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# A CYCLOPÆDIA OF COSTUME.

VOL. I.



Vol 1. 924.5

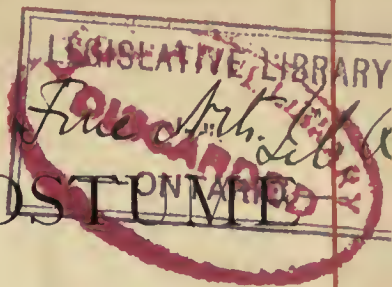


RICHARD II.

*From the Painting in Westminster Abbey.*



# YCLOPÆDIA OF COSTUME



A

OR

## *DICTIONARY of DRESS,*

50114

Including Notices of Contemporaneous Fashions on the Continent;

AND

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

By JAMES ROBINSON PLANCHÉ, ESQ.,

*SOMERSET HERALD.*



IN TWO VOLUMES.

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SUBSCRIBERS are recommended to reserve *all* the chromolithographs for binding with the General History, for the illustration of which they were specially designed ; but to those who prefer dividing the plates, the following arrangement is suggested of the eight which alone are referred to in the Dictionary. The other six plates may be placed at the end of the volume.

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# CYCLOPÆDIA OF COSTUME.



*ABACOT, ABOCOCKE, ABOCOCKED, ABOCOCKET, BYCOCKET.* (French, *bicoque*.) A cap worn during the fourteenth, fifteenth, and commencement of the sixteenth century by royal and noble personages.

Spelman has, "Abacot. Pileus augustalis Regum Anglorum duabus coronis insignatus. Vide Chronica, ann. 1463, Edw. IV. pag. 666, col. ii. lib. 27." He has been followed literally by Ducange, and without further explanation by the recent editors of the latter. Abacot is also inserted in Bailey's and other English dictionaries, the former erroneously describing it as "a royal cap of state made in the shape of two crowns, anciently worn by the kings of England." *Insignatus* signifies ensigned or distinguished, and in Hall's Chronicle we find the cap mentioned thus: "King Henry was this day the beste horseman of his company, for he fled so faste that no man could overtake hym, and he was so nere pursued that certain of his henxmen or followers were taken, their horses being trapped in blew velvet, whereof one of them had on his hed the said Kyng Henries healmēt, some say his high cap of state, called Abococked, garnished with twoo riche crownes, which was presented to Kyng Edward at Yorke the fourth daie of May." (Union, *sub reg.* Edward IV. f. 2.)

Grafton and Holinshed have the same account, but the former spells the word Abococket, and the latter Abacot and Abococke. At the coronation of Elizabeth of York, daughter of Edward IV. and queen of Henry VII., A.D. 1487, we read that "the Earl of Derby, Constable of England, entered Westminster Hall, mounted on a courser richly trapped and enamed—that is to say, quarterly golde, in the first quarter a lion gowles, having a man's hede in a bycocket of silver, and in the ij<sup>de</sup> a lyon of sable. This trapper was right curiously wrought with the needell, for the mannes visage in the bycockett shewed verily well favoured." (Leland's 'Collectanea,' vol. iv. p. 225.)

Why the trappings of the Earl of Derby's horse should have been emblazoned with these charges or badges, was a question difficult to answer; such a device as a lion with a man's head in a bycocket not appearing to have been borne by the Stanleys. It is to be seen, however, in the standard of John Ratcliff, Baron Fitzwalter (Book of Standards, Coll. Arms; *vide* Plate I. fig. 11); and on referring to the notice of that nobleman in Dugdale, we find that on the 3rd of Henry VII. he was associated with Jasper, Duke of Bedford, and others, for exercising the office of High Steward of England at the coronation of the said Queen Elizabeth. It is therefore clear that it was Lord Fitzwalter as High Steward, and not the Earl of Derby as Constable, who rode the courser so "trapped and enamed."

That the abacock or bycocket was not peculiarly "a royal cap of state" appears from an entry in a MS. of the close of the fifteenth century, in the College of Arms, marked L. 8, fol. 54<sup>b</sup>, entitled 'The Apparell for the Field of a Baron in his Sovereign's Company.' "Item, another pe. of hostynge harness [to] ryde daily with all, with a *bycocket* and alle other apparell longynge thereto."

It is, I think, evident that the abocock or bycocket was the cap so frequently seen in illuminations of the fifteenth century, turned up behind, coming to a peak in front, varying and gradually decreasing in height, encircled with a crown when worn by regal personages (*vide* Plate I. fig. 4), and similar to, if not identical with, what is now called the knight's chapeau, first appearing in the reign of Edward III., and on which the crest is placed (Plate I. figs. 1, 3, and 8); as we may fairly conclude from the badge of Robert Fitzwalter, Earl of Sussex (*temp.* Queen Elizabeth), the descendant of John, Lord Fitzwalter, before mentioned, in which it is depicted with the two peaks worn behind as in achievements of the present day. (MS. College of Arms, Vincent, No. 172. *Vide* Plate I. fig. 12.)

In the list of articles ordered for the coronation of Richard III. "two hats of estate" are directed to be prepared, and worn "with the round rolls behind and the beeks before." (Book of Piers Courtenay, the King's Wardrober.) As these hats were provided for the two persons representing the Dukes of Normandy and Aquitaine, I take it that they were ordered to be so worn in accordance with some ancient fashion, as at this period and subsequently the knight's chapeau is always represented with the peaks or beaks behind. The two crowns that are said to have garnished the cap of Henry VI. might have betokened the kingdoms of France and England. M. Viollet le Duc, on the authority of an anonymous writer, gives examples of a closed helmet as a bicocquet. That it was not a helmet is perfectly clear from the contemporary documents I have quoted, with which M. Viollet le Duc was evidently not acquainted. The name, however, might have been capriciously applied to a steel head-piece, as it is at the present day to small dwelling-houses. (See BYCOCKET.)

*ACTON, AKETON, HACKETON.* (French, *auqueton, hacuton, hoqueton.*) A tunic or cassock made of buckram or buckskin, stuffed with cotton, and sometimes covered with silk and quilted with gold thread, worn under the hauberk or coat-of-mail, used occasionally as a defensive military garment without the hauberk. "Qui non habuerit actonem et basinetum habeat unum bonum haburgellium et unum capitium de ferro." (Statute of Robert I. of Scotland, cap. 27.) In a wardrobe account, dated 1212, twelve pence is entered as the price of a pound of cotton required for stuffing an aketon belonging to King John. (Harleian MS. 4573.)



Aketon. From Roy. MS. xiv. E. 5.

"Si tu veul un auqueton  
Ne l'empli une de coton  
Mais d'œuvres de miséricorde  
Afin que diables ne te morde."

*Roman du Riche et du Ladre.*

"Le hacuton fut fort qui fut de bonquerant."

*Chron. Bertrand du Guesclin.*

"Sur l'auqueton qui d'or fu pointurez  
Veste l'auberc qui fut fort et serrez."

*Roman de Gaydon.*

Chaucer, describing the dress of a knight, says:

"Next his sherte a haketon,  
And over that a habergeon  
For peircing of his heart,  
And over that a fine hauberk  
Was all ywrought of Jewe's work.  
Full strong it was of plate."

*Rhyme of Sir Topaz.*

This passage has been a sad puzzle to commentators, but it is curiously illustrated by a miniature in a fine copy of Boccaccio's 'Livres des nobles Femmes' in the Royal Library, Paris. (See under HAUBERGEON.)

That the colour of the aketon was generally white appears from the old French proverb, "Plus



From the Great Seal of Edward III.



2

From the Seal of Richard Duke of York.



3

From the Seal of Edward the Black Prince.



4

From a Tapestry of the 15th Century



5

From Royal MSS. 14 E. 4. f. 50.



6

From Royal MSS. 14 E. 4. f. 245.



7

From Harl. MS. 437.



8

From the brass of Sir Hugh Hastings at Eleyng. Norfolk.



9

From grant to John de Kingston by Richard II. Harl. MS. 6804.



10

From a MS. in the College of Arms.



11

Badge of John Baron Fitzwalter. Temp. Hen. VII. From Book of Standards at the College of Arms.



12

Robert Lord Fitzwalter, Earl of Sussex. Temp. Edw. From MS. in College of Arms.





blanc qu'un auketon." "But this was not invariably the case," remarks Sir S. R. Meyrick, "for Matthew de Couci in his 'History of Charles VII.' says, 'Portoient auctons rouges recoupez dessous sans croix.'" (Archæologia, vol. xix.) ; and in the 'Romance of Sir Carline' we have, "His acton it was all of black." (Halliwell's 'Dictionary of Archaic Words,' *in voce*.) I infer, therefore, it was usually coloured when intended to be worn, as in these instances, without or in lieu of the hauberk. In an inventory of John Fitz Marmaduke, Lord of Horden, we find mention of an aketon covered with green samite, and a red aketon with sleeves of whalebone, "cum manicis de balyn." (*Vide* Glossary to Meyrick's 'Critical Inquiry' under "Gaynepayne," vol. iii. 2nd ed.) Camden describes it, however, as "a jacket without sleeves, called a haketon." (Remaines, p. 196, ed. 1657.) In process of time the word was applied to a defence of plate. In a letter of the year 1478, quoted by Sir S. R. Meyrick, we read of a *silver* aketon, "Lequel Perrin bailla à celui mace ung coup de la fourche en la poitrine, dont il le navra, et l'eust tué n'eust este son hauqueton d'argent." (Archæologia, *ut supra*.) And a writer of the reign of Elizabeth says, "Haketon is a sleeveless jactett of plate for the warre covered with any other stuffe; at *this day also called a jactett of plate*." (Animadversions on Chaucer, by Francis Thynne, 1598. His note is only valuable as an authority for his own time.) The "haketon" of Chaucer was *not* of plate. M. le Duc actually represents the heraldic tabard as a hoqueton!

The etymology of the word is much disputed. Perizonius derives the French word *hoqueton* from the Greek *ὁ χιτών*; Sir S. R. Meyrick from the German *hauen*, to hew, and *Quittung*, a quittance. "Hence," he observes, "it would imply an obstacle to wounds." This, I think, is rather far-fetched. After all, it may be simply a corruption of the French *à coton* or *au coton* the material with which the garment was stuffed, or of the original Arabic word *alkoton*, from which the Italians derived their *cotone*, the French *coton*, the English "cotton," and the Spaniards, retaining the article, *algodon*. The "auqueton qui d'or fu pointurez" is well displayed in the figure on p. 2, from Royal MS. xiv. E. 5, where a knight is depicted as being wounded while he is putting on or taking off the hauberk which was worn over it.

**AGGRAPES.** (French, *agrafe*.) A clasp or buckle. Also, hooks and eyes.

**AGLET, ANGLET, AIGLET, AIGUILLETTE.** (French, *aiguillette*.) The metal tag to a lace, or point, as it was called; sometimes used to signify the lace or point itself, as in the military costume of the present day. Also the ornament of a cap or bonnet of the sixteenth century.

"A doblot of white tylsent cut upon cloth of gold embraudered, with hose to the same and clasps and anglets of golde, delivered to the Duke of Buckingham." (Harleian MS. No. 2284: Wardrobe Inventory, 8th Henry VIII. 1517.) "Item, a millen bonnet dressed with agletts, 11s." (Roll of Provisions for the Marriage of the daughter of Sir John Nevil, temp. Henry VIII.: Archæol. vol. xxvii. p. 87.) "*Aglet* of a lace or point *fer*." (Palsgrave, 'Eclaircissements.') "*Aglet, Aygulet*: a little plate of any metal was called an aglet."—Halliwell *in voce*. "A spangle: the gold or silver tinsel ornamenting the dress of a showman or rope dancer." (Hartshorne, Salop. Antiq., p. 300.)

*Aygulet.*

"Which all above besprinkled was throughout  
With golden aygulets that glistend bright."

Spenser's *Faery Queen*, ii. 3, 16.

*Aglottes.*

"Two dozen poyntys of cheverelle  
The aglottes of sylver fyne."

*Council of the Jews—Coventry Mysteries*, p. 241.

The aglets or tags were sometimes cut into the shape of little images, whence the term "aglet-baby" is applied to a very diminutive person by Shakespeare: 'Taming of the Shrew,' act i. s. 2.

**Aiguillette.** A lace, strap, thong, or point, used during the Middle Ages for fastening pieces of plate armour, and also for connecting various portions of the civil dress, such as sleeves, hose, doublets, &c. "Pour six livres de soye de plusieurs couleurs pour faire les tissus et *aiguillettes* ausdits harnois." (Account of Etienne de la Fontaine, Argentier du Roi, fait en 1352.) "Item. Store of dozen

of armynges poyntes, sum w<sup>t</sup>. gylt naighletts," i.e. aglets or tags. (The Apparel for the Field, MS. Coll. Arms, L. 8, p. 86<sup>b</sup>.)

In the 'History of Charles VI.,' by Jean le Fevre, Seigneur de St. Remy, the English men-at-arms are described preparing for the battle of Agincourt by replacing their "aiguillettes"; and in a note on that passage by Sir S. R. Meyrick, he says, "In the time of Henry V. the fronts of the shoulders, a wound received in which renders a man *hors de combat*, were protected by circular plates called 'palettes,' and these were attached by straps or points as they were called, with tags or aiguillettes at the end. The word here implies the whole fastening. The elbows were sometimes similarly protected. An illumination in Lydgate's 'Pilgrim' (Harleian MS., Brit. Mus., No. 4826) exhibits the Earl of Salisbury with palettes in which the aiguillettes are very conspicuous." (Nicolas, 'Hist. of the Battle of Agincourt,' notes, p. 114. See Plate II. fig. 4 of this work for the example alluded to, and fig. 3 for a specimen of the fastening of the elbow-pieces, from a curious painting of the fifteenth century at Hampton Court; see also under AILETTES.) The accompanying woodcut, from a print, 1650, exhibits their application in the civil costume of that period. The term *aiguillette* is also applied to a shoulder-knot worn during the last two centuries by soldiers and livery servants. In the English army an aiguillette is the distinction of field-m Marshals, aides-de-camp to the sovereign, and the officers of the Life Guards and Royal Horse Guards, Blue. It is of gold and worn on the right shoulder under the epaulette. Non-commissioned officers of the Household Brigade of Cavalry wear an aiguillette on the left shoulder, not by regulation order, but by permission of Gold Stick.



Points with Aglets,  
drawing together  
a slashed sleeve.  
From a print of 1650.

**AILETTES, ALETES.** (French, *ailettes*.) Defensive ornaments of various shapes and materials, worn by armed knights on their shoulders (whence their names, *ailettes*, little wings), and introduced towards the close of the thirteenth century. They continued in fashion till about the middle of the reign of Edward III. They were generally emblazoned with the armorial bearings of the wearer, or simply with the cross of St. George, and therefore sometimes called *gonfanons*, from their resemblance to a small flag or banner. They are to be seen square, round, pentagonal, and shield shaped, and in one instance they appear as small crosses patée. (See Plate II. fig. 8.) Their use appears to have been the protection of the neck, like the later pass-guard; and in the specimens presented to us in paintings and sculptures, "We see them," remarks Sir S. R. Meyrick, "placed sometimes in front of the shoulders, sometimes behind, and others on the sides; whether, therefore, they were fixed in these positions or made to traverse I cannot pretend to determine, though from one appearing in front while the other is worn behind, in the pair worn by the knight in the 'Liber Astronomiæ,' a MS. in the Sloane Library, marked No. 3983, I am inclined to the latter opinion. (Archæologia, vol. xix.)

"Autre divers garnementz des armes le dit pieres avesc les *ailettes* garniz et freitez de perles."—(Inventory of the effects of Piers de Gaveston, taken A.D. 1313: Rymer's *Fœdera*, vol. ii. p. 31.) "iii paire de Ailettes des armes le Comte de Hereford." (Inventory of the Effects of Humphrey de Bohun, Earl of Hereford, A.D. 1319: Duchy of Lancaster Office.)

In a roll of purchases made for a tournament at Windsor, 6th of Edward I., A.D. 1278, we find "I. par Alett," and "XXXVIII. par Alettañ." (Archæologia, vol. xvii. p. 217.) These were formed of leather lined and covered with cloth, called *carda*, and attached to the shoulders by laces of silk. Mr. T. H. Turner, who alludes to this in the eighth number of the 'Archæological Journal of the Institute,' seems to have overlooked the fact that the whole of the armour for this tournament was made of gilt leather, being a mere May game, and, therefore, no authority for the ailettes worn with real armour. It is unfortunate that the Inventory of the Earl of Hereford's effects, quoted above, has not supplied us with the desired information. While left to conjecture, it appears to me most probable that the ailettes worn in battle were made either of steel plates, the intermixture of which with mail was then commencing, or of *cuir bouilli*, that celebrated preparation of leather so variously used in the composition of defensive armour. An effigy of one of the Pembridge family, in Clehongre Church, Herefordshire, presents us with ailettes fastened by arming points. (See Plate II. figs. 1 and 2.) The



## AIGUILLETTE.

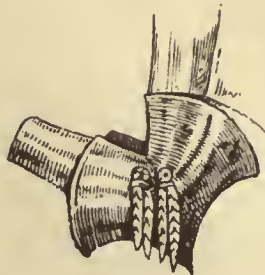


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From the Effigy of a Knight of the Pembridge family in Clebongre Church, Herefordshire. Temp. Ed. II.

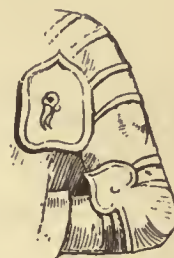


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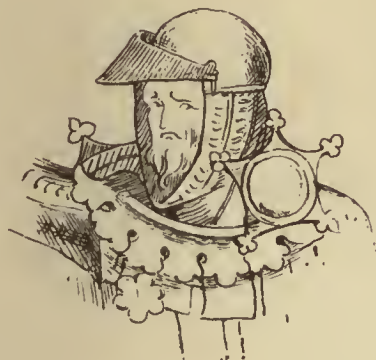
From a figure of St George in a painting at Hampton Court. Ann. 1483.



4

From an Illumination in Lydgate's Pilgrim, Harl. MS. 4828.

## AILETTE.



5

From Sloane MSS 3983. 13th cent.



6

Sir Geoffrey Louterell. From the Louterell Psalter. Temp. Ed. III.



7

From Royal MSS. 16 G. 6.



8

From Royal MSS. 2 A. 22.



9

From an Ivory Carving.



10

From the brass of a Septvane, Chartham, Kent.





means by which they were generally affixed to the shoulders cannot be ascertained from the other examples.

**ALAMODE.** (French, *à la mode*.) A silk resembling lutestring, mentioned in the fourth year of the reign of Philip and Mary. (Act for the Better Encouragement of the Silk Trade in England. Ruffhead, vol. ii. p. 567.)

**ALBE, AWBE.** (Latin, *alba*.) A shirt or white linen garment reaching to the heels (whence its names, *alba*, *telaris*, &c.), and folded round the loins by a girdle, formerly the common dress of the Roman Catholic clergy; but now used only in sacred functions. The second vestment put on by the priest when preparing for the celebration of mass. (See **AMICE**.) The choristers were called "*albæ infantes*," from their wearing this dress, "*quorum vestes propriæ alba est*." (Ducange *in voce*.)

"The Albe," says Mr. Pugin, "is the origin of all surplices, and even rochets, as worn by the bishops, the use of which is by no means so ancient as that of the former." It was sometimes richly embroidered, and even jewelled round the bottom edge and the wrists, from the tenth to the sixteenth century. Another mode of decoration is observed, consisting of oblong or quadrangular pieces of embroidery, varying from twenty inches by nine to nine inches by six from the bottom of the Albe, and from six inches by four to three inches for the wrist. These pieces were called the "apparel" or "parure" of the albe, and were taken off when it required washing. "For washing of an awbe and an amyce parteyng [appertaining] to the vestments of the garters and flour de lice, and in sewing on the 'parells of the same, v'." (St. Peter's Church, Sandwich: Boy's 'Collection,' p. 364.) The albe used by St. Thomas à Becket, when an exile from England, is still preserved, with his mitre and other portions of his episcopal robes, in the cathedral church of Sens. It is ornamented with purple and gold apparels of a quadrangular form.

In the English Church albes of various colours were introduced, although the vestment still retained its original name. Silk albes were also worn in the Middle Ages. In Gunton's 'History of the Church of St. John the Baptist, Peterborough,' there is a list of albes in which mention is made of twenty-seven red albes for Passion Week, forty blue albes of different sorts, fourteen green albes with counterfeit cloth of gold, four albes called "yerial white," seven albes called "yerial black." Mr. Pugin observes, "This is the most curious list of albes I have met with, and is one of the many proofs of coloured albes in the English Church, but I have not found any document which mentions the practice on the Continent." (Glossary of Ecclesiastical Costume and Ornament, p. 3.) In Picart's 'Cérémonies Religieuses,' vol. ii., plate of the 'Processions des Rameaux,' the clergy are represented in apparelled albes and the acolytes in plain; and in his following plate, 'Procession of the Fête Dieu,' is shown the fashion introduced about that period, 1723, of edging the albe with narrow lace. (*Vide* Pugin, *ut supra*, for an elaborate article on the albe; Ducange *in Alba*, *Alba parata*, &c. See also **APPAREL**.)



Albe. From Pugin's 'Ecclesiastica Costume.'

**ALCATO.** A collar or gorget, mentioned by Matthew Paris as worn by the Crusaders in the thirteenth century. (See **GORGET**.)

**ALENÇON.** See **LACE (POINT)**.

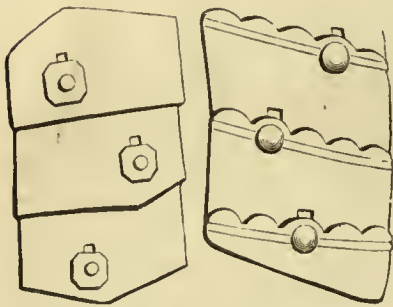
**ALLECRET, HALECRET, HALLECRET.** A name given to a particular sort of plate armour worn by the French light cavalry and the German and Swiss infantry, *circa* 1535. Sir S. R. Meyrick says the term signified "all strength," and he applies it to a particular breast and backplate in the armoury at Goodrich Court with the Nuremberg stamp on it, and engraved in Skelton's 'Illustrations,' vol. i. p. xxv. For this opinion there is, however, no foundation, and it is apparently

contradicted by the allusions to it in contemporary documents. Père Daniel gives a different description of it: "Le *halecret* étoit une espèce de corselet de deux pièces, une devant et une derrière. Il étoit *plus léger* que la cuirasse." And in the 'Ordonnances' of Francis I., the French *chevaux legers* are required to be "armez de haussecou, de *halecret* avec les tassettes jusque au dessous du genoul," &c. (Histoire de la Milice Française, tome v. p. 397, ed. 1721; Guillaume de Bellay, Discipline Militaire, liv. i. f. 29.) I consider Daniel's description to be most correct, and that it was a species of gorget with a back-piece (see GORGET), deriving its name from the German word "Hals," the neck or throat, which it specially protected. Mr. Hewitt ('Ancient Armour and Weapons in Europe,' vol. iii. p. 599) simply calls it a corslet without further observation. Demmin, 'History of Arms and Armour,' calls it decidedly a gorget, but gives also *Halberkrebs* as the German name for the *lower* part of plate armour with the long cuisses of the end of the sixteenth and beginning of the seventeenth century, which appears to answer to the "Hallecret avec les tassettes jusque au dessous du genoul" of the time of Francis I. "Hallecret" is suspiciously like a French corruption of "Halberkrebs."

**ALLEJAH.** In an advertisement of clothes for sale in 1712 appears, amongst other articles of ladies' dress, an "Allejah petticoat, striped with green, gold, and white." No conjecture can be indulged in as to the origin of the name, which, as I have not met with it in any other document, may be a typographical error. Another unexplained name is given in the same advertisement to both gowns and petticoats of very costly materials. (See ATLAS.)

**ALMAIN RIVETS.** Sliding or movable rivets, invented about the middle of the fifteenth century by the Germans, and giving their name to the complete suits of armour, "so called because they be rivetted or buckled after the old Alman fashion." (Minshew.)

Grose quotes an indenture between Master Thomas Wooley and John Dance, Gent., in the fourth year of Henry VIII., on the one part, and Guido Portavarii, merchant of Florence, on the other part, whereby he covenants to furnish two thousand complete harnesses, "called Alemain Rivetts, accounting always among them a salet, a gorget, a breastplate, a back-plate, and a payre of splints, for every complete harness." (Military Antiquities, vol. ii. p. 51.)



Almain Rivets. From the Meyrick Collection.

"Almane *belett*," evidently a mistake of the copyist or the printer, is mentioned as armour in an account of Norham Castle, temp. Henry VIII. (Archæologia, vol. xvii. p. 204.)

*Almond* (for Almaine) rivett. In an inventory taken in 1603, at Hargrave Hall, Suffolk: "Item, one odd back for an *almond* rivett."

**ALNER.** See AULMONIERE.

**AMESS, AMMIS, AUMUSES.** (Latin, *almecia*, *almucium*; German, *Mutze*, a cap; old French, *musser*; Provençal and Catal., *almuser*: Ducange, edit. 1840.) A canonical vestment lined with fur, that served to cover the head and shoulders, perfectly distinct from the *amice*. (Way, in Prompt. Parv.) Also a cowl or capuchon worn by the laity of both sexes.

"Ammys for a Channon, Aumusse." (Palsgrave.) "Grey fur was generally used." (Halliwell.)

"Those words his grace did say  
Of an *ammus* gray."

Skelton's Works, vol. xi. p. 84.

So also Milton has:

"Morning fair  
Came forth with pilgrim steps in *amice* grey."  
*Paradise Regained*, book iv. line 426.



It was worn by the monks "ut almutiis de panno nigro vel pelibus caputiorum loco uterentur" (Clemens V. P. P. in Concilio Viennensi statuit) and formed a portion of the Royal, Imperial, and Pontifical habit. "Or issirent-ils de Paris et encontra le Roy, l'Empereur son oncle assez pres de la Chapelle. A leur assemblée l'Empereur osta l'aumusse et chaperon tout juz." (Chron. Hand., cap. 103.) "Ubi Imperator sedens deposita *almucia*." (Ceremon. Romanum, lib. i. sec. 5.) "Pour 24 dos de Gris a fourrer *aumuces* pour le Roy." (Comptes d'Etienne de la Fontaine, Argentier du Roi. Anno 1351. Cap des Pennes.) Little aumuses, *almucelles*, are mentioned in the will of Ramirez, King of Aragon, A.D. 1099.

The aumuse was likewise worn by females, as in the accounts of Etienne de la Fontaine before quoted there is the entry following: "Pour fourrer une bracerole et une *aumuse* pour la dite Madame Ysabel." In Bonnard's 'Collection of Costumes,' Pope Sixtus IV. is represented wearing a scarlet "aumusse doublée de hermines que les Papes portent encore de nos jours." (Plate I. vol. i. p. 10.) Plate 83 in the same volume presents us with a canon wearing the Aumuse, from an effigy of the date 1368. It is of black cloth, lined with fur, and so coloured on the authority of Père Bonami, corresponding with the "almutiis de panno nigro," mentioned above. (See wood-cut). Though peculiarly a canonical vestment, it is evident therefore from the above quotations that it was worn by both sexes and all classes.

Mr. Pugin defines it as "a hood of fur worn by canons, intended as a defence against the cold whilst reciting the divine office," and adds, "it is found in brasses, the points coming down in front, something like a stole.. In this respect it was worn somewhat differently from the present mode of wearing it on the Continent. The usual colour was grey; but for the cathedral chapter, white ermine; in some few cases, where the bishop was a temporal prince, spotted, the tails of the ermine being sewn round the edge." (Glossary of Ecclesiastical Costume.)

I believe the points that are seen hanging in front, like a stole, are portions of a distinct article of attire, called the tippet, and worn under the aumuse.

*AMICE, AMYCE, AMYTE.* (Latin, *amictus*.) The first of the sacerdotal vestments. "Primum ex sex indumentis Episcopo et Presbyteris communibus sunt autem illa *Amictus*, Alba, Cingulum, Stola, Manipulus, et Planeta." (Ducange, Innoc. III. P. P. lib. i. de Myster. : Missæ, cap. 10.)

"A fine piece of linen of an oblong-square form, which was formerly worn on the head until the priest arrived before the altar, and then thrown back upon the shoulders." (Way, in Prompt. Parv. p. 11.) It was sometimes richly ornamented as well as the Albe, "and in ancient representations appears," says Mr. Way, "like a standing collar round the neck of the priest." "Une aube et une amit parés de vi ymages en champagne d'or." (Invent. MS. Reliquar. etc. Eccles. Camerac. sub anno 1371.)

"Upon his hede the amyte first he laieth."

Lydgate, MS. Lambeth Lib.—*Vide Halliwell in voce.*

Embroidered or apparelled amices were generally used in the English Church previous to the reign of Edward VI. The apparels were sewed on to the amices, and, when there, were fastened round the neck; they formed the collar which is invariably represented on the effigies of ecclesiastics. When the amice was pulled up over the head, the apparel appeared like a phylactery. (Pugin's 'Glossary of Ecclesiastical Costume.')



Aumuse. From an old brass.



Canon with Aumuse. 1368.

In the plate representing the Procession of Palms, in Picart's '*Cérémonies Religieuses*,' vol. ii., the officiating clergy are figured wearing appalled amices on their heads.



Amice. From Pugin's '*Glossary of Ecclesiastical Costume*,' and Picard, *Cérém. Rel.*

**ANADEME.** A diadem or fillet, wreath, chaplet, or garland.

"Upon his head  
An *anademe* of laurel fronted well  
The sign Aquarius."

Ben Jonson's *Masque of Beauty*.

"And for their nymphals, building amorous bowers,  
Oft dressed this tree with *Anademes* of flowers."  
Drayton's *Owl*.

"A band to tie up wounds" is called by Minshew an "anadesm."

**ANAPES, FUSTIAN ANAPES.** "Mock velvet, or fustian anapes." (Cotgrave.) A species of fine fustian, probably made at Naples, *à Naples*, as we have now a silk called "gros de Naples." Fustian anapes is mentioned in '*The strange Man telling Fortunes to Englishmen*,' 1662. "This," remarks Mr. Halliwell, "is, of course, the proper reading in Middleton's *Works*, iv. 425: 'Set a fire my fustian an ape's breeches.'"

**ANDREA FERRARA.** See SWORD.

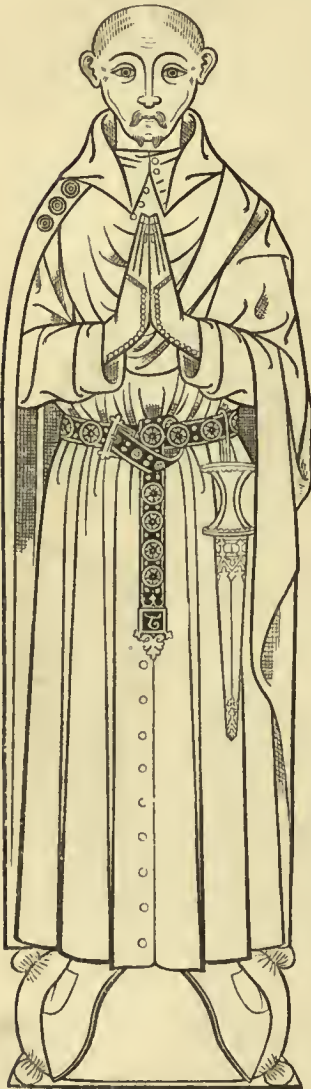
**ANELACE.** (Also in French, *alenas*, *alinlaz*, *analasse*, *anlace*.) A broad knife or dagger worn at the girdle. "Genus cultelli quod vulgariter Anelacius dicitur." (Matthew Paris, p. 274, and in many other passages.)

"An anelace and a gipechiere all of silke  
Hung at his girdle white as morwe milke."  
Chaucer, *Canterbury Tales*.

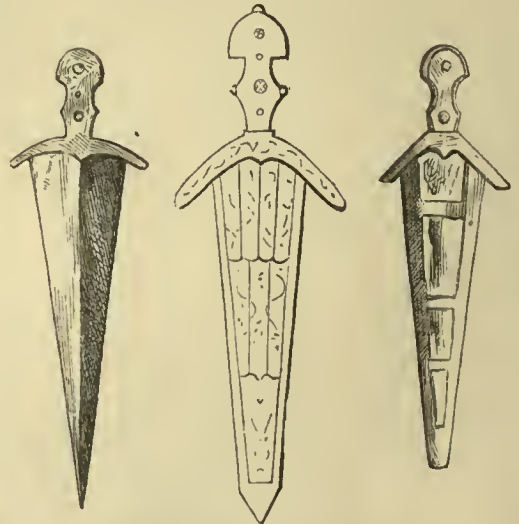
"Or alnilaz and god long knif."  
*Havelock the Dane*, line 2554.

The termination *laz* is said to signify *latus*, a side, the waist. "Germanis laz olim latus significabat; hinc Anelacius, Schiltero, est telum ad laterale: Seitengunches. Adel. (Ducange, ed. 1840.) Sir S. R. Meyrick says, "An anelace or anelacio, probably so called from having originally been worn in a ring;" or rather, appended to one at the girdle, as the form of the blade would not admit its being worn *in* a ring.

In Skelton's '*Engraved Specimens*,' Plate LXII., are five anelaces, the earliest in point of date being of the time of Edward IV. Its mention by Matthew Paris, however, shows that it was a well-known weapon in the thirteenth century, and we have examples in monumental brasses and sculpture of the thirteenth and fourteenth centuries of what are supposed to be anelaces, though differing in form from those of later



Brass to a Merchant, name unknown, in Northleach Church (showing Anelace). 14th century.



Anelaces. 15th century.



date. Our examples are from a brass in Northleach Church, of the fourteenth century, and specimens from Demmin and Skelton, *temp.* Edward IV. and Henry VII.

*ANGLETERRE, POINT OF.* See LACE.

*ANLET.* "An annulet or small ring." (Yorkshire: Halliwell, *in voce*.)

In 'The Device for the Coronation of Henry VII.,' published by the Camden Society, in the volume of 'Rutland Papers,' the queen is directed to wear "a kirtell of white damask daie (raie?) cloth of gold, furred with mynever, pure, garnished with *anletts* of gold," which the editor considers to mean agletts or tags. (See under AGLET.)

*APPAREL.* This word is used not only for general dress, but to specify the embroidered borders of ecclesiastical vestments. (See under ALBE and AMICE.)

*APRON, APORNE, NAPRON.* (From *nappe*, cloth, French; or, according to some, from Saxon *æporæn*.) The barm-rægl or barm-cloth of the Anglo-Saxons, from barm, the lap or bosom.

The leathern apron worn by smiths, &c., is seen in an illumination of the time of Edward II., Sloane MS. 3983. It is called *barm-skin* in Northumberland, and in Lincolnshire they have a proverb, "As dirty and greasy as a barm-skin." The term *barm-feleys* for the same article occurs in a curious poem in 'Reliq. Antiq.' i. 240; Halliwell.

"A barm cloth as white as morrow milke  
Upon her lendes, full of many a gore."  
Chaucer, *Canterbury Tales*.

Waiters, from wearing an apron, were called apron-men and apernerers.

"It was our pleasure, as we answered the apron-man."  
Rowley's *Search for Money*, 1609.

"Where's this aperner?"  
Chapman's *May Day*, 1611.

From the useful garment of the housewife, domestic, and artisan, the apron became, towards the end of the sixteenth century, a portion of the dress of a fashionable lady.

"These aprons white of finest thrid,  
So choicely tide, so dearly bought,  
So finely fringed, so nicely spred,  
So quaintlie cut, so richlie wrought;  
Were they in worke to save their cotes,  
They need not cost so many grotes."  
Stephen Gosson's *Pleasant Quippes for  
upstart new-fangled Gentlewomen*, 1596.



Apron. From Sloane MS. 346.  
*Temp.* Edward III.



Apparel. From a brass, *temp.* Edward III.,  
in Wensley Church, Yorkshire.



Leathern Apron. From Sloane MS. 3983.  
13th century.

In Massinger's 'City Madam,' 1659, we hear of young ladies wearing "green aprons," which they are ordered to "tear off," being no longer fashionable.

In 1753 the lady is directed to "pull off" her "lawn apron with flounces in rows." ('Receipt for Modern Dress.')

In 1744 aprons were worn so long that they almost touched the ground. They were next shortened, and lengthened again before 1752, as a lady is made to exclaim, in the 'Gray's Inn Journal' of that date (No. 7), that "Short aprons are coming into fashion again." (See 'General History.')

ARBALEST, ARBLAST, ALBLAST. (*Arcubalista*, Latin; *arbaleste, ballestre*, French; *Armbrust, Hebelarmbrust*, German). A cross-bow.

"Shoot to them with arblast,  
The tailed dogs for to aghast."

*Richard Cœur de Lion*, l. 1867.

"Both alblast and many a bow  
War redy railed upon a row."

*Minot's Poems*, p. 16.

"The cross-bow," says Sir S. R. Meyrick, "was an invention of the Roman Empire in the East, suggested by the more ancient military engines used in besieging fortresses: hence its name *Arcubalist* or *Arbalist*, compounded of Latin and Greek words. It was introduced into England at the Norman Conquest, but Richard Cœur de Lion is said first to have brought it into general fashion." (Skelton's 'Engraved Specimens,' vol. ii.)

Guiart says the French received them from Richard I., about the year 1191, and remarks:

"Nul ne savoit riens d'arbalaste,  
Et temps dont je faiz remembrance  
En tout le Royaume de France."

*Branches des Royaumes*.—Chron. Nat. vii. 49, l. 616.

Guillaume le Breton supports this assertion by stating, that in the early part of the reign of Philip Augustus there was not a person in the French army who knew how to use an arblast:

"Francigenis nostris illis ignota dicbus  
Res erat omnino quid ballistarius arcus,  
Quid ballista foret, nec habebat in agmine toto  
Rex, quemquam sciret armis qui talibus uti."—*Philip*, l. 2.

And, speaking of the death of Richard Cœur de Lion, who was mortally wounded by a shot from a cross-bow, he says:

"Hac volo non alia Richardum morte perire,  
Ut qui Francigenis ballistæ primitus usum,  
Tradidit ipse sui rem primitus experiatur,  
Quamque alios docuit, in se visu sentiat artis."

The Sieur de Caseneuve and Père Daniel have shown, however, that Richard and Philip Augustus only revived the use of the arblast, which had been prohibited by the Twenty-ninth Canon of the Second Council of Lateran, held in 1139, during the reign of Louis le Jeune in France and Stephen in England. "Artem illam mortiferam et Deo odibilem Ballistariorum et Sagittariorum adversus Christianos et Catholicos exerceri de cætero *sub anathemate prohibemus*"—a curious fact in the history of arms, and which caused the death of Richard by the weapon he had re-introduced in defiance of the injunction to be considered as an especial judgment of God.\* That the cross-bow was used for the chase in Normandy and England in the eleventh century has been stated on the authority of Wace, who tells us that William (the Conqueror) was in his park at Rouen when he received the news of the death of Edward the Confessor, and that he had just strung his bow and charged it, and given it to a varlet to hold for him. But Wace uses the word *arc*, and not *arbalète* or *arblast*:

"Entre ses mainz teneit un arc  
Encordé l'aveit é tendu  
Et entésé é desentu;"

and it is open to the doubt whether this was a long-bow. Certainly no cross-bow is seen in the Bayeux Tapestry. Also, on the day William Rufus was slain in the New Forest, his brother Henry, who was hunting in a different part of it, found the string of his bow broken, and, taking it to a "vilain" to be mended, met with an old woman there, who told him he would soon be king. Wace, who relates this anecdote, says:

"Mais de son arc quant fu tenduz  
Fu un cordon de l'arc rompu"—

\* *Vide* 'Histoire de la Milice Française,' tome i. liv. iv. p. 425.

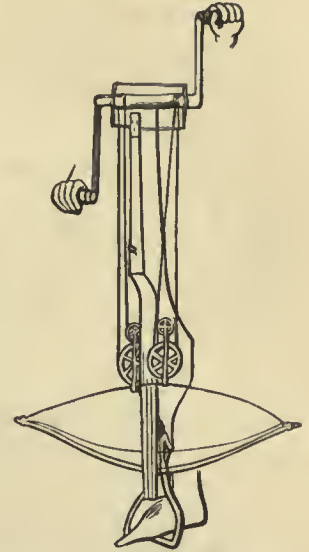


"But when his bow was bent, a string of it was broken," which would imply that the bow had more than one string, and, therefore, prove it to be a cross-bow, of the kind used for hunting, and called prodd, which had two.

In Domesday Book mention is made of Odo the Arbalister, as a tenant in capite of the king of land in Yorkshire; and the manor of Worstead, Norfolk, was, at the time of the Survey, held of the Abbot of St. Benet at Holme by Robert the Cross-bowman. The arblast had



Arbalestiers. From Roy. MS. 14, E. iv.



Arbalest, with Moulinet or Windlass, bending it.

what is called a "stirrup" at the end of the stock, into which the foot was put in the act of stretching it. "*Balista duplici tensa pede missa sagitta.*"—Guillaume le Breton. (*Balista grossa ad Stephani Twini Balasterii* or *Arbalete à tour.*) It was wound up by a portable apparatus called a *moulinet*, *cranequin*, or windlass ("*balista grossa de molinelles*") carried at the girdle. This form of arblast was used in battle to the middle of the fifteenth century, by the Genoese especially. In our illustration from a MS. of the reign of Edward IV., the two first archers are represented winding the bow. The third is drawing an arrow from his quiver, his foot being still in the stirrup, and the fourth is shooting. The smaller cross-bow was bent by means of an instrument called a "goat's-foot" lever (*Geisfuss*, German). (See also under LATCH and PRODD.)

*ARGENTAN.* Vide LACE (POINT).

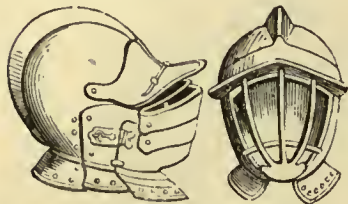
*ARISAD, AIRISARD.* A long robe or tunic girdled round the waist, worn by females in Scotland as late as 1740. ('Poems,' by Alexander McDonald.) Martin describes it as a white plaid, having a few small stripes of black, blue, and red, plaited all round, and fastened beneath the breast with a belt of leather and silver mixed like a chain.

*ARMESIN TAFFETA.* "A kind of taffeta mentioned by Howel in his 25th section." (Halliwell, *in voce.*) "*Armoisin ou armosin: sorte de taffetas faible et peu lustre.*" (Landais, *Dict. Générale.* See TAFFETA.)

*ARMET.* A form of helmet worn in the latter half of the fifteenth century. In the '*Mémoires de J. Duclercq*,' it is stated that, at the entry of Charles VII. of France into Rouen, the Count de St. Pol had a page, "*qui portoit un armet en sa teste de fin or richement ouvré.*" (Tome i. p. 349; Bruxelles, 1823.)

Claude Fauchet and La Colombierre use the terms *armet* and *salade* indifferently; but Guillaume de Bellay, or, at least, the author of the work attributed to him, makes a remarkable distinction between them in his description of the men-at-arms, who, according to the '*Ordonnances*' of Francis I., he says, should wear the "*armet avec ses bavières,*" whilst the *chevaux legers* should be armed "*d'une salade forte et bien coupée à vue coupée.*"—(*Discipl. Militaire*, l. 1, fol. 29. Vide also Père Daniel, *Hist. de la Milice Franç.* vol. i. p. 397, edit. 1721; and Allou, '*Études sur les Casques du*

Moyen Age,' p. 48.) Palsgrave has merely, "Armet, a head pese of harnesse," (f. 18.) In Sir S. R. Meyrick's Collection was a helmet, dated 1558, brought from the Château de Brie, which belonged to the Dukes of Longueville. It is thus described in Skelton's 'Engraved Specimens,' Plate XXIX.: "Fig. 1.—The armet grand et petit, so called from being capable of assuming either character, seen in profile. The wire which appears above the umbril is to hold the triple-barred face-guard." "Fig. 2.—The same viewed in front with the oreillettes closed; but the beaver removed so as to render it an 'armet petit.'"

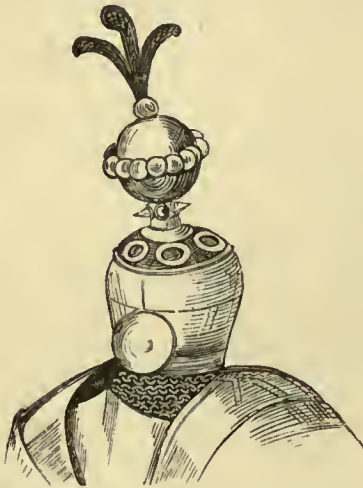


Armet. From the Meyrick Collection.

I give these figures here, as I am by no means prepared to deny that this helmet may be of the kind included in the word "armet," though others are of opinion that the distinguishing feature of the armet was its opening at the back.

Demmin calls it the most complete form of helmet, and classes it with the casque. It is almost impossible to decide from mere description, but I believe the term "armet" to have been given to the earliest kind of close helmet which began to be adopted towards the end of the fifteenth century; indeed, to be the French and Italian word for helmet itself, which is but the diminutive of helm, and is not met with before that period. The ponderous helm

(hearme) had been for some time past only used for the tournament, and the visored bascinet, only worn in battle. The next improvement was a combination of these, and the production of a complete head-piece, which received from the Italians the name of *elmetto* or *armetto*, the little helm; *Anglicè*, helmet, or armet; "Armet, petit hearme," French. The word eventually was applied generally to any head-piece. One armet in the Meyrick Collection had a round plate at the back; and in the curious painting by Uccello in the National Gallery, said (but incorrectly, as I believe,) to represent the battle of St. Egidio, in 1417, several of the knights are depicted with head-pieces exhibiting



Armets. From battle piece by Uccello: National Gallery.

this peculiarity. Another painting, at Hampton Court, 'The meeting of Francis I. and Henry VIII. of England in the Vale of Ardres,' presents us with several instances, but none that illustrates its use. It is presumed, however, its object was to prevent the point of a lance entering where the helmet opened behind.

**ARMILAUSA, ARMIL, ARMYLL.** "A body garment, the prototype of the surcoat." (Meyrick.) The Emperor Maurice in his 'Strategies' calls the short military tunics which reached only to the knees, *Ἀρμελαύσια*, and tells us they were put on over the armour. Isidorus derives the word from *armiclausa*: "Armelausa vulgo vocata quod ante et retro divisa, atque aperta est; in amos tantum clausa quasi armiclausa." (Origin. liber xix. cap. 22.) Wachter and other German authorities derive it from words expressive of a tunic without sleeves: "Non manicata, absque manicis, a *los*, destitutus;" "Tunica serica sine manicis;" "Armel-laue significare potuit sine brachiis;" while, on the other hand, Schiller suggests, "Aermellatz: ein latz mit aermeln,"—a waistcoat *with* sleeves!

In 'The Device of the Coronacion of King Henry VII.,' we read: "The King then, gird with his sword and standing, shall take the *armyll* of the Cardinall, saying these words: 'Accipe armillam' ['Accipite armulam' in the MS.]; and it is to wete that armyll is made in maner of a stole, wovyn with



gold and set with stones, to be putt by the Cardinall aboute the Kinges necke, and commyng from both shudres to the Kinges both elbowes, wher it shall be fastened by the said Abbot with laces of silke on evry elbowe, in twoo places, that is to saye, above the elbowes and bynath." ('Rutland Papers,' Camden Society, page 18.) Camden says, quoting the 'Book of Worcester,' that in 1372 they first began "to wanton it in a new round curtall weed, which they called a cloak, and in Latin, *armilause*, as only covering the shoulders." (Remaines, p. 195.) This description corresponds with that of the *armyll* which came "from both shoulders to the king's both elbows," and a cloak so formed may be seen in illuminations about that date; but it certainly cannot be said to be made "in manner of a stole." (See *STOLE*.) Nor could it be conveniently fastened with laces of silk both above and beneath the elbows. It is very probable that in this, as in many other instances, the same name has been at various periods bestowed on widely differing garments. Mr. Taylor, in his 'Glory of Regality,' p. 81, uses some very ingenious arguments to prove that the *armyll* in our coronation ceremony is an error arising from a confusion of the stole with the bracelets—*armillæ*. The word, at all events, occurs in English costume as early as the time of the Anglo-Saxons. In a deed of Ethelbert we find, "*Armilasias oloserica camisiames ornatam prædicto Monasterio garanter obtuli.*" (Dugdale, 'Monasticon.') And as it is expressly said to have been put on after the king has been girt with the sword, it must have been open at each side, and resembled, not the stole, but the dalmatic or the tabard, the latter of which, particularly, might be described as having and not having sleeves in the usual acceptation of the word. The accompanying figure, from an illumination in a MS. in the Royal Collection, is supposed to represent one form of the *armilause* as described by Camden, but not "*ante et retro divisa*," according to Isidorus.



*Armilause.* From Roy MS. 20, A 2. 14th century.

*ARMILLA.* See *BRACELET*.

*ARMING DOUBLET.* A loose doublet with sleeves, worn over the armour in the fifteenth and sixteenth centuries. Sir John Paston, 3rd June, 1473, 13th of Edward IV., writes: "Item, I pray you to sende me a new vestment off wyght damaske for a dekyn (deacon), which is among myn other geer at Norwich. I will make an armyng doublet of it." (Paston Letters.) In explanation of this curious message, it is to be observed, that *white* was the field of the Paston arms, and that the word "arming" was used in the sense of coat armour is apparent from the lines of Drayton:

"When the Lord Beaumont, who their *armings* knew,  
Their present peril to brave Suffolk shewe."

*Poems*, p. 63.

"First. 2 Armynge Doublets." (Th' Apparell for the Feld, &c., MS. L. 8, Coll. of Arms, fol. 85.) "An Armyng Doublet of crimson and yellow satin, embroidered with scallop shells, and formed down with threads of Venice gold." (Inventory, 33rd of Henry VIII. 1542; Harleian MS. No. 1419.) "Item, That every man have an Arming Doublette of fustian or chanvas." (Order of the Duke of Norfolk, 36th Henry VIII.; MS. Coll. Arms, W. S.)

*ARMING GIRDLE.* The belt which carried the arming sword or estoc. (*Vide* *ARMING SWORD*.) Cotgrave renders "*Ceinture à crouppière* : a belt, *arming girdle*, or sword girdle of the old fashion." (*Vide* also Florio *in* Balteo.)

*ARMING HOSE.* In the Inventory of Henry VIII.'s Wardrobe, taken in 1542, before quoted, we find, "a paire of arming hoze of purple and white satten, formed down with threads of Venice silver." (Harleian MS. No. 1419.) I presume these to have been trunk hose, worn only under tassets which would not entirely conceal them. (See *ARMOUR*.)

*ARMING POINTS.* See under *AIGUILLETTE* and *AILETTES*.

*ARMING SPURS.* "Item, 2 pere of Armyng Spores." ('Th' Apparell for the Feld.')

*ARMING SWORD.* A small sword, called in French *estoc*. It was worn naked, passed through a ring suspended from the belt on the left side, when a man was armed to fight on foot; but when on horseback the weapon hung on the left side of the saddle-bow. (S. R. Meyrick, 'Archæologia,' vol. xx.) "Item, an armynge sword." (Th' Apparell for the Feld, *ut supra*.) "Some had their armynge swordes freshly burnished." (Hall's 'Chronicles,' Henry IV. f. 11.) Sir John Paston, under date, 30th April, 1466, writes to his brother: "Sir John of Parr is your friend and mine, and I gave him a fine *arming sword* within this three days." "Armynge swordes with vellet (velvet) skaberdes, xi." (Brander's MS. 'Inventory of Royal Stores,' 1st Edward VI., 1546.)

*ARMINS.* Cloth or velvet coverings of the staves of halberds, pikes, &c., sometimes ornamented with fringes and gilt-headed nails. "You had then armins for your pikes, which have a graceful shew, for many of them were of velvet embroidered with gold, and served for fastness when the hand sweat: now I see none, and some inconveniences are found by them." (Art of Training, 12mo. 1622.)

*ARMOUR.* This familiar word is generally associated with the idea of metal; but there were many varieties of defensive military equipment with which metal had little or nothing to do, the principal, and perhaps the earliest, being formed of leather, and surviving the abandonment of plate armour shortly after the commencement of the eighteenth century. These varieties, as well as the particular portions of the metal armour of the Middle Ages, will be found separately noticed under their several heads in the 'Dictionary,' and comprehensively in the 'General History' preceding it. I shall, therefore, in this place speak only of armour as popularly understood, and the principal features which distinguished it from the eleventh to the eighteenth century.

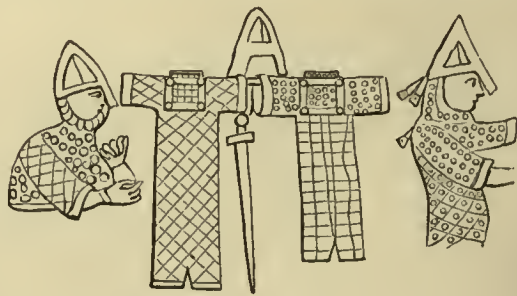
The metal armour of the Normans and Anglo-Saxons consisted of a tunic of what is commonly called "mail," composed in the earlier instances of iron rings firmly sewn flat upon a strong foundation of cloth or leather, and subsequently interlinked one with the other, so as to form a garment of themselves, known by the name of "chain mail." Coexistent with these were several sorts of mail to which Sir S. R. Meyrick gave the names of "teglated," "trellised," "masclad," "banded," &c., scale mail being

already recognised by antiquaries in the "lorica squamata" of the Romans. Cavillers have objected to these designations, and maintained that the differences visible in representations of the armour of that day were only attributable to the manner in which the several artists indicated ring or chain armour. Subsequent study and experience have established the truth of Meyrick's observations, and no better nomenclature has yet been proposed for their definition. Their peculiarities will be minutely illustrated under the head of MAIL.

The Anglo-Saxon MSS. furnish us with numerous examples of the ring mail. Here is one from the Cottonian MS., marked B. IV., Brit. Mus., of the close of the tenth or beginning of the eleventh century. The subject is Abraham rescuing his nephew Lot; and the Anglo-



Cotton. MS. B. IV.



Norman Armour. From the Bayeux Tapestry.

Saxon illuminator, as customary, has represented the Hebrew patriarch in the military habit of his





William, Duke of Normandy. From the Bayeux Tapestry.

own period. The Bayeux Tapestry presents us with specimens of nearly every other variety. Our cut, taken from that valuable relic, shows the ringed, the masclé, the tegulated, and the trellised varieties. The legs were undefended, save by bandages of cloth or leather crossing each other over the chausses or hose, and reminding us of the pattern of the Scotch stockings of the present day, which we might fancy perpetuated the fashion. The helmet was sharply conical, with a nose-guard, to which the collar of the mail hood was occasionally hooked up the better to protect the face. The shield of the Saxons was ordinarily round, with a boss or spike in the centre, but in the Bayeux Tapestry some of the chiefs are represented with long kite-shaped shields like those of the Normans, which the latter appear to have imported from Italy. The weapons in use were the sword, the lance, the javelin or dart, the bow, the war-club, and a long-handled axe peculiar to the Saxons, which is in their language called a *byl* (bill), and by Norman writers a *guisarme*, though bearing no resemblance whatever to the weapons known by those names.

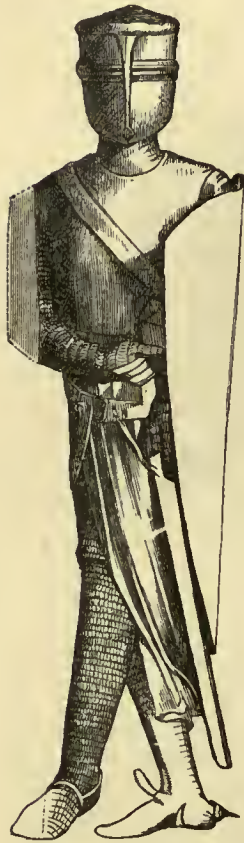
At a later period additions were gradually made to the mail armour of the twelfth century till the whole body, from head to heel, and the very tips of the fingers, were encased with iron in some form or other. We have here a knight in complete mail of the kind denominated "masclé," from a psalter in the Doucean Collection now in the Bodleian Museum at Oxford; the mail protecting the legs, occasionally differing from that of the hauberk, the improvement of interlinked rings ultimately superseding all other varieties, and presenting to us the knight in a complete suit of chain, over which descended, in graceful folds, the silken cyclas or surcoat, at first plain or embroidered with gold or silver, and subsequently with his armorial bearings, and confined round the waist by a richly ornamented belt, from which depended his trusty sword. The effigies in the Temple Church, London, and the numerous sepulchral monuments, happily preserved to us in our cathedrals and parish churches, illustrate the military costume of the thirteenth century with great fidelity of detail and ornament.

We give two of the earliest examples; the first from an effigy in Walkern Church, Hertfordshire,



From a Psalter of the 11th century.

and the other, a little later, from the Temple. The beautiful effigy of Brian Lord Fitzalan, in Bedale Church, Yorkshire (A.D. 1302), affords us a fine specimen of the sword belt above mentioned, and of



From Walkern Church.



From Temple Church.



Brian Lord Fitzalan. 1302.



Figure of a Despenser. Tewkesbury.

the next advance in armour, which was the addition of knee-caps, either of steel or of a preparation of leather called "*cuir bouillie*." The armpits were also protected by palettes or gussets of similar materials, the neck by plates of various forms affixed to the shoulders, and called, from their position, "*ailettes*" (little wings), and the fronts of the legs by shin-guards (*bainbergs*), also of steel or leather, sometimes highly ornamented. Steel skull-caps of divers shapes and names were worn over the mail hood, and the haume or helm, with or without a crest, makes its appearance. The reproduction of elbow-pieces and brassarts rapidly followed; and from the middle of the reign of Henry III. to nearly the close of that of Edward III. the period is known to antiquaries as that of "*mixed armour*." (See Plate II., *Ailettes*, and the accompanying group of knights on horseback and the figures of the De Clares, Despensers, and others in the windows of the Abbey Church of Tewkesbury, painted in the reign of Edward II.).

With the reign of Richard II. commences the third great change in the military equipment, the period of complete plate, which, varying only in the shape of particular portions, lasted till its gradual abandonment, piece by piece, during the seventeenth century. The invention of firearms in the reign of Edward IV., and the improvement of field artillery (the exact date of the introduction of which is still a contested point), led, no doubt, to the disuse of a cumbrous, complicated, and costly equipment, which no longer ensured them an adequate advantage in its defensive quality. The buff coat offered nearly as fair a resistance to the thrust of the pike or the cut of the sabre. The cuirass, though pistol-proof, was sent "*into store*." A gorget (not the gilt toy some of us can still remember) was worn for a few years by officers, and with that departed the last remnant of the body armour of our ancestors.





Group of Knights on Horseback. 1300-1327.

In illustration of the first half of this third period, comprising about a hundred and fifty years, the reader is referred to the engraving from a miniature in the curious MS. containing a metrical history of Richard II., in the Harleian Collection, British Museum, No. 1379, representing that unfortunate sovereign conferring the honour of knighthood on Henry of Monmouth, afterwards Henry V., the son of the man who was so soon to defeat him. The basinet with the beaked vizor, which is the marked characteristic of the reign of Richard II. and Henry IV., the ample gorget of chain, and the surcoat, are faithfully depicted.



From Harleian MS. No. 1379.

The brasses and sculptured effigies of knights of the reign of Henry V., are noticeable for the absence of any appearance of chain. The camail is superseded by a gorget of plate overlapping the upper edge of the breast-plate, to the lower part of which is appended a skirt, composed of what are called "tassets," lateral bands or plates of steel, protecting the wearer from the waist to

the mid-thigh, over which the military belt is, in some examples, seen fastened as previously over the jupon.

In the reign of Henry VI. the number of these bands is diminished, and to the lowest we find two broad plates called "tuilles," attached by straps and buckles, defending the front of the thighs. The toes of the sollerets, or steel shoes, are extravagantly long and pointed, and the shanks of the spurs are equally elongated.

The vizored basinet gives place to a head-piece called a "salade," the lower part of the face being protected by a chin-piece called a "hausse col." The jupon and military belt have also disappeared, and a loose tabard with short open sleeves, embroidered with the armorial bearings of the wearer, takes the place of the former. The breast-plate is composed of two pieces, the lower one lapping over the other, to which it is secured by a strap and buckle, and the back-plate is articulated and moulded to the form of the body with anatomical precision and exquisite taste. The coudes, or coudieres (elbow-pieces), are extremely large, some being fan-shaped, of elegant design; and the art of the armourer may fairly be said to have culminated at the close of the fifteenth century. A marked change took place during the reign of Henry VII. The armet, or close helmet, displaced the *salade*. Pass-guards, plates of steel rising perpendicularly upon the shoulders to ward off the thrust or blow of a weapon from the side of the neck, were introduced, a similar service having been formerly rendered by the long discarded ailettes. The breast-plate was again formed of one piece; but the lower portion was globose, and frequently fluted, as well as the whole suit; some portions being elaborately engraved. This recently invented art became thenceforth greatly resorted to for the ornamentation of every portion of armour, and to it was shortly added that of embossing, and what



*Temp. Henry IV.*  
Brass of Robert Albyn, Hemel-  
Hempstead, Herts.



*Temp. Henry V.*  
Brass of Sir Robert Suckling,  
Barsham, Suffolk.



*Temp. Henry VI.*  
Brass of the Son of  
Alderman Feld.



*Temp. Edward IV.*  
One of the Erdington Family.  
From Aston Church, Warwickshire.



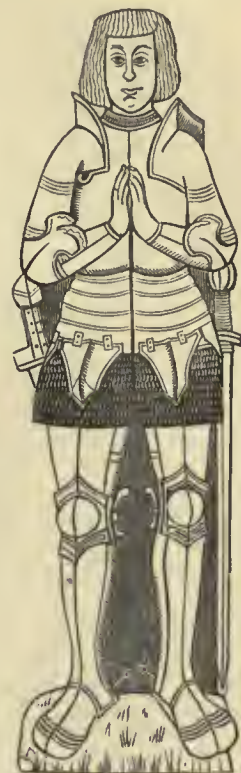
is known by the name of *repoussé* work. Magnificent examples of such suits are to be seen in the Louvre and Musée d'Artillerie at Paris, the Ambrass Collection at Vienna, and the armouries of Dresden, Berlin, Florence, Madrid, and the principal cities of Europe, as well as in the cabinets of private collectors. Our own noble, but sadly neglected, armoury at the Tower is also rich in suits of this description, one of the most interesting being a present from the Emperor Maximilian to King Henry VIII., on his marriage with Catherine of Aragon. It is furnished with ample steel skirts, called "lamboys," in conformity with the fashion of the civil costumes of the period, elaborately engraved with the martyrdom of St. Catherine and other similar subjects. Armour was also made in imitation of the puffed and slashed dresses that were in vogue about the same time. The sollerets were round-toed, and in the reign of Henry VIII. became as extravagantly broad and square as they had previously been long and pointed.

Richly embossed casques of a classical form, with cheek-pieces, marked the revival of the arts, and a close helmet, called a "burgonet," was added to the head-pieces already adopted.

The breast-plate assumed various shapes during the reign of Henry VIII., which will be described under the separate head of BREAST-PLATE, and the introduction of trunk hose led to that of long tassets reaching from the waist to the knees, and rounded at the extremities. During the remainder of the sixteenth century the principal characteristic is the form of the breast-plate, which gradually assumed that of the "peasecod bellied doublet," so remarkable in the male costume of the reign of Elizabeth, and still worn during that of James I. A head-piece called the "morion" was introduced from Spain, and was generally worn by the infantry.

Armour for the legs and feet was discarded, and in its place we find leathern boots reaching above the knees, where they were met by the lengthened tassets, now terminating in steel caps firmly secured by straps and buckles. Even the latter were frequently dispensed with by officers when not actually in the field, and gradually by the cavalry.

The armour of royal and distinguished personages in the sixteenth century was of the most



Temp. Henry VII.  
Sir John Crocker, Yealmpton,  
Devon.

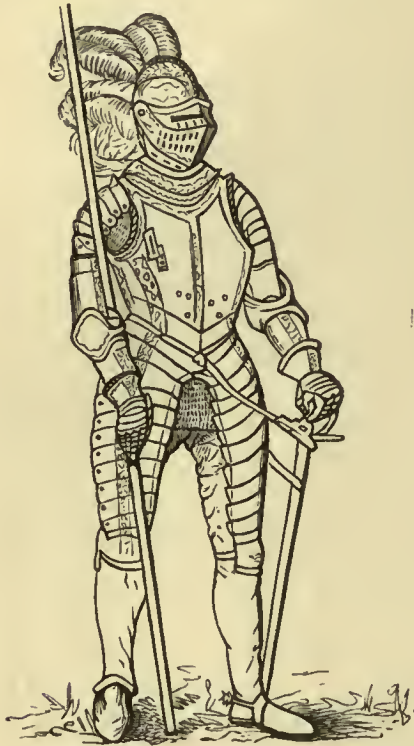


Suit of Henry VIII. Presented by the Emperor Maximilian. Tower of London.



Puffed and Ribbed Armour. Temp. Henry VIII.  
Meyrick Collection.

sumptuous description. Embossing, chasing, engraving, and gilding were lavishly employed; but during the seventeenth, as I have already stated, its glory departed, and its use was gradually dispensed with. Backs and breasts and iron pots were generally worn by the infantry. Cromwell's



Demi-lancer, 1555. Meyrick Collection.



Henry Prince of Wales.

Ironsides fought in cuirasses and tassets, vambraces and pauldrons, gorgets, and triple-barred helmets, called "lobster-tailed," from the articulated flap which protected the back of the neck; the gallant

Cavaliers opposed to them frequently wearing only a gorget over the buff coat and a casque or triple-barred helmet.



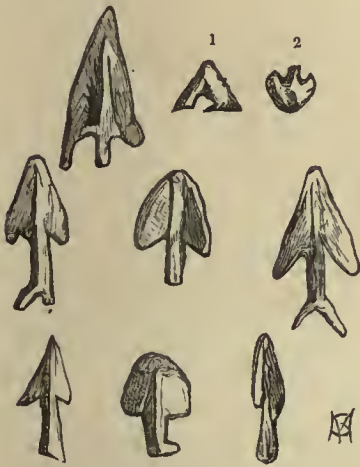
Officer of Pikemen. Temp. James and Charles I.

I have just briefly sketched the rise and progress of armour in England from the tenth to the eighteenth century, in the early part of which it was completely abandoned; and endeavoured to point out the distinguishing features of the three great epochs into which it may be divided, viz.: 1. Mail armour. 2. Mixed mail and plate. 3. Complete plate. The first extending to the reign of Edward I.; the second to that of Richard II.; and the third to its ultimate abolition. I have spoken only of armour for the field. That for the tiltyards will be treated under its separate headings, as no distinction seems to have been made in the form of the various pieces worn in war from those used for the jousts of peace previous to the reign of Edward IV., when additional defences of the most complicated description appear to have been invented, and continued in use to the end of the reign of Elizabeth, as will be fully set forth in the 'General History,' as well as under their separate heads in the 'Dictionary.'

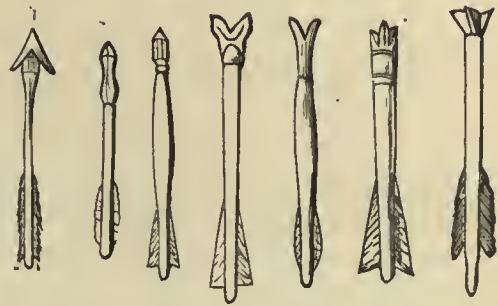


*ARQUEBUS.* See *HARQUEBUSS.*

*ARROW.* The arrows used by the early inhabitants of the British Islands were formed of reeds headed with flint or bone. The Welsh Triads celebrate Gurneth the Sharp-shooter as shooting with reed arrows; and Abaris, the Hyperborean priest, is said by Herodotus to have carried a reed arrow with him: and though the Triads are not of the age to which they have been attributed, and the story of Abaris is apocryphal, these allusions show that reed arrows had been used in very ancient times by the Britons. The arrows of the Saxons and the Danes were headed with iron; but both these nations appear to have used the bow for hunting or for pastime, more than for battle. (See under *BOW.*) Henry of Huntingdon reports William, Duke of Normandy, to have spoken of the Anglo-Saxons as a nation not having even arrows. With the Northmen archery was considered "an essential part of the education of a young man who wished to make a figure in life" (Strutt), and the shafts used by them are distinguished by the various names of arrows, bolts, bosons, piles, quarrels, standards, and vires. The arrow was the shaft of the long-bow, although occasionally shot from the arblast, or cross-bow; but the other descriptions were appropriated to the latter alone. (See under the separate heads.)



Arrow-heads, from various sources.  
Figs. 1 and 2, Flint; the rest Iron.



Various Arrows for Cross-bows. From the Meyrick Collection.

The old English arrow, "the cloth-yard shaft," or standard arrow, made famous by our gallant yeomanry of the Middle Ages, was formed of ash, asp, oak, hardbeam, or birch, headed with burnished steel, and winged with the feathers of the grey goose or the peacock, and sometimes of the swan, as well as other birds.

Roger Ascham tells us there are three essential points in the composition of an arrow: "A shaft hath three principal parts—the stell (or wand), the fethers, and the head. Stells be made of divers woodes, as brasell, Turkie woode, fustiche, sugarcheste, hardbeame, byrche, asshe, dake, servis tree, hulder, blackthorne, beech, elder, aspe, salowe. Birche, hardbeame, dake, and ash are best, though this depends on the shooter. Sheaffe arrowes should be of ashe, and not of aspe, as they be now adayes."

The length of the arrow depended on the height of the archer. "In the true proportion of the human figure," remarks Sir S. R. Meyrick, "it is found that the distance from the tip of the middle finger of one hand to that of the other, when at the utmost extension, equals that from the crown of the head to the soles of the feet. Now, if such be the length of the bow-string, and the shaft half that size, a man of six feet high would use a cloth-yard arrow. Probably this rule was seldom, if ever, attended to; yet, as the arrow was drawn to the ear, leaving as much beyond the bow as would reach the middle finger end, if not clasped, and the ear was brought over the centre of the chest, the result was precisely the same."

Ascham says it is better to have them "a little too short than over long; no one fashion of steele can be fit for every shooter." English arrows had forked heads and broad heads; but Ascham accounted those with round pointed heads resembling a bodkin as the best. Sheaf arrows had flat heads for short lengths, and he recommends they should have a shoulder to warn the archer when he has drawn them far enough. "The nocke of the shaft is diversely made, for some be great and full, some hansom and litle, some wyde, some rounde, some longe, some with double nocke, whereof every one hath his propertye."

In the old ballad of 'Robin Hood' the nockes of the arrows are said to have been bound with white silk :

"An hundred shefe of arrowes good,  
With hedes burnished full bryght,  
And every arrowe an ell longe,  
With peacocke well ydight;  
And nocked they were with white silk.  
It was a semely sight."

*Geste of Robyn Hode.*

Chaucer's Squire's yeoman bore

"A shefe of peacocke arwes bryght and kene."

*Prologue to Canterbury Tales.*

In the ancient ballad of 'Chevy Chase,' we read :

"The swan's feathers that were thereon ;"

which in the more modern version is altered to

"The grey-geese winge that was thereon."

There appears to have been some difference between "the *flight*" or "*roving* arrow," and "the *sheaf* arrow;" but in what particular is not quite clear. "A sheaf" consisted of twenty-four arrows. "Pro duodecim fleccis cum pennis de pavonæ emptis pro rege, de 12 den." (Lib. Comput. Garderobæ, *sub an.* 4 Ed. II. A.D. 1311. MS. Cott. Nero, G. viii.) An English bowman was, therefore, vauntingly said to bear four-and-twenty Scots in his girdle.

Matthew Paris mentions arrows headed with combustible matter, which were shot from bows into towns and castles, and also arrows headed with phials full of quicklime: "Missimus igitur cum spicula ignita" (p. 1090). "Et phialas plenas calce, arcubus per parva hostilia sagittarum super hostes jaculandas" (p. 1091). Mr. Demmin has given us a specimen of these, at a later period, from a drawing in the Hauslaub Library, Vienna. Arrows with wild fire and arrows for fireworks are mentioned amongst the stores at Newhaven and Berwick in the 1st of Edward VI. (Grose, *Mil. Antiq.* vol. ii. p. 270.) A curious particular respecting arrow-heads occurs in Swinden's 'History of Great Yarmouth,' where the sheriff of Edward III., being ordered to provide a certain number of garbs (sheaves) of arrows headed with steel for the king's use, is directed to seize, for the heading of them, all the flukes of anchors ("omnes alas ancarum") necessary for that purpose. (*Ibid.* vol. ii. p. 269, note i.) In the 7th of Henry IV. (A.D. 1406) it was enacted that every arrow-head, or quarrel, should have the mark of the maker, under penalty of fine and imprisonment of the offending workman (*ibid.*), the making of arrow-heads constituting formerly a separate trade :

"Lanterners, stryngers, grynders,  
Arow-heders, maltemen, and corne-mongers."

*Cocke Lorell's Boat*, p. 10.

Throughout the fifteenth century the orders for making and providing arrows are numerous, the sheaf still consisting of twenty-four. In 1543 the King's letter to the mayor and sheriffs of Norwich orders them to provide forty able footmen, "whereoff viii to be archers, evry oon to be furnyshed with a gode bowe and a case to carye it inne, w<sup>t</sup> xxiiii. goode arrowes." In 1559 the price of a sheaf of arrows was twenty-two pence.

In the reign of Elizabeth, when fire-arms were beginning to supersede the bow, arrows were made for shooting out of cannon and muskets. "Item, for a dozen arrow heds for musketts." "To William Fforde, ffletcher, for a dozen arrowes feathered, and heds for musketts, and a case for them, xx<sup>d</sup>." ('Accounts of Robert Goldman, Chamberlayne of the Citie of Norwich,' 1587.)

In 1595 there were in the Tower of London "Musket arrowes, 892 shefe," and "one case full for a demi-culvering"; and at Rochester, "Musket arrowes with fier works, 109 shefe." These were for use at sea, and are called by Lord Verulam "sprights." (See also under BOW, BOLT, and QUARRELL.)

*ARRIÈRE-BRAS.* See REREBRACE.

*ASSASSIN*, or *VENGEMOY*, "signifies a breast-knot, or may serve for the two leading strings that hang down before, to pull a lady to her sweet-heart." (Ladies' Dictionary. London, 1694.)

*ATLAS.* A name given to gowns and petticoats in the reign of Queen Anne—derivation uncertain. In 1712 was advertised for sale—"a purple and gold *atlas* gown," "a scarlet and gold *atlas* petticoat edged with silver," and "a blue and gold *atlas* gown and petticoat." (Malcolm's 'Anecdotes,' vol. ii. p. 319.)

*AURILLIAC.* See LACE.

*AVANT-BRAS.* See VAMBRACE.

*AVENTAILLE.* (*Aventaille*, French.) The movable front to a helmet, or to the hood of the hauberk, through which the wearer breathed, and which, succeeding the nasal of the eleventh, preceded the visor of the fourteenth century. It was applied to all defences of the face, whether a continuation of the mail-hood, or a plate attached to the front of the helmet. One sort of aventaille may be seen in an illumination of a Latin Psalter of the thirteenth century, marked A. xxii. Royal MS., British



Helmet of  
Richard I.



Helmet of Baldwin, Count  
of Flanders, 1192,  
showing Aventailles.



Helmet. 1203.



Aventail of Mail, from Roy. MS. 2 A. xxii. Brit. Mus. It could be pulled up from the chin to cover the face as high as the eyes.

Museum. It is tied to the mail-hood, and forms a kind of chin-piece, thereby illustrating the following passages in the 'Romance of Lancelot de Lac,' quoted by Strutt, 'Dress and Habits,' vol. ii. p. 64, edit. 1842: "Le abat l'avantaille sur les espaules." "Ote son escu et son hiaume, et si li abat l'aventaille tant ke la tieste remest toute nuc." "Ostes nos hiaumes et nos ventailles abatues."

*AULMONIÈRE.* The Norman name for the bag, pouch, or purse appended to the girdle



of noble persons, and derived from the same root as "alms" and "almoner." It was more or less ornamented, and hung from long laces of silk or gold. It was sometimes called alner :



Aulmonière, or Purse.  
From a painting by Holbein, in the Louvre, Paris.

"I will give thee an *alner*  
Made of silk and gold clear."  
*Lay of Sir Launfal.*

**AUREATE SATIN.** A rich stuff thus mentioned by Hall, 'Union of Honour,' fol. 83, *temp.* Henry VIII.: "Their hosen being of riche gold satten called *aureate satten*, overauled to the knees with scarlet."

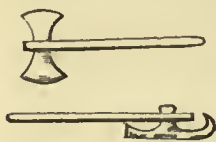


Aulmonière.  
From Viollet-le-Duc.

**AVOWYRE.** Cognizance, badge, or distinction. "Also a pensel to bere in his hand of his avowyre." (Lansdowne MS., British Museum, printed in 'Archæologia,' vol. xvii. p. 295.)

**AXE, BATTLE.** (*Acre*, Saxon; *Akizi*, Goth.; *Accetta*, Ital.) That the axe was a weapon used by the original inhabitants of the British Isles, is a fact which I am surprised to find questioned by any antiquary of the present day. Ammianus Marcellinus tells us that the Gauls had battle-axes and swords (lib. xix. c. vi.), and for what possible reason should we doubt that axe-heads of flint or bronze, which have been found in such numbers throughout the British Islands, were used for the sole purpose of felling timber, or in other peaceful employments, and have never been wielded in defence of their sacred groves, never hewn down the Roman invader? That the smaller implements of the same form, all absurdly called "celts" (see under *CELT*), were used as chisels, or similar carpenters' tools, is highly probable, though Mr. Syer Cuming has pointed out to us a striking similarity between these well-known relics, and the *ferulæ* of the spears of the soldiers in the Assyrian sculptures in the British Museum; but it is contrary to all analogy, to all known practice in ancient or modern times, that the woodman should abandon his hatchet on the approach of the foe—that the axe which is used by the carpenter in the time of peace should hang idly on the wall when "the blast of war blows in his ears," its value as a weapon of offence increased by its readiness to the hand as well as the familiarity of that hand with its grasp. Unless the use of the battle-axe be absolutely proved to have been unknown to the ancient Britons (and what authority can be produced for that purpose I have yet to learn), it is surely probable that some specimens of that weapon would be found with the numberless swords, spear-heads, arrow-heads, shields, and personal ornaments, acknowledged to be of that period; and yet if we deny the claim of the larger "celts" to be so considered, a British battle-axe has still to be discovered. I cannot, therefore, for a moment hesitate to designate the articles of flint and mixed metal as British axe-heads. Although I am not aware of any peculiarity which should distinguish the war-hatchet from its peaceful prototype, I am inclined to believe the more orna-

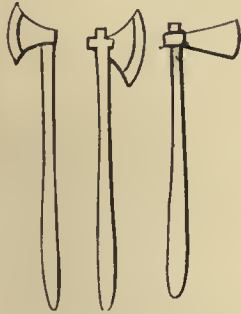
mented specimens best entitled to the appellation. The Saxon battle-axe had a long handle, and was called *byl* (in modern orthography, "bill"). It was used to a very late period in England. (See *BILL*.) Wace, in his description of the Battle of Hastings, continually alludes to it as "lunge emaunchie." The Danes were celebrated for their use of the battle-axe, which was generally double-bladed, and called in Latin *bipennis*. "At Scarpa Skeria," says the dying king, Ragner Lodbroch, "cruelly hacked the trenchant battle-axe." Mr. Hewitt,



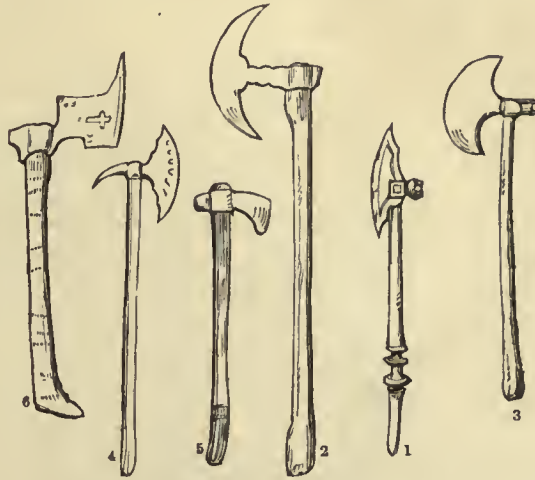
Saxon Battle-axes. From  
Cott. MS. Claudius, B. iv.

in his 'Ancient Arms and Weapons in Europe,' quotes a charter of Canute to the monks of Christ Church, Canterbury, in which mention is made of a "taper axe," and such, he considers, is the one found in the grave of Chilperic. The Irish in the time of Henry II. appear to have been equally well

skilled in the use of this terrible weapon. Giraldus tells us they had "broad axes excellently well steeled, the use of which they borrowed from the Norwegians and the Ostmen." He also describes their peculiar mode of wielding them: "They make use of but one hand to the axe when they



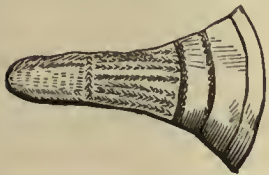
Battle-axes. From the Bayeux Tapestry.



Battle-axes. 1 & 2 temp. Henry VIII. 3 & 4, Elizabeth. 5, James I. 6, Dutch, A.D. 1685.

strike,\* and extend their thumb along the handle to guide the blow from which neither the crested helmet can defend the head, nor the iron folds of the armour the body: whence it has happened in our time that the whole thigh of a soldier, though cased in well-tempered armour, hath been lopped off by a single blow of the axe, the whole limb falling on one side of the horse, and the expiring body on the other."

The Irish name for the battle-axe was *tuagh-catha*, and in the county of Galway is a hill called "Knock-Tuagh"—"the hill of axes," from the circumstance of the Irish having gained a victory over the English there, by means of their axes. In the museum of the Royal Irish Academy, Dublin, is a most interesting collection of axe-blades of all sizes, some very elaborately ornamented.



Ornamented Irish Axe-blade. From T. Crofton Croker's Collection.

The Scotch also fought with axes, for the introduction of which they were, like the Irish, probably indebted to the Danes and Norwegians. Two celebrated sorts have descended to the present day. (See JEDBURGH and LOCHABER.) Axes are carried also by the town guards of Edinburgh and Aberdeen. In the reign of William, King of Scotland, A.D. 1165–1214, mention is made of the hand-axe, which is said to be identical with the *gysarm*. (See under GUIARM.) The "hand ex" is also named with the "Jedburgh staif" in a mandate of the Provost of Edinburgh, in 1552. (Wilson's 'Memoirs of Edinburgh.') The Normans naturally numbered the battle-axe among their offensive weapons.

Hoveden describes King Stephen at the battle of Lincoln, A.D. 1141, as performing prodigies of valour with his enormous battle-axe, till at length it broke, and he was compelled to use his sword.

\* This is in singular contradiction of Wace, who objects to this weapon, because it required both hands to wield it:

"Hoem ki od hache volt ferir,  
Od sez dous mainz l'estuet tenir,  
Ne pot entendre à sei covrir  
S'il velt ferir de grant air."

It is probable, however, that Wace is speaking of the long-handled *byl* used by the Saxons, and not of the broad Danish axe.



Irishman with Battle-axe. From an illuminated copy of Giraldus Cambrensis.



The double axe (*bipennis*) is also named amongst the weapons in vogue during the reign of Richard I. and the following lines have been often quoted :

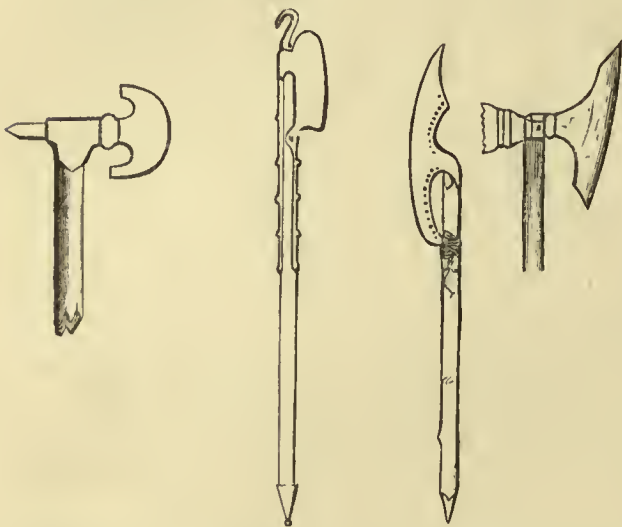
"This King Richard, I understonde,  
Yer he went out of Englonde,  
Let make an axe for the nones  
Wherewith to cleave the Saracens bones.  
The head in sooth was wrought full weele,  
Thereon were twenty pounds of steele ;  
And when he came to Cyprus lond  
This ilkon axe he took in hond."

Matthias Prideaux.

The battle-axe appears to have fallen into disuse about the middle of the fifteenth century.

"Item, Four battle-axes partly guilt, with long small staves of brasell garnished with velvet, white and greene, and silk, in the armory at Westminster." (Brandon MS., 1st of Edward VI., 1546.)

**AXE, JEDBURGH.** A battle-axe so called from the place of its manufacture, the chief town of Roxburghshire, and one of the most noted on the Scottish border. It was sometimes called a "Jeddart staff" (*vide ante*, p. 8) ; all weapons attached to long handles, or poles, being classed as "staves."



Jedburgh Axe. From Skelton, Pl. lxiii. 6.

Lochaber Axe. From Skelton, Pl. lxiii. 7.

Pole Axes of the 15th century. From Skelton, Pl. lxiii. 1, 3.

**AXE, LOCHABER.** The Lochaber axe appears to have differed in form from the Jedburgh and resembled more the bill than the battle-axe.

**AXE, POLE.** The Pole-axe, or pollax, as it is sometimes written, was known to the Anglo-Saxons, and in the Bayeux Tapestry it is represented exactly of the same form as a Polish one in the collection formerly at Goodrich Court. According to Sir Samuel Meyrick, it was as early as the Saxon times the peculiar weapon of a leader of infantry,

and so continued to the sixteenth century, at which period they are frequently found combined with a fire-arm.

"Pole axes with gonnes in the endes, xxvii.

Pole axes without gonnes, ii.

Short pole axes playne, c.

Two hand pole axes, iv.

Hand poll axes with a gonne and a case for the same oone.

Poliaxes gilde, the staves covered with crimysyne velvet fringed with silke of golde, iv."

These were in the Tower in 1546 (Brandon MS.), and we learn from this document that there were varieties of the pole-axe distinguished as "short" or "hand," which could have differed but little from the abandoned battle-axe, if they were not that identical weapon so re-christened. The long-handled axe was called in Germany, *Fuss Streitaxt* ; and the short-handled, used by knights on horseback, *Reiteraxt*. (Demmin's 'Weapons of War.' See also HATCHET.)



*BACK AND BREAST.* The usual form of expression employed in official documents, orders, inventories, &c., of the seventeenth century, to designate the body armour of that period, which consisted chiefly of a back and breast plate, and some sort of defence for the head. In the 'Militarie Instructions for the Cavalrie,' dated 1632, the harquebusier, "by the late orders rendered by the Council of War," is directed to wear, besides a good buff coat, "a back and breast like the cuirassier, more than pistol-proof," &c. (See under BREAST-PLATE and CUIRASS.) "The arms, offensive and defensive," says the Statute of the 13th and 14th of Charles II., "are to be as follows: the defensive arms (of the cavalry), a back, breast, and pot, and the breast and pot to be pistol-proof." Pikemen are to be armed, in addition to the pike, "with a back, breast, head-piece, and sword."

*BACK-SWORD.* See SWORD.

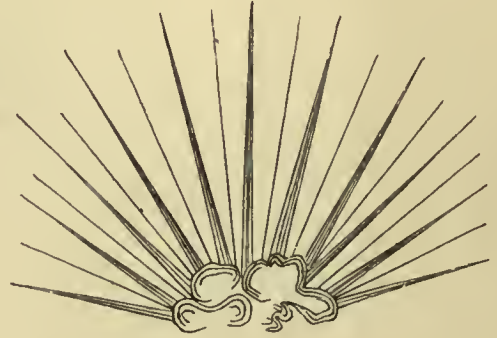
*BACYN.* See BASINET.

*BADGE.* The earliest personal distinction of the Middle Ages, and the origin of armorial insignia. Wace tells us that at the Battle of Hastings all the Normans had made or adopted cognizances, that one Norman might know another by, and that none others bore; but we fail to distinguish any such signs in the Bayeux Tapestry. Upon the general adoption of regular and hereditary armorial bearings, the badge was transferred from the chief to his retainer, and from the banner to the standard. It was likewise used for the decoration of tents, caparisons of horses, and household furniture. Modern writers have frequently confounded it with the crest and the device, but it was perfectly distinct from both. It was never borne on a wreath, like the former, and it differed from the latter by becoming hereditary with the arms, while the device, properly so called, was only assumed on some particular occasion, to which it usually bore a special reference. (See CREST and DEVICE.) The etymology of the word "badge" is uncertain. Johnson derives it from the Italian *bajulo*, to carry. Mr. Albert Way more probably suggests from the Anglo-Saxon *beag*, a bracelet. (Note to 'Prompt. Parvulorum,' tom. i. p. 21.) The Norman term *cognoissance*, anglicised *cognizance*, is more explicit, and was the one in use during the twelfth, thirteenth, and fourteenth centuries. In the fifteenth the word "badge" appears incorporated with the English language, and one of the earliest lists of badges is of the reign of Edward IV. The badge was at that period embroidered on the breast, back, or sleeve of the soldier or servant, and in the sixteenth century engraved or embossed on a metal plate affixed to the sleeve, such as we still see on the jackets of watermen, postillions, &c., although they now



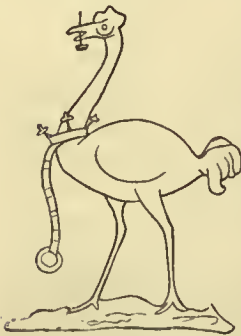
Portion of Robe of Anne of Bohemia. From her effigy in Westminster Abbey.

improperly display the crest or entire coat of arms of the person or company employing them. When worn by the sovereign, noble, or knight himself, it was not on the sleeve or any particular part of his attire, but introduced as a portion of the ornamental pattern with which his robe, tunic, or other vestment was embroidered. The effigies of Richard II. and his queen, Anne of Bohemia, in Westminster



Badges of Richard II.

Abbey, afford us a fine example of this fashion. The king's tunic is covered with his badges of the white hart, crowned and chained, the sun issuing from a cloud, and the open broom-pod; the queen displays her family badge of the ostrich with a nail in his beak, amidst a profusion of knots, crowned initials, &c.



Badge of Anne of Bohemia.

The Duke of Bedford, *temp.* Henry VI., is represented in a robe embroidered with his badge, a tree root (called by the French *le racine du Bedford*), in the Bedford Missal, a MS. of the fifteenth century, and the examples might be multiplied *ad infinitum*.

In the Orders of the Duke of Norfolk, 36th of Henry VIII., we find "no gentleman or yeoman to were [wear] any manner of badge." (MS. Coll. Arm., marked W. S.)



Badge of Anne of Bohemia, indicating the letter A.

The portraits of Richard II., at Wilton House and in the Jerusalem Chamber at Westminster,\* furnish us with other interesting proofs of this gorgeous style of decoration, and in the Metrical History of his deposition (Harleian MS. No. 1319) the caparisons of his horse are powdered with golden ostrich feathers.† The shields worn at the girdles by inferior officers of arms, and the small metal escutcheons occasionally found, and which appear to have been ornaments of horse furniture, are not badges, as they have been incorrectly termed by some antiquaries, except in the modern and general sense of the word, a mark or sign, as it is now applied to the plate carried by the cabmen, or when employed metaphorically, as in the well-known line of Shylock:

"Sufferance is the badge of all our tribe."

(See under LIVERY.)

**BADGER.** See GREY.

**BAG.** See WIG.

\* See coloured plate in 'General History.'

† See wood-cut, page 17, *ante*.



**BAGGE.** BADGE, which see. "His bagges are sabylle." (MS. Lincoln, A. E.)

**BAINBERGS.** (German, *Bein-bergen*.) Shin-guards of leather or iron, strapped over the chausses of mail, as an additional defence to the front of the leg; the precursors of the steel greaves or jambs of the fourteenth century. It is probable that the term was used by the Teutonic races to designate any sort of protection for the legs.

"Bainborgas bonas vi. sol tribuat." (Lex Ripuar. cap. 36, s. 11.)

"Bembergas 2." (Testamentum Everardi Ducis Förojül.)

**BAIZE, BAYS.** A well-known woollen manufacture, first made in England at Sandwich, Colchester, and Norwich, in the reign of Queen Elizabeth.

Bainbergs. 14th century.  
From statue at Naples, dated  
1335.



Bainbergs. From brass of  
Sir J. de Creke, in West-  
ley - Waterless Church,  
Cambs.

It was still considered a novelty in the following reign; for in Hilary Term, 2nd of James I., there was a question, whether certain woollen cloths were subject to the duty of alnage, referred to the judges, who made a certificate, which is set out verbatim by Lord Coke in his 4th Institute, p. 31. They say, "We are resolved that all *new-made drapery*, made wholly of wool, as frizadors, *bays*, northern dozens, northern cottons, cloth wash, and other like drapery, of what *new* name soever, for the use of man's body, are to yield subsidy and alnage." (Certificate, dated 24th June, 1605.)

"Hops, reformation, bays, and beer,  
Came into England all in a year."

*Old English Rhymes.*

Those of the Walloon "strangers" who came over to England, and were workers in serges, baize, and flannel, fixed themselves at Sandwich at the mouth of a haven, where they could have an easy communication with the metropolis and other parts of the kingdom. The queen, in her third year, 1561, caused letters to be passed under her great seal, directed to the mayor, &c., of Sandwich, to give liberty to certain of them to inhabit that town, for the purpose of exercising their manufactures, which had not been used before in England. (Hasted's Kent, iv. p. 252.)

"The strangers" of Sandwich were the most ancient, for from them proceeded those of Norwich and Colchester; and the English which dwelt at Coxhall, Braintree, Hastings, and other places, that make baizes now in great abundance, did learn the same of the strangers. (Cotton MS. Titus, B v.)

**BALANDRANA.** (French, *balandrus, balandran*.) A mantle or cloak, similar, if not identical, with the supertotus, or surtout, worn by travellers in the thirteenth century. (See SUPERTOTUS.) In the statutes of the Order of St. Benedict, A.D. 1226, it is thus mentioned: "Illas quidem vestes quæ vulgo Balandrava et Supertoti vocantur, et sellas rubeas et fræna . . . penitus amputamus." It was prohibited to the clergy with other laical garments. "Prohibemus quoque districtim ut nulli regulares cum Balandranis seu Garmasiis vel aliis vestibus laicorum equitent vel incedant." (Concil. Albiense, anno 1254.)

**BALAS.** (*Baleis*, Latin; *balais*, French.) A species of ruby of a rosy colour. When engraved or incised, called "balais of entail," "balay d'entail."

"Cum rubetis et balesiis." (Rymer's Fœd. i. 370.)

In what was called "the Harry crown," broken up and distributed amongst several people by Henry V., was "a great fleur de lys, garnished with one great *balays*, and one other *baleys*, one ruby

three great sapphires, and two great pearls," and a pinnacle of the aforesaid crown, "was garnished with two sapphires, one *square balays*, and six pearls."

**BALDEKIN.** Cloth of Baldekins. (French, *baudekin*.) A costly stuff of silk and gold, so called from being originally manufactured at Baldech, or Baldach, one of the names of Babylon or Bagdad. (Ducange, *in voce*.) Baldekinus. "Pallas preciosus quos Baldekinus vocant." (Mathew of Paris, 1254.) Wachter derives the word "a cambrico, *pali*, sericum, et German, *Dach*, tectum;" and the authors of the 'Glossarii Bremensis' from "*boll*, caput, and *dech*, tegumentum." It was used for robes of state curtains, canopies, &c. Mathew Paris speaks of it under the date of 1247, as forming a portion of the royal vestments of Henry III., when he conferred the honour of knighthood on William de Valence: "Dominus Rex vesta deaurata facta de preciocissimo Baldekino . . . sedens." (Mathew Paris, 1247.)

There is a town called Boldeck in Lower Germany, but I do not consider it has any connection with this subject.

It is constantly mentioned in mediæval romances:

"She took a rich baudekine  
That her lord brought from Constantine  
And lapped the little maiden therein.

*Lay le Freine.*

"All the city was by-hong  
Of rich baudekyns."

*Romance of King Alexander.*

"With samites and baudekyns  
Were curtained the gardens."

*Ibid.*

In the inventory of the wardrobe of Henry V. occur "a piece of baudekyn of purple silk, valued at 33 shillings," "a piece of white baudekyn of gold at 20 shillings the yard." In another, of Edward IV., we read of "baudekyns of silk," and in that of Henry VIII. (Harleian MS. 2284) are entries of "green baudekins of Venice gold," and "blue, white, green, and crimson baudekyns with flowers of gold."

The term "baldaquin" is still in use to signify the state canopy borne over the head of the Pope, and other similar canopies suspended in churches, from the rich material of which they were generally composed.

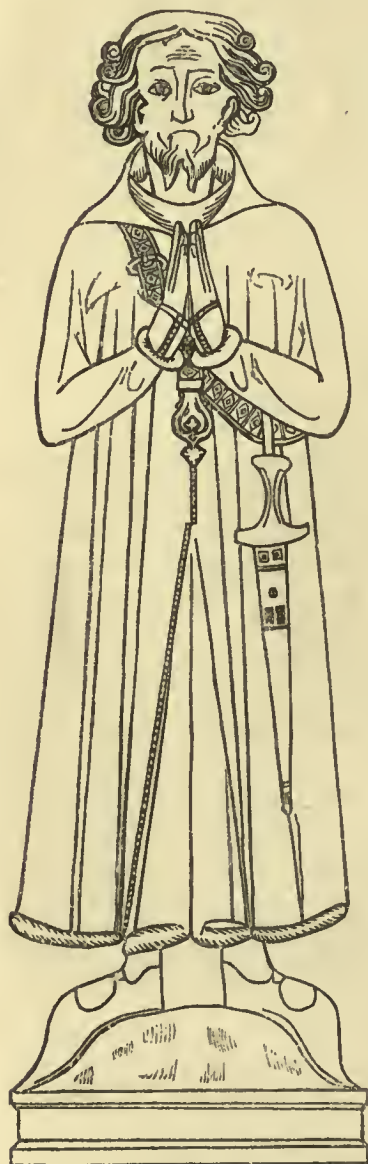
**BALDRICK.** (*Baudroie*, French; *bau-drinus*, Latin, *infini*.) A broad belt worn over the right or left shoulder, either simply as an ornament, or to carry a weapon or a horn. (See effigy of JOHN CORPE, from his brass in Stone-Fleming Church, Devon.) Some were magnificently decorated and garnished with bells (see figure of nobleman, from Royal MS. 15 D 3, of the close of the fourteenth century,) and also with precious stones:

"Un baudréot a grandes bandes d'or fin,  
A chieres pierres sont attachés et mis."

*Le Roman de Garin.*



Royal MS. Brit. Mus. 15 D 3.



Effigy of John Corpe, Stone-Fleming Church,  
Devon.



Spenser seems almost to have copied these lines:

"Athwart his breast a baldrick brave he bare,  
That shined like twinkling stars with stones most precious rare."

(See group of Huntsmen from the 'Livre de Chasse' of Gaston Phœbus, MS., fifteenth century, in the National Library at Paris.) The yeoman in Chaucer's 'Canterbury Tales' is described as having his horn slung in a green baldrick, and the ploughman in the same work upbraids the clergy for wearing baldricks with keen basilards or daggers. The fashion appears to have reached its height in the fifteenth century.



Huntsmen with Baldricks. From the 'Livre de Chasse' of Gaston Phœbus.

That the baldrick was a shoulder-belt is clearly evident from the "device for the coronation of King Henry VII.," in which William Newton and Davy Philipp, esquires of the king's body, selected to represent the Dukes of Guyen and Normandy, are instructed to wear their mantles "in bawderick-wise," which can only mean diagonally, i.e. over one shoulder and passing under the other arm, a fashion of which examples will be found under the word CLOAK.

In the sixteenth and seventeenth centuries the term was used by the poets to signify a shoulder belt generally; but it still was applied to certain belts worn by surgeons in the army to distinguish them in the field. In Ralph Smith's MSS., *temp.* Elizabeth, we are told "suche surgeons must wear their baldricke, whereby they may be known in the time of slaughter: it is their charter (i.e. protection, safeguard,) in the field." Grose, quoting this MS. in his 'Military Antiquities,' vol. i. p. 241, says, "from this passage it would seem that surgeons wore a distinguishing belt over their shoulder like that now used by the itinerant farriers vulgarly styled 'sow-gelders.'" He might have added "and ratcatchers," who are probably the last illustrators of this custom. The broad shoulder-belt worn by gentlemen in the reign of Charles II. and James II., by the *suisses* in Continental churches and the Pope's Guards, are properly baldricks. Monsieur Viollet-le-Duc applies the word "baudrier" to the military belt and girdle "ceinture." (See under BELT, MILITARY, and SWORD.)

**BALISTA.** Occasionally an abbreviation of *arcubalista*, as in Guillaume le Breton: "Nec tamen interea cessat balista vel arcus;" but it was more properly the name of an engine of war, from which the *arcubalista*, or *arbalet*, derived its appellations. (See **ARBALESTA**.)

**BALLOK-KNIFE.** A knife, hung from the girdle, mentioned as worn by priests in the fourteenth century.

"Sir John and Sir Geoffrey  
Hath a girdle of silver,  
A baselard or a ballok-knyf,  
With buttons overgilt."  
*Piers Plowman's Vision.*

**BAND.** The collar which in the seventeenth century supplanted the ruff. It was first a stiff stand-up collar of cambric, lawn, or linen, starched, wired, and sometimes edged with lace. It was



Stand-up Band, from portrait of John George, Duke of Saxony.



Falling Band, from a portrait by William Marshall, temp. Charles I.



Falling Band, from portrait of John Scott, carpenter and carriage-maker to the Office of Ordnance, temp. Charles II., in Carpenters' Hall.

worn by persons of consideration abroad, as late as the middle of the century, as appears from a portrait of John George, Duke of Saxony, who died 1656. Yellow starch was used for the stiffening, as in the case of the ruff. (See under **RUFF**). In the play of 'Albumazzar,' published A.D. 1614, Armelina asks Trincalo, "What price bears wheat and saffron that your band is so stiff and so yellow?" This fashion as regards collars appears to have been peculiarly English, for in 'Notes from Black Fryers,' a satirical poem by Henry Fitzgeffery, 1617, it is said, "Hee is of England, by his *yellow* band." Contemporary with it was the falling band, also occasionally edged with lace more or less costly, and sometimes embroidered, or made of Italian cut work, ornamented with pearls. Ben Jonson, in 'Every Man in his Humour,' speaks of some as costing "three pounds on the exchange." Falling bands are mentioned as early as 1604, and are sometimes called "French falls." Very narrow bands were worn by the Roundheads, in contradistinction to the broad bands of the Cavaliers:

"What creature's this with his short hairs,  
His *little band*, and huge long ears,  
That this new faith has founded?  
The Puritans were never such,  
The saints themselves had ne'er so much.  
Oh! such a knave 's a Roundhead!"

*Character of a Roundhead. 1641.*

Geneva bands, were so called from their adoption by the ministers and members of the Protestant church there.

In the female costume the breadth of the band varied with the usual inconstancy of fashion. A lady, we are told, one day,

"Commends a shallow band, so small  
That it may scarce seem any bande at all;  
But soon to a new fancy doth she reele,  
And calls for one as big as a coach-wheele."

*Rhodon and Iris. 1631.*



"Hungerland bands" are mentioned by Massinger in his play of 'The City Madam,' 1659. After the introduction of the cravat, or neck-cloth, the bands were confined to the learned professions. They appear in the early part of the eighteenth century as merely the elongated ends of the shirt-collar, but they soon became independent of it, and assumed the shape they bear in the present day—



Merchant's Wife of London.  
From Hollar, 1640.



Stand-up Band.  
From portrait of Anne, Queen of James I.



English Lady with plain Falling Band.  
From Hollar, 1640.

two meaningless strips of lawn or fine French cambric, hemmed down the sides and at the bottom, and fastened by a tape round the neck—one of the many instances I shall have to produce of the ridiculous practice of tampering with ancient fashions, which, if worth preserving, should be retained in their integrity, or, if not, discarded altogether. Our examples of the bands worn by females are taken from the portrait of Anne of Denmark, Queen of James I., and engravings by Hollar.

The term "band-box" has descended to us from those days, when similar boxes were used expressly for keeping bands and ruffs in.

**BAND-STRINGS.** Laces used, as the expression implies, to fasten the neck bands. "Snakebone band-strings" are mentioned in the reign of Charles I., and in 1652 John Owen, Dean of Christchurch and Vice-Chancellor of Oxford, is said to have appeared "in querpō, like a young scholar, with powdered hair, snake-bone band-strings, a lawn band," &c. "Band-strings or handkerchief-buttons" was one of the cries of London at that period, and the figure of a woman employed in selling them is to be found among a set of "the cries" published in the reign of Charles II., and preserved at the British Museum.

**BANDELET.** Under the word *Ciarpa* in Florio's Italian Dictionary we find, "any sort of scarf or bandelet."

**BANDEROLLE, BANNEROLL.** A little streamer attached to the head of a lance, as even to this day may be seen fluttering in any regiment of lancers, English or foreign.



Band-strings. From the portrait of  
Sir John Scarborough, M.D.



Band-strings. From portrait of the  
Speaker Lenthal.



**BANDILEER.** (*Bandolier*, French.) A broad leather belt or baldrick, to which were attached twelve pipes or cases of metal or wood, with caps or covers to them, for containing charges of gun-powder. It was worn by musketeers, over the left shoulder, and the fashion is presumed to have been imported from the Netherlands. Davies, in his 'Art of War,' describes the Walloons as having hung about their necks, upon a baldrick or border, or at their girdles, "certain pipes which they call charges, of copper and tin, made with covers." Introduced about the middle of the sixteenth century, they were completely superseded before the close of the seventeenth by the cartridge-box. They do not appear to have been long in favour, for in 1670 Sir James Turner says

they had been gradually growing into disesteem "for the last seventy years."

"For a new bandelier, with twelve charges, a primer a priming wire, a bullet bag, and a strap or belt of two inches in breadth, 2s. 6d." (Order of Council of War, 7th, Charles I.) "To a musketeer belongs also a bandelier of leather, at which he should have hanging eleven or twelve shot of powder, a bag for his ball, a primer, and a cleanser." (Turner's 'Pallas Armata,' p. 176.)



Bandileer.  
Tower Armoury.

**BARBE.** A piece of linen, generally plaited, and worn over or under the chin, according to the rank of the lady. It was only worn in mourning or by widows. It is seen in monumental effigies and brasses of the fifteenth century, and is specially mentioned by Margaret, Countess of Richmond, mother of Henry VII., in her 'Ordinance for the Reformation of Apparell for great Estates of Women in the tyme of Mourning.' (Harleian MS. 6064.) The queen, and all ladies down to the degree of a baroness, are therein licensed to wear the barbe above the chin.

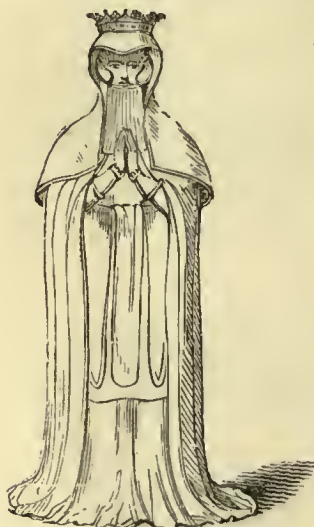
Baronesses, lords' daughters, and knights' wives, are ordered to wear the barbe beneath it, and all chambercrs and other persons, "below the throat *goyll*," or gullet, that is, the lowest part of the throat.

In Chaucer's 'Troilus and Cresseide,' the poet makes Pandarus bid Cresseide, who is in widow's attire, to do away her *barbe* and show her face bare. (Book 2, l. 110.) In 1694 the barbe is described as "a mask or vizard." (Ladies' Dictionary.)

**BARBUTE.** See BASINET.

**BARME CLOTH.** See APRON.

**BARRAD, or BARRAID.** The name of a conical cap worn by the Irish as late as the seventeenth century, and apparently of very ancient origin. O'More, a turbulent Irish chieftain, is represented wearing one, in a delineation of the taking of the Earl of Ormond in 1600. It is of the most primitive form, resembling the *cappan* of the ancient Britons. (See CAP.)



Mourning Habit of the 16th century.  
From Harleian MS. 6064.



Musqueteer with Bandileer, Matchlock and Rest. From the work of Jacob de Gheyn. 1607.

**BARRED.** Striped. The girdle of the carpenter's wife in Chaucer's 'Canterbury Pilgrims,' is

said to have been "barred all of silk." The word is of constant occurrence in works of that age, and signified also the metal ornaments of a girdle, which were frequently of the richest description. (See BELT and GIRDLE.) "Barre of a gyrdylle or other harneys." (Prompt. Parvulorum.) These ornaments, were called *cloux* by the French, and were perforated, to allow the tongue of the buckle to pass through them. Sometimes they were simple bars, attached transversely to the stuff of which the girdle was made, but more frequently they were round or square, or fashioned like the heads of lions or other devices, the name of *barre* being still retained, though improperly. (See BELT, Plate IV.) A citizen of Bristol bequeathed in 1430 "*Zonam haringatam cum barris argente rotundis.*" Chaucer, in his 'Romaunt of the Rose,' describing the girdle of Richesse, says :

"The barres were of gold full fine,  
Upon a tissue of sattin,  
Full hevie, grete, and nothing light,  
In everiche was a besaunt wight."

In the original 'Roman de la Rose,' the first line reads—

"Les cloux furent d'or epuré."

Spur leathers, similarly ornamented, are spoken of in 'Gawayn and the Green Knight' :

"chasse spurs under  
Of bryst golde upon silke bordes  
Barred ful ryche."

**BASES.** The plaited skirts appended to the doublet and reaching from the waist to the knee, which are so noticeable in the male costume of the time of Henry VII. and in the early part of that of Henry VIII., and were imitated in the armour of that period. (See ARMOUR and LAMBOYS.) They were made of cloth, velvet, or rich brocaded stuffs, and worn with armour, as well as without. They appear to have been a German or Italian fashion, as examples abound in paintings and engravings of the Maximilian era. "Coats with bases or skirts" are mentioned in an inventory of the apparel of King Henry VIII. (Harleian MS. 2884.) The accompanying example is from a sketch of the Emperor Maximilian I., by Holbein.



Emperor Maximilian I. 15th century.  
From a sketch by Holbein.

**BASILARD.** (*Basilaire, baze*, French ; also *badelaire, badilardus*, Latin.) "*Ensis brevis species. Coutellas olim Badelaire.*" (Du Cange.) A weapon of the Middle Ages, worn by civilians, and sometimes by the priesthood. It was a species of short sword or long dagger, like the anelace ; but longer and narrower than that weapon. "*Le dit de Lestre aiant une grant baze . . . et le dit Guillaume son cousin une autre grant baze.*" (Lit. remiss. anno 1339.)

"En ce debat sacherent tous deux leurs bases ou baselaires, l'un contre l'autre." (Rursum, chap. 252, *apud* Duschene sub. Basalaria.)

Hence the verb *besiller* in old French—to wound, mutilate, or maim. In a satirical song of the reign of Henry V. (Sloane MS. 2593) we are told that

"There is no man worth a leke,  
Be he sturdy, be he meke,  
But he bere a baselard."

And the writer describes his own as having "a shethe of red," "a clean loket of lead," "a wreathen haft," or twisted hilt, and "a sylver chape." Henry Gildeny, merchant, sheriff of Bristol, 1423, leaves to



From the effigy of  
Walter Frampton  
at Bristol.



From a brass of the  
15th century.

John Basset his basilar with



the ivory hilt ("baslardum meum cum le ivory hafte") garnished with silver. (Additional MS. notes by Dallaway to Barret's History of Bristol in the College of Arms.) The Ploughman, in 'Chaucer's Canterbury Tales,' upbraids the clergy for being armed like men of war, with broad bucklers and long swords and baldricks, with keen basilards or daggers, and in 'Pier's Plowman's Vision' we read it would be more decorous

"if many a preest bare,  
For their baselards and their broaches,  
A pair of beads in their hands,  
And a book under their arm."

And in a poem of the fifteenth century by John Audeley, a parish priest is said to have "his girdle garnished with silver his basilard hangs by." Our cuts are copied from the effigy in St. John's Church, Bristol, of Walter Frampton, three times mayor of Bristol, and M.P. for that city, 1362, 36th of Edward III., and a brass, fifteenth century. (See also the effigy of John Corpe, under BALDRIC, and further under DAGGER.)

*BASINET, BASCINET, BASNET.* (*Bacyn*, French.) A steel head-piece, so called from its original basin-like form in the early part of the thirteenth century. It is mentioned in 1214, by Guillaume Guiart: "Li yaumes (heaumes) et bascinez reluire;" after which it became gradually more conical and lengthened behind, so as to defend the nape of the neck. To it was appended, in the fourteenth and fifteenth centuries, a neck-piece of chain, called the "camail" (see CAMAIL), which, leaving an opening for the upper part of the face, fell like a tippet over the shoulders and protected the wearer's chin, throat, and chest. (Plate III. figs. 1, 4, 5.) "En ce temps la coustume des hommes estoit qu'ils s'armoient a bacinez a camail a une pointé aigue a une grosse orfray sur les epaules." (MS. Chron. France, *temp.* Charles V. of France, quoted by Ducange.) The camail was fastened to the basinet by a silken cord, which ran through rings or staples set at equal distances round the outer edge of the basinet, and connected through small holes with the links of the chain inside. (Plate III. figs. 3, 6.) The cord and staples were, in some instances, covered with a metal band or fillet, richly gilt, and occasionally ornamented with jewels, forming a splendid border to the steel head-piece. Over the basinet was placed the ponderous heaume or helm when in battle or in the lists; but the great weight and inconvenience of the heaume led to the adoption of a vizor for the basinet, which could be removed when the heaume was indispensable. This appears as early as 1270, from the line of Guillaume Guiart: "Et clers bacinez a visieres." From the reign of Richard II. the use of the vizored basinet became more and more general, and the heaume was scarcely ever worn but in the tilt-yard. The various forms of the vizor will be best understood from our engravings. (See VIZOR.) Its singular appearance in the reigns of Richard II. and IV. is illustrated, not only from illuminations of the period, but fine existing specimens in the National and the Meyrick Collections. In addition to the band or fillet which covered the cord sustaining the camail the basinet was sometimes encircled by a band or wreath of metal magnificently ornamented and jewelled. (Plate III. figs. 7, 8.) In the accounts of Etienne de la Fontaine, silversmith to the king of France, under the date of 1352, we have a minute description of a magnificently ornamented basinet: "Poure faire et forger la garnison d'un bacinet c'est a savoir 35 vervelles (rings, or *vertivelles*, staples) 12 bocettes (bosses) pour le fronteau tout d'or de touche et un ecouronne d'or pour mettre sur icelui bacinet, dont les fleurons sont des feuilles d'espines, et le circle diapré de fleurs de lys. Et pour forger la couroye a fermer le dit bascinet dont les clous sont de bousseaux et de croissettes esmaillées de France."

In the reign of Henry V. the basinet had sometimes a hollow knob or pipe on its apex, to receive a plume of feathers (Plate III. fig. 10), and one of its latest forms was evidently a copy of the ancient Greek helmet, ordinarily seen on the head of Minerva (Plate III. fig. 11.)

Lydgate, writing in the reign of Henry VI., has,

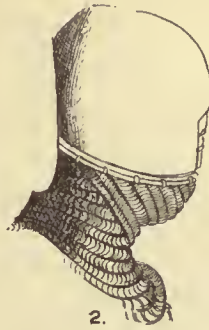
"Strokys felle, that men might herden ring  
On bassenets, the fieldes round about."

*Troy*, book xi. l. 18.

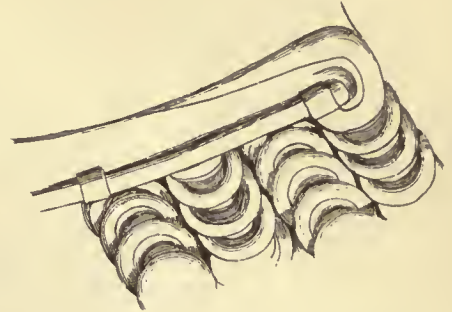




Effigy of a Knight of the Pembridge family in Clebongre Church, Herefordshire.



Side view of No. 1.



3.

Mode of attaching Camail.



4.

Effigy of Humphrey de Bohun, Earl of Hereford, in Hereford Cathedral.



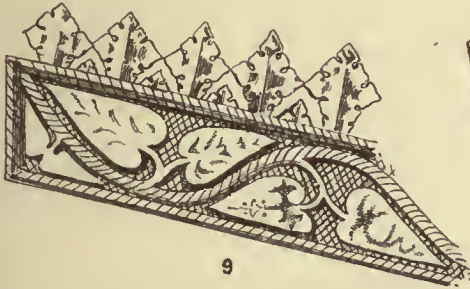
5.

Effigy of Sir Richard Pembridge, in Hereford Cathedral.



6.

Mode of attaching Camail.



9

Ornamental Border, covering the fastenings of the Camail (Figs. 7 and 8.)



8

Side view of Fig. 7



7

Sir H. Stafford, from Bromsgrove Church, Worcestershire.



10.

10 and 11, Latest forms. 15th Century, from the Meyrick Collection.



11.



Towards the close of that reign the basinet seems to have given place to the salade. (See that word.) M. Viollet-le-Duc, under the head of "Barbute," describes nothing more than the basinet, both with and without the camail. He is either mistaken as to the particular head-piece, or "barbute" must have been merely another name for the basinet, in Italy. "Barbute," or "barbuze," is rendered by Ducange, "Salade a baviere : barbuze ou armet de gorgent, &c."

"Si posa in capo una barbata nuova."—*Orlando Furioso*.

"Barbute" was also the name for a monk's hood : *caputium magnum sine cauda*.

**BASTARD.** The name of a cloth manufactured in England in the reign of Richard III.

**BASTARD-MUSQUET.** See MUSQUET.

**BASTON.** (French, *baton*.) A truncheon carried by leaders, and now the peculiar distinction of a field-marshal. In the Meyrick Collection, formerly at Goodrich Court, there was a most interesting specimen of the sixteenth century, supposed by Sir Samuel Meyrick to have belonged to the great Duke of Alva. It was of steel, and hollow, so that it might contain a muster roll or any other important paper, and the exterior is engraved all over with Arabic numerals in gold, with divisions of silver on a russet ground, the results of calculations according to the system of warfare of that period, by which the general ascertained what number of men would occupy any given space. The modern baton is of wood, with ornamental gilt or gold mountings. The baton carried by the Hereditary Earl Marshal of England was ordered by Richard II. to be of gold, ornamented with black at each end, having the king's arms engraved on the top and his own arms on the bottom of the baton.

The term "baston" or "baton" was, however, anciently used to designate a club, sometimes headed with iron (*baton-ferée*), continually alluded to in descriptions of battles and tournaments, from the time of the Conquest to the sixteenth century.

In the battle of Hastings, Odo, bishop of Bayeux, is said by Wace to have been armed with such a weapon : "Un baston tenoit en son poing ;" and in the Bayeux Tapestry he is represented grasping a bludgeon, the inscription over him being, "Hic Odo, baculum tenens confortat pueros."

Duke William, in the same work, is depicted similarly armed. (See ARMOUR.)

The baton was the weapon of light-armed troops.

It was also used in tournaments previously to the year 1290, about which time a tournament statute was promulgated, in which it is expressly interdicted, in company with other weapons : "Qe nul chivaler ne esquier qe sert al tourney ne porte espeie a point, ne cotel a point, ne *bastoun*, ne mace, fors epee large pur turner." (Statutes of the Realm.)

In trials by battle the combatants of inferior degree were armed with a weapon called "baston cornue" (Britton 'De Jure Anglie'), which, from a drawing of the time of Henry III., appears to have been a sort of pick, having a double beak.

The greatest length of the baston allowable on such occasions is exactly stated in a statute of Philip Augustus, A.D. 1215 : "Statuimus quod campiones non pugnent de caetero cum baculis qui excedant longitudinem trium pedum."

Baston is also generally used for any staff or club. (See HALBERT and GODENDAC.)

**BAVARETTE.** "A bib, mocket, or mocketer, to put before the bosome of a child." (Cotgrave.)

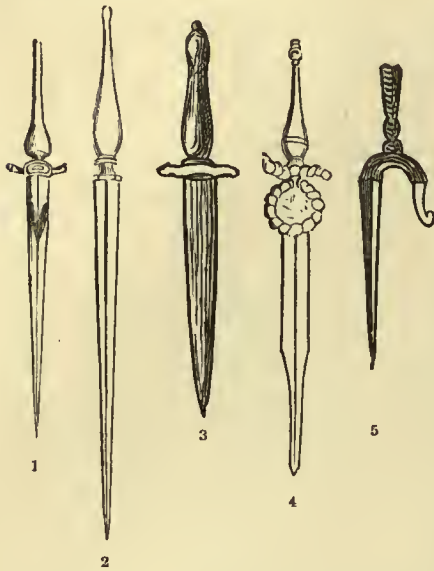
**BAVIERRE.** A term occasionally applied to the avantaille or ventail. (See BEAVER.) "Bassinnet à baviere."



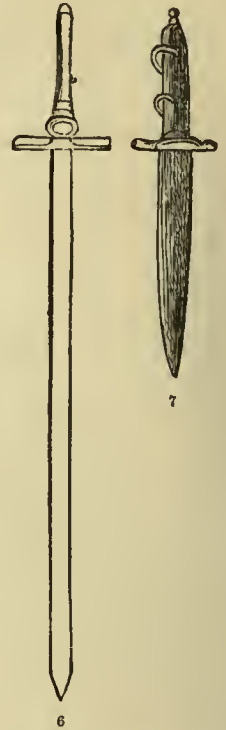
From a miscellaneous Roll of the reign of Henry III.



**BAYONET.** This well-known weapon derives its name from Bayonne in Spain, where it was originally made, about 1580. Its earliest form was that of a dagger with a guard and a



wooden hilt or handle, which was screwed or merely stuck into the muzzle of the firelock. The blade was sometimes three-edged, sometimes flat. (See figures 1, 2, 3, and 6.) In the reign of James II. a ring was added to the guard, at first for defence; but it gave rise to an improvement by the French in the reign of our William III., which consisted of fixing the bayonet by the ring passing over the muzzle of the musket, instead of the hilt being screwed into it, so that the gun could be discharged without removing the bayonet. (Figs. 6 and 7.) This led to the invention of the modern socket bayonet, which very shortly afterwards entirely superseded the pike in infantry regiments.



Figs. 1, 2, 4, 6, are from specimens formerly in the Meyrick Collection. Figs. 3 and 7, Grose's 'Military Antiquities' (Plate XL.) Fig. 5, a combination of the bayonet with the musket-rest, *ibid.*

**BAYS.** See BAIZE.

**BAZANE.** "Sheep's leather dressed like Spanish leather." (Cotgrave.) "Red bazan" is mentioned in wardrobe accounts of Henry VIII. ('Archæologia,' vol. xxxi.)

**BEAD.** Beads of various materials have been used for personal decoration, by nearly all nations, from their earliest savage state to the period of their highest civilisation. Beads of glass, jet, and amber, appear to have been much worn by the Belgic and Southern Britons, as necklaces and ornaments for the hair. Amber beads are constantly found in the graves of the Anglo-Saxons, and coloured beads are presumed to have been attached as ornaments to their swords. Mr. Neville, in his 'Saxon Obsequies,' Plate xxi., has figured two beads discovered with swords at Wilbraham, and says, "An immense blue and white perforated bead accompanied three out of the four swords, probably as an appendage to the hilt, or some point of the scabbard." The Anglo-Normans do not appear to have affected them, at least we do not discover it, either in their paintings or writings, and it is not until the sixteenth century that the fashion seems to have raged again. Since that period, beads have ever been more or less used for necklaces, bracelets, trimming of dresses, and decoration of the hair; and the varieties of material in which they are made at the present day require no description.

**BEAD-CUFFS.** Small ruffles. (See RUFFLE.)

**BEARERS.** Randle Holmes, in his 'Academy of Armoury,' 1688, classes "bearers" amongst other "things made purposely to put under the skirts of gowns at their setting on at the bodies, which raise up the skirt at that place to what breadth the wearer pleaseth, and as the fashion is." The "bustle," therefore, so constantly the object of satire some few years ago, may claim descent from the bearer of the seventeenth century.

**BEAVER.** (*Bavierre*, French.) The lower portion of the face-guard of a helmet, when worn

with a vizor, but occasionally serving the purposes of both. In the fourteenth century, the term "bavierre" was applied to the movable face-guard of the basinet, otherwise called "viziere" and "ventaile," or "avant-taile." In the early part of the succeeding century the beaver appears formed of overlapping plates, which can be raised or depressed to any degree desired by the wearer. In the sixteenth century it again became confounded with the vizor, and could be pushed up entirely over the top of the helmet, and drawn down at pleasure. We therefore find Shakespeare making Hamlet say, "He wore his beaver up," by which is meant that the face of the wearer was disclosed by the beaver being thrown up over the head, and not hidden by its being drawn up from the chin. While in Henry IV. he shows us that the beaver was also a vizor, for he says,

" Their beavers down,  
Their eyes of fire sparkling through sights of steel ;"

and consequently they must have been drawn down over the forehead and eyes, so as to guard the face, not pushed up to reveal it. (See HELMET and VIZOR.) One of the earliest examples of a movable beaver is seen in the effigy of Thomas, Duke of Clarence, slain 1421, engraved above.



From the effigy of Thomas, Duke of Clarence. 1421.

**BEAVER-HAT.** See HAT.

**BECKS or BEAKS.** Beaks or peaks of the knight's chapeau (see ABACOT), and of the mourning head-dresses of the sixteenth century ; but it is by no means clear to what description of head-dress the beak or peak belonged. "The ordinance for the reformation of apparell for great estates of women in the tyme of mourning," issued in the eighth year of the reign of Henry VII. by his mother, Margaret, Countess of Richmond, simply commands that "*bekes* be no more used in any manner of wyse, because of the deformitye of the same." In all MSS. of an earlier period than the date of this ordinance that I have examined the mourners are represented in long black cloaks and cowls, but nothing like a beak or peak is visible. The examples referred to by Mr. Fairholt under this head, in his 'Costume of England,' are not mourning dresses.

**BELT, MILITARY, or OF KNIGHTHOOD.** (*Balteus*, Latin.) This distinguishing feature of the military costume of the fourteenth and fifteenth centuries has been so called by modern antiquaries ; not that it is more military or more indicative of knighthood than the common sword-belt with which every knight on his creation was girt from the earliest days of chivalry (see below, under BELT, SWORD) ; for it was equally worn over the coat-hardie in hall and at banquet, or over the jupon in the lists or the field of battle. Its excessive magnificence, however, when compared with the waist or shoulder belts which had preceded it, and the marked character it imparts to the costume of a particular period, ranging from about the middle of the reign of Edward III. to the end of that of Henry VI., have obtained for it the designation *par excellence* of the "military belt" or "belt of knighthood," as it does not indeed appear to have been worn by any one under the rank of a knight. M. Viollet-le-Duc describes it under the head of "*Baudrier*," which would lead an English reader to confound it with the baldric, from which it essentially differed, the latter being worn by all classes and invariably over the shoulder. That *baudrier* in French may be synonymous with *ceinture* I do not dispute, but, except by poetic licence, it has a distinct signification in English. He describes it more appropriately as "*le ceinture noble*." I am not aware that any portion of one of these belts has been preserved to the present day, and we are therefore left to conjecture respecting the materials of which they were composed. From the admirable representations of them in the monumental sculptures of the time, it would appear that some were wholly formed of square plates of metal linked together, while others had a foundation of leather or



Military Belt, worn with civil dress. From the monument of Edward III.



velvet on which similar metal plates were fastened more or less close to each other, the said plates being in either case richly gilt, elaborately ornamented with roses and other objects, and frequently enamelled or set with precious stones. (See Plate IV. fig. 6.)



Figure of St. George at Dijon.

They were not worn round the waist but encircled the hips, and were occasionally furnished like ordinary belts with a buckle and chape, fastening in front in the peculiar fashion of the Garter worn by knights of that most noble Order. They must have been sustained in such a position by some means which are not visible in the generality of instances, and never in the civil dress, to which it is probable they were sown or attached by loops and hooks. In some examples of armed knights they appear to be connected with other belts, but supporting as they seem to do both the sword and dagger of the knight, they must inevitably have slipped down if not very strongly fixed to the jupon, hauberk, or skirt of steel plates, over which we behold them. A small statue of St. George, at Dijon, affords us the rare opportunity of observing the mode by which they were secured in some instances, and we borrow from M. le-Duc another illustration. (See Plate IV. fig. 7.)



St. George at Dijon. Back view of Belt.

*BELT, SWORD.* The mode in which the belt was worn wherein the sword was suspended, has alternated between the two most convenient fashions, according to the form of habit prevailing at the time; now passing over the shoulder, and now girdling the waist. We have no distinct authority for the British period; but the Anglo-Saxons, the Danes, and the Normans, all seem to have preferred the latter. In one of the

most ancient Kentish barrows, opened by Douglas, in the Chatham Lines, A.D. 1779, the skeleton of a Saxon warrior was discovered entire, with a leathern strap still unperished encircling the waist, from which, on the left side hung a sword, and on the right a knife or dagger; the brass buckle which had fastened the strap in front being found near the last bone of the vertebræ, where it would naturally have dropped from its original position. In the Anglo-Saxon illuminations the sword appears to be simply stuck into the waist-belt, and not appended to it, and so it is likewise seen in the Bayeux Tapestry, and other pictorial authorities of the eleventh century. In the Cotton MS., Nero C. 4, some drawings, at one time supposed to be of the tenth, but now acknowledged to be of the close of the eleventh or beginning of the twelfth century, present us with the figures of soldiers, one of whom has the sword stuck in the girdle on the left side, while another, whose sword is in his hand, exhibits the scabbard on the right side, worn under the mail hauberk, and passing through a hole in it at the waist; but towards the close of the twelfth century the sword-belt begins to be a very important feature in the military costume, and in the thirteenth affords great scope for the ingenuity and taste of the sculptor. A remarkable instance may be seen in Exeter Cathedral, where the end of the sword-belt of a cross-legged effigy, in the south aisle of the choir, is naturally and gracefully made to protect itself and other portions of the figure from accidental injury. Towards the close of the fourteenth century, when the jupon has superseded the surcoat, they decrease in breadth, and are sometimes altogether dispensed with, the sword being suspended

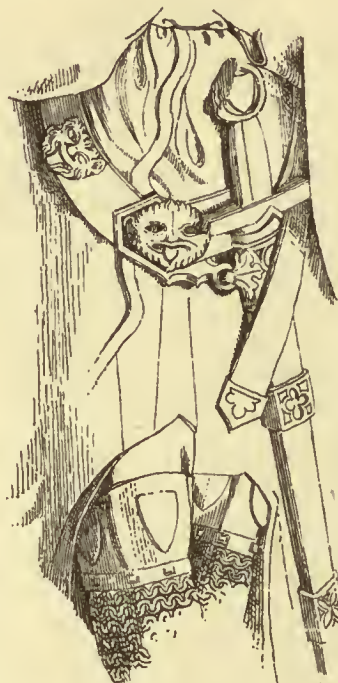






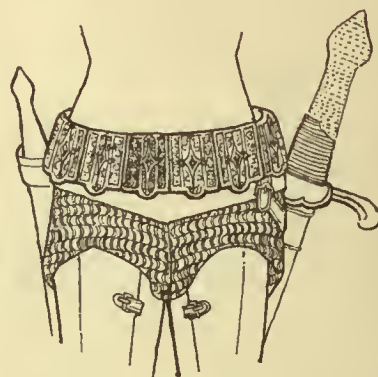
1.

A Septvans. Chartham Church, Kent.



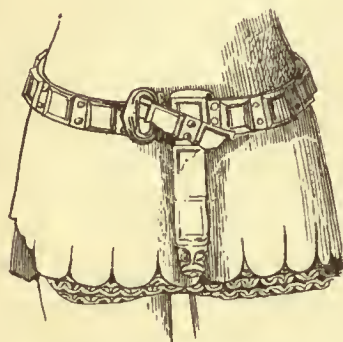
2.

Brian Lord Fitzalan of Bedale. From Bedale Church, Oxford.



3.

Brass of Sir John de St Quentin, Bransburton Church, Yorkshire.



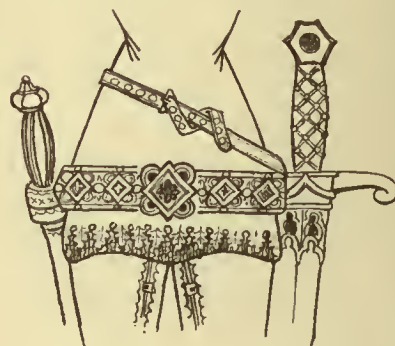
4.

Sir Walter Arden, Aston Church, Warwickshire.



5.

Detail of Belt in fig. 4.



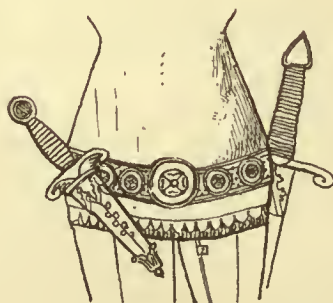
6.

Brass of a Knight in Loughton Church, Lincolnshire.



7.

Mode of fastening Sword-Belt, 15th cent, from Viollet-le-Duc



8.

Brass of John Cray at Chinnor, Oxfordshire. Ann. 1390.



9.

Sword Belt. Temp. Q. Elizabeth

from the military hip-belt on the left, and the dagger on the right side. In the fifteenth century it is concealed beneath the tabard, and where the tabard is not worn it is seen to be connected with a waist-belt (see Plate IV. fig. 9), some examples resembling those of our modern cavalry. In the sixteenth, the extreme length of the rapier gave rise to an apparatus for carrying it, known by the name of CARRIAGES or HANGERS. (See under those words.)

In the seventeenth century the sword was again worn in a broad shoulder-belt, emulating the baldric in ornament and amplitude; after which, it disappeared from sight in civil costume, and became in the military much what it is to the present day.

**BERGER.** (*Shepherd.*) A name given to a curl of hair as worn by ladies, *temp.* Charles II. (J. Evelyn.) A little lock, plain, with a puff turning up like the ancient fashion used by shepherdesses. ('Ladies' Dictionary,' 1694.)

**BERIDEL.** An article of Irish dress, mentioned in an Act of the reign of Henry VIII., amongst other linen apparel, which was not to be worn coloured or dyed with saffron.

**BERYL, BERALLE.** A precious stone of a pale sea-green colour; or a species of emerald. (Pliny.) There are varieties pale blue, yellow, and white.

"The gatys [gates] were of fine cristalle,  
And as bryghte as any beralle."

MS. Cantab. F. f. 11, 38, f. 49.

**BESAGNES.** This word occurs in Rous's 'Life of Richard Beauchamp, Earl of Warwick.' (Cotton, Julius, E. 4, written in the time of Edward IV.): "The Erle smote up his vizor thrice and brake his besagnes and other harneys."

Sir Samuel Meyrick considered they were the two small circular plates, about the size of a shilling, which covered the pins on which the vizor turned, and received their name from their resemblance to the coins called "bezants," current during the Middle Ages. Some confirmation is, however, required of this opinion. See HARNESS.

**BESAGUE.** See BISAGUE.

**BIB.** The upper portion of the apron, covering the breast; also a cloth worn on the breast by infants. "A stomacher bib" is mentioned as a fashionable article of female attire in 1753. (See BAVARETTE.)

**BICE.** (*Bis*, old French; *bisus*, Latin.) A term for the colour blue.

"Mainte eccu bis et rouge."—*Roman de la Rose.*

"Lescu au col qui fu fet a Paris,  
Et milieu et un grand Lioncel bis."

*Roman de Garin.*

Also used for

**BICHE, BISCHÉ.** The skin of the female deer. By statute 4th Henry IV. furs of biche were prohibited to clergymen below the dignity of resident canon. Thirteen "furres de biches" were valued at 60 shillings. (Rot. Parliament, 2nd Henry VI.)

**BIDAG.** See DAGGER.

**BIGGON, BIGGIN.** (*Beguin*, French). A sort of cap or quoif, with ears, formerly worn by men, but in later times only by children. "Upon his head he wore a filthy coarse biggin, and next it a garnish of nightcaps, with a sage button cap." ('Pierce Penniless's Supplication to the Devil,' 1592.)

In a masque acted at Whitehall in 1639, and entitled 'Salmacida Spolia,' the fourth entry is "a nurse and three children in long coats, with bibs, biggins, and muckenders."



It was a portion of the official costume of legal personages. In Jasper Mayne's comedy of the 'City Match,' 1639, we read :

"One whom the good  
Old man, his uncle, kept to the Inns of Court,  
And would in time ha' made him barrister,  
And raised him to his sattin cap and biggon."

From a passage in Chaucer's 'Romaunt of the Rose,' it has been suggested that the word was derived from the head-dress of the order of nuns called Bigins or Beguines. In that poem, Abstinence is described as attiring herself "as a Bigine."

"A large coverchief of thread  
She wrapped all about her head."

But this does not convey to me the idea of the eared quoif worn under a cap, so often met with in paintings and engravings of the sixteenth century. (See COIF.)

**BILL.** (Saxon, *byl*.) One of the earliest weapons mentioned in mediæval warfare, and especially used by the Anglo-Saxons. It was with this weapon, which consisted of a sort of axe-blade of iron, sometimes hooked or curved, at the end of a long staff, that the Anglo-Saxon infantry made such havoc in the ranks of the invading Normans in the battle of Hastings. Wace calls them *gisarmes*, but he evidently uses a Norman name for the Saxon weapon, between a variety of which and the Norman *guisarme* there was much resemblance. (See GUI SARME.) The bill-hook used by our English rustics to the present day retains the latest form of the ancient offensive weapon in its blade, but with a short handle. The term *byl*, in fact, appears to have been applied by the Saxons to all kinds of axes, as that of *seax* was to every sort of knife or dagger. The *bipennis*, or double-bladed axe, was, for instance, called by them *twy-byl*. "Black" or "brown bills," as they were called, were carried by civic guards in England to the end of the seventeenth century, and the cry of "Bills and bows! Bills and bows!" was the first in every tumult previous to the general use of fire-arms. The bill was gradually superseded in the regular infantry by the pike, which was introduced about the close of the fifteenth century. That the bill was the weapon of watchmen in the times of Elizabeth and James we have abundance of evidence in the dramatists of that period. Dogberry warns his men to take care their bills are not stolen ('Much Ado about Nothing'), and May, in his comedy of 'The Heire,' 1620, makes the constable compare a watchman to a vintner, a tailor, or the like, "for they have *long bills*." Dekker, in his 'O per se O,' 1612, has given an engraving of a watchman bearing his bill.



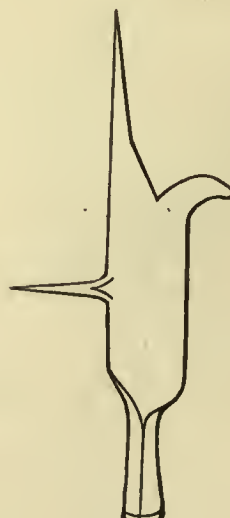
Bill.  
Temp. Henry VI.



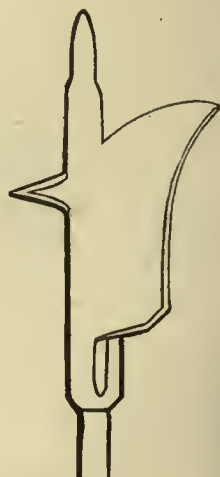
Bill.  
Temp. Edward IV.



Bill.  
Temp. Henry VII.



Bill.  
Temp. Elizabeth.



Bill.  
17th century.

Sir Roger Williams, in his 'Brief Discourse of War,' A.D. 1590, tells us that the bills of musqueteers "must be of good stuffe, not like our common browne bills, which are for the most part all yron, with a little steele or none at all; but they ought to be made of good yron and steele, with strong pikes at least of twelve inches long, armed with yron to the midds of the staffe, like the holberts." Silver, in his 'Paradoxes of Defence,' 1599, says, "the black bill ought to be five or six feet long, and may not be well used much longer."

**BILLIMENT.** An abbreviation of *abilliment*, from the French, *habiller*, to dress or attire. The word is generally applied to head-dresses or trimmings of dresses. In the 'History of Jack of Newbury' (*temp.* Henry VIII.) the bride is said to have had her head attired with, "a billiment of gold."

**BINNOGUE.** A head-dress worn in Ireland by the female peasantry of Connaught, mentioned in a letter by Mr. Richard Geoghegan of that county to Mr. Walker, in his 'History of the Irish Bards': "awkward binnogues or kerchiefs on their heads, generally spotted with soot."

**BIRNIE.** See BYRN.

**BIRRUS, BURREAU, BURELLUS.** A coarse woollen cloth worn by the lower orders in the thirteenth century.

"Car aussi bien sont amourettes  
Sou lez bureaux que sous brunettes."

*Roman de la Rose.*

"Item, legamus c. libras ad burellos emendos pro pauperibus vestiendis." (Will of St. Louis.) A richer sort appears to have been manufactured in the twelfth century, according to the Statutes of the Order of Cluny, in which "pretiosos burrellos" are, with other stuffs, forbidden to be worn by the monks. M. le-Duc says that table-covers were made of it, whence the word *bureau*.

**BISAGUE, BESAGUE.** (Old French, *besog*; Latin, *besogium*.) A military weapon used by knights to the close of the fourteenth century. In the romance of 'Parthonopex', King Fornegur is described as armed with a long and strong sword, while

"Another hung at his saddle-bow  
With a besague at his side."

It has been described as a cornuted staff or club, and Mr. Fairholt has given an engraving of a knight so armed from a MS. of the fourteenth century ('Costume in England,' p. 434); but I demur to this opinion. The word *bis-ague*, evidently derived from *bisacuta*, distinctly indicates a two-edged or double pointed or bladed weapon, of which many varieties existed at that period. Under the word *besogium*, in the last edition of Ducange, 1840, we find "Securis duplicem habens aciem. Gall. bêche, pioche, houé, serpe." And this is followed by a crowd of quotations, showing clearly that the term was applied indifferently to a double-bladed axe, an iron-headed staff, a spade, a pickaxe, a hoe or dibble, and a hedging-bill or knife for dressing vines. "L'un des varlets du suppliant eust feru ledit Cayphas d'un cop de besog." (Lit. Remiss. anno 1398.) "Unum instrumentum ferreum vulgariter vocatum besog." (Anno 1411.) The bisague which concerns us was, I believe, the military pick of the thirteenth and fourteenth centuries, or the "baston cornue" with its two beaks. (See *ante* under BASTON.)

Père Daniel quotes, from an old French poem written *circa* 1376, the two lines following, which I think, decide the question as regards the form of the weapon at that period:

"Trop bien feroit la besague  
Qui est par les deux becs ague."—*Mil. Franc.* i. 433.

**BLIAUS.** (French, *bliaut*.) A loose upper garment, or surcoat, worn by both sexes of all classes in the twelfth century, and familiarised to us by the modern blouse, which has so nearly

preserved the name. It was worn by knights over their armour, and is frequently mentioned as lined with fur for the winter. In a close roll of the reign of King John, there is an order for a bliaus lined with fur for the use of the queen. For the lower orders the bliaus was made of canvas and fustian. (*Vide Ducange in voce* for quotations.) M. Viollet-le-Duc has a long article, profusely illustrated, respecting the bliaus, which he represents as resembling in form almost every sort of surcoat, robe, or gown, of which we possess an example in sculpture or painting.

**BLONDE.** See LACE.

**BLUE-COAT.** A blue-coat was the usual habit of a serving-man in the sixteenth, and early part of the seventeenth, century. The dramatists of those periods constantly allude to it.

"Where's your blue-coat, your sword and buckler, sir?  
Get you such like habit for a serving-man?"

*Two Angry Wives of Abingdon*, 1599.

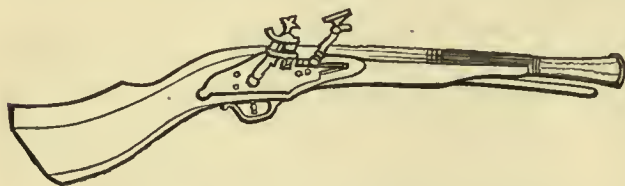
"A country blue-coat serving-man."—Rowland's *Knave of Clubs*, 1611.

"Blue-coats and badges to follow at her heels."—*Patient Guzzle*.

It is unnecessary to multiply quotations.

The blue-coat appears also to have been the dress of a beadle as early as the days of Shakespeare. Doll Tearsheet calls the beadle a "blue-bottle rogue" in the 'Second Part of King Henry IV.'; also in Nabbes's 'Microcosmos,' 1637: "The whips of furies are not half so terrible as a blue-coat;" and the custom has continued to this day. The blue-coat laced with gold, and sometimes with a red cape, are additions of the last century. The form of the blue-coat worn in the time of Edward VI. has been preserved in the dress of the scholars of Christchurch School, London, founded by him. "Blue-coat school" and "blue-coat boys" are appellations familiar to all Englishmen. Howe, the continuator of Stowe's 'Annals,' tells us that many years before the reign of Queen Mary (and therefore as early as that of Henry VIII., at least), all the apprentices in London wore blue cloaks in the summer and blue gowns in the winter.

**BLUNDERBUSS.** A short fire-arm with a wide bore, and sometimes bell-mouthed, now rarely seen, but carried by mail-guards as late as 1840. One of that date is in the Tower Armoury. Sir J. Turner, writing in the time of Charles I., says, "I do believe the word is corrupted,



Blunderbuss. 17th century. From the Meyrick Collection.

for I guess it is a German term, and should be 'Donderbucks'; and that is, 'thundering gun,' *Donder* signifying thunder and *Bucks* a gun." This was shortly after its introduction, and if we read "Dutch" for "German," the derivation may possibly be correct. The barrel was commonly of brass. It does not appear to have been much used as a military weapon in

England, but as a defence against housebreakers and highwaymen, and for the latter purpose carried by the guards of the royal mail coaches within my recollection. Our example is an early one, formerly in the Meyrick Collection, and which bears a strong family likeness to the bell-mouthed harquebuss, probably its prototype. (See HARQUEBUSS.)

**BOB.** (See WIG.) In the reign of William III.

**BOB-TAIL** was the name given to "a kind of short arrow-head." The steel of a shaft or arrow that is small breasted, and big towards the head." (Halliwell *apud* Kersey.)

**BOBBIN.** "A cord or twist of cotton, used to fasten portions of female attire." ('Ladies' Dictionary.')



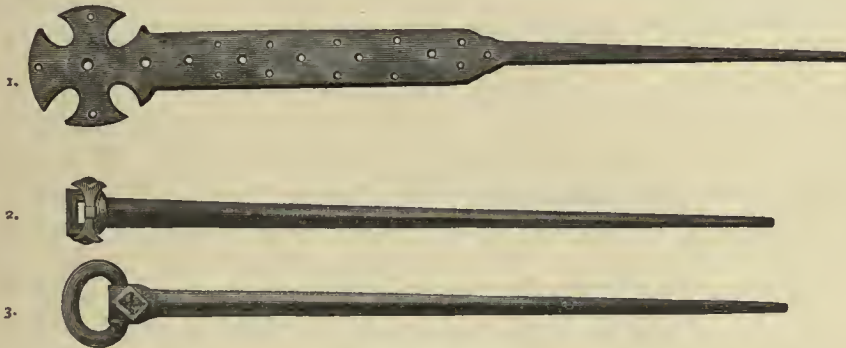
**BODICE.** "A pair of bodies" is mentioned in the fifteenth century, and the modern word "bodice" is evidently derived from it. It occurs in the latter form in a list of the articles of a lady's wardrobe in a play called 'Lingua; or, the Combat of the Tongue and the Five Senses for Superiority,' published in 1607. A "buttoned bodice skirted doubletwise" is mentioned in Goddard's 'Mastiff Whelp,' a collection of satires of the time of Elizabeth, as forming part of a lady's riding-habit. The coxcombs of the seventeenth century wore bodices, as the dandies now wear stays:

"He'll have an attractive lace,  
And whalebone bodies, for the better grace."

*Notes from Black Fryers, 1617.*

**BODKIN.** A hair-pin. This well-known article of a ladies hair-dress has been used from the earliest times in England. Bodkins of bone and bronze have been found in early interments, and were used also for fastening the mantles of the Britons; but it is principally as an ornament for the hair that we find it in the catalogue of female attire. By the Saxons it was called a hair-needle: hæp-næol.

A bronze pin, supposed to be used for the hair, was discovered some thirty years ago in a Saxon barrow on Breach Downs, near Canterbury. We subjoin an engraving the size of the original.



Bodkins for the Hair.

1. Bronze Bodkin. From a Saxon barrow on Breach Downs, near Canterbury.  
2 and 3. Saxon. British Museum.

"He pulls her bodkin, that is tied in a piece of black bobbin." ('Parson's Wedding,' 1663.)

"A sapphire bodkin for the hair." (J. Evelyn, 'Mundus Muliebris; or, the Ladies' Dressing-room unlocked and her Toilet spread,' 1690.)

"A silver bodkin in my head,  
And a dainty plume of feather."

*D'Urfey's Song of the Poor Man's Portion.*

The name was also given to a small dagger.

**BODKIN-WORK.** "A sort of trimming anciently used for women's gowns, made of tinsel or gold thread." (Bailey.)

**BOLT.** An arrow.

"To a quequer [quiver] Robin went,  
A good bolt out he toke."—*Robin Hood.*

Bolt, as a general name for an arrow, occurs in many old proverbs: "Wide, quoth Bolton, when his bolt flew backwards." "A fool's bolt is soon shot," &c. Small bolts were used for shooting birds with, and called "bird-bolts." "The bird-bolt is a short, thick arrow without point, and spreading at the extremity so much as to leave a broad flat surface about the breadth of a shilling." (Stevens' note to 'Much ado about Nothing,' act i. s. 1.)



Bird-bolt. From the 'Livre de Chasse' of Gaston Phœbus, 15th century, and Douce's 'Illustrations of Shakespeare.'

*BOMBACE, BOMBASE, or BOMBIX.* Under which name it appears to have been known as early as the thirteenth century. Cotton from Bombay.

"Here shrubs of Malta for my meaner use,  
The fine white ball of bombace to produce."

Halliwell, *apud* Du Bartas, p. 27.

*BOMBARDS.* See *BREECHES*.

*BOMBAST.* Stuffing for clothes, made of wool, flax, or hair, much used in the reign of Elizabeth and James.

"Thy bodies bolstered out  
With bombast and with bagges."

Gascoigne's *Fable of Jeronimo*.

See *BREECHES*, *DOUBLET*, and *HOSE*.

*BOMBAZINE.* A stuff composed of silk and cotton, so-called from "bombax" or "bombix," the ancient name for cotton. (See *BOMBACE*.) Bombazine was first manufactured in this country in the reign of Elizabeth. "In 1575, the Dutch elders presented in court (at Norwich) a specimen of a novel work, called 'bombazines,' for the manufacturing of which elegant stuff this city has ever since been famed." (Burns's 'History of the Protestant Refugees in England.')

*BONE-LACE.* See *LACE*.

*BONGRACE.* (French.) This article of female attire is described by Mr. Fairholt in his 'Costume of England,' p. 441, as "a frontlet attached to the hood, and standing up round the forehead, as worn by Anne Bullen" in the engraving of her at page 243 of his work; and he quotes in support of this opinion,

"Here is of our lady a relic full good :  
Her bongrace, which she wore with her French hood,"

from Heywood's 'Merry Play between the Pardoner and the Frere,' 1538; also from John Heywood's 'Dialogue of Proverbs':

"For a bongrace,  
Some well-favored vizer on her ill-favored race."

The word "vizer" in the latter quotation is certainly in favour of his opinion, otherwise there is nothing positively to identify the bongrace with the stand-up border of the well-known head-dress which antiquaries have, for want of reliable information, described as "the diamond-shaped head-dress." It is at any rate clear from the first quotation, that whatever the bongrace was it was worn with the French hood, under which article we shall further inquire into the subject. In 1694 it is described as "a certain cover which children used to wear on their heads to keep them from sun-burning, so called because it preserves their *good grace* and beauty." ('Ladies' Dictionary.' See *CORNETTE*.)

*BONNET.* (See *CAP*.) The word, from the French, *bonnet*, is now, except in Scotland, applied by us only to the well-known article of female attire, the introduction of which is of too recent a date to demand further notice in this work, beyond the record of the fact, that it was first made of straw, and succeeded the flat Gipsy hat towards the close of the last century. Straw bonnets were in full fashion in the year 1798.

*BOOT.* (French, *botte*.) Under the latinized form of *bota*, *botarum*, we find these familiar articles of costume mentioned in early Anglo-Norman documents, but from pictorial illustrations it would appear that, whether worn by men or women, the boots of the first century after the Conquest were simply varieties of what we should now call half-boots, bottines, or even high-lows, such as we see indeed in the Anglo-Saxon illuminations, but cannot identify with any term we meet



with in these MSS. *Scin-hose* and *pad-hose* may probably designate them, but I would not venture to assert it. The Latin words *ocrea*, *æstivales*, *sotulares*, etc., afford us no assistance, as they are applied to greaves, buskins, and other protections or coverings for the legs, or any portion of the legs, and have been rendered into French or English according to the fancy of the translator. (See under **BUSKIN**, **HOSE**, **SHOE**, and **START-UP**.) In a window of the thirteenth century, engraved in M. Paul la Croix's beautiful work, we are startled by the appearance of something like a pair of Hessian boots in a boot-maker's shop, from their immense size probably the sign of his trade, an apprentice being at work at one of reasonable dimensions. But it is not till we have advanced far into the fifteenth century that we discover any other example approaching to the full or high-boot of later days. In the illuminations of MSS. of that period they are frequently depicted—the toes in some instances preposterously long, generally painted black, with a turn-over top of brown leather, reminding us of the modern top-boot. The boots which are entered in the wardrobe accounts of Edward IV. are of two kinds, one sort reaching only to the knees and the other above them. They are also described as lined and single. Boots of Spanish tawny leather reaching to the knee are charged sixteen-pence the pair; black leather of the same length at three shillings each, being single, i.e. without lining. Boots of red Spanish leather extending above the knees without lining, at six shillings. The same black, six-and-eightpence; when lined, as high as eight shillings the pair. Towards the end of this reign the points were abandoned, and the fashion ran to the opposite extreme, at first taking something of the form of the foot and then becoming so excessively square-toed that the law, which had formerly limited the length, was now called on to abridge the breadth of these pedal terminations. We give examples of these fashions below; the first being from Royal MSS., 15 E. 2, dated 1482. The toes of the boots during the reign



Bootmaker. From a painted window. 13th century.



Temp. Edward IV.



Temp. Henry VII. to Henry VIII.



Temp. Henry VIII.



Temp. Elizabeth.

of Henry VII. and Henry VIII. varied continually in breadth, but the absurdly long-pointed toe never again made its appearance. The boots worn in the reign of Edward VI., Mary, and Elizabeth, were wider at the top, and could be pulled up over the knee and half-way up the thigh, meeting the trunk hose of that period. In the time of James I. we learn that a lady "admires the good wrinkle" of a gallant's boot ('Return from Parnassus,' 1606,) and during this reign it had become fashionable for gentlemen to walk in boots, they having previously been only worn when riding: "He's a gentleman, I can assure you, sir, for he always walks in boots." ('Cupid's Whirligig,' 1616.)

This is curiously corroborated by Fabian Phillips, in a work published in 1663, at which time, he says, "boots are not so frequently worn as they were in the latter end of King James's reign, when the Spanish ambassador, the Conde de Gondomar, could pleasantly relate when he went home into Spain that all the citizens of London were booted, and ready, as he thought, to go out of town."

In the diary of expenses of a foreign gentleman, preserved in the museum of Saffron Walden, containing entries from 1628 to 1630, there is an entry under the latter date of payment "to a boot-



maker for one pair of boots, white and red, 14s." This probably means a pair of white boots with red tops, which are often seen in paintings of that period. The tops increased in size amazingly in the time of the Commonwealth and in the reign of the second Charles, when, after the fashions of the court of Versailles, the gallants of Whitehall had the upper portion of their boot-hose trimmed with a profusion of costly lace, which formed as it were a lining to the expanded boot-top, and edged it all round. In the time of James II. what is commonly known by the name of "jack-boot" (being, like the drinking vessel called a "black jack," made of "jacked" leather,) first makes its appearance. These excessively ugly, cumbersome, stiff inventions gradually diminished in size and rigidity during the reigns of the first two Georges. In that of George III. the Hessian boot was added to the catalogue, and the top-boot, so called from its brown leather tops, was generally worn by civilians in England and by the officers in the French Republican army. In England they were not only worn for riding but were fashionable amongst "the bucks and bloods" of the day as a portion of their walking dress. Their length was regulated by that of the buckskin or drab kerseymere knee breeches, which at one time descended nearly half-way down the leg.



Charles I.



Charles I.



Commonwealth.



Commonwealth.



Charles II.



James II.



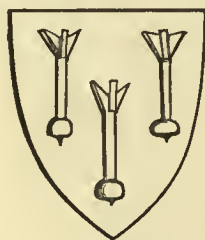
William III.



Jack-boot. Latest form. 1702-14.

Malcolm, writing at the beginning of the present century, says, "Half and whole boots are, I believe, everything but slept in." ('Anecdotes,' 187.)

Boots for women are mentioned as early as the twelfth century. In a tiring roll of the 2nd of King John, A.D. 1200, there is an order for four pair of women's boots: '*Quatuor parium botarum ad fœmina*,' and one pair of them to be ornamented with circles. Strutt quotes an old French author, who speaks of the *cortes botes* worn by women, and also tells us that the nuns of Montmartre were permitted to use boots lined with fur; but these short or half boots will be further illustrated under the head of BUSKIN.



Arms of Bozun or Boson.

**BOOT-HOSE.** See HOSE.

**BOSON.** A name given to the peculiar sort of bolt or arrow, described by Randal Holmes as "an arrow with a round knob at the end of it, and a sharp point proceeding therefrom." The Norman family of Boson bore three bosons.

**BOSS.** (*Bose*, French.) The central projection of a buckler or shield, in Latin called *umbo*; also for a small buckler itself. (See under those heads.)

**BOSSES.** Certain projections of the head-dress of ladies of the fourteenth century. (See HEAD-DRESS.)

**BOTTINE.** See BUSKIN.

**BOUCHE.** (French.) An indentation in the upper portion of the shield to admit the passage of the lance. It is first seen in England at the commencement of the fifteenth century, *temp.* Henry IV. (See SHIELD.)

**BOUCHETTE.** "The large buckle used for fastening the lower part of the breast-plate (the placard or demi-placate) to the upper one." (Fairholt, 'Art in England.' See PLACARD.)

**BOUFFETTE.** An ear-bow of ribbon.

**BOUFFON, BUFFONT.** A neckerchief of cambric or gauze, worn by ladies in 1786, and so called from the French *bouffir*, to puff or swell. (See cut, from caricature of that date, entitled 'Modern Elegance.' Above them is drawn the figure of a Pouter pigeon.)



Bouffons. From a caricature of the period.

**BOUGE.** See VOULGE.

**BOURDON.** (French.) A walking or pilgrim's staff, from whence

**BOURDONASS.** A lance or javelin, the handle of which was hollow. The Count de Comines, in his description of the battle of Fornoue, says: "Nous feismes descendre les varlets et amasser des lances par le camp dont il y avoit assez, par especial des bourdonasses, qui ne valoit gueres et estoient creuses et legeres, ne pesant point une javeline, mais bien peinctes." Mr. Hewitt, who quotes the above passage, refers to the Beauchamp Accounts, 15 Henry VI., as given in Dugdale's 'Warwickshire,' for an illustration of the painting alluded to; but it may be questioned whether the "one grete burdon peynted with reed" [red], and the "i nother burdon wyrthyn with my lords colours, reed [red],



white, and russet," were the military weapons called "bourdonasses," or simply bourdons—walking or processional staves. The pilgrim's bourdon described by Piers Plowman is said to have been

"a burdon y-bounde  
With a broad liste in a witherwynde wyse,  
Y-woundedn aboute."



Pilgrim with Bourdon. 13th century.

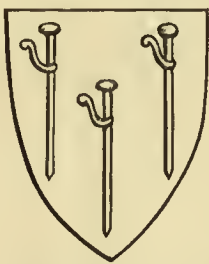


Sir John Mandeville as a Pilgrim.



Pilgrim with Bourdon. 15th century.

(We append also a fac-simile drawing of Sir John Mandeville in a pilgrim's dress, from a MS. copy of his 'Travels,' in the British Museum. Spear shafts, banner staves, and all sorts of wooden handles, were painted in this "wyse," as familiarly exemplified in the now almost extinct barber's pole, and the still common pole turn-pikes in Germany. The family of Bourdon bear three pilgrims' staves in their arms.



Arms of the Family of Bourdon.

**BOURGOIGNE.** Mentioned by Evelyn as a portion of a lady's head-dress, *temp.* Charles II. (*Vide* 'Book of Costume,' p. 136.) In the 'Ladies Dictionary,' 1694, it is described as "the part of a head-dress that covers the hair, being the first part of the dress."

**BOW.** (Celtic, *bwa*.) This once formidable weapon of the English infantry is one of the oldest in the world. That it was known to the Britons is evident from the constant discovery of arrow-heads of flint and bronze, independently of the fact that the word itself is of Celtic origin; but it is possible that they used it for the chase more than for warfare, as it is not recorded among their military weapons by Cæsar, or any of the Greek or Roman writers who have touched upon the subject. The Romans themselves were not famous for their archery, the *sagittarii* in their armies being generally auxiliary troops of Asiatic origin. The Saxons also do not appear to have distinguished themselves in the use of the bow as a military weapon, for according to Henry of Huntingdon, William the Conqueror actually reproached them with their want of it altogether. This, if true, however, must have been an exaggeration, as in the Anglo-Saxon illuminated manuscripts we find



the bow frequently represented, and arrow-heads are constantly found in their graves; while in the most ancient pictorial representation existing of the battle of Hastings, viz. the Bayeux Tapestry, the Saxon archers in the van of Harold's forces are depicted exchanging shots with their Norman antagonists. With the Danes and Northmen generally the bow was a most favourite weapon, and the



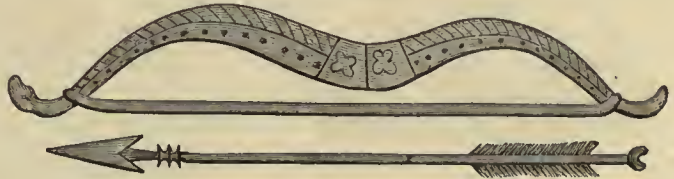
Archer. From Bayeux Tapestry.

expert use of it was indispensable to the list of qualifications of a warrior. Olaff Treggvason is said to have been so famous a bowman that none could equal him; and Kali, Earl of the Orkneys, boasts that he excels in shooting with the bow. From the time of the Conquest until long after the invention of fire-arms, the long-bow maintained its prominent place in our armies. In a military treatise of the time of Queen Elizabeth it is said, "None other weapon can compare with this noble weapon;" and King Charles I. twice granted special commissions under the great seal for enforcing the use of the long-bow. In early Saxon illuminations the bow is sometimes represented of the classical form, such as we see it in the hands of Apollo and Cupid, composed of two arches, connected in the middle by a straight piece; but in the eleventh century it is the ordinary



Bow.  
From Anglo-Saxon MS.,  
Harleian, 503.

bow emphatically called "the long-bow," the stave of which measured ordinarily six feet, and sometimes more. They were chiefly made of yew; but ash, elm, and witch-hazel were also used. The strings were made of hemp, flax, and silk. In the reign of Edward III. the price of a painted bow was one shilling and sixpence, and that of a white bow one shilling. In the reign of Elizabeth bows of foreign yew were directed to be sold for six and eightpence, the second sort at three and fourpence, and the coarse sort, called "living bows," at a price not exceeding two shillings each, and the same for bows of English yew. The bow was commonly carried in a case, to keep it dry and prevent its warping. In Shakespeare's play of Henry IV. Sir John Falstaff is made to call the Prince of Wales "a bow-case," in allusion to his slender make. Two long bows recovered from the wreck of *The Mary Rose* are to be seen in the Tower Armoury, undoubted relics of the reign of Henry VIII.



Bow and Arrow. From Anglo-Saxon MS., Tiberius, C. vi.

**BOW, CROSS.** See ARBALEST, LATCH, and PRODD.

**BRACELET.** This well known ornament was commonly worn by the better classes of both sexes, and of all the earlier races inhabiting the British Isles, Britons, Romanized-Britons, Saxons, and Danes, but by the Normans more sparingly. Bracelets were never entirely banished from the catalogue of ladies' ornaments, but from the fifteenth century they became more general, and since that period have been always more or less in fashion. In the early interments bracelets have been found of bone or ivory, bronze, silver, and gold. Dion Cassius describes Boadicea as wearing bracelets on her arms and wrists. William of Malmesbury tells us that the Saxons at the time of the Conquest were in the habit of loading their arms with them: *brachia onerati*; a fashion which the monkish writers assert was borrowed from the Normans, whose customs at that period they greatly affected. In the will of Brithric and his wife Elfswythe an arm-bracelet is mentioned weighing 180 mancuses of gold, nearly twenty ounces troy weight; and another bequeathed to the queen, weighing 30 mancuses of gold, or three ounces and a half. (Hickesii Dissert. p. 51.) Ethelstan is called in the Saxon Chronicle, "the child of the bracelet givers," *sub. anno* 938.

All the Northmen seem to have been fond of these particular ornaments. The Sagas are full of allusions to them.

"She, the queen, circled with bracelets."—Poem of *Beowulf*.

The golden bracelets (two on each arm) worn by the soldiers on board the vessel presented by Earl Godwin to Hardicanute, weighed each sixteen ounces. A silver chain, each link of which opens and appears as if intended to form a series of bracelets or armlets, was found in 1817 in an old ditch on the borders of Queen's County, Ireland. The weight of the whole chain was eleven ounces and three-quarters. Bracelets (*armillæ*) formed part of the coronation paraphernalia of our English sovereigns to a very late date.



Chain of Bracelets of Silver. From Queen's County, Ireland.

But though it is quite possible that bracelets were worn during the thirteenth, fourteenth, and fifteenth centuries by ladies, we do not find them mentioned amongst the various personal decorations of the female sex so constantly

to be met with in the romances and fabliaux of the Middle Ages. In the sixteenth century they had evidently recovered their popularity, possibly from the shortening of the sleeve and consequent display of the arm to the elbow.



British Bracelet or Armlet of Gold.



British Bracelets of Gold.

"I would put amber bracelets on thy wrists,  
Crownets of pearl about thy naked armes."

Barnfield's *Affectionate Shepherd*, 1594.

Stubbs, the great *censor morum* of the reign of Elizabeth, says, "their fingers must be decked with gold, silver, or precious stones, their wrists with bracelets and armlets of gold and costly jewels." From this time the allusions to them are constant, and it is needless to multiply quotations or descriptions of so familiar an object.

**BRACER.** The guard for the left arm worn by archers, to protect it from the action of the string of the long-bow. In the Prologue to the 'Canterbury Tales' the yeoman is described as having "upon his arm a gay bracer." "A bracer serveth for two causes: one to save his arme from the strype of the stringe and his doublet from wearing, and the other is that the stringe, gliding sharply and quickly off the bracer, may make the sharper shot." (Roger Ascham.) In the Meyrick



Ivory Bracer. Meyrick Collection.

Collection was an ivory one of the reign of Elizabeth, which we engrave.

**BRANC.** A linen vestment similar to a rochet, worn by women over their other clothing. Strutt *apud* Charpentier.

**BRAND.** (*Branc, brans*, French.) In the old French romances this term is applied to a species of sword, which was hung on the right-hand side of the saddle.

"Li quens voit le bauchant devant lui aresté  
Et li dois branc pendoient a l'archon noielé."—*Fierabras*.

"Richart gete la lance, trait le branc d'acier et air."—*Ibid.*

It appears to have been similar to, if not identical with, the *ESTOC*, which see. Brand in English poetry signifies simply a sword.

"With this brand burnyshed so bright."—Townley *Mysteries*.



BRANDEBOURG. See CASSOCK.

BRANDEUM. A costly manufacture of silk or cloth. Du Cange imagines the former ; but the numerous quotations only show that it was a rich material used for various purposes : palls, mitres, girdles, &c. I consider it to have been embroidered, as "brandata" is written for "braudata," *acupictus*, and may be the derivation of the word.

BRAQUEMART. See SWORD.

BRASSART, BRASSARD, BRASER. (*Bras*, the arm, French.) That portion of plate armour which protected the upper part of the arm from the shoulder to the elbow, and thence to the wrist ;



Brassarts formed of strips of Metal. Effigy of Schweinfurt, 1369.



Brassart of Cuir bouilly. Effigy at Naples, 1335.



Brassarts of Plate. Brass of Wm. de Aldeburgh, 1300, in Aldeburgh Church, Yorkshire.



Brassarts of Plate. Connecting with Elbow-pieces. Sloane MS. 346, circa 1330.



Brassarts.  
From effigy in marble of Charles Comte D'Alençon, 1345, in the Church of St. Denis. M. Viollet-le-Duc.



Brassarts. Brass of Ralph de Knevynton, 1370, Aveley Church, Essex.

the former being distinguished as the "rere-brace" and the latter as the "vant-brace" (or, as it is sometimes written, "vambrace") from the French *arrière-bras* and *avant-bras*. Arm defences, called

in French *brachierres*, are mentioned as early as the 6th of Edward I., 1278, but the armour ordered for the equipment of the knights in that tournament was all made of leather, pasteboard, buckram, &c., being a mere pageant, a jest instead of a joust, and affords us no further information than the fact of the existence of brassarts at that period. Shortly afterwards they are seen of one piece of plate or cuir bouilly, or leather studded with steel and other varieties of protective materials, simply strapped round the arm and only covering the outside of it. Later in the fourteenth century they are all of plate and encompass the whole arm. In the fifteenth century they were occasionally formed of three or more pieces, and in the sixteenth and seventeenth invariably so.



Brassarts. From effigy of Louis de Sancerre, 1432. Church of St. Denis.



Brassarts. 1535. Meyrick Collection.



**BREAST-KNOT** of purple ribbon, fashionable in 1731. ('Weekly Register,' July 10.) A 'French embroidered knot and *bosom-knot*' are valued, in 1719, at 2*l.* 2*s.*

**BREAST-PLATE.** Under this head I shall only describe the especial piece of defensive armour, properly so called, and not the variously named plates of iron or steel which were worn under the hauberk of mail previous to the middle of the fourteenth century. The Florentine annals

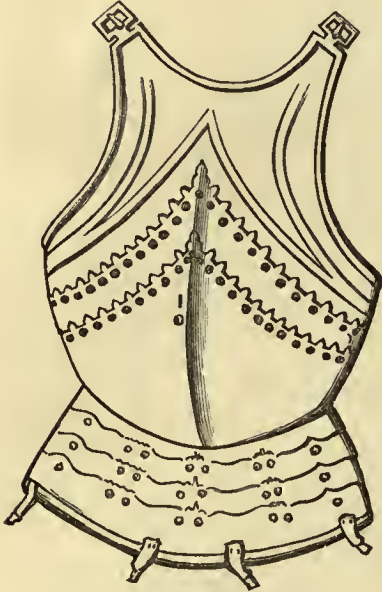
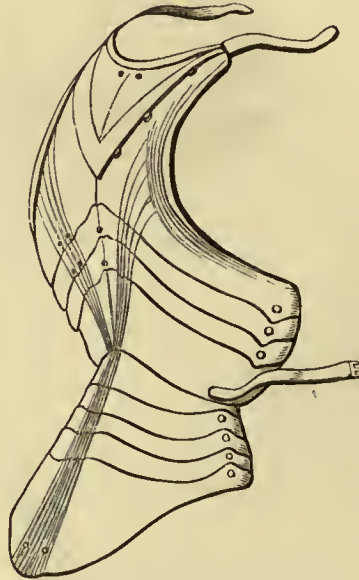
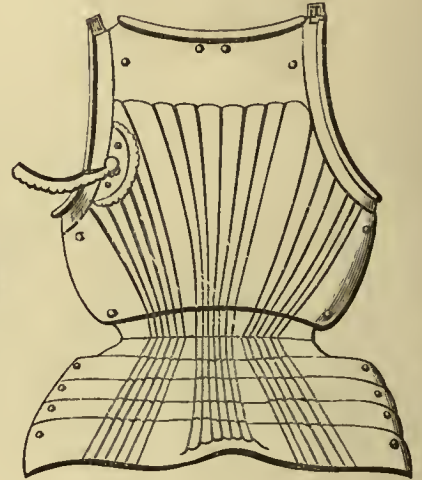


Fig. 1.—Breast-plate. Temp. Henry VI.  
Meyrick Collection.



2.—Back-plate. Meyrick Collection.



3.—Breast-plate. Temp. Henry VII.

From Skelton, Plate XV.

give the year 1315 as the date of a new regulation on armour, by which every horseman who went to battle was to have his helmet, breast-plate, gauntlets, cuirass, and jambes, all of iron: a precaution taken on account of the disadvantage which their country had suffered from their light armour at the battle of Catina. Shortly after this period we begin to read in wills, accounts, inventories, and

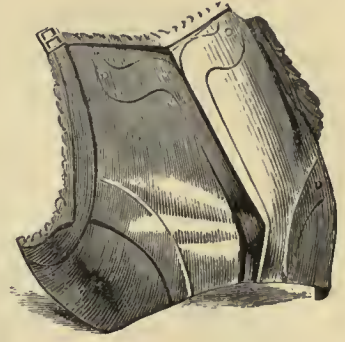
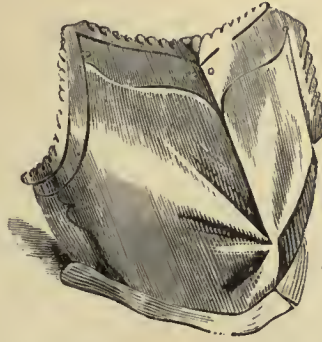
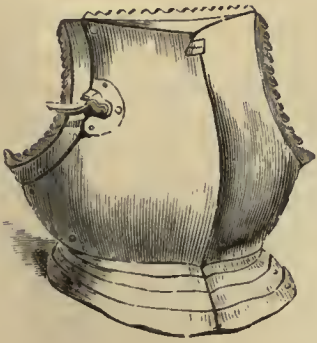


4.—Temp. Henry VII. Meyrick Collection.

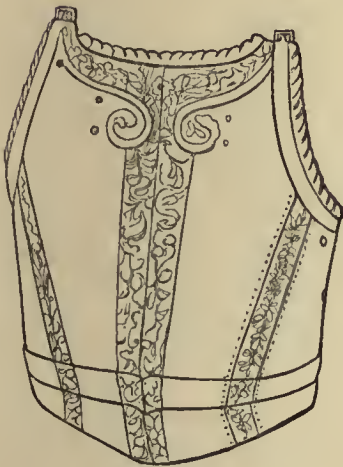
other documents, of "steel plates" (*plates d'acier*), "a pair of plates," "a pair of plates large," and also of "a breast-plate." Sufficient evidence has not yet been adduced as to the absolute signification of those terms. They may have been plates worn under the hauberk, and similar to if not identical with the pectoral, the plastron, the steel-piece (*pièce d'acier*), &c., which will be treated of under their separate heads; but the fact that they are named occasionally in company with the *pièce d'acier*, and that the "plates" appear to have been always covered with velvet, silk, cloth of gold, or other rich material, certainly favours the presumption that they were worn over the coat of mail. Still there remains the probability that, even in that case, they were only such plates as are seen in the figures from Bamberg Cathedral engraved in the

second volume of Mr. Hewitt's 'Ancient Armour' (pp. 138, 139). In one of the illuminations in the curious MS., 'The Metrical History of the Deposition of Richard II.' (Harleian MSS.), Bolingbrook is represented with a breast-plate over his black tunic; and in a MS. of the reign of Henry IV., formerly in the library of H.R.H. the late Duke of Sussex, a figure kneeling and holding a sword has a globular breast-plate, unmistakably without a back-plate, fastened over the

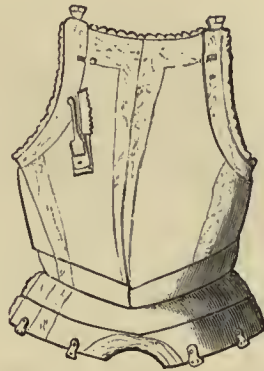
body of his gown, the long scolloped edge sleeves of which are so characteristic of the end of the fourteenth and beginning of the fifteenth centuries. I shall therefore, under this head, speak only



5, 6, 7.—Breast-plates. Reign of Henry VIII. From 1520 to 1530.



8.—Long-waisted Breast-plate.



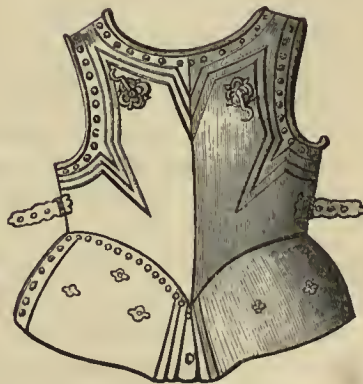
9.—Breast-plate of Demi-Lancer. 1555.  
Meyrick Collection.  
Skelton, Plate XXVI.



10.—Back-plate of Demi-Lancer. 1555.  
Meyrick Collection.



11.—Breast-plate. *Temp.* Elizabeth.



12.—Breast-plate. Pikeman's Armour, 1635.  
Meyrick Collection.

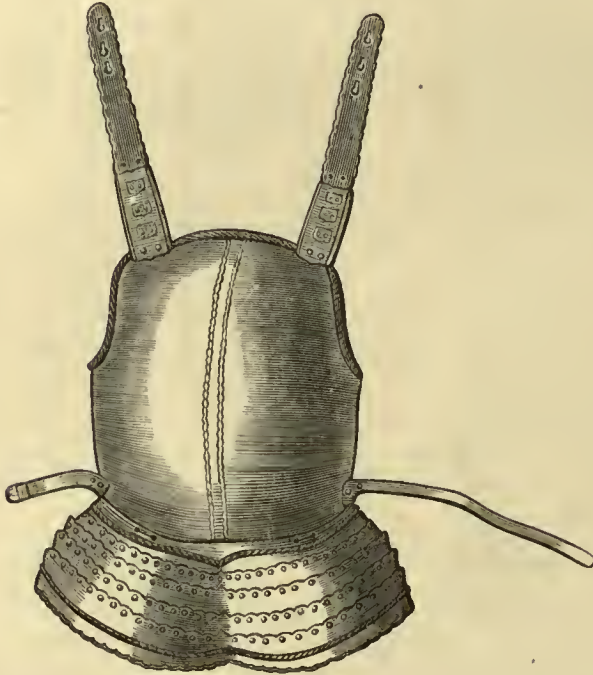


13.—Breast-plate of blue Steel.  
Cuirassier's Armour, 1645. Meyrick Collection.

of the breast-plate when it appears in all its brightness at the latter period, and connected with a back-plate, of which we then for the first time find distinct mention, viz. "the era of complete



plate," as it has been justly called, and of the reign in England of one of its most chivalric sovereigns, Henry V. An illumination in the Bedford Missal represents the king being armed by his esquires or pages, and the breast-plate appears extremely globose and the waist short. The multitude of fine effigies and brasses of this date, presents us a series of examples, from which we learn that the globular short-waisted breast-plate was not general, or did not remain long in fashion, as its form in the majority of instances is more graceful and in accordance with the natural shape of the body. (See ARMOUR.) In the following reign, of Henry VI., both the breast-plate and back-plate



14—The Back-plate of blue Steel, with Cuilette or Garde de Rein attached. 1645. Meyrick Collection.

are composed of two pieces, the lower one overlapping the other, and attached to the upper by a strap, fastened by a buckle, or by a bolt and staple. (See PLACARD.) In some instances the lower portion is articulated, that is, composed of two or three pieces sliding on rivets, so as to facilitate the movements of the wearer, the edges being elegantly indented (figs. 1 and 2). This fashion lasted, with some variations, to nearly the close of the fifteenth century. The reign of Henry VII. presents us again with the globose and short-waisted breast-plate, which is frequently fluted, as is the whole suit, and sometimes the upper half of it plain or engraved (figs. 3 and 4). It continued globose during the early portion of the reign of Henry VIII., being occasionally puffed and ribbed, raised, or engraved, in accordance with the rest of the suit. (See ARMOUR.) Towards the middle of this reign, the breast-plate rose to an edge down the centre, which was called the "tapul," gradually becoming more decided, till at length it presented a salient angle in the centre (figs. 5, 6, and 7). A fashion also arose of a very ugly description, called the "long-waisted," or "long-breasted"

armour, of which the breast-plate, of course, was the principal feature (fig. 8). It was, however, speedily discarded, and during the rest of the century the breast-plate took the form of the body, or rather of the civil doublet of the day, preserving the raised edge or tapul, the salient point descending gradually till it disappeared altogether (figs. 9 and 10); in the latest examples forming a beak at the bottom of the breast-plate, projecting downwards in conformity with what was called the "peasecod-bellied" doublet of the day (fig. 11). The breast- and back-plate continued to be worn over the buff coat long after armour for the limbs had been relinquished (figs. 12, 13, and 14), and after a century's disuse were re-introduced in the English army subsequently to the battle of Waterloo. (See BACK AND BREAST, CORSLET and CUIRASS.)

**BREECHES.** (*Breac*, Celtic; *braccæ*, Latin). The word "breeches," in its present acceptation, describes a portion of male attire, to which it was first applied towards the end of the sixteenth century. The *braccæ* of the Gaulish Britons and other Celtic nations were trowsers, full and gathered at the ankle, the prototypes of the Highland *truis* of the present day. (See TROUSERS.) In the Museum of the Royal Irish Academy, Dublin, some most interesting relics of the old Irish dress are preserved, and among them a pair of chequered trowsers, the precise age of which I will not presume to determine, but undoubtedly of the form and pattern worn by the earliest Celtic inhabitants of that island. The word, during the Middle Ages, signified what we now term "drawers" (see that word). It is not until the reign of Queen Elizabeth that we find the word "breeches" applied to



that outer garment, which had been previously called HOSE, UPPER-STOCKS and SLOP. (See those words.) In an inventory taken at Barmston, 28th February, 1581, of "the goods & chattels of Sir Thos. Boynton, Knight, deceased," I find, "Item 6 pare of velvet brytches with thre pare of lether brytches." In an old ballad, quoted by Mr. Douce, entitled, 'A lamentable Complaint



Bombasted Breeches. Temp. Elizabeth.

of the Countrymen for the loss of their Cattelles Tails,' (Harleian MS., British Museum), it is asserted that these caudal appendages were used by gallants who delighted

"With woole, with flaxe, with hair also,  
To make their breeches wyde."

Peirce Penniless, A.D. 1592, says, "They are bombasted like beer barrels." They were so wide about the middle of the reign of Elizabeth that a gallery or scaffold was erected to accommodate members of Parliament who wore them.

Dalzel, a contemporary of King James, informs us in his 'Fragments of Scottish History' that that monarch had "his breeches in great plaits and full stuffed;" and in an old play of that reign we read, "his breeches must be pleated as if he had thirty pockets." ('Ram Alley,' 1611, act iv. s. 1.) In 'A Jewel for Gentry,' printed in 1614, is an engraving of James I. and his attendants hawking. The king is represented in stuffed breeches tapering to the knee, profusely slashed and striped with lace. In the reign of Charles I. the bombasting or stuffing of the breeches was discontinued, and they took the form of short trowsers, loose to the knee, ending with a fringe or row of ribbons. On the restoration of Charles II. the petticoat-breeches were introduced from the court of Versailles. Randal Holmes says, "at the latter end of 1658 were introduced short-waisted doublets and petticoat-breeches, the lining lower than the breeches, tied above the



James I. From 'A Jewel for Gentry.' 1614.

knee, ribbons up to pocket-holes half the breadth of the breeches, then ribbons all about the waistband, and shirt hanging out." This fashion went out before the end of the reign; and with William III. came in the tight knee-breeches, which during the last century were worn by all classes, and still form a portion of English costume. At first they did not cover the knee, the stockings

being brought up over them, nearly to the middle of the thigh; but afterwards they were buttoned beneath the knee, and fastened additionally by gold, silver, steel, diamond, or paste buckles. Towards the close of the last century knee-buckles went out of fashion, except for court dress, and strings were introduced. In 1703, an advertisement, quoted by Malcolm, describes the breeches of a youth of the middle rank of life, as being made of "red shag, striped with black stripes"; but at this period, the long flaps of the waistcoat nearly meeting the stockings, the breeches were scarcely to be seen. In the reign of George II. black velvet was extremely fashionable for these nether garments. In 'Mist's Journal,' 1727, we have the description of the dress of a beau, who is advised

"In black velvet breeches let him put all his riches;"

and in another satire of the same date, occurs the line,

"Without black velvet breeches, what is man?"

In 1753, the breeches were again worn short, for the beau is described

"With breeches in winter would cause one to freeze,  
To add to his height must not cover his knees."

*Receipt for Modern Dress.*

Nine years afterwards we find fashion, as usual, running into the opposite extreme, for in 1762 we learn from the *London Chronicle*, that "The mode makers of the age have taken an antipathy to the leg, for by their high-topped shoes and long trowser-like breeches, with a broad knee-band like a compress for the rotula, a leg in high taste is not longer than a common councilman's tobacco stopper." Doe or buckskin breeches were much worn by gentlemen in the latter half of the last century, even for walking dress, and it was the fashion to have them made so tight that the most extraordinary and absurd means were resorted to for putting them on. A gentleman is said to have told his tailor when ordering a pair, "If I can get into them, I won't have them."

**BRENE.** See BROIGNE.

**BRICHETTES.** Armour protecting the loins and hips, composed of culettes and tassets, appended to the back and breast-plates, was collectively so called.

**BRIDGWATER.** A sort of broad cloth manufactured in the town of that name, and mentioned in an Act of the 6th Edward VI., A.D. 1553. (Ruffhead, vol. ii.)

**BRIGANDINE, BRIGANTAYLE, BRIGANDYRON.** Body armour composed of iron rings or small thin iron plates, sewed upon canvas, linen, or leather, and covered over with similar materials, deriving its name from troops called *brigans*, an irregular sort of infantry of the thirteenth



Temp. Charles II.



Temp. Charles II.



Petticoat-Breeches.  
Temp. Charles II.



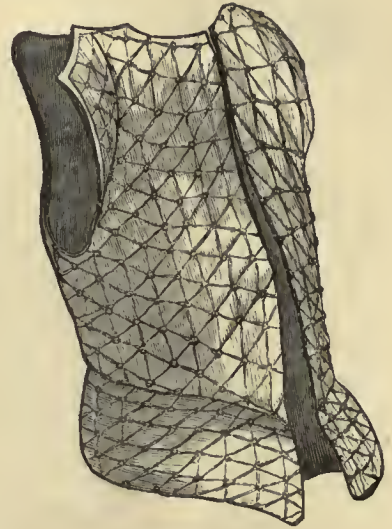
century, by whom they were first worn. When covered with white linen, cloth, or fustian, they were called "miller's coats"; but persons of condition had them covered with silk velvet and cloth of gold. Archers and cross-bowmen are generally represented in these quilted coats or jackets. (Specimens are to be seen in the Tower and other collections.)

"Lequel l'Estourmey vestit icelles *brigandines* . . . en disant que cestoit une belle jaquette." (Lit. Remiss. A.D. 1456.)

Meyrick describes the one in his collection "as composed of a great number of rudely-shaped pieces of flat iron, quilted between two pieces of canvas, the exterior being of a sky blue colour, and the small cords which perform this operation are seen in straight and diagonal lines knotted together at their intersections outside." Skelton has engraved a portion of it, showing the holes in the edge for lacing it down the front.

Grose observes that it is frequently confounded with the JACK, and sometimes with the HABERGEON; but see those words, and also JAZERANT. In Brander's MS. ('Inventory of Armour in the Royal Arsenal,' 1546), were mentioned a variety of brigandines, some styled "complete," having sleeves covered with crimson, or cloth of gold, others with blue satin, and some with long taces or skirts.

"Of armis and of brigantayle,  
Stood nothing thanne upon batayle."  
Gower MS., Soc. Arch.



Brigandine Jacket. In the Tower Armoury.

**BROCADE.** (*Brocat, brocard*, French; from *brocher*, to work with the needle, to stitch, to knit.) A rich stuff of silk and gold or silver: "Aurum vel argentum serico intexere." (Ducange *in voce* Brocare.) "Casulam panni rubii brocato di auro." ('Charta Antiqua,' A.D. 1382.) At this period the word was probably applied to stuffs embroidered by the hand. In the inventory of the wardrobe of Edward IV., 1481, we read of "cloth of gold broched upon satin ground," and "blue cloth of silver broched upon satin ground." And as late as the reign Henry VIII., Hall, the chronicler, tells us that the French king, Francis I., at the celebrated meeting of those two sovereigns in the Vale of Ardres, wore a cloak of "broched satin" with gold and purple colours, wrapped about his body traverse. In an inventory of the wardrobe of King Charles II., dated 1679, we meet with "white and gold brocade," at 2*l.* 3*s.* 6*d.* per yard, and "colour du prince brocade," at 2*l.* 3*s.* per yard, and after that period the mention of this still fashionable material becomes common. In 1719, "a mantua and petticoat of French brocade" is prized at 70*l.* "Flowered brocades" are named as fashionable in 1766, and several advertisements of lost female apparel at nearly the same date, quoted by Malcolm, corroborate the popularity of brocades and brocaded dresses at the commencement of the reign of George III., whose queen, the same author tells us, landed in England in 1761, "habited in a gold brocade with a white ground, a diamond stomacher, and a fly cap with richly laced lappets"; such, he adds, "was the then female British dress, which her majesty adopted in compliment to her royal consort's subjects." ('Anecdotes,' vol. ii. 337.)

**BROELLA.** (*Bronelle*, French.) A coarse sort of cloth. "Pro Religiosis dicti monasterii frocos et circulas de broella." ('Orders of the Parliament of Paris,' 1377.) Most probably identical with BURELLUS or BIRRUS, which see.

**BROIGNE, BRENE, BRUNY, BYRNIE, BYRNE.** (*Byrn*, Anglo-Saxon; *brynin*, Danish.) These, and other corruptions of the same word, Latinized, *brumam*, *bruyina* and *bruna*, are applied to some species of body armour, similar to the hauberk. The military tunic, covered with iron rings, was called by the Anglo-Saxons *gehrynged byrn*; by the Normans, *broigne*. That



some difference existed between the broigne and the hauberk is apparent from a line in Wace's 'Roman de Rou' (*temp.* Henry I.):

"Des haubers et des broignes maintes mal feussée;"

and in the 'Roman de Roncevaux,' we read,

"La vast-on tanta broigne saffrée."

"Omnis homo de duodecim mansis, bruniam (al bruniam) habeat." ('Capitula Caroli Magni,' anno 805, cap. 7.)

"In bruny of steel and rich weeds."—*Romance of Alexander.*

"His brene and his basnet was busket full bene."

*The Adventures of Arthur at the Tamewathstan :*  
Romance of the fourteenth century.

"En son dos vist une broigne trelice."—*Roman de Garin.*

The derivation of the word is exceedingly doubtful. Its root, if of Teutonic origin, may be the same with that of *brunus* and *brunitus* (German, *braun*; French, *brun*), from which our words, "brown," "bronze," and even "brownish" (Ducange *in voce*); but the recent editors have, under "Bronia," the note, "*Bron* Britannis est mamma pectus, unde fortassis *bronia* vel *brunea* quod pectus tegat." The latter derivation is analogous to that of "hauberk" from *Hals-beorg*; and *wambais* and *gambeson*, from *panzer*: but against this we have to observe that *bryn*, in the old Norse dialect appears to designate defence for any part of the person, and even weapons; and we find in the 'Speculum Regale,' *bryn hosa* and *bryn knif*; and in King Sverru's saga *bryn kollu* (mail hood?); so that I incline to the belief that the coat of mail obtained this name from either its colour or its material.

**BROOCH.** A word derived from the French, *broche*, which is applied to several pointed instruments, and from which we have also the verb "to broche," i.e. "to pierce." This well-known ornament has been popular in the British Isles from the earliest periods. Fine examples of ancient Irish and Scotch brooches have been engraved and described in the 'Archæologia,' and other similar publications, and they were worn by all the Celtic tribes for the fastening of the mantle on the breast,



Irish Brooch. From Walker's 'History of the Irish Bards.'



Scotch Brooch. From Wilson's 'Prehistoric Annals of Scotland.'

when the bodkin or the ring alone were not employed, the brooch being a combination of the two. The Anglo-Saxon brooches were very magnificent. Specimens have been found displaying a very advanced state of art workmanship. They were made of gold and silver and set with pearls or coloured glass. The Normans appear to have preferred the ring and pin form of the Celtic brooch, but in the fourteenth century we find them occasionally made in the shape of letters. They were worn by both sexes for closing the tunic where it opened at the throat, and fastened

the mantle on the breast. The clergy also indulged in them as well as in other ornaments forbidden by the sumptuary laws and the rules of their orders. "Piers Ploughman" upbraids them for riding "in glittering gold of grete arraie, on a courser like a knight, with hawkes and with hounds, eke with *brooch* or ouches on his hood." And Chaucer, in the 'Canterbury Tales,' describes the Prioress as wearing



Brooch. 14th century.  
Formerly in possession of T. Crofton Croker, Esq.

"A broche of gold full shene,  
On which was first ywretten a crowned A,  
And after, 'Amor vincit omnia.'"

The brooch worn by "the carpenter's wife" in 'The Miller's Tale,' is said to have been "as broad as the boss of a buckler." This was all in despite of the sumptuary laws which, from the reign of Edward III. to that of Henry VIII. inclusive, forbade the wearing of nouches (ouches or brooches) of gold, or silver, or gilt, to all persons under the degree of a knight, or knight's wife, and all clergymen under that of a bishop.



Brooch. 14th century.  
In the possession of Mr. Warne, of Dorsetshire.

James I., writing to the Duke of Buckingham at Madrid in 1623, says, "If my Babie (Prince Charles) will not spaire the anker from his mistresse, he may well lend thee his rounde brooche to weare, and yett he shall have jewels to weare in his hatt for three great dayes."

In the sixteenth and seventeenth centuries, brooches were worn in caps and hats. Leather brooches for hats are mentioned by Dekker in his 'Satiromastix,' 1602; and "saffron-gilt brooches," as worn in children's caps in 1605. ('Eastward Hoe.')

**BRUNETTE.** See BURNET.

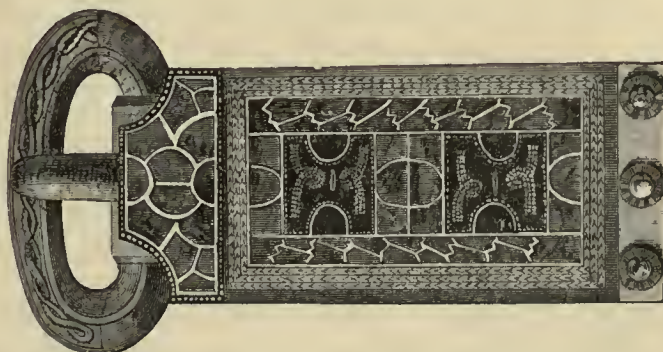
**BRUNSWICKS.** "Close out-of-door habits for ladies, introduced from Germany about 1750." (Fairholt's 'Costume in England.')

**BRUNY.** See BROIGNE.

**BUCKLE.** (*Boucle*, French.) This familiar article for fastening belts and other portions of attire, has existed in so many forms from so early a period that, as Mr. Fairholt has stated in his 'Costume in England,' "It is obviously impossible to enumerate or engrave their many varieties." The buckles used for securing pieces of armour, or to fasten girdles or sword-belts, will be found described or engraved in the notices or illustrations of those articles. The shoe-buckle dates only from the close of the seventeenth century, and the knee-buckle much later. (See BREECHES.) In Piers Ploughman's 'Creed,' a poem of the fourteenth century, the Austin friar, denouncing the pride of the Franciscans, says, "Now have they buckled shoes," in lieu of walking barefoot; and half-boots with straps and buckles are found in illustrations of the middle of the fifteenth century. (See BUSKIN.) That a shoe appears buckled above the instep on the brass of Robert Attelath at Lynn, who died in 1376, there is no doubt; but there



Anglo-Saxon Fibula. From Gilton, Kent.



Anglo-Saxon Buckle. From Gilton, Kent.



is nothing in the buckle itself to distinguish it as what we now call a shoe-buckle, nor does it appear to have been a general fashion. The shoe-buckle proper was first worn about the reign of William III., 1688, when it generally replaced the rosette. Small buckles had been previously worn in conjunction with shoe-ties in the reign of Charles II., and Evelyn, who mentions the fact, under the date 1666, also alludes, in his poetical description of a lady's dress about that period, to diamond buckles "for garters, and as rich for shoes." (See SHOE and figures illustrating it.)

**BUCKLER.** (*Bouclier*, French.) A small shield similar to the targe or target. As early as the reign of Edward I. there were schools in England for teaching the use of it: "eskirmye de



Sword and Buckler Play.  
13th century. Royal MS. 14 E. 3.

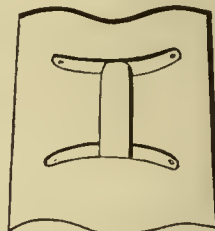


Sword and Buckler Play.  
13th century. Royal MS. 14 E. 3.

bokyer;" and in the thirteenth year of his reign (1285), they were ordered to be closed in consequence of some disturbances and bloodshed that had taken place in the City, and no one was allowed to be in the streets after curfew had rung from St. Martin's-le-Grand, armed with sword or buckler—"a espye ne a bokuyler"—or any other weapon; and any person teaching the "eskirmye de bokyer" within the City would be imprisoned for forty days. In the following century we find Chaucer describing the hat of the Wife of Bath, as "broad as is a buckler or a targe." They were ordinarily about a foot and a half in diameter, had a boss or spike in the centre, and were held at arm's length by a bar crossing the hollow of the boss. Some, however, were much smaller, and are called by Monsieur Viollet-le-Duc *boces* and *rondelles*; by others, *rondelles a poing*; in English, "roundcl." Mr. Fairholt has engraved

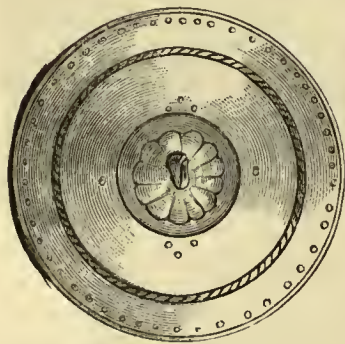


Square Steel Buckler, with  
Grating to catch the point  
of an adversary's sword.  
Meyrick Collection.

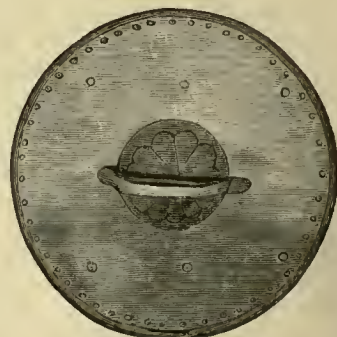


Interior of Square Buckler.

two from the romance of 'The Four Sons of Aymon,' in the Royal Library of Paris, No. 7182. They are very diminutive, and are probably the *rondelles a poing* or *boces* just mentioned. One has a spike, the other, showing the interior, has a handle of wood or a leathern strap, which extends to the edges, and Sir Samuel Meyrick (I think erroneously) considered this form of handle to constitute the only difference between the buckler and the target. (See TARGET.) Some were all of metal, others of wood covered with leather and strengthened with broad-headed nails or studs. Square bucklers, apparently of German origin, are met with in the fifteenth century. One of steel, with a hook to catch the point of an adversary's sword, was in the Meyrick Collection. It is engraved here with its interior, from Skelton's specimens, also



Circular Steel Bucklers. Temp. Henry VII.  
Meyrick Collection.



Interior of Buckler.

a round one with a similar contrivance. In the fifteenth and sixteenth centuries, sword and buckler play was enjoined by the authorities, and Stow records that the apprentices and youths of London were permitted, on holidays and after evening prayers on Sundays, to practise this exercise before their masters' doors. The buckler was hung at the girdle over the sword, and the bullies and "fire-eaters" of that period were frequently called "swash bucklers," from the noise made



by the clashing of the sword against the buckler. The buckler was superseded by the introduction of the new fashion of fencing with rapier and dagger, which Stow tells us was in the year 1578; and in 'The Two angry Women of Abbingdon,' a comedy by Henry Porter, printed in 1599, it is said, "Sword and buckler fight begins to grow out of use. I am sorry for it; I shall never see good manhood again; if it be once gone, this poking fight of rapier and dagger will come up; then a tall man [that is, a courageous man], and a good sword and buckler man, will be spitted like a cat or a rabbit."

The small buckler, called a "roundel" (*rondelle a poing*), was occasionally, however, still used in lieu of the dagger, and swords and bucklers were carried by serving-men in attendance on their masters during the first half of the seventeenth century.

"Had I a sword and buckler here,  
You should aby these questions dere."

*Downfall of Robert, Duke of Huntingdon. 1601.*

**BUCKRAM.** It is uncertain whether the well-known material now called "buckram" is the same which we find mentioned in the Middle Ages, under the names of *bougran* and *bouquerant*, old French; from the mediæval Latin, *bougran* and *bouguerannus*. Ducange has "*Bougran, vox Gallica, quæ significat genus telæ subtilis;*" and under "*Bouguerannus*" the following quotations from various authorities: "*Item, un bougheran blanc bordé de noir cendal. (Inventar. MS. Eccles. Camerae, anno, 1371. Una casula, tunica, dalmatica de panno serico nigro duplicata de bougueranno asurea . . . . Item tres infulæ quarum una est de serico, aliæ de bougueranno.*" The word is sometimes spelt "*bucaranum*," "*buchiranum*," and "*bucherame*," and occurs certainly in conjunction with those of stuffs of fine and precious quality:

"Tyres et pailles bouquerans et cendez."—*Le Roman de Jorदारis*.

"Una coltre de bucherame cypriana blanchissima."—Bocacius.

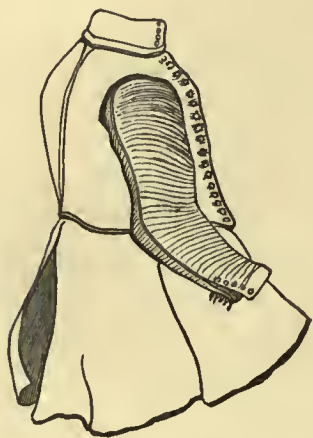
At the same time we find it used for an aketon: "*L'auqueton fut fort qui fut de bouquerant.*" (Cuvelier, Chron. de Duguesclin.)

M. le-Duc derives the word from Boukhara (Bokhara) in Tartary, whence the manufacture travelled, in the fourteenth century, into Armenia and the Island of Cyprus, and later into Spain. (Dict. Raison., vol. iii. p. 370.)

**BUDGE, BUGGE.** Lamb skin with the wool dressed outwards, with which garments were edged and lined. The hood of the Bachelor of Arts is still so ornamented. The word is sometimes written *boggy*. (Inventory of the Wardrobe of Edward IV.)

**BUFF COAT.** (*Buffle*, French.) A military garment of the sixteenth and seventeenth centuries, formed of the hide of the buffalo, whence its name. As plate-armour gradually fell into disuse, the buff coat, which was first worn under the breast and back-plate, became at length the sole protection of the cavalier's body, the neck being alone defended by the gorget of metal. The buff coat is to be met with in the reign of Elizabeth; but its general use dates from that of Charles I. and the Civil War. Many specimens of that period are still in existence. Two from Balborough Hall, Derbyshire, the seat of the Rhodes family, were exhibited at Manchester, in the Collection of Art Treasures, 1857. Those worn by commanders were sometimes richly embroidered with gold and silver upon the sleeves, or trimmed and edged with gold and silver lace, and gold and silver buttons and loops. The "*buffe jerkin*" is mentioned by Sir Richard Hawkins, in 1593. "*The cuirassier is to be armed at all points and accoated with a buffe coat under his arms like the launce*" (lancer). ('*Militarie Instructions for the Cavallerie*,' by Captain Cruso. 1632.) According to the same writer, "*The harquebusier, besides a good buffe coat, is to have the back and breast of the cuirassier's arming.*" "*The armes defensive of the dragoons are an open head-piece with cheeks, and a good*

buffe coat with deep skirts." (Gervase Markham, 'Souldier's Accidence,' 1625.) A writer, describing the dress and accoutrements of the Life Guards at the coronation of James II., 1685, says, "They are accustomed to have each of them a good buff coat and a large pair of gauntlet gloves of the



Buff Coat. Temp. Charles I. Meyrick Collection.



Buff Coat. Circa 1700. Balborough Hall.

same." (Cannon's 'Historical Records,' p. 74.) In 1714, on the entry of George I., "a detachment of the Artillery Company in buff coats," formed part of the royal escort. They appear to have been abandoned before the following reign.

**BUFFIN GOWN.** Buffin appears to have been a coarse stuff used for gowns of the middle classes of females in the time of James I., and during the earlier half of the seventeenth century. Whether so called from its material, or its colour, I have met with nothing to inform me. In 'Eastward Hoe,' 1605, it is mentioned as being worn with a taffety cape and velvet lace. "My young ladies in buffin gowns and green aprons! Tear them off!" (Massinger's 'City Madam,' 1669.)

**BUFFON.** See BOUFFONT.

**BUGLES.** Glass beads, still much used for the decoration of female dress, and in high fashion as early as the reign of Elizabeth, when they were principally worn in the hair. "At their haire thus wreathed and crested are hanged bugles, ouches, rings, gold, silver, glasses, and such other childish gewgawes." (Philip Stubbes' 'Anatomic of Abuses,' 1583.)

**BULLET-BAG.** A leathern pouch carried by musqueteers in the sixteenth and seventeenth centuries, as the name implies, to hold their bullets. Under the date 1589 we read, "Item, for iiij bullet-bags of the best." ('Norfolk Archæology,' vol. i. 19.) The bag was attached to the girdle beside the powder-flask, but when bandileers were worn, suspended from the baldrick, as shown in our engravings from Jacob de Gheyn's work, translated into English in 1607. (*Vide* also cut to **BANDILEER**.) Rendered useless by the invention of ball-cartridges.

**BUREL.** Probably the same as "broella," a coarse cloth, mentioned by writers of the thirteenth and fourteenth centuries. "A curtele of burel," is spoken of in a ballad of the reign of Edward II. (Ritson's 'Ancient Songs,' Piers Ploughman's 'Vision'.)

**BURGONET, BURGINOT.** A species of close helmet invented, or at least first worn by the Burgundians (whence probably its name) in the fifteenth century. Its peculiarity consisted in the



adaptation of the lower rim of the helmet to the upper one of the gorget, by hollowing it out so as to receive the bead of the latter, by which contrivance the head could be freely turned to the right or the left without exposing the throat of the wearer to the point of the lance or the sword.



Burgonet. Meyrick Collection.



Burgonet. Profile.



Masked Burgonet. Temp. Henry VIII. Meyrick Collection.



Masked Burgonet. Profile.

M. Demmin I think wholly misrepresents the burgonet, which he confounds with the casque, contradicting the President Fauchet, who, writing in the sixteenth century, when they were still worn, must surely speak with some authority, while M. Demmin cites none whatever in support of his opinion, and accuses Fauchet of confounding the burgonet with the armet: a much more natural error, if indeed it be one, for they are represented nearly similar in shape; and as I have already ventured to suggest, "armet" was only a general name for the close helmet, of which class of head-piece the burgonet was one of the earliest.

**BURLET.** (*Bourrelet*, French.) "A coif." ('Ladies' Dictionary,' 1694.) Rather, the stuffed roll round the coif, or cap, worn still by children in France to protect their heads should they fall. (See also HEAD-DRESS.) The roundlet of a hood, any sort of roll. "A standing or stuffed neck for a gown." (Jamieson.) The ornamental wreath round a bascinet is called by French writers a *bourrelet*.

**BURNET, BURNETTE.** (*Brunette*, French.) A fine cloth of a dark colour, mentioned in the thirteenth century, not necessarily brown, as the name would suggest. "Brunettam nigram, gayzatum et alium quancunque pannum notabiliter delicatum, interdicimus universi." (Concil.



Rudense, *anno* 1279, cap. 61.) In the 'Ladies' Dictionary,' 1694, burnet is described as "woollen," and the name is applied to a hood.

**BURRE.** A broad ring of iron behind the place made for the hand on the tilting spear.

**BUSK.** An article of female attire still in use, and apparently first introduced in the sixteenth century, as William Warner in his 'Albion's England,' asks,

"But heard you named,  
Till now of late, busks, perriwigs,  
Masks, plumes of feathers framed," &c.

Minshieu describes it as "made of wood or whalebone, a plaited or quilted thing to keep the body straight." It is now usually of whalebone or steel. Mr. Fairholt suggests that the name may have been derived from its having been originally made of wood; but "to busk" is "to dress." In Lowland Scotch, the song commencing,

"Come busk ye, busk ye, my bonny bride,  
Come busk ye, busk ye, my winsome marrow,"

is familiar to our ears, and I consider it more probable that the busk obtained its name as being an aid and assistance to dress. Thus, in 'The Adventures of Arthur at the Tamewathlen' (Romance of the fourteenth century), we have, "His brene and his basnet was busket full bene," i.e. "full well or securely put on." (See under BROIGNE.)

**BUSKE.** This word also occurs at the close of the fifteenth century as the name of some material. Richard III., amongst other articles of apparel he sends for when at York in 1483, mentions "doublets of purple and tawney satin lined with galand cloth, and outlined with buske." (Harleian MS.)

**BUSKIN.** A species of boot, the name probably derived from the mediæval Latin, "*Busa, corium bovis*" (Ducange in *voce*), leather made of the skin of the ox having been the original material



Anglo-Saxon. From Harleian MS. 2908.



Anglo-Norman. 11th century. From a psalter in the Diocesan Collection.



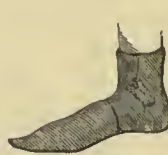
From an Anglo-Norman painting in the crypt of St. Paul's Cathedral. Circa 1100.



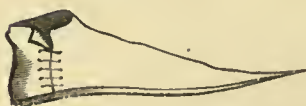
From Arundel MS. No 83. Circa 1339.



Brass of Nicholas Canteys, in Margate Church. 1431.



Examples of Half-boots, buckled and laced. From various authorities. 15th century.



Temp. Edward IV. From original in the collection of Roach Smith, Esq.

used in their manufacture; the *scin-hose*, in fact, of the Anglo-Saxons. Bailey says, probably from *borzacchino*, Italian; *brotsken*, Dutch; or *brodequin*, French; the latter being itself derived from the name of the leather of which it was made, according to Casseneuve, who quotes Froissart in support of his opinion. But leather was not the only material of which they were made; the buskins of princes, prelates, and other persons of distinction, were made of gold or embroidered stuffs. A pair found on the legs of Abbot Ingon, when his sarcophagus

was opened in the Abbey of St. Germain des Prés, are described by Mr. Lenoir, who has engraved them, in his 'Musée des Monuments français,' as being "made of dark violet-coloured silk, ornamented with a variety of elegant designs in polygonal shapes, upon which were worked greyhounds and birds in gold. They were fastened at top and bottom by a silk running twist of the same colour, made like the laces of the present day." In this specimen the buskin appears more like a long stocking than a boot, ascending above the knee, and being, as it were, gartered beneath it. The word "buskin" seems to be confined to the English language, the French using the term *housseaux* and *brodequin*, and the Germans, *Halbstiefel*, literally, *half-boot*—the *cothurnus* of the Romans. Henry V. of England was so partial to the wearing of short boots or buskins, that Monstrelet recounts that Messire Sarazin D'Arly, having been told by a relative that he had seen the body of the King lying in state at Abbeville without buskins on his legs, exclaimed, "Then, by my faith, I will not believe he is dead, if he have not left them behind him in France"—Picardy being, at that period, an English province. The application of the term "sock and buskin" to the performance of comedy and tragedy indicates a distinction between short and long stockings, rather than between shoes and boots, and so far justifies Monsieur Lenoir in giving the name of "buskin" to the leggings of Abbot Ingon; but we are without any positive authority for the ordinary shape or size of the buskin, or the peculiarity which distinguished it from the boot.

"My hose straye tyde,  
My buskyn wyde,  
Riche to behold,  
Glitteringe in golde."—Skelton's Interlude of *Magnificence*.

I have already, under BOOT, spoken of those worn by females in the thirteenth century; but we have no pictorial illustration to enlighten us as to their form or mode of fastening. The shoes of the Carpenter's Wife, Chaucer describes as being "laced high up her legs"; whether they were ankle boots or high shoes we cannot determine.

**BUSK-POINTS.** The name given to the tag of the lace, not as Mr. Fairholt states, "which secured the end of the busk" alone, but for lacing dresses generally.

"Clog the wrists with busk-points."—Fitzjeffery's *Satires*, 1617.

**BUSSARD.** In Rowland's 'Look to it, or I'll Stab you,' 1604, occurs the line, "The bodkin and the bussard in your haire." (See HEAD-DRESS.)

**BUTTON.** (*Bouton*, French.) I do not find any mention of buttons previous to the Norman Conquest, nor does the Anglo-Saxon dress seem to have required them. The earliest appearance, as well as allusion to them, that I have met with is in the reign of Edward I., when the introduction of tighter fitting garments rendered them as useful as they were ornamental. In a MS. poem (Cotton, Julius), not later than 1300, are the following lines:

"Botones azur'd [azure, blue] wor ilke ane  
From his elboth to his hand."

And in illustration of this description, we find in the illuminations and effigies of that period numerous examples of the tight sleeve with a row of buttons thickly set from the wrist to the elbow. The servants then, as now, followed the fashion of their masters:

"Now our horse-clawes [grooms], clothed in pride,  
They busk them with buttons as it were a bride,"  
Wright's *Political Songs*. *Temp.* Edward I.;

and buttons appear about the same time in front of the super tunic, and also of the buskins or boots and shoes. The use and fashion of buttons increased during the fourteenth century to such an extent that in 'The Romance of Sir Degrevant,' the writer, describing the dress of an earl's daughter, says, "To tell her botennes was toore," i.e. *dure*, hard: To count her buttons would be too much trouble.



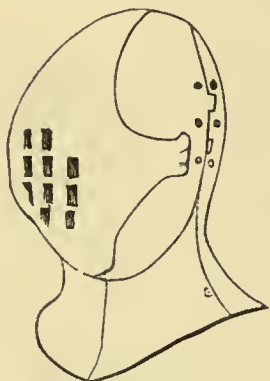
They were set closely down the front of both the gown and the cote-hardie of the time of Edward III., but were less in vogue during the following century, when laces and points appear for a while to have superseded them. They recovered their ascendancy in the sixteenth century, and are to be seen in great variety on the dresses of both sexes, sometimes of metal and sometimes covered with silk. Buttons of diamonds and other precious stones are frequently mentioned. They varied in size, shape, and material so constantly from that period, that it would require a volume of itself to describe them, and the numerous representations of articles of costume in this work wherein buttons form a prominent feature, render it unnecessary here to give engravings of them. They were made, as now, of gold, silver, brass, and other metals, horn, mother-of-pearl, ivory, bone, jet, glass, and wood, covered with silk or velvet, according to the purse of the wearer or the caprice of fashion. In the 12th of Charles II., they are included among the wares imported, and were subject to a very heavy fine. They are specified as follows: buttons of brass, steel, copper, or latten, crystal, glass, silk, fine damask work, bugles and buttons "for handkerchiefs." "Handkerchief buttons" was one of the cries of London in the time of Charles I.

In the reign of William and Mary it was represented to Parliament that thousands of men, women, and children within this kingdom, depended on the making of silk, mohair, gimp, and thread buttons, and that the makers of such needle-work buttons were injured by the wearing of buttons made of threads of cloth, serge, drugget, frieze, camlet, and other stuff and materials. Hutton, in his 'History of Birmingham,' speaks of the cloaks of our grandmothers ornamented with a horn button "nearly the size of a crown piece." Paste buttons of the most magnificent description, rivaling in brilliancy the finest precious stones, were much used in the last century. In 1777 the buttons of the coat were worn of an enormous size, and a beau with steel buttons dazzling a lady, is the subject of a caricature of the same date.

*BY.* (Anglo-Saxon, *beah*.) A bracelet or collar. ('Dextrotirium,' Reliq. Ant.)

"A by of gold adorning the righte arm."

*BYCOCKET.* (*Biquoque, bicoquet*, French.) I have given, under *ABACOT*, my opinion respecting the "bycocket," and adverted to that of M. le-Duc, who considers it the name for a particular sort of helmet. The authority he quotes for his definition is an anonymous work of the thirteenth century, in which it is said, "Et premierement les biquoques sont de faczon à que sur la teste, en telle forme et maniere come ancienement les bacinez a camail souloient estre, et d'autre part vers les aureilles viennent joindre aval en telle forme et faczon comme souloient estre les derniers." This very hazy description he illustrates by engravings of the egg-shaped close helmet herewith given. Whether this can be the bycocket a nobleman is instructed to "ride daily withal," I leave to the judgment of my readers. *Bicoque*, as I have previously observed, is a term implying in French "une maison très-simple et très-petite," also, "une petite place *mal fortifiée et sans defense*." "Nous n'avons perdu qu'une bicoque." (Landais.) Also in Italian, "*Bicoca*, a hamlet, a cottage, a little village." (Florio.) How is this applicable to an



Egg-shaped Helmet, called "bicoquet" by Viollet-le-Duc.

almost impenetrable helmet? In a useful little book, 'Traité des marques nationales,' by M. Beneton de Morange de Peyrins (12mo. Paris, 1739), the bicoquet is described as a "species of morion, pot en tête, or salade," "*plus léger que le gros casque de bataille*." And subsequently, quoting from the same book, 'L'Histoire de Louis XI,' commonly known as 'La Cronique scandaleuse,' he describes an archer of the guard of the Duke de Berri as "armé d'un brigandine couvert de velours noir à clous doré, croissé de blanc, et qui en tete avoit un bicoquet *garni de bouillons d'argent doré*." Now, *bouillons* may be translated either "studs" or "puffs of silk or ribbon;" if the latter, the bicoquet could not have been of steel; but as they are said to have been silver gilt, it might have been either of metal or of black velvet, like the covering of his brigandine, which was similarly ornamented with



gilt nails. In either case it could not have resembled the egg-shaped helmet, imagined by M. le-Duc, as such a head-piece was never worn by archers in the fifteenth century. It is very significant also, that having at page 83 classed the bicoquet with the cramignol, with the morion and the salade, at page 127 he quotes from the same contemporary chronicle the description of the men-at-arms of a Captain de Sallazart: "*coiffés de leurs cramignolles de velour noir à grosses houpes de fil d'or de Chypre.*" What is still more to the purpose, is the fact that *bicog* is the name of a carpenter's tool, otherwise called *pied-de-chèvre*. Here we have the cloven foot—the two beaks or peaks of the bycocket. Everything tends to show that the steel bycocket, if there was such a head-piece, was so called from its resemblance to the form of the civil cap when worn with its peak behind—a variety of the salade, in fact, if not the salade itself by another name. In 1522, the French, under Lautrec, lost a battle with the Imperialists, under Prospero Colonna, at Biccoca, a small *château de plaisance*, near Milan, on the road to Lodi; and Zedler, in his 'Lexicon,' informs us that the result of this battle, which is famous as that of La Bicoque, gave rise to the saying I have quoted above; but the term "bycocket" had existed in France and England nearly a hundred years before that event, and therefore could not have been derived from it.

*BYSSINE.* (*Byssus*, Latin.) A fine cloth. "*Pannis de bisso seu cimeti viridi.*" (Ducange.)





**CADDIS, CADDAS.** A name given to a manufacture of worsted, probably mixed with woollen, and sometimes called "cruel:" "caddas, or cruel ribbon." ('Book of Rates,' 1675, p. 293.) "Caddas, or cruel sayette." (Palsgrave.) It was used for stuffing dresses. In the third year of the reign of Edward IV. a sumptuary act was promulgated, by which no yeoman, or person under the degree of a yeoman, was allowed bolsters, or stuffing of wool, cotton, or cadis, in his pourpoint or doublet, under a penalty of six and eightpence fine, and forfeiture awarded.

**CALABRERE.** A fur, so called from Calabria, whence imported. "Pelles ex Calabria." (Ducange *in voce*.)

"His collar splayed and furred with ermyn, calabrere, or satin. (25, 'Coventry Mystery.')

Piers Ploughman describes a physician as clad in a furred hood and cloak of calabrere; which Strutt explains as a costly sort of fur. Mr. Fairholt, without giving his authority, calls it a cloth; but the word *pelles*, used by Ducange, in allusion to a quotation from Rymer, "Indumentum foderatur cum Calabria," certainly implies skins or fur.

**CALASH.** (*Calèche*, French.) A hood, made like that of the carriage called in France *calèche*, to pull over the head, whence its name. It is said to have been introduced in England in 1765, if not invented by, the Duchess of Bedford. A similar article of apparel, however, appears to have existed long previously, examples of which are to be seen in the recumbent effigies of the sixteenth and seventeenth centuries. The calash may, therefore, have been, like many other things, an old fashion revived, with improvements, and a new name. (See HOOD and CLOAK.)



Calash.  
From a print, dated 1780.



Calash.  
From print after Bunbury.

**CALICO.** A stuff made of cotton, and originally manufactured at Calicut, in India, whence its name. "I can fit you; gentlemen, with fine calicoes too, for your doublets; the only sweet fashion now, most delicate and courtly; a meek, gentle calico, cut upon two double, affable tafatas." (Dekker, 'Honest Whore,' 1604.) "Sir Martin Noel told us the dispute between him, as farmer of the additional duty, and the East India Company, whether callico be linnen or no, which he says it is, having been ever esteemed so. They say it is made of cotton woole, and grows upon trees, not like flax or hemp: but it was carried against the Company, though they stand out against the verdict." (Pepys' 'Diary,' *sub*. February 27, 1664.)

**CALIMANCO.** A glazed woollen stuff, called by Lilly, in his 'Midas,' "calamance." But see CAMAIL.

**CALIVER.** (*Calibre*, French.) A harquebuss, so called from the calibre or width of the bore, introduced in the reign of Elizabeth. "Put me a caliver into Wart's hands, Bardolph." (Shakespeare's 'Henry IV.,' Part II. act iii.) Edmund Yorke, a writer of that period, says, "Before the battel of Mounountur [Monconteur] in 1569, the Princes of the Religion caused seven thousand harquebuzes to be made, all of one calibre, which was called 'Harquebuse de calibre de Monsieur Prince'; so I think some man, not understanding French, brought hither the name of the height of the piece, which word 'calibre' is yet continued with our good cannoniers." (Maitland's 'History of London.')

The caliver in the Tower Armoury, brought from Penshurst, is four feet ten inches in length. It was lighter and shorter than the musket, and had the advantage of the latter in being fired without a rest, and much more rapidly. As the width of the bore gave its name to the piece, the piece in its turn gave its name to the troops armed with it, who were called "calivers." Mr. Hewitt observes that the caliver seems to have gone out of fashion soon after 1630, for Hexham, in 1637, says, "forasmuch as of late yeares there are noe callivers in a foot companie," &c.

**CALLOT.** (*Calotte*, French.) A small coif or cap. The little black cap worn by the Roman Catholic clergy is so called. Canons were prohibited from wearing them of linen in the streets, A.D. 1259. (Statuta Eccl. Aquens, *sub anno*.)

**CAMACA.** See CAMMAKA.

**CAMAIL** (French; *camallus*, Latin; *cameglio*, Italian.) The derivation of this word is very uncertain; but the probabilities are in favour of its having the same source as "camlet," "calimanco," and other stuffs which were imitated from a finer material made of camel's hair. (*Vide* Ducange in *voc*e Camelaucum.) It was originally a sort of cape worn by ecclesiastics of the highest order: "Camelaucus, vestimentum Papæ"; and sometimes ornamented with precious stones: "Occidit Totilam et vestimenta ejus cruentata cum camilaucio lapidibus preciosis ornato misit Constantinopolim." (Anastatius, in Hist. Eccles.) The term was afterwards applied to the protection for the neck and shoulders of chain mail attached to the basinet, when that head-piece was introduced in the fourteenth century (see under BASINET); and it has therefore been suggested that "camail" was simply a corruption of "cap-mail." The undoubted fact, however, of a similarly shaped vestment having been previously worn by the clergy, and made of camel's hair, I think justifies me in pointing out this as one of the many instances in which the name of one article of apparel becomes transferred to another, very often entirely differing from it in shape and texture. In the accounts of Etienne de la Fontaine, the French king's silversmith, 1349, there is the following entry: "Pour six onces de soie de divers couleurs, a faire les las a mettre les camaux aussdits bacinets." Towards the end of the fourteenth century these silken cords were covered with metal borders, richly engraved and sometimes jewelled. (*Vide* Plate III. fig. 9.) The effigy of Sir Henry FitzRoger, in Newton-Mendip Church, Somersetshire, affords us an example of the ornamentation of the camail itself. A shield



Caliver-man. From the roll of the funeral of Sir Philip Sidney. 1586.



Camail.  
From effigy of Sir Henry FitzRoger.



charged with a St. George's cross is fixed on it immediately under the chin. If made of steel, it would be an additional defence to the throat.

**CAMBRIC, CAMERICK.** This well-known material appears from Stow to have been first introduced into England in the reign of Queen Elizabeth; and Philip Stubbs, in his 'Anatomic of Abuses,' printed at London, A.D. 1595, tells us that it was chiefly used for the great ruffs then in fashion with both sexes, and was so fine that "the greatest thread was not so big as the smallest hair that is." Bands, cuffs, handkerchiefs, and shirts, were also made of it.

"His shirt had bands and ruff of pure cambrick."—Thynne's *Debate between Pride and Lowliness*.

"You velvet, cambricke, silken-feathered toy!"—S. Rowland's *Look to it, for I'll Stabbe ye*. 1604.

**CAMELINE.** A stuff made of camel's hair. (Halliwell, *in voce*.) But the derivation of this and similar names of several other sorts of material requires confirmation. Cameline is mentioned as early as the thirteenth century :

"The cloth was ryche and rygt fyn,  
The champe [field] it was of red camelyn."

*Roman de la Rose*, I. 7367.

It is quite possible it may have been a manufacture similar to what we now call "cashmere," and imported from the East. (See under CAMAIL, CAMLET.) M. le-Duc, however, contends that cameline was an inferior species of manufacture, of Phenician origin, and quotes Joinville, who says "the king [Louis IX.] sent him to Tortosa, and commissioned him to purchase for him one hundred camelins of divers colours, to give to the Cordeliers when they returned to France." He asserts also, that it was always spoken of as a very common stuff, "une étoffe très-ordinaire," in which he is certainly contradicted by the above quotation, wherein it is described as "rich and right fine." He admits, however, that in the thirteenth century camelines were made at St. Quentin, and in the fourteenth at Amiens, Cambrai, Mechlin, Brussels, and Commercy, that they were of various qualities as well as colours, and that their prices differed accordingly, some costing only eleven or twelve sous the ell, and others twenty-four and twenty-eight sous.

**CAMISADO.** A light, loose dress or robe, of silk or other material.

**CAMISE, CAMISIA.** (French, *chemise*.) A shirt. (See SHIRT.)

**CAMLET, CAMELOTT.** A mixed stuff of wool and silk, used for gowns in the reign of Elizabeth. The derivation of the word is uncertain, some etymologists deducing it from "camel," presuming, for there is no proof, that it was originally manufactured from the hair of that animal; others, from the river Camlet, in Montgomeryshire, where its manufacture in this country, they assert, first began. "After dinner, I put on my new camelott suit, the best that ever I wore in my life, the suit costing me above 24*l*." (Pepys' 'Diary,' June 1st, 1664.) As early, however, as the seventeenth century, camelots of various colours were highly esteemed, and were paid for by the piece as much as cendal. In the fifteenth century, we read of "Une piece de camelot violet de soye brochee d'or." (Inventory of Charles the Bold, Duke of Burgundy.) That it was in higher esteem formerly than camlet is now, is evident from the suit worn by Pepys costing him twenty-four pounds of the money of the time of Charles II.

**CAMMAKA, CAMACA.** A fine cloth or silk, used in the fourteenth century for royal and ecclesiastical garments.

"In kirtle of cammaka kynge am I clad."—17 *Coventry Mystery*.

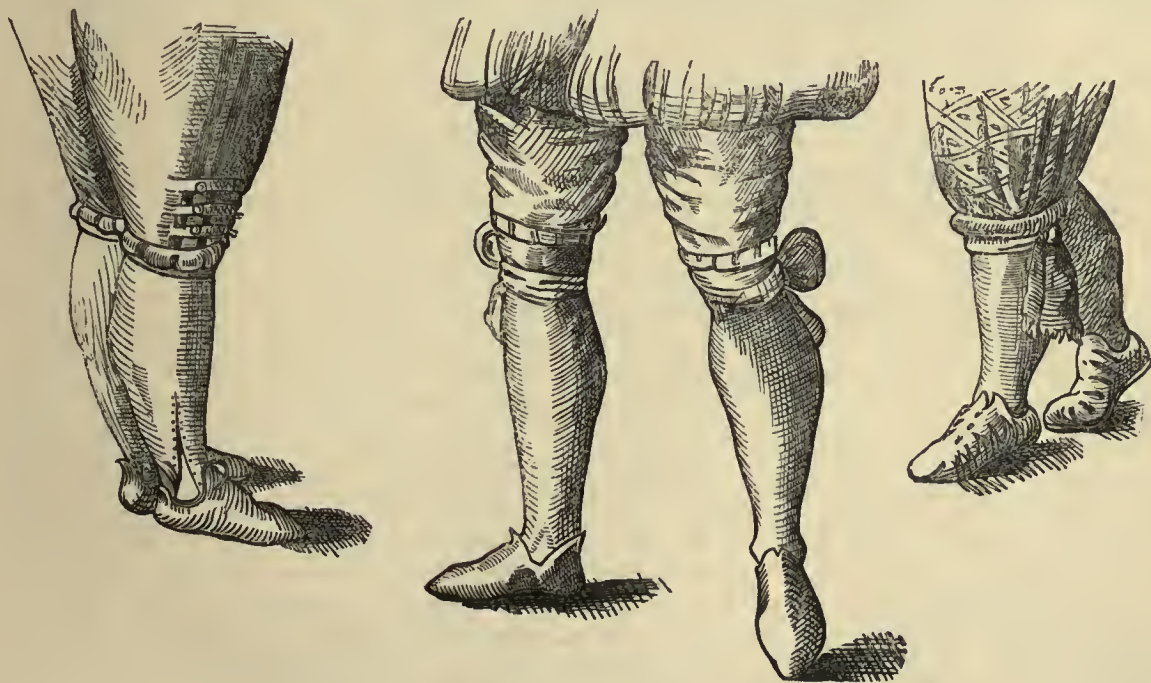
"Pour 3 kamokaus azurez brodez dessus des armes de France . . . pour faire une cote et 1 mantel a la Rayne." ('Comptes de Geffroy de Fleury,' 1316.)

**CAMPAIGNE.** "A kind of narrow lace, picked or scallop'd." ('Ladies' Dictionary.')

**CANE.** This word, applied generally to a walking-stick, it need scarcely be said, strictly appertains to such sticks as are actually formed of cane. Canes are mentioned as early as the reign of Henry VIII., but became generally fashionable in that of Charles II. (See under WALKING-STICK.)

**CANIONS, CANNONS.** (*Canons*, French.) This is another of those instances in which the application of the same term to different portions of attire perplex the artist. The word is derived from the same root as "cannon," the gun so-called, viz. *kanna*, Greek; *canna*, Latin; and signified a tube, a pipe, or a roll; anything, in fact, hollowed out, whatever might be the material. In apparel, it was the name given to the rolls of silk or other stuff which terminated the breeches at the knee, as well as to those which ornamented the tops of the long stockings in the reign of Henry III. of France and of Queen Elizabeth in England, *circa* 1574. Therefore we find, "En termes de Bonnetier, le haut d'un grand bas fort large; en termes de Tailleur, ornament d'étoffe attaché au bas de la culotte, et froncé, faisant comme la haut d'un bas fort large. Cette sorte de parure a été dans le dix-septième siècle fort à la mode en France." (Napoléon Landais' Dict. Général.) "Canons, ornament qu'on portait autrefois au-dessous du genou. Cannions, an old ornament for the legs." (Boyer.) "Subligar, a paire of breeches without cannions." (Welle's 'Janua Linguarum,' 1615.) Cotgrave has only "cannions of breeches, canons de chausses." The tops of the stockings meeting the breeches at the knees, it is difficult to decide, from the examination of drawings or prints of the sixteenth century, to which article of apparel the canions belong.

In the seventeenth century we still hear of these puzzling adjuncts to the nether garments of gentlemen. Just one hundred years after we first make their acquaintance, Pepys tells us, under the date of May 24th, 1660, "Up and make myself as fine as I could, with the linning stockings on and wide canons that I bought the other day at Hague." And on the 29th of November, 1663, he speaks of his black knit silk canons, which he bought a month ago, and which he has previously described (30th October) as "silk tops for my legs." The "wide canons" he speaks of, as belonging to the linen stockings he bought at the Hague, militate against the idea that they were the rows of ribbons and tags worn with the petticoat breeches of that period, and leave us hopelessly in the dark as respects the canions of the reign of Charles II. I subjoin the best illustrations I can find of those of the time of Elizabeth, from engravings by a contemporary artist, Caspar Rutz.



Canions (?) From an engraving of Dutch and Flemish Costumes, by Caspar Rutz, A.D. 1588.



**CANIPLE.** (*Canif*, French.) A small knife or dagger. "Canipulus. Ensis brevior." (Ducange, *in voce*.) Rad. de Diceto, *sub anno* 1275, has *cnipulum*: "Ne quis viator cnipulum deferet vel arcum."

**CANVAS.** (*Canevas*, French.) A coarse cloth, familiar to us at the present day. "Striped canvas for doublets," is mentioned by Dekker in 1611.

**CAP.** This familiar term for a covering for the heads of both sexes (in French, *bonnet*), is in all its varieties so distinct from its congener the HAT, that I prefer treating it separately, as I shall also do the HOOD, to including them all under the general article of HEAD-DRESS.

The Belgic Britons appear to have worn some such head-covering, as we find they had in their language the term *cappan*, and the Welsh children in our own days make conical caps of rushes, which they call *cappan cyrnicyll*, the pointed or horn-like cap, curiously resembling the ancient huts of the Irish and other Keltic inhabitants of these islands, which were formed of wattles tied together at the top, and called *cab* and *cabban*, whence our modern word "cabin."



Harold. From the Bayeux Tapestry.

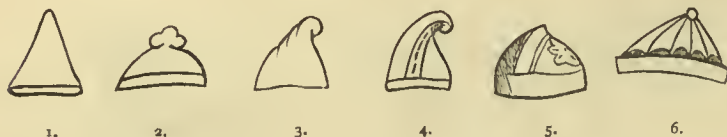
The Anglo-Saxons are principally depicted in caps identical in form with those of the ancient Phrygians. (See 'General History.') They were probably made of various materials, according to the station of the wearers, and those of the higher classes appear to have been ornamented with metal or embroidery. In some instances they seem from their stiffness to have been of leather, as their helmets of similar form are described to be (see HELM), in others of cloth or woollen stuff. It is a curious fact, that what is known at the present day as a "Welsh wig," if not pulled down tightly upon the head, will take of itself so completely the shape of the Phrygian cap, that it is by no means



Bayeux Tapestry.

improbable the manufacture of it has been continued without variation of pattern from the times of the Keltic and Kimbric colonisation of Britain. The primitive character of the inhabitants of the

Principality, and the Oriental tenacity with which they cling to their national customs and language, strongly favour this supposition, which is also supported by the fact previously mentioned of the making the *cappan cyrnicyll* by the Welsh children of



Anglo-Saxon Caps. From MSS. of the 9th, 10th, and 11th centuries.

this day. Amongst the specimens here given from various Anglo-Saxon MSS., fig. 4 is the cap of Enoch, in a drawing representing his translation in Cædmon's metrical paraphrase of Scripture History, in the Bodleian Library, Oxford; and fig. 2, from a portrait of Wulfstan, Archbishop of York, 1002-1023. Figs. 1 and 3 are seen on the heads of rustics as well as military personages, differing, it may be, only in the material. The others, more highly ornamented, would probably be worn by the nobility.



Two Normans addressing Duke William. From the Bayeux Tapestry.

The Danes and the Normans appear to have worn caps of a similar shape, but in the Bayeux Tapestry we meet with a variety resembling more a coif than a cap, and not covering the back of the head, which is close shaven. About the close of the twelfth century, however, we find them

depicted in hats and bonnets of various descriptions, some resembling the *petasus* of the ancient Greeks, and others the blue bonnet still worn in Scotland, or the smoking cap of the present day.



Amongst the examples here given, fig. 4 is the cap of a physician (*temp.* Henry I.), and fig. 5 that of a nobleman (*temp.* Edward I.) sitting in his chair of state.

Caps of various shapes and materials were in common use, even after the introduction of the chaperon, or hood, which came into fashion in the fourteenth century. Here are a few of the many forms met with in illuminations of the reigns of Edward III., Richard II., and Henry IV.

According to the Book of Worcester, it was in the year of our Lord 1369 they began to use caps of divers colours, especially red, with costly linings. During the reigns of Henry V., Henry VI., and Edward IV. the varieties increase in number and eccentricity of form, and the latter period is specially remarkable for the prevalence of a high black bonnet, which is seen on the heads of all persons pretending to gentility, and is alluded to in the following lines :

"Ye proud gallants heartless,  
With your high caps witless,  
And your short coats graceless,  
Have brought this land to heaviness.

Of the "high caps," alluded to, a specimen is seen in the fourth figure in the second row of the subjoined varieties.



1. 2. 3. 4. 5.  
Anglo-Norman Caps. From MSS. of the 11th, 12th, and 13th centuries.



Caps from MSS. and paintings. 1327-1399.



Caps and Bonnets. *Temp.* Henry V., Henry VI., and Edward IV.

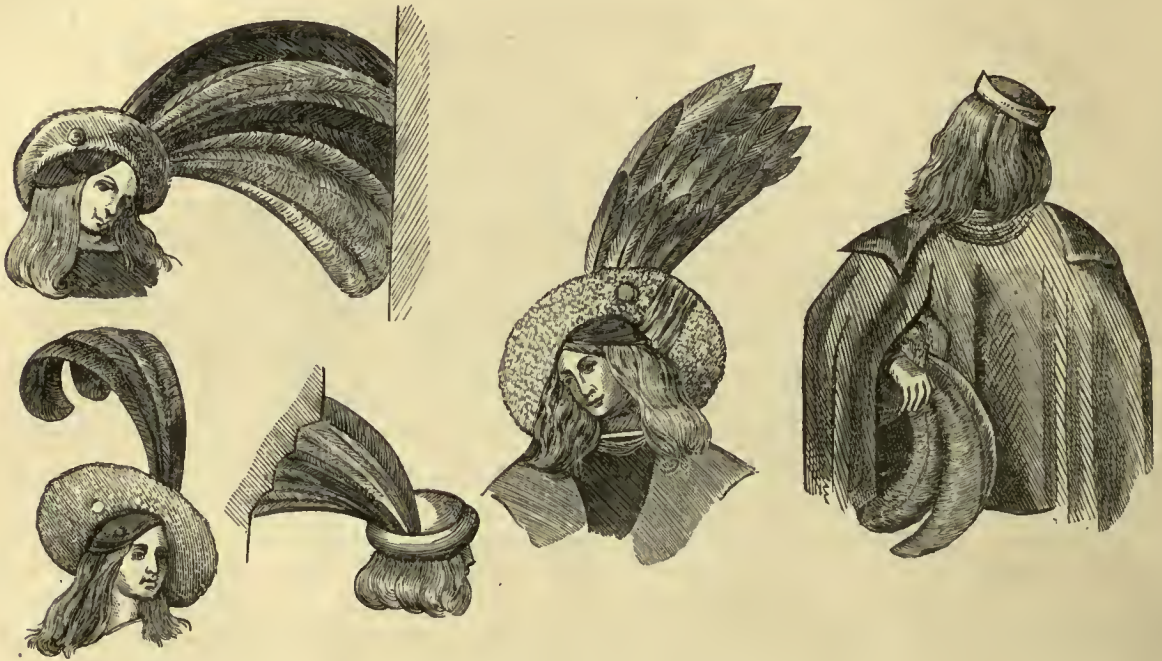
In the reigns of Richard III., Henry VII., and Henry VIII., caps and bonnets were in great vogue, their form more picturesque, and ornamented with a profusion of feathers. The materials in the latter reign were of the richest description. Hall, in his 'Union,' folio 7, tells us that Henry VIII., at a banquet at Westminster, wore "a bonnet of damaske silver, flat woven in the stole, and thereupon wrought with gold, with rich feathers in it." What were called "Milan bonnets," so named from the duchy in which they were first made, whence also the modern name of "milliner" (Milainer), applied to ladies' cap and bonnet makers in England, were greatly in fashion at this period, and worn by both sexes. They were composed of the costliest stuffs, cloth of gold and silver, velvet and satin, slashed and puffed like the dresses, and decorated with a profusion of jewels, spangles, aylets, and other pendent ornaments. Their appearance will be better understood by the subjoined engravings from a piece of tapestry of this period, formerly



1. 2. 3.  
Caps. *Temp.* Henry VII.  
Figs. 1 and 2. From tapestry of the period.  
Fig. 3. From portrait of Henry VII.

in the possession of the late Mr. Adey Repton, F.S.A., whose essays on head-dresses generally will be found in vols. xxiv. and xxvii. of the 'Archæologia.'

"Item, paid for ij Myllan caps for Mr. Hammond Lestrangle." (Household accounts of the Lestranges.)



Bonnets of fashionable gallants. Close of 15th century.

Sir Thomas Elyot observes, "it would be ridiculous to see an apprentice to the law or pleader to come to the bar with a Millayne or French bonnet on his head set full of aiglettes." The flat cap



Milan and other Bonnets. From tapestry. End of 15th century.

with turned up narrow brim, jewelled and bordered with feathers, in which Henry VIII. has been usually depicted, is of the latter portion of his reign, and rendered so familiar to us by innumerable



prints from the portraits by Holbein, that "bluff King Hal" would hardly be recognised in any other head-gear. It is necessary, however, that the artist or actor who may have to represent him in his earlier days, should not be misled by that circumstance. (See portrait of Henry when young, under COLLAR.)



Henry VIII. Close of his reign.



Lord Seymour of Sudley. 1549.



Brandon, Duke of Suffolk.



John, Earl of Bedford. 1555.

During the brief reigns of his son Edward and his daughter Mary, caps and bonnets diminished in size, very small flat caps were worn, jauntily placed on the side of the head, those of the highest orders being distinguished by gold or silver bands or cords, with a jewel or brooch securing a single feather or a tuft of feathers, according to the taste of the wearer, the extravagantly long plumes of the fifteenth century having entirely disappeared. What was subsequently known as the "City flat cap," such as, till lately, were worn by the boys of Christ's Hospital, founded by Edward VI., and designated in our days as the "muffin cap," dates, of course, from this period.



Sir Anthony Browne. 1544.



Earl of Surrey. 1547.

Sir Christopher Hatton. *Temp.* Elizabeth.

Earl of Oxford. 1578.

The caps and bonnets of the latter half of the sixteenth century were higher in the crown, and occasionally conical in form, with broader brims. We no longer hear of bonnets of cloth of gold or silver. Velvet and cloth were the principal materials used for the bonnets of the nobility and gentry; and in 1571 an Act of Parliament was passed, by which it was ordained that all above six years of age, except the nobility and persons of degree, should, on Sabbath days and holidays, wear caps of wool manufactured in England, and such caps were consequently called "statute caps." Thus Rosalind, in 'As you Like It,' says, "Well, better wits have worn plain statute caps." This act was repealed in 1597; but the flat cap still distinguished the citizen, the apprentice, and the artisan.

In 1607 (4th of James I.) Thomas Dekker, the dramatist, speaks of a person at bowling-alleys "in a flat cap like a shopkeeper" (Knight's 'Conjuring: a Satire on the Times'); and some three and twenty years later the same writer eulogizes it as

"Light for summer, and in cold it sits  
Close to the skull, a warm house for the wits;"

adding, that

"Flat caps as proper are to city gowns  
As to armour, helmets, or to kings their crowns."  
*Honest Whore*, 1630.

Other caps and bonnets were also worn during the reign of James I., but from the commencement of the seventeenth century hats began to predominate in male costume, and caps of particular forms were confined to ecclesiastical and professional persons. The peculiarities by which they were distinguished are amusingly described by Durfey in 'A Ballad on Caps,' which has for its burden

"Any cap, whatever it be,  
Is still the sign of some degree."



In this rhyming catalogue we find mention of "the Monmouth cap," which is "the soldier's"; and "the sailor's thrumb cap," "the physic cap," "the cap divine," i.e. the square cap, still a portion of academical costume—"square, like scholars and their books;" "the furred and quilted cap of age;" and caps of velvet, satin, silk, cruel, worsted, and fustian, worn by invalids and various classes of men, clerical or laical. This ballad, originally written in the reign of Elizabeth, was reprinted by Dufey in his 'Pills to purge Melancholy.'

In 1680, an advertisement quoted by Malcolm describes a missing boy as wearing "a grey cloth monteer [*montero*] cap, lined and edged with green;" and in 1681, a youth aged fifteen is advertised for, who wore "a sad coloured cloth cap, turned up with sables, and laced down the seams with gold breed" (braid). The caps worn by the running footmen and those we still see on the heads of our huntsmen, jockeys, postillions, state footmen, trumpeters and kettle-drummers of the Life Guards, bargemen and others, in state dress, all had their rise during the last years of the seventeenth century. One of the earliest examples is afforded us in the effigy of John Clobery, in Winchester Cathedral, who died in 1687. The cap contrasts most ludicrously with the gravity of the rest of the costume. (See COAT.) Military caps of various descriptions began to supersede hats in some English regiments during the reign



Grenadier Caps.  
Temp. Queen Anne.  
Meyrick Collection.

of Charles II. In 1678, grenadiers were first brought into our service, and Evelyn tells us that "they had furred caps, with coped crowns, like Janizaries, which made them look very fierce; and some had long hoods, hanging down behind, as we picture fools."



Side view.

The caps of our infantry, in the days of Queen Anne and the two first Georges, may be seen in numberless paintings and prints of those times, notably in Hogarth's picture of 'The March to Finchley.' Adjoined is an engraving from a specimen of the reign of Queen Anne, in the Meyrick Collection. For the peculiar caps distinguishing certain professions, crafts, and dignities, some of which, like the trencher cap, for instance, have descended to the present day, we must refer the reader to the 'General History.'



From Viollet-le-Duc.

It is rather difficult to say when caps or bonnets were first worn by females in this country. Something like a flat-topped bonnet appears in the thirteenth century. M. Viollet-le-Duc presents us with two examples from sculpture in Notre Dame de Chartres and St. Nazaire de Carcassonne, which correspond with the figures in Harleian MS. No. 1527, written in the latter half of the thirteenth century. (See under CLOAK.) But until the fifteenth century nothing that can decidedly be pronounced a cap or bonnet is either mentioned or depicted. In the illuminated MSS. of that period we occasionally meet with head coverings which may be so denominated. Subjoined are a few examples from



From Viollet-le-Duc.



MSS. of the latter half of the fifteenth century, and representing some of the fashions of the reigns of Edward IV., Richard III., and Henry VII.

In the reign of Henry VIII. the Milan bonnet was worn by ladies as well as gentlemen, and some adorned with feathers were worn over cauls of gold network, which confined the hair. Hall, in his 'Union,' tells us "The Lady Mary, daughter to the king, and with her seven ladies, all appeared after the Romaine fashion in riche cloth of gold tissue, and crimosin tinsel bendy and there heres [hair] wrapped in calles of gold, with bonets of crimosin velvet on their heddes, set full of pearles and stones." And again, on another occasion: "Ten ladies had on their heds square bonnets of damask gold, with loose gold that did hang downe at their backes. Ten other ladies had Myllan bonnetts of crimosyn satten drawn through with cloths of gold."



Ladies' Bonnets. Temp. Henry VIII. From tapestry of the period.



Anne, Queen of Hungary.

Anne of Cleves is described by the same writer as having on her head "a kalle [caul], and over it a round bonet or cappe set full of orient pearle, of a very proper fashyon, and before that she had a cornet of black velvet." Her portrait by Holbein, however, does not correspond with that description. The portrait long popularly known as that of Anne Boleyn, but latterly shown by Mr. Scharf to be that of Anne, Queen of Hungary and Bohemia, affords a good example of the Milan bonnet worn over the caul, and we add some others from Mr. Adey Repton's paper in vol. xxvii. of the 'Archæologia.' Whether the diamond-shaped head-dress in which Catherine of Aragon, Jane Seymour, Catherine Howard, and Catherine Parr are represented is strictly a cap or but a variety of the French hood will be considered under that name. The head-dress called the "Mary Queen of Scots' cap," composed sometimes of velvet and at others of lighter materials, has a better claim to the designation of "cap" than it has to its being specially assigned to the unfortunate Mary Stuart, as it was not introduced by her. It is seen on the head of Queen Elizabeth, when the daughter of James V. was in her nonage, and is simply a variety of an earlier head-dress fashionable both in France and England in the middle of the sixteenth century, which ought fairly to be classed among the hoods. (See HOOD.) Towards the close of the reign of Henry VIII., we hear of white caps being worn by women of the middle classes, but no hint as to their form or material. The widow of John of Winchcomb, the celebrated Jack of Newbury, after she left off her weeds, is described as coming out of the kitchen "in a fair train gown stuck full of silver pins, having a white cap on her head with cuts of curious needlework under the same." And in the thirty-second year of Henry's reign it was ordered by the Mayor and Corporation of Chester that, to distinguish the head-dresses of married from unmarried women, no unmarried woman should wear white or other coloured caps.

Our information is extremely meagre respecting the female fashions during the reigns of Edward VI. and Mary; but in that of Elizabeth, we have the voluminous accounts of the satirical Philip Stubbs to enlighten us, as far as verbal description can do so, though we still find considerable difficulty in identifying articles of dress unaccompanied by pictorial illustration. Most indignantly he rails at the merchants' wives for wearing French hoods, hats, and kerchiefs, every day, "with close caps beneath, of gold and silver tissue." Howe, the continuator of Stowe's 'Annals,' tells us that, "about the tenth or twelfth year of Queen Elizabeth, and for four or five years afterwards, all the



Queen Elizabeth. From an early portrait.



citizen's wives in general were constrained to wear white knit caps of woollen yarn, unless their husbands were of good value in the Queen's book, or could prove themselves to be gentlemen by descent; and then ceased the wearing of miniver caps, otherwise called "three-cornered caps," which formerly were the usual wearing of all grave matrons. These miniver caps," he adds, "were white and three-square, and the peaks thereof were full three or four inches from the head; but the aldermen's wives, and such like, made them bonnets of velvet after the miniver cap fashion, but larger, which made a great show upon their heads, all which are already quite forgotten." Howe's continuation was published in 1615, and we find some forty years after that date, Philip Massinger, in his play of the 'City Madam,' printed in 1659, makes Luke remind the rich merchant's wife that she wore "sattin on solemn days, a chain of gold, a velvet hood, rich borders, and sometimes a dainty miniver cap." Unfortunately, we have no pictorial illustration of this often-named cap attached to any description of it, and we are left to guess which of the various female head-dresses to be found in the paintings and engravings of the latter half of the fifteenth century represents the one in question. Was the fur called "miniver" used in its fabrication? Do the expressions "three-square" and "three-cornered," the peaks projecting "full three or four inches from the head," designate the "diamond-shaped head-dress," as we term it, from ignorance of its real name, already alluded to, and which first appears in the reign of Henry VIII., or the cap popularly identified with Mary Stuart, which may also be said to have three peaks? In an ordinance for the reformation of gentlewomen's head-dress, written in the middle of Elizabeth's reign, it is said that "none shall wear an ermine or lattice bonnet, unless she be a gentlewoman born, having arms" (i.e. entitled by birth to armorial bearings). (Harleian MS. No. 1776.) And Stubbs describes these lattice caps as having "three horns or corners, like the forked caps of popish priests," apparently identifying, at least in shape, the lattice bonnet with the miniver cap; and I am inclined to believe them to have been the same, as lattice or lettice, in Italian, *latissi*, was the fur of "a beast of a whitish grey colour" (Cotgrave), somewhat resembling ermine; and miniver [*menu-vair*] was composed of "the fure of ermine mixed or spotted with the fure of the wessell, called 'gris.'" (*Ibid.*) Still no cap or bonnet that I have ever seen sculptured or depicted, resembles in the slightest degree "the forked caps," as Stubbs calls them, of popish priests, which had *four* corners, and although three only were visible in front, it would require a great effort of the imagination to perceive a likeness in them to any of the female head-

dresses of the sixteenth century. (See HOOD and HEAD-DRESS.) Neither have I been able to discover one of that date of which fur of any description forms a visible portion, and must unwillingly, therefore, wait for some solution of a mystery which no writer on the subject of costume I am acquainted with has even attempted to elucidate.

Hollar has given us a graceful engraving of a female servant of the time of Charles I., in a close white cap; but coifs, hats, and hoods were more generally worn than caps by



Costume of Queen Mary. From prints of the time.



Cap (Beretta) worn by the Roman Catholic Clergy. 16th century.



English Servant. Temp. Charles I.

women of all classes during the seventeenth century, and in our modern sense of the word they do not appear as a portion of female attire previous to the reign of William and Mary, when the head-dress composed of tiers of lace and ribbons, known as "the tower," and less appropriately as "the commode," became the rage, and must, I suppose, be ranked as a cap, although it is never so designated in works of the period when it was in fashion. (See COMMUNE.) The earliest women's caps, according to our modern notions, were very small, low-crowned, and bound with a ribbon, much like what are still worn by girls in charity schools, and sometimes with a



narrow frill or edging of lace. As late as 1753, in 'A Receipt for Modern Dress,' a lady is recommended to

"Hang a small bugle cap on, as big as a crown,  
Smart it off with a flower, *vulgo dict.* a pompone."



From Moore's 'Fables.' 1744.

From Richardson's 'Pamela.' 1745.

My task in this Cyclopædia terminates at the accession of George III., 1760. With the constant changes of fashion in this article of attire since that period I have therefore nothing to do. So innumerable are its varieties, so fantastic, so preposterous, in the majority of instances, its forms, that the monstrosities of the Middle Ages, which provoked the censure and satire of the poets and annalists of their time, appear graceful by comparison. Verbal description would utterly fail to convey a correct idea of them. Fortunately for those who may require accurate information on the subject there is no lack of pictorial illustrations in the annual pocket-books, monthly magazines, and contemporary paintings and caricatures of the last hundred years.

**CAP, BLUE.** A name given to the Scotch bonnet by Englishmen. In a publication of the time of George I. we read of "a parcel of brawny fellows with mantles about their shoulders, and blue caps upon their heads." ('A Second Tale of a Tub,' London, 1715.)

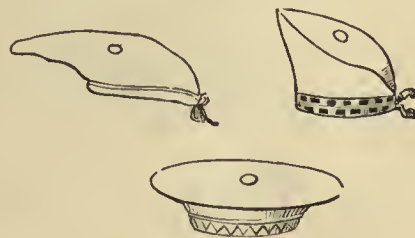
"Yif ever I have a man, bleu cap for me."—Evans's *Old Ballads*.

The flat cloth bonnet now worn in Scotland, and seen on the head of Prince Charles Edward, in



Prince Charles Edward.

his portrait, formerly in the possession of G. A. Williams, Esq., Cheltenham, of which we give a reduced copy, is not very unlike a cap worn in England in the time of Edward I., and that called the Glengary resembles the cap worn by the Danes, and may have been introduced by them in the tenth century.



Scotch Bonnets.

Blue caps appear to have been worn in England by rustics in the sixteenth century; as in Green's 'Ciceronis Amor,' 1597, a shepherd is described as attired in a grey cloak, a russet jacket with red sleeves, and a blue bonnet on his head. Blue plush caps were also mentioned by Malcolm as worn in London in 1681.

**CAP OF ESTATE, or MAINTENANCE.** See ABACOT.

**CAP, FOOL'S.** "For William Somar, the king's fool, a cappe of grene clothe fringed with red crule and lined with fryze." (Wardrobe Account, Henry VIII. See HOOD.)

**CAP, NIGHT.** Nightcaps are first mentioned in the times of the Tudors. In an inventory of the Wardrobe of Henry VIII. we find: "A nightcappe of blacke velvett embroidered." They were worn in the day-time by elderly men and invalids.

"When Zoilus was sick he knew not where,  
Save his wrought nightcap and lawn pillow-bear."—Davies's *Epigrams*.

Fox, describing the dress of Bishop Latimer when he attended the commissioners appointed by Queen Mary at his last examination, says, "he held his hat in his hand, having a handkerchief on his head, and upon it a nightcap or two, and a great cap such as the townsmen use, with broad flaps to button under the chin." ('Book of Martyrs.')

In 1547, the cost of "two nyghtcaps of velvet" was eight shillings. ('Archæologia,' vol. xxi.) They are frequent in portraits of the seventeenth century, some of velvet or silk, occasionally richly



From portrait of Earl of Nottingham.



From portrait of Spelman.



Pope. From a mezzotint by T. Smith.



Hogarth. From portrait by himself.

embroidered and edged with lace (see woodcut of the portrait of Spelman from the frontispiece to his 'Glossary'), and were generally worn in the morning at the beginning of last century by gentlemen in the absence of their wigs. The portraits of Pope, Hogarth, and Cowper are familiar examples. In Hogarth's works we also find specimens of the nightcap worn by various classes of females, and in 1762 the French nightcap was worn by women of fashion in the day time. It set close to the ears and cheeks, leaving but little of the face to be seen. A writer in the *London Chronicle* of that year says: "Each lady when dressed in this mode can only peep under the lace border." (See also under HEAD-RAIL.)



Lady's Night-cap. From Hogarth. 1734.

**CAPA.** (*Chape*, French.) A hooded mantle or cloak, worn by both sexes, whether lay or clerical, in the twelfth and thirteenth centuries. "*Capa, cappa*: vestis species qua viri laici, mulieres laicæ, monachi, et clerici, induebantur." (Ducange *in voce*.) The "*capa pluvialis*" was so called from its being worn in rainy weather: "*Une chape a pluie afaubla*." ('*Le Roman des Vacces*,' MS.) In France, as late as 1374, the officer subsequently styled *porte-manteau du roy*, was called *porte chappe*. (See CLOAK.)

**CAPE.** This familiar appendage to a coat or cloak was, in the sixteenth century, a separate article of apparel. In an inventory of the wardrobe of Henry VIII. (Harleian MS. 2284), "half



a yard of purple cloth of gold bandkin, to make a cape to a gown of bandkin for the king;" also, "a Spanish cape of crimson satin, embroidered all over with Venice gold tissue, and lined with crimson velvet, having five pair of large aglets of gold," said to have been the gift of the queen.

Capes were exceedingly fashionable with gentlemen in 1735, as may be seen in prints of that period, when loose overcoats of coloured cloth (called "wrap-rascals" by the editor of the *London Evening Post* in 1738, who accuses them of imitating stage-coachmen,) were worn with black velvet capes, and towards the close of the century, coats with double and treble capes were sported by the bucks and beaux of London and Paris. From that date they appear to have been confined to the great coats of coachmen, livery servants, and parish beadles, or similar officials, and to the cloaks of the cavalry.

*CAPEDHURSTS, CAPEDEHUSTES.* See *VOLUPERE*.

*CAPELINE, CHAPPELINE.* An iron or steel cap, worn by archers and light troops during the Middle Ages. In a document of the date 1294, cited by Ducange, occurs, "ij capelinæ ferri"; and in another, A.D. 1377: "Armé de jaques, de cotes et de capelines de fer." Simply a *COIF DE FER*, which see.

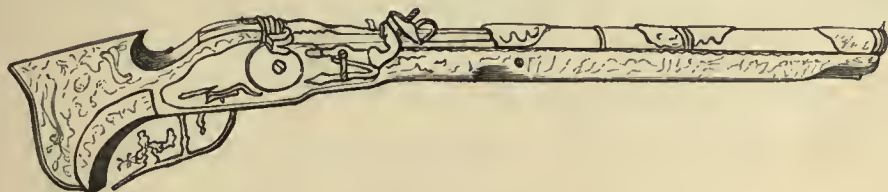
*CAPUCHIN.* A hood worn by ladies in 1752, resembling that of a Capuchin friar, whence its name. "Mrs. Needlework, bid John come round with the coach to the door, and bring me my fan, gloves, and capuchin, in an instant." ('Gray's Inn Journal.') In the eighth number of the same work is an advertisement of the sale by auction of the whole stock of a coquette leaving off trade, in which mention is made of "a transparent capuchin." It was succeeded by the caleche in 1765.



Transparent Capuchin.

*CAPUTIUM.* See *CHAPERON*.

*CARBINE, CARABINE, CARABEN.* A fire-arm, first introduced in England in the reign of Queen Elizabeth. The origin of the name is disputed; one derivation is from the vessel called 'Carabs,' on board of which it has been presumed they were first used; but troops called "Carabins," a sort of light cavalry from Spain, are first mentioned A.D. 1559 (1st of Elizabeth), and this favours another derivation, signifying, in Arabic, a weapon, and the Spaniards most probably adopted this particular weapon from the Moors, who were celebrated marksmen on horseback.



Wheel-lock Carbine of the time of Queen Elizabeth. Meyrick Collection.

*CARCANET.* (*Carcan*, a collar, French; *carcanum*, Latin, from *καρκίνος*, Greek: genus *vinculi*.) Ordinarily, a necklace, but the word is also used occasionally to describe a cluster of jewels or pendent ornaments for the hair.

"Curled hairs hung full of sparkling carcanets."—Marston's *Antonio and Thellida*.

"Your carcanets

That did adorn your neck of equal value."—Massinger, *City Madam*.

"I'll clasp thy neck where should be set  
A rich and orient carcanet."—Randolph.

"About thy neck a carkanet is bound,  
Made of the rubie, pearl, and diamond."—Herrick.



Cotgrave, who was a contemporary of the fashion, says plainly "a collar of gold;" but Mr. Fairholt, in his 'Costume in England,' refers the reader to a woodcut, in which a lady's head-dress is ornamented with two strings of pearls; and in the portrait of Queen Elizabeth, by Elstrack, we see what might have been a necklace hung upon her hair, and the pendent jewel resting upon her forehead. (See HEAD-DRESS.) In 1694, it is clearly described as "a rich chain to wear about the neck." ('Ladies' Dictionary.')

**CARDA.** A sort of cloth used in the making of surcoats in the fourteenth century, probably for the lining, as in the roll of purchases made for a tournament at Windsor, 9th of July, 1278, sixth of Edward I., one hundred and nineteen ells at fourpence an ell, being furnished for thirty-four surcoats: "Item, p. xxxiiij cooptoŕ [coopertorum] cxix ulŕi card." (See also CUIRASS.)



Cardinal. From a print after Hogarth. 1734.

**CARDINAL.** A cloak with a hood to it of scarlet cloth, and, like the mozetta or crocea, worn by the cardinals. It was much worn by the ladies at commencement of the eighteenth century. Strutt says, "It is a winter vestment worn in the country, I believe, to the present day; but in my memory it had the hood annexed to it, and its colour was usually bright scarlet." It is still worn in many parts of England. Malcolm, writing in 1807, says the cardinal "was almost always of black silk, richly laced;" but that it was originally scarlet the name alone, without the personal testimony of Strutt in 1796, is sufficient to convince us.

**CARGAN.** (See CARCANET for derivation.) Apparently a collar or gorget of chain mail worn by foot soldiers in the first half of the thirteenth century. "Peditum armatum intelligimus armatum scuto et propuncto seu conspergato et coifa seu capello ferreo et cargan, vel sine cargan." ('Statutes of Frejus,' A.D. 1233. See GORGET.)

**CARRIAGES.** An appendage to the sword-belt, of the latter half of the sixteenth century, originally necessitated by the length of the rapier, but generally adopted, *temp.* 2 Elizabeth, for the sword of the period. (*Vide* Plate IV. fig. 9.) It was also called "hangers." The following passage in the tragedy of 'Hamlet' will be familiar to many of our readers:

"OSRIC. . . . Six French rapiers and poniards, with their assigns, as girdle, hangers, and so. Three of the carriages in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

"HAMLET. What call you the carriages?

"OSRIC. The carriages, sir, are the hangers."—Act v. scene 2.

**CARTRIDGE.** (*Cartouche*, French.) According to Sir James Turner ('Pallas Armata,' 1671), cartridges were first used for charging muskets in Germany *circa* 1630, on the abandonment of the bandileers. The

**CARTRIDGE BOX** was in use before 1677, as Lord Orrery at that date says, "I am also, on long experience, an enemy to the use of bandileers, but a great approver of boxes of cartridges;" and adds, "I would have these cartridge boxes of tin, as the carabines use them, because they are not so apt to break as the wooden ones are, and do not in wet weather or lying in the tents relax." ('Treatise on the Art of War.')

**CASQUE.** (French; *caschetto*, Italian, from *cassis* and its corruption, *cascus*, Latin.) Helmets of every description, from those of classical times to the present, have been called casques by the poets; but the headpiece specially so designated is first seen in English armour in the reign of Henry VIII. It was generally without a vizor, and worn more for parade, apparently, than serious warfare; the

specimens in European armories are elaborately ornamented and embossed, and furnished with cheek pieces and oreillets. Mons. Auguste Demmin justifiably applies the term to every species of head-



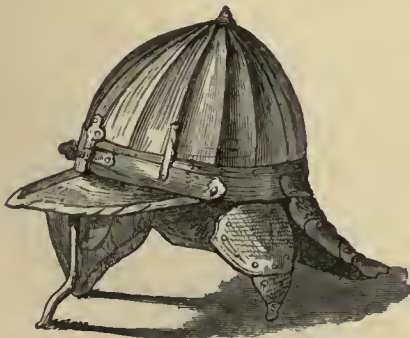
Casques. Meyrick Collection.

piece which has not a distinctive appellation, as we generally do that of "helmet," with less propriety; but his derivation of the word from the Keltic *cas* (box or sheath), and *ked* from *cead* (head), is exceedingly problematical. It is clear to me that the headpiece of the sixteenth century, which is specially distinguished by the name of "casque," was so called from its classical form being modelled obviously from the antique, in accordance with the taste at that period pervading all western Europe, characterised as the Renaissance, or revival of art. In addition to existing examples, we give engravings from some curious tapestry of the close of the fifteenth century, formerly in the Painted Chamber in the old Palace at Westminster, of casques with vizors and feathers, richly ornamented and studded with jewels.



From the tapestry in Painted Chamber.

The head-pieces worn by the Cavaliers and Roundheads in the seventeenth century, commonly called "lobster-tailed helmets," were casques, with the addition of bars, or simply a nose-guard.

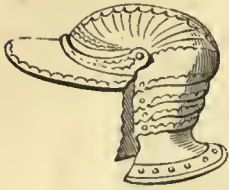


Temp. Charles I. and II.



Temp. Charles I. and II.





Casquetel.  
Meyrick Collection.

**CASQUETEL.** A similar open headpiece of simpler and more business-like appearance, flatter in the crown, with a peak in front, and a protection for the neck.

**CASSOCK.** (*Casaque*, French; *casaca*, Latin.) A long loose coat or vest. "Vestis species, lacerna, chlamys." (Ducange *in voce*.) "Foleraturas tamen sindonis, vel casacam in ipsis mantellis vel vestibus liceat eis (mulieribus) portare." ('*Litteræ Patentes Caroli V. Regis Franc. anno 1367.*') In the

Wardrobe Accounts of the reign of Henry VIII. some very rich cassock and cassock coats are described (see COAT); but the term is most capriciously used and applied at different periods to widely dissimilar garments. "Mourning cassocks" for ladies and gentlemen are mentioned as early as the 8th of Henry VII. (see SLOP); but the word in the reign of Elizabeth signified, according to Stevens, "a horseman's loose coat," the garment having gone out of fashion probably among the higher classes. In Nash's '*Pierce Pennyless*,' 1592, we read

of "an old straddling usurer, clad in a damask cassock edged with fox-fur." In the old comedy of '*Lingua*,' 1607, Mr. Fairholt ('*Costume in England*,' p. 475) remarks, that *Communis Sensus* is described "as a grave man in a black velvet cassock, like a counsellor," while *Memory* is "an old decript man in a black velvet cassock also;" and he gives as an illustration a woodcut of a figure of a hackney-coachman, from a broadside of the time of Charles I., in the British Museum, dressed as he states, in a cassock, which is certainly nothing more nor less than a loose coat, with buttons all down the front, and large cuffs, the prototype of the coats of our great



Hackney Coachman.  
About 1680.

grandfathers. Subjoined is the figure of a French gentleman of the reign of Louis XIV., from a print of the period, by N. Bonnart, entitled '*Cassaque d'Hyuer à la Brandebourg*.' The buttons, with lace loops and frogs, were called Brandebourgs within my recollection. Beneath the figure are these lines:

"Cette casaque paroist gauffe  
Mais en hiver à mon aduis,  
Outre que le corps elle echauffe,  
Elle conserve les habits."



French Gentleman of the reign of Louis XIV.

Here it is undoubtedly an overcoat.

The clergy, however, had a garment equally called a "cassock," which Randal Holme describes as resembling what he calls the tunic of the laity (see VEST). Bishop Earle, in his '*Microcosmography*,' A.D. 1628, characterises a vulgar-spirited man as "one who thinks the gravest cassock the best scholar;" and Killigrew, in his '*Parson's Wedding*,' A.D. 1663, makes the Captain say, "He" (the Parson) "was so poor and despicable when I relieved him, he could not avow his calling for want of a cassock." This is definitive as respects its being a clerical and an academical garment, and as we find it allowed to be worn by women as early as the fourteenth century, it was no doubt originally a long loose gown, and like many other articles of attire, as will be shown in these pages, transmitted its name to a garment of a very different description. In the '*Traité des Marques Nationales*,' the *casaque* is said to have been introduced into the military costume of France in the reign of Charles VI., after the fatal battle of Nicopolis, 28th September, 1396, and called indifferently "casaque" and "hongreline," from



its being worn by the Cossacks and Hungarians, under Sigismund, to whose assistance against the Turks Charles had despatched a considerable army. The writer, who cites no authority for this statement, describes the garment as a sort of light cloak fastened by a clasp on the breast, and which could be thrown open to display the armour in fine weather and protect it in foul. He proceeds to trace the various alterations of fashion in the cassock, long, short, with hanging sleeves, &c., down to the time of Louis XIV., when it was only worn as a cloak for cold or rainy weather, under the name of "roquelaure."

Mr. Fairholt, at page 276 of his work, tells us that the cassock was an under-garment, commonly worn beneath the academical gown by clergymen until the reign of George II., as a distinctive dress in ordinary life. It was then shortened to the knee. It is not peculiarly clerical, as it is worn in many instances by the undergraduate students in Spanish universities; and he gives us an engraving of a bishop, in which the smallest possible portion of it is to be seen under the rochet. He does not appear to have been struck by the utter dissimilarity of such a vestment to that worn by the hackney coachman he has figured at page 475, or to the vest of the time of Charles II., also called a cassock by Pepys (see VEST), or the magnificent cassock coats of Henry VIII. (See COAT.) One of the principal objects of this work is to clear up as far as I am able the confusion occasioned by verbal descriptions so irreconcilable, apparently, as the foregoing, and enable the artist at once to distinguish amongst several articles of apparel, bearing the same name, the precise object he is in search of.

The cassock appears in the reign of James I. as a portion of female attire, and is alluded to as an old fashioned garment :

"Her apparell was after the elder beere,  
Her cassock aged some fifty year.  
Grey it was an long before;  
The wool from the threads was worne."

*Cobbler of Canterbury, 1608.*

Fifty years would take us back to the early days of Elizabeth. It is now known only as a close under-vestment of black silk, worn by bishops, or of stuff, by the priesthood.

**CASTOR.** This name for a beaver hat occurs in an advertisement for a missing youth of fifteen, in 1688: "A black castor, with a silver twisted hat-band."

**CAUL.** During the Middle Ages this word was used to describe the gold net which confined the hair of ladies of distinction. (See CRESPIKE.) In a romance of the fourteenth century, entitled 'The King of Tars,' the soldan's daughter is described as attired

"In cloth of rich purple palle,  
And on her head a comely calle;"

which of course would not have been worn by "the soldan's daughter;" but this is only one of the numberless instances of the value of these mediæval romances, which furnish us with information respecting the habits and manners of their own times and nations, while purporting to depict those of others of which they were entirely ignorant.

**CELDAL.** In accounts of the thirteenth century, quoted by Ducange, edit. 1842, *sub voce*, we find under the date 1202: "Pro uno furura de celdal ad robam viridem," xl. 5, and "Pro roba de viridi forato de celdal octo dies magdalenam," lx. 8; and under Cindalum, "Unum supertunicale forratum de cindalo." (Test. Garini. A.D. 1314.) These quotations would appear to indicate that there was a fur called "celdal" or "cindal," as well as the silken stuff known by the name of CENDAL, which see below.

**CELT.** (*Celtis*, Latin; *cisel*, French. A chisel.) A name given by antiquaries to a bronze implement or weapon, numbers of which are found in England, Ireland, and nearly all over Europe. "Malleolo et celte, literatus silex." (Ducange *in voce*.) Not only the implements themselves, but the

moulds which they were cast in, have been discovered with them, and their use has been the subject of an unending controversy. I have stated my opinion under the word *AXE*, and will here only give a few specimens of these curious relics from the national and other collections.



1. *Archæologia*, vol. v., Plate ix. fig. 7.  
2. *Archæologia*, vol. v., Plate x. fig. 2.  
3. From collections in Lincolnshire.

4. From Herculaneum. *Archæologia*, vol. v. Plate viii. fig. 21.  
5. Meyrick Collection.  
6. Meyrick Collection.

*CENDAL*. A silken stuff, much valued in the thirteenth and fourteenth centuries. "*Tela subserica vel paninus sericus.*" (Ducange, *in voce* *Cendalum*.) It was used not only for articles of attire, but for flags, the trappings of horses, curtains, &c.

"La ont mainte riche garnement,  
Borde sur cendeaus et samis."

*Siege of Caerlaverock*, A.D. 1300.

"Pour 2 botes de cendal de graine, 120 escus. Pour une bote de cendal jaune, 52 escus." (Comp. Steph. de la Fontaine, 1351.)

The celebrated auriflamme, or banner of St. Denis, is stated to have been made of "cendal pur."

"L'enseigne tinst, qui fut de cendal pur."—*Roman D'Aubrey*, MS.

Yet *cendalium* and *cindalium* are, in several instances, cited by Ducange, where the names are obviously applied to a fur. (See *CELDAL*.) A careful consideration of the context is therefore indispensable to the student who would avoid confounding two thoroughly distinct materials in use at the same period.

*CERTYL*. See *KIRTLE*.

*CERVELLIERE*. (*Cervellerium*, *cerebrarium*, Latin.) A skull-cap of steel or iron. "*Quum comperisset se morituum excogitavit novam armaturam quæ vulgo cerebrerium sive cerebotarium appellatur qua jugitor caput munitum habebat.*" ('*Chronicon Francisci Pepina*, lib. ii. cap. 50.) "*Haubergeons et cervelieres.*" (Guisart '*Chronique Metrique*, anno 1298.) "*Capelletto di ferro per defera del capo*," Ital. (Ducange *in voce*.) In the '*Chronicon Nanantubanam*, temp. Frederick II., Emperor of Germany, the introduction of this head-piece is attributed to the astrologer, Michael Scott. "*Per hoc tempore Michael Scotus astrologus Frederici Imperatoris familiaris agnoscitur, qui invenit usum armatura capitis quæ dicitur cervellerium.*" Having foreseen that he should be killed by the fall of a stone, weighing two ounces, upon his head, he contrived a cap of plate iron. One day being at mass, upon the elevation of the host, he reverently raised his cap, when a little stone fell on his head and slightly wounded it. Finding it weighed exactly two ounces, he felt his doom was sealed, arranged his worldly affairs and died.

Mr. Strutt says the cervelliere does not appear to have been known in England at any period.



Possibly not under that name, but surely it was the same head-piece as the coif de fer, an iron skull-cap, worn either under or over the coif de mailles. (See COIF DE FER.)

**CHAISEL, CHAINSEL.** (Old French.) Fine linen. "De chaisnel blanc."

"Une chemise de chaisnel

De fil et d'œuvre mult scrotel."—*Romance of Atis.*

"In a chaisnel smock she lay."—*Romance of Alexander.*

In the tale of 'The Old Wise Man and his Wife,' in 'The Seven Sages,' the wife is said to have had on "a pilche of pris" [*i.e.* a costly furred cloak], "and a chaisnel *thereon*, I wis;" the stuff having apparently given its name to some article of apparel which was worn on or over the cloak.

**CHAPE.** (*Chapa*, Spanish, a thin plate of any metal.) A metal tip or case, that strengthens the end of the scabbard of a sword or dagger, or the termination of a belt or girdle. "Chape of a shethe." (Bouterolle de Gayne.) "To chape a sword or dagger." (Palsgrave.)

The chape of the sword-sheath of John, King of France, is a badge of the Earl Delawarr, assumed by his ancestor Sir Roger de la Warr, in commemoration of his being one of the knights who took that sovereign prisoner at the battle of Poitiers, 1356. It is called a "crampet" in heraldry. Numerous examples are furnished us by the sepulchral effigies of the Middle Ages. The subjoined are from those of Sir John de Lyons, Warkworth Church, Northamptonshire, 1346-84, and Sir Gerrard de Lisle, in Stowe Church, in the same county, 1259, engraved from Albert Hartshorne's 'Recumbent Effigies.'

In the sixteenth century some specimens exhibiting much tasteful and elaborate workmanship are met with. See the chapes of a sword and dagger of the reign of Henry VIII., for which we are indebted to Mr. Shaw's 'Dresses and Decorations.'



Chapes of Scabbards. 13th and 14th centuries.



Chape of Sheath of a Dagger.  
Temp. Henry VIII.



Chape of Sheath of a Sword.  
Temp. Henry VIII.



Chape of Sword-belt.  
From effigy in Hereford Cathedral. 1321.

**CHAPEAU-BRAS.** (French.) A small three-cornered flat silk hat, carried under the arm by gentlemen at court, or in full dress, in the latter half of the last century.

**CHAPEAU, KNIGHT'S.** See ABACOT.

**CHAPEAU MONTAUBAN, MONTAUBYN.** An anonymous writer of the fifteenth century, quoted by M. Viollet-le-Duc, describes the "chapeau de Montauban" as a steel head-piece. (See CHAPEL DE FER.) Froissart, in the fourth book of his 'Chronicles,' tells us that a page in attendance on Charles VI. of France, the day that monarch was seized with madness, while on his way from Mans to Angers, had on his head "un chapel de Montauban, fin, cler et net, tout d'acier, qui



resplendissoit au soleil." It is not clear that this was the king's head-piece which the page had charge of, as it has been suggested, and I cannot adopt that opinion: firstly, because in all instances, and there are many, in which a page or an esquire is represented so occupied, he carries his lord's helmet in his hand; and that of a sovereign, assuredly distinguished by some regal ornament, it would be unreasonable to suppose he would place on his own head: secondly, on such occasions the prince or noble is always depicted or described as armed *à toutes pièces*, except his head, and in this case the king was in civil attire, wearing a black velvet doublet with a crimson hood, and a chaplet of large pearls, which the queen had presented to him on his departure.

That which most concerns us however is, that we have here evidence of a "chapel de Montauban," of steel, at the close of the fourteenth century. But it was also the name for a hat or cap worn in the sixteenth century. Hall, in his 'Chronicle,' tells us that Henry VIII. wore "a chapeau Montaubyn, with a rich coronal," the folds of the chapeau lined with crimson satin, and on that "a brooch with the image of St. George." Of its shape we have no idea, or whence it derived its name; it is clear however that, as in the case of the bycocket, there was an article of civil as well as of military costume so called in the fifteenth century,—whether from the city of Montauban, in France, or from a member of one of the families of that name, is at present unknown to us.

*CHAPEL*, or *CHAPPELLE, DE FER*. (French.) A cap or hat of steel, as the name imports, frequently alluded to in English documents as an "iron hat," worn by knights previous to the introduction of the bascinet and generally by men-at-arms during the Middle Ages. Many varieties are to be seen in illuminations and effigies of the thirteenth century, and in the paintings formerly in the old Palace of Westminster, coloured engravings from which were published by the Society of Antiquaries in the 'Archæologia.' (See under *FALCHION*, also the group of knights at page 17, *ante*.) M. Viollet-le-Duc presents us with two from MSS. in the Bibliothèque Nationale, Paris; the



Chapel de Fer.



Chapel de Fer.  
13th century.

distinguishing feature of the chapel de fer, or steel hat, from the coif de fer, or skull cap, being the brim to it, which gradually increased in breadth, and received the name of "aventaille" in common with all protections of the face. Towards the close of the thirteenth century the chapel, as well as the coif de fer or de mailles, over which it was worn, took the form of the head, and was occasionally strengthened by a comb or crest, as seen in our woodcut, from Add. MSS., British Museum, No. 11,639, written in the reign of Edward I.

In the fourteenth century the brims became much broader and the crown more conical; but a curious variety is presented to us by the effigy of a knight of the commencement of it, in Ashington Church, in the county of Somerset, who wears a wide and peculiarly pointed chapel de fer over a coif or cervelliere of metal, as well as a hood of mail. How such a hat could be secured upon the head is a mystery. M. Viollet-le-Duc says, "Ces chapels de fer étaient attachés par-dessus le camail au moyen d'une courroie sous le menton," but quotes as his authority the following line:



Chapel de Fer.  
Temp. Edward 1.



From a sepulchral slab  
in Ashington Church,  
co. Somerset.

"Et Robastre deslache son chapel qui fu bon."—*Gaufrey*, v. 10161;

but certainly that line does not acquaint us with the *modus operandi*. There are indications in the present example that the skull-cap, whatever it may be, is secured to the hood in the same way that the bascinet was to the camail, but there is no visible proof of the security of the iron hat in this representation.

We borrow from M. Viollet-le-Duc's work the six following varieties:—The first, taken from a MS. copy in the Bibliothèque Nationale, Paris, of 'Launcelot du Lac,' date *circa* 1310, exhibits a considerable extension of the brim, with a low crown, rising to a point in the centre, which accords with

the characters of the effigies of the reign of Henry III., and inclines one to assign it to some forty years earlier than the assumed date of the manuscript. The mode in which it was attached to the mail hood is distinctly visible, but the thong does not pass under the chin. It does, however, in the second, taken from an illuminated copy of the *roman* 'Tristan et Iseult,' in the same collection. It is higher in the crown, which has a slight comb to it. The brim is bent down and affords more protection to the face. The date is fairly attributed to the middle of the fourteenth century.

The third, from a MS. copy of Titus Livius, in the library at Troyes, has an extremely broad brim, the front of which, still more depressed, has two slits in it, to enable the wearer, by bending his



Fig. 1.—Chapel de Fer. Close of 13th or commencement of 14th century.



Fig. 2.—Chapel de Fer. Circa 1340.

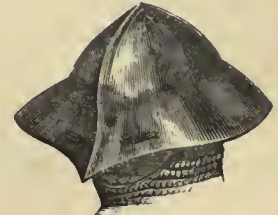


Fig. 3.—Chapel de Fer. From a MS. in the Library at Troyes, 1403.

head, to look through, as he would through a movable vizor. This head-piece, which M. Viollet-le-Duc assigns to the commencement of the fifteenth century, he pronounces to be a chapel or chapeau de Montauban, but upon what authority he has omitted to mention. His words are, "Ces chapels prennent alors le nom de chapels de Montauban. Ils sont de diverses sortes, bien que l'auteur anonyme du 'Costume militaire des Français en 1448' les décrive ainsi: 'Les chappeaulx de Montaulban sont rondes en testes a une creste au meillau, qui vait tout du long, de la haulteur de deux doiz, et tout autour y a ung avantal de quatre ou cinq doiz de large en forme de maniere de chapeau.'" With all deference to M. Viollet-le-Duc, I do not consider that the description of the anonymous writer, whose weight as an authority I have no opportunity of ascertaining, enables us to come to so



Fig. 4.—Chapel de Fer. From MS. 15th century.



Fig. 5.—Chapel de Fer. From MS. 15th century.

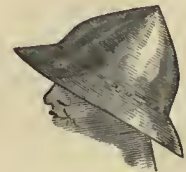


Fig. 6.—Chapel de Fer. From a French MS. of Boccaccio, 15th century.

positive a conclusion. I have shown above that there was an article of civil costume at the same period, called a "chapeau de Montauban," which was no doubt round, in some sense of the word, and had probably a brim four or five inches broad; but surely, no one can look at fig. 3, here engraved, and believe that it resembled in shape the cap worn by Henry VIII., the fold of which was lined with crimson satin, on which was fastened a brooch of St. George; still less fig. 4, which M. Viollet-le-Duc classes with the head-pieces called Montauban. Fig. 5, from the same MS. ('Miroir Historique,' Bibliothèque Nationale, Paris), presents a form to which some parallel might be found in the caps and bonnets of the fifteenth century. In the MS. it is assigned to King Porus, and has better claims in my opinion than any other to the designation of "chapeau de Montauban;" but until some contemporary delineation



of that particular head-piece is discovered, which will enable us to recognise it among the mass of civil and military head-gear depicted in our illuminated chronicles and romances, I abstain from any attempt to identify it. Fig. 6, from a French copy of Boccaccio, written *circa* 1420, exhibits the more familiar form of the chapel de fer, which was the immediate precursor of the salade, and was subsequently revived in the morion.

**CHAPERON.** See HOOD.

**CHAPLET.** This familiar term for a wreath of flowers was in the Middle Ages applied also to a circlet of gold, often set with jewels, in the form of flowers, to bandeaux of pearls and precious stones, and garlands of goldsmith's work more or less elaborate. Chaplets of real flowers were worn by ladies over coifs or cauls of gold embroidery. In the 'Roman de la Rose' Idleness is so represented:

"D'orphray eut ung chapel mignon ;  
Ung chappel de roses tout frais  
Eut dessus le chapel d'orfrayes."

Thus translated by Chaucer :

"Of fine orfrays had she a chapelet,  
And fayre above that chapelet  
A rose garland had she set."

Chaplets of jewels and of real flowers were worn by men as well as by women. Edward III. presented his own chaplet of fine pearls to Eustace de Ribeaumont, with whom he had fought beneath

the walls of Calais (31st December, 1348), in token of his admiration of the prowess of his antagonist (Froissart, chap. cli.); and in the following century, when Charles VIII. of France made his triumphant entry into Naples, the ladies of the city placed upon his head a chaplet of violets. The effigy of Charles Comte d'Estampes (1300-36), in the royal catacombs at St. Denis, represents him in complete mail, but with a chaplet of roses round his head: an indication of his rank, and which would therefore be of goldsmith's work and probably jewelled. Another example is afforded us by the Register of the Benefactors of the Abbey of St. Albans

(Cotton. MSS., British Museum, Nero, D vii.). It was the custom of young girls to make garlands of flowers for themselves and also to give to their lovers.



Head of Effigy of Charles Comte d'Estampes.



Cotton. MS. Nero, D.  
15th century.

"Et sa mie lui fit chapeau  
De roses, gracieux et beau."—*Roman de la Rose*.



Sloane MSS., No. 393.



Royal MSS., 2 B vii. 14th century.



Royal MSS., 15 D ii. 15th century.

Some rude drawings in MSS. of the thirteenth and fourteenth centuries, in the British Museum, exhibit females engaged in this romantic occupation, and from another of the fifteenth century we give the head of a lady so decorated.

**CHASTONS.** According to Mr. Fairholt, who does not quote his authority, chastons were "breeches of mail used by knights in the thirteenth century, and occasionally worn until the sixteenth." ('Costume in England,' *sub voce*.) The word occurs in the order of provision for the Windsor tournament, in 1278: "It. p. quolibet cresta j pañ chaston et j claxon." Mr. Hewitt ('Ancient Armour in Europe,' vol. i. p. 347) considers chastones to be a kind of socket or cavity (French, *chaton*), in or by which the crest was affixed to the helm by nails (*clavones*). The word "pair," however, in the line above quoted militates against that interpretation, as "one *pair*" of sockets or cavities would be an unwonted expression. *Chasto* is undoubtedly the mediæval Latin for the modern French *chaton*, the socket in which the gem of a seal or ring is set. It is unfortunate that Mr. Fairholt has not informed us where he met with the word as signifying breeches. Chastons might possibly be a corruption of *chaussous*, but in the 'Roman de la Rose' chastons are mentioned as ornaments of a lady's head-dress: "Et beaux chastons a quatre esquierres" (l. 21,890), which I take to be four square or diamond-shaped ornaments, probably containing jewels. (See under **CRESPINE**.)

**CHASUBLE.** (*Casula*, Latin.) A portion of ancient ecclesiastical costume common to all the Roman Catholic clergy, from the priest and deacon to the archbishop: "Presbyteri vel diaconi non sagas laicorum more vel casulis utantur rito servorum Dei." ('Synodus Liplinensis,' can. 7.)



Stigant, Archbishop of Canterbury.  
From Bayeux Tapestry.



Odo, Bishop of Bayeux.  
From his seal.

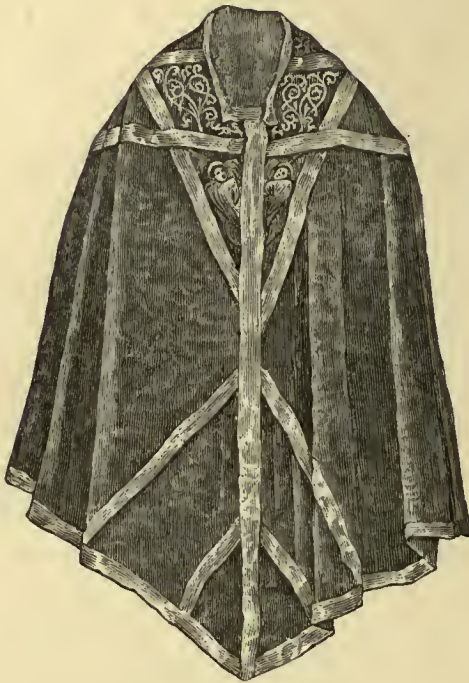


Bishop, 12th century.  
Cotton. MS. Nero, C. iv.

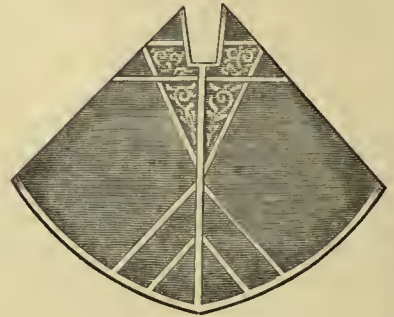
It was at first perfectly circular, with a round opening in the centre, through which the head was passed, covering nearly all the rest of the person, except when lifted up by the arms, and the uppermost vestment of the clergy. "*Casula quæ super omnia vestimenta positur.*" (Alcuin, *Liber de Officio*.) But



in the eleventh century we find a variety introduced, the front being much shorter than the hinder portion, and terminating in a peak. Witness that of Odo, Bishop of Bayeux, from his seal, and of Stigant, Archbishop of Canterbury, from the Bayeux Tapestry. Later we perceive another change,



Chasuble of Thomas à Becket.



Front of Chasuble.



Back of Chasuble.

in the chasuble of the celebrated Thomas à Becket, Archbishop of Canterbury, still preserved in the cathedral of Sens. Another, assigned to St. Dominic, is in the church of St. Sermin at Toulouse. It appears almost restored to its old form, but exceedingly ample, and descending before and behind



John de Sheppy,  
Bishop of Rochester. 1360.



Richard Thaseburgh, a Priest,  
Heylesdon Church, Norfolk. 1387..



Latest form of Chasuble.  
From a painting by Rubens of Ignatius Loyola.



ENAMELLED PLATE WITH EFFIGY OF ULGER, BISHOP OF ANGERS, 1149.





to the mid-leg. From that time to the sixteenth century little alteration appears to have been made in its form, and the numerous magnificent effigies of the higher orders of the clergy, still existing in this country, are within the reach of all, and render it necessary to multiply examples. For the bishops and archbishops, the chasuble was made originally of silk, and richly embroidered. "*Panus sericus pro cauda facienda;*" "*Cauda colorisæ theria phrygio palmam habente;*" "*Casulam preciosa.*" (*Vide Ducange in voce.*) Finally, the sides were still further reduced in consequence of the change of material from silk to thickly embroidered cloth of gold, and became oval, hanging no longer in graceful folds, but flat and stiffly before and behind, and as M. Viollet-le-Duc truly observes: "*D'un très-beau vêtement on vint ainsi faire un ornement difforme, qui donne à celui qui le porte l'apparence d'un énorme coléoptère.*"

**CHAUSSES, CHAUCES, CHAUCHES.** (French.) The close-fitting coverings for the legs generally worn by men of nearly all classes, from a very early period to the sixteenth century, not only in England, but in the principal nations of Europe. They were what we should now call "tight pantaloons" with feet to them. They seem to have had an Oriental origin, as they appear in Phrygian costume, which, in all its portions, from cap to shoe, so closely resembles the Anglo-Saxon that it indicates unmistakably the course of one of the streams of migration from Asia Minor, so ably traced by Dr. Nicholas in his '*Pedigree of the English People.*' The Amazons are depicted in the tight leg coverings, as affecting male attire. They are found on Etruscan vases, and especially distinguished the Venetian costume of the Middle Ages, whence they derived their name of pantaloons. Further information will be found under the word **HOSE**, their Saxon application. The name of "chaucés," "chaucés de fer" ('*Roman de la Rose*,' l. 12,818), was also applied by the Anglo-Normans to the leggings of mail or defensive armour of any description, which took the form of the civil articles of attire so denominated. In the Norse language they are called *bryn-hosur* ('*Speculum Regale*,' an Icelandic chronicle of the twelfth century). Examples will be found in the article on **ARMOUR**, pp. 15-17, and in the General History. Breeches of leather or quilted stuff were worn with the latter towards the termination of the thirteenth century. "The purpose of which," Mr. Hewitt observes (vol. i. p. 242), "was probably to obviate the inconvenience of the long chausses of metal in riding." Many instances occur of them, but one of the most instructive is seen in the effigy in the Temple Church, London, supposed to be that of William Mareschal the younger, Earl of Pembroke, as it exhibits the mode of fastening them below the knee. Mr. Hewitt applies to them the name of *chaussons*, but I have not met with the word in that sense.



Effigy in the Temple Church, London.

**CHECKERATUS.** "*Capa cum nodulis chekeratis subtilis operis facta de casula Episcopi Fulconis.*" (Visit. Thesauri S. Pauli, London, A.D. 1295.) Mr. Strutt considers it to be a cloth of chequer-work, curiously wrought, and chiefly used by the clergy, and the same as

**CHECLATOUN.** A costly silk of the Middle Ages of which robes were made. Chaucer, in his '*Rhyme of Sir Thopas*,' speaks of him as clad "in a robe of checklatoun," which Tyrwhitt, in a note, suggests is identical with cyclas, and I think justly so, as it is obviously a corruption of ciclatoun or syglaton, names derived from the same source. (See **CYCLAS**.) Checkeratus appears to me to have been the name of the pattern, and not of the stuff of which the vestment was composed. The capa described above was curiously embroidered or ornamented with little knots in squares or chequers, or little chequered knots; such fanciful devices were common in those days, but the word "chekeratus" occurs only in the passage quoted by Strutt, and in Ducange, who simply derives it from the English "checker," and offers no opinion respecting its application to the capa itself. "*Chekeratus Tesselatus, a voce Anglica checker, tessella.*" Checlatoun was certainly "well known in England at that period," but not chekeratus, so far as I can discover.



**CHEVERILL.** (From *chèvre*, a goat, French.) Kid leather. "Cheverell lether; cheverotin." (Palsgrave.)

"To-day in pumps and cheverill gloves to walk she will be bold."

*The Cobbler's Prophesie*, Old Play, 1594.

"Two dozen points of cheverelle" are mentioned in No. 25 of the Coventry Mysteries. In Sloane's MS. 73, fol. 20, is a curious direction "for to make cheverel lether of parchemyne" [parchment] by means of a solution of alum mixed with yolks of eggs with flour, and also to make "whit [white] cheverell, reed [red] cheverell," the colour being imparted to it by a compound of brazil. (Promptorium Parvulorum, p. 73.)

In an inventory of the wardrobe of Henry VIII., taken in the eighth year of his reign, however, I find entries of black and blue "cloth of gold cheverall" and green "cloth of silver cheverall," which could scarcely be any description of leather, and no hint is afforded us of the nature of its composition. I can only call attention to the fact.

**CHEVESAILLE.** (*Chevessellia*, Latin; *chevessaille*, French.) "Pars vestis qua caput immititur et quæ collum circumamicit." (Ducange *in voce*.)

"Et pour tenir la chevesaille

Deux fermaulx d'or au col lui taille."

*Roman de la Rose*, l. 21,897.

These lines are rendered by Chaucer in his translation—

"About her neck of gentle entaill

Was set the rich chevesaile,

In which there were full great plenty

Of stones fair and clear to see."

The French glossarists explain chevessaille differently, some describing it as a "couvrechef," a "coiffure," and others "tresse de cheveux," while the English call it "a necklace." From the quotations in Ducange it would appear to have been the collar of a gown. "Le quel varlet, dit Cotele . . . print la dite Heloys *par la chevesaille de sa cote* pour la mener par force hors du dit hostel." (Lit. Remis., anno 1375.) "Lequel Prieur empoigna le suppliant à la chevessaille *ou collet* de sa robe." (Ibid., anno 1450; also under CHEVECEILLIA.) "Ac cum *per chevceilliam seu coletum vestis* suæ subito arripuit et ad terram subtus se projecit." (Ibid., anno 1380.) We are still left in ignorance of the exact shape of this article of attire, but the above citations from contemporary official documents leave no doubt that it was worn by both sexes, and though encompassing the neck was not a necklace in our modern acceptance of the word. Nothing but a pictorial illustration can decide the question satisfactorily, and in no illumination contemporary with the composition of 'Le Roman de la Rose' can I detect any article of apparel that such descriptions could possibly apply to.

**CHIMERE.** (*Zimara*, Italian.) "Vesta talare de sacerdoti et chierici." ('Ortografia,' Encyclopaedia Italiana; Venezia, 1826.) A loose gown with sleeves, worn over the rochet by bishops in the reign of Edward VI., and then of a scarlet colour, like that of a doctor at Oxford. In Elizabeth's time it was changed to the black satin gown worn at present. ('History of Convocations,' p. 141.)

**CHIN-CLOTH.** (See MUFFLER.)

**CHISAMUS, CICIMUS, SISMUSILIS.** A valuable species of fur mentioned by the historians and poets of the Middle Ages. "Vestis preciosissimus, quas robas vulgariter appellamus, de escarlate præelecto cum penulis et furariis variis cisimorum," &c. (Matthew Paris, Hist. Major, *sub anno* 1248.) "Mantel d'escarlate, a penne de chisamus." ('Roman de Lancelot de Lac,' Royal MS., 20 D iv.) "Roccum sismusilum optimam 10 solid." (Rhenanus, Rerum Germ. lib. ii. p. 95.) It was the skin, probably, of the Pontic mouse—"pellis muris Pontici"—to which some writers assert we are indebted for the fur called vair. (See VAIR.)

**CHOPA.** (*Chopa*, French; *cioppa*, Italian; *chupa*, Spanish.) A loose upper garment similar to the PELLARD and the HOUELAND (which see). The chopas appears to have been a night-gown for women in the thirteenth century. Henry III. ordered "Duas chopas ad surgendum de nocte" for his sisters, A.D. 1235. (MS. Harleian, 4573.) "Una chopa de grosso burella." (Ducange *in voce*.) The chopas was worn over armour in the fourteenth century, "et un vallet avec lui armé de haubergeon de bacinet a camail, de gorgerette, de gantelle et chope par dessus le haubergeon." (Ordinat. reg. Franc., tom. 4, sub anno 1351.)

**CHOPINE, CHAPINEY.** A sort of stilt, clog, or false heel, imported from Turkey into Italy, and from Venice into England. In the plates to the Travels of George Sandys, the Turkish women in the sixteenth century are represented wearing them.

Thomas Coryate in his 'Crudities,' 1611, says, they were so common in Venice "that no woman whatsoever goeth without, either in her house or abroad. It is a thing made of wood and covered with leather of sundry colours, some with white, some red, some yellow; it is called a chapiney, which they wear under their shoes. Many of them are curiously painted, some also of them I have seen fairly gilt. There are many of these chapineys of a great height, even half a yard high; and by how much the nobler a woman is, so much higher are her chapineys. All their gentlewomen and most of their wives and widows that are of any wealth are assisted or supported either by men or women when they walk abroad, to the end that they may not fall. They are borne up most commonly by the arm." Evelyn calls them "wooden scaffolds." Shakespeare makes Hamlet allude to them when addressing one of the Players: "Your ladyship is nearer heaven than when I saw you last, by the altitude of a chopine" (act ii. scene 2). They were in use in Venice until 1670, and Bulwer in his 'Artificial Changeling,' p. 536, complains of Englishwomen adopting the fashion, which he brands as a monstrous affectation wherein they imitated the Venetian and Persian ladies. Our examples are taken from Pietro Bertelli's 'Diversarum Nationum Habitus' (Padua, 1591), and Douce's 'Illustrations of Shakspeare.'



Chopines.

**CICLATOUN, SYGLATON.** See CYCLAS.

**CLASP.** (From *cleopan*, Saxon, to buckle or embrace; or *gaspe*, Dutch, a buckle.) Of this useful adjunct to costume, known to the Normans as *fermail* and *agrafe*, the most elaborately ornamented examples are to be found in national and private collections. Sometimes, under the name of *ouche* or *nouche*, it is confounded with the brooch or fibula, its use being the same, and differing only from the latter by hooking garments together in lieu of pinning them. *Fermail* has been translated "chain" by more than one English antiquary, but no contemporary description of it justifies such an interpretation. Jean de Meun, in the 'Roman de la Rose,' describes Pygmalion decorating his statue with, amongst other ornaments, a chevesail (see p. 96, *ante*), secured about its neck by "deux fermaulx d'or." The extreme variety of their form, observes M. Viollet-le-Duc, sufficiently indicates the fertility of invention of the workmen to whom the production of these popular objects was due. In the Middle Ages they were amongst the presents most generally made to ladies, and were also important items of bequests in wills.

John of Gaunt leaves to his son Henry, afterwards King Henry IV., "un fermaile d'or del viele mannere et escripte les nons [noms] de Dieu en chacun part d'ycelle fermaile." His much-honoured and beloved lady and mother, the Queen (Philippa), had given it him to keep with her blessing, and he leaves it in like manner to his son.

Philippa, Countess of March, A.D. 1378, leaves to her son Esmond [Edmond] "un fermayl bleu avec deux mangs [mains] tenang un diamant."



Richard, Earl of Arundel, 1392, gives to his daughter Elizabeth a *nouche* with lions and crowns, and another made like a rose enriched with pearls.

As fastenings for cloaks or mantles they were found much more convenient than the brooch, which had to be entirely removed if the wearer desired to open or throw back the garment on his shoulders, while the clasp had only to be unhooked on one side and remained attached to the other; and, as concerned belts, it was far less trouble to unhook than to unbuckle them.

Numberless examples of the most ornamental description are to be seen in the paintings and sculptured effigies of the Middle Ages both here and on the Continent, in addition to fine specimens preserved in museums and private cabinets, those worn by the clergy being very large and distinguished by the name of *MORSE*, which see.

As clasps of various descriptions will of necessity appear in many of our illustrations of costume, I shall here introduce only two representations: 1, the celebrated clasp of the Emperor Charles V., engraved by the late Mr. Shaw from the original in the Debruge Collection in Paris; and 2, another from a portrait of Arthur, Prince of Wales, eldest son of King Henry VII., in Her Majesty's possession, for the identification of which we are indebted to the intelligent researches of Mr. G. Scharf.

It will be observed that there is a ring to this clasp through which a ribbon or chain



1. Clasp of the Emperor Charles V.



2. Portrait of Arthur, Prince of Wales.

may be passed, apparently for the purpose of suspending it, therefore rendering unnecessary any other fastening, and depriving it of the character of a clasp; but the annexed portrait of Prince Arthur throws the clearest light upon the subject. The clasp is suspended by a ribbon round the neck, but the unseen hooks at the same time connect the two edges of the cloak or mantle, and on their being disengaged the clasp would still hang on the breast like a locket or medallion.

**CLAYMORE.** (*Claidemmore*, Gaelic.) The long cut-and-thrust sword of the ancient Scotch Highlanders, which had originally a simple cross-guard. The basket hilt, as it is now called, was not added before the eighteenth century. (See *SWORD*.)

**CLOAK.** (*Klocke*, Flemish; *cloca*, Latin.) Under one name or another this familiar garment has existed time out of mind in nearly all countries. The word "cloak" in English is derived, according

to Skinner, from the Saxon *lach*, but the usual term for the garment in Saxon is *mentil*, as in French it is *manteau*, from whence our word "mantle," more especially appropriated by us to a robe of state, under which head the mantles worn by sovereigns and the nobility on occasions of ceremony will be considered separately. Here, whether a cloak or mantle, I shall speak only of that article of attire, worn by all classes and both sexes, ordinarily known by such appellation. In the earliest glimpses we obtain, through the Greek and Roman writers, of the inhabitants of these islands, we find a mantle formed a portion of their costume; in Ireland and Scotland, indeed, nearly the whole of it. The Britons, like the Belgic Gauls, wore over their tunic a short cloak, called by the Romans *sagum*, from the Keltic word *saic*, which, Varro informs us, signified a skin or hide, such having been the materials which the cloth manufactured in Gaul had superseded on our southern coasts, but still composed the garments of "those within the country." (Cæsar, de Bell. Gall.) The British *sagum* was of one uniform colour, generally either blue or black, according to Diodorus Siculus (lib. v. c. 33), but both he and Pliny (Nat. Hist. lib. viii. c. 48) tell us that of the several kinds of cloth manufactured in Gaul, one was composed of fine wool dyed of several different colours, which, being spun into yarn, was woven either in stripes or chequers, and of this the Gauls and Britons made their lighter or summer garments. Surely here we have the origin of the *breacan-foile*, the true Gaelic name for what we call the Highland plaid, and which means literally, "the chequered, striped, or spotted covering." (See PLAID.)

We have no authority for the shape or mode of wearing these cloaks further than we may consider it is afforded us by the sculptures and coins of the Romans, in which are representations of Gaulish and other prisoners, which will be examined in the General History. We must advance several centuries before we can obtain from the Saxon and Frankish illuminated MSS. a pictorial illustration of the habits of our forefathers.

The earliest of these invaluable records shows us that the cloak (*mentel*), or whatever we may call it, was worn by all conditions of men and women in the eighth century. It was fastened on their shoulders or their breasts by fibulæ, the commoner people using thorns for that purpose, or by the ends being drawn through a ring, or simply knotted together. A few specimens will suffice here, as examples will be continually met with throughout this work, incidentally illustrating other portions of costume.



Anglo-Saxon Mantles. From Cotton. MS. Claudius, B iv.

The cloak could be thrown off without unfastening it by simply slipping it over the head. In a miniature representing Daniel encountering a lion, he is represented as having cast his cloak upon the ground, where it is lying in the above very instructive form. No material alteration appears to have taken place in its shape during the three or four centuries affording us authorities for our guidance. Indeed, we find them in the eighth century reproached for wearing their garments in the manner of their Pagan ancestors. (Council of Chelcyth, co. Northumberland, A.D. 787.) The rank of the wearers was indicated by the richness of the material and not the peculiarity of form. "Uno regium pallium auro textam" occurs in a charter of King Ethelstan. Silk, known in England as early



as the eighth century, but extremely rare from its cost at that period, was much worn in the tenth by the higher orders, and Englishwomen were celebrated for their skill in embroidery. The Venerable Bede mentions silken palls of incomparable workmanship; and Adhelm, Bishop of Sherborne, who wrote in the seventh century, extols the art exhibited by the women of this country in weaving and embroidery even at that early period ('De Virginitate'), their reputation increasing to such a degree as to cause the name of *Anglicum opus* to be given on the Continent to all rare work of that description. Red, blue, and green appear by the illuminations to have been the favourite colours of the Anglo-Saxons in the ninth and tenth centuries.

The exact shape of the mantles worn by females is not so clearly depicted as we have seen that of the cloaks of the men. The veil (*heafodes rægel*, head rail, or *wæfels*, from the verb *wæfan*, to cover) which forms their invariable head-dress, descends so low upon the neck and shoulders that the mode of putting on or fastening the mantle is not visible. It has much the appearance of the chasuble of the priesthood, and could not, I think, have been widely different in formation, in which case the head was probably passed through a circular opening in the centre. In the accompanying example it appears to have been occasionally made with a hood, which could be thrown back at pleasure, or over which the head-rail could be worn for additional warmth or protection. In the splendid benedictional of the tenth century belonging to his Grace the Duke of Devonshire, the illuminations in which were engraved for the twenty-seventh volume of the 'Archæologia,' Etheldrytha, Princess of East Anglia, though represented as a sainted abbess, wears an embroidered scarlet mantle over a tunic of cloth of gold; the dress of the royal Anglo-Saxon nuns being, according to Bishop Adhelm, of the most sumptuous description, even in his time.



Anglo-Saxon Lady. Cotton. MS. Claudius, B iv.



Etheldrytha. From a Benedictional of the 10th century.

Little difference, if any, is to be discerned in the cloaks or mantles of the Danes or Normans of the eleventh century. In the Register of Hyde Abbey, written in the reign of Canute, there are rude representations of the king and his wife Alfgive. The mantles of both are fastened by cords or laces with tassels, and in the Bayeux Tapestry the cloak of William, Duke of Normandy, is similarly secured. He is also described by Wace in the 'Roman de la Rose' as

evinced his irritation on hearing the news of Harold's assumption of the crown of England, by impatiently untying and tying the cords of his mantle :—

“Sovant a sun mantel lacée  
Et sovant l'a detachée.”—v. 1103.

Nevertheless, the fibula or the fermail continued in use for the same purpose.



Queen Alfgive.



King Canute.

Henry II. is said to have introduced the cloak of Anjou, which, being shorter than those worn at that period in England, obtained for him the name of “court-manteau.” Various cloaks and mantles are mentioned by writers of the twelfth and thirteenth centuries, under as many different names,—the capa, the caputium, the rheno, the supertotus, the balandrana, *cum multis aliis*, which, to avoid repetition and confusion, I have treated separately under their several appellations, without attempting to identify the particular garments amongst the many represented in the miniatures of the time. The subjoined cuts may probably illustrate the capa, the balandrana, and the supertotus, or capa pluvialis; at all events they are cloaks worn during the above-mentioned periods. The cloca mentioned by Matthew Paris, ‘Vit. Abbat.’ fol. 252, has of right a notice here. It was a cloak probably with a hood to it, like to, if not identical with the capa, and allowed to the clergy when they travelled on horseback: “In equitando cloca rotundâ competentis longitudine utentur.” Most of such garments were lined with furs, more or less costly, for winter wear, or with silk, taffata, or cendal for summer, and those of the nobility were made of the richest materials profusely embroidered.



Sloane MS. No. 2435. 15th century.



"Pallium aurum paratum" is frequently met with in Latin historians, and in the romances of the thirteenth and fourteenth centuries mantles of Alexandrine work, with embroidery and borders of gold, are as often alluded to.

"Et le mantel à son cal le bandi  
Riche d'Arfrois de paillé Alexandrie."

*Roman de Gurm.*

"Et par dessus d'un paille Alexandrin  
A bandes d'or moult bellement le fist."—*Ibid.*



Anglo-Norman Capa. Cotton, MS. Nero, C iv.  
12th century.



Harleian MS. No. 1526-7. 13th century.



Serjeant-at-law (?).  
From Royal MS.  
16, G 6.

In the fourteenth century the English word "cloak" constantly occurs. Piers Ploughman says, "Shall no serjeant (at law) for his service weare no silke hooode nor pelure on his cloke for pleadyng at the barre?" and also describes a physician as clad "in a cloak of Calabrere." Chaucer, also, in his 'Testament of Cressyd,' makes Pandarus say to Troilus, "Do on this furred cloak upon thy sherte and follow me."

The cloak of a physician of the thirteenth century is depicted in a MS. of the early part of it in the Sloane Collection, No. 1975, and differs in no respect from those worn by the Anglo-Normans generally. The cloak of the serjeant-at-law is probably represented in the accompanying figure of a legal personage in Royal MS. 16, G 6, written in the fourteenth century, but it is what we should now consider rather a robe than a mantle or a cloak. The figures of the two females on the next page are fac-similes of drawings in No. 1527 of the Harleian MS., written towards the end of the thirteenth century, *temp.* Edward I. No attempt has been made to improve them as Mr. Strutt has done in the 41st plate of his 'Dress and Habits,' as well as in too many other instances; but that the costume might be made as graceful as it is simple is proved by several engravings in M. Viollet-le-Duc's 'Dictionnaire Raisonné,' vol. iv., from authorities of the same period in France, and from which we have borrowed two cuts at page 78 (*ante*).

The Book of Worcester records that "in 1372 they first began to wanton it in a new curtall weed which they called a cloak, and in Latin *armilausea*, as only covering the shoulders." Under the latter word will be found an engraving of what is considered to be the garment alluded to, none other, in any way according with the description, having been as yet to my knowledge discovered in any drawing or sculpture of that period. (*Vide* page 13, *ante*.) The above passage is, however, important; inasmuch as it supports the opinion I have formed from the facts just stated, that the English word "cloak" was first generally used in the fourteenth century in contradistinction to mantle, which is never employed subsequently in this country except to designate a robe of state.



Lady of the 13th century. From Harleian MS. 1527.



Lady of the 13th century. From Harleian MS. 1527.

A large wrapping cloak was worn by the military at the end of the twelfth century, and called in Latin *birrus*, being made of the coarse woollen stuff so named, much used in the thirteenth century for the garments of the middle and lower classes of both sexes (*vide* page 43). Our example is taken from a MS., written apparently *circa* 1272, in the Bodleian Library, Oxford. In the reign of Henry V. it became a portion of the military costume. In the drawing representing Lydgate presenting his book called 'The Pilgrim' to Thomas de Montacute, Earl of Salisbury (MS. Harleian, No. 4826), the edges of the earl's cloak, scalloped according to the fashion of the day, are clearly discernible.

That the hyke, the pilche, and the pelisse we read of in the fourteenth century, were cloaks, there can be little doubt; but it is not till we come to the reign of Henry VI. that we meet with pictorial illustrations of the cloaks which, in one form or another, became a distinguishing feature of costume, as necessary as it was ornamental in those days, and still remains an important article of apparel in this kingdom. Two examples are given on the next page. One, an illuminated copy of Froissart in the Harleian Collection (No. 4379), written about the middle of the fifteenth century, exhibits a short cloak recalling to mind "the curtall weed" introduced, according to the Book of Worcester, about one hundred years previously, and the other a richly embroidered cloak without sleeves, from Lydgate's 'Life of St. Edmund,' in the same Collection (No. 2278), and of about the same date.

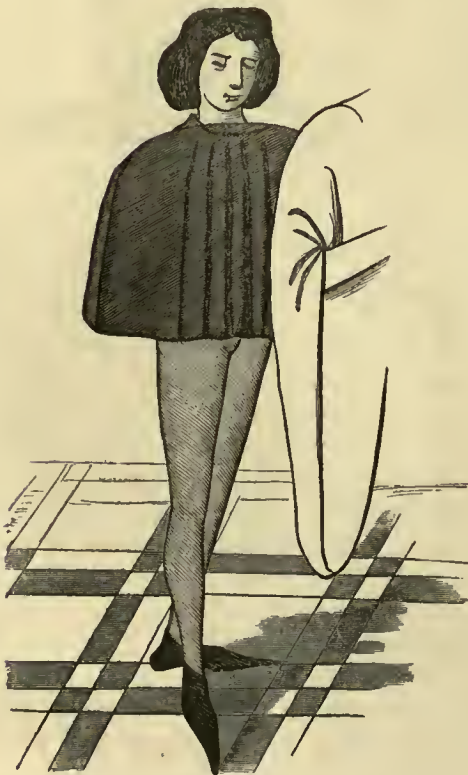




Soldier with Cloak. *Temp.* Edward I.  
From MS. Bodleian Library, Oxford.



Thomas de Montacute, Earl of Salisbury. 1426.  
From Harleian MS. No. 4826.



Froissart's Chronicles, Harleian MS. 4379. 15th century.



Harleian MS. 2278. *Temp.* Henry VI.

The subjoined figure is from a copy of the 'Roman de la Rose,' in the Doucean Collection, in the Bodleian Library, Oxford, illuminated, it would appear, *circa* 1400, and affords us a specimen of a very comfortable cloak worn by ladies of the reigns of Richard II. and Henry IV. It has a high collar, and buttons closely round the neck, according to the fashion of the garments worn by the men at that period.

There can be no doubt that cloaks were occasionally worn by women of all classes during the fifteenth and sixteenth centuries. *Heukes* of scarlet cloth, camlet, and other materials, mentioned in wardrobe accounts and satires of those times, were certainly cloaks of some kind, but of which we cannot, without contemporary graphic illustration, form any decided conception. The *pilche* was also a furred cloak worn by both sexes, but its shape and size are left entirely to conjecture. (See under HEUK and PILCHE.) It is remarkable, however, that in the illuminations and paintings from 1400 to 1600 no writer on this subject appears to have been more fortunate than I in detecting an example of such an outer garment worn by women of the higher classes in England, distinguishable from the mantle, which was a robe of state and full dress, during the above period. Numerous examples may be found in the costume of foreign countries, as will be shown in the General History; but previous to the seventeenth century, no work on the subject with which I am acquainted presents us with an Englishwoman of any class in a cloak.

The next examples are from the splendid copy of the 'Roman de la Rose' in the Harleian Library, No. 4425, written about the year 1490, 7th of Henry VII., and a Royal MS. marked 19 C viii.,



Lady. 15th century. From 'Roman de la Rose' of that date.



Harleian MS. 4425. *Circa* 1490; temp. Henry VII.



Harleian MS. 4425. *Circa* 1490.



Royal MS. 19 C viii. 1495.



dated 1496 ; the former affording front and back views of a cloak with sleeves having openings in the middle, through which the arms could be passed at pleasure, and the latter more fitted for travelling or rough weather.

The two following are a few years later in date : the first from a copy of Monstrelet's 'Chroniques de France,' Royal MS. 20 D viii. (*circa* 1500), and the other from an Harleian MS. (No. 4939),



From Monstrelet's 'Chroniques de France.' *Circa* 1500.



Harleian MS. 4939. *Circa* 1515.

dedicated to Francis I. of France, and therefore not earlier than 1515, or about the seventh or eighth year of the reign of Henry VIII. in England.

In the reign of Henry VIII., the cloaks of royal and noble personages both here and on the Continent were richly laced or embroidered with gold or silver. Hall mentions "Turkey cloaks ribbanded with nettes of silver, and between the knittynges or the meshes flowers of golde." ('Union,' p. 95.) Double cloaks (*i.e.* lined; *double*, French) are frequently mentioned in the inventories of apparel of Henry VIII.: "Thirteen yards of black tylsent damask cloth of gold, to make a double cloak for the king." Francis I., at the memorable meeting with Henry in the Vale of Ardres, is described by Hall as "wearing a cloak of broched satin, with gold of purple colour, wrapped about his body traverse, beded from the shoulders to waist, and fastened in the loop of the first fold, and richly set with pearls and precious stones." ('Union,' p. 77.) Wearing cloaks "traversed," or *en sautoir*, was a fashion of that period, and also of a much earlier one. They were thrown over one shoulder, brought under the arm on the other side, and thrown again over the shoulder, crossing the breast diagonally, or tucked into the girdle. The figure above, from Monstrelet's Chronicles, exhibits the back view of a cloak worn in the former fashion. Another mode was to roll the cloak up and pass it over the right shoulder, and round the body, as Scotchmen at the present day wear their "mauds." "The two squires of honour" who represented the dukes of Guienne and Normandy, in the procession of Queen Mary (Tudor) from the Tower to Westminster, September 30, 1553, the day before her coronation, are described "with their robes of estate rolled and borne *baldrick-wise* about their waists." In the bas-relief at Rouen, representing the meeting of Francis and Henry, the former appears to be carrying his cloak over his left arm.

Henry on the same occasion is represented, in the contemporary painting at Hampton Court, in an ample cloak of cloth of gold, of the same fashion as that in which he is painted in the better-known portrait by Holbein. The portrait of the Earl of Surrey, also by Holbein, affords us another excellent example of a cloak of this period.



King Henry VIII. From a portrait by Holbein.



Henry Howard, Earl of Surrey. From a portrait by Holbein.

The splendid portrait of Anthony Browne, Viscount Montague, probably by Sir Antonio More, in the possession of the Marquis of Exeter, enlightens us respecting the make of the arm-holes of some



Arm-hole of Cloak, with Loop-band to secure Sleeve. From portrait of Viscount Montague.



Wolsey surrendering the Great Seal.

of these cloaks, through which the sleeves of the under-garments were passed. In a curious drawing illustrating Cavendish's Life of Wolsey, formerly in the possession of the late Francis Douce, Esq., and representing the Cardinal surrendering the Great Seal to the dukes of Norfolk and Suffolk,



the more familiar form of cloak is depicted; and another portrait of Henry Howard, Earl of Surrey, by Titian, affords us an example of it.



Earl of Surrey.  
From portrait by Titian.

We next hear of "Genoa cloaks, French, Spanish, and Dutch cloaks, some of cloth, silk, velvet, taffata, and such like; . . . some short, reaching to the girdle-stand or waist, some to the knee, and others trailing upon the ground, resembling gowns rather than cloaks. Then are they guarded with velvet guards, or else faced with costly lace, either of gold or silver, or at least of silk three or four fingers broad, down the back, about the skirts, and everywhere else." (Philip Stubbes, 'Anatomie of Abuses,' London.) "Some have sleeves," he tells us, "and some have hoods to pull up over the head." Subjoined are examples of Spanish, German, Dutch, French, Italian, and Burgundian cloaks of that period, which, by turn, became the fashion in England during the reign of Elizabeth, all copied from prints of the period, published by Cesare Vecellio, in his 'Habiti Antichi et Moderni,' Venetia, 1589.

The plays of the seventeenth century abound in allusions to the various fashions of cloaks, and the wearing of them distinguished the gentleman. One of the characters in an old play called 'The Knave of Hearts,' 1613, says:—

"Because we walk in jerkins and in hose,  
Without an upper garment, cloak, or gown,"

people mistake them for "tapsters."



Spanish. 1589.



German.



Dutch.





French.



Italian.



Burgundian.

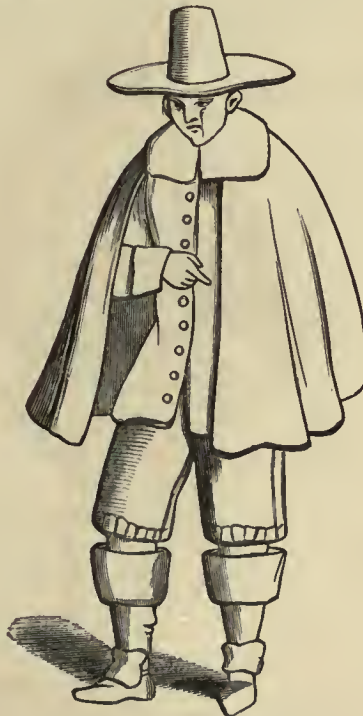
Short cloaks were fashionable in the reign of Charles I.

"I learn to dance already and wear short cloaks."—Jasper Mayne's *City Match*, 1639.

They are alluded to as "elbow cloaks" in Samuel Roland's 'Pair of Spy Knaves.' Towards the end of his reign they lengthened again and continued so till the Restoration.



From an engraving by William Marshall.  
*Temp.* Charles I.



Puritan. From a print dated 1649.



From Ogilby's 'Procession of Charles II.  
to his Coronation.'



On p. 109 is an example of the cloaks worn by the gentry and middle classes towards the end of the reign of Charles I., from an engraving by William Marshall, 1635, and one of a Puritan, from a print dated 1649. The latter is a perfect illustration of the passage in the poem 'The Way to Woo a Zealous Lady,' in which the metamorphosed Cavalier describes the attire he has assumed :

"My 'parel plain, my cloak was void of pride."

*Songs of the Rump.*

The cloaks of the reign of Charles II. at the time of his restoration are faithfully depicted in the prints accompanying Ogilby's description of the coronation of "the merry monarch." (See sixth figure on previous page.) A significant anecdote is contained in a letter from the poet Waller to St. Evremond, in which the writer relates the king's arriving one night at the Earl of Rochester's, and exclaiming, "How the devil got I here? The knaves have sold every cloak in the wardrobe!" (It was the only way they could obtain their wages.) The witty Earl replied, "Those knaves are fools: that is a part of dress which, for their own sakes, your Majesty should never be without."

Pepys, in his Diary, under the date of 29th October, 1663, says, "This morning was brought

home my new velvet cloak—that is, lined with velvet, a good cloth outside—the first that ever I had in my life." This is noteworthy, as showing that garments were designated occasionally by the material they were lined with, and not, as might naturally be supposed, by their exterior. In the following year he speaks of "a cloak lined with silk moyre," and on the 30th October he writes, "Put on my new fine coloured cloth suit, with my cloak lined with plush, which is a dear and noble suit, costing me about £17." He also mentions his "fine camelot cloak with gold buttons." (July 1, 1660.) "To Whitehall on foot, calling at my father's to change my long black cloake for a short one, long cloakes being now quite out." (October 7, 1660.) Trencher cloaks and blue cloaks were worn by apprentices and serving-men in the seventeenth century.

The general adoption of coats towards the end of the reign of Charles II. rendered the cloak unnecessary, except as an outer garment in cold or wet weather.

The annexed examples of the cloaks worn in the reigns of James II. and William III., and



A Gentleman in Winter Dress. 1688.



A Gentleman in Winter Dress. 1725.

during the first half of the eighteenth century, complete our series of illustrations of this article of clothing from the days of Edgar to those of George III. It is scarcely necessary to say that it has continued in use by both sexes and all classes to the present day.

**CLOCK.** This is one of the words the derivation of which is uncertain and the application arbitrary. Randal Holmes, writing in the reign of Charles II., says that clocks are "the gores of a ruff, the laying in of the cloth to make it round—the plaites." What are we to understand by such a description? The term, however, was applied to an ornament on the hoods of ladies of the fifteenth century, and subsequently to that of the stockings, which is familiar to us at present, and called in French "le coin du bas," which unfortunately does not assist us as to the derivation of the word. Palsgrave has "clocke of a hose" without the corresponding French. Cotgrave has not the word in that sense, and Halliwell only quotes Palsgrave.

In the 'Ordinances for the Reformation of Apparell for great estates of Women in the time of Marriage,' issued by Margaret, Countess of Richmond, 8th of Henry VII., the queen and all ladies to the rank of a baroness inclusive, are ordered to wear plain hoods "without clockes;" and the inferior gentry, chamberers, and other persons, "hoods with clockes." This is the earliest occurrence of the word in English I have yet lighted on, and examples may, perhaps, be afforded us in MSS. of that period. (See HOOD.) Clocks to stockings are nearly coeval with the stockings themselves. The Beau in 'Mist's Journal,' 1727, is described with gold clocks to his stockings, and the ornament in silk, precisely of the same pattern, has been retained to the present day.

**CLOG.** This equally familiar word is also without a derivation, but probably owes its origin to the material of which it was principally composed, as we have "clog almanac" for a wooden stick with notches on it, used anciently in Sweden and Denmark, and still amongst the peasantry in Staffordshire. (Clog for Log.)



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

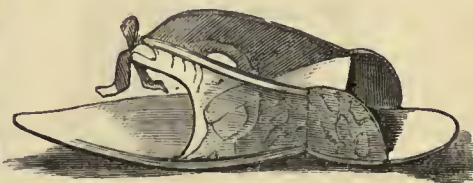


Fig. 6.

Clogs, as worn by men, first appear in illuminations of the reign of Henry VI., but of ladies' clogs the examples are much later, and would seem, like the chopine, to have travelled through Italy from the East. Our engravings will convey the best idea of the varieties. Figs. 1, 2, and 3 above are examples of the latter half of the fifteenth century, when extravagantly long-toed shoes were in fashion. The first two are from Cotton. MS. Julius, E iv., *temp.* Henry VI.; fig. 1 showing the clog, and fig. 2, the clog with the shoe in it. Fig. 3 is from a French painting copied by M. Viollet-le-Duc. The figure presumed to represent Richard, Duke of Gloucester, in the chromolithograph issued with this part affords an example of the time of Edward IV., just previous to the change from the long to the broad toed shoe. (See SHOE.) Fig. 4 is a lady's shoe with a fixed clog, of the time of Charles II.; it was "made of white kid leather calashed with black velvet" (Hone's 'Every Day Book,' vol. ii. p. 1635), and was formerly in the Leverian Museum. Figs. 5 and 6 are copied from the clog and shoe of Dorothy, wife of Abraham Tucker, Esq., of Betchworth Castle (author of 'The Light of Nature pursued'), and daughter of Edward Barker, Cursitor Baron of the Exchequer. She died in 1754, and was celebrated for her small feet. The originals are now in the possession of Stephen J. Tucker, Esq., Rouge Croix Pursuivant of Arms. (See also under GALLOCHES and PATTENS.)



*CLOUT.* A corruption of CLOTH. A napkin, also a kerchief.

“With homely clouts yknit upon their head,  
Simple and white as thing so coarse might be.”  
Thynne, *Debate between Pride and Lowliness.*

“—a clout upon that head  
Where late the diadem stood.”  
Shakespeare, *Hamlet*, act ii. sc. 2.

(See COVERCHIEF.)

*CLUB.* This very primitive weapon was known to the most barbarous tribes in North Britain, one of which, the Catini, is said to have received its name from their general use of it, *cat* being in their language a club with four spikes, or a quadrangular head with sharp edges. (Cambrian Regist., vol. ii. Meyrick, ‘Costume of the Orig. Inhab. of Ancient Britain.’) Under the name of *baston* it is frequently met with in Norman documents, and it appears wielded by Duke William and Odo, Bishop of Bayeux, in the Bayeux Tapestry. (See woodcut of William, p. 15, *ante*; also under BASTON.) Odo may have used it in evasion of the edict of the Council of Rheims, A.D. 1049: but the war club was a common weapon at that period. In the Tapestry it is depicted as a formidable bludgeon, and may have been the prototype of the ragged staff, the badge of the Beauchamps, Earls of Warwick, and Dudley, Earl of Leicester. In the Middle Ages the porter or warder of a castle was furnished with a club, banded with iron. (Rouse’s ‘Hist. of Richard, Earl of Warwick,’ Cotton. MS. Julius, E iv.) In the sixteenth and seventeenth centuries clubs were in great favour with the youths in the City of London, and the cry of “‘Prentices! ‘prentices! clubs! clubs!” was as familiar to the ears of its inhabitants, in cases of local commotions, as that of “Bills and bows!” in more serious disturbances. Clubs were used in defending breaches as late as the reign of Elizabeth. Sir Henry de Vere, in his ‘Commentaries,’ describing the siege of Ostend in 1601, says, “We [the defenders] had clubs which we called Hercules clubs, with heavy heads of wood, and nails driven into the squares of them.” (Hewitt, vol. iii. p. 615. See also BASTON and CROC.)

*COAT.* (*Cote*, Saxon; *cotte*, French; *cotta*, Ital.) The garment so called at present is in its original shape not seen previous to the second half of the seventeenth century, but the word applied to articles of costume for both sexes was common both here and on the Continent as early as the thirteenth. From a passage in Joinville (‘Hist. de St. Louis’) it is clear that at that period the *cote* was a close body-garment, over which, as its name imports, the “*surcote*” was worn at pleasure, in or out of doors. The king (Louis IX.) is described by his biographer as usually walking in the palace gardens at Paris clad in “une cote de camelot ove un surcote de Tyrtaine sanz manches; un mantel de cendal noir autour son col, mont bien figuiez et sans coife, et un chapel de paon blanc sur la teste.” The coat then was identical with the tunic, for which classical vestment it was but the French and Norman name, and, consequently, the habit of all classes, distinguished only by its length and material.

In the poem called ‘Piers Ploughman’ the pilgrims are said to be habited in “poure cotes,” *i.e.* coats of coarse stuff, by way of penance, which Chaucer renders “kirtles.” The serjeant-at-law in the ‘Canterbury Tales’ is described as wearing “a medley cote,” *i.e.* of mixed or party colours, and the miller a “whyte cote.” Ladies, also, at the same period wore “cotes” of various colours, principally green and white, and “cotes de corde,” which Mr. Strutt translates “hemp.” These coats, however, bore no similitude to their successors of that name, but were, in fact, what we now call gowns. In the ‘Roman de la Rose,’ by Guillaume de Lorris and Jean de Meung, 1316—1346, the word “cotte” is of frequent occurrence. Avarice is described as wearing a “cotte vielle et derompue” (l. 215), which Chaucer in his translation renders “an olde torne court pye,” which, as its name imports, was a short garment. (See COURT-PIE.) There were coats, however, made with

trains called long coats, some of which contained seven ells and a half. A Belgian bishop, writing *circa* 1230, says:—

“Et forefaire les longues cotes  
On a sept aunes et demie.”—Philippe Mouskes in *Vit. Patrum*.

The rage for long trains had been the subject of satire a century before. Their great extravagance was caricatured in the reign of Henry I., and in that of Edward I. a poet compares the ladies of his day to peacocks and magpies. “The pies,” says he, “have long tails that trail in the dirt, so that the ladies make their tails a thousand times longer than those of peacocks and pies.”



From Sloane MS. No. 3983.

Here is an example of the long trailing garment, robe, or cote of that period, from a MS. in the Sloane Collection, British Museum, No. 3983, and many others will be found in our illustrations of the dresses of ladies of the fifteenth century under the head of GOWN. Geoffrey de la Tour Landry, in his advice to his daughters, written at the close of the fourteenth century, says that the use of “great purfiles” [borders] and “slitte cotes” was first introduced by wanton women, and afterwards adopted by the “princesses and ladyes of Ingland,” who, he adds, “may well holde it yef hem liste.” (MS. Harleian, No. 1764.) It is not clear what he means by “slitte cotes,”

but he probably alludes to the fashion, so popular at that period, of cutting the edges of garments into fantastical designs, which, though forbidden by statute as early as 1188, prevailed to nearly the middle of the fifteenth century. Chaucer uses the word “slittered” in this sense:—

“Wrought was his robe in strange guise,  
And all to slyttered for quientise.”  
*Romaunt of the Rose.*

Mr. Fairholt has given us a figure from a MS. of the fifteenth century in the Bibliothèque Nationale at Paris, No. 6829, representing a lady undressing herself, “in illustration,” he says, “of the passage ‘I have taken off my cote.’” He does not favour us with the original French text, but we may be sure that the garment the lady is divesting herself of is what she is stated to have called her “cote,” and that is the important point, as this is the only example, I believe, yet discovered of a contemporary representation identifying the “cote” of a lady of the fifteenth century. The colour, he informs us, is red, and clearly distinguished from the under-garment, which is white. The round-toed shoes beside her indicate a late portion of the fifteenth century in England, which is also interesting, as the word “cote” is rarely applied to an article of female attire in this country after the reign of Henry V., when we find amongst the materials of dress remaining in his wardrobe after his decease, “Fifteen furs of gross miniver for womens cotes,” which are estimated at five pounds six and eightpence each,—a heavy price for those days.



From MS. 15th century. Bib. Nat., Paris.

The cote, gradually assuming the name of gown in the inventories of female apparel, retained its Norman appellation in those of male attire, though still far from resembling in form the coat of the eighteenth century; but that they were distinct garments to the end of the fourteenth century seems clear from the work of Geoffrey de la Tour Landry above quoted, in which he tells a story of an extravagant woman whose soul after death was weighed in a balance, with St. Michael on one side and the Devil on the other. The latter, addressing St. Michael, said, “This woman had ten diverse gowns, and as many cotes,” and observes that with one of these gowns or cotes fifty poor men might



have been clothed and kept from the cold. In the 'Booke of Curtasye,' a MS. of the end of the fifteenth century, the chamberlain is commanded to provide against his master's uprising, amongst other articles, "a long cotte," but it would be difficult to discover in any illuminations of the reign of Henry VII. the particular garment indicated, unless, as in the case of the ladies, we are to consider it identical with the long gown generally worn at that period, and which might have been occasionally so called.

In an inventory of apparel belonging to Henry VIII., in MS. Harleian, 2284, there are entries of long coats, demi-coats, short coats, riding coats, coats with bases [skirts], stalking coats, tenice coats, and coats of leather, some with strait or tight sleeves, some with loose sleeves, and some without any. Mr. Strutt truly observes that "with respect to the form of the coats, their colours, or the materials with which they were composed, it is impossible to speak determinately," ('Dress and Habits,' vol. ii. p. 243, edit. 1842,) except, of course, in occasional instances, where the colour and materials are specially mentioned, and then the form is left wholly to speculation. Thus we have "five yards and a half of white cloth of gold tissue, and damask silver striped with purple velvet



Henry VIII.

From his portrait in St. Bartholomew's Hospital.

purled, for *half a coat*." "Three yards and a half of white satin for a stalking coat"—a gay dress if for stalking deer. "Three yards and a quarter of black velvet for a tenice coat;" and we are informed that nine yards and a half of green sarcenet were required to line a full coat, and six yards and a half of purple satin for the half coat. But in which of the numerous portraits of the king and the nobles of his court can we find a representation which we can identify as a *coat*, answering any one of the above descriptions? They must surely refer to that well-known upper garment which has always been considered a *cloak*—sometimes having large sleeves slashed down the middle, sometimes hanging sleeves, and sometimes no sleeves at all—as these coats are described, and of which the annexed portrait of Henry VIII. affords us a remarkable variety whether it be a cloak or a coat: but in that case we meet with this difficulty. Hall, in his 'Union of the Houses of York and Lancaster,' tells us that when Henry met Anne of Cleves he was habited "in a coat of velvet *somewhat made like a frocke*, embroidered all over with flatted gold of damaske, with small lace mixed between of the same gold,

and other laces of the same going traverse-wise; that the ground little appeared, and about this garment was a rich guard or border very curiously embroidered: the sleeves and *the breast* were cut and lined with cloth of gold, and tied together with great buttons of diamonds, rubies, and oriente pearles." Now, a coat made like a frock with a *breast* to it does not correspond with the cloaks I have alluded to, and the whole description seems to agree with the close-fitting vest or body-garment *over* which such cloaks were worn. I confess myself unable to solve the question, which is complicated by the mention of cloaks, cassocks, frocks, doublets, waistcoats, and other portions of dress, as articles distinct from the coat in the same inventories. I have already, under the word CASSOCK, pointed out a similar confusion, and can only refer the reader to the other words above mentioned, and the numerous illustrations throughout this work, for the formation of their own opinion, having stated my reasons for hesitating to express a decided one myself. "To coat" is "to cover;" "a coating" is "a covering:" and it would in that sense be not improperly applied to any upper garment, whatever its shape or the particular name fashion might give to it. Numerous instances will be found in these pages of similar appropriations of general names to individual articles of attire, and of the capricious appellations of certain varieties of them, effectually misleading us in our idea of their use or appearance. M. Viollet-le-Duc may, therefore, be justified in including almost every body-garment, from the time of Charlemagne to the seventeenth century, under the head of "cotte;" but such generalization would not suit the purpose of this Dictionary, which is to identify, as far as

possible, the various articles of apparel we find depicted with those named or described in the writings of contemporary authors.

In the reign of Charles II. we get the first sight of what in these days would be popularly termed



Charles II. and a Courtier. From a print by Faithorne.



Figures from the Funeral of General Monk. 1670.

a coat. Mr. Fairholt observes ('Costume in England,' p. 479) that the modern gentleman's coat may be said to take its origin from the vest, or long outer garment, worn toward the end of the reign of Charles II., but the vest was not an *outer* garment, and was distinct from the coat, as is clearly shown in the following passage from Pepys' Diary, which Mr. Fairholt himself had quoted at page 319 of his work. Under the date of October 15, 1666, we read, "This day the king begun to put on his vest, and I did see several persons of the House of Lords, and Commons too, great courtiers, who are in it, being a long cassock, close to the body, of long cloth, pinked with white silk under it, and a *coat over it*." What *that* coat was we have ocular demonstration in the paintings and prints of the time, conveying at a glance much more information than pages of verbal description. Above is "the merry monarch" with one of his lieges, from the frontispiece of a book entitled 'The Courtier's Calling,' a scarce print by Faithorne, and next to them are the figures of gentlemen from the series of engravings of the funeral of General Monk, 1670. The coat is a loose strait garment reaching to the knee, with a profusion of buttons down the front, sleeves terminating above or just below the elbows and turned back like a cuff, or ornamented with lace, and having a pocket very low down on either side.

In an inventory of apparel provided for the king in 1679, the entry occurs of a complete suit of one material under the familiar designation of "coat, waistcoat, and breeches." One of the latest representations of Charles II. in ordinary attire is in the painting in which he is depicted receiving the first pine-apple grown in England from the gardener at Chudleigh House. A copy is here given from the engraving. During the reigns of James II. and William III. the coat underwent little alteration except in the sleeves, which gradually became looser and longer with heavy cuffs. The square-cut stiff skirts were retained till the commencement of the reign of George III., the body being rendered a little more shapely. What is called court dress was then introduced from France, where it is still specially distinguished as "*l'habit Français*."



Charles II. At Chudleigh House.





Gentleman of the reign of William III.  
From a print of that period.



John Law, the "Projector."  
From a rare print by Schenk. 1720.



Gentleman in Sporting Dress.  
From a portrait by Highmore. 1733.



English Admiral.  
From an engraving by Christopher Weigel. 1703.

In the army, the cloth coat which succeeded the buff coat followed the fashion of the times, but the large skirts were first doubled back to a button in the centre, a fashion preserved in the jacket that succeeded it, when the necessity no longer existed. To the navy the same remarks may apply, as it was distinguished by no particular costume from that of the army till the time of George II. (See UNIFORM.)

**COAT-ARMOUR.** This term was applied to every variety of military garment embroidered with the armorial ensigns of the wearer, whether the surcoat of the thirteenth, the jupon of the fourteenth, or the tabard of the fifteenth century. (See under each of those words.)

Chaucer, in his 'Rhyme of Sir Topas' (Canterbury Tales), describes a knight putting on his hauberk:—

"And over that his cote-armur  
As white as is the lily flowre."

An instance of the term being applied to a jupon of plain white silk, or other material.

**COAT-HARDY.** (*Cote-hardie*, French.) Presumed to be a close-fitting body-garment, buttoned all down the front, worn by both sexes in the fourteenth and fifteenth centuries in France and England, and generally on the Continent. It has never been positively identified, but there is every probability that the habit we so constantly see represented in painting and sculpture at that period is the one which was so designated. The coat-hardy of the men but just covered the hips, round which was buckled by all persons of knightly rank the military belt, as worn with the jupon. (See BELT, MILITARY, and woodcut, p. 39.) That of the ladies varied in length, some reaching to the ground, others but just below the mid-leg: but in all cases fitting the body as tightly as possible.



Ladies in the "Cote-hardie." 14th century.

Geoffrey de la Tour Landry, the knight whose advice to his daughters has been already quoted, relates a story about two sisters, the eldest and handsomest of whom had been promised in marriage by her father to a young knight of good estate, but who had never seen her. A day being appointed for his visit, and the damsel apprised of his coming, she was desirous of displaying her symmetrical figure and slender waist to the greatest possible advantage, and, therefore, clothed herself in a



cote-hardie, without any lining or facing of fur, which sat very strait and close upon her: but it being winter, and the weather exceedingly severe, she appeared pale and sickly, like one perishing with cold, while her sister, with less beauty but more prudence, having put on garments lined with fur, and befitting the season, looked warm and healthy, with a colour like a rose, and so charmed their guest that he neglected his intended bride, and, having obtained the father's consent, married her sister. The same writer tells another story of an esquire of good family and fortune, who, being young and inclined to dress fashionably, came to a festival where a large company of noble persons was assembled, "clothed in a cote-hardie, after the guyse of Almayne," and, having saluted the guests, he sat down to dinner, when Sir Pierre de Loge, a knight well acquainted with his family, called to him before all the guests, and asked him where was "his fydyll or his ribble, or such instrument as belongeth to a mynstrell?" Being answered that he was totally unacquainted with any instrument, the knight said, "Sir, I cannot believe what you say, for you counterfeit the dress of a minstrel. I have known your ancestors, and the knights and squires of your line, who were all worthy men, but I never saw one of them who clothed himself in such array." The young squire, we are told, took the rebuke in good part, retired, and gave the cote-hardie to a pursuivant, and returned, apparelled "in another gowne," amidst the applause of the company.

By this, it would seem, the coat-hardy was a dress in fashion in Germany, and that it bore sufficient resemblance to the habit of a minstrel, to justify the ironical question of the old knight, —an opinion supported by the declaration of a contemporary writer.



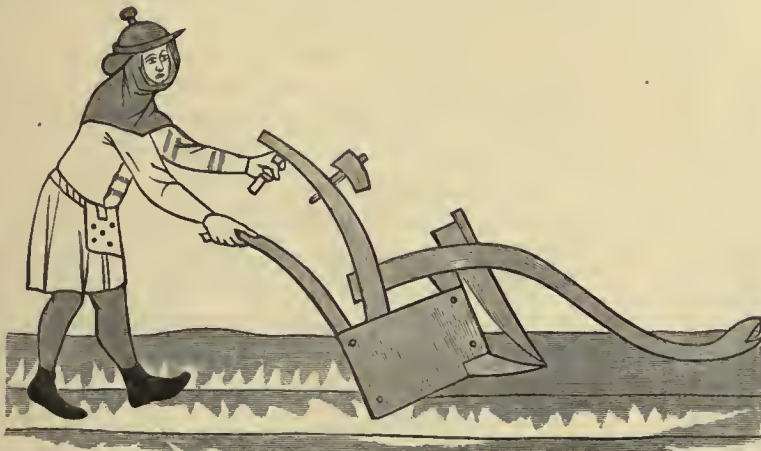
Lady and Knight in "Cote-hardie." From Viollet-le-Duc.

Minstrel of the 15th century. From Viollet-le-Duc.

Having no description of the coat-hardy more detailed than the slight account of it in the above anecdotes, I can only point out, in the costume of the time, the garment which appears most nearly to correspond with it, and is, therefore, generally considered by antiquaries to be the one in question. There are numerous representations of it, both in sculpture and painting, of the fourteenth century, some of which have long pieces of stuff called tippets, generally painted white, depending from the elbows, and M. Viollet-le-Duc has, in his 'Dictionnaire Raisonné,' under the word MANCHE, engraved the figure of a "vielleux" (violinist), from a MS. of the fifteenth century (copied above), attired in what he calls a *corset*, with hanging sleeves, which is not unlike the garment presumed to be the coat-hardy of the previous period, but he does not appear to be acquainted with the anecdote it illustrates.

**COCKADE, COCKARD.** (*Cockarde*, French.) Formerly a bow or knot of ribbon worn on one side of the hat or cap, either for ornament or as a national or party distinction. Landais derives the word from *coquearde*, the old French word for a tuft of cock's feathers, worn in the caps or heads of the Hungarian, Croatian, and Polish soldiers. The word does not occur in even the 2nd edit. of Baily's 'English Dictionary,' 1736, shortly after which period "the white cockade" of the adherents to the house of Stuart attained a fatal notoriety. Its colour was, however, not the national one of Scotland nor the family one of the Stuarts, but of the King of France, who had espoused the cause of James II. The black cockade, which first appears about the same period, was probably assumed in direct opposition to it, for that also was not the national colour previously, nor that of the house of Hanover. Nevertheless, it has ever since remained the colour of the cockade of England, unaffected by the change of the reigning families of Brunswick and Saxe-Coburg.

**COCKERS, COKERS, COCURS.** Boots or high shoes so called were worn by countrymen and labourers in the Middle Ages. Piers Ploughman in his 'Vision' (l. 3915) speaks of his "cockeres," and our illustration is taken from a fine MS. copy of that curious poem in Trinity College, Cambridge,



Ploughman. From MS. in Trinity College, Cambridge.

written about the end of the reign of Edward III. "*Pcronatus*, he that weareth raw leather shoen, boteux, or cockers, like a ploughman." (Elyot, 1542.)

"And his patch'd cockers now despised been."

Bishop Hall's *Satires*.

The term is still applied in the north of England to leggings and gaiters, and even to old stockings without feet. The rims of iron, also, round wooden shoes are called cockers in Cumberland. (Halliwell.)

**COGNIZANCE, COGNOISSANCE.** (*Connaissance*, French.) This name, signifying strictly the badge of a gentleman entitled to arms, is occasionally given to the surcoat, jupon, or tabard, embroidered with the whole armorial bearings of the wearer.

"Knights in their conisance

Clad for the nonce."—Piers Ploughman's *Creed*.

But the earliest appearance of the word is in the eleventh century, when, previously to the existence of coats-of-arms, the Norman invaders of England, according to Wace, had all made or adopted cognizances by which one Norman might know another, and which none others bore, so that no Norman might perish by the hand of another, or one Frenchman kill another.

"Et tuit orent fet cognoissances

Ke Normant altre coneust

Et k'entreposture n'eust

Ke Normant altre ne ferist

Ne Francaïs altre n'occist."—*Roman de Rou*, line 12,816.



Duchesne's MS. reads "*covenances*," perhaps for "*convenances*,"—"signes de convention," as M. Pluquet suggests in a note on the passage in his edition of the poem, 8vo, Rouen, 1837; but "*cognoissances*" is the word that survives, and is still recognised in armoury.

**COGWARE.** A coarse kind of worsted cloth, worn by the commonalty in the sixteenth century, but mentioned in statutes as early as the eighth year of Edward II.

**COIF, QUOIF.** (*Coiffe*, French; *cupha*, *cuphia*, Inf. Latin.) A close cap for the head. This article of dress is seen early in the thirteenth century. In illuminations of the reign of



Willemin, 'Monuments Inédits.'

Henry III. it is always represented white, apparently of linen, and tied under the chin like a child's night-cap. On the heads of men hunting and of knights in armour it has a most ludicrous and unpicturesque appearance. Later it formed a distinctive portion of the ecclesiastical and legal costume, and in the latter profession has descended to the present day, but so diminished and transformed that it is scarcely recognisable.



Harleian MS. No. 1471. 13th century.

In the reign of Henry VI. it ceases to be tied under the chin, and becomes a close skull-cap like the *callot* of the Roman Catholic clergy, and of various colours. Little alteration appears to have taken place in it, down to the time of the

Restoration, amongst the gentlemen at the bar, the judges on the bench, or the dignitaries of the Church; but the introduction of wigs seems to have caused its transformation into a circular black patch, which was removed from the head itself to the crown of the foreign usurper of its state and dignity. Coifs were worn by women in the seventeenth century. In the comedy of 'Eastward Hoe,' printed in 1605, Girtred asks her sister, "Do you wear your quoif with a London licket?" and in a satirical catalogue of a fashionable lady's wardrobe in 1631, we read of

"Coyfes, gorgets, fringes, rowles, fillets, and hair laces."

*Rhodon and Iris*, Dram. Past.



Legal Personages.  
From MSS. of the 14th century.

(See further under COIF DE MAILLES and HEAD-DRESS.)

**COIF DE FER.** A steel skull-cap, worn by the military in the thirteenth century. "Item, W. Bordel loriculam suam cum coifeâ ferreâ." (Madox, 'Formulare Anglicanum,' p. 423.)



Coif de Fer. From a scholastic Bible, 14th century, in the Doucean Collection.



Wall-painting in Old Palace at Westminster and Royal MS. 16 G vi. Circa 1350.



From effigy of Le Botiler, St. Bride's, Glamorganshire.

By some antiquaries it is supposed identical with the cervellière (see the late Mr. Gage Rookwode's description of the wall-paintings discovered in the old Palace of Westminster, in 'Testamenta Vetusta'); and in the absence of more precise information the question is an open one. The fact that the cervellière and coif de fer are not mentioned in any document in conjunction with each other is negative evidence in favour of the opinion that they were one and the same head-piece indifferently so designated, the earliest name for it being cervellière. Mr. Fairholt mentions the *coiffette* as an iron skull-cap of the same period, in form like the cervellière, but I have not met with the word elsewhere, and can only consider it a diminutive of coif, not specifying a distinctly different head-piece. In Edward I.'s time the coif de fer took the form of the head, and was worn under as well as over the coif de mailles. When over, it was occasionally ornamented. The effigy of Le Botiler in St. Bride's Church, Glamorganshire, affords us an example of a coif de fer displaying heraldic devices, the covered cup on each side the fleur-de-lys being a bearing of the family. (See woodcuts, page 120.)

**COIF DE MAILLES.** A cap of chain or scale mail, distinct from the hood of mail, whether continuous or separate, over which it was worn as an additional defence in the thirteenth century, sometimes surmounted by a coif or chapel de fer or heaume, and at others covering the coif or close



From Royal MS.  
16 G vi. 14th century.

iron skull-cap without further protection. In the romance of 'Launcelot de Lac' (MS. Royal, 20 D iv. Brit. Mus.) a warrior is said to have struck so severe a blow with the pommel of his sword upon the heaume of his antagonist that he beat it in and forced the mail of his coif ("les mailles de la coife") into his skull. Froissart tells us (tome iii. chap. 50) that two knights (the Lord de la Rochefoucault and Sir William de Montféréant) in a tournament at Bordeaux struck each other on the heaume with such force that the buckles appertaining to the straps were broken and the heaumes cast to the ground, and the champions finished their course bare-headed excepting their "*coeffes*," which Lord Berners renders "*coyves*;" but I agree with Mr. Strutt, who quotes this anecdote, in believing that these coifs were made of linen, quilted or padded, and were worn next the head to protect it from injury by the



Coif de Mailles. From effigy of Sir Robert de Manley, preserved at Goodrich Court.



From Willemin's 'Monuments  
Inédits.'

pressure of the helm. An excellent example of this sort of coif is engraved in Willemin's 'Monuments Inédits' from the metal covering of a copy of the Gospels in the National Library at Paris, the subject being the soldiers sleeping beside the sepulchre. One of them has thrown back the mail hood, which lies in folds on his shoulders, and displays most distinctly the coif of linen, or it may be of leather, which he wears under it. It has a stuffed roll at the back to protect the neck being chafed or bruised by the rubbing or pressure of the mail. A further illustration is afforded us by Froissart himself, who, in a subsequent chapter, tells us the Comte d'Armagnac took off his bascinet and remained with his head uncovered save only a coif of linen ("*coiffe de toile*"), tome iv. chap. 5. In addition see under **HEAUME** and **HAWBERK**.

**COINTOISE, QUINTISE, QUENTYSE.** (*Quinteux, quinteuse*, fanciful, French.) A term applied to dresses, kerchiefs, or other ornamental portions of attire, *quaintly* or fantastically cut in the shape of leaves, flowers, or other devices,—a fashion which arose in the twelfth century, and prevailed to an extent in the two succeeding, that neither the Sumptuary Laws, the satires of the poets, nor the solemn denunciations of the clergy, had power to restrain. William Guiart, *sub anno* 1105, says:—

"Cil . . . . ont le jour mise  
Sur ses armes une cointise,"



which he describes as red powdered with mullets of silver, implying that it was a surcoat embroidered with armorial bearings. But it must be remembered that Guiart was a writer of the fourteenth century, and the passage is therefore only valuable as showing that in his time a surcoat of some form was known as a *cointise*.

Matthew Paris informs us that the nobility who attended the marriage of the daughter of Henry III. to Alexander, King of Scotland, A.D. 1251, were attired in habits of silk, commonly called *cointises*; and a robe ordered for the same English sovereign to be made of the best purple-coloured samite, embroidered with three little leopards in front and three behind, is described as a *quintise*, showing that it was the cut of the garment and not the particular class of it which entitled it to the name.

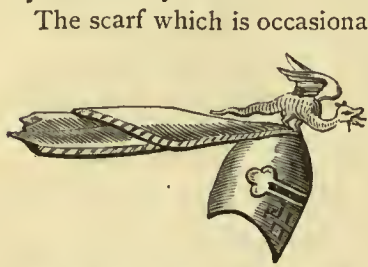
William de Lorris, whose portion of the 'Roman de la Rose' was written before 1262, describes Mirth attired

"D'une robe moult deguisée,  
Qui fut en maint lieu incisée  
Et decouppée par quientise."—l. 839.

which Chaucer translates:—

"Wrought was his robe in strange guise,  
And al to slyttered for quientise  
In many a place, low and high."

The illuminations in MSS. of the above periods display numerous examples of these *slyttered*, dagged and jagged dresses: but the earliest copies of the 'Roman de la Rose' that I have met with being of the fourteenth century, and the superb one in the Harleian Library as late as the reign of Henry VII., we have no contemporary illustration of the "robe" in which the original author has arrayed "Deduyt."



Cointise on Helm of Thomas, Earl of Lancaster.

The scarf which is occasionally seen ornamenting the helmets of the knights of the Middle Ages is also called a *cointise* (see woodcut); and what is now termed by heralds the mantling of a helmet, is supposed to have had its origin in this fashion. After all, this can only be offered as a fairly founded conjecture, as we have no means of positively identifying any pictorial representation of the habit in question, but many specimens will be found in this work of the mode in which the edges and borders of every species of vestment, the sleeves of gowns and the tippets of hoods, were cut and slashed with more or less taste and ingenuity by the fashionable tailors of the reigns of Richard II. and the three Henrys who succeeded him. (See DAGGES.)

*COLBERTEEN, COLBERTAIN, GOLBERTIERNE.* "A kind of open lace with a square grounding." (Randal Holmes, 1688.) "A lace resembling network, being of the manufacture of Monsieur Colbert, a French statesman." ('Ladies' Dict.' 1694.) Evelyn mentions it in his description of a lady's toilette:—

"Twice twelve long smocks of holland fine,  
With cambric sleeves rich point to join,  
For she despises colberteen."

*Tyrannus, or the Mode.* 1661.

And Dean Swift, in 1708, writes:—

"Instead of homespun coifs were seen  
Good pinners edged with colberteen."

*Baucis and Philemon.*

The word does not occur in French, although the lace was named after the celebrated French minister, Colbert, a great patron of the arts and sciences, who established the manufacture of point lace in France, and died in 1683. (See LACE, POINT D'ALENÇON.)

**COLLAR.** (*Collarium*, Inf. Latin, from *collara*, Latin and Italian; *collier*, French; *collar*, Spanish.) See under **BAND**, **COAT**, **HAWBERK**, and **TORQUE**.

**COLLAR OF AN ORDER OF KNIGHTHOOD.** The special gift of a sovereign prince, the investiture with which accompanies the highest order of knighthood in England, viz. that of Grand Cross. The number of orders of knighthood in Europe is considerable, and the history of their original foundation in the majority of them purely legendary. Our own "most noble order of the Garter" may, probably, challenge the right to be acknowledged the oldest order in existence, notwithstanding the pretensions implied by the title of "the most ancient order of the Thistle of St. Andrew." The order of the Bath is the latest of those of the United Kingdom which come within the scope of this work, that of St. Patrick being founded by King George III. for his kingdom of Ireland, Feb. 5, 1783, and those of "St. Michael and St. George" and "the Star of India" having been instituted during the present century.

Under this head, however, we have only to treat of collars, and seniority must, therefore, be accorded to the order of "the Golden Fleece," founded by Philip the Good, Duke of Burgundy, at Bruges, Feb. 10, 1429-30: the right to confer which, since 1700, has, by special convention, been equally exercised by the emperors of Austria and the kings of Spain. The collar is composed of the briquet or steel, which was a badge of Burgundy, and the flint or firestone emitting flames, the pendant being the figure of a sheep, representing "the Golden Fleece" of Jason (*vide* Plate V. fig. 1).

The collar of the order of St. Michael was (probably in imitation of that of the Golden Fleece) made a portion of the insignia of the order at its first institution by Louis XI. of France, August 1, 1469. A meeting of the first chapter is engraved in Montfaucon's 'Monarchie Française.' It appears from a portrait of the founder, engraved in the same work, to have consisted originally of escallop shells linked together by a single chain of gold, having a medallion with the image of St. Michael upon it, pendant from the centre (*vide* Plate V. fig. 2); but in the reign of his successor, Charles VIII., the chain is double, and the shells are interspersed with bars of gold connecting the chains (*vide* Plate V. fig. 3). The order was suppressed in 1790, re-established by Louis XVIII. November 16, 1816, and has never been conferred since 1830.

The collar of the order of the Garter with the great and lesser George, as now worn, was added to the badge of the order apparently by King Henry VIII., in portraits of whose time at least it is first depicted. Previously to that period the figure of St. George slaying the dragon was worn appended to family collars or simply gold chains. I have unfortunately lost a drawing made by a friend, now deceased, of a rare example of a St. George appended to a collar of SS., and cannot remember in what church he found the effigy. The collar of the order is of gold, and consists of twenty-six pieces, representing buckled garters, alternately enclosing a red rose charged with a white one, and a white rose charged with a red one, the garters being connected by knots of gold. Appended to the centre buckle is the figure of St. George on horseback transfixing the dragon, enamelled in the proper colours (*vide* Plate V. fig. 4).

The collar of the Knights of the Thistle is traditionally coeval with the foundation of the order by James V. of Scotland, in or about the year 1450; but we have no authority for the collar, and the order fell into disuse and was revived by James II. of England, May 29, 1687. The revolution in the following year caused it to fall again in abeyance, but it was again revived by Queen Anne, December 31, 1703, and to the pendant figure of St. Andrew a radiant star was added in 1714-15. The collar is composed of golden thistles and sprigs of rue enamelled proper, being the typical insignia of the Scots and Picts. The pendant star is of gold, the figure of St. Andrew in a green tunic with a purple surcoat "standing upon a mound vert and supporting his cross, argent" (*vide* Plate V. fig. 6).

The order of the St. Esprit was founded by Henry III. of France, December 31, 1578; and in Montfaucon's 'Monarchie Française,' plate 283, there is an engraving from a painting of the period of the Comte de Nevers being invested with the collar of the order in the first chapter of it, held January 1, 1579. It was originally composed of fleur-de-lys, or, cantoned with flames of the same,



enamelled gules, intermixed with three cyphers or monograms of gold formed of the letters H and L, for Henry and Louise of Lorraine his queen (*vide* Plate V. fig. 5). Henry IV. removed the cypher L, and substituted a trophy of arms.



Collar of the Order of the St. Esprit, altered by Henri Quatre.

azure, charged with a sceptre in pale or, from which issued a rose and a thistle between three imperial crowns or, the whole within a circle bearing the motto "Tria juncta in uno" (*vide* Plate V. fig. 7).

Previously to that date, however, the medallion was worn by knights, suspended by a ribbon. An example of this is to be seen in the effigy of Sir William Spenser, in Brington Church, Northamptonshire (*vide* Albert Hartshorne's 'Recumbent Effigies'), knighted by James I. in 1606, and who died in 1636. The three crowns and the motto, "Tria juncta in uno," show the medallion to be not earlier than the accession of James, 1603.

In addition to the collars of the "Golden Fleece," "Saint Michael," and the "Saint Esprit," those of four other foreign orders, instituted previously to 1760, claim our attention under this head not only for their importance, but from the connection of their history with that of our own royal family, so intimately allied by marriage with the sovereigns of Russia, Prussia, and Denmark.

The first is the order of the Elephant in Denmark, traditionally instituted in the thirteenth century, and actually founded by King Christian I. at the marriage of his son John with the daughter of Ernest, Duke of Saxony, in 1478. In an elaborate history of the order, printed in 1704,\* engravings are given of five varieties of the collar, which appears to have undergone continued alterations. One is composed of elephants with castles on their backs, linked alternately with crosses patonce. In another, the



Varieties of the Collar of the Order of the Elephant. 1478-1514.

elephants are linked together by pairs of spurs; and in a third example, by patriarchal crosses. The pendant was originally a medallion on which was represented the Virgin with the infant Saviour in her arms, in one example standing, but in the rest sitting, with her feet resting on the crescent moon, the whole surrounded by a glory. This medallion was speedily exchanged for the figure of an elephant, which was also subjected to various alterations, the reasons for which and the exact periods of their occurrence would require a volume for their elucidation. The above work contains an engraving from a

\* 'Breviarium Equestre seu de illustrissimo et inclytissimo ordini de Elephantino ex posthumo et manuscripto Ivarii Hertzholmii et continuato a Jano Bircherodio Jani fil.' Fol. Havniæ, anno MDCCIV.



1  
Golden Fleece.



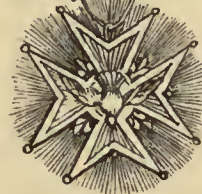
2  
St. Michael.



3  
St. Michael.



4  
Garter.



5  
Saint-Esprit.



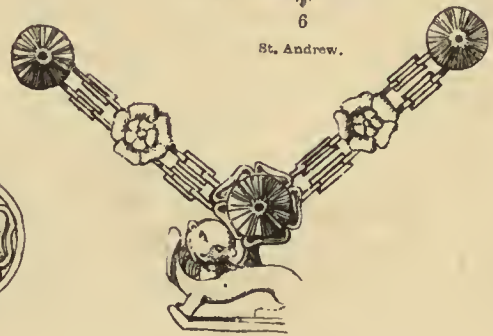
6  
St. Andrew.



7  
Bath.



8  
Yorkist Suns and Roses.



9  
Yorkist Suns and Roses.



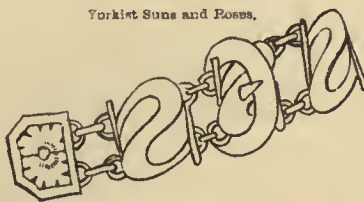
10  
Yorkist Suns and Roses.



11  
Yorkist Suns and Roses.



12  
Lancastrian Collar of SS.



13  
Lancastrian Collar of SS.



14  
Lancastrian Collar of SS.

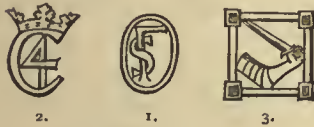




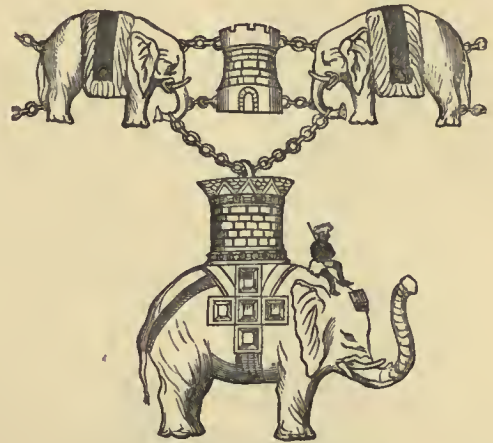
portrait of an early knight companion of the order, dated 1494, in which the collar is composed of castles between pairs of elephants entwining each other's trunk, the pendant being an elephant. The latest example given in it, which is expressly marked as "Noviss. insignia," differs in no important detail from the collar worn by his late Majesty George IV., of which an accurate drawing exists in the College of Arms.



Collar of Elephant. Reign of John, 1481.



1. Frederick II. 1559.
2. Christian IV. 1588.
3. Same reign. 1611.



Collar of the Elephant, belonging to his late Majesty King George IV.

During the reigns of Frederick II. and Christian IV. the housing of the pendant elephant was charged with a badge, viz., the letter F entwined by an S, in an oval, for Frederick II.; the figure 4 within a crowned C for Christian IV., and an arm in armour holding a sword, being the device of the order of the Armed Hand, instituted by the latter sovereign in commemoration of the victory over the Swedes at Colmar, December 3, 1611. The Indian on the neck of the elephant appears to have been an addition in the reign of Christian V., at which time also the housing is charged with five diamonds in cross, as in the latest example.

The second is the Dannebrog, also a Danish order, which it was imperative the knight should possess before he could be invested with that of the Elephant. Its original foundation is popularly attributed to Waldemar II., surnamed the Victorious, in 1219. Its actual institution, with the present insignia, is due to Christian V., King of Denmark, in 1671. The collar is composed of the letters



Collar of the Order of the Dannebrog.

W and C (the initials of the legendary founder and the reviver), each surmounted with the royal crown of Denmark, and within the letter C the figure 5, linked alternately by double chains of gold with crosses enamelled white. The pendant is a cross patée enamelled white, charged with a cross nodulée, gules, known as the "cross of the Dannebrog."



The third is that of St. Andrew of Russia, instituted by the Czar Peter the Great in 1698. The collar is composed of trophies and eagles linked alternately by gold chains, the pendant being the Russian eagle with two heads, each ducally crowned, surmounted by an imperial crown, and charged on the breast with a figure of St. Andrew on his cross, all enamelled proper. Our engraving is from a carefully made drawing of the collar formerly worn by King George IV., preserved in the College of Arms.



Collar of the Order of St. Andrew of Russia.



Collar of the Order of the Black Eagle of Prussia.

The fourth is that of the Black Eagle of Prussia, founded by Frederick the Great, 12th of January, 1701. The collar is composed of circular gold plates, each bearing four cyphers of the letters F R, crowned, and between each plate the Prussian eagle, enamelled black, holding in its claws a golden thunderbolt; pendant, a gold cross of eight points, enamelled blue; in the centre, the letters F R in cypher; and in each angle the Prussian eagle, enamelled black.

This article being strictly confined to collars, the reader is referred, for further information respecting orders of knighthood, to RIBBON, ROBE, and STAR.

*COLLAR (FAMILY or LIVERY).* These decorations were totally distinct from the collars of orders of knighthood, and, as their names indicate, were assumed by various royal and noble families, and worn, not only by themselves, but bestowed upon their friends, the officers of their households, and their adherents and partisans, who, in the language of that day, had "livery" of them.

One of the earliest and best known in England is the collar of SS, or Esses; but, like that of the Golden Fleece and the Garter, its origin has never been ascertained. The earliest example yet discovered is in the effigy of Sir John Swinford, in Spratton Church, Northamptonshire, engraved in Albert Hartshorne's 'Recumbent Effigies.' Sir John died in 1371 (44th of Edward III.), a fact which, unless it can be shown that the effigy was sculptured more than a quarter of a century after his death, would of itself dispose of the hitherto-received opinion that the collar first appeared in the reign of Henry IV. of England. The earliest description of it at present recorded, is in a wardrobe account of Henry of Lancaster, Earl of Derby, taken in the 15th of Richard II. (1391-2), in which there is an entry

of one collar of gold, with seventeen letters of S made in the shape of feathers, with inscriptions on them, and (as I read it) some device or badge on the *torret* (ring) of the collar: "Pro 1 coler auri facto pro domino Henrico Lancastrie, Comiti Derb. cum xvij. literis de S ad modum plumarum cum rotulis et scripturis in eisdem cum *signo*\* in *torrecto* ejusdem." Some antiquaries have suggested that *signo* is a clerical error, and that we should read *cigno*; a theory which has certainly some claim to consideration. It is unfortunate no more precise description is given us of the details of the decoration, as they might have proved a clue to the mystery which still involves this interesting subject, notwithstanding the incessant and laborious researches of so many antiquaries, at the head of whom it is but justice to place the late Mr. John Gough Nichols, who has published some most valuable papers upon family collars in the 'Gentleman's Magazine,' vols. xvii., xviii., and xix. It appears to have been composed of an indefinite number of the letter from which it takes its name, either fixed separately on a foundation of metal, velvet, or some other material—for it cannot be distinguished in sculpture or painting—or linked together as a chain by themselves. A curious example of the former fashion exists in a piece of sculpture in the south aisle of Southwell Minster. It is the head of a regal personage, forming one of the corbels of the arch of a doorway originally communicating with the Archbishop's palace. The archway is attributed by architects to the commencement of the fifteenth century (*temp.* Henry IV.); but the style of hair and beard of the bust is of rather an earlier period. The collar is represented as a strap of velvet, or leather, with the letter S, either embroidered or in metal, sewed upon it at considerable distances one from the other, buckled close round the throat, the end passed under, and then suffered to hang down straight, in the fashion of the Garter.



Corbel in Southwell Minster.

Another very early representation of it was formerly to be seen in a window of old St. Paul's church, accompanying the arms of John of Gaunt, Duke of Lancaster, a drawing of which was fortunately made by Nicholas Charles, Lancaster herald, and is now in the British Museum. Neither of these early examples has any pendant attached to it.



Collar of SS. From a window of old St. Paul's.



Collar of SS. From MS., College of Arms.

In the latter form of a chain, it has continued to the present day. When bestowed by the Sovereign, it confers the degree of esquire on the recipient. The above engraving is from a pen-and-ink drawing by Augustine Vincent, Windsor herald; in the College of Arms described as "the collar of SS in England, wherewith esquires be made."

The letters S are here linked together by knots, and terminate with two portcullises and a pendant

\* Mr. J. G. Nichols suggests *cigno*, which has probability in its favour.



rose. It is still worn, with certain differences, by the Lord Chief Justices, the Lord Chief Baron of the Exchequer, the Lord Mayor of London, the kings of arms, the heralds, and the sergeants-at-arms.



Sir Edward Coke.

Appended is a woodcut from a portrait of Lord Chief Justice Sir Edward Coke, in which he is represented wearing the collar as depicted above; and it may be interesting to state that the identical collar is said to be still in existence, and at present worn by the Right Hon. Lord Coleridge.

According to Upton, 'De Re Militari,' the SS of the herald's collar were, in the fifteenth century (the time in which he wrote), alternately silver and sable; and as Leigh translates the passage, in the time of Elizabeth, without any observation, it would appear that no change had taken place before that period. Such a distinction, however, is not visible in any picture of a herald I have met with. They are now all of silver, without knots or portcullises, and have the rose, thistle, and shamrock, surmounted

by the crown of silver gilt, both in front and behind.

Pendants are occasionally seen attached to the collar of SS in the fifteenth century. To that on the effigy of the poet Gower in the church of St. Mary Overy, Southwark, we find a medallion appended, bearing the figure of a swan (Plate V., fig. 14), a very suggestive circumstance when it is remembered that the swan was the badge of the Bohuns, whose heiress was the first wife of Henry IV.; and it is on record that collars of SS with pendants charged with a swan were made, not only for Gower, but for others, as the livery of the house of Lancaster. The queen of Henry IV., Joan of Navarre, is, however, represented in her effigy in Canterbury Cathedral, wearing a collar of SS without any pendant; but the ends of the collar are linked together in front by a trefoil ornament, and below the link is a ring to which any pendant might be attached. It is remarkable that this is the case in the majority of instances. (See Plate V., fig. 12.)

One of these links was found in the Thames, February 1843. It is of iron, once probably silvered or gilded, and about one inch and three-eighths in width. Each plate is pierced with two trefoils, and was attached to the strap or band by three small rivets. The junction link is trefoil-shaped, with two points between each lobe, and a triple boss in the centre. A letter S of the mixed metal called "latten" was found with it, which had been affixed to a leather band. It is fairly presumed that this is the only relic of a mediæval collar of SS in existence. It is beyond the purpose of this work to enter more deeply into the apparently interminable controversy respecting the origin of this decoration, as no satisfactory result has at present rewarded the researches of the archæologists, but a few more words bearing on the subject will be found under the head of LIVERY, and the reader is also referred to the essays of Mr. J. G. Nichols, in the 'Gentleman's Magazine' above mentioned.

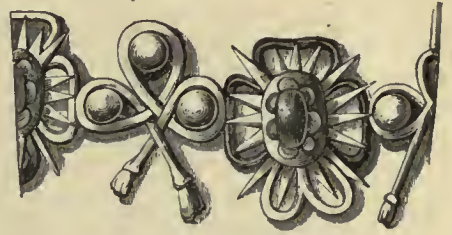


Links of Collar of SS. Found in the Thames.

In the latter half of the fifteenth century we meet with numerous representations of the livery collars of the rival houses of York, consisting of suns and roses (*vide* Plate V. figs. 8, 9, 10, and 11). To the two first is appended the white lion of March, the badge of Edward IV.; fig. 8, from the brass of Henry Bourchier, Earl of Essex, at Little Easton Church, Essex, 1483, being a specimen of the suns and roses placed alternately on a band of velvet, as in the instances before mentioned of the collars of SS; while in fig. 9, from the effigy of a Yorkist knight, at Aston Church, they are linked together, and form an independent chain. Fig. 10 is from the effigy of the Countess of Arundel, in Arundel Church, Sussex, 1487, in which the suns and roses are connected by oak-leaves, a badge of the Fitz-Allans. Fig. 11, from the effigy of one of the Nevilles, probably Ralph, second Earl

of Westmoreland, 1484, at Branspeth, Durham, affords an example of the badges intermingled, the "rose en soleil." The black bull of Clare, badge of George, Duke of Clarence, is appended to the collar of Nicholas Fitz-Herbert, in Norbury Church, Derbyshire, and the white boar of Richard, Duke of Gloucester (Richard III.), to that of his son Ralph in the same edifice. From the 'Inventories of the Exchequer' (1st of Henry IV.), we learn that Edmund of Langley, Duke of York, had a collar of his livery composed of seven "linketts" (*quære*, lockets, *i.e.* fetter-locks) and six white falcons (the badges of his house), weighing five ounces, and that Anne of Bohemia, the first wife of Richard II., had a collar of her livery consisting of branches of rosemary, with—as it would appear from another entry—an ostrich dependent from it. Unfortunately no drawing of either of these most interesting decorations has been handed down to us.

A still more interesting example of the "rose en soleil" is presented to us in the collar with which Henry VII. is depicted in a portrait at the Society of Antiquaries. It would be more accurately described as the sun in the rose, but that there appears a repetition of the flower in jewels in the centre of the rays. The particular point of interest in this collar, however, is the fact of the connection of the two badges by knots, and the consequent presumption that this collar suggested the idea of that of the Garter. In addition to this there is a portrait at Windsor Castle formerly believed to be that of Arthur, Prince of Wales, eldest son of Henry VII., but recently shown by Mr. Scharf to be that of his brother Henry, afterwards Henry VIII., when young. It is composed of red and white roses linked together alternately by knots, as in the former instance, the centre rose being red, with three pear-shaped pearls depending from it. The similarity of this collar to that of the Garter, subsequently introduced by this Prince, justifies our belief that it was its immediate precursor.



Collar. From portrait of Henry VII.



Portrait of Henry VIII., when young. From her Majesty's Collection, Windsor Castle.



Collar of Thomas, Lord Berkeley.  
At Wootton-under-Edge, Gloucestershire. 1417.



Mermaid. Enlarged from engraving of Collar  
of Thomas, Lord Berkeley.

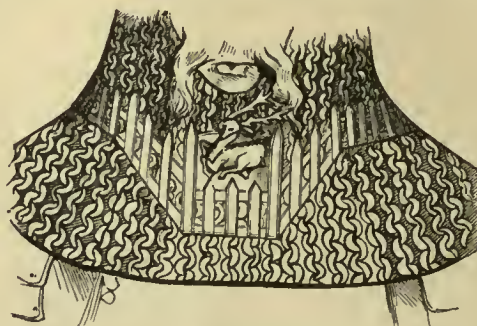
An early instance of a private family collar occurs in the brass of Thomas, Lord Berkeley, at Wootton-under-Edge, Gloucestershire, A.D. 1417. Over the camail of his bascinet he wears a band charged with mermaids, the badge of the Berkeleys.



Mr. Hollis has engraved the brass of a knight (unknown), in Mildenhall Church, Suffolk, wearing a collar to which is appended a crown surmounting a (black ?) dog. Another curious example is in the



From brass of a Knight, Mildenhall Church, Suffolk.



Collar of Thomas de Markenfield. In Ripon Cathedral.

effigy of Thomas de Markenfield, in Ripon Cathedral. His collar is composed of park palings, with the figure of a deer lodged, as it is heraldically termed, similar to, if not identical with, the arms of the town of Derby. I have not been able to find anything in the meagre information we possess of the family of Markenfield which can account for its adoption. Family or livery collars are not met with after the reign of Henry VII., unless those of S seen on the Spenser effigies in Brimpton Church, Northamptonshire, are admitted to be such. (See LIVERY, PUISANE, and TORQUES.)

**COLLERET.** A piece of armour protecting the neck, mentioned in deeds and inventories of the fourteenth century. In 1694 a colleret is described, amongst the articles of female apparel, as "a kind of gorget that goes about the neck." ('Ladies' Dictionary.')

**COLOBIUM.** An ancient ecclesiastical vestment reaching to the ankles, and having either no sleeves or short ones to the elbow only. It also formed a portion of the coronation dress of the kings of England. (See ROBE.)

**COMMODE.** A very high head-dress, worn by ladies in the reign of William III., and of which the name was surely satirical, as anything more incommodious could scarcely be invented.

"On my head a huge commode sat sticking,  
Which made me show as tall again."

*Deil tak the War*, in Tom d'Urfey's coll. *Wit and Mirth*.

It was also called a "tower," which was certainly more appropriate. The cap was plain, and close-fitting behind; but the front displayed a tower of three or four stories high—a pile of ribbons and lace disposed in regular and alternate tiers, or the ribbons were formed into high stiffened bows, and covered or not, as it might happen, by a lace scarf or veil that streamed down each side of the pinnacle. In the 'Ladies' Dictionary,' 1694, it is described as "a frame of wire two or three stories high, fitted to the head, and covered with tiffany or other thin silks, being now compleated into the whole head-dress." The pencil alone can give an idea of the monstrosity.



Commodes. Temp. William and Mary and Queen Anne.

The commode went out of fashion in the reign of Queen Anne. Addison, writing in 1711, remarks, "I remember ladies who were once near seven foot high, that at present want some inches of four." See the portrait of Madame de Lude, at p. 144, in illustration of the article CRAVAT.

**CONFIDANT.** "A small curl next the ear." ('Ladies' Dictionary,' 1694.)

**COPE.** (*Capa*, Latin; *chape*, French.) This word was applied, originally, to a cloak with a hood to it, whether worn by the laity or the clergy (see **CAPA**); but it became ultimately restricted to the ecclesiastical vestment known at present by that name, and which is worn on certain occasions in lieu of the chasuble. In an illumination representing the coronation of Henry IV., but executed towards the close of the fifteenth century, the bishops who are placing the crown on the king's head are arrayed in copes and not in chasubles; and "copes were in common use till at least the Great Rebellion" (Rev. John Jebb on 'Choral Service'). Archbishop Cranmer, at the consecration of a bishop in 1550, wore mitre and cope; and it was worn not only by the dignitaries of the Church,



Bishop in Cope.



Gentlemen of Queen Elizabeth's Chapel in Copes.

but even by the gentlemen of the Queen's chapel, in the reign of Elizabeth, it being amongst the vestments and ornaments retained by the Protestant Church at the time of the Reformation. In the third volume of the '*Monumenta Vetusta*,' published by the Society of Antiquaries of London, there is an engraving of the funeral procession of Elizabeth, from a drawing believed to be by Camden, in which the said gentlemen are depicted in magnificently embroidered copes, and, as Mr. Fairholt truly observes, "exhibit a strange mixture of Popish, Protestant, and secular costumes." Strype, in his '*Annals of the Reformation*' (book i., p. 23), tells us that on St. George's day, 1561, "all her Majesty's chapel came through the hall in copes, to the number of thirty."

In the fourteenth century the cowled frock of a friar was called a cope. "Coped as a frere" occurs in *Piers Ploughman's 'Vision'*, in which it is alone mentioned as the distinguishing habit of a hermit:

"Great loobies and long,  
That were loth to work,  
Clothed them in copes,  
To be known from others,  
And arrayed them as hermits,  
Their ease to have."

Gower, in his '*Confessio Amantis*,' describes "a route of ladies all clothed alike in copes and kirtles, departed white and blue, and embroidered all over with fanciful devices;" evidently using the word "cope" for "mantle."



In fine, it would appear that "cope," like "coat" and many other names, has been indifferently applied, at various periods, to articles of apparel dissimilar in form and material; both cope and coat, however, signifying an outer garment, the former sometimes with and sometimes without a hood, from which latter appendage to it Mr. Pugin considers it derived its name. "In many early illuminations," he adds, "even where ornamental copes are figured, the hoods are red, and hang loosely over the shoulders. The embroidered hoods, attached to the back merely as ornaments, are not older than the fourteenth century." "The cope has suffered less deterioration of form than any of the sacred vestments; and the two great defects observable in the modern ones are stiffness of material and inappropriate ornaments in the orphreys and hoods." ('Glossary of Eccles. Ornament and Costume,' p. 73.) In the Roman Catholic Church there were two kinds of copes—the *cappa choralis*, or quire cope, and the *cappa pluvialis*, or processional cope; the former being much richer in work and material than the other, which was used out of doors. The cope was fastened on the breast by a clasp called a "morse," some of which were of the most magnificent description. (See MORSE.)

*COPOTAIN.* (See HAT.)

*CORDON.* (French.) The tasselled lace or string of a mantle; also the broad ribbon of knights of the first class of an order. The grand cordon of the principal French order, that of the Saint Esprit, is light blue, and the term "un cordon bleu" was used to distinguish a knight privileged to wear that decoration. It is applied in common parlance also to a first-rate *chef de cuisine*, and generally to persons who have obtained the reputation of excelling in their respective arts. (See further under RIBBON.)

*CORIUM.* (Latin.) The name given to various kinds of body-armour composed of leather, and worn in Europe to the middle of the fourteenth century. It was known to the Romans, and many



Anglo-Saxon Warriors, 10th century. From Harleian MS. 603.

examples are to be seen in Anglo-Saxon illuminations. In some instances it is made to imitate scale armour; in others it appears composed of overlapping pieces, the lower edges being vandyked or

escalloped. In one figure is an attempt to copy the Roman *lambrequins*, as the French have named the straps of metal appended to the classical cuirass. (See woodcuts above, from Harleian MS. 603.)

Harold II. is said to have counselled the adoption of leathern armour by the troops sent to drive the Welsh out of their fastnesses, as lighter and less fatiguing in such mountain warfare. The Bayeux Tapestry at a little later date affords us an example of the corium in the figure of Wido, or



Guy, Count of Ponthieu. From Bayeux Tapestry.



From Bodleian MS. *Temp.* Edward I.

Guy, Count of Ponthieu, who is depicted wearing one made to imitate scale mail, as before mentioned. One of the latest specimens is here subjoined from a miniature of the time of Edward I. The leaves or scales are painted of different colours. The MS. from which it is copied is in the Bodleian Library ('Arch.' D iv. f. 17).

**CORNET, CORNETTE.** A portion of the head-dress of ladies in the reign of Henry VIII. (See HEAD-DRESS.) In the seventeenth century it is described as "the upper pinner which dangles about the cheeks, hanging down with flaps." ('Ladies' Dictionary,' 1694.) A less courteous writer adds, "like hound's ears."

**CORONAL.** A chaplet or garland.

"Her hair was payghted on hold  
With a coronal of gold."

*Romance of Sir Degrevant, 14th century.*

**CORONEL, CORNEL.** The iron head of a tilting lance used for jousts of peace, where the object was to unhorse without wounding the opponent. Its similarity in some examples to a crown, or coronet, suggested most probably the name.



Cornels of Tilting Lances.  
From Meyrick Collection.

**CORONET.** Originally a band of gold, more or less ornamented, worn by the nobility previously to the fourteenth century, when in civil attire or robes of state, and then

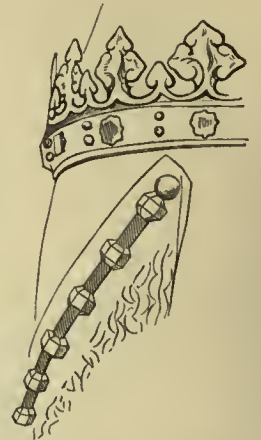


called "a circle," "a wreath," "a garland," or "a chaplet." The effigy of John of Eltham, Earl of Cornwall, second son of King Edward II., in St. Edmund's chapel, Westminster Abbey, and who died in October 1334, is, says Sandford, who has engraved it in his 'Genealogical History of the Kings of England' (folio, London, 1677), "the most ancient portraiture of an earl, in my observation, that hath a coronet." It encircles his bascinet, and consists of a band or fillet of gold ornamented with jewels, and having on its upper rim an indefinite number of foliated ornaments which cannot be described as either trefoils or strawberry leaves.



Coronet on effigy of Earl of Cornwall.

Lionel Plantagenet, Duke of Clarence, who died in 1368, bequeaths two golden circlets; with one of which he states he was created a duke, and the other, with which his elder brother Edward had been created a prince: "Item lego Thomæ Waleys unum circulum aureum quo circulo frater meus et dominus creabatur in principum. Item Edmundo Mone lego illum circulum quo in ducem fui creatus." (Will dated 3rd October, 1368, and proved at Lambeth, 6th ides of June, 1369.) The helmet of Edward the Black Prince, in Canterbury, is encircled by a coronet composed of large and small leaves, like those of John of Eltham's; but in the initial letter



Coronet on effigy of Edward the Black Prince.

to the grant of the Duchy of Aquitaine to him, by his father, he is represented wearing simply a fillet of gold, with circular ornaments, which may be meant for roses, like the garland or chaplet on the head of Charles Comte d'Estampes, which is seen with other examples at p. 92, *ante*.

In a painting formerly on the wall at the east end of St. Stephen's chapel, Westminster, he was depicted in full armour; the front of his bascinet ornamented by a coronet, which was not a complete circle, but terminated a little behind the ears, the upper rim of the fillet enriched by clusters of three pearls, six of which clusters were visible in profile. Mr. Shaw, who has engraved the whole figure, considered it to have been painted about 1355. In an illumination executed some five-and-twenty years later, representing the prince with his young son, King Richard II., he is



Coronets of Edward the Black Prince.



Helm of Richard, Earl of Arundel. From his seal.



Initial Letter to the Grant of the Duchy of Aquitaine by Edward III. to the Black Prince.

represented wearing a very gracefully-designed coronet of golden roses, interspersed with pearls, and surmounted by trefoils, differing entirely from all the other examples.

The tilting helm of Richard, Earl of Arundel, 1346, has a coronet, out of which issues his crest of a demi-griffin; but the same kind of ornament is found upon the helm of a simple knight, Sir Edward de Thorpe, at Ashwell-Thorpe, county of Norfolk, about the same date (see CREST), and it is obvious, therefore, that the Earl of Arundel's is not distinctive of his particular rank.

In an illumination in Royal MS., E 15, representing King Henry VI. on his throne, presenting a sword to John Talbot, Earl of Shrewsbury, the earl has no coronet; but all the six nobles attending the king have circlets, four being surmounted by pearls on the small points formed by the engrailing of the upper edge.

Numerous examples of ladies wearing coronets of various descriptions are met with in illuminations of the fourteenth and fifteenth centuries, and some will be found illustrating the article HEAD-DRESS. I will give but two of the most remarkable here: the first, from the effigy of Beatrice, Countess of Arundel, in the church at Arundel, where it appears



Coronets. From Royal MS., E 15. Temp. Henry VI.



Beatrice, Countess of Arundel.



Alice, Duchess of Suffolk.

surmounting the preposterous horned head-dress of the reign of Henry V.; and the other, from the effigy of Alice, Duchess of Suffolk, Ewelme Church, Oxfordshire, 1475, displaying the royal fleurs-de-lys. Previous to the reign of Edward IV., therefore, the form of the coronets worn by the nobility of England appears to have been designed according to the taste of the wearers, and not prescribed by authority. A painting on glass, in the church at Great Malvern, of Arthur, eldest son of Henry VII., proves, indeed, that even as late as the commencement of the sixteenth century the coronet of the Prince of Wales was composed of alternate large and small trefoils, divided by clusters of three pearls each.



Coronet of Arthur, Prince of Wales.

No particular date has yet been assigned for the introduction of the forms which now distinguish the coronets of the different degrees of the peerage; but the probability, in my opinion, is, they were designed by the heralds, after their incorporation by Richard III., but not adopted before the reign of Henry VIII.; and a Royal Order, or Earl Marshal's Warrant, may one day be discovered which will settle the question.

At all events, it is about the latter period that the coronets of dukes, marquises, and earls appear distinguished by their present familiar features, a duke's coronet being a circle of gold richly chased, having on its upper edge eight strawberry leaves, only five of which are visible in heraldic delineations.

The coronet of a marquess is distinguished by four strawberry leaves between as many large pearls or balls of silver upon short points.

The earl's coronet is composed of eight strawberry leaves, and as many pearls or balls raised above the leaves on high points or pinnacles.

No nobleman below the degree of an earl was authorized to wear a coronet in England till the reign of James I., who appointed that a viscount should wear a circlet of gold with twelve pearls, or silver balls, closely set round the upper edge.



Amongst the Vincent MSS. in the College of Arms is a drawing of this date, carefully representing all the above-mentioned coronets, as well as that of the Prince of Wales and the circle or chaplet then worn by barons.



Prince.



Duke.



Marquess.



Earl.



Viscount.



Baron's Chaplet.

Charles II., shortly after his restoration, accorded to the barons, on their petition, the privilege of wearing a coronet in lieu of the chaplet they had thereunto been assigned, and ordered that it should consist of a circlet of gold with six large pearls or balls on its upper edge, four only of which are shown in heraldic drawings. The same sovereign, in 1665, issued his royal warrants to the kings of arms for Scotland and Ireland for the peers of those kingdoms to wear coronets similar to those of peers of the same rank in England.

Charles II. also ordered an arch to be added to the coronet of the Prince of Wales, which was previously only the rim of the crown; and by the same warrant, issued in February 1660, assigned to the other princes and princesses—sons and daughters of a sovereign, and to their sons and daughters—the coronets now borne by them.

As there was no Prince of Wales acknowledged in England from that period until the birth of George II., the first representation of the arched coronet occurs in 1751. But it is worthy of remark that in a print of the reign of James I., representing the catafalque of Henry, Prince of Wales, his effigy is depicted with an imperial crown of four arches; and also that in a MS. in Vincent's Collection at the College of Arms, known as Prince Arthur's Book (in consequence of the arms of that prince, in whose time it was executed, being painted on the first page), the coronet over the shield, as well as that on the head of the lion, the dexter supporter, has evidently had an arch to it which was subsequently expunged.

The extremely ugly bulging crimson velvet cap, with its gold knot and tassel, and border of ermine, most unbecoming to the face, appears in portraits and heraldic drawings towards the close of the seventeenth century. The improved taste of the present day has induced some of our peers to



Duke.



Marquess.



Earl.



Viscount.



Baron.

discard the deformity, and surmount their arms with the coronet only, as is the practice on the Continent. The coronets of the French, Italian, and other foreign nobility, bear very little similarity to those of ours. (See General History.)

Crest coronets appear in the fifteenth century, and are borne without distinction of rank. (See CREST.) They are generally blazoned ducal.

*CORSE, CORSES, CORSET.* This word is stated by Strutt and by Fairholt, who follows him, to be the name for a close body-garment, or a pair of stays, to which we apply it at the present

day ; but in the fourteenth century, when we first meet with the word, it evidently indicates an outer vestment. In a wardrobe account of the 18th and 19th of Edward III., there is an entry of "a corset of red velvet with eagles and garters for the queen," and mention of "corsets of cloth furred," given by the king to Queen Philippa. M. Viollet-le-Duc has a long article on this subject, profusely illustrated by engravings, in which he quotes numerous passages from French chronicles, wardrobe accounts, and other documents, showing that a garment called "a corset" was worn in France from the time of St. Louis to the commencement of the fifteenth century, by both sexes and all classes ; that it varied in length, shape, and amplitude ; that it was lined occasionally with fur, and had sleeves of every imaginable description. M. Douet-Darcy, in his notes on 'Les Comptes de l'Argenterie des Rois de France, au xiv<sup>e</sup> siècle,' cites an entry in which occur the words, "*troy jupons appelez corsets.*" This description, which appears to have puzzled M. Douet-Darcy, throws in my opinion a clearer light upon the subject than any other has done. The jupon in the fourteenth century was the military garment which succeeded to the loose surcoat of the thirteenth. (See JUPON.) It fitted the body tightly ; and when we find that the steel breast-plate, over which it was worn, was at that period also called a corset (see below), it appears to me that the term was generally applied to various garments worn by men as well as by women which had nevertheless special names of their own, but all possessing the peculiar feature, that of closely fitting the person from the neck to the waist, such portion being still called "the body" of a dress in English, and *le corsage* in French. This interpretation can alone justify M. Viollet-le-Duc in his illustrating his article with representations of the kirtle, the cote-hardie, the jacket, the doublet, the pourpoint, and other vestments of the fourteenth and fifteenth centuries to which the term "corset" has not been applied by the writers of those times, who speak of them by the names they were popularly known by. (See under those heads.)

But there is more to be said on this subject. By the sumptuary laws of Edward IV., the wives of esquires and gentlemen, knights-bachelors and knights under the rank of lord, unless they were knights of the Garter, were forbidden to wear cloth of gold, velvet upon velvet, furs of sable, or "any kind of corses" worked with gold ; and women of inferior rank were prohibited from wearing "any corse of silk" made out of the realm.

Something like a bodice, it may be urged, appears about this time, the body of the dress being laced in front over a stomacher, as in Switzerland and in parts of the Continent it is seen to this day ; but I am not satisfied that such is the true meaning of the word. "Any kind of corses worked with gold" may equally be taken to signify any material of a certain quality so embroidered ; and the expression, "any corse of silk made out of the realm," can surely have no reference to stays, nor even to the body of a gown, for in Richard III.'s letter from York, dated 31st August, 1483, there is an order for "one yard three quarters corse of silk, meddled (mixed) with gold, and as much *black corse of silk for our spurs.*" So that "corse" here evidently signifies, not an article of apparel, but the quality of the silk itself, from *corpus*, "corpse, body or substance," as we still use indifferently the words "corpse" or "corse" for a dead body, and "corps" for a body of soldiery.

**CORSET.** As early as the fourteenth century this term was applied, as I have stated above, to a breast-plate. In the inventory of Humphrey de Bohun, Earl of Hereford, 1322, occurs "un corset de fer ;" and in the order for the restitution of the armour of the Earl of March to his son, in 1331, mention is made of "vi corsets de feer." In the inventory of the armour of Louis X., King of France, 1316, is an entry of "2 cors d'acier." (Ducange, *sub* "Armatura.") How instructive is this example of the danger of drawing inferences from individual authorities !

**CORSLET.** Another name for a breast-plate, derived from the same root. It appears to have been of the kind chiefly worn by pikemen in the sixteenth and seventeenth centuries, and the soldiers wearing them were called by that name. In the statute of 1557, all temporal persons having estates of 1,000*l.* or upwards are to provide, among other munitions, "forty corslets furnished."

A document dated 1588, printed in 'Norfolk Archæology,' vol. i. p. 11, contains the following



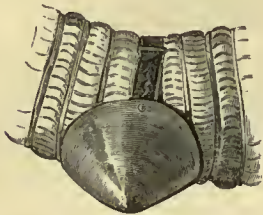
entries:—"To Rich. West, of London, for x whight [white, *i.e.* bright steel] corseletts at xliiis. a-peyce. To Thos. Hurst, of London, armourer, for vii blacke corseletts at xlvis. a-peyce."

The term "corslet" also comprised the whole armour of a pikeman, and was not limited to the breast-plate alone. In the 7th of Charles I. we find, in Rymer's 'Fœdera,' "For the whole corslet, or footman's armour, russetted, viz. : breast, back, tassets, comb'd head-peice lyned and gorget lyned, 1*l.* 2*s.*" The white and black corslets, therefore, mentioned above as costing forty-four and forty-six shillings each, must be taken to have been not only of superior quality, but complete suits of armour, head-pieces included. (See BREAST-PLATE.)

**COTTA.** "A short surplice either with or without sleeves," according to Fairholt; but, in fact, the common name for a tunic, or, as it is sometimes called, an upper shirt :

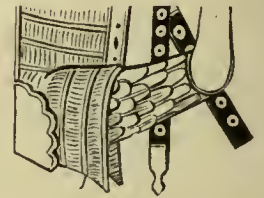
"Cotta seu camisia superanea."

**COUDES, COUTES.** (*Coudières, cubitieres*, French.) Elbow-pieces of plate, which first



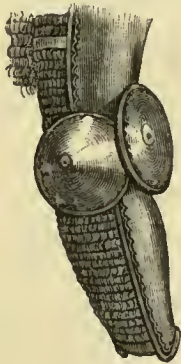
Roman d'Alexandre MS. 1270.

appear in the mixed armour of the latter half of the thirteenth century. In their earliest form they were only convex, or slightly conical, just covering the elbow, and secured by a strap and buckle round the arm. (See woodcut from a figure in the 'Roman d'Alexandre' MS., date about 1270, Bib. Nat., Paris, copied by M. Viollet-le-Duc; and another, from a brass at Minster, Isle of Sheppey, date about 1337.)



Brass at Minster.

As defences of plate, in addition to mail, became gradually adopted, side-pieces, circular, oval, and of various shapes, were added to the elbow-piece, forming a better protection to the inner part of the joint, in which a wound is extremely dangerous. (See woodcut from a statue of the early part of



From a statue. Circa 1320.

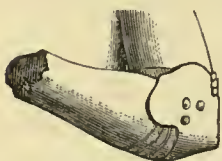


Froissart MS. 1440.



From effigy of Sir Walter Arden, in Aston Church, Warwickshire.

the fourteenth century, copied by M. Viollet-le-Duc.) Another example, for which we are indebted to him, he has taken from a MS. of Froissart in the Bib. Nat. at Paris, which he dates about 1440. In the absence of other specimens of costume from the same book, I cannot presume to question that date, and will only observe that it is of a form existing a hundred years earlier, and might, therefore, be an old fashion revived. The effigy of Sir Walter Arden, in Aston Church, Warwickshire, of the time of Edward III., affords us an example of what Mr. Hewitt entitles the "cup-formed elbow-piece, connected with an ornamental disk or roundel."



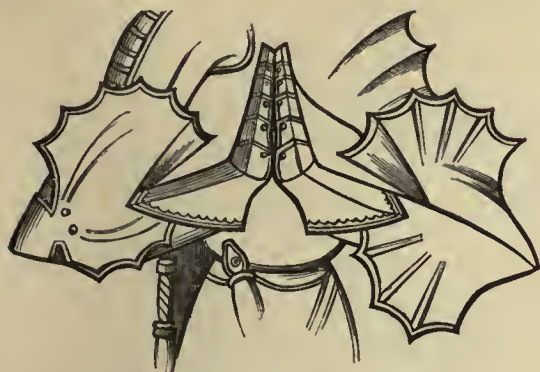
From effigy of Robert de Marmion, West Fairfield Church, Yorkshire.

Approaching the period of complete plate, we find the coude formed of one piece of plate only, and having articulations above and below to facilitate the action of the arm. (See woodcut from effigy of Robert de Marmion, West Fairfield Church, Yorkshire, date about 1400.) The side portions of these coudes are in some instances



From the brass of Sir Thomas Brounset, in Wymington Church.

formed in the shape of fans. (See brass of Sir Thomas Brounflet, in Wymington Church, Bedfordshire, date about 1430. See also brass of Sir Robert Suckling, at p. 18, article ARMOUR.) This fashion, later in the century, was carried to a most extravagant height. Witness the following examples, from the brass of Richard Quatremayns, Esq., in St. Mary's Church, Thame, Oxfordshire, 1460, and the effigy of Sir Thomas Peyton, in Isleham Church, Cambridge, 1482.



From brass of Richard Quatremayns, Esq.,  
St. Mary's, Thame, Oxfordshire.

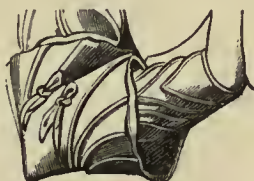


From effigy of Sir Thomas Peyton,  
Isleham Church, Cambridge.

Co-existent with these fan-shaped coudières was a pointed elbow-piece of more moderate proportions, but equally ribbed or fluted, in conformity with the rest of the suit, and secured on the arm by points or aiguillettes. (See three following examples from effigies of the reign of Edward IV., viz.: that of Sir Robert Harcourt, K.G., in Stanton Harcourt Church, 1471; Robert, Lord Hungerford, in Salisbury Cathedral; and one of the Erdington family, in Aston Church, Warwickshire.)



From effigy of  
Sir Robert Harcourt, K.G. 1471.



Robert, Lord Hungerford, in  
Salisbury Cathedral.



From effigy of an Erdington,  
Aston Church.

For the form of the coude in the sixteenth century, I must refer the reader to BRASSARTS (p. 53 *ante*), where will be found a woodcut of one of the reign of Henry VIII., from the Meyrick Collection, encompassing the whole joint. After that period there was little variation of shape, but the coudes, with the rest of the armour, were elaborately embossed, engraved, and gilt, after the fashion of the day.

**COURSING HAT.** A head-piece with oreillets, worn in hastiludes in the sixteenth century.

**COURTEPY.** Derived by Killian from *Kort*, German (*curtus*), and *pje*. "Penula coactitis ex vilis crassioribus."

This is another garment very difficult to identify. In the Prologue to Chaucer's 'Canterbury Tales,' the description of the dress of the Clerk contains the information that

"Ful thread-bare was his *overest* courtepy,"

which certainly indicates an upper garment; and in Piers Ploughman's 'Vision,' the hermits are described as cutting their copes into courtpies, while in the Friar's Tale a yeoman is said to have worn a "courtepy" of green, without any intimation of its character. Camden says, "A short gabberdin" [gaberdeen] was called "a courtpie." (Remaines, p. 196.) Strutt disagrees with Camden,

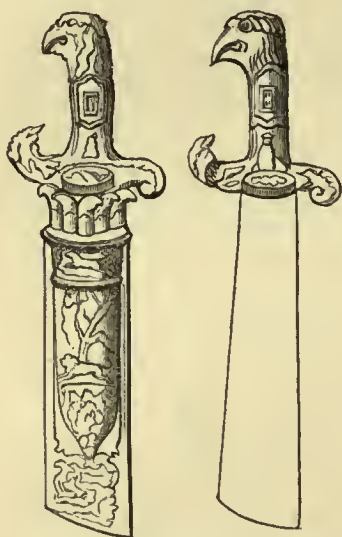


Coursing Hat. Temp. Elizabeth.



and contends that it was a super-tunic, or surcoat, which, however, might also be called a gaberdeen in Elizabeth's time. What William de Lorris calls a "cotte" in the 'Roman de la Rose,' Chaucer translates as a "courtpy." (See COAT.) It was worn by both sexes, and was probably, as Strutt conceived, a short surcoat or super-tunic, to which a name, corrupted from the German, was given towards the close of the thirteenth century, and was out of fashion by the middle of the fourteenth. There are many such depicted in the miniatures of that period; but I will not undertake to point out the one which may actually represent it.

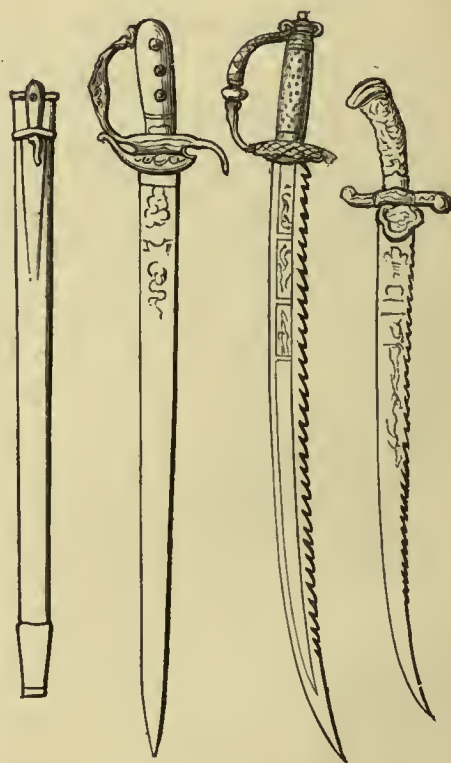
**COUTEAU DE CHASSE.** Hunting knife. In the sixteenth and seventeenth centuries the hilts and the sheaths were elaborately sculptured and ornamented. A case of hunting knives contained a fork, a bodkin, and various implements, the use of which might be required by the hunter. The subjoined example is from the late Meyrick Collection.



Couteau de Chasse. Meyrick Collection.  
Temp. William III.



Implements in the Sheath.



1. Hunting Sword with Ivory Handle, time of Charles II.
2. The Sheath, containing a Knife.
3. A Hunting Sword, time of James II.
4. Another of the time of William III.

In the same collection, now unhappily dispersed, were other specimens of swords worn by huntsmen in the last two centuries. (See woodcuts above.)

**COUTEL, CULTEL.** (*Couteau*, French; *cultellus*, Latin.) A long knife or dagger; a weapon of the thirteenth and fourteenth centuries carried by the Ribauds and Pillards—irregular foot-soldiers, whose office appears to have been to rush upon the knights and esquires who had been unhorsed or wounded, and either despatch them or take them prisoners. "Et là, entre les Anglais, avoit Pillards et Ribaux, Gallois et Cornouaillois, . . . qui portoient grands *coutilles*, et venoient entre leurs gens d'armes et leur archers qui leur faisoient voie et occirent sans merci." (Froissart, ch. 293, *sub anno* 1346.) In another passage he calls them "grands *couteaux*." In a statute of William, King of Scotland (1165, 1214), quoted by Mr. Hewitt, the coutel is expressly called a dagger, "et cultellum

qui dicitur *dagger*,"—a definition also given by Knighton and Walsingham in the fourteenth century. (See DAGGER.) The weapon gave its name to the lawless men who bore it: "Hominem malum quem cultellarium dicimus." (Statute of the Count of Toulouse, A.D. 1152.) It seems to have varied in size, and I am inclined to think the larger sort received the name of "*coutel-hache*," progressively altered into CUTLASS, which see.

**COVENTRY-BLUE.** Thread of that colour extremely popular with all classes in the sixteenth century, and for the making of which Coventry was famous in the reign of Elizabeth. In 'A compendious and brief Examination of certayne ordinary Complaynts of divers of our Countrymen in these our Days,' by William Stafford, 1581, is the following passage:—"I have heard say that the chiefe trade of Coventry was heretofore in making blue threde, and then the towne was riche, even upon that trade, in manner only; and now our threde comes all from beyonde sea; wherefor̃ that trade is now decaied, and thereby the towne likewise."

It was principally used for embroidering linen.

"JENKIN. She gave me a shirt-collar, wrought over with no counterfeit stuff.

"GEORGE. What, was it gold?

"JENKIN. Nay, 'twas better than gold.

"GEORGE. What was it?

"JENKIN. Right *Coventry-blue*."

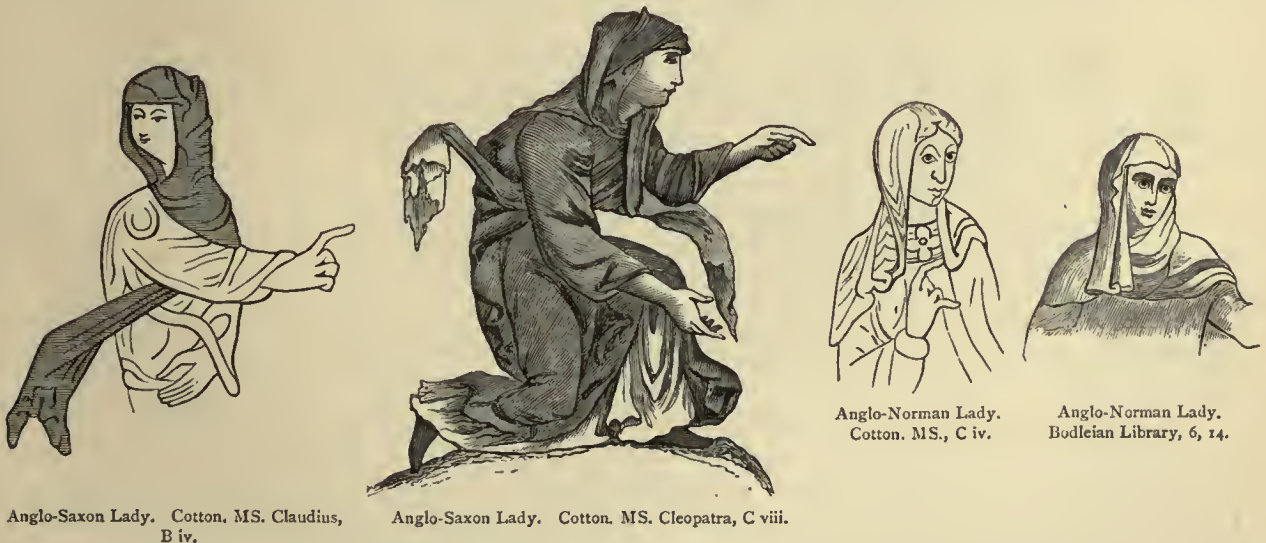
*The Pinner of Wakefield*, 1599.

"It was a simple napkin, wrought with Coventry-blue."

*Laugh and lie down, or the Worldes Folly*, 1605.

**COVERCHIEF, KERCHIEF, KERCHER.** (*Couvre-chef*, French.) A veil or covering for a woman's head, and made of finer or coarser materials, according to the wearer's means or condition.

The *couvre-chef* was worn by women of every rank in England, both Anglo-Saxon and Norman. By the former it was known as the "*heafods-rægel*," or head-rail. Examples of it in illuminations of the eleventh and twelfth centuries are numberless. It seems to have been broad enough to cover the head completely, so that no hair could be seen, and then wrapped round the neck and passed over the shoulders. One end of it is sometimes seen loose, and depicted flowing, manifesting, as Mr. Strutt has observed, "some conception of grace and elegance in the artist;" but it is more frequently



represented with both ends concealed, and so enveloping the head and neck that only the face is visible, as it is in a hood, from which contemporary article of attire it is sometimes difficult to distinguish it.



It is painted of various colours, and that it was of different materials is evident from the folds being sometimes small and abundant, and at others large and few.

In the thirteenth century we read of "keverchiefs of silk" ('Romance of the Seven Sages'); and "cloths of fyne golde all about your head" are promised by the king to his daughter, in 'The Squire of Low Degree.'

"Her kercheves were well schyre,  
Aryed with rich gold wyre."  
*Lay of Sir Launfal.*

"Her kerchefes were curious with many a proude prene [pin]."  
*Adventures of Arthur.*

In the fourteenth century the kerchief had ceased to be the head-dress of the higher orders (see HEAD-DRESS), but continued to be worn, in various forms, by the wives and daughters of the middle and lower classes. Several appear to have been worn together; but in what mode, is neither clearly described nor depicted. Chaucer, in his 'Canterbury Tales,' tells us that the kerchers of the Wife of Bath were

"—— full fine of ground;  
I durste swear they *weighed a pound*\*,  
That on the Sonday were upon her head."

As they are said to have been of fine texture, there must have been several to weigh a pound, and would have been folded, perhaps, and laid one upon the other.

The coarser couvre-chefs seem to have been made of linen, and in the fifteenth and sixteenth centuries were called "cloths." Elynor Running, the ale-wife, is described by Skelton (*temp.* Henry VII.) as having

"—— cloths upon her head,  
They weigh a sow of lead."

Nicholas Dyer, of Feversham, by his will, 29th October, 1540, leaves to his sister, Alice Birkendyke, "two kerchiefs of Holland." In the History of John of Whichcomb (the celebrated Jack of Newbury) the maidens who were spinning had

"Milk-white kerchers on their heads;"

but the precise mode of wearing them, whether fastened to the hair with pins or bodkins, or tied under the chin, as market-women wear them at the present day, is left to our imagination. (See further under HEAD-DRESS and VEIL.)

**COWL.** The hood of a monk's or friar's gown, attached to the back of the collar, and pulled over the head or thrown behind, as may be desired. (See HOOD.)

**CRACKOWES.** Long-toed hose and shoes introduced during the reign of Richard II., and so called from the city of Cracow in Poland. (See HOSE and SHOE.)

**CRAPE.** See CRISP.

**CRAVAT.** (*Crabbat*, French.) A neckcloth or neckerchief. The author of the 'Ladies' Dictionary' tells us that the word "is properly an adjective, and signifies 'comely, handsome, gracious;' but it is often used substantively for a new-fashioned gorget which women wear, or a riding-band

\* Mr. Strutt reads, "weyden *ten* pounds," and renders "weyden," *value*. I find no such interpretation in the Glossarists.

which men wear." The cravat all of lace, or of fine linen with ends of lace, is first seen at the close of the reign of Charles II., in England, by whom it is said to have been introduced from France, where it superseded the bands and falling collars of that period, and can scarcely be distinguished from them in the early examples. Another derivation of the name is suggested by the above authority, who adds, "also a cravate, worn first, they say, by the Croats in Germany." Napoléon Landais gives the same derivation: "CRAVATE (des *Cravates*, aujourd'hui *Croates*, de qui les Français empruntèrent cette partie d'habillement pendant la guerre qu'ils eurent en 1636 avec l'Empereur)." ('Dictionnaire Général,' Paris, 1834.)



From portrait of Mons. Colbert, at Versailles.



King William III. From his portrait by Vischer.

Charles II., in the last year of his reign, is charged 20*l.* 12*s.* for "a new cravat to be worn on the birthday of his dear brother;" and 36*l.* 10*s.* is charged to James II. for the cravat of Venice lace to wear on the day of his coronation. (Great Wardrobe Accounts for 1683-4, and 1685-6.)

In the reign of William III. the cravat was worn extremely long by men of fashion, the ends being occasionally passed through the button-holes of the waistcoat; and a little later it was also known by its English name of "neckcloth."

In 'Mist's Journal,' 1727, a receipt in rhyme for making a beau instructs us to

"— take of fine linen enough to wrap him in;  
Right Mechlin must twist round his bosom and wrist."

The portrait of William III., who as well as his queen was extravagantly fond of lace, represents him with a cravat of point-lace, the fineness of which may be estimated by an item in one of his Majesty's lace bills: "To six point cravats, 158*l.*" (Great Wardrobe Accounts, 1688 to 1702.) A beau of the reign of Queen Anne informs us: "I tied the collar of my shirt with half an ell of black ribbon, which appeared under my neckcloth."

The battle of Steinkerque, 3rd August, 1692, introduced a new-fashioned cravat, which was adopted not only by men, but by the women in France. It was reported that the French officers, dressing themselves in great haste for the battle, twisted their cravats carelessly round their necks; and in commemoration of the victory achieved by the Mareschal de Luxembourg over the Prince of Orange on that day, a similar negligent mode of wearing the cravat obtained for it the name of a "steinkerque." (See woodcut of the Dauphin, afterwards Louis XV., on the next page, from a print of the period. The lace ends of the steinker are drawn through the buttonhole of his coat.) It soon travelled into England, and, as in France, was worn by both sexes. In Sir John Vanbrugh's comedy, 'The Relapse,' 1697, occurs: "I hope your lordship is



Cravat. *Temp.* Queen Anne. From a print of the period.



pleased with your steinkerk." In the 'Prologue to First Part of Don Quixote,' 1694, the "modish spark" is told he may

"paint and lie in paste,  
Wear a huge steinkirk twisted to the waist."



From a French print of the period.



From portrait of "Le Grand Dauphin en Steinkerk."

And in illustration of the latter line Mr. Fairholt gives a woodcut of a neckcloth the long ends of which are most precisely plaited, in the form of a pig-tail or the hair of a Swiss or German peasant-girl. He does not quote his authority, unfortunately, and as I have never met with another example I am inclined to think the original drawing or print must have been a caricature. In many portraits, both French and English, the cravat is seen, as in that of the Dauphin above, loosely put about the neck and *twisted*, as it may be termed; but not tightly plaited, as in the annexed copy of the woodcut in Fairholt's 'Costume in England.' Nor was it specially of black silk, as stated in a note to that work, p. 356, but generally of fine linen or lace. At Ham House there was a portrait of a Countess of Dysart, *temp.* Queen Anne, in a riding-dress, consisting of a three-



From Fairholt's 'Costume in England.'

cornered cocked-hat, long coat and waistcoat, and a Mechlin steinkerk; but that ladies wore them of other stuffs and colours, is shown by the following entry in the account-book of Isabella, Duchess of Grafton, under date 1708: "To a green steinkerk, 1*l.* 1*s.* 6*d.*" ('History of Lace,' by Mrs. Bury Palliser. 8vo. London, 1865.)



Madame la Duchesse de Lude "en Steinkerk."

The steinkerk worn by ladies was, in fact, nothing more than a kerchief of lace rolled about the neck instead of being spread over the shoulders. Lady Easy, in Cibber's admirable comedy, 'The Careless Husband,' takes the steinkerk off her neck to cover Sir Charles's head while he is sleeping. In the modern editions it is of course called a handkerchief. An old French print of "Madame la Duchesse de Lude en Steinkerk" perfectly illustrates this fashion, which is extremely graceful, and also affords us another example of the commode, or tower, which is anything but graceful.

"Many people," says Mrs. Palliser, "still possess among their family relics, long oval-shaped brooches of topaz or Bristol stones, and wonder what they were used for. These old-fashioned articles of jewellery were worn to fasten (when

not passed through the button-hole) the lace steinkerk, so prevalent, not only among the nobility, but worn by all classes."

Dr. John Harris, afterwards Bishop of Llandaff, in a 'Treatise upon the Mode, or Farewell to French Kicks,' published in 1715, speaks, amongst other fashions copied from the French, of the beads that are fastened to the ends of the cravats "to correct the stubbornness of their muslin," but such adjuncts are not visible in paintings.

The long cravats and steinkerkers were ousted by stocks and frills; but the neckcloth reappeared towards the end of the last century, in a most formidable fashion. I leave it, however, in this work, in



Thomas Guy.



John Dunton.

the reign of George II., and with an example of it in the portrait of Thomas Guy, the philanthropic founder of Guy's Hospital, who died in 1724, and of John Dunton, printer, bookseller and polygrapher, 1733.

**CREST.** (*Crista*, Latin.) This word, familiar to us as the name of an ornament surmounting the helmet, and since the thirteenth century a portion of the insignia of a gentleman of coat-armour, signified, in classical times, a comb terminating in a peak in front of the casque, and decorated with horsehair; and the helmets of the early Anglo-Saxons, the Franks, and other nations established in Europe after the decline of the Roman empire, exhibit a serrated comb, like that of a cock. Towards the close of the twelfth century something like the mediæval crest appears, one of the most remarkable examples being that on the seal of Richard I. It would seem that they were unknown in Scotland before the year 1388, when we are told that the Scottish army before Berwick saw "twa noveltyes"

"That forthwith Scotland had been nane :  
*Tymeris* [timbres] *for helmetys war the tane*,  
 The tother crakys was of war" [*i.e.* artillery].

Crests do not appear to have been very generally worn in France; but in Flanders, Germany, and Italy, they are found on the helmets of knights of all ranks.

An interesting specimen, most probably English, was lost to this country by the ignorance and impolitic parsimony of the authorities of the Tower, and is now in the Musée d'Artillerie at Paris. I fortunately secured a careful drawing of it. (See **HELM**.)

The crest, if not issuing out of a coronet, or placed on a chapeau, was encircled at its base by a *torse* or wreath of the colours of the knight's arms, placed over an ornamental covering called the lambrequin, or mantling, which was sometimes embroidered with the badge of the wearer.

In King René's 'Livres de Tournois' are the instructions for constructing and fastening the crest, wreath, and mantling on the helmet at that period, illustrated by drawings. Similar illustrations will



be found also in the 'Blason d'Armoiries,' a splendid MS. in the Harleian Collection, No. 4038. (See HELMET.)

The earliest appearance of a crest in England is on the second seal of Richard I., in which the king is represented wearing a cylindrical helmet surmounted by a semicircle of points, or a demi-soleil, within which is the figure of a lion passant. We cannot, from the impression of the seal, decide whether this lion was a figure carved in wood or cast in metal bodily, surmounting the helmet under an arch of iron, or merely painted on each side of a flat semicircular plate of iron, of which the whole crest was formed; but analogy rather points to the latter, as we have several instances of a fan-like ornament, variously decorated, surmounting helmets of the thirteenth and even of the fourteenth century. In most of the early examples the crest will be found to be a repetition of the coat, and instances occur as late as the fourteenth century; witness the splendid one of Sir Geoffrey Louterell (*circa* 1340), as depicted in the 'Louterell Psalter':

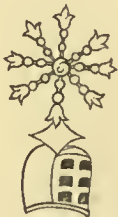


Crest of Richard I.



Crest of Sir Geoffrey Louterell.

but as we proceed we discover new devices in great variety, the majority, perhaps, differing entirely from any borne on the shield. Such is the escarboucle on the helmet of John, Earl of Warren, his arms being chequé *or* and *azure*, and the wyvern on that of Thomas, Earl of Lancaster, whose arms were those of England (see p. 122, under COINTOISE). In the



Crest of John, Earl of Warren.



Crest of Sir Edward de Thorpe, Ashwellthorpe Church, Norfolk.



Crest of Sir Humphrey Stafford. From his effigy.

fifteenth century the coronet or the torse, with the mantlings or lambrequins, usually accompanies the crest, which is at that time rarely seen in England except on the tilting-helm (*vide* those of Sir Edward de Thorpe, Ashwellthorpe Church, Norfolk, and of Sir Humphrey Stafford, from their effigies); and, though occasionally surmounting the *salade* during the wars of the Roses, was eventually displaced by the increasing taste for feathers: by which must be understood not the heraldic panache, as in the above engraving, but a plume of ostrich feathers overshadowing the helmet or streaming down in profusion from the back of it. (See under FEATHERS and PANACHE.)

**CRÈVECŒUR.** "By some called 'heart-breaker,' is the curled lock at the nape of the neck; and generally there are two of them." ('Ladies' Dictionary,' 1694)

**CRISP.** (*Crispa vel crespa*, Latin; *crêpe*, French; *crespon*, Spanish.) The well-known manufacture, crape, derives its name from this source; immediately from the French *crêpe*, and

through the French from the Latin *crispus*, frizzled or curled, indicative of its texture. In the thirteenth and fourteenth centuries we repeatedly meet with the following words,

*CRISPINE, CRESPINE, CRESPINETTE*, in descriptions of a lady's head-dress. In the 'Roman de la Rose,' Pygmalion is satirically represented by Jean de Meun as trying on his statue, Galatea, all the fashionable apparel of the poet's period. Amongst the head-dresses, he says that over her hair, which was braided with gold tissue and small pearls, he placed "the *crispine*, with a most costly fastening; and over the *crispinette* a coronet of gold, richly beset with precious stones."

"Et tresures gentilz et gresles  
De soye d'or à menus perles,  
Et dessus la crespine attache  
Une moult precieuse attache,  
Et par dessus la crespinete  
Une couronne d'or pourtraiete  
Ou moult a precieuses pierres  
Et beaulx chastons a quatre esquierres." &c.  
ll. 21883-21890.

I have quoted the whole passage, as I am not satisfied with my own translation of it, nor with any other I have met with. "Attache" signifies an ornament composed of a cluster of jewels attached to, or fastening together, any portion of attire or head-dress: "Attache de diamants—assemblages de diamants mis en œuvre" (Napoléon Landais); as well as in its more familiar sense, a string, band, or tie. We may therefore read that he fastened the *crispine* over her hair by a clasp or ornament of jewels, or attached the ornament to it. Again, *crispinete* is said to be the diminutive of *crispine*; but in this instance, are we to consider it the same article, or a portion of it so called? And, after all, what was the *crispine*? for we have no description of its exact form, or the material it was made of. Mr. Fairholt considers it to be "a network to confine the hair of ladies." It originated with the *calantica* of the ancients, and appears in the Middle Ages taking all forms, and bearing many names, as *tresson*, *dorelot*, &c. Borel simply calls it a "coiffure," made of crape or gauze. Of the reticulated head-dress of the thirteenth and fourteenth centuries we have a host of examples, both in painting and sculpture; but it remains a question with me whether *crispine* and *crispinete* were the names of the gold net or "soye d'or" confining the hair, or of a diaphanous veil or covering of crape or gauze bound over it by a circlet of gold, or fastened to it by an *attache* of jewels. Examples abound in effigies and miniatures contemporary with the writers of the 'Roman de la Rose,'—Guillaume de Lorris, who died about 1260, and Jean de Meun, *dit* Clopinel, his continuator, living in 1300. The reticulated head-dress, in one form or another, lasted in fashion to the end of the fifteenth century; but the names of *crispine* and *crispinete* are not met with after the fourteenth (see HEAD-DRESS). Ducange (*sub voce* CRESPIA) quotes an ordinance in the Chamber of Accounts at Paris, which shows that there were artisans in that city who were called *crispiniers*: "Quiconques veult estre *crispiniers* à Paris de fil et de soi, c'est à savoir *ouvriers de coiffes à dames*, et toiles à oreilliers, et de paveillons, que on met par dessus les autels que on fait à l'aguille et au mestier," &c. (Ex Cam. Comput. fol. 139, 1<sup>o</sup>.) By this it would appear that it was the material that gave the name to the *coiffure*, and that it was used also for the coverings of cushions and altars, and to ornament garments. "De gonellis dominarum frexatis cum gironibus, *crispis* et butonis." (Stat. Ferar., anno 1279, apud Muratori.) *Crespa* is also rendered a fold or plait. "Vox Italica, *ruga*, Gall. *pli* [plis]. Vestis ornamentum." (Ducange, *ut supra*.) (See HEAD-DRESS.)

*CROC* or *CROOK*. A cornuted club used by all classes in warfare, until the end of the fourteenth century. The Anglo-Norman poet Guiart, describing the weapons of the irregular soldiers called Ribauds, in 1214, says:

"Li uns une pilete porte,  
L'autre croc ou maine-torte."



Mr. Hewitt remarks on this passage, "The *croc* was probably the bill;" and adds, "The *maine-torte* is a *knotted club*." "Torte," however, does not signify knotted, but crooked or twisted; and in the above



Croc. From MS. Roman de Tristan, Bib. Nat., Paris.

line the words "ou maine-torte" may be taken not as indicating an entirely different weapon, but simply a variety of it (see MACE), or even as the Norman name for the weapon, "a *croc* or crooked club;" the strait knotted club being called by the Normans *baston*, as we have seen under that head (p. 37). Not only shepherds, but rustics of other descriptions, and even youths of higher orders, are depicted, in Anglo-Norman MSS. of the eleventh century, with crook-headed staves in their hands. It was used by country people for pulling down the dead branches of trees, and is called to this day a *crook-lug* in Gloucestershire (Halliwell).

**CROCK.** "A kind of musquet." (Halliwell.) (See also HARQUEBUSS.)

**CROCKET.** "A large roll of hair, much worn in the time of Edward I." (Halliwell), and generally in the fourteenth century.

"Be not proud of thy croket,  
Yn the cherche to tyf and set."

MS. Harleian, No. 1701, fol. 22.

"His croket kempt, and thereon set  
A nouche with a chapelet."—Gower.

**CROCKS.** Locks of hair. (Relig. Antiq. 134, f. 171.) "Under hair in the neck." (Halliwell.)

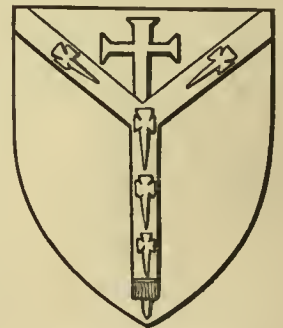


Norman Youth. Cotton. MS., Nero, C. iv.



Cross-staff of Archbishop Warham.

**CROSS, ARCHIEPISCOPAL, PATRIARCHAL, and PAPAL**, improperly called by some writers a crozier, is a staff headed with a cross and not with a crook. (See CROZIER.) The cross borne by or before archbishops has, in the earliest examples, the form called by heralds *patée* or *patonée*, as it is drawn in the arms of the Sees of Canterbury, Armagh, and Dublin, and an instance occurs as late as 1520 on the tomb of Archbishop Warham, in Canterbury Cathedral. The cross of a patriarch has two transverse bars, the upper shorter than the lower; and the cross of the Pope three, the lowest being the longest. (Pugin's 'Glossary of Ecclesiastical Ornament and Costume,' 4to. Lond. 1842, p. 192; Parker's 'Glossary of Heraldry,' 8vo. Oxford, 1847.) The details of these crosses vary, however, considerably in their ornamentation, particularly in the terminations of the bars, or limbs, as they are sometimes called, nor do I find any strict rule observed in the appropriation of the double and single crosses by the mediæval draughtsmen. In a series of drawings illustrating the life of Thomas à Becket, Archbishop of Canterbury, Royal MS., 2 B vii., all of which have been engraved by Mr. Strutt in the supplement to his 'Regal and Ecclesiastical Antiquities,' the Archbishop is in every instance represented bearing the double or patriarchal cross. He is depicted receiving it at his consecration, appearing with it before the King (Henry II.), and also when resigning his see to the Pope, who restores to him the insignia of his office. Our woodcut is from the drawing representing his reception by the Abbot of Pontigny on his return



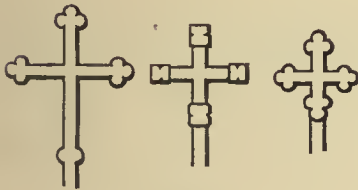
Arms of the See of Canterbury.

from Rome. In the last subject but two, which is that of his murder, the cross in the hand of his cross-bearer has but a single transverse bar.

Here is the figure of an archbishop from a drawing of the thirteenth century in a MS. marked



Thomas à Becket and the Abbot of Pontigny.



Varieties of the Archiepiscopal Cross.



Archbishop. 13th century.

Royal, 2 A xxii., British Museum, holding the staff with a single cross; while in another, formerly in the possession of the late Mr. Douce, representing Cardinal Wolsey attending King Henry VIII. to the Field of the Cloth of Gold, the double as well as the single cross is borne before him.

In addition to these conflicting examples, a MS. at Lambeth Palace, executed by a herald for Archbishop Laud himself, presents us with the arms of the See of Canterbury, accompanied by the cross patriarchal, while the Patriarch of Constantinople in the time of Elizabeth is represented bearing the crozier! (See CROZIER.) The single cross is, however, the most general form, and I have been unable to obtain any satisfactory reasons for the exceptional instances, which are not noticed by Mr. Pugin or the author of 'Parker's Glossary.' The above woodcut exhibits three varieties of the single cross from MSS. of the Middle Ages and the wall-paintings in the Old Palace at Westminster. These, as well as the great processional crosses, were sometimes of gold, of elaborate workmanship, beautifully enamelled, and richly set with jewels. Mr. Shaw has engraved views of the front and back of a magnificent processional cross, in his 'Dresses and Decorations.'

**CROSS-BOW.** See ARBALEST, LATCH, and PRODD.

**CROSS-CLOTH.** "A band worn by ladies, crossing the forehead." (Fairholt's 'Costume in England.') He quotes, however, no authority, and Mr. Pugin in his 'Glossary,' p. 71, explains cross-cloth as "a cloth or veil to cover the crosses in Lent;" but see FOREHEAD CLOTH.

**CROWN.** This symbol of sovereignty is coeval with the rank it denotes, and the varieties of its form are almost innumerable. The crown of the Pharaohs, kings of Upper and Lower Egypt, is perhaps the most ancient of which we have an authentic representation. Next to that the sculptures at Persepolis engraved in Sir Robert Kerr Porter's work exhibit the crown of the early kings

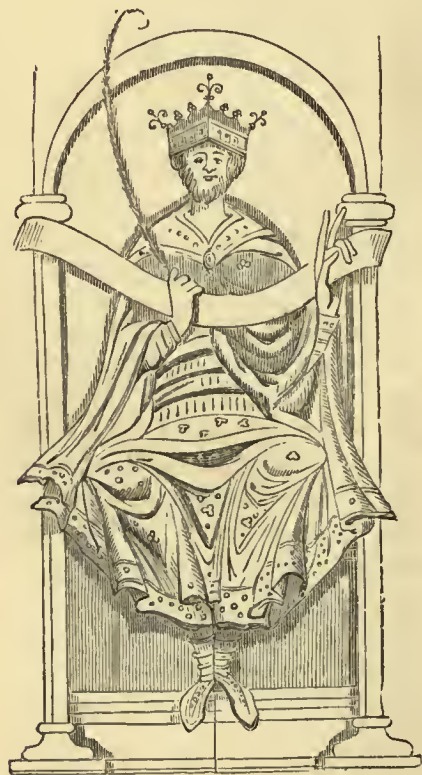


of Persia. The Greek coins and the Etruscan vases furnish us with many interesting examples. Of the crown of Charlemagne we possess accurate drawings. Those of the Franks, Merovingians, and Anglo-Saxons have been handed down to us in sculpture and painting from the earliest periods, and the seals and effigies of the monarchs of England exhibit a complete series of their crowns from the eleventh century to the present day. It is with the latter we have chiefly to do in this portion of the work, and by reference to the accompanying plate the reader will learn more at a glance than from pages of description.

Alfred seems to have been the first English monarch who wore a crown, as previously to his accession we only hear of *election* and *consecration*, and ever afterwards of *coronation*. As early as the reign of Henry III., Robert of Gloucester alludes to a tradition that "Pope Leon him (Alfred) blessed as well as the king's crown of this land," which, he adds, "in this land yet is," thereby distinctly asserting that a crown considered as Alfred's was in existence in the thirteenth century.

Sir Henry Spelman, in his *Life of Alfred*, says, "In the arched room in the cloisters of Westminster Abbey, where the ancient regalia of this kingdom are kept, upon a box which is the cabinet to the antientest crown there is (as I am informed) an inscription to this purpose, 'Hæc est principalior corona cum qua coronabantur reges Ælfredus, Edwardus,' &c. ; and the crown (which to this purpose were worth observing) is of a very ancient work, with flowers adorned with stones of somewhat a plain setting." And this account is corroborated by the inventory made by order of the Parliament of that portion of the regalia found in Westminster Abbey in 1649, wherein the only crown beside that of the Queen is called "King Alfred's crowne," which is described as being made "of gould wyre worke set with slight stones and two little bells." The gold, weighing seventy-nine ounces and a half, was valued at £3 an ounce, making £248 10s. It would appear, therefore, that the crown with which it was customary to crown all the kings of England was King Alfred's, and only obtained the name of "St. Edward the Confessor's" because it had descended to him, and had been entrusted by him to the care of the abbot and monks of Westminster.

As to its form we have no authentic description or representation. The earliest drawing of an English crown I have met with occurs in a MS. in the Cotton Collection, British Museum, marked *Vespasianus, A viii.*, being a book of grants made by King Edgar to the Abbey of Winchester, A.D. 966. In it that monarch is depicted wearing an open crown with three foliated pinnacles, of the plainest character, without any jewels (see Plate VI. fig. 1); and such are generally seen in Anglo-Saxon illuminations, but varieties are also found, and we cannot now discriminate between the fanciful designs of the artist and a faithful representation of an actual crown of the period. Each monarch may also have had, even in those days, his own state crown made to fit him, and most likely after his own taste. For instance, in the Cotton. MS. *Tiberius, A iii.*, is another representation of Edgar wearing a square crown, of which extremely inconvenient shape many examples are to be met with in Frankish and Anglo-Saxon MSS. of the tenth and eleventh centuries (see Plate VI. figs. 3 and 6); but in this instance it is apparently jewelled, and is otherwise more tastefully ornamented on the upper rim. Edward the Confessor is represented on his great seal wearing the *kyne-helme* or royal helmet: but on one of his silver coins in the British Museum there is an indication of



King Edgar. From Cotton. MS. *Tiberius, A iii.*

an arched crown (Plate VI. fig. 4), while in all other representations he is portrayed with an open crown similar to those above mentioned (fig. 5, copied from the Bayeux Tapestry). Harold is also represented in one instance in a square crown (fig. 6). The crowns of William the Conqueror and



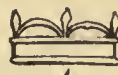
1  
Edgar. Cotton M.S.  
Vespasianus, A.VIII.



2  
Cotton, MS  
Claudius S. 4.



3  
Cotton, MS.  
Tiberius C. 6.



4  
Edward the Confessor.  
Silver Coin, Brit. Mus.



5  
Edward the Confessor.  
Bayeux Tapestry



6  
Harold II.  
Anglo-Saxon MS.



7  
William I.  
Coin, Brit. Mus.



8  
William II. Silver  
Coin, Brit. Mus.



9  
Henry I.  
Great Seal, Brit. Mus.



10  
Henry II.  
Effigy at Fontevraud,



11  
Richard I.  
Effigy at Fontevraud.



12  
John. Effigy in  
Worcester Cathedral.



13  
Henry III. Effigy in  
Westminster Abbey.



14  
Edward I. Great  
Seal Brit. Mus.



15  
Edward II.  
Effigy at Gloucester.



16  
Edward III.  
Great Seal,  
Guildhall Library.



17  
Richard II. Painting in  
Westminster Abbey.



18  
Henry IV. Effigy in Canterbury Cathedral.



19  
Henry V. Miniature in  
Book, Corpus Christi  
Lib. Camb.



20  
Henry VI. Glass Painting.  
Hall Window, Ockwell's  
House, Maidenhead



21  
Edward IV.  
M.S. in Lambeth Library.



22  
Richard III. Initial to M.S.  
formerly belonging to this king.  
now in Brit. Mus.



23  
Henry VII. King's Coll. Chapel, Cambridge.



24  
Henry VIII. Great Seal in Guildhall  
Library, made A.D. 1539, for the Field of  
the Cloth of Gold.



25  
Edward VI. Stone Carving above Entrance Gates  
at Penshurst.



26  
Mary. From a rare French  
Print.



27  
James I. Great Seal.  
Guildhall Library.



28  
Charles I.  
Coronation Medal,  
Guildhall Library.



29  
Charles II.  
Coronation Medal,  
Guildhall Library.





William Rufus, the first Norman kings of England, are nearly of the same form as the arched one of the Confessor on his silver coin (figs. 7 and 8), and the well-known predilections of the latter for everything Norman may justify the belief that he had a crown made after the fashion of some Norman coronet, adding, probably, the arches which appear in Germany as early as the reign of the Emperor Henry II., 1015. Froissart, in his account of the coronation of Henry IV. of England, distinctly describes the crown of St. Edward as "*archée en croix*," which may be translated either "arched across" by a single bar, or "arched in form of a cross" by two intersecting arches, which would render it more like the later crowns. Henry I., on his great seal, is represented with an open crown with three pinnacles surmounted by trefoils, and having an appendage on each side similarly terminated (Plate VI. fig. 9), presumed by some writers to have steadied the crown by fastening it under the chin, but they are distinguishable in the crowns of his father and brother, and their length in those examples clearly shows that could not be their purpose. The rudeness of the delineations of this period renders it idle to speculate on these minor details. Some drawings of this date give one the notion of a fender or a fire-grate rather than that of a regal diadem.

With the reign of Henry II. and those of his sons Richard and John we arrive at a period affording us much more authentic evidence (figs. 10, 11, 12). The sepulchral effigies of our sovereigns furnish us with some fine examples of their crowns of State. Those of the kings and their queens at Fontevraud appear to be nearly all of the same pattern, and may have been executed by the same sculptor. The crown carried before Richard I. at his coronation is said to have been a large one of gold set with rich jewels, so heavy that two earls supported it after it was placed on his head, which might well be the case if it were King Alfred's crown, of which the gold alone, as I have mentioned, weighed upwards of six pounds. It was afterwards exchanged for a lighter one, such as that most probably on his effigy. King John appears to have had several crowns of State. In 1204, in his order to the masters and almoners of the New Temple, who had at that time the custody of the regalia, he mentions "our golden crown made in London," and in 1208 he received from Germany a large crown of a very splendid description. The loss of all his baggage in the Welland, when crossing the Wash near Wisbeach, in 1216, just before his death, rendered it necessary to crown his young son, Henry III., at Gloucester with a simple fillet of gold, London being at that time in the hands of Louis the Dauphin, and consequently the ancient crown of England not obtainable. The crown of John, on Plate VI. fig. 12, is from his effigy at Worcester. It has been sadly broken. The crown of Henry III. on his effigy in Westminster Abbey is plain but elegant, and exhibits, for the first time in England, the unmistakable fleurs-de-lys (fig. 13). In Rymer's '*Fœdera*' there is a description and valuation of three crowns of gold sent by Henry to Paris, and pledged there to raise funds during his contention with the Barons. They were redeemed and brought back to England in 1272.

The crown of Edward I. is from his seal (fig. 14). It resembles his father's, but only three out of four fleurs-de-lys are visible, in lieu of five out of eight, which would probably be the number surrounding King Henry's.

The crown of Edward II. is composed of oak leaves, with small trefoils between them (fig. 15).

If the effigy of Edward III. ever had a crown, it has disappeared. Our figure is from his great seal. The circlet is surmounted by strawberry leaves and an ornament composed of three pearls, alternately (fig. 16).

The crown of Richard II. is carefully painted in his portrait in the Jerusalem Chamber at Westminster, a coloured copy of which appeared with the First Part of this work.

That of Henry IV., from his effigy in Canterbury Cathedral (fig. 18), is perhaps the most elaborate of the whole series, and here we see again the strawberry leaf alternately with the fleur-de-lys. A crown called "The Harry Crown" was broken up and distributed, by way of pledge, by Henry V.; but from the description of the portions it does not appear to have been similar to the one on his effigy. "To Sir John Coloyk was pledged a great fleur-de-lys of the said crown, garnished with one great balays [ruby of a pink colour], and one other balays, one ruby, three great sapphires and two great pearls." "To John Pudsey, Esq., a pinnacle of the aforesaid crown, garnished with two sapphires, one square balays, and six pearls." "To Maurice Brune and John Saundish, two other pinnacles of



the same crown, similarly garnished." He also pawned a great circle of gold, the whole of the lower portion apparently of the crown itself, garnished with fifty-six balays, forty sapphires, eight diamonds, and seven great pearls, weighing altogether four pounds, and valued at 800*l.* sterling of the money of that period.

We have no description of the crown of Henry V.; and the head of his effigy in Westminster Abbey having been of silver, was stolen, crown and all, in the reign of Henry VIII. Our example is from a miniature of him in a book once his own, and now in Corpus Christi Library, Cambridge. It appears to be of plain gold, with perhaps six pinnacles, only four of which are visible, surmounted by trefoil ornaments (fig. 19).

From the time of Henry VI. the State crowns of England are always represented with arches, and the cross patée is first seen in the reign of that pious king, alternating with the fleurs-de-lys, and also surmounting the crown, upon a mound or globe (fig. 20). See crowns of Edward IV., Richard III., Henry VII., and Henry VIII., from contemporary authorities.

The crown of Edward VI. was found in an iron chest, in 1649. It weighed two pounds one ounce. It was enriched with one fair diamond valued at 200*l.*; thirteen other diamonds, ten rubies, one emerald, one sapphire valued at 80*l.*, and seventy pearls. The gold was valued at 73*l.* 16*s.* 8*d.*; the whole of the jewels at 355*l.* This crown has been erroneously supposed to have been Edward the Confessor's; but it was probably "the very rich crown" purposely made for his Grace, and the third with which he was crowned at Westminster. (See Coronation of Edward VI., Leland's 'Collectanea.')

The State crowns of Mary and Elizabeth vary in nearly every representation.

Of the crown of England, *temp.* James I., we have a most minute account in an 'Inventory of the Jewelles remaining in an yron cheste in the secrete Jewel-house, w<sup>in</sup> the Tower of London,' made by order of the Earl of Dorset in 1604, and signed at the beginning and the end by the king himself:—

"First a crowne imperyale of gold, sett about the nether border with ix<sup>en</sup> greate pointed dyamondes, and betweene everye dyamonde a knott of perle sett by five pearles in a knott in the upper border, eight rock rubies, and xx<sup>tie</sup> rounde perles, the fower arches being set eche of them with a table dyamonde, a table ruby, an emeralde, and uppon two of the arches xviii<sup>en</sup> perles, and uppon the other two arches xvij<sup>en</sup> perles, and betweene everye arche a greate ballace set in a colet of golde, and upon the topp a very greate ballace perced, and a little cross of gold upon the top enamelled blewe." This crown having four arches, was probably made previously to the reign of Edward IV., and one of those used in the coronation of Edward VI.

A crown called the State crown of Charles I., found in the upper jewel-house in the Tower, was valued as follows:—

	£
Eight-and-twenty diamonds, at 6 <i>l.</i> each . . . . .	168
Sapphires and rubies . . . . .	380
Two emeralds . . . . .	5
Two hundred and thirty-two pearls, at 15 <i>s.</i> each . . . . .	174
One-and-twenty rubies . . . . .	16
Seven pounds and seven ounces of gold, valued at 40 <i>l.</i> per pound, with six ounces abated for stones . . . . .	280
	<hr/>
	1,023

In one of the fleurs-de-lys of this crown there appears to have been "a picture of the Virgin Mary," probably enamelled, a curious feature in the crown of a Protestant monarch, and which induces me to believe it was not a crown made for Charles I., but the old imperial one of the fifteenth century, the second placed upon the head of the sovereign at his coronation.

All the regalia was subsequently broken up and sold in 1649. New crowns had therefore to be made for Charles II., after which period they gradually assumed the ungraceful shape with which our eyes are familiar in the ordinary representations of the crown of England, and on which the crown made for her present Majesty is a great improvement.

**CROZIER.** (*Crocea, crocia*, Latin.) "Bacculinum pastoralis" (Ducange). The pastoral staff, resembling a shepherd's crook (whence its name), borne by bishops, mitred abbots and abbesses. The earliest example I remember to have seen is said to be of the close of the tenth century, in a MS. in the Harleian Collection marked 2908, described as 'Abbot Elfnoth's Book of Prayers,' the frontispiece to which represents the abbot, who died in 980, presenting his book to St. Augustine, who founded his monastery in Canterbury (*vide* fig. 1 in adjoined woodcut and the illustration to DALMATIC). I am inclined, however, to date the illumination nearly a century later, as previously to that period the bishops appear to have borne a plain staff with a crutch-head called a "Tau cross," or "T cross" (*vide* CRUTCH, and also figure of Odo, Bishop of Bayeux, from his seal, p. 93 *ante*). The said Odo is accused of having carried off "a rare crozier of sapphire" from Durham Cathedral, which he despoiled in 1078; but we have no further description of it. At all events, in its earliest form it was extremely simple, resembling the Roman *lituus*, which is said to have been its prototype, and continued so till the commencement of the twelfth century (see fig. 2 in woodcut from Cotton. MS., C iv., close of the eleventh century), after which there is a gradual appearance of ornamentation, as may be observed in the subjoined engraving of one of a series of ancient drawings representing the 'Visions of King Henry I.'



Fig. 2. Fig. 1. Fig. 3.  
 1. Crozier of Abbot Elfnoth.  
 2. Bishop's Crozier, 11th century.  
 3. Crozier of Bishop Wainflete.



Vision of Henry I.

During the twelfth and thirteenth centuries the ornamentation rapidly increased, and the highest art and most costly materials, including a profusion of precious stones, were employed in its construction. A splendid one which belonged to William of Wykeham, 1390, is still preserved in New College Chapel at Oxford, and numerous examples are to be found in the sepulchral effigies of our bishops throughout the country, most of them being engraved in the works of Carter, Stodhard, Hollis, Shaw, and other English antiquaries.

An instance of an archbishop with a crozier occurs in the brass of Samuel Harsnet, Archbishop of York, 1631, in Chigwell Church, Essex, and that of a Patriarch with a crozier, in a work of the sixteenth century (see next page).

The crozier of an abbot appears not to have differed from that of a bishop (see that of Abbot Elfnoth in the above woodcut); but, according to some authorities, it should *always* have the



sudarium attached to it. Judging from the representations of it, such does not appear to have been the case. The crozier with the sudarium attached to it is, however, depicted in the arms of the Abbey of St. Bennet de Hulme. In sculpture or painting, also, it has been ruled that the convoluted head of the crozier should be turned outward when borne by a bishop, in token of his jurisdiction extending throughout his see, and inward by an abbot, whose power is limited to his own house. This direction appears to have been equally neglected. Here is a full-length figure of Abbot



Wethamstede, Abbot of St. Alban's.



Patriarch of Constantinople.



Isabel Hervey, Abbess of Elstow.

Wethamstede, of St. Alban's, from a painting in the Golden Register of that abbey, by Alan Strayler, who is commemorated in it.

Under CROSS, ARCHIEPISCOPAL, we have also given the figure of the Abbot of Pontigny receiving Archbishop à Becket. Above is that of the Patriarch of Constantinople in 1591, with a crozier, from Bertelli, 'Diversarum Nationum Habitus.' The brass of Isabel Hervey, Abbess of Elstow, in Bedfordshire, described by Mr. Fairholt as "a rare example of an abbess *in pontificalibus*," exhibits an equal neglect of the above regulation by mediæval artists, and renders the authority of the rule doubtful. In the church of St. Martin, at Laon, is a monumental effigy of an abbess who died in 1354, corresponding in nearly all its details with the brass of Isabel Hervey. It is engraved in M. J. Quicherat's 'Histoire du Costume en France,' 8vo., Paris, 1875, p. 226, and the author informs us in the text that the crozier was first accorded to abbesses at the close of the thirteenth century, but without quoting his authority.

**CRUCHES.** "The small locks that dangle on the forehead." ('Ladies' Dictionary,' 1694.)

**CRUELL, CREWELL.** "Fine worsted, formerly much in use for fringe, garters, &c." (Halliwell, *in voce*.)

**CRUTCH.** The name given to an ancient form of the cross, the Greek TAU or T cross, seen in the hands of the highest ecclesiastical dignitaries. Odo, Bishop of Bayeux, is represented with

one on his seal (*vide* page 93 *ante*), apparently the predecessor of the pastoral staff. The name is preserved to us in the familiar one of Crutched Friars, in which locality, as Stow tells us, "some-time stood one house of Crouched (or Crossed) Friars, founded by Ralph Hosiar and William Sabernes, about the year 1298," and the shape is very clearly depicted in the arms of several religious houses, viz., those of the abbeys of Warter and Sempringham, the house of Newborough, the monastery of Kirkham, &c.



Crutch.

**CUFF.** Cuffs were originally formed by the turning back of the termination of the sleeves at the wrist, and are first visible in ladies' dresses in the fifteenth century (see woodcut annexed). In an inventory taken in the eighth year of Henry VIII., three yards of "crimosin cloth of gold of damask" are allowed for "the edging, facing, and cuffs" of a gown for the queen.

They are mentioned amongst the articles of a fashionable lady's attire in the old play of 'Lingua,' *temp.* James I. Also in the following line:—

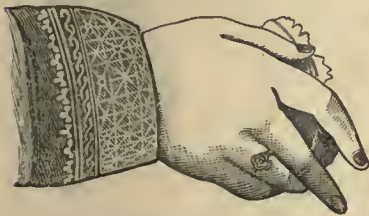
"Shadowes, rebatoes, ribbands, ruffs, cuffs, falls."

*Rhodon and Iris*, 1631.

And amongst those of a beau of that period:—

"I would put on  
The Savoy chain about my neck, the ruff,  
The cuffs of Flanders."—Ben Jonson, *New Inn*, 1629.

Whether of Flemish fashion or of Flemish material is left to conjecture. The Low Countries were celebrated for the manufacture of linen, and Flanders disputes with Venice the invention of lace.



Lace Cuff of Queen of Hungary. 1530.

In the inventories of the seventeenth and eighteenth centuries we constantly find entries of cuffs of Mechlin lace, and "the cuffs of Flanders" alluded to were most probably of that much-prized material. The portrait, at Versailles, of Mary, Queen of Hungary, Governess of the Netherlands in

1530, presents us with a specimen of a cuff of lace, most probably of Flemish manufacture, and a still more splendid example is seen in that of Anne of Austria, queen of Louis XIII., 1615, from her portrait in the same collection. The engravings, by Hollar, of Englishwomen of his own time, many of which will be found copied for this work, afford specimens of the plain linen cuffs worn by females of all ranks in or about 1640, and it is unnecessary to repeat them. (See page 33.) Ruffles were called "ruff cuffs" in the latter half of the seventeenth century:

"Ruff cuffs about his wrists."—*Lord Mayor's Pageant*, 1664.

In male attire cuffs make their appearance later than they do in that of the fair sex. For them also we must refer the reader to the woodcuts illustrating the article COAT, and also to the General History.

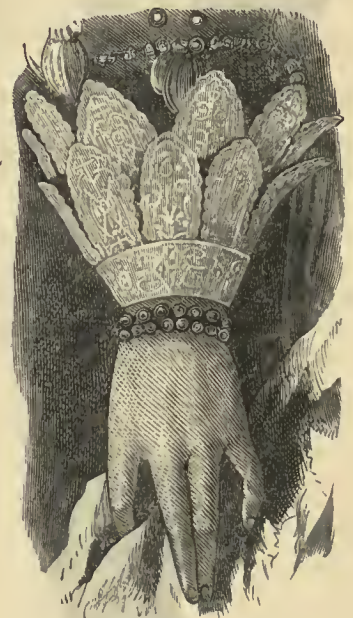
**CUIRASS.** Another of the many names used at various periods to designate the breast-plate. It appears to have been first adopted in England in the reign of Charles I., when some regiments



Cuff. 1490.



Cuff. From Cotton MS., 15th cent.



Lace Cuff of Anne of Austria. 1615.



of light cavalry were formed, equipped in buff coats with breasts and backs only, and called *cuirassiers*, more probably from the buff leather (*cuir*) than from the steel breast-plate. According to a treatise published at Cambridge, entitled 'Militarie Instruction for the Cavalrie,' dated 1632, we find that force divided into four classes, "the lancer, the cuirassier, the harquebuse and carbine, and the dragoon." The cuirass, discarded in the English army at the commencement of the last century, was re-assumed after the battle of Waterloo, and, as we need scarcely remark, now gleams on the breasts of the 1st and 2nd Life Guards and the Royal Horse Guards Blue.

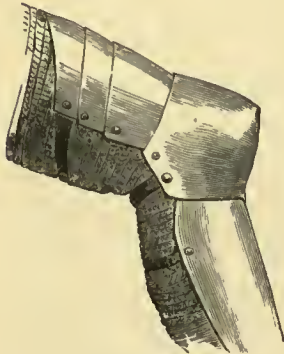
**CUIR-BOUILLY.** (*Cuir bouillie*, French.) A preparation of leather by boiling, which was largely employed in the Middle Ages, in addition to as well as in lieu of metal armour.

"His jambeaux were of cuir-bouly."—Chaucer, *Rime of Sir Topaz*.

It was much used for elbow, knee, and shin pieces (*bainbergs*) in the thirteenth century (see page 29), and sometimes for the head, in addition to the coif of mail or plate. Examples of its application in the latter form are to be seen in the effigies in the Temple Church, London, and M. Viollet-le-Duc gives us an interesting one from a statue at Ghent ('*Armes de Guerre*,' huitième partie, p. 152).

**CUIRTAIN.** (Gaelic.) White twilled cloth made from fine wool, and for interior garments and hose, by the Scotch. *Cuirt* signifies "manufacture," and *an* is a Gaelic diminutive: hence in the Keltic manner of compounding words, *cuirt-an* would mean the lesser or finer manufacture.

**CUISSES, CUSHES, CUISARTS, QUISSHES.** (*Cuissot, cuisard*, French.) Armour for the



14th century.

thighs (*cuisse*s) introduced about the middle of the fourteenth century, and then constructed of cuir-bouilli and other materials, which were gradually superseded by plate. In early examples they consist of one, two, or three small plates overlapping each other, riveted to the *genouillière* or knee-piece, and not reaching above the mid-thigh, round which they were secured over the mail chausses by straps and buckles. Later they were formed of one piece only, and reached to the top of the thigh, and finally they were furnished with a back piece, enclosing the whole of the thigh in plate armour.



MS. Bib. Nat., Paris.  
1370.

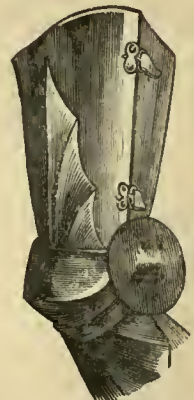
The mail chausses had then been exchanged for breeches, or hose of velvet or leather, and the inside of the knee-joint only was protected by a gusset of chain. In the fifteenth century, the era of complete plate, specimens are seen of cuisses with a ridge on the upper portion to prevent the point of a lance or spear gliding up under the *jupon*. (See the second figure in sub-joined woodcuts.)



MS. Bib. Nat., Paris. 1370.

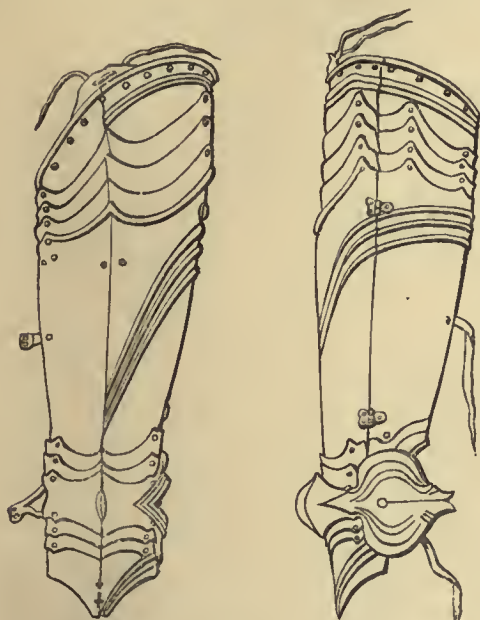


Statue of Comte d'Eu. 1397.

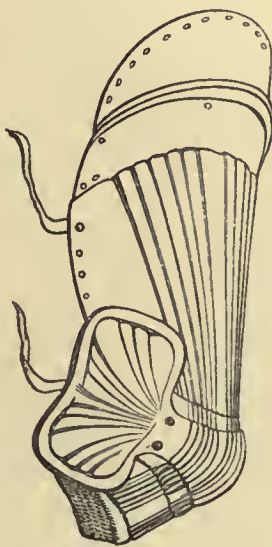


Miroir Historical. MS. circa 1440.

Few changes, and these simply in the way of ornament—such as fluting, engraving, and embossing—occurred from the middle of the fifteenth century to the end of the seventeenth, when they were superseded by taces or tassets (which see). Beneath are engravings from a suit of the reign of Henry VI. or Edward IV., of one of the reign of Henry VII., and of another of the reign of Henry VIII., all formerly in the Meyrick Collection.



Temp. Henry VI. or Edward IV. Front and side view.



Temp. Henry VII.



Temp. Henry VIII.

**CUKER.** This word occurs in the 'Townley Mysteries,' and is said by Mr. Fairholt to be some portion of a woman's head-dress. "The cuker hangs so side [wide], now furred with a cat's skin." I am inclined to think it was a kind of cloak.

**CULETS, CULESSETS.** The skirt of articulated plates attached to the back-plate, in the sixteenth century; also called "garde de reins." They were last worn by the troops called lancers, in the reign of Charles I. ('Militarie Instruction for the Cavalrie,' Cambridge, 1632. See woodcut, p. 56.)

**CUPÉE.** "A pinner that hangs close to the head." ('Ladies' Dictionary,' 1694.)

"The setté, cupée, place aright."—Evelyn.

**CURAT.** Another name for a cuirass or breast-plate. "For iij curats without hedpiceys, xxxs.," occurs in an account of payments at Norwich in 1588. ('Norfolk Archæology,' vol. i.)

**CURTANA.** The name of the principal of the three swords which, independently of the sword of State, are borne before the sovereigns of England at their coronation, and known as "the Sword of Mercy." It is a flat sword without point, the end of the blade being square. The origin of the name is at present unknown, though obviously suggestive of shortness; but the existence of a sword so named, and carried by a nobleman of the highest rank on such occasions, can be clearly traced to the accession of Henry III., at whose coronation, A.D. 1236, it was borne by the Earl of Chester, and described by Matthew Paris as the sword of St. Edward: "*Comite Cestriæ gladium S. Edwardi qui curtem dicitur ante regem bajulante.*"

It may, therefore, be fairly presumed that the sword had been borne before the preceding kings of England from the time of the Confessor, who, as we have seen under CROWN, entrusted the whole



of the regalia to the custody of the abbot and monks of Westminster. The sword called St. Edward's may, consequently, have been as old as the crown so named, which I have given my reasons for presuming was actually Alfred's (see p. 150 *ante*). We hear of the *curtana* again, as being borne by the Earl of Lancaster at the coronation of Edward II.: "Et gladium qui vocatur *curtana* portavit Comes Lancastriæ." (Rot. Claus. 1st Ed. II.: Rymer, *Fœd.*, vol. iii. p. 63, A.D. 1308.)

It is mentioned again in the 'Liber Regalis,' amongst the claims of service for the coronation of Richard II., and also at the time of Henry IV. (Chron. Rishanger, Cotton. MS. Faust. B ix.) In the wardrobe account for the year 1483, first of Richard III., we find, "iij swerdes, whereof oon with a flat poynte, called *curtana*." And thenceforth it is named in all accounts of coronations. On the deposition of Charles I. the regalia was removed from Westminster to the Tower, and an inventory taken 13th, 14th, and 15th August, 1649. The crowns, sceptres, &c., were, by order of Parliament, "totallie broken and defaced;" but amongst some old and worthless articles left at Westminster, "in an iron chest where they were formerly kept," were "three swords with scabbards of cloth of gold," valued at one pound each. What became of them has not transpired, but they certainly were not those carried at the coronation of Charles II., or they would still be in existence, and the *curtana* of to-day, whenever made, cannot lay claim to any great antiquity.

**CUT-WORK.** (*Opus cissum*, Latin; *punto tagliato*, Italian; *point coupée*, French.) A very early sort of lace, deriving its name from the mode of its manufacture, the fine cloth on which the pattern was worked with a needle being cut away, leaving the design perfect. It is supposed to have been identical with what was known as Greek work, and made by the nuns in Italy in the twelfth century. It does not appear, however, to have been known in England before the reign of Elizabeth, as the "cut-work" of which we hear in the time of Richard II. signified the edges or borders of the gowns, tunics, hoods, and every kind of garment cut into fanciful shapes, which were so greatly the fashion in the fourteenth and fifteenth centuries, and, in the reigns of Henry VII. and Henry VIII., was the name given to the dagging, pouncing, and slashing of the doublets and hose, so familiar to us in the portraits of that period, and to the extravagant taste for which the unfortunate shoemaker of Norwich was, by his vanity, made a victim. (See DAGGES.) The lace called "cut-work" is first mentioned amongst the New Year's gifts to Queen Elizabeth, and in the wardrobe accounts it is described as of Italian and Flemish manufacture; the former being the most expensive, either on account of its rarity or of the superiority of its execution. "One yard of double Italian cut-work, a quarter of a yard wide, 55s. 4d." "For one yard of double Flanders cut-work, worked with Italian purl, 33s. 4d." (Great Wardrobe Account, 33rd and 34th Elizabeth.)

Under the date of January 1, 1577-78, are entries of a night-coif of white cut-work, flourished with silver and set with spangles, the gift of Lady Ratcliffe; a suit of ruffs of cut-work, by Sir Philip Sidney, and various other articles for the toilet by less distinguished personages. Cut-work continued in fashion during the reigns of James I. and Charles I., by which time it was made in England, for in 1635, by a royal proclamation, having for its object the protection of home fabrics, the use of foreign purles, cut-works, or bone laces, or any commodities laced or edged therewith, is strictly prohibited, and all purles, cut-works, and bone laces, English made, are ordered to be taken to a house near the sign of the "Red Hart," in Fore Street without Cripplegate, and there sealed by Thomas Smith or his deputy. (Rymer's 'Fœdera.')

"This comes of wearing  
Scarlet, gold lace, and cut-works."  
Ben Jonson, *The Devil is an Ass*, 1616.

"She showed me gowns and head-tires,  
Embroidered waistcoats, smocks seamed thro' with cut-works."  
Beaumont and Fletcher, *Four Plays in One*, 1647.

Cut-work, as well as laces of all descriptions, fell under the ban of the Puritans, and after that period it is rarely heard of. (See LACE.)

**CUTLASS.** The name of this weapon, familiar to us at the present day, appears to have been gradually corrupted from its original appellation in the fifteenth century, when it is first met with in the form of *coutel-hache*, to *coutel-axe*, *cuttle-axe*, *curtle-axe*, and *coutelace*. In the Meyrick



Cutlass. 16th century. Meyrick Collection.

Collection were two specimens, one of the reign of Henry VI., and the other, with an Andrea Ferrara blade, of the commencement of the sixteenth century. Both have fortunately been engraved by Skelton, and copied for this work. A third, engraved by M. Demmin, absurdly called "British,"



Cutlass. Temp. Henry VI. Meyrick Collection.



Cutlass, or Coutel. 16th century. From Demmin.



The Apostle Peter. From a rare engraving. 1598.

but attributed by him to the time of Edward II., having the words "Edwardus" and "prins agile" (*sic*) on the blade, which do not appear in his woodcut, I give here upon his authority. I am inclined, however, to consider it a *coutel* of the sixteenth century, requesting the reader to compare it with one in the hand of the Apostle Peter, from a rare engraving representing the betrayal of Christ, with the monogram of Henry Goltzius, and the date 1598.

**CYCLAS, CICLATON, CINGLATON, SYGLATON.** A garment made of a rich stuff or silk, manufactured in the Cyclades, according to Guillaume le Breton: "Stamina Phœnicum, serum, Cycladumque labores." (Philippid. lib. 9.) It was worn by both sexes, and known in Germany in 1083, when we are told that Judith, daughter of Wenceslaus, King of Bohemia, wore a *cyclas* resembling a dalmatie ("instar Dalmaticæ"), embroidered or interwoven with gold, and a mantle of similar embroidery. ('*Monachus Pegaviensis*,' *sub anno* 1096.) We first hear of it in England when, at the coronation of Henry III. and his queen, the citizens of London who attended the ceremony wore *cyclades* worked with gold, over vestments of silk: "Sericis vestimenti ornati cycladibus auro textis circumdata." (Matthew Paris, '*Hist. Major*,' *sub anno* 1236.) Mr. Giles, in his translation



of this passage, renders *cycladibus* "mantles." Surcoats, worn by knights over their armour in the thirteenth century, were also called cyclasses or syglatons, another form of the word :

"Armez d'un haubergeon,  
Couvert d'un singlaton."

Some authors have imagined that the surcoat of the fourteenth century which is cut away in front, and called "the uneven surcoat" by Mr. Hewitt, is the cyclas; but I am not aware of any authority that would justify me in adopting the opinion of any writer who has ventured to describe it.

"Varacher fait despoiller environ  
Paris revetir d'un riche syglaton."  
*Macavie*, 13th century, v. 2527.

In the 'Roman de Gaydon,' a work of the same period, we find that the stuff itself was used for the making of standards :

"Brandit la haute don verneil syglaton."—v. 10095.

And also mantles :

"Et bon mantiaus forrez de syglatons."—*Ibid.*, v. 100155.

That is, I take it, not furred *with* syglaton; but furred mantles *of* syglaton.

Spanish syglatons, "des siglatons d'Espagnes," are mentioned amongst costly presents in 'Le Roman d'Alexandre,' also a work of the thirteenth century; but whether vestments of Spanish make and fashion, or the material itself of Spanish manufacture, is open to argument. My own opinion is in favour of the latter interpretation. (See SURCOAT.)

*CYPRUS, CYPRESS, SIPERS.* A thin gauzy stuff fabricated in the island of Cyprus, or imported from thence, whence its name. It was much used for ladies' veils, and for mourning attire generally. Autolycus, the pedlar, in Shakespere's 'Winter's Tale,' includes amongst his wares :

"Cyprus black as e'er was crow."—Act iv. scene 3.

In an old church inventory, mention is made of

"A pyx cloth of sipers fringed with grene silke and red."  
*Pugin's Glossary*, p. 71.

When Anne Bullen, at that time Countess of Pembroke, danced with Francis I. at Calais, attended by seven other ladies in costly and quaint masking attire, they were brought into the chamber "by four damsels in crimson satin with tabards of fine cypress." (Cavendish's 'Life of Wolsey.') No colour is mentioned, but it could scarcely be black.

*CZAR.* In an inventory in my possession, superscribed "An Account of my Cousin Archer's Clothes," written in 1707, is the following entry:—"2 neckcloths, 1 czar." I have never seen the mention of such an article elsewhere, and can but presume it was some kind of cravat, so named after Peter the Great, who had visited England in 1698, and was a most important personage at the beginning of the following century.





*AG, DAGG, TACK.* A pistol so called, varying only from the ordinary firearm in the shape of the butt end, that of the latter terminating in a knob like the pommel of a sword-hilt, while the dag had a butt like that of a musquet. Such distinction is, however, unnoticed by Mr. Hewitt and M. Demmin, the latter not even naming the dag; and Sir Samuel Meyrick, to whom it is due, does not quote any authority for his opinion, which may possibly have been founded simply on his own observation, not to be lightly disregarded.

The earliest mention I have found of it is in an inventory, taken in 1547, of stores in the different arsenals in England, wherein are the following curious entries:—"One dagge with two pieces in one stock. Two *tackes after the fashion of a dagger*, with *fier locks*, varnished, with redde stocks, shethes covered with black vellet (velvet), garnished with silver and guilt, with powder flaskes and touch boxes of black vellet, garnished with iron guilt. Two *tackes hafted like a knyff*, with *fier locks* and *doble locks*."



Wheel-lock Dag. Temp. Edward VI. Meyrick Collection.

That it was only another name for a pistol, howsoever derived, is evident from the many passages in old plays and entries in inventories in which it appears. In the Instructions of the Privy Council to the citizens of Norwich in 1584, it is suggested that the light horseman shall be furnished with "a case of pistols," which is subsequently called "a case of daggs." ('*Norfolk Archæology*,' vol. i.) In an inventory of the date of 1603 is an entry of "two little pocket dagges." (Gage's '*Antiquities of Hengrave*,' p. 30.) The following quotations from old plays and works of the seventeenth century have been collected by Mr. Fairholt.

In the '*Spanish Tragedy*,' 1603, one of the characters about to slay another "shoots the dag," and the watch enter, exclaiming, "Hark, gentlemen! This is a pistol shot!"

"He would show me how to hold the dagge,  
To draw the cock, to charge and set the flint."

*Jack Drum's Entertainment*, 1616.

"My dagge was levelled at his heart."

*Arden of Faversham*.

"The Prince yet always bare himself so wisely that he could not without some stir be thrust down openly; and riding on his journey, he was once shot with a dagge secretly." (Ascham's Works, by Bennet, p. 21.)

To these may be added one from '*Love's Cure, or the Martial Maid*:'

"What do you call this gun?—a dag?"

CLARA. I'll give thee a French petroncl.—Act ii. sc. 2.



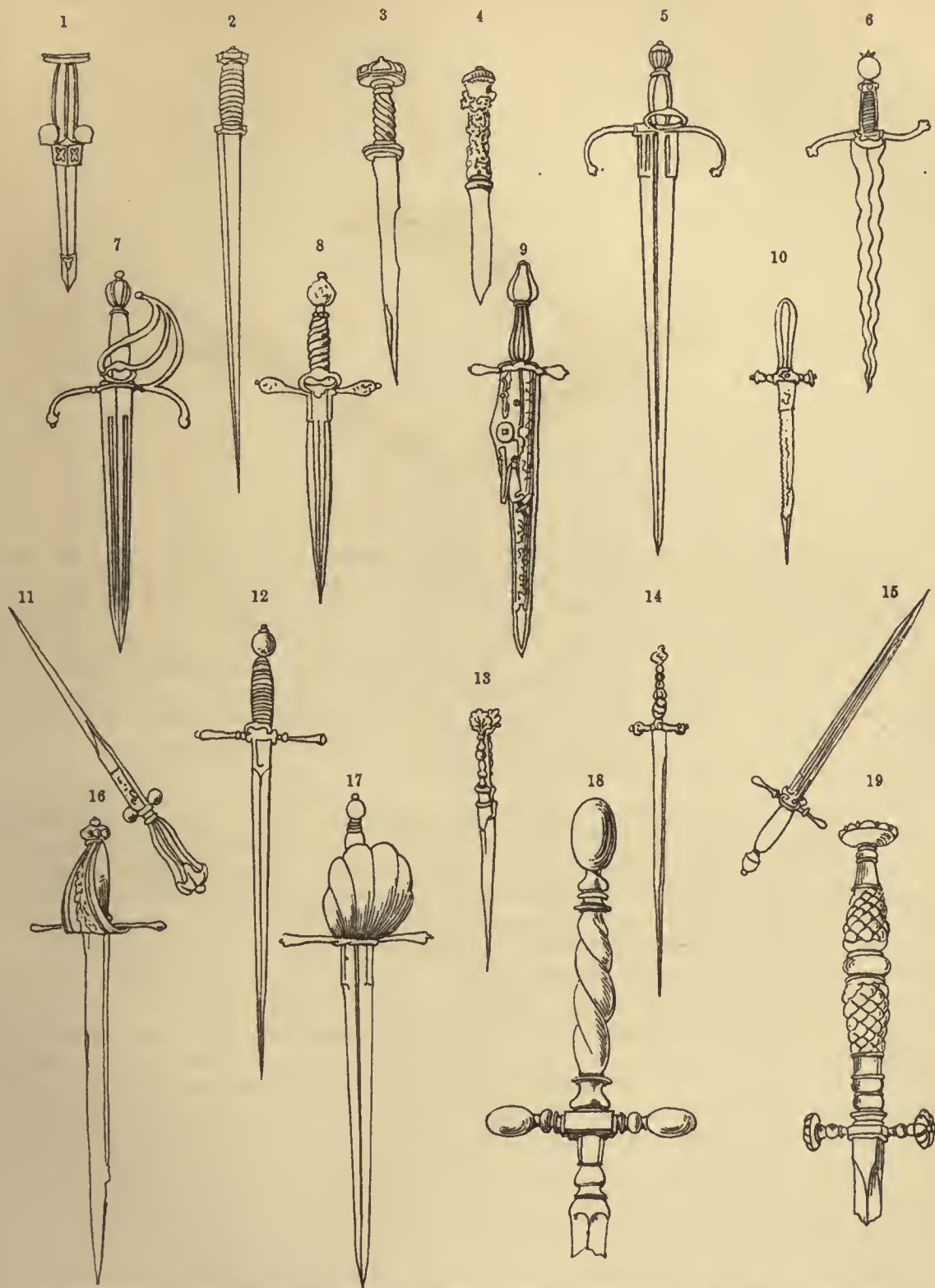
The Scotch called it a *tack*. The stocks of the Highland tacks were generally of iron or brass, sometimes inlaid with silver. In the Meyrick Collection there was a brace of Highland tacks, dated 1626, with slender barrels, which, as well as the stocks, were wholly of brass. (Skelton's engraved specimens.) The subjoined examples are also copied from Skelton, the first two being wheel-lock dags of the time of Elizabeth, and the third a Highland firelock tack of the time of George II., the stock of iron inlaid with silver. The little knob between the scroll ends of the butt is the head of a picker which screws into it.



1, 2. Wheel-lock Dags. *Temp.* Elizabeth.  
3. Highland Firelock Tack. *Temp.* George II.

Sir Samuel Meyrick remarks on this subject: "Strange as it may seem that the word 'dag' should signify a firearm and not a dagger, like the French *dague*, yet in the Italian language *pistolese* implies a great dagger or wood-knife. See Florio, 1st and 2nd edition." ('Critical Inquiry into Antient Armour,' vol. iii. p. 6, note); and therein we undoubtedly find "Pistola, a dag or pistol;" "Pistolese, a great dagger, a wood-knife." The fact is pregnant with interest to the etymologist as well as to the antiquary, taken in conjunction also with the entries in the inventory of 1547, "Two tacks after the fashion of a dagger," and "Two tacks hafted like a knife," which increase the complication. (See PISTOL.) Other derivations are suggested from the Hebrew *douack* (*acucré*), and from *dacia*, the latter extremely curious and well deserving attention.

**DAGGER.** (*Dague*, French; *daga*, Italian and Spanish; *duger* or *dage*, Teuton; *dagh*, Welsh; *dolch*, German.) M. Demmin derives this word from the Celtic *dag*, a point. ('Weapons of War.') The dagger is one of the earliest of all offensive weapons, by whatever name it might be known. Examples have been found of the flint and the bronze period. The parazonium of the Greeks and Romans; the sica or hand-seax of the Anglo-Saxons; the scramasax of the Germans; the skeine of the ancient Irish; the bidag or dirk of the Scotch Highlanders; the *dague*, *poignard*, or *miséricorde* of the French; the stiletto of the Italians—are all varieties of the same arm; the war-knife or *coutel* of the common soldiery being the immediate predecessor of the dagger in England, or rather one and the same weapon under another name. Thus we find in a statute of William, King of Scotland (*circa* 1180), "Habeat equum, habergeon, capitium et ferro et *cultellum qui dicitur dagger*;" and Thomas Walsingham, a historian of the fifteenth century, says (page 254), "Mox extracto *cultello quem dagger vulgo dicitur*," showing that, as late even as his day, the *coutel* and the dagger were identical. Henry Knighton also, commenting on the appearance of ladies at a tournament in very masculine attire, tells us they wore "*cultellos quos daggerios vulgariter dicunt*, in pouchiis desuper impositis." ('De eventibus Angliæ,' *sub anno* 1348.) Ducange (*in voce* DAGGER), quoting from an ancient Latin Chronicle, shows that it was considered identical with the sica: "Habens sicam vel daggam ut latus." "*Dague de Praguerie*" occurs in a French work also quoted by the same author; but whether of Prague manufacture, or of a peculiar form, does not appear. It is in the fourteenth century that the dagger is first seen as a constant appendage to the belt of the knight, or the girdles of the civilians, the latter of whom generally wore it stuck in their purses or pouches—"in pouchiis impositis," as described by Knighton. Illustrations of this fashion are numerous in miniatures of the fifteenth century (see



1. Dagger, from Effigy in Hereford Cathedral.—2. Miséricorde, temp. Ed. III.—3. Dagger, Hen. VI.—4. Dagger, Ed. IV.—5. Dagger, Hen. VII.—6, 7. Daggers, Ed. VI.—8, 9. Daggers, Q. Eliz.—10. Dagger, Chas. I.—11. Miséricorde, Ed. IV.—12. Miséricorde, Hen. VIII.—13. Miséricorde, Ed. VI.—14. Miséricorde, Q. Mary.—15. Miséricorde, Q. Eliz.—16, 17. Spanish Stillettes, 16th cent.—18, 19. Hilts of Florentine Poignards, same period.





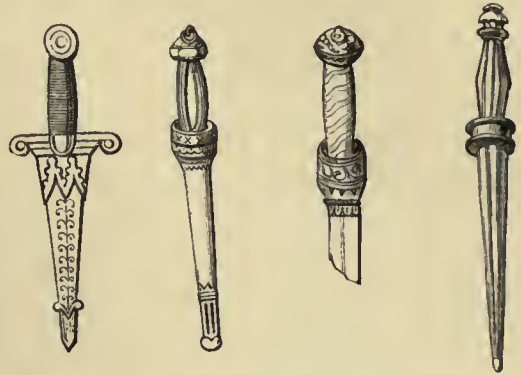
woodcuts below). The accompanying plate contains specimens of daggers from the reign of Edward III. to that of Charles I.; all, with the exception of the one from the effigy of a supposed De Bohun in Hereford Cathedral, are copied from Skelton's accurate engravings of the originals in the Meyrick Collection: but we subjoin woodcuts of daggers from knightly effigies of the fourteenth and fifteenth centuries in further illustration; and for the mode of wearing them by men in armour of that time, refer the reader to BELT (MILITARY) and Plate IV.

That daggers differed considerably in length is sufficiently evident from our plate; and we find them specified as long and short by various writers: "*Longum daggarum suum extraxit*;" "*A son costé chascun la courte dague*;" "*La courte dague pour son homme aborder*." (*Vide* DUCANGE, *in voce* DAGGER.) The long tapering three-sided dagger, called a "*miséricorde*," formed expressly to pierce the joints of the armour of a fallen foe, and so called from the *coup de grâce* it gave, or, as some suggest, the cry for mercy it extorted, was known by that name as early as the thirteenth century in France and England. Mention is made of it in the charter of Arras, in 1221: "*Quicumque cultellum cum cuspidē, vel curtam sphetulam vel misericordiam*," &c.; and at the commencement of the fourteenth century the allusions to it are numerous: Jean de Meun, in his continuation of the '*Roman de la Rose*,' actually describing Pity with a *miséricorde* in her hand, one could almost suppose satirically suggesting that she evinced her compassion for the suffering by putting them out of their misery.

"Pitié, qui à tout bien s'accorde,  
Tenoit une miséricorde,  
En lieu despée, en piteux termes  
Decourant de plors e de larmes."—l. 16214.

Mr. Albert Way, in his Glossary appended to the second edition of Meyrick's '*Critical Inquiry*,' quotes a letter dated 1375, in which occurs the following passage:—"Garni et premuni . . . d'une grant coustille ou miséricorde."

Plate VII. contains examples of *miséricordes* from the reign of Edward III. to that of Charles I., all from originals in the Meyrick Collection. Daggers were not only worn stuck through their pouches



Daggers. From effigies of the 14th and 15th centuries.



Roman de la Rose. MS. 15th century.



MSS. in the Doucean Collection, Bodleian Library, Oxford.



by persons in civil attire, but slung by laces or belts over the shoulder, or suspended from the girdle. (See cuts annexed, and figures of Henry VIII. and of Henry, Earl of Surrey, after portraits by Holbein, at p. 107 *ante*.)



In the reign of Elizabeth the dagger was almost always worn behind, the hilt just sufficiently projecting to be readily grasped by the right hand. Daggers of this period are occasionally seen combined with a pistol (*vide* Plate VII., fig. 9).

Before the close of the seventeenth century the dagger had ceased to be the weapon of anyone but an assassin in England. In Scotland, however, under the name of bidag or dirk, it remains to the



Scottish Dagger, 14½ inches. From Count of Nieuwerke's Collection.



Iron Dagger, Scottish. From Prince Charles of Prussia's Collection.



Scotch Dirks or Bidags.

present day an indispensable portion of the full equipment of a Highland chieftain, and, under the latter name, exists in the side-arm of a midshipman in the Royal Navy.

For the Irish dagger see SKEINE.

**DAGGES.** A term applied to the fantastic cutting and slashing of garments or the borders of them. The fashion appears as early as the reign of Henry I., and was carried to such an excess that sumptuary laws were fruitlessly enacted forbidding it, as early as the year 1188. In 1407, eighth of Henry IV., it was ordained that no man, let his condition be what it might, should be permitted to wear a gown or garment cut or slashed into pieces in the form of letters, rose-leaves, and posies of various kinds, or any such like devices, under the penalty of forfeiting the same, and that no tailor should presume to make such a gown or garment under the pain of imprisonment and fine, and his liberation depended on the king's pleasure.



Dagged Dress of a Minstrel. *Temp.* Edward I. Sloane MS., No. 2983.

I have already, under the head of COINTISE, pointed out the allusion to the fashion in the 'Roman de la Rose,' and quoted Chaucer's translation of the passage. In the 'Parson's Tale,' the latter writer speaks of "the waste of cloth in vanity:" "So much pounsennen of chesel to make holes, so much *daggen* of sheres;" and adds that even "if they wolden give such pounsened and *dagged* clothing to the poure people, it is not convenient to wear for their estate." Another contemporary poet censures the clergy for not preaching against these fashions:—

"For wolde they blame the barnas  
That brought new gysis  
And drive out the *dagges*,  
And all the Dutch cotes."

*Alliterative Poem on the Deposition of Richard II.*: Camden Society.

It is not clear whether by "*Dutch cotes*" the author means that they were made after the fashion prevalent in Holland at that period, or introduced from Germany (Deutschland), as we learn that Henry, Duke of Lancaster, on his return to England, was attired in "a courte jacques a la fashon d'Almayne." I shall show, in the General History, how prevalent this fashion was throughout Europe in the fourteenth and fifteenth centuries. Harding, in his Chronicle, who tells us he received his information from Robert Ireleffe, who was Clerk of the Green Cloth to Richard II., says,—

"Cut worke\* was great both in court and townes,  
Bothe in men's hoodes and also in their gownes."

\* Not to be confounded with the lace so called in the sixteenth century. (See under LACE.)

The 'Metrical History of the Deposition of Richard II.' (Harleian MS., No. 1319) contains, amongst many interesting illuminations, one representing the author, Jehan Creton, presenting his book to the Gascon knight who had requested him to accompany him to England. The gown and hood of the knight afford us an example of the cut-work of that period, the edges of the former being cut into long lobes, and those of the cha- peron into the shape of rose-leaves. The gown of the poet also has its edges similarly indented.



Knight and Poet. *Temp.* Richard II. Harleian MS., No. 1319.



Henry V. From Arundel MS., No. 38.



Dagged Dress. *Temp.* Henry VI. Harleian MS., No. 2278.



Dagged Dress. *Temp.* Henry VI. Harleian MS., No. 2278.

In an illumination representing Occleve presenting his book to Henry V., in a MS. in the Arundel Collection, British Museum, marked 38, the king is dressed in a blue gown, the ample sleeves of which are lined with ermine and have escalated edges.

Undeterred by the penal enactments of the previous reign which were still in force, the fashion of slashing, pouncing, dagging, indenting, &c., continued to rage both in England and on the Continent to the middle of the seventeenth century. An



Knight. 15th century. University Library, Wurzburg.



illumination in a MS. copy of 'The Life of St. Edmund,' by Lydgate (Harleian Collection, No. 2278), *temp.* Henry VI., supplies us with several absurdly extravagant specimens. (See also woodcuts, page 163 *ante*.)

Not only the civil but the military classes were fascinated by this caprice. The borders of the cloaks worn over their armour, and of the sleeves of the doublet worn under it, are "slittered" and jagged unmercifully. The cloak of the Earl of Salisbury (page 104 *ante*) is very modestly scalloped; but the sleeves of a knight copied by Hæfner from a miniature in the University Library at Wurzburg, are actually cut into jagged strips. The magnificent copy of the 'Roman de la Rose' which has already furnished us with so much illustration, gives us the dress of a minstrel whose large sleeves have their



Minstrel. From 'Roman de la Rose.'

edges cut into the long lobes we have seen in the dress of the knight of Gascony and of Jehan Creton. So many examples will be found amongst our illustrations of other subjects, and especially in the General History, that it is unnecessary to multiply them here. At the end of the fifteenth century dagging and slashing was transferred from the edges to the body of the garment. Camden tells an amusing story of Sir Philip Calthrop, in the time of King Henry VIII. "This knight bought on a time as much fine French tawney cloath as should make him a gown, and sent it to his taylour's (in Norwich), to be made. John Drakes, a shoemaker of that town, coming to the same taylour's, and seeing the knight's gown cloath lying there, liking it well, caused the taylour to buy him as much of the same cloth and price, to the same intent; and further bad him to make it in the same fashion that the knight would have his made of. Not long after, the knight coming to the taylour's to take measure of his gown, perceveth the like gown cloth lying there, asked of the taylour whose it was. Quoth the taylour, 'It is John Drakes', who will have it made of the self same fashion that yours is made of.' 'Well,' said the knight, 'in good time be it; I will,' said he, 'have mine made as full of cuts as thy sheers can make it.' 'It shall be done,' said the taylour. Whereupon, because the time drew near, he made haste of both their garments. John Drakes had no time to goe to the taylour's till Christmas day, for serving of customers, when he had hoped to have worn his gown; perceiving the same to be full of cuts, began to swear with the taylour, for the making his gown after that sort. 'I have done nothing,' quoth the taylour, 'but that you bad me; for as Sir Philip Calthrop's is, even so have I made your's.' 'By my latchet,' quoth John Drakes, 'I will never wear gentleman's fashion again.'

I shall revert to this story under the head of GOWN; but must say a few words respecting the derivation of "dag." In the 'Promptorium Parvulorum' we find, "DAGGE of clothe, *fractillus*;" "DAGGYDE, *fractillosus*;" "DAGGYN, *fractillo*;"—the Low-Latin translation corresponding with that of the Anglo-Saxon "DAG, anything that is loose, dagling, danglen;" and Mr. Albert Way, in his note (p. 112), observes that "Chaucer uses the diminutive *dragon*. Thus, in the 'Sompnoure's Tale,' the importunate friar who went from house to house to collect anything he could lay hands on, craves, 'A dagon of your blanket, leve dame,' daggesweyne being the name for a bed-covering, or a garment formed of frieze, or some material with long thrums, like a carpet." Horman says, "My bed is covered with a daggeswaine and a quilt. Some dagswaynys have long thrumys (*fractillos*) and *iagg*, on bothe sydes; some but on one;" and Andrew Borde, 'Introduction of Knowlege,' 1542, puts the following speech into the mouths of the Fryslanders:—

"And symple rayment doth serve us full well;  
With dagswaynes and roudges [ruggs] we be content."

That the derivation from the Saxon "dag," in the sense of "loose, dangling," is justified by the above quotations, I do not deny; but "dagging of sheers" implies cutting or piercing, and must

surely be derived from the same source as dagger—a weapon that *dags*, i.e. cuts and stabs; and a pistol might also be called a dag, because the ball it projects pierces the object at which it is fired, as we have already seen under DAG, that a great dagger is called in Italian “pistolese.” “To dag sheep, is to cut off the skirts of the fleece,” and “Dag locks (of *dag*, Saxon), the wool so cut off.” (Baily.) Jag is but another form of the word: “Jagge or dagge of a garment;” “Jaggyd or daggyd.” (Promp. Parv. *ut supra*.) “He hath a pleasure in geagged garments.” (Horman.) “I iagge or cutte a garment.” (Palsgrave.) Let me not, however, lose myself and my reader in the seductive but bewildering mazes of etymology.

**DALMATIC.** A long robe or super-tunic, partly open at the sides, so named from its being of Dalmatian origin (Durandus, lib. iii. cap. 11); an ecclesiastical vestment, and also a portion of the coronation robes of sovereign princes. It was usually composed of white silk with purple stripes: “Vestis sacerdotalis candida cum clavis purpureis;” the sleeves larger and longer than those of the tunic, the left sleeve being ornamented with fringe or tassels, and the right made plain for the sake of convenience. (Ducange, *sub voce* DALMATICA; and Pugin, Glossary, p. 103.) The colour appears, however, to have been arbitrary, for we find them of purple, crimson, blue, gold tissue, and covered with costly embroidery.

When the body of St. Cuthbert, Bishop of Lindisfarne, who died in 689, was disinterred in 1004, it is recorded that among the other episcopal vestments in which he had been buried, was found his dalmatic of purple.

In the inventory of old St. Paul's Cathedral are the following entries:—“Item, tunica et dalmatica de *rubeo* sameto, cum strieto aurifrigeo, cum borduris in posteriore parti et floris cum capitibus draconum de auro. . . . Item, tunica et dalmatica *indici* coloris, Henrici de Wengham, cum tribus aurifrigiis et listo in scapulis ante et nigro, diversi operis. . . . Dalmatica virgulata albo et nigro cum bullonibus de margaritis,” and several others of white and blue baldekin, richly embroidered with birds in gold, and various devices. (Dugdale's ‘History of St. Paul's.’) Alcuin (Lib. de divin. Offic.) says that the dalmatic was introduced by St. Silvester, A.D. 314–335; but though, as Mr. Pugin observes, the more general use of it may have been established by that pope, we read long before in the ‘Life of St. Cyprian, Bishop of Carthage,’ by Pontius, A.D. 258, that, “when he had *put off from him his dalmatic*, and given it to his deacons, he stood in his linen (alb):” “Et cum se dalmatica exspoliasset (Cyprianus) et diaconibus tradidisset in linea stetit.” It was anciently the custom for the pope to confer the use of the dalmatic as a privilege on bishops, who granted it in turn to their deacons. According to Georgius, the dalmatic was at one time proper only to the deacons of Rome, and conceded gradually to deacons generally. As late as St. Cuthbert's time, instances occur of popes granting the use of the dalmatic to the clergy of different places.

As long as the old Gallican Litany was kept up—that is, to the time of Hadrian or Adrian I., A.D. 772–795—when Charlemagne introduced the Roman rite in lieu of it, the French deacons did not wear dalmatics, but were vested in alb and stole only. They then came into general use, the Emperor himself presenting many dalmatics to different churches. Shortly afterwards, many priests assumed the use of the dalmatic under the chasuble, after the manner of bishops; but the practice was not sanctioned by authority. Later the privilege of wearing the tunic and dalmatic under the chasuble was granted to abbots, and finally conceded to kings and emperors, both at their coronation and when assisting at High Mass. (Pugin, *ut supra*.)

The frontispiece to an Anglo-Saxon MS. of the tenth or eleventh century, ‘Abbot Elfnoth's Book of Prayers’ (Harleian MS., No. 2908), representing him offering his book to St. Augustine, depicts both the abbot and the archbishop in the dalmatic beneath the chasuble, with double stripes and a peculiar ornamentation, which can only be described by the pencil. It is remarkable that in the Bayeux Tapestry the priesthood are undistinguished by any clerical costume, and that Archbishop Stigand wears the stole and the chasuble over a long tunic reaching to the feet, which bears no resemblance whatever to the dalmatic (*vide* page 93). A similar remark may be made respecting the figure of Bishop Odo on his seal, engraved on the same page, which represents him with the chasuble and long tunic





Abbot Elfnoth and St. Augustine. Harleian MS., No. 2908.



Consecration of St. Guthlac by Hedda, Bishop of Winchester. Harleian Charters, Y 6.



English Deacon in Dalmatic. From Pugin's Glossary.

only, no dalmatic or stole being indicated. An early and unmistakable appearance of the dalmatic occurs in the figure of the bishop on the same page, from a MS. of the twelfth century, who is attired in a complete suit of vestments—chasuble, dalmatic, stole, tunic, and alb; the dalmatic being decorated and bordered with orphreys and arched at the sides. In the figure of an archbishop (page 149) from a drawing of the latter end of the twelfth century, the dalmatic in its more familiar form is clearly depicted, and also in the consecration of St. Guthlac, by Bishop Hedda, of Winchester, from a MS. of the same period. (See foot of last page.) In neither of these examples is the stole visible.

The dalmatic is mentioned very early amongst the coronation robes of the kings of England. In the account of the coronation of Richard I., "*primo tunica deinde dalmatica.*" The dalmatic of King John was of a dark purple colour, "*nigra purpura.*" (Patent Roll, 9th John.) Walsingham, in his account of the coronation of Richard II., says that the king was first invested with the tunic of St. Edward, and then with the dalmatic. Being worn over the tunic, it is frequently called a super-tunic, and also a tunic simply, as in point of fact it was. Henry VI. is said to have been attired, at his coronation, "as a bishop that should sing mass, with a dalmatic *like a tunic*, and a stole about his neck." (MS. W Y, College of Arms.) How Mr. Taylor, in his '*Glory of Regality*,' could describe the dalmatic as an "open pall, which is a three-cornered mantle in fashion of a cope," having himself quoted the above plain statement from the same MS. in the College of Arms, I am at a loss to imagine. He could scarcely be misled by the absurd blunder in Sandford's '*History of the Coronation of James II.*,' which has been pointed out by Mr. Pugin. The true form of the dalmatic is given at the foot of last page, from the careful drawings of the latter gentleman.

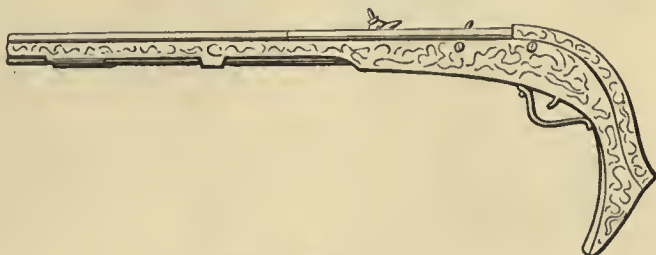
**DAMASK.** A rich description of figured satin or linen, receiving its name from the city of Damascus, where it is presumed to have been first manufactured. It was known in England in the thirteenth century. In a romance of that period, '*The Squire of Low Degree*,' we read of

"Damask white and azure blewe,  
Well diapered with lillies new."

A gown of purple *capah* damask, whatever that may be, is mentioned in an inventory of the apparel of Henry VIII. (Harleian MS., No. 2284.) It is presumable, from many indications, that the peculiarity distinguishing the manufacture was the pattern and not the stuff itself. Damascus was equally celebrated for its art in metallurgy, and particularly for the ornamentation of sword-blades and other articles of steel by inlaying them with gold and silver. "To damask," therefore, became a familiar phrase. "Damasquiner, to worke in damaske worke; to flourish, carve, or engrave damaske worke." (Cotgrave.) (See DIAPER.)

**DEMI-BRASSARTS.** Half armour for the arm, as the name implies; but it is not clear what particular portion. (See BRASSART.)

**DEMI-HAG** or **HAQUE.** A smaller sort of haquebutt. (See HAQUEBUTT.) In an inventory of arms taken 1st Edward VI., 1547 (Lib. Soc. Ant.), occurs "Demy-hackes stocked."



Demi-hag. Meyrick Collection.

**DEMI-JAMBES.** Armour for the front of the legs only. (See JAMBES.)

**DEMI-PLACCATE.** (See PLACCATE.)

**DIAPER.** A fine species of linen, the manufacture of the city of Ypres (Anderson, '*History of Commerce*'), equally celebrated with Damascus for its productions of the loom. The cloth of



Ypres (d'ypres) was highly estimated in England as early as the thirteenth century; and Chaucer, speaking of the Wife of Bath, tells us—

“Of cloth making she had such an haunt,  
She passed hem of Ypres and of Gaunte.”

*Prologue to Canterbury Tales.*

The peculiarity of the cloth of Ypres was, like that of Damascus, in the pattern, as the term “to diaper” is still in heraldry employed to signify the covering of the field of an escutcheon with scroll or lattice-work, flowers, or other devices, independently of the armorial bearings. “Diapering is a term in drawing. It chiefly serveth to counterfeit cloth of gold, silver, *damask*, brancht velvet, camblets, &c.” (Peacham, ‘Compleat Gentleman,’ p. 345.) Cloths so woven in ornamental patterns were, therefore, called diapers. Thus in the ‘Roman de Gaydon’ we read of a knight attired in his “cote à armer d’un diaspre gaydi,” *i.e.* his armorial bearings were embroidered on a surcoat of diaper, as another might have displayed his on a surcoat of damask. See, for instance, the annexed engraving of the shield of Robert de Vere, Earl of Oxford, *obit* 1221, from his effigy formerly at



Shield of Robert de Vere.

Earle's Colne Priory, Essex. The fleur-de-lys and roses in frets and circles are a floral pattern or diapering, and not a quarter of France, as blazoned by Vincent, or an heraldic difference. Another example is afforded to us by the painted windows at Tewkesbury, where the three clarions *or* are placed on a field *gules*, diapered with flowers in circles, thus sufficiently illustrating the lines from ‘The Squire of Low Degree,’ quoted above, wherein the “damask white and blue” is described as “diapered with lillies new;” that is to say, covered all over with a pattern of lilies in the style of the cloth made at Ypres. In the same manner, Damascus itself having obtained a reputation for its manufactures, which, as I have stated above, had originated the term “to damask,” damasks of Ypres might have been spoken of with the same propriety as diapers of Damascus, or,



Diaper Surcoat. Tewkesbury.

as we find in fact, diapers of Antioch (“Dyapres d’Antioch”), mentioned in the ‘Roman Alexandre,’ written about 1203. (MS. Bodleian Lib. 264.)

It is necessary, however, to observe that some glossarists derive the word diaper from the Italian *diaspro* (jaspis), the jasper, which it was supposed to resemble from its shifting lights. “Variegatus, diversicolor, instar jaspidis.” (Ducange, *in voce*.) Nevertheless, I incline to the former opinion.

**DIRK.** See DAGGER.

**DOSSUS.** From *dos*, French, being the fur from the back of the squirrel: “Dos de l’écureuil du Nord”—the same as the fur called *petit gris*, much esteemed in the Middle Ages. (Quicherat, ‘Histoire du Costume en France.’ 8vo, Paris, 1875, p. 141.) The allusions to it under its French name are numberless. (See GRIS.)

**DOMINO.** “A kind of hood or habit for the head worn by canons, and hence, also, a fashion of a veil used by some women that mourn.” (Cotgrave.)

“A hood worn by canons, also a woman’s mourning veil.” (‘Ladies’ Dict.’) It appears, how-

ever, in Italy as a masquerade dress as early as the sixteenth century. (See Vecellio, 'Habiti Antichi,' and Bertelli, 'Divers. Nat. Habitus.')

**DOUBLET.** This article of apparel, though deriving its appellation from the French *doublée* (lined), is, in that language, more generally known by the name of *pourpoint*, of which, in fact, it was merely a variety. The term *doblet*, or *doulet*, occurs in French documents of the fourteenth century, the period when it at first appears in England. It is not observable in the civil costume of this country before the middle of the following century, when, in the reign of Edward IV., it is frequently mentioned in the wardrobe accounts and inventories. Mr. Strutt says, "In its original state, the doublet had no sleeves; but to render it more convenient the sleeves were afterwards added, and at length it became a common garment, and being universally adopted, it superseded the tunic. As the form and adjustments of this vestment were continually altering, it required many denominations to distinguish them from each other; in the end it lost its own name, and the waistcoat became its substitute." ('Dress and Habits,' vol. ii., Part v.) He qualifies the latter statement in the following page, by remarking, "That does not, however, appear to have been the case till such time as the latter appellation was totally dropped, for the waistcoat was a garment used at the same time that the doublet was in fashion," and, as he correctly adds, "was worn under it." (See WAISTCOAT.)

In an inventory of the wardrobe of Edward IV. (MS. Harl., No. 4780) occurs, "Item, a doublet of crymosyn velvet, lined with holland cloth, and interlined with busk." The price charged by the tailor for making doublets for the use of the king, and finding the linings for the same, was six shillings and eightpence each.

In the third, and again in the twenty-second year of that king's reign, Acts of Parliament were passed, in which doublets are specially alluded to. Yeomen and all persons of inferior degrees were forbidden to stuff their doublets with wool, cotton or caddis; and no knight under the rank of a lord, no esquire, gentleman, or other person, was permitted to wear the extremely short gowns, jackets, cloaks, and doublets which had come into fashion, and excited the anger of the clergy and the satire of the poets and the annalists: and if any tailor made such garments, contrary to the provisions of the Act, the same were to be forfeited.

Monstrelet, writing at this period, brings the same complaints against the fashions in France, which had no doubt originated those in England. "The jackets, pourpoints (or doublets)," he tells us, "were cut shorter than ever, and the sleeves of them slit so as to show their large, loose, white shirts; the shoulders were padded out with large waddings called 'mahoitres;' and so capricious were the beaux of the period, that he who to-day was shortly clothed, was habited to-morrow down to the ground." That is, they wore long gowns over their doublets, the upper portion of which was disclosed by the broad collars, generally of fur, rolled back over the shoulders. See GOWN.

It is difficult to distinguish the pourpoint, or doublet, from the jacket, at this period. I believe, however, that the doublet was originally an under-garment, and the jacket or jerkin always an outer one. Subjoined are figures of gallants of the times of Edward IV. and of Henry VII. in short dresses, some terminating even at the waist, and others but little below it, which, with their sleeves slit at the elbows so as to show their white shirts, appear to illustrate the description of the French chronicler. I must specially call the attention of the student to the plating of the backs and little skirts of these doublets (if doublets they be), and point out how faithfully they are represented in the steel back-plates of this period, an example of which is engraved at page 54 *ante*.



Doublet. Temp. Edward IV.



Doublet. *Temp.* Henry VII.Doublet. *Temp.* Henry VII.

Amongst the articles of apparel ordered for the young Prince Edward (by right Edward V.), to wear at the coronation of his usurping uncle Richard III., was a stomacher and doublet of black satin ;



Doublet. Early 16th century.

Doublet. *Temp.* Elizabeth. From portrait of Sir Wm. Russell.

and for Richard himself, to ride from the Tower to Westminster, on the day before his coronation, a doublet and stomacher of blue cloth of gold "wrought with nets and pine-apples." ('Wardrobe Account and Inventory,' by Piers Comtys, the King's Wardrober.) From York, Richard writes for a host of articles of apparel, amongst which are green satin doublets, of purple and tawny satin, lined with galand (?) cloth, and outlined with buske. Perhaps we should read "Holland cloth" (see p. 171, l. 18).

In the following reign we acquire a little more information about the doublet, which was occasionally laced over a stomacher, as in female attire. In 'The Boke of Curtasye,' a MS. of that date, the chamberlain is commanded to provide against his master's uprising, amongst other clothing, "a *doublette*" and a stomacher; and in another work of the same time, 'The Boke of Kervynge,' he is instructed "to warme" (his sovereign) "his petticoat, his doublet, and his stomacher," and to "lace his doublet hole by hole." This fashion is constantly seen in illuminations and paintings of the period.



Pease-cod bellied Doublets. *Temp.* Elizabeth. From Randle Holmes and Bertelli.

In the reign of Henry VIII. the doublet increases in importance and magnificence in the clothing of the upper classes. The wardrobe accounts and inventories I have already quoted with reference to the caps, cloaks, and coats of this time; and the pages of the contemporary chronicler, Hall, afford us ample descriptions of the doublet. In the eighth year of that reign, we find the following entries: "A doblet of yelow bawdykn covered with yelow satin, with hose to the same. A doblet and a payr of hose of russet velvet, with over-all upon cloth of gold. A doblet and hose of blacke tylsent (tinsel), like byrd's eyes. A doblet and hose of blacke tylsent and purpul velvette framed and cutte. A doblet, jaquet, and hose of blacke velvette, cut upon cloth of gold, embrouderede. A doblet of russett cloth of gold of tisew checkered, with hose to the same. A doblet, hose, and jaquet, of purpul velvete, embroudered, and cut upon cloth of golde, and lyned with black satin." These were all for the king's use, and following them is an entry of "a doblet of white tylsent, cut upon cloth of gold, embroudered, with hose to the same, and clasps and anglettes (aglets) of gold, delivered to the Duke of Buckingham."

It is of importance to observe, that in these entries the doublet is always accompanied by the



hose, attached to it by points, which was not the case with the jacket, a short loose coat worn over it in lieu of a cloak. Knights of the Garter, and the sons and heirs of barons and knights, were permitted the use of crimson velvet and tinsel in their doublets, the sons and heirs of certain other privileged persons were limited to black velvet, and all classes beneath them were confined to the use of less costly materials—cloth of a certain price, frieze, and leather.

As we advance into the sixteenth century, we find the doublet lengthened in the waist (see woodcut from portrait of Sir William Russell, page 172), till towards the close of that period, the latter years of Queen Elizabeth, it had become a positive deformity, still familiar to the present eye in the scarcely exaggerated costume of that most popular of puppets, Punch (see last page). Stubbs, writing in 1583, says of the doublet, "The fashion is to have them hang down to the middle of the thighs, though not always quite so low, being so hard quilted, stuffed, bombasted, and sewed, as they can neither work nor yet well play in them, through the excessive heat and stiffness thereof; and therefore are forced to wear them loose about them for the most part, otherwise they could very hardly either stoop or bow themselves to the ground, so stiff and sturdy they stand about them." . . . "Certain I am," he declares, "there never was any kind of apparel invented that could more disproportion the body of a man than their doublets with great bellies do, hanging down beneath the groin, as I have said, and stuffed with four or five, or six pounce of bombast at the least. I say nothing of what their doublets be made; some of satin, taffata, silk, grograine, chamlet, gold, silver, and what not; slashed, jagged, cut, carved, pinched, and laced with all kinds of costly lace of divers and sundry colours, of all which, if I could stand upon particularly, rather time than matter would be wanting." These doublets Bulwer, in his 'Pedigree of the English Gallant,' calls "Pease-cod bellied doublets." They had long been out of fashion at the time he wrote (1653), but he speaks of them with equal reprobation. "The women also," Stubbs tells us, "have doublets and jerkins as the men have, buttoned up to the breast, and made with wings, welts, and pinions on the shoulder-points, as man's apparel in all respects; and though this be a kind of attire proper only to a man, yet they blush not to wear it." Holinshed likewise, in his 'Chronicle,' remarks, "For women also, it is much to be lamented, that they do now far exceed the lightness of our men,



Lady in winged and buttoned Doublet (?). From a print, 1631.



Doublet. Temp. Charles I. From a print, 1646.

and such staring attire as in time past was supposed meet for none but light housewives only, is now become an habit for chaste and other matrons. What should I say of their doublets full of jags and

cuts, and sleeves of sundry colours?" Goddard, in his 'Mastiff's Whelp,' speaks of "A buttoned bodice skirted doublet-wise," as a portion of the riding-dress of ladies in the time of Elizabeth (page 45 *ante*), which may have been the same article of attire.



Countryman in Doublet. From Raodle Holmes, 1660.



Skirted Doublet. From a scarce print by Marshall.

Doublets of various lengths and fashions continued to be worn by all classes to the time of Charles II., when they were superseded for a brief season by the vest, and ultimately by the waistcoat; and we find Pepys, in the earlier part of that reign, making similar observations on the dress of the ladies to those of Stubbs and Holinshed in the reign of Elizabeth. On the 11th of June, 1666, he records, "Walking in the galleries at Whitehall, I find the ladies of honour dressed in their riding-garbs, with coats and doublets with deep skirts, just for all the world like men, and buttoned their doublets up the breast, with periwigs and hats, so that only for a long petticoat dragging under their men's coats, nobody could take them for women."

**DOWLAS.** A coarse cloth imported from Brittany, and worn by the lower classes in England in the sixteenth century. Shakespere mentions it in the First Part of his 'King Henry IV.:'

"HOSTESS. I bought you a dozen of shirts to your back.

FALSTAFF. Dowlas! filthy dowlas! I have given them away to bakers' wives, and they have made bolters of them."—Act iii. sc. 3.

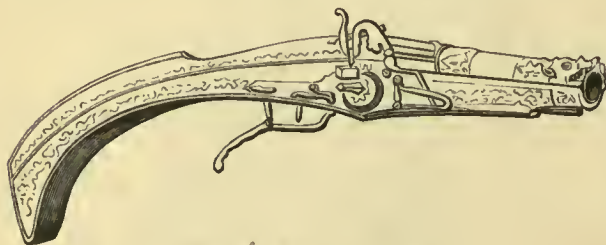
**DRAGON.** A small kind of blunderbuss or carbine, with a dragon's head at its muzzle, presumed by Sir Samuel R. Meyrick to have given the name of dragons (dragoons) to the French troops so called, first raised by Charles de Cossé, Mareschal de Brissac, A.D. 1600. This is stated by Père Daniel ('Hist. de la Mil. Fran.,' tome ii. p. 489), on the authority of Chevalier Melzo, whose work entitled 'Regole Militari sopra il governo della Cavalleria,' was printed in 1611, but neither Melzo nor Daniel mentions the dragon, the former calling the firearm an arquebus, and the latter ascribing the name of dragons to the fury and impetuosity of their attack.

The first reliable information we have obtained concerning the subject is from Markham, who, in



his 'Souldier's Accidence,' published in 1645, describing the cavalry of his own time, says: "The last sort of which our horse troopes are composed are called dragoons, which are a kinde of footmen on horsebacke, and do now indeed succeed the light horsemen, and are of singular use in all actions of warre. The armes defensive are an open head piece with cheeks, and a good buffe coat, with deepe skirts; and for offensive armes they have a faire *dragon* fitted with an iron worke, to be carried in a belt of leather, which is buckled over the right shoulder and under the lefte arme, having a turnill of iron work with a ring, through which the piece runnes up and downe; and these dragons are short pieces of sixteen inches the barrell, and full musquet bore, with firelocks or snaphaunces, also a belt with a flaske, prying box, key, and bullet bag, and a good sword." No allusion whatever, observe, to the derivation of the name either of the piece or of the troops armed with it.

Demmin does not mention the dragon in his 'Weapons of War;' and Mr. Hewitt, who quotes Markham, says:—"The name of these troops seems clearly to be derived from the weapon they carried, the 'faire dragon' named above, and not, as we have been told, from the *draconarii* of the Romans, or from their resemblance to the fiery dragon of the fables, or from their dragon-like character, or from their piece having its muzzle in the form of a dragon's head (*which it never had*). Just as a cannon was called a serpent or a falcon, and a large harquebus a musquet (from *muschette*, a bird of prey of the hawk kind), was this arm named a dragon, simply to give to it one of the unappropriated names significant of maleficence."



Dragon. Meyrick Collection.

While inclined to agree with him as regards the derivation, I must demur to his declaration "which it never had," as an example of the time of Elizabeth, formerly in the Meyrick Collection, and engraved by Skelton, *had* "a muzzle in the form of a dragon's head," as the reader may satisfy himself by the woodcut appended, which, if it be not a solitary specimen, is certainly evidence in favour of Meyrick's opinion, endorsed by Albert Way in his Glossary to the 2nd edition.

**DRAWERS.** "Feminalia," as they are called in Latin by Eginhart in his description of the dress of Charlemagne, were worn by the Franks and the Saxons as early, at least, as the ninth century. Some writers have confounded them with the braies (*braccæ*) of the Gauls and Belgic Britons, and very naturally so, as previously to the sixteenth century, when the word breeches became identified with those nether portions of male attire which in these decorous days are alluded to as "unmentionables" and "inexpressibles," the Saxon *brech* was, in its later form, constantly used to indicate what we now call drawers, to go without which in the Middle Ages was made a penance and considered a shame.



Drawers. Anglo-Norman MS., 13th century.

In the reign of Richard II., we are told by Froissart, who had his information from Henry Christall, that the four kings of Ireland who came to pay their homage to the English monarch wore no breeches, and that he (Christall) ordered some of linen cloth to be made for them.

In the reign of Henry VII. there is a direction in 'The Boke of Curtasye' for the chamberlain to provide against his master's uprising "a clene sherte and breche."

In 1650 Cotgrave explains "drawers" as "coarse stockings to draw over others." "To put on drawers, *se houser, se trouzer*." Bailey, in 1736, has

not the word at all. Our example, from an Anglo-Norman MS. of the thirteenth century, will be sufficient to show how they were worn and fastened below the knees.

*DUCK BILLS.* Shoes so called from the shape of the toes, worn in the latter half of the fifteenth century. (See *POULAIN* and *SHOES*.)

*DUNSTER.* A cloth so called from the place of its manufacture, in the west of Somersetshire, mentioned in Acts of Parliament 3rd Edward III., 4th and 6th Edward VI., &c.

*DUTCHESS.* "A knot to be put immediately above the tower" (*i.e.* the commode). ('Ladies' Dictionary,' 1694.)







**EARRINGS.** These well-known ornaments were undoubtedly worn in England in the time of the Anglo-Saxons, and, probably, by the Romanized Britons. A silver earring of an early type was found in one of the barrows on Breach Downs, near Canterbury, and was in the possession of the late Lord Londesborough; but, both here and on the Continent, after the commencement of the tenth century, the fashion appears to have declined, and earrings are neither found in graves nor discernible in paintings or sculpture. M. Viollet-le-Duc, who notices the fact, observes that the style of head-dress and of wearing the hair, during the twelfth century, may in some measure account for it; and

certainly the *Hæfods rægel* of the Saxon ladies in the tenth and eleventh centuries, and the *couvrechefs* of the Normans at the same period, rendered any decoration of the ear very unnecessary, as it was rarely to be seen uncovered abroad or at home. In the thirteenth century, however, we find mention of them in the '*Roman de la Rose*.' *Pygmalion* is described by Jean de Meung amusing himself by dressing his beloved statue in all the gayest garments and costly ornaments then in vogue, and amongst the latter—

"met à ses deux oreillettes  
Deux verges d'or pendans greletes;"

but we have no graphic description of their form, and neither monument nor miniature is found to assist us. Even the industry of Mr. Fairholt has been vainly exerted to discover a delineation of a mediæval earring previous to the middle of the fourteenth century, and that is only in the curious but very untrustworthy copy of the '*Romance of King Meliadus*,' which, attributed to the time of Edward III., has been tampered with by generations of illuminators to the latter end of the fifteenth century, so that it requires the most minute and critical examination to enable one to decide on the date of a drawing in it within a hundred and fifty years; and during nearly the whole of that period the ear, as will be evident to the reader on referring to the article *HEAD-DRESS*, was entirely concealed.

In the sixteenth century the alteration of the coiffure re-introduced the wearing of earrings, and we find the old censor Stubbs, in the reign of Queen Elizabeth, including them in his denunciations. "The women," he tells us, "are not ashamed to make holes in their ears whereat they hang rings and other jewels of gold and precious stones." ('*Anatomie of Abuses*.) Paul Hentzer, in his account of his journey to England in that reign, describing the dress of Elizabeth, says, "The Queen had in her ears two pearls, with very rich drops." Two large pearls with a third depending from them are seen in her left ear, in her portrait by Zuccherò. Pear-shaped pearl drops appear also in Crispin de Passe's rare print, from her portrait by Isaac Oliver, in the dress she wore in her progress to St. Paul's to return thanks for the defeat of the Spanish Armada.

Continual mention is made of them by writers of the seventeenth century, at which period they were given as love tokens.

"Given earrings we will wear."  
*Cupid's Revenge*, by Beaumont and Fletcher.

Earrings were also worn by men at the same period—a foreign fashion introduced most probably into

England from France, as we find that most effeminate of princes, Henri III., and his courtiers affecting them exceedingly. Hall, in his 'Satires,' speaks of

"Tattelus, the new come traveller,  
With his disguised coate and ringed ear,"—Book vi. sat. 1.

So Hutton, in his 'Epigrams,' 1619, has

"Superbus swaggers with a ring in's eare."

Holinshed, in his 'Chronicle,' says, "Some lusty courtiers, also, and gentlemen of courage do wear either rings of gold, stones, or pearls in their ears, whereby they imagine the workmanship of God to be no little amended." Oldys, in his 'Life of Sir Walter Raghley,' mentions the diamond earrings of the great favourite of James I., George Villiers, Duke of Buckingham; and numerous allusions to the fashion are to be found in the dramatists of the day: it is unnecessary to quote them. Men are not seen wearing them after the restoration of Charles II.; but there was a singular fashion existing at the same time on the Continent, which found its way into England about the time of James I.,

viz. the wearing of two or three strings of black silk in the left ear, hanging down to the shoulder. An example may be seen in a portrait at Hampton Court, said to be that of Shakespere, but on no reliable authority; and another in a copy of a portrait of, I think, some Danish nobleman, so decorated, about the same date, but my pencilled note



Ear-string. Portrait: Hampton Court.



Ear-string. Danish nobleman.

is effaced. The fashion, however, undoubtedly had a brief existence; and as I have not met with any allusion to it in any work on Costume I am acquainted with, I take the liberty of introducing it under the name of

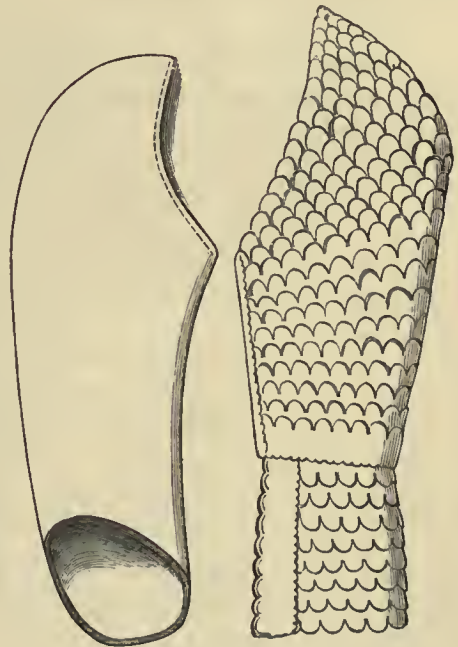
*EAR-STRING*, and illustrating it by woodcuts from copies of the portraits above mentioned.

*ELBOW-GAUNTLET.* A long gauntlet of plate, adopted from the Asiatics in the sixteenth century. The annexed cut is from Skelton's etching of an embossed one in the Meyrick Collection, *temp.* Queen Elizabeth. One composed of overlapping pieces of leather, of the time of Cromwell, and another of the kind called silk armour, the outer covering being of that material, of the reign of Charles II., are also here engraved from the same collection.



Elbow-gauntlet. 16th cent.

*ELBOW-PIECES.* See COUDES.



Elbow-gauntlets of Leather. 17th century.



*EMBROIDERY.* A history of embroidery would require a volume to itself; and the art is so well known, and so generally practised in these days, that any technical explanation of it is not requisite in a work of this description. Mr. Fairholt dismisses the subject in a few words, "Variegated needlework, commonly used for the decoration of dress, from the French *broder*. Chaucer says of the young Squire in the 'Canterbury Tales,'—

'Embroudered was he as it were a mede,  
All of fresh flowers, white and red.'

('Hist. Cost. in England,' Glossary, p. 494.)

I will not be so brief, however, as Mr. Fairholt. The art of embroidery, felicitously styled in Latin *acupictus* (painting with the needle), was not only known and practised by the Anglo-Saxons, but they had attained such proficiency in it that as early as the seventh century, Adhelm, Bishop of Sherborne, speaks of the admirable skill of the English females; and their reputation increased so rapidly abroad, that the name of *Anglicum opus* was given on the Continent to all rare work of that description. In the splendid Benedictional of the tenth century from which we have introduced a figure in illustration of the article CLOAK, page 100, numerous examples will be found of elaborately embroidered garments, and our early chronicles teem with descriptions of mantles, tunics, surcoats, and even boots and shoes, sumptuously embroidered with gold, silver, coloured silks, intermixed with pearls and precious stones. Matthew Paris states, that when Robert, Abbot of St. Alban's, visited his countryman, Pope Adrian IV. (1155–59), at Rome, he presented him with three mitres and a pair of sandals, embroidered in a wonderful manner ("operis mirifici") by Christiana, Prioress of Markgate. ('Vitâ Abattûm,' p. 71.) In the 37th of Edward III., an Act was passed forbidding persons whose incomes did not exceed four hundred marks yearly, to wear habits "embroidered" with jewellery; and all persons under the rank of knighthood, or of less incomes than two hundred pounds per annum, were prohibited from wearing embroidered garments of any sort. In the fifteenth and sixteenth centuries the embroidering of linen and cambric with blue and black silk was very prevalent, and its effects extremely picturesque. In the course of this work, many instances will be cited, and examples given of it. Embroidery has been from the earliest times a favourite occupation with ladies, and ranks to this day amongst the most beautiful and highly prized species of ornamentation.

*ENGAGEANTS.* "Double ruffles that fall over the wrists." ('Ladies' Dictionary,' 1694.) They are mentioned in France in the 'Mercure Galant,' 1683, and were in high fashion there in 1688. They seem to have been introduced here shortly afterwards, for Evelyn ('Mundus Muliebris,' 1690) says,—

"About her sleeves are engageants."

In the lace bills of Queen Mary II., in the British Museum (Add. MS., No. 5751), under the date 1694, are the following entries:—

	£	s.	d.
1½ yd. point for a broad pair of engageants, at £5 10s. . . . .	7	12	6
3½ yd. for a double pair of ditto, at £5 10s. . . . .	19	5	0
1 pair of point engageants . . . . .	30	0	0

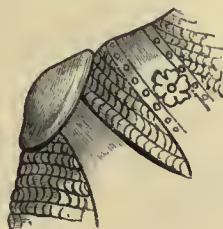
Mrs. Bury Palliser, in her admirable 'History of Lace,' tells us that concerning the wearing of these ruffles "à deux rangs," or "à trois rangs," there was much etiquette.

*EPAULIÈRES, EPAULLETES, EPAULETS.* Shoulder-plates either of one piece, or articulated. They are first seen shortly after the commencement of the fourteenth century in various forms, plain or ornamented, roundels or cups, lions' heads, &c., simply covering the point of the shoulder or defending only the front of it.

They were fastened by laces or points to the sleeve of the hauberk. Examples are here given from a brass of a knight in Minster Church, Isle of Sheppy (fig. 1); the sculptured effigy of a knight in St. Peter's Church, Sandwich (fig. 2); and the brass of one of the De Creke family, Westly Waterless, Cambridgeshire (fig. 3).



1. Brass in Minster Church.



2. Effigy. St. Peter's, Sandwich.



3. Brass in Westly Waterless.

Others may be seen on Plate II. of this work (figs. 1 and 9), the latter of which it is difficult to distinguish from an ailette, worn at the same period, or one of those roundels, gussets of plate or palettes, as they have been indifferently called, made to protect the armpit, or "vif de l'harnois," as the French at that time termed it. (See also *ARMOUR*, p. 18, and *BRASSARTS*, p. 53 *ante*.)

These shoulder-pieces were succeeded by plates encompassing the shoulder and upper part of the arm, overlapping each other and riveted to the brassart. The number of these plates varies from two to five or six, constructed so as to slide up as the arm was raised. The subjoined examples are from effigies of the end of the fourteenth and of the first half of the fifteenth centuries. Fig. 4, from brass of Sir John Argentine, Horseheath, Cambridgeshire, 1386; fig. 5, brass of a knight at Laughton, Lincolnshire, 1400; fig. 6, from a brass of a knight of the Eresby family in Spilsby Church, Lincolnshire, presents us with an instance of the plates extending so as to pass over the breastplate, and thereby render unnecessary the roundel above mentioned; and fig. 7, from the brass of Sir John de Brewes in Weston Church, Sussex, 1421, very clearly illustrates the overlapping of the plates of these articulated epaulières.



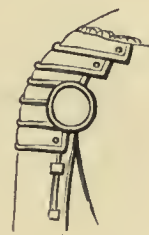
4. Brass of Sir John Argentine.



5. Brass of a Knight at Laughton.



6. Brass in Spilsby Church.



7. Brass of Sir John de Brewes.

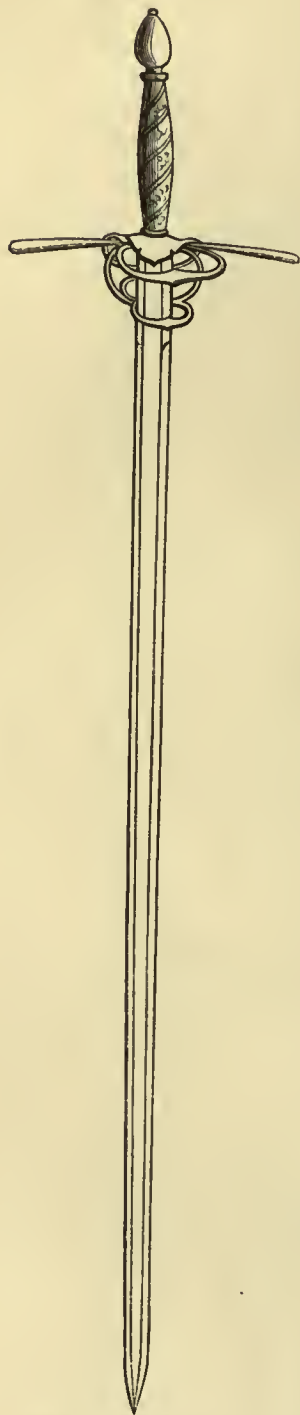
Later in the century further protection was provided for the shoulders by large plates of one piece placed over the epaulières, called pauldrons. (See under that word.)

The epaulets now worn by officers of the navy and army are of a later date than 1760, and therefore do not come within the scope of this Cyclopædia.

**ERMINE.** (*Hermine*, French; *ermelinus*, *hermillinus*, *armelina*, Latin.) One of the most highly esteemed furs of the Middle Ages. Its name is derived from Armenia, from whence it appears to have been first imported. (Ducange, *in voce* *Hermillina*.) Described by the glossarist as the skin of the Pontic mouse (*Mus ponticus*), it is, in fact, that of a species of polecat (*Mustella erminea*), about nine inches long, with a tail about four, and which has two coats. In winter it



is white, and its tail is tipped with black, and it then bears the name of ermine; but during the spring it changes to a beautiful brown above and yellowish white beneath; it is then called the rosetel. The winter skins are those which have been always most valued, and were as early as the twelfth century an important article of commerce. They are mentioned as *Heremine pelles* in the Council of London, A.D. 1138, cap. 15. In the reign of Edward III. the privilege of wearing garments lined or faced with ermine was strictly limited to the royal family and nobles possessing 1,000*l.* per annum. In the reign of Henry IV. it was extended to the nobility generally and to all degrees down to knights bannerets and certain official personages. I have not met with it in illuminations nor in descriptions of costume in romances before the thirteenth century. Subsequent to the reign of Henry III. its occurrence is common.



Espadon. Meyrick Collection.

**ESCHELLES.** "A stomacher laced or riboned in the form of the steps of a ladder, *lately very much in request.*" ('Ladies' Dictionary,' 1694.)

**ESCLAIRES, ESCLARES.** This word occurs in the third clause of a sumptuary law of the 37th of Edward III., in which the wives and children of certain classes are forbidden to use "*esclaires, crinales, or trœfles.*" In the fifth clause of the same Act the wives and children of knights possessing lands or tenements to the value of 200*l.* per annum are prohibited from wearing esclaires or any kind of precious stones "unless it be upon their heads." I must confess with Mr. Strutt, who quotes this Act in his 'Dress and Habits' (vol. ii. chap. ii. p. 105, ed. 1842), that I am unable at present to offer even a conjecture of the nature of the ornament or article of attire so denominated. "Esclaire" is an old term in French falconry ("Oiseau d'une belle forme," Landais); but I have not met with it in any other sense. "Éclair," a flash of lightning, would lead us to imagine that the name had been given to some ornament for its brilliancy, or, in the sense of *clear*, some diaphanous veil or caul for the head. "Crinales" may, as Mr. Strutt suggests, be bodkins or hairpins enriched with jewels, and "trœfles" some ornament in the form of a trefoil (*trêfle*, French), a very favourite one in goldsmiths' work, jewellery, and embroidery at that period. But with respect to esclaires, "J'ai besoin moi-même d'être éclairé."

**ESPADON.** (*Espada*, Spanish, "a sword.") A long straight sword of Spanish origin. Our woodcut is from the engraving by Skelton of one in the late Meyrick Collection. The blade was four feet in length.

**ESTOC.** A short sword made only to thrust with. "Ense a estoc," "a stabbing sword." Used by mounted men, *temp.* Edward I., and worn on the right side in a belt or slung on the saddle of the horse. It is mentioned in a judgment of the Parliament of Paris in 1268, quoted by Mr. Hewitt (vol. i. p. 314), and is seen in the brass of John Lementhorp, Esq., in Great St. Helen's Church, London, 1510, and engraved in the same

work (vol. iii. p. 582). In appearance it differs only from the ordinary sword of the period in being generally smaller.

*ÉTUI.* (French.) "By contraction *Twee*," (Boyer.) A case formerly worn by ladies at their waists, as it is now the fashion to wear a châtelaine. Some were of gold or silver, with paintings in enamel. The two examples given herewith are particularly interesting, as they were once the property of Mrs. Bendish, the granddaughter of Oliver Cromwell, and were bequeathed by her to Mr. Lewson, her husband's nephew. They are now the property of Mr. G. Shervill of Lincoln's Inn Fields, by whose kind permission they have been engraved for this work. In the comedy of 'The Suspicious Husband,' Clarinda being desirous to delay her entrance into her house, exclaims, "Ha ! sure I have not dropped my twee ?" (Act ii. scene 2.) In the modern editions the article is changed to a fan.



Étui.



Étui.







*ALBALA.* See FURBELOW.

*FALCASTRA, FALCASTRUM, FALK.* (*Falco*, Latin.) The name of a primitive weapon formed of a scythe (*faux*, French) fixed on a pole. Some rudely constructed, which were used by the peasantry in Monmouth's rebellion, 1685, are preserved in the Tower Armoury. It is mentioned in the Statute of Arms, 36th Henry III., amongst the commoner weapons, but distinguished from the *guisarme*, "*Falces, gisarmus, et alia arma minuta*;" and in the Statute of Winchester, 1286, in nearly the same order, in French, "*Faus, gisarmes e cotaus e autres minues armes.*" We have no particular description of the *falk* or *faux* which would enable us positively to identify it with either the bill, the glaive, or the *guisarme*, to all of which it has been compared, and with, by some writers, confounded. Strictly adhering to the plan I have laid down, I do not attempt to depict it, as any drawing of it must be purely imaginative. M. Viollet-le-Duc has given us his opinion with illustrations under *FAUCHART*, which word see for my commentary upon them.

*FALCHION.* (*Fauchon*, French; *falx*, Latin.) We are in nearly a similar state of uncertainty



Falchion. From Cotton. MS. 14 E 2.



Falchion. Durham Cathedral.



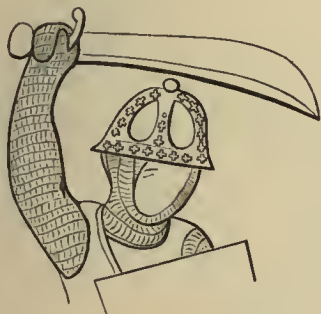
Falchion. Royal MS. 2 B 7.

respecting this weapon, of which we have no contemporary description, and the name whereof has been employed by poets to signify simply a sword.

It is mentioned by Guiart, a writer of the thirteenth century :

“ La ou les presses sont plus drues  
Et la chaple aux espees nues,  
Aux fauchons, aux coutiaux à pointes.”  
*Chronique.*

and is presumed by several antiquaries to be depicted on the wall-paintings at Westminster I have so frequently referred to in this work. (See woodcut below.) It is the prototype of the German sabre



Falchion. From painting on the wall at Westminster.



Falchion. From the 'Luttrell Psalter.'

(*sabel*) and the Oriental scimitar. Varieties of it are found throughout the thirteenth, fourteenth, and fifteenth centuries: notably in Royal MS. 2 B 7; in the 'Luttrell Psalter,' the Cotton MS. Nero, D 2, date about 1420; and in several tapestries of the latter half of that century. An original weapon of this class, of about the time of Edward I., is presented to the Bishop of Durham on his first entrance into his diocese, by the Lord of Sockburn, who holds the manor by that tenure; it is engraved at the head of this article. (Surtees' 'Durham,' vol. iii. p. 244.)

**FALDING.** According to Skinner, a coarse kind of cloth, like frieze. Chaucer's Shipman, in the 'Canterbury Tales,' is described as dressed

“All in a gown of falding to the knee;”

and Tyrwhitt, in his note on this passage, quotes Helmoldus, who, in his 'Sclavonic Chronicle,' speaks of “indumenta lanea, quæ nos appellamus faldones.” (Lib. v. cap. 1.)

It was used for covering furniture in the fourteenth century. The Clerk in the 'Miller's Tale' had

“His presses covered with a faldyng red;”

and Mr. Fairholt suggests that a coarse red woollen cloth of home manufacture and dye, still worn by the Irish peasant women for jackets and petticoats, may be, probably, identical with the ancient “faldyng.”

**FALL.** See BAND, page 32 *ante*. “French falls.” ('Eastward Hoc,' 1605.)

“There she sat with her poking stick stiffening a fall.”

*Laugh and lie down, or the World's Folly, 1605.*

This line alludes, probably, to a sort of ruff that was sometimes called a “falling band.” Five yards of lawn are purchased by a character in an old play by Dekker, “to make falling bands of the fashion, three falling one upon the other, for that's the new edition now.” ('Honest Whore,' 1604. See RUFF.)



**FAL-LALLS.** Ornamental ribbons worn about the dress. "Lace and fal-lalls, and a large looking-glass to see her old ugly face in, frivolous expenses to please my proud lady." (Sir Thomas Clayton.)

"His dress, his bows, and fine fal-lals."—Evelyn.

**FAN.** This indispensable "lady's companion" makes its first appearance in England in the sixteenth century and the reign of Queen Elizabeth, who, in her portrait by Nicholas Hilleard, is represented with one (see woodcut annexed).

They were made of feathers, and hung to the girdle by a gold or silver chain (see woodcut below). The handles were composed of gold, silver, or ivory of elaborate workmanship, and were sometimes inlaid with precious stones. Silver-handled fans are mentioned in Hall's 'Satires,' and in the Sidney Papers is an account of a fan presented as a New Year's gift to Queen Elizabeth, the handle of which was studded with diamonds. Some handles were very long. Gosson, in his 'Pleasant Quippes for Upstart Gentlewomen,' 1598, remarks :



Fan. From portrait of Queen Elizabeth.

"Were fannes and flappes of feathers fond  
To flit away the flisking flies,  
As tail of mare that hangs on ground  
When heat of summer doth arise,  
The wit of women we might praise,  
For finding out so great an ease.

"But seeing they are still in hand,  
In house, in field, in church, in street,  
In summer, winter, water, land,  
In colde, in heate, in dry, in weat,  
I judge they are for wives such tooles  
As bables are in playes for fooles."

The fans used in Italy at that period, shaped like a small square flag or vane, do not appear to have been popular here. (See General History.)



English Lady of Quality. From Hollar's 'Ornatus Muliebris,' 1640.

"The first approach to the modern fan," observes Mr. Fairholt, "may be seen in a print of the early part of the seventeenth century. The long handle is still retained, and the fan, although arranged in folds, does not appear to be capable of being folded." Such folding fans, however, soon came into use, and may be seen in Plate VIII., figs. 2 and 6, from portraits of Queen Anne of Denmark. Her Majesty has indeed furnished us with the majority of the examples in our Plate; figs. 3, 4, and 5 being copied from other portraits of her. About the middle of the century they became larger, and the stems of ivory were richly carved and decorated.

During the reign of Anne they were made so large, that Sir Roger de Coverley declares he would allow the widow he courted, "the profits of a windmill for her fans." ('Spectator,' No. 295.) Fan painting became a separate profession in the middle of the seventeenth century. Mythological and fancy subjects were depicted on them, and some of the time of Louis XV. are still extant, and bring large prices, the designs being in a very superior style of art. (See Plate VIII., No. 9.)

**FANON.** One of the names given to an embroidered scarf worn by the priest in the Roman Church over his left arm. (See MANIPLE.)

**FARTHINGALE, VARDINGALE, VERDINGALE.** (*Vertugale, vertugade, vertugadin*, French.) This progenitrix of the hoop petticoat and the later crinoline has a pedigree long enough



1. Engraving of English Noblewoman, by Gaspar Rutz, 1581.—2, 3, 4, 5, 6. Various portraits of Anne of Denmark, Queen of James I., engraved by John Myssens, Simon de Pass, Elstrack, and others.—7. Engraving by Hollar.—8. Speed's Map of England.—9. 18th Century.





almost to satisfy a Welshman. It is simply another name, coined in France in the sixteenth century, for one of those contrivances for imparting some particular form the caprice of Fashion at various periods has suggested should be given to the distinguishing garment of her female votaries.

"Placing both hands upon her whalebone hips,  
Puffed up with a round circling farthingale."—Hall's *Satires*, 1599.

The vertugale or vertugade is spoken of in the reign of Henry II. of France, 1547–1558, the contemporary of our sovereigns Edward VI. and Mary Tudor. It is alluded to as a sort of cage worn



Round Farthingale. Queen Elizabeth.



Wheel Farthingale. Anne of Denmark, Queen of James I.



Farthingale. Lady Hunsdon.

under the petticoat, to which we see at that period it gave the shape of a bell, increasing in amplitude and rotundity with the trunk hose of the opposite sex, which reached, in the reign of Elizabeth,

the most preposterous dimensions. (See figure of her in a round farthingale, from the frontispiece to Gosson's 'Quippes.') Towards the close of her reign the vardingale gave to the wearer the appearance of "standing in a drum," as Sir Roger de Coverley in 'The Spectator' describes the portrait of his "great, great grandmother." This was called the "wheel farthingale," in which Queen Elizabeth is attired in her best-known portraits, and this fashion lasted during the whole of the reign of her successor, James I., whose consort, Anne of Denmark, is painted in a precisely similar "unnatural disguisement," the ornamental plaits surrounding the waist resembling the spokes of a wheel. (See woodcut above.)

Bulwer, in his 'Pedigree of the English Gallant,' records that when Sir Peter Wych was sent ambassador to the Grand Seignior from James I.,



Citizen's Wife in Farthingale. From Speed's Maps.



English Lady in Farthingale. From Speed's Maps.



his lady accompanied him to Constantinople, and the Sultanness, having heard much of her, desired to see her; whereupon Lady Wych, attended by her waiting women, all of them dressed in their great vardingales, waited upon her Highness. The Sultanness received her visitors with great respect, but, struck by the extraordinary extension of the hips of the whole party, seriously inquired if that shape were peculiar to the natural formation of Englishwomen, and Lady Wych was obliged to explain the whole mystery of the dress in order to convince her that she and her companions were not really so deformed as they appeared to be. The farthingale was still worn, though of rather more moderate dimensions, in the reign of Charles I. In the dramatic pastoral called 'Rhodon and Iris,' first acted 3rd of May, 1631, at Norwich, the author, alluding to the caprices of a lady of fashion, says:

"Now calls she for a boisterous fardingal,  
Then to her hips she'll have her garments fall."

And Evelyn tells us, under the date of "1662, May 30th. The Queene (Catharine of Braganza) arriv'd with a traine of Portuguese ladies, in their monstrous fardingals or guard-infantas . . . Her Majesty in the same habit. Her foretop long and turned aside very strangely."

It vanished during the reign of Charles II., to reappear in the hoop of the eighteenth century.

*FAVOUR.* "A love gift." (Fairholt.) A ribbon, a glove, a kerchief, &c., worn on the breast, in the hat, or in the Middle Ages attached to the crest of the *favoured* knight in a tournament, and even in mortal combat.

"Nodding and shaking of thy spangled crest,  
Where women's favors hang like labels down."

Marlowe's *Tragedy of Edward II.*, 1598.

The word is still in use as "wedding favours."

*FAVOURITE.* A lock of hair so called, mentioned by Evelyn. "A sort of modish lock dangling on the temples." ('Ladies' Dictionary,' 1694.) "Then the favourites hang loose upon the temple, with a languishing lock in the middle." (Farquhar, 'Sir Harry Wildair')

*FEATHERS.* It is remarkable that these most graceful and effective ornaments appeared to have been utterly ignored by all the races inhabiting the North of Europe till, at the earliest, the close of the thirteenth century. In my 'History of British Costume,' 1834, I first called attention to a MS. of that period in the library of his Royal Highness the late Duke of Sussex, entitled 'L'Histoire de l'Ancien Monde,' and to the appearance of something like a feather on the heaumes of some of the knights depicted in combat in one of the illuminations, at the same time observing that in other instances in the same MS. it is so evidently the scarf or cointise which assumes that form, that I have still a doubt as to the actual intention of the artist. Since that period, full forty years have passed without my discovering any unquestionable instance of feathers worn in military or civil costume previous to the reign of Edward III., when they also make their first appearance in heraldry, as badges of the royal family. In none of the old romances, replete as they are with descriptions of dress and armour, is there any allusion to feathers earlier than the middle of the fourteenth century.

It is true that the Sieur de Joinville, in his 'Histoire de St. Louis,' speaks of seeing the king one day in summer with "un chapel de paon blanc sur sa teste," which M. Viollet-le-Duc explains, "c'est à dire, *orné* de plumes de paon." If De Joinville's words admit of that interpretation, is it not remarkable that neither in the numerous representations of the sainted sovereign in every variety of costume, collected and engraved in Père Montfaucon's 'Monarchie Française,' nor in those of his family and the nobles of his Court, a solitary feather should be seen to support it? I venture to suggest that by "un chapel de paon blanc" we should understand a cap, bonnet, or chaplet *composed* of white peacocks' feathers, not the long feathers of the tail which, two hundred years afterwards, were worn in such profusion by the nobles of the courts of Charles VIII. and Louis XII., but the plumage of the neck or body on the skin of the bird, sewn upon a foundation of cloth or other materials, as feather tippets and muffs are made at this present day. Caps and chaplets, or wreaths, made of

feathers and leaves, are frequently met with at a later period in England, and might have been worn in France in the time of Louis IX.; but a cap *and* feathers ("ornés de plumes") has yet to be discovered in the thirteenth century.

In the curious MS. the 'Roman du Roi Meliadus' (Add. MS. Brit. Mus., No. 12,228), before alluded to, and of which the earliest illuminations are certainly of the fourteenth century, we find the high conical cap with a single feather in front, which appears about the same time in Abbot Litlington's 'Missal,' incorrectly called by Strutt the 'Liber Regalis,' and in other works contemporary with the reigns of Edward III. and Richard II.; but their first appearance in military costume is in the reign of Henry V., when they were fixed in a small tube or socket, made for their reception on the apex of the bassinet. (See Plate III., fig. 10.) When more than one was worn in that position, it was generally termed a "panache," the word "plume" being applied at a later period, when one or more feathers were worn at the side or back of the head-piece. Towards the close of the fifteenth century the wearing of feathers became general, and was carried by the upper classes, both civil and military, to an excess that was almost ludicrous, and can only be described by the pencil. (See page 76 *ante*, and HELMET.) The ladies as usual followed suit (see page 79 *ante*), and from that period feathers have been more or less worn by all classes and both sexes. The display of feathers made by Henry VIII. and Francis I., when

"Those suns of glory, those two lights of men  
Met in the vale of Andres" (Ardres),

has been faithfully handed down to us by contemporary painters and sculptors, and the fashion is alluded to by Shakespere in the play above quoted, where Lord Lovel, speaking of the "travelled gallants" of that day, says :

"They must leave these remnants  
Of fool and feather that they got in France."  
*Henry VIII.*, Act ii. sc. 3.

For the way in which they were worn during the remainder of the sixteenth and seventeenth centuries, the reader is referred (to avoid repetition) to the articles CAP, HAT, HEAD-DRESS, and the GENERAL HISTORY. "No fool but has his feather," is an expression in Marston's play 'The Malcontent,' 1604.

"Appoint the feather maker not to faile  
To plume my head with his best estridge tail."  
*Rowland's A pair of Spy Knaves.*

In Middleton's play, 'The Roaring Girl,' there is the scene of a feather shop, and Mrs. Tiltyard, the mistress, asks Jack Dapper, a young gallant :

"What feather would you have, sir?  
These are most worn and most in fashion  
Amongst the brave gallants, . . . .  
I can inform you 'tis the general feather."

Dapper replies—

"And therefore I dislike it . . . .  
Show me a spangled feather ;"

and it is afterwards said, "He looks for all the world, with those spangled feathers, like a nobleman's bedpost." Jewelling the stem of a feather was a fashion in the fifteenth century (see page 85), but the feathers here spoken of were spangled all over.

The introduction of the cocked-hat limited the use of feathers by the male sex to trimmings for the brims, a fashion that lasted till the reign of George II. The ladies, however, never have utterly discarded them from their toilette, and it is unlikely that they ever will.

**FELT.** (*Feutre*, French ; *feltrum*, *filtrum*, Latin.) "A sort of coarse wool, or wool and hair. Felt hats were first made in England by Spaniards and Dutchmen in the beginning of the reign of Henry VIII." (Bailey. See HAT.) Felt was also used for the stuffing of garments. In Heywood's



play of 'Four P's,' it is said that the devil on a high holiday is "feutred in fashion abominable." Way, in his note to "Feelte or Quylte" ('Promptorium Parvulorum'), says, "The term 'felt' appears to have signified at a very early period a material formed of wool not woven but compacted together, suitable even for a garment of defence, so that the gambeson is sometimes termed feltrum." (See GAMBESON.)

*FENDACE.* "A protection for the throat, afterwards replaced by the gorget." (Fairholt, 'Costume in England,' p. 499.)

*FIBULA.* See BROOCH.

*FIGURERO.* "A kind of stuff." ('Ladies' Dictionary,' 1694.)

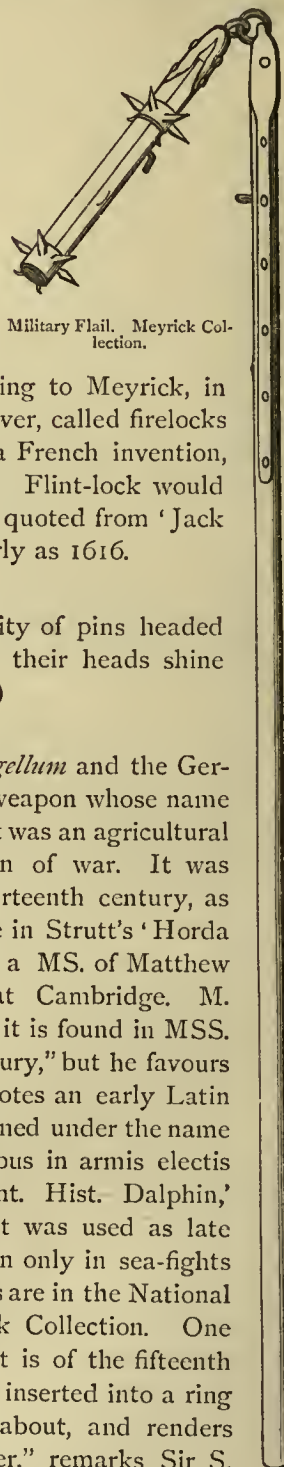
*FIRELOCK.* The musquet fired by flint and steel, invented, according to Meyrick, in France about the year 1630; but wheel-lock musquets and pistols were, however, called firelocks long previous to the invention of the snaphaunce, which was certainly not a French invention, as Meyrick himself admits, attributing it to the Dutch. (See SNAPHAUNCE.) Flint-lock would have been a better name for this class of firearms, which, from a line I have quoted from 'Jack Drum's Entertainment' (see DAGG), would appear to have been known as early as 1616.

*FIRMAMENT.* A name given to a cluster of jewellery or a quantity of pins headed with "precious stones, diamonds, and the like," worn by ladies "to make their heads shine and look in their towers (commodes) like stars." ('Ladies' Dictionary,' 1694.)



Military Flail. From MS. in Benet College Library, Cambridge.

*FLAIL.* "From the Latin *flagellum* and the German *flegel*," says M. Demmin, "is a weapon whose name indicates its shape." Like the falx, it was an agricultural implement converted into a weapon of war. It was known certainly as early as the thirteenth century, as the annexed woodcut is from a figure in Strutt's 'Horda Angel Kynan,' copied by him from a MS. of Matthew Paris in Benet College Library at Cambridge. M. Demmin says, "The first mention of it is found in MSS. of the beginning of the eleventh century," but he favours us with no authority. Adelung quotes an early Latin document in which the flail is mentioned under the name of *flaellum*: "Cum ducentis hominibus in armis electis gleatis et cum flaellis." ('Fragment. Hist. Dalphin,' t. ii. p. 64; Hewitt, vol. i. p. 327.) It was used as late as the reign of Henry VIII., but then only in sea-fights and the trenches. Several specimens are in the National Armoury and were in the Meyrick Collection. One from the latter is here engraved. It is of the fifteenth century, and has a hook which, when inserted into a ring on the staff, keeps it from swaying about, and renders it safer to carry. "A jerk, however," remarks Sir S. Meyrick, "will in an instant disengage it, and render it ready for service."



Military Flail. Meyrick Collection.

*FLANDAN.* "A kind of pinner joined with a cornet." ('Ladies' Dictionary,' 1694.)

*FLO.* A name for an arrow.

"Robyn bent his joly bowe,  
Therein he set a flo."  
*Sloane MS.*, 2593.

"Gandelyn bent his good bowe,  
And set therein a flo."  
*Ritson's Ancient Songs*, p. 51.

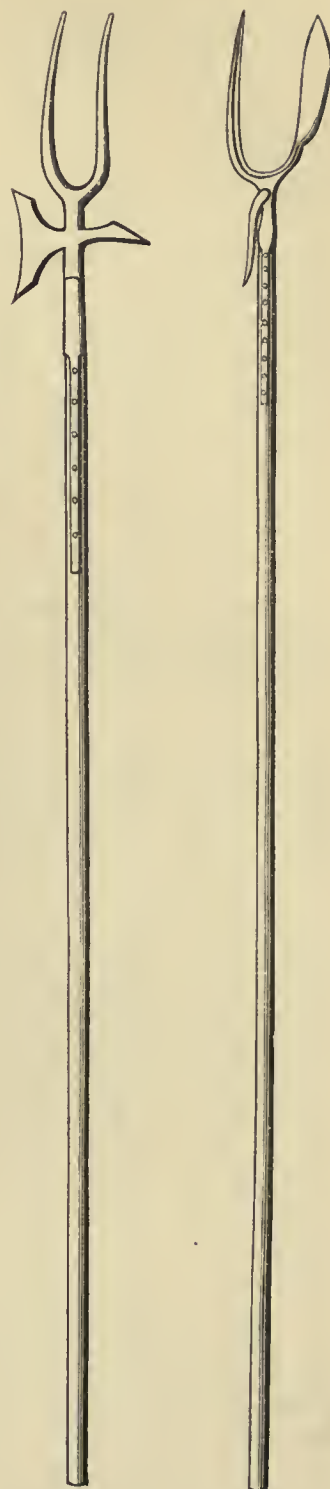
*FLOCKET.* Skelton, describing the dress of Eleanor Rumming, speaks of her "furred flocket." Halliwell says it was "a loose garment with large sleeves," and that "it is spelt *flokkard* in the 'Howard Household Book.'"

*FLORENCE.* A cloth manufactured in that city, mentioned in the reign of Richard III.

*FONTANGE.* "A modish top-knot," deriving its name from Mademoiselle de Fontange, one of the favourites of Louis XIV. ('Ladies' Dictionary,' 1694.) The story goes that one day when hunting with the king the wind disarranged her hair, which fell about her shoulders, upon which she took off one of her garters and tied it up hastily with that. His Majesty was so pleased with the effect that he requested her to continue to wear her hair dressed in that fashion. Next day, of course, the ladies of the Court appeared with their hair bound up with a ribbon with a bow in front, which attained the name of a "fontange." But the fashion did not stop there. Lace was added to the ribbon, a caul or cap to the lace, a frame of wire was invented to support the rapidly-rising edifice, which culminated in the commode or tower, the bow of ribbon being still retained, and giving to the whole structure the additional name of fontange.

The fall of this tower is variously accounted for. One version recounts that Louis, disgusted at the extravagant height which the head-dresses had attained to, remarked, on the 24th October, 1699, "Cette coiffure me paroissait désagréable," and the next day, Friday, the 25th, at the Duchess of Burgundy's reception, all the ladies of the Court appeared in low head-dresses. Another is that the king to the day of his death complained that no one paid the least attention to his objections till there arrived "une inconnue, une guenille d'Angleterre" (no less a personage than Lady Sandwich, the English Ambassador), "avec une petite coiffure basse," and that the princesses and all the ladies of the Court immediately went from one extremity to the other. All that we know for certain is that the 'Mercure Gallant,' for November 1699, observed that "La hauteur des anciennes coiffures commence à paraître ridicule;" and that in the 'Dictionnaire de Furetière' of 1701 the fontange is described as a simple bow of ribbon, its original character. (See *COMMODE*.)

*FOREHEAD CLOTH.* A band formerly used by ladies to prevent wrinkles. (Halliwell.) A forehead cloth appears as one of the New Year gifts to Queen Elizabeth in 1578: "A night coif of cammeryk, cut work, and spangells, with a forehead cloth, and a night border of cut work with bone lace." "Found in a ditch, four laced forehead cloths." ('London Gazette,' October 1677.)



Military Forks. (See next page.)



**FORK, MILITARY.** The peaceful hayfork, converted like the flail and the scythe into a formidable weapon of war, is spoken of as borne by the Saxon irregular soldiery in the army of Harold II. in 1066—peasants hastily called to arms from the surrounding country, who hurried to confront the invader with the nearest implement at hand.

“Li vilains des viles aplouent  
Tels armes portent com ils trouvent ;  
Machus portent è grans pels  
Forches ferrées è tinels.”

Wace, *Roman de Rou*, l. 1289.

The fork, once adopted as a military weapon, was used throughout the Middle Ages, undergoing certain alterations.

A fourchue à crochet—that is, furnished with a hook to catch the bridle of a horse, which could afterwards be cut by the blade substituted for one of the prongs—was in the Meyrick Collection, date uncertain, with another acting as a hallebarde, *temp.* Queen Elizabeth. Both are engraved for this work from Skelton's ‘Specimens.’ (See preceding page.)

**FRELANGE.** “Frelange, fontange, favorite.” (Evelyn, ‘Tyrannus, or la Mode.’) (See HEAD-DRESS.)

**FRET.** An heraldic term applied to the reticulated head-dress or net made of gold or silver wire in which the hair of ladies in the Middle Ages was confined.

“A fret of golde she had next her hair.”

Chaucer, *Legend of a Good Woman*.

The word was also used to describe any sort of ornament of a lattice-work pattern. “Item una tunica de samitto rubeo frestata de auro” (fretted with gold). (Ducange, under FRESTATUS, and also under FRECTÆ, where the heraldic term is derived from *fretes*, arrows placed lattice-wise.)

**FRIDAL.** “Fridal next upper panier set.” (Evelyn, ‘Tyrannus, or la Mode.’) (See HEAD-DRESS.)

**FRIEZE, FRIZE.** A coarse woollen cloth. Frieze of Coventry is mentioned in the first year of the reign of Henry IV., 1399. It was much used by the commonalty in the sixteenth century for doublets, jerkins, and gowns. The lines made by Charles Brandon, Duke of Suffolk, on his marriage with the Queen Dowager of France, sister of Henry VIII., are no doubt familiar to many of my readers :—

“Cloth of gold, do not despize  
To match thyself with cloth of frize.  
Cloth of frize, be not too bold,  
Though thou be matched with cloth of gold.”

**FRINGE.** This ornamental edging to articles of apparel dates from a very early period. It was originally the ends of the threads which composed the stuffs, fastened together to prevent their unravelling, and consisted therefore of as many coloured threads as there were varieties in them; hence all the old fringes are party-coloured, and the majority mingled with gold. It was much used in ecclesiastical vestments at the ends of the pallium, stole, and maniple, and the infulæ of the mitre; round veils, at the lower edge of copes, and round the open sides and edges of dalmatics. (Pugin's Glossary.) Examples will be found under all those heads in this work. Fringes are not much seen or heard of in civil costume before the fifteenth century. The mention of them then becomes frequent. Fringes of Venice gold at six shillings and eightpence an ounce, and fringes of silk at one shilling and

fourpence an ounce, are mentioned in the wardrobe roll of Edward IV., at which time fringe-making had become a craft. In Hall's description of a Court masque in the reign of Henry VIII. ladies are reported to have been attired in garments like tabards, "fringed gold." In the reign of Elizabeth we hear of their wearing "fringed and embroidered petticoats." (Warner's 'Albion's England'.)

Some were contented with a single row of fringe at the bottom of the garment; but others extended this finery to five or six rows one above another, and these rows they called feet; so that a petticoat of six feet was one with six rows of fringe upon it. (Randle Holme; Strutt's 'Dress and Habits'.) Fringe was also much used for the ornamentation of gloves and waistcoats. "Fringe of gold for a waistcoat" at four and sixpence the ounce is an entry in an inventory of the wearing apparel of Charles II., and fringed waistcoats were in fashion during the first half of the eighteenth century. (See WAISTCOAT.)

**FROCK.** (*Froccus, floccus*, Latin.) Here is another word that has been applied to many different garments. Originally it appears to have been a monastic garb. The Austin Friar, censuring the pride of the Franciscans, says:—

"In coting of their copes  
Is more cloth folded  
Than was in St. Francis' frock  
When he them first made."  
Piers Ploughman's Creed.

"A coat of velvet made like a frock" is said by Hall to have been worn by Henry VIII. when he met Anne of Cleves (p. 114 *ante*). Cotgrave translates frock "souquenie," which was the name of a woman's garment in the thirteenth century, and also refers to the porters' and carters' frocks of his day (1650), which was the same as the countryman's smock-frock of ours.

I need scarcely advert to the frock of a child or a young girl, or the frock-coat of a gentleman, or observe that "frock dress" upon cards of invitation to royal entertainments means neither one nor the other. Strutt considers the clerical frock to be the same as the rochet. To "unfrock" a clergyman is a phrase still in use.

**FRONTLET.** See HEAD-DRESS and HOOD.

**FUR.** Notices of various furs worn in England will be found under separate heads. They consisted principally of biche (the skin of the female deer), budge (lambskin), calabrere, cicimus, dossus, ermine, foxes, foynes and fitches (*i.e.*, pole-cats and weasels), greys or gris, jenets, lettice, leuzerns, martins, minever, sables, squirrels, wolves, and vair.

**FURBELOWS.** (Corrupted from the French *falbalas*.) Flounces of silk, lace, or other materials for the trimmings of dresses, scarfs, &c.

"3 yards  $\frac{1}{2}$  of rich silver ruff'd scollop lace falbala" was bought of John Bampton, the Court milliner, in 1693, for Mary, Queen of William III. 'The Old Mode and the New, or Country Miss with her Furbelow,' is the title of a play by Tom Durfey, and furbelow scarfs and gowns are mentioned in his collection of songs called 'Wit and Mirth.' In 1730 we read: "Furbelows are not confined to scarfs, but they must have furbelow'd gowns, and furbelow'd petticoats, and furbelow'd aprons, and, as I have heard, furbelow'd smocks too." ('Pleasant Art of Money-catching'.)

In the play entitled 'Tunbridge Wells,' printed in 1727, mention is made of "furbelows with three hundred yards in a gown and petticoat."

**FUSEE, FUSIL.** See GUN.

**FUSTIAN.** A species of cotton cloth much used by the Normans, particularly by the clergy, and appropriated to some orders for their chasubles. The Cistercians were forbidden to wear them made of any material but linen or fustian. A stronger description was first manufactured in England,



at Norwich, *temp.* Edward VI. It was much used for doublets and jackets in the fifteenth century, at which time it appears to have been imported from Italy. "Fustians of Naples" are named in a petition to Parliament from the manufacturers of Norwich, 1st of Philip and Mary, 1554. The name was corrupted in England into "fustiananapes," and "fustian and apes," *i.e.* "fustian à Naples." Thus in Middleton's play, 'Anything for a Quiet Life,' 1662: "One of my neighbours, in courtesy to salute me with his musket, set on fire my fustian and apes breeches." (Act i. scene 1.)

"Fustian anapes" is also mentioned in 'The Strange Man telling Fortunes to Englishmen,' 1662. (Halliwell, *in voce.*) "Tripe de velours, *mock velvet, fustian an apes.*" (Cotgrave.) The latter interpretation is noticeable. "The fustian and apes breeches" above mentioned, would most likely have been made of mock velvet. As late as 1660 we find an entry by Pepys, "July 5. This morning my brother Tom brought me my jackanapes coat with silver buttons."





**GABARDINE.** (*Gaban, gallebardine, gallivardine*, French.) What is a gabardine? "A rough Irish mantle," "a horseman's cloak," or "a long cassock," according to Blount (*Glossographia*); or "a cloake of felt for raynie weather," according to Cotgrave; or the same article as "a courtpie," according to Camden. Palsgrave has "mantyll, a gaberdyne." The word does not occur in the *Promptorium*, and is first met with, I believe, in the sixteenth century. In Shakespere's *'Merchant of Venice,'* Shylock reminds Antonio that he "spat upon his Jewish gabardine," which indicates rather "a long cassock" than a cloak or a mantle. Cesare Vecellio, a contemporary, tells us that the Jews differed in nothing, as far as regarded

dress, from Venetians of the same profession—merchants, doctors, &c.—with the exception of a yellow bonnet, which they were compelled to wear by order of the Government. (*'Habiti Antichi,'* &c.) We are, therefore, without information as to the *Jewish* gabardine, if it had any national peculiarity.

Again, according to Shakespere, Caliban, in *'The Tempest,'* is supposed to wear a gabardine, as Trinculo, seeing him stretched on the ground, apparently dead, says, "The storm is come again; my best way is to creep under his gabardine." But who can tell how the monster was attired in Shakespere's time, or what Shakespere meant by a gabardine? Mr. Fairholt quotes Sir John Suckling's play, *'The Goblins,'* 1641, in which one of the characters exhorts the others, "Under your gabardines wear pistols all," and this line is in favour of a cloak; but, alas! we are no nearer to identification.

**GADLYNGS.** The spikes on the knuckles of gauntlets in the fourteenth century. (See GAUNTLET.)

**GAIN-PAIN, GAYN-PAYNE.** (*Gagne-pain*, "bread-earner," French.) The name given to a sword or any other weapon by which a soldier earns his bread. "Thence will the French souldier terme ofttimes his sword, and sometimes his harquebuse, 'son gaine-pain.'" (Cotgrave.) The word occurs in a poem of the fourteenth century—

"Dont i est gaigne pains nomm   
Car par li est gaignies li pains."

*Pelerinage du Monde*, by Guineville.

Some other weapon appears to be alluded to in a passage quoted by Halliwell from a MS. in Sion College: "After I tooke the gaynepayne *and* the sword with which I garde me; and sithe whane I was thus armed, I putte the targe to my syde." (*'Dictionary of Archaic Words.'*) I find, however, in a MS. of the fifteenth century quoted by M. Viollet-le-Duc, that the word is applied by the writer to a little gauntlet. "Item, a la main droite y a ung petit gantellet lequel se appelle *gaigne-pain*," which perfectly explains the passage in the Sion MS.

**GALLACHE, GALOCHES.** (*Galage, galloche*, French; *galloza, galoza*, Italian.) This word, according to M. Guicherat (*'Histoire du Costume en France'*), is derived from the leathern shoes with



thick or wooden soles worn by the Gauls, and adopted by the Romans with other Gaulish fashions, under the names of *gallicæ* and *galliculæ*. The Monk of St. Gall speaks of the *galliculæ* worn by Charlemagne. "Galoches de bois" were worn in France in bad weather in the fourteenth century. (*Ibid.*)

Galages at 4d. the pair, and galages d'estreyne (close or tight-fitting?), at the same price, are entered amongst the articles of apparel which belonged to our Henry V., and may be the sort of clog or patten seen in the illuminations of the times of Henry VI. and Edward IV. (*Vide* CLOG, and the chromolithograph of the latter sovereign receiving a book from its author, issued with Part III. of this work.)

Elyott, in 1550, has under "*solea*, a shoe called a galage or patten, which hath nothyng on the fcete but oneley latches." Cotgrave, on the contrary, says, "A wooden shooe or patten made all of a peece *without any latchet* or tye of leather, and worne by the poore clowne in winter,"—the sabot, in fact, of the French peasant.

In the seventeenth century galaches are again alluded to as worn by the labouring classes :

"For they be like foul wagnoires overgrast,  
That if thy gallage once sticketh fast  
The more to winde it out thou doest swinke  
Thou mought aye deeper and deeper sinke."

Greene's *Ghost-hunting Conycatchers*, 1626.

In France, it would seem, they had been discarded about that date by fashionable gallants. Talle-mant de Reaux says:—"Voiture était quelquefois si familier qu'on l'a vu quitter ses galoches en présence de Madame la Princesse pour se chauffer les pieds;" and adds, "C'étoit déjà bien assez de familiarité que d'avoir des galoches." (Guicherat, p. 474.) But in England, as late as 1665, Pepys records under the date November 15:—"Lady Batten, walking in the dirt, dropped one of her *galloches*, which she wore over her spick and span new white shoes."

**GALLIEGASCOIGNES.** A sort of hose or leggings introduced from Gascony, in France. "Caligæ gallivasconicæ sic dicta quia vascones istius modi caligis utuntur." (Skinner, 'Etymologicon.') "Of the vesture of salvation make some of us babies and apes coats, others stout trusses and devills breeches; some gallygascoyns, or a shipman's hose like the Anabaptists." (Pierce Penniless's 'Supplication to the Devil,' 1592.) "Round gascoynes" are also mentioned in the same work.

**GALLOON.** Worsted lace. "A jacket edged with blue galloon" is mentioned as the dress of a country girl in the reign of Queen Anne. (Durfey's 'Wit and Mirth.') Gold and silver galloon for the edging of cocked hats is also spoken of at that period.

**GAMASHES.** "High boots, buskins, or startups." (Randle Holme, 'Accademie of Armorie,' 1688.)

**GAMBESON.** A stuffed and quilted body-garment worn under the hauberk, but also without it, being considered a sufficient protection from the weapons of the thirteenth and fourteenth centuries.

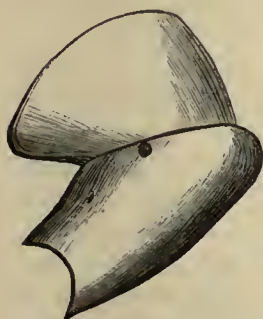
The name, according to Meyrick, is derived from the Saxon *wambe* (the abdomen), and consequently called in Germany a *wambais*, since corrupted into wammes, wambeys, wambasium, gambiex, gambaison, gamboisson, gambychio, gambocio, gambison, gamvisium, gombeson, ganbeson, goubisson, and gobisson. In the Scandinavian it was called "panzar," by a similar derivation. "*Panza*, abdomen, alvus, whence *panzeria*, lorica quæ ventrum tegit." (Adelung.) (*Panse*, *pansièr*, French.) In the 'Speculum Regale,' an Icelandic chronicle of the twelfth century, a knight is directed to wear two garments so named. He is first to put on a "blautarn panzara," one of soft linen, which should reach to the middle of the thigh (a shirt or tunic, in fact); then a breast defence of iron ("breost biorg"); above that a good byrnie or hauberk, and over all another panzar as long as the first, but without sleeves. Neither of these panzars is described as quilted; but in the same chronicle we find "*thungarn panzara*," thick or strong panzar, which is distinguished from the *blautarn*, or soft linen panzar; and as the advice in that instance is to wear the former, *or* a hauberk, it was, no doubt, the quilted wambais of the Germans, and the gambeson of the Normans, which, as we learn from

the 'Chronicon Colmariense,' *sub anno* 1298, was stuffed with wool, tow, and old pieces of cloth: "Wambasia, id est tunicam spissam ex lino et stuppa vel veteribus pannis consutam." The gambeson was, in fact, a similar "coat of defence" to the aketon, but not identical with it, as some antiquaries have contended; and the description given above of the four different garments—the tunic, the iron breast-guard, the hauberk, and the panzar, worn one over the other—singularly illustrates that of Chaucer two centuries later, of the equipment of Sir Topaz, more than once cited in this work: the only difference being that the stuffed haketon is next to the shirt instead of the soft linen panzar, and the surcoat, or "coat armour," takes its place over the hauberk. The gambeson is also called "propuncto," a pourpoint, in the Statutes of Fréjus, 1235, from the quilting and stitching of it. Such sort of work is consequently termed "pourpointerie," and the garments so constructed are said to be gamboised or gamboisée. Many examples of it will be referred to in this Dictionary; I shall here, therefore, give but one from a miniature of the fourteenth century (Bib. National, Paris, No. 393), in which a knight is depicted sitting undressed with his gambeson and other armour about him. (See ACTON and POURPOINT.)

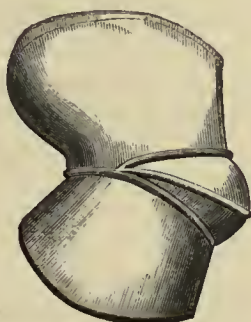


Gambeson. From MS. 14th century.

**GARDE DE BRAS.** An additional protection (*pièce de renfort*) for the left arm, to the coude or elbow-piece of which it was fastened by straps and a screw. It was only used for jousting, and first appears about the end of the fifteenth century. The following examples are copied from various suits formerly in the Meyrick Collection, all of the sixteenth century.



Temp. Edward VI.



Temp. Mary.



Temp. Elizabeth.



Circa 1585.



Some suits exhibit a garde de bras of smaller dimensions for the left arm. We give one (see last figure on previous page) from a suit of the sixteenth century. The gauntlet and vambrace are one piece of plate, and the fingers immovable.

Vambraces of the time of Richard III., the upper half of the cylinder overlapping the lower with so great a projection as to appear, when represented on paper, like an additional piece, more especially from being terminated by a shell-shaped protection for the bend of the arm, have been termed gardes de bras. Mr. Fairholt has inadvertently engraved one in his 'Costume in England' (p. 504), under that title. (See VAMBRACE.)

**GARDE DE CUISSSES.** A very small plate worn as an additional protection to the thigh. Meyrick says, "It is a very rare piece of armour." There was one in his collection. There is no specimen in the Tower.

**GARDE DE REINS.** The same as CULETS or CULESSETS, which sec. Also, for examples, see woodcut, p. 56.

**GARDE (GRAND).** The grand garde was a piece of plate armour, invented towards the close of the fifteenth century for the protection of the left shoulder and breast of the knight in the jousts or tournaments. It was affixed to the breastplate by three screws, and enabled the wearer to dispense with a shield. Like the garde de bras, it was only used for jousting.



Grand Garde. Meyrick Collection.

**GARTER.** (*Fartier, jarretier*, French, from *jarret*, the ham of the leg.) It would be difficult to give the earliest date to garters. The bandages which confined the hose of the Saxons and Normans, and are still worn in the Abruzzi and other parts of Europe, cannot fairly be ranked in the category; they have no affinity to the short garter and buckle which forms the badge of the celebrated order; while, in the absence of all proof, probability is in favour of such garters being worn by women, whose hose were in shape precisely the stockings of the present day, as will be shown under that heading. The earliest mention of them as connected with male attire that I have lighted on is in Boccaccio, who, in the second novel of the second day, tells us that Rinaldo, who has been robbed and stripped of all his apparel, even to his shoes, gets back everything but his garters, "un paio di cintolini." The 'Decamerone' was written in the reign of Edward III., and in the portrait of Cimabue, the painter, by Simon Memmi, circa 1300, engraved in Bonnard's 'Costumes,' both legs are gartered with gold beneath the knee—for what purpose beyond ornament it would be hard to say, as he wears the long chausses or hose which at that period ascended to the middle of the thighs, where they were attached to the drawers.

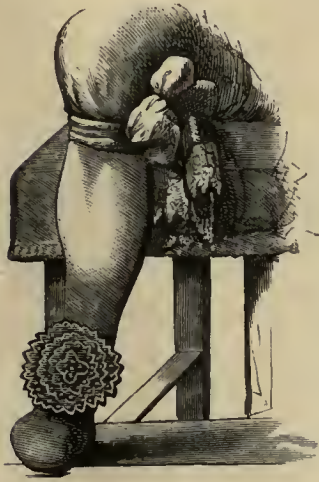


Cimabue.

It is remarkable, however, that in all the illuminations of the fourteenth and fifteenth centuries, we never see anything like a garter in any illumination or monumental effigy, except that which is the special insignia of "the most noble order" aforesaid. In the sixteenth and seventeenth centuries they became a most prominent article of male attire. It is then we begin to hear of

"Spangled garters worth a copyhold."—John Taylor the Water Poet.

Stowe says, "At this day men of meane rank weare garters and shoe roses of more than five pounds price." They were, in the time of James I., small sashes of silk, tied in a large bow, and the ends of point lace. Evelyn, in his 'Tyrannus, or la Mode,' 1661, speaks of the diamond buckles worn by women of fashion with their garters.



Garter and Shoe Rose. From an engraving by Bosse, circa 1640.



Garter.  
Temp. James I.

**GAUDICHETUM.** This word occurs in the will of Odo de Rossillon, 1298, quoted by Ducange under **ARMATURA**, in which he bequeaths to the Lord Peter de Montancelin a complete suit of armour ("unam integram armaturam"), every article of which is separately and distinctly enumerated: "Videlicet, meum heaume à visiere, meum bassignatum, meum porpointum de cendallo, meum godbartum, meum gorgretum, meas buculas, meum *gaudichetum*, meas trumulieres d'acier, meos cuissellos, meas chantones, meum magnum cutellum et meam parvam ensem." With the majority of these we are well acquainted: two or three have been differently interpreted, but *gaudichetum* is dismissed even by Ducange, with the vague definition, "armaturæ genus." Fairholt, quoting Meyrick, suggests a body-covering like the aketon, but *perhaps* the gorget, which is not likely, as "meum gorgretum" has just previously

been mentioned. Way, in his edition of Meyrick's 'Critical Inquiry,' leaves the question as he found it; and Mr. Hewitt, the latest English writer on the subject, although he quotes the will more than once, passes over the word in complete silence. I find no allusion to it in any foreign author within my knowledge, and, what is more remarkable, it has not hitherto been found in any other document. The absence of any mention of a "haqueton," or "gambeson," to be worn under the armour, the "pourpoint of cendal" being evidently the outer garment, gives probability to Meyrick's suggestion, that *gaudichetum* (*gaudichet*) was a body-covering of that description, if not indeed one of them under some local name.

**GAUNT, CLOTH OF.** The city of Ghent, or Gand, in Flanders, commonly spelt *Gaunt* in the Middle Ages, was celebrated very early for its cloth and linen manufactures, as, indeed, were most of the Flemish cities before the thirteenth century. I have already quoted under **DIAPER** the lines from Chaucer's 'Wife of Bath:'

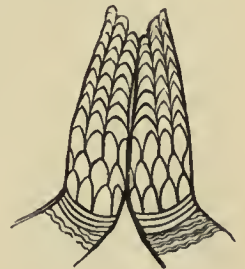
"Of cloth-making she had such a haunt,  
She passed them of Ypres and of Gaunt."

**GAUNTLET.** (*Gand*, glove, French.) Gauntlets make their appearance in the reign of Edward I.; previously to that period the hands were protected by the ends of the sleeves of the hauberk, which were made long enough to cover the tips of the fingers, having an oval-shaped aperture, through which the hand could be withdrawn at the wearer's pleasure. (See **HAUBERK**.) When the sleeves were subsequently made to terminate at the wrist, gauntlets of leather, the exterior coated with scales or other formed pieces of plate, became indispensable.

Some of leather only are seen on the effigy of Dubois,



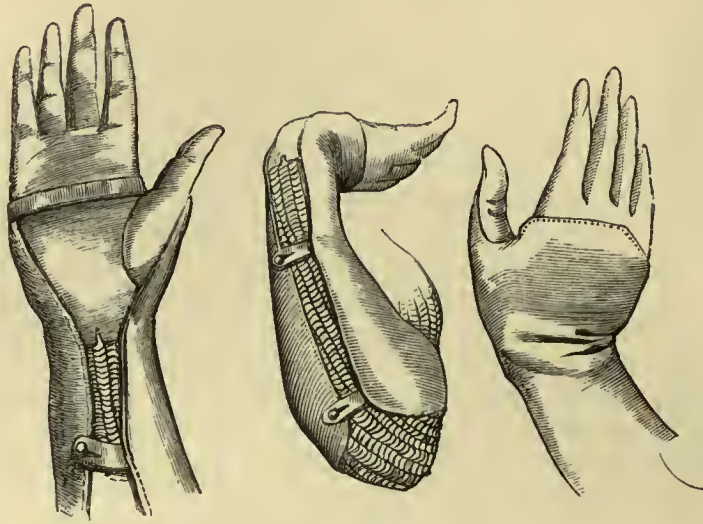
engraved by Stothard, and in the mutilated effigy in St. Peter's, Sandwich. An example of the scaled gauntlet is given from the brass of Sir Richard de Burlingthorpe, circa 1310, engraved by Waller in his beautiful work on Brasses. Mr. Waller suggests, that the scales may have been of horn or whalebone. They are without tops, or, as we should now call them, cuffs.



Scaled Gauntlets from brass of  
Sir R. de Burlingthorpe.



Three views of a leather gauntlet coated with a vambrace of cuir bouillie are here engraved from a copy of M. Viollet-le-Duc of an example in a MS. of the thirteenth century, and show the method of securing the vambrace to the hand and arm by straps and buttons.



Leather Gauntlets. From Viollet-le-Duc.

Later all the gauntlets have cuffs of more or less depth ; the hand, from the wrist to the knuckles, is covered with a plain piece of steel, and the fingers with articulated pieces. In the reign of Edward III. sharp points of steel, called "gadlings," are placed on every knuckle. A fine specimen exists in the gauntlet of the Black Prince, suspended over his tomb in Canterbury Cathedral. On some of the knuckles are small figures of lions. The gauntlets on his effigy have



Gauntlet. Edward the Black Prince.



From the brass of Sir John Quintin.

no lions. In the reign of Henry IV. a new fashion makes its appearance. The gauntlets, of which the articulated fingers are alone visible, are additionally defended by a single plate enclosing them from the edge of the cuff to the knuckles with richly engraved borders. The brass of Sir John St. Quintin, at Bransburton, Yorkshire, 1397, affords us a most instructive example, as the position of the right hand distinctly shows the form of the plate on the inner side, and the edge of the gauntlet appears between those of the steel covering. The effigy of his wife presents us with similar terminations to her sleeves, producing the same effect, though of course with very different materials. (See SLEEVE.) Another instance of this fashion occurs in the brass of a knight in South Kelsey Church, Lincolnshire, engraved in Mr. Hewitt's work, vol. iii. p. 400, and dated by him about 1420. The mitten-like covering is plainer, having only an ornamental border round the cuff, and, but for the St. Quintin brass, would have been inexplicable to us.

From this period we are enabled to illustrate this article from existing specimens, which I have preferred, as on other occasions throughout this work, to select from Skelton's engravings of the dispersed Meyrick Collection, believing that the public cannot be too generally made acquainted with the loss the country has sustained through "the penny wise but pound foolish" conduct of the Government, to whom it was offered on the most advantageous terms.



From brass of a Knight in South Kelsey Church.

To the above must be added a close gauntlet, of the time of Henry VIII., for the right hand,





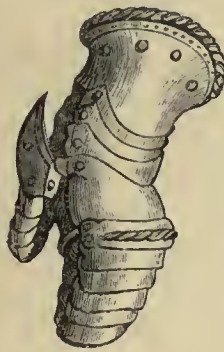


Gauntlet worn by Henry Prince of Wales, (date 1610), From the Meyrick Collection

which is so contrived that the sword could not be wrested out of it, and long gauntlets of the times of Elizabeth and of Charles I., formerly in the Meyrick Collection.



1450-70.



1525.



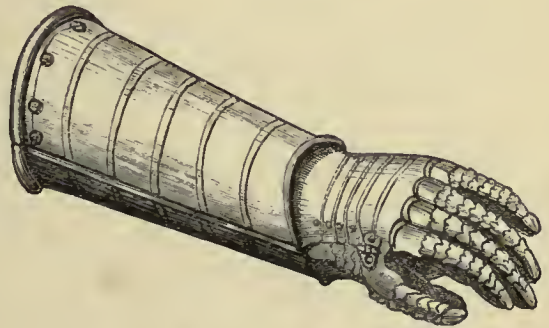
1535.



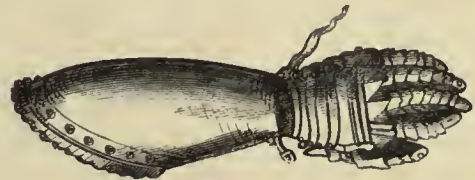
1543.



Close Gauntlet. Temp. Henry VIII.



Long Gauntlet. Temp. Elizabeth.



Inside and outside of Long (or Elbow) Gauntlet. Temp. Charles I.

An elbow-gauntlet of the same period, made after an Oriental pattern, and long buff gauntlets of the time of Charles II. and the Commonwealth, will be found under ELBOW-GAUNTLETS. (See Plate IX. for a finely engraved and gilt right-hand gauntlet made for Henry, Prince of Wales, son of James I., also in the Meyrick Collection.)

*GAVELOCK, GAVELOCES, GAVESLOTUS, GAVELOT.* "A species of javelin, but sometimes with a double axe at its head." (Glossary to Meyrick's 'Critical Inquiry,' vol. iii.) Matthew Paris, *sub anno* 1256, says, "Frizones igitur ipsum Willelmum cum *jaculis quæ vulgariter gaveloces* appellant, quorum maxime notitiam habent et usum, Danisque securibus et gesis hostiliter insequuntur."

"Gaverlos et maches li ruent  
C'est merveilles qu'ils ne le tuent."  
*Roman de Robert le Diable.*

"Et mainte gaverlot pour lancier."  
*Roman de Cleomades.*

In a letter remissory, dated 1377, occurs the following—"Lequel couvreur print une fourche fiere et son filz un demi-glaive ou gavelot;" and in another, dated 1455, "Icellui Brumin de son gaverlot fery



Philipot en la cuisse, et la perça tout ultre." Another says, "Gravelot, javeline que l'on appelle en pais (Flanders) *gaurlot*." There is nothing in the above quotations which supports the assertion of Mr. Way, that the gavelock sometimes had a double axe at its head. It would seem that he had confused the "gaveloces" mentioned by Matthew Paris with the "*Danisque securibus*" which precedes it. It is certainly called a demi-glaive in the fourteenth century; but that expression does not signify a double axe. (See GLAIVE.) It was, in my opinion, a broad-bladed javelin, which could pierce as well as cut; but we have no trustworthy graphic illustration of it. In Alfric's 'Vocabulary' it is spelt *gafelucas*, and distinctly the term for a spear, "*hastilitia*."

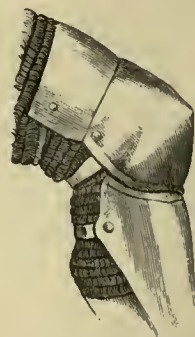
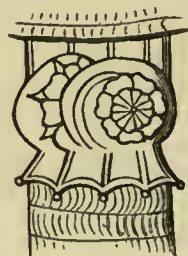
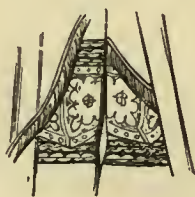
**GAZZATUM.** A fine species of silk or linen, apparently what we now call gauze, and conjectured to have received its name from Gaza, in Palestine, where it was manufactured. With other delicate stuffs, it was prohibited to the monastic orders. "*Brunetam nigram, gazzatum et alium quemcunque pannum notabiliter delicatum, interdicimus universis.*" (Concil. Baden, 1279.)

**GENOUILLIÈRES.** Knee-pieces. Like the coudes, or elbow-pieces, they were introduced as additional protections in the military equipment during the thirteenth century. The earliest of these knee-caps were apparently of cuir bouillie, succeeded by plate. Some of gamboised stuff, extremely ornamental, are seen at the commencement of the fourteenth century.

The knee-pieces are so intimately connected with the cuisses (thigh-pieces), and the greaves, jambeaux, or bainbergs, protections for the legs, that for examples later than the thirteenth century we must refer the reader to those articles, limiting our illustrations of the present to the earlier specimens.

Where the hauberk is so long as to reach to the knee, or nearly so, as in some of the effigies in the Temple Church, it is difficult to decide whether the coverings of the knees are simply caps or portions of the leathern breeches of which we have given an example from one of those effigies at page 95. It is very probable, indeed, that the caps were affixed to them as an additional protection; but where the hauberk is shorter, and the knees entirely visible, the genouillières present themselves first as round plates, slightly convex, and only just covering the point of the knee, as we have seen in the case of the coudes, or elbow-pieces (see page 138).

The first of the examples annexed is from the effigy of a knight in Salisbury Cathedral, supposed to be that of the second William Longuespé, slain at the battle of Massoura, in 1250. The effigy is of some twenty years' later date. The next specimens are from the brass of Sir John d'Aubernon, at Stoke d'Aubernon, Surrey, 1277. The knee-caps here are not simple roundels or disks, but embrace the whole knee, and are richly ornamented. The two following are of the fourteenth century, and also embrace



Genouillère. From effigy of William Longuespé, 1250-70.

Brass of Sir John d'Aubernon, 1277.

Lord Fitzalan, 1302.

Sir John Giffard, 1358.

Genouillère, connecting thigh and leg pieces, 1370.

the whole knee. The first is from the effigy of Brian Lord Fitzalan, of Bedale, in Bedale Church, Yorkshire, who died in 1302. It is evidently intended to represent plate, and is ornamented with two shields. The lower edge of the knee-cap has a belt or border with studs, and the upper one was

no doubt equally so encircled, but the hauberk descends an inch or two over it, and we can therefore only judge by analogy and comparison with those of Sir John d'Aubernon. The second is from the brass of Sir John Giffard, Bowers Giffard, Essex, 1358. These *genouillières* are of a new type, and their form rather difficult to understand from the drawing. He has thigh-pieces of gamboised leather, and it is doubtful whether they cover the knee and terminate in the scalloped edging below the *genouillère*, here assuming the shape of a rose (a return to the old fashion), or whether the edging is a portion of the *genouillère* itself, in which case the whole is *pourpointerie*. The gradual introduction of cuisses and greaves or *jambeaux* of plate connected with the knee-piece, and so forming a complete defence of steel for the leg, from the mid-thigh to the ankle, renders it necessary (as previously observed), in order to avoid repetition, to refer the reader to *CUISSE* and *JAMB* for examples of the fifteenth, sixteenth, and the first half of the seventeenth centuries, after which armour for the legs was abandoned. (See *ARMOUR* and *GENERAL HISTORY*, where they will be found partaking of the general character of the armour of the time.)

*GIPICIERRE*. (From *gibier*, game, French.) Originally, no doubt, the game-bag of the sportsman; but later, the term appears to have been applied to a purse generally, as in the case of *aulmonière*, which certainly was in the first instance a bag to contain alms. A fine specimen of a *gipicierre* of cuir bouilly, of the fourteenth century, is or was in the collection of Mr. C. Roach Smith, and has been engraved by Fairholt for his 'Glossary.' In the 'Livre de Chasse' of Gaston Phœbus there is no example of a pouch or purse differing in size or character from those generally worn in the Middle Ages, so much as would enable one to pronounce it a game-bag. In the group of huntsmen engraved at page 31 *ante*, from that MS., one of the foremost has a *gipicierre* similar in form to that of Mr. Smith's, with a broad-bladed knife stuck through the straps of it, the usual fashion in the fifteenth century. (See figures at page 31; also under *AULMONIÈRE* and *PURSE*.)



Gipicierre of the 14th cent. In the Collection of C. R. Smith, Esq.

*GIPON, GUIPON*. See *JUPON*.

*GIRDLE*. I have thought it better to distinguish the waist-belt of civil costume from the sword-belt, with which, as well as the belt of knighthood, it is mixed up by some French authors under the general heading of *ceinture*.

To "gird the loins" is a custom as old, of course, as garments themselves; but in this part of our work we have only to speak of the varieties of that simple and indispensable article which the progress of art and the caprice of fashion introduced during the six or seven centuries following the death of Edward the Confessor and the Norman invasion.

The girdles of the Saxons and Normans, as we see them depicted in illuminations or needle-work tapestry, present no peculiarity of form or ornament, but those of persons of distinction were of the costliest materials, and occasionally ornamented with jewels, as we learn that Charlemagne's was; and though Eginhart is then speaking of the belt in which the emperor wore his sword, it must be remembered that in those days the *baltheus* served the double purpose of a sword-belt and a civil girdle, and at all events the one worn without the sword would be equally splendid. The costume of the Saxon females, as represented in the drawings of the time, affords us no opportunity of observing their girdles; but in the Danish ballad of Ingefred and Gerdrune ('*Kæmpe Vizer*,' p. 662), mention is made of Ingefred's "golden girdle," and in the poem on Boewolf it is said:

"Walthew came forth,  
The Queen of Hrothgar;  
\* \* \*  
Encircled with gold she went,  
The Queen of the freelike people,  
To sit by her lord."



We may fairly presume, from the general similarity of the dress of the Franks, the Saxons, the Danes and the Normans, that what we read on such matters about one nation is tolerably illustrative of the habits of the others.

It is in the twelfth century, however, that we first acquire ocular demonstration and comprehensible information respecting girdles. The effigies of our early Norman sovereigns and their consorts at Fontevraud and in England are very full of detail and of undoubted authority. Berengaria, Queen of Richard I., wears an ornamented girdle, one end of which, having passed through the buckle, hangs down in front below the knee,—a fashion of which there are examples, we shall find, to the seventeenth century. To the girdle is appended a small *aulmonière*, one of the earliest instances.



Berengaria, Queen of Richard I.

The girdle of King John's effigy in Worcester Cathedral was gilt; and in an inventory of the jewels belonging to him, mention is made of a belt or girdle wrought with gold and adorned with gems.

The author of the 'Roman de Garin' describes his hero as clad in a *bliaut* of samite, with what Mr. Strutt translates "a girdle with great fillets of fine gold and precious gems attached to it;" but the original reads "*baudre*," and a baldric, as I have endeavoured to show, is not a waist-belt. A more dependable quotation is made from Matthew Paris, who, under the date 1234, mentions amongst the presents made by Henry III. to the King of France, girdles of silk with gold buckles: "*Firmacula aurea cingula serica*."

The subjoined examples are from the brasses of Chief Justice Sir Richard Willoughby, Willoughby Church, 1329; Sir Simon de Felbrigge, in Felbrigge Church, Norfolk, 1351; Robert Atteleath, in St. Margaret's Church, Lynn, Norfolk, 1376; and Thomas Bokenham, St. Stephen's Church, Norwich, 1460.

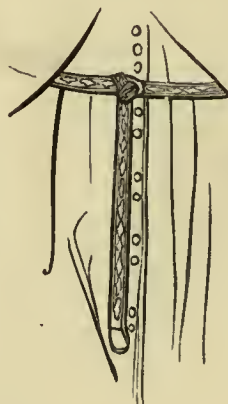
In the reign of Edward III. girdles (*ceintures*) ornamented with gold or silver are strictly prohibited to all persons under the estate of knighthood, or not possessed of property to the amount of two hundred pounds per annum. Those who came within the latter class were permitted to wear girdles "reasonably" embellished with silver. Similar prohibitions respecting the ornamentation of girdles with gold, silver, or silk, are found in all the sumptuary laws down to the sixteenth century.



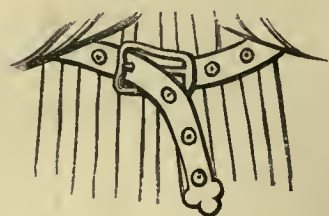
Brass in Willoughby Church, of Sir Richard Willoughby, Chief Justice, 1329.



Sir Simon de Felbrigge, Felbrigge Church, Norfolk, 1351.



Robert Atteleath, St. Margaret's Church, Lynn, 1376.



Thomas Bokenham, St. Stephen's Church, Norwich, 1460.

A portion of a stamped leather girdle of the end of the fourteenth century, in the museum of

Charles Roach Smith, Esq., is here engraved. Fairholt conjectured it to be "one of the caddis leather girdles so often mentioned as manufactured at Cadiz of English leather." (*Hist. Cost.*, p. 508.)



Girdle of Stamped Leather. 14th century.

Piers Ploughman reproaches the priests of his day (fourteenth century) with wearing girdles of silver, and the Ploughman in Chaucer's *'Canterbury Tales'* is equally severe on their

"Chaunge of clothyng every daye,  
With golden gyrdles great and small."

Girdles were, however, a prescribed portion of the costume of the clergy when vested for service. They were put on after the alb when vesting for mass. A bishop's girdle had a double sash depending from it (Durandus), now worn only by the Pope. Riculfus, Bishop of Helena, bequeathed to his church, A.D. 916, five girdles, one with gold and precious stones, four others with gold. Falco, Judge of Bisegli, gave to the church of St. Margaret a girdle of red hair. (Pugin's *Glossary*, p. 136.)

Pope Boniface VIII. was found in his tomb with his rochet girt about with a belt of leather covered with red silk, with four cords of red silk depending from it. The inventories of St. Paul's and Canterbury Cathedrals contain several descriptions of girdles.

The Serjeant-at-law in the *'Canterbury Tales'* is described as wearing a girdle of silk, barred or striped with different colours; while the Haberdasher, Carpenter, Weaver, Dyer, and Tapestry-worker, all members "of a solempne and a great fraternitey," had, in contempt of the sumptuary laws, their girdles neatly ornamented with silver. As we advance into the fifteenth century the examples multiply, and the progress of art affords us more distinct and faithful information respecting the details.

The brass of Lady Pennebrygg in Shottesbrooke Church, Berkshire, who died in 1401, presents us with a beautiful specimen. The girdle is fastened in front after the fashion of "the garter" and the military belt of that period, and the long pendant is terminated by a tastefully designed shape. Other examples are subjoined



From brass of Lady Pennebrygg.



1.



2.



3.

1. From the brass of Anne Whytyng in Kentisbere Church, Devon.
2. From tapestry formerly in the possession of Ady Repton, Esq., date about 1490. A cord of yellow and red silk, with jewelled ornaments.
3. Brass of the wife of Robert Rugge in St. John Maddermarkt Church, Norwich, 1558. Her girdle appears to have been of silk, tied round the waist, the ends drawn through gold annulets, giving them the form of tassels.

For the broad belts and buckles of the ladies' dresses in the second half of the century, we must refer the reader to the article GOWN. They were more like what we should call waistbands



than girdles, and examples of many varieties of girdles worn by persons of all classes will also be seen throughout this work. A singular fashion of girdles and baldrics, having bells and other ornamental objects appended to them, appears in the male costume of the fifteenth century (see p. 30), and a splendid example of the reign of Henry VIII. at page 24, under AULMONIÈRE. To the girdle were attached the purse and dagger, the rosary, the pen and inkhorn, and occasionally books, according to the position or profession of the wearer. (See figure annexed from the fine MS., 'Le Roman de la Rose,' we have so often quoted.) "Let your book at your girdle be tyed," is the advice of Hypocrisy in a poem called 'Lusty Juventus,' quoted by Mr. Fairholt. "A velvet gyrdle" and "one lether girdle" are entries in the inventory of the goods and chattels of Sir Thomas Boynton, Knight, taken 28th February, 1581. "As good a man as was e'er girt in a girdle." ('Two Angry Women of Abingdon,' 1599.) "May my girdle break if I fail," was a familiar expression in the mouths of persons of that period, arising, as Mr. Fairholt observes, from the custom of the purse being suspended from it.



'Roman de la Rose.' Harleian MS. 4425.

Throughout the sixteenth century girdles of all descriptions are constantly seen in paintings, and alluded to by writers. We have less of them in the succeeding century, but they were still worn by ladies; and in the inventory of female apparel, dated 1707, which I have quoted at page 160, are the following entries:—"3 plain girdles," "1 silver girdle and stomacher." On the abolition of the latter article waist-belts and sashes came again into use, and have lately been more fashionable than ever.

**GITE, JETT.** A name of which the derivation is unknown, and which first appears in its Low Latin form of *ghita* in the reign of Edward III., 1348: "Two ghita for the Lady Joan, one of green long cloth, of the suit of her robe, worked, with a rosary, and within it brute men and brute animals. The other ghita of long black brown cloth, worked, with gold circles, and within each circle a lion couchant; and a third ghita powdered throughout with gold leaves." The gite has been hitherto considered a gown. "They had also about this time a kinde of gowne called a *git*." (Camden's 'Remaines,' p. 196.) *Git* or *jett* is, however, the word which is used by writers of the fifteenth century to express what we should call a caprice, a fashion:

"Also there is another new jett,  
A foul waste of cloth and excessive:  
There goeth no less in a man's tippet  
Than a yard of broad cloth, by my life."

Occleve, *Pride and Waste Clothing of Lord's men.*

The word *jett* is here certainly not used to express any particular garment whatever. It can only be understood in the sense of a new whim or invention, while the *ghita* is as evidently a garment of some sort; and as those described above were ordered to be prepared for the marriage and *voyage* of the Princess Joan, fourth daughter of Edward III., and one of them to be "of green long cloth, of the suit of her robe," they were probably cloaks or mantles, so called, being of a new fashion. The 'Promptorium Parvulorum' has "*GET*, or manner of custome. *Modus, consuetudo*;" and in a note by Way are the following quotations. Palsgrave gives "*gette*, a custom; *newe jette*, *guèse nouvelle*."

In a poem on the dissolute lives of the clergy in the reign of Edward II. ('Political Songs,' ed. Wright, p. 329), some, it is said,

"Adieth him a gay wench of the newe jet."—line 118.

"Yit a poynte of the new gett to telle will I not blyn

Of prankyd gownes and shulders upset, mos and flockes sewyd wythin."

*Townley Mysteries*, 342.

Chaucer says the "gay pardoner" thought he rode "all of the newe get," or fashion; and he also uses the word in the sense of crafty contrivance, where he relates the deceit practised by the alchemist by means of a stick filled with silver filings:

"And with his stikke above the crosslet,  
That was ordained with that false get,  
He stirreth the coles."

*Promptorium Parvulorum*, page 191.

Mr. Way has, however, apparently overlooked that Chaucer also tells us that the wife of the miller of Trowpynton followed her husband on holydays "in a gyte of reed" (red), and that the Wife of Bath boasted that on similar occasions she put on her "gay skarlet gytes." In both of these instances he assuredly alludes to the dresses themselves, and not to the novelty of their fashion. The question remains, therefore, nearly as we found it.

**GLAIVE.** (*Gleef*, German.) A broad-bladed cutting weapon at the end of a long staff, deriving its name, according to Meyrick, from the Welsh *clledyv*, a sword, in which sense it is as frequently used by the Picts as the word "brand." It appears, indeed, to have been applied in the Middle Ages to any description of trenchant weapon, and great confusion has resulted from it, which I must endeavour to dispel. The Welsh name for it was *llanvaur*, literally "the blade weapon;" and that it was originally the national weapon, and considered so to the close of the fifteenth century, is fairly proved by the fact that in the first year of the reign of Richard III. (1483) an order was issued by Nicholas Spicer for the impressment of smiths for making two hundred Welsh glaives (Harleian MS., No. 443), and twenty shillings and sixpence was charged for thirty glaives with their staves made at Aber-gavenny and Llanllolwr. M. Demmin classes the glaive with the war-scythe (the falx or fauchart), the guisarme, and the bill, and gives woodcuts of what he denominates "glaive guisarmes" and "guisarme bills," apparently overlooking the fact that the glaive and the bill have no affinity to the fauchart or war-scythe, the sharp edge of the latter being on the inner side of the curve, while that of the two former weapons, in conformity with the sword and the axe, *their* prototypes, is on the outer. M. Viollet-le-Duc, who engraves an undeniable bill in company with other blade weapons in illustration of FAUCHART, says under GLAIVE, on the authority of Froissart, that it was a name for a lance, also that during the twelfth and thirteenth centuries the name "glaive" was understood to signify a lance: "S'entend aux xii<sup>e</sup>. et xiii<sup>e</sup>. siècles comme lance;" and that later, towards the end of the fourteenth century, the name of glaive was given to the sword as well as to all trenchant weapons. The sword, as I have already stated, was, in poetical phraseology, certainly called a glaive; and it is possible, considering the way in which names were bandied about in those days, that the lance may have been similarly treated; but the quotations M. Viollet-le-Duc brings in support of his views are by no means conclusive, and even if they were, they could not assimilate forms, and the lance would remain as distinct from the glaive as a fork from a knife, whatever you might please to call them. But his definition is most extraordinary: "La glaive est en effet le poignard, l'épée courte emmanché au bout d'un bâton, et la lance prend le nom de glaive quand son fer s'allonge portant deux tranchants." If it ever did so, it was certainly no longer a lance; but where is the proof of this transition? I admit Froissart says (tome i. p. 529), "Et consuit un castellan de son glaive si roidement qu'il lui perça toutes ses armures et lui passa la lance parmi le corps," by which I understand the blade (*la lame*) of the glaive, not that the glaive in the least resembled a lance, or that they were one and the same weapon. A thrust of a blade with so sharp a point as the glaive possessed, as late even as the reign of Henry VII. (see examples below), would have made a ghastly wound in a man's body; but the



best proof that they were totally distinct weapons, however capriciously named, is that glaives are invariably distinguished from all others by the authors of the Middle Ages.



1. Glaive, circa 1395: Viollet-le-Duc. 2, 3. Demmin. 4. Glaive: Harleian MS., 4374: 15th cent. 5, 6. Temp. Henry VII.: Meyrick Collection.  
7, 8, 9, 10. Glaives, temp. Henry VIII.: Meyrick Collection. 11. Venetian, 1550. Ibid.

"Touz ses parents et touz ses hommes  
Saillent à lances *et* à glaives."

Meraugis de Portlesquez, 13th cent.

M. Viollet-le-Duc, who himself quotes the above lines, would have us understand that "glaives" here signifies "swords;" but what says Chaucer?

"And whet their tongue as sharp as sword *or* glaive.

Again, in the 27th Coventry Mystery we have the line :

"With axes, glaives, *and* swords bright ;"

and as late as the reign of Elizabeth, in the play of 'Arden of Feversham :

"O mistress ! the mayor and all the watch  
Are coming towards our house with glaives *and* bills."

Surely it will not be said that these writers of the thirteenth, fourteenth, fifteenth, and sixteenth centuries were ignorant of weapons as familiar to their sight as those of the present day are to ours, and yet we find them in their several instances clearly distinguishing the glaive from the lance, the sword, and the bill. (See further under LANCE and SWORD.) The Llanvaur, or blade weapon of the Welsh, composed of a sword (*cleddyw*) attached to the end of a staff, whenever first introduced, retained its unmistakeable features till late in the fifteenth century, towards the close of which the lateral spikes and projections, the former suggested by the guisarme and the latter by the bill or the halbard, were, it would appear, gradually added. In the sixteenth century they were richly engraved, and, while still preserving their sword-like form, so elaborately ornamented that we find them more used for processional splendour than actual warfare. After the reign of Elizabeth they are seen no more except in armouries, of which they form a most effective feature.

**GLAUDKYN.** Mr. Strutt considers this to have been a species of gown. It is often mentioned in the inventory taken in the eighth year of King Henry VIII., but Strutt observes that "either the garment went out of fashion soon, or was called by another name at the latter part of his reign, as it is not specified by that denomination in the wardrobe accounts then made." (Vol. ii. p. 249, ed. 1842.) His second suggestion is, probably, the more correct. The instances of such changes are common ; many are commented upon in this work, and multiply seriously the difficulty of its compilation.

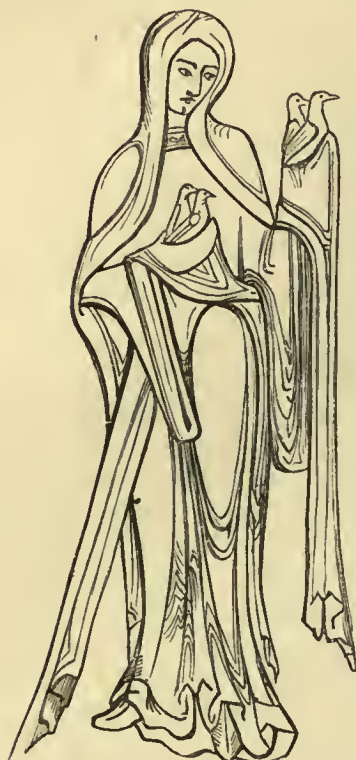
"Twenty-one yards and a quarter of white cloth of silver, cut and pointed upon cloth of gold, with a border of the same richly embroidered," were allowed "for a glaudkin with wide sleeves for the king's grace, and the same quantity of yellow cloth of gold upon satin for the lining of the same glaudkin." (Harleian MS., No. 2234.) The wide sleeves and the magnificence of the materials for the lining, as well as for the exterior, certainly tend to support Mr. Strutt's opinion that the glaudkyn must have been an outer garment of some description, opening in front, so that the lining would be seen. I can only concur with him in that opinion, having as yet found nothing that could throw a light on the subject.

**GLIBB.** A long lock of hair worn over the forehead by the ancient Irish, and prohibited by an Act of Parliament, 30th Henry VIII., 1539.

**GLOVE.** Gloves do not appear to have been worn in England before the end of the tenth or beginning of the eleventh century, and their manufacture would seem to be at that period specially German, as five pair of gloves made a considerable part of the duty paid to our English sovereign, Ethelred II. (979-1016), by a society of German merchants, for the protection of their trade in this country ('Leges Ethelredi,' apud Brompton) ; a proof, as Mr. Strutt justly observes, of their great rarity and consequent limitation to the most exalted personages. The long sleeves of the gowns supplied their place by being brought over the hand, and the cloak or mantle was made to answer the same purpose. Something like a glove is seen on the left hand of a female in the MS. called 'Abbot



Elfnoth's Book of Prayers,' presumed to be of the close of the tenth century. It has a thumb, but no separate fingers, and is painted blue in the miniature. A pair of similar gloves occurs in a MS. about the time of Henry I., having long streamers depending from them, in accordance with the preposterous fashion of that period. It is remarkable that no gloves are visible in the Bayeux Tapestry; not even on the hands of Harold, who, in one compartment, is depicted carrying a hawk. Wace, the Norman poet, in his 'Roman de Rou,' tells a story of Raoul Taisson, Lord of Cingueleis, playfully striking William, Duke of Normandy, with his glove previously to the battle of Valesdune, in 1047; and in 1066 the gloves of Conan, Duke of Brittany, were poisoned at the instigation, it is strongly suspected, of the unscrupulous Duke William aforesaid: but it is certainly not before the thirteenth century that gloves became generally worn in England. At the commencement of it, Ordericus Vitalis records that Ranulph Flambard, the execrable Bishop of Durham—who, on the death of his patron, William Rufus, was arrested and imprisoned in the Tower of London by order of the new king, Henry I.—contrived to escape from confinement by lowering himself by a cord which he had fastened to a mullion in the centre window of the tower, but, having forgotten to put on his gloves, his hands were excoriated to the bone.



Cotton. MS. Nero, C. iv. Temp. Henry I.

The same author also tells us that in the latter part of the century the young Normans covered their hands with gloves too long and wide for doing anything needful. The effigies of Henry II. and Richard I., at Fontevraud, display gloves with jewels on the back of them, in accordance with the account given by Matthew Paris of the funeral of Henry II., 1189, on which occasion the body was arrayed in his coronation robes, having a golden crown on his head and gloves on his hands, &c. King John's effigy at the same place, and also that at Worcester, where he was buried, have the jewelled gloves, and, what is of more importance, such were found on his hands when his coffin was opened in 1797.

Jewelled gloves were also worn by the dignified clergy. They appear to have been of white silk or linen, and beautifully embroidered. Bruno, Bishop of Segni, says they were of linen, assigning as a reason that the hands which they cover should be chaste, clean, and free from all impurity, as if silk would not have been equally appropriate. This statement is only

to be received as an example of that passion for symbolizing which has been so detrimental to the cause of truth and obstructive in the progress of inquiry. The gloves of Boniface VIII. were of white silk worked beautifully with the needle, and ornamented with a rich border studded with pearls (Bzovius apud Georgium); and those which were worn by William of Wykeham, and are still preserved at New College, Oxford, are of red silk, with the sacred monogram, surrounded by a glory, embroidered with gold on the backs. I append an engraving of them, from a drawing



The Gloves of William of Wykeham.

kindly made for me by a lady. "At what time it became the custom for the colour of the gloves to be changed according to the colour of the vestments is not known." (Pugin's Glossary, p. 137.)



Effigy of King John.



Painting on wall.  
13th cent.

In one of those most instructive authorities, the paintings formerly on the walls of the old Palace of Westminster, to which I have so frequently referred, is the figure of Antiochus seated on his throne, in his royal robes, and on his hands are long white gloves reaching half-way up the forearm, with a broad stripe of gold embroidery down the back from the top to the knuckles. They fit the arm tightly.

When the tomb of Edward I. at Winchester was opened in 1774, jewelled gloves were found on his hands, and gloves had come into general use in the fourteenth century amongst the better classes, who were accustomed, according to Mr. Fairholt, to carry them in their hands. They are certainly so represented in the annexed group from the MS. of San Grael in the Royal Collection, British Museum, marked 14 E 3, and apparently of the time of Edward II.

It is not, however, till the sixteenth century that we find constant allusions to and frequent representations of them in portraits. Several interesting specimens also exist in public and private collections, both here and on the Continent. Gloves were customary New Year's gifts in the sixteenth century, but being more expensive than all could afford to purchase, money was given instead, which was called "glove-money." Sir Thomas More, as Lord Chancellor, having decided in favour of a Mrs. Croaker in a suit against Lord Arundel, the lady, in token of her gratitude, presented Sir Thomas on the following New Year's Day with a pair of gloves containing fifty angels. "It would be against good manners," said the Chancellor, "to forsake a gentlewoman's New Year's gift, and I accept the gloves; the lining you will be pleased to bestow elsewhere." Hall, the chronicler, in his description of a tournament in the reign of Henry VIII., says, "One ware on his head-piece his lady's sleeve, another the glove of his dearlyng."



Royal MS. 14 E 3. Temp. Edward II.

The practice of wearing portions of ladies' attire in men's hats or on their helmets has been already noticed under other headings, and an excellent example is afforded us by the portrait of Clifford, Earl of Cumberland, who wears in his hat a lady's glove. (See HAT.)

Lyly in his 'Alexander and Campaspe,' 1584, alludes to it:—

*Parmenio.* "Thy men are turned to women, thy soldiers to lovers, gloves worn in velvet caps instead of plumes on graven helmets."

"Twelve pare of gloves" is an entry in Sir Thomas Boynton's inventory, 1581.

In the Museum at Saffron Walden is preserved a beautifully embroidered lady's glove of this period, said to have belonged to the unfortunate Mary Queen of Scots, and to have been given by her on the morning of her execution to one of the Dayrell family. It is engraved in the illustrated Catalogue of the Musum, 8vo, Saffron Walden, 1845. (See cut annexed.)



Glove of Mary Queen of Scots.

The tops of the men's gloves were sometimes of red leather, the rest being white: "Hark you, mistress; what hidden virtue is in this glove that you should bid me weare it? Is't good against sore eyes, or will it charm the tooth-ache? Or are these red tops

being steeped in white wine soluble, will't kill the itch? . . . If it have none of these, and prove no more but a bare glove of halfe-a-crown a pair, 'twill be but halfe a courtesy." (Beaumont and Fletcher, 'Scornful Lady,' 1616.) "Five or six pair of the white innocent wedding gloves" are mentioned by Dekker in his 'Untrussing of the Humorous Poet,' 1599. In Jonson's comedy 'The New Inn,' a gallant speaks of his gloves as "the natives of Madrid." They were highly perfumed and richly embroidered with gold and silver.

The short sleeves of the ladies' dresses in the reign of Charles II. introduced the long kid glove,



which continued fashionable till within my recollection. "Gloves trimmed and laced as fine as Nell's," are mentioned by Evelyn in his description of a lady's toilette; also "Twelve dozen *martial* whole and half" (*i.e.* short and long), and

"Some of chicken skin for night,  
To keep her hands plump, soft, and white."

Long gloves are seen in the portrait of Mary, queen of William III., by Vischer. "1 pair of thred gloves" occurs in the inventory of a lady's wardrobe, in 1707. Bickerstaff, in 1710, speaks of the fringed gloves worn by the gentlemen at that time. The fringe and the tops disappeared before the middle of the century, and little or no alteration in form has since taken place in men's gloves. Appended are specimens of gloves of the seventeenth century; for those of the first half of the eighteenth century, see woodcuts, p. 116.



From portrait of Henry Cary,  
Viscount Falkland. *Temp.*  
James I.



From portrait of Thomas Cecil,  
1st Earl of Exeter, by Jansen.  
1621.



From portrait of James, Mar-  
quis of Hamilton, by Van  
Somer. 1624.



From portrait of Henry Wriothesley, Earl  
of Southampton, by Mirevelt. 1624.

**GODBERT.** (*Godbertus, Godebertus*, Inf. Latin.) Another name for the hauberk, according to some glossarists. It is mentioned in the will of Odo de Rousillon, quoted at page 199; and in an account, dated 1336, quoted by Mr. Albert Way (Meyrick's 'Critical Inquiry,' 2nd ed.), occurs, "Item duos godebertos *de mayllia*, valoris vis. gross," which undoubtedly shows that they were military garments of some description; but, on the other hand, we find in the accounts of Etienne de la Fontaine, the French king's silversmith, dated 1351, this item, "Pour une foureure de dos de lièvres de Norrwie a fourrer une godebert a Maistre Jean le fol," which as certainly was not a military garment, and in another account at Paris, "Item, godebert de Lorillac, *obole* la pièce." Now, when we look at the extremely small value of these articles, it is impossible to believe they could have been of such importance as a hauberk or garment of any size; and the one lined or edged with Norwegian hares' fur for Jean le fol, proves, I think, that "godebert," which Mr. Way translates literally "good protection," was the name for some article of civil as well as military costume, forming an additional defence for the neck or chest from the cold when lined with fur in the former, and from the lance when composed of mail in the latter.

**GODENDA, GODENDAC, GODENDARD.** A Flemish weapon particularly described by Guiart in the twelfth century. Literally, "Good day."

"Tiex baston qu'il portent en guerre  
Ont nom 'godendac' en la terre.  
*Godendac*, c'est '*bon jour*' à dire,  
Qui en François le veut decrire  
Cil baston sont long et traitis  
Pour ferir à deux mains faitis.  
Et quant l'en en faut au descendre  
Se cil qui fiert y veut entendre.  
Et il en sache bien ouvrez.  
Tantost peu son cop recouvrer  
Et ferir sans s'aller moquant

Du bout devant en estoquant  
Son ennemi parmi le ventre  
Et le fers est agus qui entre  
Legierement de plaine assiete  
Partous les lieux ou l'en en giete  
S'armeures ne le detiennent  
Cel que les grans godendas tiennent  
Qui l'ont à deux poins empoignez  
Sont un poi des rances esloignez  
De bien ferir ne sont pas laches."

*Sub anno* 1298.

The above lines so minutely describe a very rare weapon, of which M. Viollet-le-Duc has engraved three examples, that we can have no hesitation in identifying them as godendacs.

The staff was from five to six feet long. It was wielded with both hands. If the bearer missed his blow with the blade, he made a thrust with the spike, without losing time in recovering his weapon.

The one in the choice collection at Pierrefonds (the third in the annexed cut) has no spike, and resembles a pole-axe of the fifteenth century, of which there is an example from the Meyrick Collection engraved at p. 26. Another is in the Tower, and pole-axe would be a much more sensible appellation for it than the satirical one by which it was known to Guiart.

Mr. Hewitt considers it to be the Flemish name for a halbard.

**GOLIONE.** "A kind of gown." (Halliwell.)

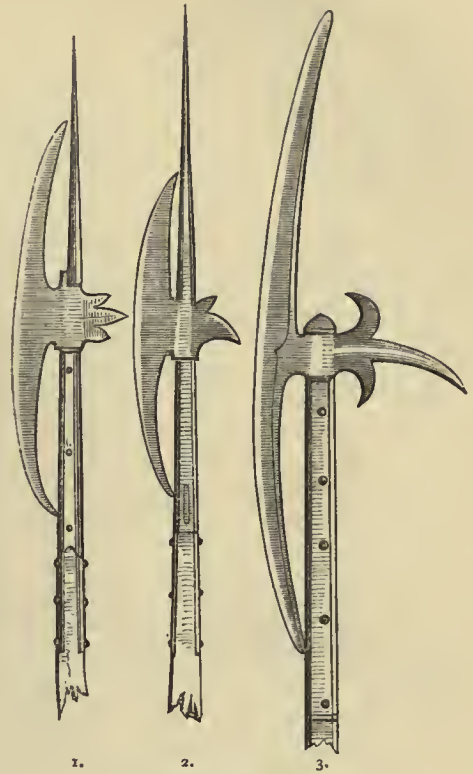
"And cast on her his golione,  
Whiche of the skyn of a lionne  
Was made."—Gower.

**GONJO.** "Body armour, perhaps the gambeson." (Meyrick.)

It is mentioned in a letter remissory dated 1349: "Aycardus de Miromonte cum hominibus armatis diversorum armorum generibus, utpote platinis, gonjonibus spaliis, clipeis," &c.

**GORGET.** (*Gorge*, the throat, French.) This word, as it is well known, is applied to various articles of costume, both civil and military. With respect to the latter, there were gorgets of all descriptions, known by different names—Saxon, Anglo-Norman, German, and Low Latin—some of which it were difficult, if not impossible, to identify. There were numerous varieties both of chain and plate. The *alcato* mentioned by Matthew Paris, as worn by the Crusaders in the thirteenth century, was most probably of chain, and the *cargan*, judging from the derivation of the word, was undoubtedly so; but there appear throat defences composed of several small plates. (*Vide* woodcut annexed from Sloane MS., No. 346, and the figure of a Despencher from the painted windows at Tewkesbury, page 16 of this work; also fig. 5, Plate II., in which some of the plates are represented cut into the shape of leaves.) The collarium mentioned by Matthew Paris—who, *sub anno* 1252, relates how Roger de Lambourne slew a knight in a tournament, who had imprudently entered the lists "*sine collario*"—may have been either of plate or chain. So in Ducange: "*Venitque ictus inter cassidem et collarium dejecitque caput ejus multum a corpore.*"

The introduction of the *canail* in the fourteenth century prevents us ascertaining whether or not a gorget was worn under it; but early in the fifteenth (*temp.* Henry V.) gorgets of plate became common.



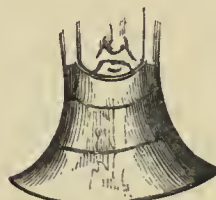
Godendacs.  
1 and 2. From MS. circa 1450.  
3. From the Collection at Pierrefonds.



Gorget. Sloane MS., No. 346.



Gorget of plate over Gorget of mail. Brass in Spilsby Church, Lincolnshire. 1410.



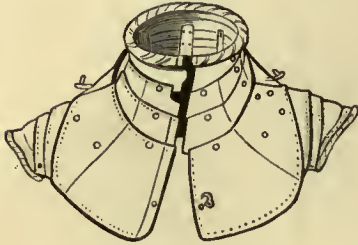
Gorget of plate. Brass of Sir Thomas de St. Quintin, Harpham Church, Yorkshire. 1420.



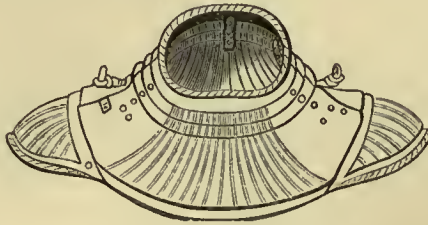


Standard of mail. Brass of Richard Quatremayns, Esq. 1460.

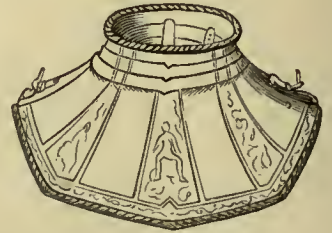
In the reign of Henry VI. appears the "standard of mail," as it is termed, the lower edge of which is generally indented. The *hausecol* (a revival of a fashion of the thirteenth century) afforded an additional protection to the throat (see *HAUSECOL*), to nearly the close of the fifteenth century, after which period we possess many existing specimens of the gorget, as it was then invariably called in all its varieties, down to the little gilt toy hung round the neck by a piece of dark blue ribbon, which was worn by officers when on duty within my recollection.



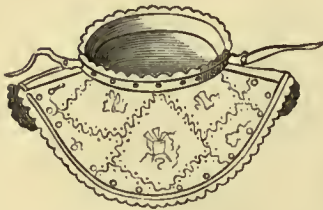
Gorget. 1525.



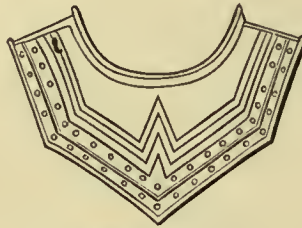
Gorget. 1535.



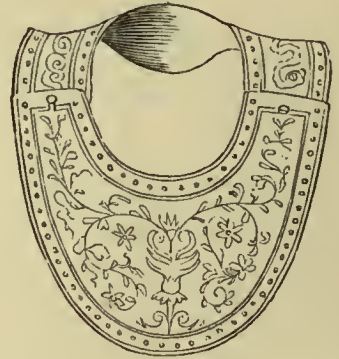
Gorget. 1540.



Gorget, 1620.



Pikeman's Gorget. 1635.



Gorget. 1645.

Gorget (*gorgière, gorgerette*, French) is also the name for an article of female costume which we meet with as early as the reign of Edward I., when it appears to be nearly the same as the wimple (which see). Jean de Meun calls it a towel (*tonaille*):

"La gorge et les gorgerons sont deshors la touelle  
Ou il n'a que trois tours à la tourne bouelle  
Mais il a d'espingles demy une escuelle  
Fichée en deux cornes et entour la touelle.  
Par dieu j'ai en mon cucur pense mainte fiée  
Quant je veoye dame si faitement lyée  
Que son touaille faist à son menton clouée  
Ou qu'elle en eut l'espingles dedans la chaire ployée."

*Codicille de Jean de Meun, l. 1225.*

An example of this extremely ugly fashion is already given at page 103 of this work, and others will be found under *HEAD-DRESS*.

The fashion was too ugly to last; and though examples occur in the fourteenth and fifteenth centuries (see woodcuts below), its use was apparently limited to widows or aged females. Indeed, the *barbe* only differs from the gorget and wimple in being plaited.

In a Royal MS. numbered 15 F 2, of the time of Richard III., there appears a lady with a very richly-embroidered collar, edged with ermine, which may possibly have been called in that day a gorget or a *gorgière*.

The *gorgerette* or *gorgière* of the fifteenth century was a graceful neckerchief, much like that worn by ladies at present, and known by the various names of *chemisette*, *caneson*, habit shirt, or tucker.

M. Viollet-le-Duc gives us several very modern-like specimens of what he considers the gorgière of the fifteenth century ; but I hesitate to adopt that term in connection with them, at least so far as England is concerned, not finding any authority for it in the writers of that period, by whom the word "gorget," as applied to female apparel, is not mentioned.



Gorget. Royal MS. 20 C 5. 14th century.



Gorgière, 15th century, according to M. Viollet-le-Duc. Temp. Henry VI.



Gorget. Cotton. MS. Nero, D 4.  
Temp. Edward IV.



Royal MS. 15 F 2. Temp. Richard III.

In the sixteenth century, however, the word is of constant occurrence, but without any description that would enable us to identify it in paintings of the period. In an inventory of the apparel of one of the queens of Henry VIII. (Harleian MS. No. 1419) is an entry of a gorget of silver tissue, in length one yard and three quarters—leaving us to guess in what form such a quantity of stuff was disposed round the throat, unless as in the example just given. A French writer of that time (quoted by M. Guicherat) contrasts the gorgerette with the collerette :

"La collerette par raison establee  
Garde la chair de chaleur et noirceur ;  
La gorgerette habile la partie  
Honnestement afin qu'on ne mesdie."

Still we obtain no information as to its shape or exact position. Mr. Strutt observes : " I do not think the gorget was ever universally used, and probably it is for that reason we know so little about it." (' Dress and Habits,' vol. ii. p. 258, edition 1842.)



In 1596 Stephen Gosson writes :

"These Holland smocks as white as snow,  
And gorgets brave with drawn work wrought,  
A tempting ware they are, you know,  
Wherewith as nets vaine youths are caught."

*Pleasant Quippes for Upstart New-fangled Gentlewomen.*

The gorget is again mentioned in the pastoral of 'Rhodon and Iris,' 1631, amongst the apparel of the fantastical Lady Eglantine :

"Coyfes, gorgets, fringes, rouples, fillets, and hair laces."

Also in 'The Muses' Looking Glass,' a comedy written by Thomas Randolph, A.D. 1635 :

"What serves your lawful pride of setting pins  
But to gain gew-gaws, and to knit together  
Gorgets, strip-neckcloths, laces, ribbands, ruffs,  
And many other such like toys as these."

The coarse definition of Baret (quoted by Halliwell *in voce*) leaves no doubt, however, that as early as 1580 the gorget was simply a kerchief wherewith women covered their bosoms. In the time of the Commonwealth it received the name of "whisk" (see WHISK) ; but we meet with it again under the old appellation in the days of William and Mary. Congreve, in his comedy, 'The Way of the World,' produced in 1700, makes Lady Wishfort say to Foible when discharging her, "Go hang out an old Frisoneer gorget with a yard of yellow colberteen again!" (Act v. scene 5.) Landais appears to draw a distinction between the *gorgière* and the *gorgerette*. The former he describes as "collet antique de femme qui couvrait la gorge et le cou," and the latter as "sorte d'ajustement de femme qui couvre une partie de la gorge" ('Dictionnaire Général') ; and I think the distinction borne out by the reduction of the gorget of the thirteenth century, which enveloped the whole throat and breast, to the gorgerette of the fifteenth, which covered only a portion of the latter.

**GOWN.** (*Gunna*, Saxon ; *gwn*, Welsh ; *guanacum*, Inf. Latin.) The term "gown," like that of "coat," has occasioned much confusion and disputation by the capricious application of it to different articles of dress, or by the bestowal of new appellations on some special varieties at particular periods. For three centuries nearly all upper garments were called cotes, the gown worn by women being occasionally distinguished by the name it still bears in France, *robe*—a term which in England is limited to regal and official costume. (See ROBE.)

The Romano-British females appear to have worn two tunics, the upper one shorter than the under, one or both of which, called by the Welsh *gwn*, we find Latinized by Varro, *guanacum*. The Anglo-Saxon women of all classes are usually represented in long, loose, flowing garments reaching to the feet, which they almost conceal (see pp. 100 and 141) ; but that they also possessed a shorter one is evident from the words of a Bishop of Winchester, who sends as a present "a *short gunna* sewed in our manner" ('Mag. Bib.' 16, p. 2) ; and we find a pictorial illustration of it in the annexed figure from Harleian MS. No. 2908. Examples of the longer dress will be found under CLOAK, COAT, GITE, SUPERTUNIC, SURCOAT, SUSQUENIE, and other articles in this work and in the General History.

Little difference is visible amongst the earliest Anglo-Norman ladies ; but the terms *cote*, *surcote*, and *robe* are those by which the exterior garment is usually distinguished.



Gown. Anglo-Saxon. 10th cent.

"Robbes factes par grand devises,  
De beaux draps de soie et de laine,  
De scarlates, de tiretain."

*Roman de la Rose.*

The French had, however, at that time adopted the term *gone* or *gonele*; but, according to M. Viollet-le-Duc, it was applied in France to a hooded cloak or a monk's frock.

It is in the fourteenth century, in the reign of Richard II., that the word "gown" in its present signification appears applied to garments of various materials appertaining to men as well as to women. The anonymous author of a work of his time, cited by Camden in his 'Remaines,' p. 194, and called 'Eulogium,' says, "The commons were besotted in excess of apparel, in wide surcoats reaching to their loyns, some in a garment reaching to their heels, close before and strowting out on the side, so that on the back they make men seem women, and these they call by a ridiculous name, *gown*." Why ridiculous I do not comprehend, unless for the reason adduced by the author, that it "made men seem women." Of these particular gowns an example will be found at page 165 *ante*; and the illuminations in MSS. of that period swarm with them. They are remarkable for the height of the collars, which button close round the neck and take the line of the cheekbone. From the metrical romances of the Middle Ages, which are replete with valuable descriptions of costume, we learn that knights in the fourteenth century wore gowns over their armour—

"Gay gowns of green  
To hold their armour clean,  
And keep it from the wet."

*The Avowynge of King Arthur.*



Gown. Temp. Henry IV. and Henry V.



Gown. Temp. Henry VI.

From that time to the end of the seventeenth century the gown was a garment as common to the male as to the female sex, but varieties of it had special appellations, which, in conformity with the plan of this work, will be described under their separate headings. (See GLAUDKYN, HOUELAND, HUKK, SHAMEW.) The citizens of London appeared before Richard II. in white and red gowns, "gonnis albis et rubeis," the king's livery colours. (Knighton, *sub anno* 1386.) Harding, the chronicler, upon the authority of Robert Ireleffe, Clerk of the Green Cloth to Richard II., speaks of

"Yeomen and gromes in cloth of silk arrayed,  
Satin and damaske, in doublettes and in gownes."

Chaucer also makes his Parson complain of the "costly furring of the gowns and the superfluity



in the length of them, trailing in the dung and in the mire, on horseback and eke on foot, as well of man as of woman." He himself, and Gower, his brother poet, are both depicted in gowns. A



Gowns. *Temp.* Edward IV.



Gowns. *Temp.* Henry VII.

gown belonging to Henry V., of purple damask without lining, another of black velvet with sleeves of samite and lined with fur, are mentioned in an inventory of the royal wardrobe.

It would be tedious to record all the entries of gowns of various descriptions which occur in the inventories and wardrobe accounts of the thirteenth century. We find mention of long gowns, short gowns, half gowns, strait gowns, loose gowns, riding gowns, cassock gowns, night gowns, and tenice gowns; others named after the country from which they were imported, the fashion copied, or the material manufactured, such as Turkey gowns and Spanish gowns.

A few extracts, however, may be interesting as enabling the reader to form an idea of the costly nature of some of these garments. Richard III. writes for his short gowns of crimson cloth of gold, "that one with droppue (drops), and that other with nett (a favourite pattern at that period), lined with green velvet." Drops are mentioned again in another document of this date: "Eight yards of blue cloth of gold wrought with *droops*" were given to the Duke of Buckingham. Long gowns of crimson velvet, lined with white sarcenet, and others of white cloth of gold, were provided for the henchmen and pages of the king and queen to wear at the coronation. It is curious to find that the poor young prince by right King Edward V. received for the same ceremony from his usurping uncle splendid apparel for himself and his attendants, including a short gown made of two yards and three quarters of crimson cloth of gold lined with black velvet, a long gown of the same stuff lined with green damask, and a shorter one of purple velvet, also lined with green damask. Examples of the long gowns worn about this period are given in our chromolithograph from the contemporary MS., Royal, 15 E. iv., which represents King Edward IV. receiving a book from its author, with four other personages, two of whom are presumed to be the Dukes of Gloucester and Clarence.

Henry VII. appears in a long gown in the picture of himself and family painted by Holbein, and also in his statue in Westminster Abbey; and long gowns are much more frequently met with in paintings and sculptures of his reign. They have generally broad collars of fur or velvet, rolled back over their shoulders. Some were worn loose and ample; others are fitted more closely to the shape, gathered at the back in plaits to the waist, like the doublets of the day, and confined by a girdle or sash. (See figures on opposite page.)

Some curious descriptions of the gowns worn by Henry VIII. occur in the wardrobe accounts and inventories of his reign we have already quoted, and must continue to quote occasionally, throughout this work. Amongst them we find "a gown of crimson velvet with a square cape," and "a gown of velvet with a round cape;" "a gown of purple *capa* damask, furred with sables, and a border embroidered and fringed with Venice gold, having thirty-one buttons of gold." (Harleian MSS. 2284 and 1419.) I am at a loss to explain "*capa* damask." In the same accounts are entries of "a Turkey (Turkey) gown of new making (new fashion), of black velvet, with two small guards (borders) of silver, furred with leuzernes (skin of the lynx or ounce), having seventy-seven round buttons of gold, black enamelled;" "a short Spanish gown of a new making;" "a long Spanish gown of the same;" and "a riding gown of black velvet, with plaits at the back, lined with black satin."

Hall, the chronicler, tells us that the Duke of Buckingham, at the coronation of Henry VIII., wore "a gown all of goldsmith's work, very costly." ('Union in Vit. Henry VIII.,' p. 3.)

The story told by Camden about Sir Philip Calthorpe's gown (see under DAGGES, p. 166) must be reverted to here, as I believe the term "gown" to have been misapplied to the garment so extravagantly cut to pieces. Slashing and puffing were carried to the greatest excess in those days. Every article of male apparel, including the bonnet and the shoes, were "as full of cuts" as they could be made, saving the gown. At least I have never seen, in the costume of any country, a



Henry VII. From his monument.



garment that could fairly be termed a gown, whether long or short, so treated. Therefore I consider that either the person who related the anecdote to Camden applied the name of gown to some other body garment, or that Sir Philip sacrificed his fine French tawny cloth by having it so ridiculously disfigured that he could not wear it himself, and thereby punished the vain shoemaker, as well as



Henry VIII. delivering the Bible to Cranmer and Cromwell.

escaped being vulgarly imitated by him. I think it necessary to make this observation, as, coming from so high an authority as Camden, the statement that gentlemen wore slashed *gowns* in the reign of Henry VIII. might continue to pass without question.

The following items occur in the will of a country gentleman, dated 1573:—"I give unto my brother, Mr. William Sheney, my best black gown, garded and faced with velvet. . . . Also I will unto my brother, Thomas Marcal, my new shepe coloured gowne, garded with velvet and faced with cony; also I give unto my son Tyble my shorte gown faced with wolf and laid with billement's lace; also I give unto my brother Cowper my other shorte gown faced with foxe." (Fairholt, 'Cost. in England,' p. 268; Britton and Brayley's 'Graphic Illustrator.')

From this period the gown is more rarely heard of in male costume, becoming gradually limited to men of age and gravity, who adhered to their old fashions and viewed with disgust the introduction of the foppish and scarcely decent dresses of the courtiers of Henry III. of France, and the bombasted doublets and hose which ludicrously disguised "the paragon of animals" in the reign of Queen Elizabeth. In an old play entitled 'Appius and Virginia,' A.D. 1575, quoted by Fairholt, the Vice or Buffoon says:—

"A proper gentleman I am of truthe;  
Yea that ye may see by my long side gowne."

And in Sir Thomas Boynton's inventory, taken in 1581, we find only "one taffitye gowne, with a cloth gowne," valued at £8 the two. Gowns were still worn by legal and official personages, merchants, physicians, and citizens; blue gowns in winter by the apprentices of London, who wore blue coats in the summer; and at the end of the seventeenth century, with the exception of morning and night or bed gowns, the term had altogether disappeared from the catalogue of a private gentleman's wardrobe, while still holding high place in that of every lady.

To return to the ladies, whom we left in the reign of Richard II., but shall now hand down to the reign of George III.

We are indebted to Mr. Fairholt for a copy of a curious drawing in a MS. in the National Library at Paris, No. 6857, written in the fifteenth century, representing a lady who is being assisted by her maid in dressing, and whose gown lies at



Costume of English Merchant. Temp. Elizabeth.

her feet, which he describes as being of blue cloth, with white fur cuffs, collar, and border. The head-dresses of both mistress and maid are of the same fashion as those worn in the reign of Henry VI., and accord with the form of the gown, which was worn with little variation during the greater portion of the fifteenth century.

The gowns during the reigns of Richard II. and Henry IV. came up high on the neck, the collars fitting it tightly like those of the men. A change is visible in the reign of Henry V. and in that of his son. They were made with turnover collars and very short-waisted. In the reign of Edward IV. the waist was lengthened, and the corsage opened down to it displayed the placard or stomacher, above which again was seen the gorget or gorgerette. The waist was confined by a broad belt or a richly-ornamented girdle. The trains continued to excite censure and ridicule, on account of their extravagant length—a fashion which, condemned as early as the twelfth century, has survived to the present day; so long in the front, too, that they were obliged to hold them up when walking, as in the time of Edward I.



From a MS. in the Nat. Library, Paris.



Gown. Temp. Henry V.



Gown. Temp. Henry VI.

The second of the three figures on the following page shows us a lady in a splendid gown of cloth of gold, as much embarrassed by her train as any *élégante* in a modern drawing-room. Some few examples are seen about the same period of gowns without trains, and having extremely broad borders of fur or of velvet, but they are quite in the minority.

The sleeve, tight from shoulder to wrist, where it terminated with a cuff of fur, velvet, or whatever material the gown was trimmed with, appears in this reign; but the long hanging sleeves were still worn, and continued more or less in fashion to the time of Elizabeth. (See SLEEVE.)



The gowns of ladies in the reign of Henry VII. differed little at the commencement from those of the two preceding, but the fashion soon changed, and the rage for slashing and puffing is



Gown. *Temp.* Henry VI.



Gown. *Temp.* Edward IV.



Gown. *Temp.* Edward IV.



Gown. *Temp.* Edward IV.



Gown. *Temp.* Henry VII.

displayed as extensively in the costume of the female as in that of the male sex. The fashion seems to have changed again before the termination of his reign; and we could not, perhaps, give the

reader a better example than the statue of Henry's queen, Elizabeth of York, in his chapel in Westminster Abbey, which was Holbein's authority for her portrait in the well-known picture painted by him of the King's family.



Gown. Temp. Henry VII.



Gown, showing make of back. Temp. Henry VII.



Elizabeth, Queen of Henry VII.

The female costume of the reign of Henry VIII. is copiously illustrated by painters and engravers. We have the portraits, half or whole length, of all his wives to begin with, and, in addition to the pencil, the pen contributes a mass of information.

In the inventory of the eighth year of his reign which I have so often quoted, great difference appears in the quantities of stuff allowed at different times for the making of gowns for the Queen (Catharine of Arragon). One entry gives "three yards of purple cloth of gold tissue for a gown for the Queen's grace;" while in another we find "thirteen yards of rich cloth of gold for a gown for the Queen;" "ten yards of damask silver to line a gown for the Queen," and "eleven yards of black cloth of tissue" for the same purpose. Three yards of stuff could certainly not be sufficient for a gown for the Queen; but it does not follow that they were required for the entire garment. In those days the bodies, sleeves, and skirts were each independent of the other.

"Gowns of blue velvet, cut and lined with cloth of gold, made after the fashion of Savoy," were worn by the four ladies who danced with the King and three noblemen in a masque in the sixth year of his reign; but Hall, who gives this description, does not inform us respecting their shape. The same writer is diffuse in his descriptions of similar entertainments; but as the shapes of the dresses worn in them, however magnificent, were purely fanciful, they would not assist us in this inquiry. What is more to the purpose, he tells us that Anne of Cleves wore, at her first interview with Henry VIII., "a ryche gowne of cloth of gold raised, made round, without any trayne after the Dutch fashion."

We have also the description by an eye-witness of the dress of Queen Catharine (Parr) in the year 1543-44. Her gown he describes as a "delentara" of cloth of gold, with sleeves lined with crimson satin, and trimmed with three-piled crimson velvet, and her train was more than two yards long. Her girdle was of gold, with very large pendants.



The same writer (Pedro de Gante, secretary to the Spanish Duke de Najara, who visited Henry in the above year) also describes the dress of the Princess Mary, whose gown or loose robe, which here he calls "*tropon*," was of violet-coloured three-piled velvet. The gowns at this date were of the shape called *en éteignoir*, open in front, from the waist downward—"compass-wise," as Hall calls it—so as to show the kirtle or petticoat, which De Gante calls a "*saya*," the Queen's being of brocade and the Princess's of cloth of gold.

Of Queen Catharine Parr there is a portrait representing her in a gown similar in shape; but the sleeves are trimmed with fur instead of velvet. It is made round without a train, after the Dutch fashion, like that of Anne of Cleves described above.



Queen Jane Seymour. From Holbein's family picture.



Catharine Parr, Queen of Henry VIII. From her portrait at Glendon Hall, Northamptonshire.

No particular change appears to have taken place in the gown during the brief reign of Edward VI., perhaps arising from the fact that there was no queen to bring in with her the fashions of her own country; for it is observable that the marriages of our sovereigns with foreign princesses have rarely failed to influence the mode of dress in their adopted country. Several changes are noticeable, however, as we advance in the sixteenth century, which will be better understood by our engravings.

On the next page we have the authentic portrait of Queen Mary, by Sir Antonio More, painted in 1558, the last of her reign, and that of her sister, Princess Elizabeth (afterwards Queen), formerly supposed to have been painted in 1545 by Holbein, "when in her twelfth year" (Shaw's 'Dresses and Decorations'); but we now know that Holbein died two years before that date, and when Elizabeth was only ten; and, besides, the portrait is evidently that of a young woman of seventeen or eighteen, and not a girl between eleven and twelve, and, by whomsoever painted, represents the Princess a year or two previous to the accession of her sister, at which period she was twenty.

The Princess is in a richly-figured crimson satin gown, square-cut at the neck, and bordered with jewels ; the waist long and tapering to a point, and the skirts open in front, showing a splendidly-embroidered kirtle of cloth of gold, the sleeves of the same stuff, rivalling in size those of the gown.



Queen Mary. From portrait by Antonio More.



Princess Elizabeth (afterwards Queen).

The Queen is pictured in a gown of violet-coloured velvet, edged with grey fur, made high in the neck, with a stand-up collar ; the sleeves tight at the shoulder, and widening as they descend, terminated by a profusion of grey fur ; the skirt open in front, like that of the Princess, and exhibiting a similarly gorgeous petticoat or kirtle of embroidered cloth of gold. The fashion succeeding this is indicated in our engraving at page 79 of this work, from a miniature of Queen Elizabeth at the commencement of her reign. The gown is not confined at the waist, but branches off from the neck, discovering a doublet and petticoat of embroidery. It has a high collar buttoned up close round the throat, and surmounted by a small ruff, which about this time is first visible. The sleeves are like those of the men so complained of in the reign of Edward IV., making the wearers appear high-shouldered, but they reach only to the elbow, whence they are supplemented by lawn or some fine sort of material, like bishops' sleeves, to the wrist, where they terminate with a ruff-cuff. This fashion will be further illustrated under SLEEVE.

Another example of a gown of this period occurs in the full-length portrait of Mary Queen of Scots, engraved plate 260 of Montfaucon's '*Histoire de la Monarchie Française*,' which we give as being one of the least known to the public. It is, or was, in the collection of M. de Gaignières, at Paris.

We now arrive at the reign of Elizabeth, and, accustomed as the general reader must be to the sight of her in her great ruff and still greater fardingale, as usually depicted, he will most probably be unprepared to find the variety of costume which existed during the forty-five years she held "sovereign sway and masterdom" over England.

Stubbs, to whose grumbling gossip we are so greatly indebted, says of the women : "Their gowns be no less famous than the rest, for some are of silk, some of grogram, some of taffata, some of scarlet, and some of fine cloth, of ten, twenty, or forty shillings the yard ;" (two pounds of the money of the reign of Elizabeth !) "but if the whole garment be not of silk or velvet, then the same must be layed with lace two or three fingers broad, all over the gown, or else the most part ; or if



it be not so, as lace is not fine enough now, then it must be garded with great gards of velvet,



Mary Queen of Scots.



English Lady of Quality. From engraving by Gaspar Rutz, 1588.

every gard four or five fingers broad at the least, and edged with costly lace. And as these gowns be of divers colours, so are they of divers fashions, changing with the moon ; for some be of the new fashion and some of the old, some with sleeves hanging down to their skirts, trailing on the ground, and cast over their shoulders like cowtails. Some have sleeves much shorter, cut up the arm, drawn out with sundry colours and pointed with silk ribbands, and very gallantly tied with love-knotts—for so they call them ; some have capes reaching down to the middle of their backs, faced with velvet or else with some fine-wrought tassata at the least, and fringed about very bravely, and some are plaited and crested down the back wonderfully, with more knacks than I can express."



A Bell. Temp. James I.

Above is given a lady of the reign of Elizabeth, dated 1588. It is from a foreign source, but has all the character of the time, and displays some of the varieties of fashion described by Strutt, being "garded with great gards of velvet," and having long hanging sleeves, reaching from the shoulders to the skirts. Other examples of this reign have been given under FARDINGALE, notably of the Maiden Queen herself and one of her ladies-in-waiting. It is, therefore, unnecessary to reproduce them here ; for that reason we also refer our readers to the same article for the female costume of the reign of James I., as they will find there an engraving of his queen, Anne of Denmark. A silver bell, engraved by Mr. Shaw from one preserved in a collection at Paris, affords an example of a variety of the fashions of this period.

In the comedy of 'The London Prodigal,' 1605, a "fringed gown" is spoken of as an old-fashioned garment at that date:—

"Go as my mother went—that's a jest indeed!  
Why, she went in a fringed gown, a single  
Coif, and a white cap."—Act 3, sc. 1.

And in 'Eastward Hoe!' a play of the same date, the buffin gown is mentioned as a dress of the commonalty. (See BUFFIN GOWN.) Grogram gowns are also spoken of in the same play. (See GROGRAM.)

The gowns of Englishwomen of all classes are amply illustrated by the beautiful etchings of Hollar in his series entitled 'Ornatus Muliebris Anglicanum,' 1640. He has depicted for us in their



English Gentlewomen.



Lady Mayoress.



Merchant's Wife.



daily attire the lady of quality, the gentlewoman, the lady mayoress, the merchant's wife, the citizen's wife and daughter, and the countrywoman—all so faithfully that I have only to transfer them to these pages without comment or explanation. Two of them have already found their place in this work at page 33, and a third at page 186, and need not be repeated. I subjoin eight others, which will, I think, sufficiently display the general female costume of this period.



Citizens' Wives.



Citizen's Daughter.



English Countrywoman.

The Puritanical dress of Cromwell's time differed more in the gravity of colour and absence of ornament, than in form, from that of the reign of Charles I.

"The gowns of the 'beauties' of the Court of Charles II.," says a recent writer, "resemble

drapery more than any fixed shape, and are made extremely low in front and over the shoulders, with slashed sleeves and quantities of lace and jewels." ('Book of Costume,' by a Lady of Rank, 1846.) But their well-known portraits at Hampton Court afford us little information respecting the exact form or details of the dress.

The portrait at Wentworth of the celebrated Margaret Cavendish, Duchess of Newcastle, who died 1673, painted by Abraham Van Diepenbeck, may really be depended upon, and we subjoin a reduced copy of the engraving from it published by Harding. In this reign we are also assisted by the diverting diary of Pepys and the humorous muse of John Evelyn. Under the date of the 1st of May, 1669, the former writes: "Up betimes. My wife extraordinary fine, with her flowered tabby gown that she made two years ago, now laced, exceedingly pretty, and, indeed, was fine all over." A "Japan gown" was sent to Mrs. Pepys in December 1663. Evelyn, in his rhyming catalogue of a lady's toilet, mentions—

"One black gown of rich silk, which odd is  
Without one coloured embroidered boddice."

The gowns in the brief reign of James II. present us with no very particular characteristics, except in the increase of lace and ribbons in the trimming of them. There is still the pointed stomacher and length of waist, both rendered still smaller by the tight lacing of the "whalebone prison," as Bulwer calls it, which has consigned so many of our fair countrywomen to an early grave; the gown open from the point of the stomacher, and looped back with ribbons, and by the nobility with jewels, in order to display the rich petticoat; the sleeves varying in length and fashion, but never extending beyond the elbow, whence fell a profusion of lace ruffles or "engageants," as they were called, of point d'Espagne or point de Venise; and this fashion, with little or no important alteration, lasted during the succeeding reign of William and Mary, and, I might add, Queen Anne.

The newspapers of those days afford us much information respecting dress, from the description of articles of attire lost or for sale advertised in them. In 1700 Lady Anderson, whose house was robbed during a fire in Red Lion Square, lost an orange damask gown lined with striped silk. The following items occur in the inventory of the 21st of November, 1707, already quoted:—

"j: yellow gown & pettycoate  
j: red & yellow gown & pettycoate  
j: red & green gown & pettycoate  
j: white stuff gown & petticoate  
j: green stuff gown & petticoate  
j: black cloath gown & coate  
j: morning gown & a riding gown."

"A red and dove-coloured damask gown, flowered with large trees," was advertised as stolen in the *Post Boy* of the 15th of November, 1709. In the *Spectator*, 1712, the sale is advertised of "an Isabella [*i.e.* dun] coloured *Kincob* gown, flowered with green and gold, a dark-coloured cloth gown and petticoat, with two silver orrisers [*lace so called*]; a purple and gold *Atlas* gown, with a scarlet and gold *Atlas* petticoat edged with silver; a blue and gold *Atlas* gown and petticoat; and a blue and silver silk gown and petticoat"—all the property of Mr. Peter Paggen, of Love Lane, near Eastcheap, brewer, and probably the dresses of females of his family. (Malcolm's 'Anecdotes of the Manners and Customs of London,' vol. ii.)

In 1711 the *Spectator* (No. 129) declares that the dress was so covered with lace frills and flounces



Duchess of Newcastle. From her portrait at Wentworth.



that "every part of the garment was in curl, and caused a lady of fashion to look like one of those animals which in the country we call a Friesland hen."

In the reign of "the good Queen Anne" was introduced the true heir and successor of the fardingale—the enormous, inconvenient, and ridiculous hoop, of which I shall speak specially under PETTICOAT.

The reigns of George I. and George II. have Hogarth for their illustrator. There was not much change of fashion during that of the former. "There was no queen in England, and the ladies who accompanied his Majesty were neither by birth, propriety of conduct, age, nor beauty, qualified to make any impression on prevailing modes." (Noble.) Peaked stomachers, tight lacing, sleeves fitting close to the arm and terminating at the elbow with lace ruffles, were still the mode; but the gowns are generally without trains, and have very little (if any) flounces or trimmings of any description. A dress which appears to have been something between a gown and a cloak, called a mantua, is first mentioned about this period; and the sacque or sack, introduced from France in the reign of Charles II., held its ground through all the successive reigns to very nearly the end of the eighteenth century. (See MANTUA and SACK.)

A little more impulse was given to fashion by the arrival of Caroline, queen of George II. Malcolm, quoting from the *Evening Post* and other newspapers of the day, furnishes us with much information respecting the materials of which the dresses of the higher classes were composed. On the king's birthday, in 1735, "The queen was in a beautiful suit, made of silk of the produce of Georgia, and the same was acknowledged to excel that of any other country. . . . The ladies wore flowered silks of various sorts, of a large pattern, but mostly with a white ground, with wide, short sleeves and short petticoats; their gowns were pinned up variously behind, though mostly narrow.

Some few had gold or silver nets on their petticoats and to their facings and robings, and some had gold and silver nets on their gown sleeves. . . . Lady Harcourt's gown is specially described as 'a white ground rich silk, embossed with gold and silver, and fine-coloured flowers of a large pattern.'

The middle classes then, as ever, imitated to the extent of their means, and too frequently far beyond them, the dress of persons of quality; but countrywomen and domestics are seldom seen depicted in gowns, except of that description which within my recollection was, and is still, I believe, termed a bed-gown, and resembled a jacket rather than a gown, of white or coloured cotton or calico, with a string to tie about the waist. (See also, NEGLIGÉE.)



Ladies of the reign of George II. From prints of the period.

**GOWN (MORNING).** The morning gown, as we now understand the term (the *robe de chambre* of the French), is constantly mentioned in the eighteenth century, and was, as now, frequently made of very rich materials. In 1714, "Mr. John Osheal was robbed of a rich yellow flowered satin morning gown, lined with a cherry-coloured satin, with a pocket on the right side." Several examples are given in the engravings of Hogarth. It is sometimes called a night-gown: "Also. I give unto Thomas Walker my night-gown faced with cony, with one lace also" (Will, dated 1573, quoted in Brayley and Britton's 'Graphic Illustrator'); generally so, when speaking of those of ladies. Evelyn, in his catalogue of a lady's toilette, records, "Three night-gowns of rich Indian stuff;" and, as late as the end of the reign of George II., we read of "a garnet-coloured lustring night-gown, with a tobine stripe of green and white, trimmed with floss of the same colour, and lined with straw-coloured lutestring."

That a loose cloak or gown was worn by both sexes in undress from a very early period there can be no doubt. (See CHOPA.)

**GREAVES.** Armour for the front of the legs. (See JAMBS.)

**GROGRAM.** (*Gros grains*, French.) Stuffs of various descriptions have received the name of "grogram," which is derived from the texture and not the material itself, a variation in it being caused by the warp threads passing over two of the shoots, and taking up one only. Cotgrave calls the grogram woven at Lisle *camelot*, camlet. Bailey says: "A sort of stuff all silk; it is, in reality, no more than a taffety coarser and thicker than ordinary." Fairholt, who speaks of it as "a coarse woollen cloth," tells us that "the mixed liquor called *grog* obtained its name from the admiral who originally ordered it to be given to the sailors, and who, from wearing a grogram coat, was called by them 'Old Grog.'"

Grogram is named amongst the woollen cloths woven in England in the time of Charles II., but some sort of grogram was known, if not made, in this country, as early as the reign of Elizabeth. (See page 226.) In the comedy of 'Eastward Hoe!' printed in 1605, Girtred speaks of lining "a grogram gown clean through with velvet." (Act i. scene 1.)

**GUARD.** A band of gold, silver, or velvet lace. Garments so ornamented were said to be *guarded*. "Frances, I'll have thee go like a citizen, in a guarded gown and a French hood." ('The London Prodigal,' 1605.) And in 'Eastward Hoe!' quoted above, Girtred asks her sister if she wears her "stamel petticoat with two guards."

"To strutt in purple or rich scarlet dye,  
With silver barres begarded thriftily."—FitzGeffrey's *Satyres*, 1617.

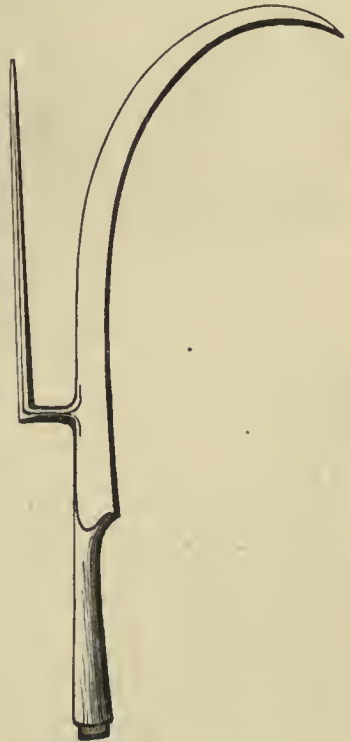
The fashion seems to have arisen in the reign of Henry VIII., and was carried to a great excess in that of Elizabeth. The reader will meet with allusions to it throughout these volumes.

**GUIGE.** The strap which supported the shield by being passed round the neck of the knight. (See SHIELD.)

**GUISARME, GYSARME.** This very ancient weapon, written also by various authors *gisarme*, *guissarme*, *juissarme*, *jasarme*, *quisarme*, has had nearly as many derivations and descriptions as modes of spelling. By some it has been called a *partizan*, by others a *bipennis* or double-axe; the name derived from *arma acuta*, or *arme aiguisée*, which would equally well apply to any sharp, cutting weapon. Skinner suggests *bisarma*, and Barbazan would deduce it from *acuere*.

The lance or javelin of the Gauls and Franks was called *gæsum*, and is thus described by the scholiast Agathias, a lawyer and native of Myrina, who wrote in the sixth century: "It is of moderate length, and covered with iron, bent on each side in the form of hooks, which they make use of to wound the enemy, or entangle his buckler in such a manner that his body being exposed they may run him through with their swords." This description tallies better, I think, than any other with the weapon which the Normans in the eleventh century speak of as a *guisarme*, which was a lance with a hook at its side, and the corruption of *gæsum* into *guisarme* is easy and probable.

Wace, who often mentions it in his 'Roman de Rou,' evidently gives the Norman name of *guisarme* to the Saxon bill, as I have already observed under that heading (page 42 *ante*). A similar confusion occurs in the Statute of Arms of King William of Scotland, 1165—1214, quoted by Mr. Hewitt ('Anc. Armour,' vol. i. p. 50), arising from a similar cause, viz. the people of one country calling the weapon of another by a name of their own: "Et qui minus habet quam xl. solidos habeat gysarm, quod dicitur hand-axe;" the lowland Scotch



Guisarme. Meyrick Collection.



having given their name to the guisarme as the Normans had previously given theirs of guisarme to the Saxon byl.

In the time of Charles VII. of France, it would appear that soldiers armed with voulges were called in that country "guisarmiers." (See VOULGE.) M. Viollet-le-Duc observes that the goad with which oxen are driven is called a *gise*; and though he makes no comment on the fact, it certainly offers us a new and more direct derivation than any yet suggested. The drover would be as likely to come armed with his goad as the thresher with his flail, the mower with his scythe, the haymaker with his fork, or the woodman with his bill-hook, and thus the *gise*-arm would be added to the other military weapons constructed from the peaceful implements of the field and the farm-yard. The absence of a representation of anything resembling the weapon now generally known as the guisarme, either in the Bayeux Tapestry or in any illuminations of the eleventh and twelfth centuries, is a fact however which calls for more consideration than has hitherto been bestowed on it. M. Demmin, who classes the "guisarme" with the scythe weapons, the glaive and the bill, suggests that its name was derived from the followers of the House of Guise, who were called *Guisards*, apparently unaware or forgetful that it occurs in the writings of Wace and Guiart, and several of the most early Anglo-Norman romances. Our example is from one in the Meyrick Collection. There are several in the Tower; but the exact date of any specimen is not ascertainable, as they were used to the end of the fifteenth century. Olivier de la Marche, a chronicler born in 1425, speaks of the great antiquity of the guisarme, and defines it as a combination of a dagger and a battle-axe.

**GUN.** Fortunately there is no occasion for me to plunge into the apparently interminable controversy respecting the introduction of cannon. I have to speak only of hand fire-arms, which were a later invention, and can be more easily traced to their origin: "An Italian writer, coeval with the discovery, having fortunately preserved a very minute detail of the fact." (Meyrick.)

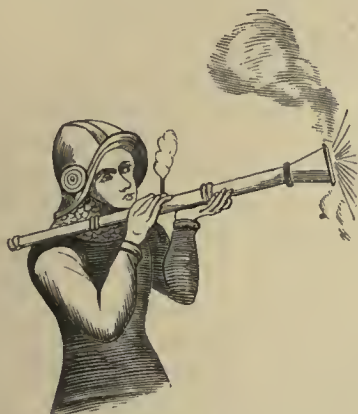
Billius, or Billi, a learned Milanese nobleman, acquaints us that they were first employed at the siege of Lucca in the year 1430. He tells us that the Florentines were provided with artillery which, by the force of gunpowder, discharged large stones; but the Lucquese, perceiving they did very little execution, came at last to despise them, and every day renewed their sallies, to the great slaughter of their enemies, by the help of small fire-arms, to which the Florentines were strangers, and which before this period were unknown in Italy. Still more distinctly he says: "*They invented a new kind of weapon.* In their hands they held a sort of club, about a cubit and a half in length, to which was affixed an iron tube, which, being filled with sulphur and nitre, by the force of fire emitted iron bullets. The blow, if it hit, was certain destruction; neither armour nor shields were sufficient protection, for often men two or three deep, if fired upon, would be transpierced by a single bullet."

Juvenal des Ursins, however, mentions "canons à main" as being used at the siege of Arras, as early as 1414. Meyrick observes upon this, that Juvenal wrote between 1438 and 1468, and considers the minute description of a contemporary author more entitled to credit. Nevertheless, the late Emperor of the French has appended to the first volume of his '*Études sur l'Artillerie*' an inventory of stores at Paris, in 1428, wherein are mentioned "xvii. canons à main dont les deux sont de cuivre et les xv. de fer sans chambre,"—this being two years earlier than the siege of Lucca. It is just possible, however, that the *invention* of the Lucquese might be the fixing of the iron tube on a stock, which was the first improvement of the hand-cannon, as it originally had no such convenient adjunct, and would have become too hot to hold after a few discharges. At all events, no mention of the hand-cannon has been found, as yet, earlier than the fifteenth century, towards the middle of which it was in use throughout Europe, and known in England as the hand-gun.

In one of the 'Paston Letters,' written from Norfolk *circa* 1459, it is said, "They have made wickets on every quarter of the house to shoot out of, both with bows and with hand-guns; and the holes that be made for hand-guns, they be scarce knee high from the plancher."

In a MS. Brit. Mus., marked Royal, 15 E 4, there is the figure of a soldier firing a hand-gun of the earliest form, although the book is dedicated to Edward V., and must therefore have been com-

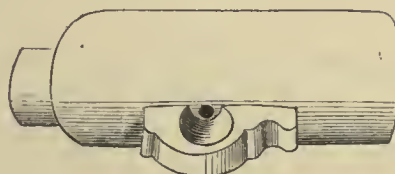
pleted in 1485. It is without a stock, and is fired by a match applied to the touch-hole, which is on the top of the piece. This was the sort of hand-gun in use during the first half of the fifteenth century. The first improvement appears to have been made in the reign of Henry VI., when the touch-hole was placed at the side, and beneath it a pan for holding priming powder. A hand-gun of this description, united with a battle-axe, all of iron, was in the Meyrick Collection, and is here copied from the engraving in Skelton, plate cxiv.



Hand-gun. Royal MS. 15 E 4.



Hand-gun and Battle-axe.



Pan of the above.

The next improvement was the addition, already mentioned, of the wooden stock, which, if the Milanese nobleman is to be believed, was used in 1430 at Lucca.

Two examples of the reign of Edward IV. are here appended from MSS., the first written *circa* 1470, and the other in 1473.



Hand-gun, 1468. Burney MSS. No. 169.



Hand-gun with stock. Royal MS., 18 E 5.

The third improvement consisted in adding a cover to the pan, to prevent the powder being blown away by the wind. A hand-gun of brass, in a painted wooden stock, with the arms of Austria



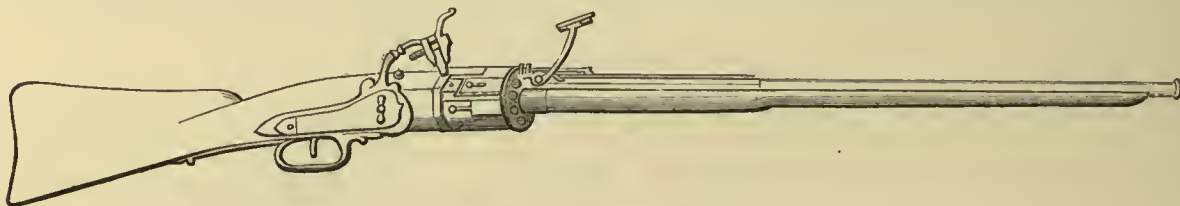
on it, showing its German origin, was in the armoury at Goodrich Court, and, in addition to the cover of the pan, was provided with a perforated piece of brass near the breech, through which to look at the sight on the muzzle, so that the eye might not be diverted whilst the match was applied to the powder; a sliding cap in the butt also covered a recess to hold bullets. The date of the gun was about 1480. I append an engraving of it from Skelton.



Hand-gun of brass. *Circa 1480.*

The match-lock, invented towards the end of the century, having been suggested, it is said, by the trigger of the cross-bow, acquired for the hand-gun the name of arcabouza or arquebus, "a bow with a mouth," corrupted into harquebus (which see); and the word "gun," though still retained in the language, was thenceforth used in a general sense only; the constant improvements in hand-fire-arms during the sixteenth and seventeenth centuries giving rise to various other names, viz. caliver, carbine, dragon, escopette, fusil, fowling-piece, musquet, rifle, snaphaunce, dag, pistol, and petronel. Descriptions of these will be found under their separate heads, or incidentally in the notices of the match-lock, wheel-lock, or other features by which they were distinguished. I shall, therefore, only give here two examples of guns of the seventeenth century, which most nearly approach those within the memory of this generation.

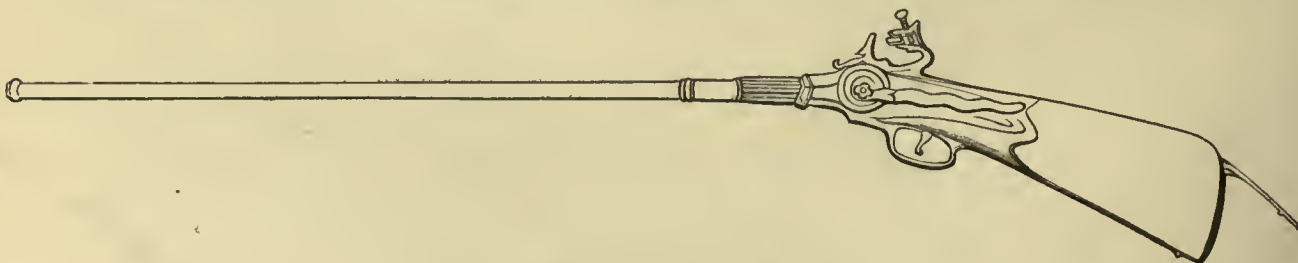
The first is a flint-lock, self-loading gun of the time of Charles I., and akin to the modern revolver, having a cylinder containing eight charges, movable by lifting up a little spring on the top of



Flint-lock Gun. *Temp. Charles I.*

the barrel, by which means a fresh touch-hole is brought under the hammer on removing its sliding cover. Seven out of the eight recesses in the cylinder always appear in sight just where it unites with the barrel, and, as the charges are previously put into these, a ramrod becomes unnecessary.

The next is a flint-lock, self-loading and priming gun of the time of Cromwell. There are two perforations in the butt, covered by a plate, which is represented lifted up in our woodcut. The upper



Flint-lock, self-loading and priming Gun. *Temp. Cromwell.*

one contains a pipe, into which was placed the fine powder for priming, which then ran down into a touch-box affixed to the side of the pan. The lower answered the purpose of a flask, to hold the coarse powder for charging. This gun has also a cylinder at the bottom of the barrel, placed with

its axis at right angles to it. In this cylinder is a recess, in which a bullet may be inserted, and by turning a lever this is brought into its proper place, a sufficient portion of charge and priming obtained, the pan shut, and the gun cocked ready for firing. Another, with revolving barrel and loaded at the breech, of the time of Charles II., was in the same collection.

Here, therefore, we have a breech-loader and a revolver; and the percussion gun is really the only important addition to fire-arms which the present century has to boast of.

**GUSSET.** (*Gousset*, French.) A piece of chain mail cut almost of a triangular or lozenge shape, which was fixed to the *haustement* or garment under the armour by means of arming points. There were commonly eight required for a suit—two to protect the arm-pits, two in the joints of the elbows, two in the joints of the knees, and two upon the insteps. (Meyrick.) The small plates of various shapes worn at the junction of the arms for the same purpose are called gussets by Mr. Hewitt, and pallets by Sir S. Meyrick. In the romance of 'Morte d'Arthure' the word is spelt *gowces*;

"Umbegrippys a spere and to a gome [*i.e.* man] rynnys  
That bare of gowles fulle gaye with gowces of silvere."

MS. Lincoln, f. 42, apud Halliwell *in voce*.

To me, however, the line appears to have an heraldic signification, and seems to imply that the man bore for his arms, gules charged with gowces (? *gouts*) of silver, or, as heralds would say, "guttée argent." Cotgrave has "Gousset, a gusset. The piece of armour or of a shirt whereby the armhole is covered."







**ABERGEON, HAUBERGEON.** This military garment, which rejoices in some fourteen or fifteen Latin names, differing from each other in the most ingenious manner as respects their orthography, is still without a satisfactory identification. That it was originally a coat or jacket of chain mail there is plenty of evidence :

“Armez de cotes à leur tailles  
Et de bon hauberjons à mailles.”—Guiart, 1304.

And as late as 1361 there is an entry in an account of the stores in Dover Castle of “habrejons *et autres hernous de maile* ;” at the same time there is equal proof that in the fourteenth century there were habergeons of plate. “Un haubergeon *d’acier à manicles*” is mentioned in the inventory of Louis Hutin, 1316. That it was smaller than the hauberk is also evident from its being distinguished from it by the epithet *minor* : “*Lorica iv. denar : Lorica minor, quæ vulgo Halsbergol dicitur.*” (Teloneum S. Andomari : Hewitt, vol. i. p. 132.) That it was occasionally worn under the hauberk is clear from the often-quoted lines in Chaucer’s ‘Rhyme of Sir Thopas,’ wherein he says :

“And over that” (his habergeon) “a fine hauberk ;”

while the same poet, in the Prologue to the ‘Canterbury Tales,’ describing the Knight, says :

“Of fustian he werred a gipoun  
Alle besmotered with his habergeon ;”

showing that in this instance the habergeon had been usually worn over the jupon, which was itself generally worn over all. (See JUPON.) The fact is, that in the military equipment, as well as in civil costume, the name which at one time designated some special article was afterwards bestowed on something widely differing from it, either in form or material. I have already pointed out several curious instances, and, as I proceed, shall have to call attention to some still more extraordinary.

That the haubergeon, whether of mail or of plate, was, as I have stated above, smaller and lighter than the hauberk—of which it would appear, by its name alone, to have been a diminutive—there are several circumstances to prove. One of the earliest—I might say the only—description of the haubergeon is given us by Wace in the ‘Roman de Rou.’ He tells us that at the battle of Hastings, Odo, Bishop of Bayeux, wore a haubergeon over a white shirt (his alb), and that it was loose in the body and tight in the sleeves :

“Lé fut li cors, juste la manche ;”

and we must remember that although Wace wrote in the reign of Henry II., the Norman haubergeon was still a familiar object to him. William, Duke of Normandy, is as distinctly described in a hauberk :

“Son bon haubert fist demander ;”

and in no instance is it ever confounded with the haubergeon.

Another significant fact is elicited by an ordinance of John, King of France, in 1351, quoted by Mr. Hewitt (vol. ii. p. 16), in which we find mention made of a class of men-at-arms, ranking after the knights and esquires, denominated varlets or haubergeons, no doubt from the armour allotted to them : “Chacun chevalier, escuyer et varlet armé sur son cheval d’armes. . . Et ce mesme serement

aussi feront les chevaliers, escuyers et haubergeons qui serront dessous les dits bannerez ; et voulons que les dits bannerez sachent par nom et par seurnom et aient cognoissance des gens d'armes et haubergeons qui seront en leur compagnie." ('Collection des Ordonnances,' tome iv. p. 67.)

Still, with the exception of Wace's description of the haubergeon of Bishop Odo, we have no hint to guide us as to its form in the twelfth and thirteenth centuries, when it was of chain ; and we are equally ignorant of its size and character in the fourteenth, when there is evidence of its being a plate of steel ("haubergeon d'acier") ; we are also still left in doubt as to which sort of haubergeon Chaucer alludes in his 'Rhyme of Sir Thopas,' or in the 'Knight's Tale.' In the glossary appended to the second edition of Meyrick's 'Critical Inquiry,' which was revised by the late Mr. Albert Way, halsbergol is described as "a haubergeon or coat of mail which at first comprehended the breeches that were attached to it, and subsequently the jacket only." What authority can be produced for this statement I am at a loss to imagine. Not one is quoted by Mr. Way in support of it, and the words of Wace are directly opposed to the idea of breeches being attached to the haubergeon, while they plainly testify to sleeves.

The Bayeux Tapestry affords us no assistance in this inquiry, as Odo is represented in it armed precisely as all the other knights—an evident inaccuracy, not only because at variance with Wace, but also because, as a Churchman, he was forbidden to wear such armour, and evaded the prohibition by putting on an alb, at that time an indispensable ecclesiastical vestment, the long white skirts of which would descend far below the haubergeon and give a clerical character to his equipment.

Mr. Fairholt has given us a copy of a very interesting illumination in a MS. in the National Library at Paris ('Le Livre des Femmes Nobles,' translated from Boccaccio), in which a knight is depicted arming himself ; and the MS. being of the time of Chaucer, it illustrates to a great degree the often-quoted description of the armour of Sir Thopas.

In this miniature the knight is represented in what was called the "haustement," a close-fitting body-garment, with chausses fastened to it by points, over which "he is throwing," according to Mr. Fairholt, "his quilted hacketon ;" his hauberk of mail lies upon the ground before him, on which is placed his bascinet, with a beaked vizor and a camail ; his jambeaux and his gauntlets lie beside them. Still, if the garment he is putting on be indeed a hacketon, we miss the haubergeon, which was to be the next in order, and are left in doubt whether it would have been of mail or of plate. The illumination in the MS. in the National Library at Paris, from which we borrowed the figure of the gambeson engraved for page 197, represents a similar subject, but leaves us still at a loss respecting one of the garments so precisely enumerated by Chaucer. We find the shirt, the gambeson in lieu of the "aketon," the armorial jupon or "cote armure," the vizored bascinet with camail, the heaume, the gauntlets, and the shield, but no haubergeon, and must therefore unwillingly abstain from any attempt to represent it, trusting that some hitherto undiscovered or overlooked authority may, previous to the conclusion of this work, enable me to supply not only this deficiency, but others occasioned by similar want of direct evidence. In conclusion, I can only observe that it is improbable that a knight would wear two coats of mail, one over the other ; and that, consequently, when the hauberk was of chain, the haubergeon was necessarily of plate. (See HAUBERK.)



From a MS. in Nat. Library, Paris. Close of the 14th century.

*HABILLEMENT, ABILLEMENT, BILLIMENT.* This word, though in its ordinary sense signifying clothing of any description, is, by ancient English writers, principally applied in its contracted form of billiment or billament to a lady's head-dress, or ornaments for her hair or her neck. Thus Baret : "Billaments. The attire or ornamentes of a woman's head or necke." ('Alvearie,' 1580.)



Halliwell observes : " It is generally glossed habillements, which is hardly correct." Cotgrave, under *BAVOLET*, says : " A billement or head-attire worne by the women of Picardie." Also, under *DORLOT* : " A jewell or pretty trinket, as a chaine, brooche, ring, aglet, button, *billement*, &c., wherewith a woman sets out her apparell or decks herself." And under *DORURE* : " A billement or jewell of two pieces." (1650.) Billiment lace is constantly spoken of in the sixteenth century (see *LACE*).

*HACKBUT, HAQUEBUT, HAGGEBUSH.* See *HARQUEBUS*.

*HACKETON.* See *ACTON*.

*HAIR.* The mode of wearing the hair is so intimately connected and indeed regulated by the dress of the period, that no costume can be correct if particular attention be not paid to it. In these days, when it has become the fashion to be "bearded like the pard," the incongruous appearance of some of "the wealthy curled darlings of our isle" at fancy balls or in private theatricals becomes absolutely ludicrous from the neglect of this important feature. As numerous examples will be found in the pages of this work of the prevailing custom in each particular age and country in civilized Europe, particularly under *HEAD-DRESS* and *WIG*, I shall limit my observations in this place to a brief notice of the most remarkable in this kingdom.

The ancient Britons, like the Gauls, wore long, bushy hair, beard, and moustache. The Romanized Britons shaved their faces and adopted the shorter hair of their conquerors. The Saxons are generally represented with long hair parted in front, forked beards, and moustaches ; but in the tenth and eleventh centuries, with the exception of old men, they appear to have cropped their locks and shaved their chins, preserving only their moustaches. Long hair was a distinguishing characteristic of the Teutonic tribes. It was a mark of the highest rank amongst the Franks, none of whom, save princes of the blood and the nobility, were permitted to wear it in flowing ringlets ; an express law commanding the commonalty to cut their hair close round the middle of the forehead, "*ad frontam mediam circumtonsos.*" (*Jus Capillitii.*) The beard was also held in the greatest reverence by them, and to touch it stood in lieu of a solemn oath. ('*Aimoin*,' lib. i. cap. 4.) The Danes were remarkable for the pride they took in their long hair. Harold, surnamed Harfagre, *i.e.* Fair Hair, on account of the length and beauty of his locks—which, Torfæus tells us, were like golden or silken threads, and flowed in thick ringlets to his girdle—made a vow to his mistress to neglect his precious curls till he had completed the conquest of Norway for her love ('*Hist. Nor.*' tom. ii. lib. 1) ; and a young Danish warrior, about to be beheaded, begged of his executioner that his hair might not be touched by a slave nor stained with his blood (*Jomscringa Saga* in *Bartholinus*, '*De Caus. contempt. Mort.*' lib. i. cap. 5). In the Anglo-Saxon poem on *Beowulf* we also find mention of

"The long-haired one, illustrious in battle,  
The bright lord of the Danes."

On their settlement in England the Danes are reported to have adhered to their national habits, paying great attention to the cultivation of their hair and combing it carefully every day. The *Knyghtlinga Saga* describes Canute's hair as hanging profusely over his shoulders ; but previous to the close of his reign cropping was introduced from France, and in the Register of Hyde Abbey he is represented with short hair, beard, and moustache. (*Vide* page 101.)

The continual presence of the head-rail, veil, or *couvrecchef* in drawings of the Saxon and Danish women leaves us with little information respecting the mode in which they dressed their hair in the earlier periods of their history, that little being derived only from an occasional brief allusion by some contemporary writer. The probability is, that if dressed at all, it was plaited in long tails, as appears to have been the custom of the Franks ; an Oriental fashion, the earliest, it may be, in the world, and likely to last in some portions of it to its end.

The wife described by Adhelm, Bishop of Sherborne, who wrote in the eighth century, is mentioned as having her *twisted locks* delicately curled by the irons of those adorning her. The hair of the religious virgin, on the contrary, was entirely neglected. ('*De laud. Virg.*' p. 370.) In

the Anglo-Saxon poem of 'Judith,' also, the heroine is repeatedly designated as the maid "with the twisted locks :"—

"The maid of the Creator,  
With the twisted locks."

"She with the twisted locks  
Then struck her hateful enemy.

\* \* \* \*

The most illustrious virgin  
Conducted and led them,  
Resplendent with her twisted locks,  
To the bright city of Bethulia."

Frag. *Judith*, ed. Thwaites.

*Twisted*, however, taking Adhelm's mention of *irons* into consideration, may certainly mean *curled*, and we have no pictorial illustration to support the suggestion of plaiting, which has only the contemporary fashion of the Franks in its favour.

The Bayeux Tapestry illustrates the curious custom of the Normans in the eleventh century of shaving the back of the head, after the manner, as we are told by Rodolphus Glaber, of the nobles of Aquitaine, who followed their Princess Constance to Paris in 998, on the occasion of her marriage with Robert II., King of France.

Three months after the coronation of William the Conqueror he returned to Normandy, attended by some of his new subjects, and great admiration was excited by the beauty of the long hair of the English.

The *couvrefchef* of the Norman women, like the head-rail of the Saxon, prevents us speaking decidedly as to the dressing of their hair; but in the few instances where it is shown, it is long and sometimes plaited in two or more divisions. In a MS. in the Cotton. Lib. (Nero, C iv.) the tails appear to be in cases, presumably of silk, which are coloured white, with a red stripe twisting round them.

The Norman courtiers appear to have been fascinated by the long hair of the Saxons, and some rushed, with the usual extravagance of fashion, from closely-cropped and shaven heads, to the opposite extreme. Ordericus Vitalis says: "They parted their hair from the crown of the head on each side of the forehead, and let their locks grow long like women. . . . Their locks are curled with hot irons, and instead of wearing caps they bind their heads with fillets." William of Malmesbury also, who lived a little later, complains of the flowing hair and extravagant attire of the men in the reign of Rufus. In 1095 a decree was passed against long hair by the Council of Rouen, but without effect.

The fashion of wearing long beards reappeared in the reign of Henry I., and was equally reprobated by the clergy. Bishop Serlo, in his sermon, and Vitalis, in his 'Ecclesiastical History,' both compare the men of their day to "filthy goats." (See wood-cut annexed from figures in the MS. just quoted: Nero, C iv.)

In 1104, when Henry I. was in Normandy, the said Bishop Serlo preached so eloquently against long hair that the monarch and his courtiers were moved to tears; and, taking advantage of the impression he had made, the enthusiastic prelate whipped a pair of scissors out of his sleeve and cropped the whole congregation. This was followed up by a Royal edict against long hair, but which proved as ineffective with the general public as had been the previous decree of the Council of Rouen. Even Henry himself



Norman Lady. From Cotton. MS. Nero, C iv.



Long Beards. From Cotton. MS. Nero, C iv.

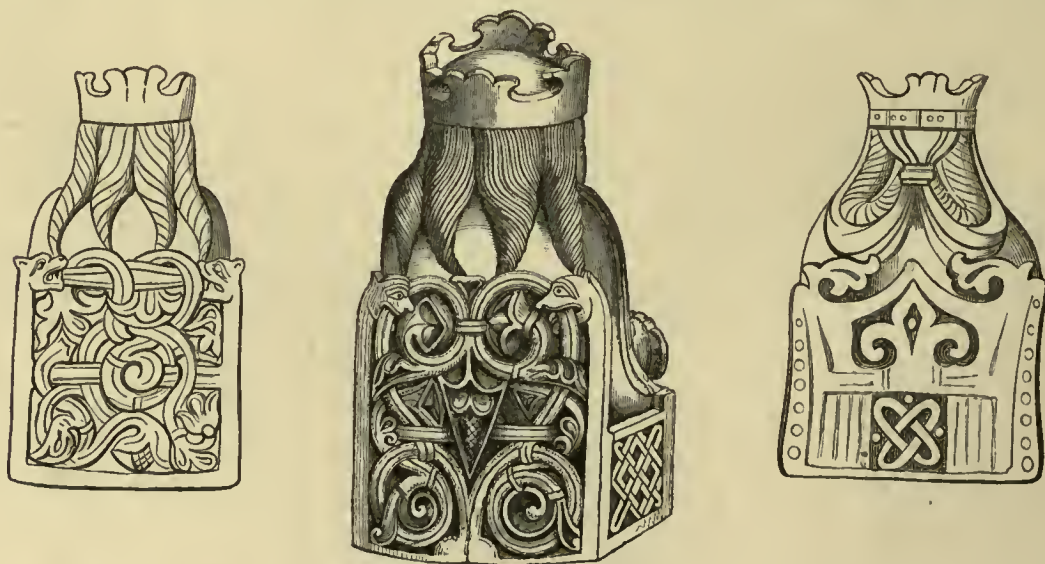


appears to have relapsed, unless he has been misrepresented by the sculptor to whom we owe the statues of that monarch and his queen, Maude or Adelaide of Louvain, on the west front of Rochester Cathedral. Although the heads are much damaged, the hair of both is nearly perfect. The king has a profusion upon his shoulders, and the queen displays two tails that reach down to her knees.



Statues of Henry I. and his queen, Maude (?), Rochester Cathedral.

The chessmen found in the Isle of Lewis in 1831, a portion of which was purchased by the British Museum, and the remainder by the late Lord Londesborough, afford us some valuable examples of the mode of wearing the hair by the higher orders in the twelfth century. The king's is parted into four tails behind, not plaited, but curled or "twisted" very carefully, each ending in a



Chessmen of the 12th century.

point. (Compare it with that of King Henry above.) The queen's is also twisted tightly in two tails, but not allowed to hang down like that of Queen Maude. They are looped up from the nape of the neck, and the ends secured under the veil or *couvrechef*, which is drawn together and knotted in the centre, the ends looped up in like manner.

At all events, the fashion was raging in the succeeding reign of Stephen, when in 1139 it received a sudden check from a curious circumstance. A young soldier, whose chief pride was in his luxuriant locks, which hung down below his waist, dreamed one night that a person came to him and strangled him with his own darling ringlets. The effect of this dream was so great upon him that he immediately trimmed them to a rational length. His companions followed his example, and, superstition spreading the alarm, cropping became again the order of the day; but this reformation, adds the historian, like those previously, was of very short duration. Scarcely had a year elapsed before the people returned to their favourite follies, and such as would be thought courtiers permitted their hair to grow to such a shameful length that they resembled women rather than men; those to whom nature had denied an abundance of hair supplying the deficiency by artificial means. Upwards of seven centuries have passed, and the satirist has still the same folly to waste his wit upon.

The old Norman custom of close shaving appears to have been re-introduced by Henry II., whose beard in his effigy at Fontévrault is pencilled like a miniature; and in the early part of the reign of Richard I. a seditious Londoner was called "William with the beard," from his obstinately wearing it in defiance of the revived practice. He was soon, however, in fashion again, for before the end of the reign of Cœur de Lion beards and moustaches were generally worn again, but not of such formidable dimensions as in the days of Henry I. and Stephen.

In the reign of John the hair of the men was curled with crimping irons, and bound with fillets and ribbons, and the beaux of the period went abroad without caps that it might be seen and admired. Beards and moustaches were worn or not, as fancy dictated, all legislation concerning them being disregarded or abandoned.

The effigy of Henry III. presents us with a particular style of hair-dressing, which, wonderful to relate, appears to have remained in fashion with the male sex for at least a hundred years. Its first appearance, indeed, is in an effigy of Robert Consul, of Gloucester, the illegitimate son of Henry I., who died in 1147; but the effigy is evidently of a much later date. The fashion is by no means unbe-



Robert Consul.



Henry III.

coming, but, considering the uniformity of all the examples during so long a period, it is obvious that the crimping irons we have heard of must have played an important part in the arrangement, as every man could not possibly have had natural curly hair of one particular pattern. (*Vide* also the head of an effigy of a Septvans, Plate II. fig. 10; that of Brian Lord Fitzalan, page 16; and of Charles Comte d'Estampes, p. 92.) This fashion is alluded to by writers of the thirteenth and fourteenth centuries. (See CROCKET and CROCKS.) Chaucer, describing the appearance of the young Squire in the 'Canterbury Tales,' tells us—

"His locks were crull as they were laide in presse;"



and in 'The Knight's Tale' the "yellow haire" of a lady is said to have been

"broided [braided] in a tresse  
Behind her backe; a yarde long, I guess."

The appearance of "the Franklein" (*i.e.* a country gentleman and landowner) is not described, but here is an example from the brass of one in Shottesbrooke Church, Berkshire (*temp.* Edward III.).

In some instances the hair of ladies of rank in the fourteenth century is depicted flowing freely down the back; and no doubt it was so worn by the wives and daughters of the artisans and labouring classes: but more frequently it is confined in a net of gold, silver, or silk, described as a caul, and occasionally braided and arranged in the most elaborate manner, as will be found under HEAD-DRESS.

No particular fashion appears to have prevailed amongst the gentlemen of the fourteenth century with respect to beards or moustaches. They seem to have been worn or not according to fancy. Edward I. on his seals is represented close shaven, as are many knights and nobles during his reign and that of his son, the miserable King Edward II. The beard of the latter on his effigy is elaborately curled. Edward III. displays a handsome venerable beard; Richard II. a smooth chin in his portrait at Westminster (see chromolithograph published with Part I.): but in the Metrical History of his deposition he is represented with a long, forked beard of the old Anglo-Saxon pattern, and in his effigy he is represented with moderate moustaches and two small tufts of hair on his chin.

Towards the close of the reign of Henry IV. the men returned to the cropping style. The effigy of the monarch himself gives one an idea of his head having been actually shaven, as not a particle of hair is to be seen beneath the crown. He has a short curled beard and moderate moustaches. In the reign of Henry V. this fashion of cropping and close shaving increased. The King's hair is cut close above his ears, and he has not a hair on his face (see page 165), and during the reign of Henry VI. the absence of beard, whisker, and moustache is remarkable. (See the head of John Duke of Bedford, *temp.* Henry VI.) The silence of the clergy and the satirists on this subject is conclusive as to the non-existence of any cause of complaint in these matters. Amongst the fashions reprobated and ridiculed by the writers of that period, not a word is said about hair. In the reign of Edward IV. an important change took place. The face was still closely shorn; but the hair was allowed to grow long, not only at the sides, where it was worn in great clumps or bushes, but also on the forehead, where it hung, in some cases, over the eyes. In a ballad "against excess in apparel," written at this period (Harleian MSS., No. 372), the "proud gallants heartless" are told:

"Your long hair into your eyne  
Have brought this land to great pyne."

The head-dresses worn by the ladies at this period entirely concealed the hair, with the exception of a single lock, which formed a loop on the forehead; a curious fashion, which existed in France at the same time, and most probably originated there. (See cut on opposite page.)

An occasional instance may be found of the hair hanging loose down the back: but it is either that of a very young girl or a bride, it being an old custom for brides to be married with their hair dishevelled.



Brass of a Franklin in Shottesbrooke Church, Berkshire. *Temp.* Edward III.



Beard of Edward III.  
From his effigy.



Beard of Edward II.



Beard of Richard II.



Henry IV., full face.



Head of Henry IV. From his  
effigy at Canterbury.



John Duke of Bedford.  
From the Bedford  
Missal.

"Untie your folded thoughts,  
And let them dangle loose as a bride's hair."



Loop of Hair on forehead. 1470-90.

Queens also wore their hair in the same manner at their coronations. Elizabeth of York, queen of Henry VII., wore her fair, yellow hair hanging down plain behind her back, "with a calle of pipes over it." (Leland.)

The wife of John Winchcomb, or Jack of Newbury, by which name he is better known, wore on her head, at her wedding, "a billiment of gold, and her hair, as yellow as gold, hanging down behind her, which was curiously combed and plaited, according to the manner of these days." (History of John Winchcomb.)

The long, flowing hair of the gentlemen was curtailed in the reign of Henry VIII., who gave peremptory orders for all his attendants and courtiers to poll their heads. Short hair, in consequence, became fashionable, and continued so for a considerable time. Beards and moustaches were worn at pleasure; but they seem to have been carefully cultivated by those who grew them. The time wasted in trimming them is thus alluded to by Hooper in his 'Declaration of the Ten Commandments,' 1548: "There is not so much as he that hath but 40s. by the year, but is as long in the morning to set his beard in order as a goodly craftsman would be in looming a piece of kersey."

The portrait of Edward VI., by Holbein, illustrates the more natural mode of wearing the hair in his reign, and, we might add, that of his sister Mary.

Arriving at the time of Elizabeth, we are almost overwhelmed by the flood of information respecting hair-dressing and beards which is poured upon us by the writers of that period. To begin with Stubbs, from whom we have already quoted so much concerning the "abuses" of fashion during the reign of "the Virgin Queen," he tells us the barbers "have invented such strange fashions of monstrous manners of cuttings, trimmings, shavings, and washings, that you would wonder to see. They have one manner of cut called the French cut, another the Spanish cut; one the Dutch cut, another the Italian; one the new cut, another the old; one the gentleman's cut, another the common cut; one cut of the Court, another of the country; with infinite the like vanities, which I overpass. They have also other kinds of cuts innumerable; and therefore, when you come to be trimmed, they will ask you, Will you be cut to look terrible to your enemy or amiable to your friend, grim and stern in countenance or pleasant and demure? for they have divers kinds of cuts for all these purposes, or else they lie. Then when they have done all their feats, it is a world to consider how their *mowchatorwes* [moustaches] must be preserved or laid out from one cheek to another, and turned up like two horns towards the forehead." ('Anatomic of Abuses,' 1583.)



Edward VI.

Robert Greene, the contemporary of Stubbs, makes a barber ask a customer, "Sir, will you have your worship's hair cut after the Italian manner, short and round, and then frounst with the curling-iron to make it look like a half-moon in a mist; or like a Spaniard, long at the ears, and



curled like the two ends of an old cast periwig? Or will you be Frenchified, with a lovelock down to your shoulders, wherein you may weave your mistress's favour." ('Quip for an Upstart Courtier,' 1592.) The latter fashion is mentioned by Bishop Hall in his 'Satires':

"His hair, French-like, stares on his frightened head;  
One lock, Amazon-like, dishevelled."

Greene himself is abused by Harvey for wearing "ruffianly hair;" and Nash says, "he cherished continually, without cutting, a jolly long red peake, like the spire of a steeple, whereat a man might hang a jewell, it was so sharp and pendant."

Greene is still more instructive as to the various shapes of the beards. "After the barber has dressed the head," says the satirist, "he descends as low as his beard, and asketh whether he please to be shaven or no? whether he will have his peak cut short and sharp—amiable, like an *inamorato*; or broad, pendant, like a spade—to be terrible, like a warrior and *soldado*? whether he will have his *crates* cut low, like a juniper bush, or his *suberche* taken away with a razor? if it be his pleasure to have his *appendices* primed, or his *mouchaches* fostered or twined about his ears like the branches of a vine, or cut down to the lip with the Italian lash, to make him look like a half-faced baby in brass? These quaint terms, barbers, you greet Master Velvet-breeches withal, and at every word a snap with your scissors, and a cringe with your knee; whereas, when you come to poor Cloth-breeches, you either cut his beard at your own pleasure, or else, in disdain, ask him if he will be trimmed with Christ's cut, round like the half of a Holland cheese." ('Quip for an Upstart Courtier,' 1592.)

Holinshed also, in his Chronicle, observes: "I will say nothing of our heads, which sometimes are polled, sometimes curled, or suffered to grow at length like women's locks, many times cut off above or under the ears round, as by a wooden dish. Neither will I meddle with the varietie of beards, of which some are shaven from the chin, like those of the Turks; not a few cut short, like to the beard of Marquis Otto; some made round like a scrubbing brush, others with 'a *piquedevant*,' (O! fine fashion!) or now and then suffered to grow long, the barbers being grown to be so cunning in this behalf as the tailors: and therefore if a man have a lean and strait face, a Marquis Otto's cut will make it broad and large; if it be flatter like, a long, slender beard will make it seem the narrower; if he be weasel-backed, then much hair left on his cheeks will make its owner look big, like a bowdled hen, and so grim as a goose."



Swallow-tail Beard.  
1595.

Tom Nash, in 1596, mentions "the swallow-tail cut," of which the annexed is an example furnished by Fairholt.

Randle Holmes speaks of "the broad or cathedral beard, so called because bishops and grave men of the Church anciently did wear such beards." He also mentions "the British beard," which, he says, "hath long *mockedoes* [moustaches] on the higher lip hanging down either side the chin, all the rest of the face being bare; the forked beard is a broad beard, ending in two points; the mouse-eaten beard, when the beard groweth scatteringly, but here a tuft and there a tuft."

In Lyly's 'Midas,' 1591, Motto the barber says to his boy, "Besides, I instructed thee in the phrases of our eloquent occupation, as—'How, sir, will you be trimmed? Will you have your beard like a spade or a bodkin? A pent-house on your upper lip, or an ally on your chin? A low curl on your head like a bull, or a dangling lock like a Spaniard? Your moustachios sharp at the ends like shoemakers' awls, or hanging down to your mouth like goats' flakes?'" (Act iii. scene 2.)

Taylor, the Water-poet, gives us a description in rhyme of the variety of beards in his day:

"Now a few lines on paper I will put  
Of men's beards' strange and variable cut,  
In which there's some that take as vain a pride  
As almost in all other things beside.



Piquedevant Beard.

Some are reaped most substantial like a brush,  
Which makes a natural wit known by the bush ;  
And, in my time, of some men I have heard  
Whose wisdom hath been only wealth and beard.  
Many of these the proverb well doth fit,  
Which says,—bush natural, more hair than wit.  
Some seem as they were starched stiff and fine,  
Like to the bristles of some angry swine ;  
And some, to set their love's desire on edge,  
Are cut and pruned like a quickset hedge ;  
Some like a spade, some like a fork ; some square,  
Some round ; some mowed like stubble, some stark bare.  
Some sharp, stiletto fashion, dagger-like,  
That may with whispering a man's eyes outpike ;  
Some with the hammer cut, or Roman T,—  
Their beards extravagant reformed must be ;  
Some with the quadrate, some triangle fashion ;  
Some circular, some oval in translation ;  
Some perpendicular in longitude ;  
Some like a thicket for their crassitude ;  
That heights, depths, breadths, triform, square, oval, round,  
And rules geometrical in beards are found."

*Superbiæ Flagellum.*

Mr. Fairholt, who quotes the above, observes that the poet has omitted to describe his own beard, "which was fashioned like a screw," and gives an engraving of it from a copy of Taylor's portrait drawn by the late Mr. J. A. Repton, F.S.A., who printed for private circulation, in 1839, a small 8vo of 36 pages, entitled 'Some Account of the Beard and Moustachio, chiefly from the Sixteenth to the Eighteenth Century,' illustrated by thirty-eight examples, of some of which we shall avail ourselves.

The last edict concerning the hair issued by Henry VIII., before alluded to, did not affect the beard, which from that period was worn at pleasure, and, as we have seen in Queen Elizabeth's time, trimmed after a fashion indicative of the wearer's profession or pursuits. Examples of the various beards above mentioned are here subjoined.



Screw Beard. From the portrait of Taylor, the Water-poet.



Spade Beard.



Sharp or Stiletto Beard.



T Beard.

The dressing of the ladies' hair in the time of Elizabeth was most elaborate, notwithstanding one of her many enactments respecting costume, in which she peremptorily prohibits the wearing of long or curled hair. False hair was also worn to an enormous extent, and particularly by the Queen herself. In a great wardrobe account of the latter end of her reign, no less than 200 loops and tufts of hair are accounted for, and as many "inventions," as they are called, of hair in the form of leaves, besides others in the shape of pyramids, globes, and endless devices.

Our old friend Stubbs, speaking of the ladies in 1585, says: "Then follow the trimming and thicking of their heades in laying out their haire to shewe, which of force must be curled, frizzled, and crisped, laid out (a world to see) on wreathes and borders, from one ear to the other. And lest it should fall down, it is under-propped with forks, wires, and I cannot tell what, like grim, sterne monsters rather than chaste Christian matrones. Then, on the edges of their boustred haire (for it standeth crested rounde about their frontiers, and hanging over their faces like pendices or vailles with glass windowes on every side), there is laide great wreathes of gold and silver, curiously wrought



and cunningly applied to the temple of their heads. And for fear of lacking anything to set forth their pride withall at their haire thus wreathed and crested, are hanged bugles (I dare not say bables), ouches, rynges, gold, silver, glasses, and other such childish gewgawes." To which he might have added a profusion of diamonds, pearls, and jewels of every kind, beside feathers.



Queen Elizabeth.

The well-known portraits of Queen Elizabeth illustrate this style of ornamentation in all its minutiae. Paul Hentzer, who has given us an account of his journey to England, describing the dress of the Queen, says, "She wore false hair, and that red."

No special alteration is to be noticed in the reign of James I., though a line of Robert Middleton's alludes to some change in the shape of a beard:

"Why dost thou weare this beard?  
'Tis clean gone out of fashion."

*Time's Metamorphosis*, 1608.

The principal novelty in the reign of Charles I. is the appearance of a peculiar sort of lovelock. This fashion, derived from France, caused a tremendous commotion in England. It was a long ringlet of hair worn on the left side of the head, and allowed to stream down the shoulder, sometimes

as far as the elbow. An excellent example is afforded us by the portrait of Sir Thomas Meautys. I say a peculiar sort of lovelock, because we have already seen mention made of lovelocks in the reign of



Sir Thomas Meautys.

Elizabeth, in illustration of which fashion Mr. Fairholt curiously refers the reader to a woodcut from a print published in 1646, which we have had engraved for another purpose in this work (*vide* page 174), and must be taken for a much later variety of the custom. Prynne wrote a quarto volume against it, entitled 'The Unloveliness of Lovelocks,' in which he relates the story of a nobleman who was dangerously ill, and who, on his recovery, "declared publicly his detestation of his effeminate, fantastic lovelock, which he then sensibly perceived to be but a cord of vanity, by which he had given the Devil holdfast to lead him at his pleasure, and who would never resign his prey as long as he nourished

this unlovely bush," whereupon he ordered the barber to cut it off. Hall, in his 'Loathsomenesse of Long Haire,' 1654, also attacks the fashion, but it continued to flourish amongst the Cavaliers, who wore long hair in contrast to the Roundheads. The T beard was still worn, as appears from the play of 'The Queen of Corinth,' 1647 :

" He strokes his beard,  
Which now he puts i' th' posture of a T,  
The Roman T ; your T beard is in fashion."

Act iv. sc. i.

The triple portrait of Charles I., by Vandyke, is the best example of the general mode of wearing the hair, beard, and moustache at this period.



Charles I. From portrait by Vandyke.

For the ladies of this period, we must refer the reader to our copies of the engravings of Hollar, who has faithfully rendered the costume of every class of women of his time, adding one from the figure of a daughter of Sir Hyasith Sacheverel, on the tomb in Morley Church, Nottingham, A.D. 1657. This style, corresponding with the long curls and ringlets worn by the men, was carried to greater extent in the succeeding reign by the addition of false hair, in emulation of the perukes then introduced, and such additions were called *merkens*. In Massinger's play of 'The City Madam,' printed in 1659, Luke, upbraiding the rich merchant's wife, says :



From tomb in Morley Church, Nottingham.  
1657.

"The reverend hood cast off, your *borrowed* hair,  
Powdered and curled, was by your dresser's art  
Formed like a coronet, hanged with diamonds  
And richest orient pearls."

The Puritans wore the hair short ; but the Roundheads appear to have carried cropping to an extreme, according to a song printed in 1641, entitled 'The Character of a Roundhead :



"What creature's this, with his short hairs,  
His little band and huge long ears,  
That this new faith hath founded?  
The Puritans wore never such,  
The saints themselves had ne'er so much ;—  
Oh, such a knave's a Roundhead!"

The portraits of Oliver Cromwell do not represent him as wearing short hair, and in that of his brother Richard, by Cooper, the hair falls in thick curls on the shoulder. A print of Ireton



John Lilburne.

represents him also with luxuriant hair. Colonel John Lilburne, however, is cropped and shorn as close as possible, and the name of Roundhead vouches for the veracity of the general description.

With Charles II. came the peruke, and we here, therefore, take leave of the gentlemen for the present ; but not of the ladies, although the word peruke is to be found in the list of articles of their toilets as early as the reign of Elizabeth, but in their case it simply means the additional locks or tresses already spoken of, and of which the use may be traced to very ancient times indeed. (See PERIWIG.) Under the date of 1662, Pepys writes : "By and by comes *la Belle* Pierce to see my wife, and to bring her a *pair* of perukes of hair, as the fashion is for ladies to wear, which are pretty, and of my wife's own hair." Three years afterwards he says (March 13th) : "This day my wife began to wear light coloured locks, quite white almost, which, though it made her look very pretty, yet, not being natural, vexes me, that I will not have her wear them."

Randle Holmes says, the ladies wore "false locks set on wyres, to make them stand at a distance from the head," and accompanies the information with the figure of a lady "with a pair of locks and curls which were in great fashion in 1670." (See cut annexed, from Fairholt's 'Costume

in England,' showing the large rolls of hair supported by hidden wires, decorated with wreaths of pearls, and having three ringlets on each side, hanging down almost to the shoulder.)



Another fashion Holmes speaks of as a *taure*. "Some term this curled forehead a bull-head, from the French word *taure*, because *taure* is a bull. It was the fashion of women to wear bull-heads, or bull-like foreheads, *anno* 1674, and about that time."

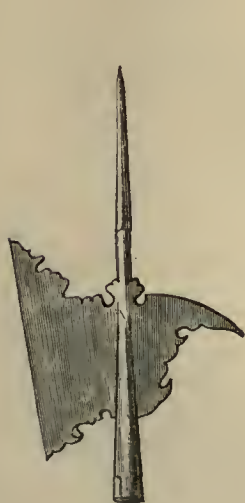


Taure fashion, 1674.

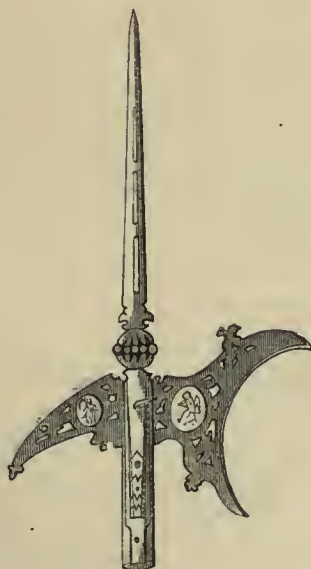
That in the reigns of Charles II. and James II. there were more simple and graceful modes of hairdressing than those just described, every visitor to Hampton Court Palace—and who can tell their number?—must be perfectly well aware. I have only spoken of such occasional caprices of fashion as we still see in our own day, some of which might vie in ugliness with those of any period. The commode and caps of various kinds came in towards the close of the seventeenth century, and we shall consequently continue this subject under HEAD-DRESS. It will be also abundantly illustrated by examples of contemporaneous continental fashions in the GENERAL HISTORY.

**HALBARD, HALBERT.** (*Halebarde*, French.) The name of this weapon is derived by Sir Samuel Meyrick from the Teutonic *Alle Bard*, "cleave all": but M. Demmin suggests that it is either from the German *Halb-Barthe*, "half battle-axe," or from *Alte Barthe*, "old battle-axe," as in Scandinavia and Germany it was known in the earliest times, though not in France till the Swiss introduced it in 1420. I incline to the latter derivation, as *Barthe* does signify an axe, and I have failed to find any word that would justify the translation of *Bard* as "cleave," his authority for so doing not being given by Sir Samuel.

The President Claude Fauchet, whose '*Origines des Dignitez*' was printed in 1600, considers that the halbard was a Swiss or German weapon, and informs us that he found in the journal of a curé of St. Michael, of Angers, that in 1475 the King ("j'entends Louis XI.") ordered certain new



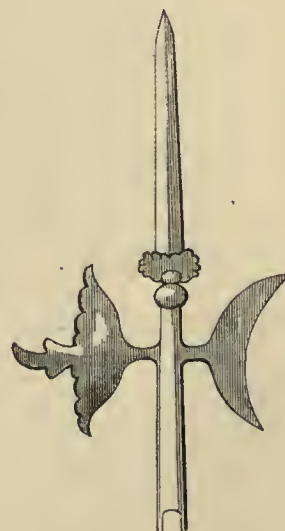
Henry VII.



Henry VIII.



Edward VI.

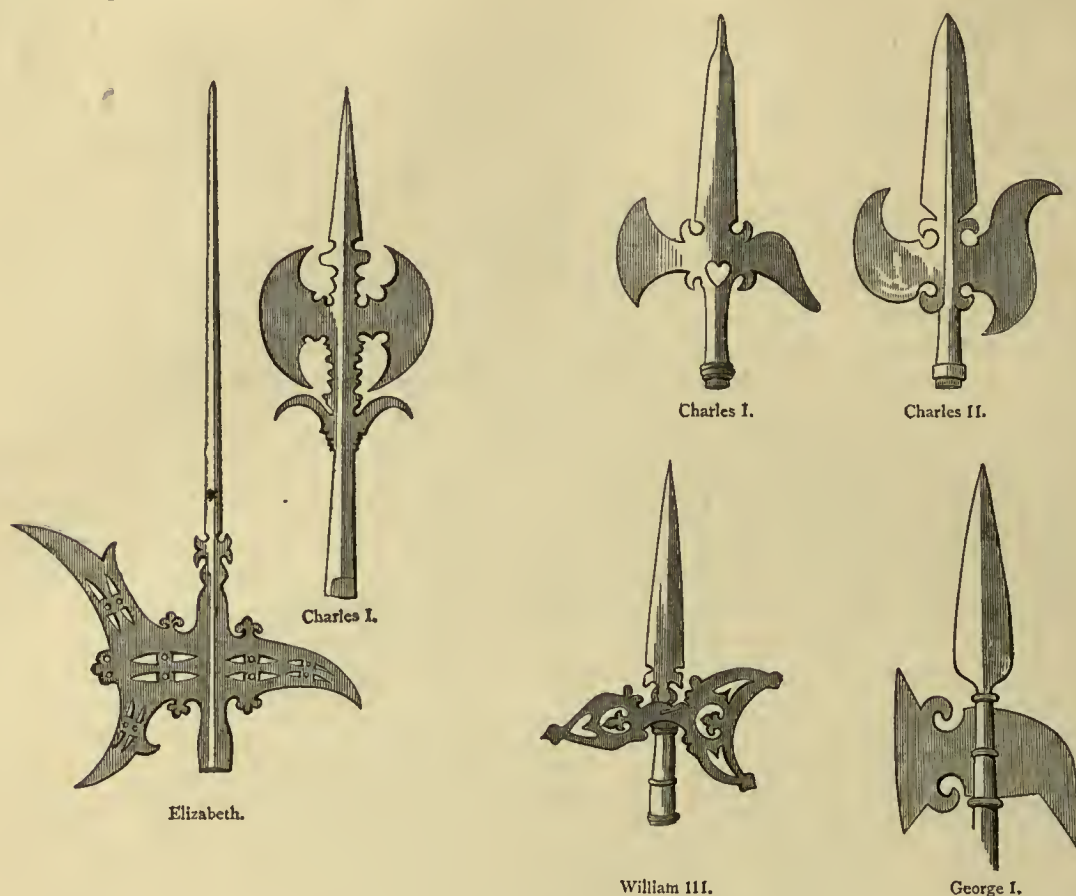


Mary.

weapons of war ("nouveaux ferrements de guerre"), called "hallebardes," to be made in Angers and other good cities.



They appear in England some few years later, and were in use from the reign of Henry VII. to within my recollection, being carried by sergeants in the Guards and other infantry regiments in the reign of George III.



The Meyrick Collection contained specimens of every period, and the above selections have been made from the engravings of them by Skelton.

**HANDEWARPES.** Coloured cloths mentioned in an Act of Parliament, 4th of Edward VI., 1551. "Formerly much made in Essex." (Halliwell.)

**HAND-GUN.** See GUN.

**HANDKERCHIEF.** This now familiar word is not met with earlier than the sixteenth century, when it appears to have been most incongruously compounded, and was still further corrupted by the addition of "pocket" or "neck," equally singular positions for a "head-covering" to occupy. A much more appropriate name for it is retained in the dialect of Lincolnshire, where it is still called a "hand-cloth," and is probably identical with the "swat-cloth" of the Anglo-Saxons (in Latin "*mappula*" and "*manipulus*"), which was worn on the left side in Saxon times and carried in the hand in the Middle Ages. "*Facitergium*" and "*manutergium*" were also words in use during the latter period for the same useful article: "*Facitergium et manutergium a tergendō faciem vel manus dictum.*" (Isidorus, lib. xix. cap. 25.) "*Fascitergium i togilla sive parvulum guasape ad tergendum faciem.*" (Joan. de Janua.) "*Fascitergium touaille; touaille à torcher la face.*" (*Vide* Ducange *in voce*, also ORARIUM and SUDARIUM.)

We thus trace our pocket companion to its primitive state of a cloth or towel to wipe the face

or the *hand* with, fully justifying its Saxon and Lincolnshire appellations—used by the hand and carried in the hand when, in the sixteenth century, the *couvrechef* was no longer worn, and kerchief had lost its original meaning, but retained its name as a cloth or clout, and in that sense the term “handkerchief” was generally adopted without any apprehension of incongruity. For the addition of “pocket” we must turn to the French “*mouchoir de poche*,” of which our word is simply a translation.

Henry VIII. used “handkerchers of Holland frynged with Venice gold, redd and white silk ;” others edged with gold and silver, and some “of Flanders’ worke.” Amongst the New Year’s gifts to Queen Mary (Tudor), 1556, were “six handkerchers edged with passamayne of golde and silke,” presented by Mrs. Penne, nurse to the late King Edward.

Laced handkerchiefs, and handkerchiefs of silk and cambric richly embroidered and trimmed with gold lace, were fashionable in the reign of Elizabeth. “Maydes and gentlewomen gave to their favourites, as tokens of their love, little handkerchiefs of about three or four inches square, wrought round about with a button at each corner.” (Stowe’s ‘Annals.’) “Handkerchief buttons!” was a street cry in London in the reign of Charles I., and they are mentioned again, 12th of Charles II., amongst others the importation of which was prohibited. (See *BUTTON*.)

To embroider handkerchiefs with the celebrated blue thread of Coventry was a favourite occupation for women in the days of Elizabeth and James I.: “I have lost my thimble and a skein of Coventry blue. I had to work Gregory Litchfield a handkerchief.”

Shakespeare makes Othello give a handkerchief “spotted with strawberries” to Desdemona. Cassio, who finds it, gives it to Bianca to take the work out.

Handkerchiefs of *point coupé*, or cut work, are mentioned in the reign of James I.:

“A cutwork handkerchief she gave to me.”

Ben Jonson, *Bartholomew Fair*, 1614.

In the *Intelligencer* for June 5th, 1665, is the following advertisement:—“Lost, six handkerchers wrapt up in a brown paper, two laced, one point-laced, set on tiffany; the two laced ones had been worn, the other four new.” And in the *London Gazette* of December 5th—9th, 1672:—“Lost, a lawn pocket handkercher, with a broad hem, laced round wth a fine point lace, about four fingers broad, marked with an R in red silk.”

Evelyn in one of his satirical poems, describing a lady’s toilet, includes, amongst a host of other articles,

“Of pocket mouchoirs, nose to drain,  
A dozen laced, a dozen plain.”

*Voyage to Maryland*, 1690.

“Nineteen handkershifts” are mentioned in the ‘Account of my Cousin Archer’s Cloths,’ in 1707; but they are not particularly described. It is unnecessary to prolong this article; but see *NAPKIN* and *NECKERCHIEF*.

*HAND-RUFF*. The original term for the *RUFFLE*, which see.

*HAND-SEAX*. A sword or dagger worn by the Anglo-Saxons. There has been much barren controversy about this weapon, from the use of which it has been supposed by some they derived their name. Mr. Sharon Turner, in his ‘History of the Anglo-Saxons,’ vol. i. p. 115, observes that the Sakai, or Sacæ, are the people from whom the descent of the Saxons may be inferred with the least violation of probability, and that Sakaisuna, or the sons of the Sakai, abbreviated into Saksun, seems a reasonable etymology of the word Saxon. Strabo, Pliny, and Ptolemy furnish the strongest evidence in support of this opinion; but it is the weapon and not the nation I have to speak of. The late John Kemble, an acknowledged authority on Anglo-Saxon subjects, defines the *seax* to be “*ensis quidam curvatus*,”—the short curved sword without a hilt seen



in the hands of the Dacians in the combats sculptured on the Column of Trajan, and known to the Romans by the name of *sica*. It is recorded by the Venerable Bede that Cwichelm, King of Wessex, A.D. 625, sent an assassin to Edwin, King of Northumbria, armed with a poisoned two-edged *sica*, with which, while pretending to deliver a message to the unsuspecting monarch, he made a blow at him, which must have proved fatal but for the devotion of an attendant thegn named Lilla, who, having no shield, threw himself between the villain and his intended victim and received the weapon in his own body. The thrust, we are told, was given with such force that the *sica* passed through the loyal thegn, and slightly wounded Edwin. The word *sica* is in King Alfred's Anglo-Saxon version translated *seax*, and is rendered "a dagger" by Turner, and "a sword" by Palgrave; but whether crooked or straight does not appear from this story. It must, however, have been a dagger of some length to have gone through one man's body and wounded another; and though "twi-ecced" (two-edged), it does not follow that it should be curved, nor can I understand such a thrust being made with a crooked weapon of any description.

The well-known story told by Nennius of the treacherous massacre of the Britons at a friendly feast by Hengist and his Saxons, whom he commanded at a certain moment to draw the seaxes they had concealed under their garments ("nimed eure saxes"), has no trustworthy foundation, and, if it had, would not afford us any information respecting the shape of the weapon. What is of more importance is the fact, that amongst all the undoubted Saxon weapons which have been exhumed in England, not one in the slightest degree curved or crooked should have been found. Coupled with another fact, namely, that in no Anglo-Saxon MS. has any illumination been hitherto discovered in which a curved sword or dagger is depicted, I await something like evidence before I adopt the definition of Kemble above quoted, or admit that *seax* or *sachs* was anything more than a general name for a sword, dagger or knife of any form. That the Saxons who invaded Thuringia in the sixth century had crooked swords by their sides, is the statement of Witechind, who wrote four hundred years later; and who, as Sharon Turner remarks, "though a Saxon himself, appears to have been completely ignorant of Saxon antiquities" (vol. i. p. 236). As to Fabricius, a writer of the *sixteenth* century, who says he "saw in an ancient picture of a Saxon a sword bent in a semilunar shape," it would be waste of time to question the value of such testimony.

That "in the Copenhagen Museum is a weapon which seems exactly to answer this description of the Northern *seax*" (Hewitt, vol. i. p. 35), I do not dispute; but what proof does Mr. Worsaae, who has engraved it, give that it is Anglo-Saxon, or can be assigned with confidence to any particular people?

M. Demmin has engraved several specimens of a sword or dagger which he attributes to the Germans and Merovingians, and calls a *scrama-sax*. *Sax* meaning a knife, "*scrama*," he says, "may be derived from *scamata*, a line traced on the sand between two Greek combatants, or from *scaran*, to shear, from which the German *Schere*, scissors, is derived. The *scrama-sax* is thus a weapon used in duels, or a cutting knife."

I should not have quoted this rather inconclusive deduction had I not felt bound by my prospectus to lay before my readers the latest opinions of the best authorities, and on the subject of arms and armour M. Demmin undoubtedly ranks amongst the foremost in industry, intelligence, and erudition; but with all respect for his judgment, I hesitate to adopt the derivation of *scrama* from *scamata*, or to assume that the barbaric nations of the North had a special weapon for personal combat. Whatever may be the origin of that word—and I avoid multiplying mere conjectures—I believe it will be found to indicate specially the weapon of the soldier; the war-knife, whether dagger or sword, but most probably the latter (the long *seax*) in contradistinction to the ordinary household implement (the *met-seax*, meat or eating knife), which is to this day called a *sax* in Lincolnshire. (See Halliwell *in voce*.) *Nægel-seax* was the Saxon name for a small knife used for paring the nails, and there can be no question as to the meaning of the word *seax* generally. The doubt is respecting the form of the hand-seax wielded by the warrior. That weapons more or less curved were borne by most or all of the various races that poured into Europe from the North and the East may be fairly admitted; but had the Saxons retained such as their national arms and

ever fought with or worn them in Britain, it is next to impossible that not a single specimen should have been found in their tumuli, nor a solitary example appear in any of their drawings or needlework tapestries from the days of Hengist and Horsa to that of the battle of Hastings. (See SWORD.)

*HANGER.* A small sword worn by gentlemen with morning dress in the seventeenth century. "14 Sept. 1668. This day my cousin Thomas dropped his hanger and it was lost."—Pepys. Shuter, a popular comedian of the time of Garrick, is said to have been the last man who wore one in the streets of London.

*HANGERS*, also called *CARRIAGES* (which see). Mr. Knight, in his 'Pictorial Shakspeare,' introduced amongst the illustrations of the fifth act of Hamlet, in which "hangers" and "carriages" are mentioned, several engravings of sword-belts, erroneously described as hangers, the hangers attached to them not being visible. The true form of this appendage to the girdle will be seen in fig. 9, Plate IV. Original specimens are rare. There were two or three in the Meyrick Collection, obtained from the "Rust-kammer" at Dresden. They were of leather; but they were often of velvet, richly embroidered, and sometimes jewelled.

*HANSELINE.* An article of apparel, spoken of with reprobation by the Parson in Chaucer's 'Canterbury Tales,' who classes it with a slop: "Secondly, upon the other side, to speak of the horrible disordinate scantiness of clothing as be these cut slops or hanselines, that through their shortness and the wrappings of their hose, which are departed of two colours, white and red, white and blue, white and black, or black and red, make the wearer seem as though the fire of St. Anthony or other such mischance had cankered and consumed one-half of their bodies." Strutt has not attempted a description of this garment, but *Hanselein* is the German diminutive of Hans (Jack), and has, I imagine, been applied to the short or *little* Jack which Froissart mentions at this date as of German origin. (See JACKET.) The epithet "cut slop," also applied to it, shows that it was a shortened habit, but, like too many others, we are unable to identify it. (See SLOP.)

*HARNESS.* (*Harnois, harnais*, French; *arnesia*, Latin.) This term is generally applied to body armour throughout the Middle Ages; but I have occasionally found it include weapons. (*Vide* Glossary to Meyrick.) I therefore consider it is not improbable that in the passage in Rous's 'History of the Earl of Warwick' which I have quoted under *BESAGNES*, at p. 41, "The Erle smote up his vizor thrice and brake his besagnes and other harneys," the word *besagnes*, which I believe has not been met with elsewhere, may have been a clerical error for *besagues*, the military pick, or some other knightly weapon, and not any portion of armour. Another occurrence of the word would solve the mystery.

*HARQUEBUS, ARQUEBUS.* Meyrick, in the valuable paper on Hand Fire-arms contributed to the 'Archæologia,' vol. xxii., has given us considerable information respecting this improvement of the hand-gun. Philippe de Commynes, he tells us, is the first author who brings to our notice the arquebus. In his account of the battle of Morat, fought on the 22nd of June, 1476, he enumerates in the confederate army ten thousand arquebusiers, and in the same year he speaks of M. de Beures, of the house of Croy, who commanded the arquebusiers in the town of Nancy. In the commentary of Francis Carpenzi on Philippe de Commynes, we read, "He led the first line himself with six hundred light-armed horse, as many with hand-guns, and the same number of arquebusiers,—a name certainly new, nor as yet, that I know, given in Latin."

In England, on the first foundation of the yeomen guard in 1485, one-half were armed with bows and the other with arquebuses. When the hand-gun received a contrivance suggested by the trigger of the cross-bow, to convey with certainty and instantaneous motion the burning match to the pan, it acquired the appellation of arquebus, corrupted into harquebus. Fauchet, who wrote his 'Livres d'Origine des Armes' in the time of Henry II. of France, informs us (page 57) that it was so called



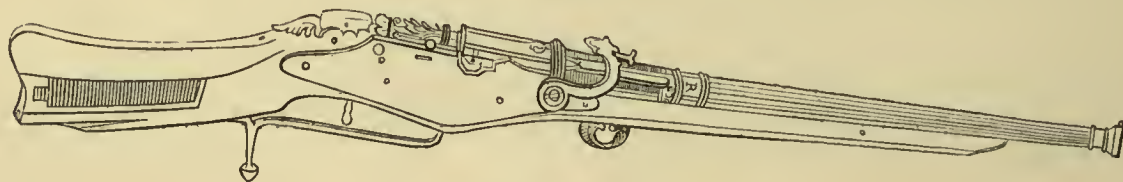
from the Italian *arca-bouza*, corrupted from *bocca*, and signified a bow with a mouth; and the resemblance of its stock to that of the cross-bow may be seen in Skelton's Specimens before adverted to. To the Italians, therefore, we must assign the invention of the trigger, as well as the original invention of the hand-cannon.

The Latin name for the hand-gun was *tormentum manuarium*, those of this weapon *sclopus* and *arcus-busus*, since which "buss" has invariably signified a gun.\* Previous to the new invention, the match had been held in the hand in using the hand-gun as well as the hand-cannon. The match-lock was now added and distinguished the arquebus. In its early form, judging from old prints, it seems to have been merely a piece of iron in the form of the letter S reversed, and made to turn on a pivot in its centre, whence it was called a "serpentine." The upper part was slit to hold the match, and was brought down upon the pan by the lower being pushed up by the hand, when it was intended to ignite the powder. In this simple state it seems to have remained till towards the middle of the sixteenth century, when the lower part of the S was got rid of, and a trigger, in the situation and form of that still used, substituted instead.

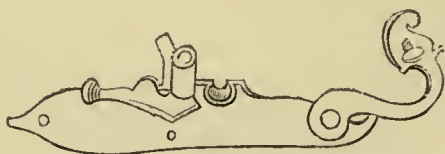
M. Demmin ignores altogether the derivation of arquebus from *arca-bouza*, and says it was so called from the German word "Hack-Buss" (*Hagen-Busche*), or "cannon with catch." It is singular that he should not have noticed the passage in Fauchet, who, dedicating his book to Henry III. of France, 1584, must have lived sufficiently near the time of the invention of the harquebus to be an authority on the subject, and more particularly as the words of the worthy president rather support than contradict his opinion. "Cet instrument," he says, speaking of the hand-cannon, "s'appela depuis haquebute, et maintenant a pris le nom de harquebuz; que ceux qui pensent le nom était italien luy ont donné: comme qui dirait arc-à-trou, que les Italiens appellent *bouze*." He does not, therefore, corroborate the latter assertion, while he decidedly states that the earlier name of the "instrument" was *haquebute*, under which we continually find mention of it in England: "Guilt harquebuts (in store) 397." "Harquebutt complete viiis." ('Survey of Tower of London,' 1559.)

It is also repeatedly called *harquebush* and *hagbush*, which brings it still nearer to M. Demmin's derivation: "Harquebush complete viiis." "Item in the gonner's chamber, 23 hagbushes of brasse."

We must leave the Germans and the Italians to contend for the honour of having invented the weapon, or named it, and illustrate this article by an engraving of a harquebus which belonged to King Henry VIII., now in the national armoury, Tower of London.



Harquebus of Henry VIII., with trigger.



The Lock of a later one, with its serpentine.

**HAT.** (*Haet*, Saxon; *Hutt*, German.)

The earliest form of hat introduced to the inhabitants of Britain was evidently the *petasus* of the Romans, but there is no proof that it was ever adopted by them, nor do we find the Saxons or Danes

\* Thus we have *blunder-* or, more correctly, *donder-buss*, thunder-gun.

represented as wearing them, caps being the general head-covering of the men of all Keltic or Gothic races, as far as discoverable, previous to the tenth century. As cabin appears to have been the parent of caps, so hut seems to have been the progenitor of hat. It is at least noticeable that both cap and hat have received their names from similar habitations. Strutt says, "The hat of the Saxons was, I doubt not, made of various materials, but by no means seems to be a part of dress universally adopted. From its general appearance I have supposed it to have been of skins, with the shaggy part turned upwards: and probably it might often be so; but they had also felt or woollen hats at this period, which their own records testify." What "general appearance" he refers to I am at a loss to say, as in no Saxon illumination have I ever seen anything like a hat. But that the words "fellen haet" occur in their records I freely admit, questioning only whether *haet* was at that time a term used indifferently for cap, bonnet, or any kind of head-gear. Shortly after the Norman Conquest, however, the hat I have described as resembling the *petasus* unmistakeably presents itself, as an extra covering for the head, I presume, in bad weather, as it is slung, after the manner of its Roman prototype, at the back of its owner, who wears commonly either a round bonnet or a hood, the hat being substituted for the former, or worn over the latter, as occasion required. Travellers in general, but pilgrims particularly, are rarely depicted without one. They were probably made of felt, or some such substance, and in some instances, as Mr. Strutt has observed, appear to have been covered with the skin of an animal. (See, for instance, the hat of the pilgrim painted on the wall of the Old Palace of Westminster, which is evidently covered with the same skin which forms his cloak.) At what exact period the skin of the beaver was first used in the manufacture of hats is at present undecided, but such were imported from Flanders before the end of the fourteenth century. The Merchant in Chaucer's 'Canterbury Tales' is described as wearing



From a wall-painting in the Old Palace at Westminster.

"On his head a Flaundrish bever hat ;"

and in the Freere's Tale the gay yeoman had

"An hat upon his hed with fringes black."

Hats had also been adopted by women previous to this date. The Wife of Bath, we are told, wore a hat

"As broad as is a buckler or a targe."

Mr. Adey Repton—who collected many notices of hats, and illustrated them with drawings for his paper on this subject, read to the Society of Antiquaries of London, 19th of May, 1831, and which was published the following year in the twenty-fourth volume of the 'Archæologia'—has quoted an English translation of Froissart's Chronicle for other instances, overlooking the fact that the original passages are in French, and that the words *chapeau* and *chapelle* do not invariably signify hat (see those words). At the same time, hats were worn in Froissart's day, as I have just shown, and throughout the fifteenth century; but caps and hoods were far more general. "Fine felt hats" are mentioned in Lydgate's 'London Lyckpenny,' *temp.* Henry VI. In the journal of Beckington, secretary to that sovereign, occurs "a scarlet hat given as a New Year's gift." Among the entries in the inventory of the effects of Sir John Fastolfe, 1459, are "a hatte of bever lyned withe damaske," "ij strawen [straw] hattes," "i prikyng [riding] hat cover'd with blake felwet" (velvet). In the 'Ship of Fools,' printed in 1517, the gallants of Henry VII.'s day are described as wearing "ample bonnets, with low necks, and guarded like as it were for despite, and thereupon the great hats, that is set all upon one side." Examples of this latter fashion I have given under CAP, p. 76; but I have called them



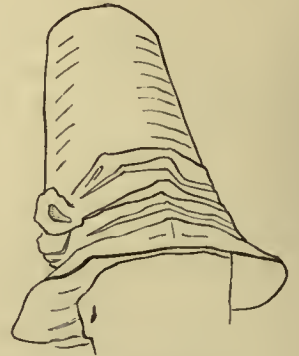
bonnets, which appear about this period to be losing their distinctive appellation. In the reign of Henry VIII. hats are more frequently mentioned, but the great proportion of the head-coverings we find represented in paintings or tapestries are better entitled to the name of bonnet. Nevertheless, we read of "hattes powdered with armyns" (ermine), "hattes of cremosyn velvet, hattes after dauncers' fashions, with feasaunts' feathers in them." "Item, paid for a hatte and plume for the King in Boleyn, xvs.," &c. The portraits of the reign of Queen Elizabeth furnish us with a host of examples of undeniable hats, and we here append a few from those collected by Mr. Repton.



1. Sir Philip Sidney.



2. George Clifford, Earl of Cumberland.



3. Douglas, Earl of Morton.



4. Thomas Sackville, Earl of Dorset. Died 1608.



5. From a painting of the Court of Wards. Temp. Elizabeth.

That of George Clifford, Earl of Cumberland (fig. 2), illustrates the practice of wearing a lady's glove in the hat, alluded to at page 211 *ante*. Figs. 3 and 5 afford us varieties of the high-crowned hat which the writers of the time call "the steeple" and "the sugar-loaf" hat. Stubbs, describing the hats of his day, says, "Sometimes they use them sharp on the crown, perking up like the shear or shaft of a steeple, standing a quarter of a yard above the crown of their heads, some more, some less, to please the fantasies of their wavering minds. Other some be flat, and broad on the crown, like the battlement of a house; another sort have round crowns, sometimes with one kind of a band, sometimes with another; now black, now white, now russet, now red, now green, now yellow, now this, now that; never constant with one colour or fashion two months to an end. And as the fashion be rare and strange, so is the stuffe whereof their hats be made divers also; for some are of silk, some of velvet, some of taffata, some of sarcenet, some of wool, and, which is more curious, some of a certain kind of fine hair: these they call *beaver hats*,\* of twenty, thirty, and forty shillings a piece, fetched from beyond the sea, whence a great sort of other varieties do come. And so common a thing it is, that every serving man, countryman and other, even all indifferently, do wear these hats; for he is of no account or estimation among men if he have not a velvet or taffata hat, and that must be pinched and cunningly carved of the best fashion. And good profitable hats be these,

\* Mr. Fairholt, quoting this passage, says, "This is the earliest notice of the beaver hat we have." The entry in the inventory of Sir J. Fastolfe must have escaped him.

for the longer you wear them the fewer holes they have." The concluding part of this *tirade* is rather puzzling, as he appears to describe a style of hat, or rather bonnet, much worn in the reign of Henry VIII., but not to be seen in any paintings or engravings of the period the satirist is ridiculing. At least, I can find no hats of Elizabeth's time that answer the description of being "pinched and cunningly carved," or having "holes" in them, all which would perfectly apply to the Milan bonnets of the first half of the century. (*Vide* p. 76.)

Speaking of the ornaments of the hat, Stubbs continues thus: "Besides this, of late there is a new fashion of wearing their hattes sprung up amongst them, which they father upon the Frenchmen, namely, to wear them without bands; but how unseemly a fashion that is, let the wise judge." Jewels were worn in hats (as they had formerly been in caps and bonnets) during the reign of James I., and a portion of that of his unfortunate son Charles. The letter of James to his son and his great favourite, the Duke of Buckingham, who had accompanied Prince Charles to Spain in 1623, has been frequently printed and quoted. "I send you for your wearing the 'Three Brethren,' that ye knowe full well, but newlie sette, and the Mirroure of France,



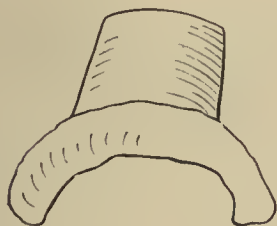
Yeoman of the Guard. Temp.  
Elizabeth.



Thomas Egerton, Lord High Chancellor. 1603.



Howard, Earl of Northampton. Obiit 1614.



Bacon, Viscount St. Alban's, 1618.



Thomas Cecil, 1st Earl of Exeter. Obiit 1622.

the fellowe of the Portugall dyament, quiche I wolde wishe you to weare alone in your hatte with a little blakke feather. . . . As for thee, my sweet gosseppe, I send thee a faire table dyamonde . . . and I have hung a faire peare pearle to it, for wearing on thy hatte or quahir thow plaíses. . . . If my babie will not spare the anker from his mistress, he may well lend thee his rounde broache to weare, and yet he shall have jewels to weare in his hatte for three great days."

In 'Timon of Athens' a character complains that "He [Timon] gave me a jewel the other day, and now he has beaten it out of my hat." (Act iii.)

"And his hat turned up  
With a silver clasp on his leer side."

Ben Jonson, *Tale of a Tub*.



The same author writes :

"Honour's a good brooch to wear in a man's hat at all times."

*Poetaster.*

And in his 'Magnetic Lady':

"Altho' he ha' got his head into a beaver  
With a huge feather, 's but a currier's son."

Act iii. sc. 4.

A song by Heywood bears testimony to the value set on beaver hats in the days of Elizabeth :

"The Spaniard's constant to his block,  
The French inconstant ever;  
But of all felts that may be felt,  
Give me your English beaver."

A hat called a copotain, capatain, and coptantk hat was worn in the reign of Elizabeth and her successor. Gascoigne, in 'Herbes' (p. 154), has

"A copthank hat made on a Flemish block;"

and also in his Epilogue, p. 216:

"With high copt hats and feathers flaunts a flaunt."

This "high copt hat" is fairly presumed to be the hat with a high conical crown so commonly seen in the reigns of Elizabeth and James I., and designated by Bulwer in his 'Artificial Changeling,' 1653, as the sugar-loaf hat, which, according to his account, became fashionable again in the reign of Charles I., and was worn by women as well as men. "I pray," he says, "what were our sugar-loaf hats, so mightily affected of late both by men and women, so incommodious for us that every puffe of wind deprived us of them, requiring the employment of one hand to keep them on?"

The high-crowned hats worn by women of all classes in the reign of Charles I. are amply illustrated by the engravings of Hollar (see pp. 227, 228, *ante*).



G. Withers. From his 'Emblems,' 1635.



Oliver the Painter.

Before the reign of Charles II. the high-crowned hat began to be less worn. In one of his escapes during the interregnum, he was disguised as a mean person "wearing a very greasy old grey steeple crowned hat, with the brim turned up, without lining or hat-band." (Stukely, 'Itin. Curiosa.')

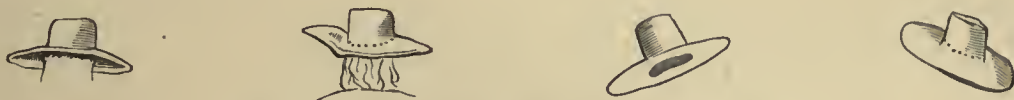
In 1656 the high-crowned hat appears to have been considered old-fashioned. In a translation of that date of Don Quevedon's Visions, it is said, "Ye can't see a high-crowned hat . . . but presently ye cry, this or that's of the mode or date of Queen Dick."

Of feathers worn in hats little need be added to what has been said already under the head of FEATHERS (p. 188), and examples will be found not only in this article but throughout the work. In Skelton's 'Bouge of Court' it is said of Riot, that

"An estridge fedder of a capon's taylor  
He set up fresshely upon his hat alofte."

Dekker, in his 'Horn-Book' (1609), observes, "When your noble gallants consecrate their hours to their mistresses and to revelling, they wear feathers then chiefly in their hats, being one of the fairest ensigns of their bravery."

Gervase Markham, in 1607, describes the sort of hat that should be worn by equestrians as follows:—"A hat which will sit close and firme upon your heade, with an indifferent narrow verge or brim, so that in the saults or bounds of the horse it may neither through widenesse or unwioldnesse fall from your head, nor with the breadth of the brim fall into your eies and impeach your sight, both which are verie grosse errors."



Hats of the latter half of the 17th century. From prints of the period.

Velvet hats were still worn in the days of Charles II. Pepys, under the date of August 25, 1660, says, "This night Willever brought me home my velvet coat and hat, the first that ever I had."

On the 27th June, in the following year, is the entry—"This day Mr. Halden sent me a beaver, which cost me £4 5s.,"—an enormous price for a hat, considering the value of the money of that period.

In 1666 (June 11th), he records his seeing the ladies of honour at Whitehall in their riding habits, with hats and periwigs. This fashion of hats and periwigs for ladies in their riding costume is mentioned by Addison, in the reign of Queen Anne, and by the writers of the time of George II.

The rim or brim of the hat, notwithstanding, increased greatly during the reigns of Charles I. and Charles II., becoming so broad that when much worn they were liable to hang down, and from thence such hats obtained the name of "slouched hats." The broad brim was ornamented with feathers all round, and the fashion continued through the reigns of James II. and William III.; but from the inconvenience of the falling of the very broad brim, as objected to by Markham, one portion of it was turned up, either at the front, back, or one side of the head, which was called "cocking" it; and as



King William III. From three portraits, the last (a print) dated 1692.

this was done according to the wearer's fancy, the hats similarly turned up obtained the name of the person who set the peculiar fashion, and the style in which the unfortunate Duke of Monmouth wore his was distinguished as "the Monmouth cock." As late as the reign of Anne, we are informed by the 'Spectator' (No. 129), "During our progress through the most western parts of the kingdom, we fancied ourselves in King Charles II.'s reign, the people having made very little variations in their dress since that time. The smartest of the country squires appear still in the Monmouth cock." In



the course of time two sides of the hat were turned up, and in the reign of William and Mary, a third portion, which formed the complete cocked hat, and from its three equidistant points was called, within my recollection, "Egham, Staines, and Windsor." In the reign of Queen Anne we find in the 'Tatler,' No. 94, the petition of a haberdasher of hats, in which it is stated that "the use of gold and silver galloon upon hats has been almost universal, being undistinguishably worn by soldiers, squires, lords, footmen, beaux, sportsmen," &c., and that "by wearing such hats upon their heads, instead of under their arms, they would last so much longer. That hats shall frequent all the winter the finest and best assemblies, without any ornament at all, and in May shall be tucked up with gold or silver, to keep company with rustics, and ride in the rain."

The famous battle of Ramilies, in 1706, introduced the "Ramilie cock." The cocked hat had a variety of shapes in the reign of Anne. In No. 526 of the 'Spectator,' "John Sly, a haberdasher of hats and tobacconist," is directed to take down the names of such country gentlemen as have left the hunting for the military cock of the hat on the approach of peace. In No. 532 is a letter written in the name of the said John Sly, in which he states that he is preparing hats for the several kinds of heads that make figures in the realm of Great Britain, with cocks significant of their powers and faculties. His hats for men of the faculties of law and physic do but just turn up to give a little life to their sagacity; his military hats glare full in the face, and he has prepared a familiar easy cock for all good companions between the above-mentioned extremes. Nov. 25, 1712, John Sly writes to say that he has seen of late French hats of a prodigious magnitude pass his observatory. George II. reviewed the Guards in 1727, habited in grey cloth faced with purple, with a purple feather in his hat, and the three eldest princesses went to Richmond in riding habits, with hats and feathers and periwigs. ('Whitehall Evening Post,' August 17.) The 'Weekly Register' of July 10, 1731, affords us the following information:—"The high-crowned hat, after having been confined to cots and villages for so long a time, is become the favourite mode of quality, and is the politest distinction of a fashionable undress." . . . "The hat and peruke, which has been sometimes made part of a lady's riding equipage, is such an odd kind of affectation that I hardly know under what species to range it."



Laced Cocked Hat, with feather edging. (Hogarth.)



Clergyman's Hat. (Hogarth.)

In the 'Rambler,' No. 109, dated 1751, is a letter from a young gentleman who says his mother would rather follow him to the grave than see him "sneak about with dirty shoes and blotted fingers, hair unpowdered, and a hat uncocked." In 1753, 'The Adventurer,' No. 101, describes the metamorphosis of a greenhorn into "a blood," as the dashing young men of that day were styled. "My hat," says he, "which had been cocked with great exactness in an equilateral triangle, I discarded, and purchased one of a more fashionable size, the fore corner of which projected near two inches further than those on each side, and was moulded into the shape of a spout." This fashion was, however, of brief endurance, as we find that he afterwards altered the shape of his hat, "the fore corner" of which "was considerably elevated and shortened, so that it no longer resembled a spout, but the corners of a minced pye."

The cocked hat, in the middle of the last century, was considered as a mark of gentility, professional rank, and distinction from the lower orders, who wore them uncocked. It was generally carried under the arm at this period:—

"A pretty black beaver tuck'd under his arm :  
If placed on his head, it might keep him too warm."

*Monsieur à la Mode, 1752.*

In a periodical paper called 'The World,' published in 1755, No. 122 contains an account of a poor physician walking in the streets of London in a threadbare coat, and a hat void of shape and colour under his arm; "which," he says, "I assure you, I do not carry there for ornament, nor for fear of damaging my wig, but to point out to those who pass by that I am a physician." In another number of the same paper (202) the military hat is thus described:—

"That hat adorns his head,  
Graced and distinguished by the smart cockade,  
Conspicuous badge which only heroes wear."

The chapter on Hats contained in the 'London Chronicle' for 1762, vol. xi., is, strictly speaking, just too late in date to claim insertion in this work, as George III. ascended the throne October 25, 1760; but as it refers to fashions of that time, in recording their alteration I shall not confine myself to the prescribed limits.

"Hats," says the writer, "are now worn, upon an average, six inches and three-fifths broad in the brim, and cocked between Quaker and Kevenhuller. Some have their hats open before like a church spout, or the tin scales they weigh flour in; some wear them rather sharper, like the nose of a greyhound, and we can distinguish by the taste of the hat the mode of the wearer's mind. There is a military cock and the mercantile cock, and, while the beaux of St. James's wear their hats under their arms, the beaux of Moorfields-mall wear theirs diagonally over the left or right eye; sailors wear their hats uniformly tucked down to the crown, and look as if they carried a triangular apple-pasty upon their heads.

"I hope no person will think us disaffected, but when we meet with any of the new-raised infantry wearing the buttons of their hats bluff before, and the trefoil white worsted shaking as they step, we cannot help thinking of French figure-dancers.

"With the Quakers it is a point of their faith not to wear a button, or loop tight up: their hats spread over their heads like a pent-house, and darken the outward man to signify they have the inward light.

"Some wear their hats, with the corner that should come over their foreheads high into the air; these are the Gawkies. Others do not above half cover their heads, which is, indeed, owing to the shallowness of their crowns; but, between beaver and eyebrows, expose a blank forehead, which looks like a sandy road in a surveyor's plan."

After some satirical comments on the above fashions, the writer adds:—"A gold button and loop to a plain hat distinguishes a person to be a little lunatic; a gold band round it shows the owner to be very dangerously infected; and if a tassel is added, the patient is incurable. A man with a hat larger than common represents the fable of the mountain in labour; and the hats edged round with a gold binding belong to brothers of the turf."

The hats worn by the dignified clergy of the Roman Catholic Church demand a brief notice in this place. The various ranks are distinguished by the colour. The cardinal's hat is red; those of the archbishop and bishop, green; the hat of an abbot, black. The red hat was granted to cardinals by Pope Innocent IV., at the Council of Lyons, A.D. 1245; and, according to De Corbio, first worn by them in the following year. I have not found any date for the green hat, but believe it to have been

much later. For the black, no order was necessary, as it was the colour commonly adopted by the clergy. In form the clerical hat differed little from those worn by pilgrims, travellers, and generally by the laity, in the twelfth and thirteenth centuries, having, like them, cords by which they could be



From Jeffrey's Collection, published in 1757.  
a, 1700—1715; b, 1735; c, 1745; d, 1755.



slung behind or tied under the chin. (See woodcut from examples in Royal MS. 16 G 5, and figure of a cardinal from tapestry at St. Médard's, Paris.)



Cardinals' Hats, 14th century. From Royal MS. 16 G 5.



Cardinal. From Tapestry at St. Médard's, Paris.



Cardinal Beaufort. Winchester Cathedral.

In the fifteenth century the crown of the hat became taller and hemispherical, with a narrow brim. (*Vide* woodcut from effigy of Cardinal Beaufort in Winchester Cathedral.) The cords were lengthened and knotted in front. In the sixteenth century the crown of the hat was much depressed, and the brim considerably enlarged, taking the form, in fact, which it has retained to the present day. In addition to the colours, the rank of the different classes was distinguished, according to foreign heraldic authorities, by the number of tassels which terminated the cords. The arms of cardinals are surmounted with red hats, the cords of which have each fifteen tassels. Those of archbishops and bishops exhibit ten tassels, and those of abbots three tassels. (*Vide* engravings annexed.)



Cardinal.



Archbishop and Bishop.



Abbot.

In Parker's 'Glossary of Heraldry' it is stated (p. 72) that "prothonotaries use a similar hat, with two rows of tassels," and that "a black hat with one tassel on each side belongs to all other clergymen." No authority is given for these statements. In a note, also, it is said that examples occur of cardinals' hats with a less number of tassels, and that the same remark applies to those of

the continental bishops. I have merely to remark that no uniformity as to the number of tassels appears to have existed as late as the reign of Henry VIII. in England. The arms of Wolsey are surmounted in MSS. of that period with a hat, the cords of which have only six tassels; and the hat of Dr. William Haryngton, Prothonotary of St. Paul's, London, has cords with three tassels. No rule appears to have been strictly preserved even by the heralds, at least in England, and the examples appended exhibit an indifference to such a regulation even in Catholic countries.



Cardinal, 16th century.  
From Bertelli, 1591.



Cardinal. From Caspar Rutz, 1581.

*HAT (IRON).* See IRON HAT.

*HAT (WIRE).* See WIRE HAT.

*HAT-BAND.* Of this ornament for the hat I have already spoken incidentally. Hat-bands of gold and silver, and sometimes of jewels, were worn by the nobility and wealthy gentlemen in the sixteenth and seventeenth centuries, and, of course, by those who affected to be such.

In Samuel Rowland's 'Pair of Spy Knaves' he describes the "roaring boy" of his day, and says:—

"What our neat fantastics newest hatch,  
That at the second hand he's sure to catch:  
If it be feather time, he wears a feather,  
A golden hat-band or a silver either."

In Ben Jonson's play of 'Every Man out of his Humour,' printed in 1599, one of the characters (Fastidious Brisk), giving an account of a duel, says he had on a gold cable hat-band, then new come up, of massy goldsmiths' work, which he wore about a murrey French hat (*i.e.* a hat of a mulberry colour), the brims of which were thick embroidered with gold twist and spangles (act iv. sc. 5). Also in the introduction to the same play we read:

"But that a rook by wearing a py'd feather,  
The cable hat-band," &c.



In his play of 'The New Inn,' 1620, mention is made of

"The Naples hat,  
With the Rome hat-band;"  
Act ii. sc. 2.

but we have no indication of its peculiarity. The cable hat-band, however, is, I think, depicted surrounding the hat of Lord Chancellor Egerton (see p. 257), and of the Earl of Dorset (p. 256).

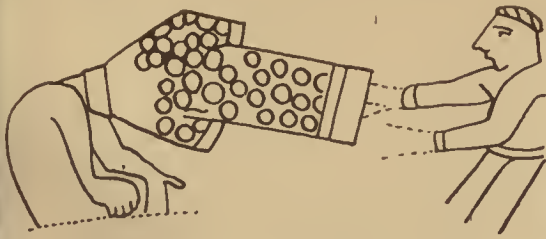
In the Lord Mayor's pageant for 1664, there was a character attired like a grave citizen after the ancient manner, who wore "a broad brimmed hat" with "a large Cypresse hat-band" (*i.e.* a hat-band of Cyprus silk). Such hat-bands may be indicated by the sash-like bands on the hats of Douglas Earl of Morton (p. 256), and of the yeoman of the guard of Elizabeth (p. 257).

The cocking of the hat rendered the band as a matter of ornament unnecessary, as when turned up on three sides it would have been absolutely invisible. The latest appearance of it is in the flat crowned hat of the clergyman in Hogarth's picture, which is surrounded by a slender band of the cable pattern (p. 260).

**HAUBERK.** (*Halsberg*, German; *hauberc*, *hanbert*, French; *alsbergum*, Latin.) Very little is known of the origin of this military garment, more familiarly called a coat of mail. The opinion formerly entertained that it was introduced from the East by the Norman Crusaders has long since been found untenable, as numberless examples exist of representations of it in Anglo-Saxon and Norman illuminations, as well as mention of it long antecedent to the Crusades; and that it was invented by the Germans, as suggested by Sir Samuel Meyrick, in consequence of its name being derived from the German, is as erroneous as his first derivation of *Hals-berg*, "from *hauen*, to hew or cut, and *berg*, a defence; that is, a protection against cuts or stabs," but which was corrected in the edition of 1842. "*Halsberg*" is literally neck or throat guard, and would be as applicable to the camail or to a gorget, whether of chain or plate, as to the hauberk, which in its earliest form was a shirt or tunic, probably of leather or quilted linen, on which rings were sewn, and did not protect the neck at all. This I consider to be one of the many cases in which the name of some similar—or, it may be, perfectly different—article of attire has been given to a garment of later invention or adoption by a foreign nation. "The Enigma" of Aldhelm, Bishop of Sherborne, who died in 709, has been often cited to show that chain mail was known to the Anglo-Saxons as early as the seventh century. It is headed "*De Lorica*," the name given by the Romans to every description of armour for the body, and is as follows:

"Roscida me genuit gelido de viscere tellus;  
Non sum setigero lanarum vellere facta.  
Licia nulla trahunt, nec garrula fila resultant,  
Nec crocea seres, texunt lanugine vermes.  
Nec radiis carpor duro nec pectine pulsor;  
Et tamen en! vestis vulgi sermone vocabor  
Spicula non vereor longis exempta pharetris."

I have given it in the original, that those whom it may concern may translate it for themselves. To the general reader I need only observe that there is not a word in "The Enigma" clearly indicating that the *lorica* was of linked rings (the *lorica catena* of the Romans). It merely states that, although "produced from the cold bowels of the dewy earth, and neither spun from the wool of the sheep nor the yellow down of the silkworm, nor woven in a loom, nor carded by the wool-comb," it is, strange to say, called a garment. The description would equally apply to a cuirass of metal. In the tenth century, however, we read in the Northern romances of "the shining iron rings" of the battle-mail by "hard hands well locked," and of "the grey vestments of war." No doubt these passages allude to the *gheringed-byrn* of the Saxons (their name for the hauberk), the tunic covered with rings which we find in their illuminations, and which the continual inroads of the heavily-armed Danes compelled them to assume in self-defence. But granting this, what becomes of the theory—for it is







nothing more—that the Saxon and early Norman hauberks were formed of rings sewn flat on a foundation of leather, or some other strong material? M. Demmin has adopted it without question or giving any reason for doing so. "All these coats of mail," he says, "may be divided into four sorts of ringed coats: coats made of flat rings sewed on side by side; coats made of oval rings, each one so placed as to overlap half the next; coats made of lozenge-shaped pieces of metal; and coats with scales" (p. 41). The last two sorts are not made of rings of any description; but where is the authority for the preceding two? The contemporary illuminated MSS., the Bayeux Tapestry, and the seals of the kings and nobles of the eleventh and twelfth centuries? Undoubtedly they convey to the eye, without exception, that idea precisely. (See, for examples, the figure of Abraham in armour, at p. 14 *ante*, from the Anglo-Saxon MS. in the Cotton. Lib. marked Claudius, B iv.; the figures of William Duke of Normandy and two other warriors on the following page (15); figs. 1, 2, 3, 4, and 5, in the accompanying plate, and the great seals of Henry I. of England and Alexander I. of Scotland here engraved.)



Great Seal of Henry I.



Great Seal of Alexander I.

That not a vestige of this description of armour should have been preserved or discovered is accounted for by the supposition that the foundation of leather or linen had perished; but that answer is not satisfactory to those who contend that there is no foundation for the theory, which is not only unsupported by contemporary description, but actually contradicted by it, and that the appearance of flat rings unlinked, in representations of Saxon and early Norman armour, is caused solely from the incapacity of the draughtsman or embroiderer of that day to indicate chain-mail more artistically. This subject will, however, be further discussed under the article MAIL, and I therefore now turn to another equally vexed question, the shape of the hauberk, which is of quite as much importance to the artist as the details of its composition. That its earliest known form was that of a shirt or tunic reaching to the knee, with sleeves terminating a little below the elbow, there is evidence enough; but in the Bayeux Tapestry, a work of the eleventh century, it is represented in numberless instances so as to convey the idea of its having breeches or short trousers attached to or of one piece with it. Mr. Way has stated this to be a peculiarity of the haubergeon, an assertion I have taken the liberty to dispute in my notice of that military garment at page 237. Mr. Fairholt and Mr. Hewitt concur in giving such continuations to the hauberk,—an opinion which I feel equally unable to adopt. As long ago as the first publication of my 'History of British Costume,' I observed, "Both Normans and Saxons are represented" (in the Bayeux Tapestry) "in the ringed tunic which descends below the knee, and, being cut up a little way before and behind for convenience in riding, appears, from the rudeness of this representation, as though it terminated in short trousers." To this I appended the following note:—"That it does not do so, is proved not only by the appearance of the tunic alone, as carried by the Normans to the ships" (*vide* article on ARMOUR, p. 14), "but by the evident impossibility of getting into a garment so made. Amongst the last incidents in the Tapestry, we find



one of the victors stripping a dead warrior of his armour, which he is pulling over his head inverted, an act incompatible with any other form than that of a simple shirt or tunic." (See Plate X. fig. 1.) Mr. Fairholt quotes my opinion on this point in his 'Costume in England,' but adds, "that so many examples of such a body armour occur—too distinctly delineated about the thigh . . . to be considered bad drawing, or an imperfect representation of the opening in the long tunic—that it certainly appears to have been thus worn, though it may have been divided at the waist." Now let the reader examine the annexed woodcut, and then compare it with fig. 3, Plate X., and observe how narrowly the draughtsman of the latter has escaped misleading the spectator into the belief that he also intended to represent a hauberk terminating in trousers.



Death of Harold. From Bayeux Tapestry.

The subsequent researches of forty years (not only mine, but those of the most eminent anti-quaries of Europe) have failed, however, to produce the slightest additional evidence either on one side or the other, with the exception of an equally doubtful drawing discovered by M. Viollet-le-Duc, in a MS. formerly in the library at Strasburg, unfortunately destroyed by the bombardment of the city by the Prussians in 1870, and which has sufficed to add another important name to those already mentioned as supporters of the trouser theory. M. Viollet-le-Duc has engraved a group from this MS., which he attributes to the end of the twelfth century, and observes, "*Le haubert ne se termine pas par une jupe fendue, mais en manière de braies, à peu près comme l'était la cotte à armer normande.*" The group has been carefully copied by our artist (see opposite page), and, without raising a question as to the minute fidelity of M. Viollet-le-Duc's engraving, I contend that the hauberks present the same appearance as those in the Bayeux Tapestry, and, like them, may be taken to represent "*jupes fendues*," quite as confidently as "*caleçons amples*." The Bayeux Tapestry, in which are found the other examples relied upon as authorities for the trousers, presents us *itself* with the strongest testimony against them in the instances I have pointed out: viz., the figures of the hauberks which are being carried to the ships, and the stripping of the dead warrior.

Sir S. Meyrick suggests the mode by which such a garment might be put on, viz. by inserting the legs first, and then passing the arms through the sleeves; but to effect this it would be necessary that the body of the hauberk should open longitudinally, either before or behind, from the neck, as low at least as the waist, and there is not the slightest indication of its doing so in any example, nor in such a case could the Duke of Normandy have possibly mistaken the back for the front of his hauberk, as he is said to have done. Mr. Fairholt attempts a compromise, by observing that the breeches might perhaps have been separate articles of attire, and attached in some way to the hauberk, but no sign of separation exists in the examples he has selected; and as the figures are without girdles or waist-belts of any description, it cannot be argued that the point of junction was there, but hidden

by the belt passing over it. Granting even that the rudeness of the workmanship is to be allowed to account for this defect, while the same plea is rejected as a reason for the other, the consequence would be that Mr. Way's description of the haubergeon would receive support, but Mr. Fairholt's idea of the hauberk be utterly demolished. M. Viollet-le-Duc's attempted solution of the difficulty is astounding. He says, "On voit sur la poitrine du cavalier le *plastron volet*, qui s'ouvrait de haut



From MS. formerly in the Strasburg Library.

en bas et permettait de passer le corps par cette ouverture, enfin d'enfourcher les cuisses, le camail étant rapporté." This was Meyrick's idea as far as regarded the *way* by which a man might possibly put on such a garment, but he cautiously abstained from indicating the exact portion of it at which he could obtain entrance. M. Viollet-le-Duc has taken a bolder step, and asserted, as if on authority, that the knight stepped into his hauberk through its neck! The case therefore, for the present, stands thus: if the hauberk, as depicted in certain portions of the Bayeux Tapestry and the aforesaid manuscript, is intended to represent a garment with breeches reaching to the knees, which are *of one piece with the body*, we must believe, 1. That the Anglo-Saxons and Normans of the eleventh century had simultaneously invented and assumed a military habit unknown at any other period in any other country; and 2. That it was an ephemeral fashion, abandoned immediately after the battle of Hastings, as no other representation has been found of it, nor any mention of it by a contemporary writer.

Some of my readers may consider I have wasted too many words in the discussion of this question; but I consider it my duty in such cases to lay before them the opinions of all writers of authority, and enable them thereby to form their own with the assistance of the accompanying illustrations.

The earliest hauberks, as I have already pointed out, did not protect the throat; but those in the Bayeux Tapestry exhibit an additional defence for the chest in an oblong piece of ringed, mascléd, or scaled armour fastened in front (see pages 14 and 15), which appears to have had a border to it of the same colour and material as that which terminates the sleeves and the skirts. This is the "*plastron volet*" which M. Viollet-le-Duc points out as covering the aperture through which the knight thrust himself, feet foremost, into his armour. Putting aside the utter impracticability of



such an act, he appears to have overlooked the fact that the hauberks of the figures he has copied from the Strasburg MS. have no "plastron violet" to support his theory. They are of one entire piece; and if there were any opening large enough to admit the passage of the body, it must have been at the back. Well, here is from his own work the representation of the back of a hauberk of the



From Viollet-le-Duc.



Female in Hauberk, 14th century.  
From Painted Chamber, Westminster.

same date (vol. v. p. 78), and our readers may judge for themselves whether such an opening as is there indicated could be made available for the purpose in question. In the twelfth century these peculiarities disappear, the sleeves are extended to the wrists, and in the thirteenth cover the hands, which could be slipped out of them when desirable, through an oval opening corresponding with the palm.

The hauberk was also constructed with a hood or coif of mail, which could be drawn over the head or flung back on the shoulders at pleasure (see fig. 7, Plate X.). Examples of this fashion occur as early as the eleventh century. The introduction of the bascinet and camail in the fourteenth century rendered the hood unnecessary, and the gauntlet about the same period had a similar effect on the sleeve, which again terminated at the wrists. During the reigns of Edward II. and Edward III., additional defences of plate were gradually adopted for the elbows, shoulders, arms (see BRASSART, COUDES, EPAULIÈRE, RERE-BRACE, and VANT-BRACE), and eventually the breast, back-plate, and tassets combined to cover the hauberk entirely. It continued to be worn, however, to the end of the fifteenth century, and examples are to be found of its use as late as the reign of Henry VIII.

**HAUMUDEYS.** (Corrupted from *aulmonière*, a purse.) In the romance of 'Alexander' the hero receives "an haumudeys" full of gold. (Ellis's 'Romances,' vol. i. p. 74; Fairholt, 'Costume in England,' p. 523.)

**HAUSE-COL.** A name given to a chin-piece of steel, which was worn with the *salade* of the fifteenth century, a combination of a gorget and a mentonnière. It is rarely to be met with, but constantly depicted in paintings of the reign of Edward IV.

The introduction of the close helmet, with vizor and beaver, rendered the *hause-col* unnecessary. It disappeared, therefore, in the reign of Henry VII. Something very like it is seen in the group of

knights on horseback of the time of Edward I. (p. 17). M. Viollet-le-Duc calls it a beaver ("une bavière"), and some foreign writers apply the term *hause-col* to the common steel gorget, which only protects the throat.



From the Collection of Count Nieuwerkerke. 1460.



Salade and Hause-col. Tower of London.  
Temp. Edward IV.

(See also fig. 5 on page 91 *ante*.)

**HAUSTEMENT.** (A corruption of *ajustement*.) An under-garment closely fitting (adjusted to) the body, over which the armour was worn (see cut, page 237, in which it appears to have been without sleeves). The hose or chausses are fastened to it by points.

**HEAD-DRESS.** Under this very comprehensive title I propose to speak of all the various species of head-gear which have not specific names attached to them, and therefore are not described in separate articles. This notice will affect the ladies alone, as head-dress does not apply to anything worn by the male sex; and even with the ladies the history of head-dressing, distinct from hair-dressing, does not commence before quite the close of the twelfth century, the *couvrechef* up to that period having been worn by all classes of females, and the hair, when visible, appearing without ornaments of any description.

It is not, indeed, until the second half of the thirteenth century that we begin to read of elaborate head-dresses, our earliest information being derived from the 'Roman de la Rose,' already so often referred to, by Guillaume de Lorris and Jean de Meun (1260-1300).

The plaited tails which had been previously worn by all ranks were, in the reign of Henry III., unbound, and the hair was turned up behind and confined in a net, or by the higher classes in a caul of gold thread, sometimes richly begemmed and encircled by a band or fillet of gold, also occasionally jewelled. This reticulated head-dress is apparently that which is so repeatedly alluded to by writers of the thirteenth century as *crispine* and *crespinette* (see p. 147), and lasted in some style or another for nearly 300 years; the veil and wimple worn with it frequently prevent its being seen on the monumental effigies of the reigns of Henry III. and Edward I. When the caul was not worn, the hair was plaited and bound closely upon the head by fillets of silk or richer materials. (See engravings annexed.)



Female Head-dresses. 13th century.



Garlands or chaplets of flowers, either natural or of goldsmiths' work, were also much worn by the younger females. (See CHAPLET.) Some very ugly fashions were introduced at the close of the thirteenth century, and justifiably provoked the censure and satire of the contemporary poets. This was the invention of bosses and horns, the allusions to which by the satirists misled some antiquaries into the belief that what is more familiarly known as the horned head-dress was worn nearly a century before they are pictorially delineated. In a paper of mine, read at the Worcester Congress of the British Archæological Association, I combated this opinion, and gave, I think, sufficient proof that those allusions were not to any high-peaked or forked attire placed on the head, as in the fifteenth century, but to the terminations of the gorget or wimple, and certain convolutions of the hair on each side of the head, which might suggest to a satirist the appellation of ram's horns; for in a poem printed by M. Jubinel, entitled 'Les Cornettes,' people are directed to cry, "*Hurte bœlier!*" and in another satire the protuberances are called *bosses*.

"Foremost in bower were bosses brought."

*Harleian MS. 2253.*

"Her hair was hyghted on hold  
With a coronal of gold.

\* \* \* \*

Sche was freely and fair,  
And well hyr seemed her gear,  
With rich bosses a payr,  
That derely were by-dyght."

*Romance of Syr Degrevant.*

"What shall we say of the ladies when they come to festivals? They look at each other's heads, and carry bosses like horned beasts" ("portent les boces com cornues bestes"). "If any one be without horns, she becomes an object of scandal." (Royal MS. 8 E 17.)

Now Jean de Meun, who died in 1260, is, I believe, the earliest writer who mentions horns in connection with a lady's head-dress, and he distinctly describes them as a portion of the gorget worn by females at that time, which was raised to a point on each side of the face as high as the ears: "*fichée en deux cornes et entour la touelle.*" (See the whole passage under GORGET, p. 214, and the woodcut from Sloane MS., p. 113.) There is another mention of the horns in the same poem (line 1407 *et infra*), in which they are expressly stated to be "*sur les oreilles,*" where those formed by the peaks of the gorget are seen when the veil is cast off or thrown back. Next, as to the "bosses," with which the horns are associated, the following engravings will fully illustrate the subject.



Jeanne de Senlis. 1306.



Jeanne de Sancerre. 1350.



Sloane MS. No. 3983.



Lady of the Ryther Family. Circa 1300.



Donna Savelli. Rome, 1315.



Can de la Scala. 1329.

Figs. 1 and 2 exhibit the bosses formed by the convolutions of the hair, which was plaited and tightly rolled up on each side. Fig. 4 shows distinctly the distension of the peaks or horns of the gorget by the plaited hair, which is pressed out against them, illustrating the passage in the "Testament de Jehan de Meun," in which he states that between the towel (as he calls the gorget) and the temple and horns there is a space through which a rat might pass, or the largest weasel between this and Arras.

"Entre la touelle . . . . .  
Et la temple et les cornes pourroit passer un rat,  
Ou la greigneur moustelée qui soit jusques Arras."

The veil which covers the head is also confined by a fillet of silk or gold according to the fashion described in the same work, of tying a ribbon, lace, or chaplet tightly round their heads, *over their horns*.

"Plus fort : car sur les cornes entour le hanapel  
Seuglent estroit leur testes d'un latz ou dung chapel."

*Codicille, v. 1253-4.*

Surely the fact of tying a lace tightly round the head *over* the horns is conclusive as to their position at the sides of the head, and not above it.

Fig. 3 presents us with a coif which indicates a disposition of the hair beneath it to take the form of a ram's horn ; and fig. 5 has the bracket or gibbet spoken of by the satirist :

"Je ne scay s'on appelle potances ou corbeaulx  
A qui soubtient leurs cornes quilz tiennet pour si beaulx ;  
May ca scay bien que sainte Elizabeaulx  
N'est pas en Paradis pour portez ces lambeaulx."

In support of these authorities and arguments, there is the significant and incontrovertible fact that nothing like the horned head-dress of the fifteenth century has been discovered either in the paintings or sculptures of any preceding period either in England or on the Continent.

A new fashion appears to have obtained favour in the reign of Edward II. which it would be difficult to describe ; and the reader is therefore referred to the annexed woodcut, from a figure in Sloane MS. No. 346. The reticulated head-dress became more conspicuous in the reign of Edward III. That of his Queen Philippa affords a good example, and the MSS. and effigies of the latter half of the fourteenth century present us with a host of varieties of head-gear independent.



Sloane MS. No. 346.



Queen Philippa. From her effigy, Westminster Abbey.



Head-dresses, 1377-1422.

The reign of Henry V. is remarkable for the first appearance of what may be truly termed a horned head-dress. One of the most extravagant has been already given at page 135, from the effigy of Beatrice, Countess of Arundel. On the following page are four other examples of less costly materials.





Temp. Henry IV.

The satirical effusions of such writers as Jean de Meun and Geoffrey de la Tour Landry seem to have had no other effect upon the ladies than to induce them, in the true spirit of contradiction, to justify to the fullest extent the odious comparisons of their censors. "Fortunately, however" (as I have remarked elsewhere), "for the painter or the actress, the fashion does not appear to have been so general as to render its introduction on the canvas or on the stage indispensable. The simple golden network and the quaint but elegant head-tire, consisting of a roll of rich stuff sometimes descending in a peak on the forehead or circling the brow like a turban, exist to extricate the lovers of the picturesque from so disagreeable a dilemma. Taste is ever the true friend of Fashion, and can see and amend her little follies while most admiring her inventions."\*



Temp. Henry V.



Temp. Henry V.

Mitre Head-dress. Temp. Henry VI.  
From effigy of Lady Vernon, Tong, Salop.

The reign of Henry VI. is characterised by what is called the heart or mitre-shaped head-dress, some varieties of which are exceedingly high, with tippets or veils attached to them.

Isabella of Bavaria, queen of Charles VI. of France, is represented in a MS. of the fifteenth century with a heart-shaped head-dress high enough to give us belief in the story that she carried the fashion to such an extent that the doors of the Palace at Vincennes were obliged to be altered to allow ingress and egress to the Queen and the ladies attending her, when in full dress. The miniature was engraved for Montfaucon's '*Monarchie Française*,' and subsequently by Shaw ('*Dresses and Decorations*'). We



Head-dresses. Temp. Henry VI.

\* '*History of British Costume*,' p. 204.





