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Civil costume in medieval England

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Thesis

CIVIL COSTUME IN MEDIEVAL ENGLAND

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# CIVIL COSTUME IN MEDIEVAL ENGLAND

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INTRODUCTION

History to some is a sequence of dates and names to be memorized by the few who are fortunate enough to possess retentive memories. History to others is a series of great movements passed through by the members of successive groups of people who have occupied the several parts of the earth. To still another group, history means the study of the lives and character of real people who lived and thought, and moved about through the past ages. When we assume this last attitude we naturally think of these people as human beings with the same essential qualities of character as our present day friends whom we meet on the streets, at places of business, at amusement centres, clad in raiment befitting the occasion. We are prone to judge our fellow man by the appearance which he presents, to form from it our estimate of his likes and dislikes, his eccentricities, even his income. And why not? It has been done all through the ages. Fashions of costume have from time immemorial been a strong indication of the character and life of the people who adopted them.

We would not, as a rule, enjoy a drama in which the producer had not gone to the trouble of clothing his characters in keeping with their parts. Why not carry over the same feeling to our interpretation of history? Why not clothe our
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characters in appropriate costumes, making them really live and walk before us as we delve into the past experiences of the race and try to imagine how these people looked and felt. I have attempted to do this for the people who lived during the Middle Ages in England, to show what they wore when allowed free expression of their individuality, not when occupied by a special activity as the farmer, the merchant, the monk, or the warrior, which required a special set type of apparel. Because of this, my thesis is confined to the civil costume of the wealthier class, who set the styles which were in time adapted by the poorer brethren. I have tried to show these costumes as they were changed and developed by the character and life of the people who wore them, by the various means of intercourse with other people and nations from whom were adopted new ideas. To do this has meant going back to the social and political background of the times, or what is ordinarily termed the History of the period, so that finally the "History of Costume" evolved as a series of acts with characters clothed in keeping with the historical background, where the character and background were bound to merge into the one topic of "History".
When we first peep into Britain at the dawn of the Middle Ages, we find it rapidly being taken possession of by the barbarian invaders from the region of the North Sea. These Teutonic tribes of Angles, Saxons, and Jutes came from a county overrun by big timber and thick scrub to the most fertile and civilized part of a Britain that had been cleared, drained, and tilled in Roman fashion. These British were people who were already traders, living in cities, and cultivating large estates. The invading tribes were rough and ready, broad-shouldered, great limbed giants, with masses of long fair hair, and grey-blue eyes. They brought with them their ideas of law, religion, and government, which proceeded to take the place of those of the Celts and Roman Britons.

The Anglo-Saxon settlers had crude methods of agriculture, cattle-raising, fishing, and hunting. They were not sufficiently advanced to carry on foreign trade, but they managed to unite their various tribes into a number of petty kingdoms, and to obtain control of the whole Island.

With the coming of Christianity in 597 was sown the seed for the development of social life and foreign trade.
monasteries fostered industry and the arts. We find that clergymen visited the continent and learned of the old Roman civilization, that they imported gold and silver, ornamental clothing for religious purposes, and later brought men in from the continent who could manufacture their things in England. 2
Thus was laid the foundation for continental trade. That this continued was shown by the fact that in 796, Charles the Great, in a letter to Offa, King of Mercia, assured protection to English traders joining the company of pilgrims to pass safely thru the foreign territories and to smuggle in gold and silver work. 3 These traders brought home marten, deer, otter, and bearskins, as well as eiderdown and whalebone from the north and east. 4 The table of port dues of Ethelred for London shows a trade with Normandy, France, Ponthieu, and Flanders. 5 English wool was already an important export to the clothing towns of Flanders. English gold work and embroidered needlework made by the English ladies was exported to Italy before the Norman conquest. 6 The merchant at this time says, "I go abroad on my ship, and buy precious things with my goods, and go over sea and sell my things, which are not produced in this country and bring them hither to your pall (brocade) and silk, precious gems and gold, various raiments and dyestuffs..." 7

At the close of the eighth century another group of people

1 Cross, p. 26
2 Cheyney, p. 52
3 Traill, p. 202
4 Bernard, p. 577
5 Traill, p. 203
6 Traill, p. 121
7 Bernard, p. 578
began plundering the shores of Britain. These people were known as the "Danes" and "Vikings" and came from the shores of Denmark, Norway, and Sweden. At first they made plundering raids, but by 876 began settling down and adopted the Anglo-Saxon manner of living. Trade had been fostered by the introduction of Christianity, but it received a much greater impetus from the coming of the Danes. These people were used to trading with foreign lands and, as a result, England became a trade center. New territory was opened up to commerce, and as a proof of the northern trade a number of early English coins have been found in Scandinavia.

The Danes also carried on commerce with Chester and Bristol from settlements in Dublin and along the south coast of Ireland.

During this period of 600 years, a country was changed from one of petty heathen tribes to one, united, embracing Christian principles, and having the basis of a vigorous town life and commercial growth firmly established.

There is no reliable evidence of the dress of the early Anglo-Saxons, but it is thought that their costume resembled that of the contemporary Franks. This consisted of a short, sleeveless garment, terminating above the knees. The tunic opened at the neck like a shirt; when slit at the sides, it signified a bondsman. The chiefs had tunics bordered with gilded leather embroidered in colors. A broad belt, ornamented with metal studs, was worn. The legs were usually bare, but all classes wore boots.

1 Cheyney, p. 59  2 Lyngbe, p. 36  3 Barnard, p. 577  4 Traill, p. 203  5 Clinch, p. 18  6 Fairholt, p. 29
made of rough, strong leather, which came to the ankles. The
back of the neck and the face were shaved closely, leaving the
front hair to grow to great lengths, and piling it up to form
a knot. The Saxons had a knowledge of weaving and dyeing. That
they admired color and ornament very much was shown in their use
of black only for the shoes. In the graves of the early Saxons
have been found an abundance of jewelry. The most costly and the
most useful of these were the fibulae, used to fasten various
parts of the dress. Some of them were very artistic. One, made
of gold, had the central part decorated with turquoise and garnet,
with spaces filled with twists of delicate gold filigree. Another
was of brass, another of bronze. Pendent ornaments were worn by
all Saxon tribes. Sometimes Roman coins were found cased in gold
and jewels. Jewelled clasps and buckles of girdles, ear-rings,
of simple twisted wire passing through a bead, rings of coils
of flat silver or of twisted copper wire were all found as
evidence of the love for decoration.

From 597 on, we have manuscripts describing costumes, as well
as figures of saints dressed in contemporary Anglo-Saxon costume.
Next to the skin was worn the shirt or "just-au-corps", usually
made of white linen, since it was considered a penance to have to
wear wool next to the skin. This fitted closely to the body.
The short tunic was worn by all the classes. Very often this was

1 Clinch, p. 18
2 Fairholt, p. 29
3 Fairholt, p. 37
4 Ashdown, p. 7
5 Clinch, p. 19
open a short distance at the neck, and laced up the front. The sleeves were cut with the garment, and had rucking (pushed up to make folds at the forearm) just below the knees—a border was worked, usually in a leaf pattern. A girdle was worn around the waist so that the tunic could be drawn up in folds over it. If a tunic were long, it denoted superior rank. The mantle, worn by both sexes, gave chances for individuality in arrangement. It came below the skirt of the short tunic, covering all of the back, and was gathered over the right arm, and part of the breast. It was fastened upon the shoulder or on the centre chest by a fibulae. Stockings were introduced; they were either to the knee or long. Cross-gartering also became the vogue, and was often very elaborate, consisting of bands of leather or cloth around the legs, forming a pattern terminating below the knees. Shoes were still universally used. They were low, fastening up the side or front. Occasionally boots were used. Usually the men went bare-headed, for they had a pride in displaying their long, flowing hair. The national head-covering was a Phrygian shaped cap of leather, or skin, or cloth.

Of the early Anglo-Saxon women’s costume, little is known except that it was long and flowing. From the graves of these women we may form judgments of the type of ornament worn. Glass beads of various colors, of amber and stones, ornamental metal hairpins enriched with garnets, as well as numerous brooches, or

\[^{1}\text{Fairholt, p. 43}\]
\[^{2}\text{Ashdown, p. 12}\]
\[^{3}\text{Hill, p. 11}\]
\[^{4}\text{Clinch, p. 17}\]
fibulas, have been found. More is known of the later dress of these women. Down to 1066, the most striking part was the head-rail head-dress. This was made of a piece of silk or linen, two and a half by three quarters of a yard, which completely covered the head. It was put on by placing one end loosely on the left shoulder, bringing it over the head to the right shoulder, placing under the chin, around the back of the neck, and over the right shoulder, leaving the free end hanging loosely in front, or allowing it to completely cover the chest. Another way of wearing it was to have the centre on the forehead with the two ends hanging free on either side, with a narrow circlet to keep it in place and ornament it. These head-rails were always made of colored material. The hair was always covered, sometimes being worn in plaits, or even, at this early date, curled with an iron.

The kirtle, or colored under-garment, was like a combined petticoat, and bodice. Over this was worn the gunna, or "gown", which was long, and fairly tight fitting, but flowing around the feet. The sleeves were long and tight, puckering at the forearm. The tunic had sleeves to the elbow with large openings. The neck resembled that of the man's, and was often encircled with embroidery. The gathering in at the waist was accomplished entirely by the girdle. The mantle was of some contrasting color, consisting of a wide piece of stuff wrapped gracefully about the form. The Anglo-Saxon women probably wore the socca, or some kind of hose. Their shoes were close-fitting, black. The

1Traill, I, P. 222
2Hill, p. 14
3Traill I, p. 222
ornaments of this period frequently took the form of the Greek cross, and later, Christian symbols. In Bead's account, there are frequent references to gold and precious stones. It is thought that much of the jewelry was of Frankish origin."

The Anglo-Saxons were very skilled in the art of weaving, and the native chronicle relates with enthusiasm of how the "embroideries glorified the wool-work." Even Germans came to England to learn the trade. Silk garments were worn with golden eagles, and golden flowers. This Saxon embroidery and gold-work was exported. As the people grew wealthy enough to afford luxuries, silks and finery were imported during the eighth century, and by the middle of the tenth century, London was a commercial city of importance. The Anglo-Saxons delighted in gay colors, especially in reds, greens, and blues. The illuminated manuscripts show contemporary costumes, and these picture evangelists wearing gowns of purple, light blue striped with red, lilac, pea-green— in fact, robes of all colors of the rainbow-secured from their rich dyes.

In contrast to the gay tones used by the Anglo-Saxons, the Danes, on coming, were called "The Black Danes" because of their typical color of dress. At one time they wore clothes of the sailor type, but on settling in England, adopted the British style, and even the gayer colors. They were very proud of their long hair, which they combed regularly once a day. The only

1 Traill, I, p. 193  
2 Traill, I, p. 194  
3 Hill, p. 15  
4 Traill, p. 223  
5 Fairholt, p. 57  
6 Ashdown, p. 19
difference in their costume and that of the Anglo-Saxons was
their use of cords and tassels to fasten their mantel instead
of fibulae, and their use of massive gold bracelets.

Another foreign influence, which came to be one of great
importance, was that exercised by Normandy. During the reign
of Edward the Confessor, the complaint prevalent was that the
Norman fashions were being introduced. The chroniclers say that
the tunics were shortened, the hair was trimmed, and the arms
were loaded with golden bracelets. That the Norman fashions
should be adopted at this time was natural, for Edward had
spent twenty-five out of the thirty years of his life in
Normandy, and was really more Norman than English in his tastes
and manner of living. When he came to England he was accompanied
by numerous relatives and nobles, as well as adventurers. During his reign he was at times influenced by the English, at
times by the Norman retainers. The Norman immigrations included
tradesmen and craftsmen, too. The connection was very
close and the Norman influence great. In 1057, William of
Normandy visited Edward and afterwards claimed that Edward
promised his influence to obtain the crown for William. At any
rate, when the news of the death of Edward and the election of
Harold reached William in 1066, he immediately made preparations
to invade England. With the story of the invasion, the victory at

1 Traill I, p. 223
2 Fairholt, p. 64
3 Cross, p. 38
4 Chyney, p. 89
Haslings, "the consequent election and coronation as king on Christmas Day, 1066, we have the stage all set for the next era of development in political life, social life, and dress.

'Cheyney, p. 97
With the coming of the Normans we have introduced into English life a new race. The Norman influence had been felt before through trade, through travelers, and visits and communications of sovereigns, but with the actual occupation of England by this race, far-reaching consequences were apparent. The older Anglo-Saxon race was stolid and earnest. To this was added, the brighter, loftier tone of the Normans with their genius for organization and order. The fusion of these two types was a happy one for the English race. The Norman conquerors were more likely to add to and strengthen the existing institutions than to destroy absolutely. They had strong powers of assimilation; this meant that they soon adopted what they admired in the Saxon dress, living, language, modifying it according to their ideas.

The character of the Norman kings had a strong influence upon England. This meant that the "executive", the central administration, and the local government had been taken over by a new set of men—better managers, keener, more scrupulous, less drunken and quarrelsome, better trained, hardier, thriftier, more in sympathy with the general European movement, more adventurous. The Norman kings brought with them the feudal idea of land tenure and overlordship, with the land owners owing direct allegiance to the king. Along with the feudalism came ideals of knighthood and chivalry. The ceremonies of knighthood all required special costumes. We find that the armor of the knight came to be copied in civilian clothes.

Synge, chapt. vi

Traill, I, p. 243
The religious fervor and the love of adventure found an outlet in the crusading movement. The first of these came in 1096, to try to rescue the Holy Sepulchre at Jerusalem from the Turks. But before this there had been frequent intercourse with the East by the people going on pilgrimages. Through this Eastern movement were brought back to England the Oriental tastes and Eastern type of culture. Particularly was the luxurious "samite" prized. This was sometimes entirely of silk, but was frequently interwoven with threads of gold and silver, and embroidered. This love of the Oriental luxuriance and of display was very noticeable during the latter part of the reign of Rufus. The Oriental ideas were also brought in by the Saxons who had fled to Constantinople at the time of the Conquest. The Jews brought richly colored stuffs which gradually took the place of homespuns. These Jews were well known as silk manufacturers and as makers of purple cloth.

Perhaps the greatest impetus of all to dress was that furnished by the growth in commerce. The Crusaders opened up a vast new Eastern section from which to secure luxuries. The immediate effect of the conquest was disaster to town and trade, but this was soon offset by the growth because of the more intimate relations with the continent, and the more peaceable inland conditions due to the stronger Norman kings. In the

1 Calthrop, p. 3
2 Calthrop, p. 3
3 Cross, p. 60
4 Traill, I, p. 360
wake of the Normans came extended intercourse with the Norman, and Breton, Poitevan, Gascon, and Spanish ports. From Italy and the south came luxuries. London grew so much as a trade centre that by 1174 the imports included gold and spices from Arabia, gems from Egypt, silk from India, and furs from the northern lands. The foreign traders and craftsmen settled everywhere, and we find that the kings encouraged them by granting charters guaranteeing securities of inland trade, and opening up great ranges of free trade. There was a growth in the Gild system, unions of traders, for their own protection, for the regulation trade, and for the exclusion of rivals.

In 1153 a charter was granted to hold an annual fair at St. Bartholomew; this became a great annual cloth fair. Before the conquest, the Flemings had imported English wool for manufacture. With the Conquest, the Flemings came to England. Henry I allowed a number of these Flemish weavers to settle at Ross, Tenley, and at the mouth of the Tweed. During the twelfth century, there were weavers' guilds at London, York, Nottingham, Lincoln, Huntingdon, Winchester, and Oxford.

To summarize the general influences upon dress during the Norman occupation, there were the new racial element with the strong line of Kings, the coming of feudalism, chivalry, and Crusades, and the development of crafts and trades with the corresponding advent of foreign merchants and craftsmen.
In the following pages will be traced the development in dress under the individual Norman rulers with the specific influence upon each. William the Conqueror, on his coming, brought "bloodshed, new laws, new customs, and new fashions." He ruled harshly and terrorized those who shared in the uprisings by great devastations. He appointed Norman earls whom he could trust, then proceeded to win over the English by pardoning them, and by recognizing their native customs and ideas.

During his reign we have the coming of the Jews with their richly colored silks, the beginning of the growth of towns and trade after a temporary setback.

The men were clad in plain, short, loosely-fitting undertunics. These had tight sleeves which wrinkled over the wrist. The undertunics were usually of white linen, with the neck sometimes stitched with colored or black wool. This neck showed above the opening of the tunic, which was close-fitting with skirts reaching to the knees. It was open on either side to the hips and fell from here in loose folds. Sleeves were made wide, and came just below the elbow. The sleeves and neck were edged with embroidery, or with a band of the same color as the rest of the tunic. Another type of tunic resembled a modern shirt except that the neck opening was smaller. The fit was loose and easy. The sleeves were wide to the elbow. A band of

'Calthrop p. 3
'Traill I p. 23
Costume - reign of William the Conqueror.
From the Bayeux Tapestry.

From Martin.
stuff or leather caused the gathering at the waist. The skirts of the tunics were cut square or V shaped in front and behind. Sometimes the tunics were tucked into short breeches which came only to the knees.

The legs were covered by neat fitting drawers of wool, natural color or dyed. These "chausses" continued to the waist. Bandages, or "cross-garters" of various colors, were bound around the legs. The shoes were no longer black. They were very often yellow, blue, green, or red. They were made of soft skin or buckled across the instep. Sometimes they had a projecting border around the top.

The Norman cloak or mantle was more voluminous than the Saxon. It was made semi-circular, either with or without a semi-circle at the neck. It was fastened up the front or over the right shoulder or centre by a large round or square brooch. It might be held by a metal ring or stuff loop, through which the cloak was pushed.

When the Normans came they had their hair short, but some of them imitated the English by letting it grow long and then curled it. Simple hats and caps were worn. Some caps were small and flat with a band around the forehead. Others were of the skull-cap variety. Hats with peaks like a hemlet were worn. In Calthrop, p. 4. Fairholt, p. 67. Calthrop, p. 5.
winter, a hood, made close to the head, served to protect against the cold blasts.

The Norman lady dressed very simply and plainly. The chemises were made of plain white material with tight sleeves which wrinkled at the wrist as those of the men. The chemise showed at the neck opening. Sometimes a brooch was worn there. The gown was very loose with ample skirts reaching well on to the ground. It was gathered at the waist with a girdle of wool, cloth, silk, or cloth of gold web. The gown fitted easily across the shoulders, and from there fell in loose folds. At the neck the opening was cut as a man's. The sleeves, which came just below the elbow, as well as the neck, were ornamented by borders of fine needlework. Sometimes the tunics were so short that the border came only to the knees, showing the long chemise below. A very voluminous semi-circular frock was fastened by a brooch on the shoulder in the centre. The Norman lady wore shoes very much like those of the man.

The head-dress during the reign was called the "Couvre-Chef". It retained its simplicity, being very similar to the Saxons, but acquiring a new name. Their hair was closely coiled, with a few curls on the forehead. The wimple was bound round the head and thrown over the shoulder not allowing the hair to show. Sometimes the wimple was so broad that it resembled a mantle. At times a band of silk was worn around the wimple.

Calthrop, p/ 6
Female Costume - reign of William the Conqueror

from Martin
Throughout the reign of William I, the fashions remained simple. With the coming of William II, or William Rufus, as he was called because of his ruddy face, there was distinct changes. He was an able soldier, but he led a vicious and blasphemous personal life which was ended by the hand of one of his favorite courtiers. The foreign influences were being felt. The interest in the East attracted Pilgrims who returned with Oriental ideas. More Flemish weavers arrived and were established in the North. This caused Flemish merchandise in the form of silk fabrics and fine cloths to flow in. Clothes were beginning to play an important part. Rich fur-lined cloaks and gowns which trailed the ground became the fashion. Even the fashions indicated the departure from the simpler and soberer ideals of the past reign. The courtiers began to let their hair grow long, curled and bound with ribbon; they were garments like women; they affected their feminine mincing gait, and adopted shoes with long curved points like horns or scorpion tails; they passed their nights in drinking and in revelry.

During this period there was a tendency to elongate every part of the simple dress of the previous reign. The tunic was made on the same pattern as before with the slits up either side. It was made very long, falling to the ground in heavy folds.

Cross, p. 61
Male Costume - time of William 2nd

from Martin
The sleeves were wide and loose, often falling a yard over the hands. The neck was ornamented with colored beads or stiff embroidery. The cuffs were embroidered inside and out. Shoes were made the same as during the reign of William I, the shape of the foot, except for the dandies who wore long narrow toes, stuffed with moss or wool, and curling up at the ends. Ankle garters of soft leather or cloth came over the top of the boot and just above the ankle. The hair and beard were allowed to grow long and much time was spent in careful combing.

The women were not to be out-done by the men. They, too adopted the richer fabrics, and what is more, began to lace! "Not that the lacing was very tight, but it commenced the habit and the habit begat the harm, and the thing grew until it arrived finally at that buckram, square-built, cardboard and tissue figure which titters and totters through the Elizabethan era." The lacing was done to draw the wrinkles from the close-worn bodice. The gowns were open at the neck. The skirts were very full and long. They were laced at the back, and had very loose sleeves. They might hang down or turn back. A new eccentricity was to cute a hole in the long sleeves where the hand came. The hand was pushed through and the rest of the sleeve allowed to hang down. As during the reign of William I, the wimple was worn.

Calthrop, p. 17
FEMALE COSTUME - REIGN OF WILLIAM III

from Catthorp
The cloak was fastened as before by a brooch at the shoulder or centre of the breast. Now, however, it was held more tightly by a set of laces which went around the back from underneath where the brooch was fastened.

With the coming of Henry I, we have the youngest son of the Conqueror coming into power. He was a man of scholarly tastes. He was agreeable, but very calculating, and realized that he must hold down the restless barons and attach the people to himself. Despite the scholarly king, hospitality and love of sports were prevalent. The members of the ecclesiastical bodies were frequently haranguing the people because of widespread enjoyment of hunting, feasting, and display of fine dress.

Prosperity was increasing and simultaneously came a general improvement in dress. The general characteristics of style were the same as during the previous reign, but more people were better dressed. The use of furs for linings and trimmings became more prevalent. In a contemporary picture of Henry I, he is dressed in full mantle, with a supertuninc which reaches to the ground in heavy folds. The hair is long and twisted into elegant ringlets. The beard is neatly trimmed.

Clothes of all colors were worn. The typical man's costume consisted of a white linen shirt, then two types of tunics.

\footnote{Cross, p. 66}

\footnote{Calthrop, p. 22}
The under one was long and full, sometimes even trailing on the ground. The outer one was short, reaching only to the knees. Tight, well-fitting drawers or loose trousers were worn with garters crossed from ankle to knee. Various kinds of foot wear were worn. These might be boots of soft leather with ornamental bands at the top, or they might be made of cloth and embroidered down the centre. Leather thongs were used to tie shoes of skin. The caps were made of skin or leather, in plain shapes without brims. Semi-circular fur-lined mantles were numerous.

In the dress of the women, the influence of the first Crusade is seen. The gowns were very long and ample, being confined at the waist by a girdle. The girdle was made of a long rope of silk or wool either placed simply around the waist and loosely knotted or wound around the waist once and crossed behind, then knotted in front with long ends hanging. The sleeves had pendulent cuffs which hung down from the wrist and had richly ornamented borders.

A new type of dress, made from the Oriental idea, was a loose silk coat which reached to the knees and was well open at the front. It was broached or buttoned with a silk loop at the waist. The sleeves increased in size from the underarm to the waist, and sometimes hung so long as to require knotting at

*Calthrop, p. 23
Fairholt, p. 77
Female costume - reign of Henry I

from Calthrop
the ends to keep them from trailing on the ground. The hair arrangement showed a change. The wimple was discarded, and the hair was worn in two long thick plaits. If our lady did not possess enough of her own, she added false hair to supply the missing amount. There was a great demand for artificial hair. Even then, silk cases filled with substitutes for hair were added to the plaits to elongate them until they had often reached to the feet.

At the death of Henry, there were two candidates for the throne of England. One was Stephen, the nephew of Henry, while the other was Matilda, the daughter of Henry. Stephen had many engaging qualities, but he was very incompetent. The result was confusion in the judicial and financial systems. To add to this, there was civil war when Matilda appeared to contest the right to rule in 1139. The nation was too much occupied by war to indulge in luxuriant fashions. The chief clothing was armor. Brilliant hues were used in the clothing. The ladies used sleeve embroideries, and pearls in the shoes in honor of the knights who were away fighting. The men and women both were plainer in fashion than at any other period of history.

The men wore shirts with long tight-fitting sleeves which were pushed back over the wrist. Some had embroidery around the

Fairholt, p. 76
Calthrop, p. 27
neck and cuffs. Tunics, too, had embroidery at the neck, cuffs, and border. The cloak, or mantle, was cut semi-circular in shape. It might have a hood attached. Sometimes it was fur-lined, at times, entirely of fur. The fastening was accomplished by a brooch at the centre, or by being pushed through a ring at the right shoulder.

The leg covering consisted of wool or cloth stockings. Socks with no foot, having jewels or embroidery to adorn the top, were also worn over the stockings. If a man were to go riding, he wore leather trousers with thongs. The shoes were made of leather and stout cloth. They were fastened with buttons above the outside ankle. Sometimes they were made to reach to the calf of the leg, then rolled over to show the lining.

The hair was worn long, smoothly parted in the centre, with a lock drawn down the parting from the back of the head. Usually the hair was curled. The head-covering was a hood, or a simple cap of fur or cloth.

The dress of the women was simple. The under-garment was made of a material called camise. It reached to the ground. The sleeves were long and tight, being pushed over the wrist. Sometimes it was adorned with embroidery. Various styles of outer garments were worn. One type had the part from the neck to below the breast of a soft material. From the breast to the hips was an elastic material which fitted to the figure, and

'Calthrop, p. 31
Female Costume - reign of Stephen

from Colthrop
was laced up the back. The lower part was the same as the sleeves and top. Another type had the tight body, and the bust elastic, with the skirt loose. Still another type was like a loose tunic reaching half way between the knees and the feet. The camise showed. This tunic-like dress was tied by a long girdle at the waist and the hips. The poor people wore short ones; the rich ones wore them very long, and even knotted them to prevent them from dragging. Embroidery decorated the sleeve border. The cloaks were semi-circular as those of the men. Shoes were fitted to the feet and were ornamented by bands of pearls and embroidery.

A very similar style of hair-dressing to that which prevailed in the previous reign was still used. The hair was carefully parted in the centre and plaited. Colored ribbons were sometimes plaited in with the hair. As before, artificial hair added to the natural glory. Sometimes it was placed in a tight silk case; other times, hair was added to nearly reach the feet, and was bound round with ribbons.
With the coming of Henry II to the throne of England, we have the beginning of a line of kings who remained in control of the English throne for two hundred and fifty years, the Plantagenets. During this long period can be seen the development of a strong English national feeling, the beginning of the modern Parliament, the great growth of commerce with its influence on the gilds and towns, and the growth to power of a thriving middle class. It was a military period, when, if the men were not actually engaged in war, they were participating at jousts and tournaments. It was an age more noted for splendor and costliness of material than development of numerous new shapes. It was a period when most of the kings were extravagant and luxurious. Their examples of high living were followed by the nobles.

There was a marked contrast between the luxuriousness of apparel and the bareness of homes. Manor houses were coming into prominence in place of great castles. These houses were very dark and draughty with only wooden shutters to keep out the cold blasts. Ladies, in trailing gowns of silk, had to walk over the damp, dirty rushes on the floors of the halls and to sit on hard benches in curtainless rooms. These people
arose with the sun, and retired at the time we begin our evening amusements. Their chief pastimes were hunting and hawking. Their knightly tournament also played a large part, due to the military character of the age.²

This military character was made manifest in the numerous internal struggles between kings for the crown, between barons and king for the power, between church and state. There were wars between English and the Scotch, and English and the Irish in attempts to subdue these neighbors. Then there was the great Hundred Years War with its far reaching effect.

Throughout the period, the English remained very susceptible to foreign influences, and there were many of these. Norman influence established by the Norman line of kings continued. The influence of France was further heightened by visits of kings and subjects, by marriages, by trade, by wars, by relationships growing up through the Crusading movement. The Crusading influence, begun during the previous period, grew and reached its culminating point under the Plantagenets. The restless adventurers, as well as those filled with religious zeal, in going from England to the East, came into intercourse with a civilization superior to that prevalent in England, with the Greeks and the Saracens, with their rich silks, and velvets, and jewels. They brought back these Oriental ideas to their own

²Synge, Chapter VII
land, lessening the isolation of England, and introducing the Eastern customs and dress.

Foreign influences may again be seen in industry and commerce. It is worth while to stop a moment and notice the strides which commerce took, largely under foreign influence, for the dress of the period influenced, and was influenced by this commerce. Since the medieval merchant traveled with his merchandise, it was necessary for him to have protection for his goods and for his person. The merchants often organized in a common dwelling within a fortified enclosure. This organization was sometimes called a "Hanse". In 1157, Henry granted extensive privileges to the Hanse of Cologne. The great development of the wool trade had a marked influence on the dress. English wool was highly prized by foreign manufacturers. Of these, the Flemish were the most skilled. During the thirteenth century, the Flemish Hanse of London was formed, made up of thirty-four towns of Flanders and of the north of France engaged in the manufacture of cloth. The members in London exported wool for England. During the reign of Henry III, the Hanse of the Netherlands was a strong organization. There was also a Teutonic Hanse, the greatest of all, organized in 1266.

Merchants from Florence, Lucca, and Piacenza came to purchase wool. These agents were less likely to suffer hardship than the other traders because of the semi-sacred character

1Cheyney, pp. 173, 174  2Barnard, p. 578  3Hill, p. 96  4Hill, p. 97  5Barnard, p. 57  6Barnard, p. 578
of the papal agents sent to collect the revenue. These foreign merchants were welcomed by the kings, nobles, and wealthy clergy because they imported articles of luxury. During the reign of John, the merchants were guaranteed security of persons and goods as well as freedom of trade in time of peace. During the reign on Henry III, the country was swarming with foreign merchants, especially from Italy and Provence. They brought in finely textured cloths, silk, furs, and jewels. The Baltic Seas trade route was a source of furs. The Easterling route included trade with Flanders and Northern France. The Mediterranean route was in the hands of the great Italian republics, bringing in spices and silks. Under the Edwards, there was a great advance in trade and industry. Before this, the trade was subject to local control.

Under Edward I, the towns were united in parliament to secure measures for their class as a whole. National regulation of trade laid the foundation for great future development. Under Edward III, the migration of Flemish weavers to England increased so much that England became a real centre of cloth manufacture. During this time England was dependent on foreign markets for many of the dress materials. From Egypt and Syria came silks, from Italy and Sicily, gold and silver cloth, from Bokham, "Buckerm"; from Bagdad, "Baudequin". The latter was a variety of cloth of gold.

During this period, as in all others, the spirit of the times was reflected in the dress. The long-toed, high-heeled, colored shoes which required silver or gold chains to fasten

1Barnard, p. 580  2Traill, p. 460  3Hill, p. 96
2Barnard, p. 581  4Cross, p. 138  5Hill, p. 103  6Traill, p. 101
the toes to the knee to afford comfort, the bright-particolored stockings and cross-gartering, the gorgeous tunics of fine eastern silks, the jeweled girdles, the mantles shining with gold thread for the men, the voluminous gown, the beautifully embroidered girdles, the hair gathered in caul of gold thread for the ladies; the abundance of precious stones and jewels used lavishly by both—all reflected the multitude of influences at work.

Having glanced briefly at the period as a whole, we may now examine it reign by reign in greater detail. With the coming of Henry II, to the throne in 1154, we have a man of uncommon energy and endurance to be used in establishing peaceful conditions after the chaotic period of Stephen's reign. He came to the throne practically a foreigner, and he spent half of his reign abroad, yet he produced a lasting effect on England in subduing the barons, and in attaching the people to king by protecting them, and working for their wellfare. He was lord of two-thirds of France. French influence was brought in by his marriage to Eleanor of Aquitaine, and by commercial intercourse. The costume of the period showed a tendency toward simple design, though it was rich in material.

The men still wore long tunics and short super-tunics, which were slit up the sides less frequently than formerly. Cloth

\[\text{Cross, p. 71}\]

\[\text{Cheyney, p. 146}\]

\[\text{Cheyney, p. 147}\]
Henry II from his Effigy at Fontevraud.

from Martin
cloaks were lined with expensive fur. Close fitting hose of gay colors, ornamented by cross-garters of gold bands with tasseled ends covered the legs. High boots, reaching to the calf of the leg, often had gold spurs attached by red leather straps. Even the gloves were ornamented with jewels in the back. Another form of ornamentation consisted of small gold buttons or studs of gold on the linen shirts. The records contain a story of William, of Magna Villa returning from the Holy Land with a new silk called the "imperial", made in a workshop patronized by the Byzantine Emperors. Patterns in cloth included crescents, lozenges and stars. The length of the gaard was determined by the length of the king's arm.

The lady's gown was put on over the head. It fitted loosely, and had an ornamental girdle at the waist. This girdle was worn above the waist; sometimes its place was taken by a broad belt of silk or ornamental leather fastened by a buckle, with a very long tongue hanging. A deep band of embroidery ornamented the neck and hem of the skirt. The sleeves were well-fitting, but loose at the elbow. They were shipped over the wrist, with a deep band of embroidery. The chemise showed above the neck, and was fastened by a brooch. The cloak was made of silk or fine cloth. It was held on by a running band of stuff or silk cord. The ends were passed through two fastenings sewn on to the cloak and

'Calthrop, p/ 48
Female costume - reign of Henry II

from Calthrop
knotted to keep them from slipping. The shoes were blunt-toed with no buckles; a strap was passed around the ankle, where the tops of the shoes rolled back.

The hair was elaborately dressed under the wimple and peplum head-dress. The hair was brushed and divided into two parts. It was then plaited, passed round the crown of the head, and fastened in the front above the forehead. The front pieces of hair were pushed back to create the effect of a very high forehead. A strip of linen was passed under the chin and pinned at the top of the head. Then another band was passed around the head and neatly fastened in the back. Over all of this, a fine piece of linen was draped and arranged to fall on the shoulders. It was kept in place by being fastened to the chin and forehead piece by pins.

Richard I, or Richard the Lion-Hearted, succeeded Henry II. Since at this time all of the Christendom was turning toward Palestine, Richard, among others, went, too. He was one of the prominent leaders in the third crusade, and was absent from England during all but a few months of his reign so that his personal influence on dress was small. According to Cross, he had all the vices and the virtues of a medieval hero, and while he obtained as much money as he possibly could from his subjects, he used it for a cause considered the most worthy in which men could engage. During his reign there was numerous craft gilds.
Male costume - reign of Richard II

from Cehhoop
The weavers' guilds, which had received charters under Henry I still continued. The merchant guilds, to increase the trading privileges and exclude competition from non-members were growing very wealthy and exclusive. There were fairs where foreign as well as native merchants came to buy and sell.

The influence of the Crusades was very prominently seen in the dress. While the general costume was plain, the Oriental touch was seen in the gorgeous colors and Eastern designs. Cloth of gold and gold-silk were highly thought of; this was called "siglaton" from the Persian name. A very heavy type of this was called "samite". Leaf gold was used to give a pattern and richness to the cloth. The Oriental idea was also shown in the long and flowing robe, the very capacious mantles, and the full sleeves.

The men of the time wore long flowing tunics and heavy cloaks. Some wore short tunics with sleeves tight at the wrists. Hoods with capes attached were worn. The foot covering was either a soft leather shoe or a boot reaching to the calf of the leg; beards were common. All of these clothes were of brilliant hues and very rich materials.

The women, too, were influenced by Oriental ideas. They used materials from Cyprus, Palestine, and Asia Minor just as their lords. Their long, loose-flowing simple gowns were girdled about

1 Gross, p. 83
2 Calthrop, p. 57
3 Calthrop, p. 59
4 Ashdown, p. 53
THE PLANTAGENET PERIOD 1154 - 1399

the middle closely by belts of leather and silk. The belt was fastened by a buckle and the end allowed to hang to the knee. The gown was closed at the neck by a brooch. The sleeves were wide to the wrist, then tightened. The ample cloak was held in place by a cord. The shoes were soft and heelless. The hair was worn long, and unbound, or else under an untied wimple. Ornaments, as buckles, and brooches were made of silver by the local smiths.

The character of the next sovereign, John, is given in the following passage: "Through thirty years of public life we search in vain for any good deed, one kindly act, to set off against his countless offences." His reign was one of great importance for the English people. During it came the war with France culminating in the loss of Normandy, the struggle with the Pope, and the struggle with barons culminating in the Magna Carta.

Silk was becoming common in England. The cultivation of the silk worm was growing in extent so that in 1213 there is a record of the Abbot of Cirencester writing on the habits of the silk worm. Irish cloth of red was well liked for the cloaks and hoods.

The man's gown was long and flowing. The sleeves were very wide, extending from the base of the shoulder to the waist; they narrowed off to a tight band at the wrist. There was a broad border of design at the bottom and neck. An article of dress

Cross, p. 87
Cross, p. 90
Male costume - reign of John

from Patthrop
which had been worn over the armor for some time, came to be worn as a part of the dress. This was called the sur-coat. It was a long straight piece of cloth, folded in the middle, with a hole for the neck. When put on it hung down equally in front and back with slits at the side. The sur-coat and gown were held together by means of a leather belt, buckled about the middle, with a long tongue hanging down. Under the gown were worn a soft, white shirt and tights of cloth or wool. Various types of shoes were used. Some were strapped over the instep or tied with thongs; others fitted at the ankle like a slipper; boots of soft leather, turned down at the top, were also worn. The hair was long, and the beard trimmed neatly. A hood and cape, or a circular cap with a slight projection at the top might be worn as a head covering.

The dress of the women of this period showed no change from that of Richard I.

At the death of John, England was in a very dangerous condition. John's mercenaries and Louis' troops were in the country, the Papal legates were very powerful; a strong baronial party was ready to seize any opportunity to gain power. These were the conditions awaiting Henry III, who in private life was blameless, yet as a sovereign was vain and obstinate, breaking his promises as lightly as he made them. His marriage to Eleanor

1 Calthrop, p. 65
2 Traill, I, p. 393
3 Cross, p. 98
THE PLANTAGENET PERIOD 1154 - 1399

of Provence in 1236 brought swarms of foreigners to England. During his reign much of the foreign trade was in the hands of foreign merchants who were allowed to come and go freely, leading to an out-cry against them by the English as supplanting native nobles, and impoverishing the crown. The Hanseatic League controlled the Baltic trade in furs, tar, and fish. The Italian cities controlled the trade from the East, which was augmented by the Crusades. From this eastern section the nobles imported furs, silks, jewels, and fine cloths. 'Sendal' was supposed to come from Persia; "Saranet", from the Saracens; "Gauze", from Gaza; and a silk woven with gold, "Baudaquin", from Bagdad. The best cloth came from the looms of Flanders and northern France, where most of the English wool found a market.

The native industries and towns were steadily developing. The cloth that was manufactured went to supply the needs of the household. Each village had its own tanner, boot-maker, and smith. There was a professional hunter of wolves, cats, otters, and moles in each village. The skins of these animals were used mainly for the hats.

This period saw men in heavy cloaks from Flanders, men in silk cloaks and gowns from Italy; men in loose tunics of English cloth. It was the beginning of a transition from the draped styles to the styles following the shape of the body. Throughout

1 Traill, I, p. 392  
2 Cross, p. 108  
3 Traill, I, p. 394  
4 Fairholt, p. 96  
5 Cross, p. 109
the period there were people clad in brilliant hued fabrics, usually of the flowing type. An effigy of Henry III shows simplicity of costume. He wears a long tunic to the ground. A full mantle is worn over it and fastened on the right shoulder. The boots are worked in gold. Here and there was seen a fop dressed in clothes a quarter of a century ahead of his time. He would wear a loose coat with pocket-holes in front and buttoned neck; his shoes would be pointed, and laced at the sides; his long curled hair would be bound by a fillet or else partly covered by a cap with an upturned brim.

The typical man wore a loose gown open at the neck, wide in body. The sleeves were either loose or tight at the wrist. The gown was either long or short, and usually belted. We have the beginning of the coat in the modified surcoat. The surcoat was sewn up the sides, leaving wide-arm holes. Later it came to be slightly fitted to the figure, and split up the front instead of the sides. The arm-holes and neck were made smaller. It was fastened by two or three buttons. Two pocket-holes in front and a belt at the waist completed it. The hair was worn long and covered by a hood with a cape attached. The hood was called a capuchon and had evolved from the monkish hood. Soft caps fitting the head were also worn, with or without an upturned brim. Tights of cloth or sewn silk were worn. The

(Ashdown, p. 59  
Fairholt, p. 96  
Calthrop, p. 70  
Ashdown, p. 59)
foot-wear consisted of shoes with elongated toes which were loose and soft.

The lady wore a loosely flowing gown which fell in graceful folds. The sleeves might be tight at the wrist and enlarged at the upper arm; they might be tight all the way; they might be loose, and come just below the elbow, showing the tight sleeves of the under gown. A narrow girdle fastened by a buckle, and having a long pendent tongue, confined the waist. It was decorated with gems. From the girdle was usually suspended a small purse or aulmonière, containing alms. The mantle was draped and was held over the shoulder by strings. The shoes were pointed and elaborately embroidered. The wimple of white linen or silk was still fashionable. Some gathered the hair in a network of gold or silver, or in meshes of silken thread.

"Edward I of all sovereigns, if not absolutely the foremost, yet stands second only to Henry VIII in strength of character, to Alfred or Henry VI in righteousness; but in practical wisdom, in constructive insight, in justice of conception, second to none." During his reign Wales was subdued, wars with France and Scotland were waged, encroachments of the clergy were resisted, and the Model Parliament was summoned. The kings had protected the Jews as a source of wealth, although they had lived apart as an alien element, and were much hated

\[\text{Ashdown, p. 60}\]
\[\text{Calthrop, p. 72}\]
\[\text{Traill, II, p. 1}\]
by the people in general. They had been required to make heavy payments to retain their protection and privileges. During Edward I's reign, the feeling against the Jews increased and Edward had them driven out, retarding for a time the financial growth of England.¹

The reign of Edward I shows a decrease in the richness of men's apparel. It was a military period, with costumes adapted to war. When the knight removed his armor, he wanted a comfortable costume. The king himself dressed simply, and the courtiers followed his example. The gown was long, loose, and belted. In inclement weather, a knee-length, loose-fitting coat, called a bleaute, was worn. It hung straight from the shoulders, had a wide body, and a loose, and easy-fitting neck. The sleeves were wide and cylindrical, with a hole cut at a convenient place for the hands to pass through. The surcoat was split or sewn below the waist. Heraldic ornaments were becoming increasingly popular. Shoes were made of the long toe variety. The hair was long, and brushed about the ears. Many men wore beards, they went with or without a mustache. Fillets of metal were worn about the hair with gold work to represent flowers. Capacious hoods were also worn. Mantles were wide and flowing; they were made of costly materials and ornamented with rich flowers.

While the men were noted for the simplicity of dress, the women were rebuked for pride and extravagance, for naked necks

¹Cheyney, p. 218
²Cross, p. 120
³Fiarholt, p. 100
⁴Ashdown, p. 65
Costume - Reign of Edward I and II

from Martin
and horned head-dresses. A full undertogown, slack at the waist, was worn. The sleeves were tight-fitting, and were buttoned from elbow to wrist, where a puff adorned them. The uppergown was soft and clinging. It was very capacious, cut roughly to the fingeure, and unconfined at the waist. It had a long train, sometimes in front as well as in back. The sleeves were very short, wide, and loose, revealing the long, fitted sleeves of the undertogown. The cyclas, a sleeveless dress of the same length as the uppergown, was also in favor. It was of a different color. The head-dress was evolving. The hair was parted in the middle, and rolled over pads by the ears. The band worn round the head was stiffened like a cap. A new feature, the gorget, was worn. It was a piece of white linen wrapped around the neck two or three times, then raised and pinned in place to the wads of hair over the ears.\(^2\)

The illustrious Edward I was succeeded by his idle, weak and unworthy son, who ruined much of his father's work. Costume assumed a very prominent place. Edward himself was extravagant and he managed to surround himself with dissipated favorites. The fantastic fashions thus found their source in the royal court.\(^5\)

"The esquire endeavored to outstride the knight, the knight the baron, the baron the earl, and the earl, the king himself, in his apparel. Two changes which came in from the continent

\(^1\) Barnard, p. 154
\(^2\) Ashdown, p. 69
\(^3\) Clinch, p. 41
\(^4\) Barnard, p. 155
\(^5\) Clinch, p. 41
\(^6\) Traill, p. 8
were the wearing of partli-colored clothes and the wearing of lappets hanging from the elbow.

Some of the men still wore the long gown buttoned from neck to waist, with the loose hanging sleeves which hung below the elbow, allowing the tight sleeves of the undertunic to show. However, a new type of garment, called the cote hardie, became fashionable. This was a close-fitting tunic, much like a vest, cut to the shape of the figure from the shoulder to the waist, then having a skirt of fuller proportions. At first the skirt came to the knees and was made of the same color as the top. Gradually the junction of upper and lower part slid down to below the hips. It was fastened from waist to neck by buttons. The sleeves were tight to the elbows; from there hung down a long narrow lappet; the sleeves of the under-garment could be seen. A broad jeweled girdle, with a dagger and pouch hanging from it, adorned the waist, hanging down more in front than behind. Various kinds of cloaks were worn. They might be of the heavy traveling variety, long and shapeless, with a hood attached. They might be round, with no collar, and turned back lapels of fur. The legs were covered with tight hose; the shoes had the long pointed toes, and were buttoned up the sides. Head coverings showed a mark tendency towards exaggeration. The hoods or capuchons had the point which grew longer and longer.

1Fairholt, p. 104
2Clinch, p. 43
Male and Female

Volumes 2: reign of Edward II

from Salthrop
until it received the name of "liripipe". At first the liripipe was worn around the neck in cold weather, but all kinds or quaint methods of arranging it grew up. Flat caps with narrow borders covering the top of the head only were worn. These sank in the centre, then rose to a point. Fur brims were considered correct.

The woman's undergown was made to fit the figure and fell in plaits to the feet. The long tight sleeves were buttoned from elbow to wrist. The outer gown fell gracefully to the ankles with no girdle at the waist to confine it. The loose sleeves ended just below the elbow. Either of the gowns had a long train. Ladies had the arme emblazoned on the robes and mantles as a means of ornamentation. The shoes came to the ankles, and had pointed toes. A new arrangement was used for the hair. It was plaited in two braids; these were brought down straight on either side of the face. The wimple was bound with a narrow and rich fillet. The gorget went around the throat as before but met the wimple behind instead of at the plaits in the side. A complete head-dress consisted of a wimple, fillet, and gorget.

"The King who taught the English people how to dress" is the title applied to Edward III. The king himself was not the leader in fashion. He was a typical hero of chivalry—of courtly
bearing, ambitious, and war-like. Most of his life was spent in fighting at home and abroad. It was a time of chivalry, when the Round Table of Knights was established at Windsor in 1345, when the Order of the Garter was founded, when tournaments were numerous. It was a time when the terrible Black Death depopulated England and gave rise to a scarcity of labor and consequent rise of a higher wage-earning class. It was a time when, through the tremendous advance in commerce, a thriving middle class grew up. Ashdown gives the three principle influences on the dress of the period as - the wealth from the wool trade with the continent, the great war with France, and the victories at Crecy and Poitiers, the passing to and fro of thousands of men for trade and plunder, making the costumes hybrids between the continental and English.'

Commerce was one of the chief causes of the Hundred Years War. The English king desired to gain a foot-hold in Flanders where the Flemings, who were the greatest cloth makers of the period, had revolted against their over-lord, Count Louis. Count Louis had tried to prevent Edward from negotiating with the cities by prohibiting all commercial intercourse with England and by seizing merchants and confiscating goods. After

'Ashdown, P. 84
Criss, p. 127
the successes at Crecy and Calais, Edward III retired almost entirely from the war and spent his time hunting, hawking, and at tournaments. During this period, with its numerous plays and tournaments, the upper class seemed to live entirely for pleasure. "Dress was gorgeous and extravagant; that of the women is described as diverse and wonderful; even the clergy adorned themselves magnificently, more like soldiers and men of fashion than as servants of God."

The excess in dress became so great that the matter was brought up in Parliament and sumptuary laws were passed to prevent people from dressing beyond their income or station. In 1337 the law was passed that no one should wear fur upon his clothes, except the royalty, nobility, and people of the Holy Church who spent at least one hundred pounds a year for their benefice. In 1363 it was made unlawful for handicraftsmen and yeomen to wear clothes of higher value than forty shillings the whole cloth, and cloth and silk, silver, girdles, rings, garters, ribbons, and chains.

Other laws were passed after 1350. Royalty and nobles possessing upward of one thousand pounds per year were permitted to wear furs of ermine and lettuce fur, and embellishments of pearls upon costumes unless the pearls were required for a head-dress.

'Cross, p. 129
'Clinch, p. 60
Another law provided that knights and ladies whose annual income exceeded four thousand pounds were permitted cloths of gold and silver, habits embroidered with pure miniver and other expensive furs.

Knights whose income exceeded two thousand pounds, and squires with property valued at two hundred pounds were allowed to wear cloth of silver with ribbons and girdles reasonably ornamented with silver; they were also allowed to have woolen cloth valued at six marks a piece.

Persons under the rank of knighthood were to wear cloth not exceeding four marks a piece and were prohibited wearing silk or embroidered garments, or embellishments to their apparel with any ornament of gold, silver, or jewelry, such as rings, buckles, girdles, and ribbons. The penalty was the confiscation of the offending articles.

The effigy of Edward III shows simplicity of the regal costume. The chief garment is a long robe reaching to the ground and open up the front, exposing an under tunic. The sleeves of the under-tunic show at the wrists and are embellished by a row of buttons. A rich piece of embroidery borders the opening at the front. The shoes are embroidered. The hair is long; a beard is worn. Another effigy, this one of William of Hatfield at York Cathedral, has the cloak fastened on the right shoulder with

1Ashdown, pp. 94, 95.
2Ashdown, p. 91.
buttons. It is very graceful. The edges are richly jagged with acanthus leaves. The cote-hardie is tight to the form. The sleeves are prolonged to the thumbs and have buttons underneath. Most of it has a pattern of leaves and tendrils. The half boots are very ornate.

The characteristic man's costume was the cote-hardie. It was made close-fitting and buttoned down the front. It could be worn long or short in accordance with individual caprice, but generally it was considerably shorter than during the previous reign. The sleeves were tight from elbow to wrist closely fastened by a row of buttons. Pendent strips hanging to the knees were added to the sleeves. These might be like detachable silk cuffs with long streamers from them. They might be attached just above the elbow, or at the shoulder. The bottom was ornamented by a jagged edging called "slittered", or "dagged". The cote-hardie was parti-colored. It was made of gorgeous materials. Cloth of gold and silver, velvet, silk, satin, and baudekyn were used. Gold embroidery, pearls, and jewels added to the extravagance. To add to the finery a jewelled baudric, or belt, was worn about the waist with the poniard and purse hanging therefrom. The belts were usually like a number of square brooches linked together by chains. The wearer's purse was the only limit to their magnificence. The purses had beautiful arabesque designs, claps of silver and enamel, or were simply

1 Ashdown, p. 94 2 Ashdown, p. 86 3 Barnard, p. 156 4 Fairholt, p. 110 5 Calthrop, p. 105 6 Ashdown, p. 90
of plain black cloth.

Mantles reached to the ankle. They were fastened on the right shoulder by three or more large buttons. Sometimes they were flung back over the left shoulder and hung in long folds behind. All of the edges were dagged, sometimes eight or ten inches deep. To the neck was attached the capuchon, while fell upon the chest, and back when not in use. When on, it was often unbuttoned close up to the chin in front. The liripipe grew in length and width until it hung way down to the feet. The edges around the base were dagged. Various kinds of hats were used. Some wore felt or fur caps; they were round with a rolled up brim and little peak on top. Others were tall-crowned and round, with a close thick brim. A string was run through the brim to have the hat attached to the belt when not in use. Long peak-shaped hats, with feathers added to heighten the effect were also frequently seen. The hair was worn long at the neck, and curled at the ears, and on the forehead. The face was clean shaven.

Long, tight-fitting hose or "chausses" covered the legs. The shoes were sharp-pointed. They were made of rich materials, sometimes having toes of checkered leather. They were fastened up the centre by a row of buttons.

Furti-coloring was noticable in all clothes. They were divided in halves, or striped diagonally, or vertically, but

'Barnard, p. 156
 Ashdown, p. 89
 Calthrop, p. 106
 Ashdown, p. 90
Female costume - reign of Edward III

from Catthrop
however it was done, the parti-coloring was invariably present.

The clothes of the women were also parti-colored and of rich materials. The gown was made plain with long tight sleeves from which hung a long streamer or tippet. The skirts were voluminous and had pockets or holes in front through which to reach the purse hanging from a girdle around the waist of the underdress. The gowns were better fitting than before. They were made of barred or rayed material, or of velvet, cloth, or silk. The favorite colors were green and red. A heavier gown, which reached just below the knee, was also worn. This was often fur-lined, and it had sleeves long and wide to the elbow. The mantle was fur-lined and fastened across the chest by a cord. It was scalloped all round.

Shoes were pointed. They were buckled across the instep or laced at the side, or buttoned up the front.

Yellow hair was considered beautiful, and saffron was used by the women to obtain the desired shade. The hair was arranged with rich jewel-work and frets of gold net-work. Two plaits were made and were arranged on either side of the face by a fillet. It was folded straight by the face, but the braids were never left hanging. If the hair were loose, it was flowing, not plaited. The gorget was attached to the hair by means of elaborate hair pins.

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\begin{align*}
\text{Ashdown, p. 109} & \quad \text{Fairholt, p. 111} \\
\text{Calthrop, p. 119} & \quad \text{Calthrop, p. 119} \\
\text{Barnard, p. 186} & \quad \text{Fairholt, p. 111} \\
\end{align*}
\]
The wimple was used only to keep the hair in order when hunting or hawking. It was at this time that women were allowed to appear in public life with the head uncovered.

When Richard II, the effeminate son of the Black Prince, became king, he was only twelve years old. During his minority the power was in the hands of successive parties of nobles and ministers who ruled none too wisely. In 1389 Richard came to the throne and for seven years carried on a moderate government, but in 1396 his desire for power removed all caution and he ruled as a despot until dethroned in 1399, to be succeeded by Henry IV or Henry of Lancaster. During the reign of Richard II, the great luxury and extravagance reached a climax. Richard himself has been called "The greatest fop who has ever occupied the English throne." He was the leader in the fashions and his example was imitated not only by the nobles, but by the middle and lower classes as far as their purses would permit.

Richard possessed one garment valued at twenty thousand pounds. An effigy of the king shows him with his hair ample and flowing, confined by a narrow band round the temples. He has a mustache and a beard trimmed close, except for two small and pendant tufts from each side of the chin. The dress is very splendid, embroidered all over with royal badges and cut into various shapes at the edges. Even the knights and warriors, who were noted for their bravery upon the battlefield, were no exception in their love for excessive finery.

Cheyney, p. 259  
Ashdown, p. 112  
Fairholt, p. 122
When they were not on the battlefield, they were glad to wear something soft and luxurious.

From one of the great writers of the time, Chaucer, in his "Canterbury Tales", we are given pictures of the national types of dress. The knight wears a fustian doublet all rusted and stained by his coat of mail. The squire has curled locks a short gown, with wide sleeves covered with embroidery of red and white flowers. The yeomen has a coat and a hood of green, and a sheaf of peacock arrows in his belt; across his shoulders is a green baldrick in which to carry his horn. The prioress is clad in a handsome cloak; she wears coral beads gauded with green, and a brooch of gold. The monk has a gown, the sleeves of which are trimmed with grey squirrel. The merchant is arrayed in motley colors. His beard is forked. On his head is a Flauderish beaver hat. His boots are elegantly clasped. The man of law wears a parti-colored coat, and a belt of silk with small metal bars. The country gentleman carries a white silk purse, and a two-edged dagger. The doctor wears a gown of red and blue, lined with taffeta. Then we have the Wife of Bath in her wimple of fine linen, her hose of fine red scarlet, and her shoes which were most and new. Finally there is the Pardoner with long yellow hair about his shoulders, and hood turned back.

The men still wore the cote-hardie of pied silk or rich fabrics. The sleeves were long, with a row of little buttons

Fairholt, p. 125

Ashdown, p. 118

Ashdown, p. 114

Calthrop, p. 127

Barnard, p. 159
from elbow to wrist. Sometimes it was so short that only a little
frill showed below the waist. Tight fitting chausses covered the
legs. The shoes had the longest points of any age; often they
were more than twice the length of the feet. The toes were stuffed
with wadding, and wire to make them assume fantastic shapes. Very
often they were fastened to the knee by means of tiny chains
of gold and silver. Every kind of material was used in the making,
then they were finished with ornamentation of pearls or stamped
gold. In the streets, high wooden clogs with long pointed ends
were worn to protect and support the shoes.

All forms of beards and mustaches were worn. The hair was
worn long, to the nape of the neck. It was elaborately pressed
and curled at the ends. It was ornamented by encircling bands
of real or artificial flowers. Peaked hats of cloth, with high
crowns and turned up brims ending in a peak were fashionable.

A new development in head covering was the chaperon. This grew
out of the capuchon and liripipe. The liripipe section was bound
around the head like a turban, leaving an end of the cape portion
of the capuchon hanging. The piece left jauntily hanging was
ornamented by dagging on the edges. The hands were
ornamented with rings of great size worn on the thumb and
finger. Leather gloves with ornamental designs on the back
were used.

The man of fashion had an additional part to his costume.

' Ashdown, p. 118  
\textsuperscript{1} Ashdown, p. 114  
\textsuperscript{2} Calthrop, p. 127  
\textsuperscript{3} Barnard, p. 159
Costume: time of Richard II

From Martin
This was the houppelande or pelion. This was a long, loose-fitting robe made to fit on the shoulders and having very long, loose sleeves. The sleeves were dagged on the edges to represent leaves or other designs, and were lined with fur or silk. These sleeves were turned back to show the sleeves of the cote-hardie beneath. The very high collar came to the middle of the back of the head and buttoned up to the chin in front. The long thin leather belt with ornamental ends gathered the houppelande in at the waist. As in all of the costumes, the extreme went either in the direction of excessive length or brevity.

"If ever women were led by the nose by the demon of fashion, it was at this time. Not only were their clothes ill-fitted to them, but they abused that crowning glory, their hair." The hair was worn by some long, and free from the shoulders. The brows were then encircled by a chaplet of flowers or a crown of gold. But it was more often that the woman plaited their hair tightly and tucked away every bit of it under tight cauls. The cauls were frame-works of gold net encircled by precious stones, and stiffened by gold wire, worn on either side of the face. Joining them, across the forehead, was a rigid band called a creaspine. The wimple was worn under the framework and held in place by it. Sometimes the caul was worn without the wimple.

'Calthrop, p. 126
'Calthrop, p. 129
'Ashtdown, p. 122
The lady's cote-hardie was made simply and fitted well. It was made like a combined skirt and bodice, buttoned down the front, and from elbow to fingers on the sleeves. The skirts were made full and long. A jewelled belt encircled the hips. From it hung an alumonière with a baselard fixed upon the outside. The dagger was carried because of the lawless times.

In winter a surcoat lined with fur was often added. It was long and sleeveless and slit down the sides form the shoulder to the top of the thigh, showing the cote-hardie. The cloak opened up the front, and was fastened by a cord in back of large ornamental studs. Ornamentation played a prominent part. Embroidery was used on the cote-hardie and surcoat. Ornamental jewelry was very much in vogue. Some were made with a chain passing round the neck and shoulders having a very ornate pendant in front. Girdles had precious stones. Ivory mirror cases and charms found favor. Every possible eccentricity that could be invented found expression in milady's wardrobe.

'Asshdown, p. 126
This period of about eighty-five years which marks the close of the Middle Ages was one of numerous wars at home and abroad, which in general had very little of glory attached to them. It was a period when people had out-grown despotism, yet were too backward to be allowed full freedom, when a strong guiding influence was needed in the sovereign. None of the Lancastrian or Yorkist kings were able to combine an absolutism and a constitutional form of government; hence they failed, and had to give up the throne to a new line in the person of Henry Tudor.

Although there were frequent wars, they served to aid rather than abate development in trade and industry. While the nobles were engaged in civil war, the merchants, artisans, and tradesmen were in industries and were accumulating wealth. The kings were willing to help these middle tradesmen, since accumulation of wealth by them meant a source of income. The actual trading was still largely in the hands of foreigners. Venetian galleys came to London to sell goods from Italy and the East. German traders came from the shores of the Baltic. Flemish merchants carried on the wool trade with Flanders. These merchants established permanent ware-houses in London, Lynn, and Boston.

'Cross, Chapters. XV-XVII
Weavers and artisans settled in England and from them the English learned the trades. Many laws were passed by Parliament regulating trade and industries, especially in regard to foreigners engaged in industry.

With the rise to wealth and power of the middle class, came more laws from the nobility regulating dress. Only a lord and his wife might wear a stomacher worked in gold and sable. Only a knight of the Garter might wear velvet. Small squires could not wear damask or satin. Yeomen could not pad their doublet nor wear costly furs. The laboring class could not buy cloth above two shillings a yard; their girdles were to be of coarse flannel, fustian, and linen. By 1482, the laws were still more stringent. Cloth of gold and silk of purple were prohibited to all except the king, queen, and the royal family; no one below the estate of duke was to wear gold tissue, and no man lower than a lord was to wear plain cloth of gold. The sumptuary laws included edicts regulating the length of gowns and sleeves, the quantity of material to be used, etc., but in general they were of little use, for people continued to wear their sweeping fur gowns with the long sleeves and their slittered capes. During this period we shall see the advent of the steeple-like head-dress, the doublet, the enormous hanging sleeves, the broad shoes in place of pointed. We shall see the use of velvet, satin, and "tauny" silk, the gold and scarlet and purple; even black came into

1 Cheyney, p. 273
2 Barnard p. 587
3 Clinch, p. 61
4 Barnard, p. 161
Male and Female Costume, reign of Henry VIII

from Calthrop
favor for doublets.

Henry IV was a decided contrast to Richard the fop, who preceded him. Where Richard set the example of extravagance, Henry and his counselors passed sumptuary laws to check it. Henry, in coming to the throne was welcomed by all. He had been chosen by Parliament, and promised to give up the ways of Richard II. His reign proved one in which there was much restlessness on the part of the barons, and in which his own son tried to usurp the power. He had no time to devise any new eccentricities of fashion. The effigy of Henry IV shows a costume uniting richness, grandeur and simplicity. The robe is ornamented by a simple border. At the sides are openings similar to the pocket-holes with a rich looking border. A broad cape covers the shoulders and reaches to the waist. The sleeves are wide, and show the tight sleeves of the under-garment, with a row of buttons and rich bands at the wrist. The mantle is large and flowing, with a plain narrow border. It is fastened across the breast by a broad, richly jewelled band.

The typical man was dressed in a houppelande with jagged edges, the most popular color of which was scarlet. The gown might be long or short, but usually had the new, full, bag-like sleeves, which were enormous at the elbow and tight at the wrist. An epaulet covered the joining of the gown and sleeve.

\[\text{Ashdow, p. 137} \]
\[\text{Traill, II, p. 280} \]
\[\text{Fairholt, p. 158} \]
The effigy of Henry's queen shows a long gown open at the sides and displaying a jewelled girdle beneath. The flowing mantle is secured by a cord. The hair is arranged in a caul of jewelled net-work from which a veil descends.

The caul and crespine were still used in the head-dress, but the caul began to grow larger and upward. The veil covered the back of the head, and hung down on either side of the face.

One of the illustrations of the period showed a dress laced down the front from the neck opening to the waist, where the lacing was tied in a bow and allowed to hang. It was cut low at the neck. The sleeves were tight, and had a wide border of ermine. The skirt was full and long. Where the houppelande was worn, it had the wide, hanging sleeves, with the dagged edges as during the previous reign.

Henry V, shortly after his accession renewed the Hundred Years War. He gained some brilliant victories, but achieved no permanent success. His reign was a transition period in the realm of costume. Henry, himself, is depicted in a full-sleeved gown, head cropped close, and shaven round his head, from the neck, to one inch above the ears. His feet are in buskins. At the same period the dandy is depicted in a neatly plaited tunic with a stiff roll-top collar, with hose of two collars, and shoes to match them. He has a cock-turban, and sleeves of great length and width. He has chains on his neck, and rings on his fingers. Calthrop picturesquely
Female Portrait of Henry VIII

from Calthrop
describes the fashion when he says, "We shall see fashions of the past two reigns hopelessly garbled, cobbled, and stitched together; a great mass of people in undistinguishable attire, looking mostly like voluminous cloaks on spindle legs, or mere bundles of drapery."

The woman's caul, which under Edward III was like a close gold-work cap, and under Henry IV had begun its journey of expansion, assumed the shape of a huge orange which covered the ears and cut across the forehead under Henry V. The sur-coat, worn over the cote-hardie, fitted better and often had the waist and bust accentuated by bands of heavy gold embroidery. The edges of the surcoat were often heavily furred. Rich metal, and enamel belts decorated the hips.

The period from 1422 to 1461 was one fraught with dissensions, internal and external, while a weak king, Henry VI, occupied the throne. With the ending of the Hundred Years War in 1453, there had been much ground and money lost in France. Then began the War of the Roses between the Houses of York and Lancaster, which was ended by the acknowledgement of Edward IV as King of England.

The costume of the period presented a conglomeration of the many modes which had prevailed during preceding reigns. It reflected, in its numerous conflicting ideas, the turmoil which

'Calthrop, p. 175
Male Costume - reign of Henry II

from Calthrop
which was going on. Here and there above the medley of costumes, there stood out a few dominant characteristics. A picture of Henry VI shows him clad in a short tippet of ermine covering a red houppelande with open sleeves, from which appear the tight sleeves of the undergarment.

The tunic was worn loose with a wide neck open two or three inches in front. The skirt was full, and was cut up one one side, or both sides. Sometimes it was edged with fur, or stuff different from the gown. The belt was worn very low. The sleeves, oh, the sleeves! They were the most noticable part. They resembled great balloons ending in a stuffed roll or a fur-edge for a cuff. Some were tight to the elbow, then balloon-like to the shoulder.

The hair was worn in the tonsure-like cut as that of the priests, except that the circular piece was not cut away. Mandarin hats, tall conical hats with brims of fur, hoods with liripipes, and finally the roundlet adorned the head. The roundlet was an outgrowth of the hood. It was a round hat with a heavily rolled and stuffed rim. Plaited drapery dangled over one side, while broad streamers dangled over the other.

The woman's costume underwent many changes. The gown became high-waisted with a very low, tight-fitting bodice, embellished by a collar over the shoulders. The sleeves resembled wings.
Female Costume - reign of Henry II

from Calthrop
The undergown could be seen at the neck, and had a very long train added! The mantle and cote-hardie of the previous reign was still worn. Everything from pile velvet and rich patterned silks to homespun cloth and wool were used.

Shoes were of the very long peaked variety, requiring the use of wooden clogs out of doors to keep off the grime.

Here was where the lady's love of the odd and eccentric found full expression, in the head-dress. How can anyone criticize a girl for bobbing her hair who has looked back upon the "good old days" when women wore head-dresses which did not fit the shape of the head nor add to its beauty? Such a multitude of arrangements as were devised! First, there was the turban shape based on the Oriental mode, and often ornamented with a crescent. It was made of wire-net work and covered with silk. Sometimes this huge arrangement covered the hair completely; then again there was an opening in the middle of the top through which the hair was drawn and allowed to hang down behind. There was the horned head-dress made of a roll stuffed with hemp or tow, and twisted to form a heart in front and a V in back. It was attached to a cup-shaped part which fitted the head, and came down well over the ears. It was enriched by jewels and silk, and finished by having a linen wimple or fine piece of dagged silk. Lydgate, a monk of Bury, writes of this, "It was judged necessary to enlarge the doors of the apartment of the Chateau de Vincennes. Ladies wore horns..."
wonderfully high and large, having on each side instead of ears, pads so large that when they would pass through the doors of a room, it was necessary to turn aside and stoop. "The forked head-dress was a variety of the horn. The horns stood up perpendicularly instead of curving outward. There was a drapery added to the points. A very bulky type was the box shape. It was made octagonally, flat before and behind. The front side was cut away, leaving only about three inches on top of the forehead, and sometimes a strip to go under the chin. It was ornamented with gold web and braid pearls, and was further enlarged by adding wire.

Edward IV entered public life with splendid chances for success. He was a born leader, and knew how to keep his popularity. He was thrifty, and knew how to keep his coffers filled. He was jovial, and fond of pleasure— but here was where his downfall came. In his later life, his love of self-indulgence, and his evil favorites helped him to dissipation and to the loss of his fine character.

The dress of this period shows a great deal of variation. The older man appeared in a long, simple gown with a stuff or leather belt from which hung a purse. It was laced across the front of the waist over a vest of another color. The fashionable gentleman appears in a fur-edged velvet tunic plaited and before

1Ashdown, p. 159
2Ashdown, p. 161
3Traill, II, p. 309
4Calthrop, p. 196
Male Costume - reign of Edward II

from Calthrop
and behind. The sleeves were very long, and cut from the shoulders to the wrist, where they were sewn together again. The neck was high, the tunic short. The shoes were long and pointed; hat, peaked, and ornamented with a gold band.

One very fashionable garment was a long gown shaped like a monk's habit, with wide sleeves of the same, all the way down. The neck was loose enough to slip it on over the head. An entirely different type was the "pourpoint", a short jacket. This was made by having a perfect fitting garment beneath, upon which was laid and sewn the proper dress with the desired flutings. It was kept in place by padding of moss, or wool. The shoulders were made very broad by padding; the waist was very small, giving the effect of tapering from shoulder to waist. The sleeves were swelling at the shoulders and tapered towards the wrist.

Black velvet hats, or tall hats with long peaked brims, or round tight hats with fur brims close to the crown were worn. Caps were worn with tiny rolled brims, with jagged or tasseled brims coming from underneath. The hair was worn extra long. Shoes were long and pointed, but changed to a broad toe about 1480.

The woman's dress was of a plain cut, very short-waisted, with a low V neck. The undergown showed at the neck. Sometimes

'Calthrop, p. 198
'Ashdown, p. 173
Female Costume - reign of Edward II

from Calthrop
there was lace across the V; sometimes it was fur-edged; sometimes it was finished in a color.

The head-dresses continued the outgrowths of the previous reign. The steeple head-dress originated in France under Charles VI. They were long, black-covered steeplees resting at an angle of 45 degrees to the head. The broad end had a deep velvet band round it. The pointed end had a long veil attached, which floated or was carried on the shoulder. The lamp-shade head-dress was made by a remarkable arrangement of wire around the face. The butterfly head-dress consisted of a truncated steeple, around which were arranged wires to support large gauze veilings to resemble butterfly wings!

Richard III tried to win people by presents, but at the same time carried on ruthless bloodshed, thus alienating all the trust and confidence of his subjects. There was a fatality in the air which manifested itself in costume. The men discarded their tall, peaked hats, and adopted stiff brimmed ones of black velvet. The plaited skirt of the tunic was long. The sleeves were full and split. It was open all the way down the front, resembling an overcoat. The neck was very low, and bound by black velvet. Above showed the rich color of a sort of waist, and above that could be seen the top of a finely plaited white skirt. Shoes were bluntnosed.
Male costume - reign of Richard III

from Calthrop
Female Costume - reign of Richard III

from Calthrop
The dreariness was reflected in the desire for black velvet trimmings.

The lady's dress had a full skirt with a broad band at the bottom. The sleeves were tight with fur-trimmed cuffs. The corsage was high, over which showed a narrow piece of stuff. They, as the men, used a great deal of black velvet trimming. The head-dress was an embroidered bonnet perched at a forty-five degree angle on the back of the head. A stiff wimple stretched on wires completed it. The hair was drawn tightly away from the forehead with the smaller hairs tucked away.

So the last years of the Middle Ages ended with the dying away of the eccentricities of costume in the midst of the hopelessness, ignorance, and conspiracy which filled the air. Everything seemed miserable, but those who have been led on to study the after-glow know that after the thunder-clouds had cleared, there burst forth a wonderful age, flushed with new awakening enthusiasm, and magnificence at the dawn of the sixteenth century.
The History of Costume in Medieval England may be divided into the modes which prevailed during the four big divisions into which the period naturally falls. These are: - The Anglo-Saxon Period, 449 - 1066; The Anglo-Norman Period, 1066 - 1154; The Plantagenet Period, 1154 - 1399; and The Lancastrian and Yorkist Period, 1399 - 1485.

During the Anglo-Saxon Period, there were several influences which acted as a back-ground for the costume. The hardy, fearless Anglo-Saxons, with their crude methods of living, came and took possession of the Isle of Britain in 449. In 597 came Christianity, laying the basis for social life and trade through monasteries and importation of necessities for the religious services. At the close of the eighth century, the invasions of the Danes brought in a race of people who gave an impetus to foreign trade because of the numerous trading connections which they had already formed. From 449 to 1066, there developed from the heathen tribes a number of petty kingdoms, embracing Christianity and having the beginnings of town life and trade established.

There is little reliable evidence regarding the dress of the early Anglo-Saxons. The men wore short sleeveless body tunics, girded at the waist. The shoes were of rough leather. These
early Saxons loved color and had a knowledge of weaving and embroidery, and of the art of making jewelry. From 597 on, the records of costume are authentic. The man wore a tight-fitting shirt next to the body. It was covered by a short girdled tunic. The mantle was fastened by a brooch or fibulae. The legs were covered by stockings with cross-gartered effects; shoes and boots were worn. The hair was long and flowing.

The early Anglo-Saxon woman's costume consisted of a long flowing robe enriched by jewelry. After 597, the costume consisted of a head-rail head-dress, the kirtle, the gunna, and black shoes.

The development of the arts of weaving and embroidery was so great that the products formed an article of export. The wealthy used the imported silks and finery.

The "Black Danes", on settlement, soon adopted the English type of costume.

The Norman influence was felt at the end of the period through Edward the Confessor, who had spent much of his life in France, and returned to England accompanied by Norman retainers and tradesmen. With the visit of William in 1057, and his conquests in 1066, the Normans were ready to assume control of affairs.

During the Anglo-Norman Period, we have added to the stolid
quality of the Anglo-Saxons a brighter tone, a power of organization and of assimilation. The Norman kings were good managers, and brought with them the Norman feudal ideas. Through the Crusading movement, the Oriental tastes and love of luxuriance were introduced. The greatest impetus to dress was the growth of commerce. This included the development of new routes, the settlement of foreign traders and craftsmen, and the growth of the gild system.

William the Conqueror brought a severe government but his organization wrought lasting effects. During his reign the Jews brought in rich silks. The growth of towns and trade was continued. The costume of the men consisted of a short loose tunic over a white linen undertunic, chausses for the legs, and colored shoes for the feet. A voluminous mantle and a simple hat or cap were worn when going out. The simple costume of the woman was made up of a chemise, a loose gown, a voluminous cloak, and the Couvre-Chef head-dress.

William II

The vicious life of the king, and the foreign influence through the Pilgrims and the Flemish weavers led to having costume become very important. There was a tendency to elongate all parts. The men wore very long tunics ornamented with embroidery, narrow-toed shoes, and very long hair. The women began to lace to draw in the wrinkles from the bodice. The skirts were long and full. A new type of long sleeve was introduced.
SUMMARY

Henry I was of scholarly tastes, but there was much display in dress because of the increasing prosperity. More people were better dressed. The man's costume consisted of a white linen shirt, a long under tunic, and a shorter outer one. Ornamented leather or cloth boots were worn. The costume of the women showed the Oriental influence in the flowing gowns and coat. The hair was plaited in two long braids, and often artificial hair was added to elongate them.

Stephen was very incompetent and his reign was too much occupied by civil wars to have new costumes devised. The man wore a shirt with tight sleeves, an embroidered tunic, a cloak, wool or cloth stockings, and leather or cloth shoes. The woman wore a camise, a new style of gown, a cloak, and well-fitting shoes.

The Plantagenet Period was one in which the sumptuousness of dress was in great contrast to the squalidness of the home. It was filled with wars, including those with the Scotch and Irish, and the great Hundred Years War. It was one remarkably influenced by foreign matters. These were:—the Norman influence, the culmination of the Crusading influence, the influence of commerce, which developed by leaps and bounds. Many new dress materials found their way into England through the connections thus established.
SUMMARY

A man of Henry II's energy and endurance was needed to restore order after the chaotic reign of Stephen. His marriage to Eleanor of Aquitaine, as well as the influence of the merchant class, was an important factor in the dress, which was plain in design if rich in materials. The man wore the long tunic and short super-tunic. The cloaks with fur linings, close fitting, gaily colored hose, high boots, and jewelled gloves, completed the costume. The woman wore a loosely fitting, girdle-less gown, a fine cloak, and a wimple and peplum head-dress.

Richard I, the prominent Crusading king, directly influenced costume in England very little, since he was absent from the land during most of his reign. The important place given to the Crusades made the Oriental materials and style dominate. The men adopted long, flowing tunics and heavy cloaks, hoods with capes, and long hair and beards. The women wore simple loose-flowing garments.

All accounts of John score his numerous defects. The men of the time still wore long flowing gowns. They also adopted the surcoat, an article of dress formally worn over armor. The two were bound together by a belt of leather. The women's dress showed no change.

Henry III brought in the foreign influences through his marriage to Eleanor of Provence, and his encouragement of foreign merchants through the great amount of freedom allowed them.
SUMMARY

Native industries and towns were also developing. The costume showed the beginning of the transition from drapery to fitted garments with drapery still predominant. The man wore a loose gown, a modified surcoat, long hair covered by a capuchon, or by a soft cap. The woman wore a graceful, flowing gown, confined by a narrow girdle, pointed, embroidered shoes, and a wimple.

Edward I did a great deal of constructive work in England. The man's apparel showed a decreasing richness. It consisted of a long, loose, belted gown, a bleaut, long-toed shoes, and long hair. The woman's dress was very extravagant. Her costume consisted of a full undergown, a soft and clinging uppergown, a cyclas, and the gorget.

During the reign of the weak son of Edward I, costume assumed a prominent place. The fashions came from the royal court. Costume more markedly followed the lines of the figure. The man wore a cote-hardie, a cloak, tight hose, long pointed shoes, and the liripipe on the hood. The woman wore an undergown which fitted the figure, a long graceful outergown, a train on either, pointed shoes, and a headress consisting of wimple, fillet, and gorget.

Edward III was a typical hero of chivalry. His reign was characterized by the prominence of chivalry, the rise of the wage-earning and middle classes, and by the Hundred Years War with its
SUMMARY

effect on costume. The main characteristics of the costume were the love of gorgeous materials, parti-coloring, and dagging. The man wore a close-fitting côte-hardie, a dagged mantle, a capuchon with an enormous liripipe, long chausses, and sharp-pointed shoes. The woman wore a plain gown with voluminous skirts and long, tight sleeves, a fur-lined mantle, saffron colored hair, arranged in a gold net-work head-dress.

The extravagance that had been piling up culminated during the reign of Richard II, the fop. Chaucer, in his "Canterbury Tales", describes the national type of dress. The man wore a very short côte-hardie, tight-fitting chausses, very long pointed shoes, and a chaperon. The woman wore tight caulés on her hair, a côte-hardie, and a surcoat. Ornamentation played a large part.

The Lancastrian and Yorkist Period was one in which the kings failed to combine the necessary characteristics of force and constitutional government. There were numerous wars which acted as an impetus to trade. The middle class became powerful.

Henry IV was welcomed enthusiastically, but the barons remained restless throughout his reign. There was no time to devise eccentricities of fashion. The man wore a simply ornamented robe and a houppelande. The woman wore the caul and
crespine head-dress, the fitted waist and sleeves and the full skirt, and the houppelande.

The reign of Henry V brought on a renewal of the war with France. It was a transition period in costume when the man might be seen in the long gown, or the short neatly-plaited tunic. The woman wore a very much enlarged caul and a surcoat over the côte-hardie.

The internal and external dissensions during the reign of Henry VI were reflected in the costume. The man wore a loose tunic, balloon sleeves, tonsure-like head-dress, and the roundlet hat. The woman wore a gown with a low, tight-fitting bodice, a mantle, a côte-hardie. The head-dresses were very fantastic. There were the turban, the horned, the forked, and the box-shaped.

During the reign of Edward IV, dress showed very much variation, ranging from the monk-like gown to the pourpoint for the men. The woman wore a plain cut, short-waisted V-necked gown, an enormous head-dress in the form of steeple, lamp-shade, or butterfly.

The people had no confidence in their king, Richard III, and the air of conspiracy and fatality influenced the dress. The men wore stiff-brimmed black velvet hats, long tunics, and blunt-toed shoes. The women wore full skirts on their high corsaged dresses, and bonnett head-dresses. With the reign of Richard III we have the close of the Middle Ages amid a feeling of hopelessness, misery, and ignorance.
CIVIL COSTUME IN MEDIEVAL ENGLAND

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