was formed in Paris under the name of "Confrères de la Passion;" and in a theatre which they erected in the Bourg de Saint-Maur des Fossés, they represented the principal incidents from the Passion of Christ. The Prévôt of Paris having by an ordinance issued 3rd June, 1393, prohibited the inhabitants within his jurisdiction from attending the representations without express permission from the King, the "Confrères" complained to Charles VI., who, upon witnessing a performance, was so well satisfied, that by letters-patent of November 4, 1402, he authorized them to perform in the capital and its environs, and to appear in the streets in their theatrical costume.

In noticing the plays founded on sacred subjects in England, I have given ample details of the nature of the dresses assumed on such occasions, and we may fairly conclude that those of the "Confrères" were similar in their form and material.

Froissart, in his account of the entry into Paris of Isabella of Bavaria after her marriage with Charles VI. of France, 1399, gives us several instances of such disguisements. The picture he draws of the pageants presented on that occasion is so graphic and generally illustrative of the manners of the times, that I shall extract from it all the passages bearing upon our subject.

"The citizens of Paris," he tells us, "to the amount of twelve hundred, on horseback, in liveries of green and crimson, lined each side of the road. At the Porte St.-Denis, by which she was to enter the city, was the representation of a starry firmament, and within it were children dressed as angels, also the Virgin holding in her arms a child, *who at times amused himself with a windmill made of a large walnut!* The upper part of the firmament was richly adorned with the arms of France and Bavaria, with a brilliant sun shedding its rays through the heavens; and this sun was the king's device at the ensuing tournaments. The fountain in the Rue St.-Denis, which ran wine, was decorated with fine blue cloth semée of fleurs-de-lys in gold. The pillars surrounding it were hung with the arms of the chief barons of France, and about them were placed young girls richly attired, having on their heads caps of solid gold, singing sweetly, and presenting cups of gold filled with wine from the fountain to all who chose to drink. Below the Monastery of the Trinity there was a scaffold erected in the street, and on the scaffold a castle, with a representation of the battle with King Saladin, performed by living actors, the Christians on one side and the Saracens on the other. All the lords who had been present were represented with their blazoned war-coats, such as were worn in those times. A little above was seated the King of France (Philip Augustus?), surrounded by his peers in their proper arms; and when the queen came opposite the scaffold, King Richard (Cœur de Lion) was seen to leave his companions and advance to the King of France to request permission to fight the Saracens, which having obtained he returned to his knights, and instantly began an attack on Saladin and his forces. The battle lasted for a considerable time, and afforded much pleasure to the spectators. The procession then moved on and came to another gate, which, like the first, had been furnished with a richly-starred firmament, with the Holy Trinity seated in great majesty, and within the heaven little children dressed as angels, singing melodiously.

"As the queen passed under the gate two angels descended from above it, bearing an extraordinarily rich golden crown, set with precious stones, which they gently placed on the head of the queen, sweetly singing the following verses:—

"'Dame enclose entre fleurs-de-lys,
Reine êtes-vous de Paris,
De France, et de tout le pais.
Nous en n'allons en Paradis.'

"At the gate of the Châtelet was erected a castle of wood, with towers strong enough to last forty years. On the battlements of each was a knight, completely armed from head to foot; and in the castle was a superb bed, as finely decorated with curtains and everything else as if for the chamber of the king, and this bed was called the bed of Justice ('lit de Justice'), in which lay a person representing St. Anne. On the esplanade before the castle (which comprehended a tolerably large space) was a warren and much brushwood, within which were plenty of hares, rabbits, and young birds, that flew out and in again for fear of the populace. From this wood on the side near the queen there issued a large white hart, that made for the bed of Justice, while from another part came forth a lion and eagle, *well represented,* and proudly advanced towards the stag. Then twelve young maidens, richly dressed, with chaplets of gold on their heads, came out of the wood, holding naked swords in their hands, and placed themselves between the hart and the lion and eagle, showing that with their swords they were determined to defend the white hart and the bed of Justice."

The white hart or stag was a special badge of Charles VI., and was afterwards assumed by his son-in-law, Richard II. of England. The lion and eagle most probably typified England and Germany at that period. All three were evidently men or boys in skins, feathers, and masks, made up to counterfeit the beasts and the bird after the fashion of the engravings already given at page 385.

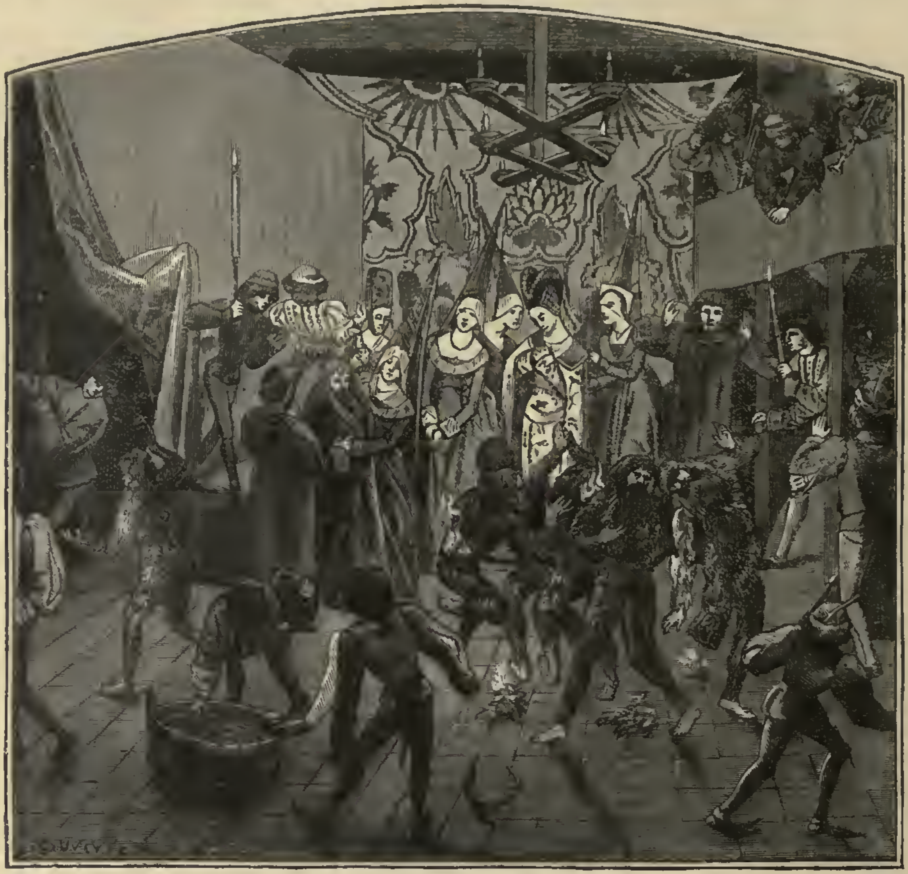
In the same chapter we hear of the presents made to the king, the queen, and the Duchess of Touraine (Valentine de Milan) by the city of Paris. One, a magnificent service of gold plate, was brought to the king in a worked litter, borne by two strong men dressed as savages. Another, consisting of a model of a ship in gold and various flagons, jugs, cups, dishes, &c., of gold and silver, was carried to the queen in a similar litter by two men, one dressed as a bear, the other as a unicorn; and a third litter, laden with a like costly quantity of gold and silver plate, was brought to the chamber of the Duchess of Touraine by two men representing Moors, having their faces blackened and richly dressed with white turbans, "as if they had been Saracens or Tartars."

There is, unfortunately, no contemporary pictorial representation of any of these pageants in the illuminated copies of Froissart, the greater number of which are of the fifteenth century, so we have only the verbal description to guide us. From that, however, we may infer that a laudable endeavour was made to attain something approaching to accuracy in costume.

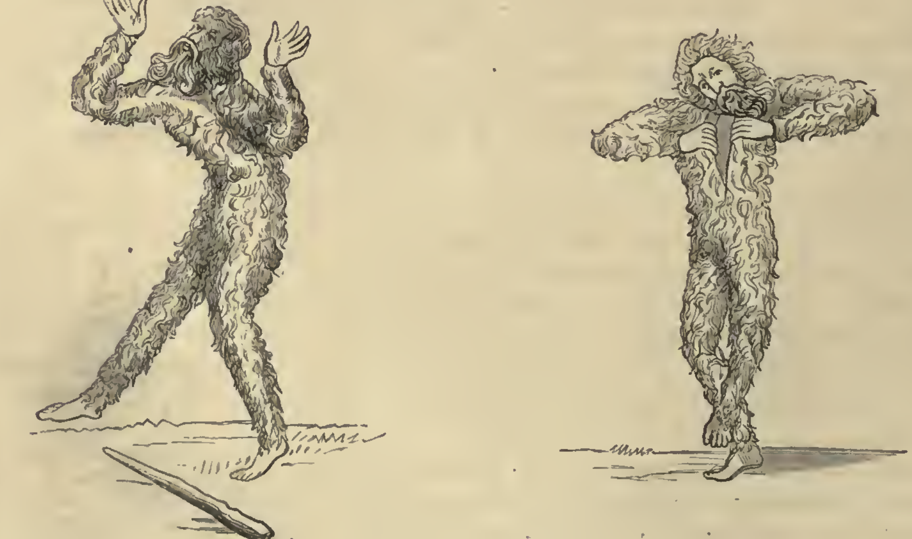
In the battle between Saladin and Richard, we are told that the most renowned leaders of the Christian forces were represented in their *cottes d'armes,* "such as were worn in those times." I doubt it much, but at all events we may presume that the attempt was made to the extent of their knowledge.

In a play acted before Richard II., A.D. 1389, twenty-one coifs of linen were provided for persons representing lawyers. As the subject of the play is unknown, we cannot of course judge of the appropriateness of the costume; but it was correct if the "lawyers" were to be supposed members of the English Bench or Bar of that date, as the white linen coif was an indispensable article of their professional attire (see Dictionary).

Another remarkable and well-known historical occurrence connected with a masking or disguising is the narrow escape of the same King Charles VI. of France and some of his courtiers from a horrible death, 29th January, 1392–3, in the Hôtel de St.-Pol at Paris. The king and eleven knights and gentlemen dressed themselves in tight-fitting garments of linen covered with fine flax, the colour of hair to imitate savages, and were dancing before the queen, the Duchess de Berri, and other ladies, when the Duke of Orleans, in order to discover who the maskers were, took a torch from an attendant and, imprudently holding it too near one of the party, the flax took fire, and five of them being chained together they were all soon in a blaze. The king was providentially preserved by the presence of mind of the Duchess de Berri, who, without knowing who he was, flung the train of her mantle over him. Four of the six forming the king's party were unfortunately burned to death —two on the spot, and two died a few days afterwards in great agony. A fifth, Jean de Nantouillet, recollecting the buttery was near, broke the chain by which he was attached to his companions and, flying thither, flung himself into a large tub of water which was there for washing the dishes, and so saved his life, but suffered from his burns for some time after. There are representations of this fatal accident in every illuminated copy of Froissart's Chronicles; but none are actually contemporary, the majority being of the middle of the fifteenth century. The appearance of the savages may, however, be not far from the truth, as it was a popular "disguisement" throughout the Middle Ages, and could not have been much diversified. I therefore give an engraving of one of the miniatures from a copy of Froissart in the National Library at Paris, and two of the figures from the copy in the Harleian Collection, Brit. Mus., No. 4380.



From a copy of Froissart, Nat. Lib., Paris.



From Harleian MS. No. 4380.

These "salvage men," or "wode houses" (*i.e.* wild men), as they were sometimes called, were prominent features in masques, pageants, &c. They were clothed entirely in skins or imitations of skins, and occasionally with wreaths and girdles of oak-leaves. I shall return to them anon.

During the fifteenth century the rage for dramatic exhibitions rapidly increased in Paris. The clerks of Parliament, called Clercs de la Basoche, formed an opposition company to the Brotherhood of the Passion and acted farces, *soties*, and moralities on a large marble table in the Palais de Justice. In these pieces they exposed the follies and abuses of society, and the errors and extravagances of the nobility. The clerks of the Châtelet followed their example. Stages were constructed in the market-places and in the colleges as in England, and events of ancient and modern history were publicly performed by the professors and their pupils. To counteract these attractions, the Confrères, who objected to perform in profane dramas—although their plays, founded upon the most sacred subjects, were interlarded with indecencies and licentious allusions of a revolting description—united themselves with a new troupe, called "Les Enfans sans souci," who acted farces enlivened with songs. At the end of each piece, says an old writer, there was always "une chanson fort gaillarde." In 1422, when Paris was in possession of the English, the Confrères performed the Mystery of the Passion of St. George, at the Hôtel de Nisle, before Henry V. of England. The reader will remember I have described a miracle play or masque on this subject, which had been performed in England before the same king six years previously.

In 1548, the increasing indecencies of the farces, and the scandal arising from their association with religious subjects, induced the Parliament to prohibit all plays derived from such sources; and in 1552 we find accordingly a writer, named Jodelle, producing a drama entitled 'Cléopatre,' at the Hôtel de Reims, and a few years afterwards his tragedy of 'Didon.' Still we are ignorant how far the dresses of these classical dramas approached accuracy, or whether the theatrical costumiers of Paris were in advance of those of London.

A great turning point was about to occur in theatrical entertainments, and the movement originated in Italy. Pope Leo X. had encouraged the rise of the drama in Rome during his pontificate, 1513–1522; and the Cardinal de Ferrara, Archbishop of Lyons, built a theatre in the latter city, and expended upwards of ten thousand crowns in the production of a tragi-comedy, for which a company of Italian actors was engaged and imported.

An Italian tragedy, entitled 'Sophonisba,' performed before the Pope, was translated into French, and acted at Blois before Catherine de Medicis, by the princesses and ladies and gentlemen of the Court.

Between 1570 and 1597, several Italian companies came to Paris; but their representations exciting the jealousy of the Confrères de la Passion, whose privileges were always highly respected by the Parliament, their success was of short duration. Henri IV., however, had a private company of Italian actors, who performed both at Paris and Fontainebleau; but in his reign the French theatre had not shaken off the barbarism, puerility, and grossness which in all countries disfigured the earlier productions of the stage, although in England Shakespere had brought out nearly all his immortal dramas.

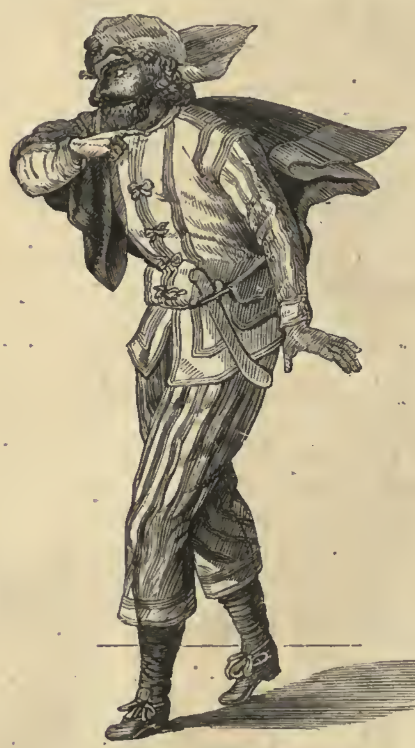
To this rapid *résumé* of the history of the French stage to the end of the sixteenth century I have been unable to add any information respecting the costume of the actors, beyond what we may gather from the descriptions of the pageants or performances in the streets on great public occasions, or Court entertainments, such as have been already noticed; but judging from analogy, we may fairly presume that it was similar to that adopted in England, and of which so many curious particulars have been preserved to us by the chroniclers, and in the inventories and official documents of the time. Henceforth, however, we shall find ample authority for the illustration of the especial subject of this chapter.

In 1595, a theatre was opened in the Foire St.-Germain, which, after much opposition and litigation, was permanently established, the company paying two crowns per annum for their licence to the monopolizing fraternity of the Passion. Of the peculiar pieces enacted in this theatre, a collection was printed and published at Amsterdam at the beginning of the eighteenth century, with engravings of the principal scenes and characters. This theatre was the cradle of the Vaudeville and the Opéra Comique.

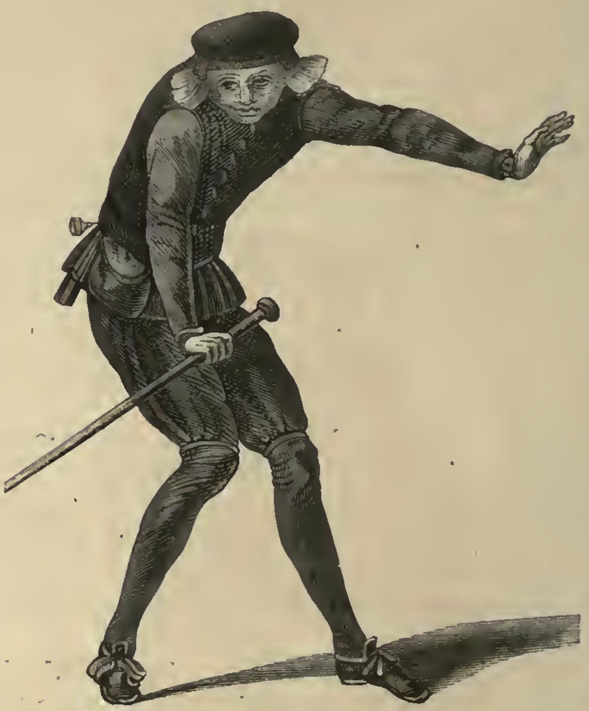
The higher order of drama received much about the same period considerable impetus and encouragement from Cardinal Richelieu, who built two theatres in his palace (now the Palais Royal), one of which was erected for the purpose of acting his own tragedy, called 'Mirame,' the getting-up of which cost him nearly three hundred thousand crowns. On the boards of this theatre, Corneille's famous tragedy of 'The Cid' was acted in 1636, and was followed in 1639 by 'Les Horaces' and 'Cinna.' The costume in which the representatives of these Roman celebrities was attired I shall attempt to illustrate by contemporary designs, but some of a conventional character were invented at this period by a few comic actors—originally, it is reported, bakers, who hired a tennis-court near the Estrapade, which they converted into a theatre, with some coarse decorations, and where they acted low and most ridiculous farces with such extraordinary success, that their names have descended to posterity, and, what is of more consequence to us at present, their full-length portraits were engraved by the first artists of the day, and had an extensive sale throughout Europe.

The names of these actors were as follows:—

1. Henri le Grand, surnamed Turlupin. He is reported to have kept on the stage for fifty years, and never to have been excelled as an actor in farce or low comedy; at all events, his popularity was so great that the pieces he performed in obtained the name of *turlupinades*.



Turlupin.

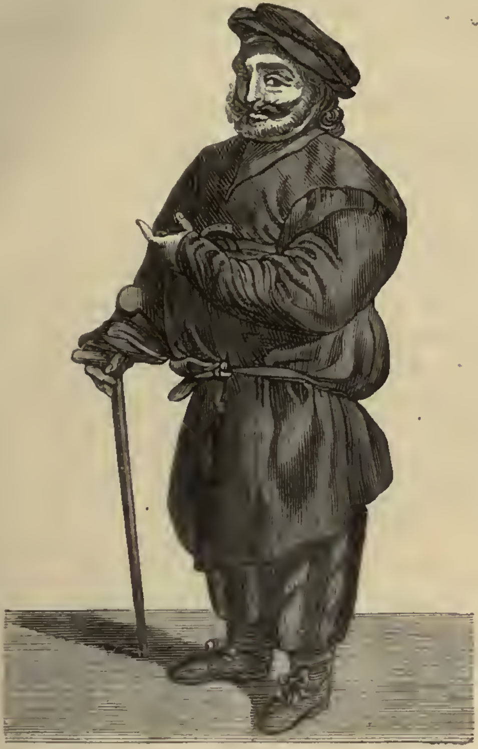


Gaultier Garquille.

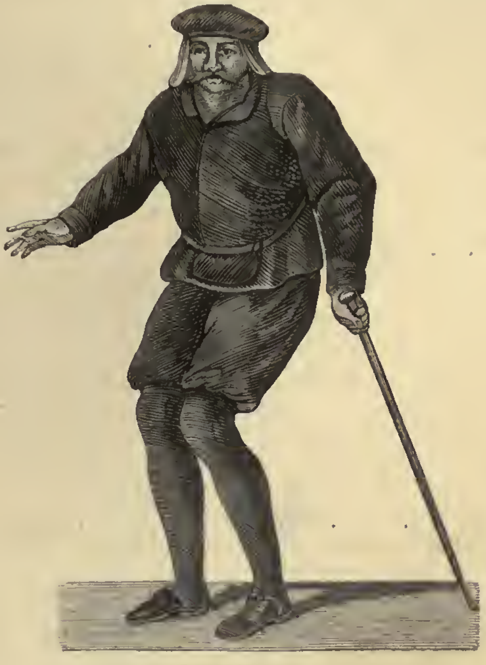
2. Hugues Guerin, surnamed Gaultier Garquille, was famous for his personation of ridiculous old men and the singing of comic songs, a collection of which was published in 1631. He was also the speaker of the prologues.

3. Robert Guerin, called Gros Guillaume, who was a coarse buffoon of extraordinary stature.

In addition to these three most celebrated actors, a fourth, named Jean Farine, another called Jodelet, who was also the author of the comedies he played in, flourished at the same period; a sixth, named Jaquemin Jadot; and a seventh, named Guillot Gorgu. All these performers, except Gros

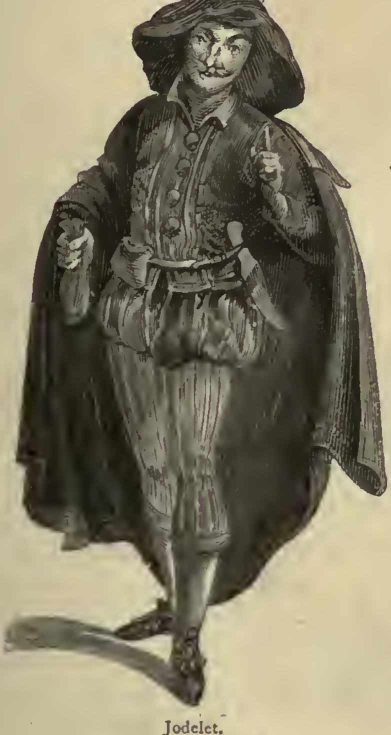


Gros Guillaume.

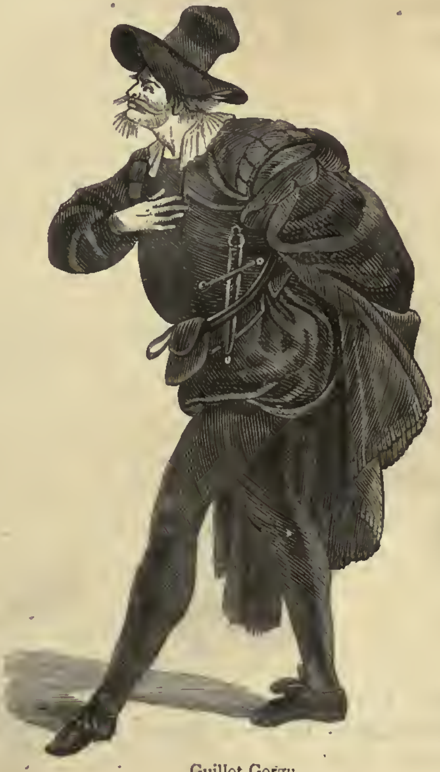


Jaquemin Jadot.

Guillaume, wore masks, and always appeared each in his own particular stage costume, whatever character was assumed by them. Six are here copied from engravings of the period.



Jodelet.



Guillot Gorgu.

Underneath some of the figures are complimentary verses, describing the peculiar talent of the actor. Thus of Gros Guillaume we are told :—

"Tel est dans l'hôtel de Bourgogne
Gros Guillaume avec sa troigne,
Enfariné comme un meunier ;
Son minois et sa rhétorique
Valent les bons mots de Regnier
Contre l'humeur mélancolique."

Of Jaquemin Jadot it is said :—

"Jaquemin avec sa posture,
Sa grimace et son action
Nazarde la perfection
Et rend guinaude la Nature.
On ne peut assez admirer
Les beaux contes qu'il nous vient dire,
Qui font qu'à force de trop rire,
Nous sommes contrainte de pleurer."

Guillot Gorgu is celebrated as a satirist and linguist :—

"Guillot Gorgu par ses bons mots
Et par ses discours satiriques
Borne les niais et les sots
Et fait aux plus savans la nique :
Il nous entretient du Festin
Des Romans, des métamorphoses ;
En parlant français ou latin,
Il dit toujours de bonnes choses."

Jodelet is praised for his manners :—

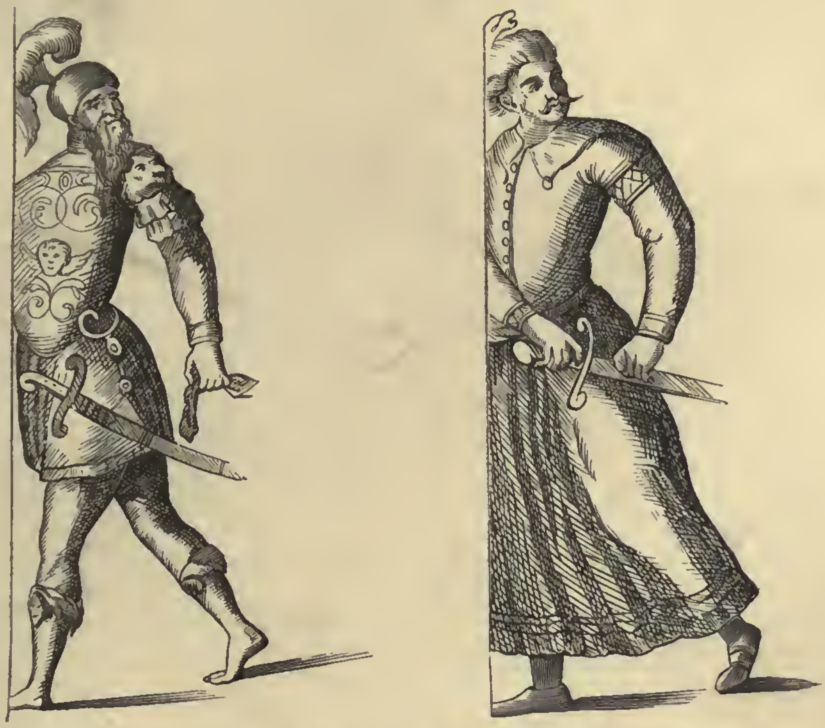
"On peut dire de Jodelet
Qu'il sait jouer son personnage
Aussi bien qu'homme de son âge,
Faisant le Maître et le Valet :
Sa harangue est toujours polie
Et sans avoir rien affecté :
Par sa grande naïveté
Il guérit la mélancolie."

As respects, however, the tragic, historical, or classical drama, which I have said I would attempt to illustrate by contemporary designs; the idea of Roman armour conceived by costumiers of the sixteenth century is fairly exemplified in the following figure, from the print published in 1551, of the triumphal entry of Henry II. and his queen, Catherine de Medicis, into Rouen, in the month of October 1550. The combination of the costume of the period with an imitation of that of ancient Rome, as exhibited in the statues of the emperors and generals which have been preserved for us, will be obvious to the reader. At the same time it would appear that a more accurate knowledge of Oriental costume existed amongst painters and sculptors, for the personators of Turks or Persians were attired with greater propriety. Take, for instance, the accompanying figure of a Turk from the same procession (see next page).

The fact may be accounted for by the circumstance that they had the advantage of frequently seeing visitors from Eastern kingdoms, in the embassies from Constantinople, Ispahan, Morocco, &c. in their national dresses.

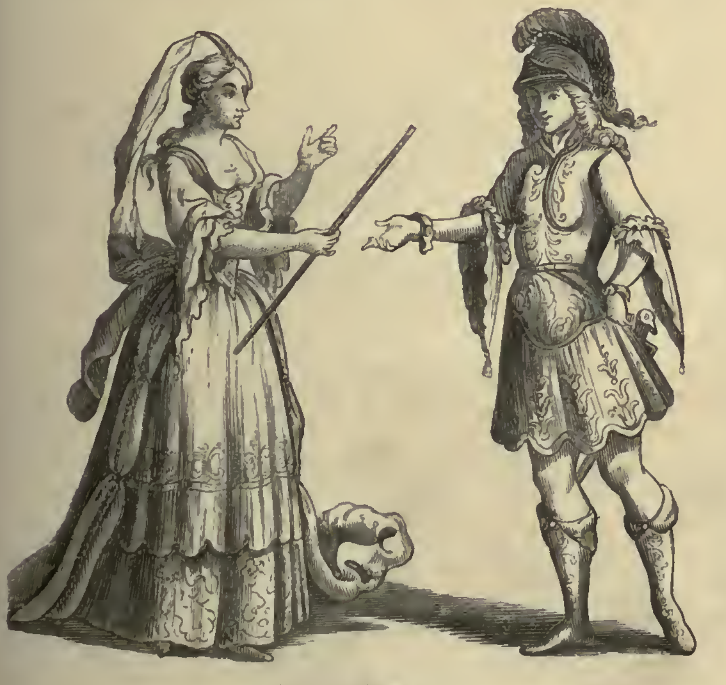
The subsequent introduction of the peruke in the time of Charles II. and Louis XIV. rendered still more ridiculous the amalgamation of classical costume and that of the prevailing fashion.

11

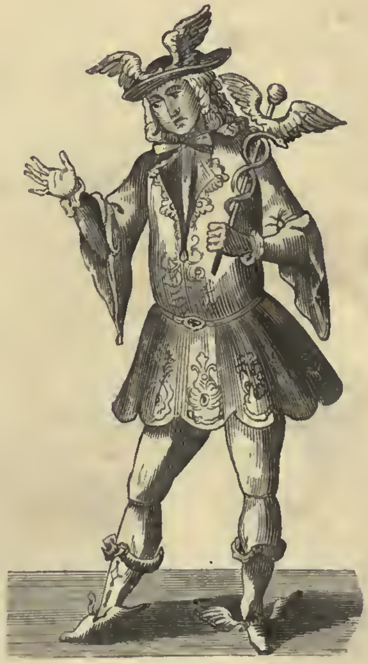


Roman Officer and Turk. From an engraving, 1551.

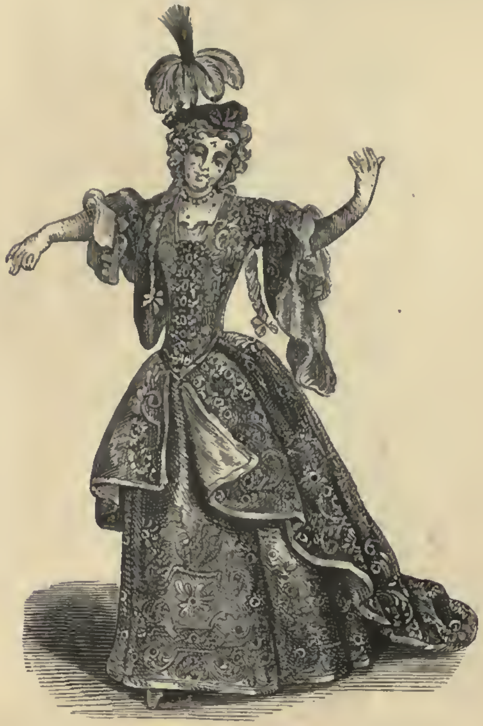
Subjoined are the figures of Circe and Ulysses, from the frontispiece to a piece entitled 'Les Animaux raisonnables,' acted at the Foire de St.-Germain in 1718, in which it will be observed that the Greeks are not distinguished even conventionally from the Romans. Beside them is Mercury, from another engraving in the same collection, being one of the characters in a piece entitled 'Arlequin Thétis,' acted in 1713.



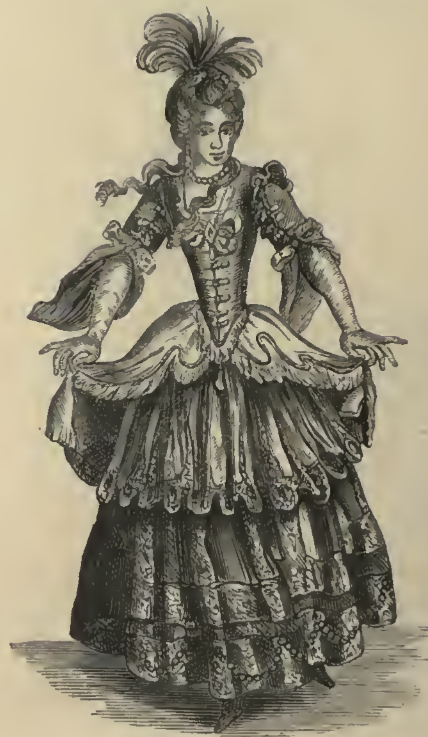
Circe and Ulysses.



Mercury.

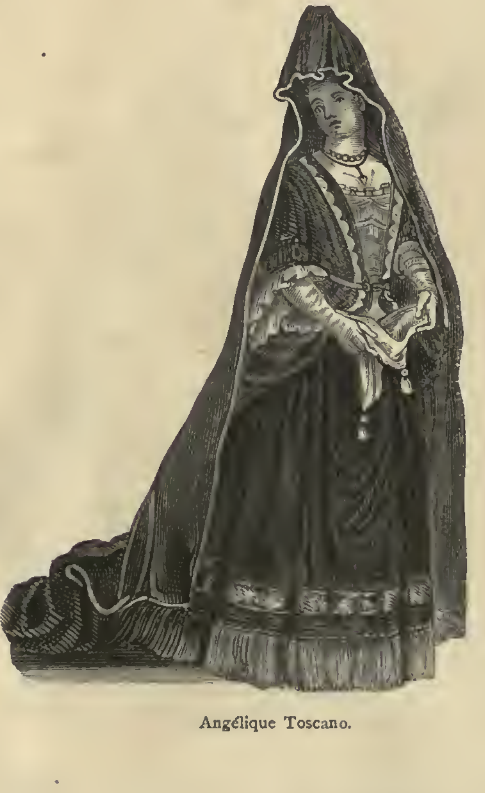


Mademoiselle Subligny.

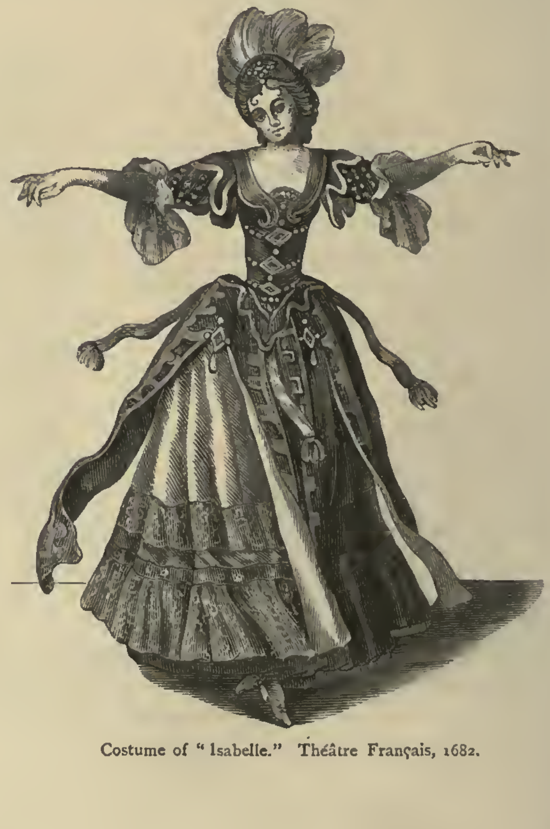


Mademoiselle Moreau.

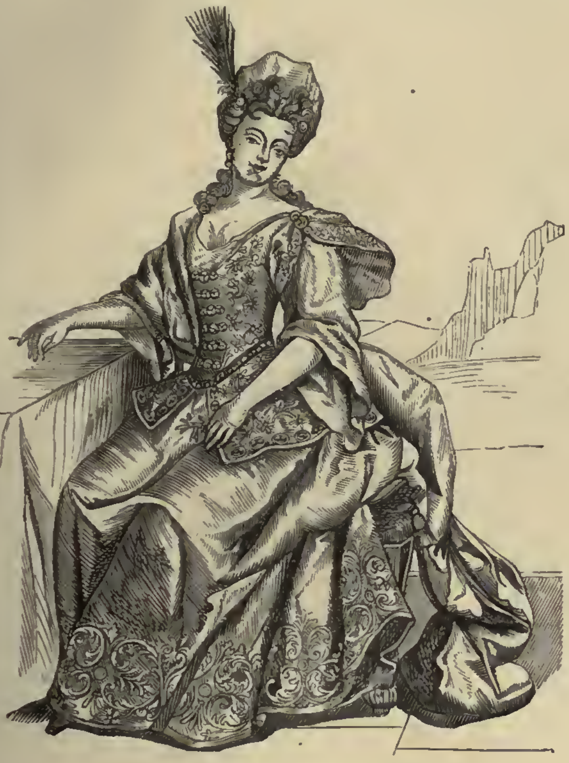
Of the costume of the actresses and ballet-dancers at the end of the seventeenth century, some fine engravings were published in Paris by Mariette, Rue St.-Jacques, reduced copies of three of which I annex, representing Mesdemoiselles Subligny and Moreau dancing at the Opera, and an Italian actress, "Angélique Toscano dite Marinette," evidently the heroine in some tragedy; also the costume



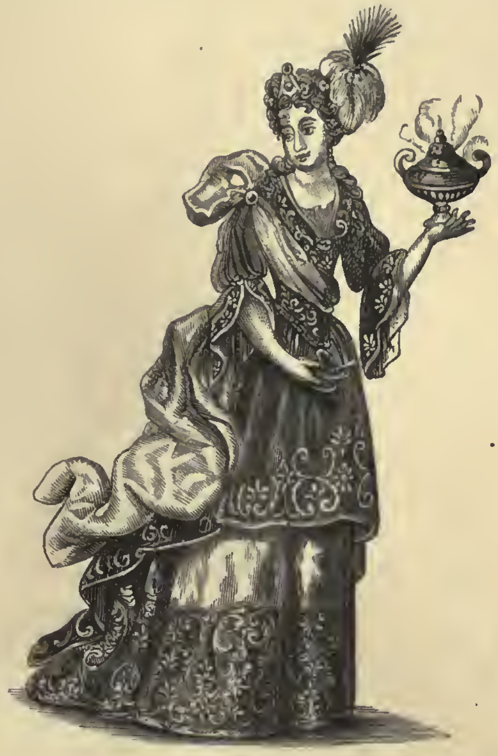
Angélique Toscano.



Costume of "Isabelle." Théâtre Français, 1682.

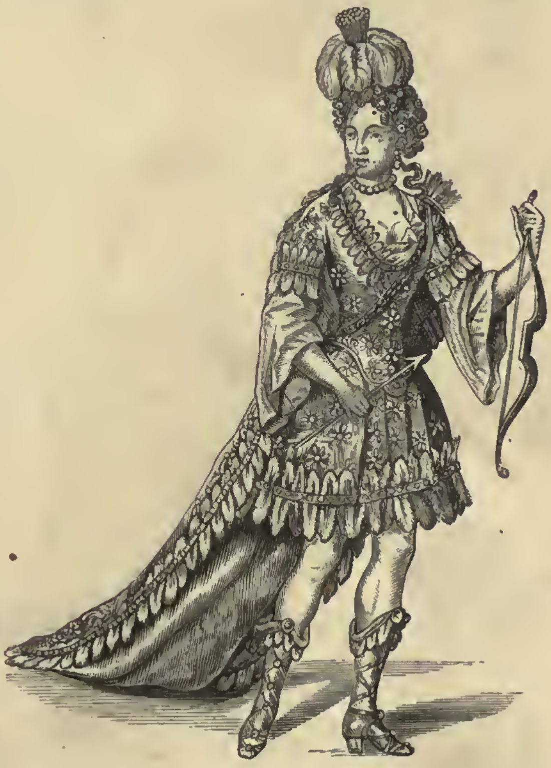


Asia.



Africa.

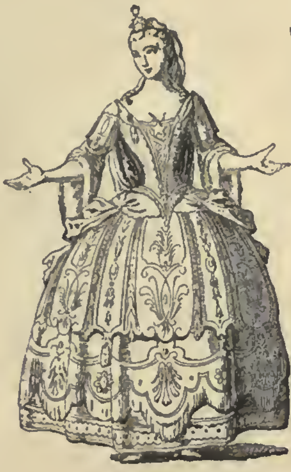
of the character of "Isabelle," the ordinary name for a young lady in the French comedies of that period. To these I add the costumes of three ladies, presumably intended to represent Asia, Africa, and America, from engravings published about the same period, as examples of the dresses assigned to allegorical personages.

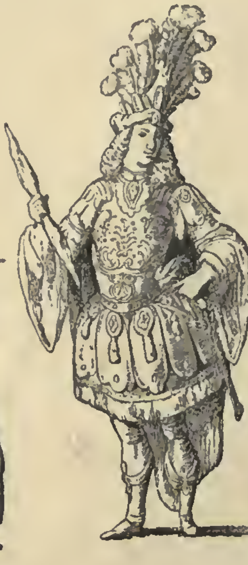


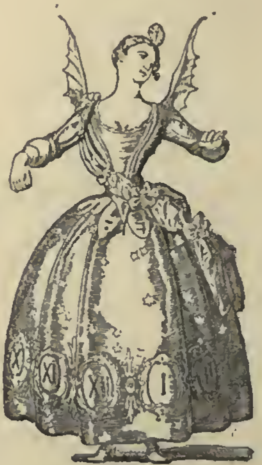
America.

At the feet of Africa in the original print is a turban, bearing out the remark of M. Quicherat, that while the grossest anachronisms were perpetrated by the French actors in the dresses they assumed for the representation of historical, classical, or mythological characters, their apparel as Turks, Persians, or other Oriental nations was comparatively sufficiently accurate. It is therefore singular that the female herself should not have been represented in a habit more characteristic of the quarter of the globe she is intended to personate, as the introduction of the turban shows the artist must have been familiar with Oriental costume. Abundant proof of this fact will be found in the frontispieces to the comic operas in the 'Théâtre de la Foire,' on which curious work I shall continue to levy contributions.

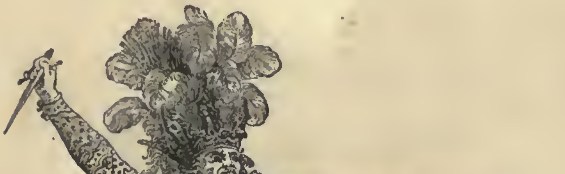
That well-abused monstrosity the hoop is said to have made its first appearance upon the French stage towards the end of the reign of Louis XIV. The actresses, we are told, who personated the heroines of tragedy, had from the time of Corneille been accustomed to increase by artificial means the amplitude of their dresses, and eagerly adopted the fashion from some English ladies who visited Paris after the Peace of Utrecht.

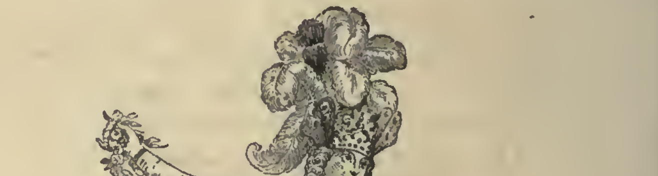

Juno.


Jupiter.


Night.

However this may have been, there can be no doubt that the hoop petticoat was worn in its greatest extravagance on the stage, both in France and England, for the greater part of the first half of the century. I have given examples of it on the English stage at pp. 404 and 406, and also of the ridiculous imitation of it in the male costume; and here are some equally incongruous and absurd

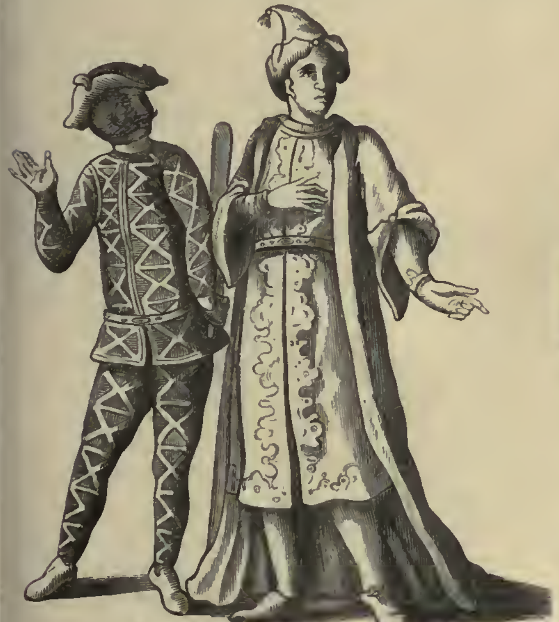

A Demon.


A Zephyr.

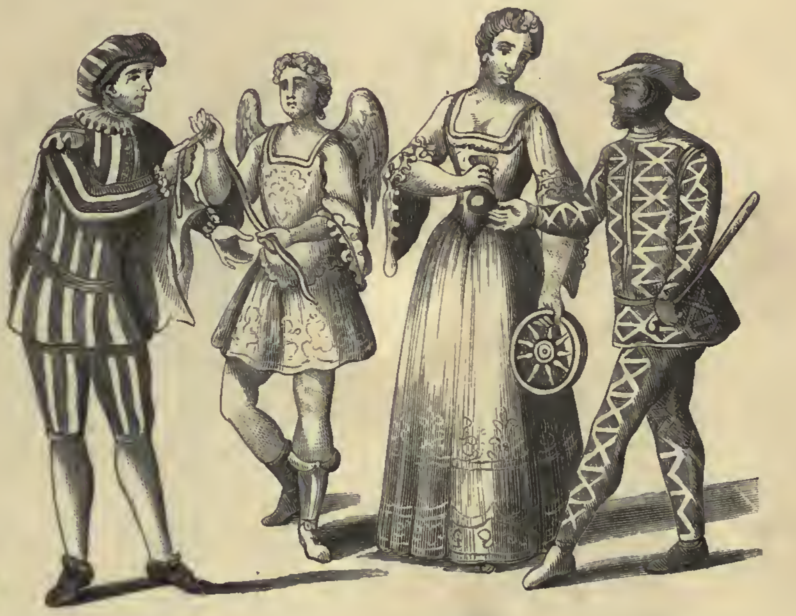
from the designs of French artists, MM. Guillot and Martin, viz. "Juno," "Jupiter,"[1] "Night," "a Demon," and "a Zephyr."

Addison in 'The Spectator' for Tuesday, April 3rd, 1711, makes the following remarks on the incongruity of the costume of the French Theatre in his time:—"Every actor that comes on the stage is a Beau. The Queen and heroines are so painted that they appear as ruddy and cherry-cheeked as milkmaids. The Shepherds are all embroidered, and acquit themselves at a ball better than our English dancing masters. I have seen a couple of Rivers appear in red stockings, and Neptune, instead of having his head crowned with sedges and bulrushes, making love in a fair full-bottomed periwig and a plume of feathers." The first reformers of these absurdities were Le Kain and Mdlle. Clairon, in 1755, at the suggestion of Voltaire, after violent opposition by the actresses and opera-dancers.

It is at the commencement of the eighteenth century that we suddenly discover on the French stage a group of characters previously unknown to it, brought into comic dramas of nearly every description, bearing always the same names, and, like the actors of the Hôtel de Bourgogne, wearing always the same costume, no matter what the subject of the piece or in what locality the scene is laid. These characters are respectively named Pierrot, Scaramouche, Mezzetin, Arlequin, and Colombine.



Arlequin and Prince of Persia.



Mezzetin. Cupid. Fortune. Arlequin.

It is not my province to inquire whether the two latter and most familiar personages are the lineal descendants of Mercury and Psyche, as some writers have imagined, or, according to the author of a little book published in the last century, that the more accurate tradition is that Harlequin was the son of Mercury by Iris, "Goddess of the many-coloured bow," and nursed and educated by Circe.[2] It is with the stage costume of our old acquaintances that I have alone to deal in these pages; and that of Harlequin, with which we are so familiar, first appears upon the French stage at this period. We have seen how he was attired in the reign of James I., when he was simply the servant of a mountebank, unconnected with the English drama, into which he does not appear to have been introduced before the reign of Queen Anne; but though many attempts have been made to account for the change to the peculiar and unique suit of patchwork in which we find him at the fair of St. Germain, in the reign of Louis XIV., no satisfactory information has hitherto been afforded us. I give above a copy of the figures in a frontispiece to a piece in three acts, entitled 'La Princesse de Carizme,' acted at the fair of St. Laurent and also at the Théâtre de l'Opéra, 1718, because they represent the Prince of Persia, with Arlequin his confidant, and therefore afford an example of the Oriental costume I have alluded to; also another group from the frontispiece to 'La Ceinture de Vénus,' represented in 1715, which includes Cupid and Fortune, with Arlequin and Mezzetin, an equally popular character in early French comic opera.

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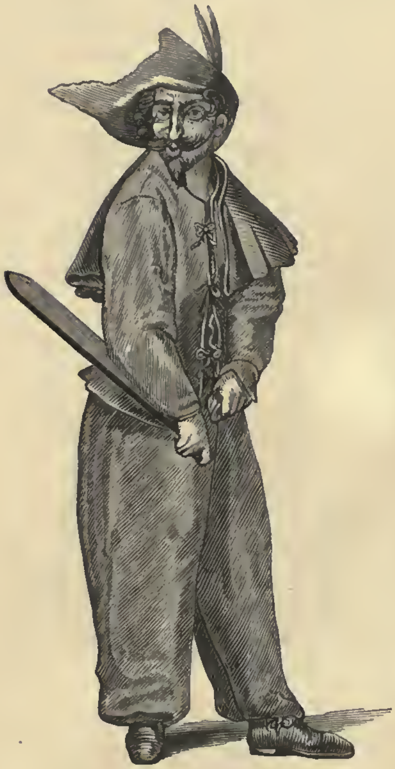
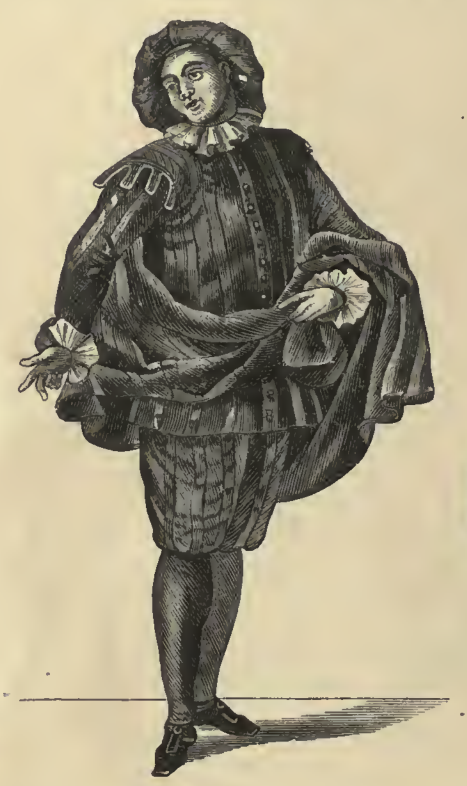
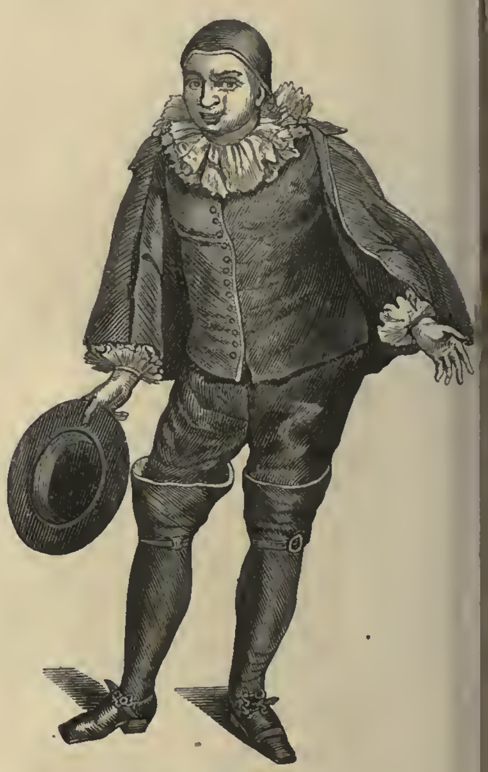
[1] M. La Croix, who has engraved them, calls this figure "a King;" but the thunderbolt in the right hand evidently indicates the King of Olympus, and in company with him is Juno.

[2] 'The Strange Adventures of that celebrated Genius known by the name of the Nimble-footed Harlequin.' London; no date.

The Arlequin of the French stage was not a mute, like his English successor, or a dancer; but a knavish glutton,[1] the servant and adviser generally of the lover in the drama; Colombine being the *suivante* of the young lady, a favourite name for whom was "Isabelle" (see her costume, p. 418 *ante*). Arlequin was the only one of the group who wore a mask, which was black and ugly and covered the entire face, and probably inherited from that of Turlupin. His wand or bat recalls "the dagger of lath" with which the Vice in the old Miracles and Moralities used to belabour Beelzebub; and as that popular buffoon was ordinarily habited as a fool or jester, the party-coloured dress may have owed its origin to him also. Pierrot on the French stage was identical with the "Arlekin" of Inigo Jones, and was usually the servant of the old man of the piece, the Pantaloon of the present day, whose name, however, is of Venetian origin, and has never been included in the *dramatis personæ* of France. His name appears in the *dramatis personæ* of a comedy by Doctor Nicolo Barbierri, entitled 'L' Inavertito,' and printed at Venice in 1630. A print of that date presents us with a "Pantalon" of the old Italian theatre, but the dress has nothing in common with our modern Pantaloon (see woodcut above). But of this more hereafter. Scaramouche is also a name of Italian origin, and his dress does not appear to have been very dissimilar to that of Pierrot. That of Mezzetin, however, was peculiar to his character. It consisted of a loose jacket, and breeches of white- and red-striped calico, and a turban-shaped head-dress to match. The name


Pantalon.


Mezzetin.


Poisson as Crispin.

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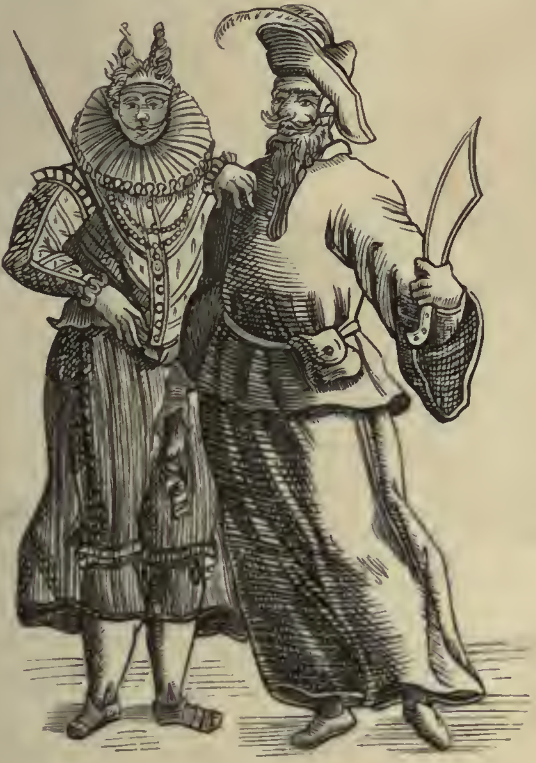
[1] "Poltron gourmand et fripon très célèbre." The performers of this character were instructed to accompany their dialogues by certain gestures which were called *lazzis*—the origin of the preliminary attitudes of our modern Harlequin.

of Mezzetin (Mezzetino) also occurs in the comedy above mentioned, and he is described as a merchant. An engraving of an Italian actor, one Angelo Constantini, represents him as "Mezetin" in 1659, and in 1723 he is claimed in an Italian drama for a "Bergamasco." The costume, it will be observed, greatly resembles that of Jodelet.

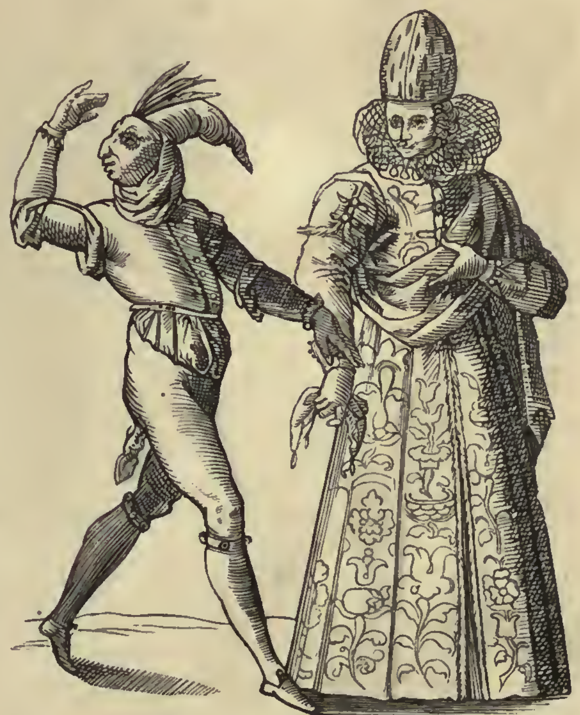
Another character was introduced about this time by the name of Crispin, an additional servant to the old man, and who, like the rest of the group, retained his name and dress (which was a complete suit of black, with leathern waistbelt) in every piece he played in. He was also armed with a formidable Spanish rapier. The painters and engravers of that day have preserved to us a portrait of Poisson, in his costume of Crispin, a copy of which is given above. So thoroughly was he identified with that character, that it remained for some time hereditary in his family.

The French and Italian theatres seem to have influenced each other so greatly during the latter portion of the seventeenth century that it is difficult to decide to which of them the origin of certain characters common to both stages is due.

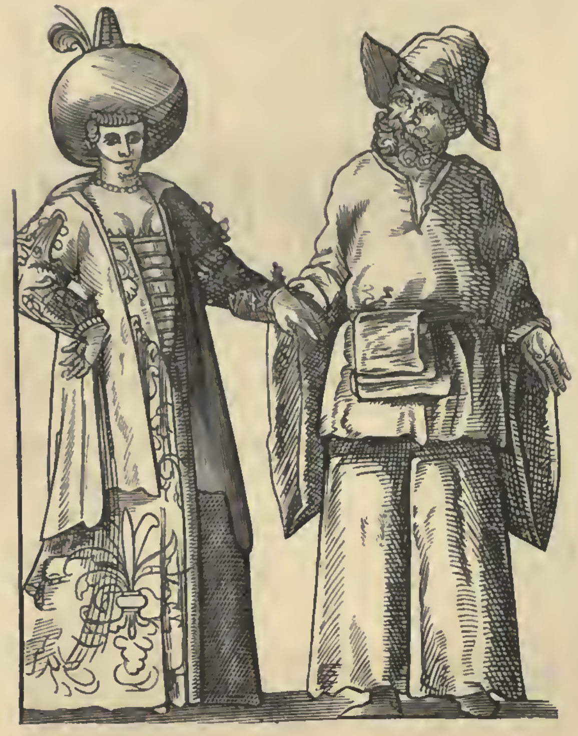
I must therefore do my best, by strictly chronological data, to enable my readers to form their own opinion of the claims of France and Italy to be the birthplace of those popular pantomimists who have become naturalized in England, and who established a species of entertainment unknown to any other country. Of the names of Harlequin, Columbine, Pantaloon, and Clown, the earliest we meet with is that of Pantaloon. Its origin was distinctly Venetian, being a corruption of "Piante Leone," the designation of the standard-bearer of the Republic; but as early as the reign of Elizabeth, in England, the appellation was used to designate an old man—"the lean and slippered pantaloon" of the sixth of Shakespere's 'Seven Ages.' About the same period (1585), we find Henry III. of France disguised as a "Pantalon Venetien" during the Carnival. In Ben Jonson's masque, 'The Vision of Delight,' A.D. 1617, "six Burratines dance with six Pantaloons," Buratin being the name of one of the grotesque characters in Venetian carnivals, and derived from that of a coarse cloth in which he was dressed. The name of Harlequin (written Arlekin) appears next also in England in another of Ben Jonson's masques, as I have already stated; but there was no such personage as Harlequin amongst the actors at the Hôtel de Bourgogne in Paris, nor as "Arlechino"



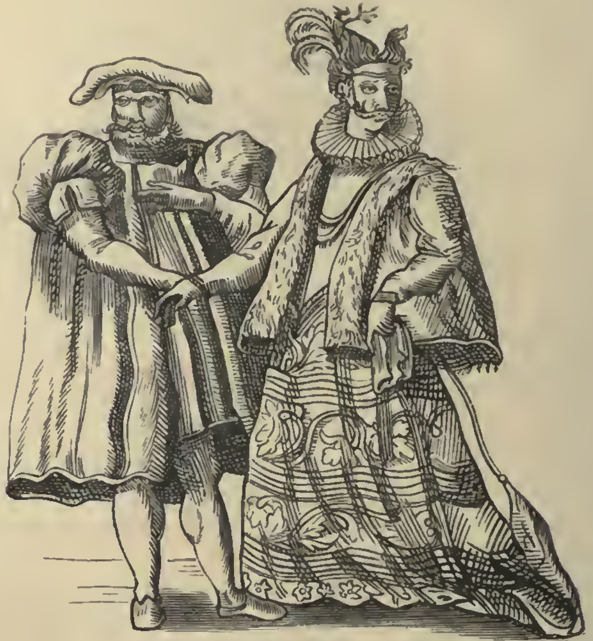
Zanne.



Mattasin.

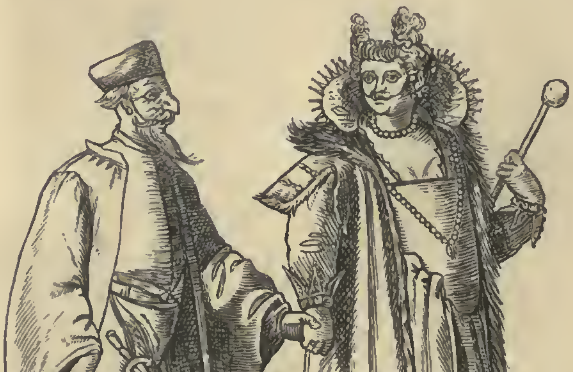


Francatripe.

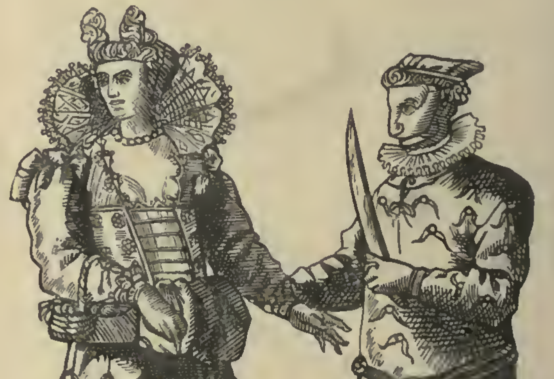


The Doctor.

amongst the Italian buffoons, their contemporaries. The name does not exist in Florio's 'World of Words,' 1598, nor in the list of popular masquerading characters in Italy at that period. Annexed are the figures of all that class of actors which I can find named at the end of the sixteenth century, copied from the 'Diversarum Nationum Habitus' of Pietro Bertelli, published at Padua in 1591.



Il Magnifico.



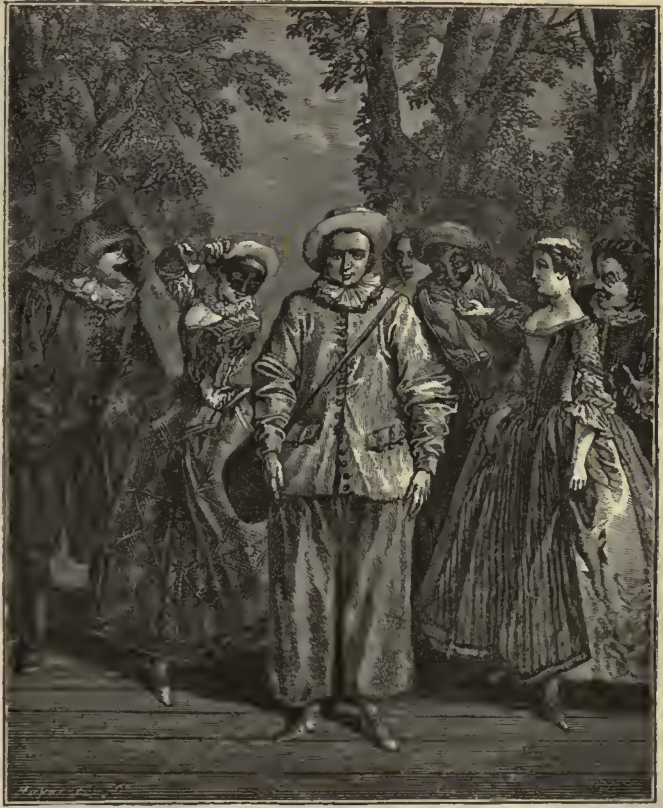
Buratin.

They are named Zanne, Mattasin, Francatripe, Buratin, Il Magnifico, and the Doctor, and obviously had their origin in the *mascarades* with which the Carnival was celebrated in Italy generally, and Venice in particular.

Il Magnifico is attired precisely as a Venetian nobleman of that period, and may be considered the typical Pantaloon of the sixteenth century, though his dress is not in conformity with the one handed down to us as that of the Pantaloon of the Italian stage, which I have already given at p. 422.

The Zanne (Zane, whence our Zany) is the only one whose costume reminds us of the "Arlekin, servant to the Mountebank," of Inigo Jones. Florio has "Zane, the name of John. Also a sillie John, a Gull, a Noddie, used also for a simple Vice, Clowne, Foole, or simple fellowe in a plaie or comedie." This is remarkable, for while it confirms my belief that in Harlequin we have a lineal descendant of the Vice of the early stage, this description of the Zane perfectly accords with that of the "Arlequin" of the French comic drama, who is a "simple fellow," and his Italian dress at the same time associates him with the Pierrot and Scaramouche of the French theatre, the old-fashioned Clown or Fool of our English pantomimes, the Jack-pudding ("sillie John"), servant to the quack doctor, the "Merry-Andrew" of the fair, and the "Mr. Merryman" of the circus, previous to the days of the celebrated Grimaldi, who introduced the present dress, restoring the scarlet cock's-comb which had first surmounted the hood, and subsequently the cap of the jester of the Middle Ages.

Mattasin, Francatripe, and the Doctor have left us no representatives; but Buratin's costume is remarkable for the slashing of his dress, his ruff, and his mask. In another engraving in the same work he is represented in a plain white jacket and trousers, like the Zanne. All we know further of him is that the character is mentioned in a masque of Ben Jonson's, as I have stated at p. 423. The female companions of these buffoons are not named, and were simply, I presume, attired in fancy dresses, preserving the Venetian style of coiffure. That curious traveller, Thomas Coryat, who visited Italy in 1608, is unfortunately more communicative respecting the costume of the Venetian playgoers than that of the players, who, he simply says, "cannot compare with us for apparell." But his description of the masks worn by a certain class of women frequenting the theatre is instructive. He tells us "they wore double maskes on their faces to the end they might not be seene: one maske reaching from the tippe of their forehead to their chinne, and under their maske another with twiskes of downy or woolly stuff, covering their noses."


Group of Actors of the Italian Theatre.

Colombine is a cotemporary of the French Arlequin, and is generally to be met with in the Théâtre de la Foire. Watteau and his pupil Lancret, the popular painters of the first half of the eighteenth century, in their graceful pictures of masquerades and *al-fresco* entertainments, constantly introduce her in company with Arlequin and Pierrot; and M. Paul La Croix, in his beautiful volume, 'The Eighteenth Century,' has given an engraving of the actors of the Italian Theatre, in which Colombine is a prominent object. Her dress displays in some portions the diamond-shape pattern of that peculiar to Arlequin, who is in the background, and she wears a cap and a black mask, and is represented in an attitude traditionally assumed by our Harlequin. Pierrot is, however, the principal figure in the group; and if this really represents an Italian company, it must have been after they had taken to the performance of French dramas, on their re-establishment in Paris during the regency of the Duke of Orleans. We can, therefore, form no conclusion from this picture respecting the nationality of Columbine, while the absence of such a character in the early Italian drama is a negative proof of her having been introduced to it from the French.

Of the fusion that took place towards the end of the seventeenth century, we have abundant evidence in the publications of the period, viz. :—

'La Matrone d'Éphèse, ou Arlequin Grapignan.' Comédie en trois actes, représentée pour la première fois *par les Comédiens Italiens du Roi* dans leur Hôtel de Bourgogne, le 12 Mai 1682. Mise au Théâtre par M. D * * * *.

'Arlechino Tinto Bassa d'Algiera.' Opera seria, by Doctor Gianella. *Translated from the French.* Printed at Venice; no date.

'Gli' Amore sfortunate de Pantalone,' 1689, in which Arlechino appears as the servant of Pantaloon.

'Arlequin Mercure Galant.' Comédie en trois actes. Mise au Théâtre par Monsieur D * * * *, et représentée pour la première fois par les Comédiens Italiens du Roi dans leur Hôtel de Bourgogne, le 22 Janvier 1682.

'Arlequin Lingère du Palais,' three acts, by Tatoniello, *partly in Italian*, at the Theatre in Paris, 4th October, 1682.

Evarista Gherardi, himself a harlequin and dramatic author, wrote his 'Histoire du Théâtre Italien, ou le Recueil général de *toutes les Comédies et Scènes françoises joué par les Comédiens Italiens* du Roi, pendant tout le temps qu'ils ont été au service,' in 1697. He commenced acting Harlequin in 1689. His only surviving comedy, 'Le Retour de la Foire de Basons,' was performed in 1695; but he throws no light on the origin of the character of Harlequin, or of what is more important to us in this work, the peculiar and unique costume in which he first appears on the French stage, and which has been subsequently transmitted to our times.

Having cleared the stage, to the best of my ability, of the rest of the pantomimic company, I shall devote the remainder of this portion of my task to the consideration of the conflicting theories afloat respecting Harlequin—a personage who, as Père La Rousse remarks in his 'Grande Dictionnaire Universelle,' Paris, 1866, article "Arlequin," has been the subject of what he correctly terms "une des étymologies les plus controversées."

I am not called on to enter into this controversy so far as respects the derivation of the *name* of this character, as my inquiries in these pages are properly limited to his dress; but the two subjects are so dependent on each other, and the only facts of which we are at present in possession are apparently so irreconcilable with the theories promulgated, that I can see no way to separate them.

First, then, as to the name, which has been variously derived from almost every conceivable source. Some similar appellation, it has been asserted, was rejoiced in by a wicked Crusader, a sort of legendary Robert the Devil; other commentators have discovered his prototype in the 'Inferno' of Dante, cap. xxx. German antiquaries have suggested derivations from Erlenking, Roi des Aunes, and "Hollen Kind," "Enfant infernal," and so on *ad infinitum.* Dismissing all these mere guesses, let us proceed to examine statements of a more substantial kind. Tradition associates Harlequin with the city of Bergamo. La Rousse, who in the article above referred to has well-nigh exhausted the subject, relates an anecdote which is so pretty and ingenious, that it is a pity it is not true. "A little boy, we are told, whose name was Arlechino, born in Bergamo, was a great favourite with his young companions. It was the custom of the citizens to give their children new clothes on the Mardi Gras of each year; and Arlechino, having been asked by his young friends what sort of suit he was to have, answered that his parents were too poor to buy him a new one, and that he must therefore be content with what he had. The other boys thereupon agreed amongst themselves that they would each bring him a piece of the cloth of which their own suits were to be made. They did so; but each piece differing from the other in colour, a circumstance that they had never taken into consideration, they were sadly disappointed to find their good-natured intentions fruitless. Arlechino, however, reassured them by gratefully accepting their contributions, and causing a complete suit to be made of the pieces, the different colours of which, he said, would each remind him of the friendly donor. The dress was made according to his directions, and on the Mardi Gras Arlechino skipped in it about Bergamo, delighting every one with his merry songs and smart sayings."

Now, it appears to me that one important inference may be drawn from this pretty and ingenious story. The endeavour to account for the remarkable dress of Harlequin, as it suddenly appears to us in France at the close of the seventeenth century, as surely indicates that the actual origin of it was unknown, as the drawing of Inigo Jones negatives the assertion that the costume was in existence in 1603.

Another and more plausible suggestion, namely, that Harlequin, having succeeded to the office of "the Vice" of the early stage, had inherited with the "dagger of lath" the motley habiliment of his predecessor, is not only disposed of by the same pictorial evidence, but also by the fact that the peculiar pattern of the variegated dress of Harlequin bears not a shadow of resemblance to the party-coloured habit of the Vice or Fool, which has been handed down to us completely *cap-à-pied* in the popular person of Mr. Punch, the Pulcinello of Italy and Polichinel of France, who appears in the *dramatis personæ* of the old Italian comedies in conjunction with Mezzettino, at least as early as the commencement of the eighteenth century, a period when in England he had been degraded to "a motion" and restricted to a puppet show.

As respects the name of Harlequin, the earliest derivation of it is, I believe, that of Menage, who says it was given to one of the first Italian actors who visited Paris in the reign of Henry III. in consequence of his being so much at the house and in the company of M. de Harley de Chausodon, President of the French Parliament. His comrades for that reason called him Harleyquino, or little Monsieur Harley, and this name was handed down to his successors in the particular character in which he had attained celebrity. Menage adds, "J'ay appris cette origine de Monsieur Guyot, qui m'a dit l'avoir appris de Harlequin mesme au second voyage qu'il fit en France au commencement du règne de Louis XIII. et elle a été confirmée par Monsieur Forget, Grand Maître des Eaux et Forêts d'Orléans, qui m'a dit avoir ouy Harlequin sur le Théâtre appeller Monsieur de Chausodon son parain." This alludes to an anecdote quoted by La Rousse, to the effect that the actor said to the President, "Il y a parenté entre nous au cinquième degré. Vous êtes Harley première, et je suis Harle-quint."

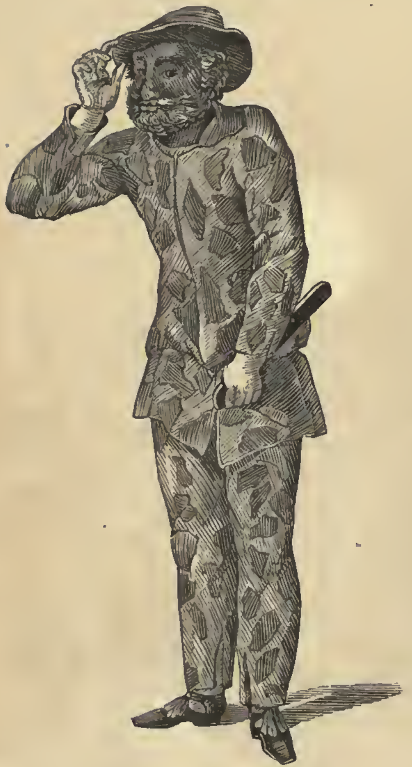
This is certainly very circumstantial, and the witnesses are all persons of consideration, and moreover contemporaries of the parties themselves. François Guyot was born at Angers in 1575, and died at Paris in 1658. Forget was born in 1544: he was Secrétaire d'État during the reigns of Henry III. and Henry IV. of France, and was charged by the latter sovereign with the drawing-up of the famous Edict of Nantes, dying in 1610; and Menage assures us that he had his information direct from the lips of these gentlemen at a period when the actor himself was in existence, and the subject a theme of conversation.

It is most unfortunate and provoking that one link in the chain of evidence should be wanting, which would have enabled us to settle the question. Menage has omitted to furnish us with the real name of the actor who had acquired the *sobriquet* which has now become a household word with us.

The latest contribution to the mysterious biography of Harlequin is that of my lamented friend Dr. Doran, published in the forty-third volume of the 'Temple Bar' magazine, under the title of "A Dance after Harlequin." The name of Dr. Doran can never be mentioned without respect, and his opinion on all literary questions, but especially those connected with the drama, is deserving our best consideration. Rejecting contemptuously the definition of Menage, he tells us that in the year 1576 a wandering troupe of Italian players came to Paris. The manager of this strolling company was named Andreini, husband of Isabella Andreini, celebrated for her acting, for her learning, and for the honours paid to her at her funeral by the city in which she died. This company called themselves "I Gelosi," "The Jealous" (*i.e.* to please). Each performer had a stage name, and the two low comedians of the troupe, Pedrolino and Simone di Bologna, were best known by their assumed appellations; that of the former being Frenchified into Pierrot, and the latter being called Arlechino, from an old provincial Italian word signifying "a lick dish," or greedy fellow, such being one of the features of the character represented.

His dress is described, upon the same authority, to have been a patched costume of an irregular pattern. The jacket had wide side-pockets, and was tightened round the waist by a girdle, but descended like a short tunic over trousers which fitted tight to the limbs. To these were added gaiters and slippers. Arlechino was masked. He wore a cap with a hare's tail in it in lieu of a feather, and at his girdle was a wooden sword, bat, or wand.

The most unexpected and deeply-to-be-regretted death of Dr. Doran, after a few days' illness, occurred at a moment when we were in correspondence on this subject, and I was unhappily therefore deprived of the opportunity of suggesting to him that the information he relied upon respecting Simone di Bologna might be, to a certain extent, reconciled with that of Menage, which he had, I think, rather too hastily rejected *in toto*.

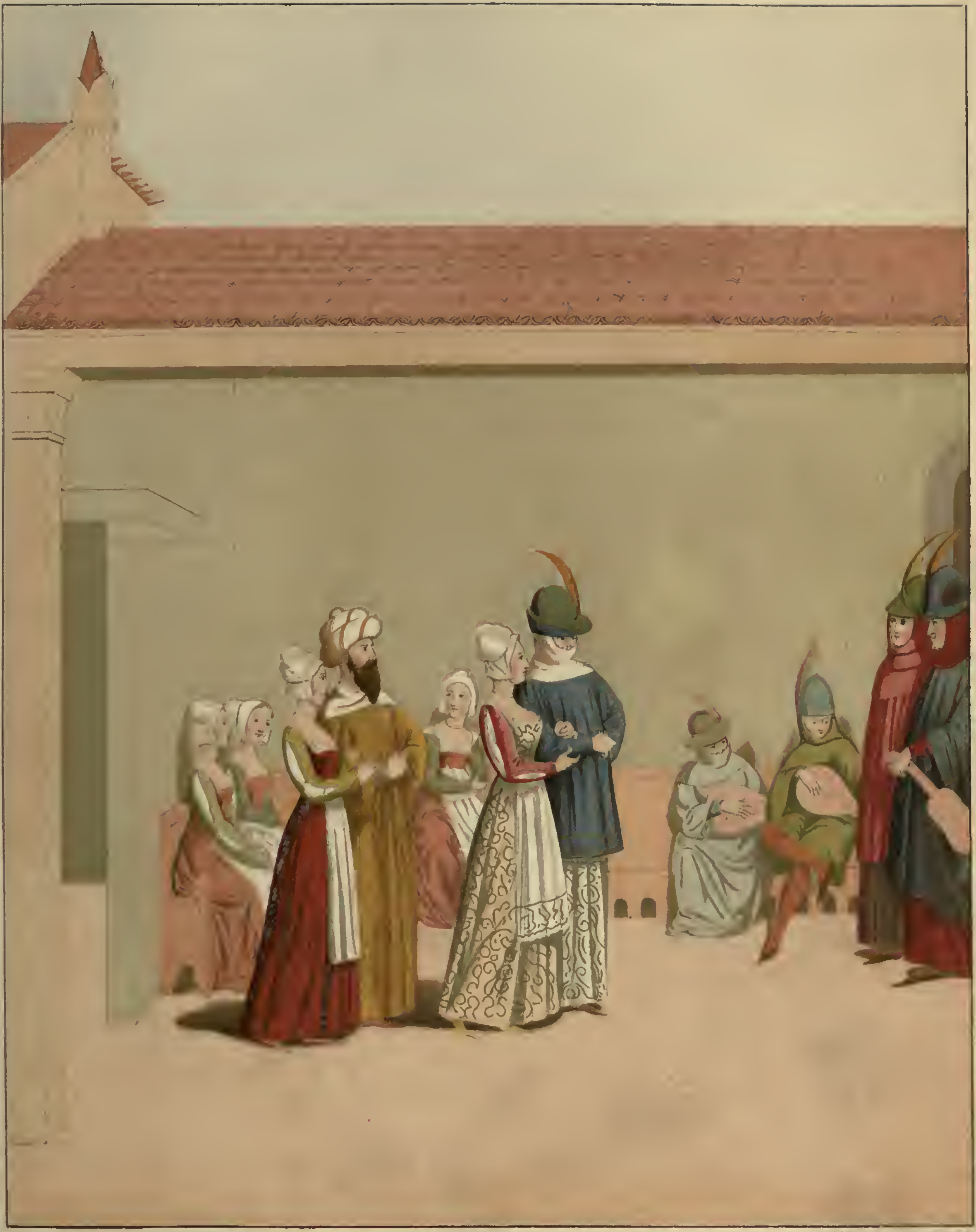

Dominique Locatelli as Arlequin.

The Gelosi company came to Paris during the reign of Henry III., 1574-1589. This was the very period at which the young Italian actor is stated by Menage to have acquired the name of Harlequin, from his intimacy with the President of the Parliament. Now, I have already noticed the unfortunate omission by Menage of the real name of that actor, and in the absence of any proof to the contrary I am inclined to believe him to have been the identical Simone di Bologna of Dr. Doran's version. The Gelosi, we are told, returned to Italy in 1604; and as Monsieur Forget died in 1610, it is clear that the actor of whose *badinage* with the President he was an ear-witness must have been one of the Andrieni company who perpetrated a bad pun on the theatrical *sobriquet* which had been *previously* bestowed on him by his companions, for the reason recorded by Menage, on the authority of these same gentlemen, who can scarcely be suspected of having invented the story. Until therefore it is proved to me that Arlechino was the name of a character in the Italian drama previous to the visit of the Gelosi to Paris, I shall continue to maintain, with the learned Père La Rousse, that "l'opinion de Menage nous paraît le plus probable."

Next as to his dress. The drawing by Inigo Jones demonstrates that the Harlequin of that period did not wear "a patched costume of irregular pattern," but the plain white jacket and trousers (*loose*, not fitting the limbs) of a Scaramouche or Pierrot; nor have I been able to find any representation of a Harlequin so attired earlier than 1645, at which date Dominique Locatelli *dit* Trivelin was a member of the Italian company then performing in Paris, and celebrated for his assumption of that character. I annex an engraving of him from a print of the period. Here we see the irregularly patched dress for the first time; but are still in the dark respecting its origin or its significance. It may be as well to remark that "Patch" was in the sixteenth century the common name for a servant. Shylock, speaking of Launcelot Gobbo, says:—

> "The Patch is kind enough, but a huge feeder."
> *Merchant of Venice.*

And, what is perhaps more noteworthy, is the fact that Harlequin is to this day called Patch in common theatrical parlance. As far, then, as I have been hitherto able to ascertain, the alteration



A Carnival Scene.

From a M.S of the 15th Century, in the Ambrosian Library, Milan.

from irregular to geometrical patchwork must have taken place between 1645 and 1682, and I am inclined to attribute the improvement to another Dominique, who was a celebrated Harlequin in the reign of Louis XIV., and a great favourite with that monarch, who stood godfather to his eldest son, Louis. The family name of this Dominique was Biancotelli, and he came to France at the age of seventeen, in the company of Italian actors who were engaged by Cardinal Mazarin in 1657. His biography is most interesting, but I must not be tempted into even a brief sketch of it: I must confine myself to the fact of his having changed the character of Harlequin from that of a stupid lout to a witty, satirical, vivacious personage, whose graceful dancing, vocal ability, and power of imitation of the great French actors of the day made him the delight of the Court and people for nearly thirty years. As he died at Toulon in 1727, he must have long survived the alteration in the costume, if he were not indeed the inventor of it. It is singular that his successor, Evarista Gherardi, who published the 'Théâtre Italien' in six vols. 12mo, in 1697, and made his first appearance as Harlequin the 1st of October, 1689, should make no allusion to the first assumption of a costume so unique as that in which he must have been himself attired at that date, and the inference may be fairly drawn from his silence that, it having ceased to be a novelty in 1697, he did not consider it a circumstance worth recording.

Another innovation appears to have originated with this second Dominique. His second son, *Pierre* François Biancotelli, originally intended for the Church, fell in love with the daughter of the manager of a strolling company of players, named Pasquariel, and, marrying her, followed his father's example, and instead of becoming an archbishop or a general of Jesuits took to the stage, and under the patronage of the Regent Duke of Orleans, who removed him from the Opéra Comique to his new theatre at the Hôtel de Bourgogne, "made *Pierrot* the character in which the Parisians took a never-failing delight." This anecdote, if authentic, throws a doubt on the accuracy of the assertion that Pierrot was "Frenchified" from *Pedrolino*, one of the actors in the Gelosi company in 1576, and the doubt is increased by the fact that no such name as Pierrot is to be found in the Italian drama of that date or amongst the grotesque characters of Italian carnival.

At the same time, if the first Pierrot was this younger son of the great Dominique, it gives some colour to the statement that when the father remodelled the part of Harlequin he *introduced* that of Pierrot, to which he transferred the stupidity and other characteristics of the former, assigning to it also the original plain white dress of the "Arlekin, servant of the Mountebank," which had been discarded for the patched one as early as 1645.

This, of course, is but an hypothesis, which later discoveries may prove to be untenable. Such of my readers, however, as may be interested in the controversy have here before them all the principal points of it for the first time, I believe, critically examined and chronologically arranged; and to those who may consider that I have been unnecessarily diffuse in my commentaries on what may appear to them a trivial subject, I can only recall to them the fact that it has occupied the attention of some of the greatest scholars and most learned archæologists in Europe for many years, and has still to be satisfactorily disposed of.

I have now to notice Costume as connected with a fourth class of amusements, distinct from the *disguisements* and mummings of the fourteenth century; the Mysteries, Moralities, and Court masques, and the regular drama which succeeded them in the sixteenth century; or the public pageants which from the earliest period of our history have with more or less magnificence celebrated periodical festivals or occasional important events, and have terminated in this country with the annual tasteless, ridiculous, and heterogeneous hodge-podge on the 9th of November, called the Lord Mayor's Show. This fourth class is familiar to us under the title of a masquerade, and undoubtedly owes its origin to the Carnival of the Church of Rome, and probably to the peculiar mode of its celebration in Italy.

Its distinction consists in this: that whereas "the disguisements" at the Courts of our mediæval monarchs, and the masques presented for their entertainment or in which they themselves took part, were preconcerted, and limited both in their object and the number of persons concerned, a masquerade is an assemblage of guests or a promiscuous gathering of people, each of whom assumes a dress or disguise according to the fancy of the individual, and without any reference to the rest of the company.

One of the earliest representations of an entertainment of this description that I have been fortunate enough to meet with, is contained in a MS. of the fifteenth century, discovered by M. Bonnard in the Ambrosian Library at Milan, and which he has made the subject of the 63rd plate in his second volume of 'Costumes' (see chromolithograph issued with Part XXIV.).

That it depicts a scene during the Carnival there can be no doubt, as the miniature occurs on a leaf preceding the prayers prescribed to be used during Lent.

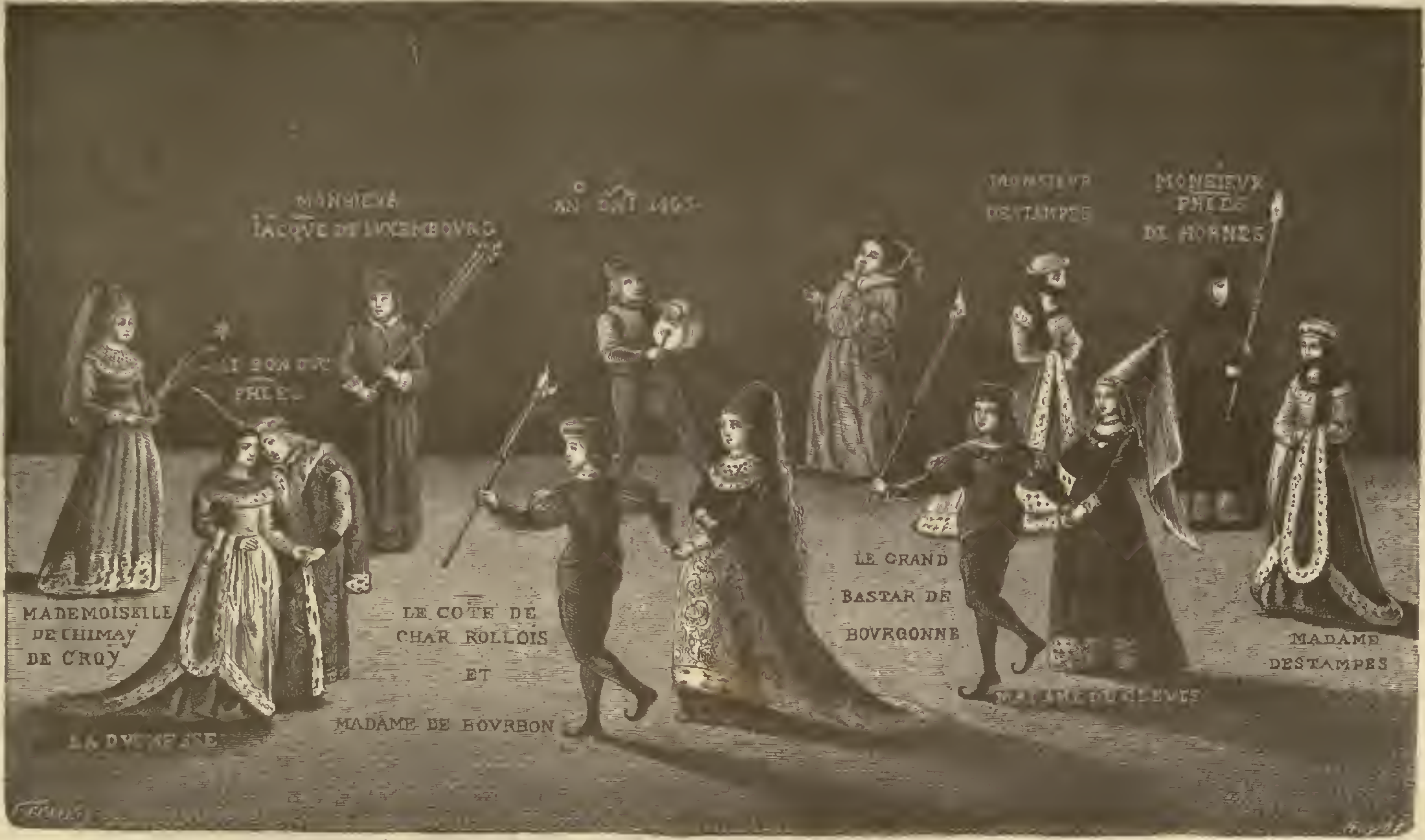
M. Bonnard in his description of it says, "Plusieurs groupes de masques circulent dans une salle." It may be questioned, however, whether, strictly speaking, the persons can be called *masques*, as, unless it be the Turk, no one appears to be masked, the faces of the females being fully displayed, and those of the men, with the exception of the Turk aforesaid, are only partially concealed by the hoods which they wear under their caps. Even the Turk himself seems to me to have simply assumed a beard, if indeed that was an assumption, as I can discern no indication of a mask in the drawing of the face, which appears perfectly natural.

Taking it however as a bal-costumé, it is nevertheless a most interesting picture of manners, and curiously corroborates my observation respecting Oriental costumes, as here is an Osmanli as well dressed as he could be at present, while the rest of the company are in fanciful or conventional habits, betraying, however, as usual, the particular characteristics of the period, *circa* 1470.

Some fifty years later, we find the remarkable passage in Hall's Chronicle which I have already quoted at p. 391, and must here repeat:—"On the daie of the Epiphanie, at night, the King with xi others were disguised after the manner of Italie, called a maske—*a thing not seen afore in England.* Thei were appareled in garmentes long and broad, wrought all with golde, with visers and cappes of gold; and, after the banket doen, these maskers came in with the six gentlemen, disguised in silke, baryng staffe torches, and desired the ladies to daunce. Some were content, and some that knew the fashion of it refused, because it was *not a thing commonly seen.* And after thei daunced and commoned together, as the fashion of the maskes is, thei toke their leave and departed, and so did the Quene and all the ladies."

Mr. Payne Collier, who quoted this passage in his 'Annals of the Stage' (vol. i. p. 63), observes that as the old Chronicler, who was perfectly acquainted with Court entertainments, expressly states that this mask was "a thing not seen afore in England," there must have been some difference between "a mask" and "a disguising," not now distinctly to be explained. My view of the case is, that as masks were worn in mummings and disguisings, as well as in the earliest plays and "interludes," and therefore could not have been the distinctive feature of this Italian novelty, the difference must have existed in the "manner" only of the maskers, being after that "of Italie," and which appears to have been the apparelling of a certain number of persons *all alike*, in lieu of various grotesque attire, with heads or vizors of monsters or natural animals; a fashion which, though long known on the Continent, as we have already seen a terrible example of in the catastrophe at the Court of Charles VI. of France, I certainly have not met with any record of in England previous to the above date, after which it became a favourite pastime with Henry VIII. and his courtiers. His unexpected appearance at Cardinal Wolsey's house with a party all attired as shepherds, as related by Cavendish, and many other instances, might be quoted.

Of fancy dress balls in foreign Courts we have a representation, I presume, as early as 1463, in a painting on wood of a dance by torchlight at the Court of Burgundy of that date, in the possession of M. H. Casterman, of Tournai (Belgium). M. Paul La Croix, who has favoured us with a copy of it in his 'Manners, Customs, and Dress of the Middle Ages,' says, in this dance "each performer bore in his hand a long lighted taper, and endeavoured to prevent his neighbours from blowing it out, which each one tried to do if possible." This dance, which was in use up to the end of the sixteenth century, was generally reserved for weddings. But here, as in the illumination in the Milanese MS. of nearly the same date, we have no indication of masks; Monsieur and Madame d'Estampes and Monsieur Philip de Hornes being merely muffled by the tippets of their hoods, similarly to the persons


MONSIEVR
IACQVE DE LVXEMBOVRG
AN° DNI 1463
MONSIEVR
DESTAMPES
MONSIEVR
PHLES
DE HORNES
LE BON DVC
PHLES
MADEMOISEILLE
DE CHIMAY
DE CROY
LE COTE DE
CHAR ROLLOIS
ET
MADAME DE BOVRBON
LE GRAND
BASTAR DE
BOVRGONNE
MADAME
DESTAMPES

DANCE BY TORCHLIGHT AT THE COURT OF BURGUNDY.

(*From* a painting on wood, *ann.* 1463.)

in the latter drawing. "The good Duke Philip" and his Duchess are in the ordinary costume of persons of their rank, without disguise of any description; but the dresses of the Count de Charalois and Anthony ("le Grand Bâtard") of Burgundy appear to me to have a fanciful character about them, and, as far as I can make out, Monsieur d'Estampes is in female attire, as nearly as possible similar to that of his wife. In the absence of any explanation of the painting beyond the names of the dancers inscribed upon it, I hesitate to assign it to any particular class of entertainment. It is scarcely to be called a disguisement, it has no affinity to a masque, and the absence of vizors of any kind deprives it of all pretension to be called "a masquerade."

That masquerades, in the present acceptance of the term, had their origin in Italy, is highly probable, but their existence as early as the end of the fifteenth or beginning of the sixteenth century is not, I think, sufficiently evident. Jehan Tabouret (otherwise Thoinot Arbeau), author of a work entitled 'Orchéographie,' printed at Langres in 1588, says, "Kings and princes give dances and masquerades for amusement, and in order to afford a joyful welcome to foreign nobles;" but he adds, "we also practise the same amusements on the celebration of marriages." It is therefore obvious to me that he is speaking of masques, and not masquerades, the former of which I have already spoken of at p. 396 *ante* (see also plate of Masque at the Marriage of Sir Henry Utton, who died 1596), and also those which succeeded the mediæval disguisements, and became so popular at the Court of Henry VIII.; the first of which, we have the evidence of Hall, was, "after the manner of Italy," introduced in 1513.

The masquerade, bal-masqué, or masked ball, as a social entertainment in contradistinction to the promiscuous gathering of maskers in the streets during the Carnival in Roman Catholic countries, does not appear to have been popularized in England previously to the reign of William III.

The bal-masqué is said to have been introduced into France under the regency of Philip, Duke of Orleans. The Chevalier de Bouillon conceived the project of converting the Opera-house into a ballroom, for which he received a pension of 6000 livres; and a Carmelite friar, named Father Sebastian, invented the means of elevating the pit to the level of the stage and lowering it at pleasure.

The first ball was given 2nd of January, 1710, and in 1711 masquerades were given, including a concert, at a room in Spring Gardens, at half-a-guinea a ticket; "no person admitted unmasked or armed."

The particular habit with which masquerades has made us familiar is the domino. It was in the Middle Ages a sort of cowl or camail, worn in winter by the clergy in the choir, similar if not identical with the amuse, and received its appellation from the title *Dominus* which at that period was generally given to ecclesiastics in the sense of "Sir" or "Master."[1] In the sixteenth century we find it applied in France to the hooded cape worn as a disguise by Henry III. and his mignons when roaming the streets in Paris during the Carnival. This capuchon, or, as St. Simon calls it, *coqueluchon* and "domino de prêtre," became subsequently a long black cloak or gown reaching to the feet, with large loose sleeves, a hood to cover the head, and a train ending in a point, which was worn by mourners at funerals, and in fact is the domino of the masquerade, now worn of all colours.

Masquerades, if not introduced, were popularized in England by the ingenuity and energy of a Swiss named John James Heidegger, the son of a clergyman at Zurich. Arriving in this country in 1708, he entered, although in the fiftieth year of his age, as a private in the Guards, and nevertheless contrived to become the "arbiter elegantiarum" of London, the fashionable world accepting him as such, and calling him "the Swiss Count." In 1709 he made 500 guineas by his designing and superintending the dresses, scenery, and decorations for Watteux's opera, 'Tamyris, Queen of Scythia,' and in 1711 he was thriving on the masquerades which he had made so much the rage, that moralists and satirists protested, and the clergy preached against them. A letter by Steele in the 'Spectator' for Friday, March 16, in that year, contains several allusions to the dresses in vogue on such occasions, and purports to be from "the Undertaker of the Masquerade."

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[1] Napoléon Landais; Quicherat. The reader is probably familiar with the old anecdote of the Bishop of Sisteron, who, as related by Cestoile, being *in articulo mortis*, sent for his domino, "because," said he, "*beati sunt qui moriuntur in domino.*"

"SIR,—I have observed the rules of my masque so carefully in not inquiring into persons, that I cannot tell whether you were one of the company or not last Tuesday; but if you were not, and still design to come, I desire you would to your own entertainment please to admonish the town that all persons indifferently are not fit for this sort of diversion. I could wish, Sir, you could make them understand that it is a kind of acting to go in masquerade, and a man should be able to say or do things proper for the dress in which he appears. We have now and then rakes in the habit of Roman senators, and grave politicians in the dress of rakes. The misfortune of the thing is, that people dress themselves in what they have a mind to be, and not what they are fit for. There is not a girl in the town, but let her have her will in going to a masque, and she shall dress as a shepherdess. But let me beg of them to read the 'Arcadia,' or some other good romance, before they appear in any such character in my house. The last time we presented, everybody was so rashly habited, that when they came to speak to each other, a nymph with a crook had not a word to say but in the style of the pit, and a man in the habit of a philosopher was speechless, till an occasion offered of expressing himself in the refuse of the tyring-room. We had a judge that danced a minuet, with a Quaker for his partner, while half-a-dozen harlequins stood by as spectators. A Turk drank me off two bottles of wine, and a Jew eat me up half a ham of bacon. If I can bring my design to bear, and make the maskers preserve their characters in my assemblies, I hope you will allow there is a foundation laid for more elegant and improving gallantries than any the town at present affords, and consequently that you will give your approbation to the endeavours of, Sir, your most obedient servant."

The letter has no signature or address, and may be Steele's own composition, notwithstanding his statement that he found "it came from the undertaker of the masquerade;" "undertaker" being at that date the term applied to the proprietors or responsible directors of all kinds of public entertainments, in the same sense as *entrepreneur* is in French. In 1711, the "undertaker" would appear to have been Heidegger, and the question is only of interest as it affects the existence of a competitor or a predecessor of the "Swiss Count," who contrived to make £5000 a year "*and spend it*" in England, which he humorously defied anyone to do in Switzerland. If Heidegger, the "house" he speaks of must at that time have been in Spring Gardens, though no locality is mentioned by the writer, or in an earlier notice of these masquerades in No. 8 of the 'Spectator' for Friday, March 9, 1710–11.

I have now arrived, by the blessing of Providence, at the termination of this labour of love, commenced with some temerity at the advanced age of seventy-nine. I have devoted to it the greater portion of more than three years of my life; and if the perusal of it should afford to my readers but a tithe of the interest and pleasure its compilation and composition have afforded me, I can say without vanity they will not regret their trouble. Of its many imperfections I am as fully aware as my severest critic can be; but I have the satisfaction of feeling that, whatever may be its errors or shortcomings, they are not due to any neglect on my part to do the best I could to render it useful to the student and the artist, and generally satisfactory to the subscribers.

In dissenting occasionally from the opinions of some of the most eminent antiquaries, foreign as well as English, I hope I have expressed myself with due respect and consideration, and in every instance fully and fairly quoted their observations and conclusions, that my readers should be able to form their own judgment of the question at issue, and I can honestly declare that I have warped no evidence to back up a theory, or insisted on its being unassailable.[1] The experience of upwards of fifty years has beneficially enlightened me as to the extent of my own ignorance, and the principal value of this work will be in the warnings it contains against the ready assumption of long-accredited traditions as facts, upon the simple ground of their not having been hitherto doubted or contradicted.

Not the least singular proof of the darkness that still involves many important subjects treated in these volumes, is the absence of all reliable authority for the stories, more or less plausible, which have been for centuries circulated and very generally believed, respecting the origin of the most celebrated institutions, devices, and decorations: the Orders of the Garter and of the Golden Fleece, and their respective insignia; the Prince of Wales's feathers, and the motto "Ich dien;" the Collar of SS; the mysterious letters F.E.R.T. in the collar of the Order of the Annunciation; the badges of our Royal Family; nay, the derivation of the word "badge" itself.

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[1] I must here express my deep regret that at the time I write one of the most highly-esteemed foreign antiquaries, M. Viollet-le-Duc, has been taken from us in the midst of his valuable labours, and before I had the opportunity of publicly acknowledging my admiration of and obligations to the exquisite illustrations contained in his works.

Much light also remains to be thrown on the derivation, nature, and use of various articles of wearing apparel, portions of armour and weapons of war, and which can only be obtained by the discovery of hitherto unedited contemporary documents. Many persons will, I think, be surprised to find that three hundred years have elapsed since we first heard of the familiar holiday friend of our childhood, "nimble-footed Harlequin," and that the etymology of his name and the origin of his dress are as much a matter of conjecture and controversy as ever.

The pleasant duty now alone remains to return thanks to those who have so kindly assisted me by their suggestions and information. I have already, in the course of my work, acknowledged my obligations to several; but as I cannot thank any of them too much, I gratefully record in these concluding lines the names of Mr. Harold Dillon; Mr. Wentworth Huysshe; the Hon. Lewis Wingfield; Mr. Burgess, the eminent architect; Mr. George Scharf, Keeper of the National Portrait Gallery; Mr. Solomon Hart, R.A., Librarian of the Royal Academy of Arts; Mr. M‘Kay, of the house of Colnaghi and Co., Pall Mall East, whose portfolios have always been most liberally open to my inspection, and selections from their valuable contents entrusted to me for reproduction; Major Szulezuski, to whom I am indebted for much information respecting Poland; and last, but by no means least, to my brother dramatist, Mr. Frank Marshall, whose collection of rare and curious early Italian comedies has been of important service to me in my notice of Stage costume. It is also but an act of justice to the Messrs. and Miss Murray, who, together with Miss Stone and Mr. Lambert, have so zealously and intelligently executed a considerable portion of the illustrations of this work, to say that no one who has not seen their drawings on the wood can appreciate the fidelity with which they transferred to it the particular style of each original engraver.

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