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Fashionable Habits of the 15th Cent.

A
COMPLETE VIEW
OF THE
DRESS AND HABITS
OF THE
PEOPLE OF ENGLAND,

FROM THE
ESTABLISHMENT OF THE SAXONS IN BRITAIN TO THE PRESENT TIME :
ILLUSTRATED BY ENGRAVINGS
TAKEN FROM THE MOST AUTHENTIC REMAINS OF ANTIQUITY.

TO WHICH IS PREFIXED
AN INTRODUCTION,
CONTAINING A GENERAL
DESCRIPTION OF THE ANCIENT HABITS IN USE AMONG MANKIND,
FROM THE
EARLIEST PERIOD OF TIME TO THE CONCLUSION OF THE SEVENTH CENTURY.

BY
JOSEPH STRUTT.

A NEW AND IMPROVED EDITION, WITH CRITICAL AND EXPLANATORY NOTES,

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CONTENTS OF VOL. II.

PART IV.

THE CIVIL, MILITARY, AND ECCLESIASTICAL HABITS OF THE ANGLO-NORMANS, FROM THE CLOSE OF THE TWELFTH TO THE COMMENCEMENT OF THE FOURTEENTH CENTURY.

CHAP. I.

The Clothing Arts improved in England during the Thirteenth Century.—Brief Review of the Materials for Clothing known at that period.—The skill of the English Ladies in the Art of Embroidery farther illustrated.—General observations on the Dresses of the Normans.—The splendid appearance of the Anglo-Norman Monarchs and their Courtiers on solemn occasions . 1

CHAP. II.

The Habits of the Men in the Thirteenth Century not much varied nor increased.—The Tabard.—The Super-totus or Over-all.—The several parts of Dress already mentioned re-considered . 29

CHAP. III.

The Habits of the Women ; nothing new respecting the Under-Tunic.—The Pelisson.—The Gown, the same as the Cote and the Robe.—The Cyclas.—The Surcoat, and the Super-Tunic.—The Bliaut.—The Mantle, and the Penula.—The Wimple, and the Peplus.—The Gorget.—The Manner of Wearing the Hair.—The Hat.—The Cretone.—The Super-Caput.—The Binda.—The Crown.—The Chaplet, and the Garland.—The Stockings, and the Shoes.—The Gloves . 39

CHAP. IV.

	PAGE
The Military Habits of the Thirteenth Century.—The Description of a Knight arming himself.— The several parts of the Military Habit described.—Their different Names and Uses explained	50

PART V.

THE CIVIL, MILITARY, AND ECCLESIASTICAL HABITS OF THE ENGLISH, FROM THE COMMENCEMENT OF THE FOURTEENTH TO THE CLOSE OF THE SEVENTEENTH CENTURY.

CHAP. I.

Great Improvement made in the Clothing Arts by Edward the Third.—The various Acts of Parliament relating to the Exportation of Wool, &c. and Sheep alive.—Privileges of the Clothiers and Weavers.—Statutes relative to the Length and Breadth of Cloth.—Russel Satins and Fustians; when first made in England.—The Abuses practised by the Importers of Foreign Fustians.—Acts restraining Abuses in the Making, Fulling, Dying, and Vending, of Woollen Cloths.—Silk; when first manufactured in England not known; fabricated by Women only; its Progress.—Linen Cloth chiefly imported.—Various kinds of Cloths used in England, and where made.—Lace and Button Maker's Arts.—The Furrier's Art, and the different Furs used in England.—The Shearmen's Complaints redressed by Parliament	67
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----

CHAP. II.

A brief Survey of the principal Sumptuary Laws respecting Dress established in the English Æra	104
----------------------------------------------------------------------------------------------------------	-----

CHAP. III.

Ostentation and Superfluity in Dress condemned by the moral and religious Writers.—Satirical Reflections and Invectives by the Poets and other Authors on the same subject.—The Articles of the Ladies' Dress in the Thirteenth Century enumerated and contrasted with those of the Seventh Century.—The hasty adoption of new Fashions reprobated.—Apparel should be suited to the Season.—All Arts to change the Colour of the Hair, the wearing of false Hair, and quaint Attires for the Head, disapproved of.—The Horned Head-dress and the Steeple Head-Dress satirized.—Face-painting condemned.—General prevalence of expensive Fashions proved.—Varieties of Absurdities in Dress described and ridiculed.—Silk Stockings, when first introduced.—The Clergy censured for their love of Finery.—The Disappointment of John Drakes, as related by Camden	117
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----

CHAP. IV.

	PAGE
The Dresses of the several Personages described in Chaucer's Canterbury Tales briefly considered.	
—The Knight.—The Squire.—The Squire's Yeoman.—The Frankeleyn.—The Reve.—The Merchant.—The Doctor of Physic.—The Serjeant at Law.—The Clerk of Oxford.—The Monk.—The Friar.—The Canon.—The Sompnour.—The Pardoner.—The Miller.—The Shipman.—The Ploughman.—The Burghers.—The Prioress.—The Wife of Bath.—The Carpenter's Wife.—The Clothier's Widow.—Her Wedding Dress.—Spinning-Maidens described.—Droll Description of Elynour Running.—The Country Alewife.—A slender Waist fashionable.—Tight Lacing condemned.—Poetical Description of Ladies richly habited.—A brief recital of the ancient and modern Foppish Dresses	162

CHAP. V.

Dresses appropriated to particular Situations and Circumstances.—The King's Liveries.—His Badges and Colours.—Noblemen and Gentlemen's Liveries.—Given to Persons not entitled to wear them.—The extent of this evil hurtful to the Community.—Acts for restraining these Abuses.—Particular Colours affected by Persons of high Rank worn by their Inferiors, by way of compliment.—Heralds and Messengers.—Their Habits.—Blue Coats, the Serving-Men's Badges.—Minstrels and Players wearing the Badges of Noblemen.—The low Estate of the English Drama in its Infancy.—Masquerade Habits and Mummeries.—A dreadful Accident which happened at a Masking.—Several Masquerades and Mummeries described.—The Lord of the Misrule.—May Games.—Habits appropriated to Fools and Jesters	184
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----

CHAP. VI.

The same Subject continued.—Dresses peculiar to the Citizens of London.—Pilgrimages fashionable.—The Habits appropriated to the Pilgrims.—Sir John Mandevill in his Eastern Dress.—Beards permitted to be worn by the Knights Templars.—The Habits of a Female Pilgrim.—Black, usual colour for Mourning; not always used.—Mourning Habit described.—Ordinances for Mourning, according to the Ranks of the Mourners.—Blue the Emblem of Truth; Green of Inconstancy.—Foresters' and Rangers' Habits.—Habits of Disgrace; &c.	204
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----

CHAP. VII.

A general View of the separate Parts of Dress appropriated to the Men during the English Æra.—The Shirt; its Names, and the Materials with which it was made.—Neck Ruffs.—Shirt-Bands.—Cravat, and other Ornaments.—Sleeping without Shirts.—Night and Christening Shirts.—Breeches of Linen anciently worn.—Hose substituted for Breeches, Stockings, and Shoes.—The Sloppes of Chaucer not Breeches.—General Description of the Breeches.—The Stockings.—The Shoes and the Boots.—The Garments substituted for the Tunic and the Super-Tunic.—	
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

	PAGE
The Kirtle.—The Court-Pie.—The Sequannie.—The Houppeland.—The Chopa, and the Pellard.—The Doublet.—The Waistcoat.—The Jacket.—The Paltock.—Coats of various kinds.—Gowns of several sorts.—Mantles, or Cloaks.—The Partelet.—The Placard.—The Manteline.—The Hucca.—The Housia.—The Pilche, &c.	219

C H A P. VIII.

The Women's Dress particularised.—Embroidered Shifts.—Ruffles.—The Partelet.—The Tippet.—The Ruff.—The Band.—The Coat.—The Petticoat.—The Waistcoat.—The Kirtle.—The Super-Tunic.—The Sosquenie.—The Rocket.—The Branc.—The Frock.—The Gown.—The Git.—The Robe.—The Sleeves.—The Corset.—The Bodice.—The Stomacher.—The Apron.—The Mantle.—The Chopa.—The Foot Mantle.—The Housse.—The Crocea, or Cardinal.—The Stockings.—Shoes.—Boots, &c.	256
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COMPLETE VIEW
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THE CLOTHING-ARTS IMPROVED IN ENGLAND DURING THE THIRTEENTH CENTURY.—BRIEF
REVIEW OF THE MATERIALS FOR CLOTHING KNOWN AT THAT PERIOD.—THE SKILL OF THE
ENGLISH LADIES IN THE ART OF EMBROIDERY FARTHER ILLUSTRATED.—GENERAL
OBSERVATIONS ON THE DRESSES OF THE NORMANS.—THE SPLENDID APPEARANCE OF THE
ANGLO-NORMAN MONARCHS AND THEIR COURTIER'S UPON SOLEMN OCCASIONS.

IT has been sufficiently proved, by the preceding pages, that the arts in general
in this kingdom were rather improved than impeded by the advent of the
Normans, and especially those arts that related to the fabrication of cloth. The
Flemish weavers, who accompanied the Conqueror when he invaded England,
and their countrymen who followed them in the succeeding reigns, were favourably
received, and, under the auspices of regal authority, were formed into guilds and
fraternities, and indulged with such privileges and immunities as enabled them

to carry on their business with success.¹ The political good resulting from this proceeding was soon manifested; for, the improvements which were consequently made in the woollen manufactures in England enhanced their value, and they became a considerable source of wealth to this nation by the increase of its commerce; for, notwithstanding the great exertions of many formidable rivals who exercised the clothing-arts in foreign countries, the extensive exportations from this kingdom abundantly prove the superiority of the commodities produced from the English looms.

There certainly was a great increase of clothing-materials during the thirteenth century, not only by the new productions from the manufactories at home, but also from the importation of variety of foreign articles: I shall therefore take the liberty, before I introduce the description of the plates appropriated to this period, to examine as briefly as possible the different species of cloth which appear to have been then known in England.

SILK, as we have seen already, formed a considerable figure among the clothing-materials imported from abroad, especially posterior to the arrival of the Normans, under whose influence its use was more universally diffused throughout the kingdom than it had been during the government of the Saxon monarchs;² but it does not appear to have been manufactured by the English so early as the sixteenth century. The silken stuffs, like those cloths produced from other materials, were of different kinds, and accordingly distinguished by different appellations, some of them derived from the country in which they were made,³ and others from their colour.⁴

The richest and most precious silks were usually at this time defined by the word *olosericus*, or *holosericus*,⁵ that is, *composed entirely of silk*, in contradistinction, I suppose, to such stuffs as were fabricated partly from silk, and partly from materials of an inferior quality. When the silk was interwoven with threads

¹ See p. 84.

² *Ibid.*

³ As *sarcenet*, derived from the Latin *Saracenus*, or *Saracenorum opus*, the *work of the Saracens*; it is called in French *Sarrasinois*; and by Chaucer *sarlynische*, which seems to have been a corruption of the French word; and *cloth of Tars*, in Latin, *Tartarinus*, because it was first brought from Tartary into Europe.

⁴ As *cloth of Perse*, and *cloth of Inde*, both of which signify cloth of a *light blue*, or *sky colour*: these appellations, however, were not confined to silks or cloths imported from abroad; but they seem to have been equally applicable to any sort of light blue cloth: thus Lidgate, meaning to inform us that the standard of St. Edmund was blue, says, it was of colour Ynde. [Provence was celebrated for its manufacture of "cloth of Pers" or blue cloth. Vide le Grand D'Aussy, III. page 404.—ED.]

⁵ *Totus ex serico*; à Græcè *ολος*, et Latino *sericum*. Du Cange, in voce *Holosericus*.

of gold and silver, its value of course was enhanced : it was also, as we shall see below, frequently enriched with embroideries of gold, and brocaded with flowers.

CENDAL, or *sandal*, was a species of rich thin silken stuff, highly esteemed at this period, and purchased at a great price ;¹ it was frequently used for the lining of state-garments ; and, in some instances, appears to have been substituted for ermine² and other precious furs. The author of the Glossary to the Romance of the Rose, published at Paris, informs us, that there was a sort of camlet, called cendal, manufactured at this time, which was partly composed of silk, and partly of other materials : this cloth, continues he, was sometimes red, and sometimes white ; but that which was made of silk alone was precisely the same as the taffety of the present day ; in this instance, however, I think he is not perfectly correct ; for, a cloth called *taffata*, and distinguished from the *cendal*, will presently come under our consideration.

The *cloth* of TARS, an abbreviation of *Tartary*, called in Latin *Tartarinus*,³ and in French *Tarsien*, is said by our glossographers to have been a species of silken stuff: it was occasionally enriched with gold.⁴ In other instances it is said to have been of the colour of blood, and formed the whole of the garment ;⁵ and, again, it seems to have constituted a part of it only :⁶ perhaps the cloth of Tars differed but little from another precious kind of cloth existent at this period, called in Latin *Tarsicus*, and in French *Tarsien*, which was occasionally adorned with branches and other devices interwoven with threads of gold ;⁷ in some instances it appears to have been of one colour only, which was a light blue.⁸

¹ An ancient writer, cited by Du Cange, informs us, that *two lotes*, buskins, or, perhaps, rather stockings *du cendal de graine*, were valued at 120 *escus* or crowns, and one bote of yellow cendal at 52 crowns.—In voce *Cendalum*.

² The following quotation from the *Roman d'Aubery* proves, that antiently the standards were made of this material : *L'enseigne tinst qui fut de cendal pur*. An old author remarks, that, A.D. 1202, a charge was made of 40 shillings for the *furura*, lining or facing *de cendal*, to a green robe ; and for another green robe, *forata de celdel*, 60 shillings. In another place the cendal itself is said to have been of a green colour.—Du Cange, ut suprâ.

³ *Species panni ex Tartariâ advecti, vel operis Tartarici*.—Du Cange, in voce *Tartarinus*.

⁴ Thus an old author, cited by Du Cange : *Unam cappam de Diaspro auri, Samito vel Tartarisco aureo de sindone foderatam*.—In voce *Tartarinus*.

⁵ *Una penula de Tartarino blodio*.—Dugdale, *Monast. Angl.* tom. III. p. 85.

⁶ *Unum mantellum de lanceo cum Tartarino blodio*.—*Ibid.* p. 86.

⁷ *Tunica et dalmatica de quodam panno Tarsici coloris tegulata, cum Besantiis et arboribus de aureo filo contextis*—*Tunica et dalmatica de panno Indico, Tarsico, Bezantato, de auro*.—*Visitat. Thesau. S. Pauli*, Lond. an. 1295.

⁸ *Casula de panno Tarsico Indici coloris*.—*Ibidem*.

It is impossible to determine at what time the stuff, called *Tarsicus*, was first imported into England: it certainly never became common; but, on the contrary, it appears to have been confined to the superb vestments of the superior clergy.

SATIN,¹ manufactured from *silk*, and VELVET,² which was a thicker species of stuff, are both of them mentioned by the authors of the thirteenth century, and appear to have been well known in this kingdom; but the high price they bore must necessarily have precluded them from general use: eighteen florins is said to have been given for an ecclesiastical habit made of Persian satin.³ The general colour of satin and of velvet seems to have been red; but black satin is once mentioned by an ancient writer.⁴

SARCENET, a thin transparent kind of silk, was worn by the ladies of the thirteenth century. In the "Romance of the Rose," the habit of *Largesse*, or *Liberality*, is described as a splendid robe, newly purchased, of purple *sarcenet*.⁵

TAFFATA is frequently mentioned by the writers of this period: it appears to have been a thin kind of silken stuff, and principally used for the linings of rich

¹ *Satinus*—*pannis sericis rasmus*.—Du Cange.

² Called in Latin, *villosa*, *villosus*; and in French *villuse*, *velu*, and *velours*. Thus Matthew Paris, in *Vitâ Abbatûm*: *Quendam pannum villosum qui Gallis villuse dicitur*. An ancient author, cited by Du Cange, says, *unum pannum sericum qui vocatur velvel*; and in the Testament of John de Nevill, A.D. 1386, given by Madox, mention is made of *Vestimentum rubeum de velvet*.

³ *Casula de satino Persico*.—Du Cange, in voce *Satinus*. [May not *Persico* mean light blue? Vide page 2, note 4. ED.]

⁴ *Bombicinum suum quod erat de satinio rubeo. Sattinis nigris*.—*Ibid.*

⁵ Line 1172.

— robe bonne et belle

D'une coute ["couleur" in some copies.—ED.] toute nouvelle

D'un pourpre sarraxinesche.

Which Chaucer thus translates

Largesse had on a robe freshe

Of ryche purpure sarlynische.

[Chaucer had evidently followed the copy which reads

"Largesse out robe *toute fresche*

D'une pourpre sarraxinesche."

The line

"D'une couleur toute nouvelle"

being omitted, and the previous one altered to suit the Introduction. Vide "Suplement au glossaire du Roman de la Rose, &c. avec les Variantes restitueés sur un MS. de Mr. Le President Bouhier de Savigny. Dijon, 1737."—ED.]

external garments of various kinds ; it was probably dyed of different colours, the better to suit the purpose ; at least, we are certain from the quotations in the margin, that there were two sorts of taffata, that is, white and green.¹

BRANDEUM, according to the opinion of Du Cange, was a species of silk : he does not, however, speak positively to the purpose, but cites two authors of antiquity to prove that it was a sort of cloth of considerable value.²

SAMIT, or *samyte*,³ was a very rich and estimable stuff: sometimes it was composed entirely of silk ; but frequently it was interwoven with threads of gold and silver ; and in general it appears to have been embroidered, or otherwise embellished, with gold in a very costly manner. This material was chiefly dedicated to sacred uses, and constituted many of the rich official habits of the clergy : it was not, however, confined to the church ; the Norman monarchs, the nobility, and the ladies of high rank, at this period, made use of it upon particular occasions, when more than ordinary display of pomp was required. *Mirth*, as we find him described in the “Romance of the Rose,” was clothed in “a vest of *samit*, adorned with figures of birds, and embellished with beaten gold :”⁴ his chaplet was also made of “*samit* ornamented with roses.”⁵ *Gladness*, characterised in the same poem, is

¹ Unum mantellum de camocâ duplici cum *albd taffatâ*—unum mantellum comitis Cantix de panno blodio laneo, duplicatum cum *viridi taffatâ* —Monast. Angl. tom. III. part II. p. 86.

² Ferens in capite matronalem mitram, candentis *brandei* raritate niblatam.—Jo. Diacon. Vitæ S. Greg. lib. IV. cap. 83. Fanones auro parati ad offerendum 14 ; ex *brandeo* 3 ; ex pallio 15. Hariulfus Chron. lib. III. cap. 3.

³ Called by the Latin writers, samittum, samitium, scyamitum, samilis, xamitum, and exametum ; and by the French *samy*, or *samis* ; is generally defined by *pannus holosericus*, and sometimes put for any vesture of *silk* ; but most frequently it appears to have been ornamented with gold.

⁴ Line 835 :

D'un Samy pourtrait a oyseaulx
Qui estoit tont a or batu
Tresrichment—

Thus rendered by Chaucer :

And in a samette with byrdes wrought,
And with gold beten full fetously,
His body was clad full richely.

⁵ Line 844 :

Et samie lui fit chappeau
De roses gracieux et beau :

Which Chaucer simply calls,
A rosen chapelet.

[This is a mistake of Mr. Strutt's : “samie” in the above line should have been printed “sa mie,”

said to have been habited in a vest of *samit* covered with gold.¹ The general colour of this stuff was *red*; but an ancient French historian speaks of robes of *black samit* which belonged to St. Louis: and, in the “Romance of Lancelot de Lac,” we read of a vest and mantle of white *samit*.² The author of the “Chronicle of St. Denis” assures us, that the *Oriflame*, or sacred standard of the kings of France, was made of *red samit* ornamented with tufts of green silk.³

BAUDKINS, or *cloth of BAUDKINS* as it is called in our statutes of parliament, and *Baldekinus* in Latin, was one of the richest and most precious species of stuff that appeared in England at this period: it is said to have been composed of silk interwoven with threads of gold in a most sumptuous manner;⁴ and, according to Du Cange, derived its name from Baldeck, the modern appellation for Babylon, where it is reported to have been first manufactured. It was probably known upon the Continent some time before it was brought into this kingdom; for, Henry the Third appears to have been the first English monarch that used the cloth of Baudkins for his vesture.⁵

DIAPER, or DYAPREZ as it was anciently called according to the French etymology, and *diasprus* in Latin, was a rich figured cloth imported from the Continent: it appears to have been composed of a variety of materials, such as fine linen threads, threads of silk, and a mixture of silk and gold.⁶ It was, I presume, a thick kind of stuff, and closely manufactured: it constituted many of the ecclesiastical vestments,⁷ and was also used by the knights and officers of the army, and worn over their coats of mail; at which time it was usually embroidered with

Anglice “his mistress,” “his love,” who made him the chaplet. In the very next line the poet asks, “Et sçavez vous qui fut sa mie?” Mr. Strutt has quoted the verse correctly in a subsequent page.—ED.]

¹ Line 875: D’un samy vest bien doré; [D’un samy qui est tout doré.”—ED.] Which Chaucer calls, An over gylte samyte.

² Robes de samit noir.—Joinvil, in vitâ. S. Ludov.—Cote and mantil d’un blanc Samis.—MS. in the Royal Library, marked 20. D. iv.

³ L’oriflambe qui estoit d’un *vermiel* samit—et avoit houppes de soy vert.—Sub an. 1328.

⁴ Pannus omnium ditissimus, cujus stamen ex filo auri, subtegmen ex sericis, tegitur plumario opere intertextus.—Du Cange in voce *Baldekinus*.

⁵ Dominus rex (Henry III.) veste deauratâ, facta de preciosissimo *Baldekins*.—Matthew Paris, Hist. Angl. sub anno 1247, page 756. The same king, A. D. 1254, presented to the abbey of St. Albans duas pallus preciosas, quas baldekinos appellamus, &c.—Ibid. p. 903.

⁶ Cappam de *diaspero* aurisamito vel tartarisco aureo de sindone foderatam.—Vide Du Cange in voce *Diasprus*.

⁷ Dalmaticam et hoquetum de *diaspre* rubeo—capam auream vel sericam de *diaspre* paramentis, vel aurificis paratam et ornatam.—Invent. Eccles. ornament. ex Arch. S. Victor. an. 1100 et an. 1340.

their armorial bearings.¹ Stockings were sometimes made of diaper, which were richly variegated with figures and variety of other curious ornaments.²

It is highly probable, that the stuff, called *Damacius* by the Latin authors, in French *Damas*, and with us *Damask* from Damascus the city where it was originally fabricated, differed little or nothing from the *diaper* just mentioned: if that be the case, we may easily conceive how highly it was estimated in Europe, when we find, that, in the fifteenth century,³ no less than four pounds three shillings were given for a single ell of white figured damask.⁴

CAMOCA, or *camucum*, was a species of rich cloth, composed of silk or of some other material equally valuable: it does not appear to have been much used in this kingdom, because we have no appropriate name in English by which it may be distinguished. Froissart speaks of it as forming part of the French dress in his day;⁵ and we have indubitable evidence to prove that it was not totally unknown with us. Its colour might be varied; but, when it was used for the sacerdotal habit called the *alba*, it was probably white.⁶ The upper part of the shoes was sometimes made with *camoca*, and sewed together with threads of silver.⁷ An ancient author speaks of white and red and blue *camocæ*, purchased to make tunics, surcoats, and mantles. Velvet *camocæ* are also mentioned by the same writer.⁸

CYCLAS was another exceedingly rich kind of stuff, imported from abroad; and is said to have derived its name from the islands of the Archipelago called Cyclades, where it was manufactured.⁹ The Cyclas is mentioned by our own writers, and enumerated among the stuffs of the most costly kind. Brompton speaks of it as

¹ Thus a knight, in the MS. Romance of Gaydon, cited by Du Cange, is said to have *cote a armer d'un diaspre gaydi*; his horse was also covered with *d'un bon diaspre*.

² *Sandalia eum caligis de rubeo sameto diasperato bruedata eum imaginibus regum in rotellis simplicibus.* Monast. Angl. tom. III. p. 314. A French poet also, complaining of the cruelty of a lady, says, her heart was harder than "lou diaspre." [In this latter case the simile may be intended for the Jasper stone, from the Italian "diaspro," but the word "diaper" or "dyapre," came more probably from the town of Ypres in Flanders, which vied with Damascus in its wonders of the loom. Its manufactures were of course called d'Ypres, i. e. of Ypres. To damask or to diaper were therefore synonymous terms, and signified to cover any plain field with a flowered pattern.—ED.]

³ A D 1472.

⁴ Charpentier, in voce *Damacius*.

⁵ Il sont vestu de velour, et de *comacas* fourrez de vair et de gris.—Ibid. tom. II. cap. 74.

⁶ Unum mantellum de *camocá*.—Monast. Angl. tom. III. p. 86. Album de *camocá*. Ibid. p. 81.

⁷ *Calecamenta de camuco parata, filo consuta argenteo.*—Paulus Venetus, de Reg. Orient. lib. II. cap. 14.

⁸ Pour 62 aunes de *camocas* blane et vermeil pour faire cotes blanches Sarcos et Manteaux et *camocas* d'outremer—velvil *camocas*, &c.—Comput. Steph. de Fontana Argent. Reg. an. 1351.

⁹ *Stamina Phœnicum serum Cycladumque labores.* Guid. Britto, lib. IX.

being of a purple colour;¹ and a French author, cited by Du Cange, informs us, that a vestment of the Cyclas cost twelve pounds.² A cope is also mentioned in the Monasticon that belonged to John Maunself, which was made of cloth of gold called *Ciclaton*.³ There was a garment denominated Cyclas which anciently was appropriated to the women only, but in the modern times was adopted also by the men, and even worn by the warriors over their armour. The name of this garment is said by some authors to have been derived from the rotundity of its form;⁴ but perhaps its origin may be traced, with more propriety, to the cloth we are now speaking of. The Cyclas was used as a coronation-habit by Judith, daughter to the king of Bohemia, and expressly said to have been interwoven with threads of gold.⁵

BROCAT, or, as it is called in the modern language, *brocade*, was a very rich and valuable stuff: it was composed of silk interwoven with threads of gold and silver.⁶ We read of a clerical vestment, in an old Inventory cited by Du Cange, which was brocaded with gold upon a red ground, and enriched with the representation of lions and other animals.⁷ Brocade seems to have been exceedingly rare upon the Continent, even in the fourteenth century; and, probably, it was not known at all in England so early as the thirteenth.

CAMLET, or CAMELOT, *camelotum* in Latin, and *camelin* in French, was anciently made of camels' hair, and from that circumstance derived its name.⁸ It was originally manufactured in Asia; but a species of cloth in imitation of the Asiatic camlet, was fabricated at this period in France, and goats' hair was substituted for that of the camel. We read of the *cameline d'Amiens*⁹ and the *cameline de Cambrai*.¹⁰ We may learn that camlet was a kind of cloth esteemed by the nobility of France from the following anecdote: "Robert Sorbon, by way of reproach, told Joinville in the presence of St. Louis, that he was more richly habited than the king himself. To which he answered: Monsieur Robert, saving the

¹ Siclades ostrum.

² Unum *cyclatum* pretio 12 lib.—Du Cange, in voce *Cyclas*.

³ Capa—de panno aureo qui vocatur *ciclaton*—Monast. Anglia, tom. III. p. 316.

⁴ Cyclas genus vestis à rotunditate dicta.—Du Cange, in voce *Cyclas*.

⁵ Cycladem auro textam.—Monachus Pegaviensis, sub an. 1069.

⁶ Pannus sericus, auro vel argento contextus, qui *brocat* appellatur.—Concil. Hisp. tom. IV, p. 192.

⁷ Drappi *brocati* auro in campo rubeo laborati ad copias leones et alia animalia.—Du Cange, in voce *Brocare*.

⁸ Pannus ex camelorum pilis confectus.

⁹ Joinville in vitâ S. Louis.

¹⁰ De vest de Gand ne de Doüyay

Ne de Camelin de Cambrai.—Vulpe coronata MS. [It is probable that the real camlet of the twelfth century was a fine oriental manufacture similar to that which we now call cashmere, and widely different from the stuff which at present bears the name of camlet. The ancient camlet was imitated *then* as the modern cashmere is *now* in France.—ED.]

honour of his majesty, and your own, I am not in the least to blame upon this occasion : for, the dress which I now wear, such as you see it is, was not made by my own authority, but bequeathed to me by my parents. On the contrary, you are very blameable, and ought to answer for your temerity, who, being the son of a man and woman of low degree, have thrown aside the habit of your family, and clothed yourself with finer camlet than the king himself appears in.”¹ To this we may add that camlet is generally enumerated with silk, satin, velvet, and other precious stuffs. There was a cloth in use at this period called *barracanus*, which Du Cange assures us was a species of camlet.²

STANIUM, or STAMFORTIS, for *stamen forte*, which, I presume, was a strong sort of cloth, and of a superior quality, we find ranked with the bruneta and the camelot.³ A tunic made of this stuff was estimated at fifteen shillings.⁴ It was occasionally red and green ; but both those colours were forbidden to the clergy.

CHECKERATUS, or, as Chaucer calls it, CHEKELATOUN, for I imagine they were both the same, was a curious kind of cloth, well known in England at this period : it consisted of chequer-work curiously wrought, and appears to have been chiefly used by the clergy.⁵

MARBRINUS, or MARBRE,⁶ as it is called in French, was a species of cloth, composed of party-coloured worsted, interwoven in such manner as to resemble the veins of marble,⁷ whence it received its appellation ; but how far it was allied to the preceding article, which was also a cloth diversified with various colours, I cannot pretend to determine. Like the checkeratus, it seems to have been chiefly applied to the tunics and surcoats ; but the marbrinus was also common to both sexes. At the end of the thirteenth century thirteen ells of *marble-patterned* cloth were sold for fifty-eight shillings and sixpence ; which was the proper quantity to

¹ Joinville ut supra.

² In voce *Barracanus*.

³ Bruneta etiam, vel nigra, vel etiam stanio forte, vel cameloto.—Stat. Raymundi, an. 1233.

⁴ Pro 1 tunicâ de stamforti xv solidi.—Comput. apud D. Brussel, tom. II. p. 156.

⁵ Capa cum nodulis *checheratis* subtilis operis, facta de casulâ episcopi Fulconis.—Visit. S. Pauli, Lond. an. 1295. Chaucer says of Thopas,

His robe was of chekelatoun
That cost many a iane.

[Mr. Strutt was mistaken in supposing that by “*chekelatoun*” Chaucer meant the same stuff as “*checkeratus*.” In the very last page we have just read of a cloth of gold called “*ciclaton*” which is much more likely to have been the costly material mentioned by the Poet, and such appears to have been the opinion of some of his annotators.—ED.]

⁶ It was also called *marbretus* and *mebretas* by the Latin writers, and *maubre* in French.

⁷ Pannus ex filis diversi et varii coloris textus ; or, draps tixus de diverse laines comme *marbrez*.—Ordinat. Reg. Franc. tom. III. p. 414.

make four tunics for as many pages.¹ The several colours appropriated to this variegated cloth are enumerated by an ancient writer ; but, as most of them are unknown to me, I shall refer the reader to the margin, where he will find them as they stand in the original.² The marble cloth was thick in its substance, and sometimes adorned with figures of animals, and other representations, exclusive of the variegated work to which it owed its appellation.³

LAKE. This was the name appropriated to a fine kind of linen, or, perhaps, rather lawn : it appears to have been well known in England in the days of Chaucer.⁴ The foreign authors of this period mention *cimetum*⁵ and *baldinella*,⁶ both of which the lexicographers agree were fine thin kinds of linen ; but it is by no means clear, that they were used in this country. The word *cambreki*, or *cambreki*, occurs in the Romance of Launcelot of the Lake, as part of a lady's dress, and probably was the same with the modern cambric.⁷

GAZZATUM, a fine species of silk or linen stuff of the gauze kind, which is thought to have received its name from the city of Gaza in Palestine, where it was manufactured, is also spoken of by the Latin authors.⁸ It is, indeed, very uncertain, whether either of them were used in England during this century : the latter, however, together with other cloths remarkable for their delicacy, was strictly forbidden to be worn by the monastic clergy.

GALABRUNUS, and ISENBRUNUS, or, as it is called in French, *malebruns* and *valenbruns*, was a sort of fine cloth, held in high estimation upon the Continent at this period. Jean de Meun the continuator of the "Romance of the Rose" places it in the catalogue of precious stuffs sought after by the ladies.⁹ The

¹ Vadia Hospit. Rob. Comit. Clarim. sub an. 1295.

² Marbre verdelet, marbre vermeillet, marbre brousequiu, marbre caignez, marbre acole, marbre de graine, marbre dosien.—Mem. Comput. Steph. de Font an. 1351, cited by Charpentier.

³ Tunica de quodam panno marmoreo, spisso, cum rotis et grifonibus.—Visit. Thesauri S. Pauli, Lond. A.D. 1295.

⁴ Speaking of St. Thopas, he says :

He did on next his white lere
Of cloth of lake full fine and clere.

⁵ Pannis de bisso seu cimeto viridi.—Du Cange.

⁶ Sindonis subtilioris species, à loco unde advehitur nomen habens.—Ibid. in voce Baldinellâ.

⁷ [And originally manufactured at *Cambrai* whence its name.—ED.]

⁸ Brunctam nigram, gazzatum, et alium quemcumque pannum notabiliter delicatum, interdicimus universis — Concil. Buden. an. 1279, cap. 61.

⁹ Com luy siet bien robbe de soye,
Cendaulx, Mollequins, Mallebruns,
Indes, vermaulx, jaunes, et bruns.

Roman de Rose, line 21864 ; et infra.

copes of the dignified clergy were sometimes made with this cloth,¹ which was interdicted to the monks on account of the fineness of its texture.² Its colour, which is sometimes mentioned, is generally said to have been black.³

BOMBAX, and BOMBIX, or, in modern language, *bombasin*, a sort of fine silk or cotton cloth, was well known upon the Continent during the thirteenth century, but, whether it was used so early in this kingdom, I cannot take upon me to determine.⁴

BRUNETÀ, and BURNETA, or as it is called in French, *brunette*, was a fine sort of cloth. Its name does not appear by any means to have been derived from its colour, which was exceedingly dark, and, indeed, frequently quite black.

The *bruneta* was much valued by persons of quality of both sexes; and it is often metaphorically placed in opposition by the poets of the time to cloths of the coarsest nature;⁵ but the strongest proof of its beauty and delicacy is its being ranked with other precious stuffs, and for that reason prohibited to be used by the monastic devotees.⁶

The *moretus*, a species also of fine cloth, was, probably, very nearly allied to the *bruneta*: they are frequently classed together;⁷ and the *moretus* was equally forbidden to the inferior clergy.

BOQUERANNUS, in French *bougran*, and in our own language, *buckram*, was

¹ Noire chapes d'isambrun.—Guiot. de Provins, MS. cited by Du Cange.

² Nullus fratrum nostrorum pannis qui dicuntur galabrui vel isembrui vestiatur.—Statut. Petri venerab. cap. 16. Ponamus delicatas vestes, et nullus deinceps isembrunâ, saiâ, valenbruno, vel ejusmodi, aut etiam subtilioribus, pannis utantur.—Instit. Cap. General. Cisterciën, cap. 88.

³ Pallium nigrum de yembrano.—Du Cange, in voce.

⁴ Ibid. in voce *Bombex*.

⁵ Thus, in the Romance of the Rose, the author, speaking concerning the power of love, line 4438, asserts that it is not confined to high rank or rich vestments:

Car ausi bien sont amourettes
Soubz bureaux que soubz brunettes.

• Which Chaucer thus translates:

For al so well wol love be sette
Under ragges as ryche rochette,
And eke as well by Amourettes
In mourning blacke as bright burnettes;

substituting the words *mourning blacke* for the French word *bureauux*, which signifies a very coarse kind of cloth, as the reader will find in a succeeding article.

⁶ Item quod monachi nec camisiis lineis vel brunetis utantur.—Statut. Monach. Nig. Ord. apud M. Paris, sub an. 1238.

⁷ Nec habeant pannos de nigrâ brunetâ, nec de Moreto.—Du Cange, in voce *Moretum*. Quinque capis municatis de optimo moreto.—Mat. Paris, sub an. 1258.

a fine thin cloth,¹ so highly esteemed at this period, that it is ranked with the richest silks.² It was in some instances ornamented with borders of *cendal*; and frequently used instead of the skins of animals for the facings of garments made with other materials.³

The vestments of the clergy, the under tunics of the military officers, and many parts of dress appropriated to the females of the thirteenth century, were occasionally made of *buckram*. An ancient author speaks of certain ladies habited in vests of *buckram*, bound beneath their girdles, abounding with folds, and sewed together with sumptuous workmanship; to which he afterwards adds, they wore tunics made in a wonderful manner with buckram.⁴

TIRETANUS, and TIRITANIUS, or, as it is written in French, *tyretaine*, was a sort of fine woollen cloth manufactured upon the Continent.⁵ John de Meun, an author of this century, cited above, speaking of the women's robes, informs us, that they were made with fine silken stuffs, and of scarlet woollen cloth of *tiretaine*.⁶ An ancient author, mentioned by Du Cange, proves, I conceive beyond a doubt, that the same workmen who made the *tyretaine* manufactured the SARGE:⁷ the

¹ *Telæ subtilis species*.—Du Cange. [It must have been of a much finer quality indeed than the stuff which now bears its name, to have formed such garments as we here read of.—ED.]

² *Tyres et pailles bouquerans et cendez*.—Roman de Jordain MS.

³ *Un bougheran blanc borde de noir cendal*.—Invent. Eccl. Camarac. an. 1371, MS.

⁴ *Aliæ mulieres boqueranno stricto sub cingulo multis plicis sumptuosis operato et insuto vestiuntur*.—Vincen. Belvac. Spec. Hist. lib. XXX. cap. 85. *Tunicas miro modo formatas portant de buccarano*.—Ibid. lib. XXXII. cap. 4.

⁵ *Pannus lanâ filoque textus*.—Du Cange, in voce *tiretanus*.

⁶ *Robbes faittes par grans devises,
De beaulx draps, de soye, et de layne
De scarlate de tiretaine, &c.*

Roman de la Rose, line 21,856, et infra.

[In other editions it reads thus :

“De beaulx draps de soye, ou de laine ;
D’Escarlatte, de tiretaine,
De verd, de pers et de brunctte,” &c.

making scarlet and *tiretaine* two separate articles.—ED.]

⁷ *Toutes les foiz que aucun tiretanier venra en la dite ville pour suvrer du mestier de tiretaines et de sarges il doit prendre congie de nous*.—Consuet. Genoves. MS. cited by Du Cange. [The *tiretaine* translated in French Dictionaries “Linsey-Woolsey,” is no other than the *tartan* of the Scotch, and was frequently of the same pattern. In the library of H.R.H. the Duke of Sussex is an Italian MS. of the 14th century, in which the curtains of the Tabernacle are of chequered tartan exactly resembling in colour one of the best known Scottish plaids, green and black with a red stripe.—ED.]

latter, indeed, was chiefly used for curtains, and hangings, and other domestic uses, which may lead us to conclude, that it was of a coarser quality than the former. We read, however, of *painted sarges*,¹ which, perhaps, should be rendered *sarges adorned with needle-work* after the manner of tapestry: this cloth was not confined to one colour; red and black are specified in the margin; the latter we find was manufactured at Caen in Normandy.²

SAGUM, or *saie* as it is written in French, and *saye* in our own language, was a valuable kind of cloth, and, though it did not rank with the most precious articles applied to dress, was still esteemed for its delicacy.³ As early as the reign of William Rufus, a pair of stockings made with *saye* were estimated at three shillings, which that luxurious monarch thought too common for his wearing, and insisted upon being provided with others of a higher price.⁴

BIFFA was a sort of cloth used in France at this period: we find that it was purchased for the vestments of the ladies who waited upon the queen; and although we are not, indeed, acquainted with its qualities, nor even with the materials from which it was fabricated, it appears, from the note in the margin, to have been a valuable article of dress.⁵

SCALFARIUS, and FRISIUS, or *frieze*, though both of them cloths of an inferior quality when compared with those mentioned in the preceding articles, were not, apparently, of the coarsest kind, but well calculated, at least, for warmth and comfort; for which reason they were thought to be ill suited to the professors of self-denial; and we find, that the black monks were prohibited from making their garments with either the *scalfarius* or the *frieze*, excepting such of the fraternity as resided in England, or near to it, where the coldness of the climate rendered the indulgence necessary.⁶

FUSTANUM, or *fustian*, a species of cotton cloth well known at this period, was much used by the clergy, and especially appropriated to that part of their

¹ Unam sargam pictam. Invent. an. 1356.—Ibid.

² Unius sargæ lanæ rubei coloris—Sarges noires de Caen.—Ibid.

³ Quodam delicato panno, qui vulgò saie vocatur.—Hugo de S. Victore de Claustro Animæ, lib. II.

⁴ See vol I. page 98.

⁵ Pro biffis, emptis per Odonem de Cormallio ad vestiendis fœminas reginæ, xxiii. lib. iv. fol. viii. den. Comput. an. 1239. It was ranked among the larger cloths with respect to the duty paid for it by the clothiers. De chascun gran drap qu'il (les drapiers) feront trois deniers; de une bife trois den. d'un petit drap deuse den.—Lit. pat. A.D. 1293, apud Marten, tom. I. col. 1259.

⁶ Statutum est, ut nullus fratrum nostrum pannis, qui vocantur scalfarii, vel frisii, vestiantur, exceptis Angli et Angliæ affinis.—Statut. Petri venerab. pro Cluniacensibus, cap. 16.

habit called the *casula* or *chesible*.¹ Indeed, the Cistercian monks were forbidden to wear any other *chesibles* than such as were made of linen or of fustian.²

CHANABACIUS, or *canvas*, was used at this period, though, I presume, but partially, because it is so seldom mentioned: and even then it seems to have formed an external part of the dress only.³

CHESSEFAS was a kind of cloth which seems chiefly to have been appropriated to the use of such persons as resided in the country; and for that reason it is sometimes called *chessefas de cambio*.⁴ It was known upon the Continent at this time; but the materials with which it was composed, and the nature of its texture, are equally uncertain.

RUSSETUM, or, in modern language, *russet*, was a coarse sort of cloth held in no great estimation by the wealthy. It seems, indeed, to have been confined to certain religious orders,⁵ and to the lowest classes of the people. The clothiers, under a statute enacted by king John, were commanded to make all their dyed clothes, and especially russet, of one breadth, namely, two ells within the lists. The colour of the russet was generally grey.⁶

BIRRUS, and BURELLUS, or, as it is called in French, *bureau*, was one of the coarsest species of woollen cloth in use upon the Continent: it was thick and rough, and appropriated chiefly to the poorer sort of country people: it answered their purpose, not only on account of its cheapness, but also for its warmth, and the defence it afforded against the inclemency of winter; therefore a mantle of thick bureau, lined with lambs' skin, is said, in the "Romance of the Rose," to be an excellent protection in storms of wind and rain, and in tempestuous weather.⁷

¹ Casula de fustiâ, cujus totus apparatus de fustian—casula de fustian.—Visit. Thesau. S. Pauli, Lond. an. 1295.

² Neque casulas nisi de fustaneo vel lino.—Monast. Angl. tom. I. p. 700.

³ Unum bliaudum de channabacis.—Chart. Camal. Monast.

⁴ Du Cange, in voce *chessefus*.

⁵ Henry de Knyghton, speaking of the Lollards, says: primâ introductione hujus sectæ nefandæ vestibibus de russeto utebantur.

⁶ Du Cange defines the word russetum—pannus vilior rusei vel rufei coloris.

⁷ Ausi tres bein se dieu me garde
Me garantit et corps et teste
Par vent, par pluye et par tempeste
Fourre d'aigneaux sur gros bureaux.

Roman de la Rose, line 9495; et infra.

⁷ In the will of St. Louis is the following article: Item, legamus C libras ad burellos emendos pro pauperibus vestiendis.—See the Glossary to the "Romance of the Rose."

Red or grey¹ are colours appropriated to this cloth ; but I do not pretend to assert that it was confined to these two. The *russet* and the *bureau* are sometimes ranked together,² and probably they resembled each other in their texture : the same parity of reasoning will hold good with respect to another coarse cloth, called *cordetum* ; which, if not the same as the *bureau*, at least is classed with it.³

BROELLA, a sort of cloth not frequently mentioned, appears to have been of an inferior kind, and chiefly used by the monastic clergy for their frocks, their hoods, and, perhaps, for other parts of their habits.⁴

SARCIATUS, or *sarcilis*, a coarse woollen cloth, was appropriated principally to the habits of the lowest classes of persons, and to such of them especially as subsisted upon charity.⁵

I have in the foregoing articles enumerated most of the different sorts of cloth distinguished by the writers of the thirteenth century, and by them appropriated to the dresses then in use ; at the same time I think it highly necessary to apprise the reader, that I am far from imagining that they were all, or even the major part of them, first introduced precisely at this period ; several of them certainly derive their origin from much higher antiquity : and, perhaps, all of them existed some time prior to their being noticed by the various authors referred to. It is evident, however, that they did exist during the century at present under our consideration, and of course ought not to be omitted here.

The furs of *sables*, *beavers*, *foxes*, *cats*, and *lambs*, were used in England before the Conquest : to which were afterwards added those of *ermine*, *squirrels*, *martens*, *rabbis*, *goats*, and of many other animals.

In the thirteenth century the use of furs became general. The robes, the mantles, and other external parts of the dress of persons of opulence, were constantly lined or faced with such of them as were of the finest and most expensive kind : they wore them not only for warmth, but for ornament, in the seasons when warmth was not required ; and it appears that they were varied accordingly : *sheeps' skins*, *lambs' skins*, and other furs of the coarsest kind, were used by the

¹ Rouge, ou grisatre.—Ibid

² Rousseti, seu burelli.—Du Cange, in voce *Burellus*.

³ Tunicam de panno grosso, vocato burello, seu cordeto.—Ibid.

⁴ Fricos et cuculos de broellâ.—Arrest. Parl. Paris, an. 1377.

⁵ Petrus Franco det duobus pauperibus tunicas singulis annis—et utraque tunica sit de duobus alnis de sarzil quæ currunt in foro Montisbrusonis.—Hist. Eccles. Lugdun. p. 321.

lower classes of people in the winter to defend them from the inclemency of the weather.¹

The furs, or *pelures*, as they are called by our early writers, which adorned the garments of the nobility, are distinguished by several appellations; as *gros vair*, *minever*, *pennevaire*, and sometimes simply *vair*. The author of the Glossary to the last Paris edition of the "Romance of the Rose" assures us, that "the fur most esteemed was the skin of an animal of the squirrel-kind, called *vair*, whose back was of a bluish grey resembling the colour of a dove,² and its belly white. It was," continues he, "divided into large and small squares,³ and for that reason it was distinguished by the appellations of *great* and *small* *vair* :⁴ the name of *penne*, or *panne*, was given to it, because the fur-linings were usually composed of several pieces, or rather skins, sewed together like the seams of a garment."⁵ Other authors assert, that the *vair*, or *vares* as it is sometimes called, was the skin of the Pontic mouse,⁶ and derived its name from *varius*; and that this appellation, in Latin, was given to it on account of the variety of its colours, its back being brown, and its belly white.⁷ The word *miniver* occurs with us in wills and other writings of antiquity, which is *menue vair* in French, and in Latin *minutus varius*, or lesser *vair*; and was so called in opposition, "I suppose," says a modern author, "to the furs of larger animals."⁸ Some contend that the *vair* was only a secondary species of fur, and assert that the *ermine* was the first in value; and other modern authors again confound the two together,⁹ which is certainly not correct, because we find them often particularly distinguished from each other

¹ Usually called *pelles lunatæ*.

² *Columbine*.

³ Grands et petits carreaux.

⁴ Gros ou grand vair, et minue ou petit vair.

⁵ Pans d'un habit.

⁶ Pellis muris Pontici.

⁷ On l'appelle vair à variis coloribus; hence veergares, or vairs gris, pelles variorum, for vairorum et pelles variæ.

⁸ Mr. Gough, in his Sepulchral Monuments, vol. 1. page 190 of the Introduction.

⁹ Author of the Glossary to the "Romance of the Rose," cited above;—see Du Cange in voce *Ermina*. [There exists great confusion certainly upon this subject, and it is exceedingly difficult now to ascertain what was anciently understood by the terms aforesaid. The appearance of *vair* is handed down to us by the illuminations, in which we perceive garments so lined exactly resembling the charge called *vair* in Heraldry: but "Meniver pure" in James the Second's time was understood to be the white fur of the ermine unspotted with the black tails, and is distinctly so described by Sandford in his Coronation of that Monarch. Robes of velvet instead of cloth with the usual distinction of bars of *meniver*, (i. e. "Capes of Meniver powdered with two bars or rows of ermine") were allowed to Barons by James the Second, by a grant dated April 2nd in the 1st year of his reign.—ED.]

by the ancient writers. In fact, I do believe that the words *vair*, or *varius*, were often applied to any of the finer kinds of furs, when their colours were diversified and opposed to each other upon the same garment. We learn, however, from an ancient record,¹ cited by Du Cange, that the *vair* was worth twice as much as the fur of cats or of rabbits, and four times as much as that of a lamb.²

A valuable species of fur, called *cicimus*, is mentioned by one of our own historians:³ the same fur is denominated *sismusilis* by a foreign author;⁴ and, in the “Romance of Launcelot de Lac,” it appears that a scarlet mantle, lined with *chisamus*, formed part of the dress of a young lady of quality.⁵

The skin of an animal called *dossus*, which, according to Du Cange, was well known in France by the appellation of *petit gris*, was used at this period as a fur for the linings and facings of the hoods and mantles.⁶

I have already, more than once, in the prosecution of this work, directed the attention of my readers to the commendation justly bestowed upon our fair countrywomen for their skill in the elegant art of embroidery.⁷ It was not in England only that their works were prized; we shall see below, that the embroideries exported from this island were held in the highest estimation upon the Continent.

In the early ages of the world, the whole process of the clothing-arts was practised by queens, princesses, and ladies of the highest rank, with the assistance of their female servants: indeed every mistress of a family was a superintendant of a clothing manufactory.⁸ When these occupations were taken up by the men, and cloth had become an article of extensive merchandise, the women were employed in certain relative parts of the business only; and this still continues, in some measure, to be the case; for the distaff, with the spinning-wheel, are not entirely banished from the doors of the rustics in the present day. The ladies, however, after they had given up the share they had formerly occupied in the

¹ Dated 1036.

² Penna agnina, vel pellicia, i den.; grisia, vel varia, iv. den.; de cattes, vel coninis, ii den.—Privileg. Leduini Ab. S. Vedasti.

³ Vestes preciosissimas, quas robas vulgaritèr appellamus, de escarlete prælecto cum penulis et fururiis variis cisimorum, &c.—Matt. Paris, Hist. sub an. 1248.

⁴ Roccum sismusilum optimam 10 solid.—Rhenanus Re. German. lib. II, p. 95.

⁵ Mantiel descarlate a penne de chisamus.—MS. in Bib. Regis, Mus. Brit. insig. 20. D. iv.

⁶ Du Cange, in voce *Dossus*.

⁷ Vol. I, Pages 3, and 13.

⁸ See the Introduction, p. ix.

clothing manufactures, employed their time in beautifying and adorning with the needle the productions from the loom. The works of the needle were of various kinds ; but none seems to have claimed the attention so much as those that relate to embroidery, which was, not without reason, called “ *painting with the needle* ;”¹ for, the representation of men, beasts, birds, trees, flowers, or any other subjects, agreeably to the fancy of the artist, formed with variety of colours compressed into one view, may, with the greatest propriety, claim the appellation of a *picture*,² without animadverting precisely to the means by which it was performed.

It is certainly proper to consider the embellishments of embroidery as merely ornamental ; and for this reason, previously to my entering farther upon the subject, I wish for a moment’s indulgence. There are certain decorative parts of dress which made a great figure at this period ; and which, I presume, however they might in some instances be separated with propriety, in others bore a close connection to the work of the needle, and in many were perfectly synonymous : these are the *aurifrigiæ*, called in French *orfrais*, and by our own authors *orfreys*.³ In variety of instances, the *aurifrigiæ* were certainly fringes or laces interwoven with threads of gold and silver, without the assistance of the needle, and totally independent of the garments they were intended to adorn : this kind of manufacture seems to have been analogous to the *Phrygian work*,⁴ which is frequently mentioned by the ancient historians. On the other hand, the *Cyprian work*, equally as well

¹ Acupictus.

² And this answers to the description given of the robe of *Riches* in the “Romance of the Rose,” which was “embroidered with the figures, [or, rather, subjects from the Histories,—ED.] of *kings and emperors*.”

Pourtraiter y feront d’orfrois

L’ystroyres d’empereurs et roys.—Lines 1067, 1068.

[Pourtraictes y furent d’orfrois

Hystoyres d’Empereurs et Roys.—Lines 1070, 1071.]

Which Chaucer thus translates :—With orfreys leyde was every dele,

And purtrayde in the rybanynge

Of dukes, storyes, and of kynges.

³ Called also *aurifrasium*, *aurifrisca*, *aurifrisium*, *aurifres*, and *orfreys*, by the ancient writers. *Aurifrigia* is thus defined by Du Cange : *Limbus acupictus, auro plerumque argenteo distinctus, qui ad vestes sacras assuitur* ; but certainly these *borders*, or *fringes of gold and silver*, were by no means confined to the clerical habits.

⁴ *Opus Phrygium*, so called because it was first manufactured in *Phrygia*, is said to have been *auratis filis intextum*.—Du Cange, in voce *Aurifrigia*.

known at this period, appears to have been more closely allied to *embroidery*, which is properly denominated the *work of the needle*.¹

It is abundantly evident, that the *orfreys* were not confined merely to laces, fringes and other appendages to the garments; they included also the ornamental *work of the needle* upon the garments themselves, and of course formed a part of the elegant productions for which the ladies of this country were so justly celebrated. I cannot, indeed, help thinking that these superb embellishments ought to be considered in a still greater latitude; for, in many cases, they seem clearly to have been the production of the *worker in metal*; and then they may properly be called the *goldsmith's work*.

The art of embroidery in England suffered no diminution from the Conquest, but, on the contrary, was considerably improved; and, works of this kind were not only taken up by persons of rank for their amusement, but followed by others of inferior situations for the sake of profit; which brings to my mind a curious anecdote, related by an ancient monkish writer of this country:² "There was," says he, "a venerable matron, named Matilda, who was skilful in the art of embroidery,³ and used to adorn the garments of the king and of the nobility with gold and gems, which she diversified with flowers and other devices in a curious manner.⁴ This good lady, having in hand a work of great consequence for the countess of Gloucester, and being under an engagement to finish the same at an appointed time, it happened unfortunately, that the solemnity of Edward the Martyr intervened. The fair artist, fearful on the one hand to offend the noble lady if she neglected to fulfil her promise, and, on the other hand, to incur the displeasure of the saint, if she presumed to work upon the day set apart for the commemoration of his death, was uncertain which way she should proceed. Her servant, perceiving the difficulty she laboured under, endeavoured to persuade her, that it would be more profitable for her to neglect the festival of the saint, and to oblige the countess: but, for her temerity in endeavouring to dissuade her mistress from

¹ *Opus Cyprense* garters were embroidered with silk and Cyprian gold. Cyprus was a thin transparent texture like gauze or lawn. Hence Milton's "stole of Cyprus lawn," *Il Penseroso*. Cyprus is also applied to crape; and then it was black, and used for widows' weeds like our modern gauze trimmings; and sometimes cyprus signifies a shroud.—Introduction to Mr. Gough's *Funeral Monuments*, vol. I. p. 188.

² Ailredus, abbas Rievallis, de vitâ et miraculis Edwardi Confessoris, apud Twysden, p. 409. This author wrote in the time of king Stephen.

³ Purpurandi artes.

⁴ Opere polymito.

the performance of this religious duty, she was suddenly punished with a paralytic stroke; and the disease admitted of no cure until she was carried to the tomb of Edward the Confessor, in the abbey-church of Westminster, who was nephew to the holy Martyr; where she humbly confessed her fault, and was restored to her former health; and the countess of Gloucester, no doubt, submitted quietly to the disappointment she met with for the miracle's sake."

Christiana, prioress of Markgate, is another artist, recorded for her skill in needle-work and embroidery. Matthew Paris informs us, that, when Robert, abbot of Saint Albans, visited his countryman pope Adrian the fourth, he presented to him, among other valuable things, three mitres, and a pair of sandals worked in a wonderful manner by the hand of that lady.¹ His holiness refused the other presents; but thankfully received the mitres and the sandals.

The richly embroidered garments of the English clergy excited the admiration of a succeeding pontiff,² who enquired where they were made; and, being answered in England, he exclaimed, "O England, thou garden of delights, thou art truly an inexhaustible fountain of riches! from thy abundance much may be exacted!" and immediately dispatched his bulls to several of the English clergy, enjoining them to procure a certain quantity of such embroidered vestments, and send them to Rome for his use.³

Indeed, the sacerdotal habits, embellished by the English artists, appear to have justly deserved the encomiums bestowed upon them. If they correspond with the descriptions given of them by the cotemporary writers, some of them were nearly covered with gold and precious stones, and others were beautifully decorated with figures of men, of beasts, of birds, and of flowers.⁴

The art of embroidery, posterior to the Conquest, was not confined solely to the decorative parts of dress: it was taken up upon a broader basis: and suits of tapestry were produced from the needle, which exhibited not only the simple parts of Nature singly, but extended to such a combination of those parts as was necessary to produce historical subjects, or rather a succession of different representations of the same history. The tapestry at Bayeux, in Normandy, which is preserved to this day in the cathedral-church of that city, is a curious and a valuable proof of the

¹ Mitras etiam tres, et sandalia operis mirifici, quæ domina Christiana, priorissa de Markgate, diligentissimè fecerat.—Mat. Paris, in *Vitâ Abbatûm*, p. 71.

² Innocent IV.

³ Ad planetas et capas suas chorales adornandas.—Mat. Paris, *Hist. Angl.* sub anno 1246.

⁴ Mat. Paris, in *Vitâ Abbatûm*; et *Hist. Cænobii Burg.* pp. 100, 101.

truth of this assertion. I shall give the description of this precious relique of antiquity in the words of a modern author,¹ who speaks from his own observation : “ I had,” says he, “ the satisfaction of seeing that famous piece of furniture, which with great exactness, though in barbarous *needle-work*, represents the history of Harold, king of England,² and of William, duke of Normandy, from the embassy of the former to duke William, at the command of Edward the Confessor, to his overthrow and death at the battle fought near Hastings. The ground of this piece of work is of white linen cloth, or canvas, one foot eleven inches in depth, and two hundred and twelve feet in length. The figures of men, horses, &c. are in their proper colours, worked in the manner of the samplers in worsted, and of a style not unlike what we see upon the China and Japan ware ; those of the men particularly, being without the least symmetry or proportion. There is a small border, which runs at the bottom and top of the tapestry, with several figures of men, beasts, flowers, and even fables, which have nothing to do with the history, but are only ornaments. At the end of every particular scene there is a tree by way of distinction ; and over many of the principal figures there are inscriptions, but many of them obliterated. It is annually hung up on St. John’s day, and goes round the nave of the church, where it continues eight days ; and, at all other times, it is carefully kept, locked up in a strong wainscote press, in a chapel on the South side of the cathedral dedicated to Thomas Becket. By tradition, it is called *Duke William’s toilette*, and said to be the work of Matilda his queen and the ladies of her court, after he had obtained the crown of England.”

Thus far my author ; who candidly confesses, that the attribution of this work to the queen of the Conqueror depends entirely upon tradition ; I shall therefore, with less hesitation, offer the following remarks upon the subject : so far as one may judge from the habits and general costume exhibited in this celebrated vestige of antiquity, it appears to have been the production of an artist more modern than the fair Matilda. I should place it half a century, at least, posterior to the event it is designed to commemorate ; and I am confirmed in this opinion by the examination of the paintings contained in several manuscripts which appear to be nearly coëval with the Conquest, and from comparing them with others that are decidedly of the twelfth century ; I have constantly found the latter more agreeable

¹ Anglo-Norman Antiquities, by Dr. Ducarel p 79 ; and Appendix, p 2.

² Harold the Second.

to the representations upon the tapestry than the former; but one manuscript in particular I wish to distinguish upon this occasion, from which this work has received the embellishment of several interesting figures;¹ the paintings therein contained, especially those that represent the military habiliments of the twelfth century, correspond so exactly with the style of drawing and form of the armour, as we find it displayed by the needle-work, that one would naturally conclude the one had been copied from the other, or that both of them had been designed by the same artist.² If tradition has antedated the execution of this celebrated tapestry, perhaps, the error arose from its having been manufactured in England, and by an artist whose name might correspond with that of the Conqueror's consort. Tapestries of the same kind were certainly used at this period in England; for Matthew Paris informs us, that Richard, abbot of St. Alban's,³ decorated the altar of his church with an hanging of tapestry, which contained the representation of the sufferings of St. Alban.⁴

Some cursory remarks have already occurred respecting the progressive alterations that took place in the dresses of the English subsequent to the Norman Conquest:⁵ in the present chapter, a few general observations may properly enough be added previously to the entering upon a more minute investigation of the various component parts of those dresses, separately considered.

The sumptuary laws, assisted by the example of Henry the First, produced a temporary reform in several fashionable absurdities that had been prevalent in

¹ The MS. here alluded to is an ancient Missal of the twelfth century, in the possession of Francis Douce, Esq. It is enriched with several rude but curious paintings adorned with ornamental borders; one of which is given as a specimen, plate XL: the figures are taken from two delineations contained in the same MS. [We cannot here revive the controversy which has raged so hotly since Mr. Strutt published this work respecting the age of the Bayeux Tapestry. The opinion of the late Mr. Alfred Stothard was in favour of the earliest date, and the resemblance remarked by Mr. Strutt does not shake that authority, as there was little difference between the armour of the close of the eleventh and that of the beginning of the twelfth century. Supposing the Tapestry to have been commenced the day after the last event it commemorates, "the Battle of Hastings," it must have taken some considerable time to complete: but we may surely consider it to have been the work of a person or persons nearly if not quite cotemporaneous with the Norman Invaders. We might ask also if Mr. Douce's Missal or Psalter is of the twelfth century, why did Mr. Strutt give a figure from it on his 30th plate as of the "*Eleventh Century*"?—ED.]

² See the middle figure, plate XLIII.

³ He was abbot from 1088 to 1119.

⁴ Et dosale unum, sive tapesium, in quo passio Sancti Albani figuratur.—Vita Abbat. S. Albani, p. 55.

⁵ See Vol. I. page 86, et infra.

England during the life-time of his brother Rufus.¹ I have said a temporary reform, because the tenor of ancient history sufficiently proves, that a variety of exuberances of fancy relative to dress, equally condemnable with those that preceded them, if not, in many instances, the same revived again, took place before the death of the royal reformist. Whether this relapse originated from a repeal of the laws just now alluded to, or from a want of their being enforced with sufficient rigour, I shall not presume to determine; but the last proposition joined with a relaxation of example at the court, appears to me to have been the efficient cause.

Stephen succeeded the elder Henry in the throne of England; and, as his title to the crown was not perfectly consistent with the established laws of the country, he is said to have endeavoured, upon a political principle to recommend himself to the favour of the nobility, and the people at large, by the indulgence of pomp and good living. "Soon after his coronation," says an ancient historian,² "he celebrated the festival of Easter at London; and his court was crowded with multitudes of the nobility, where there was displayed such brilliancy of gold, of silver, and of gems, with such variety of vestments, and such sumptuous feasting,³ as far exceeded the splendour of any solemnity that had been previously seen in this kingdom." The love of finery, under the auspices of such a monarch, would probably have increased to a great extent, had not the troubles, which clouded the major part of his reign, restrained its growth. It blossomed again, however, towards the conclusion of his government; and his successor, Henry the Second, seems to have adopted the same system; which system, being countenanced by Becket, the favourite saint of the preceding monkish writers, probably secured this prince from the severity of censure, which had been so bountifully bestowed on his predecessors.

In the dawn of his greatness, Becket manifested his predilection for pomp and ceremony; and the royal favour afforded him ample means for the indulgence of his inclination. When he was chancellor of England, he was appointed by the king ambassador to the court of France, to settle the preliminaries respecting the marriage of prince Henry and the daughter of the French king; and this he thought a proper time to manifest to the people of both nations, that he was, at least, the second man in his own country. Fitz Stephen, his chaplain and

¹ See Vol. I. page 87.

² *Annales Rogeri de Hoveden*, pars prior, fol. 276. sub anno 1136.

³ *Dapsilitate*. Ibid.

historian, and who was probably an eye-witness to the facts he relates, endeavours to excuse the ostentatious pride of his patron, displayed upon this occasion, by saying, that his view, in exhibiting to a foreign court the opulence, or rather luxury, of the English nation, was in order to excite the admiration of the people, that due honour might be done to the king his master through him, and to himself, from the splendour of his appearance.¹ The historian then proceeds to recite the manner in which the haughty prelate travelled, and the nature of his equipage; and from his description I shall select the following extracts, which seem to be pertinent to the present purpose: He had two hundred horsemen in his train, consisting of clergymen, with knights, esquires, and the sons of noblemen, attending upon him in a military capacity, and servants of several degrees. They were all equipped with arms, and clothed with new and elegant garments, every one according to his rank. He had with him twenty-four changes of apparel, intended, I presume, for presents to the French officers of state. The historian then adds, that no kind of elegance was spared upon this occasion, such as furs of the most precious kinds, with palls and suits of tapestry, to adorn the state-bed and bed-chamber; and also that he took with him dogs and birds of every species, that were proper for the sports of monarchs, or used by the wealthy. This little army was followed by eight carriages constructed for swiftness; and every one of these carriages was drawn by five large and beautiful horses; to every horse was appointed a strong young man, clad in a new tunic, which was girded about his loins; and every carriage was followed by a post-horse with a guard: in these conveyances, the plate, the jewels, the sacred vessels, the ornaments for the altar, and all the furniture belonging to the chancellor and his company, were deposited.

The coronation-dress of Richard the First is particularly described by several of our antient historians;² and, probably, because it was uncommonly splendid: it appears, indeed, that the whole ceremony of his inauguration was conducted with more pomp and magnificence than had been displayed upon the same occasion in the preceding ages. The bishops, the abbots, and many of the superior clergy, were clothed in *copes* of silk:³ they were preceded by the inferior clergy habited in *white*. The king, having previously taken the coronation-oath, was divested of

¹ Parat ostendere et effundere luxûs Anglicani opulentiam, ut apud omnes et in omnibus honoretur persona mittentis in misso, et missi sua in se. W. Stephanide, in vitâ S. Thomæ Cantuariensis.

² Annal. Rog. de Hoveden, fol. 374. See also John Bromton, Henry Huntingdon. Matthew Paris, sub an. 1189.

³ Capis sericis.

all his garments, excepting his *shirt*, which was open upon the shoulders, and his *drawers*:¹ these, I presume, were fitted to the legs, and answered the purpose of stockings; for stockings, which certainly formed a very material article of dress at that period, are not mentioned; but immediately afterwards it is said, that sandals, ornamented with gold, were put upon his feet;² and the archbishop of Canterbury gave him the sceptre into his right hand, and the regal staff³ into his left, and then anointed him in three several places; a consecrated linen veil⁴ was then placed upon his head; and over the veil a cap, or *hat*:⁵ he was then clothed with the royal vestments, namely, the tunic, and the dalmatic, or super-tunic; the archbishop then gave him the sword, and two noblemen applied the spurs of gold to his feet; and, being invested with a mantle, he was led to the altar, where he promised to keep inviolable the oath he had taken. The crown was then taken from the altar and given to the archbishop, who placed it upon the head of the king;⁶ and, so crowned, he was conducted to his throne. After the ceremonies and procession were concluded, the king laid aside the regal vestments and the crown, and clothed himself with lighter garments, and assumed a crown of less weight; and, so decorated, came forth to dinner.

¹ Camisiâ et braccis. Hoveden.—Brompton calls the drawers *bractis*.

² Deinde calciaverunt eum sandaliis auro contextis. Hoveden, &c. ut suprâ. [The “braccis” or “bractis” above mentioned were doubtless the hose or chausses of the Anglo-Normans, which were like pantaloons with feet to them, and over these would be tied the golden sandals or probably that species of leg bandage or cross gartering so characteristic of this period.—ED.]

³ *Virgam regalem*. I have a transcript before me, communicated by Thomas Astle, Esq. from an ancient roll, 9^o Johannis, and intituled, “*De Jocalibus recipiendis*,” in which particular mention is made of the great sceptre (*magnum sceptrum*) used at his coronation, and the regal staff or rod of gold (*virgam auream*), surmounted with a dove; which was probably the case in the present instance. (See plate XXVIII.)

⁴ Consecratum pannum lineum. Hoveden, &c. *ibid*. [A *coif*, not a *veil*.—ED.]

⁵ *Pileum*, *ibid*. [A *cap* certainly, perhaps of estate. Vide, page 37 of this Vol.—ED.] This passage proves that the coronation-crown differed from the crown usually worn by the Anglo-Norman monarchs at this period; [Mr. Strutt should have said “the *concluding portion* of this passage,” for this part of it only seems to prove that the crown was placed over the cap, which is likely enough, as the crown had not at that time a cap of velvet, bordered with ermine attached to it as now.—ED.] and in the document, just mentioned in a preceding note, I find the following entry; *magnam coronam quæ venit de Almaniâ*. “This great crown,” says Mr. Astle, “was probably that which the emperor Henry VI. sent to him;” that is, to king John. See Hoveden, fol. 341.

⁶ In an inventory taken of the regalia, dated 56 Henry III, mention is made of a large and precious crown, to which no price was affixed; and of three other crowns of gold, valued at three hundred and sixty-eight pounds, thirteen shillings and fourpence. Rymeri Fœdera, vol. I. p. 878.

The love of splendour seems, indeed, to have been a prevalent passion in the mind of Richard the First; and the magnificence, with which he appeared in his journey to the Holy Land, is spoken of by the ancient historians in such terms as seem to border upon romance: it excited the admiration of the foreign powers, and the envy of the French king, whose glories were eclipsed by the superior pomp and valour of the English monarch.¹

In the busy reign of John, the prevalent luxuries relative to dress were probably abridged; at least, they do not appear to have excited the severity of historical censure at that period. We learn from an original document, preserved at the Record Office in the Tower of London, that the sum of seventy-four pounds, nineteen shillings, and nine pence, was ordered to be paid, by the king's treasurer, for the purchase of coronation-ropes for the use of the sovereign and his consort Isabel, when she was crowned queen, and the king inaugurated the second time.²

In the reign of Henry the Third every species of ostentatious parade was revived with additional vigour; and the history of Matthew Paris, the monk of St. Albans, who lived at that time, abounds with descriptions of splendid entertainments and excesses of personal adornments exhibited upon those occasions, to which it seems he was sometimes an eye-witness; and his reflections upon these fashionable vices, as they were called, are replete with severity.

When Isabel, the sister of Henry the Third, was affianced to the emperor Frederic, she was conducted to Sandwich by her brother with three thousand horsemen in his train, and was "furnished with all worldly abundance." She had with her, according to the historian, a crown of most curious workmanship, made on purpose for her, of pure gold, and enriched with precious stones, to which were added rings and bracelets of gold, with jewels, caskets, and ornaments of every kind appertaining to women, not only in great abundance, but even in superfluous quantities.³

The following year, when the king espoused Eleanor, daughter of Raymond earl of Provence, the citizens of London met him and his consort on their way, and conducted them with great pomp through the city, which was ornamented upon that occasion with banners of silk, garlands, palls, and tapestry. Such of the citizens as claimed, by ancient right, an office at the coronation, proceeded with

¹ A splendid mantle, belonging to this king, is mentioned in page 93. Vol. I.

² Ixxiiii lib. xix sol. ix den. quod posuit in robis emendis ad secundam coronationem nostram et ad coronationem reginæ nostræ. Ex Rotulo Libertat. 2^o Johan. A D 1201. Memb. 3.

³ Fabricata est corona opere subtilissimo ex auro obrizo et purissimo, cum gemmis preciosis, &c. Matt. Paris, Hist. Major. sub an. 1235.

the king to Westminster, habited in vestments of silk, with gowns called *cyclades* interwoven with gold.¹

When the same monarch conferred the honour of knighthood upon William of Valence, "he was," says the historian, "sumptuously arrayed in a gilded vestment of *baudekins* of the most precious kind;² he wore a coronet or a small crown of gold upon his head, called in the English language a *garland*;³ and sat upon the throne of state in a glorious manner."⁴

But every preceding exhibition of grandeur seems to have been eclipsed by the extraordinary pomp with which the nuptials of Alexander the Third, king of Scotland, with Margaret the eldest daughter of Henry the Third, were celebrated at York. Matthew Paris, who was present at the ceremony, and of course had never seen any thing equally splendid, appears to have been more disgusted than pleased at what he fastidiously calls the *foppery of the times*:⁵ "there were," says he, "great abundance of people of all ranks, multitudes of the nobility of England, France and Scotland, with crowds of knights and military officers, the whole of them wantonly adorned with garments of silk, and so transformed with abundance of ornaments, that it would be impossible to describe their dresses particularly without being tiresome to the reader, though they might indeed excite his astonishment. Upwards of one thousand knights, on the part of the king of England, attended the nuptials in vestments of silk which are commonly called *coïntises*:⁶ these vestments on the morrow were laid aside, and the same knights appeared in new robes, representing the officers of the court.⁷ Sixty and more knights, with other officers of equal rank, attended upon the part of the king of Scotland in vestments equally splendid."

This love of parade was by no means confined to England: indeed, I rather think it was imported from the continent. An ancient author,⁸ speaking of the great festival that was held at Paris at the coronation of queen Mary in the year of our Lord 1275, says, "it was extremely grand, insomuch that it would be almost impossible to describe the different displays of pomp and ceremony. The barons

¹ Sericis vestimentis ornati; cycladibus auro textis circumdati. Matt. Paris, sub anno 1236. Vide page 33 of this vol.

² Rex veste deauratâ, factâ preciosissimo baldekino. Ibid. sub an. 1247.

³ Coronula aurca quæ vulgaritèr garlanda dicitur. Ibid.

⁴ Sedens gloriôsè in solio regio. Ibid. ⁵ Lasciva vanitas. Ibid. sub anno 1251.

⁶ Vulgaritèr loquamur coïntises. Ibid. Vide page 32 of this vol.

⁷ Sese curiæ repræsëntârunt. Ibid.

⁸ This author wrote in the fourteenth century, the History of France; which is preserved in MS. in the Royal Library at the British Museum, marked 20. c. vii.

and the knights," continues he, "were habited in vestments of divers colours : sometimes they appeared in green, sometimes in blue, then again in grey, and afterwards in scarlet, varying the colours according to their fancies. Their breasts were adorned with fibulæ, or *broches*, of gold ;¹ and their shoulders with precious stones, of great magnitude, such as emeralds, sapphires, jacinths, pearls, rubies, and other rich ornaments. The ladies who attended had rings of gold, set with topaz-stones and diamonds, upon their fingers ; their heads were ornamented with elegant crests, or *garlands* :² and their wimples were composed of the richest stuffs, embroidered with pure gold, and embellished with pearls and other jewels."

The ancient monastic historians, and those especially of our own country, have been very delicate in the applications of their censure to the foibles of the fair sex :³ the same politeness, however, did not restrain the more exuberant fancies of the early poets ; and none have been more severe in their reflections upon this subject than the authors of the Romance of the Rose ;⁴ particularly John de Meun, who finished the poem : he greatly exceeded his predecessor in the severity of his censures, and extended his sarcasms beyond the bound of truth or decency. It is remarkable, that two of the most offensive lines in the whole work should have been adopted, with little or no variation, by a modern poet of our own nation :⁵ he has, indeed, been blamed, and justly blamed, for broaching such a sentiment amongst us : but the French bard was in imminent danger of suffering an exemplary punishment for his temerity : being on a time surrounded by a party of females, who were determined to revenge the insult their whole sex had sustained by his malevolence, he had recourse to variety of arguments to appease their anger, but in vain, until at last he cried out, "If I must be punished by you, as I perceive it is determined I shall be, let the fair one, who best amongst you deserves the censure, be the first to inflict the penalty." The result was favourable for the culprit, who was suffered to escape, because no one of the assembly would acknowledge herself deserving of the accusation.

¹ Les fremaux d'or es poitrines. MS.

² Cretones. MS. [Cauls of golden net work so called. Vide page 47.—ED.]

³ See pages 102 and 104. Vol. I.

⁴ This poem is written in French : it was begun by William de Lorris, who died A.D. 1260, leaving it unfinished. It was afterwards taken up and completed by John de Meun about the year 1304.

⁵ The lines in French are :

Toutes etes, serez ou futes,
De fait ou de volonte, putes.

Which Pope expresses in one line :

Every woman is at heart a rake.

CHAP. II.

THE HABITS OF THE MEN IN THE THIRTEENTH CENTURY NOT MUCH VARIED NOR INCREASED.
 —THE TABARD.—THE SUPER-TOTUS, OR OVER-ALL.—THE SEVERAL PARTS OF DRESS ALREADY MENTIONED RE-CONSIDERED.

IT does not appear that the habits of the men in this country were materially altered during the thirteenth century, nor their number much increased: we meet, indeed, with several new names appropriated to their dress; but the greater part of them, I trust, may be properly enough applied to some recent modification of the same garments we have already examined. The *tabard*, and the *super-totus*, or *over-all*, mentioned in the writings of this period, seem to lay the greatest claim to novelty; and for this reason I shall speak of them under separate heads.

The TABARD was a species of mantle which covered the front of the body and the back, but was open at the sides from the shoulders downwards.¹ At the time of its introduction it was chiefly used by the soldiers; it was afterwards adopted by travellers on horseback; and at length became familiar with most classes of people. It was sometimes worn by the women, and formed also part of the dress appropriated to several religious orders. In the early representations of the tabard, it appears to have been of equal length before and behind, and reached a little lower than the loins: its length, however, was not always the same, as we may learn from the writings of the time. The clergy were commanded to have their tabards of a moderate length;² and long tabards are expressly spoken of:³ these, I presume, were such as were adopted by the nobility; and, agreeable to this opinion, we find king Richard the Second represented in a tabard, richly embroidered with the arms of France and England, reaching to his heels.⁴

The SUPER-TOTUS. This garment is also called *balandrana*, and *balandrava*, by the writers of this period, and was perfectly analogous, I doubt not, to the *super-vestimentum* spoken of in the succeeding century. The *super-totus*, answered

¹ Du Cange calls it *tunica, seu sagum militare*, Gloss, sub voce *Tabardum*.

² *Tabarda longitudinis moderatæ*. Coneil. Budensean. A.D. 1279.

³ *Longum tabardum* for the presbyters of the Hospital de Elsing-spittel at London. A.D. 1331. Dugdale's Monasticon, vol. II.

⁴ See plate LXXXIV.

the purpose of the modern great-coat, and was worn over the other garments, as the name sufficiently expresses. It was used by travellers, and chiefly by such as rode on horseback.¹ The figure on the right hand, in the circle at the bottom of the seventy-second plate, is depicted with a garment of like kind; and in this instance we see the right arm is left at liberty.

The SHORT TUNIC, when appropriated to the rustics, was sometimes worn without the belt, as we find it exemplified by the figure towards the left hand upon the fifty-first plate; but this does not appear by any means to have been a general custom. The tunics belonging to persons of more elevated stations, especially such of them as are employed in hunting, or other exercises that required agility, are represented open at the front from the girdle downwards, as we see them depicted upon the fifty-third plate. The tunic of the middle figure upon the fifty-second plate is shaped in a particular manner at the bottom, and is, I presume, one of that species of cut or slashed garments which, according to Brompton and other ancient authors, was forbidden to be worn in England.²

Du Cange mentions a kind of *pectoral* which he calls a *winter-tunic*;³ but of this I have not seen any specimen. Matthew Paris speaks also of *double garments* for the winter, which belonged to king Henry the Third and his courtiers;⁴ but these might probably be long tunics, or mantles, lined with fur. It is evident, from great variety of examples, that the tunics of both kinds were lined with materials of different colours, if not of different textures, from the outer parts of the same garments.

The LONG TUNIC in many instances is also depicted open at bottom, as we see it represented upon the fifty-fourth plate; but a more striking example occurs upon the fifty-sixth plate; and the tunic of the king upon the fifty-ninth plate is open at the breast, and turned back on either side like two small lappels.

The DALMATIC was a species of the long tunic, and a vestment principally

¹ The monks of the order of St. Benedict were forbidden to wear the *balandrana*, or any other garment appertaining to the laity, when they rode out. Concil. Albiense, an. 1254, cap. 53.

² Statutum fuit in Anglorum gente, ne quis escarleteo sabelino vario vel griseo, aut vestimentis laqueatis, uteretur. Johan. Bromton, sub an. 1188. Et quòd nullus habeat pannos decisos et laceatos. Gervasius Dorobern. sub eodem anno.

³ Pectoralis,—tunica hyemalis, *quà pectus tegitur*. Du Cange, sub voce *pectoralis*.

⁴ Vestibus duplicibus. Matt. Paris, Hist. Major. sub an. 1254. [*Lined garments*. The French still use the word "*doublé*."—ED.] Without doubt the garments were varied according to their seasons. Robert de *Sumercote* probably received his name from some circumstance of this kind. Ibid. sub an. 1241.

appropriated to the clergy ; but it was also worn by the English Monarchs at the time of the coronation, and upon other occasions of great solemnity.¹ The *dalmatic* formed part of the coronation-habit of Richard the First, and was put upon him immediately after the tunic :² this garment is clearly represented upon the fifty-seventh plate : it has loose sleeves, reaching to the elbows ; and is somewhat shorter than the tunic. A dalmatic of dark purple occurs in an inventory of the regalia, taken in the ninth year of king John.³

The ROBE, which was indiscriminately worn by all persons of rank, was also a garment of the tunic-kind, and, like it, was put upon the body over the head, as the following anecdote, recorded by Matthew Paris, will clearly prove : Henry the First, according to that author, was accustomed, whenever he had a new robe made for himself, to cause another to be made from the same cloth, and presented, as a mark of respect, to his brother Robert, then confined in prison.—“ It chanced,” adds he, “ on a festival-day, that the king, in endeavouring to put on a new scarlet robe, burst a stitch in the collar,⁴ which had been made too narrow for his head : he therefore laid it aside, and said to those about him, ‘ Take away this garment, and give it to the duke my brother, whose head is smaller than mine.’ Unfortunately, the rent was not mended when it was delivered to the duke, who, discovering the fracture, was highly offended, and accused the king of mocking him, by sending him his old and torn garments, as an alms given to a pauper ; and he took the matter so much to heart, that he refused his food, and pined to death.”⁵

The robe is also frequently called in Latin *capa* and *cappa*, because it usually had a cape, or hood, belonging to it. The *capa*, I presume, was originally a covering for the head, and distinct from any other part of the dress : at length it became an appendage to the robe, the gown, and the mantle ; and in variety of instances they were all three indefinitely called by its name.⁶ Du Cange, or an author cited by him, derive the word *capa* from the use of the garment itself,

¹ The dalmatic of St. Edward is said to have been preserved many years after his death.

² *Vestiérunt eum—primò tunicâ deindè dalmaticâ, &c.* See the full description of his habit, page 25 of this Vol. [And his Effigy engraved by Stothard.—ED.]

³ *Nigra purpura.* Tower Rolls Patent 9^o Johan. No. 24.

⁴ *Introitum capucii, qui gulcrum vulgaritèr gallicè appellatur.* Matt. Paris, sub an. 1134.

⁵ *Ibid.*

⁶ The *capa*, or hooded mantle, is spoken of in page 91, Vol. I. The robe mentioned in the foregoing anecdote is also called *capa* :—*Hæc capa deferatur, &c.* Matt. Paris, ut suprâ. The same author speaks of “ *vestes pretiosissimas, quas robas vulgaritèr appellamus, de escarleto præelecto,*” sub an. 1248.

namely, its covering the greater part of the wearer;¹ but this definition seems to partake more of ingenuity than of verisimilitude. Matthew Paris, indeed, mentions a vestment of this kind without an hood;² but he speaks of it as a garment of little value, which had probably lost that appendage.

The robes were composed of different materials, and their colours probably depended upon the fancy of the wearers. In the sixth year of John's reign, a robe that the king gave to Richard Lepor, his huntsman, cost ten shillings.³ The same prince ordered his treasurer to pay to William de Camera fifteen shillings, and to Hugh de Melville the same sum, to purchase each of them a new robe.⁴ He also caused eleven pounds eighteen shillings to be paid for eight robes for the knights belonging to his court.⁵ From an ancient writer, cited by Du Cange, we learn that, in the year 1202, a green robe, lined with cendel, cost sixty shillings; and the lining itself was estimated at forty shillings.⁶ Henry the Third gave order to his tailor to make two robes ornamented with fringes of gold, and diversified with various colours.⁷ He also required three other robes *de quintisis*; one of them to be made with the best violet coloured samit, embroidered with three little leopards in front, and three behind; and the other two with the choicest cloth that could be procured. Matthew Paris also, speaking of the dresses of the English nobility who attended at the marriage of Alexander, king of Scotland, with the daughter of king Henry the Third, informs us, that they were habited in vestments of silk, commonly called *coïntises*, on the day the ceremony was performed; but on the day following these garments were laid aside, and they appeared in new robes.⁸ The word *quintisis* or *coïntisis*, related, I presume, to some particular form or fashion of the garments known in England at that time.⁹

¹ Capam—quia quasi totum capiat hominem. Ibid. in voce *capa*.

² Habens *pauperem* capam sine caputio. Ibid. sub an. 1274.

³ Tower Rolls, memb. 21.

⁴ Ibid. memb. 8. 11.

⁵ Ibid. 21.

⁶ Gloss. in voce *cendalum*.

⁷ ——— cum aurifraxi semilatis et varii coloris. Claus. 36 Hen. III. memb. 30.

⁸ Vestiti serico, ut vulgaritèr loquamur coïntises, in nuptiis; et in crastino, omnibus illis abjectis, in novis robis apparuerunt. Hist. Major, sub an. 1251.

⁹ In this sense the appellation was certainly understood by the contemporary French writers. William de Lorris, in the Romance of the Rose, describing the dress of Mirth, says he was vested

D'une robe moult desguisée,
Qui fut en maint lieu incisée,
Et decoppée, par cointise.

Linc 839, et infra.

Chaucer translates these lines thus :

Wrought was his robe in straunge gyse,
And al to slyttered for queyntyse.

That is to say, his robe was cut, or slashed, in a quaint or strange manner.

The SUPER-TUNIC and the SURCOAT. I have nothing new to offer in the present chapter respecting the *super-tunic*, which, probably, as observed before, originated from the *surcoat* of the Saxons;¹ though we shall find both these garments mentioned in the succeeding century, but not apparently distinguished from each other. I have considered them both as garments appropriated to the winter; and, in proof that the latter was so, I shall cite the authority of Philip Mouskes, an ancient French poet. He informs us, that Charlemagne “had always in winter a new *surcoat* with sleeves, lined with fur, to guard his body and his breast from the cold.”²

The garments called *cyclades* by Matthew Paris, which, he informs us, were worn by the citizens of London who assisted at the coronation of Henry the Third and his queen, were *super-tunics*, or *gowns*, rather than *mantles*; because he speaks of them as surrounding their other vestments.³ The *cyclas*, that formed part of the coronation-habit of Judith, daughter to the king of Bohemia, is expressly said to have resembled a dalmatic; and it was worn immediately beneath the mantle.⁴ The *cyclades* of the Londoners were outer garments, and probably supplied the place of the mantle, as the gown appears continually to have done; but in some instances the *cyclas* seems to have been used as a cloak or mantle.

The MANTLE. The *short mantle*, during this century, seems to have given place greatly to the *caputium*, or *hooded cloak*, which covered the shoulders, and rarely extended below the breast; the hood itself was drawn up at pleasure, and formed a covering for the head; but it is also frequently represented thrown off behind, and hanging upon the back. Examples of both are given upon the fifty-

¹ Vol. I. page 89.

² A toujours en iver si ot,
A mances un noviel surcot
Fourre de vair, et de goupis,
Pour garder son corps et son pis.—In vitâ Caroli Magni.

And in the Tower Rolls there is an order from king John for “unam robam de serico furratam de purpuro cendalio, et unam super-tunicam de blou et bisso, et unam super-tunicam de escarleto, cujus medietas furrata est viridi cendalio.” Rot. Claus. m. 5. [When lined with fur the surcoat was a winter garment certainly, but without such lining it was worn in all seasons. The robe and super-tunic mentioned in the latter quotation were not lined with *fur* but *cendal*, (i. e. silk.) The word *furrata* which there only signifies *lined*, appears to have confused Mr. Strutt.—ED.]

³ Sericis vestimentis ornati, cycladibus auro textis circumdati. Hist. Major, sub an. 1236.

⁴ Cycladem auro textam instar dalmaticæ et preciosissimi operis quam sub mantello ferebat etiam auro texto induto. Monachus Pegaviensis, sub an. 1096. See also pages 8 & 40 of this vol.

fourth plate.¹ The hood belonging to the middle figure is ornamented with a kind of fringe at the bottom.² This garment appears to have originated with the inferior classes of people, to whom it is chiefly attributed by the illuminators of this century. In process of time, however, we find the *caputium* was adopted by persons of superior rank. The *caputium* differed from the hooded mantles mentioned in a preceding part of this work, not only in its size, but in its fashion.³

The long *mantles* do not appear to have undergone any material alteration during this century. The regal mantle represented upon the fifty-seventh plate is thrown over the left shoulder without a fibula, or cordon; but that upon the following plate is attached by a double cordon, which passes over the right shoulder.—Both these mantles are lined with ermine, or some other precious fur:⁴ the long mantle, lined with fur, was worn by both sexes. Henry the Third ordered two mantles, lined with ermine, to be made, one for himself, and the other for the queen.⁵ The mantle belonging to Edward the First, upon the sixtieth plate, is not only lined with ermine, but also ornamented with a return of the same rich fur, falling a small distance from the neck over the shoulders, breast, and back.

The *capa pluvialis*, or, as it is called by the old French writers, *chape a pluie*, was evidently a garment used by travellers to defend them from the rain.⁶ It was certainly a large cloak, or mantle, thrown over the usual dress, rather than a super-tunic, or a robe, or any other strait garment: therefore the *pallium*, or larger mantle, is said by an ancient writer, cited by Du Cange, to have been commonly called the *cappa*.⁷ Agreeable to this idea, a French poet of the thirteenth century speaks of a party of knights, disguised like merchants, in large cloaks:⁸ and another contemporary writer describes the *capa pluvialis* as a defensive garment,

¹ See also plate LI.

² [It is not fringed, but indented; one of the fashions prohibited by the statutes, and denounced by the writers of the thirteenth and fourteenth centuries.—ED.]

³ Page 90, Vol. I.

⁴ [The first is lined with ermine, the second with vair.—ED.]

⁵ Claus. 36 Hen. 3. memb. 30.

⁶ Agreeable to this idea, Matthew Paris calls these garments *capæ viatoriæ*. [Mr. Strutt in his *Horda Angel Cynan* has made a curious blunder respecting this garment. He quotes a passage from the close Rolls of King John, commanding certain things to be delivered by the Sheriff of Southampton to a newly made Knight, amongst which is specified the *chape a pluie*, in abbreviated latin “*capā ad pluviā*,” and this Mr. Strutt translates a *cap* and *feather*.—ED.]

⁷ Tollens *pallium suum quod vulgò cappa vocatur*. Du Cange, Gloss. in voce *capa*.

⁸ Tos a guise de marcheans,

Fuzent vestus de chapes grans.—Roman de Florimond.

in case of rain, worn over the other vestments ;¹ and probably it might in some measure resemble the large horseman's coat in use at the present day.

The CLOCA, which seems to be the English word *cloak* latinised, was also a garment of the same kind, and allowed to the clergy when they rode on horseback.²

The BRACCI, or *drawers*, which Chaucer calls in the singular number a *breche*,³ appear to be larger and looser than they were in the former century. There were two sorts of *drawers* in use at this time : the first were fastened, like the breeches of the present day, a little below the knees, as we see them exemplified by the middle figure upon the fifty-third plate. The second sort were connected with the hose, as they appear to be in the two other examples upon the same plate ; and also in that given upon the fifty-sixth plate, where the hose are ornamented with the cross-gartering, which, however, does not appear to have been a prevalent custom at this period. The English word *hose* and the Latin word *caligæ* are generally considered as synonymous, and applied to the *stockings*. It appears, however, from an order given by king John to his chamberlain, commanding him to procure the necessary parts of dress for the use of his son Geoffry, that they were distinct from each other.⁴ The *hose* at that time were probably the same as the drawers, and the *caligæ* as the stockings ; and Malmsbury uses the latter word in this sense.⁵

The SHOES, according to the drawings of this century, do not seem to have undergone any material alteration, excepting only that in one instance we find the points at the toes somewhat longer and sharper than usual, as they appear upon the fifty-third plate ; but the usage of this kind of shoe does by no means appear to have been general. *Sandals* of purple cloth, and *sotulares* ornamented with filligree-work of gold, are enumerated as parts of dress belonging to king John.⁶ The *sotulares*, or *subtulares*, were a species of shoes that seem to have been principally calculated for warmth : they set close about the ancles, and frequently ascended

¹ “ Super pluviale veste que capa vocitatur ;” and a French poet says, “ d'une chape a pluie affeubla ;” which may be translated, “ clothed in a foul-weather cloak.

² In equitando *clocâ* rotundâ competentis longitudinis utantur, &c. Matt. Paris, Vit. Abbat. fol. 252.

³ A breche and eke a sherte.—Rhyme of Sir Thopas.

⁴ Tria paria *hosarum* et duo paria *caligarum* [Query, buskins or short boots.—ED.] ad opus Gaufridi filii nostri.—Rot Libertat. 2^o an. Johan. memb. 1.

⁵ See page 98, Vol. I. [The hose at this time were the chausses, the *caligæ* were some sort of shoes or buskins worn over them. I cannot see why *caliga*, the military shoe or sandal of the Romans should ever be translated stocking.—ED.]

⁶ Tunicam de purpurâ, et *sandalia* de eodem panno, et unum par *sotularium* fretas de orfrasio, &c. de Jocal. recipiendis. Pat. 9^o Johannis, No. 24.

nearly half way up the leg, as those appertaining to the king appear to do, plate fifty-eight, and to the archbishop on the sixty-eighth plate. The sandals, I presume, were analogous to the open shoes which we find represented upon the fifty-seventh plate, where they seem to be ornamented with embroidery.¹ An example of the *short boots* worn at this period occurs upon the fifty-fifth plate: these differed from the *subtalaes* in being looser; and they were worn without any bandages to fasten them upon the legs.

There was not any material change in the manner of wearing the hair during the thirteenth century, some few instances excepted; in which it appears to have been confined to one curl at the bottom, and extended at the sides to a greater distance than it had been prior to that period. The beard continued to be worn without the least apparent change of fashion. To what has been said in a former chapter concerning the *hat*, or the *pileus*, as it is called in Latin, may be added, that it was occasionally used as a mark of prerogative. It is recorded, that Richard the First, while he was detained as a prisoner by the emperor, divested himself of his right to the crown of England and resigned the same to the emperor, giving his *pileus* to that potentate, as the symbol of his resignation, which however was immediately restored to him.² And, in after-times, Edward the Third, by the consent of parliament, solemnly invested his son the Black Prince with the title of prince of Wales, giving him a *cap of state* surmounted with a coronet, which was placed upon his head, and a ring of gold for his finger, and a rod of silver which was delivered into his hand:³ so also John of Gaunt, duke of Lancaster, was created duke of Aquitain by the gift of the *pileus*, and a rod, the staff of office, both of which he received from the hands of king Richard the Second, his nephew.⁴ This *hat* or *cap of state*, is exemplified upon the fifty-sixth plate: the figure there delineated represents a personage of the highest rank in his official capacity, holding a sword instead of a rod, which in several instances appear to have been customary: the top of this cap is ornamented with a tassel.

The CROWN is varied in its form in the four representations given of it upon the fifty-seventh and the three following plates; but its appearance upon the fifty-

¹ [I should rather think the bandages or cross garterings above mentioned, and which evidently formed part of the state dress of monarchs and nobles, were the articles alluded to by the word "Sandalia." Vide ante page 25. Note 2.—ED.]

² Rog. Hoveden, page 724.

³ Thom. Walsingham, sub an. 1343.—Camden adds, that a "*verge of gold*" was afterwards used upon similar occasions.

⁴ Walsingham, sub an. 1390.

ninth plate is altogether singular. The monarchs of this country did not always appear with the crown upon their heads; it was sometimes dispensed with even upon state-occasions; for, a contemporary historian assures us, that Henry the Third, at the time he knighted William of Valence, earl of Pembroke was seated upon his throne, in a splendid habit, having a *coronet of gold* upon his head, commonly called a *garland*;¹ and, in an inventory of the jewels belonging to that monarch, taken in the fifty-sixth year of his reign,² mention is made of five *garlands of gold* of Paris work,³ valued at twenty-seven pounds thirteen shillings and nine-pence. In the same inventory we find a large and valuable crown,⁴ probably the same that had been used at the coronation of the monarch, the worth of which is not ascertained; immediately follow three other crowns of gold, enriched with divers precious stones, which were estimated at three hundred and sixty-six pounds thirteen shillings and four-pence: to these may be added, from the same document, an *imperial cap*, or *hat*,⁵ embellished with jewels, valued at five hundred marks.

The GIRDLES of the Norman nobility are said, in a former part of this work, to have been ornamented with embroidery, and embellished with precious stones;⁶ and a girdle of this kind is represented upon the fifty-eighth plate. In an inventory of the jewels belonging to king John, we find a belt, or girdle, wrought with gold, and adorned with gems. The author of the Romance of Garin describes his hero as habited in a *bliaut* of samit, and girt with a girdle embellished with great fillets of fine gold, and precious gems that were attached to it;⁷ and an author of our own speaks of girdles of silk, with buckles of gold.⁸ The *belt*, or *girdle*, with a sword attached to it, was also the badge of knighthood, and usually girded upon the

¹ *Coronula aurea que vulgaritèr garlanda dicitur.*—Matt. Paris, Hist. Major, sub an. 1247.

² A. D. 1272.

³ *Garlandas auri de opere Parisiensi.*—Rymeri Fœdera, vol. II. p. 878.

⁴ *Unam coronam magnam et pretiosissimam.* Ibid.

⁵ *Capellum imperatoris.* Ibid.—This is probably the same *cap*, or *crown*, that is called a *great crown* in an inventory of the jewels taken in his father's time, which is said to have been sent to king John by the emperor from Germany. See note 5, page 25. [Why so, when it is distinctly called "*magnam coronam*" in that document?—"Capellum imperatoris" was more probably an imperial cap of estate.—ED.]

⁶ Page 101, Vol. I.

⁷ *Et ot vestu un bliaut de samiz.*

Un baudre ot a grand bandes d'or fin,

A chiere pierres sont attaches et mis.

⁸ *Firmacula aurea—cingula serica*, are among the presents which Henry III. made to the French king. Matt. Paris, sub an. 1254.

loins of him that was appointed to that honour by the king at the time of his creation.¹

The GLOVES of the nobility appear to have reached nearly to the elbows; and, in the representation given of them upon the sixty-sixth plate, they are ornamented with embroidery at the tops.—Concerning this part of the dress I shall have an opportunity of speaking more fully in the succeeding century.

The SPURS continued to have only one point, as we see them represented upon the sixty-sixth plate: those appertaining to the nobility were made of gold,² or gilt at least; and, in some instances, adorned with jewels.³

The little that can be said concerning the ring, bracelets, and other ornamental parts of dress, belonging to the men at this period, may, with equal propriety, be referred to the succeeding century; when we shall be able to display this subject to much greater advantage, and avoid a useless repetition.

¹ Baltheo cinxit militari.—Matt. Paris, sub an. 1245; & alibi.—So also an ancient French poet: Le Roy li caint un riche branc d'acer; the king girded upon him a rich sword of steel.—Roman de Girard de Vienne MS.

² Calcaria aurea formed part of the coronation dress of Richard I. See page 25.

³ Spourones duos auro et gemmis, &c. occurs in an old author, cited by Du Cange in his Glossary; sub voce *Spourones*.

CHAP. III.

THE HABITS OF THE WOMEN ; NOTHING NEW RESPECTING THE UNDER-TUNIC.—THE PELISSON —THE GOWN, THE SAME AS THE COTE AND THE ROBE.—THE CYCLAS.—THE SURCOAT AND THE SUPER-TUNIC.—THE BLIAUT.—THE MANTLE AND THE PENULA.—THE WIMPLE AND THE PEPLUS.—THE GORGET.—THE MANNER OF WEARING THE HAIR.—THE HAT.—THE CRETONE.—THE SUPER-CAPUT.—THE BINDA.—THE CROWN.—THE CHAPLET AND THE GARLAND.—THE STOCKINGS AND THE SHOES.—THE GLOVES, &c.

THE *under tunic*, in the representations given of it, is so generally concealed by the external garments of the ladies at this period, that no opportunity is afforded of saying any thing material concerning it in the present chapter. I shall only observe, that it appears with a fringe at bottom upon the middle figure of the sixty-first plate.

The PELISSON is mentioned at this period as a part of dress belonging to the females : it is generally supposed to have been a sort of *frock* or *petticoat*, lined with fur : in one part of the Romance of the Rose, the *pelisson* is placed in the same line with the *chemise*, or *shift*,¹ and this approximation of terms may, in some measure, strengthen the conjecture. Among the Tower-Rolls there is preserved an order from king John, for the provision of various garments necessary for the use of his consort ; and among them we find a grey *pelisson*, with nine bars or *rows* of fur.² The order is dated the eighth of November ; and this circumstance leads me to conclude, that the *pelisson* was considered as a winter-garment. In another warrant from the same monarch, a *pelisson* for the queen is estimated at four marks and nine shillings.³

The GOWN, a name by which I have continually distinguished the upper tunic, is frequently called by the writers of this period the *cote* and the *robe* :⁴ this garment

¹ Ne pour *chemises*, ne pour *pelices*, &c. ; line 9350.—[Pelice or *pelisson* meant I believe the same sort of garment in those days as it does in these.—The *pelice* was an outer garment for winter.—Strutt immediately afterwards mentions one ordered by king John for his queen, with *nine bars of fur upon it*. ED.]

² Unius *pelizonis* gris de ix fessis.—Rot. Libertat.—anno secundo Johan. memb. 1.

³ Rot. Claus. memb. 12.

⁴ The word *capa*, as we have intimated in the preceding chapter, was certainly applicable to the

appears in its simple state, if we refer to the figure, holding a branch of rose-buds in one hand and a garland in the other, upon the sixty-first plate; but in general it is only partially represented, owing to the occasional intervention of the super-tunic, the mantle, and other external parts of the habit: it is usually depicted full at the skirts, and long enough to trail upon the ground; which occasioned a contemporary French poet to reproach his country-women for their extravagance: they caused, according to his report, their robes or cotes to be made so full and long, that seven ells and a half of cloth were expended in one of them.¹ The warrant of king John, referred to in the preceding article, contains an order for two robes for the queen, each of them to consist of five ells of cloth, one of them of green, and the other of burnet;² and, by another order from the same monarch, sixteen shillings are allowed for cloth to make a robe for the queen. A farther allowance was also made of forty-four shillings and four-pence for fur to line and face the same.³ The making of this robe, together with a bliaut, also for the queen's use, came to two shillings and sixpence. In a contemporary register, cited by Du Cange, we find, that a green robe, lined with cendal, was estimated at sixty shillings; and forty shillings were allowed for a lining of cendal for another robe of the same sort.⁴ Green seems to have been, at this period, the fashionable colour for the robes of the ladies. Matthew Paris, and other antient historians, speaking of the flight of William Longchamp, bishop of Ely and Chancellor of England, tell us, that he disguised himself in a woman's tunic of green, with a capa, or robe, of the same colour.⁵

The *CYCLAS* certainly was a species of upper tunic; and, according to the definition of an antient author, a "*strait round garment belonging to the women*;"⁶ but another writer of equal authority expressly declares, that the *cyclas* resembled the *dalmatic*;⁷ which, as we have seen in a former chapter, was a loose outer vest-

gown, and in some few instances to the *mantle*; but at all times it was used to express a garment that covered all, or the greater part, of the wearer completely.—It was worn by the women as well as by the men.

¹ Lor seureours et lor cortes botes,
Et font faire les longues cotes
Ou a sept aunes et demie.—Vitæ Patrum MS.

² Rot. Libertat. ut supra.

³ Pro furrurâ et limbo ejus.—Rot. Claus. memb. 12.

⁴ Comput an. 1202, apud dom. Bruss. tom. II. p. 156.

⁵ Tunicâ viridi fæmineâ indutus, capam habens ejusdem coloris.—Hist. Major, sub an. 1192.

⁶ Cyclas vestis est muliebris tenuissima et rotunda.—Britan. ad Juven. sat 6.

⁷ Cycladem auro textam instar dalmaticæ.—Monach. Pegavien.—A. D. 1096.—See also page 33.

ment, with full sleeves, reaching to the elbows. This contrariety of diction probably arose from the change of fashion, to which the garment had been subjected between the periods of these authors' existence, rather than from any misrepresentation in either of them. Du Cange, indeed, conceives the *cyclas* to have been a sort of vestment, strait at the top, but large and loose below :¹ this idea, however, by no means solves the difficulty ; for, the *dalmatic* does not at any rate agree with the *cyclas*, so described. I conceive the reader will find a representation of the *cyclas* upon the sixty-fourth plate : it is not so long as the robe ; and its sleeves are concealed by the mantle.²

The SURCOAT was also distinguished at this period by the appellation of *super-tunic* ; for, both these names are evidently applicable to one and the same kind of garment. The surcoat, as we have seen in a former chapter, was an external part of the ladies' dress, and frequently worn without the mantle :³ it varied exceedingly in its form and in its length ; sometimes it was shorter than the robe ; and sometimes it was so long, that it trailed upon the ground. In some instances, it is represented with loose sleeves reaching to the elbows ; but in others it is also depicted without them, as it appears in two examples upon the sixty-first plate. The surcoat appertaining to the middle figure is gathered up in folds, so that the skirts of the gown and of the under-tunic appear beneath it ; but it is extended to its full length, and trails upon the ground, in the adjoining figure. The same garment also occurs twice in the sixty-second plate ; but in both these delineations it is long and ample, and furnished with sleeves.⁴ The surcoat, or super-tunic, was a garment very commonly used and adopted by almost every rank of persons : of course, its materials and its adornments were varied according to the fancy and opulence of the wearer ; but upon this subject we shall have occasion to enlarge hereafter.

The BLIAUT⁵ was a garment common to both sexes. It appears to have been an external part of dress, and probably resembled the surcoat or super-tunic. By

¹ Sursùm stricta, deorsùm ampla.—Gloss. sub voce *cyclas*.

² [The example pointed out is a very unfortunate one. It may be the super-tunic or surcoat which Mr. Strutt immediately afterwards informs us, was sometimes "shorter than the robe."—ED.]

³ Page 103, Vol. I.

⁴ Thus, of the super-tunic it is said by an ancient author, "Magnum supertunicale rotundum cum magnis et latis manicis ;" and of another he says, it was "de brunerâ, scissum antè, et retrò strictum, sine manicis."—Robertus de Sorbonâ, in Sermonibus de Conscientiâ.

⁵ Called in Latin bliaudus, bliaus, and blialdus, &c.

the men it was worn with their armour.¹ In the Romance of Perceval, mention is made of *mantles* and *bliauts* of purple starred with gold.² In the Romance of Alexander we read of the *bliaut* and the *chemise*, "such as young virgins were accustomed to put on."³ In another Romance, a lady of high rank is introduced by the poet habited in a very rich *bliaut*;⁴ and in another, a lady is said to have been clothed in *linen*, with a *bliaut* dyed in grain.⁵ In one of the Tower-Rolls, quoted above, there is an order from King John for a *bliaut*, lined with fur, for the use of the queen; which garment, exclusive of the making, is estimated at twenty-five shillings and eight pence. The making of the *bliaut*, together with a *capa*, or robe, came to two shillings and sixpence.⁶

The *bliaut* was not, I presume, confined to the nobility, because we find that it was sometimes made of canvass and of fustian;⁷ both of which, at this period, were ranked among the inferior species of cloth.⁸

THE MANTLE. It has been observed, in a former chapter, that the mantles appertaining to the ladies of high rank were not only lined with stuffs differing in colour from the external parts of them, but also frequently with ermine and other

¹ Onques la maille del blanc haubert treillis
Ne lui valut un *bliaut* de samis.

[I must observe, however, that *this* quotation does not prove that the *bliaut* was worn with the armour, although such was I believe sometimes the case. It is simply said that "his trellised hauberk was no greater defence to him than a *bliaut* of silk would have been."—ED.]

And again,

Gilbert amoine mil chevaliers o lui
Piax ont de marb et *bliaut* de samis.
Roman de Garin.

² Ses manteaux fu et ses *bliaux*
D'une porpre d'or estelee.
Percival de Galois.

³ Et est li *bliaus* et la chemise
Dont la pucelle estoit vestue.
Roman d'Alexandre MS.

⁴ De mult riche *bliaut* fut la dame paree.
Roman de Guil. au court nez.

⁵ Puis vestit drap de lin
Et *bliaut* teinte en graine.
Roman de Parise la Duchesse MS.

⁶ Rot. Claus memb. 12.—See also page 40.

⁷ Bliaudum canabinum—bliaudus fustaneus.

⁸ See page 14.—[I consider the *bliaut* to have been handed down to us in the well known French blouze of the present day. The English smock-frock is nearly allied to it.—ED.]

precious furs. The mantle lined with fur was called by the Latin authors *mantella penulata*; and the word *penula* is often used by itself to express a mantle so ornamented. In a mandate from King John for the vestments of his queen, contained in one of the Tower-Rolls, mention is made of three mantles of fine linen, or lawn, that were to be lined with fur;¹ and, in another roll, we find a *penula* lined with lamb's skin² ordered by the same monarch for the use of Geoffry his natural son.

The skins of lambs are reckoned among the inferior kinds of furs, and were chiefly worn for warmth; but an ancient author, whose words we shall have occasion to quote in a future part of this work, assures us, that the skins of foxes composed the warmest lining that could be procured for the winter-garments. He afterwards recommends the skins of rabbits, of cats, and of hares;³ but those of squirrels seem to have been the most estimable of any produced in this country; and, indeed, they appear to have been equally prized upon the Continent.⁴ Henry the Third commanded two mantles furred with ermine to be made for the queen, to be ready against Christmas-day;⁵ which leads me to observe, that the summer-garments, and especially the mantles appertaining to great personages, were not lined with fur, but with silk, taffata, cendal, or other light thin stuffs. In some instances, the fur was worn upon the outer part of the garments, and formed an ornamental facing; which in the succeeding centuries grew into common usage.⁶

The *mantles* belonging to the nobility of both sexes were made of various precious materials, and copiously embellished with gold, silver, and rich embroideries.⁷ The French poets mention rich mantles of *Alexandrian work* adorned with fringes of gold;⁸ and, in the Romance of Garin, a lady is said to have been decorated with a

¹ Trium penularum de bisset, pro byssis. Rot.—Libertat. anno secundo Johan. memb. 1.

² Penula de agnis.—Ibid. memb. 4.

³ MS. in the Sloane Library at the British Museum, marked 2435.

⁴ Et sercot d'ermine moult bel
De soie en graine; et chascun d'els
Avoit bon mantel d'escurels.

Vetus Poeta MS. è Bib. Coslin.

⁵ Claus. anno 36 Hen. III. memb. 30.

⁶ Thus Montfaucon, speaking of the mantle of Blanch, the consort of Charles king of France, says, it was *doublé de vair renversé*; vol. II. p. 119.

⁷ Thus *pallium auro paratum*, a mantle embroidered with gold, frequently occurs in the Latin authors of this æra.

⁸ Et le mantel a son col li bandi
Riche d'orfrois de pailè Alexandrin.

Roman de Garin.

pelisson of ermine, over which she wore a mantle of Alexandrian work elegantly fashioned with bandages of gold.¹ An author of our own country quotes an antient record, in which mention is made of a woollen mantle lined with cloth of Tars of a blood colour, and of a penula of the same cloth and colour.²

The *mantles* at this period were not only composed of various materials, but were also of various sizes. We find the mantle long and ample upon the sixty-third plate; and, in one of the examples there given, it is fastened on the breast with a large round *broche*, or buckle; but it appears to be thrown over the shoulders, without any fastening, upon the sixty-fourth plate.³

The *WIMPLE*, or *Gimple*. This part of the dress, appropriated to the ladies, made its appearance in England towards the conclusion of the twelfth century: we find it mentioned in a mandate from King John, given in the second year of his reign, whereby he orders four *white and good wimples* to be made for the use of his queen;⁴ and upon the Continent, two years afterwards, twelve wimples were estimated at sixty-three shillings.⁵ The *white wimples* mentioned above were probably made of linen; but many of them, appertaining to ladies of high rank, are said to have been made of silk, and described as ornamented with embroideries of gold. Veils and wimples of silk were forbidden to be used by the nuns.⁶

To what has been said in a former chapter⁷ concerning the *peplus*, or *veil*, we may add, that the *peplus* and the *wimple* were usually considered as one and the same part of the female dress; and this opinion is strongly justified by a manuscript vocabulary of the thirteenth century, where the word *peplum* is rendered *wimple*.⁸ yet, in a variety of instances, the *veil* and the *wimple* appear to be perfectly distinct from each other. In the Romance of the Rose, we find a lady wearing a *hat* or *hood*,

¹ Bien fut vestue d'un pelicon hermin,
Et par dessus d'un paille Alexandrin,
A bandes d'or mult belement le fist.

Roman de Garin.

² Unum mantellum de laneo cum Tartarin blodio.—Una penula de Tartarin blodio.—Monast. Angl. tom. III. pp. 85, 86.

³ [These three last mentioned figures are representations of saints and of the Virgin Mary, and are probably copied from much older, perhaps Greek, paintings. The two first in particular have nothing characteristic of the costume of the 13th century.—ED.]

⁴ Quatuor wimpliarum albarum et bonarum.—Rot. Libertat. memb. 1. dated the 8th of November, an. 1200.

⁵ Comput. an. 1202, apud D. Brussel, tom. II. p. 201.

⁶ Lynwood, Provinciale, lib. III.

⁷ Page 105, Vol. I.

⁸ This MS. is in the possession of F. Douce, Esq.—[Now in the Bod. Lib. at Oxford.—ED.]

instead of a *veil*, over her *wimple*.¹ In another part of the same poem, the *wimple* is said to have been the first part of the head-dress, and succeeded by the coverchief, or *veil*, which concealed the *wimple* and the head, but not the face.² Another passage, however, apparently decisive upon this subject, occurs therein, where the Poet, speaking of Shame, says, “she wore a *veil* instead of a *wimple*.”³

The *wimple* probably originated from the *veil*, or it might, indeed, have been the same species of head-dress differently modified, rather than a part of it entirely new. The *wimple* was, I doubt not, first adopted by the secular part of the fair sex; and the *veil* continued to be used some time after by the professors of religion in its simple state; but at length the *wimple* and the *veil* were occasionally worn together by the graver sort of both parties. The head-dress of the lady holding a sceptre, upon the fortieth plate, I presume, was designed to represent the *wimple*; it is curiously plaited,⁴ and confined to the head by an ornamental circle of gold.

The *peplus* is frequently represented in the paintings of this century; and it covered not only the head and shoulders of the wearer, but was usually brought round the neck beneath the chin, and concealed the whole of the throat: we learn also from history, that it was occasionally pulled up over the chin so as to cover all the lower part of the face, from the bottom of the nose;⁵ this seems indeed to have been done for concealment-sake only, or when the weather was extremely cold.

The *huca*, or *hyke*, originally was a sort of coverchief, or *peplus*, appropriated to the ladies,⁶ which occasionally served the purpose of a *veil*, and descended to the shoulders: in process of time it was enlarged, and adopted by the men; it then

¹ D'ung chapperon, en lieu d'voile,
Sur la guimple eust couvert sa teste.

² Aultre fois lui met un guimple,
Et par dessus ung couvrechief,
Qui couvre le guimple et le chief,
Mais ne couvre pas le visaige.

Line 21,870; et infra.

³ Elle eut ung voille en lieu de guimple.—line 3645.

⁴ So of the prioress Chaucer says, “Ful semely her wymple pyched was.”—Prologue to the Canterbury Tales.

⁵ Matthew Paris, speaking of the discovery of William bishop of Ely, who had disguised himself in woman's apparel, informs us, that he wore a *veil*, or *peplus*, upon his head, “*peplum in capite muliebri portans*;” and afterwards adds, “*peplum, quo fauces tegebantur, et summissum à naso usque deorsum*,” &c.; sub an. 1192.

⁶ *Peplum brabantico nigro, hukam vulgò vocato, non caput tantum sed corpus operiebant.*—Du Cange, in voce *huca*; Charpentier, *ibid.*

assumed the size and form of a mantle, and covered not only the head and shoulders, but the whole of the body. A garment of the same name is used to this day by the Kabyles and Arabs in Africa and the Levant.¹

The GORGET. This part of the ladies' dress originated probably upon the Continent. It appears, however, to have been introduced here towards the close of the thirteenth century. John de Meun, a contemporary French poet, censures the *gorget* with great severity; and, according to his description, it was wrapped two or three times round the neck; and then, being fastened with a great quantity of pins, it was raised on either side of the face so as to bear some resemblance to two horns: he adds, that it was so closely attached to the chin, that it had the appearance of being nailed to it, or that the pins themselves were inserted into the flesh.² The *gorget* is three times represented upon the sixty-second plate; where it appears twice without the veil, or coverchief: it answers well in both instances to the description given by the poet, and rises high enough on either side of the face to conceal the ears and the bottom of the hair; but the pins which confined the upper part of it are not seen in these delineations; they were probably hid by the last envelopement of the drapery. The *veil* not only covered the hair entirely, but part of the *gorget* also, as we see it depicted upon the same plate.

It is by no means easy to distinguish the *gorget* from the *wimple* when the *veil* is represented with them, because the veil generally covers those parts of the *gorget* and the *wimple* in which the difference principally consists; and, indeed, from their great similarity, being both of them fastened beneath the chin,³ they are usually confounded, though it is abundantly evident that they were distinct parts of dress: the *wimple* covered not only the neck but the head also; which was by no means the case with respect to the *gorget*, as the examples just referred to sufficiently demonstrate.

¹ See the Introduction to this Work, page xxviii.

² La gorge et ly gorgeons sont dehors la touelle,
 Ou il n'a que trois tours a la tourne bouelle,
 Mais il a d'espingles demy une escuelle,
 Fickee en deux cornes et entour la touelle,
 Pardieu, jay en mon cueur pense mainte fiee;
 Quant je veoye dame si faictement lyee,
 Que sa touaille fust a son menton clouee;
 Ou qu'elle en eut l'espingles dedans la chair ployee.

Codicille de Jean de Meun, line 1225, et infra.

³ Except in some few instances in which the *gorget* is drawn over the chin, as will be exemplified hereafter.

The HAIR of the ladies of the thirteenth century is frequently represented loose and flowing upon the shoulders, as we find it upon the sixty-first, the sixty-third, and sixty-fourth, plates; and sometimes it is seen without any coifure, or covering. Girls and young women wore their hair in one round curl at the bottom, as it is depicted upon the sixty-first plate. The middle figure, upon the same plate, exhibits a kind of cap turned up at the sides so as to conceal the ears, and the hair gathered underneath it, excepting only so much of it as appears in small ringlets upon the forehead.

There are several ornaments for the head mentioned by the writers of this century; but, if we except the *crown* and the *garland*, there are none of them delineated in the contemporary paintings, so that little more than their names can be given in the present chapter. The empress Isabel, sister to Henry the Third, wore a *hat* over the *peplus*; both of which she laid aside, that the people might have a full view of her countenance:¹ but the form of this hat is not recorded. Chaucer, describing the habit of the wife of Bath, says that she was “wimpled well,” and had a *hat* upon her head as broad as a buckler or target.¹

CRETONES² of gold ornamented with jewels were worn by the ladies of rank in France over their wimples. The author, to whom we owe this information, simply tells us, that the *cretones* were ornaments belonging to the head,³ without entering into any particular description of their shape. Another ornament for the head, called in Latin *super-caput*, appertaining to a princess of the house of Portugal, is said to have been striped or barred with gold.⁴ To these we may add the *bindæ*, which were ribbands,⁵ or bandages, in imitation, I presume, of the *bends* or circles of gold, and worn upon the forehead; these ribbands, when made of silk, were prohibited to professors of religion.⁶

¹ Capellum suum ex capite cum peplo demisit, &c.—Matt. Paris, sub an. 1235.

Upon an ambler easily she sat

Y wimpled wel, and on her heed an hat

As brode as is a bokeler or a targe.—Prologue to the Canterbury Tales.

² A corruption, perhaps, of *crestines*, or *crests*—Vide Part V. Chap. III.

³ Et etoient leurs chiefs couvrez de rich cretones, et de rich gimples; toutes seus de fin or, et couvertes de perles, et autre pieries.—MS. Chron. de France, in the Royal Library, marked 20, C. vii.

⁴ Test. Reginæ Mafaldæ, an. 1256; *Unum super-caput ad filiam suam barrada cum auro.*—Hist. Genealog Domûs Reg. Portug. p. 33.—[This cross-barred or net-worked caul or cap is seen continually throughout the thirteenth and fourteenth centuries, and varieties of it indeed are visible down to the sixteenth. It may have been the *cretone* just mentioned, if the latter is not the same article called *crestine*, *crestine*, and *crestinette*.—Vide Part V. Chap. III.—ED.]

⁵ See page 106, Vol. I.

⁶ Du Cange, in voce *bindæ*.

The form of the CROWN is so perfectly represented upon the sixty-fourth plate, that it needs no description: the materials with which this sumptuous ornament was fabricated we may learn from history. Matthew Paris informs us, that Henry the Third caused a crown to be made for his sister Isabel, the Empress, of very curious workmanship: it was composed of the purest gold that could be procured, and adorned with gems of the most precious kind.¹

CHAPLETS of goldsmiths' work, ornamented with *garlands* of roses, were worn by personages of rank at this period;² and those who could not afford to purchase the former adorned their heads with the latter alone. The young ladies, in Spring time, made themselves garlands of flowers;³ and we frequently see them represented, in the antient illuminated calendars, gathering flowers for that purpose: part of a painting of this kind is copied upon the eighty-ninth plate; and the young lady, upon the sixty-first plate, is drawn with a branch of rose-buds in her right hand, and in her left a garland composed of flowers: but this subject will be resumed in the succeeding century.

The STOCKINGS and the SHOES. Concerning these parts of the female habit I have little to say in the present chapter, for the reasons given in a former part of the work.⁴ In an order from King John for several articles of dress appertaining to his consort, we find mention made of four pair of women's *boots*,⁵ and one pair of them to be ornamented with *circles* of *fret-work*.⁶ An antient French poet also,

¹ See page 26, and third note of that page.

² In the Romance of the Rose it is said of Idleness,

*Ung chappel de roses tout frais,
Eut dessus le chappel d'orfrays;*

Thus rendered by Chaucer:

Of fyne orfrays had she a chapelet,
And fayre above that chapelet
A rose garlande had she set.

³ And also presented them to their lovers, as we learn from the Romance just quoted; where the garland of Mirth is said to have been made by his sweetheart:

*Et sa mie lui fit chappeau
De roses gracieux et beau;*

And thus Chaucer:

His leefe a rosen chapelet
Had made, and on his heed it set.

⁴ Page 107, Vol. I. ⁵ *Quatuor parium botarum ad femina.*—Rot. Libertat. an. 2^o Johan. memb. 1.

⁶ This I take to be the meaning of the original words, *fretatus de giris.*—Ibid. [Or embroidered with circles, perhaps *intersecting* each other; several splendid patterns are given by Monsr. Willemin in his "Monumens Inedits."—ED.]

enumerating the several parts of the ladies' apparel, speaks of their *short boots*.¹ The nuns of Montmartre were permitted to use *boots* lined with fur; and this indulgence was granted to them on account of the situation of their nunnery, which, standing upon a high hill, was of course exposed to the inclemency of the weather: and, for the purchase of these *boots*, they were allowed three sols a piece upon every saint's day.²

GLOVES appear to have been partially used by the ladies of high rank towards the conclusion of this century. In the Romance of the Rose, the Poet has given to Idleness a pair of *white gloves*; but these were evidently worn to prevent her hands from being tanned by the sun rather than for warmth;³ and such gloves were probably made of linen, or some other light material. I apprehend that the usage of gloves was not general among the ladies, because they concealed the rings with which they adorned their fingers: the sleeves of the gowns, however, were lengthened, like mittens, to the knuckles by way of succedaneum; and these sleeves were turned up or let down at pleasure, as we shall find them repeatedly exemplified in the succeeding century.

To avoid repetition, I shall defer the little that occurs concerning the *bracelets*, *necklaces*, *forehead-jewels*, *girdles*, and other *ornamental* parts of the ladies' dress at this time in use, to a subsequent chapter.

¹ Lor seurocs et lor cortes botes.—Vitæ Patrum MS.

² This allowance was made to them by the abbess Helisenda, A.D. 1231.—Mr. Gough's Introduction to his Sepulchral Monuments, vol. I. p. 186.

³ E pour mieulx garder ses mains blanches
De haller, elle eut ung *gans* blanc.—Lines 575, 576.

Which passage our countryman Chaucer thus translates:
And for to kepe her honds fayre,
Of gloves white she had a payre.

CHAP. IV.

THE MILITARY HABITS OF THE THIRTEENTH CENTURY.—THE DESCRIPTION OF A KNIGHT ARMING HIMSELF.—THE SEVERAL PARTS OF THE MILITARY HABITS DESCRIBED.—THEIR DIFFERENT NAMES AND USES EXPLAINED, ETC.

IN a former chapter,¹ we have seen that the mail-armour of the Normans was carried to great perfection during the twelfth century; and, indeed, it will be a difficult matter to introduce two more beautiful and more perfect specimens of the Norman armour than those remaining at Danbury.² The reader will find, upon examination of the sixty-fifth and sixty-sixth plates, what farther improvements were made in the military habit during the thirteenth century; but, as a short explanation of the constituent parts of that habit may be thought necessary, I shall endeavour in some degree to illucidate the subject.

Claude Fauchet, a French writer of great respectability, describes an antient knight arming himself in the following manner:³ “He first (says my Author) drew on the *chausses*, or *breeches of mail*; he then put on a *goubaison*, or *gambeson*, a vestment fitted to the body, and reaching nearly to the middle of the thighs; to this succeeded the *gorget*, called in French *hausse-col*; and over the gorget and gambeson he placed an *hauberck*, or *shirt of mail*, which descended to the knees; and the breeches of mail were attached to the hauberck;⁴ so also was a *capuchon*, or hood of mail, which covered the head, and might occasionally be thrown back upon the shoulders.⁵ The hauberck was girt with a large belt or girdle of leather, called antiently in French *baudrier*,⁶ and in English *baudricke*,⁷ from which the sword

¹ Vol. I. Part III. Chap. IV.

² See plates XLV. and XLVI.

³ [Claude Fauchet wrote at the close of the sixteenth century. His descriptions of armour in use before that period cannot always be relied upon. In the passage here quoted, the *hausse-col*, a piece of the *fifteenth*, is added to the armour of the *thirteenth* century.—ED.]

⁴ A ces chemises de mailles estoient cousues les chausses.—Claude Fauchet, de l'Origine des Chevaliers, liv. ii. p. 40. *Capuchon* ou *coëffe* de maille.—Ibid.

⁵ See page 109, Vol. I.

⁶ It was so called, says Fauchet, because it was made of leather by the currier (*baudroieur*), whose business it was to prepare (*baudrote et endureit*) the skins for that purpose; liv. ii. p. 40.

⁷ Chaucer, speaking of the Squire's yeoman, says, his *baudricke* was of grene. This *baudricke*,

depended ; and, besides this sword, the knight usually wore a small *knife*, or rather *dagger*, called *Mercy*,¹ because (adds my author), when a combatant was cast to the ground, and saw the knife in the hand of his opponent, he begged for *mercy*, if he desired to be respited from death ;” so far Fauchet : but we are by no means to conceive that he has given us the entire habit of the knight ; so much only of it occurs as appertained to his military office. The shirt, the drawers, and the stockings of cloth, are not mentioned : the two former, however, were certainly worn beneath those parts of the soldier’s dress described by him ; and the latter most probably were not wanting : to these we may also add the *surcoat*, or, as it was afterwards called, the *cote de armer*, or *cote armure*, and the mantle. The habiliments of the knight, represented upon the sixty-sixth plate, differ in several particulars from the description just given : his *coat* or *shirt of mail* reaches only to the middle of his thighs, and is parted in the front a small way from the lower edge : the breeches of mail have not the least appearance of being fastened to the coat of mail, and they descend no lower than the bottom of his knees ; the anterior part of his legs are well defended by a species of armour resembling the *greaves* of the Greeks and Romans, composed apparently of plates² of metal properly adjusted to the parts they were designed to cover, and fastened behind : but the clasps or ligatures which bound them upon the legs are not seen in the delineation. His *hood of mail* consists of two portions ; the one to cover the head, and the other to protect the lower parts of the face and neck ; and they are connected by small fillets or cordons. His helmet is wanting, to complete his dress ; but the artist has given its form distinctly from the figure, as the reader may find it accurately copied at the bottom of the sixty-sixth plate. The *spurs*, an essential mark of knighthood, appear in this delineation without the rowel.

That the *shirt*, and the *breeches* or *drawers* of cloth, formed the interior parts of the soldier’s habit, may be asserted from repeated authority. In the Romance of Lancelot de Lac, it is expressly said of one of the knights, that, after he had disarmed himself, he retired to bed ; but he took not off his shirt nor his breeches :³ and, in the same story, Boors, a warrior of distinction, when called from his bed by the servant of a princess, put on his shirt and his breeches, and threw his mantle

however seems rather to have been a sash passed over the shoulder than a belt or girdle ; for, the Poet previously mentions a belt as part of the yeoman’s dress.—Prologue to the Canterbury Tales. Spenser calls the *zodiac* the *bauldrick* of Heaven.

¹ Petit cousteau nommé Misericorde. Fauchet, ut supra. ² [Rings sewed flat upon leather.—ED.]

³ Il se couchera mais n’oste nie sa chemise ne ses braies. MS. in Bib. Regis insig. 20. D. iv.

over his shoulders, and followed her :¹ and our own countryman Chaucer, describing the military habit of Sir Thopas, decides the matter clearly ; for he tells us, that the knight put on a shirt and breeches of cloth of lake ; and over his shirt a *haketon*,² which is only another name for the *gambeson* mentioned by Fauchet. It is, perhaps, almost needless to add, that the breeches and the stockings, included under the general title of *hose*, were frequently united, and formed simply one part of the dress :³ we find the *hose* so represented in a variety of instances, and without the least appearance of shoes: in such cases, the bottom parts of the hose were fitted to the feet with much precision, and furnished with soles sufficiently thick and strong to protect them from injury in walking.

The CHAUSSES, or *breeches of mail*, covered the feet and the legs, and part of the thighs : I say part of the thighs only, because Fauchet expressly declares, that the breeches of mail were attached to the hauberk, or coat of mail : of course, this connection must have taken place beneath the *gambeson*, which the same author assures us reached to the middle of the thighs. If this statement be correct, they should rather have been called *stockings* than *breeches of mail* ;⁴ and the latter title may be applied with much greater propriety to the thigh-coverings of the knight, delineated upon the sixty-sixth plate. A modern writer⁵ informs us, the feet were covered with shoes composed of “*double chain mail* ;” but I doubt this distinction cannot easily be traced in the early specimens of the mail-armour.⁶ The coverings

¹ Il viest sa chemise et cause ses braies et prent y mantiel, &c. MS. in Bib. Regis insig. 20. D. iv.

² He did on his white lere

Of cloth of lake fine and clere,

A *breche* and eke a *sherte*,

And next his shirt an *haketon* ; &c.—Rhyme of Sir Thopas ; Canterbury Tales.

³ [Mr. Strutt is I think mistaken, in supposing that the writers of the middle ages ever confounded the *hose* or *chausses* with the *braies* or *breeches*. Whenever the latter are mentioned, it is clear to me that they were merely *drawers*, generally of fine linen, and completely distinct from the outer and visible coverings for the legs, called *hose* by the Saxons, and *chausses* by the Normans. The word stockings as applied to a separate article of dress, had its origin at a much later period.—ED.]

⁴ [Not if they were attached to the hauberk as high as the waist, which, from the anecdote related by Rigord, (Fauchet's authority) seems most likely.—ED.]

⁵ Mr Gough, in the Preface to his Sepulchral Monuments, page 140. [Mr. Gough's work is exceedingly valuable, but his deductions are frequently erroneous. Sir S. Meyrick was the first truly critical writer on the subject of armour, and is still the best authority.—ED.]

⁶ Matthew Paris calls the military shoes *Heuses* ; “*Calceamentis militaribus quæ vulgaritèr Heuses dicuntur*,” &c. (Hist. Major. sub anno 1247) ; which seems to be nothing more than Latinizing the word *hose*, or, perhaps, rather the French word *heuse*, of the same import. [Or the French word *housseaux*, which signifies a sort of boot.—ED.]

for the legs, appropriated to the middle figure, and to the figure towards the left hand holding a battle-axe, represented upon the sixty-fifth plate, differ greatly from the appearance of the mail: these coverings are strengthened with studs or rivets, and are bound upon the legs with bandages, which, in the latter example, are crossed over each other at right angles so as to form a number of small squares, and every square has a stud or rivet in the middle.¹

The GAMBESON.² This part of the military habit was generally made of cloth; but sometimes also of leather doubled, and stuffed with wool, tow, hair, or linen rags;³ and it was quilted strongly together, and fitted to the body, in order to prevent it from being chafed by the external armour, as well as to defend it from the blows of the sword or the spear. The gambeson descended to the middle of the thighs; and the same kind of garment was worn by the women, to regulate their shape; but, as Fauchet justly observes, it was not made so stout and strong for them, either with respect to the materials or by the quilting. The woman, at the bottom of the hundred and third plate, taken from an old English poem called “the Pilgrim,” is habited in the gambeson, without any other clothing.⁴ In this delineation, the gambeson has no sleeves; a circumstance not mentioned by the authors who have written upon this subject. The facings of the military gambesons were composed of variety of materials; but those of taffety and buckram seem to have been the most estimable: the latter especially was considered as best calcu-

¹ [This species of defence has been designated by Sir S. Meyrick as “*trellised armour*.” The trellised Broigne or Byrne was the hauberk, similarly composed of bands and studs or rivets. Vide Critical Inquiry, Vol. I. and Archæologia, Vol. XIX.—ED.]

² It was also called *goubisson*, *gobisson*, *gombeson*, *wambaseum*, *aketon*, *aque-ton*, *hoqueton*, *guipon*, and *jupas*; and afterwards *jaque*, *jacket*, *doublet*, and *pourpoint*; the latter appellation it received from the punctures made in the quilting, as the following lines seem clearly to testify:

Et tout ainsi comme faict est

De pontures le goubisson,

Pourquoi pourpoint le appelleton, &c.—Claude Fauchet, ut supra. See also

Du Cange, in voce *gambeson*; and Daniel de la Milice Française, liv. vi. p. 282.

³ The pourpoint or jacke of Sir John Laurence, who was slain at the siege of Lyxbone, in Castile, according to Froissart, was “*stopped with silke*,” vol. III. chap. 43.

⁴ The pilgrim says of this woman, that she,

Save a *gambesoun* was nakyd;

and, speaking of herself, she says,

And the world I have forsake,

Richesse and alle processyoun,

Save only this *gambesoun*.—MS. in the Cottonian library at the British

Museum, marked Tiberius A. V11.

lated to resist the blows from the weapon of an enemy. In an ancient French Chronicle, the buckram *aketon*, or *gambeson*, is said to have preserved a warrior from hurt, after his shield and his coat of mail had been cut through by the stroke of a sword.¹ In the succeeding centuries the *jaque*, or *jacket*, which were only different appellations given to the gambeson, was faced with leather.² Coquillart describes the *jaque* as made of shamois, and stuffed with flocks, which he calls a *jaque d'Anglais*, or *English jacket*, and adds, that it reached to the knees.³ The gambesons appertaining to persons of high rank were sometimes handsomely ornamented. In the Romance of Gaydon, mention is made of one that was quilted with gold,⁴ which must have been very expensive: we learn the price of those belonging to the common soldiers from Froissart, who tells us, that John Tycle, a *pourpointier*,⁵ of London, assisted the insurgents under Wat Tyler and Jack Straw with sixty pourpoints or gambesons, for which he demanded thirty marks, or twenty pounds; of course it appears that they were valued singly at six shillings and eight pence. When the same rioters plundered and burnt the palace of the duke of Lancaster at the Savoy, they took his *jacke*, which Walsingham calls his *most precious garment*,⁶ and stuck it upon a spear, as a mark to shoot at; but, finding their arrows could not damage it sufficiently, they chopped it to pieces with swords and hatchets.

The GORGET, or *throat-piece*, was worn above the gambeson, beneath the *hauberh*, or coat of mail, by which it was totally concealed; so that its form cannot

¹ L'escu li desrompi, et le bon jazerant,

Mais le *haucton* fut fort qui fut de *bouquerant*.—Chron. Burt. Gueselini, MS.

² [With *jaqued* leather, from whence the name. The old black jack or leathern jug, and the jack boot, were both so called from being made of leather hardened by the peculiar process of *jacking*. The famous cuir-bouilli was the same sort of prepared leather.—ED.]

³ C'etoit un pourpoint de *chamois*

Farci de boure sus et sous

Un grand vilain *jaque d'Anglois*

Qui lui pendoit jusqu' aux genous.

Coquillart des droits nouveaux. See also Histoire de la Milice Française par P. Daniel, Liv. IV. Chap. IV.

⁴ Sor l'augeton qui d'or fu pointurez

Vesti l'aubere, &c.—Roman de Gaydon MS.

⁵ Or *doublette maker*, as the word is translated by Lord Berners. See Froissart's Chronicle, vol. II. chap. 77. This rebellion happened in the fourth year of Richard the Second, anno Domini 1381. [And yet Mr. Strutt is speaking of the armour of the 13th century!—It is this carelessness of dates and citing authors of all periods as authorities for one, which tends so much to confuse the inquirer. Here we have the wambais of the 13th century, mixed with the jack of the 14th, and translated into the doublet of the 15th!—ED.]

⁶ Vestimentum preciosissimum ipsius quale *jacke* vocamus. Tho. Walsingham, Hist. Angl. p. 260.

be ascertained : we learn only that it was composed of iron or steel, and adjusted to the neck. An author, cited by Du Cange, speaks of *gorgets of mail*.¹ The gorget is called a collar by Matthew Paris, where mentioning the death of Ernald de Mounteney, who was slain in a tournament at Walden, he tells us that the accident happened from the want of a *collar*² to protect the throat, which was pierced by the lance of Roger de Lemburne his antagonist ; the lance being sharp, contrary to the custom upon such occasions, which required it to have been blunted.

Daniel, in his "History of the Military Discipline in France,"³ speaks of a *breast-plate* of wrought iron or steel,⁴ which he assures us was worn beneath the gambeson, and cites, for his authority, a passage from an antient poet,⁵ where mention is made of a combat that happened between William de Barres and Richard Cœur de Lion (then earl of Poictou, but afterwards king of England). The two combatants it seems met together with so much fury, that their lances pierced through each other's buckler, coat of mail, and gambeson, but were resisted on either side by a plate of wrought iron worn beneath the other parts of their armour. This breast-plate, continues my author, Fauchet has forgot to mention in his description of the military habit ; but, after all, I suspect it to be the same as the gorget mentioned above, which, perhaps, might be worn beneath as well as above the gambeson.

The HAUBERK, or *coat of mail*.⁶ This part of the military habit has already been largely treated upon in a former chapter :⁷ there are, however, some few general observations remaining to be made, which, I trust, will not be unacceptable to my readers. The word hauberk, or, as it is usually called in French, *hauber*, was sometimes used to express the whole equipment of the mail armour that belonged to a knight ; and, according to the ancient usage in France, none were permitted to be armed from head to foot in mail, but such as were possessed of a certain estate, called a *fief de hauber*. Esquires might only wear the coat of mail simply, without the sleeves,⁸ the chaperon, and the breeches ; but every other part of their military habiliments perfectly resembled those of the knights.⁹

¹ XII. *Gorgeriæ de maylliâ, &c.* Gloss. sub voce *gorgeria*. [There was no gorget of *plate* (unless the *plastron* was so called) before the commencement of the fifteenth century, when it was termed the *hausse-col*.—ED.]

² Et, carens collario, lethalitèr igitur vulneratus. Hist. Major. sub anno 1252.

³ Vol. I. Book VI.

⁴ *Plastron de fer ou d'acier battu*.—Ibid.

⁵ Will. Brito. *Philippidos*, lib. 3.

⁶ It is also written *alberc*, *albergo*, *hauberg*, &c.

⁷ See p. 108, Vol. I.

⁸ [The word used by the old writer in Du Cange, who is Daniel's authority, is "bracheres," which Daniel takes to mean "brassarts." In which case they would be arm-pieces of *plate*, and not the sleeves of a coat of mail.—ED.]

⁹ P. Daniel, ut supra.

The HAUBERGEON is frequently confounded with the *hauberk*; but it is certain that there are some material differences between them:¹ the former is said to have been a coat, or jacket, composed of mail or plate-armour, and without sleeves.² If this definition be just, we may consider the haubergeon as the proper name for the armour of an esquire, as the hauberk was for that which belonged to the knight; but then it must be observed, that no such military distinction seems to have existed in this country, at least in the days of Chaucer; for the knight, in the *Canterbury Tales*, makes his appearance in a *gypon*, or gambeson, which the poet assures us was much soiled by the use of the haubergeon.³ Bertrand de Guesclin speaks of a warrior who rode out before the army, by way of challenge I presume, armed with an *haubergeon*, over which he wore a *singlaton*; and these, says my author, were the arms and accoutrements which belonged by law to a champion;⁴ the *singlaton* was a rich species of surcoat or mantle. In the Rhyme of Sir Thopas, the *haubergeon* seems evidently to have been a breast-plate, worn under the *hauberk*.⁵ This word, among the Latin authors, is sometimes written *halsberga*, which is nothing more than Latinizing the Saxon word *heals-beorg*, the *neck-guard*, or *breast-plate*,⁶ and probably it did not differ materially from the gorget spoken of in the preceding section.

¹ Thus, in an antient inventory, dated 1206, cited by Du Cange, there is the following article: "Quinque alberjons, et unum albere, et unum contrepointhe." Gloss. in voce *Albere*.

² See Mr. Gough's Introduction to his *Funeral Monuments*, vol. I. p. 141. [If the haubergeon was a coat of mail without sleeves, as Mr. Gough presumes, how is it that we do not see some representation of it?—If of plate, it was worn under the hauberk during the 13th century, and could not therefore distinguish the squire from the knight.—ED.]

³ Of fustyan he wered a gyppon
Al besmotred wich his haubergion.

[Here again and throughout this chapter does Mr. Strutt quote Chaucer and De Guesclin as authorities for the 13th century. The name of Haubergeon might have been given in their day to quite a different piece of armour.—ED.]

⁴ ————— Hanryot a nom
Qui devant sa bataille venoit sur un gascon,
Armez de *haubergon*, covert d'un *singlaton*;
C'estoit harnis armes a loy de champion.— Du Cange, in voce *Cyclas*.

⁵ And next his shert an haketon,
And over that an *habergeon*,
For Percyng of his herte;
And over that a fine hauberke.—Chaucer's *Canterbury Tales*.

⁶ See Vol. I. page 52, note 3.

The JAZERANT¹ is frequently mentioned by the writers of this period; but it appears clearly to have been only another name for the coat of mail, or, perhaps, rather for the mail itself; in the first sense it is used by the author just quoted, who, speaking of a warrior engaged in battle, says, that “his shield and his good *jazerant* were both of them pierced; but that his *haucton*, or gambeson, resisted the blow:”² so also the *hauberk-jazerant* occurs in the Romance of Gaydon; but the expression, “*armed with the noble jazerant,*” used by Guesclin, to whom we just referred, seems to bear a more general construction. From the same author we learn, that the horses used in battle were sometimes covered with *jazerant*, or mail, as well as their riders.³ *Jazerants* of iron, and *jazerants* of steel, are often noticed in the old inventories of armoury;⁴ but the former appear to have been much more generally used than the latter. We read also of vestments of *double mail*,⁵ which probably were confined to personages of high rank.

The SURCOAT, or *cote-armure*, charged with armorial bearings, appears upon the sixty-sixth plate; and this is the earliest example of the kind that I have met with. The figure holding a battle-axe, upon the sixty-fifth plate, is vested with a surcoat, differing materially from any of those described in the former part of this work: it is fitted closer to the body, and appears to be covered with large scales lapping over each other, but of what materials they consisted cannot easily be ascertained: this, I presume, is the shell-like garment, mentioned in the Chronicle of Flanders, cited by Du Cange, which was worn over the hauberk.⁶ The middle figure, upon the same plate, wears a *mantle*, instead of a surcoat, over his mail; but the reason for this distinction I cannot determine. The *cointise*, which was a species of surcoat, or mantle, was also occasionally worn over the armour;⁷ but, at

¹ [The Jazerant was a sort of Jacket without sleeves composed of small oblong plates of iron or steel, overlapping each other, and covered with velvet. The rivets which secured the plates passed through the velvet and formed the ornament of it, looking like close rows of studs or nails, generally represented gilt in the illuminations of the 15th century, before which period I do not recollect a representation of it. As it is mentioned by Bertrand de Guesclin, it must have been worn in the 14th century, but I do not see any authority for introducing it amongst the armour of the 13th century.—ED.]

² See note 1, p. 54.

³ *Bein estoient armez de noble jazerant*; and again *Chascun et cheval couvert de jazerant*.—Du Cange, in voce *Jazeran*.

⁴ *Jazeran de fer*.—*Jazeran de acier*. Ibid.

⁵ *Il est vestu d'un hauberc doubletin*.—Romance de Garin—See also the first line of the succeeding note.

⁶ Un hauberk clavez de double maille,

Un tournicle dessus aussi come d'eschaille.—Du Cange, in voce *Tunica*.

⁷ Cil escuier et le jour mise

Sur ses armes une cointise.

And this cointise, the author tells us, was red, powdered with *mullets* of silver. In another

the same time, it seems to have been used merely for the sake of show. The *cointise* is described by Matthew Paris as an elegant vestment of silk, appropriated to the nobility.¹ The appellation of *cointises* was also given to certain ornamental streamers, which the military orders used, by way of gallantry, to adorn their helmets, their lances, and their horses; and probably something of the same kind is represented by the pennon attached to the lance of the warrior upon the sixty-sixth-plate.²

The *cyclas*, or, as it is called in the French, *sigleton*, and *singleton*, was a rich vesture of silk, worn by persons of opulence,³ but not confined to any particular class. It appears clearly to have been used by military people upon certain occasions, and probably supplied the place of the *surcoat*.⁴

The SWORD-BELT was a necessary part of the warrior's habiliment; and, at this period, it assumed a very formidable appearance. In the Saxon æra we have seen that it was frequently embellished with gold and precious stones,⁵ nor were its adornments less costly, upon certain occasions, in the succeeding centuries: I say upon certain occasions, for, generally speaking, it was made of leather; and it is much more frequently represented quite plain than otherwise. Besides the belt for the sword, the soldier had another, which seems to have been equally requisite for the support of his shield; and this belt passed over the left shoulder, as we see it delineated upon the forty-third, forty-fourth, forty-fifth, and forty-sixth plates. The *sword-belt* belonging to the figure with a shield, upon the sixty-fifth plate, does not appear to be connected with the girdle that confines the surcoat, but a continuation of the shoulder-belt, to which the shield is evidently attached.⁶

The HELMET. This denomination is generally used to express the complete armour for the head, face, and neck, united, as they appeared after the introduction of the plate-armour; but no part of the soldier's habiliment seems to have undergone greater changes, nor to have been distinguished by a greater variety of appellations, than the defensive coverings for the head, which may, however, all of

passage he speaks of *cointise* of silk ornamented with *tissue*. Will. Guiart, Hist. Franc. MS. sub an. 1105 and 1304.

¹ See pp. 27 and 32 of this Vol.

² [Nothing of the sort. The pennon here spoken of is the gonfanon attached to the lances of armed knights, on most of the seals of the 11th and 12th centuries, and in this instance emblazoned with crosses patés, the same as those upon his surcoat.—ED.]

³ It was worn by the citizens of London. See p. 33.

⁴ See p. 8.

⁵ See p. 57, Vol. I. Thus we continually meet with "Baltheus aureus et similiter gemmatus" in the antient inventories.

⁶ [What Mr. Strutt calls the shoulder belt, was termed *Gigue*.—ED.]

them be considered as different modifications of the *helmet*, more or less perfect, as time or circumstances took place.

The different forms in which the helmet made its appearance among the Saxons and the Normans have already been exemplified :¹ it consists of two parts, as we find it represented upon the sixty-fifth plate, the one moving on the other ; by this means the face might be uncovered, to give the warrior breath, or perfectly inclosed, to defend it from the weapons of the enemy : in the first state, it appears upon the head of the figure holding a spear ; and, in the second, at the bottom of the same plate.

The helmet represented at the bottom of the sixty-sixth plate was calculated to defend not only the head and the face, but the neck also : it seems to have consisted of one entire piece, without any joint, and to have rested upon the shoulders where it was made fast to the body-armour by the two cordons attached to the hinder part of it ; when they were broken, the helmet was liable to be turned round, to the great annoyance of the wearer. An accident of this kind is described in the Romance of Lancelot de Lac ; where the helmet of a knight is said to have been so turned, that the edges grazed upon his shoulders, and his armour was covered with blood.² Several instances occur in Froissart, where we find that the helmet was cast from the head by the lance in tilting, when the bandages were not sufficiently strong to resist its impulse ; and defective bandages were sometimes purposely used, as appears from the same author to have been the case at a tournament, in which John of Holland, on the part of the English, and Reynand de Roie, on the part of the French, were the champions : the latter had " laced and buckled"³ his helmet so slightly to his armour, that, at every blow struck upon the visor by the lance of his antagonist, it fell from his head, and therefore the shock he sustained was not so great as it otherwise would have been : this artifice gave offence to the English spectators ; but the duke of Lancaster, who was present among them, commended his dexterity, and said that both of them should be permitted to do as they pleased in this matter ; but added that, for his part, he should wish to have his helmet buckled as securely as was possible.⁴ In another part of his Chronicle, Froissart, speaking of the justing between Thomas Harpingham and Sir John de Barres, says " as methought the usage was then, their helmets were tied with a lace only, to the intent that the spears should take no hold."⁵

¹ Pages 23, 54, and 112, Vol. I.

² Et ses hiaume estoit si atournes ki le cercles li gisoit sour les espaules et ses armes estoient toutes ensanglentees.

³ Laced *et* bouclé.

⁴ Froissart, vol. III. chap. 59.

⁵ Ibid. chap. 133. I have here followed Lord Berners' Translation.

It has been previously observed, that the helmet above-mentioned had no separate part annexed to it which might be elevated or depressed for the sake of air ; but this deficiency was in some measure supplied by several apertures perforated in the front ; and the highest, which is the largest, is called by the Latin authors *ocularium*, or the sight, because the sight was directed through this orifice, when the helmet was buckled upon the head. Matthew Paris records the death of a foreign nobleman, who was slain by a weapon being thrust through the sight of the helmet into his brain.¹ This species of helmet seems to have been appropriated to persons of high rank. In the delineations of the time, it is generally ornamented with florets of gold ; and sometimes we find it surmounted with the regal crown : it was also used by the nobility in their tournaments.

The *nasal helmet* has been described in a preceding chapter ;² but the word *nasale* was also applied to the visor, or beaver of the helmet ; and in this sense it is used by an ancient author, cited by Du Cange, who, speaking of the death of a duke de Geldres, says that he was slain with an arrow, while incautiously he elevated the *nasale*, or visor of his helmet, for the sake of freer respiration.³

The *BACINET*, or *Bassinet*, is distinguished from the helmet by William Guiart, an antient French poet ;⁴ and this distinction seems to be perfectly justified by the words of an historian, his countryman, who probably was nearly contemporary with him : “The king,” says he, speaking of Philip de Valois, “appeared in his tent, habited in a tunic adorned with the arms of France, and upon his head he wore a bacinet covered with white leather ;⁵ behind him stood an officer, who bore his helmet, encircled with a crown, and surmounted with a fleur-de-lis ; and before him was another officer, who held his shield and his spear.”⁶ We have other proofs that the bacinet was worn under the helmet : but one, from a very antient poem intituled “*Ly Beaus Desconus*,” may suffice. A warrior is therein represented striking so severe a blow with his sword, that he pierced through the crown of his helmet and the bacinet of his antagonist, and wounded him upon the crown of his

¹ Per *ocularium galeæ*, caput ejus perforando, cerebrum effudit.” Hist. Major. sub anno 1217.

² See vol. I. p. 112.

³ Du Cange derives the name from the protection it afforded to the nose ; “*nasale quod nasum protegit*.” Gloss. in voce. [The visor that immediately succeeded the nasal, was called the *avant taille* or by abbreviation “*Ventail*,” vide p. 64, note 2. The next improvement was the moveable visor, which was attached to the *bascinet*, or open head-piece. The word *heaume* or helmet being only used to designate the larger head-piece, which was placed over the *bascinet*, the visor of the latter being first removed.—ED.]

⁴ *Li yaumes et bacinez reluire* ; sub anno 1214.

⁵ *Bacinet couvert de blanc cuir*.

⁶ French Chronicle MS. in the Royal Library, marked 20. C. VI.

head:¹ Lord Berners, however, in his Translation of Froissart's Chronicle, frequently gives the word *helme* as the English for *bacinet*;² and, indeed, Froissart himself, in more instances than one, uses the French words *heaume* and *bacinet* indiscriminately.³ The *bacinet* was sometimes worn without the visor, or covering for the face: when that appendage was added, we find it distinguished by the appellation of *bacinet à visiere*.⁴

The *bacinet* belonging to the king of France, mentioned in the preceding passage, is simply said to have been covered with white leather; but Du Cange has preserved an extract from a Wardrobe Provisor Roll, in which an order is given for the devising and making of the embellishment for a *bacinet*, and probably for the use of the same monarch,⁵ which was of a much more costly kind: it runs thus; "thirty-five rings and twelve bosses or studs of fine gold for the frontlet,⁶ and a crown of gold to be put upon the top of the *bacinet*; the florets appertaining to the crown were to resemble the leaves of a bramble, and the circle to be chequered with fleurs-de-lis;⁷ the strap, or latchet, by which the *bacinet* was fastened upon the head, was to be made with rivets ornamented with bosses and little crosses of French enamel."⁸ Froissart speaks of the *bacinet* as being fastened behind upon the head with laces.⁹

The HAT, or CAP of *Iron*, called *Chappel de fer* and *Bonnet de fer* in French, was also a species of helmet, and probably differed but little from the *bacinet*. According to Hovedon, it was in use in this country as early as the

¹ MS. in the Cottonian Library, marked Caligula, A. 2.

² [And, as usual with careless translators, misleads or confuses the reader.—ED.]

³ [I doubt this assertion; Mr. Strutt does not quote an instance. I do not recollect one.—ED.]

⁴ Et cler bacinez à visiere—bacinez brunis à visieres. Will. Guiart, sub an. 1270.

⁵ The order is dated 1352.—See the Glossary, under the word *Bacinetum*.

⁶ Vervelles 12 boces pour le fronteau, tout d'or de touche.

⁷ Les fleurons sont de feuilles d'espine, et le circle diapre de fleur-de-lys. Perhaps the word *espine* should be rendered *thorn* rather than *bramble*; but the leaves of the latter resemble the ornaments we see upon the crowns of this period much more than the former: I have, however, given the original French for all the doubtful words, and must leave the reader to his own judgment.

⁸ Les clous sont de bousseaux et de croisettes de esmaille de France. [The *bascinets* of the 14th and 15th centuries were sometimes magnificently adorned with chaplets and borders called *orles*, as may be seen by the effigies of the reigns of Richard the 2nd, and Henry the 4th, in the works of Gough, Stothard, &c.: but what has this to do with the 13th century, the armour of which period is alone under consideration?—ED.]

⁹ Il met son bacinet en sa teste, et son escuyer le luy *laça* par derriere; vol. I. chap. 288.

reign of Henry the Second;¹ and to this cap, or hat of iron, a visor was occasionally affixed: it was then called *Chappel de fer à visiere*.² The Montauban hat of steel, bright and shining,³ which, Froissart tells us, the page of Charles the Sixth of France wore when riding with his master, was a helmet of this kind.⁴

The CERVELIERE was also a covering for the head, and probably of the helmet kind; at least, it seems to be mentioned as such by William Guiart, where he speaks of certain warriors uncovering their heads, by taking off their helmets and their *cervelières*.⁵ The cerveliere, according to the same authority, was in use upon the Continent towards the close of the thirteenth century; but it does not appear to have been known to the English at any period, or at least, that it was ever adopted by them.

To the names of helmets already mentioned, a modern author⁶ adds the following; the *burgonet*, the *salet*, the *scull* or *hufken-castle*, the *pot*, and the *morion*; but of these I know no more than the names, and am not able to determine in what degree they differed the one from the other: it is, indeed, conjectured that they were lighter than the *helmet* above-described, and for that reason, made use of upon such occasions as did not require so ponderous a security.⁷

The monumental effigies of military men, which are still numerous in England, clearly prove that the helmets of our ancestors were frequently embellished in a very expensive manner; and the following general remarks are given us by a recent writer,⁸ well acquainted with this subject: "The facings of the helmet are various; over the forehead, and down the sides of the face, which may be called the frontlets and side pieces, some are studded in both parts, and some in the frontlets only; some frontlets are enriched with flowers and foliage,

¹ *Capellum ferreum et lanceam*.—Rog. Hovedon, sub an. 1181.

² Du Cange, Gloss. in voce *Cappellus Ferreus*.

³ Un chapelet de Montauban fin, cler, et net, tout d'acier.—Chron. vol. IV. chap. 43.

⁴ [Mr. Strutt produces no authority for this assertion. I have never seen a representation of the Chapeau de Montauban that I could identify as that head-piece. There is a curious steel hat in the Musée d'Artillerie at Paris: but its date is uncertain. Another was in the collection of Dr. Hebray of that city.—ED.]

⁵ Aucuns d'entre eus testes desnuent, de *hyaumes* et de *cervelières*, &c.—Guil. Guiart, sub an. 1297.

⁶ Mr. Grose, in his Treatise upon Antient Armour.

⁷ [They are all head-pieces of the 15th and 16th centuries, and have no right to be named in this chapter.—ED.]

⁸ Mr. Gough, in the Preface to his Sepulchral Monuments, vol. I. p. 139. [These remarks all apply to the bascinets of the 14th and 15th centuries.—ED.]

some are inscribed with letters, and some have round the helmet a fillet studded with precious stones.”¹ In a subsequent passage he informs us, that the helmets of princes and personages of high rank are frequently surrounded with coronets and chaplets: to this we may add, that the helmets used at the tiltings and tournaments, which were exhibited, as much at least for show as for service, were exceedingly splendid; they were not only adorned with facings of gold embellished with jewels, but often surmounted with a variety of curious devices, according to the taste and gallantry of the wearer.

The COIF DE FER, OR COIFE DE MAILS, for probably they differed only by name,² may properly enough be called a *skull-cap of iron* or of *mail*: it was worn beneath the helmet, to defend the crown of the head, in case the helmet itself should not be strong enough to resist the blows to which it might be exposed. In the Romance of Lancelot de Lac, a warrior is said to have struck so severe a blow with the pommel of his sword upon the helmet of his antagonist, that he beat it in, and forced the *mail* of his *coife*³ into his skull; and another, at one stroke, cut through the helmet and *coif de fer* of his opponent, and cleft his skull.⁴

The coife de fer is called by the Latin authors of our own country, *coifea ferrea*;⁵ and it appears to have been in use with us, as early, at least, as the thirteenth century; but whether it originated here, or upon the Continent, cannot readily be ascertained. Froissart, describing a tournament, tells us, that two of the combatants struck each other's helmets with such force, that the buckles appertaining to the straps were burst asunder, and the helmets cast to the ground; and the champions finished their course bare-headed, excepting their *coifes*.⁶ but these coifes, I apprehend, were not made of mail like those above-described, but of cloth; and their use was to prevent the head from being

¹ The helmet of Thomas Furnival is thus described in the poetical genealogy of his family:

With helme on his head well enguere,

With precious stones some tyme yt were sette there,

And a noble charbuncle on it doth he bere.—Mr. Gough, in the Preface to his

Sepulchral Monuments, Vol. I.

² [The name on the contrary distinctly shows the difference, the coif de fer being a skull cap of plate-iron, and the coife de mailles one composed of rings like the hauberk itself.—ED.]

³ Les mailles de la coife.—MS. in the Royal Library at the British Museum, marked 20 D. IV.

⁴ Ibid.

⁵ Item W. Bordel loriculam suam cum *coifeâ ferreâ*, &c.—Madox, *Formulare Anglicanum*, p. 423.

⁶ *Coeffes*, rendered *coyves* in Lord Berners' Translation.—Froissart's *Chronicle*, vol. III. chap. 49.

injured by the various motions to which it appears the helmet, in such cases, was subject. In a succeeding part of his work, the same author, speaking of the earl of Armignac, says that he took off his *bacinet*, and remained with his head uncovered, save only with a *coife of linen*.¹

We frequently meet with an appendage belonging to the *coife of mail*, called the *ventaille*, or *aventaille*, which seems to have covered the neck and part of the shoulders: there is, however, much obscurity respecting the form and the situation of this part of the military equipment. The *aventaille* is generally considered as another name for the visor, or breathing part of the helmet; but the following quotations from an ancient writer, will, I trust, be sufficient to prove that there was no analogy between the one and the other.² In the Romance of Lancelot de Lac, Lyonius, one of the heroes of the piece, having vanquished his antagonist in a combat, and cast him to the ground, threw back the *aventaille* upon his shoulders,³ and lifted up his sword to cut off his head. In a subsequent passage, Boors, another celebrated character, is said to have taken his shield from his shoulder, his helmet from his head, and to have thrown the *aventaille* so far back, that his head was quite uncovered.⁴ I shall add but one citation more, from the same authority; where a warrior, speaking of himself and his attendants upon their travels, says, "Having taken off our helmets, we cast back our *aventailles*,⁵ and laid ourselves down to repose beneath the shade of the green trees." We learn from the foregoing passages that the *aventaille* was no part of the helmet; that, after the helmet was taken from the head, it was necessary for it to be thrown back, before the head could be readily severed from the body; and that

¹ Coiffe de toile.—Froissart's Chronicle, vol. IV chap. 25.

² [The word was naturally applied to all defences of the face, whether a continuation of the mail hood or a plate attached to the front of the helmet. One sort of *aventaille* may be seen upon plate LXVI. It is tied to the mail hood, and forms a kind of chin-piece.—ED.]

³ Le abat *l'aventaille* sour les espaules, &c.—MS. in the Royal Library, marked 20 D. IV.

⁴ Oste son escu, et son *hiaume*, et si li abat *l'aventaille* tant ke la tieste remest toute nue.—Ibid. [Here is an excellent example of the confusion created by careless translation. Mr. Strutt rendering this passage, states the knight to "have thrown the *aventaille* so far back that his head was quite uncovered." Now the words are "et si li abat *l'aventaille* tant," "and he *lowered* the *aventail* so much, that, (his helmet having been taken off previously), his head was quite uncovered." The difference is most important. In the first case it must have been a prolongation of the upper part of the mail hood, of which I never saw an instance. In the second it was probably like the chin-piece just alluded to in plate LXVI.—ED.]

⁵ Ostes nos *hiaumes*, et nos *ventailles* abatues, &c.—Ibid. [Here is the same mistranslation. They did not "cast back," they "let down," or "lowered" their *ventailles*.—ED.]

it was depressed for the sake of ease, when it could be done with safety: these circumstances, being considered, lead me to conclude that the *aventaille* was that part of the mail-armour which appears under the chin of the knight represented upon the sixty-sixth plate of this work; it passes on either side of the neck, and is attached to the *coife de mail*: this figure is represented without his helmet; and it is evident that these appendages must be depressed,¹ before the neck of the warrior could be exposed to the sword of his antagonist: it is also a very natural supposition, that the removal of so strait an envelopement would be greatly conducive to the refreshment of the wearer, and particularly requisite when he was inclined to enjoy the comforts of repose.

The *Gloves* of mail appertaining to the antient warriors were attached to the sleeves of the *hauberk*, and the extremities were sometimes divided into separate parts for the thumb and the fingers, as they appear upon the forty-fifth and forty-sixth plates:² on the contrary, they are represented without any divisions for the fingers upon the forty-fourth plate; and the same is more particularly expressed upon the sixty-sixth plate, where an opening is made at the palm, sufficiently extensive for the hand to pass through, so that the whole of the covering might be cast backward over the wrist, and the hand left at perfect liberty, as it appears upon the middle figure of the sixty-fifth plate. The *gauntlets*, separated from the sleeves of the mail, may be seen upon the same plate, where the reader is referred to the figure holding a spear; but as these bear the appearance of plate-armour, they will be mentioned more particularly at a future period.

I shall conclude this chapter with the following concise description of the ceremonies used at the creation of a knight as far back as the twelfth century, cited by Daniel³ from an author who lived at the time:⁴ “When Geoffrey duke of Normandy was knighted, his arms were brought to him, and he was invested with an *incomparable* coat of mail,⁵ wrought with double chains or links,⁶ of iron so closely interwoven, that it was impenetrable to the point of the spear or the arrow; the *chausses*, or *boots*⁷ of mail, made also in like manner with double chain-

¹ [Exactly so. Here Mr. Strutt uses a proper word. How could such an *aventaille* as this he refers to, be *cast back*?—ED.]

² [This division is first perceived in illuminations and effigies of the reign of Edward the First in England, 1272—1307.—ED.]

³ *Histoire de la Milice Française*, vol. I. lib. vi.

⁴ *Le Moine de Mairemoutier*, [or *Marmonstier* as it is sometimes spelt.—ED.]

⁵ *Loricâ incomparabili*.

⁶ *Maculis*.

⁷ *Bottes ou chausses*.

work, were then given to him ; and a pair of gilt spurs were put on his feet : this done, a shield was hung upon his neck, ornamented with lions of gold ; an helmet, richly decorated with precious stones, and so well tempered that no sword could make any impression upon it, was set upon his head ; a lance was then brought to him made of oak, and surmounted with a head of iron of Poictou ; and, lastly, a sword from the Royal Treasury.”

END OF THE NORMAN ÆRA.

PART V.

THE CIVIL, MILITARY, AND ECCLESIASTICAL HABITS OF THE ENGLISH, FROM THE COMMENCEMENT OF THE FOURTEENTH TO THE CLOSE OF THE SEVENTEENTH CENTURIES.

CHAP. I.

GREAT IMPROVEMENT MADE IN THE CLOTHING ARTS BY EDWARD THE THIRD.—THE VARIOUS ACTS OF PARLIAMENT RELATING TO THE EXPORTATION OF WOOL, ETC. AND SHEEP ALIVE.—PRIVILEGES OF THE CLOTHIERS AND WEAVERS.—STATUTES RELATIVE TO THE LENGTH AND BREADTH OF CLOTH.—RUSSEL SATINS AND FUSTIANS; WHEN MADE IN ENGLAND.—THE ABUSES PRACTISED BY THE IMPORTERS OF FOREIGN FUSTIANS.—ACTS RESTRAINING ABUSES IN THE MAKING, FULLING, DYING, AND VENDING, OF WOOLLEN CLOTHS.—SILK; WHEN FIRST MANUFACTURED IN ENGLAND NOT KNOWN; FABRICATED BY WOMEN ONLY; ITS PROGRESS.—LINEN-CLOTH CHIEFLY IMPORTED.—VARIOUS KINDS OF CLOTHS USED IN ENGLAND, AND WHERE MADE.—LACE AND BUTTON-MAKERS' ARTS.—THE FURRIERS' ART, AND THE DIFFERENT FURS USED IN ENGLAND.—THE SHEARMEN'S COMPLAINTS REDRESSED BY PARLIAMENT.

WE may, with great propriety, place the commencement of the English æra at the close of the thirteenth century; the differences between the Saxon and the Norman customs and habits being at that period so perfectly reconciled, and so completely blended, that it would be absurd to attempt a separate investigation.

We have seen already the improvements made in the clothing manufactories under the Norman Government;¹ and it appears that no inconsiderable part of their productions were exported to foreign countries; but at the same time it must be observed, that these improvements were by no means carried to so great an extent, as the advantages possessed by the people of this kingdom would admit of: they continued to export their fleece-wool in great quantities, and do not appear to have formed any just estimation of the accumulated benefits arising from the manufacturing of that article at home, instead of having recourse to

¹ See Vol. I. Part III. Chap. I.

foreign markets for a supply of fine cloths ; which was, however, the true state of the case. The inhabitants of Flanders and of the Netherlands had long been in the habit of making the finest woollen cloths, and amassed much wealth by their industry : the English, on the other hand, furnished them with the best part of the materials that they used, without the least degree of emulation or desire to place themselves in competition with them. Edward the Third was the first of our monarchs who saw this circumstance in its right point of view, and, confident of the vast advantages that might be derived from the improvement of our woollen manufactories, exerted all his authority, joined with that of the parliament, to place them upon a footing equal, if not superior, to those abroad. To accomplish this important undertaking with more celerity, he held out great encouragements to induce the weavers of foreign countries to emigrate and settle in England. So early as the fifth year of his reign, John Kempe, a Flemish woollen-manufacturer of great repute, came into this country with all his workmen and apprentices : the reception he met with from the king was so favourable, that, in the same year, no fewer than seventy families of the Walloons followed his example, and were equally well received ; these again were succeeded by many others during the continuance of the reign of king Edward.¹

The people of England in general, and particularly the native weavers, did not immediately perceive how beneficial these improvements would be, but, on the other hand, considered the great influx of foreigners, and the protection afforded to them, as an infringement upon their natural rights and privileges : nor was this jealousy in the least diminished, when they saw alien artists settled in almost every town in England, and thriving by their skill : the Londoners especially stood forward to manifest their dislike, and carried their resentment so far, as to insult and mal-treat the foreigners, and to keep them in continual fear for their safety ; the king, in order to put a stop to these unlawful proceedings, issued a mandate to the mayor and sheriffs of London, to apprehend every person who should give the least disturbance to the foreign clothiers, to commit them to the prison of Newgate, and to remit their names to him, that they might be punished according to his pleasure.²

By the operation of the laws made in favour of the clothing arts, joined with other concomitant circumstances, the number of the people employed in those arts, and the skill with which they were carried into execution, gradually increased ; and, in the fifteenth century, the manufactories were multiplied and established

¹ Rymeri Fœdera, tom. V. pp. 496, 723, 751.

² Dated A.D. 1344.

in England upon a permanent basis ; their productions were highly esteemed in the foreign markets, and they proved to this country a continual source of wealth and prosperity : even in the succeeding civil commotions, which so awfully shook the state, the contending parties seem to have been unanimous in their protection of the cloth-makers. The people at large had long discovered the utility of working their wool at home, and were convinced that it was much more lucrative, as an article of exportation, when made into cloth, than in the fleece ; and these considerations probably induced them to treat the foreigners, to whose assistance these advantages were chiefly owing, with more respect. In the eighth year of Henry the Fourth, a petition was presented to the king in parliament, praying, that the alien weavers residing within the city of London might be incorporated into the guild of the English weavers, and be made subject to the same regulations and corrections ;¹ which was granted.

But, to return to king Edward, who spared no encouragement for the advancement of the clothing manufactures, and, being convinced of the advantages derived from the foreign cloth-makers already established in England, was desirous of increasing their numbers ; and accordingly, in the eleventh year of his reign, the following statute was sanctioned by the authority of parliament :² “ It is also agreed, that all the cloth-workers,³ of foreign countries, without any exception, who will come into England, Ireland, Wales, or Scotland, within the king’s dominions,⁴ shall come with safety and security, under the protection and safe conduct of the king, and shall have leave to dwell in any part of the same lands that shall please them ; and, for the farther encouragement of the said workmen to come and reside here, the king will grant them privileges as many and such as shall give them satisfaction.”⁵ To this were subjoined four other statutes, established by the same authority, and equally salutary : the first prohibited the exportation of wool in the fleece during the pleasure of the king and his council, and the infringement of this statute was made felony ; the second confined the wearing of foreign cloth to the king and the royal family, and commanded all other persons, whatever their rank might be, to use no cloth for their apparel but such as was made within the king’s dominions, under penalty of forfeiting the cloth so used, and to

¹ Dessous meme le *gouvernaunce et correction* de les dits weavers Angleis. Rot. Parl. 8 Hen. IV.

² Held at Westminster, Sept. 27, 1337. Ruffhead, Statutes at Large, vol. I. p. 221.

³ Oevrours des draps. Ibid.

⁴ Et escose deinz le *poair* (literally *power*) nostre seigneur le roi. Ibid.

⁵ *Franchises* tantes et tieles qu les suffiron. Ibid.

be farther punished at the king's pleasure; the third prohibited the importation of all foreign cloth, under the like penalties; and the fourth permitted the cloth-workers to make their cloths, without the least restraint, as long or as short as they thought proper :¹ this privilege, I presume, was soon abused; for, we find the indulgence remonstrated against, and restrained to a determinate measure, in the fiftieth year of the reign of this monarch.² There is reason to believe that the three prohibitory statutes just recited, and especially that concerning apparel, were never rigorously enforced; yet it is abundantly evident, from the great improvements made in the clothing arts immediately afterwards, that they were of essential service. The statute restraining the exportation of wool was left to the modifications of the king and his council, to be permitted or prohibited partially or totally, as the exigency of the circumstances thereunto relating required: we find, for instance, that, three years after the establishment of this law, a subsidy was granted to the king of every ninth lamb and every ninth fleece, and a subsidy upon all wool and wool-felts exported;³ but the prohibition itself, in process of time, was frequently eluded by the merchants, who caused great quantities of wool to be spun into yarn, and exported it in that condition: this practice occasioned an act to be made in the fiftieth year of Edward the Third, forbidding the exportation of woollen yarn,⁴ under the penalty of forfeiting the same. In the thirty-third year of the reign of Henry the Eighth, it was necessary to revive this act, and to repeat it, with some additional restrictions, in the thirty-seventh year of the same reign; and, in the first year of Edward the Sixth, it was confirmed and made perpetual.⁵ In the third year of Henry the Fifth, it was enacted that all wool-felts sent out of England, Wales, or Ireland, to any place but Calais, should be forfeited, with the addition of their value in money, excepting such as were

¹ Ruffhead, ut supra.

² In the 38th of Edward the Third, a petition was presented to parliament, praying, that the English *cloth of ray* might be made of the same length and breadth as that manufactured at Ghent.

³ The subsidy of the ninth lamb and the ninth fleece was considered as a hardship by the people; which occasioned a grant from the king, specifying, that it should be no example to the prejudice of his subjects, and that the whole amount of the moneys thence arising should absolutely be spent in the maintenance and safeguard of his kingdom of England, and the support of the wars in Scotland, France, and Gascony. Ruffhead, vol. I. p. 231.—Here we may also add a grant, confirmed by parliament in the 36th year of Edward the Third, permitting the merchants denizens to export their wool for the space of one year, which extended to the aliens; also for the exportation of wool-felts and leather. Ruffhead, vol. I. pp. 304 and 357.

⁴ File de layne appelle wolyn yerne. Rot. Parl. A.D. 1376.

⁵ Ruffhead, vol. I. p. 316.

shipped by the merchants of Genoa,¹ Venice, Tuscany, Lombardy, Florence, and Catalonia, and by the burgesses of the town of Berwick upon Tweed: this act was confirmed in the fourteenth year of Henry the Sixth; and, in the eighteenth year of the same king's reign, it was made felony to export wool or wool-felts to any place but Calais, excepting such as should pass the straits of Gibraltar.² By an act made in the third year of Edward the Fourth, all aliens were restrained from the exportation of wool, which was allowed to the denizens only, but with certain ordinances to be observed respecting the same. The restriction was again made general by a statute established in the twelfth year of Charles the Second, and confirmed and farther enforced in the first year of king William and queen Mary.³

The merchants, it seems, however, carried on a kind of contraband trade with the woollen yarn, after the prohibition above-mentioned, which is thus related in the preamble to an act, made in the eighth year of Henry the Sixth, for restraining the exportation of woollen thrums: "The weavers are accustomed, when they have wrought a cloth near to the end, to cut away, for their private profit, the threads which remain unwoven, which they call *thrums*, to the great detriment of the owners of the same cloth; which thrums they sell to the foreign merchants; and, under the colour of such thrums, large quantities of woollen thread, called *woollen yarn*, is sent out of the realm, to the great defrauding of the yearly customs and subsidies belonging to the king."⁴

The exportation of live sheep, in order to avoid the subsidies to which the fleeces were subject, was also much practised by the graziers: they are said to have been carried in great numbers out of England into Flanders and other countries. On this occasion an act was made, in the third year of Henry the Sixth, prohibiting the exporting of rams, sheep, or lambs alive, either with their fleeces, or shorn, without the king's licence, under the penalty of forfeiting the same or the value thereof;⁵ and this act was confirmed, and enforced with very severe penalties, in the eighth year of queen Elizabeth; by which the second offence was made felony.⁶

The exportation of wool, at the time it was granted, was attended with very heavy duties; on the other hand, the importation of the same was permitted free of all duty,⁷ and especially of such wools as came from Spain, which are necessary for

¹ *Jean* in the original.

² The straits of Marrocco in the original, for Morocco. Ruffhead, vol. IX. Appendix, pp. 61, 71, 74.

³ *Ibid.* vol. III. pp. 203, 436.

⁴ *Ibid.* vol. I. p. 555.

⁵ *Ibid.* p. 532.

⁶ A. D. 1565, cap. iii.

⁷ See the Table of Rates, Ruffhead, vol. III. p. 159.

the manufacturing of fine cloths. Before I take my leave of this subject, I shall just mention an excellent law that was made in the fourteenth year of Richard the Second ; by which it is commanded, “ that no denizen of England shall purchase wool, but from the possessors of the sheep, openly, at the staple ; and that no wool should be regrated.”¹

The privileges granted to the cloth-makers by Edward the Third and his successors were clogged with very few restraints ; and those were such only as were absolutely necessary to prevent the imposition to which the fabrication of cloth was liable, and deceit in the measure : neither were the advantages derived from these salutary acts confined to any particular places, or companies of workmen ; in cities, and corporate towns, it is probable that the occupation of the weaver was restricted to such persons as had served a regular apprenticeship to the business ; but, out of these privileged places, any man of opulence might establish a clothing-manufactory, and vend the produce of it for his own private emolument. The extent of this liberty, especially in the infancy of the clothing art, must certainly have been exceedingly beneficial ; not only because of the spirit of emulation it would naturally promote for the improvement of the manufactures, but also because of the quantities of cloth it occasioned to be brought to the markets ; by which means the prices were reduced to the consumers. In some instances, it is true, this general good might be a partial evil ; as such, we find it complained of by the inhabitants of the city of Worcester, and the towns of Evesham, Droitwich, Kidderminster, and Broomsgrove ; who, in a petition preferred to parliament in the twenty-fifth year of the reign of Henry the Eighth, specified, that they had been heretofore chiefly supported by the clothing-manufactories kept within the said city and towns, but were now much injured and impoverished by the farmers, graziers, and husbandmen, who occupied the mysteries of cloth-working, weaving, fulling, and shearing, within their own houses, and made all manner of cloths, as well broad-cloths, whites, and plain, as cloths of various colours. To relieve them, an act of parliament was then passed, prohibiting any cloths to be made for sale within the county of Worcester, but such as should be manufactured in the city of Worcester and the towns above-mentioned ; excepting only, that every person had permission to make cloth for his own use and the use of his family.² This partial restriction was made

¹ A. D. 1390 ; Ruffhead, vol. I. p. 397.

² A. D. 1533 ; Ruffhead's Statutes at Large, vol. II. p. 189.—These private clothing manufactories were chiefly conducted by the female part of the household. It was then thought no disgrace for a lady of quality to be a good housewife, and to superintend the making of such cloth as was necessary for the

general by another act, established in the fifth year of Edward the Sixth, in which it is declared, that “no person shall occupy cloth-making, nor put any broad-cloth or cloths to weaving or making, except he has served seven years apprenticeship at least to the said occupation.”¹ In the present case the remedy was found to be worse than the disease; and the operation of this extensive prohibition occasioned many of the clothing-manufactories to be shut up for the want of proper persons to support them. The absolute necessity of abolishing such a grievance was soon discovered; and, in the first parliament assembled in the reign of queen Mary, the act was abrogated and permission granted, unexceptionably, to any person who chose to establish a cloth-manufactory, provided that the cloths he produced for sale were good of their kinds, and substantially made.² The abolition of the above act was followed by another in the succeeding year, better calculated for the public benefit, which prevented the opulent clothiers and weavers from monopolizing too large a share of business, to the detriment or ruin of the smaller firms. Every clothier was confined to one loom; and every weaver to two, and two apprentices. No weaver was free who had not served a regular apprenticeship; neither was he to have a tacking-mill;³ and no tacker might employ more than one loom.⁴ By another act, made in the twenty-seventh year of queen Elizabeth, the privilege of the cloth-maker was extended: he might have three looms in his own house and no more.

The weavers of worsteds, russels, stamines, and says, in the county of Norfolk, had an exclusive right to purchase yarn “spun off the rock,” called worsted-yarn,⁵

family; and, in many instances, an additional quantity for the purposes of charity.—Chaucer says of the thrifty wife of Bath, that

Of clothe-making she had such an haunt,
She passed hem of Ipre or of Gaunte.

Prologue to the Canterbury Tales.

¹ Ruffhead's Statutes at large, Vol. II. p. 466.

² Ibid. p. 468.

³ An. 3 Edw. IV, it was represented to the parliament, that “great deceit was daily done in wyrking of wollyn-clothes fulled in mylles called *gyg-milles*, and *towne-milles* ;” and therefore requesting, “that all such milles should be utterly left, and not used, under forfeit of the saide milles :” which was granted.—By a subsequent act, an. 6 Edw. VI, the *gig-mills* are said to be for the *perching and burling* of cloth; and the use of them was prohibited under a double penalty, namely, the forfeiture of the cloth worked in such mills, and the payment of five pounds in money.—Rot. Parl. MS. in Bibl. Harl. insig. 7076.—See also Ruffhead, vol. II. p. 457.

⁴ An. 2 & 3 Phil. & Mar. cap. 11; Ruffhead, vol. II. p. 493.

⁵ And, by an especial privilege, it was ordained that no man might make such cloths as are above specified, at Great Yarmouth, or at Lynn Regis, in the county of Norfolk, unless he was an Englishman by birth, and had served a regular apprenticeship to the profession.—An. 14 & 15 Hen. VIII. cap. 3; Ruffhead, Statutes at Large, vol. II. p. 122.

with the single exception, that the hat-makers, dwelling within the city of Norwich, might buy some worsted-yarn as was called *middle-wuffe yarn*, as they had hitherto done, providing always, that the same should be wrought and employed in making of hats within the said city.¹

In the beginning of Mary's reign, there were several edicts granted for the encouragement of the satin and fustian-makers, who had lately established manufactories in the city of Norwich for the purpose of fabricating those articles ;² in the reign of James the First, there were "several good and laudable orders and constitutions" made for the regulation and protection of the bay and say-makers residing at Colchester, in the county of Essex ; and, in the twelfth year of Charles the Second, it was ordained, that all bays and says, made within the town, should be searched and marked at the Dutch bay-hall, before they were exposed to sale.³

For the farther encouragement of the woollen manufacturers, an act was passed in the eighteenth year of Charles the Second, prohibiting the burial of the dead in any cloths but such as were made with wool ; and, in the thirteenth year of the same reign, it was represented to the Parliament that this act had not been sufficiently observed, owing to the slightness of the fine to which the offenders were liable : it was therefore repealed, and another substituted in its place, with heavier penalties : wherein it is specified, "that no corpse shall be buried in any shirt, shift, sheet, or shroud, or any thing whatsoever, made or mingled with flax, hemp, silk, hair, gold, silver, or any stuff or thing other than what is made of sheep's wool only, or put into any coffin lined or faced with any kind of cloth or stuff made of any material but sheep's wool only, under the penalty of five pounds ;" and, two years afterwards, this act was strengthened with additional clauses, by which the recovery of the penalties was made more easy.⁴

In a statute relating to the measurement and weight of cloths manufactured in this kingdom, made in the fifth year of Edward the Sixth, there is this remarkable clause : "A clothier shall not give-over draping or cloth-making without a licence first obtained from three justices of the peace at least, and for some reasonable cause to them assigned ;" and, if he chose to relinquish his business without such licence, he should never be permitted to follow the same profession in future.⁵

It was not only the clothiers that needed the protection of government, but their dependants also, who were liable to many impositions and oppressions from

¹ An. 33 Hen. VIII, and confirmed 1 Edw. VI. A. D. 1547 ; Ruffhead, vol. II. p. 389.

² An. 1 Phil. & Mar. ; *ibid.* p. 485.

³ *Ibid.* vol. III. p. 186.

⁴ *Ibid.* pp. 300, 392.

⁵ *Ibid.* vol. II. p. 445.

those by whom they were employed; and, that it was highly necessary for the legislature to interfere in their behalf, we may learn from an act established for their relief in the fourth year of Edward the Fourth, in which their grievances are thus stated: "Before this time, in the occupation of cloth-making, the labourers thereof have been driven to take a great part of their wages in pins, girdles, and other unprofitable wares, which were charged to them at extravagant prices;" it was therefore commanded by this act, that all carders, and spinsters, and other labourers, should be paid their full wages in lawful money; and also, that the weight of wool delivered to them to be carded and spun should not exceed the usual weight. It is to be hoped that both these clauses were enforced with the utmost rigour.¹

The coarse narrow cloths, such as kersies, cogwares, and friezes, which were chiefly consumed by the lower classes of people, were permitted to be made and sold free from aulnage, or any other impost; provided, however, that the worth of the whole piece did not exceed thirteen shillings and four pence.

The duties and imposts upon the woollen manufactures exported were very productive, and diminished or extended as the exigencies of the times required: they were also partially enlarged as restraint upon certain necessary articles was judged to be necessary. In the book of Rates, as they stood in the twelfth year of Charles the Second, we find that cloth made into garments might be exported free of all duty: fustians also manufactured in England were in like manner exempted; but those imported from abroad were subject to an impost of eight pounds the piece containing thirty yards,² which certainly must have amounted to a prohibition.

It was a privilege granted to the cloth-makers settled in this country by king Edward the Third, that they might weave the cloth of any length or breadth that best suited their own convenience:³ this, however, was contrary to antient usage, and rendered, I presume, the imposts and duties to be collected upon it more difficult; so that it was soon suppressed; at least, we know for certain, that, in the twenty-fifth year of the reign of the same monarch, the length and breadth of broad-cloths in general were regulated according to a statute made for that purpose; and by a subsequent act it was ordained, that the *drap de ray*, or striped cloth, should be made in England of the same length and breadth as that which

¹ An. 1 Phil. & Mary; Ruffhead, vol. II. p. 13.

² Ibid. vol. III. pp. 154, 161.

³ See page 188.

was fabricated at Ghent, in Flanders.¹ The worsted, and cloths called *old-hames*, made at Norwich as far back as the commencement of the fourteenth century, were thirty yards² in length; but, in the eighth year of Edward the Second, a complaint was exhibited to the parliament against the clothiers of that city, for making their cloths five yards shorter than they had been accustomed to be made, and selling them for full measure: this abuse was rectified by an act then passed, and the price of every piece of cloth was to be regulated by the number of yards that it contained.³ A similar act was made in the twenty-seventh year of Edward the Third; wherein it is declared, that the cloth should not be forfeited, which it seems a former statute had ordained, although it might be found to be deficient of the full length; but that it should be measured by the king's aulneger, and its true contents marked upon it, and a proper allowance made to the buyer in proportion to its deficiency.⁴

The broad-cloths, according to their length, were denominated *whole-cloths* and *half-cloths*: the former were called *cloths of assize*; and the subsidy granted to the king was as follows: for every cloth of assize, wherein no grain was used, four pence; for every half-cloth of like nature, two pence; for every cloth of assize of scarlet, six pence: for the half-cloth, three pence; and, for every cloth of assize, half-grain, five pence; the half-cloth two pence halfpenny.⁵ The cloths were to be measured by the king's aulneger, and sealed by him, before they were exposed to sale: it was the duty also of this officer to examine the cloth he measured with great precision, because he was liable to a very severe fine, if he put his seal to any articles that were defective respecting the materials, the fabrication, or the colour.⁶ The narrow cloths, included under the general denomination of *estroits*, or *streits*, were not liable to the same measurements as the broad cloths. Richard the Second permitted kersies, and such like cloths, to be made of any length or breadth, according to the pleasure of the clothier, provided there was

¹ Rot. Parl. an. 25 Edw. III; *ibid.* an. 38. MS. in Bibl. Harl. insig. 7059.

² The French word *aulnes*, or *aines*, used in this and other acts of parliament, might be more properly rendered *ells*; but I have followed the old English translation, which seems to have claimed a kind of prescriptive right, and is given by Ruffhead opposite to the original in his Statutes at Large. It is, however, to be observed, that this aulne consisted of one yard and one inch; and in London it was a yard and an handful (the breadth I presume of the hand). The London measure was prohibited, an. 18 Hen. VI; and the yard, with the additional inch, commanded to be used throughout the whole kingdom. Ruffhead, vol. I. p. 594.

³ Rot. Parl. 8 Edw. II. MS. insig. 7057.

⁴ Ruffhead, vol. I. p. 274.

⁵ This assessment was made A.D. 1353; an. 26 Edw. III. *ibid.*

⁶ *Ibid.* p. 346.

no mixture of materials, nor deceit in the manufacturing of them : in such case, the penalty was the forfeiture of the cloth so made ; but, at the same time, he insisted, that every piece should be subject to the aulnage duty, and sealed before it was offered for sale.¹ This was considered as a great grievance ; and a petition from the fabricators of the narrow cloths was presented to king Henry the Fourth, in the first year of his reign, praying, that the duties imposed upon the kersies, Kendal cloths, friezes of Coventry, cogwares, and Welsh cloths, might be taken off : which was granted to such of them as did not exceed the value of thirteen shillings and four pence the dozen yards.²

The ordinary kersies usually extended to seventeen or eighteen yards in length, and to one yard at least in breadth ;³ in the sixteenth century, they were made to greater lengths ; and an act was passed in the fourteenth year of queen Elizabeth, by which they were reduced to the former standard.⁴ Her successor, James the First, in the third year of his reign, repealed that act, and ordained, that the ordinary kersies should consist of twenty-four yards, measured by the yard and the inch, and not to exceed that length.⁵ Four years afterwards, he granted the privilege, that all cogwares, kendals, coarse cottons, and carpmeals, made in the counties of Cumberland and Westmorland, and in the towns and parishes of Carpmeal, Hawkestead, and Broughton, in the county of Lancaster, not exceeding thirteen shillings and four pence the dozen yards, should be made according to the pleasure of the buyer, without being subject to inspection, subsidy, or aulnage.⁶

The standard measure for the *drap de raye*, or striped cloth, according to the statute in the second year of Edward the Third, was twenty-seven yards in length,⁷ and six quarters and half a quarter in breadth ; and all other coloured cloths were to be twenty-four yards in length, and the same breadth as the cloth of ray ; they were not always confined to the same standard, but subject to variety of changes, being shortened by one act, and lengthened by another, as times or circumstances might require. It would be exceedingly tedious, as well as useless, to cite the various acts that were passed for this purpose : I shall therefore confine

¹ An. 17 Ric. II ; Ruffhead, vol. I. p. 410.

² Rot. Parl. an. 1 Hen. IV. MS. insig. 7065.

³ Ruffhead, vol. II. p. 442.

⁴ Ibid. vol. III. p. 59

⁵ Ibid.

⁶ An. 7 James I ; ibid. p. 87.

⁷ It was to be measured by a cord of seven yards, *sept. aunes*, in length, at four measurements, without any mention made of the additional *inch* or *handful* ; for the other cloths the cord was to be six yards only. Ibid. vol. I. p. 200.

myself to two general regulations, made at the distance of better than half a century from each other ; which will, I doubt not, be deemed sufficient.

In the fourth year of Edward the Sixth, it was ordained, that all cloths should be fairly made, of full length and breadth, and not to be overstrained. This act was enforced by another in the sixth year of the same reign,¹ and the following measurements established :²

All *broad cloth* made in the counties of Kent and Sussex, or in the town of Reading, in Berkshire, shall run from twenty-eight to thirty yards in length, and seven quarters in breadth, and weigh ninety pounds at the least³ each piece.

Long Worcesters, and *white cloths*, made in the cities of Worcester, or of Coventry, shall run from twenty-nine to thirty yards in length, and in breadth as above, and weigh eighty-four pounds the single piece.

Coloured cloths, made in the same cities, shall run the same length and breadth as the Long Worcesters, and white cloths, and weigh eighty pounds the piece.

Short Worcesters, and white cloths shall be equal in breadth to the long cloths, and run from twenty-three to twenty-five yards in length, and weigh sixty pounds the piece at the least.

Coloured long cloths made in Suffolk, Norfolk, and Essex, shall be subject to the same measure and weight as the long cloths of Worcester and Coventry ; the *short coloured cloths*, made in the said counties, shall also be of the same length and breadth as the Worcester short cloths, but they shall weigh sixty-four pounds the piece.

Coloured cloths, called *Handewarps*, were not confined to their length, but their breadth was the same as other broad-cloths, namely, seven quarters, and every yard to weigh three pounds ; the same of all the whites, called *Cocksals whites*, or *Glainsford whites*, they shall weigh three pounds by the yard at least.

All *whites*, and *reds*, made in Wiltshire, Gloucestershire, and Somersetshire, and all other whites, shall run from twenty-six to twenty-eight yards in length, seven quarters in breadth ; and every white shall weigh sixty-four pounds the piece, and every coloured-cloth sixty pounds the piece.

¹ A.D. 1553.

² Ruffhead, vol. II. p. 429, 441.

³ To avoid the constant repetition of the words "*at least*," it is sufficient to observe, that they regularly occur in this and the following act, after the weight of the cloth is given, to shew that it is fixed at the lowest standard.

⁴ For *Coggeshall*, in Essex, I presume.

Broad Plunkets, azures, and blues, and other coloured cloths of like kind, shall run from twenty-five to twenty-seven yards in length, seven quarters in breadth, and weigh eighty-eight pounds.

Broad-cloths, called *Tauntons*, and *Bridgwaters*, shall be the same width as the plunkets, and in length from twelve to thirteen yards; and every narrow cloth of like kind shall run from twenty-three to twenty-five yards in length, and in breadth one yard: these cloths, broad and narrow, shall weigh thirty-four pounds each piece.

Every *Northern cloth* shall be seven quarters of a yard in width, from twenty-three to twenty-five yards in length, and weigh sixty-six pounds each piece; the half-piece of each cloth, called *dozens*, shall run from twelve to thirteen yards in length, the breadth being the same, and shall weigh thirty-six pounds.

Penistones, or *Forest whites*, shall run from twelve to thirteen yards in length, six quarters and a half in width, and every piece shall weigh twenty-eight pounds.

Ordinary kersies shall run from seventeen to eighteen yards in length, no breadth being specified, and each piece shall weigh twenty pounds.

Sorting kersies shall be of the same length as the ordinary kersies, and weigh twenty-three pounds the piece.

Devonshire kersies, called *dozens*, shall run from twelve to thirteen yards in length, and weigh fourteen pounds the piece.

Every *raw Devonshire kersey*, or dozen, being a *rudge-wash kersey*, that is to say, made of fleece-wool, worked as it comes from the sheep's back, and not cleansed or washed after it is shorn, shall weigh seventeen pounds, *raw* as it is taken from the weaver's beam: these cloths anciently, as well as the russet straits, contained fifteen yards in length, and one yard and half a quarter in breadth, and, being unpressed and raw, were to weigh fifteen pounds.¹

Check kersies and *straits* shall run from seventeen to eighteen yards in length, and one yard in breadth, and weigh twenty-four pounds.

Welsh *cottons*, or *linings*, shall run thirty-two *goads* in length, and in breadth three-quarters of a yard: the whole piece shall weigh forty-six pounds, and the half-piece shall bear proportion to the same.

Cottons made at Manchester, Lancaster, and Cheshire, shall run twenty-two *goads* in length, three quarters of a yard in breadth, and weigh thirty pounds the piece.

Welsh *friezes* made in the shires of Cardigan, Caermarthen, and Pembroke

¹ An. 5 and 6 Hen. VIII; Ruffhead, vol. II. p. 118.

shall run thirty-six yards in length, and three quarters of a yard in breadth; the whole piece to weigh forty-eight pounds, and the half-piece to bear proportion to the same.

Manchester *rugs*, otherwise named Manchester *friezes*, shall be made of the same length, breadth, and width, as the Welsh friezes.

All the measurements specified by the foregoing statute were to be made when the cloth was thoroughly wet; the breadth was to be taken between the lists, and exclusive of them; the cloth was then to be well scoured, thickened, milled, and fully dried, before the weight could be legally ascertained.

The *Tavistock cloths* made in the town of Tavistock, in Devonshire, are particularly excepted in this act, as not being liable to any regulation therein contained.¹

Passing over the partial alterations from time to time in the above act respecting the measure and weight of some particular kinds of cloth, we shall come to the next general ordinance, by which they were both adjusted with considerable variation: this ordinance was established in the third year of the reign of James the First,² and contains the following directions.

The *broad-cloths* made of dyed wools and mingled colours within the county of Kent, the city of York, the town of Reading, or elsewhere, shall run from thirty to thirty-four yards in length, and no more, and in breadth six quarters of a yard and a half, and weigh eighty-six pounds, at the least, each cloth.

White cloths, called *long Worcesters*, made in the cities of Worcester, Coventry, and Hereford, shall run from thirty to thirty-three yards in length, and in breadth seven quarters, and weigh seventy-eight pounds the piece.

Long-coloured cloths called *plunkets*, azures, blues, and long white cloths, made in the counties of Essex, Suffolk, Norfolk, or elsewhere, of the like making, shall run from twenty-nine to thirty-two yards in length, and in breadth six quarters and a half, and weigh eighty pounds each piece.

Short cloths made in the same counties, coloured and white, called *sorting cloths*, shall run from twenty-three to twenty-six yards in length, and in breadth six quarters, and weigh sixty-four pounds each cloth.

Short cloths, coloured and white, called *fine short Suffolk*, made in the above counties, shall run the same length as the other short cloths, and in breadth six quarters and a half, and weigh sixty-four pounds.

The *sorting cloths* shall be distinguished from the *fine cloths* by a blue selvage or edging on both sides of the list.

¹ Ruffhead, vol. II. pp. 441, 442, 445.

² A. D. 1605.

Every white cloth, called *handewarps*, made in the above counties, shall contain from twenty-nine to thirty-two yards in length, in breadth seven quarters, and weigh seventy-six pounds the cloth.

All *broad plunkets*, azures, blues, and other coloured cloths, made in Wiltshire and Somersetshire, shall run from twenty-six to twenty-eight yards in length, in breadth six quarters and a half, and every piece shall weigh sixty-eight pounds.

Short cloths, made of dyed wools and mingled colours within the county of York, shall contain from twenty-three to twenty-five yards in length, in breadth six quarters, and every piece shall weigh sixty-six pounds; and the half-piece, called *dozens*, shall be made and wrought after the same rate in every respect.

Broad-listed *whites* and *reds*, manufactured in Wiltshire, Gloucestershire, Oxfordshire, and the eastern limits of Somersetshire, called *sorting-pack broad-listed cloths*, shall run in length from twenty-six to twenty-eight yards, in breadth six quarters and a half, and every cloth shall weigh sixty-four pounds.

Narrow-listed *whites* and *reds*, made in the same counties, called *sorting-pack cloths*, shall contain the same length and breadth as the broad-listed cloths, and every *white cloth* shall weigh sixty-one pounds, and every *red cloth* sixty-pounds.

Fine cloth made in the same counties shall contain in length from twenty-nine to thirty-two yards, in breadth six quarters and a half, and weigh seventy-two pounds.

All cloths with stop-lists, and not plain lists, shall be limited to the same weight and measure as the cloths manufactured in the city of Worcester.

Broad cloths, called *Tauntons*, *Bridgewater*, and *Dunsters*, made in the western parts of Somersetshire, shall run from twelve to thirteen yards in length, seven quarters in breadth, and weigh thirty pounds the piece.

Narrow cloths of the like sort shall be made with a narrow list, and contain from twenty to twenty-five yards in length, one yard in breadth, and weigh thirty pounds; the half cloth shall be the same in breadth and proportionable with respect to its weight and length.

All *broad cloths* of like kind, manufactured in Yorkshire, whites or reds, shall be of the same length, breadth, and weight, as those made in Somersetshire; and the *narrow cloths* shall be the same in breadth, but in length only from seventeen to eighteen yards, and the weight, of course, in proportion to the length.

Ordinary penistones, called *Forest whites*, shall contain from twelve to thirteen yards in length, in breadth five quarters and a half, and weight twenty-eight pounds.

Sorting penistones shall run from thirteen to fourteen yards in length, six quarters and a half in breadth, and every piece shall weigh thirty-five pounds.

Ordinary kersies shall run twenty-four yards in length, and weigh twenty-eight pounds the piece.

Sorting kersies shall be of the same length as the ordinary kersies, and weigh thirty-two pounds each piece.

Devonshire kersies, called *dozens*, shall contain from twelve to thirteen yards in length, and weigh thirteen pounds the piece.

Kersies, called *washers* or wash-whites, made in the city of York, the town of Lancaster, or elsewhere, being half-thickened, shall run from seventeen to eighteen yards ; and one quarter thickened, from eighteen to nineteen yards in length, and every piece shall weigh seventeen pounds.

The breadth of all the kersies above-mentioned is not specified in the act : but probably it was the same as of those that follow.

Check kersies, straits, and plain greys, shall run from seventeen to eighteen yards in length, one yard in breadth, and every piece shall weigh twenty-four pounds.

If any kersies shall be found deficient in the length established by this act, a proportionable allowance for such deficiency shall be made in the weight, after the rate of one pound three ounces to the yard for every ordinary kersey, and one pound three ounces and a half for every sorting kersey.

All *cloth* made with *flocks, thrums, and lambs' wools*, shall be distinguished by a list of black yarn on the one side, and a selvage only upon the other, and every piece shall contain from twelve to thirteen yards in length, one yard in breadth, and weigh fifteen pounds.

All *cogwares, kendal cloths, and carptmeals*, were freed from any restriction by this act, and might be made of any length or breadth that would best suit the convenience of the maker, or the pleasure of the purchaser.

The measurements ordained by this act, like those specified in the foregoing, were to be made when the cloth was thoroughly wet, and the breadth was to be taken between the lists ; but they were not to be weighed until they were scoured, milled, and perfectly dry.¹

It is commanded by the above acts, that the clothiers should not exceed the measurements therein specified ; yet, as some slight variations might at times be unavoidable, a statute followed the first of these acts, and remained unrepealed at the time the second was made ; by which they might be relieved, when it plainly appeared that there was no fraud intended by such variations. The statute alluded to was established in the sixth year of Edward the Sixth, and runs thus : “ Provyded alwaies, that, yf any brode clothe shall excede the several lengthes before appoynted for every county, or kynde of makyng, by means of the finesse, or the good, perfecte, and stuffye makyng of the same clothe ; then the maker thereof shall not encurre

¹ An. 3 Jacobi I. A. D. 1605 ; Ruffhead, vol. III. pp. 64, 65, 66

any loss or penaltie for the over-length of any such fyne cloth, any thing herein to the contrary in any wyse notwithstanding.”¹

In the twentieth year of the reign of king Henry the Sixth, a complaint was addressed to parliament against certain of the clothiers of the city of Norwich, by which they were charged with the “untrue making of all manner of worsteds,” not only respecting their length and breadth, but also in regard to the materials with which they were fabricated; and an act was then passed, by which it was ordained that a proper inspection should be made into the manufacturing of such articles, and that they should be regulated in their different measurements according to the antient custom; that is to say, the beds of worsted of the “most assize” should be full fourteen yards in length, and four yards in breadth, throughout the piece; the beds of the “meane or middle assize” should be twelve yards in length at least, and three yards in breadth; and the beds of the “least assize” should be ten yards in length, and two yards and a half in breadth, at least, throughout the piece. The worsteds, called *monks’ cloths*, should contain full twelve yards in length, and in breadth five quarters of a yard at the least; those denominated *channon cloths* should be five yards long, and seven quarters broad; and such as were known by the simple name of *cloths* should contain six yards in length, and two yards at the least in breadth. *Double worsteds*² should run ten yards in length, and five quarters in breadth; the *demi-doubles* six yards in length, and five quarters in breadth; and *roll-worsteds* should extend to thirty yards in length, and in breadth a full half yard.³ *Knit worsteds* for waistcoats, of English manufactory, are mentioned in the Book of Rates established in the twelfth year of Charles the Second.

The reader has seen, in the foregoing pages, a general view of the production from the English woollen manufactories; and, before I quit this part of my subject, I wish to speak a little particularly respecting one or two other articles equally important: they are, it is true, the produce of more modern times, and, for that reason, not included in the regulations just recited.

In the first year of Philip and Mary⁴ it was represented to the parliament, that, of late years, *russells*, called *russel satins* and *satins’ reverses*, had been made abroad

¹ Statutes of Edward VI. printed by Grafton for Thomas Berthelet; Lond. 1553.

² *Double worsteds* (*demy-doubles*), and striped or motley worsteds (*worsted raiz ou motlez*), were prohibited exportation, by a statute made 17 Ric. II, under the pain of forfeiture; but *boltes of single worstede* might be sent out of the kingdom, provided, under the colour of *single worsted*, none of the other worsteds were included.—Ruffhead, vol. I. p. 410.

³ Rot. Parl. MS. in Bibl. Harl. insig. 7074.

⁴ A. D. 1554.

of the wools bred in the county of Norfolk, and, being brought into this kingdom, were purchased and worn to the great detriment of the wool-manufactures at Norwich; which induced several of the opulent inhabitants of that city, to the number of twenty-one, to encourage certain of the foreign workmen to come to Norwich, where they were set to work, and had instructed others; so that, at the time the petition was presented, there were made in the same city better russel satins and satin reverses, and also fustians in imitation of the *fustians* of *Naples*, than had been received from abroad, and the makers were enabled to sell them at much lower rates; they therefore petitioned for some "good and politic laws," to be sanctioned by parliament, for the encouragement and continuance of the making such articles, and to prevent their being "badly and deceitfully manufactured, to the detriment of the public." The petition was granted; and these articles were afterwards called by the names of *Norwich satins*, and *Norwich fustians*.¹

Before this laudable undertaking was accomplished by the citizens of Norwich, the fustians used in this kingdom were brought from other countries; but, after the establishment of the above manufactures, the importation of foreign fustians was discountenanced; and we find by the book of rates, as it stood in the time of Charles the Second, that a duty of no less than eight pounds was imposed upon every piece of fustian² manufactured abroad and brought into this country.

The foreign fustian is said to have been exceedingly strong, and, for that reason, well calculated for the use of the lower classes of people, who could not afford to purchase new garments very frequently. Various articles of dress were made from this profitable commodity; and more especially *jackets* and *doublets*, which, in the fifteenth century, were grown into very common usage. We learn, from a petition presented to the parliament in the eleventh year of Henry the Seventh, that these fustians were imported in the rough; and that certain persons, in order, I presume, to save the expence of having them properly shorn, had invented instruments of iron³ to effect that purpose, by which, it seems, by being drawn over the cloth, they tore up the nap and the cotton, and brake the ground and the threads asunder. These defects they had the art to conceal, by "craftily

¹ Ruffhead, vol. III. p. 458.

² The piece consisted of two half-pieces, each of which usually contained fifteen yards.—Ibid. p. 154.

³ The petition states, that these instruments of iron were kept in the highest and most secret parts of the houses of those who used them.

sleeking the said fustians so as to make them appear to the common people fine, whole, and sound." They had also a method of raising the cotton, and singeing it with the flame of a candle, to answer the same purpose; the cloth was afterwards coloured and dressed with such skill, that none but a competent judge could discover the fraud. The consequence was, that the fustians were really spoiled; for it is stated, that the *doublets* made with them would not "endure whole by the space of four months scarcely;" whereas those manufactured from fustians, sheared by the shearmen, "were wont to endure the space of two years and more." This petition was granted; and an act established, imposing the penalty of twenty shillings for every offence of that kind.¹ The evil, however, was totally done away by the introduction of the fustian manufactories at Norwich.

Having laid before my readers a general outline of the privileges granted to the cloth-workers, and the improvements made by them, especially in the woollen manufactures, I shall proceed to notice briefly some abuses which required the interposition of the legislature to correct, not only in the making of cloth, exclusive of the deficiencies in length, breadth, and weight, which the statutes already recited provided against, but also in the fulling, dying, and exposing the same to sale.

Anciently the cloths made at Norwich, denominated *worsteds* and *oldhams* were sold unfairly; the merchant reckoning thirty yards to the piece which, in reality, contained no more than twenty-five; so that the purchaser paid for five yards more than he received: the remedies for this abuse we have already seen.

In the thirteenth year of Richard the Second, a complaint was exhibited to the parliament, stating, that divers plain cloths, wrought in the counties of Somerset, Dorset, and Gloucester, were "tacked and folded together," before they were exposed to sale; and that such cloths were generally defective within, being broken and damaged, and not agreeing in colour or breadth with the outside, but falsely wrought with divers kinds of wools. To obviate this hardship, it was ordained that no cloth should be exposed to sale without being untacked and opened, so that the purchaser might fairly examine the same; and that the weavers and fullers should annex their seals to every piece of cloth that was worked by them.²

¹ Statutes of Henry VII. printed A.D. 1553. p. 194.

² Ruffhead, vol. I. p. 388.—The penalty was the forfeiture of the cloth made or sold contrary to the injunction of the act.—It was repeated an. 11 Hen. VI; and, again, with an additional clause,

These salutary precautions, however, do not appear to have produced the desired effect ; for, the grievances exhibited in the foregoing complaint were increased to such a degree towards the middle of the fifteenth century, that the sale of the woollens manufactured in the county of Norfolk was greatly diminished, and especially in the foreign markets : the reasons are fully expressed in the following petition, presented to Henry the Sixth in parliament ; which, being divested of its antient orthography, runs thus : “Whereas, at the city of Norwich, as well as in the county of Norfolk, there are divers persons that make untrue ware of all manner of worsteds, not being of the assizes in length and breadth as they should be, and were of old time accustomed to be ; and that the slayes and yarn thereunto belonging are untruly made and wrought, in great deceit as well of your denizens as of the strangers repairing to this your noble realm, that buy and use such merchandize, trusting that it were within as it sheweth outwards, when in truth it is the contrary ; and, whereas worsted was some time fair merchandize, and greatly desired and respected in the parts beyond the sea ; now, because it is of untrue making, and of untrue stuff, no man setteth thereby ; which is of great harm and prejudice unto your true liege people : They therefore pray, that proper inspection may be made into the manufacturing of such goods, and that they may be regulated according to the ancient custom.” This petition was granted to the full extent, and the proper assizes or measurements ascertained.¹

The practice of mixing fine wool with wools of inferior qualities, alluded to in the above specification, appears to have been very prevalent among the clothiers : the productions of their looms may, therefore, justly be said to have been “wrought in great deceit ;” for, by this abominable fraud the real value of the cloth was greatly depreciated, though at the same time it was charged to the purchaser at the full price. The interference of the legislature was necessary to remedy this evil ; and, in the act just referred to, a clause was inserted, forbidding the fabrication of cloth with mixed wools of different qualities : the inferior wools are there stated to be *lambs’ wool*, *flocks*, and *pell-wool*.² In a

a. 27 Hen. VIII, compelling every clothier to cause his mark to be weaved in the cloth, as well as to annex his seal thereto.—Ibid. p. 476 ; et Vol. II. p. 231.—However, any faulty cloth might be exposed to sale without incurring the penalty of these statutes, provided it was acknowledged to be so, and distinguished by a seal of lead with the letter F thereon engraved.

¹ Rot. Parl. an. 20 Hen. VI.

² The penalty was the forfeiture of the cloth.—Ibid.

subsequent statute, *hair* is also added.¹ These acts were repealed in the twenty-seventh year of queen Elizabeth ; and flocks, hair, and yarn made of lambs' wool, were permitted to be put into the cloths called *plain white straits*, and *pinned white straits*, made in Devonshire ; but, in sixteen years' time, it was found necessary to renew the prohibitory statutes, and confine the cloth-makers to the usage of wools unmixed with any of inferior sorts, or with any other thing of deceitful quality.² It was, however, at all times lawful for them to make cloth with the inferior wools without any mixture, providing such cloth was properly marked and charged accordingly.³ And even faulty cloths might be exposed to sale without incurring any penalty, if they were acknowledged to be so, and a proper allowance made to the purchaser in proportion to the defects.⁴ It was also ordained, that no cloth should be hot-pressed to conceal the faults, but brought to market from the cold press only ;⁵ and, perhaps, it was for the same reason, that no person was permitted to calender worsteds, stamins, or says, or any other commodities made of worsted, who dyed the same.⁶

The foregoing statutes required, as we have seen indeed in part, that cloth of every kind should be fairly manufactured, perfect throughout in the workmanship, of the same texture, and without "fulling, knoting, or burling." It might not be overstrained, to give it the appearance of greater length and breadth than it ought to have ; nor made to deceive the sight, by putting flour of starch or chalk upon it, that it might seem to be whiter and thicker than it really was.⁷

The exportation of woollen cloths, not previously fulled, was prohibited by an antient law, because the duty imposed upon them was not to be collected until they had undergone that operation.⁸

There were two methods by which the fulling of cloth was performed : the first and most obvious was with the hands and feet ; the other, which seems to have

¹ An. 4 Edw. VI ; Ruffhead, vol. II. p. 443.

² An. 43 Eliz. ; *ibid.* p. 741.

³ The cloth made with *hair, flocks, thrums, or lambs' wool*, was to be listed with a black list and selvedge.—An. 43 Eliz. ; Ruffhead, vol. II. p. 66.

⁴ It was also necessary, that it should be distinguished by a seal of lead with the letter F engraved thereon.—*Ibid.* p. 444.

⁵ *Ibid.* p. 445.

⁶ An. 25 Hen. VIII ; Ruffhead, vol. II. p. 181.

⁷ Rot. Parl. an. 4 Edw. IV, and an. 4 Edw. VI.—The latter act required, that every piece of cloth should be marked with the letter E.

⁸ An. 50 Edw. III ; Ruffhead, vol. I. p. 382.

been the invention of modern times, was with fulling-stocks,¹ worked by the means of a mill. The most antient method was esteemed the best, and that for a long time after the introduction of the mills, which occasioned many complaints, and were at last totally prohibited towards the close of the fifteenth century.²

All broad cloths that had passed under the dyer's hands were obliged to be well watered, previous to their being exposed to sale, to prove that the colours would stand. Among the foreign drugs that were used in dyeing, and mentioned in the Statutes, we meet with *cork*, or *jacork*, which in certain cases were prohibited,³ because the colours produced by them were not permanent; neither might *Brazil* be used in dyeing scarlet.⁴

In the fifth year of king Edward the Sixth, an act was established by which the dyers of cloth were limited to the following colours, namely, *scarlet, red, crimson, murrey, violet, pewke, brown, blacks*, of various kinds, *greens, yellows, blues, orange, tawney, russet, marble-grey, sad new colour, azure, watchet*,⁵ *sheep's colour, lion colour*, and *motley*, or *iron-grey*.⁶ Six years afterwards, there were added to these, *friars-grey, crane colour, purple*, and *old medley colour*, such, says the statute, as "most commonly used to be made above and before twenty years last past:"⁷ but, in little more than half a century, these restrictions were totally abolished, and the dyers left at perfect liberty to produce any colour that they thought proper.⁸ To the preceding list we may add the following, which occur in the wardrobe inventories: *Sangronye*, or blood-red colour; *violet in grain*; *mustre-vilers*, or *mustard-villars*, which, Stowe tells us, was grown out of use in his day;⁹ *sky*, which perhaps was

¹ Thus an antient poet :

Cloth that commeth from the weaving is not comely to wear,
Till it be fulled under fote, or in fullyng stocks ;
Washen well wyth water, and with tasels cratched,
Touked and teynted, and under talours' hand, &c.

P. Ploughman, pass. 6.

² See Note,³ page 73.

³ Cork might be used upon woaded wool, and cloth made of woaded wool, provided the same was well boiled and maddered.—An. 4 Edw. IV; Ruffhead, vol. II. p. 13. ⁴ Ibid. p. 175.

⁵ Or *waget*, as it is written in Chaucer.—His parish clerk is habited in a kirtle of light *waget*, that is, a *light* or *sky blue*.—Canterbury Tales.

⁶ The penalty was the forfeiture of the cloth, if dyed of any other colour than those specified in the act.—Ruffhead, vol. II. p. 445.

⁷ An. 4 Phil. & Mar.; *ibid.* p. 153.

⁸ Rot. Parl. Jacobi I. chap. xxviii. § 11.

⁹ Survey of London, p. 652.—[There are two derivations of this word, the one from *moitié velours*, *half velvet*, and the other from Moustiers de Villiers a place in Normandy.—The latter seems to me the most probable conjecture.—ED.]

only another name for the *azure*, or *watchet*, abovementioned ; *tabbey*, *vermilion*, *colour du prince*, *cherry*, and *buff*.

It is impossible to ascertain the time when the arts of spinning, throwing, and weaving, of silk, were first brought into England : we learn, however, that, when they were originally established, they were practised by a company of women called *Silk women* ; and the articles fabricated by them consisted of laces, ribbands, girdles, and the like narrow wares. Towards the middle of the fifteenth century, they were greatly incommoded by the Lombards, and other Italians, who imported the same sort of goods, and in such large quantities, that their sale was hindered, and they themselves in danger of being starved ; which occasioned the following petition to parliament for redress of their grievances :¹ it is called, “ The petition of the silk-women and throwsters of the craftes and occupation of silk-work, within the city of London, which be, and have been, craftes of women within the same city of time that no man remembereth the contrary.” They then proceed to state, “ that by this business many reputable families have been well supported ; and many young women kept from idleness by learning the same business, and put into a way of living with credit, and many have thereby grown to great worship ; and never any thing of silk brought into this land, concerning the same craftes and occupations, in any wise wrought, but in the raw-silk alone, unwrought, until now of late that divers Lombards and others, aliens and strangers, with the view of destroying the silk-working in this kingdom, and transferring the manufactories to foreign countries, do daily bring into this land wrought silk, thrown *ribbands*, and *laces*, falsely and deceivably wrought, *corses*, and *girdles* of silk, and all other things touching or belonging to the same craftes, and will not bring unwrought silk, but such as is of the coarsest refuse that they have, to the great detriment and utter destruction of the said craftes ; which is like to cause great idleness among the young gentlewomen, and other apprentices to the same craftes.”² This is the ground of their complaint : the remedy they proposed was, to prohibit the importation of such goods as interfered with their business ; and their petition was granted. The same act was renewed and confirmed in the third year of Edward the Fourth.³ From this time we hear no more of these good ladies ; and, respecting the silk-works themselves, it is certain, that they had made no progress worthy of notice at the commencement of the sixteenth century. A new act was made in favour of the silk-workers, in the eighteenth year of Henry the Seventh : it extends, indeed, to some new articles,

¹ A. D. 1455.—Rot. Parl. 33 Hen. VI. MS. in Brit. Mus. marked 7075.

² The orthography of this petition is modernized.

³ Ruffhead, vol. II. p. 8.

but then they are of the same trifling nature with those included in the foregoing petition.¹ But the clearest evidence, that the spirit of improvement had not been greatly exerted, was the wide permission, granted by the same act, for the importation of all kind of wrought silks, made upon a more extensive scale than such as were specified to be manufactured in this country. The total silence of this act with respect to the women to whom the craft, as it is called, was said in the former acts to have belonged, leads us to conclude, that the art of manufacturing silk had passed into the hands of the men at the time of its establishment. It was then taken up on an enlarged plan, and brought by degrees to that perfection in which it appears at present.

The silk-throwers of London were incorporated by patent in the fifth year of Charles the First,² and in the thirteenth year of Charles the Second they petitioned, that none might be permitted to follow their occupation but such as had served a regular apprenticeship for seven years ; which was granted by the parliament, with several other additional privileges.³ The importation of thrown silk from Turkey, Persia, China, and the East Indies, was subjected to several restrictions and additional duties by an act passed in the second year of William and Mary ;⁴ and, two years afterwards, for the better encouragement of the manufacturing plain silks, called *alamodes* and *lustrings* in England, several heavy duties were imposed upon all such silks imported from the Continent ; and the year following those duties were increased. It was then stated to parliament, that making of these silks was lately established in this kingdom, that they never have been manufactured here before, and were exceedingly profitable to the state, by preventing large sums of money being sent out of the realm to purchase such articles from the merchants of France.⁵ The legislature did not stop here : the above acts were followed by many others, equally favourable, in the subsequent reigns.

Cottons were manufactured in this kingdom at an early period. We find them included with the woollen cloths in the penal statutes, and their length and breadth in like manner ascertained ; but *linens* were chiefly imported from the Continent. Tunics, however, of *English linen* are mentioned in the Wardrobe-rolls of Edward the Third.⁶ Cloth of *lake*, which is supposed to have been a species of fine linen, and *diaper*, have already come under our consideration ;⁷ the latter is specified

¹ Such as *cawles*, *corsets of tissue*, *points*, *head-tyres*, and *fringes of silk*.—Ruffhead, vol. II. p. 105.

² Ibid. vol. III. p. 248.

³ Ibid.

⁴ Ibid. p. 436.

⁵ Ibid, p. 567.

⁶ Warton's History of English Poetry, vol. I. p. 238.

⁷ See pp. 10 and 6.

among the different linen cloths in the inventory of the wardrobe of Henry the Eighth at the Tower,¹ and seems to have been chiefly used for napkins. The cloth of Rennes,² so frequently mentioned in the antient metrical romances, was a linen of superior quality, and held in high estimation. In the inventory of the effects left in the hands of the executors of Henry the Fifth, twenty-one yards and three quarters of cloth of Rennes are estimated at one hundred shillings, which is something less than four shillings and nine pence the yard; in another part of the same instrument, napkins of Rennes are rated as low as one shilling and two pence, and fine napkins of Paris as high as six shillings and eight pence, the yard:³ the distinction of *fine*, applied to the latter, may account for the superiority of the price; and the best productions from the looms at Rennes were probably much more valuable than the highest estimate given in the two preceding statements.

The linen most commonly noticed, and which seems to have been most generally used by persons of opulence in England, is called *Holland*, from the country where it was made. Shirts of Holland cloth are mentioned in the wardrobe-roll of Edward the Fourth;⁴ but linen was also imported from Brabant, Zealand, and Brittany, and was exchanged for the woollen manufactures of this country. In the troublesome reign of Henry the Sixth, and especially during the violent struggles for the preservation of Normandy, the commercial intercourse between the merchants of this country and those upon the Continent was frequently interrupted; and, at one time, it seems to have been threatened with a total stagnation; which occasioned the following proviso to be added to an act made in the twenty-seventh year of that unfortunate monarch's reign: "If the woollen cloth manufactured in England shall be prohibited in Brabant, Holland, and Zealand, then no merchandize growing and wrought there, and within the dominions of the duke of Burgundy, shall be permitted to be brought into this kingdom, under the penalty of forfeiting the same."⁵ But, whether the exigencies of the times required the enforcement of this statute, I am not able to determine.

Cambric and *lawn*, according to Stow,⁶ were first brought into England during the reign of Queen Elizabeth; and from a contemporary writer⁷ we learn, that these fine fabrications were chiefly used for the great *ruffs*, which were then fashionable, and equally adopted by both sexes: he speaks of these ruffs as being

¹ Taken in the eighth year of his reign.

² A city in Brittany.

³ Rot. Parl. MS. in the British Museum, marked 7068.

⁴ And sheets of Brussels cloth.

⁵ Ruffhead, vol. I. p. 617.

⁶ Chronicle, pp. 868 and 869.

⁷ Philip Stubbs, in his *Anatomic of Abuses*, printed at London, A.D. 1595; [and reprinted in 1836.—Ed.]

so fine, that “the greatest thread was not so big as the smallest hair that is;” but this expression may be thought to border upon the hyperbole. The articles above-mentioned are too well known to need any farther illustration.

Dowlas and *lockeram* were very coarse and ordinary linen eloths, chiefly used by the lower classes of the people: these were principally made in Brittany, and, like other linens, taken in exchange for the woollens of this country. It seems that some fraudulent practices had been carried on by the foreign merchants respecting the measurement and workmanship of these articles, which called for the interference of parliament; and, in the twenty-first year of Henry the Eighth, a statute was made, prohibiting the importation of dowlas and lockeram, in case the same was any way deficient, either in length or breadth, or was not of equal goodness throughout the whole piece. These restraints, however, did not produce the intended salutary effects: the excessive length to which the cloths were then assized¹ subjected them to such great inconveniences in the manufacturing, that they were seldom found to be the full measure, and the loss eventually fell upon the purchaser; for this reason, the act was repealed seven years after its establishment, and another promulgated, commanding every piece of these eloths to be marked with the precise number of yards it contained, and paid for accordingly.²

The fabrication of *linen* in this kingdom was not carried to any great extent before the middle of the last century: perhaps it was thought to be more generally beneficial to procure this article by exchange than to make it at home, especially when the cultivation of hemp and flax was not conceived to be worth the attention of our farmers; of course, the materials must have been imported, and probably at too high a rate to leave the least hope of obtaining a sufficient profit, after all the expences were paid, to tempt the trial. How far these were the difficulties that affected the minds of the cloth-workers, I cannot pretend to say; but, whatever the objections might be, they were obviated by degrees; the speculation was set on foot; and the manufacturing of linen appeared, as it were, in a state of infancy about the time that Charles the Second ascended the throne of England: it met with his approbation, and he turned the attention of the parliament

¹ The whole piece of either of these cloths was to run one hundred ells in length, and the half-piece fifty ells, making an allowance of one inch of assize to every ell: the breadth of the lockeram was one yard, wanting one nail; but the dowlas was to be the full yard, without deceit.—Ruffhead, vol. II. p. 252.

² A.D. 1536, an. 28 Hen. VIII;—Ruffhead, vol. II. p. 252.

towards its protection; accordingly, in the fifteenth year of his reign, an act was passed for “the encouragement of the manufactories of all kinds of linen cloth, and tapestry made from hemp and flax.” By virtue of this act, any person, either “a native or a foreigner, might establish such manufactories in any place in England or Wales, without paying any acknowledgment, fee, or gratuity, for the same.”¹ These privileges were extended, and farther provisions made in favour of the linen-cloth makers, in the present century.

Among the earliest productions from the woollen looms in this kingdom may be placed the *saies*, or *says*. We can trace this species of cloth as far back as the eleventh century, and at that time it seems to have been a valuable article; for, in the reign of William Rufus, a pair of hose made with say were estimated at three shillings. I shall here add the following list, which is, indeed, little more than a recapitulation of what has been given in the preceding observations, but may serve for a more immediate reference to the curious reader:

Worsteds, called also *cogwares*, or *vesses* and *oldhames*, made at Norwich, are mentioned in the statutes as early as the eighth year of Edward the Second.

In the second year of Edward the Third, we find the *cloth of ray*, or striped cloth, which was made at Winchester and Salisbury, distinguished from the *cloth of colour*.

Kersies made in Essex and Suffolk are mentioned in the fifteenth year of Edward the Third;² and in the succeeding year of the same monarch we meet with a species of cloth called *Irish cloth*, which, it seems, was also manufactured at that time in various parts of England.

Blankets and *russets* fabricated in Devonshire and Cornwall were commanded to be made, by the sumptuary law established in the thirty-seventh year of Edward the Third, at twelve pence the yard, for the apparel of the lower classes of the people.

Kendale cloth fabricated in several different counties, and *plain cloths* made in Somersetshire, Gloucestershire, and Dorsetshire, are mentioned in the thirteenth year of Richard the Second.

Single and *double worsteds*, *worsteds raised*, and *mottled worsteds* made at Norwich and elsewhere, are specified in an act passed in the twentieth year of the same monarch's reign.

¹ A. D. 1536, an. 28 Hen. VIII;—Ruffhead, vol. II. p. 275.

² There were various kinds of *kersies*; such as, *ordinary kersies*; *sorting kersies*; *Devonshire kersies*; called *washers*, or *wash-whites*; *kersies* called *dozens*; *check kersies*; and *kersies* called *straits*; and these were fabricated in different parts of the kingdom.—See also pp. 77 and 82.

Frieze of Coventry and *Welsh cloth*, at thirteen shillings and four pence the piece, are mentioned in the first year of Henry the Fourth.

Monk's cloth, and *cannon cloth*, made in Norfolk, *Guilford cloth*, made in that town, and in several other places in the counties of Surrey and Sussex, are specified in the twentieth year of Henry the Sixth.

In the fourth year of Edward the Fourth, we read of *broad-set cloths* and *strait-set cloths*, made in the counties of Norfolk, Suffolk, and Essex.

In the first year of Richard the Third, we meet with cloths called *Florences*, with cremil lists; *sailing ware*, with cremil broad and narrow lists; and cloths called *bastards*.

Stamines are mentioned in the twenty-fifth year of Henry the Eighth, made at several places in Norfolk, especially Norwich, Yarmouth, and Lynn; and, in the twenty-seventh year of the same reign, we read of *Tavistocks*, called *Western dozens*, and cottons for linings; and also of *Carpnel whites*, commonly used for lining of hose.

Variety of cloths are specified in an act passed in the fifth year of Edward the Sixth; such as, *long* and *short Worcesters*; *long* and *short cloths* made in Suffolk, Norfolk, and Essex; *broad cloth*, fabricated in Kent, Sussex, and other parts of the kingdom; *coloured cloth*, of Coventry and Worcester; *coloured cloth*, called *handy warps*, made in Essex, Suffolk, and Norfolk; *Coggeshal* and *Glainsford whites*; white and red cloths, wrought in Wiltshire, Gloucestershire, Somersetshire, and other counties; *broad plunkets*,¹ *long coloured cloths* called *plunkets*, made in Essex, Suffolk, and Norfolk;² *Welsh cloths*, called *white russets*, and *kennets*, manufactured in North Wales and Orcester hundred; *plain linings*, or *frieze*, made in Wales, Lancaster, and Cheshire; *Penistones*, or *forest whites*; *rugs*, made at Manchester, and *Dunster cloth*.

Russel satins, and *fustians*, called *Norwich satins* and *fustians*, are particularly noticed in the first year of Philip and Mary.

Bays were made at Colchester, in Essex, in the reign of Queen Elizabeth.

In the third year of James the First, *short cloths* called *sorting cloths*, coloured and white, are said to have been fabricated in Essex, Suffolk, and Norfolk. We also meet with *fine short Suffolks*, *short cloths* of mingled colours

¹ Made in Wiltshire.

² The *plunkets* were also called *vervises*, *tushins*, and *celestines*: the latter appear to have been distinguished by broad lists.

of dyed wools, made in Yorkshire; *broad listed* white and red cloths, called *broad listed pack cloths*, and *fine cloths*, made in Wiltshire, Gloucestershire, Oxfordshire, and part of Somersetshire; *coarse cottons*, and *Carptmeals*, wrought in Cumberland, Westmoreland, the towns of Carptmeal, Hawkeshead, and Broughton, in the county of Lancaster.

A new sort of cloth, called *Spanish cloth*, made its appearance during the reign of Charles the Second, but its properties I am not acquainted with. To these we may add, *flannels* of various kinds, *linsey-woolseys*, *tuffed fustians*, *wadmoll* which was a very coarse cloth, *mokkadoes*, *tuffed mokkadoes*, *rashes*, *buffins*, and *grograms*.

Such were the principal articles manufactured in the English looms; but it is by no means to be understood, that the various kinds of cloths here enumerated were first produced at the stated periods to which they are annexed; generally speaking, they certainly were of much more early origin: they are presented to the reader in a regular succession, as they occur in the statutes by which they were regulated; and those statutes were, consequently, posterior to the time of their production. Neither must we conclude, that they were not fabricated in any other towns, cities, or counties, than those specified in the list: it is probable, indeed, that they were primitively manufactured in those places, and thence extended to a wider circuit.

To what has been said I shall add the following extracts from the Wardrobe Inventories of three of our monarchs, not only because they will give us some idea of the quality of the materials that composed great part of their dress, but because the prices are annexed to the several articles therein specified. The first contains but few pieces and remnants of cloth, left in the royal wardrobe at the death of Henry the Fifth,¹ which I shall set down as they stand in the inventory: a piece of *baudekyn* of *purple* silk, valued at thirty-three shillings and four pence; a piece of *white baudekyn* of gold, at twenty shillings the yard; a piece of *velvet* upon velvet of gold, of *purple* colour, at fifty shillings the yard; a piece of *velvet* upon satin of Alexandrine work of gold, at five and forty shillings the yard; a piece of *crimson velvet* tissue with gold, fifty shillings the yard; seven yards of *red camlet*, at thirteen shillings and four pence the remnant; fourteen yards of *sendal de triste*, sixteen shillings and eight pence; seven yards of *damask*, sixty-six shillings and eight pence; several remnants of *white*, *green russet*, and *striped tartarin*. at two shillings the yard.

¹ Rot. Parl. 3 Hen. VI. MS. at the British Museum, marked 7074.

The next inventory is of the wardrobe of Edward the Fourth, taken in the twentieth year of his reign ;¹ and therein *scarlet cloth* is estimated from seven to eight shillings the yard ; *violet in grain*, from eleven to thirteen shillings and four pence ; a cloth called *French black*, from five shillings and four pence to thirteen and four pence ; *russet cloth*, at six shillings ; *murrey* and *blue* cloth, at three shillings and four pence the yard ; all for the king's use. A woollen cloth also, called *mustre-vilers*, which is said to be for the summer-garments of the various officers belonging to the household, from three shillings and eight pence to five shillings the yard ; *blue* and *green velvet*, from twelve to sixteen shillings ; *black velvet* at ten shillings, and *crimson figured velvet* at eight shillings the yard, for the king's own use.

Black cloth of gold, velvet upon velvet ; white tissue cloth of gold, velvet upon velvet ; and green tissue cloth of gold, are estimated at forty shillings the yard ; *cloth of gold broched upon satin ground*, and *blue cloth of silver broched upon satin ground*, at four and twenty shillings ;² *satin* of divers colours at six shillings, *green* and *crimson satin* at eight shillings, and *white satin* at ten shillings, the yard ; *baldekyn of silk*, thirty-three shillings and four-pence the piece ; *camlets* of divers colours at thirty shillings the yard ; *white* and *green damask* from seven to eight shillings the yard, and *white damask*, with flowers of divers colours, at eight shillings : all of these for the king's own use.

Green, tawny, and other coloured *sarcenets*, from four shillings to four and six pence the yard ; a piece of *green tartarin* valued at eighteen shillings ; *red worsted* of the most assize, thirty-three shillings and four pence the piece ; *red worsted* of

¹ A. D. 1481. MS. in the Harleian library at the British Museum, marked 4780.

² Respecting these expensive articles of dress, we have a much completer list in an inventory of the wardrobe belonging to Henry the Eighth, at the Tower, taken in the eighth year of his reign ; but, unfortunately, the prices are not annexed. They are specified as follows : crimson and blue cloth of gold tissue ; green and black cloth of gold tissue with velvet, tawney, black and purple velvet, pyrled and paled with cloth of gold ; black and blue cloth of gold cheverall ; green cloth of silver cheverall ; crimson cloth of gold of damask embossed ; crimson cloth of gold quilted white, embossed ; purple, green, black, white, and crimson cloth of gold of damask, damask making ; yellow and crimson cloth of gold of Venice, damask making ; white, green, and tawney cloth of silver damask ; green cloth of gold of damask, chequered ; blue, white, green, and crimson baudekins, with flowers of gold ; others, ornamented with stars of gold, white portcullizes, and damasked with gold ; green baudikins of Venice gold ; purple, blue, and yellow cloth of Venice gold ; crimson cloth of Venice gold upon satin ; satins rawed (perhaps for rayed or striped) with gold of divers colours ; white cloth of Venice silver ; cloth of gold branched with crimson velvet upon velvet, pearled ; the same blue ; crimson, blue, purple, green, russet, yellow, white, and tawney tylsent, of Venice gold ; blue tylsent, damasked with gold ; blue silver tylsent ; green and white silver tylsent, damasked with silver.—MS. in the Harleian library, marked 2284.

the middle assize, fifteen shillings and six pence, and *red worsted* of the least assize, ten shillings and six pence, the piece.

The next inventory is of the wardrobe appertaining to Charles the Second; and all the articles are specified to have been purchased for “apparel and other necessaries for his majestie’s royal person.”¹

Taffata from six pence to two and twenty pence the yard; *Italian infanta* at seven shillings; *manto* at ten, and *black manto* at eleven shillings the yard; *lustring*, and black and gold *lustring*, at nine shillings; *serge of Smyrna* at eight shillings and nine pence; *Brussels camlet* at twelve shillings; *pedesay* at fourteen and six pence, and *calamanco* at eight and six pence, the yard; *tabby* at eight and six pence, *Morello tabby* from ten and six pence to eleven shillings, and *scarlet Morello tabby* at twelve shillings, the yard; *Italian drugett* at seven and six pence, and *sad-coloured drugett* at eight shillings, the yard; *Estameera* at seven and a penny; *white satin* at fourteen shillings; *scarlet, black, blue, and buff shagg*, at thirteen and six pence; *black velvet* at one pound four and sixpence, *green rosella* at thirteen shillings, and *Spanish cloth* at one pound five shillings, the yard, twenty-two yards of *rich, pearl, gold, silver, and cherry*, estimated in the piece at twelve guineas, which is something better than eleven shillings and five pence the yard; *white and gold brocade* at two pounds three and six pence, and *colour du prince brocade* at two pounds three shillings, the yard; *cherry, sky, and buff*, so named from their colours, the first at eleven pence, and the two last at six-pence the yard.

The making of *laces* originally formed part of the “craft,” or occupation of the company of silk women, and continued to be practised by them after the silk manufactories were taken up by the men, and extended upon a broader foundation: in the infancy of lace-making it seems to have been performed in a manner exceedingly different from that in present use. I have before me an English manuscript upon this subject, written towards the close of the fourteenth or very early at the commencement of the fifteenth century:² it contains instructions for the making of such laces as were in fashion at that time; and, as many of my readers cannot readily have access to the book itself, I will transcribe a passage or two, without taking any farther liberty than modernizing the orthography. “In the manner of laces making, thou shalt understand that the first finger next the thumb shall be called A, the second finger B, and the third finger C, the fourth finger D; also sometimes thou shalt take thy bowes reversed, and sometimes unreversed; when thou shalt take

¹ MS. in the Harleian library, marked 6271.—This inventory is dated A. D. 1679.

² This MS. is in the Harleian library at the British Museum, and marked 2320.

thy bowe reversed, thou shalt take with one hand the bowe from the other hand without, so that the side that was beneath, upon the one hand, before the taking, be above, on the other hand, after the taking; when it requireth to be taken unreversed, thou shalt take with one hand the bowe from the other hand within, so that the side that was above, on the one hand, before the taking, be above, upon the other hand, after the taking." To these introductory instructions, which are a sort of clue to those that follow, the author adds a few more concerning the reversing of the bowes, and raising or depressing them, as the nature of the lace required: "When," says he, "thou shalt high," that is, raise, "thy bowes, thou shalt take bowe B, and set it upon A, and the bowe C upon B, and the bowe D upon C; and, when thou shalt lower them, thou shalt take the bowe C, and set it upon D, and the bowe B upon C, and the bowe A upon B." He then proceeds to shew how to make a broad lace of five bowes: "Thou shalt set two bowes upon A and B of the right hand, and three bowes on A, B, and C, of the left hand; then shall A, upon the right hand, take through the bowe B, upon the same hand, the bowe C of the left hand reversed, then lower thy left hand bowes; then shall A, of the left hand, take through the bowe B, of the same hand; the bowe C of the right hand reversed, then lower the bowes upon the right hand, and begin again."¹ The directions contained in this manuscript appear to me to have been intended for such laces as were made of silk or linen thread: but I see no reason to suppose that the same process was not followed in the making of laces with threads of gold or silver. It seems clear that the artizans did not confine themselves to the single articles of *laces*; they manufactured *fringes*, *tassels*, and a variety of other commodities of like kind, and they appear to have carried on their occupations without any material cause of complaint, until the middle of the seventeenth century; at which time they felt themselves greatly incommoded, as the silk-women had been before them, by the importation of various articles similar to those that they manufactured; and, the evil increasing, it occasioned an application to parliament for their relief;² and, in

¹ There are directions also for making the following different kinds of laces: a round lace of five bowes; a thin lace of five bowes; a lace bascon of five bowes; a lace indented of five bowes, three of one colour, and two of another: a thin lace, bordered on both sides; a lace, bordered on one side; a thick lace, bordered with ten bowes, partly coloured; a lace condrak of seven bowes, departed of two colours, that is, striped both ways, one half of one colour, the other half of another; a hollow lace of ten bowes; a lace dawns; a lace piol; a lace covert; a lace covert double; a lace compon covert; a lace markel; a broad lace, party coloured; a round lace, party coloured; a lace bend, round of eight bowes; a lace, cheyne broad; a lace cheveron, of twelve bowes; a broad lace cheveron, of eight bowes; a round cheveron; a cheveron, of sixteen bowes; a round lace, with cros and olyet; a lace ounde, broad of sixteen bowes; a round lace, of sixteen bowes; a green dorge, of five bowes; the same, with twelve bowes; and a lace for hats.

² An. 14 Car. II; Ruffhead, vol. III. p. 247.

the petition that was laid before the house, it is stated, that “great numbers of the inhabitants of this kingdom are employed in making *bone-lace*, *band-strings*, *buttons*, *needle-work*, *cut-work*, *fringe*, *silk*, *embroideries*, and that they have procured great quantities of *thread* and *silk* to be brought into this kingdom from foreign parts, whereby his Majesty’s revenues have been much advanced.” It then proceeds to specify, that great quantities of the same kind of wares, made in other countries, were brought into England by foreigners and others, and sold to the shop-keepers without paying the customs; it was therefore humbly requested, that the importations of such goods might be prohibited. The petition was complied with; and a penalty, commanding the forfeiture of the goods so imported, with an additional fine of fifty pounds for every offence, was established by law. So much of this act as prevented the importation of *bone-lace* from Flanders was repealed in the twelfth year of William the Third, because it had occasioned a prohibition of the English woollen manufactures in that country.

Laces and *double laces* of silk, made of *rybans* of silk, at one shilling and three pence the ounce: a *mantle lace* of blue silk, with *buttons* of the same, estimated at seventeen shillings; *rybans* of *silk*, for points and laces, at one shilling and two pence the ounce; *points* made of silk ribbon, at twenty shillings the pound; *fringes* of Venice gold at six shillings and eight pence the ounce; *fringes* of silk at one shillings and four pence the ounce; and *rybans* of *green thread* at one penny the ounce: are mentioned in the wardrobe roll of Edward the Fourth; and, in the inventory of the wearing apparel belonging to Charles the Second, referred to in a former part of this chapter, we find coloured *silk-lace* estimated at seven shillings and six pence the yard; *Flanders lace* at ten shillings the yard; broad and narrow *purled embroidered lace* of gold and silver, taken together, at two pounds eight shillings the yard; gold and silver *purled point raised lace* at twelve shillings and six pence the yard; and *fringe* of *gold*, for a waistcoat, at four shillings and six pence the ounce. The point laces were often very broad, and wrought with great diversity of figures, so as to be exceedingly complicated in the workmanship, which of course enhanced their value: ¹ laces of this kind were held in high estima-

¹ A. D. 1591, a book was published at London, by John Wolfe, intituled, “New and singular Patternes and Works of Linnen, wherein are represented unto us the Seaven Planets, and many other figures, serving as Patternes to make divers sorts of Lace.” The attempt to represent the human figure in works of this kind is exceedingly ridiculous; the planets are, as one may well expect to find them, uncouth and disproportionate forms, little better than the scrawls of an untutored youth in his first efforts at drawing; the parts that are merely ornamental are by far the best; and even those, I trust, would be though stiff and heavy when compared with the laces of the present day.—[For exquisite patterns of ancient lace see Monsieur Willemin’s work before quoted.—ED.]

tion at the commencement of the present century ; and what was called a *suit of point lace*, was considered as a present worthy the acceptance of the first lady in the land.

Among the different articles specified in the preceding act, established for the release of the lace-makers, we find that *buttons* are included. Buttons are mentioned occasionally, by various authors, from the commencement of the fourteenth century to the present time ; and appear, at the earliest period, to have formed part of the dress then in fashion, but were often, I trust, adopted rather for ornament than for use : the purpose to which the buttons of the present day are appropriated, in former times, was answered by ribbands or laces. In the paintings of the fourteenth and succeeding centuries, these ornaments frequently appear upon the garments belonging to both sexes ; but, in variety of instances, they are drawn without the button-holes, and placed in such situations as preclude the idea of their usefulness. Generally speaking, they were made of gold or silver, or, at least, they are so depicted, with very few exceptions ; and, probably, their fabrication should be referred to the goldsmiths rather than to the workers of silk. There is no reason to believe, that the making of buttons was considered as a business, abstractedly, until the modern times ; and, even at the promulgation of the above-mentioned act, when the makers of this article formed a very considerable body, their whole trade seems to have been confined to the manufacturing of buttons worked with the needle. True it is, that metal buttons, and buttons made with variety of other materials, appear in the book of rates, as it was established two years previous to the act ; but, at the same time it must be observed that they are included among the wares imported, and were subject to a very heavy fine,¹ while, on the other hand, the English buttons, reckoned with the exports, were liable to a very trifling duty. These observations will receive additional strength from the authorities that follow. In the fourth year of William and Mary, a new act was made in favour of the button-makers, which prohibited the importation of all foreign buttons made with hair.² This again was followed by another six years afterwards,³ imposing a penalty of forty shillings for every

¹ They are specified and rated as follows : buttons of brass, steel, and copper, or latten, the great gross containing 12 small gross, and each gross 12 dozen, 11*l* 13*s* 4*d* ; of crystal, the dozen, 8*s* ; of glass, the great gross 11*l* 6*s* 8*d* ; of thread, the great gross 1*l* ; of silk, the great gross 2*l* ; of fine damask work, the dozen 1*l* ; of bugle, the dozen 1*s* 4*d* ; of hair, the small gross 4*s* ; for handkerchiefs, the small gross 4*l*. An. 12 Carol. II.

² Ruffhead, vol. III. p. 519.

³ An. 10 Gulielmi III. ; *ibid.* vol. VI. p. 2.

dozen of covered buttons made, sold, or set, upon the garments ; it having been represented to the parliament, “that many thousands of men, women, and children, within this kingdom, did depend upon the making of silk, mohair, gimp, and thread buttons, with the needle ; and, that great numbers of throwsters, spinners, winders, diers, and others, were employed in preparing the materials with which buttons were made.”—The petition farther stated, that the makers of such needle-work buttons were greatly aggrieved, and their business diminished, “by the wearing of buttons made of threads of cloth, serge, drugget, frieze, camlet, and other stuff and materials of which cloths are usually made ;” and, therefore, they prayed for relief : which was granted them as above, and has been farther extended in the course of the present century. Manufactories for the making of metal and other buttons, have been since established, and continued, with great improvements.

It will, I doubt not, be readily admitted, that the furrier’s art was well understood in this country, and at a very early period. We have seen already that great quantities of furs of various kinds were expended in the garments of persons of both sexes, and of every degree, from the monarch to the menial servant. It is true, indeed, that the most valuable furs were the produce of foreign countries, and might have been imported in a state fit for use ; but it is certain, on the other hand, that most of those of commoner sort, which formed by far the largest part of the consumption, were made from the skins of animals existing in this kingdom ; and, of course, were dressed and prepared by our artisans, whose experience, derived from constant practice, must have been extensive ; and, indeed, they had every opportunity of improvement.

The furriers do not appear to have laboured under the same inconveniences that were felt by most other professions employed in the making or vending the various articles for dress : I do not recollect that they were necessitated to petition the legislature for a redress of grievances ; nor, on the other hand, any remonstrances being made from the purchasers of their manufactures, accusing them of fraudulent practices.

We have seen, in a former part of this work, such furs as were generally used by the Saxons and the Normans :¹ I shall here add a more particular list, and include in it those that are of more modern date, which, for distinction’s sake, are printed in the Italic characters. *Badgers’* skins ; *bears’* skins, black, white, and red ; beaver’s skins, of which the womb or belly-part was reckoned the least

¹ See page 15.

estimable ; *bice*, written also *biche*, that is, the skin of the female deer ;¹ *budge*,² or lambs' skins ; *calaber*, the first mentioned that I find made of which fur is in the ancient poem of Pierce the ploughman, where Physic is represented with his "*furred hood and cloak of Kalabre*:" the calabre was usually sold by the *tymber*, that is, a parcel containing forty skins ; cats' skin ; *cicimus* : *dockerers* sold by the *tymber* ; *dossus* ; ermine, sold by the *tymber* ;³ *fitches*, sold by the *tymber* ; foxes' skins, of which the black skins seem to have been the most esteemed ;⁴ *foynes*, or polecats' skins, of which the backs and the tails were the parts most valuable ; goats' skins ; greys, or gris, sold by the *tymber* :⁵ to which we may add the *cristigrey*, a fur much used in the commencement of the fifteenth century ; hares' skins ; black and grey *jennets* ; *letice*, or *letwis*, which was an animal, according to Cotgrave, of a whitish grey colour ; leopards' skins ; *lewzernes'* skins ; *materns'* or *martrons'* skins, sold by *tymber* ;⁶ *minever*, to which may be added the *grosvair* and *penne-vair* ; minkes' skins, sold by the *tymber* ; moles' skins ; otters' skins ; ounces' skins ; rabbits' skins ; sables' skins, of various kinds ; squirrels' skins ; weasels' skins ; wolves' skins ; and the skins of wolverings.

The woollen cloths manufactured in different parts of this kingdom required the assistance of the shearman, before they were perfected. In the city of Norwich, we find, that a body of these artisans had been established from a very remote period, and subsisted decently by the profits of their business ; but, towards the conclusion of the fifteenth century, they found themselves aggrieved by the introduction of worsted shearers, "separate," as they say, "from their crafte," so that their employment was diminished, and they, with their families, were reduced to want :⁷ they, therefore, had recourse to parliament for relief ; which was

¹ Thirteen fures de bishes are valued at sixty shillings. Rot. Parl. an. 2 Hen. VI.

² Written also *bugge* and *boggy*. In the inventory of the wardrobe of Edward the Fourth in this article : "seventeen hundred powderings of *boggy legs*," which are estimated at two shillings the hundred ; and, in the same instrument, "crisp white lamb's skins ;" are prized at fourteen shillings the hundred. MS. in the Harleian Library, marked 4780.

³ And in the second year of Henry VI. a *tymber* of ermines was estimated at ten shillings. Rot. Parl. *ibid.* marked 7068.

⁴ In the inventory cited in the preceding note but one, eight skins of the fox of Island (perhaps for *Iceland*), purchased for the king's use, are estimated at seven pence each skin.

⁵ Fur de greis was valued at four shillings the *tymber* containing forty skins as above. Rot. Parl. in Bibl. Harl. marked 7068.

⁶ *Ventres*, or bellies, of martins' skins, are prized at the rate of six pence each ; *ibid.*

⁷ The shearmen of London were cheated of their employment in a singular manner by importers of the foreign fustians, as we have seen before, page 84.

granted, and the business confined to such as had been regularly brought up to it. In the third year of Henry the Seventh, it was ordained in their favour, that no cloth should be exported till it had been "barbed round and shorn." This act was confirmed in the fifth year of Henry the Eighth, with the exemption of such white woollen cloths as did not exceed the price of five marks; and, in the twenty-seventh year of the same reign, the exception was enlarged to white woollen cloths at four pounds, and coloured cloths at three pounds, the piece.¹

¹ Ruffhead, vol. II. pp. 72, 111, 118.

CHAP. II.

A BRIEF SURVEY OF THE PRINCIPAL SUMPTUARY LAWS RESPECTING DRESS
ESTABLISHED IN THE ENGLISH ÆRA.

IN the thirty-seventh year of the reign of Edward the Third, the commons exhibited a complaint in parliament against the general usage of expensive apparel, not suited either to the degree or income of the people; an act was then passed by which the following regulations were insisted upon:

I. That the grooms and servants of the lords,¹ as well as those belonging to tradesmen and artificers,² shall not wear any cloth in their *tunics*, or their *hosen*,³ exceeding the price of two marks for the whole piece; neither shall they wear any thing of gold or silver upon their garments, or attached thereto; their wives and their children shall wear the same sort of cloth that is appointed for them, and use no *veils*, purchased at a higher sum than twelve pence each veil.

II. Tradesmen, artificers, and men in office called yeomen,⁴ shall wear no cloth in their apparel, exceeding the price of forty shillings the whole cloth;⁵ neither shall they embellish their garments with precious stones, cloth of silk, or of silver; nor shall they wear any gold or silver upon their *girdles*, *knives*, *rings*, *garters*, *nouches*, *ribands*, *chains*, *bracelets*, or *seals*;⁶ nor any manner of apparel embroidered or decorated⁷ with silk, or any other way; their wives and their children shall wear the same kind of cloth as they do, and use no *veils* but such as are made with thread, and manufactured in this kingdom; nor any kind of furs, excepting those of *lambs*, of *rabbits*, of *cats*, and of *foxes*.

III. All esquires, and every gentleman under the estate of knighthood, and not possessed of lands or tenements to the yearly amount of two hundred pounds,⁸

¹ Garçons si bien servants as seigneurs.

² Gens de meistre et des artificers.

³ Vesture ou chaucure.

⁴ Gents d'office appelez yeomen.

⁵ *Per voie dacat* is usually added; that is, *by the way of buying*, or *market price*.

⁶ Ceinture, cottell, fermaille, anel, garter, nouches, rubans, cheisnes, binds, sealx, &c.

⁷ *Aymelez*, or *amyled*, usually translated *enamelled*; but that interpretation cannot be proper in this place.—[Interwoven, mixed.—ED.]

⁸ 200 marks in the old translation.

shall use in their dress such cloth as does not exceed the value of four marks and a half the whole cloth; they shall not wear any cloth of gold, of silk, or of silver; nor any sort of embroidered garment; nor any *ring, buckle, nouche, riband* nor *girdle*, nor any other part of their apparel, gilt, or of silver; nor any ornaments of precious stones, nor furs of any kind: their wives and children shall be subject to the same regulations; and they shall not wear any purfilling or facings upon their garments; neither shall they use *esclaires, crinales, or treofles*;¹ nor embellish their apparel with any kind of ornaments of gold, of silver, or of jewelry: but all esquires possessed of two hundred pounds, or upwards, in lands or tenements, may wear cloth at the price of five marks the whole piece, and cloth of silk and of silver, with *ribands, girdles*, and other apparel, reasonably embellished with silver: their wives and their children may also wear furs and facings of *minever*, but not of *ermine* nor *letice*; neither may they use any ornaments of precious stone, excepting upon their head-dresses.

IV. Merchants, citizens, burgesses, artificers, and tradesmen, as well in the city of London, or elsewhere, who are in possession of the full value of five hundred pounds in goods and chattels,² may, with their wives and children, use the same clothing as the esquires and gentlemen who have a yearly income of one hundred pounds; and such of them as are in possession of goods and chattels to the amount of one thousand pounds, may, with their wives and children, wear the same apparel as the esquires and gentlemen who have two hundred pounds yearly. It is, however, to be observed, that no groom, yeoman, nor servant, appertaining to the persons above-mentioned, shall exceed the apparel ordained for the grooms and servants of the lords and others specified before.

V. Knights, possessed of lands or tenements to the annual value of two hundred marks, may wear in their apparel cloth not exceeding six marks value the whole piece, but no cloth of gold; neither may they use any *cloak, mantle, or gown*, furred with *pure minever*, nor *sleeves* furred with *ermine*, nor have any parts of their garments embroidered with jewelry, or otherwise; and their wives and their children shall be subject to the same restriction, and use no *linings*³ of *ermine*, nor *letice, esclaires*, nor any kind of precious stones, unless it be upon their heads: but

I own myself at a loss respecting these three parts of the female dress: in other copies they are written *esclares, crimiles, et trosles*. The *crinales* were probably bodkins, or hair-pins, ornamented with jewels. [By the word *Esclaires*, we should understand something flashing or glittering, and *treofle* might distinguish a peculiar ornament of the form of the trefoil, in French *treffe*.—ED.]

² Biens et chateaux.

³ Revers d'ermyns.

all knights and ladies, possessed of lands or tenements exceeding the value of four hundred marks yearly, and extending to one thousand pounds, may use their own pleasure, excepting only that they may not wear the furs of *ermine* or *letice*, nor any embellishment of *pearls*, except upon their heads.

VI. The dignified clergy,¹ who require the indulgence, may wear such furs as are best suited to their constitutions : others of the clergy, who have yearly incomes exceeding two hundred marks, are entitled to the same privileges as the knights of the same estate ; and those of inferior degree shall rank with the esquires possessed of one hundred pounds yearly income. It is also ordained that the knights, as well as the clergy who are permitted by this institution to wear fur in the winter, may also wear lining to their garments in the summer.

VII. All labourers and lower classes of the people, not possessed of goods and chattels to the amount of forty shillings, shall wear no kind of cloth but blankets and russets, and those not exceeding twelve pence the yard ;² nor use any other *girdles* than such as are made of linen.

And, that there might be no excuse for evading the specifications of this act, it was commanded, that the clothiers should make sufficient quantities of cloth, at the established prices, to satisfy the demands of the people at large. The penalty annexed to the infringement of these ordinances was the forfeiture of the apparel so made and worn.³

It is difficult to determine how far these restrictions were productive of a general reform ; and, if they were, it is highly probable that such a reform was not of any long continuance, because the contemporary writers do not appear to have abated in the least the virulence of their censures upon the luxuries and superfluities of dress in this or in the succeeding reign ; and, indeed, Henry the Fourth, soon after he came to the throne,⁴ found it necessary to revive the prohibiting statutes established by his predecessor relating to apparel ; which, however, was done, with several considerable alterations and additions, such, I presume, as the exigences of the time required :—they run as follow ;

I. That no man, not being a banneret, or person of higher estate, shall wear any cloth of gold, of crimson, of velvet or motley velvet, nor large *hanging sleeves* open or closed,⁵ nor his *gown* so long as to touch the ground, nor use the furs of

¹ Clercs qi ont degre en Eglise cathedrale, collegales ou es escoles et clerics du roy.

² L'aune.

³ The parliament, in which this act was made, was held at Westminster, A. D. 1363. Rot. Parl. MS in Bibl. Harl. insig. 7059.

⁴ A. D. 1403, the fourth year of his reign.

⁵ Manches pendants overt ne close.

ermine, letice or *martins*, excepting only officers in the army when on duty, who were permitted to dress themselves according to their pleasure.¹

II. That no clergyman, below the dignity of a resident canon of a cathedral or collegiate church, shall wear a large *hood*, furred or lined, extending beyond the points of his shoulders.²—This *curious* privilege was granted to the lord chancellor, the chancellor, the barons of the exchequer, and other great officers belonging to the king's court; and also to masters of divinity, doctors of law, and the regents of the universities. In the eighth year of the same monarch's reign, it was also extended to the serjeants belonging to the court, who might wear such *hoods* as they pleased, for the honour of the king, and the dignity of their station.

No clergyman, below the degrees above-mentioned, shall wear any furs of *pure minever*, of *grey*, or of *biche*, nor any kind of gilt trappings.³

No clergyman, beneath the estate of an archbishop, or bishop, shall use any facings of ermine or minever upon his garments: to this clause it was afterwards added,⁴ that, in future, no chaplain shall wear a girdle, baselard, or any other implement, decorated with silver, and that no esquire, apprentice to the law,⁵ nor clerk of the chancery, or of the exchequer, or in any other place at the court, in the household of the king, or residing with any of the lords of the realm, shall use any garments furred with *grey*, *criste grey*, *minever*, or *biche*; nor shall they wear any ornaments of *pearls*, or other jewelry, *ouches*, or *beads*, nor any other accoutrements of gold. But, in this instance, the mayor, for the time being, of the city of London, the mayor of Warwick,⁶ and other free towns, accustomed heretofore to wear such furs, were excepted, and had permission to follow the common usage.

III. That no yeoman⁷ shall wear any other furs than those of *foxes*, of *conies*, and of *otters*.

IV. That no person shall use *baselards*, *girdles*, *daggers*, or *horns*,⁸ decorated with silver, nor any other trappings of silver, unless he be possessed of the yearly

¹ Gens d'armes quant ils seunt armez.

² Gross chaperons fures ne leynes qe passent les point des l'espaules. [The great extravagance of clothing complained of by Chaucer, Occleve, and others, was in nothing more remarkable than in the enormous length of the tippets and cornets, as they were called of the hoods. This clause must therefore be looked at more as a proper restriction upon the inferior clergy than a curious privilege granted to the high officers of Church and State.—ED.]

³ Hernoys endorrez.

⁴ An. 8 Henry IV.

⁵ Nul esquier apprentice le loys.

⁶ Cite de Londres, Warwiyk, Brishit, *perhaps for Bristol*, et de autre bones villes enfranchises.

⁷ Vadlet appellé yeoman

⁸ *Cornues*, perhaps for *drinking horns*; though the word will equally apply to *hunting horns*.

income, in lands or tenements, to the amount of twenty pounds, or of goods and chattels to the value of two hundred pounds.—An exception is made in favour of the heirs to estates of the yearly value of fifty marks, or to the possession in goods and chattels to the amount of five hundred pounds: this exception was afterwards¹ restricted to such as had the full sum of five hundred pounds yearly in reversion.

V. That no yeoman may wear *ouches* or *beads* of gold.

VI. That the wife of an esquire, if she be not ennobled, shall not use any *furs of ermine, letice, pure minever, or grey*, excepting the wives of the mayors aforesaid, the gentlewomen belonging to the queen, and the chief maiden attendant upon a princess, a duchess, or a countess.

Four years after the establishment of these statutes, another was added; by which it was ordained, that no man, let his condition be what it might, should be permitted to wear a *gown* or *garment*, cut or slashed into pieces in the form of *letters, rose-leaves, and posies* of various kinds, or any such like devices, under the penalty of forfeiting the same.² It was also commanded, that no tailor should presume to make such a gown or garment, under the pain of imprisonment and fine, and his liberation depended upon the king's pleasure.³ Want of leisure during the busy reign of Henry the Fifth, and the troubles which ensued in that of his unfortunate son, prevented a proper attention being paid to the application of these statutes, which, like those of Edward the Third, were probably never very rigorously enforced, or, at least, for no great length of time. About the middle of the fifteenth century, most of the abuses in dress, which had been the subject of complaint in the former periods, appear to have been revived, and universally adopted, with the additions of others equally as superfluous, extravagant, and expensive. The interference of parliament was again thought necessary; and, in the third year of Edward the Fourth, a new act was established, in order to promote a reform, and heavier penalties were annexed to the infringement of it: the substance of this act is as follows:

I. No knight, under the estate of a lord, nor his wife, shall wear any sort of cloth of gold, nor any kind of *corsers*⁴ worked with gold, nor any fur of *sables*,

¹ An. 8 Hen. IV.

² The penalty in every case was the forfeiture of the garment, or adornment, used contrary to the statutes.

³ Emprisonement et de faise fyn et ranceon a la volunté du roy.

⁴ Or *corsets*, a kind of stomacher or bodice. [I believe the word *corse* here, merely to mean *body* or *stuff*. The expression "corse of silk," is of constant occurrence in the statutes and inventories of the fifteenth century, and signifies the manufacture itself.—ED.]

under the penalty of twenty marks,¹ to be paid to the king.—Lord's children are excepted in this article.

II. No bachelor-knight, nor his wife shall wear any cloth of velvet upon velvet, under the forfeiture of twenty marks to the king.—The knights of the Garter and their wives are herein excepted.

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

IV. No esquire or gentleman under the rank of a knight, nor their wives, shall wear any velvet, or figured satin,² nor any counterfeit resembling velvet, or figured satin, nor any counterfeit cloth of silk, nor any *wrought corses*,³ under the penalty of ten marks.—The sons of lords, with their wives and daughters, and esquires for the king's body, with their wives, are excepted in this clause.

V. No esquire nor gentleman, nor any other man or woman under the rank aforesaid, shall wear any damask or satin, under the penalty of one hundred pence.—There is a long exception to this clause, including domestic esquires,⁴ serjeants, officers of the king's household, yeomen of the crown, yeomen of the king's chamber, esquires, and gentlemen possessing the yearly value of one hundred pounds.

VI. Remembering always, that the seneschal,⁵ chamberlain, treasurer, comptroller of the king's household, his carvers,⁶ and knights for his body, and their wives, may wear furs of *sables* and *ermine*s; and the mayors of London and their wives may wear the same array as the bachelor-knights and their wives; the aldermen and recorder of London, and all the mayors and viscounts⁷ of the cities, towns, and boroughs of the said realm, the mayors and bailiffs of the Cinque Ports, and the barons of the same, and the mayors and bailiffs of the shire-towns, with their wives, may use the same apparel as esquires and gentlemen having possessions to the annual amount of forty pounds.

VII. No man, not having the yearly value of forty pounds, shall wear any fur of *martins*, of *pure grey*, or of *pure minever*; nor shall the wife, the son, the daughter, or the servant of such a man, the son and daughter being under his

¹ A MS. copy in the Harleian library reads *pounds*, instead of *marks*, in most of these penalties.

² *Satern fugery* in the MS. and *fugerie* in Ruffhead: the old translation has it *satyn braunched*.

³ *Corses overez*. Vide last note but two.

⁴ Esquires *meinaultx*.

⁵ The high steward.

⁶ *Kervers* in the MS. but *ses trencheors* in Ruffhead.

⁷ Mayors et viscountz des citees.

government; nor shall any widow of less possession wear a *girdle* ornamented with gold, or with silver, or gilt¹ in any part of it, nor any *corse* of silk made out of the realm, nor any *coverchief* exceed the price of three shillings and four pence the *plite*,² under the penalty of five marks.—The exceptions contained in the sixth clause are here repeated; and the persons excepted, with their wives, might wear the furs of *martins*, *foynes*, and *letice*; and also *gilt girdles* and *coverchiefs* at the price of five shillings the *plite*.

VIII. No man, unless he be possessed of the yearly value of forty shillings, *fustian bustian*, nor *fustian of Naples*, nor scarlet, nor cloth in grain, nor any furs but of *black* or *white lambs' skin*, under the forfeiture of forty shillings. The former exceptions are also added to this clause.

IX. No yeoman, nor any other person under the degree of a yeoman, shall wear, in the apparel for his body, any *bolsters*; nor stuffing of *wool*, *cotton*, or *caddis*, in his *pourpoint* or *doublet*, but a lining only according to the same, under the penalty of six shillings and eight pence.

X. No knight under the rank of a lord, esquire, or gentleman, nor any other person, shall wear any *gown*, *jacket*, or *cloak*, that is not long enough, when he stands upright, to cover his privities and his buttocks, under the penalty of twenty shillings; and, if any taylor shall make such *short gowns*, *jackets*, *cloaks* or *doublets*, stuffed, or otherwise contrary to this act, the same shall be forfeited.

XI. No knight under the estate of a lord, esquire, or gentleman, nor any other person, shall wear any shoes or boots, having *pikes* or points exceeding the length of two inches, under the forfeiture of forty pence; and every shoe-maker who shall make pikes for *shoes* or *boots* beyond the length stated in this statute, shall forfeit, for every offence, the sum of forty pence. This penalty was enlarged the next year; and it was then ordained, that no shoe-maker nor cobbler³ in London, or within three miles⁴ of the same, shall make, or cause to be made, any *shoes*, *galoches*, or *buskins*, with *pikes* or *poleyns*⁵ exceeding the length of two inches, under the forfeiture of the sum of twenty shillings; and, the year following, if Stow be correct, “It was proclaimed throughout England, that the *beaks* or *pikes* of *shoes* or *boots* should not exceed two inches, upon pain of cursing by the

¹ *Sur orre* and *overgilt* in the old translation.

² For fold, or square. Every one of these folds, I presume, was a complete coverchief.

³ Cordewaner, ou cobeler.

⁴ Trois leukes.

⁵ Solers, galoges, ou husens (*huseaux* in the old translation), oveque ascun pike, ou poleine, &c.

clergy, and forfeiting of twenty shillings : one noble to the king, another to the cordwainers of London, and the third to the chamber of London.’¹

XII. No servant of husbandry, nor common labourer, nor servant of an artificer inhabitant of any city or borough, shall wear in their garments any cloth exceeding the price of two shillings the broad yard ; their wives shall be restricted to the same ; and they shall not wear any *coverchief* of more value than twelve pence the *plite* or square. It is also ordained, that the servants and labourers aforesaid shall not wear any *hosen*, *close* or *open*, beyond the price of fourteen pence the pair ; neither shall their wives use any *girdles* garnished with silver, under the penalty of forty pence.

XIII. No person in any part of these realms shall sell *lawn*, *nifels*,² *wimples*, nor any other sort of *coverchiefs*, whereof the price of each plite shall exceed the sum of ten shillings, under the forfeiture of thirteen shillings and four pence to the king³ for every plite so sold.

In the twenty-second year of this monarch’s reign, all the former statutes “ against excess of apparel ” were repealed, and those that follow substituted for them :

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

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

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

IV. No persons under the degree of a knight shall wear any *velvet* in their *doublets*, nor in their gowns, nor any *damask* or *satin* in the same, excepting only the esquires for the king’s body, under the forfeiture of forty shillings.

V. No yeoman of the crown, nor any other person under the degree of an esquire or a gentleman, shall wear, in their *doublets*, *damask* or *satin*, or *gowns* of *camlet*, under the penalty of forty shillings.

VI. No person under the estate of a lord shall wear any manner of woollen cloth manufactured out of the king’s dominions,⁴ nor any furs of *sables*, under the forfeiture of ten pounds.

¹ Chronicle, p. 419.

² *Nyefles* in the old translation ; probably a sort of *veil*.

³ All these penalties were to be paid to the king : it was needless continually to repeat them.

⁴ That is, England, Ireland, Wales, and Calais.

VII. This clause relates to the servants, and is the same as the twelfth clause of the preceding act, excepting only that their wives are hereby permitted to wear a *reyle*, called a *kercheffe*, or coverchief, to any value not exceeding twenty pence ; and the men such *hose* as were not of higher price than eighteen pence : the penalty is the same in both places.

VIII. This is precisely the same as the tenth clause in the former act, saving only that the prohibition to the tailors is not included.¹

These regulations were renewed from time to time in the succeeding reigns ; but with so few alterations, that it would be perfectly useless to repeat them. I shall only notice a few of the most material variations that were made by Henry the Eighth in the twenty-fourth year of his reign.

In the first clause, the furs of *black genetts* are confined to the use of the royal family ; the furs of *sables* might not be used by any persons under the degree of a marquis or an earl, the heir apparent of a duke, or the king's children.

Woollen bonnets made abroad are excepted in the clause that relates to the not wearing of woollen cloths imported from the Continent.

No person under the degree of a knight of the Garter might wear *crimson* or *blue velvet*, excepting the sons and heirs of barons and knights, who were permitted to use *tinsel* and *crimson velvet* in their *doublets*.

Knights and esquires for the king's body, his cup-bearers, carvers, and sewers ; the same for the queen and prince ; the treasurer of the king's chamber, and other officers, having lands or tenements to the yearly amount of two hundred marks ; the justices of the king's bench, the master of the Rolls, the barons of the Exchequer, the king and the queen's physicians, and the mayors of London ; were permitted to wear *velvet* in their *gowns*, *jackets*, or *coats*, and fur of *martins*, either mixed, joined, guarded, or broidered : they might also wear *chains* and *bracelets* of *gold*, or *gilt*, and *collars* of *gold* : which permission was also extended to certain officers so appointed to do by their office in the king's, queen's, prince's, and other honourable households : in all other cases, these ornaments were forbidden to be used by any person not possessing the yearly rent of two hundred marks. The sons and heirs of the above-mentioned personages were privileged to wear *black velvet doublets*, *coats* of *black damask*, *russet* of *tawny colour*, and *camlet*.

By another clause it is ordained, that no person under the degree of a knight

¹ Ruffhead, vol. IX. pp. 93. 98.

shall wear a *gown* of *velvet*, *pinched shirt*, *pinched partlet* of *linen cloth*, or *plain shirt* garnished with *gold*, with *silver*, or with *silk*.

The wearing of *satin* and *damask gowns* was confined to such ranks of persons as were in possession of one hundred marks yearly at the least.

Embroidered apparel broched or guarded with *gold*, *silver*, or with *goldsmith's work*, was prohibited to all persons below the dignity of a duke's son, a marquis, an earl, or a knight of the Garter.

No person under the degree of a gentleman possessed of ten pounds annual income, or goods to the value of one hundred pounds, was permitted to use any furs but of such animals as were to be found in this kingdom.

No man under the degree of a knight, excepting spiritual men, serjeants at law, or graduates at the Universities, might use more than three yards of cloth for a *long gown*.

No serving man under the degree of a gentleman was permitted to wear, in a *gown* or *coat*, more than three broad yards; neither might he wear a *gown* of *camlet*, nor use any kind of fur but that of *lamb*s; nor any cloth in his *hose* surpassing twenty pence the yard, unless the gift and leaving of his master: no person under the degree of a gentleman might wear any kind of *silk* or *camlet* in his apparel, nor any *points* with *agletts* of *gold* or *silver*, nor *gilt*; nor *buttons* or *broches* of the same, nor any *goldsmith's work*, excepting his lord's *badge*.

The price of the cloth for the apparel of the husbandmen and labourers is set at two shillings and four pence the yard, and for the *hose* twelve pence the yard; and the penalty for the infringement of the statute was imprisonment in the stocks for three days.

In the second year of queen Mary's reign,¹ it was ordained by parliament that no person shall wear *silk* upon his *hat*, *bonnet*, *girdle*, *sword-scabbard*, *hose*, *shoes*, or *spur leathers*, excepting mayors and aldermen, under pain of imprisonment for three months, and the forfeiture of ten pounds. It farther states, that, if any person, knowing his servant to offend by the breach of this act, shall not put him from his service within the space of fourteen days, he shall forfeit one hundred pounds.²

In the eighth year of queen Elizabeth, it was ordained that no man under the

¹ A. D. 1554.

² This act was repealed, an. 1 Jacobi I.; Ruffhead, vol. II. p. 466.

degree of a knight, or a lord's son, should wear any *hat* or *upper cap* of *velvet*, or covered with *velvet*.¹

Exclusive of the established acts of parliament for restraining the common use of expensive and superfluous clothing, there were frequent mandates from the Privy Council to the chief magistrates of London, and probably the same were also sent to the other cities and large towns throughout the kingdom, commanding them to enforce the penal statutes and to use every means that the law put into their hands to suppress such abuses. There is a letter of this kind in the library of Sir Hans Sloane at the British Museum,² which was sent by the lords of the privy council, in the first year of the reign of queen Elizabeth,³ to the lord mayor of London, to the end that he might cause speedy reformation of divers enormities in the said city; and, first, "the use and wearing of excessive and inordinate apparel contrarie to the lawes of the realme." And Stephen Gosson, in his "School of Abuse,"⁴ satirizing the vices to which he was an eye-witness, says, "How often hath her majesty,⁵ with the grave advice of her honourable council, sette downe the limits of apparel to every degree, and how soone againe hath the pride of our hearts overflowen the chanel? How many times hath accesse to the theatres beene restrayned, and how boldly againe have we re-entered? Overlashing in apparel is so common a fault, that the very hyerlings of some of our players, who stand at the reversion of six shillings by the weeke, jet under gentlemen's noses in suits of silke, exercising themselves too prating on the stages, and in common scoffing when they come abrode, where they look askance over the shoulder at every man of whom the Sunday before they begged an almes."

Proclamations to the same purpose were also made from time to time throughout the kingdom, and especially when any abuse had taken place that did not exist at the establishment of the penal statutes: thus, according to Bulver,⁶ in the reign of queen Mary, the people in general had laid aside the long points they formerly wore at the end of their *shoes*, and caused them to be made square at the toes, with so much addition to the breadth, that their feet exhibited a much more preposterous appearance than they had done in the former instance:

¹ This act was passed in favour of the woollen-cap makers, whose trade was considerably diminished by the wearing of velvet hats, &c.—Ibid. p. 578.

² In a MS. marked 1691.

³ A. D. 1559.

⁴ A scarce little tract, printed at London, A. D. 1579.

⁵ Queen Elizabeth.

⁶ In his "Pedigree of the English Gallant," p. 548.

therefore, says the author, "a proclamation was made, that no man should wear his shoes above six inches square at the toes." He then tells us, that "*picked shoes* soon after came again into vogue," but they did not, I presume, continue any great time in use. "*Square-toed shoes*," as they were properly enough called, were in fashion during the greatest part of the last century, and continued to be so within the memory of man.

In the middle of the fifteenth century,¹ James the Second of Scotland thought it necessary to establish the following sumptuary laws relative to the mantles to be worn by the nobility and burghers when they assembled in parliament. All earls shall use mantles of a brown granick colour, open before, and furred with white lining, and faced in the front, the breadth of a hand, to the girdle stand, with the same lining; with little hoods of the same cloth to be used upon their shoulders: and the other lords of the parliament shall have a mantle of red, open before, and lined with silk, or furred with crist-grey, gris, or *purray*, together with a hood of the same cloth, and furred in the same manner; and all the commissaries of boroughs shall have, every one of them, a pair of cloaks of blue, open on the right shoulder, and furred with hoods of the same: and no earl, lord of the parliament, or commissary of a borough, shall enter the parliament without the said furred habit, under the penalty of ten pounds to be forfeited to the king, and the fine to be unremitted. By the same law it is ordained, that advocates who pleaded for money in the parliament should have habits of green, of the fashion of a tunekil, with open sleeves.²

Two years afterwards, the same monarch thought the following restrictions needful: That no man, living in a city or borough by merchandize, unless he be of the dignity of an alderman, bailiff, or belonging to the council of the borough, shall wear cloths of silk, or gowns of scarlet, nor furrings of *mertrikis*: their wives and daughters shall be subject to the same regulations, and wear on their heads short coverchiefs, with little hoods, as they are used in Flanders, England, and other countries; and that no women shall wear *mertrikis* nor latiees upon their gowns, nor tails of an improper length, nor furred underneath, except on holidays.³ This law, says a modern historian,⁴ was evidently dictated by the pride of the

¹ A. D. 1455.

² Black Acts, 28 James II. chap. 52.

³ Ibid. an. 30, chap. 78.

⁴ Dr. Henry, in the History of Britain, vol. V.

great lords, to check the vanity of the burghers, their wives, and daughters, who presumed to dress like lords and ladies.

By the same statute it was also ordained, that no woman should come to church, or to market with her face *mussalit*, that is, covered; and, notwithstanding this law, the Scottish ladies are said to have continued musseled during three years, as appears from a satirical poem written by Sir David Lyndesay;¹ who, alluding to this custom of the women, says :

But in kirk and market placis
I think they shuld nocht hide thair faces ; &c.

¹ See Warton's History of English Poetry, vol. III. p. 324.

CHAP. III.

OSTENTATION AND SUPERFLUITY IN DRESS CONDEMNED BY THE MORAL AND RELIGIOUS WRITERS.—SATIRICAL REFLECTIONS AND INVECTIVES BY THE POETS AND OTHER AUTHORS ON THE SAME SUBJECT.—THE ARTICLES OF THE LADIES' DRESS IN THE THIRTEENTH CENTURY ENUMERATED AND CONTRASTED WITH THOSE OF THE SEVENTEENTH CENTURY.—THE HASTY ADOPTION OF NEW FASHIONS REPROBATED.—APPAREL SHOULD BE SUITED TO THE SEASON.—ALL ARTS TO CHANGE THE COLOUR OF THE HAIR, THE WEARING OF FALSE HAIR, AND QUAIN ATTRES FOR THE HEAD, DISAPPROVED OF.—THE HORNED HEAD-DRESS AND THE STEEPLE HEAD-DRESS SATIRIZED.—FACE-PAINTING CONDEMNED.—GENERAL PREVALENCE OF EXPENSIVE FASHIONS PROVED.—VARIETY OF ABSURDITIES IN DRESS DESCRIBED AND RIDICULED.—SILK STOCKINGS, WHEN FIRST INTRODUCED.—THE CLERGY CENSURED FOR THEIR LOVE OF FINERY.—THE DISAPPOINTMENT OF JOHN DRAKES, AS RELATED BY CAMDEN.

IN the preceding chapter is contained a general view of the penal ordinances respecting apparel: we find them levied against all kinds of excess, and calculated to keep the extravagance of the fashions within some moderate bounds; but the insufficiency of these edicts to effect the purpose for which they were instituted, at least for any long continuance, will, I presume, be readily allowed. History abounds with continual strains of censure upon the prevalent absurdities and luxuries of dress, even after the promulgation of those laws, and almost every class of writers have expressed their disapprobation of the same. The moral and the religious authors took up the matter in a serious light; and the latter not unfrequently have joined their anathemas to their arguments; but even their maledictions were not successful. The poets called in the assistance of satire, and have successively exerted their wit upon the subject, though often, it must be confessed, with more acrimony than fair reasoning, and without the proper discrimination that ought to characterise the writings of those who take upon themselves to censure others. I do not mean that these observations should be confined to the poets: the moral and religious writers are equally blameable upon this point; they have magnified the mere foibles of the multitudes into crimes, and, placing them upon a level with sins of the first magnitude, have threatened the delinquents with equal punishment. For this reason, many of the ill-natured sarcasms which

occasionally may be found in the course of the present work, should never have had a place here, but that they contain the names and uses of many parts of the habits belonging to both sexes, not to be met with in any other receptacle of ancient record.

There is extant a little poem, or ballad, in the French language, as ancient, I believe, as the thirteenth century ;¹ in which the author compares the ladies of his time to *magpies*. “The pies,” says he, “from nature,² bear feathers of various colours ; so the ladies delight in strange habits and diversity of ornaments : the pies,” continues he, “have long tails that trail in the dirt ; so the ladies make their tails a thousand times longer than those of peacocks or of pies.”

I have already had occasion to notice the severity with which William de Lorris and his continuator, John de Meun, have attacked the ladies, in the celebrated poem called the Romance of the Rose, and the narrow escape the latter had from being justly punished by them.³ In this work, De Lorris has drawn the character of Jealousy : and introduces him reproaching his wife for her unsatiable love of finery, which, he insists, is only to make her appear more amiable in the eyes of her gallants. He then proceeds to enumerate the parts of her dress, consisting of, mantles lined with sables, surcoats, neck-linens,⁴ wimples, petticoats,⁵ shifts, pelices, jewels, chaplets of fresh flowers,⁶ buckles of gold,⁷ rings, robes, and rich furs.—To this he adds, “You carry the worth of one hundred pounds in gold and silver upon your head—such garlands, such coiffures with *gilt ribbons*,⁸ such mirrours framed in ivory, and circles of gold *engraved and curiously enamelled*,⁹ and crowns of fine gold, so fair, so beautifully polished, and adorned with precious stones ; such clasps of gold, set with fine jewelry work, hanging at your neck and upon your bosom : such tissues and girdles, with expensive fastenings of gold, set with precious *stones* of *smaller size* ;¹⁰ and your feet shod so primly, that the robe must be often lifted up to shew them.”—And, in a subsequent part of the poem, the ladies are advised, if their legs be not handsome nor their feet small and delicate, to wear long robes, trailing upon the pavement, to hide them. Those, on the contrary, who had pretty feet, ought to elevate their

¹ MS. in the Harleian Library, at the British Museum, marked 2253.

² De costume.

³ See page 28.

⁴ *Touailles*, MS. ; and, in the printed edition, *tonelles*.

⁵ *Cotelles*.

⁶ *Chappeaux de fleurs nouvelles*.

⁷ *Fermeaulx*.

⁸ *Adorées bandes*.

⁹ *Bien entaillez et précieusement esmaillez*.

¹⁰ *Pierres menues*

robe, as if it were to give access to the air, that all who were passing by, might see and admire their beautiful form.

In another part of this Romance, John de Meun relates the story of Pygmalion, and humorously represents him adorning the female statue he has newly formed, with a succession of the garments in fashion with the ladies at the time the poem was written, in order to discover which of them became her best. This produces the following specification:—He clothed her in many guises; in robes, made with great skill, of the finest silk and woollen cloths; green, azure, and brunette, ornamented with the richest skins of ermines, minivers, and greys: these being taken off, other robes were tried upon her, of silk, cendal, mallequins, mallebruns, *satins*,¹ diaper, and camelot, and all of divers colours. Thus decorated she resembled a little angel; her countenance was so modest. Then, again, he put a wimple upon her head, and over that a coverchief, which concealed the wimple, but hid not her face. All these garments were then laid aside for *gowns*,² yellow, red, green, and blue; and her hair was handsomely disposed in small braids, with threads of silk and gold, adorned with *little pearls*,³ upon which was placed, with great precision, a *crestine*;⁴ and over the crestine, a crown or circle of gold, enriched with precious stones of various sizes. Her *little ears*,⁵ for such they are said to be, were decorated with *two beautiful pendant rings of gold*;⁶ and her necklace was confined to her neck by two clasps of gold. Her girdle was exceedingly rich; and to it was attached an *aulmoniere*, or small purse, of great value. Her stockings and her shoes are next mentioned; and the latter, we are told, were *handsomely carved*, the breadth of *two inches* from the *pavement*;⁷ that

¹ *Samit*, printed edition. [“*Samits dyaprés*,” diapered samits, line 21867. Paris Edit. 1735. ED.]

² *Guindes*.

³ Et les tressouz, gentils, et gresles,

De soy d’or a menues perles.

⁴ *Crespine* and *Crespinete* in the printed edition. This ornament is thought by some commentators to have been a border, or circle, that encompassed the head. Borel explains it, by a sort of coiffure of crape, or of gauze: it was probably the cawl, or net-work, which confined the hair, as it appears upon plates XCIV. XCV. [Plates XCIV. and XCV. represent ladies of a much later date. Plate XLI. affords us a nearer and clearer authority. We there see the reticulated head-dress in its simple state at the bottom of the plate, and on the third figure to the right we see it covered by the peplum, or wimple, and the cap or hat as mentioned at page 47, notes 1 and 2. It was worn simply or as a component part of the head-dress, as late as the commencement of the fifteenth century.—ED.]

⁵ *Oreillettes*.

⁶ Deux belles verges d’or greslettes.

⁷ Et a deux dois du pavement.

Entaillez jolietement.

is, I presume, from the bottom of the sole. *Buskins*,¹ however, formed no part of her dress; and the reason given, in the printed edition, is, because *she was not born at Paris*;² as though it had been peculiar to the Parisian ladies to wear buskins. I have generally followed the beautiful manuscript copy of this celebrated poem, preserved at the British Museum,³ which varies frequently very materially from the printed editions, and especially in this passage, where a reason totally different from the former is assigned; that is, because *she was so lately born*, and therefore this kind of covering for the legs would be *too indelicate or rough for so young a virgin*;⁴ being nearly arrayed, the sleeves of her gown were to be drawn close, with threads of gold; a chaplet, or garland, of new and beautiful flowers was to be made for her head; and to complete the whole, her fingers were to be embellished with rings of gold.

Where the author speaks of the garland made with new flowers, he adds, "such as the pretty virgins, in spring-time, form into chaplets:" so Lidgate,⁵ speaking in praise of Spring, says,

"This seson of *ver*, most pleasaunt to childhood,
With their chapelletys green, white, and red."

Having seen the whole paraphernalia, as it were, of a lady's wardrobe, at the close of the thirteenth century, I shall, by way of contrast, lay before my readers a more extensive catalogue, and of much more modern date, that the comparison between the two periods may be easily made; also to shew how greatly the parts of dress were varied, at least in their denominations. It occurs in a kind of dramatic pastoral called *Rhodon and Iris*;⁶ and the man-servant of Eglantine, a fantastical lady of fashion, is introduced, with this speech,

"Here is a catalogue as tedious as a taylor's bill,
Of all the devices which I am commanded to provide—*videlicet*.
Chains, coronets, pendans, bracelets, and ear-rings;
Pins, girdles, spangles, embroyderies, and rings;
Shadowes, rebatoes, ribbands, ruffles, cuffes, falls,
Scarfes, feathers, fans, maskes, muffes, laces, cauls,

¹ Hoseaux et Houseaulx.

² Car el n'est pas de Paris née.

³ In the Harleian library, marked 4425.

⁴ Car pas n'estoit de saison née
Ce fut trop rude chausement
A pucelle de telle jouvent.

⁵ In a poem called his *Testament*, MS. in the Harleian Library, marked 2255.

⁶ Said, in the title-page, to have been first acted at the Florist's feast, in Norwich, May 3, A.D. 1631. The name of the author does not appear.

Thin tiffanies, cobweb lawne, and fardingals ;
 Sweet fals, vayles, wimples, glasses, criscing pins,
 Pots of ointment, combs, with poking sticks, and bodkins ;
 Coyfes, gorgets, fringes, rowles, fillets, and hair laces ;
 Silks, damasks, velvets, tinsels, cloth of gold,
 Of tissues, with colours of a hundred fold :
 But, in her tyres, so new fangl'd 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 houre be gone, she will protest,
 A strait gowne graces her proportion best ;
 Now calls she for a boistrous fardingall,
 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, sh' applaudes a pavement-sweeping traine,
 And presently dispraiseth it againe ;
 Now she commends a shallow band, so small,
 That it may seem scarce any band at all ;
 But, won to a new fancy, doth she reele,
 And calls for one as big as a coach wheel.
 She'll weare a flowry coronet to-day,
 The symbol of her beauty's sad decay ;
 To-morrow she a waving plume will try,
 The embleme of all female levitie,
 Now in her hat, then in her hair is drest ;
 Now, of all fashions, she thinks change the best."

To this long quotation, valuable for nothing but the names it contains, I will add another, much more poetical, written nearly at the same period.¹ It is taken from a dramatic performance, entitled, "Four Plays in One ;" and Vanity therein is thus described :

" I went then to Vanity, whom I found
 Attended by an endless troop of taylors,
 Mercers, embroiderers, feather-makers, fumers ;
 All occupations opening like a mart,
 That serve to rig the body out with bravery ;
 And through the room new fashions flew like flies,
 In thousand gaudy shapes ; Pride waiting on her,
 And busily surveying all the breaches

¹ By Beaumont and Fletcher. First published in 1647

Time and decaying nature had wrought in her,
Which still with art she piec'd again, and strengthened.
I told your wants ; she shew'd me gowns and head-tires,
Embroider'd waste coats, smocks seamed through with cut-work,
Scarfs, mantles, petticoats, muffs, powders, paintings,
Dogs, monkies, parrots ; all which seem'd to shew me
The way her money went."

We have a work in manuscript,¹ compiled towards the conclusion of the fourteenth century, for the use of three young ladies, the daughters of a knight of Normandy, who had served in the wars at Poictou. It contains advice and directions for the regulation of their conduct through life ; and several curious passages occur therein, relative to dress ; and the first is introduced in the following manner :—" Fair daughters, I pray you that ye be not the first to take new shapes and guises of array of women of strange countries." He then inveighs against the wearing of superfluous quantities of furs upon the tails of their gownes, on their hoods, and upon their sleeves ; and adds, " the use of great purfiles and slit coats" was first introduced by wanton women, and afterwards adopted by the princesses and ladies of England, and with them he wishes it may continue. He laments that the love of useless fashions was so prevalent among the lower classes of the people, saying, " there is a custom now among serving-women of low estate, which is very common, namely, to put fur upon the collars of their garments, which hang down to the middle of their backs : they put fur also upon the bottom, which falls down about their heels, and is daubed with the filth : but, where the same garment is fitted to the body, it is made single," that is, without lining : " I by no means commend this array, either for the winter or the summer. It were better to take the fur from their heels in the winter, and place it about the stomach, which has then the most need of warmth ; and in the summer it were better away entirely, because it only serveth for a hiding place for the fleas."

Superfluous usage of cloth, in making of garments wider and longer than decency necessarily required, then claims his attention : this complaint we shall find reiterated, and with much severity, by our own authors. The knight, however, in order to deter his daughters from falling into any extravagancy of this kind, and to prevent them from having too many costly habits by them at one time, has recourse to a ridiculous legend of a chevalier, whose wife being dead, made application to a

¹ In the Harleian library at the British Museum, marked 1764.

hermit, respected for his sanctity, to know if her soul was gone to paradise or to punishment. The good man, after long praying, fell asleep in his chapel, and in a dream, he saw the soul of the fair lady weighed in a balance, with St. Michael standing on one side, and the devil on the other. In the scale with her were placed all her good works, and in the opposite scale there sat a fiend, and with him were placed all her evil deeds; and, near to them, lay her fine costly clothing. The Devil then said to St. Michael, "This woman had ten diverse gowns, and as many coats; and you well know, that a smaller number would have been sufficient for every thing necessary, according to the law of God; and, with the value of one of these gowns or coats, no less than fifty poor men might have been clothed and kept from the cold, in gowns of white, or of russet; and also with what was wasted in the same, she might have clothed two or three who died for want of covering; so saying, the foul fiend gathered together all her gay garments, with her jewels, and the rings which her lovers had given to her, and cast them into the balance with her evil deeds, which instantly preponderated; when the angel saw that, he left the unfortunate female at the Devil's disposal, who cast her, with her clothes and jewels, into the irremediable lake of fire."

He not only reproves the ladies of his time for the richness and superfluity of their apparel, but also for the loss of time taken up in decorating themselves, which occasioned their neglect of more essential duties, and particularly of religious ones; "for, now-a-days," says he, "before these fair young ladies have combed their heads, and washed, and set their head-dress in order, with the assistance of a mirror, and fully attyred themselves in their rich and new garments, the procession is past, and all the masses sung, and divine service finished." He then relates a story of a lady, "who dwelled fast by the church," yet took so much time, every day, to dress, that the parson and parishioners were heartily tired with waiting for her, which, out of respect, it seems they did. However, it happened on a Sunday, when she had been longer than usual in attiring herself, the devil came, and, as she was looking into the mirror, presented his posteriors to her view, which, says he, "were 'so horrible,' and frighted her to such a degree, that she lost her senses, and remained in that deplorable situation for a considerable time; but, upon the recovery of her reason, she amended her fault, and constantly came to church in proper time." I leave the ladies to judge, for they are the best judges of the toilette-duties, how far the complaint here exhibited may have been applicable to some, at least, of the fair sex, at all times and in all nations; but especially when the parts of their dress were more multifarious than they are in the present day: which certainly was the case in the sixteenth and seventeenth centuries. This

subject is treated with some humour by a dramatic poet, who wrote at the commencement of the latter. It occurs in a kind of serious comedy ;¹ where one of the characters is introduced saying : “ Thus, ’tis five hours ago, I set a dozen maids to attire a boy like a nice gentlewoman ;² but there is such doing with their looking glasses ; pinning, unpinning ; setting, unsetting ; formings, and conformings ; painting of blue veins and cheeks ; such a stir, with sticks, combs, cascanets, dressings, purls, falls, squares, busks, bodices, scarfs, necklaces, carcanets, rabatoes, borders, tires, fans, palisadoes, puffs, ruffs, cuffs, muffs, puffles, fusles, partlets, frisleets, bandlets, fillets, corslets, pendulets, amulets, annulets, bracelets, and so many lets, 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 Sturbridge fair, will scarcely furnish her : a ship is sooner rigged by far, than a gentlewoman made ready.”

But, to return to the knight.—One piece of advice he gives his daughters, respecting their apparel, which few, I think, would refuse to comply with : it is, that they should accommodate their garments to the different seasons of the year ; and, to enforce his argument, he relates the following short history of two sisters, the eldest of whom had been promised in marriage by her father to a young chevalier, possessed of a large estate : the day was appointed for the gentleman to make his visit, for he had not as yet seen either of them ; and the ladies were informed of his coming, that they might be prepared to receive him. The eldest, who was the handsomest of the two, and perfectly well made, seemed most desirous to shew her delicate shape and slender waist, and therefore clothed herself in a garment called a *coat-hardy*, without any lining or facing with fur, which sat very strait and close upon her ; but, at the same time, it being winter, and the weather exceedingly cold, and this simple vesture badly adapted to the severity of the season, she appeared to the greatest disadvantage, pale and unhealthy, and like one perished with the cold : on the contrary, her sister, regardless of her shape, had invested herself with thick garments, lined with fur, and proper for the weather ; so that she appeared warm and healthy, and ruddy as a rose. The consequence was, that the youngest lady, with less beauty and more prudence, attracted the attention of the chevalier, so that he totally neglected the intended bride ; and, having obtained the consent of her father, married her sister.

¹ Entitled *Lingua ; or, The Combat of the Tongue and the Five Senses for Superiority* ; published A. D. 1607, without the author’s name. He is thought to be Anthony Brewer, who wrote one or two other dramatic pieces.

² At this time, boys were dressed like women, and played their parts.

The same kind of salutary advice, but more generally addressed to the public attention, occurs in a manuscript of the thirteenth century: it is called, "A Book for the Preservation of the Health;"¹ and much benefit, the author thinks, may be derived from a proper alteration of the garments according to the changes of the seasons. "In the spring," says he, "you ought to wear your apparel neither too warm nor too cold: it may then consist of tyretains and cloths of cotton, furred with lamb's skin. In the summer your garments ought to be made with materials of a thinner nature; such as linen, which is the coldest of all; or of silk, or of cendal, or of samit, or of stamines. In autumn, he advises a dress similar to that for the spring; saving only, the cloth to be used at the decline of the year should be rather thicker and warmer than that prescribed for the former part of it; but in winter he recommends the use of good substantial woollen garments, and well lined with furs of foxes, which, he thinks, are the warmest that can be met with; and, in case the foxes' skins cannot readily be procured, we may have recourse to those of cats, of conies, or of hares; and in the choice of such skins, he advises us to take those that are thickest, and furnished with the greatest quantity of fur; "because," says he, and few, I trust, will deny his reasoning, "when they are once warmed, they will retain the heat longer than those that are thinner, and less furnished with hair."—This discourse is also accompanied with a curious delineation of the form of the garments for the four seasons of the year, which is copied upon the sixty-ninth plate. In Spring, we find the hood drawn over the head, a surcoat without sleeves over the tunic, under which the hands are returned, to keep them warm. In the Summer, we see the short tunic only, without the hood or surcoat. In Autumn, the mantle is added to the tunic, without the hood. And, in Winter, the hood and surcoat appear again, with the addition of large loose sleeves, which seem, indeed, intended more for ornament than for use, the hands being kept under the body of the surcoat. The middle figure, at the bottom of the plate is the physician himself; the other two figures are similar to Spring and Summer, but from a different manuscript.

Our knight proceeds, and reprobates, in the sharpest terms, all usage of art to beautify the visage, to alter the growth of the hair, or to change its colour: these practices he represents as vices the most displeasing to God; "wherefore," says he, "fair daughters, see that you pluck not away the hairs from your eyebrows, nor

¹ Livre pour la santé garder de tout le cors ensamble—par soi ke maistre Aldebrandins de Scienne fist, pur Benoit de Florenche. This manuscript is preserved in Sir Hans Sloane's library at the British Museum, and marked 2435.

from your temples, nor from your foreheads, to make them appear higher than Nature has ordained : be careful also not to wash the hair of your head in any thing more costly than a plain lixivium." He then has recourse to many miracles, which, he tells them, had been wrought at the church of our Lady of Rochmadame, upon many ladies and chevaliers who had washed their hair in wine, and various other expensive washes, to make it more beautiful and glossy, and, coming on pilgrimage to this church, could not enter the door until they had suffered their tresses to be cut off; and these tresses were afterwards hung up in the church, as mementos, before the image of our Lady.

The practice of dyeing the hair, and altering its natural colour, is of very ancient date. There is no doubt but that it was very generally practised by the Saxons and the Normans; but with them, I presume, it was principally confined to the men; for, the hair of the fair sex was so much concealed, that there does not appear to have been any great strength of temptation to induce them to comply with it. The knight does not speak of this usage as being by any means universal; and the little said by John de Meun upon the subject, who has been so very lavish in exposing the trifling foibles of the ladies, seems to be a strong proof that it was not so.—“If,” says that poet, “a woman’s hair be not comely, let her tinge it with the juice of herbs.”¹ In the subsequent centuries, the ladies’ hair was more exposed to view, and lotions, of course, to colour and beautify it, were greatly multiplied, and brought into much more general practice. In the reign of Elizabeth, according to Stubs,² the ladies had the art to dye the hair of various colours, and almost to change its substance; and another writer, speaking of a fine lady, says :

“Lees she can make, that turn a hair that’s old,
Or colour’d ill, into a hue of gold.”³

Long hair was always esteemed beautiful : it is not therefore to be wondered at, when Nature had been deficient in her bounty, that the ladies should have had recourse to art. This expedient, like that of colouring the locks, was not so necessary, as to make the practice of it very common, until the fashions demanded the exposure of the hair; and then it was unavoidable. The French satirist advises the ladies, in this dilemma, to have recourse to the dead, and strip their heads of so necessary an ornament :⁴ this, he seems to hint, might be added to their own, without the deception being visible; but does not appear to have the idea of a complete peruke, which was introduced in the course of time, and is become

¹ Romance of the Rose, lines 14071 and 14072.

² *Anatomie of Abuses*. Lond. 1595.

³ The Pastoral of *Rhodon and Iris*, printed in 1631.

⁴ Romance of the Rose, lines 14063—4.

exceedingly fashionable, even in the present day. With respect to the wearing of borrowed hair, when the deficiencies of nature or accident render it necessary, is a practice certainly not subject to reprehension on the one hand, nor to ridicule on the other. Yet, in one or other of these lights the subject has been usually treated. A religious writer of the fifteenth century,¹ declaiming against the various adornments of the hair, and the numerous arts used to stimulate or correct its growth, to alter its colour, or to put it into forms altogether unnatural, says: "To all these absurdities, they add that of supplying the defects of their own hair, by partially or totally adopting the harvest of other heads." He then proceeds gravely to relate the following ludicrous anecdote, which he seems to have considered as a just judgment from God² upon the unfortunate woman who was the sufferer: "It happened, during the time of a public procession at Paris, which had drawn a great multitude of people together, that an ape leaped upon the head of a certain fine lady who was present at the show; and, seizing upon her *peplus*, or veil, tore it from her head, and, with the veil, her peruke also of false hair, so that it was discovered to the crowd, that the beautiful adornments of her head were not her own; and by the very means she expected to attract the admiration of the beholders, she excited their contempt and ridicule." Philip Stubs, to whom we have just referred, speaking of the ladies of this country in his day, says: "And, not being content with their own hair, they buy other hair, either of horses, mares, or any other beasts, and dye it of what colour pleases themselves. I have heard of one who, meeting a little child with very fair hair, inveigled her into the house, promised her a penny, and so cut off her hair." The zeal of this satirist seems often to have hurried him beyond the bounds of reason; but, in the present instance, one would hope his informant had led him from the truth.³ A dramatic author,⁴ contemporary with Stubs, has introduced the wife of Simon Eyre, contriving how to make herself fine, when her husband should be chosen sheriff of London; and she says to her servant, "Canst thou tell where I may buy a good *hair*?" to which he replies, "Yes, forsooth, at the poulterer's, in Gracious-street." The mistress returns for answer, "Thou art an ungracious wag; perdye, I mean a false hair for my perewig!" And, in "The City Madam," by Philip Massinger,⁵ Luke reproaches his sister for her extravagance:

¹ In a work entitled, *Summa in Virtutes Cardinales, et vitia illis contraria*. Printed at Paris, by Ulric Gering and G. Maynyal, A. D. 1480.

² *Disponente Deo, ut extimo.*

³ *Anatomie of Abuses, ut supra.*

⁴ In a play called "The Shoemakers' Holiday, or Gentle Craft," attributed to Dr. Barton Holiday, and dated A. D. 1587

⁵ Dated A. D. 1659.

“ Since your husband was knighted, as I said,
 The reverend hood cast off, your borrow'd hair,
 Powder'd and curl'd, was, by your dresser's art,
 Form'd like a coronet hang'd with diamonds
 And richest orient pearles.”

Our next consideration will be the variety of fashions adopted by the ladies, in plating, curling, and adorning of their hair, and the different coiffures, and other adjustments connected with them; but, as this part of the subject is capable of nearly an infinity of developements, it can only be taken up in a general point of view, and its most prominent features brought forward.

William de Lorris, in the Romance of the Rose, in the borrowed character of Jealousy, complains of the ladies, because they used *chaplets* of divers forms and *quaint attires*, to hide the beauty that God had bestowed upon them.¹ But, in another part of this poem, the Poet, speaking in his own person, declares, that a young lady never appears to more advantage, than when she is habited in a simple white garment, with her hair platted in small tresses or braids.²

About this time, a preposterous kind of head-dress made its appearance among the fair sex, distinguished by the appellation of “ *the Horned Head-Dress*,”³ which

¹ Romance of the Rose, lines 9485, et infra.

² Pure cottes, et tressées a menue tresse.—Ibid. 774, et infra. [Mr. Strutt has confounded the passage here quoted with the lines commencing 1214, “ Car nulle robe n'est si belle,” &c.—Ed.]

³ [There is much confusion likely to result from the following remarks of Mr. Strutt. In the first place, “the horns,” reprobated by John de Meun, at the beginning of the 14th century, are totally different from those which distinguished “the horned head dress,” so called “par excellence,” at the beginning of the 15th, and which Mr. Strutt has evidently confounded with the earlier one. Nothing in the shape of what is generally understood as a horned head dress, presents itself in any illumination or monument of the times of our three first Edwards. In the reigns of Richard 2nd and Henry 4th, “the heart shaped” head dress appears, which rising higher and more pointedly on each side, forms in Henry the 5th's reign, a completely horned head dress; and from that time downwards through the whole of the fifteenth century, the most extravagant and absurd varieties of this ungraceful fashion appear. It is quite evident that the horns spoken of by Jean de Meun are the projections of the wimple pinned up at each side of the face as before mentioned, (vide page 46) “Fichées en deux cornes et entour la touelle.” Mr. Strutt's translation of the lines which follow shortly afterwards is exceedingly loose and incorrect.

“ Se je l'osoye dire sans elles courroucier,
 Leur chausser, leur vestir, leur lyer, leur tressier,
 Leurs chapperons troussies et leur cornes dressier,
 Ne sont venuz avant fors pour homme blecier.”—Codicil. v. 1241, 2, 3, 4,

The expression “to wound man,” does not apply merely to the horns, but to the whole costume. “Their hosing, their vesting, their girding, their hair dressing, their trussed or tucked up hoods, and

is severely reprobated by John de Meun, in his poem called the *Codicil*: he speaks to this effect: "If I dare say it, without making them," that is the ladies, "angry, *I should dispraise* their hosing, their vesture, their girding, their head-dresses, their hoods thrown back, with their *horns* elevated and brought forward, as if it were to wound¹ us. I know not whether they call them *gallowses* or *brackets*,² that prop up the horns, which they think are so handsome; but of this I am certain, that Saint Elizabeth obtained not paradise by the wearing of such trumpery."³—He then proceeds to derive the excessive width of these head-dresses, and speaks of the quantity of fine linen that was used to decorate them, with much disapprobation.

The Knight,⁴ who has already furnished us so largely with selections, calls in upon this occasion, the authority of an "holy bishop," who, declaiming from the pulpit against the fashionable foibles of the fair sex, accuses them of being marvelously arrayed in divers and quaint manners, and particularly with *high horns*. The Prelate then gravely, with more zeal perchance than learning, attributes the cause of the deluge to the pride and disguising of the women, who he tells us, were thereby led astray into the paths of vice: but, resuming the former subject, he compares the ladies of his day to horned snails, to harts, and to unicorns; declaring that, by such unnatural adjustments, they mocked God; and proceeds to relate a story of a gentlewoman, who came to a feast, having her head so strangely attired with long pins, that her head-dress resembled a gibbet; "and so," adds he, "she was scorned by all the company, who ridiculed her taste, and said, she carried a *gallows* upon her head." All the remonstrances from the pulpit, the admonitions from the moral writers, and the satirical reflections of the poets, were not sufficiently powerful to conquer the prevalency of this fashion, or, at least, not very hastily; for, the horned head-dress maintained its ground nearly two centuries. Lidgate, the monk of Bury, who lived in the reign of Henry the Sixth, has written a long ballad upon this subject; and he therein endeavours to persuade the ladies to lay aside their horns, which, he insists upon, are no addition to their beauty, for beauty, adds he, will show itself, though the horns be cast away. He uses also another

their elevated horns," are not, or have not been brought forward, remarks the poet, *except* ("fors") to wound mankind. Still they are the same horns that he has just before ridiculed, and further on he says that above the horns they tie a ribband tightly round the head, or a chaplet. In the Romance of the Rose also, there is a passage (line 14067 et infra) respecting these horns, in which they are distinctly said to be "*sur les oreilles*," where those formed by the ends of the gorget are seen when the veil or hood is cast off or thrown back as in Plate LXII. — ED.]

¹ Fors, pour homme blecier.

² Potances, ou corbeaulx.

³ Lambeaulx.

⁴ [The Knight may speak of the horned head dress, because he writes at the *close* of the fourteenth or beginning of the fifteenth century.—ED.]

argument, namely, the example of the Virgin Mary, who never submitted to any such disguise.¹

At the commencement of the fifteenth century, this species of head-dress was extended to a preposterous size. We learn, that, when Isabel of Bavaria, the vain and luxurious consort of Charles the Sixth of France, kept her court at Vincennes, it was necessary to make all the doors in the palace higher and wider, to admit the head-dresses of the queen and her ladies. Indeed, it is by no means wonderful, that large coiffures should have continued long in fashion, especially among the women of high rank, when it is considered, that they admitted of a proportionable variety of ornaments, and afforded an opportunity for the ladies of displaying their taste to greater advantage than a smaller compass would admit of.

A foreign author² speaks of the horned head-dress, as it was worn at Lyons, in the following manner: "It consisted of a mixture of woollen cloth and silk, with two horns resembling turrets; and was cut and pinked after the fashion of a German hood, or crisped like the belly of a calf." But, at the time of his writing, this attire seems to have been upon the decline; the more fashionable one, he thus describes: "The ladies ornamented their heads with certain rolls of linen, pointed like steeples, generally half, and sometimes three quarters, of an ell in height."³ These were called, by some, great butterflies, from having two long wings on each side, resembling those of that insect. The high cap was covered with a fine piece of lawn, hanging down to the ground, the greater part of which was tucked under the arm. The ladies of a middle rank wore caps of cloth, consisting of several breadths or bands, twisted round the head, with two wings on the sides like asses' ears; others, again, of a higher condition, wore caps of black velvet, half a yard

¹ MS. in the Harleian Library, marked 2255. The poem consists of nine stanzas, eight lines in every stanza. [This ballad has been printed by Sir Harris Nicolas, and in the *Reliquiæ Antiquæ*. Also by the Percy Society amongst the minor poems of Lydgate, edited by J. O. Halliwell, Esq.—ED.]

² Paradin, *Hist. de Lyons*, p. 271. These fashions were in use A. D. 1461.

³ [This steeple head dress which is still to be seen in Normandy, and is there known by the name of *Cauchoise*, from its being particularly worn by the women of Caux, was anciently called the *Hennin*, a word rather forcibly derived by some French writers from the old verb *Gehenner* (modern *gener*) to trouble or incommode. Vide Introduction to Mons. Willemin's *Monuments Inédits*. Pierre des Gros, a writer of the 15th century, calls it a *mitre*. "La France," says he, "qui souloit estre cornue maintenant est mitrée et sont maintenant ces mitres en manieres de cheminées et encore grand abus est que tant que plus belles et jeunes elles sont plus hautes cheminees elles ont." Speaking also of the long streamers depending from it he continues: "Le tiers mal, c'est ce grand etendart que elles portent, ce grand couvrechief delié qui leur pent jusques a leur derriere, cest signe que le dyable a gagnè le chateau contre Dieu. Quant les Gen's d'Armes gaignent une place ils mettent leur entendart au dessus." *Le Jardin des Nobles*. Willemin *Monu. Inedit.*—ED.]

high, which in these days would appear very strange and unseemly. "It is no easy matter," continues the author, "to give a proper description in writing of the different fashions in the dresses of the ladies;" and he refers the readers to the ancient tapestry and painted glass, in which they may see them more perfectly represented: to these he might have added, the illuminated manuscripts, wherein they are frequently enough to be met with.¹

In looking at the strange grotesque figures, which are often substituted, by way of ornament, to the margins of the illuminated manuscripts, I have been much surprised at the indecorous, nay, I may say infamous performances, that frequently occur, not only in books of a lighter turn, but in those of morality, and also of religion; that is, in the mass-books, psalters, and even in the Bible itself; such incongruous mixtures of sanctity and obscenity, manifest a woeful depravation of judgment, highly disgraceful to the times in which they occur. A waggish illuminator of this kind has taken occasion to ridicule the steeple-cap, with its appurtenances, by drawing, in the margin of a beautiful manuscript,² the figure of a swine erect, walking upon stilts, and playing upon the harp, with its head decorated like that of a lady of fashion. This satirical representation is copied at the bottom of the one hundred and twenty second plate of this work.

I shall confine myself to one quotation more upon this subject, which is from Philip Stubbs, an author we have had occasion to refer to more than once; and here we find him lashing away with greater severity than usual: "Then followeth the trimming and tricking of their heads, in laying out their hair to the show; which, of force, must be curled, frizzled, and crisped, laid out on wreaths and borders, and from one ear to another; and, lest it should fall down, it is underpropped with forkes, wiers, and I cannot tell what; then, on the edges of their bolstered hair, for it standeth erved round about their frontiers, and hanging over their faces, like pendices or vailes, with glass windows on every side, there is laide great wreathes of gold and silver, curiously wrought, and cunningly applied to the temples of their heads; and, for feare of lacking any thing to set forth their pride withal, at their hair, thus wreathed and erved, are hanged bugles, I dare not say bables, ouches, ringes of gold, silver, glasses, and such other gew-gawes, which I, being unskillful in woman's tearmes, cannot easily recompt." And soon after follows: "Then, upon the toppes of these stately turrets, stand their other eapital ornaments, a French hood, hatte, eappe, kereher, and such like, whereof some be of velvet, some of this fashion, and some of that; and to such excess it is growne, that every

¹ And in the plates of this work, appropriated to the dresses of the ladies of the fifteenth century.

² Of Froissart's Chronicle, in the Harleian Library, marked 4380.

artificer's wife almost will not sticke to goe in her hat of velvet every day ; every merchant's wife, and meane gentlewoman, in their French hoods ; and every poor cottager's daughter's daughter in her taffeta hat, or else wool at least, well lined with silk, velvet, or taffeta. They have also other ornaments besides these, which they call, as I remember, cawles, made netwise, to the end, I think, that the cloth of gold, cloth of silver, or of tinsel, for that is the worst wherewith their heads are covered and attired, may the better appeare under their cawles, and shew itself in the bravest manner ; so that a man that seeth him, their heads glister and shine in such sort, he would think them to have golden heads : and some wear lattice cappes, with three hornes, three corners I should say, like the forked cappes of Popish priestes, with their perriwinkles, chitterlings, and such like apish toyes of infinite variety."¹

But to return once more to our Knight. In order to deter his fair daughters from painting their faces, he recounts a horrible legend of a fine lady, who was most grievously punished in hell, because she had "popped and painted her visage to please the sight of the world." I apprehend that William de Loris refers to the painted complexions of the ladies, when he speaks of their "shining outsides," which they put on by way of artifice.² In the Book of Health,³ cited some few pages back, among variety of other receipts, I meet with the following, specified to be for the purpose of "cleaning the face, and to give it a beautiful colour, either white or red :'" You are to take, of sweet almonds blanched, five drams ; of gum dragant and of gum Arabic, three drams each ; of the flower of beans, of the root of the fleur-de-lis, and of dried fish-glué, one ounce each ; let the glue be first melted in water, and then let all the ingredients be mixed together, and simmered over the fire until they come to the consistency of an ointment ; which you are thus directed to use : "Anoint thy face with this composition at night, and wash it the next morning with warm water." How far the efficacy of this application may answer the specification, I cannot take upon me to assert : the ingredients seem to be simple and harmless ; and, for aught I know, this secret may eventually be worth more attention than any other part of my work.

Face-painting derives its origin from high antiquity. It has been practised nearly in every age, and also universally decried in most civilized nations ; and yet it has constantly maintained its ground, though not very extensively I should hope, even to the present day. It was carried by some ladies to a most dangerous length,

¹ Anatomie of Abuses. See above.

² ——— leur luisans superficies,
Dont ils usent par artifices.

³ MS. in the British Museum, marked 2435. See above.

and especially about the commencement of the last century. The following curious catalogue of washes, perfumes, and ointments, is recorded by a dramatic author of that period: the poet is speaking of the same lady, whose wardrobe makes so considerable a figure a few pages back:¹ the same servant is supposed to be speaking, and she goes on thus:

“ 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 civit, muske, and amber.
 With limbecks, vials pots, her closet’s fill’d,
 Full of strange liquors, by rare art distill’d.
 She hath vermilion and antimony,
 Cerusse and sublimated mercury ;
 Waters she hath to make her face to shine,
 Confections eke to clarifie her skin ;
 Lip-salves, and clothes of a pure scarlet dye,
 She hath, which to her cheeks she doth apply ;
 Ointment, wherewith she pargets o’er her face,
 And lustrifies her beauties’ dying grace.
 She waters for the Morphews doth compose,
 And many other things as strange as those ;
 Some made of daffodils, and some of lees,
 Of scarwolfe some, and some of rinds of trees ;
 With centory, sour grapes, and tarragon,
 She maketh many a strange lotion.
 Her skin she can both supple and refine
 With juice of lemons, and with turpentine ;
 The marrow of the hernshaw and the deer
 She takes likewise, to make her skin look clear.
 Sweet water she distills, which she composes
 Of flowers, of oranges, woodbine, or roses.
 The virtues of jessimine or three-leaved grasse
 She doth imprison in a brittle glass :
 With civit, muske, and odours far more rare,
 These liquors sweet incorporated are.
 Lees she can make that turn a haire that’s old,
 Or colour’d ill, into a hue of gold.
 Of horses, bears, cats, camels, conies, snakes,
 Whales, herons, bittourns, strange oils she makes ;
 With which dame Nature’s errors she corrects,
 Using art’s help to supply all defects.”

¹ See page 120.

And, in another dramatic performance, written somewhat earlier,¹ the principal character says: "Faith, ladies, if you used but, on mornings when you rise, the divine smock of this celestial herb *Tobacco*, it will more purifie, clense, and mundifie your complexion, by ten parts, than your dissolved mercurie, your juice of lemmons, your distilled snailes, your gourd waters, your oile of tartar, or a thousand such toyes!"—And, in another,² a lady wishes for "fresh oil of talc," because, she says, "the cerusses are too common."

In the time of Edward the Second, a contemporary writer complained, that the squire endeavoured to outshine the knight in the richness of his apparel; the knight, the baron; the baron, the earl; and the earl, the king himself.³ This vanity became general among the people of every class at the commencement of the next reign; which gave occasion to the Scots, who, according to a modern author,⁴ could not afford to be such egregious fops as the English were, to make the four well-known lines quoted in the margin.⁵ Towards the middle of the fourteenth century, this kingdom was blessed with tranquillity and much plenty, in consequence of her many victories; great quantities of garments lined with fur, of fine linen, of jewels, of gold and silver plate, and rich furniture, the spoils of Caen, Calais, and other foreign cities, were brought into England; and every woman of rank obtained a share of them. "Then," says our author,⁶ "the ladies of this country became haughty and vain in their attire, and were as much elated by the acquisition of so much finery, as the ladies of France were dejected by the loss of it."

The frequent tournaments and shows of pomp, exhibited during the reign of Edward the Third, contributed not a little to promote a succession of new fashions: these spectacles, from their nature, required something novel, and even fantastic, to give them the appearance of greater grandeur, and to excite the surprise of the multitude. The knights who attended them were usually habited with splendid decorations of gallantry, and endeavoured to outstrip each

¹ The *Fleire*, by Edward Sharpham, London, 1615.

² *City Madam*, by Philip Massinger, printed A.D. 1659.

³ Monk of Malmesbury, in the Life of "Edward the Second," p. 153.

⁴ Dr. Henry's History of Great Britain, Vol. IV.

⁵ Long beirds hertiless,
Peynted whoods witless,
Gay cotes graceless,
Maketh England thrifteless.

⁶ Thomas Walsingham, p. 168.

other in brilliancy of appearance. In one of the wardrobe-rolls of Edward the Third, orders are given to prepare for the king, upon an occasion of this kind, a tunic and a cloak with a hood, on which were to be embroidered one hundred garters, with buckles, bars, and pendants of silver;¹ also a doublet of linen, having round the skirts, and about the sleeves, a border of long green cloth, worked with the representations of clouds, with vine branches of gold, and this motto, dictated by the king,² "*It is as it is.*" Upon another tunic, made also for the king's own use, this distich was commanded to be wrought;

Hay, Hay, the wythe swan :
By godes soule ! I am thy man.³

"These tournaments are attended," says a contemporary writer,⁴ "by many ladies of the first rank and greatest beauty, but not always of the most untainted reputation. They are dressed in party-coloured tunics, one half being of one colour, and the other half of another; with short hoods, and liripipes, or tippetts, which are wrapped about their heads like cords;⁵ their girdles are handsomely ornamented with gold and silver; and they wear short swords, or daggers, before them in pouches,⁶ a little below the navel; and thus habited, they are mounted on the finest horses that can be procured, and ornamented with the richest furniture."⁷

Chaucer reproaches his compatriots with a two-fold absurdity respecting their dress; for the superfluity on one hand, and for the inordinate scantiness of it on the other. "Alas," says he, "may not a man see, as in our days, the sinful costly array of clothing? and, first, in such superfluity as maketh it so dear, to the harm of the *common* people; not only the cost of embroidering, the disguised indenting,

¹ Cum *c* garteriis paratis cum boucles, barris, et pendentibus de argento.

² Dictamine regis.

³ See Warton's History of English Poetry, Vol. II. p. 251. [The expression "I am thy man," has been construed into one of defiance. It seems to have escaped the commentators that "I am thy man" were the precise words used in doing homage, and that in this instance they were probably expressive of fidelity and devotion to some fair member of the house or family typified by "the white swan" (the celebrated badge, be it remembered of the De Bohun's) who might upon that occasion have been selected as the Lady of Beauty or Queen of the Tournament.—ED.]

⁴ Henry Knighton, col. 2597. sub A.D. 1348.

⁵ Cum caputiis brevibus et liripiis (*pro liripipiis*) ad modum chordarum circa caput advolutis, &c.

⁶ Habentes cultellos, quos *daggerios* vulgaritèr dicunt, in powchiis desuper impositis, &c.

⁷ The masculine appearance of the ladies, thus habited, has not escaped the censure of the contemporary writers. [It only proves that the adoption by ladies of a male habit for equestrian exercise, dates as far back, at least, as the time of Edward the Third.—ED.]

or barring, oundying, palying, or bending, and *such like*¹ waste of clothing in vanity; but there is also the costly furring in their gownes, so much pouncing with the chisel to make holes, so much daggyng with sharp sheers; with the superfluity in length of the forsaid gowns, trayling in the dung and in the mire, on horseback and also on foot, as well by the men as by the women. All that trailing is verily, as in effect, wasted, consumed, tread bare, and rotten with the dung, rather than given to the poor, to the great damage of the said poor folk, and that in sundry ways; that is to say, the more the cloth is wasted, the more it must be lost to the poor people from the scarceness; and, moreover, if they would give such pounced and dagged clothing to the poor people, it is not convenient to wear for their estate, nor sufficient for their necessity, to keep them from the distemperance of the firmament;” meaning, that it is not proper for their rank, nor sufficiently warm to defend them from the severity of the weather. “Upon the other side, to speak of the horrible disordinate scantiness of clothing, such as the cut sloppes,² or hanselynes, that, through their shortness, cover not the shameful members of man, to wicked intent; alas! some of them shew the bosse of their shape in the wrapping of their hosen;” that is to say, their hose were constructed to sit so closely upon their limbs, that those parts which decency required to be concealed appeared to the view. These *hosen* which answered the purpose of *breeches*, he tells us, were parti-coloured, and divided, or, as he calls it, “*departed* in the middle;” so that one thigh was of one colour, and the other thigh of another: therefore, he says, “in departyng of their hosen, in white and red, it seems as if half of their privy members were flead;”³ and of the hinder parts he says, that they “were horrible to be scen.”—The same kind of short jackets and close-adjusted breeches, *departed* of different colours, and every way answering the description of our author, occur continually in the painted manuscripts of the

¹ *Semblable* in the original.

² [At this period and for some time afterwards the term “*sloppe*” was applied to an upper garment. In Edward the Fourth’s time, the word was used to signify a peculiar kind of *shoes*, vide Chap. VII of this Part. In Henry the Seventh’s it meant a *mourning cassock* for both sexes, vide Chap. VI. In Henry the Eighth’s time we find it used to designate *breeches*. Vide page 143, note 2. I notice this as a proof of how far we may be misled by the same word being used at different periods to express perfectly different articles.—ED.]

³ “And, if so be,” continues the author, “that they depart their hosen in other colours, as white and blue, or white and black, or black and red, and so forth, then it seemeth as by variance of colour, that half part of their privy members be corrupt by the fire of Saint Anthony, or by the canker, or other such mischance.”

fourteenth and fifteenth centuries ; and, though perhaps their appearance is not quite so decorous as they would be, if the one was longer, and the other fuller, I cannot help thinking the Poet has been far too severe upon the subject ; though thus much may be said in his behalf, that the discourse is put into the mouth of a clergyman,¹ whose business it was to reprove the vices and the follies of the age. “The outrageous array of the women” he only censures in a general way ; and, of course, his observations are of no use to me.²

The good effects arising from the sumptuary laws established by Edward the Third must have been of a temporary nature : they seem to have lost much of their force at the time of his death ; and were totally set aside in the voluptuous reign of Richard the Second, his grandson. The example of the monarch himself operated strongly against them ; for, he was exceedingly fond of pomp, and so expensive in his dress, that he had one coat or robe, which was so enriched with gold and precious stones, that it cost no less than thirty thousand marks ; which was a prodigious sum at that time.³ The courtiers imitated the king, and some of them are even thought to have exceeded in splendour. Sir John Arundel, according to Holinshed, had fifty-two new suits of apparel for his own person, of cloth of gold or of tissue.⁴ Through the medium of the courtiers, the spirit of extravagancy diffused itself to personages of inferior note, and found its way to the lowest classes of the people : which gave occasion to a writer of that period to make the following observations, which, in fact, are repetitions of what we have seen a few pages back : “At this time,” says he, “the vanity of the common people in their dress was so great, that it was impossible to distinguish the rich from the poor, the high from the low, the clergy from the laity, by their appearance. The fashions were continually changing, and every one endeavouring to outshine his neighbour in the richness of his habit and the novelty of its form.”⁵

The subsequent lines by Harding are to the same effect ; which he gives us on the authority of Robert Ireleffe, clerk of the Green Cloth to Richard the Second :

“ There was great pride among the officers ;
And of all men, surpassing their compeers,
With rich array, and much more costious⁶
Than was before, or sith⁷ and more precious.

¹ Of the Parson in the Canterbury Tales.

² Warton, in his History of English Poetry, says, that the long trains worn by the ladies in the reign of Richard the Second, caused a divine to write a tract *contra caudas dominarum*, against the tails of the ladies ; vol. III. p. 324.

³ Holinshed, fol. 1110.

⁴ Ibid. fol. 1015.

⁵ Hen. Knyghton.

⁶ Costly.

⁷ For *sithence*, or *since*.

Yeomen and gromes, in cloth of silk arayed,
 Sattin and damask, in doublettes and gownes ;
 In cloth of grene, and scarlet for unpayed,
 Cut worke was great, bothe in court and townes,
 Bothe in men's hoodes, and also in their gownes ;
 Broudur¹ and furies, and goldsmith's work, all newe,
 In many a wyse, each day they did renewe."²

The author of an anonymous work called the Eulogium, who probably wrote about this time, speaks to the same purpose: "The commons," says he, "were besotted in excess of apparel; some in wide surcoats reaching to their loins; some in a garment reaching to their heels, close before, and strutting out on the sides, so that at the back they make men seem like women; and this they call by a ridiculous name, *gowne*; their hoods are little, tied under the chin, and buttoned like the women's, but set with gold, silver, and precious stones; their lirripippes, or *tippets*, pass round the neck, and, hanging down before, reach to the heels, all jagged; they have another weed of silk, which they call a *paltock*; their hose are of two colours, or pied with more, which they tie to their paltocks, with white lachets called *herlots*, without any breeches; their girdles are of gold and silver, and some of them worth twenty markes; their shoes and pattens are snouted and piked more than a finger long, crooking upwards, which they call *crachowes*, resembling devil's clawes, and fastened to the knees with chains of gold and silver."

Henry the Fourth, soon after his accession to the throne, revived the sumptuary statutes of Edward the Third; but, if they had then been strenuously carried into execution, Thomas Occliff, who wrote in the reign of that monarch, would not have had the occasion of complaint which he exhibits against the extravagance of dress existent in his time.³ This poet, after enumerating many things requiring amendment, comes to the subject of apparel; "and this," says he, "in my thinking, is an evil, to see one walking in gownes of scarlet twelve yards wide, with sleeves reaching to the ground, and lined with fur, worth twenty pounds, or more; at the same time, if he had only been master of what he paid for, he would not have had enough to have lined a hood."—He then proceeds to condemn the pride of the lower classes of the people, for imitating the fashions and

¹ For *embroidery*.

² Harding's Chronicle, chap. 193.

³ In a poem entitled, *Dialogus inter Occliff et Mendicum*, or a Dialogue between Occliff and a Beggar, MS. in the Harleian Library at the British Museum, marked 4826.

extravagancies of the rich; “and certainly,” says he, “the *great lords* are to blame, if I dare say so much, to permit their dependants to imitate them in their dress. In former time, persons of rank were known by their apparel; but, at present, it is very difficult to distinguish the nobleman from one of low degree. He then considers the “foule waste of cloth” attendant upon these luxurious fashions, and assures us, that no less than a yard of broad cloth was expended for one man’s tippet. Returning to his former argument, that noblemen ought not to encourage their servants in the usage of such extravagant dresses, he says, “If the master should stumble as he walks, how can his servant afford him any assistance, while both his hands have full employment in holding up the long sleeves with which his arms are encumber’d?”¹ He then adds, that “the taylors must soon shape their garments in the open field, for want of room to cut them in their own houses; because that man is best respected who bears upon his back, at one time, the greatest quantity of cloth and of fur.”

From the following observation, the reader may, perchance, suspect the reformist of loving his belly more than his back: “In days of old,” says he, “when men were clad in a more simple manner, there was abundance of good eating;² but now they clothe themselves in such an expensive manner, that the former hospitality is banished from their houses.” He then laments, “that a nobleman cannot adopt a new guise, or *fashion*, but that a knave will follow his example;” and, speaking in commendation of John of Gaunt, Duke of Lancaster, he informs us, that “his garments were not too wide, and yet they became him wondrously well.” “Now, would to God!” continues he, “this waste of cloth and pride were exiled from us for ever; for, now we have little need of brooms in the land to sweep away the filth from the street, because the side-sleeves of pennyless grooms will gather it up, if it should be either wet or dry.” He then addresses himself, by apostrophe, to his country, and advises a reformation of all

¹ They are thus described by another author: *Maxime togatorum cum profundis et latis manicis, vocatis vulgariter, pokys ad modum bagpipe formatis*: wearing gowns with deep wide sleeves, commonly called *pokys*, shaped like a *bagpipe*, and worn indifferently both by servants and masters. They are also rightly denominated devils’ receptacles, *receptacula demoniorum rectè dici*; for, whatever could be stolen, was popped into them. Some were so long and wide, that they reached to the feet; others to the knees; and were full of slits. As the servants were bringing up pottage and sauces, or any other liquors, those sleeves would go into them, and have the first taste. And all they could procure was spent to clothe their incurable carcasses with those *pokys* or *sleeves*, while the rest of their habit was short.—*Vita Ric. II.* p. 172.

² Grete houshold stuffid off vitayle.

these abuses : his satirical conclusion, however, I hope is inapplicable to any time but his own. “ If,” says he, “ a man of abilities, meanly clad, should seek access to the presence of a nobleman, he would be denied on the account of his clothing ; but, on the contrary, a man who, by flattery and the meanest servility, can procure himself the most fashionable apparel, he shall be received with great honour.”¹

I have seen a short anonymous poem, or ballad,² written, I believe, about the middle of the fifteenth century, which opens with the following address to the beaux of this country :

“ Ye proud gallants heartless,
With your high caps witless,
And your short gowns thriftless,
Have brought this land in great heaviness.”

In the next stanza he reproves them for wearing “ long-peaked shoes,” and long hair reaching into their eyes : what follows is not for my present purpose. Long hair seems to have been generally admired by the young and gay : it was condemned by the grave, and often preached against by the clergy. Our poet is joined by John Rous the historian, who reproaches the beaux of his time with suffering long hair to conceal their foreheads, where they had, at their baptism, been marked with the sign of the cross.³ But Henry the Eighth, according to Stow, gave peremptory orders for all his attendants and courtiers to poll their heads ; and short hair then became fashionable, and continued so, at least for some considerable time.⁴

¹ Take the passage in the author’s own words :

If a wighte verteuous be narrowe clothed,
And to a lordis court he now-a-dayes go,
His company is to the folkis lothid :
Men passyn by hym both too and froo,
And scorne hym, for he is arrayed so :
But he that flatter can, or ben a baude,
And by thoo two fresch aray hym gete,
Yt holdyn is to him honoure and laude ; &c.

² MS. in the Harleian Library, at the British Museum, marked 372. [From the mention of the high caps and letting the hair grow into the eyes, the date should be later than 1467.—Vide notes 1 and 5, page 141. The lines are evidently paraphrased from the old Scotch verses, quoted page 134, note 5.—ED.]

³ J. Rossii Historia, p. 131. [Rous wrote during the reigns of Edward IV, and Richard III.—ED.]

⁴ History of England, p. 571.

Soon after the middle of the fifteenth century, it appears from a Continental writer,¹ that the ladies left off the fashion of wearing tails to their gowns, and, in their room, substituted borders of lettee and martins' skins, or of velvet, and other materials, as wide, and sometimes wider, than a whole breadth of velvet. They wore on their heads stuffed rolls, in the shape of round caps,² gradually diminishing, to the height of half an ell, or three quarters, as some had them, but others wore them less, with loose kerechiefs at the top, hanging down behind as low as the ground, but they were not always so long. They began to wear their girdles of silk much larger than they were accustomed to do, with the clasps³ more sumptuous also; and collars or *chains* of gold about their necks, much neater⁴ than before, and in a greater variety.

At this time likewise, the men began to clothe themselves shorter than ever, so that one might perceive the shape of their posteriors and privy members, in like manner as it is customary to clothe apes; a thing very unseemly and immodest. They also slit the sleeves of their robes and pourpoints, or *doublets*, to show their large, loose, and white shirts; they wore their hair so long that it was an ineumbrance, not only to their faces, but to their eyes;⁵ and they covered their heads with high bonnets of cloth, a quarter of an ell or more in length. All of them, as well knights as esquires, wore chains of gold of the most sumptuous kind. Even boys⁶ wore doublets of silk, satin, and velvet; and almost all, especially in the courts of princes, had points⁷ at the toes of their shoes, a quarter of an ell long and upwards.

¹ Enguerande de Monstrelet, who places this change A. D. 1467.

² Bourreletz a manière de bonnet rond.

³ Les ferreures.

⁴ Plus coinement.

⁵ "They suffered," says Paradin, "their hair to grow after the *Nazarene fashion*, and to such a length, as to obstruct their sight, and cover the greater part of the face."—*Histoire de Lyons*, p. 271.

⁶ Varletz.

⁷ *Poulaines*. Paradin is fuller upon this subject: "The men wore shoes," says he, "with a point before, half a foot long; the richer and more eminent personages wore them a foot, and princes two feet long: which was the most ridiculous thing that ever was seen; and, when men became tired of these pointed shoes, which were called *poulaines*, they adopted others in their stead, denominated *duck-bills*, having a bill, or beak, before, of four or five fingers in length. Afterwards assuming a contrary fashion, they wore slippers, so very broad in the front, as to exceed the measure of a good foot."—*Hist. Lyons*, p. 271. ["*Souliers en bec de canne on a la guimbarde*," are mentioned. Temp. Louis XIth of France.—Vide Letter-press to Willemin's *Monuments Inédits*. Also, *Eschapignons*, *Fourmes* and *Souliers a bec pointu*, during the fifteenth century.—ED.]

And upon their doublets also, they wore large waddings called *Mahoitres*, to give a greater appearance of breadth to their shoulders: which things were exceedingly vain and displeasing in the sight of God. Moreover, he, who to-day was shortly clothed, was habited to-morrow down to the ground. These fashions became so common, that every mean upstart¹ imitated the dress of the rich and the great, whether short or long, without paying the least regard to the expence, or to what belonged to their rank.²

At the commencement of the sixteenth century, Alexander Barkley published a book, entitled, "The Ship of Fooles of the Worlde,"³ which he translated from the Latin. This work contains many severe reflections upon what he calls "newe fashions and disguised garments." It is embellished, if I may be permitted to use the term, with rude cuts from blocks of wood; and upon one of them we see a fool, with his cap and bauble, opposed to a spruce beau of the time; and at the bottom these lines;

"Draw nere, ye courtiers and galants disguise.l,
Ye counterfait catiffs, that are not content
As God hath you made; his work is dispised:
Ye think you more wise than God Omnipotent.
Unstable is your ways, that shewes by your garment;
A fool is knowen by his toyes, and by his coat;
But by their clothing now we may many note."

This sarcastic cut brings to my mind a frontispiece adopted by another author,⁴ in which is represented an Englishman naked, holding a bundle of cloth in one hand, and a pair of shears in the other, undetermined in what fashion he shall have his garment made, and supposed to be saying,

"What do I care, if all the world me faile!
I will have a garment reach to my taile:
Then am I a minion, for I weare the new guise.
The nexte year after I hope to be wise,
Not only in wearing my gorgeous aray,
For, I will go to learning a whole summer's day."

At the close of the fifteenth century, the dress of the English was exceedingly fantastical and absurd, insomuch, that it was even difficult to distinguish the one

¹ Petit compaignon.

² Chronique de Monstrelet, last chapter but one.

³ Printed by Pinson, A.D. 1508.

⁴ Andrew Borde, to his work entitled "An Introduction to Knowledge," printed A.D. 1542.

sex from the other. The men wore petticoats over their lower clothing; their doublets were laced in the front, like a woman's stays, across a stomacher; and their gowns were open in the front to the girdle, and again from the girdle to the ground, which they were generally long enough to touch, if not to trail upon. These gowns had sometimes strait sleeves, nearly divided at the elbows, to shew the shirts, and sometimes loose wide sleeves, reaching to the wrists, without any division.¹

Soon after the accession of Henry the Eighth, the petticoats above mentioned were laid aside, and *trauses*, or close hose, fitted exactly to the limbs, were almost universally adopted. And to the breeches, which were usually connected with the close hose, there was added an artificial protuberance, exceedingly gross and indecent, which, however, formed part of the dress, from the sovereign himself to the lowest mechanic; and the fashion, it is said, originated in France. Long after a sense of decency had banished this obscene appendage from the common habit, it was retained by the comedians as a subject for licentious witticisms.²

To make up for the straitness of the lower clothing, they "bombasted," as Bulver calls it, their doublets, and puffed them out above the shoulders, so that they were exceedingly cumbersome; and this was only adding to the *mahoitres*, or wing-like wadding mentioned in the Chronicle of Monstrelet: this dress was censured at the time as clumsy and inconvenient; for, says Fitzherbert, "Men's servants, to whom the fashions of their masters descend with their clothes, have such pleytes upon theyr brestes, and ruffes upon theyr sleeves above their elbowes, that, yf theyr master or themselves hade never so great neede, they could not shoote one shote to hurt theyr enemyes, tyll they had caste of theyr cotes, or cut of theyr sleeves." The ladies also followed the example of the gentlemen, and invented a kind of doublet with high wings and puffed sleeves; and

¹ The reader will find all these peculiarities upon the plates appropriated to the fifteenth century.

² In French it was called *gaudipise*; and, corruptly, with us, the *codpiece*. If any thing can be more ridiculous than the introduction of so filthy a protuberance, it must be the use to which it was sometimes appropriated. The dress of John Winchomb, the famous clothier of Newbury, in which he went to Henry the Eighth, is thus described in his History:—He had on "a plain russet coat; a pair of white kersie slopps, or breeches, without welt or guard; and stockings of the same piece, sewed to slopps, which had a great codpiece, whereon he stuck his pins." So in a play called the Honest Whore, written by Tho. Decker, and printed A.D. 1604, the maid says to Bellafont, because she was dressed in man's apparel: "S'lid! you are a sweet youth to wear a cod-piece, and have no pins to stick upon it."

this garment was in full fashion at the beginning of the reign of Queen Elizabeth.¹

The next remarkable innovation was the trunk breeches or slops, which were gradually swelled to an enormous size: these breeches, we are told, were stuffed out with rags, wool, tow, or hair, and sometimes, indeed, with articles of a more cumbrous nature, if the story related by Holinshed be founded upon fact; wherein a man is said to have exhibited the whole of his bed and table furniture, taken from those extensive receptacles. The reader will find them, in different degrees of progression, on the plates for the seventeenth century, but, in full perfection, upon the hundred and thirty-ninth plate.² The ladies also, on their parts, extended their garments from the hips with foxes' tails and *bum-rolls*, as they were called; but, finding that, by such moderation, they could keep no pace with the vast protuberance of the trunk slops, they introduced the great and stately vardingales, or fardingales, which superseded all former inventions, and gave them the power of appearing as large as they pleased.

The vardingale afforded the ladies a great opportunity of displaying their jewels, and the other ornamental parts of their dress, to the utmost advantage, and, for that reason, I presume, obtained the superiority over the closer habits and the more simple imitations of Nature; and what, indeed, was the court-dress very lately, but the vardingale differently modified, being compressed before and behind, and proportionably extended at the sides? Bulver, to whom I have several times had occasion to refer, gives us the following anecdote relative to this unnatural habit:—When Sir Peter Wych was ambassador to the Grand Seigneur from king James the First, his lady was with him at Constantinople; and the Sultanness, having heard much of her, desired to see her: whereupon, Lady Wych, accompanied with her waiting women, all of them neatly dressed in their great vardingales, which was the court dress of the English ladies of that time, waited upon her Highness. The Sultanness received her with great respect; but wondering much at the extension of her hips, enquired if that shape was peculiar to the

¹ Vide Bulver, ut supra. The same is said by Randal Holmes. MS. Harl. marked 2014.

² I find the following curious note in a Harleian MS. marked 980: “Memorandum, that over the seats in the Parliament House there were certain holes, some two inches square, in the walls, in which were placed posts to uphold a scaffold round about the House within, for them to sit upon who used the wearing of great breeches stuffed with hair like woollsacks; which fashion being left the eighth year of Elizabeth, the scaffolds were taken down and never since put up.” The date on this memorandum is not very perfect, but I think it is anno 33 Eliz.

women of England: to which the Lady replied, that the English women did not differ in shape from those of other countries; and, by explaining to her the nature of the dress, convinced the Sultanness, that she and her companions were not really so deformed as they appeared to be.¹—A very splendid specimen of the court-wardingal, with its adornments, is given upon the hundred and forty-second plate.

At the close of the sixteenth century, Philip Stubbs, an author I have already introduced to the reader several times in the course of this chapter, published a book entitled “The Anatomy of Abuses.”² He has not in this work confined his reflections to the subject of dress, but drawn a general picture of the manners of the times in which he lived: he seems, indeed, to have been a man of a gloomy disposition, for he has deepened the colouring upon all occasions with a sombre pencil, and enveloped the whole mass in a cloud of vice and deformity. What relates to apparel, exclusive of the severity of his censure, is exceedingly curious, and as the book itself cannot easily be procured, I shall detail it the more minutely, and illustrate several passages with coincident descriptions from other writers.

He assures us, that no people in the world are “so curious in new fangles,” as those of this country; and, speaking “of costly shirts in England,” he says, “Their shirts, which all in a manner do wear, for, if the nobility or gentry only did wear them, it were more tolerable, are either of cambric, holland, lawn, or else of the finest cloth that may be got; and these kind of shirts every one now doth wear alike, so as it may be thought our forefathers have made their bands and ruffs, if they had any at all, of grosser cloth and baser stuff, than the worst of our shirts are made of now-a-days. And these shirts, sometimes it happeneth, are wrought throughout with needle-work of silk and such like, and curiously stitched with open seams, and many other *knaches* besides; insomuch as I have heard of shirts that have cost, some ten shillings, some twenty, some forty, some five pounds, some twenty nobles, and, which is horrible to hear, some ten pounds a-piece; yea, the meanest shirt, that commonly is worn of any, doth cost a crown, or a noble, at the least; and yet this is scarcely thought fine enough for the simplest person that is.”—He then makes several reflections on the subject, which lead him to the following digression: “For, this their curiosity

¹ Pedigree of the English Gallant, page 547.

² It was printed A.D. 1595. [The edition quoted by Mr. Strutt was the fourth edition. Stubbes or Stubbs first published his work anonymously in 1583. A third edition was published in 1585, “newly revised, *recognised* and augmented by the author Philip Stubbs;” and from this third edition was taken the reprint in 1836, at Edinburgh, under the superintendence of W. B. Turnbull, Esq. Advocate.—ED.]

and niceness in apparel transnatureth them, as it were, and maketh them weak, tender, and infirm, not able to abide such blustering storms and sharp showers as many other people abroad do daily bear. I have heard my father and other wise sages affirm, that, in his time, within the compass of four or five score years, when they went clothed in black or white frize coats, in hosen of housewife's garzie of the same colour that the sheep bare them; the want of making and wearing of which cloth, together with the excessive use of silks, velvets, satins, damasks, taffetaes, and such like, hath and doth make many thousands in England to beg their bread; of these hosen some were strait to the thigh, and other some a little bigger; and, when they wore shirts of hemp or flax, but now these are too gross, our tender stomachs cannot easily digest such rough and hard meat, men were stronger, more healthful, fairer complexioned, longer lived, and finally, ten times hardier, than we be now."

"Of great ruffs in England," he says, "they have great and monstrous ruffs made either of cambric, holland, lawn, or of some other fine cloth; whereof some be a quarter of a yard deep, some more, and very few less: they stand a full quarter of a yard, and more, from their necks, hanging over the shoulder-points instead of a pentise: but, if it happen that a shower of rain catch them before they can get harbour, then their great ruffs strike sail, and down they fall as dishclouts fluttering in the wind, or like windmill sails. There is a certain liquid matter which they call starch,¹ wherein the devil hath learned them to wash and dive their ruffs; which, being dry, will then stand stiff and inflexible about their necks: this starch they make of divers substances; sometimes of wheat flour, of bran, and of other grains, sometimes of roots, and sometimes of other things, of all colours and hues, as white, red, blue, purple, and the like;" but yellow starch seems to have been most estimable: "Indeed it is hard," says Bulver, "to derive the pedigree of the cobweb-lawn-yellow-starched ruffs,² which

¹ A.D. 1564, Mistress Dingham van den Plasse, born at Teenen in Flanders, came to London with her husband, and followed the profession of a *starcher*, wherein she greatly excelled. She met with much encouragement among the nobility and gentry of this country, and was the first that publicly taught the art of starching; her price being four or five pounds from each scholar, and twenty shillings addition for learning how to *seeth*, or make the starch. Stow's Annals, fol. 869.

² Pedigree of the English Gallant, p. 536.—In the play of Albumazar, published A.D. 1614, Armelina asks Trincalo, "What price bears wheat and *saffron*, that your band is so stiff and *yellow*?"—In the Blind Lady, by Sir Robert Howard, printed A.D. 1661, Peter says to the chamber-maid, "You had once better opinions of me, though now you wash every day your best handkerchief with *yellow starch*."—And in the Parson's Wedding, by Killigrew, published A.D. 1664, mention is made of "*yellow starch* and wheel fardingales" being "cried downe."

so much disfigured our nation, and rendered them so ridiculous and fantastical ; but it is well that fashion died at the gallows with her that was the supposed inventrix of it.”¹— But, to return to Stubs. He adds : “ There is also a certain device made of wires, crested for the purpose, and whipped over either with gold, thread, silver, or silk ; and this is called a supertasse, or under-propper. This is applied round about their necks, under the ruff, upon the outside of the band, to bear up the whole frame and body of the ruff from falling or hanging down. Almost none is without them ; for, every one, how mean or simple soever they be otherwise, will have of them three or four a-piece for failing ; and, as though cambrick, holland, lawne, and the finest cloth that can be got any where for money, were not good enough, they had them wrought all over with silk work, and, peradventure, laced with gold and silver, or other costly lace ; and, whether they have the *means*² to maintain this gear withal, or not, it is not greatly material, for they will have it by some mean or other, or else they will sell or mortgage their land on Suter’s Hill,³ Stangate hole, and Salisbury plains, with loss of their lives at Tyburn on a rope ; and, in sure token thereof, they have now newly found out a more monstrous kind of ruff, of twelve, yea sixteen, lengths a-piece, set three or four times double ; and it is of some fitly called ‘ three steps and an half to the gallows.’ ” It is to these kind of ruffs that the madman alludes in the play of *Nice Valour*, by Beaumont and Fletcher, where he says,

“ Or take a fellow pinn’d up like a mistress,
About his neek a ruff like a pinch’d lanthorn,
Which school-boys make in winter.”

And the chambermaid to Peter, in the *Blind Lady*,⁴

“ Or thy starched ruff, like a new pigeon-house.”

Speaking of the costly hose, or *breeches*, in England, Stubs says : “ Then they have hosen, which, as they be of divers fashions, so are they of sundrie names : some be called French hose, some Gallic hosen, and some Venetian. The French

¹ He alludes to Mrs. Turner, a physieian’s widow, who had a principle hand in the poisoning of Sir Thomas Overbury. This vain and infamous woman was not, as Bulver says, the inventrix of the yellow starch : it originated in France, and was introduced by her into England. It appears, that she went to the gallows with a yellow ruff round her neek, and, after her execution, the fashion of wearing such ruffs rapidly declined. Howel’s Letters.

² Our author uses the Latin word *unde* in this place.

³ Probably for Shooter’s Hill.

⁴ Printed A. D. 1661. See the second note in the preceding page.

hose are of two divers making ; for, the common French hose, as they are called, contain length, breadth, and *sideness*¹ sufficient ; and they are made very round. The other contain neither length, breadth, nor sideness *proportionable*, being not past a quarter of a yard on the side ; whereof some be paned, or *striped*, cut, and drawn out, with costly ornaments with *canions*² adjoined, reaching down beneath the knees. The Gallic hosen are made very large and wide, reaching down to their knees only, with three or four *gardes* apiece, laid down along *the thigh* of either hose. The Venetian hosen reach beneath the knee to the gartering-place of the leg, where they are tied finely with silken points, and laid on also with rows or *gardes*, as the other before. And yet, notwithstanding, all this is not sufficient, except they be made of silk, velvet, satin, damask, and other precious stuffs besides : yea, and every one serving-man, and other inferior to him in every condition, will not stick to flaunt it out in these kind of hosen, with all other apparel suitable thereto ; and so that it is a small matter to bestow twenty nobles, ten pounds, twenty pounds, forty pounds, yea, an hundred pounds, upon one pair of breeches ; and yet this is thought no abuse neither.”

“ They have also boot-hose, which are to be wondered at ; for they be of the finest cloth that may be got, yea, fine enough to make any band, ruff, or shirt of, needful to be worn : yet this is bad enough to wear next their greasie boots ; and would to God ! this were all too ; but they must be wrought all over, from the gartering-place upward, with needle-work clogged with silk of all colours, with birds, fowls, beasts, and antiques, purtrayed all over in sumptuous sort, yea, and of late, embroidered with gold and silver very costly, so that I have known the very needle-work of one pair of these boot-hose to stand, some in four pounds, six pounds, and some in ten pounds. Besides, they are made so wide to draw over all, and so long to reach up to the waist, that as little or less cloth would make one a reasonable large shirt.”

“ Then,” continues my author, “ have they nether-stocks or *stockings*, not of cloth, though never so fine, for that is thought too bare, but of jarnsey, worsted, cruel, silk, thread, and such like, or else, at least, of the finest yarn that can be got, and so curiously knit with open seams down the leg, with quirkes and clocks about

¹ That is, I presume, a *proper fulness at the side*.

² I take these to be ornamented *tubes*, or *tags*, at the ends of the ribbands and laces, which were attached to the extremities of the breeches.—[The canions were two or more rolls that went round the knee band, as we should now call it, of the French hose or breeches below the knee --They are frequently to be seen in paintings of the time of Henry 3rd of France.—Vide Montfaucon *Monarchie Française*.]—Ed.]

the ankles, and sometimes, haply, interlaced with gold or silver threads, as is wonderful to behold ; and to such impudent insolency and shameful outrage it is now grown, that every one almost, though otherwise very poor, having scarcely forty shillings of wages by the year, will not stick to have two or three pair of these silk nether stockes, or else of the finest yarn that can be got, though the price of them be a royal, or twenty shillings, or more, as commonly it is ; for, how can they be less, when, as the very knitting of them is worth a noble, or a royal, and some much more. The time hath been, when one might have clothed all his body well from top to toe for less than a pair of these nether stockes will cost."

It is generally understood, that stockings of silk were an article of dress unknown in this country before the middle of the sixteenth century ; and a pair of long Spanish silk hose, at that period, was considered as a donation worthy of the acceptance of a monarch, and accordingly was presented to king Edward the Sixth by Sir Thomas Gresham. This record, though it be indisputable in itself, does not by any means prove that silk stockings were not used in England prior to the reign of that prince, notwithstanding it seems to have been considered in that light by Howe, the continuator of Stow's Chronicle ; who, at the same time, assures us that Henry the Eighth never wore any hose, but such as were made of cloth.¹ Had he spoken in general terms, or confined his observations to the early part of king Henry's reign, I should have readily agreed with him ; but, in the present case, he is certainly mistaken ; stockings of silk were not only known to that monarch, but worn by him ; and several pairs were found in his wardrobe after his decease. I shall notice only the following articles of this kind, taken from an inventory, in manuscript, preserved at the British Museum :² " One pair of short hose, of black silk and gold woven together ; one pair of hose, of purple silk and Venice gold, woven like unto a cawl, and lined with blue silver sarsenet, edged with a passemain of purple silk and of gold, wrought at Millan ; one pair of hose of white silk and gold knit, bought of Christopher Millener ; six pair of black silk hose knit." The " short hose" were, I presume, for the use of the queen ; for the article occurs among others appropriated to the women. I have also before me another inventory of the wardrobe belonging to the same monarch, taken in the eighth year of his reign ;³ the hose for his *own use* are frequently mentioned, and the materials specified to be

¹ Continuation of Stow, p. 867. [There is probably some confusion here of the ancient *hose* with the modern *stockings*.—ED.]

² In the Harleian Library, marked 1419 and 1420, being in two volumes. One part of this inventory was made during the life-time of Henry VIII. and the other in the third year of the reign of his son Edward VI.

³ In the same library, marked 2284.

cloth of various kinds and colours ; from which it appears, that stockings of silk formed no part of his dress at that period.

In the third year of the reign of Elizabeth, mistress Montague, the queen's silk-woman, presented to her majesty a pair of black knit silk stockings, which pleased her so well, that she would never wear any cloth hose afterwards.¹ These stockings were made in England, and for that reason, as well as for the delicacy of the article itself, the queen was desirous of encouraging this new species of manufacture by her own example. Soon after,² William Rider, then apprentice to Thomas Burdet, at the bridge-foot, opposite to the church of Saint Magnus, seeing a pair of knit worsted stockings at an Italian merchant's, brought from Mantua, borrowed them ; and, having made a pair like unto them, presented the same to the earl of Pembroke ; which was the first pair of worsted stockings known to be knit in this country. But probably not long after, stockings of silk, worsted, and yarn, were manufactured in great quantities ; for Stubs, who writes, it is true, after an interval of thirty years,³ speaks of them as being so common, that they were almost universally adopted.⁴

At the close of the sixteenth century, William Lee, master of arts, and fellow of Saint John's College, Cambridge, invented a stocking-frame.—Lee was born at Woodborough, a village in Nottinghamshire, and is said to have been heir to a good estate. Tradition attributes the origin of this curious invention to a pique he had taken against a townswoman, with whom he was in love, and who, it seems, neglected his passion. She got her livelihood by knitting of stockings ; and therefore, with the view of depreciating her employment, he constructed this frame. He first worked at it himself, and taught his brother, and others of his relations. He practised his new invention some time at Calverton, a village about five miles from Nottingham ; and either he, or his brother, is said to have worked for queen Elizabeth.—The other stocking manufacturers used every art to bring his invention into disrepute ; and it seems that they effected their purpose ; for he removed from Calverton, and settled at Rouen in Normandy, where he met with great patronage ; but the murder of Henry the Fourth, and the internal troubles subsequent to that event, frustrated his success ; and he died at Paris of a broken heart.⁵

¹ Stow, ut supra.

² A. D. 1564. Stow, 869.

³ [Less than twenty —ED.]

⁴ And this is confirmed by a play entitled, *The Hog hath lost his Pearl*, written by Robert Taylor, and first printed A. D. 1611. One of the characters in this comedy speaks in the following manner : “ Good parts, without the habiliments of gallantry, are no more set by in these days, than a good leg in a woollen stocking.”

⁵ Stow places this invention under the year 1599 ; and, according to that author, Lee manufactured in his frame not only “ silk stockings,” but “ waistcoats and divers other thinges.” *Annals*, p. 869.

“To these netherstocks,” continues Stubs, “they have corked shoes, pissetts, and fine pantoffles, which bear them up two inches or more from the ground; whereof some be made of white leather, some of black, and some of red; some of black velvet, some of white, some of green, razed, carved, cut, and stitched all over with silk, and laid on with gold, silver, and such like: yet, notwithstanding, I see not to what good uses the pantoffles do serve, except it be to wear in a private house, or in a man’s chamber, to keep him warm; but, to go abroad in them, as they are now used, is altogether rather a let or hindrance to a man than otherwise; for, shall he not be faine to knock and spurn at every wall, stone, or post, to keep them on his feet? and therefore, to tell you what I judge of them, I think they be rather worn abroad for niceness, than either for any ease which they bring, for the contrary is most true; or any handsomness which is in them; for how can they be easy, when a man cannot go steadfastly in them, without slipping and sliding at every pace, ready to fall down? again, how should they be easy, whereas the heel hangeth an inch or two over the slipper from the ground, insomuch, that I have known divers men’s legs swell with the same? and handsome how should they be, when they go flap flap, up and down, in the dirt, easting up the mire to the knees of the wearer?”—About half a century afterwards, according to Bulver,¹ a fashion was generally adopted of wearing forked shoes almost as long again as the feet, which he condemns as exceedingly inconvenient. In “the time,” says he, “of queen Mary, square toes were grown into fashion, insomuch that men wore shoes of so prodigious a breadth, that, if I remember arightly, there was a proclamation came out, that no man should wear his shoes above six inches square at the toe. If the reduction and moderation allowed such a latitude, what was the extent of the transgression and extravagancy?” To this he adds: “We may remember also, when sharp piquant toes were altogether in request.”²

Speaking of the English doublets, Stubs tells us, that they were no less monstrous than the rest of his countrymen’s clothing; “for now,” says he, “the fashion is to have them hang down to the middle of the thighs, though not always quite so low, being so hard quilted, stuffed, bombasted, and sewed, as they can neither work, nor yet well play, in them, through the excessive heat and stiffness thereof; and therefore are forced to wear them loose about them for the most part, otherwise they could very hardly either stoop or bow themselves to the ground, so stiff and sturdy they stand about them. Now, what handsomness can be in these doublets, which make their bellies appear to be thicker than all their bodies besides, let wise

¹ His work is dated 1653.

² Pedigree of the English Gallant, p. 548.

men judge ; for my part, I see none in them, and much less profit. For, certain I am, there never was any kind of apparel invented that could more disproportion the body of man, than these doublets with great bellies do, hanging down beneath the groin, as I have said, and stuffed with four, or five, or six pound of bombast, at the least. I say nothing of what their doublets be made ; some of satin, taffata, silk, grograine, chamlet, gold, silver, and what not ? slashed, jagged, cut, carved, pinched, and laced, with all kind of costly lace, of divers and sundry colours : of all which if I could stand upon particularly, rather time than matter would be wanting." These doublets Bulver calls *long peasecod-bellied doublets*. They were out of fashion at the time he wrote : he speaks of them, however, with strong marks of disapprobation. He then mentions the following changes which took place in his own remembrance : " When we wore," says he, " short-waisted doublets, and but a little lower than our breasts, we would maintain, by militant reason, that the waist was in its right place, as Nature intended it : but, lately, we come to wear them so long-waisted, yea, almost so long as to cover the belly, then we began to condemn the former fashion as fond, intollerable, and deformed, and to commend the latter as comely, handsome, and commendable. The waist, as one notes, is now come to the knee ; for, the points, that were used to be about the middle, are now dangling there ; and, more lately, the waist is descending towards the ankles."¹

Stubs proceeds to speak of the coats and jerkins belonging to the people of England ; and " these," says he, " as they be divers in colours, so be divers in fashions ; for, some be made with collars, some without ; some close to the body, some loose, which they call mandilians,² covering the whole of the body down to the thighs, like bags or sacks, that were drawn over them, hiding the dimensions and lineaments of the same ; some are buttoned down the breast, some under the arm, and some under the back ; some with flaps over the breast, some without ; some with great sleeves, some with small ; and some plaited and crested behind, and curiously gathered, some not ; and how many days in the year, so many sorts of

¹ Ped. Eng. Gallant, pp. 538, 539.

² This garment, somewhat differently denominated, is described by Randal Holmes, of Chester :— " The men," says he, " besides the common use of the cloak, had a certain kind of a loose garment, called a *Mandevile* much like to our *jacket*, or *jumps*, but without sleeves, only having holes to put the arms through ; yet some were made with sleeves, but for no other use than to hang on the back." Notes on Dress, MS. in the Harleian library, marked 2014. Holmes wrote these notes about the year 1660. The *Mandevile*, taken from a sketch of his in the same MS is given upon the CXXXVII. plate, where the reader is referred to the bottom figure, in the border at the right hand.—[The sleeves made for no other use than to hang on the back were called " *manches perdues*" in France, and date from about 1540.—ED.]

apparel some one man will have, and thinketh it good provision in fair weather to lay up against foul.”

“They have cloaks also of white, red, tawney, black, green, yellow, russet, purple, violet, and infinite other colours; some of cloth, silk, velvet, taffata, and such like, whereof some be of the Spanish, French, and Dutch fashions; some short, scarcely reaching to the girdle-stead or waiste, some to the knee, and others trailing upon the ground, resembling gowns rather than cloaks; then are they guarded with velvet guards, or else faced with costly lace, either of gold, silver, or at least of silk, three or four fringes broad down the back, about the skirts, and every where else. And of late they use to guard their cloaks round about the skirts with *babes*, I should say bugles, and other kind of glass, and all to shine to the eye. Besides all this, they are so faced, and withall so lined, that the inner side standeth in almost as much as the outside; some have sleeves, other some have none; some have hoods to pull up over the head, some have none; some are hanged with points and tassels of gold and silver, or silke; some without all this. But, however it be, the day hath been, when one might have bought him two cloaks for less than now he can have one of these cloaks made, they have such store of workmanship bestowed upon them.”

Concerning the hats worn in England in his time, the same author says:—
“Sometimes they use them sharp on the crown, *pearking* up like the shear or shaft of a steeple,¹ standing a quarter of a yard above the crown of their heads, some more, some less, to please the fantasies of their wavering minds. Other some be flat and broad on the crown, like the battlement of a house; another sort have round crowns, sometimes with one kind of a band, sometimes with another, now black, now white, now russet, now red, now green, now yellow, now this, now that, never constant with one colour or fashion two months to an end. And, as the fashions be rare and strange, so is the stuff whereof their hats be made divers also; for, some are of silk, some of velvet, some of taffata, some of sarcenet, some of wool, and, which is more curious, some of a certain kind of fine hair, these they call *bever hats*, of twenty, thirty, and forty shillings a-piece, fetched from beyond the sea, whence a great sort of other vanities do come. And so common a thing it is, that every serving-man, countryman, and other, even all indifferently, do wear these hats; for, he is of no account or estimation among men, if he have not a velvet or taffata hat,

¹ Bulver calls them “*Sugar-loaf hats*, which,” says he, “are so mightily affected of late both by men and women, so incommodious for use, that every puff of wind deprives us of them, requiring the employment of one hand to keep them on.” Ped. Eng. Gallant, p. 530.

and that must be pinked and cunningly carved, of the best fashion ; and good profitable hats be these, for, the longer you wear them, the fewer holes they have. They have also taffata hats of all colours, quilted and embroidered with gold, silver, and silk of sundry sorts, with monsters, antiques, beasts, fowls, and all manner of pictures and images upon them, wonderful to behold. Besides this, of late there is a new fashion of wearing their hats sprung up among them, which they father upon the Frenchmen, namely, to wear them without bands ; and another sort, as fantastical as the rest, are content with no kind of hat without a great plume of feathers of divers colours peaking on the top of their heads, not unlike coxcombs' or fools' baubles, if you list ; and yet, notwithstanding, these fluttering sails and feathered flags are so advanced in England, that every child hath them in his hat or cap : many get a good living by dying and selling of them."—These sarcastic remarks of the satirist, however just they might be, produced no good effect ; for, the feathers continued to be in fashion the whole of the succeeding century, and, among the military, are retained even to this day.¹

The wearing of rapiers, swords, and daggers was in general usage ; and Stubs tells us, that they were "gilt twice or thrice over the hilts with good angel gold ; others, at the least," adds he, "are damasked, varnished, and engraven, marvelous goodly ; and, lest any thing should be wanting to set forth their pride, the scabbards and sheaths are of velvet, or the like : for, leather, though it be more profitable, and as seemly, yet will not carry such a majesty or glorious showe as the other."

Our satirist, Stubs, was by no means a man of gallantry ; for, his censures

¹ In the *Muse's Looking-Glass*, a comedy written by Tho Randolph, who died A. D. 1634, there is a scene where a featherman, and a woman-haberdasher of small wares, censure Roscius the player on account of the profanity of his profession ; to which he replies :

" ————— And live not you by sin ?
 Take away Vanity, ye both may break :
 What serves your lawful trade of selling pins,
 But to join gew-gaws, and to knit together
 Gorgets, strip neckcloths, laces, ribbands, ruffs,
 And many other such like toys as these,
 To make the baby Pride a pretty puppet ?
 And now, sweet Featherman, whose worth, tho' light,
 O'erweighs your conscience, what serves your trade,
 But to plume Folly, to give Pride her wings.
 To deck Vain-glory ? spoiling the Peacock's tail,
 To adorn an idiot's coxcomb."

are equally pointed and severe against the fashionable habits of the ladies, as against those of the gentlemen. His reflections upon the head-dresses of the former we have seen a few pages back; and the following quotations will prove that the other parts of their clothing were equally, in his opinion, at least, deserving of condemnation: "The women," says he, "use great ruffs, or neckerechers, of hollande, lawne, cambric, and such cloth, as the greatest thread shall not be so big as the least hair that is: and, lest they should fall down, they are smeared and starched with starch; after that, dried with great diligence, streaked, patted, and rubbed very nicely, and so applied to their goodly necks, and, withal, under-propped with supertasses, as I told you before, the stately arches of Pride.¹ They have also three or four orders or degrees of minor ruffs placed *gradatim*, one beneath another, and all under the master-devil ruff. The skirts, then, of these great ruffs are long and wide, every way pleated and crested full curiously. Then, last of all, they are either clogged with gold, silver, or silk lace of stately price, wrought all over with needle-work, speckled and sparkled here and there with the sun, the moon, the stars, and many other antiques strange to behold: some are wrought with open work down to the midst of the ruff, and further; some with close-work, some with purled lace, and other gew-gaws, so clogged, so pestered, that the ruff is the least part of itself. Sometimes they are pinned up to the ears, and sometimes they are suffered to hang over the shoulders, like flags, or windmill sails, fluttering in the air."

"The women," continues he, "also have doublets and jerkins, as the men have, buttoned up to the breast, and made with wings, welts, and pinions, on the shoulder points, as man's apparel in all respects; and, although this be a kind of attire proper only to a man, yet they blush not to wear it.

"Their gowns be no less famous than the rest; for, some are of silk, some of velvet, some of grograin, some of taffata, some of scarlet, and some of fine cloth of ten, twenty, or forty shillings the yard; but, if the whole garment be not of silk or velvet, then the same must be layed with lace two or three fingers broad all over the gown, or else the most part; or, if it be not so, as lace is not fine enough, now and then it must be garded with great gards of velvet, every gard four or five fingers broad at the least, and edged with costly lace: and, as these gownes be of divers colours, so are they of divers fashions, changing with the moon; for, some be of the new fashion, some of the old; some with sleeves, hanging down to their skirts, trailing on the ground, and cast over their shoulders like cow-tails; some

¹ In his description of the mens' large ruffs; see pages 146, 147.

have sleeves much shorter cut up the arm, drawn out with sundry colours, and pointed with silk ribbands, and very gallantly tied with love-knotts, for so they call them; some have capes, reaching down to the middle of their backs, faced with velvet, or else with some fine wrought taffata at the least, and fringed about very bravely; and some are plaited and crested down the back, wonderfully, with more knacks than I can express.

“Then, they have petticoats of the best cloth that can be bought, and of the finest die that can be made; and sometimes they are not of cloth neither, for that is thought too base, but of scarlet, grograin, taffata, silk, and such like, fringed about the skirts with silk fringe of changeable colour. But, what is more vain, of whatever the petticoat be, yet must they have kirtles, for, so they call them, of silk, velvet, grograin, taffata, satten, or scarlet, bordered with gards, lace, fringe, and I cannot tell what.

“Then, their nether-stocks, *or stockings*, in like manner, are either of silk, jarnsey, worsted, cruel, or, at least, of fine yarn, thread, or cloth, as is possible to be had; yea, they are not ashamed to wear hose of all kinds of changeable colours, as green, red, white, russet, tawney, and else what not? Then, these delicate hosen must be cunningly knit and curiously indented, in every point, with quirks, clocks, open seams, and every thing else accordingly: whereto they have corked shoes, pinsnets, pantoffles, and slippers, some of black velvet, some of white, some of green, and some of yellow, some of Spanish leather, and some of English, stitched with silk, and embroidered with gold and silver all over the foot, with other gew-gaws innumerable.”—The cork shoes here mentioned continued in fashion, among the ladies, the greater part of the seventeenth century. In Bulver’s time,¹ they were called *choppines*: the soles were made very thick, and the heels so high, as to elevate the wearers four or five inches from the ground. “This false and lying appearance,” says that author, “is a fault very ordinary in Spain, where the women for the most part, if not all of them, do thus dissemble; which made a traveller say, that in Spain all the women were tall, either by nature or by art: the latter commonly prove no more than half wives; for, at the wedding-night, it may be perceived that half of the bride was made of gilded cork.”²—The use of cork shoes was also very common in England: they are

¹ About the year 1650.

² Pedigree of the English Gallant, p. 550. [The *chioppine* is best known as a Venetian monstrosity. The corked shoes of the country girl, of which Mr. Strutt speaks subsequently, bore no affinity, I conceive, to the *chioppine*.—ED.]

also frequently spoken of in the old plays; and particularly, in one entitled *Willy Beguiled*; where a country girl says, "Upon the morrow after the blessed new year, I came trip, trip, trip, over the Market Hill, holding up my petticoats to the calves of my legs, to shew my fine coloured stockings, and how trimly I could foot it in a new pair of corked shoes I had bought."¹

But, returning to Stubs. "Their fingers," continues he, "must be decked with gold, silver, and precious stones; their wrists with bracelets, and armlets of gold and costly jewels; their hands covered with sweet washed gloves."—I apprehend he means *perfumed gloves*, which were very commonly used by persons of distinction at this period: these gloves, he tells us, were "embroidered with gold and silver—and they must have their looking-glasses carried with them wheresoever they go." The custom of wearing looking-glasses by the ladies was very general in the seventeenth century; and the beaux also used to carry such trinkets in their pockets.²

"Then," says Stubs, "must they have their silk scarfs cast about their faces, and fluttering in the wind, with great tassels at every end, either of gold, or silver, or silk, which, they say, they wear to keep them from sun-burning; when they use to ride abroad, they have masks and visors made of velvet, wherewith they cover their faces, having holes made in them against their eyes, whereout they look; so that, if a man knew not their guise, he would think that he met a monster or devil."³ But the indignation of my author seems to have been particularly excited against those ladies, who, he tells us, "are not ashamed to make holes in their ears, whereat they hang rings and other jewels of gold and precious stones." The custom of boring the ears, so common in the present day, appears at that time to have been in its infancy. Ear-rings were also worn by the beaux and petit-maitres of the seventeenth century; but I do not find that the usage was at that time very general.

In the middle of the same century, the women brought up a fashion which is

¹ Printed A.D. 1623.

² Thus, in the Prologue to the *Careless Shepherdess*, printed A.D. 1656:

" ———— A country lass,
Wear by her side a watch or looking glass."

—And in the *Return from Parnassus*, printed A.D. 1606, Ingenioso, describing Amoretto, a beau, says, "He is one that will draw out of his pocket a looking-glass," &c.

³ These masks covered only half of the face, and were, indeed, exceedingly unhandsome. See the representation of one of them at the bottom of the hundred and fortieth plate.

very justly reprobated by Bulver, and other authors of the time; and this was, making the bosom part of their garments so low, that the breasts appeared entirely naked, and the back part of their shoulders was also left bare in like proportion: this he calls “an exorbitant and shameful enormity;” and at the same time adds, “that it was prejudicial to the health, by exposing them too much to the cold, so that some of them lost the use of their hands and arms, by obstinately persevering in the practice of this indelicate fashion.”¹ About the same time, black patches cut into all kinds of forms, were introduced, and stuck about the face and the neck according to the taste and fancy of those who chose to wear them; and, in many instances, I doubt not, they must have made an appearance ridiculous in the extreme. To the best of my recollection, this fashion has not been totally discontinued more than forty years.

The affectation of parade and gaudy clothing was not confined to the laity: it extended among the clergy, and was even carried by them to such extravagant lengths, as frequently to render them obnoxious to the severest censures. That these censures originated in truth, will readily be granted; but, at the same time they appear, in many instances, to be grossly overcharged, and will rarely, I believe, admit of general application. Some little has been said upon this subject in a former chapter;² and, in the quotations that follow, I shall confine myself entirely to such parts as relate to dress and personal ornaments. The satirical author of the poem called “Pierce the Plowman,” treats the priests with great severity. “Some of them,” says he, “instead of swords and rich buckles,³ have a pair of beads in their hands, and a book under their arm; but Sir John and Sir Jeffery hath a girdle of silver, a sword, or a large knife, ornamented with gilt studs,⁴ and a walking staff,⁵ that should be his plough-staff.” A little afterwards, speaking of Antichrist, he says, “With him came, above a hundred proud priests, habited in paltocks, with picked shoes, and large knives, or daggers.”⁶

The Ploughman, in Chaucer’s *Canterbury Tales*, is fuller to the purpose, and infinitely more severe: he has given us the following description of a Priest,

“That hye on horse wylleth to ryde,
In glytterande gold of great araye,

¹ Pedigree of the English Gallant, p. 543.

² See page 114, Vol. I.

³ Baselards and brochis.

⁴ A baselard, or a ballocke-knife, with bottons over-gylt.

⁵ A Portus—P. Ploughman, Passus XV.

⁶ The *paltock* was a short jacket appropriated to the laity; the picked shoes were also forbidden to be worn by the clergy, as well as great knives or daggers. Ibid. Pass. XVII.

I painted and portred all in pryde,
 No common knyght may go so gaye ;
 Chaunge of clothyng every daye,
 With golden gyrdels great and small,
 As boystrous as is bere at baye :
 Al suche falshed mote nede fall ”

To this he adds, that many of them have more than one or two mitres, embellished with pearls like the head of a queen, and a staff of gold, set with jewels, as heavy as lead. He then speaks of their appearing out of doors with broad bucklers and long swords, or with baldrics about their necks, instead of stoles, to which their baselards were attached :

“ Bucklers brode and sweardes longe,
 Baudryke with baselardes kene.”

He then accuses them with wearing of gay gowns of scarlet and green colours ornamented with cutwork, and for the long pikes upon their shoes. He laments, that a monk should be called a lord, and served upon the knees like a king.—“The monk,” continues the satirist, “is as proud as a prince in his dress, meat, and drink, and especially such a one as wears a mitre and a ring, who is well clothed in double worsted, and rides upon his courser like a knight, with his horses and his hounds, and has his hood ornamented with jewels.”¹—He afterwards speaks of the monks as being fond of fine clothing, and of quaint and curious attire.

There is a short poem, or ballad, in manuscript, preserved in the Harleian library,² written, as appears by the hand, in the reign of Henry the Sixth.³ It consists of six stanzas, of four lines each ; the two first relate to the extravagance of the laity in their dress, and the four last to the pride and voluptuousness of the clergy. The author therein accuses them with wearing wide furred hoods, and advises them to make their gowns shorter, and the tonsure wider upon their crowns. Their gowns he also condemns, because they were plaited ; and censures them for wearing short stuffed doublets, in imitation of the laity.⁴

¹ Broches and ouches ; and, in the poem called Pierce Ploughman’s Creed, “a great chorl” of a friar is thus described :

His cope, that biclypped (covered) him wel, clene was it folden,
 Of double worstede y dyght, and down to the heels ;
 His kyrtel of clene white clenlyche y sewed ;” &c.

² At the British Museum ; and it is marked 372.

³ [Edward IV. ? Ed.]

⁴ The first stanza of this poem, which may serve as a specimen of the style, is given page 140.

Skelton, poet laureat in the reign of Henry the Seventh, reprobates the pride and immorality of the clergy, and has given us the following sarcastical lines :—the bishops, says he,

“ Ryde, with gold all trappy'd,
 In purpall and pall belapped,
 Some hattyd and some cappyd,
 Richly and warm wrapped,
 God wotte to their grete paynes !
 In rochetts of fyne reynes,
 Whyte as Mary's milk,
 And tabards of fyne sylke,
 And styroppes with gold beglozyd ; &c.”¹

Nor was there less room for complaint in the succeeding reign, especially during the administration of Wolsey, who seems to have greatly surpassed all his predecessors in pomp and luxury ; yet this proud prelate established excellent laws in the college that he founded, by which the clergy who officiated in them were restrained to use such garments and ornaments only, as were plain and decent, and becoming the character of an ecclesiastic ; and, particularly, they were forbidden to adorn their clothing with any curious or costly furs.²

The propensity of persons of low estate to imitate the fashions of those above them, has been adverted to several times in the course of this chapter ; and now, by way of conclusion, I shall add a short story from Camden, in which this propensity is very properly ridiculed. “ I will tell you,” says the venerable Antiquary, “ how Sir Philip Calthrop purged John Drakes, the shoemaker of Norwich, in the time of Henry the Eighth, of the proud humour which our people have to be of the gentleman's cut.—This knight bought on a time as much fine French tawney cloth as should make him a gown, and sent it to his taylor's to be made. John Drakes, a shoemaker, of that town, coming to the said taylor's, and seeing the Knight's gown-cloth lying there, and likeing it well, caused the taylor to buy for him as much of the same cloth, at the like price, to the same intent ; and, further, he bad him make it in the same fashion the Knyght would have his made of. Not long after, the Knyght coming to the taylor to take measure of his gowne,

¹ MS. in the Harleian library, marked 2252.—Skelton was laureated at Oxford about the year 1489 ; and, in the year 1493, he was permitted to wear his laurel at Cambridge. Warton, Hist. Poet. vol. II. p. 130.

² *Nè magis pretiosis aut sumptuosis utantur pellibus.* Stat. Card. Wolsey, Coll. Oxon. given A.D. 1525. MS. in the Cottonian library, marked Titus, F. 3.

he perceived the like gown-cloth lying there, and asked the taylor whose it was : ‘ It belongs,’ quoth the taylor, ‘ to John Drakes, who will have it made in the self-same fashion that your’s is made of.’ ‘ Well,’ said the Knight, ‘ in good time be it : I will have mine as full of cuts as thy sheers can make it.’ ‘ It shall be done,’ said the taylor. Whereupon, because the time drew near, he made haste to finish both their garments. John Drakes had no time to go to the taylor’s till Christmas-day, for serving of his customers, when he had hoped to have worn his gowne ; perceiving the same to be full of cuts, he began to swear at the taylor, for making his gown after that sort. ‘ I have done nothing,’ quoth the taylor, ‘ but what you bade me ; for, as Sir Philip Calthrop’s gown is, even so have I made your’s.’ ‘ By my latchet,’ quoth John Drakes, ‘ I will never wear a gentleman’s fashion again.’¹

¹ Camden’s Remains, p. 198.

CHAP. IV.

THE DRESSES OF THE SEVERAL PERSONAGES DESCRIBED IN CHAUCER'S CANTERBURY TALES BRIEFLY CONSIDERED.—THE KNIGHT.—THE SQUIRE.—THE SQUIRE'S YEOMAN.—THE FRANKLEYN.—THE REVE.—THE MERCHANT.—THE DOCTOR OF PHYSIC.—THE SERGEANT AT LAW.—THE CLERK OF OXFORD.—THE MONK.—THE FRIAR.—THE CANON.—THE SOMPNOUR.—THE PARDONER.—THE MILLER.—THE SHIPMAN.—THE PLOUGHMAN.—THE BURGHERS.—THE PRIORESS.—THE WIFE OF BATH.—THE CARPENTER'S WIFE.—THE CLOTHIER'S WIDOW.—HER WEDDING DRESS.—SPINNING-MAIDENS DESCRIBED.—DROLL DESCRIPTION OF ELYNOUR RUNNING.—THE COUNTRY ALEWIFE.—A SLENDER WAIST FASHIONABLE.—TIGHT LACING CONDEMNED.—POETICAL DESCRIPTION OF LADIES RICHLY HABITED.—A BRIEF RECITAL OF THE ANCIENT AND MODERN FOPPISH DRESSES.

THE different characters exhibited by Chaucer, in his *Canterbury Tales*, are drawn with a masterly hand: they are, undoubtedly, pictures of real life, and throw great light upon the manners and customs of the age in which the Poet flourished. It is, indeed, much to be wished, that he had been more particular in describing the dresses of the several personages he has introduced;¹ however, the little he has done is not to be omitted in a work of this kind: I shall, therefore, avail myself of all he has said upon the subject, and endeavour to elucidate some passages that are rather obscure, by such assistance as I may derive from other authors. The Poet begins with

The KNIGHT. He is introduced as recently returned from the wars upon the Continent, and is described as a man of valour and good breeding, but his apparel, to use the original expression, “was nothing gay;” he wore a *gyppon*, that is, a

¹ In the library of Lord Francis Egerton, at Bridgewater House, is a most interesting copy of the *Canterbury Tales* written and illuminated, if not during the life time of Chaucer, very shortly after his decease. At the commencement of almost every tale, the relater of it is depicted in the margin and thereby much light thrown upon the subject. Mr. Todd published an account of this valuable MS. in his illustrations of Gower and Chaucer, London, 1810, and by the permission of the Marquis of Stafford, its possessor at that period, embellished it with a fac-simile engraving of the Portrait of Chaucer on horseback. It is to be regretted that the rest of the figures were not engraved at the same time.

pourpoint, or doublet, of fustian, which was besoiled with his haubergeon, or coat of mail.¹

The SQUIRE, the Knight's companion, was his son, a young man of twenty years of age, "a lover and a lusty bachelor:" he had his locks curiously tressed.² Respecting his dress, it is only said, that his gown was short, with wide sleeves, and embellished with embroidery, like a meadow, full of white and red flowers.³

The Squire's YEOMAN, and the only servant he had attending on him, "bore a mighty bow." His habit was a coat, and a hood of green-coloured cloth; beneath his girdle appeared a bundle of sharp bright arrows, plumed with peacock's feathers;⁴ and, upon his arm he wore an ornamented bracer, or bandage.⁵ The appendages to his dress were, a sword and a buckler hanging on the one side, and a handsome dagger upon the other.⁶ He had also a *baudricke*, or sash, of green, to which a horn was suspended, and a *christopher* of polished silver upon his breast.⁷

¹ "Chaucer gives this reason:

For he was late come fro his vyage,
And wente for to done his pylgrymage;

and therefore, I presume, had not time to change his apparel.—[In the Egerton MS. he is represented wearing a dark chaperon and jupon. His legs are in armour with gilt spurs, his dagger in a red sheath by his side and there are little points or aiglets of red, tipped or tagged with gold near his neck and shoulder.—ED.]

² With his lockes crul as they were layde in presse.

³ Embrouded was he, as it were'n a mede,
Al ful of freshe floures, white and rede.

I have supposed this passage to allude to the gown; but it certainly may be applied to the mantle, or any other conspicuous part of the Squire's dress.—[In the Egerton MS. the Squire's short gown which has the large sleeves of Richard 2nd and Henry 4th's time, is painted green and spotted all over with white and red flowers as described by the poet. His hose or chausses are white. He wears a girdle with pendant ornaments like that worn by Henry 5th, in the illuminated copy of Bonaventura's Life of Christ, at Cambridge, engraved in the Regal and Ecclesiastical Antiquities, Plate XL. and also by the centre figure in plate CXXXI of this work. His gown is lined with dusky red or crimson. His cap blue, and of the form of the last figure in plate LXXIII of this work.—ED.]

⁴ A shefe of pecokes' arrowes bryght and shene.

⁵ In the original, a *gay bracer*: this was a kind of bracelet, or arming, commonly used by the archers; but, in the present case, embellished with some kind of ornament, to justify the adjective *gay*.

⁶ In the original,
——— Gay daggere,

Harneysed well, and sharpe as poynte of spere.

The word *gay*, as before, is put for ornamented, and may refer to the hilt; and *harnessed well*, to the scabbard and chain, by which it was fastened to the girdle, which was probably ornamented.

⁷ The best editor of the Canterbury Tales declared, that he did not see the meaning of this orna-

“From his dress,” says the poet, “I concluded he was a forester,” or game-keeper, as we should probably call him in the present day.—In the Friar’s Tale, another “gay yeoman” is introduced, “under a forest-side, having a bow with bright shining arrows, and clothed in a *courtpie* of green-coloured cloth, and a *hat* upon his head fastened with black strings.”

The FRANKLEYN¹ is delineated as a true son of Epicurus: his dress, unfortunately, is not described; ² and we only learn, that he wore an *anelace*, or knife, and a *gypsere*, or purse of white silk, hanging at his girdle.

The REVE³ is said to have been a thin choleric man, having his beard closely shaved, and his hair rounded at the ears, and “docked” at the top of the crown like a priest’s; but nothing farther occurs respecting his dress than a long *surcoat* of sky-blue; ⁴ to which it is added, that he wore a rusty sword by his side.

The MERCHANT is portrayed with a long beard: he is clothed in a motley-coloured garment, having a “Flanders beaver hat” upon his head, and his boots neatly clasped upon his legs.⁵

In the sixteenth century, a merchant’s dress is said to have been “a grave-coloured suit, with a black cloak;”⁶ but I know not to what particular custom the following passage in an old play can properly allude:

“Grumshall, walk thou in treble ruffles like a merchant.”⁷

ment. After him, I shall deliver my opinion with diffidence.—I take it to have been a clasp, or buckle of silver, having the image of St. Christopher, with Our Blessed Saviour upon his shoulders, painted or engraved upon it. This subject, we know, was exceedingly popular at the time the first specimens of engraving were produced, and probably not less so in the days of Chaucer. One observation, however, upon this passage, naturally occurs, namely, the inefficacy of the sumptuary laws existent at this time, which prohibited a yeoman from wearing any ornaments of gold or silver. See page 104.—[There is no painting of the Squire’s Yeoman in the Egerton MS.—ED.]

¹ The Frankelein was a country gentleman, whose estate consisted of freehold land.

² [In the Egerton MS. it consists of a gown of what was called ray or raie cloth from its being striped. One half is red with black and white stripes, the other blue with white stripes. His boots are black, and he wears a blue hat or cap which is turned up all round. In short, the appearance answers so completely the poet’s description of the merchant, that one might almost presume it had been placed in the wrong page by the Illuminator.—ED.]

³ Steward, or overlooker.

⁴ A longe surcote of perce.—[In the Egerton MS. his garment is blue with a scarlet hood, his hose scarlet, and his sword of an enormous size.—ED.]

⁵ “His botes clasped fayre and fetously.”—[His dress in the Egerton MS. is red, figured with blue and white, and lined with blue.—ED.]

⁶ History of John Winchcomb, clothier, of Newbury.

⁷ “If this be not a good Play, the Devil is in it.” By Tho. Decker; printed A. D. 1612.—[The treble or triple ruffs are mentioned, page 147.]

The DOCTOR OF PHYSIC, says the Poet, was habited in garments of purple and light blue,¹ lined with taffety and cendal. In another part of his works, Chaucer speaks of a Physician, who was “clad in a scarlet gown, and furred well, as such a one ought to be.”²—In the Vision of Pierce the Ploughman, the Physician is described with a furred hood and cloak of Calabre, which was a costly kind of fur: and, in the more modern writings, we read of velvet caps, not unfrequently embroidered with silk and gold, being appropriated to the doctors of physic. The habit of the Physician, as he appeared in the thirteenth century, and which, by-the-by, is a very splendid one, is given upon the fifty-fifth plate; and again, as it appeared in the fourteenth century, upon the sixty-ninth plate, where the reader is referred to the middle figure in the circle at the bottom.

The SERGEANT AT LAW is said to have been a man of opulence, and eminent in his profession; yet his dress is very plain, consisting of a coat of mixed stuff,³ girt about him with a girdele of silk, ornamented with small bars or stripes of different colours. In the poem of Pierce the Ploughman, the Sergeants at Law are said to wear hoods of silk, and cloaks lined with fur;⁴ but the most distinguishing mark of their profession and dignity was the *coif*, or close cap, that they wore upon their heads, which is not, however, mentioned by the Poet. The Sergeants at Law originally were priests, and of course used the tonsure; but, when the priests were forbidden to intermeddle with the secular affairs, they continued to shave their heads, and wore the *coif* for distinction's sake. It appears that the *coif*, at the first institution, was made of linen, but afterwards of white silk. The Sergeant's habit, anciently, was a long priest-like robe, having a cape about his shoulders furred with lamb's skin, and an hood with two labels upon it, and a white *coif* of silk; his robe was also party-coloured, in order to command respect, as well to his person as to his profession.⁵ Another author tells us, that the *coif*

¹ “In sangroyne and in perce he cladde was al.”—[In the Egerton MS. his gown is purple, the hood blue and furred with white. His hose of the same colour as his gown.—ED.]

² Testament of Cresceyde.

³ Medley cote.—[He is attired in the Egerton MS. in a scarlet gown faced with blue, with small bars or stripes of red, his hood is white and furred. He wears the *coif*, “the characteristick distinction of a sergeant.” His shoes are scarlet.—ED.]

⁴ ——— “To curte I went

Where hoved an hondred in hoves of selke,

Sergeauntes as hem seemed;”—and again,

“Shal no sergeant for his service weare no silk hode,

Nor pelure on his cloke for pledyng att the barre.”

⁵ MS. Harl. 980.

was made in the similitude of a scull-piece, or helmet, to signify that, as a soldier ought to be bold in the time of war, so ought the Sergeant at Law at the time he is pleading in favour of his client ;¹ but this explication seems to me to have more of fancy than of truth for its foundation. The figure to the left in the circle, at the bottom of the eightieth plate of this work, exhibits, I presume, the habit of the Sergeant at Law, as it appeared in the fourteenth century. The figure, seated, upon the same plate, bears the dress of a judge at the same period.² In Camden's time, a judge wore "red robes and a collar of esses, in memory," as he informs us, "of Saint Simplicius, a sanctified lawyer and senator of Rome."³ In an old play, written at the close of the sixteenth century, we have this passage: "There sat three damask prunes, in velvet caps, and prest sattin gowns, like judges."⁴

The CLERK OF OXFORD is described as a man of learning, but perfectly inattentive to his secular affairs, and, of course, exceedingly poor. We are simply told, that his uppermost *court-pie*, that is, his short gown, or surcoat,⁵ was thread-bare; and hence, we may reasonably conclude, that the under part of his habit was not in a much superior condition. Poor scholars and bragging soldiers furnished many of the old plays with the only sources of wit that they could boast of; and such characters were as frequently intruded upon the stage during the last century, as Frenchmen and Irishmen are in this; but both the one and the other, so frequently repeated, manifest, in my ideas, a great sterility of genius and want of proper observations respecting men and manners, upon a more enlarged and general scale.

¹ See Spelman's Glossary, in voce *Coife*.

² [The figure is taken from a Scholastic Bible of the *fifteenth* century (Royal MS. 15 D. III.), being an official habit, however, it may be of the earlier fashion.—ED.]

³ Camden's Remains, page 193.—[The collar of Esses which first appears during the reign of Henry 4th, has been with more probability conjectured to have originated with that monarch and to have been composed of the initial letter of Henry's favourite motto, "Souverain." Some antiquaries are, however, inclined to give an earlier date to it. Round the neck of the effigies of Gower the Poet, is seen the collar of Esses, to which is appended the figure of a Swan. Can the letter have any allusion to this celebrated badge of the De Bohuns, and the house of Lancaster?—ED.]

⁴ "Mother Bombie," a comedy, written by John Lilly, and printed A.D. 1594.

⁵ Mr. Tyrwhitt explains this passage by the words, "*his uppermost short cloke of coarse cloth;*" but, in the Romance of the Rose, the poet uses the same word for a woman's gown; and, in another passage, cited page 164, the gay yeoman's *court-pie of green* answers, I presume, to the *cote of green* worn by the squire's yeoman, but was probably shorter. A *coarse short mantle* will not, I think, agree with the epithet *gay*, previously given him.—[A court-pie, I have considered might originally have meant a *short* gown *pie*d or composed of party colours. In the Egerton MS. however, the Clerk of Oxford is represented in a gown and hood of one colour, a dirty violet. His hose are scarlet. The yeoman also in the Friar's Tale is said to have been clad in a Court-pie of Green, and Mr. Tyrwhitt derives the word from the Teutonic *Kort*, *curtus*, and *pije* penula coactilis ex villis crassioribus.—ED.]

The **MONK**. Chaucer has drawn his character, as a proud imperious man, fond of hunting and other secular amusements, but altogether neglectful of his religious duties. His dress, so far as it is described, is embellished with ornaments particularly prohibited to the votaries of religion: the sleeves of his tunic were edged with the finest fur that could be procured;¹ and his hood was fastened beneath his chin with a golden pin of curious workmanship, having a true-lover's knot engraved upon the head.² His "supple boots" are also an instance of his foppery;³ as the bells upon his horse's bridle, "jingling as he rode," are of his pride.⁴

The **FRIAR**. We have, in this character, exhibited a lewd idle fellow, fond of every kind of indulgence, and a haunter of taverns and alehouses. Even his dress was subservient to evil purposes; for, the poet humorously informs us, that his tippet was all "passed full of knives and pins," to give to the "fayre wyves." "His appearance," continues the author, "was not, like that of a poor friar, in a threadbare cope, but more like the Pope himself. His *semi-cope*, or short cloak, was of double worsted."⁵

The **PARISH-CLERK** was not one of the pilgrims going to Canterbury, but he is introduced by the Miller, in his Tale. Like the Friar, he is described as a frequenter of public houses, not quite so idle indeed, but equally vicious. He was a professor of gallantry among the ladies; and, of course, his dress was spruce and foppish; his shoes, in particular, are said to have been curiously carved, so as to resemble the leaden fret-work of a church window;⁶ his hose were red; his

¹ I sowe hys sleeves purfled at the hande,
With grice, and that the fynest in the lande.

² He had, of golde wrought, a curious pynne;
A love-knotte in the great ende graven was.

³ *Hys bootes sowple*. Mr. Tyrwhitt, in a note upon this passage, gives us, from an anonymous writer of the thirteenth century, the following passage, which describes part of the dress of a smart abbot: *Ocreas habebat in cruribus, quasi innatæ essent, sine plicâ porrectas*, MS. Bodl. Junius, No. 6. [He is represented in the Egerton MS. in a black gown with full sleeves, and wearing a black hat.—ED.]

⁴ And, when he rode, men might hys bridel here
Gyngelyng in a wystling wind as clere,
And eke as loude, as dothe the chapel bel.

⁵ See another description of a proud friar in the first note, page 159. [The Friar's dress in the Egerton MS. is all black.—ED.]

⁶ The original words are—*With Powles windowes*, (for the "windows of Paul's," or "St. Paul's,") *corven on his shoos*. This passage has occasioned some difficulty to the commentators upon Chaucer. I have no doubt, but the phrase is used satirically, for the shoes called *calcei senestrati* in the ancient injunctions of the clergy, who were forbidden to wear them; and I am perfectly of opinion with Mr. Tyrwhitt, that they obtained the appellation from the upper leathers being cut into the form of small

kirtle was of a sky-blue colour,¹ and set about with many points;² and over his kirtle he wore a gay white surplice.³

The CANON, whose character is drawn with no small degree of acrimony by his servant, was clothed in black garments, with a white surplice: he had also a hat hanging by a lace upon his back; and the Poet informs us, that he supposed him to be a canon, because his cloak was sewed to his hood.

The SOMPNOUR⁴ was a voluptuous knave, and his character is drawn with much sarcastic humour; but all that we learn concerning his dress is, that “he had a large garland upon his head; and a buckler,” says the poet, “had he maked him of a cake.”⁵

The PARDONER,⁶ equal in knavery to the former, is represented as just returned from Rome, having his wallet filled with reliques and indulgences. He rode with his long yellow hair spread in large tresses upon his shoulders; his hood, which “for jollity” he would not wear, was trussed up in his wallet; and the only covering for his head was a cap, to which he had sewed a vernicle, to shew, I presume, on the one hand, that he had been at Rome, and, on the other, what kind of wares he dealt in. The remaining parts of his dress are not described.⁷

The MILLER, the poet says, was “a stout chorle:” he was clothed in a white coat, with a blue hood, and wore a sword and a buckler by his side:⁸ he is represented as a proud, quarrelsome fellow; and that, when he went abroad, he

squares resembling the glazing of the church-windows. Shoes agreeable to this description occur frequently in the MSS. of the fourteenth and fifteenth centuries; and the reader will find them represented upon plates LXXIV. LXXXII. LXXXIII. LXXXV. and LXXXVI. of this work, and especially upon the last plate where they appear in great perfection; the two figures upon that plate are taken from a MS. called *Liber Regalis*, preserved in the archives of Westminster Abbey, said to have been made expressly for the coronation of Richard the Second, and, consequently, during the life-time of Chaucer.

¹ *Light waget*, or watchet.

² That is, laces or ribbands. These points were sometimes used to fasten the garment in the front, but more frequently to connect the pourpoint, or jerkin, with the hose, when the hose answered the purpose of the breeches; and sometimes, as probably in the present case they were used merely for the sake of ornament.

³ “And thereupon he had a gay surplice,
As whyte as is the blossome in the ryse.”

⁴ It was the office of the Sompnour to summon uncanonical offenders to the archdeacon’s court.

⁵ [His dress in the MS. consists of a blue surcoat and red hose.—ED.]

⁶ Or distributor of indulgences.

⁷ [In the Egerton MS. his dress is scarlet trimmed with white, his cap is also scarlet with the Vernicle obvious in front. His hose blue. The cross of latoun in his hand is coloured at the points, yellow, red, and blue.—ED.]

⁸ [And is so represented in the MS.—ED.]

was armed with three weapons of defence ; a long *pavade*, or dagger, with a sharp blade, which he wore by his belt ; a jolly *popere*, or bodkin, which he bore in his pouch ; and a Sheffield *thwittle*, or knife, which he carried in his hose.¹ On holidays he wore his tippet round about his head, and figured away in red-coloured hose, made of the same sort of cloth as his wife's gown.

The SHIPMAN was the captain, or commander of a trading vessel, which the Poet calls a *barge*. Concerning his dress, we only learn that he wore a gown of falding,² reaching to his knees, and a dagger under his arm, suspended by a lace which passed about his neck.

The PLOUGHMAN appears, from the character given of him, to have been a petty farmer, and, like his brother, the Parson, possessed of more integrity than riches. We only learn, from the Introduction, that he, "rode in a *tabard* ;" but in the Prologue to his own Tale, there are added his hat, his staff, and his scrip, in which he carried "both bread and leeks." It is also said, that his clothes were ragged in consequence of walking much abroad.

The HABERDASHER, the CARPENTER, the WEAVER, the DYER, and the TAPESTRY-WORKER,³ were all wealthy burghers of London ; and to use the Poet's own words,

All they were yclothed in a lyvere
Of a solempne and a great fraternyte ;

that is, I presume, the livery belonging to their company. Their clothes were new, the chapes of their knives were wrought with silver, their pouches and their girdles were clean, and neatly ornamented with the same metal.

Among the females who formed part of this jovial company, a Prioress is first introduced. She is represented as a mighty precise dame, with her wimple neatly pinched, or plaited ; she had a handsome cloak ;⁴ and bore upon her arm a rosary of coral beads, the gaudes or ornaments belonging to them being all of green : to the rosary was attached a broche, or buckle, of polished gold, on which was written a capital A, surmounted by a crown, with a poesy below, signifying, that "*Love conquers all things.*"⁵

¹ [In the Introduction, it is only said, "a sword and buckler wore he by his side."—ED.]

² A kind of coarse cloth. [In the Egerton MS. this gown is painted of a dark colour. His cap of dingy reddish fur.—ED.]

³ The weaver and the tapestry-worker are called, in the Introduction, *webbe* and *tapyser*.

⁴ Ful fetyse was her cloke.—[In the MS. the cloak is black and the under dress white.—ED.]

⁵ On which there was fyrst wrytten a crowned A,
And after that ("Amor vincit omnia.")

The WIFE OF BATH. In this personage Chaucer has drawn, at full length, the character of a bold shameless woman, whose chief occupation was gossiping and rambling abroad in pursuit of the fashionable diversions, whenever her husband, by his absence, gave her sufficient opportunity. Her pertness and her loquacity are finely delineated. Among other qualities, she is said to have possessed the art of making fine cloth.¹ It appears, that she was expensive in the materials of her dress; the kerchers, or head-linen, which she wore on a Sunday, were, the Poet says, so fine, that they were equal in value to ten pounds:² her stockings, on the present occasion, were made of fine red scarlet cloth, and straightly gartered upon her legs:³ her shoes were also new,⁴ to which she had a pair of spurs attached, because she was to ride on horseback; and, for the same reason, she wore a *foot-mantle*, that is, an outer garment of the petticoat kind, bound round her hips, and reaching to her feet, to keep her gown, or surcoat, clean. Her head was wrapped in a wimple;⁵ over which she wore a hat as broad as a buckler or a target; and she herself informs us, in the Prologue to her Tale, that, upon holidays she was accustomed to wear “gay scarlet gowns.”⁶

The CARPENTER'S WIFE. She was not one of the company going to Canterbury; but is the heroine of the Miller's Tale; and her dress is partially described: the collar of her white shift was embroidered both before and behind with black silk; her outer garment is not specified; but her girdle was barred or striped with silk:⁷ the apron bound upon her loins was clean and white, and full of plaits:⁸ the tapes⁹ of her white volupere, or head-dress, were embroidered

¹ Of clothe making she had such an haunt,
She passed hem of Ipre or of Gaunte.

² Her kerchers ful fyne were of grounde,
I durst swere they wayden ten pounde.

³ *Ful strayte ystrained* in the printed edition; but, in a MS. Harl. 7333, *ful streyte eteyed*. I have given the latter reading.

⁴ And shoos ful moyste and newe. MS. *ibid*.

⁵ Y wymped wel.

⁶ And weared on my gay skarlet gytes.—[In the Egerton MS. her gown is scarlet, and the foot-mantle wrapped round it, light blue. Her broad hat is black. Her head dress beneath it is of the reticulated kind and is white with blue lacing.—ED.]

⁷ A seynte she weared barred all with sylke.

⁸ A barme clothe as white as morowe mylke,
Upon her lendes ful of many a gore.

⁹ I am inclined to think the word *tapes*, in this passage, means the hem or border of her cap, or volupere.—[I should rather say, the laces, which form the checquer-work on the white head-dress of the Wife of Bath, in the illumination. Vide Note 6, above.—ED.]

in the same manner as the collar of her shift ; her fillet, or head-band, was broad, and made of silk, and “set full high ;” that is, I apprehend, with a bow or top-knot on the upper part of her head. Attached to her girdle was a purse of leather tasseled, or fringed, with silk,¹ and ornamented with latoun in the shape of pearls.² She wore a *broche*, or fibula, upon “her low collar,”³ as broad, says the poet, as the boss of a buckler : her stockings are not mentioned ; but her shoes, we are told, “were laced high upon her legs.”

The foregoing extracts include all that is material, relative to the habits appropriated to the characters described by Chaucer in his *Canterbury Tales*.⁴ I shall only add a few quotations from more modern authority, but expressed in the same general way.

In the history of John Whitcomb, a wealthy clothier of Newbury, the dress of his widow, after she had laid aside her weeds, is thus described : “She came

¹ Tassed with silke.

² Perled with latoun. I have followed Warton’s explanation of this passage, which I think is perfectly right. [Except that Warton explains *latoun* as *cloth of gold*, being an abbreviation according to his notion, of *cheklatoun* ! Latoun is a kind of copper or mixed metal resembling brass in colour, much used during the middle ages for implements and ornaments. The cross which the Pardoner carries is said by Chaucer to have been of latoun. Did Mr. Warton imagine that to have been also of cloth of gold ?—ED.]

³ The *lowe collere*, here mentioned by the Poet, I take to be the collar or border of the gown, or kirtle, made lower than that of the shift, because it should not hide the embroidery of black silk. The *broche*, it is true, was sometimes worn upon the shift ; as it is said of *Largess*, in the *Romance of the Rose*, that she opened the collar of her robe ; for, there she had,

Of gold a broche ful wel wrought,
And certes it missate her nought ;
For, through her smocke, wrought with silke,
The flesh was seen white as mylke.

But the *lowe collere* cannot in the above instance, be properly applied to the shift ; for, if the Carpenter’s wife had no collar to any other part of her dress, the adjective is altogether superfluous. The *broche* occurs at the bottom of plate XCVI.

⁴ [I will however add the descriptions of the rest of the figures in the Egerton MS. The Parson is represented in a gown and hood of scarlet, such being, as Mr. Todd has observed, the habit of a ministering priest in England until the time of queen Elizabeth. The nun’s priest is in a gown of brownish purple with a blue hood. His cap is red with a tassel at the top. The cook is in a red doublet, and wears an apron. The manciple is in a surcoat of light blue, with open sleeves lined with light brown ; his cap is of light brown, and his purse or gipechiere of the same colour, hangs from a white sash. The canon’s yeoman appears in a green vest with brown hose and hood, and short or quarter boots.—ED.]

out of the kitchen, in a fair train gown stuck full of silver pins, having a white cap upon her head, with cuts of curious needle-work under the same, and an apron before her as white as driven snow." Her wedding-dress is also specified, in the same history, in the following manner: "The bride, being habited in a gown of sheep's russet, and a kertle of fine worsted; her head attired with a billiment of gold, and her hair, as yellow as gold, hanging down behind her, which was curiously combed and plaited, according to the manner of those days;¹ was led to church between two boys, with bride-laces and rosemary tied about their silken sleeves."

The maidens employed in spinning are prettily described in the following lines, which also occur in the book just referred to:

" And in a chamber close beside,
Two hundred maidens did abide,
In petticoats of stammel red,
And milk-white kerchers on their heads;
Their smock-sleeves like to winter's snow,
That on the Western mountains flow;
And each sleeve with a silken band
Was fairly tied at the hand:
These pretty maids did never lin,
But in that place all day did spin."

Skelton, poet-laureat to Henry the Seventh, has left us a humorous description of the person and habit of Elynor Rummung, a noted hostess in his time. The part that regards her dress runs thus:

" In her furr'd flocket,
And grey russet rocket;
Her duke² of Lincolne greene;
It had been hers, I weene,
More than fortye yeare,
And so it doth appeare;
And the greene bare threads
Look like sere weedes,
Wither'd like hay,
The wool worn away;
And yet I dare say,

¹ That is, in the reign of Henry the Eighth.

² [*Duke* is a misprint for *huke* or *hyke*, a cloak of this period.—ED.]

She thinkes herself gay
 Upon a holyday,
 When she doth array,
 And girdeth in her gates,
 Stitch'd and prank'd with plates,
 Her kirtle Bristow red ;
 With cloths upon her head :
 They weigh a sow of lead.
 —She hobbles as she goes,
 With her blanket hose,
 Her shoone smear'd with tallow."¹

The dress of the Country Ale-wife, in the succeeding century, is thus particularized by a contemporary writer : “She put on her fairest smocke ; her petticoat of a good broad red ; her gowne of grey, faced with buckram ; her square-thrumed hat ; and, before her, she hung a clean white apron.”²

In the thirteenth century, and probably much prior to that period, a long and slender waist was considered by our ancestors as a criterion of elegance in the female form ;³ we ought not, therefore, to wonder, if it be proved that tight lacing and confining of the body was practised by the ladies, even in early times, and especially by such of them as were inclined to be corpulent.—In an ancient poem, entitled *Launfal*, it is said of two maidens, belonging to the Lady Triamore, daughter of the king of the fairies :

“ Ther kerteles were of rede sandel,
 I lascid small, joliff, and well :
 There might none gayer go.”⁴

But in the original, which is in French, the same is more fully expressed. It says, “they were richly habited, and very straitly laced.”⁵ And of the Lady Triamore herself :

“ The lady was clad in purple pall,
 With gentill bodye and middle small.”⁶

¹ MS. Harl. 7333.

² History of George Dobson, printed A.D. 1607.

³ In a poem cited by Warton, which he conceives to be as ancient as the year 1200, a lover says of his mistress : “Middle heo she hath mensk full small.” The word “*mensk*” being probably put for *maint*, much. History of English Poetry, vol. I.

⁴ MS. Cotton. Caligula, A. 2.

⁵ Vestues ierent richement

Lacies mult estreitement. MS. Harl. 978.

⁶ MS. Cotton. ut supra.

In another poem, probably more ancient than *Launfal*, a fine lady is described with a splendid girdle of beaten gold, embellished with rubies and emeralds about her "middle small."¹

Gower, speaking of a lover looking at his mistress, says,

" He seeth hir shape forthwith all,
Hir body round, hir middle small."

And, in another place, describing several beautiful ladies together, he informs us, that

" There bodyes were long and small."²

Chaucer, representing the Carpenter's wife, as a handsome, well made young woman, says: "her body was gentil," that is, elegant, "and small as weasel;"³ and, a few lines afterwards, that she was

" Long as a maste, and upright as a bolte."

The same idea of beauty in the female form prevailed in Scotland, as we learn from a passage in *Dunbar's Thistle and the Rose*;⁴ where the Poet, introducing a great number of elegant ladies, tell us, that

" Their middles were as small as wands."

It would be endless to transcribe the various passages that might be adduced in confirmation of what has been said upon this subject; but these already laid before the reader will, I trust, be thought sufficient.⁵

The custom of strait-lacing is severely reprobated by a writer of the seventeenth century, who was a physician:⁶ his words are these: "Another foolish affectation there is in young virgins, though grown big enough to be wiser; but they are led blindfold by custom to a fashion, pernicious beyond imagination; who, thinking

¹ MS. Harl. 2253.

² In his "Confessio Amantis." MS. Harl. 7184.

³ *Canterbury Tales*.

⁴ Cited by Warton, *History of English Poetry*, vol. II. 267.

⁵ [The practice of strait lacing and of wearing low dresses is thus denounced by a French writer of the fifteenth century. "Par detestable vanité les femmes d'estat maintenant font faire leurs robes si basse a la poitrine et si ouvertes sur les épaules que on voit presque leur sein et toutes leurs épaules, et bien en avant en leurs dos, et si étroites par le faux du corps que a piene peuvent elles dedans respirer, et souventes fois grand douleur y souffrent pour faire le corps menu." *Pierre des Gros. Le jardin des nobles.*—ED.]

⁶ John Bulver, in his "Artificial Changeling," printed 1653, page 339.—We have quoted pretty largely from this author in the preceding chapter.

a slender waist a great beauty, strive all that they possibly can, by streight lacing themselves, to attain unto a wand-like smallness of waist, never thinking themselves fine enough, untill they can span the waist : by which deadly artifice, they reduce their breasts into such a streighth, that they soon purchase a stinking breath ; and, while they ignorantly affect an angust or narrow breast, and to that end, by strong compulsion, shut up their waists in a whalebone prison, they open a door to consumptions.”

In my own time, I remember it to have been said of young women, in proof of the excellence of their shape, that you might span their waists ; and, about thirty years back, I saw a singing girl at the Italian Opera, whose waist was laced to such an excessive degree of smallness, that it was painful to look at her ; for, the lower part of her figure appeared like the monstrous appendage of a wasp's belly, united to the body by a slender ligament.

A small waist was decidedly, as we have seen before, one criterion of a beautiful form ; and, generally speaking, its length was anciently regulated by a just idea of elegance, and especially in the thirteenth century. In the fourteenth the women seem to have contracted a vitiated taste ; and, not being contented with their form, “ as God had made it,” introduced the corset or boddice, a stiff unnatural disguisement, even in its origin.¹ From this time the length of the waist was continually fluctuating ; sometimes it was unreasonably short ; and sometimes being carried to the other extreme, it was so preposterously lengthened that it descended in the front much lower than the hips. Both extremes are very inelegant ; but the latter is in my idea, by far the more disgusting. To the boddice succeeded the *whale-bone prison*, as Bulver calls the stays, which are even more formal than the boddice ; and, when accompanied with the wheel-fardingale, form a complete and monstrous disguisement for the female figure.²

The following poetical descriptions will probably convey to the mind a just idea of the splendour displayed by the ladies in early times, so far, at least, as it

¹ At least, at this period, it makes its first appearance in the ancient MS. delineations. See it represented in plate XCIV. [I am at a loss to know what Mr. Strutt can have taken for “ a corset or boddice,” either in the plate referred to or in any illumination of the fourteenth century. The loose garment faced and bordered with fur (“purfyled with pellure”) round the wide openings at the sides, through which is seen the tight fitting body of the kirtle, confined by a belt over the hips, has been often mistaken for a sort of jacket worn over a robe with full skirts.—ED.]

² See the portrait of Anne of Denmark, queen to James the First, plate CXLII. This dress, though ornamented with much splendour, is so stiff and unnatural, that it is perfectly disgusting.— [“Disgusting” is a strong epithet.—ED.]

had respect to the richness of apparel and sumptuous adornments of the person : the first is extracted from the visions of Pierce the Ploughman ;¹ and, as the language of the original is obsolete, I shall so far modernize it, as to make it intelligible to the reader. “ I saw,” says the poet, “ a woman very richly clothed : her garments were faced² with the finest and purest furs that were to be produced upon the earth. Her robe was a scarlet colour in grain, and splendidly adorned with ribbands of red gold, interspersed with precious stones of great value.” Her head-tire he tells us, he had not time to describe ; but “ her head was adorned with so rich a crown, that even the king had not a better. Her fingers were all of them embellished with rings of gold,³ set with diamonds, rubies, and sapphires, and also with oriental stones or amulets, to prevent any venomous infection.”⁴

John Gower, who was contemporary with Chaucer, describes a company of ladies, clothed all alike in kirtles, with rich capes or mantles, party coloured white and blue, embroidered all over with various devices : “ their bodies,” says the poet, “ were long and small, and they had crowns of gold upon their heads, as though each of them had been a queen.”⁵

In the metrical romance of Launfal, two damsels belonging to Lady Triamore are described in kirtles of red cendal,⁶ laced close to their bodies ; their mantles were of green-coloured velvet, handsomely bordered with gold, and lined with rich furs ; their heads were neatly attired ; their kerchiefs were ornamented with cut-work, and richly striped with wires of gold ;⁷ and upon their kerchiefs they had each of them a *pretty* coronal embellished with sixty gems, or more. And of the Lady Triamore, in the same poem, it is said, that her cheeks were as red as the rose, when it first blossoms ; her hair shone upon her head like gold wire, falling beneath a crown of gold,

¹ A poem so called, written in alliterative measure. Its author, according to Warton, was Robert Longland, a secular priest, who flourished about 1350.

² Purfyled with pellure. If the reader prefers *edged* to *faced*, I have no objection.

³ In the printed edition of this poem the line stands thus : “ Fettesliche her fingers were fretted with gold wyer.” But in a very old copy MS. Harl. 2376, it is thus varied, “ on al her fyf fyngers ful richelyche rynged :” the reader must judge for himself, whether the poet meant to say, that the “ five fingers” of both her hands were so ornamented, as I suppose he did.

⁴ Orientals and ewages, venemis to destroye.

⁵ Confessio Amantis, MS. Harl. 7184.

⁶ A very rich species of silk. See page 3.

⁷ Ther kercheves were well schyre,

And rayed ryche with gold wyre. MS. Cotton, Caligula, A. 2.

richly ornamented with precious stones; her vesture was purple; and her mantle lined with white ermine, was also elegantly faced with the same.¹

The state assumed by a proud woman, wife to a rich merchant, after her husband was knighted, is finely described by Massinger, in the *City Madam*. I shall give the passage in the Poet's own words:

“ ——— Your borrow'd hair,
Powder'd and curl'd, was, by your dresser's art,
Form'd like a coronet, hanged with diamonds
And richest orient pearls; your carkanet,
That did adorn your neck, of equal value;
Your Hungerland bands, and Spanish Quellio ruffs.
Great lords, and ladies, feasted to survey
Embroidered petticoats; and sickness fain'd,
That your night-rails, at forty pounds a-piece,
Might be seen with envy of th' visitants;
Rich pantables, in ostentation shewn;
And roses, worth a family. ———
————— And, when you lay
In child-bed, at the Christ'ning of this minx,
I well remember it; as you had been.
An absolute princess; for, they have no more:
Three sev'ral chambers hung; the first with arras,
And that for waiters; the second, crimson satin,
For the meaner guests; the third with scarlet
Of rich Tyrian dye; a canopy
Over the brat's cradle; you in state,
Like Pompey's Julia!”²

The usage of silk, satin, velvet, and other costly stuffs, was restricted by the sumptuary laws to personages of rank. The inefficacy of these laws has been mentioned on several occasions, and is equally applicable to the present prohibition; for, it clearly appears, from undoubted authority, that in defiance of the penal statutes, the most costly stuffs were worn by all such as were sufficiently opulent to purchase them. These gay dresses, however, seem to have commanded

¹ The original French is—

Un cher mantel de blanc hermine,
Covert de porpre Alexandrine;

that is, a costly mantle of white ermine, covered with Alexandrine purple

² This excellent comedy was, I believe, first published A. D. 1659.

some degree of respect amongst the lowest classes of the people ; and for this reason, in Jonson's *Tale of a Tub*, dame Turf rebukes her man for his familiarity with lady Tub, saying, "Saucy puppy, to use no more reverence to my Lady and her velvet gown."¹

There is, I believe, no nation under the sun that is totally divested of foppery ; the same affectation of singularity stimulates the savage to decorate his person with gaudy feathers, that actuates the minds of the more civilised parts of mankind, and urges the usage of fine clothing, and equipments of splendour. Our Saxon ancestors had their beaux among them ; and their chief pride seems to have consisted in the length and beauty of their hair, and the painting and pouncing of their skin ;² the Danes, however, greatly excelled the Saxons in the curling and decorating of their hair ; and, during their residence in England, were very formidable rivals, winning and securing the affections of the finest ladies.³ Soon after the establishment of the Normans in this country, we find that a loose effeminate dress, a mincing gait, and long-pointed shoes, were marks of gallantry.⁴ Long hair was suppressed by the interdiction and example of Henry the First ; but, in a little time after the death of that monarch, the beaux of the day revived the darling fashion ; and their long locks, curled and plaited, floated again upon their shoulders.⁵

At the close of the thirteenth century, and during the whole of the fourteenth, cutting, pouncing, and quaintness of form, were added to the garments of the beaux. Variety of examples occur in the plates that accompany this work ; but two in particular, which I shall briefly notice ; the first is a figure to the right, in the circle, at the bottom of the seventy-fourth plate. He appears to be loaded with drapery ; the front of his hood, the edging of his sleeves, and the borders of his tabard, or mantle, for I am not certain which of the two appellations properly belong to it, are ornamented with cut-work. The second is a front figure, upon the seventy-sixth plate. This fine gentleman has a baldric, or sash, of uncommon length, passing over his left shoulder, and decorated with bells of gold.⁶

The frontispiece to the second volume exhibits two gallants of the fifteenth century ; and a third, which is the most perfect beau, appears upon the hundred and thirty-second plate. The three figures there given are all of them repre-

¹ This comedy was published A.D. 1640 ; but written, probably, much earlier.

² See page 72, Vol. I.

³ Page 37, Vol. I.

⁴ Pages 86, 100, Vol. I.

⁵ Pages 86, 95, Vol. I.

⁶ [This figure is from a MS. of the fifteenth century.—ED.]

sentations of the same personage, and occur in the frontispiece to a very beautiful illuminated manuscript of the Romance of the Rose.¹ We see him on one side just risen in the morning, before he has completed his dress: he is taking a needle from his needle case, on purpose to sew, or baste, the sleeves; and the reason given in the poem is, because he was going into the country. The passage, translated by Chaucer, runs thus:

“ A sylver nedyl forth I drowe,
 Out of an aguyler queynt ynowe,²
 And gan this nedyl threde anone;
 For, out of towne me lyste to gone—
 And with a threde bastynge my sleeves³—
 Alone I went ;” &c.

A similar operation was also necessary to be performed upon the sleeves of the ladies' garments, to make them fit properly, as we learn from a subsequent passage in the same poem; where, speaking of the dress of a young lady, the poet says: “To render her vesture more perfect, a silver needle was filled with a thread of fine gold, and both her sleeves were closely sewed.”⁴

Upon examining the dress of this gentleman, as it appears in the first figure, we find, that the lower portion of the sleeves belonging to his doublet are partly open, from the wrist towards the elbow, and especially upon his left arm, which supports the auguyler, or needle-case; the opening is extended nearly the whole length beneath the arm; and his shirt is seen below it, in a long flat fold. If we look at the middle figure, who is full dressed, I think we shall easily discover, that the opening of the sleeve is less extensive, and the linen drawn closer to the wrist, and puffed out with more rotundity, than in the former instance. It is probable, therefore, that this protuberance of the shirt was deepened or flattened at pleasure; and, for that reason, much of the lower part of the sleeves was left open, to afford the beaux of the time an opportunity of manifesting their taste, in the size and disposition of these ornamental extensions. The sleeves of the ladies' gowns are also frequently represented open from the

¹ MS. Harl. 4425.—[This MS. is of *quite the close* of the fifteenth century, (circa 1490).—ED.]

² “D'ung aguillier mignot et gent;” which may be rendered, “a neat and elegant needle-case.

³ Cousant mes manches.

⁴ D'une aiguille bein affilée,
 D'argent de fil d'or enfillée,
 Lui a pour mieulx estre vestues
 Ses deux manches estroit cousues. Rcm. de la Rose, line 21917, et infra.

elbow to the hand, saving only a partial union of the seam at certain distances, through which the interior garment is puffed out. The number of these puffings are various. In the frontispiece to the second volume of this work, we find four distinct divisions, and nearly of equal size, upon the sleeve of the lady towards the left-hand. In another delineation, copied upon the hundred and twenty-fourth plate, there are but three. These sleeves, I suppose, were left open by the fabricator of the garment: and the number of the attachments, and the size of the puffings, depended upon the fancy of the wearer. This explanation of the foregoing passage I give, however, with diffidence: I am well aware it may be liable to several objections; but I must add, that it appears to be, upon the whole, sufficiently obvious and agreeable to the tenor of the two quotations.¹

In the sixteenth century, we see the beau with the body and sleeves of his doublet cut full of slashes of various sizes. It is fitted close to the arm at certain parts, and puffed out between them to a considerable distance, to display the apertures to the greater advantage. The reader will find an example of this kind, in the large figure inclosed in a border, upon the hundred and thirty-seventh plate. At the close of this century, the dress was much varied; and the following description of a fop is given us by Ben Jonson, in the play entitled *Every Man out of his Humour*.² The poet has introduced *Fastidio*, particularising the parts of his habit, and recounting a misfortune that happened to him in a duel, as follows: "I had on a gold cable hatband, then new come up, of massie goldsmith's work, which I wore about a murrey French hat, the brims of which were thick embroidered with gold twist and spangles; I had an Italian cut-work band, ornamented with pearls, which cost three pounds at the Exchange."—He then proceeds to mention certain circumstances relative to the duel, and goes on: "He," that is, his antagonist, "making a reverse blow, falls upon my embossed girdle—I had thrown off the hangers a little before; strikes off a skirt of a thick satin doublet I had, lined with four taffataes; cuts off two panes of embroidered pearls; rends through the drawings out of tissue; enters the lining, and skips the flesh; and, not having leisure to put off my silver spurs, one of the rowels caught hold of the ruffle of my boot, it being Spanish leather, and subject

¹ [It is scarcely necessary to remind the reader that the *Roman de la Rose* was written at the close of the thirteenth century, and that the illuminations here described represent dresses of the end of the fifteenth, and consequently throw no light whatever upon the costume alluded to by the authors of the poem. They are authorities only for their own time, i. e. circa 1490.—ED.]

² Printed A.D. 1599.

to tear; overthrows me; and rends me two pair of stockings, that I had put on being a raw morning—a peach-colour and another.”¹ In the same play, another character, complaining of the manners of the times, says :

“ But that a rook, by wearing a py’d feather,
The cable hat-band, or the three-pil’d ruff,
A yard of shoe-tye, or the Switzer knot
On his French garters, should affect a humour.”

In the seventeenth century, we meet with another short description of the fashionable parts of dress, by Jonson :²

“ ———— 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 Geneva, set
With Brabant buttons—all my given pieces;
My gloves, the natives of Madrid;” &c.

The beaux in this century used to paint their faces. In the old play called *The Widdow*,³ Valeria says to Ricardo:—“Are you painted?” and adds, that “one painted beau has just been here.” To which he replies: “Here—I think I smell him: ’tis vermilion, sure, and oil of Ben.” They also wore ear-rings in their ears. Master Matthew, in *Every Man in his Humour*,⁴ says to Brain-Worm, “I will pawn this jewel in my ear.” And they used perfumes: thus, a young gallant declares, that he “will go down to his grandsire like a lord. A French ruff,” says he, “a thin beard, and a strong perfume, will do it.”⁵ And Jonson, in one of his comedies,⁶ has introduced a tailor, who informs a young fop, that “the pockets in the garment he has just brought home were as good as the lady Estifania’s—right Spanish perfume,” adds he: “they cost twelve pounds the pair.” Their gloves were also perfumed.

¹ In the same play, Fungoso, reckoning up the price of Fastidio’s dress, says: “Let me see; the doublet—say fifty shillings the doublet—and between three and four pounds the hose;—then the boots, hat, and band;—some ten or eleven pounds will do it all.”

² *The New Inn*, first acted A.D. 1629.

³ Written conjointly by Johnson, Fletcher, and Middleton; but it was not published till A.D. 1652, posterior to all their deaths.

⁴ First acted A.D. 1608.

⁵ In a comedy called “*A mad World, my Masters*,” written by Thomas Middleton, and published A.D. 1608.

⁶ Entitled “*The Staple of News*,” first acted A.D. 1625.

The wearing of boots was exceedingly prevalent in the seventeenth century; and this fashion seems to have been considered as a mark of gentility.¹ The beau of this century may be seen, at the bottom of the hundred and forty-third plate,² in what, I presume, might be called his full dress.

The honest historian, Stowe, informs us that, in his memory, “*he* was held to be the greatest gallant, or beau, *who* had the deepest ruff, and the longest rapier:” these articles of finery became at last sufficiently preposterous, to attract the royal notice, and caused her majesty, meaning queen Elizabeth, not only to make proclamation against both, but “to place,” adds my author, “selected grave citizens at every gate, to cut the ruffs, and break the swords of all passengers, if the former exceeded a yard, wanting a nail, in depth, or the latter a full yard in length.”³

John Owen, dean of Christ-church, and vice-chancellor of Oxford, used to go in *querpo*, like a young scholar, with powdered hair, snake-bone band-strings,⁴ a lawn band, a large set of ribbands pointed⁵ at the knees, Spanish leather boots, with large lawn tops, and his hat most curiously cocked.⁶ In most of these particulars, the figure at the bottom of the hundred and forty-third plate may afford sufficient illustration; a dress, however, improper enough for a clergyman.

At a time when Charles the Second was at Newmarket, Nathaniel Vincent, doctor of divinity, fellow of Clare Hall, and chaplain in ordinary to his majesty, preached before him; and made his appearance with a long periwig, with holland sleeves, according to the fashion in use among the gentlemen at that time. This foppery displeased the king, who commanded the duke of Monmouth, then chancellor of the university, to cause the statutes concerning decency of apparel among the clergy to be put in execution; which was accordingly done.⁷

I shall conclude this chapter with the following lines, extracted from the Life of Thomas Parr, well known for his longevity: they are written by John Taylor, the Water Poet; who, contrasting the simplicity of Parr’s manner

¹ Thus, in a comedy called *Cupid’s Whirligig*, it is said of one of the characters: “He is a gentleman, I can assure you, Sir; for, he walks always in booties.”

² [“The beau of *this century*,” as Mr. Strutt loosely calls the figure alluded to, is a beau of the date of 1640-50. A beau twenty years earlier or later in that century would have been an entirely different looking personage.—ED.]

³ Stowe’s *Annals*, fol. 869.

⁴ Or band-strings with large tassels.

⁵ That is, with points, or tags, at the end of them.

⁶ It was in the year 1652 that he appeared in this dress. *Ath. Oxon.* vol. II. col. 738.

⁷ *Ath. Oxon.* vol. II. col. 1033.

of living with the splendour and luxury of the opulent, declares, that it is highly blameable.

“ To wear a farm in shoe-strings edged with gold,
And spangled garters worth a copyhold ;
A hose and doublet which a lordship cost,
A gaudy cloak three mansions' price almost ;
A beaver, band, and feather for the head,
Prized at the church's tythe, the poor man's bread ; &c.”

CHAP. V.

DRESSES APPROPRIATED TO PARTICULAR SITUATIONS AND CIRCUMSTANCES.—THE KING'S LIVERIES.—HIS BADGES AND COLOURS.—NOBLEMEN'S AND GENTLEMEN'S LIVERIES.—GIVEN TO PERSONS NOT ENTITLED TO WEAR THEM.—THE EXTENT OF THIS EVIL HURTFUL TO THE COMMUNITY.—ACTS FOR RESTRAINING THESE ABUSES.—PARTICULAR COLOURS AFFECTED BY PERSONS OF HIGH RANK, WORN BY THEIR INFERIORS, BY WAY OF COMPLIMENT.—HERALDS AND MESSENGERS.—THEIR HABITS.—BLUE COATS, THE SERVING MEN'S BADGES.—MINSTRELS AND PLAYERS WEARING THE BADGES OF NOBLEMEN.—THE LOW ESTATE OF THE ENGLISH DRAMA IN ITS INFANCY.—MASQUERADE HABITS AND MUMMERIES.—A DREADFUL ACCIDENT WHICH HAPPENED AT A MASKING.—SEVERAL MASQUERADES AND MUMMERIES DESCRIBED.—THE LORD OF THE MISRULE.—MAY-GAMES.—HABITS APPROPRIATED TO FOOLS AND JESTERS.

THE officers and servants of the king's household were usually distinguished by some peculiarity in their habits, consisting either in the fashion, the materials, or the colour, which were varied according to the several degrees of the wearers. These habits are called, in the ancient records, the king's liveries.

It was also customary for the king, on certain occasions of solemnity, to present to his courtiers uniform suits of clothing, embroidered with some device, according to his pleasure.¹

The nobility, who imitated the pomp and state of the king, seem much to have prided themselves in the attendance of a numerous retinue, and especially at such times as they were called upon to make their appearance in a public manner. To all of their followers they also gave their liveries, which, in some instances, consisted only of a hood, or hat, of a particular colour; in others, of complete suits, embroidered with the badge or cognizance of the donor. Variety of citations might be made from history on the present occasion; but I shall content myself with the two that follow; and they will give the reader some idea of the nature and extent

¹ In the twelfth year of Richard the Second, a grand tournament was held in Smithfield, where all of the king's party appeared in a uniform, having their surcoats, their arms, their shields, and their trappings, decorated with white harts; and every hart had a crown of gold round his neck, with a chain of the same metal attached thereto; "*whiche hertys,*" says the translator of the Polychronicon, "*were the kynge's levery,*" or rather, his badges, "*that he gaf to lordes, ladyes, knyghtes, and squyers, to knowe his houshold people from other.*" Polychronicon, printed by Caxton, A. D. 1482, lib. ult. cap. vi. fol. 397.

of this custom, the vestiges of which are still remaining in the houses of the opulent.

In the thirty-sixth year of the reign of Henry the Sixth, Richard Nevil, earl of Warwick, being summoned to London, with the other great estates, came with a train of six hundred men, all of them clothed in red jackets, embroidered both before and behind with ragged staves.¹—And, in the reign of Henry the Eighth, the earl of Oxford made his appearance on horseback, preceded by fourscore gentlemen, clothed in a livery of Reading tawney, every one of them having a chain of gold about his neck, and followed by one hundred tall yeomen in the same livery, but without the chains; and all of them had the earl's cognizance of the blue boar embroidered upon the left shoulder.²

Those who wore the livery, or cognizance of a nobleman, were considered as his servants; and, being under his immediate protection, they enjoyed certain privileges and peculiar exemptions; but these privileges were frequently extended to many that were not the servants of the noblemen whose badges they wore; and the liberty of granting them indiscriminately became a subject of serious complaint, and called for the interference of the legislature. The following extracts from the Parliamentary Rolls will abundantly prove, that the grievance was very extensive, as well as dangerous, to the community at large. The liveries and badges of noblemen were, shamefully, made a matter of traffic, and multiplied to such a degree, as to threaten the subversion of peace and good order.

In the first year of the reign of Richard the Second, a complaint was made to parliament, stated in the following terms: "Because that divers persons of small revenues of land, rent, and other possessions, do make great retinue of people, as well of esquires as of others, in many parts of the realm, giving them hats,³ and other liveries of one suit⁴ by the year, and taking of them the value of the same liverie, or percase double the value, by such covenant and assurance, that every one

¹ The Bear and Ragged Staff was the badge or cognizance of the earls of Warwick. John Rouse, an artist by no means contemptible, has represented the principal actions of Thomas Beauchamp, earl of Warwick, in a series of exceedingly neat drawings; and many of them are well composed. In several instances, the retinue of the earl are depicted in a dress exactly similar to that said to be worn by the followers of Richard Nevil, in the above extract. The drawings of Rouse are in the Cottonian library, marked Julius, E. iv. and all of them are copied in the second volume of *The Manners and Customs of the English*.

² Stowe's Survey of London, pages 73, 74.

³ Chaperons.—[The *chaperon* was a *hood* and not a *hat*. Vide the fantastically shaped *chaperons* of Richard II's time. Pl. LXXXVII. figs. 2, 3, 4, 5, 6, and 9.—ED.]

⁴ Livere d'un suyte.

of them shall maintain the other in all quarrels, be they reasonable or unreasonable, to the great mischief and oppression of the people." This statement of the grievance produced the following answer: "It is ordained, and assented, that the statutes and ordinances made in such case before this time, be duly executed; and moreover, the King doth strictly command, that from henceforth no such livery shall be given to any man, for the maintenance of quarrels, nor for other confederacies, upon pain of imprisonment and grievous forfeiture to the king. It is also further commanded, that the justices of the assizes shall diligently enquire concerning all of them that gather themselves together in fraternities by such livery, to do maintenance; and they which shall be found guilty thereof shall be duly punished, every man according to his desert."¹

By virtue of the preceding act, one might naturally expect to find the evil totally suppressed; but, on the contrary, it was necessary, in the sixteenth year of the same reign, to have recourse again to parliament; and then it was ordained, that no yeoman, nor any other man who was not above the rank of an esquire, should wear any sign or livery, unless he was a menial servant, and actually resided for a constancy in his master's house:² before this act was instituted, it appears that the handicraft men and tradesmen, who served a nobleman's family, were included in the number of his suite, and permitted to wear his livery.³ In the second year of Henry the Fourth, these statutes were confirmed, with additional clauses; such as, that no lord shall give any livery, or sign, to any knight, esquire, or yeoman, the prince excepted, who might give his honourable livery.⁴ The king's livery and colour might be worn by his son, and by the dukes, counts, barons, and baronets of the realm, either in his presence, or out of his presence; but knights and squires might wear them in his presence only; and all other persons of lesser estate were prohibited the wearing of them at all.⁵

In the eighth year of the same monarch's reign, these restrictions were extended to the clergy; and the complaint at that time exhibited to the parliament⁶ proves, that the former laws had not been sufficiently efficacious.

¹ Ruffhead, Statutes at Large, vol. I. cap. vi. p. 335.

² S'il nestoit meignal et familier continuelment demeurant en le hostiel de son Seigneur. Rot. Parl. A. D. 1392. MS. Harl. 7064.

³ Specified as follows: taylors, drapers, shoemakers, tanners, bakers, butchers, and other artificers.

⁴ Ruffhead, vol. I. p. 442.

⁵ Rot. Parl. MS. Harl. 7066.

⁶ It states, that great personages, as well spiritual as temporal, granted their liveries to many idle people, amounting, in some instances, to two hundred, and, sometimes, to still great numbers; who fomented quarrels, murders, and extortions, under colour of protection by their liveries. It was there-

We may easily conceive, that such colours, as were particularly affected by the king, would readily be adopted by his courtiers, and especially by such of them as were usually attendant upon his person; and, by way of compliment to him, on state-occasions, the nobility and public bodies of men appeared in those colours, without any reference to the liveries and exemptions above-stated. The mayor, accompanied by the citizens of London, in a very large company on horseback, met Richard the Second and his queen upon Black Heath, all of them, according to Knyghton, being clothed in the king's-colours, that is to say, in party-coloured gowns of white and red; and conducted them first to Saint Paul's church, and afterwards to the royal palace at Westminster.

The liverymen of the city of London, and probably the burghers of other cities in England also, exclusive of the livery and badges belonging to their own companies, frequently complimented the mayor, by appearing in his. Such of them, says Stowe, as chose to do so, "gave at least twenty shillings in a purse, with the name of the donor marked upon it, and the wardens delivered it to the mayor by the first of December; for, which, every man had sent to him four yards of broad cloth, rowed, or striped athwart, with a different colour, to make him a gown; and these were called *rey-gowns*, which were then the livery of the lord-mayor, and also of the sheriffs, but each differing from the others in colours. Of the olden times I read, that the officers of this city wore gowns of party-colours; as, the right side of one colour, and the left side of another. In the sixteenth year of Henry the Eighth, Sir William Bayly, being then mayor, alledging that the cloths of rey were evilly wrought, requested that his officers might, that year, contrary to ancient usage, wear cloth of one colour; which request was granted. In late time, each man gave forty shillings to the mayor for benevolence; and received four yards of broad-cloth for his gown: this condition was performed by Sir Thomas White, in the first year of the reign of queen Mary; but Sir Thomas Lodge, instead of four yards of broad-cloth, gave three yards of satin for a doublet; and, since that time, the three yards of satin are turned into a silver spoon."¹

The herald, whose office anciently was that of a special messenger, when he appeared in his official capacity, had his lord's badge, or cognizance, attached to some part of his habit. The earliest representation that I have met with of the fore ordained, that the statutes enacted by Richard the Second should be put in full force, and a forfeiture of an hundred shillings imposed upon the donor, and forty shillings upon the receiver, of such livery. Neither might any company, or congregation, assume any livery, but what was properly belonging to them, under the penalty of forty shillings, to be paid to the king. MS. Harl. 7066.

¹ Stowe's Survey, page 652.

herald is in a manuscript, said to have been written at the commencement of the thirteenth century. He is there delineated kneeling, and holding a charter, or some such kind of instrument, with a seal hanging from it; his head is covered with a white cap, or coife, which is fastened under his chin; and the badge of his office, in the form of a small shield, is fastened upon his left side, and, apparently, to his girdle.¹

In the fourteenth century, we see this officer depicted² with some variation: he is kneeling, and delivering a letter sealed; his hair is extended beneath his coife, which is not fastened under his chin: he bears a long spear upon his right shoulder; and his badge is round, having a shield of his lord's arms inclosed; it seems also to be placed in a more conspicuous manner than in the former instance.

In the fifteenth century, he approaches nearer to the modern herald,³ and wears a tabard embroidered with the cognizance of his sovereign. This tabard consists of four portions: the two largest hang from his shoulders, on each side of his body, like two great wings: one of the smaller portions covers his breast; and the other falls upon his back.

In the sixteenth century, the fashion of the tabard was sometimes changed, and the manner of wearing it considerably altered; the shorter portions were put on the shoulders, and the longer portions sufficiently extended to cover the whole of the body, both before and behind; but it continued to be left open at the sides, from the arm-pits downwards, in a state nearly similar to the herald's tabards at the present time.⁴

¹ See the figure kneeling, Plate LII.—[This is not strictly a herald. Vide note 4.—ED.]

² See the middle figure at the bottom of plate LXXXIII.—[Nor this. Vide note 4.—ED.]

³ See the figures to the right and left, at the bottom of plate CXI.—[The figures here depicted are those of pursuivants. Vide note 4.—ED.]

⁴ He is drawn by John Rouse, in his *Life of Thomas Beauchamp Earl of Warwick*. See the first note, page 185.—[Mr. Strutt appears to have been ignorant of the following passage translated from Upton's "*De Studio Militari*," in "*Leigh's accedens of Armory*." London, 1562. And as it not only contains some curious information respecting officers at arms, which I do not remember meeting with in any other works; but is also perfectly explanatory of the various figures of Heralds, &c. collected in these volumes, I shall take the liberty of introducing it verbatim, modernizing only the spelling.—“Of these officers of Arms I say at this day are sundry sorts, and that of sundry services and are diversely created and made, whereof shall I shew you, beginning at the lowest, with Upton's own words. It is necessary, saith he, that all estates should have Currours (Runners) as sure messengers for the expedition of their business, whose office is to pass and repass on foot, being clad in their princes colours parted upright, as the one half white and the other black, like as the Sergeants of the Law do give their liveries in time of their feast. These I say, have *the arms of their sovereigns painted on their boxes, the which should be*

Upon the hundred and thirty-sixth plate, we find a figure kneeling, and in the action of delivering a message. His tabard is by no means analogous to those

fixed to their girdle, and set on the reins of their back, on the left side. It is not permitted to them to bear the armes of their Lord in any other sort. These are knights in their offices, but not noble, and are called *Knights Caligates of Arms* because they wear startups to the middle leg. These when they have behaved themselves wisely and served worshipfully in this room the space of seven years, then were set on horseback and called *Chivalers of Arms*, for that they rode on their Sovereign's messages. *Then were they clad in one colour, with their garments guarded of the colours of their sovereign, bearing their boxes, with their sovereign's arms painted thereon, on the left shoulder, and not elsewhere.* These must be so virtuous as not to be reproved, for Solomon saith, an ungodly messenger falleth into mischief. These are made by the Herald of that province, by the taking of the box from his girdle, and putting it to his shoulder, and to see whether he can ride, ministering unto him a special oath. The Knight Chevalier humbly kneeling upon his knee, in the which time of receiving his oath he shall have no spurs on.

A POURSUIVANT.

“When he (the Knight Chevalier) hath served in that room seven years, if his Sovereign please, he may exalt him one degree higher, which is to be created a Poursuivant ; that must be done with somewhat more solemnity, and on no less a feast day than on a Sunday, in such sort as followeth. The Herald at Arms of the province that he must be Poursuivant to, indued with his Prince's coat of Arms with his left hand, holdeth the Poursuivant by the right hand in the manner of a leading. The same Herald beareth in his right hand a cup of silver filled with wine and water commixed, and drawing near unto his sovereign, of whom (in the presence of many witnesses to this called) he asketh of his said sovereign, what is the name of his poursuivant. The sovereign telleth the name, by the which name, the Herald createth him, pouring upon his bare head some of the wine and water before spoken of. Then he putteth over his head upon his shoulders, a coat of the Arms of his Sovereign, *overthwart*, that is to say, *the maunches* (sleeves) *of the coat to be on his breast and back.* On that fashion shall he wear the same as long as he is poursuivant and none other ways. But here I leave out the oath that should be ministered to him for lengthening of time. After which oath ministered, the sovereign giveth unto him the cup wherewith he was created, which he beareth in his right hand until he come out of the Palace. This poursuivant when he rideth must wear *black spurs*, the which he must have on at the time of his creation, and when he hath served any time, he may, at the pleasure of the Prince be created an Herald, even the next day after he is created a poursuivant, which is done in this order.

THE CREATION OF A HERALD.

“. . . . The Herald is not created but only at the hand of the Prince, before which creation he shall have his admonition given him by the secretary of the same prince, as in these ten articles hereafter followeth.

“The first, You shall be ready in your apparel of arms at all Coronations, Creations and Christenings, and in all high feasts, and with all your power you shall give instructions of the same to all officers of arms serving under you.

“The second, You shall give yourself to your learning, and teach officers under you of all services appertaining to honour.

above described : it is narrower and longer, and bears no distinguishing mark or insignia of his office. This deficiency, however, is supplied by a kind of mace, which he holds in his right hand. Hence it is probable, that he was intended by the painter to represent a serjeant at arms, rather than an herald ; which may well account for the difference in his habit.

To the above observations it is necessary to add, that messengers are very frequently delineated, in the performance of their duty, without any insignia to distinguish them ; and such a one the reader will find at the bottom of the one hundred and eleventh plate, taken from the same manuscript that contains the two others in company with him, who appear in their embroidered tabards.

“ 3. Ye shall be expert in betrothing of princes and princesses, as well as in numbering of the people.

“ 4. Ye shall oft make visitation of kingdoms and provinces.

“ 5. You shall honour knighthood in all the arts thereof.

“ 6. You shall not suffer one gentleman to malign another, and railing you shall let (stop) to the uttermost of your power.

“ 7. In doing of arms and martial acts you shall favour no party but make true report.

“ 8. Ye shall be at all public proclamations done on your Prince's behalf in his coat of arms.

“ 9. Ye shall not disclose the secrets of ladies and gentlewomen to any man or woman, whatsoever you know by them.

“ 10. Ye shall flee taverns and hazzarding.

“ The Prince then asketh him, whether he be a gentleman of blood, or of a second coat armour. If he be not, he endueth him with lands or fees and assigneth unto him and his heirs a congruent arms ; then like as the messenger is brought in with the Herald of his province, so is this poursuivant brought in with the eldest Herald. Who at the commandment of the Prince doth all the solemnities, as to *turn the coat of arms setting the maunches thereof on the arms of the said poursuivant*, and putteth about his neck a collar of SS. the one S. being argent, the other S. sable, and when he is named, the Prince himself taketh the cup from the Herald, which cup is all gilt, and poureth the water and wine upon the head of the said poursuivant, creating him by the name of an Herald, which when the oath is ministered giveth the same cup that he was created withal unto the same new Herald, who bearing the same in his right hand maketh a largess in the hall of his Sovereign.”—Fol. 71-3.

From this elaborate description, the original of which was written at the commencement of the fifteenth century, we learn that the first figure described by Mr. Strutt, is a Knight Caligate of Arms, or foot messenger, having what Mr. S. calls his badge of office, but which we are told was a box, of a shield-form, and fastened to his girdle on the left side, the only way he might wear it. The second figure, from the box being round and placed as Mr. Strutt says in a more conspicuous manner, is perhaps a Chevalier of Arms or Knight-rider, the degree below a Poursuivant, wearing his box on the left shoulder instead of at the left side.

The figures on Plate CXI. are evidently Poursuivants wearing the tabard of arms with the sleeves on the breast and back, according to the strict ordinances then in force ; and in Rouse's Life of Beauchamp Earl of Warwick, we have the Herald himself, with his tabard worn in the usual manner.—ED.]

At the commencement of the seventeenth century, and probably long before that period, *blue coats* were common badges of servitude ;¹ and they are frequently alluded to as such in the early plays. The elder Palatine, in "The Witts," a comedy, written by Sir William Davenant, says : "Believe me to be an arrant gentleman, such as in his scutcheon gives horns, hounds, and hawkes—hunting nags, with tall eaters in *blew coats*, sans number ;"² and Jonson, in his *Masque of Christmas*,³ describing the habits of his characters, makes this stage-entry for one of them : "*New Year's Gift*, in a *blew coat like a serving man*." Some temporary prohibition, probably, occasioned the following speech in a comedy entitled *The Fleire* :⁴ "Since *blew coats* were left off, the kissing of the hand is the serving-man's badge." If such a prohibition ever did exist, it certainly was but of short duration, as may be proved by the previous quotations ; for, *The Fleire* was written and published one year anterior to the *Masque* by Jonson, and twenty-one to *The Witts* by Davenant ; yet both these authors speak of the usage as being still in fashion at the time in which they wrote.

The *Trencher-Cloak*, according to the following passage in a comedy entitled *The Swaggering Damsel*,⁵ was worn by waiting-men : one of the principal characters says to the servant, "Who shoulde waite upon me the whilst ? wherefore do I give you three pounds a yeare, and a trencher-cloake ?"

Minstrels and players were formerly retainers in the houses of the nobility : they wore the livery and badges of the master to whom they belonged ; and, under that sanction, travelling from place to place, exhibited their performances for hire. In the reign of queen Mary, a remonstrance from the privy council was presented to the lord president of the North, stating, "that certain lewd," that is, dissolute or ignorant, "persons, to the number of six or seven in a company, naming themselves to be the servants of Sir Francis Lake, and wearing his livery, or badge, upon their sleeves, have wandered about these North parts, representing certain plays and interludes reflecting on her Majesty and king Philip, and the formalities of the Mass."—These, according to Warton, were "family minstrells, or players, who were constantly distinguished by their master's livery or badge."—

¹ Howe, the continuator of Stowe's *Chronicle*, speaking of the times prior to those of his own memory, says : "When every serving-man, from the highest to the lowest, carried a buckler at his backe, suspended by the hilt or pommel of his sword, which hung before him." Stowe's *Annals*, fol. 1024.

² Acted at Black Friars A. D. 1636.

³ Presented at court A. D. 1616.

⁴ Written by Edward Sharpman A. D. 1615.

⁵ Written by Robert Chamberlaine, and printed A. D. 1640.

In consequence of the above remonstrance, Sir Francis Lake was enjoined to correct his servants so offending.¹

In former times, says an author who wrote in the reign of queen Elizabeth, "a nobleman's house was a commonwealthe in itselfe; but, since the reteining of these caterpillers," meaning the vagrant players, "the credite of noblemen hath decaied, and they are thought to be covetous, by permitting their servants, which cannot live of themselves, and whoome, for neerness, they will not maintain, to live at the devotion or almes of other men, passing from countrie to countrie, from one gentleman's house to another, offering their service; which is a kind of beggarie: who, indeede, to speak more trulie, are become beggers for their servants: for, commonlie, the good wil men beare to their lordes makes them drawe the stringes of their purses to extend their liberalities to them, where otherwise they would not."²

Under the appellation of minstrels no doubt, was included all such persons as studied music professionally, and performed for pay. It seems certain, that some peculiar kind of dress was generally adopted by those melodious itinerants; and from seeing them frequently depicted in habits altogether different from those in common usage, I am led to conclude that, in addition to their musical talents, they often exhibited certain tricks of buffoonery, to which the quaintness of their dress was accommodated:³ we may then consider them as a kind of mimics; and

¹ Warton's History of English Poetry, vol. III. p. 202. It appears that this remonstrance was dated A.D. 1556.

² A scarce little pamphlet, entitled "A Second and Third Blast of Retreat from Plaies and Theatres." It is anonymous, and was published A.D. 1580.

³ Two musicians of the thirteenth century are represented upon plate LII.; the first is a piper, crowned with a garland, apparently of ivy, made in an unusual form, and extending widely from his head; the other is playing upon the violin, and has the skirts of his tunic indented, a fashion perfectly singular at that period. [Mr. Strutt seems to have forgotten his own remark, at page 30 of this volume, where he shows that as early as 1188, such garments (*decisos et laceatos*) had become obnoxious to the legislature, and refers his reader to this very figure.—ED.] In Chaucer's time, it appears, that they wore red hats. The following lines are in the Ploughman's Tale:

" ——— — . — He was no cardynall
With a redde hatte as usen minstrals."

And we learn another part of their habit from the following story, recorded in a MS. we have frequently had occasion to refer to, written towards the latter end of the fourteenth century:—"An esquire, of good family and fortune, who, being a young man, was inclined to appear like a beau; and, making one at a festival where a large company of the nobility of both sexes were assembled, he came," says

probably they were the primitive introducers of the strange disguisements that make up the medley of a modern masquerade; and, by such a double exhibition the exertions of a single minstrel might afford no small degree of merriment to minds unprepared for any superior species of entertainment. We frequently find them in company with other drolls, whose performances consisted of dancing, of tumbling, or of balancing, to the music.¹ It appears indeed, that dancing and tumbling, in former times, differed but little, if at all, from each other; at least, they seem to be often confounded: a remarkable instance occurs to my memory.—In a splendid manuscript, written and illuminated at the commencement of the thirteenth century,² which contains a short Bible history, embellished with many curious paintings, there is one picture representing the daughter of Herodias in the presence of Herod; but, instead of *dancing*, according to our acceptation of the word, she is literally *tumbling*, or making a somersault, with her hands upon the ground.³

It is needless to insist on the usage of masks by the Grecian and Roman comedians; the fact is well established; but in this country, they probably made their first appearance in the plays of miracles, as they were called, which were exhibited to the common people at the public festivals, and also during the season of Lent.

The English Stage, in its infancy, displays a lamentable picture of ignorance

the author, “clothed in a cote-hardy after the guyse, *fashion*, of Almayne, *Germany*; and, having saluted the guests, he sat down to dinner; when a knyght of ‘grete worshippe,’ well acquainted with his family, addressed himself to him, and requested to know what he had done with his ‘fedyll,’ *fiddle*, or his ‘ribible,’ *meaning perhaps the harp*, or the instrument of music he professed to play upon. The young man assured him, that he was totally unacquainted with the practice of any musical instrument. ‘Then, Sir,’ replied the Knight, ‘it is not fitting that you should derogate so much from the honour of your ancestors, as to counterfeit the array of a minstrel, without being able to supply his place. Those I have known of your family maintained their rank, and would have blushed to have appeared in such counterfeit disguisements.’ The young gentleman took the rebuke in good part, retired from the company, gave the coat-hardy to his servant, and apparelled himself as becoming his station, and so returned. All who were present commended his wisdom, in prudently submitting to the counsel of his friend.” Harl. MS. 1764. See a farther account of this MS. in page 122.

¹ Representations of all these performances frequently occur in the illuminated MSS. whence several examples are given in the first and second volumes of the *Manners and Customs of the English*.

² In Bibl. Harl. insig. 1527.

³ Another painting, representing a girl tumbling upon her hand to the music, occurs in a MS. in the Cotton library, marked Domitian, A. II.; which is nearly as ancient as that above mentioned.

and immorality ; for, though the subjects of the drama were chiefly selected from Scripture history, yet the ludicrous manner in which those subjects were treated and the daring impiety the representations of them frequently required, are objects of admiration in the present day. One would think it impossible to enter into the head of a reasonable being, to personate the DEITY ; or of an author, to make the creation of the Angels part of a stage-spectacle ; or, that GOD and the Devil should be opposed in a quibbling dialogue, and the spectators amused by the blasphemous retorts of the latter, who, indeed, in variety of instances, seems to have supplied the place of a buffoon, being distinguished by an hideous mask, ludicrously adapted to the purpose.¹

In the wardrobe-rolls of Edward the Third, cited by Warton,² there is an account of the dresses for furnishing the plays or sports of the king,³ held in the castle of Guildford at the festival of Christmas ; and, on this occasion, there were expended eighty tunics of buckram, of various colours ; forty-two visors of various similitudes ; that is, fourteen of the faces of women ; fourteen of the faces of men, with beards ; and fourteen heads of angels, made with silver ; twenty-eight crests ;⁴ fourteen mantels embroidered with heads of dragons ; fourteen white tunics, wrought with heads and wings of peacocks ; fourteen with the heads of swans, with wings ; fourteen tunics, painted with eyes of peacocks ; fourteen tunics of English linen, painted ; and fourteen other tunics, embroidered with stars of gold." From this inventory, I should judge that the sports to which they belonged were rather of the masquerade or mummery kind, than stage-performances ; and resembled those pompous shows so frequently exhibited in the

¹ In Skelton's *Nigromansir*, a moral interlude, played before King Henry the Seventh at Woodstock, and printed in 1504, one of the stage-directions is, "Enter Balzebub with a berdc ;" in Turpin's *History of Charlemagne*, chap. xviii, the Saracens appear, "habentes larvas barbatus et cornutas dæmonibus consimiles," that is, having bearded masks, with horns, like devils ; and, in the old French romance by Philip Mouskes,

" J'ot apries lui une barboire,
Com diable cornu et noire ;"

alluding to the *mimic*, or *buffoon*, having a "bearded mask black like a devil."

² *History of English Poetry*, vol. I. p. 238. This record is dated A.D. 1348.

³ *Ad faciendum ludos domini regis*.

⁴ Mr. Warton says, "I do not perfectly understand the Latin in this place ; viz. "14 crestis cum tibiis reversatis et calculatis, et 14 crestes cum montibus et cuniculis." I conceive them to have been literally *crests*, forming the superior part of the head-dress ; having the specified representations of legs with the feet shod and mountains, with the conies embroidered or painted upon them."

reign of Henry the Eighth, in which the monarch himself usually became an actor. In order to give the reader some idea of the manner in which they were conducted, I shall lay before him the following description of two of those pompous pageants.

In the first year of his reign, according to Hall,¹ this king, “upon Shrove Sunday, prepared a goodly banket”—I give it in the author’s own words—“in the parliament-chamber at Westminster, for all the ambassadours which were here out of diverse realmes and countries.”—At night, “after the banket was ended,” a show was presented to the guests, in the following order: “There came in a drumme and a fife, appareiled in white damaske, having grene bonnets and hosen of the same sute: than certayne gentlemen followed, with torches, apparayled in blew damaske, purfeled² with amcs grey, facioned like an awbe;³ and, and on their heddes, hoodes; with robbes, and long tippettes to the same, of blew damaske; visarde.⁴ 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 poyntes, 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, of fyne doket golde;⁵ the upper partes of their hosen, of like sewte and fascion; the nether partes were of scarlet powdered with tymbrelles⁶ of fyne golde; having on their heades bonets of damaske silver flatte, woven in the stole, and thereupon wrought with golde and ryche fethers in them; all in visers. After them entered six ladyes; whereof, two were appareyled in crymosyne satyn, and purpull, embrowdered with golde, and by vynettes⁷ ran floure-de-lices⁸ of golde; with marvellous ryche and straunge tiers upon their heades: other two ladies in crymosyne and purpull, made like long slops,⁹ embroudered and fretted with golde, after the antique fascion;

¹ In his *Union of the Families of Lancaster and York*, fol. vii; of the life of Henry VIII. A.D. 1509.

² Edged, or trimmed.

³ The *alb*, a species of white linen surplice, worn by the ecclesiastics.

⁴ Holinshed says, *in visards*; that is, they were all *masked*.

⁵ Or, as in Holinshed, *duket gold*; that is, of the same standard as the *ducat*.

⁶ A musical instrument of the drum kind; probably, like the modern *tabour*.

⁷ Sprigs or branches.

⁸ Fleurs de lis.

⁹ A slop, or *sloppe*, in the ordinances for mourning, is defined, a *cassock* for ladies and gentlemen. not open before. [Vide page 211 of this vol. note 3. And yet at this very period the term slop was applied to loose breeches, as we have before pointed out. Vide pages 136 (note 2), 143, (note 2) and 204 of this volume.—ED.]

and over the slop, was a shorte garment of cloth of golde, scant to the knee, facioned like a tabard¹ all over with small double rolles, all of flatte golde, of damaske fret, and fringed golde; and on their heads, skaynes² and wrappers of damaske golde, with flatte pypes—that straunge it was to beholde: the other two ladyes were in kyrtels of crymosyne and purpul satyn, embroudered with a vynet of pomegranettes of golde; all the garments cut compass-wyse, having demy-sleeves, and naked doune from the elbowes; and over their garments were *vochettes* of *pleasances*,³ rouled with crymsyne velvet, and set with letters of golde, lyke charectes :⁴ their heades rouled in pleasauntes and typressets, like the Egipcians, embroudered with golde; their faces, neckes, armes, and handes, covered in fyne pleasaunce blacke, some call it Lumberdines; which is marveyulous thinne; so the same ladies seemed to be nygrost,⁵ or Blackmores. Of these six ladyes, the lady Mary, syster to the kyng, was one. After the kinge's grace, and the ladyes, had daunced a certayne tyme, they departed every one to hys lodgyng."

In the third year of his reign, the same monarch appointed a grand entertainment at Greenwich; and, in the hall, there was represented a castle called *La Fortresse dangereux*. Six ladies looked out of the windows, clothed in richest russet satin, laid all over with leaves of gold, and every ownde⁶ was knit with laces of blue silk and gold; and upon their heads they had coifs and caps, all of gold. After this pageant had been drawn about the hall, that the queen, and the nobility assembled with her, might survey it; the king entered, accompanied by five knights, apparelled in coats, "the one halfe," say my author, "of russett satyn, spangled with spangles of fyne gold, the other half of riche cloth of golde; having cappes upon their headdes, of russet satin, embroudered with works of fine golde bullion."—The castle was stormed, and, after a vigorous resistance, carried by the reiterated efforts of these intrepid warriors; who, having obtained access to the ladies, brought them down into the hall, where they danced together a considerable time, and then departed.⁷

We may form some conception of the expensiveness of these exhibitions from

¹ A garment open at the sides. See pages 29, and 188.

² *Sharfs* in Holinshed, vol. III. p. 305.

³ I do not know what kind of ornament the *vochet* was: the *pleasaunce* was certainly a species of lawn or gauze, and probably imported from Lombardy; for, just below, Hall says, some call it *Lumberdine*. In another part of his history, he speaks of "kerchiefs of pleasaunce striped with gold."

⁴ Characts in Holinshed; probably for characters.

⁵ Negroes.

⁶ The *ownde*, says Holinshed, is a worke waving up and doune; vol. III. p. 860. [From the French, *onde*, wave. The heralds have the term *owndy*, for wavy.—ED.]

⁷ Hall's Union, in the Life of Henry VIII.

the following curious circumstance, which happened at one of them. A pageant was made in honour of the queen, when she first appeared in public after the birth of prince Henry.¹ In this pageant, great splendour was displayed; the king and his companions were superbly habited, and their dresses adorned with letters and other devices of gold. After the dancing was done, the maskers permitted the company near them to take the ornaments from their garments, in token of liberality; which, says Hall, “the common people, perceyvyng, ranne to the kyng, and strypped hym into hys hosen and doublet, and all his companions likewise. The ladies were also spoiled; and, if the king’s guard had not suddenly interfered, and put the people back, it is thought that more mischief would have ensued: the king, however, was not offended, but suffered the outrage with much good humour; and the affair was terminated without any evil consequence. Our author assures us, that one person only, a shipman of London, got possession of as many of the letters as were sold for three pounds thirteen shillings and eight-pence; which proves how valuable the garments must have been in their original state.”²

The earliest representations of masking habits, that I have met with, occur in two beautiful transcripts of Froissart’s Chronicle: they appear to be coeval with each other; and, certainly, both of them belong to the fifteenth century.³ I have appropriated the hundred and sixteenth plate to this subject; and the three figures there given, will be best explained, by relating the history to which they properly refer.—Among the various pastimes contrived for the amusement of Charles the Sixth of France, on his recovering from a mental derangement, masquerades or mummeries may certainly be included; and an exhibition of this kind was presented at the marriage of a young knight belonging to the royal household.⁴ “The king,” says Froissart, “caused six coats to be made of linen cloth, which were covered with pitch, for the purpose of attaching to the cloth a sufficient quantity of fine flax, in form and colour resembling human hair.” These coats were privately prepared in a chamber belonging to the palace. The king and five of his courtiers retired from the company, and, having undressed

¹ February 13, A.D. 1510.

² Hall’s Union, Henry VIII. p. 11.

³ [The copy in the royal collection is the latest in date. The costume being of the time of Edward IV. The Harleian copy exhibits that of the reign of Henry VI. I need scarcely warn the reader that neither gives us the dress of Froissart’s own time.—ED.]

⁴ Ung jeune chevalier de Vermandois, et d’une demoiselle de la royne, et tous deux estoient de hostel du roy et de la royne. Chronique de Jehan Froissart, vol. IV. chap. 52.

themselves to their shirts, were clothed in the linen coats, which were made to fit them very exactly; and, when the apertures necessary for the putting of them on were closely sewed up,¹ “they appeared,” says the historian, “like savage men,² covered with hair from the head to the foot;” and they were so perfectly disguised, that no one in the assembly could possibly know them; five of them were fastened the one to the other:³ and the sixth, which was the king, marched in the front, and led them to the dance. The strangeness of the sight soon brought a crowd about them; and the duke of Orleans, who came into the hall at the same time, being determined to satisfy his curiosity respecting their persons, inadvertently held a torch so close to the dress of one of them, that it took fire, and the flames instantly communicated to the coats of the other four; and the combustible quality of their habits⁴ rendered it impossible for the fire to be easily extinguished, so that they were burnt in a terrible manner: two of them died upon the spot; two more were carried to their own apartments, where they expired in the course of two days, in dreadful agonies; the fifth escaped with life,⁵ though much burnt, by detaching himself from his comrades, and running into the butler’s office,⁶ which was near the hall, and plunging himself into a large copper vessel⁷ full of water used by the domestics for washing the cups and dishes. The king was fortunately at a distance when the calamity happened, talking to the Duchess of Berry, who, seeing the danger he was in, threw the train of her robe over him, and prevented any communication of the flames from his unfortunate companions, which might otherwise have taken place during the confusion necessarily occasioned by an accident so sudden and so dreadful in its effect.⁸—On the plate just referred to, the reader will find two of these *savage men*; and both of them are supposed to be suffering from the flames, which the illuminator could not otherwise represent than by long streaks

¹ Et ilz furent dedans consuz et joinets, &c.

² Hommes sauvages. The old translation, by Lord Berkley, runs thus: “They seemed like wyld wode houses, full of here, fro the top of the heed to the sowle of the foote.”

³ Cinq tous attaches lung a lautre, et le roy tout devant, qui les menoit a la dance.

⁴ Le poix en quoi le lin estoit attache a la toille, et les chemises estoient seiches et delices, &c.

⁵ The two who died on the spot were, Charles de Poitiers and the son to the Comte de Valentinois; the other two were, the Comte de Jouy, and Yvain de Foix; and the one who escaped was the Seigneur de Nanthoillet.

⁶ La bouteillerie.

⁷ Ung cuvier.

⁸ This calamitous accident happened in the twelfth year of the reign of Charles the Sixth, or A.D. 1392.

of vermilion, and they are omitted in the engraving. The middle figure upon the same plate is one of the domestics attending upon the occasion; and the profile of his mask is given in the circle at the bottom.

In the last year of the reign of Edward the Third,¹ and on "the Sunday after Candlemas-day, one hundred and thirty citizens of London, disguised and well horsed, in a mummary,² with the sound of trumpets, sackbuts, cornets, shawms, and other musical instruments, and innumerable torches of wax, rode from Newgate, through the Cheap, over the bridge, through Sowthwark, and so to Kennington beside Lambeth, where the young prince, afterwards Richard the Second, remained with his mother.—In the first rank rode forty-eight, habited like esquires, two and two: they were clothed in red coats and gowns of say, or sandal, with comely visors on their faces: they were followed by forty-eight like knights, clad in the same coloured garments; then succeeded a single personage, arrayed like an emperor; and after him, at some distance, another, attired like a pope; who was followed by twenty-four cardinals; and, after them the rear was closed by eight or ten others, with black unhandsome visors, supposed to have been legates from some foreign potentates. When the procession entered the manor of Kennington, the maskers alighted from their horses, and entered the hall on foot; when the prince, his mother, the duke of Lancaster his uncle, the Earls of Cambridge, Hertford, Warwick, and Suffolk, with divers other lords, came into the hall, and were saluted by the mummers. They then cast a pair of dice upon the table, inviting the prince and his company to play; which being accepted, they so cast the dice, that the prince and his company were constantly the winners. By this means they presented to the prince a bowl of gold and a cup of gold, and a ring of gold to the princess; and to the nobility attending they presented, in like manner, a ring of gold. After which, they were feasted; and, the music being commanded to play, the prince and the lords danced with the mummers; and, after the dance, the mummers were again invited to drink; and then they took their leave, departing as they came."³

Maskings were frequently made in the houses of persons of opulence on joyful occasions, such as marriages, christenings, the celebration of birth-days, and the like; but they seem, in few instances, to have been extended beyond the mummeries just mentioned, and consisted principally in the procession of different characters, who passed in rotation before the guests; and, one or more of them having said somewhat in honour of the solemnity, they departed as they came.

¹ A.D. 1377.

² Which was also a species of masquerade.

³ Stowe's Survey of London, page 79.

The form and ornaments appropriated to the dresses used in these maskings depended upon the mere whim and caprice of the characters concerned, without having any established standard by which they might be regulated. It would be therefore absurd to attempt the investigation of either, even if the materials for such a purpose were as extensive as, in reality, they are deficient. Masquerades are very rarely represented in the paintings prior to the last century; and, when they are, they convey no favourable idea of the taste of the times.

Stowe, speaking of the "sports and pastimes" usually practised in England at the festival of Christmas, gives us the following information: "In the King's court, wherever he chanced to reside at that time, there was appointed a lord of Misrule, or master of merry disports; the same merry fellow also made his appearance at the houses of every nobleman and person of distinction; and, among the rest, the lord mayor and the sheriffs had severally of them their lord of the Misrule, ever contending, without quarrel or offence, who should make the rarest pastimes to delight the beholders. This pageant potentate began his rule at All-hallon eve, and continued the same till the morrow after the feast of the Purification: in all which space, there were fine and subtile disguisings, masks, and mumeries."¹ In country places the lord of the Misrule was elected in a different manner; his reign was shorter; and the time of his election appears, from the following curious extract, to have been at a more genial season of the year than at London. This author² thought very differently from Stowe respecting these kinds of amusements: he condemns them with much asperity; and perhaps the reader will think, with me, that he is perfectly justified, if the pageantry really was conducted with that total want of decorum which seems to have been the foundation of his complaint. Sunday was, surely, an improper day for such gambols, and the church, or church-yard, for their exhibition!—"First of all," says he, "the wilde heads of the parish, flocking together, chuse them a grand captaine of *mischiefe*, whom they innoble with the title of the *Lord of the Misrule*; and him they crowne with great solemnity, and adopt for their king. This king, anoynted, chuseth fourth twenty, or forty, threescore, or a hundred, lustie guttes, like to himselfe, to wait upon his lordly majesty, and to garde his noble person. Then, every one of these men he investeth with his liveries, of green, yellow, or some other light wanton colour. And, as though they were not gaudy ynough, they bedecke themselves with scarffes, ribbons, and laces, hung all over with gold ringes, pretious stones, and other jewels:

¹ Survey of London, p. 79.

² Philip Stubs; from whom I have so largely quoted in the preceding chapter.

this done, they tie about either leg twenty or forty bells, with rich handkerchiefs in their hands, and sometimes laide across over their shoulders and necks, borrowed for the most part of their pretie Mopsies and loving Bessies. Thus, all thinges set in order, they have their hobby-horses, their dragons, and other antiques, with their pipers and thundering drummers, to strike up the devil's dance withal. Then march this heathen company towards the church, their pipers piping, their drummers thundering, their stumps dauncing, their bells jynghing, their handkerchiefs fluttering about their heades like maddemen, their hobby-horses and other monsters skirmishing amongst the throng; and in this sorte they goe to the church, though the minister be at prayer, or preaching—dauncing and singing with such a confused noisc, that no man can heare his own voyce. Then, after this, aboute the church they goe againe and againe, and so forth into the church-yard, where they have commonly their sommer-halls, their bowers, arbours, and banquetting-houses set up, wherein they feast, banquet, and daunce, all that day, and, peradventure, all that night. And thus these terrestriall furies spend the Sabbath day. Then, for the further innobling of this honourable lord, they have also certain papers, wherein is painted some babberie¹ or other of imagery worke; and these they call my Lord of Misrule's badges, or cognizances: these they give to every one that will pay money for them, to maintain them in their heathenish devilrie—and he, who will not show himself buxome to them, by giving them money, shall be mocked, and flouted shamefully; yea, and many times carried upon a cowlstaff, and dived over head and ears in water, or otherwise most horribly abused. And so assotted are some, that they not only give them money, but also wear their badges and cognizances upon their hattes or their cappes openly.—Another sort of fantastical fooles there be, who bring the lord of the Misrule and his accomplices, some bread, some good ale, some new cheese, some old cheese, some custards, some craknels, some cakes, some flaunes, some tarts, some creame;” and few of them came empty-handed.—These sports correspond so perfectly with the May-games frequently alluded to in the dramatical writings of the last century, that I cannot well define the differenc. The same author has, in a separate section, described the May-games, and the manner of decorating and raising of the may-pole; in which we find no mention of the hobby-horses, morrice-dancers, and other performers; which certainly formed part of the motley group. In a comedy entitled the Knight of the Burning Pestle,² Ralph, one of the characters, appears as lord

¹ For *babery*; that is, something fine and gaudy, fit only to please children.

² By Beaumont and Fletcher, written A. D. 1611; first published A. D. 1613.

of the May, saying: "With gilded staff, and crossed scarf, the May lord here I stand;" and, after addressing the group of citizens who are assembled round him, he adds: "and lift aloft your velvet heads and slipping off your gown, with bells on legs, and napkins clean unto your shoulders tied, with scarfs and garters, as you please;" &c. and of the hobby-horse we have a fuller account in the *Vow-Breaker*, a tragic-comedy;¹ where Miles, a clownish fellow, speaks as follows: "Have I practised my reines, my carreeres, my pranckers, my ambles, my false trots, my smooth ambles, and Canterbury paces; and shall the mayor put me beside the hobby-horse?—I have borrowed the fore-horse bells, his plumes and braveries; nay, had his mane new shorn and frizelled.—Am I not going to buy ribbons and toys of sweet Ursula for the Marian; and shall I not play the hobby-horse?—Let not Joshua know it by any means, he'll keepe more stir with the hobby-horse, than he did with the pipers at Tedbury bull-baiting: provide thou the dragon, and let me alone for the hobby-horse."—And some time afterwards he says:—"Alas, Sir, I come to borrow a few ribbands, bracelets, ear-rings, wyertyers, silk girdles, and handkerchiefs for a morice. I come to furnish the hobby-horse."

I shall here introduce to the reader a new character; and I think that the peculiarity of his dress entitles him to a place in this part of the work. He is represented, as he appeared at four different periods, upon the seventy-first plate. The properties belonging to this strange personage, in the early times, are little known at present; they were such, however, as recommended him to the notice of his superiors, and rendered his presence as a sort of requisite in the houses of the opulent. Yet certainly, if the illuminators of the thirteenth century² have done him justice, he is an object calculated to excite the pity and compassion of the spectators, rather than their merriment. He bears the squalid appearance of a wretched idiot, wrapped in a blanket which scarcely covers his nakedness, holding in one hand a stick, with an inflated bladder attached to it by a cord, which answered the purpose of a bauble; and thus we see him depicted at the bottom of the plate. If we view him in his more improved state, as we find him at the left and right hand upon the same plate, where his clothing is something better, yet his tricks, as we may judge from those specimens, are so exceedingly barbarous and vulgar, that they would disgrace the most despicable Jack-pudding that ever exhibited at Bartholomew-fair;³ and even when he was more perfectly equipped in

¹ Written by William Sampson, and printed A. D. 1636.

² Harleian MS. No. 2840. [This MS is ascribed to the 15th century in the catalogue.—ED.]

³ In one instance he is biting the tail of a dog, and seems to place his fingers upon his body, as if he were stopping the holes of a flute, and probably moved them as the animal altered its cry. The other is riding on a stick, with a bell, having a blown bladder attached to it.—[The first of these figures is

his party-coloured coat and hood, and completely decorated with bells,¹ as the middle figure shews him to be, his improvements are of such a nature as seem to add but little to his respectability, much less qualify him as a companion for kings and noblemen.

In the sixteenth and seventeenth centuries, the fool, or more properly, the jester, was a man of some ability; and, if his character has been strictly drawn by Shakspeare, and other dramatic writers, the entertainment he afforded consisted in witty retorts and sarcastical reflections; and his licence seems, upon such occasions, to have been very extensive. Sometimes, however, these gentlemen overpassed the appointed limits, and they were therefore corrected or discharged. The latter misfortune happened to Archibald Armstrong, jester to king Charles the First. The wag happened to pass a severe jest upon Laud, archbishop of Canterbury, which so highly offended the supercilious prelate, that he procured an order from the King in council for his discharge; which, being somewhat curious, is given in the margin.²

from Royal MS. 15 D. III. which is of the fifteenth century. The other from Royal 2 B 7. a MS. of the fourteenth. The one next alluded to is from a Harleian MS. No. 2897 of the fifteenth century, and the figure in the oval at the bottom of the page, has been stated by Mr. Strutt himself to be of the thirteenth. Yet the whole plate was intitled "Jesters of the fourteenth century."—ED.]

¹ This figure has a stick, surmounted with a bladder, if I mistake not, which is in lieu of a bauble, which we frequently see representing a fool's head, with hood and bells, and a cock's comb upon the hood, very handsomely carved. William Summers, jester to Henry the Eighth, was habited "in a *motley jerkin*, with *motley hosen*." History of Jack of Newbury.—[The frontispiece to Sir Henry Ellis's first series of original letters, illustrative of English history, presents us with the portrait of this worthy (Will Somers) and of his royal master, engraved from the original illumination in Henry's own Psalter, preserved amongst the Royal MSS. in the British Museum; and in a wardrobe account, dated June 28, 1536, is the following entry concerning his attire:—Item for making a doublet of worsted, lined with canvas and cotton, for William Som'ar, our fool; item for making of a coat and cap of green cloth, fringed with red crule, and lined with frize, for our said fool; item for making a doublet of fustian lined with cotton and canvas for our same fool; item for making of a coat of green cloth, with a hood to the same, fringed with white crule, lined with frize and buckram, for our fool aforesaid; item for making of a ditto coat, with a hood of green cloth, fringed with crule of red and white colours, and lined with buckram, for our said fool . . . item for two pair of hose of blue cloth, guarded with red and black cloth, for William Som'ar, our fool." Archæolog. Vol. IX. p. 249.—ED.]

² "It is, this day (March 11, A. D. 1637,) ordered by his Majesty, with the advice of the board, that Archibald Armstrong, the king's fool, for certain scandalous words of a high nature, spoken by him against the lord archbishop of Canterbury his grace, and proved to be uttered by him by two witnesses, shall have his coat pulled over his head, and be discharged the king's service, and banished the court; for which the Lord Chamberlain of the King's household is prayed and required to give order to be executed." And immediately the same was put in execution. Rushworth's Collections, part II. vol. I. p. 47.

C H A P. VI.

THE SAME SUBJECT CONTINUED.—DRESSES PECULIAR TO THE CITIZENS OF LONDON.—PILGRIMAGES FASHIONABLE.—THE HABIT APPROPRIATED TO THE PILGRIMS.—SIR JOHN MANDEVILL IN HIS EASTERN DRESS.—BEARDS PERMITTED TO BE WORN BY THE KNIGHTS TEMPLARS.—THE HABIT OF A FEMALE PILGRIM.—BLACK, USUAL COLOUR FOR MOURNING—NOT ALWAYS USED.—MOURNING HABITS DESCRIBED.—ORDINANCES FOR MOURNING, ACCORDING TO THE RANK OF THE MOURNERS.—BLUE THE EMBLEM OF TRUTH; GREEN OF INCONSTANCY.—FORESTERS' AND RANGERS' HABITS.—HABITS OF DISGRACE; ETC.

THE citizens of London, exclusive of their official liveries, were distinguishable by various temporary peculiarities in their dress, which are occasionally alluded to by different authors, and especially by the dramatic writers of the seventeenth century. Howe, in his continuation of Stowe's *Annals*,¹ informs us that, many years prior to the reign of queen Mary, all the apprentices of London wore blue cloaks in summer, and, in the winter, gowns of the same colour:² "Their breeches and stockings," adds he, "were usually made of white broad-cloth, that is, round slopps, or breeches;³ and their stockings sewed up close thereto, as they were all but of one piece." They wore *flat caps*, not only when at home and in their business, but also when they went abroad. Flat caps were not confined to the young men in their apprenticeship: they were worn by the journeymen, and by their masters. They are condemned as unseemly by Bulver,⁴ who wrote in the time of the Commonwealth, and has given the form of one of them as it was used in his day.⁵ Hence it came, that the citizens obtained the name of *Flat-*

¹ Page 1039.

² In token, I presume, of their servitude, of which the *blew gown* was a mark. See page 191. These gowns, it seems, might not be worn by any servant, or others, lower than the calves of the legs, except by such as were past sixty years of age; but, the length of the cloak not being restricted, they were worn so long that they reached to the shoes. Howe, as above.

³ [Here again the slops are said to be breeches.—ED.]

⁴ In his *Artificial Changeling*, printed A.D. 1653, page 532.

⁵ The city flat cap, copied from Bulver, is given, in the upper circle to the left, upon the hundred and thirty-seventh plate.

Caps, and were so called, in derision, by the pages of the court. To this Howe adds: "When the apprentices, or the journeymen, attended upon their masters and mistresses at night, they went before them holding a lanthorn with a candle in their hands, and carried a great long club upon their shoulders;¹ and many well grown apprentices used to wear long daggers, in the day-time, at their backs or sides."

From the author last mentioned we also learn, that, "about the tenth or twelfth year of queen Elizabeth, and for four or five years afterwards, all the citizens' wives, in general, were constrained to wear white knit caps of woollen yarn, unless their husbands were of good value in the queen's book, or could prove themselves to be gentlemen by descent; and then ceased the wearing of *minever caps*, otherwise called *three cornered caps*, which formerly were the usual wearing of all grave matrons. These minever caps were white, and three-square; and the peaks thereof were full three or four inches from the head: but the aldermen's wives, and such-like, made them bonnets of velvet after the minever-cap fashion, but larger, which made a great show upon their heads: all which," adds my author, "are already quite forgotten."²

The ruffs worn by the city-ladies appear to have been distinguished from those in general usage. In the *City Match*,³ mistress Scruple says to Susan Seathrift,

" — See, now, that you have not your wire,
Nor *city ruff* on, mistress Sue. How these
Cloths do beguile: in troth, I took you for
A gentlewoman."

In the *London Prodigal*,⁴ Civit says to Frances, a lady to whom he was paying his addresses: "No, Franke; I'll have thee go like a citizen, in a guarded

¹ This explains a passage in a tragic comedy called "Fortune by Sea and Land," written by Tho. Heywood and Wm. Rowley, and acted A.D. 1655; where one of the characters says, "So great a quarrell as a brother's life must not be made a street-brawl; 'tis not fit that every apprentice should with his *shop-club*, betwixt us play the Sticklers.—Sheathe thy sword;" &c.

² Stowe's *Annals*, p. 1039. [And unfortunately this description does not revive the remembrance perfectly. Was the fur called *miniver*, used in their fabrication? Do the expressions "three square" and "three cornered" allude to a flat cap like the "four square" trencher cap, or to one with the points projecting from the face like some seen in Henry VIIIth's time? I suspect the latter. Mr. Strutt has given us no engraving illustrative of it. The reader is therefore recommended to look at Mr. Ady Repton's plates of Female Head-dresses, *Archaeologia*, Vol. XXVII.—ED.]

³ A comedy by Jasper Maine, printed A.D. 1670.

⁴ Published A.D. 1605, with Shakspeare's name.

gown, and a French hood." This, Delia, her sister, thinks will be too fine, and counsels him to let her follow the fashion of his mother. He replies, "That is a jest indeed; why, she went in a fringed gown, a single ruff, and a white coat; and my father in a mocado coat, a pair of sattin sleeves, and a satin back."

In another play, entitled *Eastward Hoe*,¹ Girtred describes the city dress to her sister, as follows: "Do you wear your quoif with a London licket, your stamen petticoat with two guards; the buffin gown with tufftaffitie cap, and the velvet lace." She then adds, speaking of the finer city ladies: "To eat cherries only at an angel the pound—good; to die rich scarlet black—pretty; to line a grogram gown clean throughout with velvet—tolerable; their pure linen, their smocks of three pounds a smock, are to be born withal;—but for your mincing niceries, taffata pipkins, durance petticoats, and silver bodkins—God's my life, as I shall be a lady, I cannot endure it!"

In the *City Madam*,² the maid, seeing her young mistresses in a dress below their usual state, exclaims:—"My young ladies in buffin gowns and green aprons—tear them off; and a French hood too—now 'tis out of fashion—a fool's cap would be better!" In the same play, Luke describes the dress of a rich merchant's wife, in the speech he makes to the *City Madam*:

" ————— You wore
 Sattin on solemn days; a chain of gold,
 A velvet hood, rich borders, and sometimes
 A dainty minever cap; a silver pin
 Headed with a pearl worth three pence; and thus far
 You were priviledged—no one envied it;
 It being for the citie's honour that
 There should be a distinction made between
 The wife of a patrician and a plebeian."

He then proceeds to censure, in severe terms, the state she assumed after her husband was knighted; but this part of his speech is given in a preceding chapter.³

Shoes with cork heels, though certainly not peculiar to the city ladies, appear to have been in common usage among them; and are a subject for wit, not unfrequently adopted by the dramatic writers: I shall content myself,

¹ A comedy by G. Chapman, Ben Jonson, and John Marston, printed A.D. 1605.

² A comedy by Phil. Massinger, printed A.D. 1659.

³ See page 177.

however, with a single specimen.—In a comedy called the Fleire,¹ a lady enquires why “the citizens’ weare all corkes in their shooes?” and receives the following sarcastical answer: “’Tis, Madam, to keep up the customs of the citie, only to be light-heeled.”

In the Ladie Alimonie,² we find the following stage direction: “Enter constable and watch within rug gowns, with bills and dark lanthorns.”

In the first part of king Edward the Fourth,³ Hobbs the tanner enquires, “Who is he in the long beard and the red petticoat? I misdoubt Ned, that is the king; I know it by lord What-ye-call’s players.” The King replies: “How by them, tanner?” Hobbs answers: “Ever when they play an enterloute, or a commoditie, at Tamworth, the king alwaies is in a long beard and a red gowne like him.” The King returns answer: “No, tanner; this is not the king; this man is the lord mayor of London.”

It seems to have been almost as fashionable, in the days of Chaucer, to make occasional visits to the tomb of some favourite saint; as it now is to frequent the different watering-places. The poet calls his journey to Canterbury a *pilgrimage*; but, surely, his description of this journey little justifies the appellation; and the generality of the stories introduced by the pious fraternity have not even a distant reference to religion; on the contrary, several of them are deficient in morality, and some few outrageous to common decency. It was evidently his intention to hold up these idle vagrancies to ridicule.

Particular habits were appropriated to these occasions: it is, indeed, certain, that they were not absolutely necessary; but few, I presume, who were actuated by real principles of religion, appeared without them. Such pilgrims abstained from all secular vanities, travelled barefooted, clothed in garments of the coarsest cloth, and subsisted upon the charitable contributions of those they met with on their journey. The pilgrim’s habit, taken from a manuscript of the twelfth century, is given upon the forty-ninth plate;⁴ and, in the Romance of the Four Sons of Aymon, which probably is not much more modern, one of the heroes, renouncing all secular pursuits, determines upon a pilgrimage; and requests, for that purpose, a coat, or tunic, to be made of coarse cloth; and a large hat, or hood, and a staff headed with iron; to which his friends, contrary to his

¹ A comedy by Ed. Sharpman, printed A.D. 1615.

² Anon.; first printed A.D. 1560.

³ An historical play by T. Heywood; there is no date to the first edition; but to the fourth is affixed A. D. 1626.

⁴ Described in page 116, Vol. I.

wishes, added shoes made with cow's skin;¹ but could by no means prevail upon him to accept of breeches, stockings, or a shirt, or any other soft or comfortable garment.

In *Pierce the Ploughman's Visions*,² a personage is introduced, "apparelled as a pilgrim," bearing a burden bound about with a broad list upon his back, and a bag and a bowl by his side; his cloak was marked with crosses interspersed with the keys of Rome;³ and a vernicle⁴ in the front. Upon his hat were placed the signs of Sinay, and shells of Gales;⁵ that it might be known, by these tokens, for whose sake he had travelled: therefore, being asked whence he came, he replied, "Ye may see, by the signes that sitteth on my eappe;" and added that he had visited Sinay, the Holy Sepulchre, Bethlem, and variety of other places.

The pilgrim's habit, as it was delineated in the fourteenth century, is given at the bottom of the hundred and fifth plate: his hat is turned up in the front, with an escalop-shell affixed to it; he is bare-footed; and holds a staff in his left hand. This figure, in the original painting, is intended for the portraiture of Saint James; and, for that reason, by way of distinction, I presume, the border of gold is added to the sleeves, and at the bottom of the garment; for, all such ornaments were generally considered as highly indecorous to the profession of a pilgrim.

I know not whether I can properly call the middle figure upon the same plate a pilgrim, though the habit seems to justify such a supposition. It is taken from a manuscript of the fifteenth century, containing the travels of Sir John Mandevill, and is designed for his portrait, exhibited in the dress he assumed when he travelled through the Eastern countries.⁶

The figure to the left, upon the same plate, is from a manuscript rather more modern than that first mentioned, but, I believe, of the same century;⁷ it is professedly designed for a pilgrim; and belongs to a poem in English, entitled *The Pilgrimage of the Soul*, translated, if I mistake not, from a work in French, much older, bearing the same title.⁸

The first of the three figures just described appears with a long beard; the

¹ Une cote (which is also called *house*) d'un gros drap et ung large chaperon, et ung bourdon ferre—et les solres de vaiche. MS. in the royal library, marked 16 G. II.

² For an account of this book, see the first note page 176.

³ Two keys crossed.

⁴ A *sudarium*, or handkerchief, with Our Saviour's face impressed upon it.

⁵ In the printed editions, *shelles of Calice*; probably for Galicia, in Spain; and the signs of Sinay were relics brought thence and from the Holy Land.

⁶ [Figure 6. pl. CV.—ED.]

⁷ [It is of the 15th — ED.]

⁸ In the Cottonian Library, marked Tiberius, A. VII. First printed by Caxton.

latter is close shaven ; and, from the tonsure upon the crown of his head, we find that he was a member of some religious order, which may account for his having no beard ; for, the wearing of beards, being considered as a secular vanity by the clergy, was therefore discountenanced by them. The Templars must be excepted, who were permitted to wear long beards : but, this Order having made themselves odious upon the continent by their evil practices, it was rendered dangerous, at the commencement of the thirteenth century, for a stranger to appear with a beard. Peter Auger, valet to Edward the Second, obtained from that monarch letters of safe-conduct, he being desirous of visiting the holy places abroad as a pilgrim ; and, having made a vow not to shave his beard, was fearful, without such documents, of being taken for a Knight Templar, and insulted.¹ It was by no means uncommon with lay pilgrims to make such a vow, and to extend it still farther, to the hair of their head, and their finger-nails ; conceiving, I suppose, that the resemblance to a savage was a positive mark of piety and humbleness of mind.

The habit of a female pilgrim, from a manuscript-drawing of the fifteenth century,² is given at the bottom of the hundred and thirty-fourth plate. She has a staff, a scrip, or pouch, and a hat, which hangs at her back by a cordon passing over both her shoulders.

Garments of a coarse quality, and unpleasant to the wearer, were anciently adopted as the symbols of grief.³ The mourning-dress of the modern times consists rather in colour than in the means of mortification : and black, with few exceptions, has maintained among us a long and universal precedency. Chaucer tells us, that Palamon appeared at Arcites' funeral,

“ In clothes blacke, dropped all with tears.”⁴

And January, in the Merchant's Tale, wishes May, after his death,

“ Ever to live a widow in clothes black.”

In the poem of Troylus, by the same author, Creseyde appears

“ In wydowe's habite large, of Samite *brown*.”

Which seems to justify the idea, that black was not the only colour used for mourning in the time of Chaucer. It must, however, be observed that, in the course of a few lines, the Poet speaks again of this lady ; and expressly says,

“ Creseyde was in widdowe's habite *blacke*.”

I do not well know how to account for this sudden deviation ; nor can I pretend to

¹ An. 4 Edw. II. See Dugdale's Warwickshire, p. 704.

² Harl. lib. marked 621.

³ See the Introduction, Section V. page lxxi.

⁴ Knight's Tale.

determine how far the authority ought to be taken in favour of the “*Samite brown* ;” yet I should think the Poet would not have made so palpable a mistake as this must be, if he had no cause to justify the usage of these words. In the same poem he makes Cresseide say to Troylus, when she is obliged to leave Troy,¹ that, for his sake, her garments in future should all of them be *black*, in token of her being like one dead to the world, because she was separated from him.

We learn from Froissart, that, when the earl of Foix heard that his son Gaston was dead, he sent for his barber, and was close shaved ; and clothed himself and all his household in black garments.²

The same author informs us, that the nobles and other attendants upon the funeral of the earl of Flanders had all of them black gowns.³ The king, the queen, and, probably, princes and princesses of the blood royal, were not confined to any particular colour for their mourning, though sometimes they might choose to wear black on this occasion. Froissart tells us, that the king of Cyprus, when he heard of the death of John king of France, clothed himself in black mourning ;⁴ and, at the decease of Sigismund, the emperor of the West, Henry the Sixth, according to Caxton, caused a royal hearse to be erected in Saint Paul’s church at London, and attended personally at the evening dirge in his “estate,” says the author, “clad in blew ;” and also at the mass on the morning ensuing.⁵ The emperor Maximilian, with all his train, at his first interview with Henry the Eighth, were clothed “in blacke cloth, because the emprice hys wifc was lately decesed.”⁶ Henry himself wore white for mourning, after he had beheaded his second wife, Anna Bullen ;⁷ and that unfortunate Lady, while queen, used yellow garments, by way of mourning, at the decease of Catharine, the princess dowager.⁸

The mourning habits of persons of distinction, as they appeared towards the close of the fourteenth century, are given upon the ninety-ninth plate.

The mourners attendant at the dirges and masses while the body lay in state,

¹ “ And, Troylus, my clothes every ’ch one
Shul blacke ben in tokenyng, herte swete,
That I am as out of this worlde agone.”

Troilus, Book IV.

² Book III. cap. ix.

³ Ibid. Book II. cap. cxlvii.

⁴ “*Se vestit du dueil de noir ;*” which Lord Berner translates, “he clothed himself with the vesture of doloure.” Ibid. Book I. cap. ccxxi.

⁵ Continuation of the Polychronicon, cap. xxi. fol. 413 ; and 16 Henry VIII.

⁶ Hall’s Union, in the Life of Henry VIII. fol. 29.

⁷ Ibid. fol. 228.

⁸ Ibid. fol. 227.

and also at the burial, were clothed in long black cloaks, with hoods drawn forward over the head, so that they concealed the face entirely when the wearer turned sideways.

“Black and white ribbons are worn only at burials, but never at weddings,” says a character in the *London Chaunticlères*;¹ the white, I presume, for women who died in childbed, and for maidens and bachelors.

In an historical drama entitled *The Death of Robert Earl of Huntington*,² the Earl says, as he is dying,

“Bring forth a beere, and cover it with grene ;
That on my death-bed I may here sit down.
At Robert’s burial let no blacke be seene ;
Let no hand give for him a mourning gown.”

And being laid out upon the bier after his decease, the manner of placing such things by him as he chiefly delighted in while living, is prettily expressed :

“Here lies his primer and his beades,
His bent bowe and his arrows keene,
His good sword, and his holy cross,
Now cast on flowers freshe and greene.”

At the close of the fifteenth century, the superfluous usage of cloth, and the vast expences incurred at the funerals of the nobility and gentry, occasioned the following edict, by which their liveries, as they were called, were restricted to certain quantities, proportionate to their rank. It runs thus :

“Liveries for noblemen and gentleman at the enterrement of every man,
accordinge to his estate.

“A Duke to have for his gown, sloppe,³ and mantell, sixteen yards ; and liveries for eighteen servants.

“A Marquis, for his gowne, sloppe, and mantell, sixteen yards ; and liveries for sixteen servants.

“An Earl, for his gowne, sloppe, and mantell, fourteen yards ; and liveries for twelve servants.

“A Viscounte, for his gown and mantell, twelve yards ; and liveries for ten servants.

¹ Anon. ; printed A. D. 1659, but said to be near a century older.

² Otherwise called “Robin Hood.” By Thomas Heywood. Printed A. D. 1610.

³ A *sloppe* is a mourning cassocke for ladies and gentlewomen, not open before ;” thus explained in a MS. Bibl. Harl. marked 1776.—[See page 136, note 2, and 195, note 9.—ED.]

“ A Baron, or Bannerett, being a Knight of the Garter, for his gowne and hood, eight yards ; and liveries for eight servants.

“ A Knight, six yards ; and liveries for six servants.

“ An Esquire for the Body, for himself, the same as a knight ; and liveries for three servants.

“ All other Esquires and Gentlemen, for their gownes, five yards ; and liveries for two servants.

“ An Archbishop is to be allowed the same as a duke.”

To which is added—

“ Be it remembered, that none may weare hoods, under the degree of an Esquire of the king’s household, but only tippets of a quarter of a yard in breadth, except in time of need ; and then they may wear hoodes.¹ Neither may any weare hoodes with a *roll sleved* over their heads, or otherwise, being of that fashion, under the degree of a Baron, or of an Earl’s son and heir ; but to wear their hoods without rolls.”

Then follows,

“ The ordinance and reformation of apparell for greate estates of women for the tyme of mourninge, made by the right high, mightie, and excellente princesse Margarett, countess of Richmont, daughtere and sole heir to the noble prince John duke of Somersett, and mother to the mightie prince kinge Henrie the Seventh, in the eighth yere of his reigne.

“ Firste, it is ordeyned that the greatest estate shall have their surcotttes,² wyth a trayne before, and another behynde, and their mantells with traynes. The greatest estates to have the longest traynes, wyth hoodes and tippettes, as shall hereafter be shewed ; and that *bekes* be no more used in any manner of wise, because of the deformytye of the same.³

¹ Meaning, I presume, in cold or wet weather, or in case of sickness.

² “ A *surcotte* is a mourninge garment, made like a close or strayte bodied gowne, which is worn under the mantell ;” explained from the same MS ; see note the last but one.

³ [There does not appear to be any explanation of the term *bekes* or *becks*. Further on we are told that tippetts shall be worn instead of them. Amongst the articles of apparel ordered for the coronation of Richard III. are “ two hats of estate with the round rolls behind and the beeks before ;” by which I understand the points formed by the turned up lining of the chapeau as it is seen in Heraldic drawings to this day, but in which it is generally placed with the beaks behind, and “ the round roll” or turn up of ermine before. The mourning hood may have had some such points. Vide figure 4. plate XC. and figs. 5 and 6. pl. CXVII. The word *clocke* also as applied to an ornament of dress is now confined to the work on each side of a stocking : but we have no distinct idea of what the *clocke* of a hood was in the fifteenth century : unless it be conveyed to us by the ornament on the hood of fig. 3. plate CXXI.—ED.]

“ The Queen shall wear a surcoat with a trayne before and behynd ; and a playne hooode wythout *clockes* ; and a tippette at the hooode, lyinge a good length upon the trayne of the mantell, being in breadth an nayle and an inche. And, after that the first quarter of the yere is paste, if it be her pleasure, to have her mantell lyned ; it muste be wyth blacke saten, or double sarcenet ; and, if it be furred, it must be with ermyne, furred at her pleasure.

“ The queen’s Mother shall have her apparel in every thinge like unto the queene.

“ The kinge’s Daughters unmarried, his sisters, and his aunts, shall weare all thynges lyke the queene ; excepting onlie, their traynes and their tippettes shall be somewhat shorter.

“ The queen’s Sister representeth a duchess in the time of mourning, and must have her liverye as a duchesse.

“ A Duchesse shall have a surcotte wyth a trayne before and behynde ; and a playne hooode wythout clockes ; and a tippette at the hooode, in length to the grounde, and in bredth an nayle and half an inch. And, after the first quarter, the mantell may be lyned, or furred ; if it be furred, it must be wyth ermyne ; and between every powdering, as much space as the length of the ermyne.

“ A duke’s Daughter shall have all things as a countesse ; that is, a surcotte with a trayne before and behinde ; a mantell with a trayne ; a playne hooode wythout clockes ; and a tippette in lengthe to the ground, lackinge a quarter of a yarde, and, in bredthe, a large nayle.¹

“ A Baronesse shall weare a surcotte without a trayne, and a mantell accordinge ; a hooode without clockes ; a tippette in length reaching to the ground, savinge a quarter of a yarde, and in bredthe the scarce nayle.

“ An earle’s Daughter shall weare all things as a baroness doth.

“ Lords’ Daughters and knyghtes’ Wyves may weare surcottes with meetlye traynes ; and no mantelles ; their hooodes wythout clockes ; and tippettes in bredthe three quarters of a nayle, and in length a yarde and an half, to be pynned upon the arme.

“ The apparel belonging to the Queen, the kyngc’s Mother, the kyngc’s Daughters, Duchesses, and Countesses, shall be of the fashion and largeness as they used to weare it when they wore becks, except that now the tippettes shall be worn in the stead of the becks.

¹ In another MS. Bibl. Harl. 1767, the tippet is “ to reach to the ground within half a quarter of a yard, and its breadth to be a large quarter of a nayle ;” which, I take it, is a mistake.

“ Great estates, when they ryde, wearing mantells, may have short clokes and hoodes, wyth narrow tippettes to be bound aboute their hoodes ; and, as soon as they come to the courte, to laye awaye their hoodes.

“ The queene’s chiefe Gentlewoman, and esquires’ Wyves being in the householde, may weare all thinges lyke to the lords’ daughters ; and all other the queene’s daughters’ Gentlewomen in the householde are to wear sloppes and coat-hardies, and hoodes wyth clockes, and tippetts a yard long and an ynche broade ; the tippet to be pinned upon the syde of the hoode.

“ All Chamberers shalle weare hoodes wyth clockes ; and no manner of tippetts to be found about them.

“ And, after the first month, none shall wear hoods in presence of their betters, excepting when they are at labour, or on horseback.

“ Duchesses and Countesses, and all higher estates, may be barbed above the chin.

“ Every one not being under the degree of a Baroness may weare a *barbe* about the chin ; knyghtes’ wyves are to wear the barbe under their throats, and all other gentlewomen beneath the throat-goyll.¹

“ The gentlewomen belonging to such of the high estates as weare the barbe above the chin are to have tippettes in length and bredth as the queen’s gentlewomen have.

“ A Duchess may have sixteen yards of cloth for her mantell, surcote, slop, hood, and kyrtell ;”—and, in a more modern manuscript, she is allowed “ one barbe,” one frontelett, and four kerchiefs ; and livery for twelve servants.”

The Countess is allowed “ twelve yards, with one barb, one frontellet, and two kerchiefs ; and lyveries for eight servants.”

“ A Baroness the same, with lyveries for four servants.”

At the funeral of Mary queen of Scotland,² the ladies had “ *Parris heads* and barbes ;” and the gentlewomen “ *whyte heades.*”³

A countess in her mourning habit is given upon the hundred and thirty-fifth plate. The original figure is drawn with a pen by some herald-painter, and appears to have been executed early in the last century : the dress accords perfectly well with the foregoing ordinance for a person of her rank ; with the addition of a close cap under the hood, which is called by the artist, who has explained every part of

¹ Or gullet, the lowest part of the throat. From a MS. in the Harleian Library, marked 1354.

² Tuesday, August the first, A. D. 1587.

³ Or white head-dresses.—The Paris head is explained a few lines lower.

the habit, "*the Paris hede.*" The *barbe* is the white plaited linen, worn in this instance above the chin. On the top of the hood, which is lined with white, is her coronet; "the trayne" in the front belonging to the surcote, in a reference to the above ordinances, is commanded to be narrow, "not exceedinge the bredthe of eight inches; which," it is added, "must be trussed up before under the gyrdell, or borne upon the left arme." In the delineation before us, the "trayne" is returned over the girdle; and beneath the lower fold of the surcoat appears a part of her gown; the garment passing on either side over her arms is the mantle, which is sufficiently long to spread upon the ground.¹

The little figure kneeling, at the bottom of the same plate, represents a lady as chief mourner, with her train behind, and her tippet appending to the hood, and reaching down her back nearly to the ground, agreeable to the orders stated above.²

The *barbe* formed part of the widow's dress in the time of Chaucer; for, in the second book of Troylus, Pandarus says to Creseyde, who, the poet tells us, was "habited in her widdow's weeds,"

"Do away your *barbe*, and shewe your face bare."

BLUE, from tenacity of its colour, has been considered by our ancient poets as an emblem of Truth, and opposed to GREEN, which, being very liable to change, was specified as a mark of Inconstancy; hence, in a ballad attributed to Chaucer,³ on an *inconstant lady*," the burden runs thus:

"Instede of *blew*, thus may ye were al *grene.*"

And Lidgate,⁴ portraying the character of Dalilah, Sampson's mistress, says:

"Instede of *blew*, which steadfaste and clene,
She weraed colours of many a diverse *grene.*"

The same idea is in part retained to the present day in the proverbial expression, "Truc blew will never stain."

Foresters, or rangers, were formerly clothed in green; a custom still existing among the higher ranks of people, who usually give liveries of green to their game-keepers. It Chaucer's time, green was a colour used for hunting-dresses, and worn by persons of opulence of both sexes; and therefore, he says of Theseus, Hippolyte, and Emely, that they were "yclothen all in *grene*," because they had been hunting.⁵

¹ MS. in the Harleian Library, 6064.

² Among Stow's Additions to Chaucer's Works.

³ Translated from Bocace, MS. Harl. 2251.

⁴ Ibid.

⁵ The Knight's Tale.

The Lincolnshire cloth of green seems to have been the most estimable: it is frequently mentioned in our old ballads, and especially in those of Robin Hood.

I shall close this chapter with a brief examination of such habits as were appropriated to punishment and disgrace.—In cases of high treason, when the culprit was a man of rank, and had been knighted, it was usual to degrade him from the honours of knighthood previous to his execution. The ceremonies used on this occasion, early in the fourteenth century, are upon record.

Sir Andrew Herkley earl of Carlisle, being convicted of high treason, was, say our historians,¹ “led to the bar, as an earl, worthily apparelled, with his sword girt about him, hosed, booted, and spurred;” and, after Sir Anthony Lucie, who presided at his trial, had declared his accusation, he commanded the spurs to be hewed from his heels, and the sword, which the king, Edward the Second, had given him, to be broken over his head. After this was done, his furred tabard, with his arms, and his hood, and his girdle, were taken from him. Sir Anthony then said to him, ‘Andrew, now art thou no knight, but a false knave;’ and instantly sentenced him to be hanged, drawn, and quartered, as a traitor. In the same reign, Thomas earl of Lancaster, condemned for high treason, was “first disposed of his armour, and then clothed in a robe of raye that had belonged to his esquire.”²

The reversing of a nobleman’s coat of arms was an indelible mark of disgrace; and, for this reason, the Londoners, in the fifty-first year of Edward the Third, among other reproachful actions done in despite of John Duke of Lancaster, carried his coat of arms through the public streets³ reversed, as though he had been an infamous traitor.⁴

Sir Ralph Gray, according to Hall, in the second year of Edward the Fourth, being convicted of treason, “was degraded of the high order of knighthode at Dancastre, by cuttyng of his gylt sporres, rentyng his cote of armes, and breaking his sword over his hed,” previous to his execution; but Stowe, from what authority I know not, assures us, that these disgraceful parts of his condemnation were remitted; and at the time he was brought up to receive his

¹ See Holinshed, Stowe, Speed, Grafton, &c. in the Life of Edward the Second.

² Dunstable Chronicle, MS. Harl. 24.

³ Speed says, “open market;” Chron. p. 589.

⁴ Holinshed, vol. III. fol. 999.

sentence, the judge informed him, that, for his treason, the king had ordained his spurs to have been taken off, hard by the heels, by the master-cook, who appeared in the court with his knife, ready to perform the office; and that the kings at arms and the heralds, who were also present, should put upon him his own proper coat of arms, and afterwards tear it from his body; and so continues the judge, “shouldest thou as well be disgraced of thy worship, nobles, and armes, as of thy order of knighthood; also here is another coate of thine arms reversed, the which thou shouldest have worn on thy body going to thy death words.” He then proceeded to inform him, that, for his family’s sake, the King was pleased to excuse this part of his punishment.¹

James Touchet Lord Audley, in the thirtieth year of Henry the Seventh, being condemned for high treason, was drawn from Newgate to Tower-Hill, clad in a coat of his own arms, painted upon paper, reversed and torn; and there he was beheaded.²

The elder Spencer, when he fell into the hands of the queen’s party, the twentieth year of Edward the Second, was treated with the utmost indignity, and drawn forth, without any trial, in his coat-armour, to the common gallows; and there hanged. His son they set upon “a lewde jade,” says Grafton; and put upon him a tabard, such as traitors and thieves were wont to wear at the time of punishment.³

In the eighth year of Edward the Fourth, according to Stowe, all jurors and witnesses, who, for favour or reward, swore falsely, were adjudged to ride from Newgate to the pillory in Cornhill with mitres of paper on their heads; and, after having suffered the punishment of the pillory, were conducted back in like manner to Newgate.⁴

Edward the Third, in the twenty-seventh year of his reign, ordained, that no known prostitute should wear any hood, but such a one as was rayed, or striped, with divers colours; nor any trimmings of fur; but garments reversed, or turned the wrong side outwards; and William Hampton, mayor of London in the eleventh year of the reign of Edward the Fourth, put this law in execution; and, says Fabian, “corrected severely the bawdes and strumpettes, and caused them to be lade aboute the city with raye hoddess upon their heddes; notwithstanding

¹ Hall’s Union, p. 191, in Vit. Edw. IV. Stowe’s Annals, *ibid.*

² Stowe, An. p. 479.

³ Grafton’s Chronicle, p. 213.

⁴ Annals, fol. 421.

he might have taken forty pounds of ready money, whych was offered, to have one spared from judgment.”¹

In the first year of Richard the Third, Jane Shore did penance as a common prostitute, walking before the cross, on a Sunday, at procession, with a taper lighted in her hand, barefooted, and having only her kirtle upon her back.²

¹ Fabian's Chronicle, A.D. 1472.

² Speed's Chronicle, p. 704. See Hall, Holinshed, Stowe, &c. sub an. 1483.

CHAP. VII.

A GENERAL VIEW OF THE SEPARATE PARTS OF DRESS APPROPRIATED TO THE MEN DURING THE ENGLISH ÆRA.—THE SHIRT; ITS NAMES, AND THE MATERIALS WITH WHICH IT WAS MADE.—NECK RUFFS.—SHIRT BANDS.—CRAVATS, AND OTHER ORNAMENTS.—SLEEPING WITHOUT SHIRTS.—NIGHT AND CHRISTENING SHIRTS.—BREECHES OF LINEN ANCIENTLY WORN.—HOSE SUBSTITUTED FOR BREECHES, STOCKINGS, AND SHOES.—THE SLOPPES OF CHAUCER NOT BREECHES.—GENERAL DESCRIPTION OF THE BREECHES.—THE STOCKINGS.—THE SHOES, AND THE BOOTS.—THE GARMENTS SUBSTITUTED FOR THE TUNIC AND THE SUPER-TUNIC.—THE KIRTLE.—THE COURT-PIE.—THE SEQUANNIE.—THE HOUPPELAND.—THE CHOPA, AND THE PELLARD.—THE DOUBLET.—THE WAISTCOAT.—THE JACKET.—THE PALTOCK.—COATS OF VARIOUS KINDS.—GOWNS OF SEVERAL SORTS.—MANTLES, OR CLOAKS.—THE PARTELET.—THE PLACARD.—THE MANTELINE.—THE HUCCA.—THE HOUSIA.—THE PILCHE; ETC.

THE useful parts of the dress were never many; in form, it is true, they have varied considerably from their ancient simplicity; but yet we may trace them, without any great diminution or addition, from the commencement of the eighth century to the present day. The shirt, the breeches, the stockings, and the shoes, though modernized in the appellations, are still retained; and the purpose of the tunic, the super-tunic, and the mantle, is fully answered by the waistcoat, the coat, and the great coat; and most of the intermediate changes have consisted rather in the fashion and ornament of these garments, than in the introduction of new ones whose use had not been previously supplied.

The continual fluctuation of the fashions, and the infinity of denominations to distinguish them, occasions no small degree of confusion, and frequently sets investigation at defiance, especially where mere denominations occur, without any enlargement or explanation; and this is too often the case; for an author, well knowing that the terms he used were clearly understood by those to whom he addressed himself at the moment, was contented with them, and rarely added any illustration, probably, because he considered it as altogether superfluous. In attempting to apply these unqualified terms to the garments to which they originally belonged, many mistakes, I fear, will occur in the course of the ensuing chapters. I have only to hope, that they will be regarded with

that degree of candour which the embarrassment of the subject may be justly said to require.

The SHIRT. The high antiquity of this garment has been proved already ; and also, that it was used in England, at a very early period.¹ The French appellation *chemise*, derived, I presume, from the Latin *camisia*,² is indiscriminately applied to the inner garments of both sexes ; and, with us, in former days, the word shirt admitted of the like double signification,³ notwithstanding we had at the same time another denomination⁴ to distinguish this part of the ladies' dress from that appropriated to the men.

The shirts appertaining to persons of opulence were composed of such materials as were soft and delicate. The metrical romances and early ballads mention shirts of silk ;⁵ but such finery does not appear to have been common ; and, indeed, I believe there will be, comparatively speaking, few exceptions found to the general usage of linen.

From the same authority we learn, that shirts were made with cloth of Reynes,⁶ which was a delicate species of linen fabricated at Rennes, a city of Brittany, and with cloth of lake.⁷ To these an author⁸ of the sixteenth century adds cambric and lawn : but the linen most commonly used for this purpose in England, and that by every class of people who could afford the purchase, was manufactured in Brabant, Holland, and Zealand, and passed under the general denomination of *Holland cloth*. It is, indeed, certain that linen was produced

¹ See pages 3 and 28, Vol. I.

² The Latin authors had a variety of other names for this garment ; such as, *interula*, *subucula*, and *superaria* ; to which we may add the following : *subtegmen roba lingia*, and *esophorium* ; which all appear to have been vestments of the shirt kind : the word *interula*, indeed, sometimes signifies the long tunic, and seems particularly to have been used in that sense by Orderic. Vitalis, where he tells us that the *interule* of the Anglo-Normans were so long, that they trailed upon the ground ; which can hardly be applied to the shirt. See page 88, Vol. I.

³ Thus Gower, speaking of a nobleman with his lady pleading for mercy before an angered sovereign, says, they stood "alle naked but their *shirtes on*." *Confessio Amantis*, MS. Harl. 7184.

⁴ "Whit was her *smock*." Chaucer, *Miller's Tale*.

⁵ Child Waters "did on his sherte of silke." *Reliques of Ancient Poetry*, vol. III. p. 61.—"They caste on hym a sherte of selk." *Ly Beaus desconus*, MS. Cott. Lib. marked *Caligua*, A. 2.

⁶ "I have a shert of Reynes with sleeves pendaunt." *Old Mystery of Mary Magdalen*, written A.D. 1512.—"Your skynne that was wrapped in shertes of Reynes." *Skelton's Morality called Magnificence*, written about the same time.

⁷ Rhyme of Sir Thopas, Chaucer. See page 52 of this Vol.

⁸ Philip Stubs. See page 145 of this Vol.

from the English looms as early as the thirteenth century, but it was of a rough and ordinary kind, adapted rather to the external than the internal part of the clothing; neither was it made in any great quantities; for dowlas and lockeram, which were coarse linens, and chiefly expended among the lower classes of the people, were imported from Brittany; and the consumption of these cloths appears to have been very considerable.¹

Shirts of flannel and coarse woollen cloths were frequently worn by the rustics and labourers, and occasionally by persons of rank; as well as shirts of sackcloth, horse-hair, and other rigid fabrications; but this was done by way of mortification and penance.²

The shirt, in the time of the Saxons and of the Normans, did not form an ostensible part of their dress; and, if any portion of it might occasionally have appeared above the collar of the tunic, it would have been hid by the intervention of the mantle. In the latter ages, however, when the tunics were metamorphosed into doublets and waistcoats, they were made more open at the neck and upon the bosom, and the shirt-collars were displayed, enriched with needle-work for that purpose.³ In the fifteenth and sixteenth centuries, the doublets were cut and slashed, and nearly disjointed at the elbows, in order to shew the fineness and whiteness of the shirts; in the succeeding century they were greatly shortened, that a large portion of the same might appear between them and the ligatures of the breeches.

Small shirts are mentioned by Chaucer as luxuries, and the wearing of them is condemned by the Parson in the Canterbury Tales: "Where than," says he, "the gay robes, the soft shetes, and the smal shertes?"⁴ but, unless by the adjective *small* the poet meant *thin*, or *delicately fine*, I cannot comprehend the reason why these shirts in particular should be thought deserving of ecclesiastical censure.

Shirts embroidered with silk and gold and silver thread, and ornamented with cut-cork borders, or edgings of gold, and other costly decorations, are frequently spoken of in the writings of the sixteenth and seventeenth centuries, and especially by the early dramatic authors. In an inventory of the apparel

¹ Philip Stubs. See pp. 91, 92, of this Vol.

² See p. 33, Vol. I.

³ "Come near with your shirtes bordered and dysplayed

In forme of surplois," &c. Barkley's Ship of Fooles, printed A.D. 1509.

⁴ The Parson's Tale, or rather Sermon, Part I. sect. 3.

belonging to Henry the Eighth, remaining in the old jewel-house at Westminster,¹ mention is made of “borders of golde for shertes;” also “shirtes wrought with black silk;” and “shirtes trimmed with black and white silk.” In the twenty-fourth year of that monarch’s reign, a law was established by parliament, prohibiting every person below the dignity of a knight to wear “pinched shirts,² or pinched partelets of linen cloth, or plain shirts garnished with silk, or gold, or silver.”³ In one of Jonson’s plays, “cut-work smocks and shirts” are specified among the extravagances at that time existing.⁴

Shirt bands were originally connected with the neck ruffs;⁵ and both of them may be properly enough considered as appendages to the shirt, though it does not appear that either of them were actually attached to it: it is certain, that both were introduced soon after the fourteenth century;⁶ yet I do not recollect that they are particularised or censured by any writers previous to the reign of queen Elizabeth, when the ruffs came into general usage. Towards the close of the sixteenth century, it is said that double ruffs were first invented.⁷ To these succeeded the *treble*, or, as Jonson humorously calls it, “*the three-pil’d ruff*.”⁸ At the end of the reign of James the First the ruffs went out of fashion; and the shirt bands, which had nearly been laid aside, were substituted for them. Some of these bands were raised and supported by wires, and others again fell upon the shoulders; and these were called falling bands: they were usually fastened about the neck with laces, or band-strings, tied with a bow in front; and frequently the ends of these ligatures were ornamented with large tassels, and were then called *snake-bone band-strings*.⁹ A fop, in a comedy by Jonson, called *Every Man out of his Humour*, speaks of an Italian cut-work band ornamented with pearls, that cost him three pounds at the exchange;¹⁰ the bands and ruffs

¹ MS. Harl. lib. 1419.

² That is, I presume, plaited, as the sleeves of the shirts are wont to be in the present day; and answers to the Latin expression *camisia rugis plena*. See Du Cange, in voce *Bombax*.

³ See page 113.

⁴ “*The Devil is an Ass*,” acted A.D. 1616. See more on this subject, p. 145 of this Vol.

⁵ In the inventory of apparel belonging to Henry VIII. quoted above, we find “4 sherte-bands of silver with ruffes to the same, whereof one is perled with golde.”

⁶ See plates LXXIII. LXXV. LXXVII. LXXVIII. LXXIX. and LXXXVII.

⁷ According to Randal Holme, the *Chester Herald*; MS. Harl. 2014.

⁸ “*Every Man out of his Humour*,” acted 1599.

⁹ Peck’s *Desiderata Curiosa*, vol. II. page 22.

¹⁰ And in the *Faire Maide of the Exchange*, we read of “ruffes well wrought,” and “fine falling bands of Italian cut-worke;” printed 1625.

were also ornamented with flowers and imagery of various kinds, wrought with the needle from patterns drawn by persons who made a profession of such business.¹ Sometimes they were edged with fine lace, and especially in the early time of Charles the Second. That monarch himself appeared in a falling band, the one half of fine cambric, and the other half of rich point-lace.² In the latter end of his reign, the cravat, or neckcloth, was introduced; and, being worn by him and by the courtiers, it became exceedingly fashionable, and, in a short time, entirely superseded the shirt-bands, the only vestige of which ornament now remaining, is in the collars of children's shirts, made wide, and turned back over their coats upon their shoulders. These kinds of collars, indeed, were worn by the inferior classes of people, who could not afford to purchase the ruffs and shirt bands, even while they were in fashion. In an old play called "George-a-Green,"³ a servant, speaking of his sweetheart, says, "She gave me a *shirt-collar* wrought over with no counterfeit stuff, but better than gold, for it was right Coventrie blue."

The ornament adjoined to the wristband of the shirt, and known in the modern times by the denomination of *ruffle*, was originally called the *hand-ruff*, and formed an appendage to the sleeves of the coats and doublets. In the inventory of apparel belonging to Henry the Eighth, above referred to, there is specified "a ruffe of a sleeve;" and, in another part of it, "one payer of sleeves, passed over the arme with gold and silver, quilted with blacke silk, and ruffed at the hande with strawbery leaves and flowers of golde, embroidered black silke."⁴ Phillis, the Fair Maid of the Exchange, in a drama so named, calling over her wares exposed to sale, mentions "ruffles for the hands;" addressing herself to a gentleman who had just entered.⁵ Ruffles were added to the shirt in the seventeenth century; but were not so called, that I recollect, prior to the reign of Charles the Second.

In a former part of this work, I have proved that the Saxons did not sleep without a night-garment; at least, such of them as could purchase this comfortable conveniency.⁶ I have also observed, that in the paintings of the fourteenth and fifteenth centuries, personages of the highest rank are represented in bed entirely naked; and certainly the illuminators of those times did not, either accidentall yor

¹ Faire Maide of the Exchange, printed 1625.

² Peck's Desiderata, vol. II. p 22.

³ "George-a-Greene, the Pindar of Wakefield;" anonym. written about 1589.

⁴ MS. Harl. 1419.

⁵ See note above.

⁶ Page 3, Vol. I.

by design, falsify the prevalent fashion ; which appears from the concurrent testimony of the writers coeval with them.¹

“Night-shertes” are included in the inventory of apparel belonging to king Henry the Eighth ; and at that period, I apprehend, the usage of night-linen was become very general. Before I quit this subject, I shall just notice the information we receive from Howe, in his continuation of Stowe’s Annals :² “At that time,” says he, meaning the reign of queen Elizabeth, “and indeed for many years before, it was the custom for godfathers and godmothers to give, at the baptism of children, *christning shirts*, with little bands and cuffs wrought with silk or blue thread : the best of them, for chief personages, were edged with a small lace of black silk and gold, the highest price of which, for great men’s children, as seldom above a noble ; and of the common sort, two, three, four, or five shillings a-piece.” But in his time, that is, about the middle of the last century, “they had,” he tells us, “left off the donation of such shirts, and gave spoons, cups, and the like, in their stead.”

The BREECHES. There is no small degree of confusion occurs in the definition of this part of the dress, owing to the equivocal use of the word *hose*,³ which is often indiscriminately applied to the breeches, and to the stockings ; that the latter, in some cases, supplied the place of both, and of the shoes also, cannot be denied ; but it is equally certain, that the breeches and stockings were much oftener distinct parts of the clothing. The *heuses* of the French will admit of the same double meaning ; and the Latin word *caliga*, which formerly was expressive of a military boot, or buskin, is used by the Monkish writers in the like indeterminate manner.

¹ John Gower, in his “*Confessio Amantis*,” MS. Harl. 7184, puts these words into the mouth of a young gallant :

“For I my love have under songe,
Which lyeth here by my syde naked.”

In another part of the same poem he says :

“And when thei were a bedde naked.”

So Lidgate, speaking of the queen of Candaules, expresses himself in this manner :

“As that she lay slepyng naked a-bedde.”—MS. Harl. 2251.

And in the old poem of Isumbrass, his wife and children, escaped from the palace when on fire, are thus described :

“His wyfe and his chyldren thre
Owte of the fyre were fledde—
As naked as they were borne,

Were browghte out of their bedde ”—MS. Cotton. Caligula, A. 2.

² Page 1039.

³ In the plural, *hosen*.

In the fourteenth and fifteenth centuries, the breeches,¹ generally speaking, were made of linen: persons of wealth, indeed, might substitute some more costly materials; as Sir Thopas, in Chaucer's Tale, had "a shirte and breche of clothe of lake;" they were fastened, as they are in the present day, round the waist; and thence descended nearly half the length of the thighs. The hose were usually drawn up over the breeches, and attached to the pourpoint, or doublet, with ribands, or laces, called *points*.

In the eulogium cited by Camden, and probably written towards the close of the fourteenth century, it is said, that the commons of this country had a garment called a *paltock*, which they fastened to their hose, without the use of breeches; but the author speaks of this fashion with censure, as being perfectly novel;² and probably it was never universally adopted, especially by the wealthy; for, the *linen breeche* certainly was considered as a part of dress essential to ease and indulgence; and hence, in an old romance, where one of the heroes is resolved to go on pilgrimage, it is mentioned, as a great instance of mortification, that he refused to take with him either *shirt or breeches*;³ and this kind of penance seems to have been commonly adopted by these religious devotees.⁴

The usage of linen breeches, or drawers, was formerly very general in this country: we find them frequently represented in the illuminated manuscripts of the fourteenth and fifteenth centuries; and the corroborating testimony of various writers will, I doubt not, sufficiently justify the painters. It was customary sometimes to sleep in them, as we learn from the romance of Lancelot du Lac; wherein it is said of Lyonius, that he went to bed, but "took not off his shirt, nor his breeches."⁵ In another metrical romance quoted by Du Cange, there were brought to a young hero, previously to his being knighted, "a shirt, breeches, stockings of cloth, and shoes of Montpellier;"⁶ and in an old poem of the ballad kind, Launfal, the principal character, appears at the beginning in a state of poverty, saying,

¹ Or, perhaps, rather *drawers*, as I have called them in a preceding chapter. See page 35.

² See page 138.

³ Ne chemise ne braie. See page 208.

⁴ "In poure cotes for pilgrimage to rome—no *breeche* betwene;" Piers Ploughman, speaking of the poverty of the pilgrims.—MS. Harl. 2376.

⁵ N'oste nie sa chemise, ne ses braies. MS. Royal Lib. 20. D. iv.

⁶ "Chemises et braies aportent a Renier chaucés de pailles, solers de Montpellier."—Girard de Vienne MS. Du Cange, Gloss. in voce *Militare*. [The word *chaucés*, or *chausses*, should always be retained, or if translated, called hose; as by stockings a different notion is almost inevitably conveyed to the modern reader. The *chausses* cannot be better described than as pantaloons with feet to them.—ED.]

“I would have gone to church to day, but I have no hose nor shoes—and my breeches and my shirt are not clean.”¹

In the reign of Richard the Second, it appears, that breeches were universally worn in this country; for, Henry Castyde, describing to John Froissart, the historian, the rude manners of the Irish, speaks of it as a great barbarism, that they *wore no breeches*; “Wherefore,” says the courtier, “I caused breeches of linen cloth to be made for the four kings of Ireland, while I was there.”² Froissart also informs us, “that they were very common upon the Continent at the same period;” for, recounting the articles provided for the use of the French army, raised with the intention of invading England, he says, “they had *hose, shoes, and breeches*.”³ Neither were they laid aside at the close of the fifteenth century, when the men wore long petticoats, by which they were totally concealed; for, in a manuscript of that time, entitled, “the Boke of Curtasye,” in which is included the duty of a chamberlain, that officer is commanded to provide, against his master’s uprising, “a clene sherte and breche, a pettycotte, a doublette, a long cotte, a stomacher, hys hosen, his socks, and hys schoen,” or *shoes*.⁴

The *Hanselynes*, or *sloppes*, of Chaucer, according to the usual explanation of his commentators, are a “*sort of breeches* ;” but, if due attention be paid to the passage as it stands in the original, I think this definition will not be satisfactory. It runs thus: “these cutted sloppes, or hanselynes, that through ther shortnesse cover not the shameful members of man, to wicked intent; alas! some of them shew the bosse of ther shape.” But it does not appear to be consistent with reason, that they should wear breeches so short as not to cover their posteriors; for, such a garment would be totally useless. A writer coeval with Chaucer, from whom I have already largely quoted, makes the same complaint, but couched in terms somewhat different, saying: “The men wered too shorte gownes, and shewed ther brechis, the whiche is ther shame.”⁵ And the author of the Eulogium, who probably lived

¹ To-day to church Y welde have gon,
But me fawtede hosyn and schon,
Clenely breche and scherte.”—MS. Cotton. Lib. marked Caligula, A. 2.

² Froissart’s Chronicle, Book IV. chap. LXIV.

³ Housseaux, souliers et chausses a houser, &c. Ibid. Book III. chap. XXXVI. [This should be translated “*boots, shoes, and hosen*.” Housseaux signifies short boots or buskins.—ED.]

⁴ MS. Harl. 2027. This little tract is in rhyme; but the principal part of a Chamberlain’s office in prose may be found in the Boke of Kervynge, printed by Wynkin de Worde, A. D. 1513.

⁵ See an account of this work, page 122. [There can be no doubt that the Hanselyne was a short jacket, indeed the literal translation of Hanslein, if it be a German word, would be “little Jack.”—ED.]

about the same time, says of the men: "they have a weed of silk, called a paltock, to which their hosen are fastened with white latches."¹ The paltock, we are told, was a close jacket, like a waistcoat; and a sloppe, in the reign of Henry the Seventh, was a cassock or short garment, worn by the nobility of both sexes in the time of mourning;² hence, I conceive, that *the sloppe*, the *short gowne*, and the *paltock*, were all of them expressive of the same garment; and then it will appear, that the hose were fastened to the sloppe, that they answered the purpose of the breeches, and that they were made to fit the limbs with such exactness as was inconsistent with decency, owing to the scantiness of the skirts of the sloppe; for, the indelicacy is expressly attributed to the "wrapping of the hosen," which, being "departed," as the poet calls it, of two colours, gave the appearance of disease to one half of the unseemly parts, whose shape was visible beneath them.

When the hose were made to answer the double purpose of breeches and stockings, they were usually fitted very close to the limbs, and fastened, as we observed above, to the doublet, with laces called *points*, from their having points, or tags, at the end; which is perfectly exemplified by the figure holding a stone in each hand, on the hundred and thirty-sixth plate; and well explains a witticism of Poin in the first part of Henry the Fourth,³ where Falstaff, describing the imaginary combat between him and the men of Kendal-green, says, "*Their points being broken*," meaning the points of their swords upon his shield; Poin, alluding to the attachment of the hose to the doublet, instantly retorts, "*Down fell their hose*;" as the one would be the natural consequence of the other.

In an inventory of the apparel belonging to king Edward the Fourth,⁴ taken in the twentieth year of his reign, we find "hosen of cloth of divers colours" estimated at thirteen shillings and four pence the pair, and others again as low as two shillings the pair. In another part of the same inventory, there is a charge "for making and lining with puke a pair of hosen, the lining being found by the taylor;" which amounts in the whole to three shillings and four pence. A yard and a quarter seems to have been the full allowance usually made for a pair of hose. In the succeeding century, we shall find the same quantity expended in the stockings only appropriated to the hose. An author of the last century⁵ assures us, that, in the second year of the reign of Henry the Eighth, the wearing of *trawses*, or breeches, fitting close to the limbs,⁶ was first introduced—revived, he should have

¹ See page 138.

² See the third note, page 211.

³ An historical play, by William Shakspeare.

⁴ MS. Harl. 4780.

⁵ Randall Holmes, of Chester; MS. Harl. 2014.

⁶ The top figure with the left arm elevated, in the border of the hundred and thirty-seventh plate, is copied from a drawing made by Holmes; which certainly is the dress of the time he specifies.

said; for, the introduction of such close breeches, as we have seen above, was of much higher antiquity, and the use of them was forbidden to servants and labourers, by an edict established in the third year of Edward the Fourth.

In a wardrobe inventory taken at the Tower,¹ in the eighth year of Henry the Eighth, doublets are frequently mentioned with hose belonging to them. I shall select the following entries, which will prove how costly these parts of dress must have been at that period:—“A doblct of yelow bawdkyn covered with yelow saten, with hose to the same; a doblct and a payr of hose of russet velvet, cutt over all upon cloth of gold; a doblct and hose of blacke tylsent like byrds' eyes; a doblct and hose of blacke tylsent and purpul velvete, paned and cutte; a doblct, jaquet, and hose of blacke velvete, cut upon cloth of golde embrauderede; a doblct of russet cloth of gold of tissew checkered, with hose to the same; a doblct, hose, and jaquet of purpul velvete, embroudered and cut upon cloth of golde, and lyned with black saten.” It is to be observed, that these were all of them for the king's use. Soon after follows: “a doblct of white tilsent, cut upon cloth of gold embraudered, with hose to the same and clasps and anglettes, for *aglets*, of golde, delivered to the duke of Buckingham.” In the same inventory there are repeated entries of certain portions of cloth, generally one yard and a quarter, for “stockyng of hose,” that is, for one pair: a single instance, however, occurs, where a double quantity of silver tilsent with drops was required for that purpose. These entries are somewhat differently worded; as, “a yarde and a quarter of grene velvete for stockes to a payr of hose for the kynge's grace;” the same quantity “of purpul saten, to cover the stocks of a payr of hose of purpul cloth of golde tissewe, for the kynge.” These stocks are called *nether stocks* by Philip Stubbs,² and, in both instances, answer to the stockings in modern language: therefore, “*the stockyng of a payr of hose*” was the adding to them the lower portions appropriated to the legs and feet, which supplied the place of the present stockings.³

In the same inventory, a yard and a quarter of crimson satin was allowed for a pair of “*stalking-hose* for the kynge's grace.” These articles, I presume, were appropriated to hunting and hawking; but in what particulars they differed from the common hose, I cannot pretend to determine.

In a second inventory of apparel⁴ belonging to the same monarch, and taken at the latter end of his reign,⁵ I met with the following entries: “On paire of hoose of crimeson satten embrauded with pirles of Denmark gold with threds of Venice gold, bought of the Greeke; one paire of upper stockes,” meaning, I suppose,

¹ MS. Harl. 2284.

² See page 148.

³ [And bequeathed to them their name.—ED.]

⁴ MS. in the Harleian Library, marked 1419.

⁵ A.D. 1542, an. 33 Hen. VIII.

the hose alone, without the stocking parts annexed to them, “of purple satten, embrauded all over with pirls of damask gold and damask silver, the gift of Sir Richard Longe; a paire of *arming hoose* of purple and white satten, formed down with threads of Venice silver.”¹

When the trauses went out of fashion, the *trunk-hose* were introduced. These were monstrous kind of breeches, which, at their first appearance, covered the greater part of the thighs; and latterly, they extended below the knees; they were stuffed out to an enormous size with hair, wool, and such like materials; but I have already spoken sufficiently on this subject in a preceding chapter, to which the reader is referred.²

When the trunk-hose were laid aside, which does not appear to have been done at once, the *Gallie hose* were introduced; which were also large loose breeches, but without the enormous wadding that was required to give the former their full beauty. The Gallie hose were sometimes called large Spanish hose, and galligaskins,³ or gascoines; and probably the “long sawsedge hose,” and the “breeches pinned up like pudding-bags,” mentioned in Johnson’s Tale of a Tub, were of the same kind. We learn from a writer who was an eye-witness to the truth, that there were several kinds of breeches in fashion towards the conclusion of the sixteenth century; namely, the Gallie hose; two sorts of French hose; the Venetian hose; and the boot-hose, which probably were only used upon certain occasions. The reader will find them all described a few pages back.⁴

At the commencement of the seventeenth century, the petticoat-breeches were brought into fashion; they generally reached to the knees; and were ornamented with ribbons and laces, according to the fancy of the wearer. Four examples of the petticoat-breeches, with the hose, or stockings, annexed to them, are given upon the hundred and thirty-seventh plate, taken from sketches made by Randall Holmes, the Cheshire herald;⁵ and of these sketches he has given the following description. The first refers to the middle circle on the left hand—his words are these: “Large stirop hose, *or stockings*, two yards wide at the top, with points through several ilet-holes, by which they were made fast to the petticoat-breeches by a single row of pointed ribbons hanging at the bottom.” This fashion, he tells us,

¹ See farther quotations on this subject, page 149.

² See page 144.

³ Dr. Johnson derives this denomination from the Latin *caliga*, which, in its inflections, will give a sound somewhat similar; but this deduction is not without its difficulties. The *guerguesses* of the French appear to be the same as the *galligaskins*. See Howel’s Dictionary, in voce *guerguesses*.

⁴ See page 148.

⁵ MS. Harl. Lib. 2014.—[About 1660.—ED.]

for, it is fitting that all great men's names should be recorded, was first brought to Chester from France by William Ravenscraft.¹ Let us, then, turn to the opposite circle; and here he says: "A short-waisted doublet and petticoat-breeches, the lining being lower than the breeches, is tied above the knees; the breeches are ornamented with ribbons up to the pocket, and half their breadth upon the thigh; the waistband is set about with ribbons, and the shirt hanging out over them."² Respecting the bottom circle to the left he speaks thus: "Large sturoop hose tied to the breeches, and another pair of hose drawn over them to the calf of the leg, and there gartered and turned down."³ Of those in the opposite circle he simply says: "the petticoat-breeches with the hose bagging over the garters."—In three of these examples we see the stockings are attached to the breeches, not for use sake, for, in every instance, they are gartered below the knee; but because the prevalence of fashion made even these absurdities appear to be ornamental.

Round laced breeches, which seem to have been considered as a kind of foppery, are mentioned in *Cupid's Revenge*.⁴

Long breeches, in imitation of the Dutch fashion, are said to have been worn in the reign of Charles the First;⁵ in some instances they were very full and open at the knees, being adorned with fringes and ribbons.

In a wardrobe inventory of apparel provided for Charles the Second,⁶ we find that the coat and the breeches were usually made of the same materials, and sometimes the waistcoat also.

Pantaloons and drawers are mentioned in the same account. The making of a pair of tennis-drawers for the king is charged at two shillings and sixpence; Holland drawers at the same price, exclusive, I presume, of the materials, which occur in a separate part of the inventory. A yard and a half of lutestring is allowed for a pair of pantaloons, and charged at the rate of nine shillings the yard. Flannel trowsers and cotton trowsers are prized at six shillings the pair for the making; but, in both these instances, I make no doubt, the stuff was included.

Holinshed, speaking of Henry Nailer, the champion on the part of Thomas Paramore, for a trial by combat respecting his right to certain landed property says,

¹ He came from France to Chester, the author says, in the month of September, A. D. 1658.

² This is dated the latter end of the year 1659.

³ Dated September, A. D. 1658.

⁴ By Beaumont and Fletcher, printed 1615.

⁵ And by that monarch. Peck's *Desiderata Curiosa*, vol. II. lib. xv, page 21.

⁶ Taken A. D. 1679. MS. in the Harleian Library, marked 6271.

“When he came through London, he was apparelled in a doublet and Gallie-gascoine breeches, all of crimson satin cut and raised; and when he entered the list, he put off his nether stocks; and so was bare-footed and bare-legged, saving his silk *scavilones* reaching to the ankles,”¹ which I take to be drawers, or pantaloons, worn under the breeches and the stockings.

The colours of the breeches were, I doubt not, as various as their forms, and generally depended on the fancy of the wearers; but servants and retainers in the families of the wealthy were obliged to submit to the choice of their masters. The foresters and rangers of the parks were usually dressed in green. Agreeable to this custom is the stage direction, in a masque by Jonson, entitled *Love's Welcome*,² which runs thus: “Enter Stub, apparelled in a green jerkin and hose like a ranger, with yellow stockings,” &c.

The STOCKINGS, called also *stocks* and *nether-stocks*, when distinct from the breeches, and likewise *hose*, by which denomination they are frequently confounded with them. In a wardrobe-roll containing an account of apparel purchased for the use of king John and his household,³ there is frequent mention made of *hosearum vaccinearium*, for the use of the king; by which, I presume, we are to understand *stockings* made with leather manufactured from cows' hides; and they are generally charged at the rate of two shillings and sixpence the pair. It is probable that they did not differ in form from the *caligæ*, or stockings of cloth. The stocking, as it appeared in the fourteenth century, is delineated upon the seventy-third plate, where a gentleman is represented seated at the foot of his bed, and receiving one from his servant exactly similar to those in present use.

Hose of cloth of divers colours, charged at two shillings a pair for the making, are entered in an inventory of apparel belonging to king Edward the Fourth;⁴ a yard and a quarter was the usual allowance of cloth; and, in general, they were lined, as the following article will prove: “For making and lining a pair of puke hose, the lining found by the taylor, three shillings and four pence.” The materials with which the stockings were made previously to the introduction of silk and worsted, were often exceedingly rich and splendid, consisting of the most costly stuffs, interwoven or embroidered with gold or silver.⁵ Silk stockings, as we have

¹ Chronicle, vol. III. fol. 1226, sub A. D. 1571.

² Presented to Charles the First by the Duke of Newcastle, at his going to Scotland, A. D. 1633.

³ Rymeri Collect. non impress. vol. I. Bibl. Harl. 4573. Dated June 22, A. D. 1212.

⁴ MS. Harl. 4780.

⁵ At one of the splendid mummeries exhibited by Henry the Eighth during his interview with the

seen already,¹ were introduced towards the latter end of the reign of Henry the Eighth: they were imported from abroad, but in very small quantities, and but little known in this kingdom for several years afterwards. In the reign of Elizabeth, manufactories were established for knitting and weaving silk, worsted, and yarn stockings;² but these, however, did not entirely supersede the stockings of cloth; for, long and short kersey stockings are reckoned among the exports in the book of rates, as it stood in the twelfth year of Charles the Second.³ We find there also stockings of leather, of silk, of woollen, and of worsted, for men and for children; Irish stockings, and the lower ends of stockings, which are probably what are now called socks; and, among the imports, hose of crewel called *Mantua hose*, and stockings of Wadmol. The colours of the stockings seem to have been as various as the materials. Yellow was very fashionable in the sixteenth century;⁴ red is frequently seen in the century following; which, together with blue, are colours now totally disused, excepting by the children belonging to the charity-schools. An author of the last century⁵ speaks of a custom, then in fashion, of wearing two pairs of stockings at one time; the one fastened to the breeches, and the other gartered below the knee, and then turned down over the garter: this was a kind of superfluous luxury, I trust, unknown to Stubbs, who, though he speaks of persons having two or three pairs of expensive stockings,⁶ does not in the least hint that they were worn at the same time: such a custom he would surely have condemned with great severity.

Socks of fustian are mentioned in the inventory above mentioned, and prized at three pence the pair.

SHOES and BOOTS.—Before I enter upon an investigation of these articles, I shall say a word or two relative to their makers. In the thirteenth year of Richard the Second, an act was passed, prohibiting any shoemaker to tan leather,

French king, some of the characters are said to have been habited after the “guise of Estland, their *hosen* being of riche gold satten, called *aureate satten*, overrouled to the knees with scarlet,” &c. Hall’s Union, in the Life of Henry the Eighth, fol. 83.

¹ Page 149.

² Among the pageants exhibited when queen Elizabeth visited the city of Norwich, A. D. 1579, was one, in which was contained a representation of the principal part of their manufactures, thus specified: i. the weaving of worsted; ii. the weaving of russels; iii. the weaving of darrilsk; iv. the weaving of tuffmokado; v. the weaving of lace; vi. the weaving of caffia; vii. the weaving of fringe; and, viii. children spinning of worsted yarne, and knitting of worsted yarne hose. Holinshed, vol. III. page 1290.

³ MS. in the Harleian library, marked 6271. Dated A. D. 1679.

⁴ The children at Christ’s Hospital have worn yellow stockings ever since the institution of that excellent school by king Edward the Sixth.

⁵ Randall Holmes. See page 230.

⁶ Page 149.

or any tanner to practise the making of shoes, under the forfeiture of all the leather tanned by the one, and of all the shoes made by the other; and the reasons assigned were, the badness of the materials, they not being properly tanned, in the first instance, and the faultiness of the workmanship in the second.¹ This act was repeated in the same reign; but, in the fourth year of Henry the Fourth, it was repealed, and the tanners and the shoemakers were left at liberty to practise both professions at pleasure, as they had been accustomed formerly to do; and, what is extraordinary, the petition for the repeal is founded, in part, upon the same ground as the complaint had been, namely, the badness of the materials: to which was also added the dearness of the articles.² In the sumptuary laws established in the third year of Edward the Fourth, there is a clause forbidding any shoemaker to make the toes of the shoes and boots to exceed the length of two inches;³ and in the second year of James the First, an act was passed which runs thus: "No cordwainer or shoemaker shall make, or cause to be made, any boots, shoes, buskins, startops, slippers, or pantoffles, of English leather wet curried (other than deers' skins, calves' skins, or goats' skins, made and dressed like unto Spanish leather;) but of leather well and truly tanned." It then proceeds to state, that the shoes "shall be substantially sewed with good thread well twisted and made, and sufficiently waxed with wax well rosened, and the stitches hard drawn with hand-leathers, as had been accustomed; nor shall they mix the over leathers with inferior leathers; nor, in the treswels, or double-soled shoes, any other than the flanks of the hides,"⁴ &c.

In the account of apparel belonging to king John, cited above, we meet with the following articles: "a pair of *sotulares*⁵ for the king's use, charged sixpence, and a pair of *little sotulares*, also for the king, prized five pence." The *sotulares* as we have seen before, are thought to have been a species of shoes that covered the foot, and part, if not the whole, of the ankles, and were calculated chiefly for cold weather.⁶ The *æstivales*, which are frequently mentioned in the same roll, were clearly a species of summer boots, or buskins, and in general, I presume, reached only to the middle of the leg; sometimes they are called *large æstivales*,⁷ and then

¹ Ruffhead, Statutes at Large, vol. I. page 335.

² Rot. Parl. MS. Harl. 7065.

³ See page 110.

⁴ Ruffhead, vol. III. page 15.

⁵ Compot. Garderobæ, A.D. 1212; MS. Harl. 4573.

⁶ Page 35.

⁷ *Æstivalibus largis, seu botis, pro calceumentis utantur.*—Statuta Hospitalis de Sancto Juliano juxta Sanctum Albanum; Addit. M. Paris, fol. 248.

they might be more extensive. The *æstivales*, I doubt not, were exactly similar to the *houseaux*, or *botines*, of the French. The *houseaux*, or buskins, were usually worn by Henry the Fifth, if the following anecdote, extracted from the *Chronique de Monstrelet*, be perfectly correct: "When the rumour of his death had reached the French court, Messire Sarazin d'Arly enquired of one of his relations just returned from Picardy, if he knew any thing relative to the decease of the king of England: to which he replied in the affirmative; and said that he had seen the body of that monarch lying in state in the church of Saint Offram at Abbeville; and described the manner in which he was habited. "But are you sure," said Sarazin, "that you have not been deceived?" "Perfectly sure," replied the other. "But will you declare," rejoined Sarazin, "upon your oath, that he had not his buskins upon his legs?"¹ "No, truly," said his relation. "By my faith," answered Messire Sarazin, "I will not believe that he is dead, if he has not left them behind him in France."

The *æstivales* contained in the above roll are charged at the rate of one shilling and eight pence the pair. In the inventory of apparel belonging to Edward the Fourth,² they are called *sloppes*; they were made of blue, red, and tawney Spanish leather; and, when lined, as with black velvet for the king's own use, they are prized at one shilling and sixpence the pair. A pair of *sloppes* not lined, and single-soled, are rated at one shilling and two pence.

Henry the Eighth wore buskins; and two yards of black velvet were allowed for the making of a pair;³ but these, I apprehend, were for a masking habit; and crimson satin buskins were used for the same purpose, and sometimes they were decorated with aglets of gold.⁴ Shoes double-soled, of black leather, and not lined, were estimated at five pence the pair in the twentieth year of Edward the Fourth, which probably were of the common sort; for, shoes single-soled, of Spanish leather, are rated from four pence to six pence the pair: and of black leather lined, at twelve pence; and of Spanish tawney leather, at one shilling and two pence the pair. Shoes double-soled and lined are set at one shilling

¹ Ses *houseaux chaussez*.—Tom. I. sub an. 1422.

² Taken in the twentieth year of his reign.—MS. Harl. 4780. [Here is another signification of the word "slop," which seems to have meant every thing by turns. A modern slop seller is indeed a vendor of all sorts of old clothes.—ED.]

³ Wardrobe account of apparel belonging to Henry VIII; MS. Harl. 2284; taken in the eighth year of his reign.

⁴ Hall's Union, Vit. Hen. VIII. fol. 83.

and two pence ; and of Spanish leather double-soled, without lining, are charged at the rate of one shilling and four pence the pair. These variations of prices plainly indicate a difference in the goodness of the materials, or the excellence of the workmanship. Slippers are estimated from seven pence to twelve pence ; and pattins of leather at twelve pence also the pair.¹ In the fourth year of Henry the Fifth the pattin-makers of the city of London were prohibited the use of *mahereme*, called *asp*, for making of pattins or clogs ; but in the fourth year of Edward the Fourth they were permitted to work up such parts of the asp as was not fit for the making of shafts. This prohibition was however entirely done away in the first year of James the First.

Galages, written, I apprehend, for *galloches*, rated at four pence the pair, and *strait galages*,² at the same price, are entered among the articles of dress left in the wardrobe of Henry the Fifth at his death.³

In a roll containing an account of apparel belonging to king John, above referred to, we find boots, made with the leather of oxes' hides,⁴ at two shillings and six pence the pair ; boots of Cordevan⁵ at the same price : these, I presume, were lined ; for, the entry immediately following specifies one pair of single boots⁶ for the use of the king, which are rated at twelve pence. We also meet with little boots for the king's use without lining, four pair being estimated at three shillings : the same, when lined with lambs' fur, or the fur of greys, are exactly double the price. The boots which are entered in the wardrobe inventory appertaining to Edward the Fourth, are also said to be single, and lined ; they were likewise of two kinds, one that only reached to the knees, and the other that extended above them ; which, probably, was the distinction between the great and small boots, mentioned in the preceding passage. Boots of Spanish tawney leather, which seem to be the most inferior, reaching to the knee, are charged at sixteen pence the pair ; the same of black leather are rated at three shillings : these are in both cases single, that is, without lining. Boots of red Spanish leather, extending above the knee, and without lining, are set at six shillings ; the same of black, at six shillings and eight pence the pair ; the same when lined, and

¹ MS. Harl. 4780. For further information relative to the different sorts of shoes and their forms the reader is referred to pp. 110, 115, 138, 141 and 151.

² Galages destreyne. I am not clear that the interpretation I have given is correct.

³ Rot. Parl. MS. Harl. 7668.

⁴ Pro duobus paribus ocrearum de bove, &c. MS. Harl. 4573.

⁵ Ocrearum de Cordubano, &c. ; *ibid.*

⁶ Botarum singularum, &c. ; *ibid.*

made of black leather, or of Spanish red and tawncy leather, are rated as high as eight shillings the pair. Blue velvet sufficient to line a pair of boots is charged at twenty pence. But, whether these boots were above or below the knee is not specified.

The form of the boots seems to have been continually changing: sometimes they were neatly fitted to the legs; then, again, they were wide and full of folds; sometimes they were high above the knees; then, again, below them: in short, they seem to have been fashioned in few instances alike: the whole appears to have depended entirely upon the whim of the wearer.¹ The tops were generally turned down upon the boots; and sometimes they differed from them, not only in colour, but in the materials. We read of lawn boot tops; but these are mentioned as a peculiar instance of foppery: however, in the seventeenth century they were very wide, and had their edges ornamented with ruffles and fringes.

It is asserted by our historians, that, in the reign of Richard the Second, and, I believe, for more than half a century afterwards, the people of this country wore their shoes with spikes, or sharp points, so long, that they were obliged to fasten them with chains of gold and silver to their knees² when they walked abroad. I cannot help thinking there is some mistake in this statement.³ The illuminated manuscripts at this period are exceedingly numerous; and the long-pointed shoes occur repeatedly in most of them; and yet, in no one instance have I met with this chain passing from the toes to the knees, which, one would think, could not have been so uniformly omitted, and in such a prodigious number of drawings as have passed under my inspection, had such a custom really existed and been generally

¹ We see them with standing-up tops, Plate CVI; above the knees and close to the legs and thighs, with the tops turned down, of a different colour, Pl. CXXVII; and at the bottom of Plate CXXVIII, we find them very large, and full of wrinkles, Plate CXI, and CXXXI. They are also loose, and reach only to the knees, Plate CXXXII. [In this plate they assume the appearance of stockings, for they are worn with shoes or slippers in the Oriental fashion. I fancy these are the "*sloppes*" of Edward the Fourth's time, mentioned a page or so back.—ED.] And they are still shorter, and very wide at the tops, which are ornamented with ruffles or fringes, Plate CXLIII.

² See page 138.

³ [Yet it is distinctly asserted by the contemporary writer cited by Camden and Major Hamilton Smith, in his "Ancient Costume of England," mentions a portrait of James the First of Scotland existing at Kielberg, near Tubigen in Swabia, a seat of the family Von Lystrums, wherein the peaks of the king's shoes are fastened to his girdle by chains of gold. If a contemporary painting, it would, of course, put the matter beyond a doubt. The instance Major Smith alludes to in England, is an illumination in Royal MS. 20, B. 6; but I have no doubt that what appears like a chain on the knee of that figure is an indication of the garter. Vide Regal and Ecclesiast. Antiquities, Plate XIX.—ED.]

adopted. These enormous long points were in some degree flexible, as appears from the figure at the bottom of the hundred and twenty-seventh plate: he is holding the end of his shoe in his left hand; but for what purpose he is so represented I cannot determine: we clearly see, however, that there are no indications of chains, or bandages of any kind, at his knees.

The shoes were anciently fastened upon the feet with thongs of leather; in later times more sightly materials were used for that purpose; and, according to Howe,¹ many years before the reign of queen Mary, the fashion of wearing buckles in the shoes was introduced: those belonging to the common people were of copper; and those to the persons of rank were of silver, or of copper gilt. But “*shoe-roses*,” adds he, “either of silk, or of what stuff soever they were made, were not then used or known; neither were there any garters above the price of six shillings the pair; altho’, at this day, men of rank wear garters and shoe-roses of more than five pounds price.” These two luxuries are also reprehended by Taylor, the water-poet, in the quotation which is given a few pages back.²

I have little to add to what has been said already respecting the *tunic*, and the *super-tunic* or surcoat. In the reign of king John, it appears that both, when lined with fur, were made for four pence, exclusive of the materials; a super-tunic, or morning-gown,³ of scarlet, for the king’s own use, was also charged at four pence for the making; and a fur of gris, to line a super-tunic of the same kind, was purchased at Winton for twenty-five shillings; a lining of lambs’ fur for the same purpose is estimated at five shillings;⁴ a fur lining of red gris for the king’s use, when he rode on horseback, is valued at eighteen pence.

In the fourteenth century, the surcoats were shortened, and reached only to the loins, but were made wide and full: it is, indeed, certain that this fashion was not universally adopted; for the Reve, in Chaucer’s *Canterbury Tales*, is habited in a long surcoat; and in the Merchant’s second Tale, attributed to the same author,⁵ mention is made of the *nether surcote* belonging to Berin,⁶ which intimates his having another surcoat beneath it; and it was probably a customary usage with travellers to wear two of these garments.

The surcoat was anciently a habit of state; but it was afterwards generally adopted by both sexes; and it continued to be used on occasions of solemnity, after it had ceased to be worn in common, and especially among the ladies. Henry the

¹ Continuation of Stowe’s *Annals*, page 1039.

² See page 183.

³ *Super-tunica ad surgendum*—*suenda*, iv den’.

⁴ The super-tunic is said, in this instance, to be *ad descendendum*.

⁵ By Urry.

⁶ Line 1696.

Seventh sometimes wore an open surcoat with tabard sleeves,¹ by which, I suppose, the author means large loose sleeves like the shoulder-appendages of the tabard.

The *kirtle*, or *kurtell*,² was a part of dress more commonly appropriated to the women than to the men: we have, however, abundant evidence that it was used by both. It appears to have been a kind of tunic, or surcoat, and to have resembled the hauberk, or coat of mail.³ It seems, in some instances, to have been worn next the shirt, if not to answer the purpose of it;⁴ and was also used as an exterior garment by pages when they waited upon the nobility.⁵—In an old poem, the priests are said to have cut their cotes, and made them into curtells; which indicates that the kirtles were short:⁶ but the kirtel which formed part of the state-dress belonging to the Knights of the Bath was full, and reached to the heels like the gown of a woman.

The *court-pie* I take to have been a super-tunic, or surcoat, rather than a gaberdine, or mantle, as it is explained by Camden⁷ and other more modern writers; it was certainly used as an upper garment;⁸ and might probably, in most instances, be shorter than the surcoat. The court-pie was common enough in Chaucer's days, and worn by the women as well as the men; but I believe it belonged more properly to the former than to the latter; and, if Chaucer be correct, it was the same as the *cote*, or gown.⁶

The *sequannie* was certainly a garment of the super-tunic kind, and resembled the round frock worn at this day by the peasantry in the country over the rest of

¹ Cotton. MS. Julius, B. 12.

² From the Saxon word *cýrzel*.

³ In a Romance called the Chevelere Assigne, a child enquires "What hevvy kyrteell is this with holes so thykke;" and he is told, that it is an *hawberke*.—MS. Cott. Calig. A. 2.

⁴ "To go a-begging in my kyrte bare."—Chaucer, Frankeleyn's Tale.

⁵ "To-morrowe thou shalt serve in halle,

In a kurtyll of ryche palle,

Byfore thys nobull kynge;" &c.—Emare, MS. Cott. ut supra.

[But this does not prove that it was an EXTERIOR garment, for in another Romance it is said, "In kirtle alone she served in Hall," (vide next chap. sub voce); and it seems to have been the practice to take off the upper robe, and serve in the "kirtle alone," as a mark of humility. The kirtle of the ladies of the fourteenth century, is the close fitting dress to be seen on fig. 3, plate XCI. and fig. 2, plate XCII. Fig. 3, in the latter plate, has the robe over it, as have also the figures on plates XCIV and XCVI., and it is visible through the large arm-holes of the robe on figure 4, plate CXXI.—ED.]

⁶ Pierce Ploughman; MS. Harl. 2376. The printed edition reads *courtepies*.

⁷ Camden's Remains, p. 196.

⁸ See page 166, and the last note of that page.

⁹ What William de Lorris calls a *cote*, Chaucer translates *court-py*; Rom. de la Rose, line 215. [Vide page 166, note 5.—ED.]

their clothing to keep it clean. We find by Du Cange, that the sequannie was sometimes made of linen, and used as a superior garment.¹

The *houppeland* was a loose upper garment of the super-tunic kind. It might not be worn by the clergy under the surplice, because it gave an unseemliness to the form of the collar of that vestment. It is sometimes specified to be the same as the short tunic;² and lord Berners, in his translation of Froissart, calls it a *cloke*; but in the original it rather appears to have been a sort of night or morning gown.³ At the coronation of Henry the Fourth, the lords had long scarlet houppe-landes, with long mantles over them; and the knights and esquires wore scarlet houppe-landes, but without the mantles.⁴ In a wardrobe-inventory of garments belonging to Henry the Fifth, I find mentioned a black houppe-land lined with grey fur estimated at twenty shillings; and the linings of mincever, with large sleeves for two houppe-lands, valued at ten shillings.⁵

The *chopa* and the *pellard* were merely other names for the houppe-land, and the latter especially is said to have been long and large, and reaching to the ground.⁶ The first appears to have been a nightgown for the women.⁷

The DOUBLET originated from the *gambeson*, or *pourpoint*,⁸ which was first introduced by the military men, and worn by them under their armour; but, in process of time, the pourpoints were faced with rich materials,⁹ and ornamented with embroidery; and then they were used without the armour.¹⁰

In its original state, the doublets had no sleeves; but, to render it more convenient, the sleeves were afterwards added; and, at length, it became a common garment; and, being universally adopted, it superseded the tunic. As the form

¹ Gloss. in voce *Sequannie*. [The French have still the word *sousquenile* for the frock worn by a coachman or groom.—ED.]

² Du Cange, Gloss. in voce *Hopelanda*.

³ Froissart says that, when Charles the Sixth of France, heard of the attempted assassination of the constable de Clisson at Paris, he determined to see him; and, rising instantly, took no more time than to vest himself with a houppe-land, and put a pair of shoes upon his feet. Froissart, Cronique, book IV. cap XL. sub an. 1392.

⁴ Ibid. cap. CXVI.

⁵ This inventory was made an. 2 Hen. VI. Rot. Parl. MS. Harl. 7068.

⁶ Du Cange, Gloss. in voc. *Chopa* and *Pellarda*.

⁷ Henry the Third ordered duas chopas ad surgendum de nocte to be made for the use of his sister. MS. Harl. 4573; an. 19 Hen. III.

⁸ And known by a vast variety of other appellations. See page 53, and the second note of that page.

⁹ A *jupoun*, or doublet, was made for the use of Edward the Third, of blue tarterin powdered with blue garters, having buckles and pendants of silver gilt. Compot. I. Cooke, A. D. 1349.

¹⁰ Thus the knight, in Chaucer's *Canterbury Tales*, appears in a *gyppon*, or pourpoint, of fustian, stained by his armour. See page 162.

and adjustments of this vestment were continually altering, it required many denominations to distinguish them from each other; in the end, it lost its own name, and the *waistcoat* is now become its substitute. When it was used as a military dress, it was not only double, or lined, but it was also stuffed, between the outer part and the lining, with flocks and other materials fit for the purpose strongly quilted together.¹ When it was used as a civil habit, it was probably made thinner and slighter, and accommodated to the different seasons of the year.

The *Jacket*, which was also another name for the *gambeson*, and originally the same as the doublet, differed materially from it in the fifteenth century; for, at that time, both of them were frequently worn together; and then the jacket answered the purpose of the super-tunic; and, like the doublet, in process of time it lost its proper name, and is now called a coat.

The doublet, with its sleeves, and richly ornamented with embroidery and posies, appeared as early as the time of Edward the Third.² In the reign of Edward the Fourth, the price charged by the taylor for making doublets for the use of the king, and finding the linings for the same, was six shillings and eight pence each.³ The lining was generally Holland cloth, or a sort of linen called busk; and sometimes both were used.⁴ When Henry the Eighth ascended the throne, the doublet was a garment universally used; in the wardrobe-inventories of his apparel, it cuts a considerable figure; and it was commonly made with the same materials as the jacket and hose. Three yards of stuff was the general allowance to make a doublet for his use; but for a long doublet, the measure was extended to three yards and a quarter; and sometimes it had bases, or skirts, and then four yards and half a quarter were required. It was sometimes made with wide sleeves.⁵

It would swell this work far beyond the limits I have proposed, if I were to enlarge my quotations from the different wardrobe-inventories that lie before me:

¹ The *super-punctum* was the same kind of garment, being stuffed with wool and quilted: so probably was the *subarmalis*. See Du Cange's Glossary, under both names. A pound of cotton was expended in stuffing an *aketon*, or *pourpoint*, belonging to king John, which cost twelve pence, and the quilting of the same was charged at twelve pence more. Comp. Gard. A. D. 1212; MS. Harl. 4573.

² See page 135.

³ Inventory of apparel belonging to Edward IV; MS. Harl. 4780.

⁴ "Item, a doublet of crymyson velvet lined with Holande cloth, and interlined with busk." Ibid.

⁵ "A doublet of purpul velvete rychely set with stones, lyned with cloth of gold, with wyde sleeves lyned with canvas and purpul sarcenet, delivered into the kyng's owne hands." Wardrob. Invent. an. 8 Hen. VIII; Harl. MS. 2284.

a few must therefore be selected, and ranked under the different articles of dress to which they relate; and these will be sufficient to demonstrate the luxury and splendour of the former times.

In one of the inventories of apparel belonging to king Henry the Eighth, there is an entry made of “a doublet of cloth of gold of baudkyn, the placard and fore-sleeves wrought with flat gold, having eight pair of agletts;” and this doublet is said to have been “sent to the Frenche kyng.”¹ In another,² we find a doublet of purple satten, embroudered all over with pirls of damaske, gold, and silver,” presented to the king, in the thirty-third year of his reign, by Sir Richard Longe; also a doublet of “white silke and gold,” said to be “knite with the handes, and bought of Christopher Miliner.” To these we may add, from the same authority, an “*armyng doublet* of crimson and yellow satin embroudered with scallop-shells, and formed down with threds of Venice gold.”³

The *paltock* was certainly a short garment of the doublet kind, and probably not greatly varied from it. The author of the Eulogium⁴ assures us, that the hose were fastened to the paltock, and were worn without any breeches beneath them; but this fashion appears to have been not only quite new, but of short duration; for, the paltock, to the best of my recollection, is not spoken of by any succeeding writer as a part of dress used afterwards.⁵

The WAISTCOAT. Respecting this part of the dress, so well known in the present day, I have said, that it superseded the doublet; but that does not appear to have been the case till such time as the latter appellation was totally dropped; for the waistcoat was a garment used at the same time that the doublet was in fashion; and was also made of very costly materials, and enriched with embroidery. In the inventory last quoted, we find one waistcoat of cloth of silver quilted with black silk, and stuffed out with fine “*camerike*,” or cambric; and another of white satin, the sleeves embroidered with Venice silver.⁶ It was worn under the doublet;

¹ Wardrob. Invent. an. 8 Hen. VIII; MS. Harl. 1419.

² Made at the latter end of the reign of Henry VIII; MS. Harl. 1419.

³ See more on this subject, page 151.

⁴ See page 138. I never saw this work.

The passage there given stands as it is cited in Camden's Remains, page 195.

⁵ [It is used by Jean de Hennin, a Flemish historian, (1465—1476) Oliver de la Marche, and other writers of the fifteenth century, who speaks of it as the dress of the Burgundian archers; and the French have to this day the word *Paltoquet* which is applied to a clownish fellow. It was used not long ago in France to designate a servant. One of the lately imported French mantles for ladies is called a *paletot*. It has a hood to it, and so far confirms an idea that I had previously entertained, that the word was compounded of *palla* a cloak and *toque* a head-dress. Vide Hist. of Brit. Cost. Lon. 1834. p. 153. The word *paletot* is also still in the Spanish Dictionary, where it is rendered “a dress like a scapulary.”—ED.]

⁶ MS. Harl. 1419.

for, Stowe informs us that the earl of Essex, at the time of his execution, "put off his doublet, and he was in a scarlet waistcoat;"¹ and of Sir Thomas Wyatt, at the same awful period, it is said, that "he put off his gowne, untrussed his points, and plucked off his doublet and his waistcoat."² The same author tells us, that William Lce weaved silk waistcoat-pieces in his stocking-frame;³ and Howe, the continuator of Stowe, says: "Then," meaning the times prior to the reign of queen Elizabeth, "no workman knew how to make a waistcote wrought worth five pounds; nor no lord in the land wore any of that value; altho', at this day,⁴ many milleners' shops are stored with rich and curious embroydered waistcotes, of the full value of tenne pound a-piece, yea, twenty pound, and some forty pound;" and the reason was plain: the waistcoat had then, in a great measure, assumed the place of the doublet, and become an outward garment.

The JACKET, or *jaquet*, *jerkin* and *coat*; for, all these terms are indiscriminately used for the same garment.⁵ That the jacket originated from the military *jaque*, or gambeson, has, I trust, been sufficiently proved; and it made its appearance as a part of dress distinguished from the gambeson and the doublet about the middle of the fourteenth century. It was subject to continual variations; being sometimes short, and sometimes long; sometimes with sleeves, and sometimes without them; and, in this state of fluctuation, it has been described by a contemporary writer at the close of the sixteenth century.⁶ It was accommodated to the different seasons of the year, being sometimes single, and sometimes double, that is, lined, or without lining, as necessity required. In an inventory of apparel belonging to king Henry the Eighth, mention is made of *four-quarter jackets* of black satin, with and without sleeves; but why they were so denominated does not appear. I find that seven yards of russet satin were allowed to make a jacket for the king.⁷ In winter the sleeves were lined with fur.

The *jerkin* seems to be only another name for the jacket, and generally applied to it when it was made of leather. *Buff jermans* were worn by the military men of the two last centuries, and seem to have been a distinguishing mark of their profession.⁸ Edward de Vere earl of Oxford, about the fourteenth or fifteenth year

¹ Annals, p. 794.

² Ibid. p. 622.

³ Ibid. p. 869.

⁴ He seems to have written these observations soon after the death of James the First, which happened A. D. 1625. Ibid. page 1039.

⁵ Froissart speaks of "une simple cotte, ou jaquette," used in hot weather; which lord Berners translates "a syngle jacket," that is, without lining; book II. chap. 17.

⁶ Page 152.

⁷ MS. Harl. 2284.

⁸ And frequently alluded to as such in the old plays.

of queen Elizabeth, brought from Italy several curious articles of dress ; and, among them, a jerkin of leather perfumed, which was a species of luxury unknown to the English before that time.¹ In a wardrobe account made at the latter end of the reign of Henry the Eighth, a jerkin is said to have belonged to that monarch, of purple velvet, with purple satin sleeves, embroidered all over with Venice gold ;² and another of crimson velvet, with *wyde sleeves*, of the like coloured satin.³

Doublets and jerkins of leather were worn by the poor people, and leathern jerkins are retained in the country to this day : they also used coats and doublets of frieze, wadmol, and other coarse cloths.

The *coat*,⁴ as before observed, is an appellation indiscriminately used in modern times, for the jacket : it was, however a separate garment, when the jacket was considered as a military habit ; and as such it was used at a very early period in this country,⁵ and seems to have been nearly, if not altogether, synonymous to the *gown*. It was worn by both sexes ; and, when appropriated to the ladies, it reached to the ground. With respect to the form of the coats, their colours, or the materials with which they were composed, it is impossible to speak determinately. In one inventory of apparel alone,⁶ we find them distinguished in the following manner : “ Long coats, demi-coats, short coats, riding coats, coats with bases or *skirts*, stalking coats, tenice-coats, and coats of leather.” These were sometimes lined, faced with fur, and otherways ornamented, in a vast variety of fashions.⁷ Sometimes also they had strait sleeves ; sometimes large loose sleeves ; generally of a different consistency from the bodies ; and sometimes they had no sleeves at all. The coats above-mentioned were made for the use of Henry the Eighth ; and the quantity of cloth required for some of them is specified as follows ; “ Five yards and a half of white cloth of gold tissue and damask silver, striped with purple

¹ Stowe's Annals, p. 868.

² Presented to the king, A. D. 1535, by Sir Richard Crumwell.

³ MS. Harl. 1419.

⁴ Evidently derived from the French word *cotte*.

⁵ In the poem called Pierce Ploughman, the pilgrims are said to be habited in “ poure cotes ;” that is, coats of coarse cloth, by way of penance. The Sergeant at Law, in Chaucer's Canterbury Tales, wore “ a homely medly cote ;” and the Miller, “ a whyte cote.” See pp. 165, 168.

⁶ Belonging to Henry the Eighth. MS. Harl. 2284.

⁷ An old English chronicle MS. cited in the second volume of the *hopða Angelcýnnan*, page 83, informs us, that in the reign of Edward the Third, “ the Englishmenne clothede all in cotes and hodes peynted with lettres and with floures ;” perhaps for peynted we should read embroidered, *acu-pictis*, which was common enough.

velvet pirlled, for half a coat ; nine yards of cloth for a riding-coat ; and two yards of black cloth to welt the same ; “ twelve yards of gold tissue to cover a riding-cote and doublet of rich silver tissue ; and two yards and a half of damask silver to welt the same.” And, “ sixteen yards of right crimosin velvet for ariding-coat :” but here, I apprehend, the demi-coat was included ; which appears to have been always the case, when so large a quantity was required. “ Three yards and a half of white satin for a stalking coat ; three yards and a quarter of black velvet for a teniee-coat.” We also find, that nine yards and a half of green sarcenet was required to line a full coat, and six yards and a half of purple satin for the half-coat. Among the garments left in the wardrobe of Henry the Fifth at his decease,¹ I find one *petite cote*, or little coat, of red damask, with open sleeves, and without lining, which is estimated at ten shillings : this I take to be the same as the half-coat in the preceding inventory.

The earl of Northumberland, at the time he delivered the princess Margaret, daughter of Henry the Seventh, to the king of Scotland, wore, says Hall, “ a rich coat, being of goldsmith’s work, and set with precious stones ;”² and, when Henry the Eighth met Anne of Cleves, he was habited, according to the same author, in “ a coat of velvet, somewhat made like a froeke, embroidered all over with flatted gold of damaske, with small lace mixed between of the same gold, and other laees of the same going traverse-wise, that the ground little appeared ; and about this garment was a rich guard, or border, very curiously embroidered ; the sleeves and the breast were cut and lined with cloth of gold, and tied together with great buttons of diamonds, rubies, and oriente pearles.”³

The *coat-hardy*⁴ is a garment frequently mentioned by the writers of the fourteenth and fifteenth centuries ; it was used by both sexes ; and, from a passage quoted in a foregoing chapter, it seems to have been a dress fitted very closely to the body, and appropriated to the summer, when it was made without the lining.⁵ I rather think this garment was more used upon the Continent than in this country. In France, it formed part of the habit of an esquire the day before his being knighted ;⁶ but, notwithstanding its being particularised on this occasion, it does not appear to have been a dress in general use among the nobility, but chiefly worn by pages,⁷ and also by the minstrels ; and, when it was made in the German

¹ Rot. Parl. MS. Harl. 7068.

² Union of the houses of York and Lancaster, p. 56. This event took place A. D. 1502.

³ Ibid. p. 239. ⁴ Called in Latin, tunica audax, tunica hardiata, and cotardia. ⁵ See page 124.

⁶ It was then furred with black lambs’ skins.—Du Cange, Gloss. in voce *militare*.

⁷ In an ancient order cited by Charpentier, dated 1295, there is this article : “ pro xiii alnis

fashion, it was condemned by the graver sort of people as foppish and unmanly.¹ The coat-hardy, according to the German fashion, I take to be a short jacket, and probably the same with the *court-jacque*,² which, Froissart tells us, was worn by Henry duke of Lancaster, when he rode from the Tower to Westminster, the day before his coronation : it was made of cloth of gold, and after the German fashion.³

The coat of arms, or, as Chaucer calls it, *cote-armure*,⁴ was originally a military vestment, and worn over the armour. In the early representations of that garment, we find it quite plain ; but, as we approach more nearly to the modern times, it appears charged with a variety of embellishments, and especially the armorial bearings, crests, and other insignia of the nobility. It was then used in times of peace, not only by persons of opulence, but also by their retainers and servants.

Henry the Fourth, the day before his coronation, made forty-six knights, says Froissart ; and gave to each of them a long coat of green colour, with strait sleeves furred with minever, having large hoods lined with the same kind of fur, fashioned like those belonging to the prelates.⁵

The *summer-coat*, so called from the season to which it was adapted ; being large and wide, and probably without any lining.⁶

Pore cotes, or coats made of coarse cloth for the use of the lower classes of the people ; as, “ a pore cote of white burrel.” The epithet *poor* is also applied to the cloth ; as, in the speech of Ball, when he was persuading the people to rise, in the reign of Richard the Second : “ What,” says he, “ are the lords better than us, though they are clothed in velvet and camlet, and we are vested with *poor cloth*.”⁷

“ *Cassocke-coates*,” according to Stowe, were worn over the doublets by the yeomen attendant on the earl of Arundel at a tournament held in the twenty-third year of queen Elizabeth ; and the grooms of lord Windsor, at the same solemnity, had cassock-coats and Venetian hose.⁸ In an inventory of apparel in the wardrobe

marbreti pro iv tunicis audacibus pro iv paguis, lviii sol. vi den ;” that is, four yards, or ells, of marble cloth for four coat-hardies for four pages, fifty-eight shillings and six pence ; in voce *Marbretus*.

¹ See note 3, page 192.

² Translated by lord Berners *a shorte cote*.

³ A la fachon d’Almaigne ; book IV. chap. 116.

⁴ ——— On hym throwe a vesture,

Whiche men clepe a cote-armure,

Embroudered wonderly riche.—Boke of Fame, Part III.

⁵ Book IV. chap. 116.

⁶ In an old ballad of the thirteenth century are these lines : “ Si votre cote soit large e lee—si dira, ce est une cote de este.”—MS. Harl. 2253.

⁷ *Poures draps*.—Froissart Chron. book II. cap. 73.

⁸ Holinshed, vol. III. fol. 1317.

at Westminster, taken in the third year of Edward the Sixth,¹ we find a *cassaque* of murrey velvet, embroidered all over with damask gold and pearls, having upon the breast eleven buttons of gold and loops of the same, "being of little flagounes cheynes of golde;" the same being lined with purple taffaty; also a "cassaque of purple gold tincell, with knots," lined with purple satin, and a base to the same of the like stuff. Both these garments appear to have belonged to his father.

The *mandillion*, or *mandevile*, was a loose coat, or jerkin, without sleeves, or with them hanging at the back: a description of this garment has already been laid before the reader.² Something of the same kind was the *frock*, a garment frequently mentioned in wardrobe-inventories of Henry the Eighth. I meet with one of flat cloth of gold raised with purple velvet and tissue, with flowers of gold, the body lined with velvet, and the bases, or *skirts*, with satin; also a frock of black satin, lined with sarcenet, having three welts of the same. Sometimes eleven, and sometimes twelve yards of stuff were allowed for a frock for the king: five yards of cloth of "silver damaske" was expended for the lining of the borders of a frock; and six yards of silver tissue for welting another.³ It does not appear that this garment had any sleeves.

In the above inventory there is mention made of a "privye cote of plate covered with blacke satten;" that is, I presume, a coat of defence, to be worn secretly under the other garments.

The Gown, as it appeared towards the conclusion of the fourteenth century, is thus described by a writer of that period: "a garment reaching to the heels, close before, and strutting out on the sides; so that on the back they make men seem like women; and this is called by a ridiculous name *gowne*." From these words Camden, who cites them,⁴ concludes that the gown was first introduced at the time the author wrote, and that it was a garment unknown to the English before. In this he is certainly mistaken; for, the gown is of much earlier origin: Chaucer mentions it frequently, without the least indication of its novelty; it occurs also in the Romance of the Rose as a part of dress appropriated to the women;⁵ and, in a work more ancient than Chaucer, we find the appellation,⁶ with a complaint of its shortness.

The term *gown*, I believe, was first applied to the super-tunic of some of the

¹ Harl. MS. 1419.

² Page 152.

³ MS. Harl. ut supra, et 2284

⁴ From an anonymous work called The Eulogium.—Camden's Remains, p 195.

⁵ See page 119.

⁶ See the quotation in a former part of this chapter, page 226.

religious orders ; at least, I find it is so in a poem¹ apparently as early as the thirteenth century ; it was afterwards given to the upper vestment of the burghers and magistrates of corporate towns and cities ;² and, at last, became a common appellation for a garment substituted in the place of the super-tunic ; and this probably happened at the time in which the author of the Eulogium wrote the preceding description.³

In the wardrobe-inventories we meet with a great variety of different sorts of gowns ; such as, *long gowns, short gowns, half gowns, strait gowns, and loose gowns* ; others, again, denominated from the purpose for which they were used, as *riding gowns, night-gowns, and tenice-gowns* ; or named from the fashion, or the country the fashion was borrowed from, as *cassock gowns, Turkey gowns, and Spanish gowns*. They were also lined, or single, that is, without lining, as the weather required ; they had sometimes hoods ; sometimes standing capes, and square capes ; and sometimes high collars : they were made also with sleeves, and without sleeves ; and the sleeves were sometimes wide and loose, sometimes strait, and sometimes open. A gown belonging to Henry the Fifth, of purple damask, without lining, is valued at five pounds in the wardrobe-inventory ; another, of black velvet, with sleeves of samit, is estimated at two pounds six shillings and eight pence ; this gown was lined with fur, and the fur is prized at four pounds.⁴

The taylor's charge, at the close of the reign of Edward the Fourth, for making demi-gowns, short gowns, and loose gowns, exclusive of the materials, was three shillings and four pence.⁵

One hundred and fifty-five bugie, or boggy, skins⁶ were expended for the lining of a gown made for the use of king Henry the Eighth ; and no less than two hundred and eighty-eight skins of sables for the same purpose. Twenty-two yards and three quarters of rich cloth of gold tissue of Venice gold was used for lining a long gown of crimson satin, with wide sleeves ; but frequently a greater quantity was required ; for instance, we find twenty-seven yards of white tilsent allowed for it ; and twenty-seven yards of stuff was also necessary for the external part of the long gown with wide sleeves, and from twelve to thirteen for the short gowns, and an equal quantity for the lining. It is but justice to observe, that the

¹ "Hail be ze gilmans with zur blake gunes."—MS. Harl. 913.

² The citizens of London appeared before Richard the Second in gowns of the king's colours. The words of Knyghton are, *gownis albis et rubeis* ; or white and red ; sub A D. 1386. See also page 300.

³ About the time of Richard the Second. [The gown was known to the Anglo-Saxons, and called *gunna*. Vide page 15, Vol. I.—ED.]

⁴ Rot. Parl. MS. Harl. 7068.

⁵ An. 20 Edward IV ; Harl. MS. 4780.

⁶ MS. Harl. 2284.

gowns just specified were for the use of Henry the Eighth, who, being a lusty man, probably required more cloth than the quantity generally used; and in the inventory of his apparel,¹ I meet with the following articles: "A gown of crimosin velvet with a square cape; a gown of velvet with a round cape; a gown of black velvet, furred with sables, with a high collar and strait sleeves; a gown of purple *capa* damask, furred with sables, and a border embroidered and fringed with Venice gold, having thirty-one buttons of gold; a gown of crimosin velvet, with wide sleeves, and a cape furred with sables, having forty-one pair of aglettes of gold, thirty-five of them being large, and the rest small, with eleven buttons of gold with faces; a gown, with a square cape of crimson velvet and crimosin saten, having twenty-six diamonds set in buttons of gold upon the sleeves of the same.

"A Turkey, or *Turkey*, gown of new making, or *new fashion*, of black velvet, with two small guards, or borders, of silver, furred with lewzernes, having seventy seven round buttons of gold black enamelled; a short Spanish gown of a new making; a long Spanish gown, the same; and a long cassack gown, with strait sleeves, of common velvet, lined with taffata; a riding gown of black velvet, with plaits on the back, lined with black satin."—Hall tells us, that the duke of Buckingham, at the coronation of Henry the Eighth, wore a gown "all of goldsmiths' work, and very costly."²

The *chammer*, or *shamew*, for it is written both ways. In the tenth year of Henry the Eighth, Hall speaks of the chammer as "a new fashion garment; which is," says he, "in effect, a goune, cut in the middle:"³ however, in a wardrobe-inventory of apparel belonging to that monarch, and taken in the eighth year of his reign, this article of dress occurs frequently; and in another, it is called a *cote*, or *shamewe*. From the first I shall select the following articles: "a chammer of black satin, with three borders of black velvet, and furred with sables; a chammer of black tylsent, with a high collar, welted with cloth of silver, and lined with purple satin." We find, that twelve yards of cloth of gold were allowed to make a chammer for the king; and such was the usual measure. I believe, that this garment was only used by persons of rank and opulence; and probably it did not continue in fashion long after the death of Henry the Eighth.⁴

The *glauddkin*, which appears to have been a species of gown, is often

¹ MS. Harl. 2284. et al. Ibid. 1419.

² Hall's Union, in Vit. Hen. VIII. page 3.

³ Ibid. page 65.

⁴ MSS. Harl. ut supra.

mentioned in the inventory of apparel taken in the eighth year of Henry the Eighth; but either this garment went out of fashion soon, or was called by another name at the latter part of his reign; for, it is not specified under that denomination in the wardrobe accounts then made. Twenty-one yards and a quarter were allowed, of white cloth of silver cut and pointed upon cloth of gold, with a border of the same richly embroidered, for a *glaudkyn*, with wide sleeves, for the king's grace; and the same quantity of yellow cloth of gold upon satin, for the lining of the said *glaudkyn*: which leads me to think, that it was open before, so that the lining might occasionally be seen.¹

The *PARTELET*, or *partlet*, was a part of dress common to both sexes: it certainly was appropriated to the neck and shoulders, and sometimes had sleeves. We find, three yards of green velvet was expended upon a *partelet* for Henry the Eighth; and in his wardrobe, after his death, there were several remaining, and some of them exceedingly costly. I shall specify the following only: "A *partellette* of purple velvet, embroidered with *pirles* of damask gold, garnished with small pearls and small stones of sundry sorts, and lined with white satin; two *partlets* of lawn, wrought with gold about the collars; a *partelette* of crimson velvet, without sleeves, embroidered all over with Venice gold and silver, stitched with purple silk, and lined with *crimosin saten*."²

The *sleeves* belonging to the coats and gowns, and especially during the sixteenth century, were so contrived, that they might be either affixed to or separated from them, as occasion required; they were commonly made of different materials; and were frequently superbly ornamented. The following articles are selected from an account of the apparel left in the wardrobe of Henry the Eighth after his decease: "a pair of *trunche sleeves* of redde cloth of gold with cut-works, having twelve pair of *aglets* of gold," and these sleeves were welted with black velvet; "a pair of French sleeves of green velvet, richly embroidered with flowers of damask gold, *pir* of *Morisco* work, with knops of Venice gold, cordian raised, either sleeve having six small buttons of gold, and in every button a pearl, and the branches of the flowers set with pearls." The sleeves are also said in some instances to have had cuffs to them; and in others to have been ruffed, that is, ornamented with ruffs, or ruffles, at the hands.³

The *capés* to the gowns, to the coats, and probably to the mantles, or cloaks, are often entered as separate articles in the wardrobe inventory of Henry the

¹ MSS. Harl. ut supra.

² MSS. Harl. ubi supra.

³ Ibid.

Eighth; in one we find half a yard of purple cloth of gold baudkin allowed to make a cape to a gown of baudkin for the king; and, in another, a Spanish cape of crimson satin embroidered all over with Venice gold tissue, and lined with crimson velvet, having five pair of large aglets of gold; this is said to have been the queen's gift.¹ I apprehend they were so contrived, as to be easily applied to the garments they belonged to, and as easily detached, if occasion required.

The PLACARD, or *stomacher*, for the terms are synonymous, is an article of dress that frequently occurs in the inventories above mentioned. Half a yard of stuff is always allowed for the king's placard; and the same quantity for the stomacher, whether it belonged to the king or queen. The placards were made of cloth of gold and other rich materials. I have the entry of one now before me, of purple cloth of tissue, raised with flowers of gold, and edged with sables. Frequently the placards were adorned with jewels; Hall, for instance, tells us that Henry the Eighth, the day before his coronation, wore a jacket of raised gold; and the placard was embroidered with diamonds, rubies, great pearls, and other rich stones.² The placard was used with the gown, as well as with the coat and jacket; and they were sometimes laced over it, so as to resemble the front of a woman's stays.³

In the fourteenth and succeeding centuries, the *mantles* were so diversified, that there seem to have been nearly as many fashions for them as there were persons to wear them. It is totally impossible to trace them through all these variations, or distinguish them according to the different denominations they received: I shall therefore, as concisely as possible, point out the conspicuous names, with the addition of such illustrations as may be drawn from the contemporary writers.

The *long mantle* was retained, and underwent less variation than any other part of the dress, because, in the latter times, it was only used as a habit of state-ceremony; but the *short mantle*, though still continued in effect, lost its ancient denomination, and was called a cloak.

The CLOAK seems originally to have been a mantle used by persons riding on horseback. Matthew Paris calls a garment of this kind a "round cloak,"⁴

¹ MSS. Harl. ubi supra.

² Hall's Union, ubi supra, page 2.

³ See the figure with his hand upon his breast, plate CXXVI.

⁴ Cloca rotunda. De Habitu Sacerdotis, p. 252.

which was permitted to the clergy of Saint Julian's hospital near Saint Alban's: he also adds, that it should be of a "decent length;"¹ but, at the same time, has neglected to specify that length. In the fourteenth century, the cloaks came into common use among the lower classes of the people.

Cloaks lined with fur, according to the author of *Pierce Ploughman*, were worn by the sergeants-at-law, and also by the Physicians;² but, in after times, the same comfortable addition was made to the cloaks of all persons who could afford to purchase it. Cloaks lined with fur were used as night-gowns in the time of Chaucer;³ when the hood, being sewed to the cloak, appears to have been a religious distinction.⁴ The cloaks assumed by the pilgrims were usually marked with crosses.⁵

Double cloaks are frequently mentioned in the inventories of apparel belonging to Henry the Eighth; as, "thirteen yards of black tylsent damask cloth of gold, to make a double cloak for the king;" in another entry, we find six yards more of the same kind of cloth allowed for a "double cloak guarded," for the king; and, again, "fifteen yards of russet tylsent, to line a double mantle with sleeves of black cloth of gold upon bawdkin;" and also "sixteen yards and three quarters of white satin" for the same purpose; again, "sixteen yards and a half of purple satin for the lining of a mantle of purple tylsent made in the Spanish fashion:" these were all of them, I presume, mantles, or cloaks of state.⁶

Hall mentions "double Lumbardy mantles of crimosin satin, folded upon the shoulders, and curiously embroidered;" and "Turkey cloaks ribbanded with nettes of silver, and between the knittynges, or the *meshes*, flowers of gold;" also "mantles of crimosyn satten, worn baudericke or *sash*-wise, so that the other garments might make a more splendid appearance;" and also, "long mantles, or robes;" and tells us, that they were all of them used at different times by the king and his companions in their maskings.⁷

To these we may add the Genoa cloaks, affected by the beaux of the seventeenth century; the trencher cloak and the blue cloak, worn by apprentices and serving-men; and the French, Spanish, and Dutch cloaks, complained of by

¹ *Competentis longitudinis*; *De Habitu Sacerdotis*, p. 252.

² See page 165.

³ Pandarus says to Troylus: "Do on this furred cloake upon thy sherte—and follow me;" lib. iii.

⁴ See the description of the dress of the canon, page 168.

⁵ See the description of the Pilgrim's habit, from *P. Ploughman*, page 208.

⁶ MSS. Harl. ut supra.

⁷ Hall's Union, Vit. Hen. VIII. pp. 83, 95, 166.

Stubs ; which we have seen in a former chapter.¹ These cloaks were sometimes lined throughout ; sometimes in part only. In an old comedy, we meet with the following passages : “ One, who could scarce get velvet for a cape, has now lined his cloak throughout—my cloak is not lined throughout, but pretty deep down.”²

Hall, speaking of a pompous show made by Henry the Eighth, in the sixth year of his reign, on the night of the new year, says that he, the duke of Suffolk, and two others, appeared in mantles of cloth of silver, lined with blue velvet : the silver was pounced in the form of letters, so that the velvet might be seen through ; and the mantles had “ large capes like Portugal slopps.”³ The same author informs us, that the French king Francis the First, at the time he met Henry the Eighth in the valley of Ardres, wore “ a cloak of broched satin, with gold of purple colour, wrapped about his body traverse ; beded from the shoulder to the waist, and fastened in the loop of the first fold ;” and this cloak was richly set with pearls and precious stones.⁴

The mantles were anciently fastened with clasps, or buckles ; but, in the more modern times, we find that cordons, or laces, were used for that purpose. Chaucer speaks of unlacing a mantle ;⁵ and, in the Romance of Ipomedon,⁶ the hero “ *drew a lace of silk—adowne then fell his mantyll* ;” which, the poet tells us, was exceedingly rich, and embellished with precious stones ; and Ipomedon left it behind him as a present for the butler. The mantles were frequently adorned with precious stones :⁷ neither was it anything uncommon for them, with other garments, to have been presented to persons of inferior stations by way of reward.⁸

The MANTELINE, a small mantle, or cloak, used chiefly by the knights and others of the nobility at tournaments, and on other occasions when they

¹ Page 153.

² The Fleire, first acted 1615.

³ Hall's Union, ubi supra, page 55. [Here the slop is spoken of as a cloak or mantle.—ED.]

⁴ Ibid. page 77.

⁵ “ He unlacyd his mantel—and let hit down glide.” In the Merchant's Second Tale, attributed to him by Urry.

⁶ MS. Harl. 2252.

⁷ Chaucer says, the mantle belonging to Arcite was “ Brette full of rubies reed ;” Knight's Tale.

⁸ And not in romance only : John de Holland gave to the herald, who brought him a challenge from Reynaud de Roy to tilt with him, “ un bon manteau fourre de minever ;” a good mantle, or cloak, furred with minever ; and to this he added twelve nobles in money. Froissart, Cronique, book III. cap. LX.

appeared in arms.¹ According to an ancient poet cited by Du Cange, this garment was very richly ornamented, and reached to the hips, or a little below them.² The *hucca*, or *hucque*, was a mantle of the same kind, and used for the same purpose; but by what peculiarity it was distinguished from the manteline cannot easily be traced, unless we admit, with Charpentier, that it covered the head as well as the shoulders: it was, however, sometimes embellished with embroideries of gold.³ In the inventories of garments belonging to Henry the Fifth, we find one *heuque* of camlet, together with a chaperon of the same estimated at twenty-six shillings and six pence; and another *heuque* of scarlet by itself, prized at thirteen shillings and four pence.⁴

Towards the close of the reign of Edward the Third, according to Camden, the People of England began to wear "a round curtal weed, which they called a *cloak*, and in Latin *armilausea*, as only covering the shoulders."⁵ This, I presume, is the short cloak represented upon the eighty-second plate, where it appears with buttons in the front, which at that period were frequently annexed to different parts of the dress, but, generally speaking, for ornament much rather than for use. The same kind of cloak is again represented upon the eighty-third plate. In both these instances, it seems to be rather longer than that described by Camden; which may arise from the drawings being more ancient than the time affixed for its introduction by the historian,⁶ when, perhaps, it was the fashion to wear them shorter, which led him to suppose that it was a new garment. If, on the other hand, the *armilausea* was the same with the hooded cloak called the *capucium*,⁷ it will then appear to be a garment greatly anterior to the reign of Edward the Third, and used by the common people, with whom it probably originated.

A garment called *armilla* formed part of the coronation habit in the time of Richard the Second, and, according to the description, it resembled a stole. It was put on the king's neck, and hung down over his shoulders to his elbowes.⁸

¹ And it was sometimes worn over the *cote-armour*. Arcite had a *mantel* over his *cote-armour* according to Chaucer; Knight's Tale.

² Hucques de pris, riches mantelines

Venans sans plus jusqu'au dessus des faudes.

³ Heuques d'orfaverie. Du Cange, in voce Huca.

⁴ Rot. Parl. MS. Harl. 7068.

⁵ Camden's Remains, page 195.

⁶ About the year 1372; *ibid*.

⁷ See page 33.

⁸ Liber Regalis; in the Abbey Library at Westminster.

The HOUSIA, *houicia*, or *house*, was a loose kind of garment of the cloak or mantle kind; it is accordingly often ranked with them:¹ yet, on the other hand, in more instances than one, it appears to have had sleeves, and to have answered the purpose of a tunic. It is distinguished in an ancient record from the *capa*, the *super-tunic*, and the *thorax*.² Cotgrave tells us that it was “a short mantle of coarse cloth, all of one piece, and worn in ill weather by the country-women about their heads and shoulders.”³ But we have abundant authority to prove, that the usage of this garment was far more extensive, at least, in former times. Du Cange conceived it to be similar to the long tunic,⁴ and refers to an author who classes it with the tabard;⁵ but, certainly, the tabard resembled the mantle rather than the tunic. A hero, in the Romance of the Four Sons of Aymon,⁶ resolving to undertake a pilgrimage, would not accept of any comfortable clothing from his friends; but requested they would cause to be made for him a “*cote*” of coarse cloth;⁷ which *cote* immediately afterwards is called a “*housse* ;” so that the terms appear in this instance to be synonymous; and it is probable, that this garment was so contrived as to answer the double purpose of a cloak, and of a coat, or tunic.

The PILCHE was an outer garment, calculated for cold weather. The commentators upon Chaucer, who uses this word, call it a coat, or cloak, of skins.⁸ Two pilches, made of a fur called *cris-grey*, were remaining in the wardrobe of Henry the Fifth after his death; and they are estimated at ten shillings each.⁹

The felt-cloak,¹⁰ mentioned by Du Cange, appears to have been what the country people call a foul-weather cloak, or coat; but I do not recollect that we have any authority to prove its having been used in this country.

¹ Chacun porte mantel, ou houice fourrez. Ordinat. Caroli VI. A.D. 1388.

² Pro capâ, super-tunicali, corseto, et houciâ, clxxii. lib. xix sol. Vet. Rot. an. 1267. Du Cange, Gloss. in voce Super-tunica.

³ French and English dictionary, in voce Housse.

⁴ Tunica talaris. Gloss. in voce housia.

⁵ Tabaldum, seu Houssiam longam, de brunetâ. Ibid.

⁶ MS. Royal, lib. 1662.

⁷ Cote d'un gros drap. Ibid.

⁸ And also *toga pellicea*; and the name really appears to have been a corruption of the word *pelliceus*:—in the Saxon it is written *pylce*. Chaucer says:

“After grete hete comith colde;
No man caste his pilche awaye.”

⁹ Rot. Parl. MS. Harl.

¹⁰ Chlamys de feltro. Gloss. in voce feltrum.

Two of our ancient historians speak of mantles made with variegated stuff, in resemblance of the colours of a peacock's tail,¹ but give us no description of their form ; and we hear no more of them from the succeeding writers.

In a wardrobe-roll² dated the fourteenth year of the reign of king John, we find an expenditure of eleven shillings, for two *pendulæ* of lamb-skins ; the one for the mantle of the king, and the other for the mantle belonging to the queen ; but whether by the *pendula* was meant the lining or the facing, or both, I cannot determine.

¹ Pallium versicolor et pavonum figuris contextum. Mat. West. sub A.D. 1026. [Rather, a variegated mantle embroidered with figures of peacocks.—ED.]

² MS. Harl. 4573.

CHAP. VIII.

THE WOMEN'S DRESS PARTICULARISED.—EMBROIDERED SHIFTS.—RUFFLES.—THE PARTELET.—THE TIPPET.—THE RUFF.—THE BAND.—THE COAT.—THE PETTICOAT.—THE WAISTCOAT.—THE KIRTLE.—THE SUPER-TUNIC.—THE SOSQUENIE.—THE ROCKET.—THE BRANC.—THE FROCK.—THE GOWN.—THE GIT.—THE ROBE.—THE SLEEVES.—THE CORSET.—THE BODDICE.—THE STOMACHER.—THE APRON.—THE MANTLE.—THE CHOPA.—THE FOOT-MANTLE.—THE HOUSSE.—THE CROCEA, OR CARDINAL.—STOCKINGS.—SHOES.—BOOTS, ETC.

THE women first began to ornament the bosoms and collars of their *shifts* with needle-work towards the conclusion of the thirteenth century; and John de Meun, according to Chaucer,¹ speaking of Largesse, says, “She had opened the collar of her robe, to show a rich broche of gold; and her white flesh appeared through her smock wrought with silk.” Chaucer also, in the *Canterbury Tales*, describing the dress of a smart housewife, tells us, that

“White was her smocke, embrouded all before
And eke behynde, on her colore aboute,
Of cole black sylke, within and eke without.”²

In a dramatic performance of the last century, we read of “smockes seamed through with cut-works;”³ and in another, of “smocks faced with broad seaming laces.”⁴ An Irish smock⁵ wrought with gold and silk remained in the secret wardrobe of Henry the Eighth at Westminster after his decease,⁶ which probably

¹ I say, according to Chaucer; for, this passage does not appear in any French copy of the “*Roman de la Rose*” that I have seen. In the third note, page 171, the lines are quoted.

² The Carpenter's Wife, in the Miller's Tale. Also in an old ballad, called Lord Thomas and Fair Annet, the lady says to her maidens:

“And dress me to my smock.
The one half is of holland fine,
The other of needle-work.”—*Reliques of Ancient Poetry*, vol. III.

³ Four plays in one, by Beaumont and Fletcher, A. D. 1647.

⁴ “The Devil is an Ass,” by Jonson, acted 1616. ⁵ That is, made with *Irish cloth*, as I think.

⁶ The inventory was taken Oct. 31, an. 4 Edward VI.—MS. Harl. 1419.

belonged to one of his queens; in another wardrobe¹ was deposited “a waste smock wrought with silver.” “Shifts white and plaited” are mentioned by an old poet as part of the habit belonging to an elegant lady.² The *shift*,³ with the *cotteron*, and *soucanie*, formed the dress of young ladies in the fourteenth century. The shift was chiefly, if not entirely, made with linen, finer or coarser as the circumstances of the wearer permitted the purchase. Fine holland, and, if I mistake not, Irish cloth, as mentioned above, were used for the same purpose; and, in the old romances, we frequently read of shifts of *chainsil*, or *chaisil*, which also appears to have been a delicate species of linen. The chemise of lady Triamore, in the Romance of Launfal,⁴ is said to be “white chainsil, with embellished borders, and laced on both sides.” Another poet speaks of a chemise of chaisil delicately wrought with thread:⁵ and a third says of Olympias, the mother of Alexander, that “*in a chaysel smock she lay.*”⁶

The shift was an expensive article of dress at the commencement of the last century, if we may take the word of mistress Girtred, who talks of those that cost three pounds a-piece; and adds, “they may be born withall.”⁷ From like authority we learn, that *hempen smocks* were worn by the country lasses.⁸

The *gorget*. This part of the ladies’ dress has been explained in a former chapter.⁹ We find it brought up over the chin in the figure kneeling, upon the ninetieth plate; and probably the *barb*, which was used in mourning, derived its origin from the gorget; but the barb might not be worn above the chin by any female below the rank of a countess.¹⁰

¹ Said to have been in the old Jewel-house at Westminster.—MS. Harl. 1419.

² Chemise ridée et blanche.—Vet. Poet. MS. cited by Du Cange, in voce *capellus*.

³ See pages 39 and 238.

⁴ De chainsil blanc, e de chemise,
E tus les costez li pareient,
Que de deus partez laciez esteient.—MS. Harl. 978.

⁵ Un chemise de chaisil
De fil et d’œvre mult soutil.

Romance of Atis and Porhillion, MS.—Bibl. Reg. Paris, 7191.

⁶ Romance of Alexander, by Adam Davies.—Warton, Hist. Poet. vol. III. p. 35.

⁷ “Eastward Hoe,” a comedy, printed 1605; see the whole speech, page 206.

⁸ In the Rape of Lucrece, by Thomas Heywood, A. D. 1638, it is promised to them that they should, instead

“Of hempen smockes to help the itch,
Have linen sewed with silver stitch.”

⁹ Page 46.

¹⁰ See page 214.

I do not think that the gorget was ever universally used ; and, probably, it is for this reason that we know so little concerning it. In one of the wardrobe-inventories of Henry the Eighth, among the apparel belonging to his queen, we find a gorget specified, of siver tissue, being in length one yard and three quarters.¹

The PARTELET, which answered the purpose of the gorget, came into fashion towards the conclusion of the fifteenth century. This part of dress, which was common to both sexes, occurs frequently in the inventories above referred to. The partelets, and those especially belonging to the women, were made of various stuffs of the most valuable and delicate kind. I shall select the following articles : “ Two partelets of Venice gold, knit ; two partelets of Venice gold, caul-fashion ; two partelets of white thread ; and two partelets of lawn, wrought with gold about the collars.” Sometimes they are expressly said to be without sleeves ; which plainly indicates, that they sometimes had them.²

The TIPPET appears to have been a part of dress something resembling the partelet ; and was worn about the neck : it varied in its size and form ; for, it was sometimes large and long like a mantle ;³ at other times, it was narrow, and scarcely covered the top of the shoulders, and so it appears upon the two ladies kneeling in the hundred and twenty-second plate. Like the partelet, it was used by the men as by the women.

The *tippet*, worn by the ladies at the time of mourning, was quite another thing : it was a long narrow stripe of cloth attached to the hood, or to the sleeves, of the wearer.⁴

The RUFF, which seems to have superseded the partelet and the tippet, came into fashion among the ladies soon after the middle of the sixteenth century. This curious adornment they borrowed from the men, who had used ruffs a considerable time before ; and, certainly, when they were adopted by the ladies, both sexes seemed emulous to outdo each other in their extravagance.

We have little to add to what has been said upon this subject in a former chapter ; where the reader will find the ruffs fully described, though with no small degree of acrimony, by a writer of the time in which they were used.⁵ A lady, in an old dramatic performance,⁶ calls for her “ *ruff and poker ;*” the poker was an instrument to put the plaits of the ruff in proper form. In the sixteenth year of

¹ MS. Harl. 1419.

² Ibid.

³ Hall mentions “ *mantels like tippets ;*” Union, Vit. Hen. VIII. p. 55.

⁴ See page 213, et infra.

⁵ Page 146.

⁶ The Honest Whore, by Tho. Decker, A. D. 1704.

queen Elizabeth, says Howe, “began the making of steel *poking-sticks*; and until that time all lawn-dressers used *setting-sticks*, made of wood or bone.”¹ Sometimes, it appears, that the plaits of the ruff were pinned; as, a lover says to his mistress: “Do you not remember what taskes you were wont to put upon me when I bestowed on you gowns and petticoats; and you, in return, gave me bracelets and shoe-ties? how you fool’d me, and set me sometimes to pin pleats in your ruff two hours together?”² The widow, in a comedy called *A Match at Midnight*, enquires of her servant, if she bid the sempstress to hollow her ruff in “the French fashion cut.”³ In another play, a woman, speaking of her ruff, says, “nay, this is but shallow: I have a ruffe that is a quarter of a yard deep.”⁴

The BANDS for the neck were worn by the men and by the women, even at the time that the ruffs were in fashion. These bands were sometimes propped up with wires, as we see an example upon the hundred and forty-sixth plate; and sometimes they were permitted to fall upon the shoulders, and then they were denominated *falling-bands*. In a comedy written early in the last century, a gallant bespeaks of a milliner five yards of lawn to make his mistress some falling bands—“three falling one upon the other; that,” says he, “is the new edition.”⁵

The *ruffs* and the *bands* were succeeded by the *neckerchief*, or, as it is more commonly, but improperly called, the *handkerchief*. It was sufficiently large to cover the bosom and the shoulders at the time of its introduction, and was usually worn double, as we see it upon the hundred and forty-third plate. The borders were also often decorated with lace or needle-work.

The *COTE*, or *coat*, which, in fact, seems to be only a new name for the tunic. It was so called in the thirteenth century; and, if Chaucer be correct, it was the same as the *court-pie*.⁶ These garments were made of cloths of various colours and textures. We read of *cotes of burneta*, *cotes of green*, *cotes of hemp*,⁷ and *pure cotes*, which Chaucer renders *kirtles*, but perhaps the more literal translation would be *white coats*.⁸ To these we may add the *coat-hardy*, which, it seems, was a dress adapted to the summer; but then it was without lining, and fitted so closely

¹ Continuation of Stowe’s Annals, page 1038.

² *The Antiquary*, a comedy, by Shakerley Marmion, A. D. 1641.

³ By Will. Rowley, printed A. D. 1633.

⁴ *The Dumb Knight*, by Lewis Machin, acted 1608.

⁵ *Honest Whore*; see above.

⁶ At least, he gives us the word *court-pie* for *cote*, in his translation of the Romance of the Rose: “Cotte avoit vielle et derompue;” line 225.—“Al in an olde torne court-py.”—Chaucer.

⁷ *Cotes de corde*.

⁸ [Chaucer is most likely right, as Mr. Strutt acknowledges, in the next page but one. Vide also page 245 for another description.—ED.]

to the body, that, being very thin, it shewed the whole of the shape to great advantage ; and, for this reason, it was a dress much affected by well-made women of fashion.¹ The cote and the cote-hardy are frequently said to have been made with marble cloth, that is, cloth veined or coloured like marble. In the cold weather, this garment, like most others, was usually rendered comfortable with linings of fur and other warm materials.² The court-pie belonging to the women, for this habit was common to both sexes, reached to the feet.

The coats were sometimes made with trains : they were then called *long coats* ; and we read of some that contained seven ells and a half.³ Among the different articles of dress remaining in the wardrobe of Henry the Fifth, after his decease,⁴ we find “fifteen furs of gross minever for women’s cotes,” which are estimated at five pounds six shillings and eight pence.

In the fourteenth century, the women of fashion wore coats and hoods furred with *ermine* and *miniver*, with great purfilings, or facings ; and also *slit cotes*, by which I understand cotes open in the front.⁵

The *cotteron*.⁶ This seems to be the diminutive of the coat ; but whether it be the same as the *pety-coat* I cannot positively determine.

The PETTICOAT was a part of dress worn by both sexes. If, however, the *cotelle* of William de Lorris be the petticoat according to the general interpretation of the word,⁷ it will appear, that this garment was worn by the women before it was adopted by the men : however, under the latter appellation, it does not occur, that I remember, till the fifteenth century. A *peticote* of red damask is mentioned as remaining in the wardrobe of Henry the Fifth in the second year of his son’s reign ; but it is uncertain whether it belonged to a man or a woman. It had however open sleeves, and for that reason I am inclined to attribute it to the former. It is valued at ten shillings.⁸

In the middle of the last century the ladies wore white petticoats wrought with black silk,⁹ and soon after they trimmed them with silk, or gold and silver fringes.

¹ See a curious story relative to this habit, page 124.

² Cote-hardie de marbre fourre de gros nair—une cote de marbrue nuefe a femme.—Roman de Garin ; and see Du Cange, Gloss in voce *Marbretus*.

³ Et fon faire les longues cotes,

Ou a sept aunes et æmie.”—Phil. Mouskes, in Vit. Patrum, MS.

⁴ Rot. Parl. MS. Harl. 7068.

⁵ See page 122. [Or side.—The slit coat may be represented in fig. 2, Plate XCIV.—ED.]

⁶ Ung cotteron de violet—a usage de femme.—Charpentier, in voce *soscania*.

⁷ In the Romance of the Rose ; see page 118.

⁸ MS. Harl. 7068.

⁹ London Chantcleres, a comedy, anony.

Some were contented with a single row of fringe at the bottom of the garment ; but others extended this finery to five or six rows one above another, and these rows, it seems, they called feet.¹

The WAISTCOAT was a garment common to both sexes. We find it mentioned in a wardrobe inventory belonging to Henry the Eighth, which was taken towards the latter end of his reign. Let the following entry suffice : “ two wastcotes for women, being of clothe of silver, embroidered, both of them having sleeves.”²

The KIRTLE, or, as it was anciently written, *kertel*,³ is a part of dress used by the men and the women, but especially by the latter. It was sometimes a habit of state, and worn by persons of high rank. The garment called in French a *pure cote* Chaucer renders *kirtle* ;⁴ and we have no reason to dispute his authority. Kirtles are very frequently mentioned in the old romances ; they are said to have been of different textures, and of different colours, but especially of green ; and sometimes they were laced closely to the body, and probably answered the purpose of the bodice, or stays.⁵ To appear in a kirtle only, seems to have been a mark of servitude ;⁶ and, at the close of the fifteenth century, it was used as a habit of penance.⁷ In a wardrobe-account of apparel belonging to the royal family in the eighth year of Henry the Eighth, we find six yards a half and half a quarter of cloth allowed for a kirtle for the queen ;⁸ and, in another instance, seven yards of purple cloth of damask gold for the same purpose ; whereas only three yards of tawney satin were required to make a kirtle “ for my lady the princesse,”⁹ probably the lady Mary, the king’s sister, at that time about twenty years of age : but why so small a quantity should be allowed for her, and so much for the queen, I am not able to determine.

¹ So that a petticoat of six feet was a petticoat of six rows of fringe.—Randal Holmes, MS. Harl. 2014.

² MS. Harl. 1419.

³ From the Saxon word *cýrtel*.

⁴ “ Qui estoient en pure cottes ; ” — Rom. de la Rose, line 777 ; which Chaucer translates, “ in kirtels, and none other wede.”

⁵ “ Thar kerteles wer of rede cendal,
I laced smalle, jolyf, and well.”

Launfal, MS. Cott. Calig. A. 2.

⁶ Thus, the lady of Sir Ladore, when he feasted the king by way of courtesy, waited at the table : —

“ The lady was gentyll and small :
In kurtell alone she served in hall.”

MS. Harl. 978.—[See also page 238, note 2. Ed.]

⁷ It was worn by Jane Shore for that purpose ; see page 218.

⁸ Catharine, his first wife.

⁹ MS. Harl. 2284.

The *supertunic*, or the *surcoat*, continued in fashion with ladies of rank and opulence after the tunic had lost its name. The surcoat, as it was worn at Paris at the close of the fourteenth century, is thus described by a contemporary writer :¹ "There came to me two women, wearing surcoats longer than they were tall by about a yard ;² so that they were obliged to carry the trains upon their arms, to prevent their trailing upon the ground ; and they had sleeves³ to these surcoats reaching to the elbows." The surcoats above described were fitted close to the waist, and elevated at the bosom,⁴ being probably made stiff for that purpose, like the boddice. The long surcoats, with and without sleeves, were used considerably before the period above alluded to.⁵

The *supertunicale*. In what particulars this garment differed from the *supertunic* I cannot discover ; it is sometimes called *supertunicala hardiata* ; and, together with the *tunica hardiata*, and the *robe hardie*, is said to have been used by the ladies upon the Continent. All these vestments were frequently made with marble cloth, or cloth of variegated colours like the veins of marble. The *supertunicale* was sometimes large and loose, having broad and deep sleeves ; and sometimes it was made close before and behind, and also without sleeves.⁶

The *SOSQUENIE*, *surquanye* or *suckeney*, called also by Chaucer a *rochet*, is mentioned by William de Lorris as the handsomest dress that a lady could wear ; and he prefers it to the coat, or the robe.⁷

¹ Gesta Erminæ, MS. sub an. 1396.—Du Cange, in voce surcotium.

² "Environ une aulne." Perhaps it should be translated ell instead of yard.

³ Poyngnes—aus coudes.

⁴ Et leurs tetins trousses en hault.—[See figs. 2 and 3. Plate XCV.—ED.] The Cipriana was also an unseemly garment of the same kind, fitting close to the body, with long and large sleeves, and a wide low collar "tam magno, quòd oftendunt mammillas ;" &c.—Du Cange, Gloss. in voce Cipriana.

⁵ See page 41.

⁶ Du Cange, Gloss. in voc. supertunica, hardiata tunica, et tunica audax.

⁷ "Car nulle robe n'est si belle
A dame, ne a damoiselle.
Femme est plus cointe et plus mignotte
En surquanye, que en cotte."

Romant de la Rose, line 1213, et infra. Which is thus translated by Chaucer :

"For there nys no clothe sytteth bette
On damosel than doth rokette
A woman wel more fetyse is
In rockette, than in cote ywis."

The author of the Glossary to the printed edition of this poem says of the *sosquenie*, that it reached

The *sosquenie* was usually made with linen; and it is said to have been particularly becoming, when it was white and nicely plaited.¹

The *rocket*, which, as we have just seen, appears to have been precisely the same garment as the *sosquenie*, was often made without sleeves, but sometimes they were also added to it. This vestment is twice represented upon the eighty-ninth plate, as well with as without the sleeves; in one instance, it reaches to the ground; in the other, it is much shorter, and open at the sides nearly to the arm-pit.²

The *branc*, according to an author cited by Charpentier, was the same as the *rochet*; that is, a linen vestment which the women put over the other parts of their clothing.

The frock, called in Latin *flocus* and *frocus*, was a monastic habit, and used chiefly by the monks; but it is equally certain, that it was not confined to them: it was worn by the laity, and adopted, on certain occasions, by the women. It is described as a loose garment with large sleeves; and, probably, resembled the *rochet*, which was also an ecclesiastical vestment.

In the fifteenth century, when the *gown* came into general use, the *supertunic* was discontinued, and by degrees its name was obliterated from the catalogue of a fashionable lady's dress. It was a very rich vestment in the days of Chaucer: for, in one of his poems,³ he speaks of a lady whose gown was embroidered and set with jewels according to her fancy; and upon the facings and borders she had this motto wrought: "*Bein et loyalment.*" The working of letters and short sentences upon the borders of coats and gowns was by no means uncommon; and this practice was restrained by an edict established in parliament for that purpose in the eighth year of the reign of Henry the Fourth.⁴ Of another lady the poet says, her gown was of cloth of gold, of blue colour, handsomely fashioned like a tabard, with sleeves hanging down; the collar and the stomacher, instead of being faced with

to the hips, and resembled the cloak, or mantle, worn by the ladies of the modern times; but this description ill accords with the words of the poet.

¹ "The white rokette ryddeled fayre;" *ibid.* And, in an old French poem, more ancient than Chaucer, "meint bone roket bien ridée—maint blank," &c.—MS. Harl. 913.

² [This may or may not be the garment so called, for it also answers the description of the surcoat, supertunic, slit coat, branc and frock. It is, however, only by a diligent study of the miniatures and a careful comparison of them with the text, where they are contemporaneous, that light can be thrown upon these obscure points of costume. I do not know a contemporary illuminated copy of the *Roman de la Rose*. The earliest I have seen is of the close of the fourteenth century.—ED.]

³ *Assemblée of Ladyes.*

⁴ See page 108.

ermine, was covered with fine large orient pearls elegantly arranged, and powdered with diamonds; and the borders of the sleeves were ornamented in the same manner.

According to an inventory taken, in the eighth year of Henry the Eighth, of his wardrobes at the Tower,¹ it appears that the ladies' gowns were either single or lined. We find a great difference in the quantities of stuff allowed, at different times, for the making of gowns for the queen. I shall, however, confine myself to the following articles:—Three yards of purple cloth of gold tissue for a gown for the queen's grace; the same quantity of rich rilver cloth of tissue for the same purpose; two yards and an half of checkered tissue, to line a gown for the queen; three yards and a quarter of riche cloth of gold tissue damask gold, raised with pirls of damask silver, for the same use. We then read of thirteen yards of rich cloth of gold for a gown for the queen; and the same quantity of crimosin velvet upon velvet for the same; also ten yards of damask silver to line a gown for the queen; and eleven yards of black cloth of tissue for the same purpose. I found also allowed three yards of crimosin cloth of gold of damask for the edgings, facings, and cuffs of a gown for her majesty. Four yards of white cloth of gold tissue were allowed to make a gown for "my lady the Princess;" the same of velvet, and of other stuffs, and five yards of russet velvet, given for her *night-gown*.

Chaucer speaks of a *light gown*, appropriated to the summer;² that is, I presume, loose and without lining.

The *git* or *gyte*, was another name for the gown; and it is twice so called by Chaucer. He tells us, that the wife of the miller of Trompynton followed her husband on holidays "in a gyte of reed,"³ that is, in a red gown; and the Wife of Bath boasts that, on such occasions, she put on her "gay skarlet gytes."⁴ The gowns of the more modern ladies the reader will find described in a former chapter.⁵

Hall assures us, that, at a masque, in the sixth year of Henry the Eighth, four ladies, who accompanied the king, and three noblemen, had "gounes of blew velvet, cut and lyned with cloth of gold, made after the fashion of Savoy;" but gives no information relative to the form of these gowns. From a more modern author we learn, that a short kind of gown, called a *Saviarde*, was in fashion at the close of

¹ MS. Harl. 2284.

² And she in goune was light and sommerwise;

Shapin full well the colour was of grene.—*Courte of Love*.

³ Reve's Tale.

⁴ Wife of Bath's Prologue.

⁵ See page 155.

the seventeenth century. According to his description, it had four skirts, or, as he calls them, "side-laps," which were usually four stripes of silk of different colours, with short and open sleeves. The *Saviarde*, reaching only to the hips, is represented upon the hundred and forty-third plate.¹ How far this garment may resemble the Savoy-fashioned gowns mentioned by Hall I must leave to the reader's determination. The same author² tells us, that Anne of Cleves, at her first interview with Henry the Eighth, wore a "ryche gowne of cloth of gold raised, made rounde, without any trayne, after the Dutch fashion."³

The *robe* seems to have been nearly the same as the gown; but perhaps it was more ample and richly embellished, being chiefly used on state occasions. The robe of Richesse, according to William de Lorris, was of purple, superbly embroidered with the histories of emperors and of kings.⁴ The reader will find a robe elegantly wrought with birds and other embellishments upon the ninety-seventh plate, and also upon the ninety-third.

SLEEVES. In the sixteenth century, and probably much earlier, the body-vestments and the sleeves were often distinct from each other; and the latter might be attached to the former, or worn without them, at pleasure: therefore it is that we find, in the contemporary wardrobe-inventories, the sleeves entered by themselves in the following manner: "three pair of purple satin sleeves for women; one pair of linen sleeves, paned with gold over the arm, quilted with black silk, and wrought with flowers between the panes, and at the hands; one pair of sleeves of purple gold tissue damask wire, each sleeve tied with aglets of gold; one pair of crimosin satin sleeves, four buttons of gold being set upon each sleeve, and in every button nine pearls."⁵

Towards the conclusion of the fourteenth century, the women were pleased with the appearance of a long waist; and, in order to produce that effect, they invented a strange disguise called a *corse*, or *corset*.⁶

¹ [If this be indeed called a *Saviarde* at all events it is not a gown but a jacket. Mr. Strutt does not tell us who the "more modern author" is, who so names it.—Perhaps Randal Holmes.—ED.]

² [That is, Hall, not the more modern author.—ED.] ³ Hall's Union, Vit. Hen. VIII. p. 239.

⁴ See page 18.

⁵ In the wardrobe-inventory of Hen. VIII; Harl MS. 1419.

⁶ Derived from the French *corps*, frequently in former times written *cors*, a body; and so called, because they covered the greater part of the body. The stays were called a *pair of bodies* in the last century; and the word *bodice*, so commonly used, is evidently a corruption of *bodies*. [The word *corset* occurs as least as early as the thirteenth century. It appears as an item in the household roll of Eleanor, Countess of Leicester, under the date of May 24, 1265. "Item pro IX. ulnis radii Parisiensis pro roba æstivas, *corsetto*, et clochia pro eodem." The persons previously mentioned being Richard king of the Romans, and his son Edmund, who died in 1308. It was therefore an article of apparel not confined to the female sex, and in my opinion only a close fitting body garment.—ED.]

Two of these uncouth vestments, and the earliest that I have met with, occur upon the ninety-fourth plate, and a third upon the ninety-sixth plate, where it appears to be connected with the supertunic or robe.¹

According to the sumptuary laws made in the fourth year of Edward the Fourth, no woman under the degree of a knight's wife or daughter might wear *wrought corsets*; and, by another clause in the same act, *corsets worked with gold* were prohibited to all women under the rank of wife or daughter to a lord.² The corset by degrees was metamorphosed into the *bodice*, which was a sort of sleeveless waistcoat, quilted, having slips of whalebone between the quiltings.³ In the reign of queen Elizabeth, the bodice was used by the men; though this custom, I believe, was never generally adopted. The bodice was worn with the farthingale, as we see it upon the hundred and forty-second plate; and sometimes it was laced over a stomacher, that came down with a peak at the bottom, as it appears upon the hundred and fortieth and the hundred and forty-third plates. I am not certain when this part of the dress obtained the name of *stays*, but probably not long before the commencement of the present century.

The stomacher was common to both sexes; but it was generally called the *placard* when it belonged to the men. In the beginning of the reign of Henry the Eighth, half a yard of stuff was the usual allowance for a stomacher for the queen and other ladies of his household.⁴ There was one in the wardrobe at Westminster, of purple gold, raised with silver tissue and damask wire; and another of crimosin satin, embroidered all over with flat gold damask pirls, and lined with sarcenet.⁵

The APRON, which is also called by Chaucer the *barm*, or *lap-cloth*,⁶ was a

¹ The reader will find several other specimens of the *corset* upon the plates belonging to the fifteenth century; but none where it is more inelegant than upon Plate CXXI. [I have before corrected this great mistake of Mr. Strutt. Vide page 175, note 1.—ED.]

² [The *corse*, not *corset* mentioned in the sumptuary laws, did not mean a bodice or stays but the silk itself. In Richard the Third's letter from York, dated August 31, 1483, he orders "one yard three quarters corse of silk meddled with gold," and "as much black corse of silk for our spurs."—ED.]

³ And therefore called, in the old plays, "the whalebone boddice." Bulver, who condemns the using of the *bodice*, especially when it was laced tightly, to make the waist small, calls it the whale-bone prison. See page 175.—[At this time the boddice was well known. It is said to have been brought from Italy by Catherine de Medicis.—ED.]

⁴ MS. Harl. 2284.

⁵ MS. Harl. 1419; wherein is also an entry of six double stomachers, which, probably, only refers to their being lined.

⁶ The Carpenter's wife, in Chaucer's *Canterbury Tales*, has "a barme clothe" plaited and tied about her loins, as white as milk; see page 170; and the Hostess, in the Merchant's second Tale, when she was speaking of her husband's death, "with her napron feir and white ywash wyped soft her eyen."

part of dress appropriated originally to women in domestic life, to servants, and country-women ; but, in the modern times, it became fashionable among persons of the highest rank, and was made with very costly materials.

The *mantle*, or *cloak*. We have already spoken largely concerning this part of the female habit.¹ We have seen, that the mantles were made with the richest materials that could be procured, and lined with ermines, sables, and other precious furs : but these, it is true, were garments of state, and could only be procured by persons of great wealth. The lady Elizabeth, queen to Henry the Seventh, the day preceding her coronation, appeared in a state-dress, having a mantle of white cloth of gold damask, furred with ermines, and fastened upon her breast with a large lace curiously wrought with gold and silk, with rich “*knoppes*” of gold at the end “*tasseled*.”²

The mantle was used by the women in former times for a bed-gown. In a French poem, a lady is represented rising at night by the light of the moon, when the family were asleep, and coming to the window, wrapped in her mantle, to converse with her lover.³ This mantle, I presume, was the same as the *chopa*, or *chupa*, two of which Henry the Third caused to be made for Isabel his sister, to be used when she rose in the night.⁴ There were five yards and three quarters of scarlet cloth allowed for the two ; the one was lined with cendal, and the other furred with bice.

The *chopa* seems to have been only another name for the *houppeland*, a garment appropriated to both sexes. The *houppeland* was a loose cloak, usually made with sleeves, and large enough to wrap round the wearer.⁵

The *foot-mantle*, which Chaucer gives to the Wife of Bath, was a species of petticoat tied about her hips. A garment of the same kind is used to this day by the farmers’ wives and market-women, when they ride on horseback, to keep their gowns clean. The foot-mantle, even in the Poet’s time, seems to have been a vulgar habit ; for, the prioress riding in the same company had a spruce *cloak*, which answered the same purpose.⁶

Mantles like *tippets*, knit together with silver, were worn by certain ladies

¹ Page 42.

² MS. Cotton. Julius, B. 12.

³ E de sun mantel se afubloe

A la fenestre ester veniet.—MS. Harl. 978 ; written as early as the thirteenth century.

⁴ Ad surgendum de nocte. This order is dated an. 19 Hen. III ; MS. Harl. 4573.

⁵ A. D. 1367. Du Cange, Gloss. in voce Chopa.

⁶ Unless it should be thought that the former, being a lay-habit, was forbidden to the professors of religion.

who accompanied king Henry the Eighth at one of his maskings ;¹ and, indeed, the tippets were soon afterwards made so large, that they supplied the place of the mantles.

The *housse*, if Cotgrave be correct, was a short cloak worn by the country-women, to cover the head and shoulders in rainy weather.²

The *crocea* was a large long cloak, open before, and full of plaits, reaching to the ground, resembling the ecclesiastical cope,³ but without a hood ;⁴ it was used by the cardinals ;⁵ and, for that reason, lost its original name, and was called by the ladies a *cardinal*. It is a winter vestment, worn in the country, I believe, to the present day ; but, in my memory, it had the hood annexed to it ; and its colour was usually bright scarlet.

Stockings. This article of dress, belonging to the women as well as to the men, was formerly made with cloth. Henry the Third ordered three yards of bruneta cloth worked with gold to be delivered from his wardrobe, to make stockings for his sister Isabel.⁶ It was some time after the introduction of silk, worsted, and thread stockings, before the cloth stockings were discontinued ; and stockings of leather are worn by the rustics to this day.⁷

It will not appear so strange in the present day, as it would have done some few years back, to find *boots* and *buskins* included in the catalogue of a fashionable lady's dress, because they are now re-admitted into it. The boots have been mentioned already ;⁸ and to these we shall now add the *houseaulx*, or *buskins*, which, John de Meun tells us, were worn by the fair dames of Paris.⁹ I apprehend that they were not unlike the shoes of the Carpenter's Wife, in Chaucer's Canterbury Tales, which, the poet says, "were laced high upon their legs ;"¹⁰ and probably both of them resembled the high shoes still used in the country.

¹ At New-year's night, in the sixth year of his reign. Hall's Union, p. 55.

² French and English Dictionary, under the word *housse*.

³ Capucium.

⁴ Cucullus.

⁵ Du Cange, Gloss. in voce *crocea*.

⁶ An. 19 Hen. III, MS. Harl. 4573.

⁷ The reader will find more upon this subject, pp. 148, 149, 156.

⁸ Page 48.

⁹ See page 120.

¹⁰ Page 171.

A LIST OF THE MSS.

CONTAINING THE

ILLUMINATIONS FROM WHICH THE CHIEF PART OF THE DRESSES IN THIS WORK ARE TAKEN.

The names, letters, and numbers, are the Press marks by which the MSS. are arranged in the different libraries. The numerals at the end of the line indicate the century in which the MS. mentioned was, or is supposed to have been, written.

IN THE COTTONIAN LIBRARY AT THE BRITISH MUSEUM.

	Cent.
Julius, A. v. The Prophecies of Merlin	XIII.
Figs. 2, 3, Plate LXVII.	
— A. vi. A Calendar in the Saxon character	XI.
Figure of Plough in Plate I.	
Tiberius, A. vii. A Poem in old English, called "the Pilgrim"	XV.
Fig. 5, Plate CIII. Fig. 5, Plate CV. Figs. 2, 4, Plate CXVII.	
— B. v. A Calendar in the Saxon character	X.
Fig. 1, Plate XVIII.	
— C. vi. Life of Christ compared with that of David, Saxon character	XI.
Fig. of Mantle, Plate V. Plate XVII.	
Plate XIX. Figs. 3, 4, 5, 6, 7, 8, 10, 14, 15, 17, Plate XXIX.	
Caligula, A. xiv. An ancient Hymn Book	XI.
Fig. 2, Plate XXXVIII.	
Claudius, A. iii. Synodal decrees established in the reign of King Ethelred	XI.
Plate XXVII.	
— B. iv. Book of Genesis and other parts of the Mosaical History, written in the Saxon language	X.
Fig. 2, Plate I. Figs. 1, 3, Plate II. Plates III. and IV. Figs. 1, 2, 4, Plate V.	
Figs. 1, 2, Plate VI. Plates VII. VIII. IX. X. XI. XII. XIII. XIV. Fig. 1, Plate XV.	
Figs. 1, 11, Plate XXIX, and the two bodies on the same plate.	
Nero, C. iv. The Life of Christ, prefixed to a Latin and Franco-Norman Version of the Psalms XII.	XII.
Plate XXV. Figs. 1, 3, Plate XXX. Plates XXXI. XXXII. XXXIII. XXXIV. and XXXVI.	
Figs. 1, 3, Plate XXXVIII. Fig. 3, Plate XLIII. Coat of Mail, Plate XLIV.	
Fig. 3, Plate XLIX.	
— D. vi. Various Tracts relative to the Peace between France and England; Charters, &c. XIV.	XIV.
Plate CIV.	

	Cent.
Nero, D. vii. The Register of the Benefactors of the Abbey of St. Albans in Hertfordshire Fig. 2, Plate CVIII. and Plate CIX.	XV.
—— D. ix. The Jousts and Tournaments, &c. of Jehan de Saintré, with a Romance, in French, containing the Loyal Love and pitiful end of Messire Floridan and the Lady Eluyde	XV.
Figs. 1, 2, 3, Plate CXXII. Figs. 1, 3, Plate CXXVII. Fig. 2, Plate CXXXIII.	
—— E. ii. The Chronicles of France	XIV.
Plate CXIV.	
Galba, A. xviii.—“Scriptum fuit An. 703, ut apparet in Codice.”	VIII.
Fig. 3, Plate VI.	
Vespasian, A. i. The Psalms of David in Latin, interlined with a Saxon Version. “Codex iste scriptus videtur, Anno 700 a nativ. Xpi.”	VIII.
Fig. 2, Plate XV.	
Domitianus, A. xvii. A Psalter, which formerly belonged to King Richard the Second	XIV.
Figs. 5, 6, 7, 8, Plate LXXIX. and Plate LXXXIV.	
Cleopatra, C. viii. Aurelius Prudentius, with Saxon interlineations	X.
Fig. 3, Plate XV. Figs. 1, 2, Plate XXI. Figs. 2, 9, Plate XXIX.	

IN THE HARLEIAN LIBRARY AT THE BRITISH MUSEUM.

No. 603. A Psalter in Latin, according to the Version of St. Jerom	XI.
Fig. 1, Plate I. Plate XXIII. Figs. 12, 16, 18, Plate XXIX.	
621. Boccacio. “History of noble Men and Women,” in French	XV.
Fig. 1, Plate CXXI. Fig. 1, Plate CXXIX. Fig. 4, Plate CXXXIV.	
926. Statuta Antiqua	XIII.
Plate LX.	
928. The Horæ Beatæ Mariæ, with Collects and Prayers, &c.	XIII.
Plate LXIII.	
1526 & 1527. Histories of the Old and New Testament compared together	XIII.
Plates XLI. XLII. and XLVII. Figs. 1, 2, Plate XLIX. Figs. 2, 3, Plate LII. Fig. 1, Plate LXVII.	
1766. Boccacio. “De casu Principum,” translated into English verse by John Lidgate	XV.
Fig. 1, Plate CV. Fig. 1, Plate CVIII. Figs. 1, 3, Plate CXVII.	
2014. Notes on Dress by Randal Holmes	XVII.
Fig. marked A. Plate CXXV. Eight Figures in the border of Plate CXXXVII. Figs. 2, 4, 5, Plate CX	
2278. Life of St. Edmund, by John Lidgate. This probably was the copy presented to Henry 6th	XV.
Figs. 3, 5, 6, Plate CVIII. Figs. 2, 3, 6, 7, Plate CX. Figs. 5, 6, 7, Plate CXI. Plate CXVIII. Figs. 8, 14, 16, Plate CXXV.	
2356. A Psalter, in Latin	XIII.
Plate LIX.	
2838. Speculum Humanæ Salvationis	XV.
Figs. 5, 6, Plate CVI. Figs. 6, 22, 23, Plate CXXV.	

	Cent.
2840. The 2nd Vol. of a Latin Bible Fig. 4, Plate LXXI.	XIII.
2897. A Psalter Fig. 2, Plate LXXI. Fig. 1, Plate CXI. Figs. 5, 6, Plate CXVII. Fig. 6, Plate CXXXIII.	XV.
2908. Abbot Elfnoth's book of Prayers Plates XX. and XXVI.	X.
3000. A Psalter Fig. 20, Plate CXXV.	XV.
3954. Sir John Mandevil's Travels, in English Fig. 6, Plate CV.	XV.
4372. Valerius Maximus, Vol. I. Fig. 4, Plate CXXVI.	XV.
4373. Ibid. Vol. II. Fig. 3, Plate CXXIII.	XV.
4374. Another copy of Val. Max. Fig. 1, Plate CXXVIII. Figs. 2, 3, 5, 6, Plate CXXIX.	XV.
4375. Ibid. Vol. II. Fig. 4, Plate CXXIII. Fig. 15, Plate CXXV.	XV.
4376. French MS. entitled "Livre de la Boucacharderie," containing the histories of Greece, Troy, Alexander the Great, &c. by Jehan de Coursy Figs. 2, 5, 10, Plate CXXV.	XV.
4379. First Part of the 4th Vol. of Froisart's Chronicles Plate CVII. Fig. 2, Plate CXI. Plate CXII. Fig. 6, Plate CXXII.	XV.
4380. Second Part of the same Fig. 4, Plate CV. Fig. 4, Plate CX. Fig. 4, Plate CXI. Figs. 1, 4, Plate CXIII. Figs. 1, 3, Plate CXVI.	XV.
4425. Le Roman de la Rose (circa 1490) Figs. 2, 4, Plate CXXI. Figs. 1, 2, Plate CXXIV. Figs. 4, 17, 19, Plate CXXV. Fig. 1, Plate CXXVI. Figs. 2, 3, Plate CXXXI. Plate CXXXII. Figs. 3, 4, Plate CXXXIII. Figs. 1, 2, 3, Plate CXXXIV.; and Frontispiece to Vol. II.	XV.
4751. Natural History of Birds, Beasts, and Fishes, in Latin Fig. 3, Plate LI. Plate LIII.	XIII.
4939. Appian. Alexandrin. "Wars of the Romans, 1st and 2nd Books," translated into French by Claude de Seyssel, Bishop of Marseilles, and Dedicated to Francis 1st Fig. 3, Plate CXXVIII.	XV.
4972. The Apccalypse of St. John, in French Fig. 6, Plate LXXII.	XIV.
6064. An Heraldic Book, in English Plate CXXXV.	XVIII.
A Roll of Parchment marked Y. VI. containing the Life of St. Guthlac, in seven- teen circles (circa 1200) Fig. 1, Plate XLIII. and Plate XLVIII.	XIII.

IN THE ROYAL LIBRARY AT THE BRITISH MUSEUM

	Cent.
2. A. xxii. A Psalter in Latin	XIII.
Plates LVII. LVIII. LXVI. LXVIII.	
10. A. xiiii. Dunstani Expositio in Regulam S. Benedicti (marked in Mr. Strutt's MS. note book, 1300.)	XIV.
Plate L.	
20. A. ii. Peter Langtoft's Chronicles of England	XIV.
Figs. 1, 2, 3, 4, Plate LXXXII. Figs. 1, 2, 3, 4, 5, Plate LXXXIII.	
2. B. iiii. Psalter, with the Calendar, Litany, and Hymns, in Latin	XIII.
Fig. 7, Plate LXIX. Fig. 1, Plate LXXXV.	
2. B. vii. The Old Testament History in French, with the Psalter, &c.	XIV.
Fig. 3, Plate LXXI. Figs. 1, 2, 3, Plate LXXIII. Fig. 5, Plate LXXXII.	
Figs. 2, 3, Plate LXXXIX.	
2. B. viiii. Psalter formerly belonging to Johanna, Mother of Richard II.	XIV.
Fig. 3, Plate LXXI.	
6. B. vii.* Aldhelm, Bishop of Sherborne, in praise of Virginity, Latin	X.
Fig. 2, Plate XVIII.	
15. B. iiii. Boethii de Consolatione Philosophiæ, &c.	XIV.
Fig. 1, Plate LXX.	
6. C. vi. Part of the Book of Job in Latin. "Liber olim de Claustro Roffensi per Radulphum Archiepiscopum datus." Radulphus was Archbishop from 1114 to 1122.	XI.
Fig. 3, Plate XVIII. Fig. 3, Plate XXI.	
14. C. vii. Mat. Paris. Hist. Angliæ	XIII.
Plate LXIV.	
19. C. i. Old Poems, in French	XIII.
Fig. 4, Plate LXX.	
19. C. iv. Le Songe du Vergier	XIV.
Fig. 3, Plate LXXIV. Fig. 4, Plate LXXX.	
19. C. viiii. Imagination de Vraye Noblesse, written A. D. 1496	XV.
Fig. 3, Plate CXXI. Fig. 4, Plate CXXVIII. Fig. 1, Plate CXXXI.	
20. C. i. Les Fais des Romans	XV
Fig. 3, Plate XCIV.	
20. C. v. Jehan Boccace le livre des Nobles Femmes	XIV.
Figs. 4, 5, Plate LXXVI. Figs. 1, 3, Plate XC. Fig. 7, Plate XCVIII.	
20. C. vii. Hystoire des Roys de France apres Phillipe 3. jusqua Charles 6	XIV.
Figs. 2, 3, Plate LXX. Figs. 3, 4, 7, Plate LXXII. Figs. 4, 6, Plate LXXIII. Figs. 4, 5, Plate LXXIV. Figs. 1, 2, 3, 5, 6, 7, Plate LXXV. Figs. 2, 3, 5, 6, 7, Plate LXXVII. Figs. 1, 4, 5, 6, Plate LXXVIII. Figs. 2, 3, 4, Plate LXXIX. Figs. 4, 6, Plate LXXXI. Fig. 6, Plate LXXXII. Figs. 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, Plate LXXXVII. Fig. 4, Plate LXXXVIII. Fig. 3, Plate XCV. Fig. 2, Plate XCVI. Figs. 1, 2, 3, 4, Plate CIII.	

* [Incorrectly numbered 6 B. VI. in p. 36, Vol. I. note.—ED.]

- | | Cent. |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| 15. D. I. L'Histoire Scholastique, (1470) "Escript par moy Du Ries." | XV. |
| Fig. 5, Plate CXXIII. Figs. 9, 12, 21, Plate CXXV. Fig. 5, Plate CXXVII. | |
| 15. D. II. The Apocalypse | XIV. |
| Fig. 1, Plate LXXXVII. Fig. 1, Plate XCI. Figs. 1, 2, 3, 4, 5, 6, Plate XCVIII. | |
| 15. D. III. La Bible Historiale. | XV. |
| Fig. 1, Plate LXXI. Figs. 1, 2, 3, Plate LXXVI. Fig. 4, Plate LXXVII. Fig. 1, Plate LXXX. Figs. 1, 3, Plate XCIII. Plate XCVII. Fig. 7, Plate CV. | |
| 18. D. VII. Boccacio. History of Noble Men and Women | XV. |
| Figs. 1, 2, 3, 4, Plate CVI. | |
| 19. D. I. Life of Alexander the Great, in French (1352) | XIV. |
| Figs. 1, 2, Plate LXXII. Fig. 2, Plate XC. | |
| 19. D. II. La Bible Hystorialis ; ou les Histoires Escolastres, taken from the King of France at the battle of Poitiers | XIV. |
| Figs. 5, 8, Plate LXX. Fig. 6, Plate LXXX. Fig. 3, Plate XCVI. | |
| 20. D. I. "Histoire de commencement du Monde jusque a la Naissance de Jesus Christ" | XIII. |
| Figs. 5, 6, Plate CII. | |
| 20. D. IV. History of Lancelot du Lac, French | XIV. |
| Fig. 1, Plate LXXIV. Fig. 9, Plate XCVIII. | |
| 20. D. VIII. Monstrelet Chroniques de France | XV. |
| Figs. 5, 6, 7, Plate CXXX. | |
| 20. D. XI. Various Poetical Romances in French | XIII. |
| Fig. 4, Plate C. | |
| 14. E. II. "Le Songe Dore," with other poems, in French | XV. |
| Fig. 1, Plate CXXIII. Figs. 1, 7, Plate CXXV. Fig. 5, Plate CXXVIII. | |
| 14. E. IV. Chroniques D'Angleterre | XV. |
| Fig. 18, Plate CXXV. Fig. 3, Plate CXXVI. Fig. 6, Plate CXXVII. Fig. 6, CXXVIII. Figs. 1, 2, 3, 4, Plate CXXX. | |
| 14. E. V. Jehan Boccace, Des cas des Nobles Hommes et Femmes | XV. |
| Fig. 2, Plate CXXIII. Fig. 2, Plate CXXVIII. Fig. 1, Plate CXXXIII. | |
| 15. E. II. Des Proprietez des choses, Escript par J. Duries, A. D. 1482. | XV. |
| Fig. 2, Plate CXXVI. Fig. 4, Plate CXXVII. | |
| 15. E. IV. Chroniques D'Angleterre, dedicated to Edward V. (consequently 1483) | XV. |
| Fig. 6, Plate CXXIII. Fig. 2, Plate CXXVII. | |
| 15. E. VI. Genealogy of Henry 6th.—History of Alexander the Great, with several other Romances.—MS. presented by John Talbot Earl of Shrewsbury, to Margaret of Anjou, Queen of Henry 6th, A. D. 1445. | XV. |
| Fig. 4. Plate CVIII. Figs. 1, 5, Plate CX. Plates CXV. and CXIX. | |
| 17. E. VII. Scholastic Bible ("La Bible Historians") | XIV. |
| Fig. 2, Plate LXXIV. Fig. 4, Plate XCVI. | |
| 18. E. II. Fourth Vol. of Froissart's Chronicles, in French | XV. |
| Fig. 3, Plate CXI. Figs. 2, 3, Plate CXIII. Figs. 2, 4, Plate CXVI. | |
| 18. E. IV. Valerius Maximus "Des dictes et faicts des Romains" | XV. |
| Figs. 11, Plate CXXV. Fig. 4, Plate CXXIX. Fig. 4, Plate CXXX. | |

	Cent.
18. E. v. L'Histoire tripartite. Written A.D. 1473. Figs. 3, 13, Plate CXXV.	XV.
19. E. v. Romuleon ; or the Acts of the Romans Figs. 4, 5, Plate CXXII.	XV.
16. F. II. Poesies de Charles Duc d'Orleans Pere du Roi Louis XII. avec le livre dit " Grace entiere sur le Gouvernement du Prince" Figs. 3, 4, Plate CXXIV.	XV.
16. G. v. Jehan Boccace des Clercs et Nobles Femmes Fig. 3, Plate XCI. Fig. 2, Plate XCIII. Fig. 1, Plate XCIV. Fig. 1, Plate XCVI. Fig. 12, Plate XCVIII.	XIV.
16. G. VI. Gestes des Rois de France, to the Death of St. Louis. This MS. belonged to Humphrey, Duke of Gloucester Fig. 5, Plate LXXII. Fig. 4, Plate LXXV. Fig. 2, Plate LXXX. Fig. 7, Plate LXXXII. Figs. 7, 8, Plate LXXXIII. Fig. 2, Plate LXXXV. Fig. 1, Plate LXXXIX. Fig. 3, Plate C. Fig. 1, Plate CII.	XIV.

IN THE SLOANIAN LIBRARY AT THE BRITISH MUSEUM.

No. 346. Speculum Humanæ Salvationis Figs. 3, 4, Plate LXV. Figs. 4, 5, Plate LXVII. Figs. 1, 2, Plate LXXXVIII. Fig. 5, Plate C.	XIII.
795. A Book of Surgery . Fig. 10, Plate XCVIII.	XIV.
1975. An Herbal, with a Treatise relative to Surgery (circa 1100) Figs. 2, 3, Plate XXXIX. Plate LV.	XII.
2433. Le Chronique de St. Denis, in three volumes . Figs. 6, 7, Plate LXX. Fig. 5, Plate LXXIII. Fig. 1, Plate LXXVII. Fig. 1, Plate LXXIX. Figs. 1, 2, 3, 7, Plate LXXXI. Fig. 6, Plate LXXXIII. Fig. 6, Plate LXXXVII. Figs. 2, 3, Plate XCII. Figs. 2, 3, 4, Plate CII.	XIV.
2435. Rules for the Preservation of Health, in French Figs. 1, 2, 3, 4, 6, Plate LXIX.	XV.
2453. The Book of Astronomie and Philosophie, &c. Fig. 3, Plate LXXVIII.	XV.
3794. Two Hundred Poesies, devysed by Thomas Palmer Fig. 3, Plate CXXXIX.	XVI.
3983. Liber Astronomiæ Fig. 2, Plate LI. Fig. 1, Plate LII. Plate LIV. Plate LXI. Plate LXII.; and Frontispiece to Vol. 1.	XIII.

IN THE BODLEIAN LIBRARY AT OXFORD.

	Cent.
No. 5123. Junius XI.—The Book of Genesis in the Saxon Language	X.
Fig. 3, Plate I. Fig. 2, Plate II. Fig. 3, Plate V.	
614. Bodl.*	XII.
Plate XXXVII. Fig. 1, Plate XXXIX.	
Auct. D. iv. 17.†	XIII.
Plate LVI. and Figs. 1, 2, Plate LXV.	

IN THE DOUCEAN COLLECTION.—BODLEIAN LIBRARY.

No. 211. Scholastic Bible.	XIV.
Fig. 2, Plate LXXVIII. Fig. 2, Plate XCI. Fig. 1, Plate XCII. Fig. 1, 2, Plate C.	
217. Chronique de St. Denis	XIV.
Fig. 3, Plate LXXX. Fig. 5, Plate LXXXI.	
293. A Psalter. (circa 1100.)	XII.
Fig. 2, Plate XXX. Plate XL. ; and Fig. 2, Plate XLIII.	
MS. undescribed	—
Fig. 1, Plate LI.	
298. Boethius	XIV.
Fig. 2, Plate XCV.	
313. Missal.	XIV.
Fig. 5, Plate LXIX.	
332. Roman de la Rose.	XV.
Figs. 6, 7, Plate LXXIV. Fig. 5, Plate LXXX. Fig. 3, Plate LXXXVIII.	
364. Another copy of the same work	XIV.
Fig. 2, Plate CV.	
371. Another	XV.
Figs. 6, 7, Plate LXXVI. Fig. 4, Plate XC.	

* [Old mark, 2144. D. i. 9. Bodl.—ED.]

† [Old mark, 86. Arch. B.—ED.]

A LIST OF THE PLATES

CONTAINED IN THIS WORK ;

WITH REFERENCES TO THE MSS. FROM WHICH THEY WERE SELECTED.

To prevent repetition, the figures are numbered as they stand upon the Plates, beginning from the left hand, and reckoning to the right; and the same, when more than one figure occurs at the bottom. The abbreviations, Cott. Harl. Roy. Sloan. and Bod. stand for the Cottonian, Harleian, Royal, and Sloanian Libraries at the British Museum, and the Bodleian Library at Oxford.

INTRODUCTION.

Plate I. The figures 1, 2, 3, 4, and 6, are from the coffin of a mummy at the British Museum; figure 5 is from the body of the mummy.

II. The figures 1, 2, and 3, are from the same; 4, and 5, at the bottom, are from a flat coffin-lid in the case with the mummy.

III. 1, and 2 the back and front view of the same figure; 4, an Egyptian pectoral from the breast of a mummy at the Museum; 3, is an image of Osiris, formerly in the possession of Benjamin West, Esq. historical painter to His Majesty, and president of the Royal Academy.

IV. Figure 5 was in the possession of B. West, Esq.; all the others are at the British Museum.

V. 1, 2, and 3, are from very ancient vases; 4 and 5, two views of the same figure in bronze; all at the British Museum.

VI. From Etruscan vases at the British Museum.

VII. The helmet at the top is reduced from one in brass; the figures beneath are from two vases at the British Museum; the head below is from a curious bronze as large as life, formerly in the possession of Richard-Paine Knight, Esq.

VIII. The middle figure is from a bronze of the same size, formerly in the possession of R. P. Knight, Esq.; the other two, both views of the same figure, are from a bronze in the British Museum.

FRONTISPIECE TO VOLUME I. Sloan. 3983.

I. Fig. 1, Harl. 603; 2. Cott. Claudius, B. iv; 3, Bod. Junius xi. Plough, Cott. Julius, A. vi.

II. 1, 3, 4, Cott. Claudius, B. iv; 2 Bod Junius xi.

III. Cott. Claudius, B. iv.

IV. Ibid.

V. 1, 2, 4, *ibid*; 3, Bod. Junius, xi. Mantle, Cott. Tiberius, C. vi.

VI. 1, 2, Cott. Claud. B. iv.; 3, *ibid*. Galba, A. xviii.

VII. Cott. Claud. B. iv.

VIII. *Ibid*.

IX. *Ibid*.

X. *Ibid*.

XI. *Ibid*.

XII. *Ibid*.

XIII. *Ibid*.

XIV. *Ibid*.

XV. 1, *ibid*.; 2, Cott. Vespasian, A. i.; 3, *ibid*. Cleopatra, C. viii.

XVI. From a MS. in the Lambeth Library, No. 200.

XVII. Cott. Tiberius, C. VI.

XVIII. 1, Cott. Tiberius, B. v; 2, Roy. 6. B. vii.;* 3, Roy. 6, C. vi.

XIX. Cott. Tiberius, C. vi.

XX. Harl 2908.

XXI. 1, 2, Cott. Cleopatra, C. viii; 3, Roy. 6, C. vi.

XXII. From a bass-relief in marble, in the Ashmolean Museum at Oxford.

XXIII. Harl. 603.

XXIV. From a reliquary formerly in the possession of Thomas Astle, Esq.

XXV. Cott. Nero, C. iv.

XXVI. Harl. 2908.

XXVII. Cott. Claudius, A. iii.

XXVIII. From two great seals at the British Museum, numbered xxxiv. 1. and xxxiv. 3.

XXIX. The dead bodies at top and bottom, and Figs. 1, and 11, are from Cott. Claud. B. iv; 3, 4,

* [Incorrectly numbered 6 B. vi. in Vol. I. p. 36, Note 1. —Ed.]

5, 6, 7, 8, 10, 14, 15, and 17, from Cott. Tiberius, C. vi; 2 and 9, from *ibid.* Cleopatra, C. viii; 12, 16, and 18, from Harl. 603.

XXX. 1 and 3, Cott. Nero, C. iv; 2, from a Psalter in the collection of F. Douce, Esq. 293.

XXXI. Cott. Nero, C. iv.

XXXII. *Ibid.*

XXXIII. *Ibid.*

XXXIV. *Ibid.*

XXXV. From the great seals at the British Museum.

XXXVI. Cott. Nero, C. iv.

XXXVII. Bod. 614.*

XXXVIII. 1, 3, Cott. Nero, C. iv; 2, *Ibid.* *Caligula*, A. xiv.

XXXIX. 1, Bod. 614. 2, 3, Sloan. 1975.

XL. From a Psalter in the collection of F. Douce, Esq. No. 293.

XLI. Harl. 1527.

XLII. *Ibid.* et 1526.

XLIII. 1, Harl. a roll, Y vi; 2, from a Psalter, in the collection of F. Douce, Esq. No. 293; 3, Cott. Nero, C. iv.

XLIV. 1, 2, 3, Knights Templars; the coat of mail from Cott. Nero, C. iv.

XLV. A monument belonging to the family of St. Clere.

XLVI. Another effigy of the St. Clere Family.

XLVII. Harl. 1527.

XLVIII. Harl. a roll, Y vi.

XLIX. 1, 2, Harl. 1527; 3 Cott. Nero, C. iv.

L. Roy. 10 A. xiii.

LI. 1, from a MS. in the collection of F. Douce, Esq.; † 2, Sloan. 3983; 3, Harl. 4751.

LII. 1, Sloan. 3983; 2, 3, Harl. 1527.

LIII. Harl. 4751.

LIV. Sloan. 3983.

LV. Sloan. 1975.

LVI. Bod. Auct. D. iv. 17. †

LVII. Roy. 2. A. xxii.

LVIII. *Ibid.*

LIX. Harl. 2356.

LX. Harl. 926.

LXI. Sloan. 3983.

LXII. *Ibid.*

LXIII. Harl. 928.

LXIV. Roy. 14 C. vii.

LXV. 1, 2, Bod. Auct. D. iv. 17; 3, 4, Sloan. 346.

LXVI. Roy. 2. A. xxii.

LXVII. 1 Harl. 1527; 2, 3, Cott. Julius, A. v; 4, 5, Sloan. 346.

LXVIII. Roy. 2. A. xxii.

FRONTISPIECE TO VOLUME II. Harl. 4425.

LXIX. 1, 2, 3, 4, and the middle figure at the bottom, Sloan. 2435; 5, from an ancient Missal, in the collection of F. Douce, Esq. No. 313; 7, Roy. 2. B. iii.

LXX. 1, Roy. 15. B. iii; 2, 3, Roy. 20. C. vii; 4, Roy. 19. C. 1; 5, 8, Roy. 19. D. ii; 6, 7, Sloan. 2433.

LXXI. 1, Roy. 15. D. iii; 2, Harl. 2897; 3, Roy. 2, B. viii; 4, Harl. 2840.

LXXII. 1, 2, Roy. 19, D. i; 3, 4, 7, *ibid.* 20. C. vii; 5, *ibid.* 16. G. vi; 6, Harl. 4972.

LXXIII. 1, 2, 3, Roy. 2. B. vii; 4, 6, *ibid.* 20 C. vii; 5, Sloan. 2433.

LXXIV. 1, Roy. 20. D. iv; 2, *ibid.* 17. E. vii; 3, *ibid.* 19. C. iv; 4, 5, *ibid.* 20 C. vii; 6, 7, from a MS. copy of the Roman de la Rose, in the collection of F. Douce, Esq. No. 332.

LXXV. 1, 2, 3, 5, 6, 7, Roy. 20. C. vii; 4, *ibid.* 16, G. vi.

LXXVI. 1, 2, 3, Roy. 15. D. iii; 4, 5, *ibid.* 20. C. v; 6, 7, from a MS. copy of the Roman de la Rose, in the collection of F. Douce, Esq. No. 371.

LXXVII. 1, Sloan. 2433; 2, 3, 5, 6, 7, Roy. 20 C. vii; 4, Roy. 15. D. 3.

LXXVIII. 1, 4, 5, 6, Roy. 20. C. vii; 2, from a scholastic Bible in the collection of F. Douce, Esq. No. 211; 3, Sloan. 2433.

LXXIX. 1, Sloan. 2433; 2, 3, 4, Roy. 20. C. vii; 5, 6, 7, 8, Cott. Domitian, A. xvii.

LXXX. 1, Roy. 15. D. iii; 2, *ibid.* 16. G. vi; 3, from a MS. Chronicle of St. Denis. No. 217; and 5, from a copy of the Romance of the Rose, No. 332, in the collection of F. Douce, Esq.; 4, Roy. 19 C. iv; 6, *ibid.* 19. D. ii.

LXXXI. 1, 2, 3, 7, Sloan. 2433; 4. 6. Roy. 20. C. vii; 5, from the Chronicle of St. Denis, mentioned in the last article.

LXXXII. 1, 2, 3, 4, Roy. 20. A. ii; 5, *ibid.* 2, B. vii; 6, *ibid.* 20. C. vii; 7, *ibid.* 16. G. vi.

LXXXIII. 1, 2, 3, 4, 5, Roy. 20. A. ii; 6, Sloan. 2433; 7, 8, Roy. 16. G. vi.

LXXXIV. Cott. Domitian, A. xvii.

LXXXV. 1, Roy. 2, B. iii; 2, *ibid.* 16. G. vi; 3, from Abbot Lytlington's Missal in the Abbey Library at Westminster, improperly called *Liber Regalis* by Mr. Strutt, p. 68, vol. ii.

LXXXVI. From Abbot Lytlington's Missal, as above.

LXXXVII. 1, Roy. 15, D. ii; 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, *ibid.* 20. C. vii; 6, Sloan. 2433.

LXXXVIII. 1, 2, Sloan. 346; 3, from a MS. Roman de la Rose, in the collection of F. Douce, Esq. No. 332; 4, Roy. 20. C. vii.

LXXXIX. 1, Roy. 16. G. vi; 2, 3, *ibid.* 2, B. vii; 4, in a case unnumbered at the British Museum.

* [Old press mark Bod. 2144. D. I. 9. —ED.]

† [I have been unable to ascertain from which MS. in the Doucean collection this figure was taken.—ED.]

‡ [Old press mark 86 Arch. B.—ED.]

- XC. 1, 3, Roy. 20. C. v ; 2, *ibid.* 19. D. 1 ; 4, MS Roman de la Rose, in the collection of F. Douce, Esq. No. 371.
- XC1. 1, Roy. 15. D. ii ; 2, Scholastic Bible, in the collection of F. Douce, Esq. No. 211 ; 3 Roy. 16. G. v.
- XCI. 1, from the MS. Bible mentioned in the preceding article ; 2, 3, Sloan. 2433.
- XCVI. 1, 3, Roy. 15. D. iii ; 2, *ibid.* 16. G. v.
- XCIV. 1, Roy. 16. G. v ; 2, from Abbot Lytlington's Missal at Westminster ; 3, Roy. 20. C. i.
- XC. 1, Roy. 20. D. iv ;* 2, from a MS. copy of Boethius, in the collection of F. Douce, Esq. No. 298 ; 3, Roy. 20. C. vii.
- XCVI. 1, Roy. 16. G. v ; 2, *ibid.* 20. C. vii ; 3, *ibid.* 19. D. ii ; 4, *ibid.* 17. E. vii.
- XCVII. Roy. 15. D. iii.
- XCVIII. 1, 2, 3, 4, 5, 6, Roy. 15. D. ii ; 7, *ibid.* 20. C. v ; 8, 11, *ibid.* 20. C. vii ; 9, *ibid.* 20. D. iv ; 10, Sloan. 795 ; 12, Royal, 16. G. v.
- XCIX. 1, From Abbot Lytlington's Missal at Westminster-abbey, 2, 3. (not in MS. referred to by Strutt)
- C. 1, 2, Scholastic Bible MS. of the 14th century in the collection of F. Douce, Esq. No. 211. 3, Roy. 16. G. vi ; 4, *ibid.* 20. D. xi ; 5, Sloan. 346.
- CI. Taken from an ivory coffer very curiously carved, now in the Doucean Museum at Goodrich Court, Herefordshire.
- CII. 1, Roy. 16. G. vi ; 2, 3, 4, Sloan. 2433 ; 5, 6, Roy. 20. D. i.
- CIII. 1, 2, 3, 4, Roy. 20. C. vii ; 5, Cott. Tib. A. vii.
- CIV. Cott. Nero, D. vi.
- CV. 1, Harl. 1766 ; 2, MS. Rom. de la Rose, in the collection of F. Douce, Esq. No. 364 ; 3, Roy. 16. G. vi ; 4, Harl. 4380 ; 5, Cott. Tib. A. vii ; 6, Harl. 3954 ; 7, Roy. 15. D. iii.
- CVI. 1, 2, 3, 4, Roy. 18. D. vii ; 5, 6, Harl. 2838.
- CVII. Harl. 4379.
- CVIII. 1, Harl. 1766 ; 2, Cott. Nero, D. vii ; the portrait of *D'nus Nigellus Loringge*, a benefactor to the abbey of St. Albans ; 3, 5, 6, Harl. 2278 ; 4, Roy. 15. E. vi.
- CIX. 1, *Will. de Albeneis, Pincerna Regis* ; 2, 3, *Joh's Gyniford* and his lady ; 4, *Allen Strayler*, an illuminator of MSS. ; 5, *Thomas Bedel de Redburna* ; all benefactors to the abbey of St. Alban's ; Cott. Nero, D. vii.
- CX. 1, 5, Roy. 15. E. vi ; 2, 3, 6, 7, Harl. 2278 ; 4, *ibid.* 4380.
- CXI. 1, Harl. 2897 ; 2, *ibid.* 4379 ; 3, Roy. 18. E. ii ; 4, Harl. 4380 ; 5, 6, 7, *ibid.* 2278.
- CXII. Harl. 4379.
- CXIII. 1, 4, Harl. 4380 ; 2, 3, Roy. 18. E. ii.
- CXIV. Cott Nero, E. ii.
- CXV. Roy. 15. E. vi.
- CXVI. 1, 3, Harl. 4380 ; 2, 4, Roy. 18. E. ii.
- CXVII. 1, 3, Harl. 1766 ; 2, 4, Cott. Tiberius, A. vii ; 5, 6, Harl. 2897.
- CXVIII. Harl. 2278.
- CXIX. Roy. 15. E. vi.
- CXX. Monumental brass of the fifteenth century.
- CXXI. 1 Harl. 621 ; 2, 4, *ibid.* 4425 ; 3, Roy. 19 C. viii.
- CXXII. 1, 2, 3, Cott. Nero, D. ix ; 4, 5, Roy. 19 E. v ; 6, Harl. 4379.
- CXXIII. 1 Roy. 14. E. ii ; 2, *ibid.* 14 E. v ; 3, Harl. 4373 ; 4. *ibid.* 4375 ; 5, Roy. 15. D. i. ; 6, *ibid.* 15 E. iv.
- CXXIV. 1, 2, Harl. 4425 ; 3, 4, Roy. 16 F. ii.
- CXXV. 1, 7, Roy. 14. E. ii ; 2, 5, 10. Harl. 4376 ; 3, 13, Roy. 18 E. v ; 4. 17. 19. B. Harl. 4425 ; 6. 22. 23. *ibid.* 2838, 8, 14, 16, Harl. 2278 ; 9, 12, 21, Roy. 15. D. 1 ; 11. Roy. 18. E. iv ; 15, Harl. 4375 ; 18. Roy. 14, E. iv ; 20, Harl. 3000. A. *ibid.* 2014.
- CXXVI. 1, Harl. 4425 ; 2, Roy. 15. E. ii ; 3, *ibid.* 14. E. iv ; 4. Harl. 4372 ; 5, a copy from a curious wood-cut in a very rare book, entitled "*Historiæ Josephi, Danielis, Judith et Ester* ;" printed at Bamberg by Albert Pfister, A. D. 1462 ; in the possession of Mr. Edwards.
- CXXVII. 1, 3, Cott. Nero, D. ix ; 2, Roy. 15. E. iv ; 4, *ibid.* 15 E. ii ; 5, *ibid.* 15. D. i ; 6, *ibid.* 14 E. iv.
- CXXVIII. 1, Harl. 4374 ; 3, *ibid.* 4939 ; 2, Royal, 14, E. v ; 4, *ibid.* 19, C. viii ; 5, *ibid.* 14. E. ii ; 6, *ibid.* 14, E. v.
- CXXIX. 1, Harl. 621. 2, 3, 5, 6, *Ibid.* 4374 ; 4, Roy. 18, E. iv.
- CXXX. 1, 2, 3, 4, Royal 14, E. iv ; 5, 6, 7, *ibid.* 20. D. viii.
- CXXXI. 1 Roy. 19. C. viii ; 2, 3, Harl. 4425.
- CXXXII. Harl. 4425.
- CXXXIII. 1, Roy. 14. E. v ; 2, Cott Nero, D. ix ; 3, 4, Harl. 4425 ; 6, *ibid.* 2897. 5. Not found in Royal 15 E. iv. referred to by Strutt.
- CXXXIV. 1, 2, 3, Harl. 4425 ; 4, *ibid.* 621.
- CXXXV. Harl. 6064.
- CXXXVI. From a painting in lord Hastings' chapel at Windsor.
- CXXXVII. The middle figure is from an old painting in St. George's Chapel at Windsor ; the two heads at the top, and the high-crowned hat, are from Bulver's "Artificial Changeling ;" the other hat, and the two caps at the bottom, are from a MS. Harl. 4375 ; and all the other parts of the border are taken from sketches by Randal Holmes, a herald-painter of Chester, contained in a MS. Harl. 2014.
- CXXXVIII. Taken from the Frontispiece to the Great Bible, printed by Royal authority, A. D. 1539. The original is said to have been designed

* [I could not find such a figure in that MS.—ED.]

by Hans Holbein; and the figures at the top are, king Henry the Eighth, archbishop Cranmer, and Thomas lord Cromwell.

CXXXIX. 1, 2, are taken from the title-page of an old play called *A Faire Quarrell*, by Middleton and Rowley, printed A. D. 1617; 3, MS. Sloan. 3794; 4, John of the Hospital, that is, Christ's Hospital, a character in a comedy called *The Two Maids of Moore Clack*; 5, from the title to "Burton's Anatomy of Melancholy."

CXL. 1, 7, from Bulver's *Artificial Changeling*; 2, 4, 5, from Randal Holmes' *Sketches*, as under CXXXVII; 3, from the title of an old comedy called *The Fair Maid of the West, or a Girl worth Gold*; by Heywood, A. D. 1631; 6, 8, from a German vocabulary.

CXLI. Armour said to have belonged to the earl of Essex, in which he appeared before queen Elizabeth. It was, with many other similar, bound in a large folio volume; and, at the time the drawing was made, in the possession of the Duchess Dowager of Portland.

CXLII. From a very rare print by Elstracke, in a port-folio at the British Museum, Bib. Harl. 2001.

CXLIII. 1, 2, from a scarce print by Marshall; 3, 4, from another by Faithorne—the figure with his hat upon his head is intended for Charles the Second; 5, a beau, from an etching, apparently by Gaywood.

THE END.



*Habits for the different Seasons.
from a M.S. of the 14th Cent.!!*



*Rustics &c.
of the 14th Cent.*



*Festers
of the 14th Cent.*

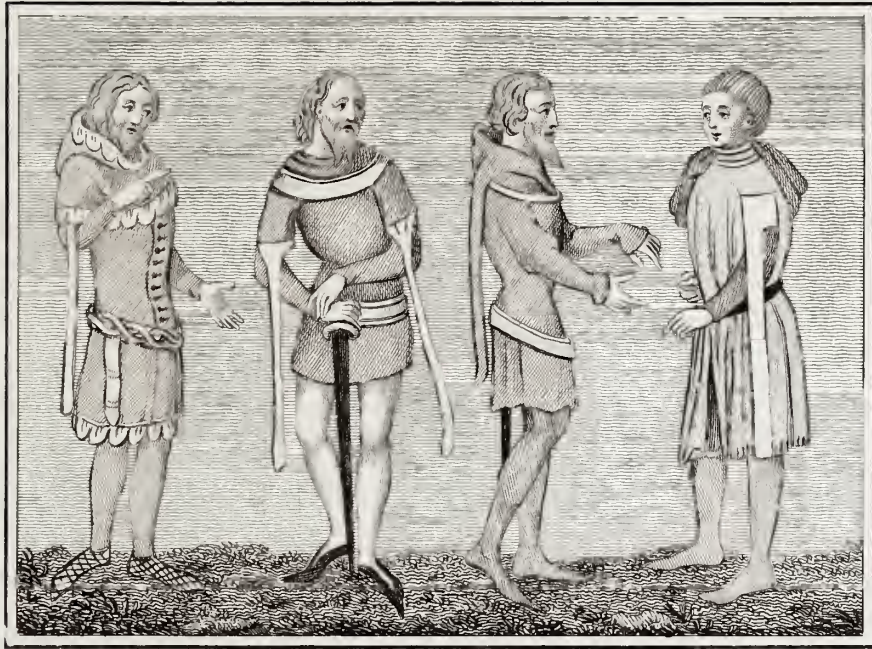


*Travelling Dresses
of the 14th Cent.*

PL. LXXIII.



*Gentlemen's Dresses
in the 14th Cent.*



*Gentlemen
of the 14th Cent.*



*Personages of Distinction
of the 15th Cent.*



Personages of Distinction
Continued.



Noblemen
of the 15th Cent.



(Noblemen)
of the 15th Cent.



*Noblemen
of the 14th Cent.*



*Law Habits,
of the 14th Cent.*



*State Officers
of the 14th Cent.*



*The Seneschal with his Officers
from a M.S. of the 14th Cent.*



*A King with the Officers of his Court.
from a M.S. of the 14th Cent.*



*Richard the 2^d and his Father:
from a beautiful Mosaic, which formerly
belonged to that Monarch.*



*Regal Habits.
of the 6th Cent.*



2 Noblemen
of the 14th Cent.





*Head Coverings
of the 15th Cent.*



*(Country Women,
of the 15th Cent.)*



*Young Ladies
of the 14th Cent.*



Matrons
of the 14th Cent.^y



*The Ladies Chamber & Toilet,
of the 15th Cent.*



*Ladies.
of the 14th Cent.?*



*Ladies of High Rank.
of the 14th Cent.*



Ladies of Rank?
of the 15th Cent.



*Ladies of High Rank?
of the 14th Cent.?"*



State
of the



Habits
14th Cent.



*A Lady of High Rank,
in her State Habit,
belonging to the 18th Cent.*



*Ladies Head Dresses,
of the 14th Cent.*



*Mourning Habits
of the 14th Cent.*



*Military Habits.
of the 6th Cent.*



From a Carving on Ivory in the possession of J. Douce Esq.

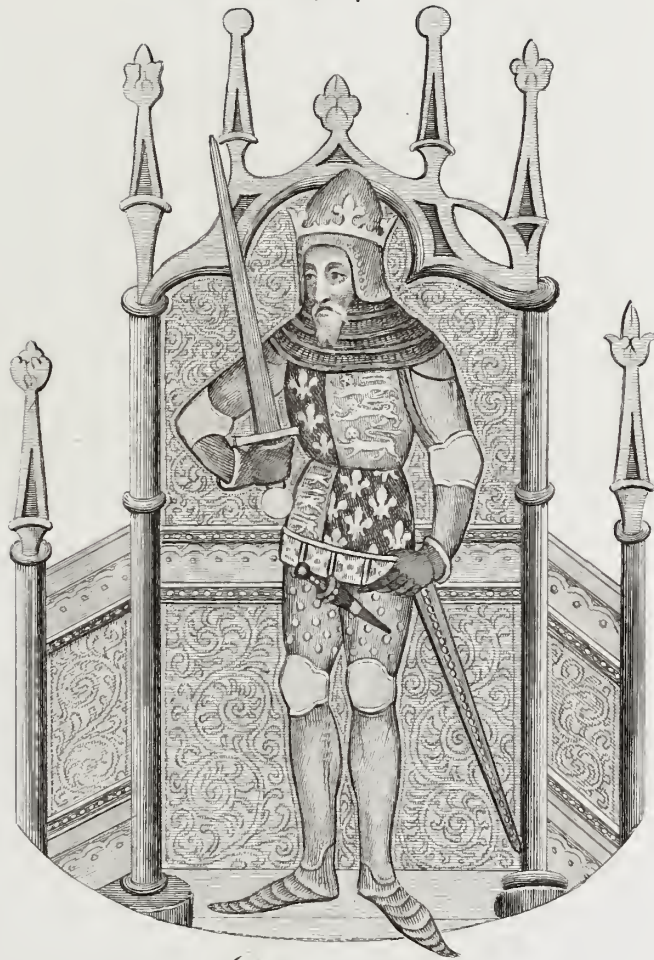


*Military Habits,
of the 15th Cent.*



*Military Habits
of the 6th Cent.*

Pl. CIV.



*Edward III
in his Military Habit.*



*Ecclesiastical Habits
of the 15th Cent.*



*Labourers & Artificers.
of the 15th Cent.*



*Various Dresses.
of the 15.th Cent.*



*Persons of Distinction
of the 15th Cent.*



*Persons of Distinction?
Continued?*



*Persons of High Rank
of the 15.th Cent.*



*Courtiers & State Officers
of the 15.th Cent.*



*State Officers.
of the 15th Cent.*



*Ducal Habits
of the 15th Cent^y*



Edward III. & Guy Earl of Flanders.



Henry VI. presenting a Sword to John Talbot Earl of Shrewsbury.



*Masquerade Habits
of the 15th Cent.*



Domestic Women of the 15th Century.



Habits of the 13th Cent.



Ladies of High Rank of the 15.th Cent.



*From a Monumental Brass
in Digswell Church Herts.*



Ladies of the 15.th & 16.th Centuries.



Ladies of Prank of the 15.th & 16.th Centuries
and their head dresses Satirized.





Ladies of Rank of the 15.th & 16.th Centuries.



Personages of Rank of the 15th Cent.



Head Dresses of the 15th & 16th Centuries.

Two small illustrations labeled A and B showing different head dress styles. A shows a head dress with a decorative band and a small crown-like element. B shows a head dress with a decorative band and a small crown-like element.



Habits of the 15.th & 16.th Centuries.



Gentlemen of the 15.th; 16.th Centuries.



Courtiers of the 15.th & 16.th Centuries.



Official Habits
of the 15th & 16th Centuries.



*Personages of Distinction,
of the 15th & 16th Centuries.*



Fashionable Habits of the 15.th & 16.th Centuries



The Beau of the 15th Cent.



*Military Habits,
of the 15.th; 16.th Cent.*



Religious Habits.
of the 15th Cent.^y



*A Countess of the 16.th Century.
in her Mourning Habit.*



Dresses of the 16.th Century.



Dresses &c. of the 10.th & 17.th Centuries.



*From the Frontispice to the Great Bible
said to have been designed by Hans Holbein.*



Dress of the 16.th & 17.th Centuries.



Dresses of the 10.th & 17.th Centuries.



Dresses of the 16.th & 17.th Centuries.



Armour of the 16.th Cent.!!



*Anne of Denmark,
Queen to James the first.*



Dresses of the 17th Cent.



