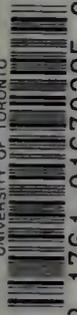


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"  
A cyclopaedia of costume, or, dictionary  
of dress, including notices of contemporaneous  
fashions on the continent; ..."

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reproduce it here, as it affords an example of another head-dress in fashion at the same period, which I consider, however, to be later than the time of Isabella, who died in 1435, and never could have



Ladies, circa 1450, from a drawing in the portfolio of M. de Gagnières, Paris.

seen the head-dresses which the painters have given her in this and other instances, and to the representations of which may probably be attributed the origin of the preposterous story above mentioned.



Turban Head-dresses. *Temp.* Edward IV.

A MS. in the Harleian Collection, No. 2255, fol. 6, contains a ditty by Lydgate against the forked coiffures which the ladies indulged in at this period, beginning—

“Off God and kynd procedith al bewte,”

and in which he assures them that

“Beauty will show though horns were away.”

Large turbans of the true Turkish form, made of the richest materials, are frequently seen in MSS. of the middle of the fifteenth century, and continued in fashion during the greater portion of the reign of Edward IV.

At the same time, however, arose one of the most remarkable head-dresses ever known, examples of which exist to the present day in Normandy, where it is generally known by the name of *Cauchoise*, from the “pays de Caux” in that province. This was the “steeple head-dress,” as it has been called by English antiquaries; but its particular name in France appears to have been “Hennin;” no derivation of it having been vouchsafed to us, even by M. Viollet-le-Duc.



Marie, Duchess of Burgundy, born 1457, died 1482. From her portrait.

Originating in France, it was not long before it was adopted in England; and it is to French writers we are indebted for a verbal description of it. Monstrelet ('Chroniques') tells us that about the year 1467 the ladies wore on their heads round caps gradually diminishing to the height of half an ell or three quarters, and that some had them with loose kerchiefs atop, hanging down sometimes as low as the ground. Paradin, a later author, says: "The ladies ornamented their heads with certain rolls of linen pointed like steeples, generally half and sometimes three-quarters of an ell in height. These were called by some 'great butterflies,' from having two large wings on each side resembling those of that insect. The high cap was covered with a fine piece of lawn hanging down to the ground, the greater part of which was tucked under the arm. The ladies of middle rank wore caps of cloth, consisting of several breadths or bands twisted round the head, with two wings on the sides, like apes' ears; others, again, of higher condition wore caps of velvet half a yard high, which, in these days, would appear very unseemly." The latter head-dress I consider to be the one figured at page 78, article CAP. The one with wings "like apes' ears" I am at a loss to identify; but of the steeple and butterfly head-dresses the examples and varieties are almost innumerable.

Addison, in the 'Spectator,' has a pleasant letter on this subject, comparing the steeple head-dress to the *commode* or *tower* of his day; and following Paradin, he says: "The women might possibly have carried this Gothic building much higher had not a famous monk, Thomas Connecte by name, attacked it with great zeal and resolution. This holy man travelled from place to place to preach down this monstrous *commode*, and succeeded so well in it, that, as the magicians sacrificed their books to the flames upon the preaching of the Apostle, many of the women threw down their head-dresses in the middle of his sermon, and made a bonfire of them within sight of the pulpit. He was so renowned, as well for the sanctity of his life as his manner of preaching, that he had often a congregation of twenty thousand people, the men placing themselves on the one side of his pulpit and the women on the other, that appeared (to use the similitude of an ingenious writer) like a forest of cedars with their heads reaching to the clouds. He so warmed and animated the people against

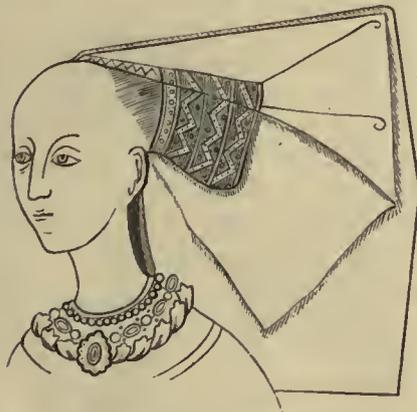
this monstrous ornament that it lay under a kind of persecution, and, whenever it appeared in public, was pelted down by the rabble, who flung stones at the persons who wore it. But, notwithstanding this prodigy vanished while the preacher was amongst them, it began to appear again some months after his departure, or, to tell it in M. Paradin's own words, 'The women, like snails in a fright, had



Head-dresses. Temp. Henry VI.

drawn in their horns, and shot them out again as soon as the danger was over.'" ('Spectator,' No. 81, and Argentre's 'Histoire de Bretagne.') In a MS. copy of Froissart, Harleian Lib. No. 4379, written during the last half of the fifteenth century, there is a drawing of a sow walking on stilts and playing the harp, having on her head one of these steeples with its appendages (see woodcut annexed, also pp. 215, 221, 222, *ante*).

In the brief reign of Richard III. we bid farewell to steeples and horns. The hair is confined in a cylindrical cap or caul of gold or embroidered stuff projecting from the back of the head, and covered by a kerchief of the most diaphanous description, stiffened out to resemble wings. Some of these kerchiefs are extremely large, and paned or chequered with fine gold thread; others are simply transparent, and scarcely



Lady Elizabeth Say. From her brass.

exceed the size of the caul. (See woodcut annexed, and also figure of Lady and Child, p. 215 *ante*.)

As usual the fashion changed from one extreme to the other; and in the reign of Henry VII. a new head-dress makes its appearance, partaking more of the hood than the cap, and suggesting the idea of the spire having been taken down from the church, leaving the gable end of the roof with its barge boards untampered with. To justify this simile the reader is referred to the engravings, which tell their own story better than any words can do. (See next page.)

The group we have given exhibits the caps and cauls of gold net or embroidery, from beneath which the hair escaping hung down the shoulders half-way to the ground,—a fashion continued from the earliest period to the reign of Henry VII., whose queen, Elizabeth of York, at her corona-



Steeple Head-dress.

tion wore "her fair yellow hair hanging down plain behind her back," with "a calle of pipes over it" (Leland); while the third figure wears over her caul the head-dress I have alluded to, looking as if the lower part of the steeple head-dress, the absolute covering for the head, had been preserved when



1490.



Head-dresses. Temp. Henry VII.

they threw away the pinnacle that surmounted it. On the sides of it is the ornament already noticed as the *clog* or *clock* mentioned in the "ordinances" of Margaret, Countess of Richmond, mother of Henry VII., for "the reformation of apparell for great estates of women in the tyme of mourning." (Compare the two head-dresses at page 242 *ante*. See also the figures on page 223.)

It would be an almost endless task to picture or describe the variety of head-dresses which are presented to us by the effigies, paintings, and tapestries of the fifteenth and sixteenth centuries. I have limited my selection to the most remarkable and such as are particularly characteristic of their periods, as far as I can venture to date them. Here is one which has been engraved by Hollis from the effigy of



Effigy in Aston Church, Warwickshire.

a lady of the Arden family in Aston Church, Warwickshire, unlike any I can remember to have met with; and as the personage has not been identified, I hesitate to assign it positively to any particular portion of the fifteenth century, but am inclined to consider it, in accordance with Mr. Fairholt, who has copied it, as an early type of that head-dress which portraits of the reign of Henry VIII. have made so familiar to us, and which has obtained the name of "diamond-shaped." The example from Aston Church is of a singularly cumbrous character; the inner folds of white



Side view of the same.

linen, the outer of purple cloth or silk, edged with yellow (gold?), and overlapping each other. Even composed of the lightest materials, it must have been as oppressive as it was unbecoming.

The aforesaid diamond-shaped head-dress appears in the portraits of Elizabeth of York, queen of Henry VII., and of Jane Seymour, third wife of Henry VIII., by Holbein, which have been copied for this work, and given by us at pages 223 and 224 *ante*. That of Katharine of Arragon, Henry VIII.'s first wife, by the same great painter, engraved by Harding from the original miniature in the possession of his Grace the Duke of Buccleuch, will suffice to illustrate it here. Whether this head-dress is the French hood so often mentioned at this date, or the three-cornered miniver cap spoken of by Stubbs and others (see p. 80), I am unable to determine; but I shall return

to it in the article HOOD and the GENERAL HISTORY. It is at this time we hear of bongraces and frontlets. The former is distinctly described as being worn with the French hood; but the latter appears to me the ornamental border of the diamond-shaped head-dress: "Payed for a frontlet loste in a wager to my Lady Margaret, iij li<sup>a</sup>."

But in another account I find it associated with a bonnet: "Item, a bonnet of black velvet, 15s. Item, a frontlet for the same bonnet, 12s."

Hall, in his 'Chronicles,' describes some wonderful head-dresses worn by ladies in the entertainments at Court during the reign of Henry VIII.; but many appear to have been assumed for masking attire. The following examples, however, from tapestries of the time, formerly in the possession of Mr. Adey Repton, may be accepted as faithful representations of some of the fashions of the first half of the sixteenth century.

The brief reigns of Edward VI. and of his half-sister, Queen Mary, present us with no remarkable novelty. Hoods, caps, coifs, and cauls, the latter of costly materials, were still in fashion. Of Queen Mary, Holinshed relates that she wore a caul



Katharine of Arragon. From Holbein.



Ladies' Head-dresses in the reign of Henry VIII. From tapestries of the time.

"that was so massive and ponderous with gold and jewels that she was fain to beare up her head with her hand." Her portrait has been already given at page 225, also that of Elizabeth, previous to her accession. For the head-dress of the latter as queen we must also refer the reader to page 246. I should rather say, one of her head-dresses, for they appear to have been numberless. A list of her "attires," as they are termed, is curious, as it informs us that the word caul was applied to false hair, of which Queen Elizabeth wore a constant change, but generally of a red colour (see p. 246): "Item, one cawle of hair set with pearles in number xliij. Item, one do, set with pearles of sundry sort and bigness, with seed pearle between them chevronwise, cxij. Item, a cawle with nine true loves of pearle and seven buttons of gold, in each button a rubie."

It appears, therefore, that these cauls of hair were head-dresses in themselves, with jewels and other ornaments arranged in them, ready to be worn at any moment.

Feathers, which first appear worn by ladies in the reign of Henry VIII., in the bonnets of that day (see p. 79), were now placed in the hair, and became an important feature in the head-dresses of women of rank or fashion. (See portrait of Queen Elizabeth, p. 246, and portrait of Anne of Denmark, p. 187, also p. 174.)

The head-dresses of the seventeenth century consisted chiefly of hoods and caps, to which articles we must refer the reader, and we have already spoken of the hair-dressing of that epoch. The fontange and the commode or tower have also been specially described (pages 191 and 130), and we

therefore arrive at the reign of Queen Anne before we meet with a novelty in *coiffure* that calls for our attention.

The commode had not long disappeared when a successor to it arose in 1715, in a head-dress of feathers arranged tier above tier, as yards of lace and ribbon had been in the former monstrosity. Addison, who had just rejoiced in the fall of the tower, attacks the new invention, to which he gives the name of the old. "I pretend not," he says, "to draw a single quill against that immense crop of plumes, which is already risen to an amazing height, and unless timely singed by the bright eyes that glitter beneath will shortly be able to overshadow them.

"Lady Porcupine's commode is started at least a foot and a half since Sunday last . . . . But so long as the commodity circulates, and the outside of a fine lady's head is converted into the inside of her pillow, or, if Fate so order it, to the top of her hearse, there is no harm in the consumption, and the milliner, upholsterer, and undertaker may live in amicable correspondence and mutual dependence on each other."



Feather Head-dress. 1715.

During the reigns of the first two Georges the head-dresses of the ladies were principally composed of lace, the passion for which had been gradually increasing since the days of Charles II. These coiffures were called *heads* as early as the reign of William and Mary. In 1700 the family of George Heneage lost, in the confusion occasioned by a fire in Red Lion Square, "a head with very fine looped lace of very great value." Malcolm, in his 'Anecdotes of Dress,' quotes the following prices of some of these heads from the advertisements of the Lace Chamber at Ludgate Hill: "One Brussels head at £40; one ground Brussels head at £30; one looped Brussels head at £30."

In 'The Weekly Register' of June 10th, 1731, a writer, reviewing the fashions, says, "I now come to the head-dress, the very highest point of female elegance, and here I find such a variety of modes, such a medley of decoration, that it is hard to know where to fix: lace and cambric, gauze and fringe, feathers and ribands, create such a confusion, occasion such frequent changes, that it defies our judgment or taste to reconcile them to any standard or reduce them to any order." What was considered impossible by a contemporary can hardly be expected from a person writing nearly a century and a half later. But we have already reached the reign of George II., and two or three other notices of fashionable head-dresses will bring us to its termination.

Under the date of 1735, Malcolm extracts an account of the dresses worn at the Drawing Room on the occasion of the King's birthday, whereby it appears that the ladies "wore chiefly fine scalloped laced heads, and dressed mostly English. Some few had their hair curled down on the sides, but most of them had it pinned up quite straight, and almost all of them with powder *both before and behind*; some few had their heads made up Dutch, some with cockades of ribands at the side, and others with artificial flowers." There is no mention of the Court plume, so conspicuous in the reign of George III., nor of any feathers whatever, though much worn in the riding-hats of the ladies at that date.

In 'The Connoisseur,' 1754 (No. 36), we are told that "long lappets, the horse-shoe cap, the Brussels head, and the prudish mob pinned under the chin, have all had their day. The present mode has routed out all these superfluous excrescences, and in room of a slip of cambric or lace has planted a whimsical sprig of spangles or artificial flowerets."

I shall conclude this article with an account of "the most extraordinary invention for the adornment of the head, of this or any other age," as it has been justly characterised by a modern writer, and which received the name of *capriole* or *cabriole*.

In No. 112 of 'The Connoisseur' (1756), we are told that, "instead of a cap, the mode is for every female to load her head with some kind of carriage." . . . "The curiosity," says the writer, "I had of knowing the purport of this invention, and the general name of these machines, led me to make inquiries of a fashionable milliner at the Court end of the town. She obliges me with the sight

of one of these equipages designed for the head of a lady of quality, which I surveyed with much admiration, and, placing it in the palm of my hand, could not help fancying myself Gulliver taking up the Empress of Lilliput in her state-coach. The vehicle itself was constructed of gold threads, and was drawn by six dappled greys of blown glass, with a coachman, postilion, and gentleman within, of the same brittle manufacture. Upon further inquiry the milliner told me, with a smile, that it was difficult to give a reason for inventions so full of whim."

An author of that day says, "Be it remembered that in this year many ladies of fortune and fashion, willing to set an example of prudence and economy to their inferiors, did invent and make public, without a patent, a machine for the head, in form of a post-chaise and horses, and another imitating a chair and chairmen, which were frequently worn by persons of distinction. I have been particular," he adds, "in noting the exact time of the rise of this invention: first, because foreigners should not attempt to rob us of the honour of it; and secondly, that it may serve as an æra or epocha to future chronologists." ('Wise Men's Wonderful Discoveries.')

This fantastical and ridiculous fashion, I regret to say, appears from the above statement to be of English birth, and not, as in almost every other instance, of foreign, and generally French, origin. It is not alluded to by Quicherat, who could not have overlooked so remarkable an eccentricity; but the name may have been suggested by the well-known French vehicle, the cabriolet, after which, in 1763, we find a peculiar head-dress of ribbon was entitled. The satirists were not likely to pass over in silence this freak of fashion.

"Here on a fair one's head-dress sparkling sticks,  
Swinging on silver springs, a coach-and-six.  
There on a sprig or slop'd pompon you see  
A chariot, sulky, chaise or vis-à-vis."

Also in a poem called 'Modern Morning,' Cælia exclaims:

"Nelly!—Where is the creature fled?  
Put my post-chaise upon my head;"

and in the same poem the maid informs her mistress, "Your chair and chairman, Mame, are brought," and we are informed that the ladies have taken to wearing a broad-wheel waggon as an improvement to the above fashion. We append an example of this latter absurdity from Mr. Adey Repton's papers ('Archæologia,' vol. xxvii.).

Then in prose we read, "Those heads which are not able to bear a coach-and-six (for vehicles of this sort are very apt to crack the brain) so far act consistently as to make use of a post-chariot, or a single-horse chaise, with a beau perching in the middle."

Of the national head-dresses of the Scotch and Irish women our information is sadly meagre. The former before they married wore a ribbon, or, as it was called, a *snood*, with which alone they were allowed to ornament their hair. After they married they exchanged the *snood* for a *curch* or *breid* of linen tied under the chin. In Martin's time their head-dress was "a kerchief of fine linen straight about the head." Of the Irish we are simply told by Speed, who wrote in the reign of James I., that the women "wore their haire plaited in a curious manner, hanging down their backs and shoulders from under the folden wreaths of fine linen rolled about their heads,"—a custom in England as ancient as the Conquest. Morryson, a writer of the same date, says, "Their heads be covered after the Turkish manner with many ells of linen, only the Turkish heads or turbans are round at the top and broader in the sides, not much unlike a cheese-mob, if it had a hole to put in the head." (See BINNOGUE.)

For further information respecting ladies' head-dresses the reader is referred to notices of the component portions of some of the most remarkable under their special designations, and also to the illustrations in the GENERAL HISTORY.



Waggon Head-dress.

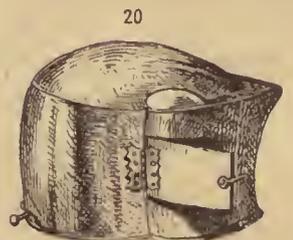
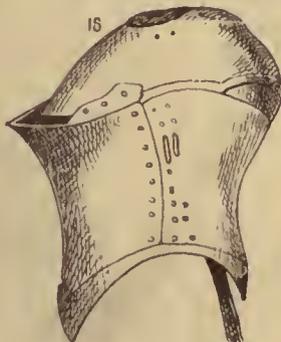
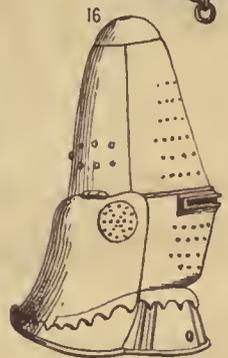
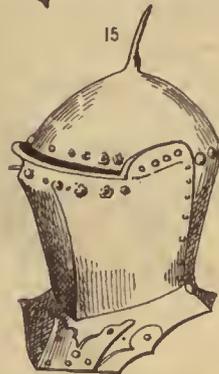
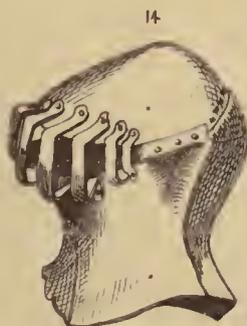
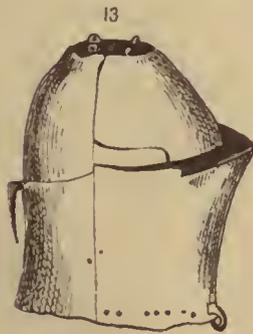
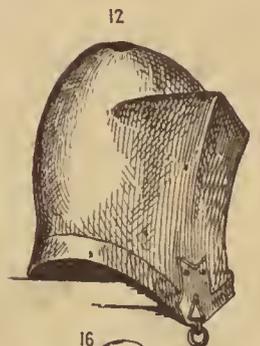
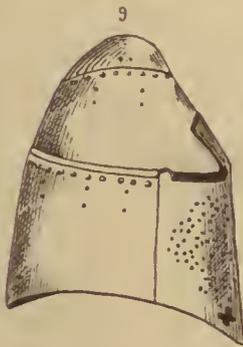
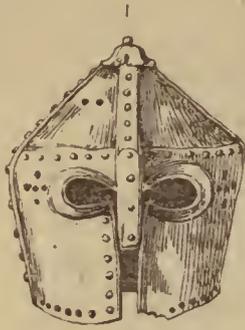
*HEAD-RAIL.* See COVERCHIEF.

*HELM.* (*Helme*, Anglo-Saxon; *Topfhelm*, German; *hiauime*, *heaume*, French; *elme*, Italian; *hialmar*, Icelandic.) The term "helm" was applied, in the eleventh and twelfth centuries, by both Saxons and Normans, to the conical steel cap, with a nose-guard, which was the common head-piece of the day, and is depicted in contemporary illuminations, sculptures, and tapestries. (See pages 14 and 15.) Towards the end of the latter epoch it became gradually restricted to the improved and more important casque, enclosing all the head with the exception of the face, which was defended by an aventail or vizor. (See page 23.)

It is from this date that I shall trace the helm to its final disappearance in the reign of Henry VIII., referring the reader to our drawings and engravings of the most instructive examples. No. 1 on the accompanying plate is the earliest I have ever met with. It was discovered in a church at Faversham, and, as I stated in a communication to the British Archæological Association, there is some probability that it may have belonged to King Stephen, or to his son Eustace, both of whom were buried in the Abbey there. It has the conical crown of the Norman head-piece, with that distinguishing feature of it, the nasal; and, at all events, cannot be dated later than their time, 1135-1154. It will scarcely be believed that this most interesting and at present unique relic of ancient English armour was coldly rejected by the authorities at the Tower, and allowed to go to Paris, where it now enriches the Musée de l'Artillerie! If any doubt existed of its authenticity, it would be dissipated by an examination of No. 2, which, strange to say, is in our National Armoury. The crown has lost its cone, and the advance to the flat-topped cylindrical helm is clearly indicated, while the retention of the nasal and the partial alteration of the ocularium show its near relationship to the former example, and induce us to attribute it to the reign of Henry II.

No. 3 is the earliest example of the cylindrical flat-topped helm of the twelfth century which is known to be extant. A portion of the original chain-mail is attached to it. It was purchased by the late Lord Londesborough, and is now in the magnificent collection which, by the kindness of his son and successor, is exhibited at the Alexandra Palace. It had evidently been furnished with a vizor or aventail of some description, which fitted into the sockets still remaining on the right side of the face, and was secured on the other side by a hook or pin passing through the socket there. This plate or grating was removable, and might occasionally have been exchanged for a nasal, or single bar of iron, the affixing of which, by screws and nuts at each end, appears to have been provided for. The seals of this period exhibit all sorts of contrivances for defending the face, some varieties of which I have given at page 23. On the flat crown is a cross of the form called by heralds *bottonée* or *treflée*, and a cross, the transverse line of which has similarly-shaped terminations, is represented by the metal work connected with the opening for the face. An upright ring is screwed into the centre of the crown, as we find in so many examples of this and the following century, previous to the appearance of crests. It was probably used for attaching a *cointise*, or scarf, to the helm, as we find in later instances. Lord Londesborough's helm came from a church in Norfolk, where it had long been exhibited by the sexton as "*a Popish lantern.*"

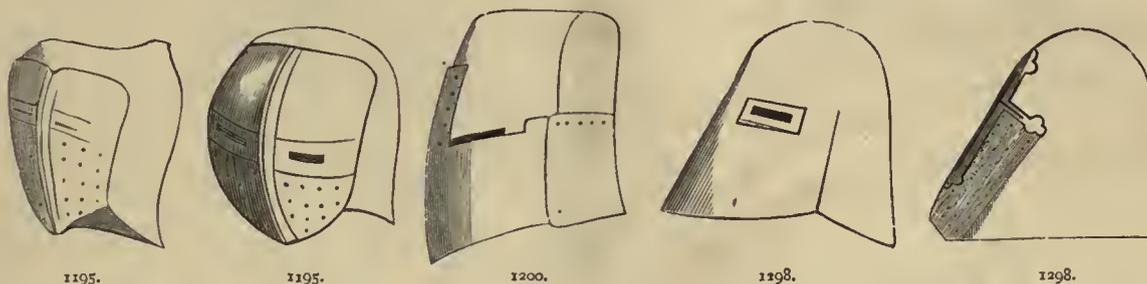
No. 4 is a perfect example of the flat-topped cylindrical helm of the early part of the thirteenth century. A plain cross strengthens as well as ornaments the crown. The front is entirely closed, with the exception of two horizontal slits for vision. This specimen—also, I believe, unique—is the property of the Earl of Warwick. It was discovered in the ruins of Eynsford Castle, Kent, and may fairly be considered to have belonged to one of the knightly family of that name, seated there in the reign of King John. Of this type are the helms on the heads of the effigies at Furness Abbey and Durham; and numberless representations of each are to be found in contemporary sculptures, seals, and illuminations. M. Demmin engraves a flat-topped helm preserved in the Museum at Prague, but says that it "is altogether so light that it looks like a counterfeit." A MS. of the thirteenth century, in the Vatican, however, contains the figure of a man in armour with a helm of precisely this peculiar shape, and painted, as was a custom of that day, with the armorial insignia of the wearer—in this instance *azure*, a bend *or*. If the Prague helm be a counterfeit, therefore, it must have been manufactured from one which was genuine, and I am inclined to give it the benefit of the doubt. (See first figure next page.)





No. 5 is another form of helm in use about the same period, flat-topped and ornamented with a cross, like those above mentioned, but open in front, the face being defended by a plate with horizontal slits for sight and perforations for breathing, working upon hinges fixed at the side, so that it could be flung back like a door to display the countenance or admit more air. This great curiosity, *mirabile dictu!* was purchased for the Tower, and is now in our National Collection; but another of the same date, equally interesting, was allowed to follow the Faversham helm to the Museum of Artillery, Paris.

Subjoined is a series of helms from German authorities, copied by M. Demmin, and dating from 1195 to 1298; *temp.* King John, Henry III., and Edward I., in England.



No. 6 is a helm of the reign of Edward I., the *coif de fer* over which it was worn taking at that period the form of the head. The semblance of a cross is still preserved by a strong perpendicular bar of iron dividing the ocularium. The ring at the lower end of the bar was used to fasten the helm to the gorget, and prevent its being turned round by the stroke of a lance. In the romance of 'Lancelot de Lac' (thirteenth century), the helmet of a knight is said to have been so turned that the edges grazed his shoulders, and "ses armes estoient toutes ensanglantées." This curious helm, which came from Wells, in Norfolk, was purchased by the late Lord Londesborough.

In the centre of the front rank of the group here given, copied from the wall-paintings in the Old Palace at Westminster, a helm of this period is seen, corresponding in its general features with the one in the Londesborough Collection.

No. 7 is drawn from the monument of Sir William de Staunton, *circa* 1324, in Staunton Church, Notts, no helm of this form having been yet discovered, either in England or elsewhere. It is characteristic of the reign of Edward II., and has obtained from its shape the name of "sugar-loaf." The outline, when viewed from the front, describes pretty nearly the pointed arch which superseded the old Norman round one in the thirteenth century. An interesting illustration of this resemblance is furnished us by the figure of a knight putting on a helm of this description, the niche in which the statue is placed presenting the arch aforesaid. (See next page.) Another example of the sugar-loaf helm, in a MS. of the early part of the fourteenth century, Royal Lib. Brit. Mus., 20 D 1, exhibits it as falling from the head of an overthrown knight, and shows the laces by which it was attached to his hauberk, and the *coif de fer* worn under it.

These helms are generally depicted as secured more perfectly by a chain to a plate on the breast of the hauberk, called, from its position, a *mammelière*, for which purpose there was a ring at the edge of the helm, in front, from which the chain depended, as seen in the one from Wells, above mentioned. (See MAMMELIÈRE.) Another ring is frequently seen on the apex, to which was attached the "cointise." (See page 122, and the figures over-leaf of knights armed for the joust and the tournament, from Royal MS. 14 E 3.) A slight alteration of shape is observable in the Staunton helm.

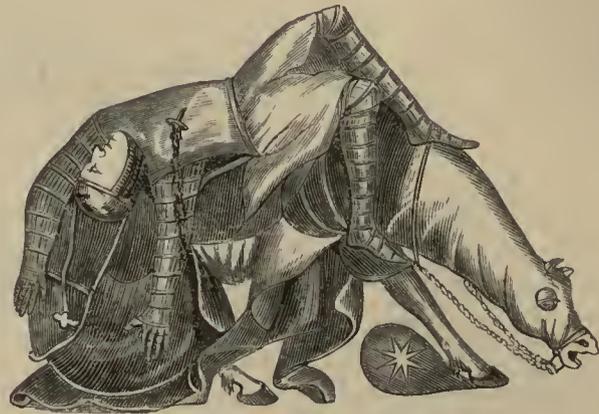


From wall-painting, Westminster.  
*Temp.* Edward I.

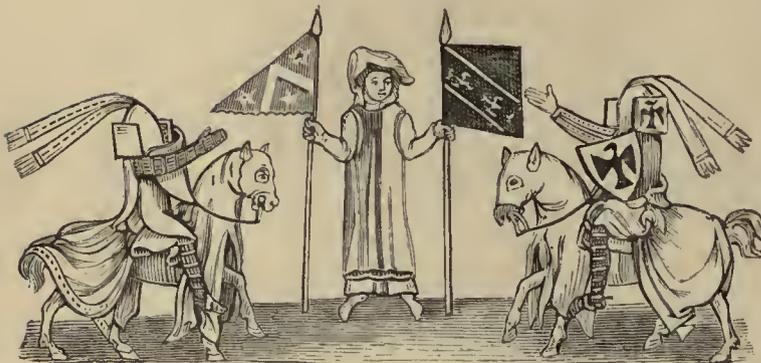
The front projects, and forms an angle at the intersecting point of the cross (in this instance fleury), which is still preserved as a defence and an ornament.



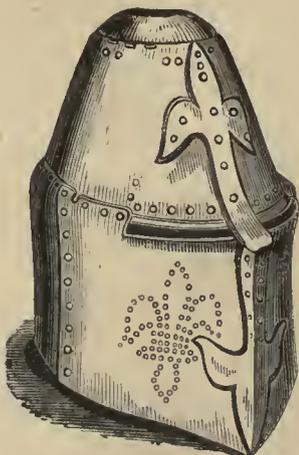
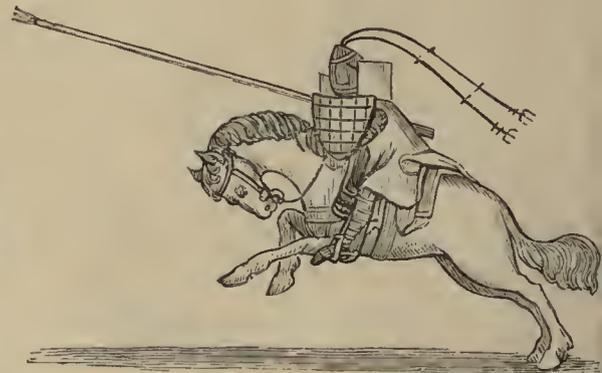
Statue, circa 1320.



From Royal MS. Brit. Mus., 20 D 1.



From Royal MS. Brit. Mus., 14 E 3.



Helm found at Sevenoaks.

No. 8 is copied from the original helm of Edward the Black Prince, which hangs over his tomb in Canterbury Cathedral. On the right side of it are perforations forming the outlines of a crown.

No. 9 is of the same date (reign of Edward III.), and was formerly in the Meyrick Collection. It was presented to Sir Samuel by the Dean and Chapter of Hereford Cathedral, wherein it had for 500 years been suspended above the monument of Sir Richard Pembridge. Into whose possession it has passed, I am ignorant.

A third very fine example, discovered near Sevenoaks, Kent, was exhibited at the meeting of the British Archæological Association, February 26, 1852, and is here reduced from the engraving by Mr. Llewellyn Jewitt, in vol. vii. of the Society's journal, p. 161. The perforations are in the shape of a fleur-de-lys, and the bar which strengthens the front and forms the upright of the cross is fleur-de-lisé at each extremity. The

bascinet, over which the helm was placed, had, towards the middle of the fourteenth century, assumed a more pointed character, and the helm consequently was made to correspond with it.

An alteration is also noticeable in the occularium, which is no longer a slit cut in the metal itself, but formed by an opening left between the upper and the lower portion, the helm being now constructed of three pieces—the crown, a front plate and a back plate, riveted strongly together.

Nos. 10 and 11 may be dated a little later than the last, being varieties of a type commonly met with during the reigns of Richard II. and Henry IV. By the compression of the sides and the curving in of the line towards the neck, a sharper angle was produced, giving to the helm, when seen in profile, a beak-like appearance, as in No. 10; some examples presenting an obtuse angle, as in No. 11. The former exhibits a most interesting feature: a portion of the crest in metal, riveted to the crown of the helm, representing the neck of a bird or griffin, collared and originally chained, as the ring in front of the collar indicates. The head has been, unfortunately, broken off immediately above the collar, or the owner might have been identified.

This relic has also been lost to our National Armoury, and suffered to enrich that of Paris. The engraving of it in M. Demmin's work is so incorrect, that it is scarcely recognisable.

No. 11 is, I am happy to say, by some fortunate accident, in the Tower of London. When or how acquired, is not stated by Mr. Hewitt in his valuable Catalogue published in 1859. It affords us an early example of the undivided occularium. The cone is sharper than that of No. 9. The perforations around it were for the fixing of the crest and wreath, and perhaps mantling. The ring in front is no longer required for a chain, but, together with the strap behind, serves to fasten the helm to the placate and the back-plate.

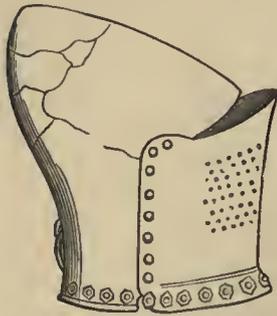
No. 12 is the helm of the popular and heroic Henry V., which with his saddle and shield may be seen by those who have good eyes, far above his tomb in Westminster Abbey. This form, with little variation, except in the gradual depression of the crown, was preserved during the fifteenth century; but the introduction, first of the vizored bascinet, and subsequently of the *salade* and *hause-col*, led to the ultimate disuse of these heavier and more cumbrous head-pieces in battle, and they were only worn in the lists, whence they have acquired the name of "tilting helmets."

Two of nearly the same date are preserved in Cobham Church, Kent. One of them is figured in the accompanying plate, No. 13. I have selected it, because the indentation of the crown contains four staples for the fixing of the crest, which the companion helm has not.

Nos. 14 and 15 represent two most interesting examples; the former being the helm of King Henry VI., and the latter that of King Edward IV., which had been suspended over their monuments in St. George's Chapel at Windsor, and, but for a most curious chain of circumstances, might have been lost to this country for ever. (See 'Journal of the Brit. Archæolog. Assoc.,' vol. viii. p. 136, note.) The helm of Henry VI. is of the sort familiarised to us by engravings of the heraldic helmets, the occularium being protected by several arched bars. That of Edward IV. is more of the form of No. 11, the spike on the top being probably the main support of the crest. Such a helm, it may be as well to remark, was worn for the *combat à l'outrance*, whilst the more open-faced helm, simply defended by bars, was confined to the jousts of peace, when the head of the lance was furnished with a cornel, and the point of the sword was *rebated*—that is, blunted. (See JOUSTING ARMOUR in GENERAL HISTORY.)

No. 16 is in the Londesborough Collection, and was formerly suspended over the monument of Sir John Crosby, in Great St. Helen's Church, Bishopsgate, London. He died in 1475 (14th of Edward IV.), and I would particularly refer the reader to the first article in this work, viz. ABACOT, and the plate which illustrates it; the remarkable height and shape of the crown of this helm, which is certainly of the latter half of the fifteenth century, perfectly corresponding with those of the caps of estate or knightly chapeaux of that period worn over the helm, and either surmounted by a crest or encircled by a coronet. The abacot, or high cap of estate, ensigned with two crowns, belonging to King Henry VI., which fell into the hands of his pursuers, and was presented to Edward IV. at York, in 1463, would be worn over just such a helm at that date, which is only twelve years before the

death of Sir John Crosby. Another helm of nearly the same age is also in the Londesborough Collection (see woodcut), but I know nothing of its history.



Helm in Londesborough Collection.

No. 17 is the tilting helm of Sir John Fogge, in Ashford Church, Kent, *temp.* Edward IV. ; No. 18, another in the late Meyrick Collection ; No. 19, one formerly belonging to Mr. Brocas, of the time of Henry VII. ; and No. 20, an example of the latest form of the tilting helm in the reigns of Henry VIII. and his contemporaries Francis I. and the Emperor Maximilian.

**HELMET.** (*Elmetto*, Italian ; *hiauinet, armet* (?), French.) This word is more familiar to English ears, in consequence of its having been in general use for the last three or four hundred years, in this country, to designate nearly every sort of military head-piece, classical, mediæval, or modern, without distinction, from the four-combed, horsehair-crested one of Agamemnon to the skull-cap of a policeman. Strictly speaking, it is the diminutive of helm, and was first applied to the smaller head-piece which superseded it in England towards the end of the fifteenth century. It appears, however, much earlier in Italy, whence we derive the name ; that is, if the date attributed to the battle-piece by Uccello in our National Gallery can be depended upon, but which I am inclined to question from all the details of the armour, as I have already observed under **ARMET**, page 12, where also I have given woodcuts of two helmets from that picture. The battle of St. Egidio, which it is supposed to represent, was fought in 1417. The armour is at least half a century later by comparison with any Italian or European example. Uccello died in 1479, aged 83, and not in 1432, as stated in Bryan's 'Dictionary of Painters and Engravers ;' and if he were the painter of the four pictures attributed to him in the Catalogue of the National Gallery, of which the Battle of St. Egidio is one, must, in accordance with the usual practice of mediæval artists, have represented his warriors in the armour of the time in which he painted them, and not in that of the action he commemorated. This is not the place for further discussion of the subject.\* All I have to observe at present is, that the helmets in that picture exhibit that remarkable feature—a disk at the back—which has been supposed to be characteristic of the *armet*, or "*petit heaume*," and is not met with in the works of any other artist previous to the last quarter of the fifteenth century. M. Viollet-le-Duc, who considers the close helmet to have been invented *circa* 1435, describes one with a disk ("*rondelle ou volet*") in the Musée d'Artillerie at Paris, and adds, "*Cet armet date des dernières années du xv<sup>e</sup>. siècle ;*" an opinion which is fully borne out by the absence, as I have observed, of any representation of such a head-piece in painting or sculpture of an earlier period.† The first instance I have met with is in the miniatures of an illuminated MS. in the Bibliothèque at Paris, of the historical poem 'Le Deploration de Gènes,' by Jean des Marets, describing the war of Louis XII. with the revolted Genoese in 1507, and which appears to be the identical copy presented to Anne de Bretagne, the queen of Louis, by the author. In two of these miniatures, engraved in Montfaucon's 'Monarchie Française,' plates 196, 197—the first representing the departure of Louis from Alexandrie de la Paille, and the second, the French forces attacking the Genoese forts—the helmet with its disk or *rondelle* is frequently depicted. This MS. is, of course, as late as the commencement of the sixteenth century, and of the reign of our Henry VII. The engravings are very poor, and the original drawings cannot be relied upon for linear accuracy or the minutia of detail. Louis is represented in a head-piece partaking more of the character of a casquetel than a helmet. It has an umbril, but neither vizor nor beaver. The *rondelle*, however, is clearly indicated behind it. Nearly all the knights and men-at-arms are depicted in close helmets with vizors and *rondelles* ; and as the backs of the majority are towards us, if they had been drawn larger and more carefully we might have derived some satisfactory information respecting the object

\* I have an engraving of another of the four pictures attributed to Paulo di Dono, who obtained the name of *Uccello* for his ability in painting birds. I shall revert to this subject in the General History.

† I am, therefore, at a loss to know why M. Viollet-le-Duc dates one of precisely the same type in the Collection at Pierrefonds as early as 1444.



BATTLE (CALLED "OF ST. EGIIDIO")  
FROM THE PICTURE BY UCCELLO IN THE NATIONAL GALLERY.



of this curious feature, which occupies a place between the two ends of a plate of considerable breadth,—a sort of mentonnière or Hausecol that encircles the neck and terminates behind without meeting. I must refer the reader to the woodcuts annexed, as I feel a verbal description is extremely unsatisfactory.



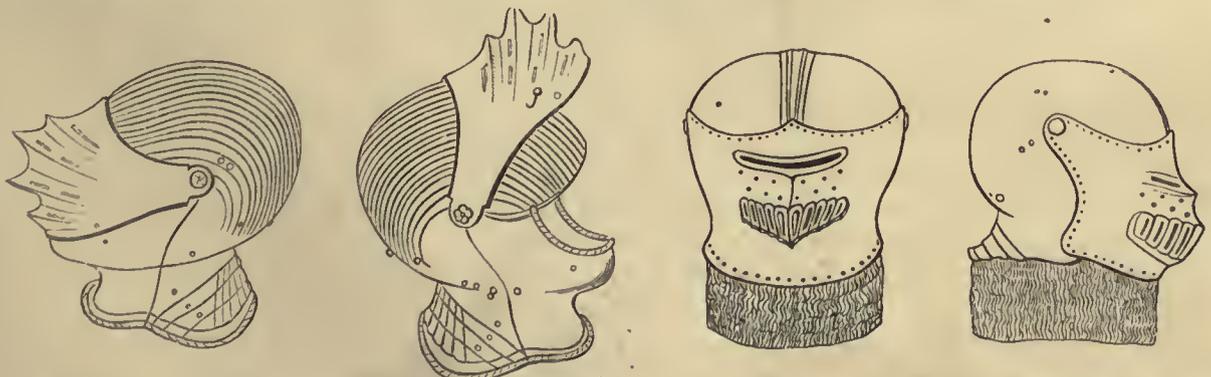
Head-pieces (French). A.D. 1507.

It will be observed that no feathers or scarves are attached to the rondelles, either in these or any other representations of them, so that could not have been their purport, as imagined by some modern writers.

The helmet of the splendid suit of armour presented, according to tradition, by the Emperor Maximilian I. to Henry VIII. on his marriage with Katharine of Aragon, and now in the Tower (see page 19), and which is of the class termed Burgonet (*vide in voce*, p. 64), had originally one of those disks affixed to it; but, alas! like the gauntlets of the same suit, it has gone the way of other articles of value and rarity in that long-uncared-for collection. (*Vide* Hewitt's 'Official Catalogue,' 1859, p. 6.) In the picture at Hampton Court of the meeting of Francis I. and Henry VIII. at Ardres, the disk is also represented, and in the reign of the latter sovereign it disappears.

The earliest example of a helmet I can find in England is that on the effigy of Thomas Duke of Clarence, killed at the battle of Baugy, in 1421. The monument to him and to her first husband was erected by his widow Margaret, who died on New Year's Eve, 1441, and it is uncertain at what precise period during the twenty years after the Duke's death the effigy was executed, but it may be fairly taken to be a specimen of the first form of the close head-piece suggested by the *salade* and the precursor of the *burginot* or *burgonet*. (See p. 65.)

One of the improvements on this early helmet was the adoption from the *salade* of the moveable lames at the nape of the neck, which enabled the head to be thrown back with ease. The vizor also was adopted from the *bascinet*, which had been superseded by the *salade*, and protected the whole face without a beaver. The helmet was put on by throwing up the lower part of it, that guarded the chin and throat as well as the vizor, which turned upon the same screw. Our example is from a fluted helmet in the Meyrick Collection, engraved by Skelton, and of the middle of the reign of Henry VII., 1490. The next is from the same collection and work, and, though dated by Sir S. Meyrick *circa* 1525, appears to me much earlier, being little more than a vizored *bascinet*, with a collar



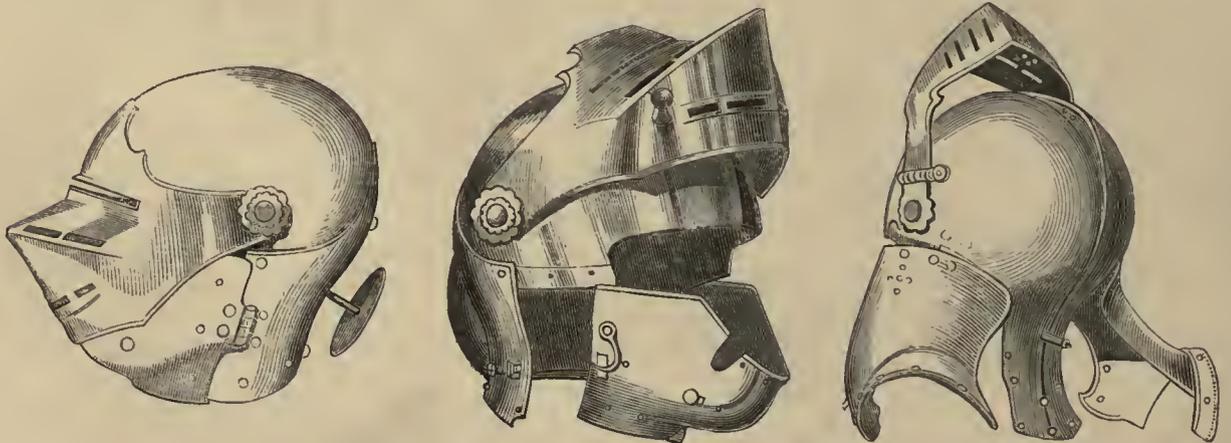
Helmet, 1490. Vizor closed.

The Same. Vizor raised.

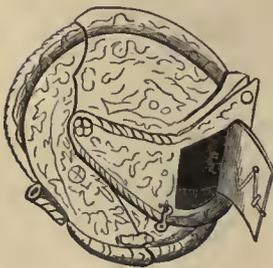
Front and side view of Helmet. *Temp.* Henry VIII.

of chain to it. The form of the breastplate and other portions of the suit to which it undoubtedly belonged, fixes it however to the reign of Henry VIII., but leaves us at liberty to consider it the continuation of an old type in existence at the same time as the burgonet. The occularium also resembles that of the helm of the previous century. We give two views of it, a front and a profile.

At p. 12 will be found what Meyrick considered an armet of the sixteenth century, and his opinion of the distinction between the armet grand and the armet petit. It is probable that had he survived he might have reversed that opinion, or produced stronger authority for it. The only one he has quoted is very vague, and as late as 1549. It is an *ordonnance* of Henry II. of France respecting the armour of a man-at-arms, and directs that "Le dit homme d'armes sera tenu porter *armet petit et grand*, gardebras, cuirasse, cuissots, devant de grèves," &c. Sir Samuel himself was not by any means confident as to the interpretation of this passage. "I have not been able to discover," he adds, "the difference between the great and little armet, but conjecture that at this period the word 'armet' had lost its distinctive meaning, and become a general term for any helmet. If so, the great armet would imply the close helmet, and the little armet the open one or casque. Still, however, I am inclined to think that the 'armet petit et grand' was a helmet that could form either, according to the wish of the wearer;"\* and having in his collection a helmet with three bars, over which a beaver composed of three plates could be fixed and as well as the bars be removed at pleasure, he suggested that this was an armet grand when the beaver was on, and petit when it was taken off. Nothing has occurred, however, to corroborate this opinion, and I simply record it with this observation, that in his letterpress to Skelton's 'Engraved Specimens of the Goodrich Court Collection,' the suggestion becomes an assertion, which is repeated by Mr. Fairholt; and a mere conjecture is thus handed down to the next generation as an ascertained fact. I have given an engraving of the helmet alluded to by Meyrick with the article ARMET, p. 12, and have only to point out that it neither has the roundel at the back nor does it open behind, which have been considered by others to be the distinctive features of an armet. I subjoin here engravings from drawings of two helmets—one in the collection made by the late Emperor of the French at Pierrefonds, and the other in the Musée d'Artillerie, Paris—which fulfil both those conditions, but the dates accorded to them by M. Viollet-le-Duc are, I submit with all deference, rather too early.



Figs. 1 and 2. Two views of Helmet from the Collection at Pierrefonds. Fig. 3. From the Musée d'Artillerie, Paris.



Burgonet, 1556.

The burgonet has been already described at p. 65. Here is, however, a later one of the time of Philip and Mary, with a door opening on the right side of the visor for the admission of air. It has a pipe at the back for the insertion of a plume.

An alteration is noticeable about the middle of the sixteenth century in the form of the crown of the helmet, which became higher, and was surmounted by a comb. The introduction of the morion from Spain restricted the use of the helmet to actual warfare or the tilt-yard, and it disappeared

\* 'Critical Inquiry,' 2nd Edit., 1842, vol. iii. p. 4.

in England at the end of the seventeenth century, to be resuscitated in the nineteenth by the Life Guards and Dragoons of the last two Georges.



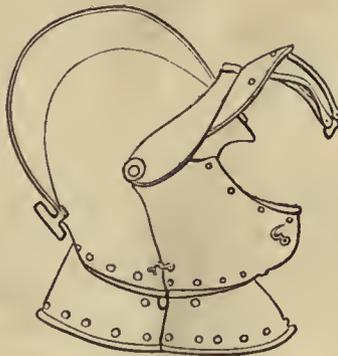
Barred Helmet, 1553.



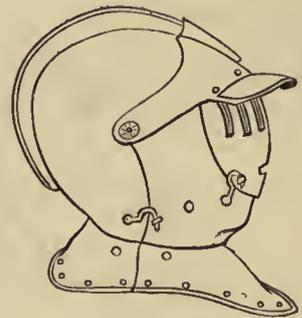
Helmet, 1558.



Helmet, 1560.



Helmet, 1592.



Helmet, 1625.

The word "head-piece" occurs in almost every official document in the latter half of the seventeenth century, in lieu of "helmet."

**HERIGAUS, HERYGOUD.** (Anglo-Norman.) "Upper cloaks; see Robt. Glouc., p. 548, absurdly glossed *dewclaws, spurrs.*" (Halliwell, *in voce.*) "An herygoud with honginde sleven." (Harleian MS. 2253, *temp.* Edward II.) "Harrygoud is still a name in the North for a low person." (Halliwell, *ut supra.*)

**HERLOTS.** (Anglo-Norman.) In an anonymous work called the 'Eulogium,' cited by Camden ('Remaines,' page 195), and apparently of the date of Richard II., we read: "Their hose are of two colours, or pied with more, which they tie to their paltocks with white latchets called *herlots*, without any breeches" (drawers). (See **PALTOCK.**)

**HEUK, HUKÉ, HYKE.** (*Huka*, Latin.) "Peplum muliebri Brabanticum, Flandres *huycke.*" "Cum peplo Brabantico nigro *hukam* vulgo vocant." (Ducange.) No satisfactory information has yet been obtained respecting the shape of this article of apparel which would enable us to identify it. Fairholt says: "An outer garment or mantle worn by women in the fourteenth century, and afterwards adopted by men. The word was subsequently applied to a tight-fitting dress worn by both sexes; thus a jacque or huke of brigandine is mentioned *temp.* Henry VI., as part of an archer's dress." He gives no authority for any of these statements. The latter, however, I find in an *ordonnance* of Charles VII. of France; but a jacque can hardly be called a tight-fitting dress. (See **JACK.**) Halliwell has, "A kind of loose upper garment, sometimes furnished with a hood, and originally worn by men and soldiers; but in later times the term seems to have been applied exclusively to a sort of cloak worn by women." This is equally indefinite; and when we

read, in addition to the gloss of Ducange, that Minsheu calls it "a mantle such as women use in Spaine, Germanie, and the Low Countries, when they goe abroad," while Kennett (Lansdowne MS. 1033) says it is "a woman's capp or bonnet," the confusion becomes "worse confounded." Long ago I suggested that the heukes of scarlet cloth and camlet which we first hear of in England in the reign of Henry V., were cloaks similar to those still called heukes by the Moors of Barbary and Morocco. The garment as well as the name was most probably derived from that people, and passed through Spain into France and Flanders. In 1276 it is mentioned by that name in the statutes of the Consulate of Marseilles regulating the prices of apparel: "Huca cum caputio vel almussæ cum pennis. . . . Huca cum cendato et caputio vel almussa. . . . Huca de panno serico, vel de cameleto cum cendato. . . . Huca fregata." Here is sufficient proof that the heuk was worn with a hood or an aumusse, which is a very similar head-covering, also that it was made of silk and of camlet; but no intimation is given us of its form, nor to which sex it was appropriated. Another quotation supplied to us by Ducange shows that it was worn by men: "Ceux qui ont tournoie sous les bannières en droit soi sont vestu de pourpoints pareils avec heuques d'orfèverie ou autres habillements." Jac. Valerius: "Du droit d'armes et de noblesse." The fifteenth century furnishes us with further information. A letter-remissory, dated 1404, tells us, "Le suppliant print une huque noire que estoit a son dit maistre, qu'il vesti." Another, dated 1408, has, "Icelle Boudiere ala en une des chambres de l'hostel et apporta une huque fourrée qu'elle bailla en gage a laditte Perette . . . qui print laditte huque." A third notice occurs in the same year: "Une hucque de brunette et une robe de brun vert a femme. Icellui Jehan boula sa main dessoutz sa heuque en querant un coustel." The last sentence is conclusive as to its being at that time a loose outer garment, under which Jehan was feeling for his knife or dagger. We next come to the inventory of the wardrobe of Henry V., (Rot. Parl., Harleian MS. 7068), wherein we find one heuke of camlet, together with a chaperon of the same, valued at twenty-six shillings and sixpence, and another heuke of scarlet by itself prized at thirteen shillings and fourpence; also five hukes of black damask embroidered with silver, and one



Joan of Arc, from Tapestry.

garnished with silver-gilt spangles. In France about this period, Juvenal des Ursins records that in 1413 there was a distribution among the inhabitants of Paris of violet huques on which were sewn large white crosses, with the motto "Le droict chemin." M. Quicherat, who quotes this passage, says: "As to the huque, formerly a woman's mantle, it was transformed into a short cassock for men, a cassock without sleeves, girdle, or buttons, which remained open from top to bottom in front. It was equally the dress of the citizen and the soldier." But he refers us to no authority for this description, which otherwise would corroborate Halliwell. In an indenture of retainer of the 19th Henry VI. (1439), whereby Sir James Ormond, Kt., retains James Skidmore, of Herefordshire, Esq., to serve under him in the expedition against France by Richard Duke of York, one of the covenants is, that "The seid James shall take for himself and his seid archers huk of my seid Lord the duk, paying for theym like as othr souldiers of their degrees do;" which shows that the huke worn by archers in that reign was some sort of overcoat of the colours of their respective leaders. In the

13th article of the Act of Accusation of Jeanne d'Arc she is charged with having pretended that it was in obedience to the injunctions of Heaven that she had worn garments lined with fur and embroidered with gold, and it is especially noted that on the day she was taken she had on a huque of cloth of gold, "ouverte de tous les côtés." In illustration of this passage, M. Quicherat has given a copy of a representation of Jeanne, at the time of her meeting Charles VII., in a tapestry of

German execution, preserved in the Museum at Orleans, and in which he describes her as wearing over a pourpoint a "huque dechiquettée;" that is, cut into fanciful forms at the edges—a fashion at that period already noticed under DAGGES, p. 164; and "Item j, jagged huke of black sengle," occurs in the inventory of Sir John Fastolfe's wardrobe, 1459. Here, then, we have a drawing of what M. Quicherat considers a huke; but it is impossible to make anything out of it so as to identify it with any other garment of the fifteenth century, and thereby arrive at some conclusion. A much more distinct delineation of it is given in M. La Croix's splendid work, of which we engrave a copy. It has the appearance of a tabard without sleeves, the edges or border cut after the fashion above mentioned; and in the Harleian MS., No. 4375, at fol. 123, is the figure of a soldier wearing a garment with scalloped edges precisely similar to the "huque dechiquettée" of the maid of Orleans. Now a friend has kindly pointed out to me, in the 'Percy Reliques,' series iii. book I, a song said to have been sung before Queen Elizabeth in 1575, entitled 'King Ryence's Challenge,' which contains the following lines:—

"And heraults in hewkes hooting high,  
Cried 'Largesse! largesse! Chevaliers très-hardis!'"



Soldier, from Harleian MS. No. 4375.

This, taken in conjunction with the character of the garment Jeanne wears over her armour in the Orleans Tapestry, would certainly seem to prove that in the fifteenth century the herald's tabard was comprised in the category of hukes; and I find as early as 1295 (*temp.* Edward I.), in the 'Statute d'Armes,' or 'Statutum Armorum de Torneamentis,' as it is indifferently called, that the kings of arms (or of heralds) are commanded to appear in their hukes of arms (whatever the shape may have been): "E que nul roy des haraunz ne mcnestrats portent privez armcz ne autrefois lurs especes sanz poynte et q'e les rcys des haraunz eyent lur *huces* des armez saunz plus." There can be no doubt that the "hucc of arms" was a coat of arms, whether in the shape at that time of a tabard or not. Meyrick translates "*huces*" "mantles," following Minsheu. Another evidence of its being frequently made of costly materials occurs in Bacon's 'New Atalantis,' where it is said, "As we were thus in conference, there came one that seemed to be a messenger in a *rich huke*." M. Quicherat also speaks of the huque being furnished with hanging sleeves ("*manches volantes*"), after which alteration it took the name of *paletot*, &c. This is very interesting information, but, unfortunately, he does not favour us with his authority for it; and, while not for an instant doubting that he has satisfied himself as to its accuracy, I cannot do more than give it upon his responsibility.

In the reign of Henry VII., the heuk is mentioned by Skelton as the garment of a woman in humble life. Describing Eleanor Ruming, a noted hostess of his time, he says,—

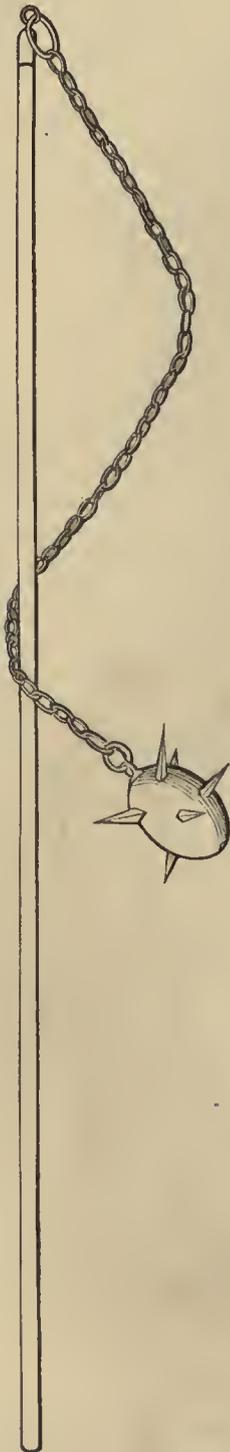
"In her furr'd flocket,  
And grey russet rocket,  
Her duke [huke] of Lincoln green,  
It had been hers, I weene,  
More than forty yeare,  
And so it doth appeare,  
And the greene lace threads  
Look like sea-weeds,  
Withered like hay,  
The wool worn away."

Forty years from (say) 1500 would make the heuk of Lincoln green to have been coeval with Henry VI., and therefore prove that heuks were worn by both sexes at that date, as one of the *crimes* of the Maid of Orleans was wearing male attire.

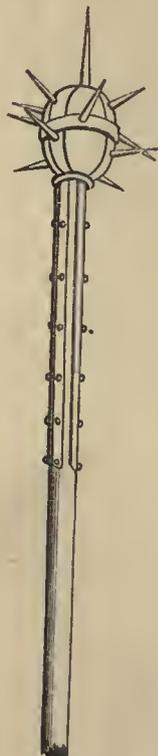
But assuredly the form of a tabard was not that of the heuks which Minsheu tells us were worn by women "in Spaine, Germanie, and the Low Countries," in his day, and, as I believe, are still to be seen in those long black cloaks so familiar to the tourist in the market-places of Antwerp or Brussels. Nor can the tabard in any way be likened to "a woman's cap or bonnet," in accordance with the definition of Kennett. Here, then, is another instance of the confusion caused by the capricious application of a name to various dissimilar objects. I cannot venture to do more than point out the discrepancies in the evidence, and leave the reader to draw his own conclusions. Meanwhile I adhere to my opinion, that the heuk was originally a hooded cloak or mantle of Moorish origin, and was worn in Europe in the thirteenth century by both sexes and persons of all conditions; the latest notice of it being in the 'Ladies' Dictionary,' 1694, where it is said to be "a Dutch attire, covering the head, face, and all the body." See also Way's note in 'Promptorium Parvulorum.'

*HOLY-WATER SPRINKLER, or MORNING STAR.* A formidable weapon of Oriental origin, and used in Europe from a very early period, by foot-soldiers on attacking cavalry. It is so called from the way its spikes scattered blood,—a grim jest, dating at least from the eleventh century.

M. Demmin classes it with the military flail, and says



Holy-Water Sprinkler or Morning Star.



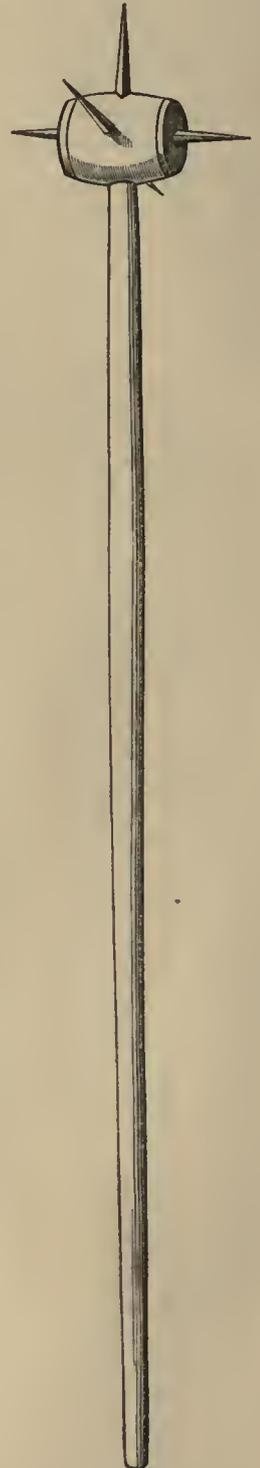
Fixed Morning Star.



Demi-Holy-Water Sprinkler.



Petty Holy-Water Sprinkler.



Morning Star or Holy-Water Sprinkler.

in a note, "Some authors erroneously give this name [holy-water sprinkler] to the *morning star*," which is a similar weapon, the spiked ball being affixed to the head of the staff, instead of attached to a chain. I do not dispute his distinction, which is the reverse of that of Meyrick, but the weapons are of such close kindred, and so constantly called indifferently by either name, that I shall speak of them together under this heading. To the left, then, is a holy-water sprinkler, according to Demmin, or a morning star, according to Meyrick; and to the right is a holy-water sprinkler, according to Meyrick, or a morning star, according to Demmin.

In this latter example, the head is mallet-shaped. It is bound with iron, and furnished with five formidable iron spikes. M. Demmin says, the name *Morgenstern*, by which it was known in Germany and Switzerland, was derived from the ominous jest of wishing the enemy good morning with it, when they had been surprised in camp or city. The second cut from the left is what Meyrick calls "a fixed morning star, or kind of holy-water sprinkler."

The third is that of a demi-holy-water sprinkler, with four guns in it. It was made to hang at the saddle-bow, for which purpose there is a hook. The iron cap at the end is furnished with a spear-like blade. It has four short barrels, each of which was fired with a match, and its touch-hole protected by a sliding piece of wood. The last is described by Meyrick as "a petty holy-water sprinkler, to hang at the saddle-bow. The whole, except the handle, is of iron." It was used as a mace. All the above examples are of the fifteenth century, and were in the collection at Goodrich Court. In the Tower is a holy-water sprinkler with three guns, similar to the third just described. In the Survey of 1765, it was entered as "King Henry y<sup>e</sup> 8th's walking staff," and by that absurd title it is still called by the warders.

**HOOD.** This familiar term has, like so many others, been applied to various articles of attire, so

dissimilar in appearance at different periods that, without the aid of the pencil, very erroneous ideas might be conceived of it. It is best known to the general public in its original form, that of the cowl, as it is otherwise called, of the monastic habit, the *cuellus* of the Romans. It was not limited, however, to the monastic orders; but was then, as it has continued to be to the present day, a usual appendage to cloaks worn by persons of all classes and both sexes. (See CLOAK.) Although *hood* is the Saxon *hod*, it does not appear to have been an article of attire generally worn by them. The Anglo-Saxon *mentil*, usually depicted, has no hood attached to it; the men went bare-headed, or wore caps of the Phrygian form, and the women the veil or coverchief. It is not till after the Norman fusion that we find wayfarers and rustics represented in cloaks with hoods to them. The *capa* was a short hooded cloak which was common in Normandy. The young Duke William had barely time to throw a *capa* over him when escaping from the conspirators at Valonges; and the *balandrana*, the *supertotus*,



Cotton. MS., Nero, C iv.



Doucean MS., Bodleian, Oxford.

and other out-of-door garments were furnished with hoods. These are all constantly mentioned in the eleventh century in England. Here are two rustics of the twelfth century. Fig. 1 is from that most instructive MS. in the Cotton. Coll., Brit. Mus., marked Nero, C iv. Fig. 2 is from one of Mr. Douce's

rare MSS., now in the Bodleian Museum, Oxford. The hood of the latter is of a piece with his cloak, and of a very peculiar form. Whether its squareness was caused by some framework inside, or simply by the stiffness of the material, which appears to be in this instance of the coarsest description, must be left to conjecture. The other figure has a hood of the usual form, of which examples will be found in various portions of this work.

It is with the hood as a separate article of attire that I have specially to deal under this heading, and the earliest instances appear in the thirteenth century, when it is known by its Norman names of *chaperon* and *aumusse*.



Women, 14th Century.

The latter, which was more especially a canonical vestment, though not limited to the clergy, has been already noticed under *AMESS* (page 6, *ante*); but as it continued to be worn by women for three centuries, contemporaneously with the *chaperon*, occasional examples will be given of it here. One of the best is afforded us in the effigy of a lady of the



Aumusse.



Chaperon.

early part of the fourteenth century, engraved in the 'Antiquités Nationales,' tome ii., and also by M. Quicherat, who dates it *circa* 1330, and who tells us that in France it nearly superseded the *chaperon*, but went out of fashion on the accession of the Valois family, which was in 1328; but, as in England, I find a hood of that description worn long afterwards by the *bourgeoisie* and lower orders.



Charles le Bon.

The *chaperon* worn by men in the reign of Edward II. was a sort of pointed bag with an oval opening for the face; the point, sometimes of great length, hanging down behind, or twisted round the head, or, if short, sticking up or dangling according to fancy or circumstances. These tails were called *tippetts* and *liripipes*. (See pages 118 and 198, *ante*.) Henry Knighton, a chronicler of the reign of Edward III., writing about 1348, in his description of ladies riding to a tournament and affecting a masculine appearance, says, they wore short hoods and *liripipes*, wrapped about their heads like cords. An engraving in Montfaucon of a portrait of Charles the Good, of Flanders, curiously illustrates this fashion. (See woodcut annexed.) In the 'Eulogium,' an anonymous writer of the fourteenth century, cited by Camden, speaking of the dress of the men in the reign of Richard II., says,

"Their hoods are little, tied under the chin and buttoned, like the women's."



Varieties of Hood, 14th Century, from 'Loutrel Psalter.'

The various modes of wearing the hood by men and women in the first half of the fourteenth century is abundantly illustrated in the 'Loutrel Psalter,' to which we have been already indebted.

The figures selected by Strutt from a MS. in the Bodleian, No. 264, for the illustration of "Hoodman blind," in his 'Sports and Pastimes of the People of England,' are also very good examples of the form



From Bodleian MS., No. 264.

of the chaperon at this period. The players who are blinded have their hoods reversed upon their heads for that purpose; those of their companions, both male and female, being twisted and knotted to buffet them. Thence our modern game of "blind man's buff." Another shaped hood, however, makes its appearance about this time, which forcibly recalls to us that worn by the Norman shepherd, noticed at the commencement of this article. The subjoined cut is from the 'Romance of St. Graal and St. Lancelot' (Additional MSS. Brit. Mus., No. 10,293). "It represents," says Mr. Fairholt (who has engraved it), "a countrywoman in the act of churning, to whom a blind beggar is approaching to ask alms, carrying his child on his back, both wearing these hoods. . . . The countrywoman at her churn is a good specimen of costume: her head is warmly tied up in her kerchief; she wears an apron, and her gown is prudently pinned up around her, showing her dark petticoat beneath." I have

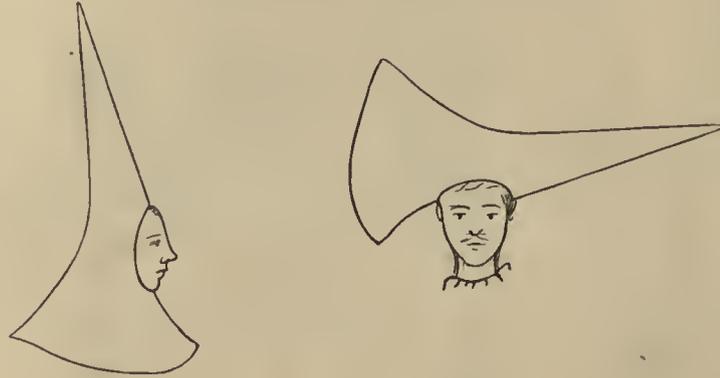


From Add. MS. Brit. Mus., No. 10,293.

given the whole group, as I am not quite sure that what Mr. Fairholt calls a kerchief is not some arrangement of a hood, knotted on one side. There are several instances of this peculiar *coiffure*, and, as I have not included it under HEAD-DRESS, I take the opportunity of inserting it here.

In the reign of Richard II., 1377-1399, a new mode of wearing the hood becomes apparent. The

whim must have occurred to some leader of fashion, most probably in France, to put his head into the oval opening made for the face, and then, gathering up the portion intended to cover the shoulders in the form of a fan, bind it in an erect position by twisting the long tippet or tail round the head, and tuck in the end of it. I have endeavoured to render this clear by the two following diagrams.



But the reader will better comprehend the process by observing its effect in the subsequent examples ; for the fashion having lasted for nearly a hundred years, the varieties resulting from taste or caprice



Hoods of the latter half of the 14th Century.

are almost innumerable. In the first example a cap is worn over the hood. The second illustrates the fashion I have just spoken of, and the other five are simply varieties of the same head-dress.

About the middle of the fifteenth century, the chaperon, from being a pointed and long-tailed hood, which could either be drawn over the head and shoulders or twisted into fanciful shapes and worn turban-wise, was converted into a head-dress of a more formal description, which, although it retained the name of hood, lost all similitude to the cowl, capuchon, or aumusse, and became a cap, with a crown closely fitting the head, and a stuffed roll around it, on one side of which depended some of the material it was composed of, arranged in imitation of the previous fashion, and on the other side a broad band of the same stuff hung down nearly to the ground, or was passed once or twice round the neck, or the end tucked into the girdle, according to the fancy or convenience of the wearer. (*Vide* examples next page.)



Henry VI. and his Queen  
Receiving a Book from John Talbot, Earl of Shrewsbury.  
(From *Royal Ms. S. 15 E. 6.*)



The edges of the tippet (liripipes) of these hoods were frequently scalloped or cut into the form of leaves, or other fanciful devices. In the 'Eulogium,' which I have quoted from before, p. 292, we are told that their *liripipes* reach to their heels all jagged."



Temp. Henry VI.



Temp. Edward IV.

Latest forms of the Chaperon 15th Century.

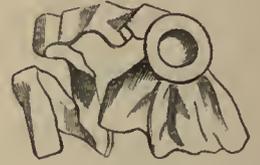
In the latter part of the fifteenth century caps and bonnets were more worn, the hood being slung by the tippet over the shoulder, to be assumed at pleasure. In the sixteenth century it ceased to be worn, but still formed a portion of the costume of the Order of the Garter, and of similar institutions, as well as of legal and official personages, by whom it was worn over the shoulder only

(see woodcut from Ashmole's 'History of the Order'); at first in its own shape, but of smaller dimensions, diminishing and changing in form till it became no longer recognizable on the backs of our clergy, or other persons, whose particular rank it is still considered to indicate.



Hood with apes' ears.

Head-dresses resembling the turbaned and tipped hood of the gentlemen were worn by the ladies of the fifteenth century (see p. 273), but the wives and daughters of citizens and the commonalty in general wore either varieties of the aumusse or hoods of a very peculiar shape, some having ears to them, which, I think, may be the head-dress alluded to by Paradin as having at the side wings "like apes' ears," though it does not answer the rest of his description (see p. 274, *ante*). The annexed engraving is copied from Fairholt, who has, unfortunately, omitted to refer to the original.



Hood of Knight of the Garter, from Ashmole's 'History of the Order.'

The hoods and aumusses worn by women in the fifteenth century vary so much in form that a verbal description of a tithe of them would be tedious, even if comprehensible, which descriptions of such articles rarely are. I subjoin, therefore, examples of the most characteristic from a splendid copy of Froissart's 'Chronicles,' written at that period, in the Harleian Lib. (Brit. Mus., Nos. 4379 and 4380), and other contemporary sources, which will instruct the reader more clearly and rapidly than any quantity of letter-press could do.



Varieties of Hoods worn by women Temp. Henry VI. and Edward IV.

The sixteenth century introduces us to a most puzzling species of head-gear—the *French hood*. Holinshed tells us that Anne of Cleves, the day after her arrival in England, wore "a French hood after the English fashion, which became her exceeding well." In anticipation of the attainder of Catherine Howard, Henry VIII. took possession of all her personal property, but was graciously pleased to allow her six changes of apparel, and "six French hoods with edgings of goldsmiths' work, but without pearl or diamond." (State Papers.) From that time, throughout the succeeding reigns of Edward VI., Mary, Elizabeth, James, and Charles I., we constantly hear of the French hood, but nowhere do we meet with a description of it sufficiently clear to enable us to identify it with any particular head-dress which the pencil has depicted during those hundred and forty years. Bulwer, in his 'Pedigree of the English Gallant,' is the only writer I am aware of who gives us the slightest hint of its shape. "Our enormous French hoods," he says, "that vaine modell of an unruly member, the tongue,

an abusive invention might be derived from some unicorn-like dress of haire among the barbarous Indians." This is confused enough, and it is difficult to imagine anything like a tongue which at



Country People.

Domestics.



Varieties of Hoods worn by the Commonalty. 15th century.

the same time could be compared to a unicorn. The mediæval hood, the chaperon of the fourteenth and fifteenth centuries, had been succeeded by several fantastic head-dresses, which might be called anything. (See pages 275-276, and also woodcut annexed, from a brass of Thomas Pounder and wife in the chancel of St. Mary Key, Ipswich, dated 1525, which shows us a hood worn over a pointed caul or cap, as appears from the head-dresses of the daughters, who wear the caul without the hood, which is an approach to that which has been named by modern writers the "diamond-shaped.") Whether we see in it "the French hood after the English fashion," which Holinshed speaks of as so becoming to Anne of Cleves, or are to consider the one in which she is represented by Holbein as a variety



From brass in Church of St. Mary Key, Ipswich. 1525.

of it, we have no means of deciding; but in either case, it could not possibly be the hood abused by Bulwer in 1653, as no such head-dress is to be seen after the reign of Edward VI. at the latest. Amongst the examples, however, to which I have just referred, is one (page 277) which, first appearing in the reign of Henry VIII., was worn by all classes of women down to Bulwer's time, and, with the exception of the epithet "enormous," may to a certain degree justify his description. I subjoin specimens of it from the reign of Elizabeth, appending to them Bulwer's own representation of it, in the last stage of its existence.



Varieties of the French Hood.

In its earliest form, it strongly resembles the well-known head-dress of the Roman women of the present day; but the pendent portion of the hood, which is usually flat and occasionally turned up and brought forward over the head, giving it the Italian character alluded to, is in Bulwer's book drawn in a shape which certainly may be compared to that unruly member, the tongue, though scarcely to the horn of a unicorn. Seen in profile, however, some of these head-dresses might, by a stretch of the imagination, justify even that comparison: *ex. grat.* the annexed copy of an effigy in Broxbourne

Church. Fairholt, in describing one of these head-dresses (see woodcut annexed from a tomb in Swarkeston Church, Derbyshire), says, "Her hair is combed back in a roll over the forehead, and she wears a small hood or coif with a frontlet. These frontlets were sometimes allowed to hang down the back, but were as frequently turned over the head, as this lady wears hers, and brought forward to shade the face, according to the taste of the wearer." Surely this is a mistake. This appendage to the hood could never have been called a frontlet. The frontlets so continually alluded to in the sixteenth century were distinct articles of attire, and apparently of a decorative character. It is classed with other ornaments and adjuncts to the toilet. The Pedlar, in Heywood's



Daughter of Sir H. Cock, Kt. (1609), in Broxbourne Church, Herts.



Effigy in Swarkeston Church, Derbyshire.

interlude, 'The Four P's,' says,—

"Forsothe women have many lets,  
And they be masked in many nets,  
As frontlets, fillets, partlets, and bracelets;"

and when mentioned in the same passage with a hood, it is distinctly separate and not as a portion of it. In Lyly's 'Midas,' 1592, is the following enumeration:—"Hoods, frontlets, wires, cauls, curling-irons, periwigs, bodkins, fillets, hair-laces, ribbons, rolls, knot-strings, glasses, &c."

Averse as I am to speculation in these matters, I cannot help expressing my opinion that the frontlet was an ornamental band or border of some description, which could be worn at pleasure either with the hood or the bonnet; as also could another unidentified article of costume, the bongrace, which we have seen was an adjunct to the French hood (*vide* p. 46), and, at the same time, is associated with the bonnet.

"Tell me precisely what avails it weare  
A bongrace bonnet."—*FitzGeffrey's Satyres*, 1617.

If the previous cuts really represent the French hood—and it is difficult to contest the assertion of Bulwer, to whom it must have been familiar—where is an example of either a frontlet or a bongrace being worn with it? *Davus sum non Œdipus*, and I frankly admit that I am unable at present to do more than lay the best information I have been enabled to collect before my readers. My notice of the French costume at this period in the GENERAL HISTORY may possibly throw a little more light on this very obscure subject. The French hood, whatever it might be, seems to have fallen into decadence before the Restoration, as in Massinger's 'City Madam,' printed in 1659, the servant exclaims, "My young ladies in buffin gowns and green aprons! tear them off!—and a French hood too—*now 'tis out of fashion*; a fool's cap would be better!"

We now come to another form of hood, respecting which we have the fullest description and the clearest pictorial illustration—the hood of the second half of the sixteenth century.

One of the earliest specimens is afforded us in the effigy of Elizabeth Sacheverel, in Morley Church, Derbyshire, A.D. 1657. It is little more than a kerchief tied under the chin, though, of course, made up in that form for the sake of convenience. In the puritanical days of the Protectorate, the material was, as may be anticipated, black; and the effigy of another lady of the same serious family, in the aforementioned church, A.D. 1662, presents us, in addition to the close black hood, with an ample hooded cloak of the same sombre hue, of which many examples exist in monuments of this period, and foreshadows the capuchin and the calèche of the succeeding century.



Elizabeth Sacheverel, in Morley Church, Derbyshire. 1657.



Wife of Jonathan Sacheverel, Morley Church. 1662.

The Restoration naturally brought gaiety of colour as well as of manners with it, and shortly after the arrival of the "merry monarch" and his court at Whitehall we find our invaluable friend Pepys recording, under date May 14, 1664, "To church, it being Whit-Sunday; my wife very fine in a new yellow bird's-eye hood, as the fashion is now." Hoods of this description continued to be worn to the end of the reigns of the first two Georges. In a print of Romain de Hooge's Landing of King William III. is the annexed example. Fairholt, who has engraved it,

says it was secured to the summit of the hair, and thence spread upon the shoulders, to which it was affixed. It was worn in this style not only by ladies of fashion, but by country lasses, as appears by a print of 1698, in Misson's 'Mémoires,' where a milkmaid is represented in her May-day attire with a hat over her hood. Hoods of Flanders' lace were fashionable in 1700: one was stolen with other articles from Lady Anderson's house in Red Lion Square, that year. Hoods of various colours were worn by ladies at the Opera in 1711: "As I was standing in the hinder part of



From a print of Romain de Hooge.



Milkmaid. 1698.

the box, I took notice of a little cluster of women sitting together, in the prettiest coloured hoods I ever saw. One of them was blue, another yellow, and another philamot; the fourth was of a pink colour, and the fifth of a pale green. . . . I am informed this fashion spreads daily, insomuch that the Whig and Tory ladies begin already to hang out different colours, and to show their principles in their head-dresses." In 1712 the prevailing fashion was cherry colour.

In No. 272 of the 'Spectator' is the following advertisement from the Parish Vestry, dated January 9, 1711-12:—"All ladies who come to church in the new-fashioned hoods are desired to be there before divine service begins, lest they divert the attention of the congregation." Mazzarine hoods are mentioned in Shadwell's 'Bury Fair,' 1720:—

"What do you lack, ladies fair?  
Mazzarine hoods, fontanges, girdies?"

Hoods were displaced by caps and bonnets in the reign of George II.

*HOOD (FOOL'S).* The phrase of "a cap and bells" has been so long associated with folly, and "a fool's cap" the degrading distinction of the stupid schoolboy, that it may surprise some of my readers to hear that a cap was by no means the ordinary head-dress of the household jester, and that it would be difficult to find a contemporary pictorial illustration of one. The domestic fool wore, at least as late as the sixteenth century (and he disappeared in the seventeenth), the hood common to all classes in the eleventh century—Fosbrook says, "resembling a monk's cowl, which at a very early period it was certainly designed to imitate." For the latter opinion I find no authority, and consider it to be founded on the popular idea which the critical study of antiquities has proved to be erroneous—viz., that the monastic and ecclesiastic costume was originally distinct from that of the laity; whereas, with very few exceptions, it was the attire of the people generally, and became distinct simply from the rules of the various councils prohibiting the clergy from assuming the garments introduced by successive caprices of fashion and increasing taste for extravagance in apparel, "costly array," and "superfluity of clothing," to which we find them so extremely addicted. The fool's hood was distinguished from that of his master or of his master's chaplain by the addition of a cock's comb or asses' ears, or bells, sometimes all together. Even its being of two or more colours was not a peculiarity in the fourteenth century (previous to which we have no reliable information), as parti-coloured dresses were worn by men of every degree in the reign of Edward III., and continued to be more or less in fashion during a considerable portion of the fifteenth century.

In Minshew's 'Dictionary,' 1627, under the word "coxcomb," it is stated that "natural idiots and fools have (accustomed) and do still accustom themselves to weare in their *cappes* cocke's feathers, or a *hat* with the necke and head of a cocke on the top and a bell thereon;" but I have seen no representation of such caps or hats. Of the hoods there are endless examples; and one of the most interesting is a dance of fools (probably the fools in a morris dance) in a MS. in the Bodleian Library, Oxford, No. 964, written about the year 1344. Here we see the square hood of the shepherd of the twelfth century (*vide* page 291), and of the beggar and his son (*vide* page 293), exaggerated, and with bells at their extremities. The musicians are similarly attired. The chaperon of the fourteenth century had superseded all other forms; and the one now under consideration existed only as an old-fashioned and perhaps cast-off article of apparel for some brief period amongst rustics and mendicants. Mummers, masquers, and morris dancers would, however, then as now, cling to ancient customs and costumes; and the subjoined woodcuts curiously illustrate the practice.



Dance of Fools. MS. Bod., No. 964.

In the sixteenth century there is mention of a cap; but the hood is still the principal feature. In a wardrobe account dated June 28, 1536, are the following entries concerning the attire of William Sommars, the jester to King Henry VIII.:—"Item, for making a doublet of worsted, lined with canvas and cotton, for William Som'ar, our fool; item, for making of a coat and *cap* of green cloth fringed with red crule and lined with frize for our said fool. . . . Item, for making a coat of green cloth with a *hood* to the same, fringed with white crule. . . . Item, for making a ditto coat with a *hood* of green cloth fringed with crule of red and white colours for our said fool."

Of the domestic fool's hood during the Middle Ages, the following examples will be sufficient. They might be multiplied *ad infinitum*.



Royal MS. 15 D 3.

Royal MS. 2 B 7.

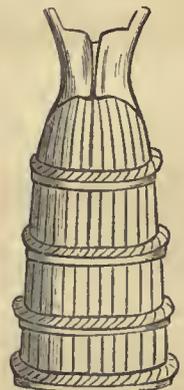
Harleian MS. 2287.

**HOOP.** This well-abused and ridiculed assistant to a fashionable lady's dress, within the recollection of many now living, as it was indispensable to Court costume in "the days when George the Third was king," is first spoken of in the reign of Elizabeth, and was, therefore, a contemporary of the farthingale, which it survived and succeeded. Stephen Gosson, in his 'Pleasant Quippes for upstart new-fangled Gentlewomen,' 1596, says:—

"These hoops that hips and haunch do hide  
And heave aloft the gay hoyst traine,  
As they are now in use for pride,  
So did they first begin of paine."

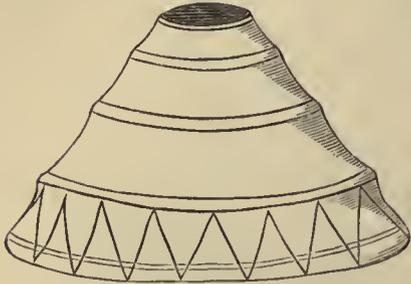
And it might be argued that he was alluding to the farthingale; but that Dr. Forman, another writer of the same period, mentions them as distinct objects. In his description of Queen Guinever, he says that she wore "noe hoope, noe fardingalle."

Strutt has engraved a hooped petticoat of the middle of the seventeenth century, which he copied from a German vocabulary; but its dimensions are so exceedingly moderate, that it could not have provoked the censure or the satire of the most rigid Puritan. It is in the reign of Queen Anne that the hoop starts forth again as a novelty, and in 1711, Sir Roger de Coverley, in the 'Spectator,' calls it "the new-fashioned petticoat," and, comparing it with the farthingale, observes that "his great-grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they were in a go-cart." Those of my readers who have ever seen that now obsolete vehicle, will acknowledge the aptness of the comparison. Mr. Fairholt has engraved one of these "pyramidical bell-hoops," as he calls them, from a print of the year 1721, and the appearance of a lady in it vividly recalls to us the form given to the petticoat in the sixteenth century, previous to the introduction of the



From a German Vocabulary, circa 1650.

farthingale. It is therefore probable that the bell-hoop, or some similar contrivance, was known to the ladies of the reign of Henry VIII. (See FARTHINGALE.) In 1718 it is thus commented upon by a writer in the 'Weekly Journal':—"Nothing can be imagined more unnatural, and consequently less agreeable. When a slender virgin stands upon a basis so exorbitantly wide, she resembles a funnel—a figure of no great elegancy: and I have seen many fine ladies of a low stature who, when they sail in their hoops about an apartment, look like children in go-carts."



Hoop from a print dated 1721.

I have already noticed the aptness of the latter simile, used seven years previously by Addison. The comparison to a funnel would have been improved by the addition of the word "inverted."

"A lawyer of the Middle Temple" relates, in No. 129 of the 'Spectator,' the startling effect produced on the congregation of a west-country church by the entrance of the lady of the manor,

newly returned from London, "in a little head-dress and a hooped petticoat," with the latter of which she "filled the area of the church," and he informs us that he found that "the farther he got from town the petticoat grew scantier and scantier, and about threescore miles from London was so very unfashionable that a woman might walk in it without any manner of inconvenience."

The annexed woodcut exhibits the hoop itself, from one lying on the floor in the night scene of Hogarth's 'Marriage à la Mode,' and the appearance of it when on the same great artist has satirically illustrated in his picture of 'Taste in High Life,' where the Venus de Medicis is depicted in one. Our other examples



From Hogarth's 'Marriage à la Mode.'

are from a print dated 1745, when the hoop had increased at the sides and diminished in front. A pamphlet was published in that year, entitled 'The Enormous Abomination of the Hoop-Petticoat as it now is.' A few years later it subsided to such a degree as to be scarcely noticeable in some figures; but in 1757 it

reappears, expanding right and left into the shape which, after it had ceased to be worn in the morning, it retained at Court during the reign of George III.



Hoops from a print dated 1745.

**HOSE.** The Saxon name for the coverings of the legs, which were called CHAUSSES by the Normans (see page 95), under which head their probable origin has been stated. *Scin hose* (i.e.,

leather hose) are mentioned in Anglo-Saxon documents: but they might possibly be a sort of buskin, or short boot, now and then met with, or literally leather stockings. The long hose, with feet to them, become first noticeable in the fourteenth century, when the short jackets, doublets, and other similar garments, with their "horrible disordinate scantiness," awakened the wrath of Chaucer, who declares that "the wrapping of their hose, which are departed of two colours—white and red, white and blue, white and black, or black and red—make the wearer seem as though the fire of St. Anthony, or other such mischance, had cankered and consumed one-half of their bodies." This fashion of wearing hose of two colours, "which rendered uncertain the fellowship of the legs, and the common term of a pair perfectly inadmissible," continued to brave the anger and satire of the poets and chroniclers for upwards of a hundred years, after which it was limited to henchmen, pages, and grooms, and disappeared entirely about the middle of the sixteenth century. The dress of the jester, therefore, was only distinguished by his cock's comb or asses' ears, his bells or his bauble, till after the reign of Henry VIII. These long hose were fastened to the jacket or doublet by points, or latches, called herlots. Poins, in Shakespere's 'First Part of Henry the Fourth,' puns on the word:

"FALSTAFF: Their points being broken—  
POINS: Down fell their hose."—Act ii., sc. 4.

The hose of persons of condition were made of the finest cloth or velvet. "Hosyn enclosyd of the most costly cloth of cremsyn," are mentioned in the 25th 'Coventry Mystery.' Purple velvet hose are mentioned in 'Maroccus extaticus,' 1595; but the latter would, from the date, have been the trunk hose, which were in fact breeches. The introduction of the latter at the commencement of the sixteenth century caused a revolution in the nether garments of the male sex, which ended in confounding the old name of hose with the new name of stocking, for the derivation of which, and further information on this subject, see STOCKING.

*HOUPELANDE.* This is the name we find given at the end of the fourteenth century to a garment which French antiquaries have agreed in assigning to one of the varieties of gowns introduced during the reign of Charles VI., and which travelled over to England, and was highly fashionable in the reign of Richard II. Strutt calls it a loose upper garment of the super-tunic kind, and Fairholt simply quotes him without comment. M. Viollet-le-Duc, as usual, gives us half-a-dozen widely different garments, all of which he classes under houppelande. I regret that in this, as in other instances, I cannot share his confidence. It would save me a world of trouble. One of the forms he



Group from 'Metrical History of the Deposition of Richard II.' Harleian MS. 1319.



Talbot, Earl of Shrewsbury. From Royal MS. 15 E 6.

selects is a long loose robe like a morning gown, with ample sleeves, such as we so frequently meet with in illuminations of the fourteenth century, and which corresponds with Strutt's definition of it

(see woodcut). Froissart relates that when Charles VI. of France heard of the attempted assassination of the Constable de Clisson, in Paris, he determined to save him, and, rising hastily, put on only a houppelande and a pair of shoes. ('Chroniques,' livre iv. chap. xl. *sub anno* 1392.)

On the day of the coronation of Henry IV., A.D. 1399, we are told the lords wore a long tunic, called a houppelande, of scarlet, with a long mantle over it; and the knights and esquires wore the scarlet houppelande without the mantle. Quicherat quotes the following dialogue between two shepherds, from a pastoral written *circa* 1385, by Froissart, who was a poet as well as an historian. He has modernized the old French of the original for the convenience of his readers, and for the same reason I shall adopt his version :

"Houppelande, vrai Dieu! eh donc qu'est-ce que cela peut être? Dis-le moi. Je connais bien une panetière, un casaquin, une gibecière; mais j'ignore, et c'est pourquoi je te le demande, quelle raison te fait parler de vêtir une houppelande?"

"Je vais te le dire; écoute bien: c'est à cause de la nouvelle mode. J'en vis porter une l'autre jour, manche flottant devant, manche flottant derrière. Je ne sais si cet habit coûte cher; mais certes il vaut qu'on le paye un bon prix. Il est bon l'été et l'hiver: on peut s'y envelopper; on peut mettre dessous ce qu'on veut; on y cacherait une marine [a basket], et c'est ce qui me fait songer à me vêtir d'une houppelande."

We derive little information from this description beyond the fact that it was a loose, comfortable garment in which a man could wrap himself, with hanging sleeves *before and behind*—a mistake of the describer, I imagine, unless he is alluding to their amplitude—and that it was large enough to hide a basket under. It appears that there were long houppelandes and short houppelandes, some reaching only to the mid-thigh. M. Viollet-le-Duc gives one engraving of what he calls a houppelande, which is a common cloak with large sleeves and a hood to it. The ladies also are said to have worn houppelandes, and there is a trial recorded respecting one in which it is indifferently called "*robe* ou houppelande." ('Les Arrêts d'Amour de Martial d'Auvergne.') If the figures with which M. Viollet-le-Duc illustrates his article on this subject are to be relied upon as illustrations of the houppelande, we have already represented it under GOWN, at pp. 217, 221, and 222, and DAGGES, at page 165; and as far as the ladies are concerned, those of the reign of Henry VII., at page 223, might as properly be called houppelandes. Neither M. Viollet-le-Duc nor M. Quicherat has suggested any derivation of the word. *Hopa* in Spanish is rendered "a long cassock with sleeves;" and *Hopalanda*, "the train of a gown worn by students." The houppelande was, therefore, probably introduced from Spain.

*HOUSIA*. (*Housse*, French; *houcia*, Latin.) "Tunica talaris." (Ducange.) Like heuke, it is also applied to a tabard: "Præcissimus quod nec monachi nigri nec canonici regulares in *Hissis* [*sic* in MS.], vel tabardis equitant." (Stat. Synod. Joannis Episcop. Leodiensis.) By some it is called a toga: "Togam scilicet housse." (Art. Reg. Franc.) The housse appears to have been of two lengths: "Nullus habitum deferat nisi tabaldam seu houssiam *longam* de Bruneta." ('Hist. Coll. Navarrei,' Paris.) "Item Jacobo Ruello suam capam cum houcia *curta* et capucio fourrato de variis." ('Testamentum Remigii de Summa,' 1360.)

Well may Strutt describe the housse as "an outer garment combining cloak and tunic." He might have added, toga and tabard; but what idea can possibly be conveyed to the reader of the form of this "outer garment," any more than that of half-a-score of other articles of clothing rejoicing in as many names, not one of which can be confidently appropriated to them? I am almost inclined to believe that the housse (*houcia*) and the heuke or *huce* (*huka*) are identical, not that we should be much nearer understanding the precise form of the garment, as the latter is called a cloak, a cap, a tabard, a jack, with or without sleeves, with or without a hood, &c. &c.; but the amalgamation of a few of these "indefinite articles," on unquestionable authority, would be a great relief to future glossarists.

*HOUVE*. (*Howve*, Saxon; *huva*, Latin; *huve*, French.) A hood, cap, or coif. Also, according to Ducange,

**HUVET, HOUVETTE.** (*Huvata*, Latin). "Ornamentum capitis mulierum, 'une huve de soie.' *Huvet*, in eodem sensu: 'Le suppliant fery la ditte femme un ou deux cops parmi le visage dont le huvet de sa teste chez à terre.'" (Lit. Remiss., 1387.) "Lesquelx se pririrent à icelle Marqué et lui tirerent par force sa coiffe ou houvete que celle avoit sur sa teste hors de sa chief." (Rursum aliæ ann. 1391.) It was worn by both sexes:

"I pray you all that ye not you greve,  
Though I answer, and somdel set his houe."  
Chaucer, *The Reves Prologue*.

In the same writer's 'Troilus and Cresseide,' "an houe above a cap" signifies a hood over a cap. (B. iii., l. 775.)

"Then came a hundred  
In houves of silk;  
Sergeants, it seemed,  
That served at the bar.  
Shall no sergeant for his service  
Weare a silk houe?  
Nor no pelure in his cloak  
For pleading at the bar?"  
*Piers Ploughman's Vision*.

The name of "huvet" or "huvette" was applied to a steel head-piece in the fifteenth century—a capeline or coif de fer. "Lesquelx entrerent la maison d'un armoiseur et la prindrent chacun une huvette ou capeline," 1421. (Ducange, *in voce*.)

**HUNGERLAND BAND.** A collar worn by ladies in the seventeenth century. Luke, in Massinger's play of 'The City Madam,' 1659, mentions it in his description of the rich merchant's wife:

"Your Hungerland bands and Spanish quellio ruffs."

It was probably made or worn after some Hungarian fashion. I have not met with it elsewhere.

**HURE.** In a satire on the Consistory Court, *temp.* Edward II., printed in T. Wright's 'Political Songs,' the Principal of the Court is described as

"An old churl in a black hure."

Mr. Fairholt explains this as "a gown worn by clerical and legal men;" but I do not find that either clerical or legal men wore black gowns in the time of Edward II., and hure is a covering for the head. "Pilleus est ornamentum capitis sacerdotes vel graduati. Anglice, a hure or a pyllyon." (Royal MS., Brit. Mus., 12 B i. 12. *Vide Halliwell in voce*.) Hure, indeed, is still a provincialism for head, and also for hair. "Hure-sore," when the skin of the head is sore from cold: Cheshire. (Halliwell, *ut supra*.) The word is derived, according to Casseneuve and De Duchat, from the old French *huresse*, which signified *herissé*. "Il a une vilaine hure"—an unsightly head of hair. "Hure, the head of a beare, wolfe, wild boare, or any other savage or dangerous beaste; (hence) also, a staring, horrid, unkemmed or ill-kept pate of hair." (Cotgrave.)

**HUSKYN.** A head-piece of the skull or pot description, worn by archers in the sixteenth century. (Grose's 'Mil. Ant.' vol. ii. p. 272.)



*INCLE, INKLE.* A sort of tape used as a trimming to dress. In the corporate accounts of Norwich, 1587, a charge is made "for white *incle* to lay upon the soldiers' coats." An old countrywoman "with *incle* about her hat" is mentioned in the comedy of 'The Triumphant Widow,' 1677. (*Vide* Bailey, Halliwell, Fairholt.) The latter says, "It was generally of a yellow colour, but sometimes striped blue and pink, or blue and red," and that it was worn by the humbler classes as a trimming until the end of the seventeenth century.

*INDE, YNDE.* This word was used in the Middle Ages for "blue."

"The tother hew next to fynde  
Is al blew, men calleth ynde."

*Cursor Mundi*,—MS. Coll. Trin., Cantab.

"Their kirtles were of inde cendel,  
Ylaced, small, jolyf, and well."

*Lay of Syr Launfal*, circa 1300.

"Couleurs jaunes, indes et rouges."—Guiart, *sub anno* 1304.

*INFULÆ.* The pendent ornaments at the back of a mitre. (See *MITRE*, also *VITTÆ*.)

*IRON HAT.* The English translation of the French *chapel de fer*; but, unless by poetic licence, not "applied," as Fairholt states, "in the romances of the Middle Ages to the cylindrical flat-topped helmet worn by the soldiers of the Crusades and others." The iron hat, steel hat, or kettle hat, as it was indifferently called by the English writers, was not a variety of the heaume; but literally a hat of metal, made in the form of the hats commonly worn by civilians of the same period. M. Demmin has given many specimens of these iron head-pieces, and, by comparing them with the hats engraved in this work, the appropriateness of the term will be fully acknowledged. The author of 'The Romance of Alexander,' quoted by Mr. Fairholt, in which are the lines,—

"Of some were the brayn out-spat  
All under their iron hat,"—

was not a contemporary of the Crusades, and either uses the word in a poetic sense and for the convenience of the rhyme, or, as usual with mediæval writers, arrays his personages in the costume of his own time. Thus also we find—

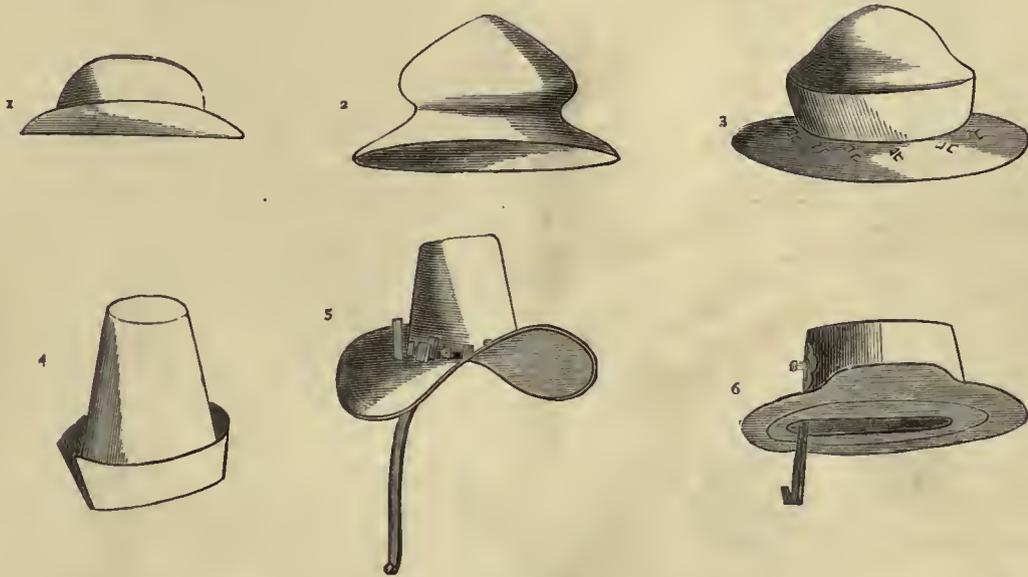
"He set his stroke on his yron hat."

*Romance of Richard Cœur de Lyon*, 14th cent.

In prose descriptions and official documents, the distinction made between helms and iron hats, or other head-pieces, is always very noticeable. Thus in an inventory of arms and armour taken at Holy Island, in 1437, we read, "Arma imprimis v. *galee* cum v. *umbrell*. et iiij. *vantels*."

Item i. *steilhutt*. Item ij. *shelles de basenets*," &c. The steel hat is kept distinct from the five helmets and the bascinets.

The six following examples have been selected as varieties of the *chapel de fer*, more distinctly entitled by their form to the appellation of "hat."



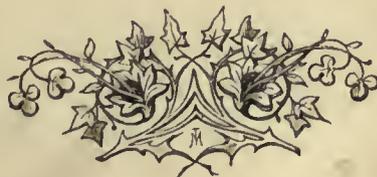
Iron Hats.

Fig. 1. German iron hat (*Eisenhut*), twelfth century, from the frescoes in the Cathedral at Brunswick, painted previous to 1195. It is of the form of the hat slung at the backs of travellers of that date. Figs. 2 and 3. Iron hats (also German), fifteenth century, from the museums of Copenhagen and Nuremberg; probably of the class called kettle hats, as if reversed they might be taken for kettles. Fig. 4. Iron hat, fifteenth century, copied by M. Hefner-Alteneck from a painting in Schwaebisch Hall. Fig. 5. Iron hat which belonged to Charles I. of England; Warwick Castle. Fig. 6. Iron hat worn by the household foot-soldiers of Louis XIV. of France; Musée de l'Artillerie.

**ISABELLA.** A colour, so named from the Infanta Isabella Clara Eugenia, wife of the Archduke Albert of Austria, who, in 1601, made a vow not to change her linen until the town of Ostend was taken. The siege lasted three years and three months, by the termination of which her highness's underclothing had attained a hue which it was difficult to designate; but dresses and ribbons were dyed in imitation of it, and called "couleur Isabella." (La Rousse, 'Dictionnaire Universelle.')

Boyer says, "Sorte de couleur qui participe du blanc et du jaune," and describes "un cheval Isabelle" as "a yellow-dun horse." Landais has, "Couleur qui participe du blanc ou jaune et de la couleur de chair." Others state it to have been iron-grey. (*Vide* Harte's notes to his 'Eulogium.')

It was fashionable in France for upwards of a hundred years.





**JACK.** (*Jacques*, French; *giacco*, Italian.) A loose coat or tunic, made originally of jacked leather, whence its name; as in so many other instances the same appellation was bestowed on garments differing from it both in shape and material. We first hear of it in the fourteenth century. In a letter remissory, dated Paris, 1374, it is thus mentioned: "Prædictus monachus monachali habitu abjecto se armavit, et indutus *quòdam indumento vulgariter Jacque nuncupato*,"—"a certain garment commonly called a Jacque." That it was a military garment at this time in England is clearly shown by Walsingham, who, under the date of 1379, says: "Quod mille *loricas vel tunicas* quas vulgo *Jackes* vocant, redemerit de manibus creditorum," distinctly classing it with coats or tunics of mail. The same historian tells us that when the riotous followers of Wat Tyler and Jack Straw, in 1381, plundered and burnt the palace of the Duke of Lancaster in the Savoy, they took his jack, which the author calls the Duke's most precious garment, "*vestimentum preciosissimum ipsius*," and stuck it on a spear to shoot at; but finding their arrows could not damage it sufficiently, they chopped it to pieces with their swords and axes. By "most precious" we must understand most valuable as a defensive garment, and not for the costly nature of the materials. The difficulty the rioters found in destroying it proves the goodness of the workmanship. An order of Louis XI., King of France, gives us all the particulars of the construction of a jack of the fifteenth century: "And first they must have for the said jacks, thirty, or at least twenty-five, folds of cloth, and a stag's skin; those of thirty, with the stag's skin, being the best cloth that has been worn and rendered flexible, is best for this purpose, and these jacks should be made in four quarters. The sleeves should be as strong as the body, with the exception of the leather, and the arm-hole (*assiette*) of the sleeve must be large, which arm-hole should be placed near the collar, not on the bone of the shoulder, that it may be broad under the arm-pit and full under the arm, sufficiently ample and large on the sides below. The collar should be like the rest of the jack, but not made too high behind, to allow room for the *salade*. This jack should be laced in front, and under the opening must be a hanging piece (*porte piece*) of the same strength as the jack itself. Thus the jack will be secure and easy, provided there be a *pourpoint* without sleeves or collar of two folds of cloth, that shall be only four fingers broad on the shoulder; to which *pourpoint* shall be attached the *chausses*. Thus shall the wearer float, as it were, within his jack, and be at his ease; for never have been seen half-a-dozen men killed by stabs or arrow wounds in such jacks, particularly if they be troops accustomed to fighting." (Meyrick, 'Crit. Inquiry,' vol. ii. p. 140; Daniel, 'Mil. Franç.' tome i. p. 242.) Mr. Hewitt observes that the military jack "appears to have been of four kinds: it was a quilted coat; or it was *pourpointed* of leather and canvas in many folds; or it was formed of mail or of small plates like brigandine armour." It was occasionally covered with velvet. "Item, do et lego Petro Mawley filio meo, unum jack defencionis opertum nigro velveto." ('York Wills,' A.D. 1391.) The quilted jack was sometimes stuffed with silk:

"Il fut bien armez de ce qu'il luy failli,  
L'ut une jacque mult fort de bonne soie emplis."

*Chronique de Bertrand du Guesclin.*

Jacks of gymold (gimmel?) mail are mentioned as early as Edward III. (Capell's 'Prolusions'), and Florio renders *giacco* "a jacke of maile." What can we understand by this, but a short coat or jacket of chain which could not differ greatly from a haubergeon, while the stuffed and quilted jack appears to be almost identical with the haqueton? The jack was the usual "coat of fence" of the archer, the guisarmier, and the cross-bow men in the fifteenth century. I have some hesitation in selecting an illustration of this jack, but believe the annexed woodcut may probably represent it. Coquillart, a French writer, calls it a *pourpoint* made of chamois leather, stuffed with flocks, and reaching to the knees, and reviles it as "a great villanous English jack."

"C'etoit un pourpoint de chamois,  
Farci de boure sur et sous,  
Un grand vilain jaque d'Anglois,  
Qui lui pendoit jusq'aux genous."

Meyrick considered that a French author designating this *pourpoint* an English jack, indicated that the garment had originated in England; but we hear also of "Northern jacks," and I believe Coquillart uses the epithet only to explain that the one he is speaking of was of English make, each country, no doubt, having its own style of form and peculiarity of fabrication. Lacombe ('*Dictionnaire du vieux langage François*'), cited by Meyrick ('*Archæologia*,' vol. xix.), only repeats the description I have extracted from the order of Louis XI., making, however, an awful blunder of substituting "thirty *buckskins*" for thirty folds of cloth! In an indenture of retainers, *temp.* Henry VI., it is ordered that "all the said archers" are "specially to have good jakks of defence." Amongst the effects of Sir John Fastolfe, in the same reign, are "vi. jakkes stufyd with horne," also "j jakke of black lynen clothe stuffyd with mayle." In both these cases, for "stufyd" we should read "lined" in brigantine fashion; the brigantine being a species of jack, and often confounded with it: nor must we forget that during this same reign of Henry VI. we have seen it confounded with the heuk, "a jacque or huke of brigandine." "Ordonnons qu'en chacune paroisse de nostre royaume y aura un archer qui sera et se tiendra continuellement en habillement suffisant et convenable de salade, casque, espee, arc, trousse, *jacque ou huque de brigandine*." (Ordonnance of Charles VII. of France, 1448; Daniel, '*Hist. de la Mil. de France*,' tome i. p. 238.) In the inventory of the goods and household stuff of Daïne Frances Talbot, of Pepperhill, co. Salop, taken 28th of Nov. 1567, occurs, "Item, thyrtye and one *jackes or habbergynes*," and to complete the confusion, Père Daniel in his notes on the above passage tells us, "C'etoient ces especes de jaques qu'on appelloit du nom de gobisson, de ganibisson, de gambaison." So that a jack was a *pourpoint*, a heuk, a brigantine, a haubergeon, and a gambeson; and why not also a hacketon, which was composed of the very same material? (See ACTON.) But surely the jack which we find co-existing with all these garments must have had some peculiarity by which it was distinguishable from them, and known as a jack in England, France, Germany, and Italy for nearly four centuries? My opinion is, that the peculiarity was its amplitude. With the exception of the heuk—and we are by no means clear as to that—all the other garments above named were made to fit the body, and terminated a little below the waist, whereas the jack was so loose that the wearer is described as floating in it, and so long that it reached to his knees. Such is the garment in which the soldier is represented in the above woodcut. What to me, however, is most remarkable, is that in the numberless pictures of battles to be found in the illuminated MSS. of the fourteenth and fifteenth centuries, this figure is the solitary example I have met with which presents itself of so common an article of military costume.

As in some other instances, the name of the military habit appears to have been given also to a civil one. Froissart tells us that Henry, Duke of Lancaster, on his return to England, entered London in a "courte jacques de drap d'or à la façon d'Almayne." That this short jack of the



Soldier in Jack.

German fashion was an article of civil attire depends greatly upon our view of the material of which it was composed. If simply of cloth of gold, it was decidedly so; but if the cloth of gold was only the exterior covering of the jack, it may have been as stout a coat of defence as that of his father before mentioned, or as those "stufyd with horne" or "with mayle," which we have just read of, and "the German fashion" might allude to the shortness of "the garment," as in England we find it reaching to the knees; but in a MS. of the fourteenth century quoted by Meyrick ('Crit. Inquiry,' vol. ii. p. 18), a knight is described as "armatus de jupone, de tunica ferrea, et jaque de veluto;" the jack in this case having apparently changed place with the jupon. Indeed, there is the following line in the 'Chronicle of Bertrand de Guesclin':—"Each had a jack *above* his hauberk;" but there is no end to these seeming contradictions, arising from the capricious bestowal of the same appellation on sometimes totally different objects. At the siege of Lord Gordon's castle in Inverness, Mary Queen of Scots is reported to have said that "she regretted nothing but that she was not a man, to know what life it was to lie in the fields all night, or to walk upon the causeway with a jack and a knapsack, a Glasgow buckler and a broadsword." (Randolph's Letter, 18th September, 1562.) It was surely not "a great villanous English jack" that she desired to parade in.

Jacks are mentioned to the end of the sixteenth century, "jacks of mail" being worn in the border counties betwixt England and Scotland in 1593, and in Switzerland at the same date (Sutcliffe's 'Practice of Arms'); and in an inventory taken at Hengrave, Suffolk, in 1603, I find an entry of "xi jacks of plate," but we know nothing of their form or construction. The buff coat eventually displaced them in the sixteenth century.

#### JACK-BOOT. See BOOT.

**JACKET.** (*Jacquette, jacquetton*, French.) The diminutive of jack. A short body garment, varying in form and material according to the caprices of fashion, changes of season, and called by several different names; amongst the rest, I suspect, that of "hanslein, or little jack," as I have already stated. Whether the "courte jacques à la façon d'Almayne," worn by Henry, Duke of Lancaster, on his entry into London, as mentioned above, was what we should now call a jacket, has yet to be determined. Under one name or another we meet with this garment from about the middle of the fourteenth century. Froissart speaks of "une simple cotte ou jaquette," used in hot weather, which Lord Berners translates "a syngle jacket," that is, without lining. (Liv. ii. chap. 17.)



Jacket. Temp. Edward IV. Harl. MS. 4379.

Jackets of various fashions are constantly met with in illuminations of the latter half of the fifteenth century. Subjoined are several examples from MSS. of that period. (See also the figure supposed to represent Richard, Duke of Gloucester, in our chromo-lithograph issued with Part III.) In an inventory of apparel of Henry VIII. (MS. Harleian, 2284) mention is made of "four-quarter jackets of black satin with and without sleeves;" and "seven yards of russet satin" was allowed to make a jacket for the king. In winter the sleeves were lined with fur. (Strutt, 'Dress and Habits,' vol. ii. p. 242, edit. 1843.) (See JERKIN, PALTOCK, SLOP.)

In the following group of soldiery of the reign of Henry VIII., the first, third, and fourth figures are represented in jackets slashed and puffed in the fashion of the day.

In the last century countrywomen and domestics wore jackets of various materials, principally of cotton. (See woodcut in the next page, from a print of the time of George II.)

A little or lighter jack, called a jacquetton, was appointed by Louis XI. of France to be







'History of Thebes.' Temp. Edward IV.



Royal MS. 14 E 4.



Royal MS. 15 E 4.



Soldiery. Time of Henry VIII.



Maidservant in Jacket. Temp. George II.

worn by the Franc-archers, who had previously been armed in the great cumbersome jack described p. 308. "Item Hectori de Montebruno capitaneo gardæ, idem Dom. Noster Rex exsolvi ordinavit per dictum christianissimum Dom. Regem Francorum, hæredem suum universalem xxv. marcas

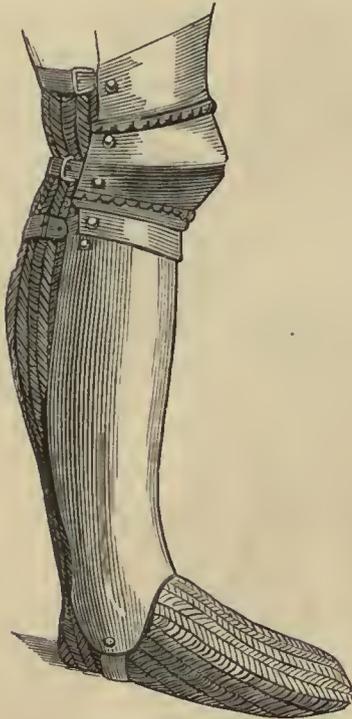
argenti per ipsum Dom. capitaneum gardæ exbursatas in faciendo fieri *jacquetanos* saggitatorum sive archeriorum dicte Domini Regis." (Meyrick, 'Crit. Inquiry,' vol. ii. p. 142.)

**JAMBS.** (*Jambeaux*, French.) Armour for the legs. (See BAINBERGS.)

"His jambeaux were of cuir-bouilly."

Chaucer's *Rhyme of Sir Thopas*.

Defences of plate for the leg were therefore not universal till the fifteenth century; but they had appeared as early as the reign of Edward II. In the inventory of the effects of Piers Gaveston in 1313 is the following entry:—"Item, deux pieces de jambers *de feer* vieulx et nouveaux." (Rymer's 'Fœdera,' vol. ii. p. 203.) They were also called by the classical name of greaves, while, like them, only protecting the front of the leg. "Item, iij paires de greves et iij paires de pouliers d'acier." (Inventory of Louis X. of France, A.D. 1316.) These were fastened over the chausses of mail by straps and buckles (see pp. 17, 29, and 156), and under the foot also by another strap and buckle. (See woodcut annexed, from a statue early in the fourteenth century.)



From statue at St. Denis. Early 14th century.

For a few years afterwards the whole leg was occasionally cased in iron; but the examples are rare previous to the latter half of the century. The jams were then composed each of two pieces, which opened upon hinges on the outside, and were buckled together on the inside. A pair of jams closed lie beside the hauberk of the knight in our woodcut, p. 237 (*temp.* close of the fourteenth century). One, belonging to a suit of the fifteenth century, formerly in the Meyrick Collection, is engraved here. No alteration of consequence appears in them during the sixteenth century, towards the termination of which they were falling into disuse, and were finally superseded by boots in the reign of James I.



From the Meyrick Collection.

**JANETAIRE, GENETAIRE.** A javelin, so named from the Spanish *ginet*, on which weapon there was a treatise by Sabzado in the library of the late Mr. Francis Douce, now added to the Bodleian.

The janetaire is frequently mentioned in the Letters Remissory of the reign of Charles VI. of France. In one, dated 1478, it is called a "lance genetaire;" but in another, dated 1480, it is more particularly stated to be a javelin of Spanish origin: "javeline ou genetaire autrement appellée 'javeline d'Espagne.'"

**JARDINE, JARDINÉ.** "Jardine, a single pinner next the bow mark, or bourgoyñ." ('Ladies' Dict.,' 1694.) "Bourgoigne, jardiné, cornett." (Evelyn, 'Voyage to Maryland.')

**JAVELIN, JAVELOT, GAVELOCE.** A short spear or dart, known to nearly all nations in all ages of which we have any record. It appears to have been one of the weapons of the early inhabitants of these islands, the Caledonians using it with the *amentum*, i.e. a strap fixed to the centre of the javelin, by which it could be recovered by the thrower if flung at a short distance. It was the national weapon of the Welsh and the Irish in the time of Rufus. William Guiart, the Norman poet, mentions it under the name of dart in 1302:

"La veissier au remuer,  
Lances brandie ct dars rucr,  
Qui trespercent coton et bourc;"

alluding to their effect on the hacketons and gambesons, which were stuffed with cotton and flocks.

In 1320 we find gaverlots included in a list of prohibited weapons. "Quicunque portavcrit lanceas, gaverlotos, telas, balistas," &c. ('Stat. Senescal. Bellicad.' Meyrick, 'Crit. Inquiry,' vol. ii. p. 167.)

*Gavelines* are mentioned in letters remissory of the reigns of Charles VII. and Louis XII. of France, *ann.* 1455 and 1504; but the critical student had better consult for himself the articles of Ducange on this subject, as the terms applied to the javelin proper have also been used to designate other weapons, such as a demi-glaive, "un baston ferée," &c. (*Vide* gaveloces, gaverlotos, gerba, gevelina, gravarina, javarina, javelina—I was about to add "cum multis aliis," for I could increase the catalogue.) What is more to our purpose is the information of Monstrelet, that at the siege of Rouen by Henry V. in 1418 there were in the king's army a great many Irish, principally on foot, "ayans chacun une targette et petits javelots;" and the fact that as late as Edward VI. javelins are enumerated amongst the weapons of England. In an inventory taken in the first year of that king's reign of the royal stores and habiliments of war in the different arsenals and garrisons throughout the realm, are the following entries:—In different storehouses—"Item, ten javelins with brode heddes partely gilt, with long brassel staves, garnished with vallet (velvet) and tassels. . . . . Javelyns with staves trymed with white, greene, and blacke silke and fustayne." These, however, are not likely to have been used for war. The invention and rapid improvement of hand-firearms had rendered such missile weapons utterly inefficacious. The javelins with broad heads partly gilt and their staves gaily garnished with velvet and silk and tassels were never intended to be hurled at an enemy, but evidently for ceremonial and processional purposes. "Javelin men" formed the ordinary escort of the sheriff of a county when he proceeded to meet the judges on the opening of the assizes, and are still, I believe, supposed to form part of his retinue. The last javelin thrown in warfare was, I should think, not very much later in date than the one depicted above from the Harleian MS. No. 4374, written and illuminated about 1480, and declared by Mr. Hewitt to be by far the best example ever observed by him.



Javelin. Harl. MS. 4374. 1480.

*FAZERINE, FAZERANT, FESSERAUNT.* (*Ghiazzerino*, Italian.) This is one of the numerous contrivances of the Middle Ages to supply the place of the heavier armour of chain and plate, with the superadded weight and encumbrances of hacketon, gambeson, or other defences, considered necessary for the protection of the person. Like the brigantine work, it was composed of small overlapping pieces of steel, fastened by one edge upon canvas, which was covered with cloth, silk, or velvet, the gilt heads of the rivets that secured the plates forming an ornament on the outside. It was used for cuisses, brassarts, and other portions of harness; but very generally in the fourteenth and fifteenth centuries for jackets. It is mentioned as early as 1316, in the curious inventory of the arms and armour of Louis X., "le Hutin," King of France. "Item, un pars et un bras de jazcran d'acier. . . . Item, un jazerant d'acier. . . . Item, unc couverture de jazeran de fer." The latter was a housing for a horse.

"Dont chascun et cheval couvert de jazerant."

*Chronique de Bertrand du Guesclin.*

Hauberks were made of this work, and distinguished from those made of chain :

"Sor l'auqueton vesti l'hauberk-jazeran."

*Roman de Gaydon.*

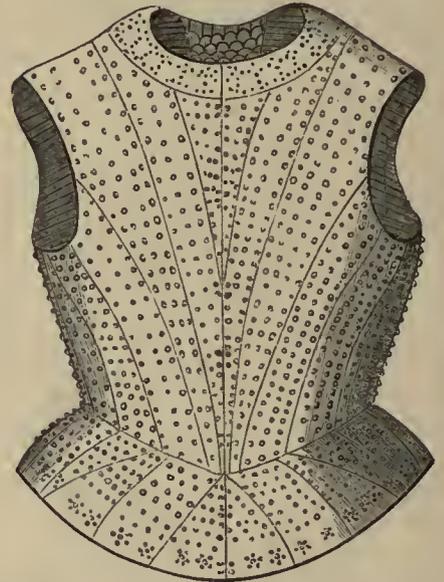
Philippe de Commines tells us that "the Dukes of Berry and Britaine were mounted on small ambling nags, and armed with slight brigandines, light and thin, yea, and some said they were not plated,



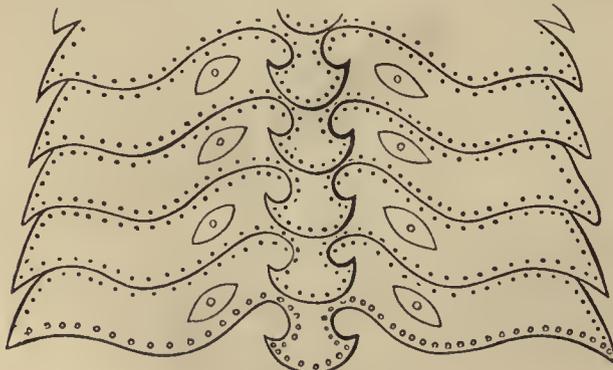
Jazerant Jacket without covering. Grose's 'Mil. Ant.'

but studded only with a few gilt nailes upon the satin for the lesse weight, but I will not affirm it for a truth." What are here called brigandines were in fact jazerants, or imitations of them,—satin jackets, not plated, but studded with "gilt nailes," as suggested. Jazerant jackets are frequently called brigandines, and there appears a tendency in recent writers to confound them; but though similar to a certain degree in construction, they are very different in appearance (see BRIGANDINE). The iron plates of the brigandine were quilted into the canvas lozengewise, and when covered with rich stuffs or cloth of gold, presented a smooth surface, whereas the plates of the jazerant were riveted together, forming a garment of themselves (see woodcut annexed, from Grose's 'Military Antiquities,' vol. ii. plate 30: the original was in a collection of curiosities at the once celebrated Don Saltero's

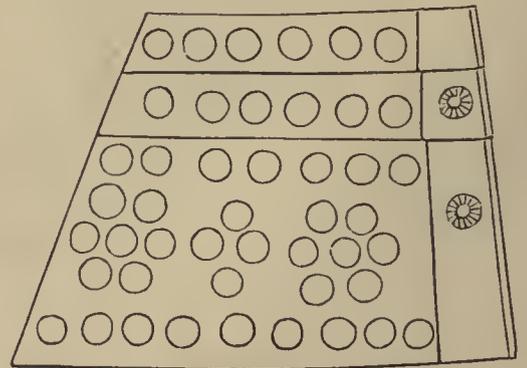
coffee-house, in Cheyne Walk, Chelsea); the gilt heads of the rivets that fastened the plates studding the satin or velvet that covered them. Mr. Hewitt has engraved a jazerant jacket, which he also calls a brigandine, from Hefner's 'Trachten des Mittelalters,' the original of which is in the museum of the Grand Duke of Darmstadt. It is described as "of red velvet, lined with steel scales overlapping each other; these are fastened with brass rivets, of which the gilt heads form an ornament on the outside of the velvet (precisely the distinguishing character of the jazerant, as I have pointed out). The scales are angular at the sides of the garment, rounded at the back and front. They are made of pure steel, which has been tinned to preserve it from rust. *The whole coat is perfectly flexible,*"—another distinction of the jazerant, as the brigandine is not. If the reader will compare the annexed woodcut of the Darmstadt jazerant with that of a brigandine jacket at page 59 *ante*, he will comprehend the difference more easily than from any verbal description. There was a perfect jazerant jacket, faced with rich Genoa velvet, in the Meyrick Collection, but unfortunately it only appears in Skelton's engravings on the small figure of a guisarmier, as formerly set up in the armoury at Goodrich Court, and is of no value as an illustration here; but I reproduce from the same plate some of the details, viz., a specimen of the steel laminæ



Jazerant Jacket covered. Museum, Darmstadt.



Interior of Jazerant Jacket.



Exterior of part of skirt of Jazerant Jacket.

which were at the back, differing, as in the Darmstadt jacket, from those at the sides, and a portion of the exterior of the short skirt, showing the effect of the studs or gilt nail-heads.

Mr. Hewitt adds, truly enough, that "real specimens of this kind of armour will be found in the Tower Collection, though they are *portions* only of brigandine jackets." There are four portions of jazerant armour there, and I will tell the reader the state in which I found them five years ago, when, at the request of the late Sir Henry Storks, I undertook to re-arrange the collection. They were all fastened together by large gilt modern livery buttons! There are, however, three complete brigandine jackets in the Tower, one on the figure of an archer in the Elizabethan armoury, but no jazerant jacket, and I have dilated on this subject more than might be necessary for the general reader, in order to prevent the artist from being misled by the confusion of two apparently similar, but really very distinct, military garments. Not even Ducange has attempted to suggest a derivation of the name of jazerant: "Lorica annulis contexta, Ital. *ghiazzerino*, nostris vulgo *cotte de maille*,"—implying that *ghiazzerino* was the Italian for a coat of *chain* mail. *Annulis*, coat; but whence *ghiazzerino*, or *ghiazzerino*, according to John Villaneus? Meyrick entertained an idea that the construction of a jazerant resembled that of a clinker-built coat; but I can find no foundation for the fancy. Florio has not the word at all. I am by no means desirous of adding to the multitude of mere conjectures by which such subjects are surrounded, and, indeed, have none to offer; but as there must have been some reason for distinguishing the jazerant jacket from that worn by the *Brigans*, and thence called brigandine, I will call the attention of the student to the term employed to indicate the work of the former, when used for general purposes, as early as the fourteenth century. It was called *jazequenée*. "Item, trois paires de couvertures gamboisiées des armes le roy et unes indes jazequenée." (Inventory of Louis le Hutin, 1316.) Here we have three pairs of housings, gamboised (*i.e.* wadded and quilted), and embroidered with the king's arms, and one blue\* *jazequened* (*i.e.* made after the fashion of a jazerant). The term is evidently analogous to *damasquinée*, *damascined*, which we know to have been derived from the city of Damascus, where the process, if not invented, was carried to perfection; and I therefore humbly suggest that we must look much farther abroad, and in an Eastern direction, for the derivation of *jazerant*.

**JERKIN.** A short body-garment of the jacket or doublet description, for either of which it appears to have been used indiscriminately during the sixteenth century. Thus in the 'Two Gentlemen of Verona':—

"THURIO: And how quote my folly?

VALENTINE: I quote it in your jerkin.

THURIO: My jerkin is a doublet."

Act ii. scene 4.

A jerkin of purple velvet, with purple satin sleeves, embroidered all over with Venice gold, was presented to King Henry VIII. in 1535, by Sir Richard Cromwell. Another of crimson velvet, with "wyde sleeves" of the like-coloured satin, is mentioned in an inventory. (MS. Harleian, No. 1419.)

Halliwell, in his folio edition of Shakspeare, vol. ii., says the jerkin was merely an outside coat, worn generally over the doublet, which it greatly resembled, but sometimes worn by itself. Its exact shape and fashion varied at different times, and the only absolute definition of it I ever met with occurs in Meriton's 'Clavis,' 1697, the compiler stating that "a jerkin is a kind of a jacket or upper doublet, with four skirts or laps." This characteristic feature is clearly depicted in the buff coat, as frequently called a buff jerkin, engraved page 64 *ante*. Edward de Vere, Earl of Oxford, about the fourteenth or fifteenth year of Queen Elizabeth, brought from Italy several curious articles of dress, and amongst them a jerkin of leather, perfumed, which was a species of luxury unknown to the English before that time. (Stow's 'Annals,' p. 868.)

In the very instructive will of a country gentleman, dated 1573, and printed by Brayley and Britton in their 'Graphic Illustrator,' there are the following references to the jerkin:—"Also I give

\* Meyrick invariably translates *inde* or *ynde*, 'Indian.' Whether justly so in the present instance is a question worth consideration.

unto Strowde my frize jerkin, with silk buttons; also I give Symon de Bishoppe, the smyth, my other frize jerkin, with stone buttons." The word has become quite obsolete, while jacket is as much in request as ever.

**JEWES-WORK.** I am not aware of this expression occurring in any other passage than that eternally-quoted one from Chaucer's 'Rhyme of Sir Thopas'—

"And over that a fine hauberk  
Was all y-wrought with Jewes work,  
Full strong it was of *plate*."

Mr. Fairholt suggests "probably damasked;" but in the 'Roman de Gaydon' we read—

"Sor l'auqueton vesti l'auberk-jazeran."

Here we have distinctly mentioned a hauberk of jazerine work, not of chain, as that of Sir Thopas was popularly supposed to be, and which consequently rendered the assertion "full strong it was of plate" incomprehensible. If, however, Chaucer, by his "*fine* hauberk," intended to describe a "hauberk-jazeran," *i.e.* "jazequenée," the expression "full strong it was of plate" is perfectly appropriate, and we are not driven to the conclusion that hauberk signified in some instances a breastplate. Moreover, we learn that this peculiar armour was called "Jew's work," being most probably fabricated originally or specially by that ingenious people, and thereby a clue may be obtained to the derivation of the word "jazerant."

**JIPOCOAT.** In the 'Mercurius Politicus,' No. 603, for Feb. 1660, one Paul Jollife, a joiner by trade, is advertised as an escaped murderer, and his dress is described as a grey suit and jipocoat, his suit trimmed with "black ribbons and silver twist." Fairholt, who prints this in a note to his second edition (p. 251), offers no explanation. *Quære*, Gipecoat, from "gipe, an upper frock or cassock." (Anglo-Norman, Halliwell.)

**JOAN.** A woman's cap. It was in fashion about 1760, and is mentioned as late as 1780:

"Now dressed in a cap, now naked in none,  
Now loose in a mob, now close in a joan."  
*Universal Magazine*, 1780.

**JORNET.** Stow, in his account of the setting of the Midsummer Watch in London, 1598, says, "They were habited in bright harness, some over gilt, and every one a jornet of scarlet thereupon." Fairholt defines this to be "a loose travelling cloak, from the French *journal*, and therefore similar to the military cloak still worn by our Horse Guards." Ducange has "*Vestis species sagum, chlamys, vulgo surtout, casaque; Italian, giornca.*" In a letter remissory, 1476, which he quotes, we read: "Lequel cop le suppliant destourna tellement qu'il ne fust point lors blessié sauf que sa *journal* fut parée tout oultre;" and Monstrelet, under date 1452, describes the "varlet" or attendant on a herald as clad in a *journal*, on which was the badge of the Duke (of Burgundy), "c'est à scavoir la croix de Saint Andrieu." M. Viollet-le-Duc presents us with six examples of the *journal* according to his idea of it, every one differing more or less from the others; but as he does not descend lower than the fifteenth century, he does not assist us in forming an opinion of our own of the shape or nature of an English jornet of the reign of Elizabeth. Quicherat describes it in the time of Charles VII. and Louis XII. of France as a coat with great sleeves; and I, according to my rule, decline to speculate without a fact to guide me.

**JUMP.** "A jacket, *jump*, or loose coat, reaching to the thighs, buttoned down before, open or slit up behind half-way, with sleeves to the wrist." Such is Randle Holme's description of a jump in

his days. The word afterwards became applied to a woman's bodice, at what exact period I cannot say; but in 'A Receipt for Modern Dress,' published in 1753, a lady is recommended to wear

"A short pair of jumps, half an ell from your chin."

Jumps were still worn in 1780, as in the 'Universal Magazine' for that year the line occurs—

"Now a shape in neat stays, now a slattern in jumps."

*JUPON, GIPON, JUPEL.* (*Jupe, jube*, French; *giupone*, Italian; *aljuba*, Spanish.) A military garment that succeeded the surcoat in the first half of the fourteenth century. Meyrick says "the word is of Arabic origin," and derives it from "*guibba*, the Moorish thorax." ('Crit. Inquiry,' Glossary.) It was generally embroidered with the armorial ensigns of the knight, but was occasionally plain or diapered.

"Of fustian he wered a gipon  
All besmotred with his habergeon."

These lines would lead us to the conclusion that the jupon was occasionally an under-garment; but we must not suffer ourselves to be bewildered by isolated passages of poetry, the writers of which avail themselves to the fullest extent of the licence allowed to their craft. It will be time enough when we know what Chaucer meant us to understand by the terms "gipon" and "habergeon." These pages contain too many proofs of the indiscriminate nomenclature indulged in during the Middle Ages, and of the arbitrary transference of terms to utterly dissimilar objects at different periods, to induce us to waste our time or that of our readers in an attempt to reconcile apparent contradictions involving no question of importance.

That *jube* or *jupe* in France signified at one time or other an under-garment of the shirt or tunic description common to both sexes, has as little to do with our present subject as the fact that *jupe* and *jupon* signify in that country at present a much more important and characteristic article of female apparel. I have to deal here with the only vestment known in England as a jupon or gipon, and of which so many magnificent examples are furnished to us by the monumental effigies in this kingdom, that a selection becomes almost invidious. Often, however, as it has been engraved, I cannot resist reproducing the effigy of Edward the Black Prince from his tomb in Canterbury Cathedral, accompanying it with a copy of the jupon itself, which still hangs above



Effigy of Edward the Black Prince.



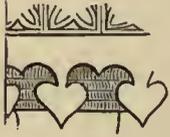
Jupon of Edward the Black Prince in Canterbury Cathedral.



Add. MSS. Brit. Mus. 12,228.

it. It is composed of fine buckram, quilted longitudinally in stripes about three-quarters of an inch

thick. The velvet facing, originally blue and crimson, has faded to a yellowish brown, and the fleurs-de-lys and lions are embroidered on it in gold thread. It accords with the one sculptured on the effigy, with the exception of its having very short sleeves, and was drawn in tight to the body by lacing behind. In earlier examples it was fastened at the sides, as was the surcoat that preceded it. A miniature in the curious 'Roman du Roi Meliadus' (Add. MSS. Brit. Mus., No. 12,228) exhibits a king putting on his jupon, which, though it appears to have clasps down the front, is only open at the sides, and would have to be fastened there by laces, or straps and buckles, notwithstanding that the delineator has omitted to indicate the process. One peculiarity of the jupon is the precision with which it is adapted to the form, partly by the *pièce d'acier*, *plastron*, breast-plate, or whatever name you may choose to give it, which was worn beneath it, and partly by the lacing of it tightly in at the waist. The smartest officer of Prussian Uhlans might envy the *fit* of a jupon of the reign of Richard II.



Statue of Hartmann von Kronberg, 1372, from his tomb at Kronberg.

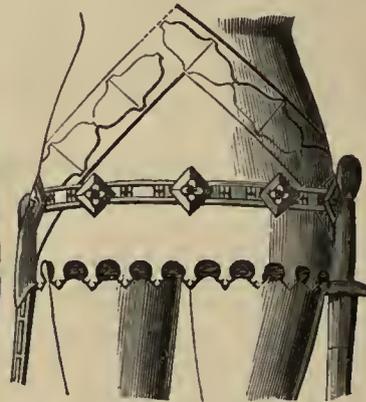
The skirt of the jupon descended a little below the military belt, which encircled the hips, and the edge of it was usually cut into some fanciful pattern. (*Vide* Plate IV., figs. 6 and 8; also the subjoined specimens from various effigies of the fourteenth century.)



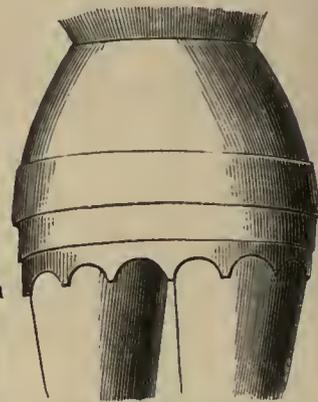
Sir Humphrey Littlebury, Holbeach Church.



Sir Guy Bryan, Abbey Church, Tewkesbury. 1391.



A Basset at Atherington.



Michael de la Pole, Wingfield Church, Suffolk. 1415.

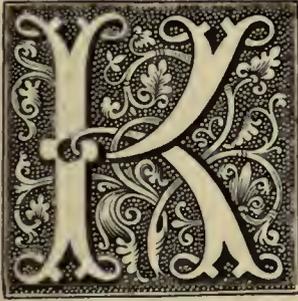
Patterns of the borders of Jupons.

**JUSTICO.** In a ballad called 'The New-made Gentlewoman,' written in the reign of Charles II., this word occurs :

"My justico and black patches I wear."

Mr. Fairholt suggests that the name may be a corruption of "juste-au-corps," a term by which sometimes the jupon was designated, and in this case applied to some close-bodied garment worn by females. He is no doubt right, for a sort of jacket called a *justacorps* came into fashion in Paris about 1650. M. Quicherat informs us that a pretty Parisienne, the wife of a *maître-de-comptes* named Belot, was the first who appeared in it. The habit was adopted by ladies for riding or hunting; but many a *bourgeoise*, he adds, who neither rode nor hunted, in order to give herself an air of fashion, went to church in a *justacorps*. ('*Histoire de Costume en France*,' p. 504.)





**ENDAL.** A coarse woollen cloth, so named from the town of Kendal in Westmoreland, where it was first made. It is mentioned in a statute of the 13th of Richard II., A.D. 1389. Thynne describes a countryman as

“A man aboute a fiftie yeares of age,  
Of Kendall very coarse his coate was made.”

*Pride and Lowliness.*

And in Lalcham's account of the entertainment of Queen Elizabeth at Kenilworth in 1575, the minstrel is said to have been attired in “a side (long) gown of Kendal green.”

“FALSTAFF: But as the Devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me.”—*King Henry IV., Part I., Act ii. sc. 4.*

The cloth continued to be called Kendal after its manufacture had been carried on in other counties. Hall, in his ‘Life of Henry VIII.,’ has an anecdote of a nobleman, disguised as Robin Hood, coming one morning, by way of pastime, “suddenly into the chamber where the queen and her ladies were sitting. He was attended by twelve noblemen all apparelled in short coats of *Kentish Kendal*.”

“I know when a serving-man was content to go in a Kendal coat in summer, and a frieze coat in winter.” (Stafford, ‘Briefe Concepte of English Policye,’ 1581.)

**KERCHIEF.** See COUVRECHEF, HANDKERCHIEF, NAPKIN, NECKERCHIEF, and VEIL.

**KERCHIEF OF PLEASAUNCE.** A kerchief or scarf given by a lady to a knight to wear for her sake on his helm or his arm. “Moreover there is y-kome into England a knyght out of Spayne, with a kerchief of pleasaunce y-wrapped about hys armc, the gwyche knyght will runne a course wyth a sharpe spere for his sovēyn lady's sake.” (‘Paston Letters,’ vol. ii. p. 6.) (See COINTOISE and HELM.)

**KERSEY, CARSEY.** A woollen cloth, made originally at Kersey in Suffolk, whence its name. Kerseys made in Suffolk and Essex are mentioned in the 15th of Edward III. There were various kinds of kerseys: ordinary kerseys, sorting kerseys, Devonshire kerseys (called washers or wash whites), check kerseys, kerseys called “dozens,” and kerseys called “straits;” all mentioned in the reigns of Henry VIII. and Edward VI., varying according to the texture, in length, breadth, and weight of the piece, which was strictly regulated by statutes. (*Vide* Ruffhead, vol. ii. pp. 118, 429, and 441; Strutt, ‘Dress and Habits,’ vol. ii. part v.)

Stow says the making of Devonshire kerseys began about 1505. Hall, in his ‘Satires,’ describes a person wearing

“White carsey hose, patched on either knee.”

Some kerseys were very fine and used for superior clothing, such as our modern kerseymere, so named from the position of the original factory on the *mere* or water which runs through the village of Kersey. Stafford, speaking of the serving-men of his day, says: “Now will he look to have at the

least for summer, a coat of the finest cloth that may be gotten for money, and his hosen of the finest kersey, and that of some strange dye, as Flanders dye or French puce, that a prince or great lord can wear no finer if he wear cloth." ('Briefe Concepte of English Policye,' 1581.) Bailey, in 1736, has: "Kersey (q. d. *Coarse s.3y*)."

**KETTLE HAT.** A headpiece frequently mentioned in documents of the Middle Ages:—

"Keste of his ketille hatte."

*Morte d'Arthure.*

"Also to Harry my son, a haberion, a kettil hat." (Will of Sir William Langford, Knt., 24th of August, 1411.) (See IRON HAT.) A leathern hat according to the 'Prompt. Parvul.'; probably, like the palet, originally of leather. (See PALET.)

**KEVENHULLER HAT.** "Hats are now worn, upon an average, six inches and three-fifths broad in the brim and cocked between Quaker and Kevenhuller." ("Chapter of Hats," 'London Chronicle,' vol. xi, 1762.)

"When Anna ruled and Kevenhuller fought,  
The hat its title from the hero caught."

*Art of dressing the Hair, 1770.*

Neither Malcolm, who quotes the 'London Chronicle,' nor Fairholt, who found the above lines in the 'Art of dressing the Hair,' has taken the trouble to identify the personage whose name has been handed down to us in his hat.

The Austrian family of Khevenhüller is a noble and princely one; but in the genealogical account of it in Zedler, Meyer, and other authorities, I can find but one of the name to whom the above lines might apply.

Louis Andrew, Count Khevenhüller, born in 1683, Colonel of Hussars, served with distinction under Prince Eugène at the siege of Peterwardein in 1716, and of Belgrade in 1717; became a field-marshal, and succeeded on the death of the Prince to several of his offices. (Meyer's 'Conversations-Lexicon.') But then "Anna" died two years before "the hero" became celebrated, and we do not hear of "the hat" till some forty years later.

**KILT.** See PHILLIBEG.

**KIRTLE.** (*Cyrtle*, of *Cyrt*, Saxon; *kort* and *kurtz*, German, "short.") Here we have another term which has been applied, at different periods, to nearly every imaginable garment worn by male or female in these islands,—a petticoat, safeguard or riding-hood, long cloak, long mantle reaching to the ground, with a hood to it that entirely covered the face, and usually red; an apron, a jacket, and a loose gown! (*Vide* Dyce's notes to Skelton.) Gifford, in his notes to Ben Jonson (vol. ii. p. 260), only adds to the confusion. He says, "The term was used in a twofold sense, sometimes for the jacket merely, and sometimes for the train or upper petticoat attached to it: a full kirtle was always a jacket and a petticoat; a half-kirtle (a term which frequently occurs) was either the one or the other"! Did Mr. Gifford ever hear of an Anglo-Saxon *curtle*, when jackets were not and petticoats unimagined? And yet Mr. Dyce thought this "the most satisfactory explanation of the garment." That the kirtle was originally a short linen under-garment there can be no doubt: its very name implies shortness. In the Icelandic 'Song of Thrym,' the line occurs—

"A maiden kirtle hung to his knees."

In a romance called the 'Chevalier Assigné' (MS. Cotton. Caligula, A 2), a child inquires, "What heavy kyrtell is this with holes so thycke?" and he is told it is "an hauberk," *i.e.* a coat of mail which seldom reached even to the knee. That it was of linen appears from its being mentioned

in the will of Wynfleda amongst "other linen webb," and in one place described as "*white*;" and that in the Anglo-Saxon period it must have been an under-garment, is a natural inference to be drawn from the fact that no portion of it is discernible in the costume of any female represented by their illuminators, unless the sleeves tight to the wrist, which do not belong to the *gunna* or gown, may be considered to appertain to the kirtle, and not to another under-garment, which is as long as the outer one, and for which we have no distinct name, and are consequently compelled to call it a tunic, as the gown is rendered by the Latin writers "*supertunic*." To the Normans the name of kirtle was unknown; but an equivalent is presented to us in the French *cote*, the outer garment being distinguished by the French *robe*, *surcote*, and other appellations, which, as my readers are by this time fully aware, there still exists the greatest difficulty of identifying with the dresses depicted. In the present instance I have only to deal with the kirtle. The word crops up again with the revival of Saxon English in the fourteenth century. Chaucer, in his translation of the celebrated 'Roman de la Rose,' renders the line—

"Qui estoient en pure cottes,"

by

"In kirtles and no other weed."

And that it was still an under-garment is evident from this passage in 'The Franklin's Tale,' wherein Aurelius says:—

"My debt shall be quit  
Towards you, how so that I ever fare,  
To you a begging in my *kirtle bare*."

In the old romance of 'Richard Cœur de Lion,' the author tells us that when his hero attacked the lion—

"Syngle in a kertyl he stode."

While the clerk, Absolon, in Chaucer's 'Miller's Tale,' is said to have been

"Y-clad full small and *properly*,  
All in a kirtle of light watchet."

The word "*properly*" implies that he was decently and sufficiently attired in a kirtle. But—

"Thereupon he had a gay surplice,  
As whyte as is a blossome in the ryse."

In the 'Lay of Sir Launfal,' written about 1300, the Knight unexpectedly sees issuing from an ancient forest—

"Gentle maidens two;  
Their kerteles were of inde sendel,  
Y-laced, small, jolyf and well,  
There might none gayer go!"

Here the kirtle is distinctly a gay outer garment of Indian or blue silk, like the robe or gown; but then we find that over their kirtles they wore "mantles," that

"were of green velvet  
Y-bordered with gold right well y-sette,  
Y-pellured with gris and gros."

The original of this romance is in French, and, of course, the word "kirtle" does not occur in it. The two ladies are simply said to be richly dressed and very tightly laced:

"Vestue ierent richement,  
Lacies moult estreitement."

We gather from this, however, that the kirtle worn by ladies in England in the reign of Edward I.

(for it is the English translator we must look to for information respecting the costume of his countrywomen) was a tight-fitting dress, which must have had sleeves, and could be worn with a mantle abroad, or without one at home :

“In kirtle alone she served in hall.”

*MS. Harl. 978.*

And over which, at pleasure, could be worn a *surcote*, robe, or other garment of ampler dimensions, and with one of those voluminous trains which excited the wrath and ridicule of contemporary writers. The kirtles, therefore, of ladies of rank were composed of materials as costly as those of their robes or mantles, of which they divested themselves for convenience, as well as a mark of humility when waiting on distinguished guests :

“To morrowe thou shalt serve in halle,  
In a kurtyll of ryche palle,  
Before thy nobull kynge.”

*Emare, Cotton. MS. Calig. A 2.*

I have not the hardihood to select from the numerous miniatures and effigies of the fourteenth century any figure, and say decidedly “there is a kirtle.” Amongst those already engraved for the illustration of COAT and COAT-HARDY, one may possibly be seen, and some further light may be thrown on the subject in our inquiries respecting the SUPERTUNIC and SURCOAT. We have yet to meet with the kirtle under different forms, but in some rather more comprehensible. Elynor Ruming, the hostess of Henry VII.’s time, is described by Skelton, the poet-laureate to that monarch, with

“Her kirtle Bristow red ;”

and in the ‘History of Jack of Newbury,’ the bride is said to have been habited in a gown of shccp’s russet, and a kirtle of fine worsted.

In a wardrobe account of apparel belonging to the Royal Family, in the eighth year of Henry VIII. (MS. Harl., No. 2284), six yards, a half, and half a quarter of cloth are allowed for a kirtle for the queen (Katharine of Arragon), and seven yards of purple cloth of damask gold for another kirtle for the queen, while only three yards of tawny satin were required to make a kirtle “for my Lady the Princesse,” probably, as Mr. Strutt suggests, the Lady Mary, the king’s sister, at that time about twenty years of age ; “but why so small a quantity should be allowed for her, and so much for the Queen,” he adds, “I am not able to determine.” Nor am I : but it is, I think, pretty clear that the kirtles of women had, as early as the fourteenth century, been made of various lengths, and retained merely in name the character of “a curtal weed,” though three yards of satin would certainly be very short allowance for any garment for a young lady of twenty. In ‘Piers Ploughman,’ the priests are said to have “cut their coats, and made them into curtells,” which indicates that the kirtles worn by men in the fourteenth century were short ; but the kirtle which formed part of the robes of the Knights of the Bath was full, and reached to the heels like the gown of a woman : we are therefore justified in considering the same variety to have existed in the kirtles worn by ladies. The kirtle is sometimes confounded, in later times, with the petticoat ; but a passage in Stubbs’s ‘Anatomie’ shows that they were distinct articles of apparel in the reign of Elizabeth. After attacking the petticoats of the finest cloth and dye, fringed with silk of changeable colours, he says, “But what is more vain, of whatever the petticoat be, yet must they have kirtles—for so they call them—of silk, velvet, grograin, taffata, satin, or scarlet, bordered with gards, lace, fringe, and I cannot tell what.” Whether the richly-embroidered garment which is displayed by the opening of the gown in front, during the sixteenth century, is to be considered the kirtle or the petticoat, who is to decide ? Pedro de Gante calls those he saw worn by Queen Catherine Parr and Princess Mary, *sayas*, which may mean either one or the other. Except in poetry, we hear little of kirtle after the reign of James I., and in all cases implying a petticoat.

In the first year of Richard III., Jane Shore did penance, walking before the cross at procession,

with a lighted taper in her hand, barefooted, and having only her kirtle upon her back. (Speed's 'Chronicle,' p. 704.) In 1483, the custom of wearing the kirtle alone had been long discarded, and was considered a degradation. The kirtle of Jane Shore, we may be sure, was on this occasion neither of silk nor of velvet; but an under-garment of linen, probably provided for the purpose. "In her penance she went in countenance and pose demure, so womanlie, that albeit she was out of all araic save her kirtle onlie, yet went she so faire and lovelie," &c. (Hardyng's 'Chron.' *sub anno*.)

**KNAPSACK.** (*Knapsac*, Flemish.) A case or bag in which soldiers or travellers carry their provisions and other necessaries. Bailey derives it from the Saxon *cnape*, a boy, and "sack, a bag, q. d. a boy's bag." The word is, however, Flemish, and in the Glossary to Meyrick's 'Crit. Inquiry,' 2nd edit., it is said to be derived "from *knappen*, food, it being for the soldiers' victuals;" but *knappen* in Flemish is not "food." It is the verb "to eat,"—"manger, mascher" (Mellema, 'Promptuaire ou Dictionnaire François-Flameng,' 1610). It also signifies "to take" (*prendre, apprehender*), whence our slang term "to nab" anything, or take anyone into custody; but *cnape*, Saxon, and *knape*, Flemish, both signify, not only a boy, but a servant, formerly called knave and varlet (*knapeschap*, "service en serviteur"); and as knapsacks were no doubt carried by serving-men long before they were given to soldiers, I consider Bailey's derivation is nearest the true one. The knapsack was mentioned by Mary Queen of Scots in 1562 (see p. 310). Knapsacks were carried by infantry, *temp.* James I. His son and successor, Charles, thus alludes to it: "The constitution of this Church shall not be repealed till I see more religious motives than soldiers carry in their knapsacks."

**KNEE-COP.** The old English name for the genouillère, "always used in the ancient inventories of the Tower of London." (Hewitt.)

**KNOP.** (Danish and Saxon.) A button, also a tassel to the cord of a mantle.

"Knoppis fine, of gold ameled" [enamelled].

Chaucer's *Romance of the Rose*, l. 1080.

"Physick shall his furred cloak for food sell,  
And his cloak of Calabrie with all his knops of gold."

*Piers Ploughman.*

Elizabeth of York, queen of Henry VII., on the day of her coronation, wore "a mantle of white cloth of gold damask, furred with ermine, fastened on her breast with a large lace curiously wrought with gold and silk, with rich knoppes of gold at the end tasselled." (Cotton. MS. Julius, B xii.)

**KNOT.** A bow of ribbon, gold or silver lace, or other materials. Independently of breast knots, top knots, shoulder knots, and sword knots, many other knots appear to have been fashionable in the eighteenth century. In an inventory of the date of 1707, which I have before quoted, occur entries of "suits of knots," viz. :

- "j. silver and white suit of knotts.
- j. cherry and silver suit of knotts.
- j. blew and silver knott.
- j. suit of scarlett knott.
- j. suit of yellow knotts.
- j. blew knott.
- j. white knott."



**LACE.** (*Lacez*, Anglo-Norman ; *lacet*, French.) This word in its earliest sense signified a line or small cord of silk, thread, or other materials used to brace, tie, fasten, or unite portions of apparel, both civil and military—buskins, shoes, doublets, sleeves, surcoats, jupons, I need scarcely add stays and the bodies of ladies' dresses. Examples will be found illustrating the various articles above mentioned under their separate heads. (See also HELM.)

**LACE (BRIDE).** Bride-laces are constantly mentioned in accounts of or allusions to weddings in the sixteenth century, and had probably a much earlier origin. Lace in this instance certainly signifies band or ribbon. In the 'History of John Whitcomb,' the celebrated Jack of Newbury, *temp.* Henry VIII., it is related that the bride "was led to church between two boys with bride-laces and rosemary tied about their sleeves." When Queen Elizabeth visited Kenilworth in 1577, a country wedding was arranged to take place for her amusement. "First came all the lusty lads and bold bachelors of the parish, every wight with his blue bridesman's bride-lace upon a branch of green broom."

In Ben Jonson's masque of 'Love's Welcome at Welbeck,' six maids attending on the bride are described as "attired with buckram bride-laces begilt." "What these bride-laces exactly were," says Mrs. Palliser, "we cannot now tell. They continued in fashion till the Puritans put down all festivals, ruined the commerce of Coventry, and the fabric of blue thread ceased for ever." This is assuming that the "blue bridesman's bride-laces," mentioned above, were made of or ornamented with Coventry blue. I have met with no painting or engraving of a marriage or a bridal procession that can add to our information on this subject. I imagine that the bride-lace was what we should now call "a wedding favour."

**LACE OF A MANTLE.** The cordon by which it was sustained on the shoulders. In 'The Merchant's Second Tale,' attributed to Chaucer, occurs the line,

"He unlacyd his mantel, and let it down glide ;"

and in the 'Romance of Ipomedon' it is said the hero

"Drew a lace of silk full clere ; adowne then fell his mantyll."

*Harleian MS.*, 2252.

**LACE (TAWDRY).** Laces bought at a fair held in the chapel of St. Etheldreda or St. Audrey, daughter of King Anna, who founded the Abbey of Ely. "It was formerly the custom in England for women to wear a necklace of fine silk, called tawdry lace, from St. Audrey. She had in her youth been used to wear carcanets of jewels, and afterwards, being tormented with violent pains in the neck, was wont to say that Heaven in His mercy had thus punished her for her love of vanity. She died of a swelling in the neck." (Southey's 'Omniana,' vol. i. p. 8.)

"MOPSA : You promised me a tawdry lace."  
Shakespeare, *Winter's Tale*, act iv. sc. 3.

"Bind your fillets faste,  
And girde in your waste,  
For more fineness with a tawdry lace."  
Spenser, *Shepherd's Calendar*.

Hence our modern words "tawdry" and "tawdriness," now applied to glaring, tasteless decoration. Originally, it seems to have signified simply a lace of a coarser description, popular with country women, and consequently accounted common or vulgar. It might possibly be of two or more colours, as were the points or aiguillets, which were also laces. Coles has "Tawdry lace: *Fimbriæ mondinis Sanctæ Etheldredæ emptæ.*" *Fimbriæ* would imply edgings or borders; but the above direction to "*girde in your waste* for more fineness (*i.e.*, to make it more slender) with a tawdry lace," is surely a proof that it was a lace of the line or cord description. Drayton defines it "a rural necklace." (Halliwell *in voce.*)

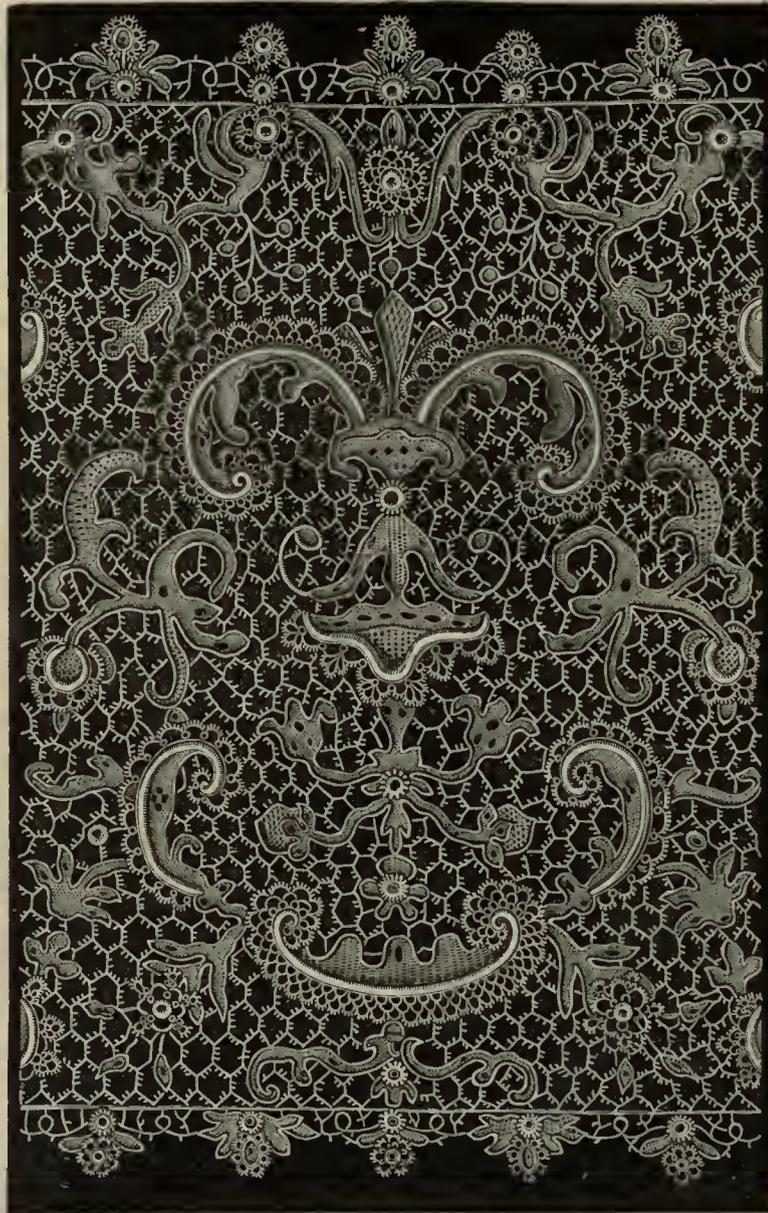
*LACE*, in its later sense, signifying that delicate and beautiful fabric which is one of the most admirable ornaments of costume, requires, and deserves, a volume to itself for its history and illustration; and Mrs. Bury Palliser has fulfilled that requirement in so charming and exhaustive a work, that I should simply refer my readers to it, were I not bound to give our subscribers something more than a definition of the word such as they would find in any English dictionary, and that Mrs. Palliser and her publishers, Messrs. Sampson Low and Co., have kindly permitted us to illustrate our article with reproductions of a few of the beautiful plates which so worthily adorn her valuable book.

That "lace" is purely an English word, derived from the Anglo-Norman *lacier*, "to lace, bind, tie, fasten," &c., is clear from the fact that it is not to be found in any other language. Lace is called in French *passemant*, *dentelle*, and *guipure*; in German, *Spitzen*; in Italian, *merletto* and *trina*; in Genoese, *pizzo*; in Spanish, *encaje*; in Portuguese, *renda*; in Dutch, *kanten*; and in Flemish, *peerlen*. In no two countries in Europe do we find it called by the same name. It appears in England under its French appellation of "passemant" in the fifteenth, and "dentelle" in the sixteenth century; but the word "lace," in its present signification, is first met with in the inventory of Sir Thomas L'Estrange, of Hunstanton, county of Norfolk, in 1519, wherein "a yard of lace for hym," to trim apparently a shirt of Holland cloth, is charged 8*d.* Lace is of two sorts—needlework, commonly called "point," and pillow. The first is made with a needle on a parchment pattern, and termed "needle point." In the making of the second a stuffed cushion is employed, on which the parchment is fixed, with small holes pricked through to mark the pattern. In these holes pins are stuck, and the threads with which the lace is formed are wound upon "bobbins," formerly bones, now small pieces of wood. By the twisting and crossing of these threads the ground of the lace is made, and the pattern formed by interweaving it with a thicker thread, according to the design upon the parchment. "Such has been the pillow," says Mrs. Palliser, "and the manner of using it for more than three centuries." ('History of Lace.')

Flanders and Italy contend with each other for the honour of the invention of point lace. The evidence favours Italy; and, according to tradition, Spain learned the art from her, and communicated it to Flanders, who, in return, taught Spain how to make pillow lace. That the latter was first made in the Low Countries we have the evidence of contemporary paintings. In a side chapel of the choir of St. Peter's, at Louvain, is an altar-piece by Quentin Matsys, date 1495, in which a girl is represented making lace with bobbins on a pillow as at present. ('Mémoires de l'Académie de Bruxelles,' by the Baron Reiffenberg. 1820.)

So much for the origin and modes of lace-making, with which I have less to do than with its application to costume. I must limit myself to a brief enumeration of the varieties of lace in use in England towards the close of the seventeenth century:—1. Point, of which the most esteemed was

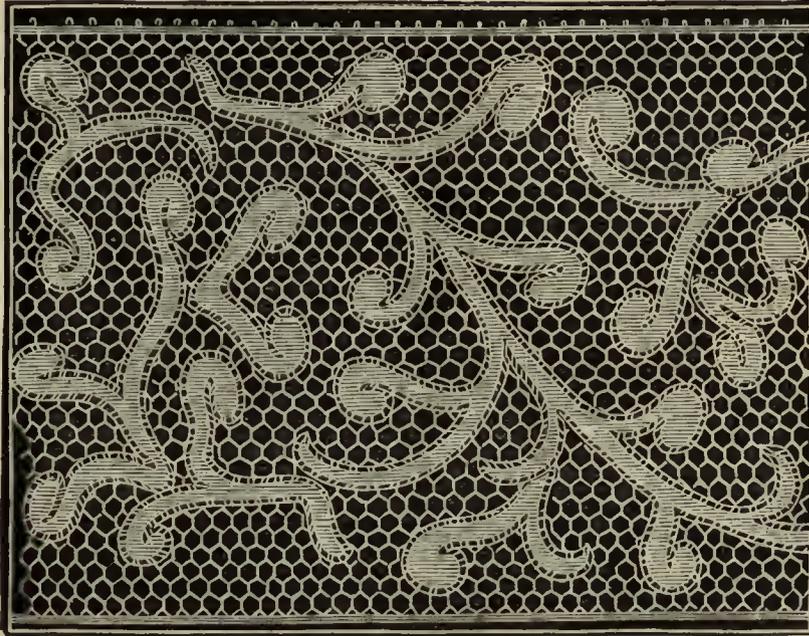
made at Venice, Genoa, Brussels, and in Spain. The points of Genoa, however, which were so prized in the seventeenth century, were all the work of the pillow; the term, Mrs. Palliser informs us, "being sometimes incorrectly applied to pillow lace, as point de Malines, point de Valenciennes," &c.



Venice Point Lace.

(*Hist. of Lace*, p. 28.) 2. Bisette, a narrow, coarse-thread pillow lace, made in the environs of Paris by the country women, principally for their own use. 3. Gueuse, a thread pillow lace of a very simple character, called "beggar's lace" in England. 4. Campana, a white, narrow, fine pillow lace, used to edge or border other laces. "A kind of narrow, picked lace." (*Evelyn's 'Fop's Dictionary*, 1690.) "A kind of narrow lace, picked or scalloped." (*Ladies' Dictionary*, 1694; already mentioned, p. 72.) Campana lace was also made of gold thread and coloured silks for trimmings. 5. Mignonette, a fine pillow lace, from two to three inches wide, made of Lille thread, blanched at

Antwerp, and principally manufactured in France and Switzerland. 6. Valenciennes, a pillow lace greatly esteemed in the seventeenth century. 7. Mechlin. All the laces of Flanders, with the



Genoa Point Lace.

exception of Brussels, were known in commerce by the general name of "Mechlin." 8. French point, comprising the lace made at Alençon, Argentan, Aurillac, and Paris, the latter also called "point double" and "point des champs." 9. Bone lace, so called from the bones of which the bobbins were



Old Brussels Point Lace.

originally made, was introduced into England in the sixteenth century, and, as well as point or needlework lace, was speedily brought to such perfection that it became the rage abroad. Much, however, of what was called "English point" was smuggled into this country from Brussels, and found

a ready and profitable market in Paris as "point d'Angleterre," as will be shown hereafter. Blonde or silk lace is of later date. Caen, in Normandy, was celebrated for its manufacture in 1745. It was both black and white, and such laces were sometimes called "Nankins," the silk being imported from Nankin in China.

Such were the principal kinds of lace which we find worn in England during the last three centuries, exclusive of gold and silver lace, of which I shall speak presently.

Glimpses of some of them under other names are caught at least as early as the reign of Henry VII.; but much confusion has been caused by mistaking the gold, silver, silk, and thread laces used for fastening dresses, otherwise called "points," for needlework or pillow lace. A MS. in the Harleian Library, giving "directions for making many sorts of laces which were in fashion in the times of Henry VI. and Edward IV.," misled Mr. Strutt, who has made long extracts from it, and given a list of sixteen or seventeen laces, of which fortunately Mrs. Palliser found specimens in another MS. of later date, and has therefore been enabled to correct the error.



Spanish Point Lace.

It is not till we arrive at the time of Elizabeth, that we find needlework and bone lace struggling for precedence with the cut-work of the previous centuries (see page 158 *ante*). The passion for lace increased during the reign of her successor. Lord Bacon says, "Our English dames are much given to the wearing of costly lace; and if they be brought from Italy, France, or Flanders, they are in much esteem." (Letter to Sir George Villiers.) The bone lace trade of England suffered much at this period from the importation of the foreign fabrics; but nevertheless the art continued to improve so greatly, that in the following reign of Charles I. it was in high estimation in France. Presents of English bone lace were sent by Queen Henrietta Maria and by the Earl of Leicester to the Queen of France. The Countess of Leicester, writing to her husband on this subject, 7th February, 1636, says, "The present for the Queen of France I will be careful to provide, but it cannot be handsome for that proportion of money which you do mention; for these bone laces, if they be good, are dear, and I will send the best, for the honour of my nation and my own credit." An Act of Parliament was passed in this reign prohibiting the introduction of laces made beyond seas.

Though the rigid rule of the Puritans during the Commonwealth seriously affected the home manufacture, and partially suppressed the wearing of lace of any description, some of the most

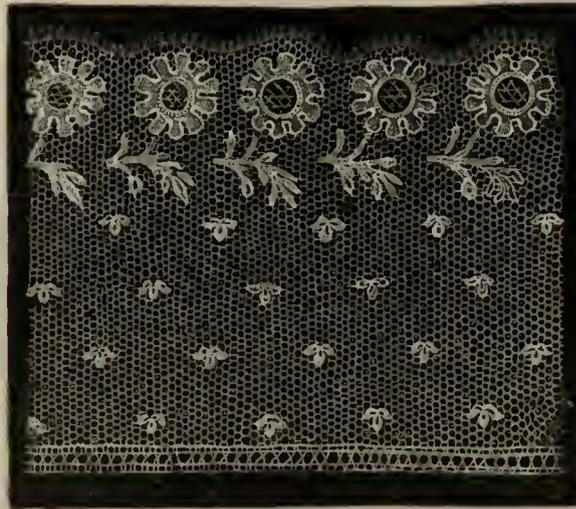
earnest republicans continued to indulge their taste for such worldly vanities ; Sir Thomas Fairfax wearing trunk hose trimmed with rich Flanders lace, and a falling band of the same costly material. Even Cromwell's own mother wore a handkerchief of which the broad point lace could alone be seen ; and as if in mockery, the dead body of the Protector was dressed up in purple velvet, ermine, and



Valenciennes Point Lace.

the finest Flanders lace. ('The Cromwell Family,' 'Book of Costume,' 1846 ; 'History of Lace.') Charles II., in the first year after his restoration, issued a proclamation (November 20, 1661) enforcing the Act of his father prohibiting the entry of foreign bone lace into these kingdoms, and in the following year another Act of Parliament was passed, by which all bone lace brought into the country is ordered to be forfeited, and a penalty of 100*l.* paid by the offender. (Statutes at Large, 14 Car. II. c. 13.) But in the same year he granted a licence to a certain John Eaton to import

such quantities of lace made beyond the seas "as may be for the wear of the Queen, our dear mother the Queen, our dear brother James, Duke of York, and the rest of the royal family," speciously adding, "to the end the same may be patterns for the manufacture of these commodities here, notwithstanding the late statute forbidding their importation." (State Papers, vol. iv., No. 25.) The prohibitions only increased smuggling, as the example set by the king and the court of wearing foreign lace made its acquisition, by any means, more desirable. Linen, cravats, handkerchiefs, aprons, night-caps, boots, fans, gloves, masks, were all trimmed with the finest Venice or Brussels lace; the latter of which became gene-



Mechlin Point Lace.

rally known as "point d'Angleterre" from the following circumstances:—In 1662 the English lace merchants being at a loss how to supply the quantity of Brussels point required at the court of Charles II., in consequence of the prohibitive Acts of Parliament above mentioned, invited Flemish lace-makers to settle in England; but the scheme was unsuccessful, England not producing the necessary flax, and the lace was



Old Flemish Point Lace.

therefore of an inferior quality. They then adopted the expedient of buying up all the choicest laces in the Brussels market, and, smuggling them over to England, sold them under the name of "English point." "From this period," says Mrs. Palliser, "point de Bruxelles became more and more unknown, and was at last effaced by 'point d'Angleterre,' a name it still retains."

Mr. Pepys commemorates, in 1662, the richly-laced petticoats of Lady Castlemain, which, he says, it did him good to look at; and Evelyn gives an elaborate description of the "all Flanders laced" under-garments of a lady of fashion of the same period. The newspapers also teem with advertisements of point and other lace lost or stolen, instances of which will be found under various heads in this dictionary. It is at this time we hear so much in England of Colberteene, a lace so called after the French minister Colbert, who, in 1665, established the manufacture of point lace

at Alençon, the only lace in that country not made on the pillow, and which, also known as point de France, supplanted point de Venise. Strange to say, however, Colberteen is never mentioned in France; and though constantly alluded to and described by writers in this country (see page 122 *ante*), even Mrs. Palliser is puzzled to account for its origin, or satisfactorily define its quality. "It is difficult," she says, "now to ascertain what description of lace was that styled Colberteen;" and alluding to the assertion of Evelyn in his 'Fop's Dictionary,' 1690, that it was "a lace resembling net-work, of the fabric of Monsieur Colbert" (an assertion repeated in the 'Ladies' Dictionary,' 1694), observes, "This is more incomprehensible still, for point d'Alençon is the only lace that can be specially styled of 'the fabric' of Colbert, and Colberteen appears to have been



Point d'Alençon Lace.

a coarse production." I can only suggest that it was an inferior lace made in imitation of "the fabric" of Colbert, and acquired the name of that celebrated statesman in England, where alone it appears to have been so designated. Not the least mention is made of it by the latest and most exhaustive writer on French costume, M. Quicherat, whose vigilance it could scarcely have escaped, had it ever been known or worn as Colberteen at any period in France. It is true that the author of a book entitled 'Six Weeks in France,' printed in 1691, speaking of Paris, says, "You shall see here the finer sort of people flaunting it in tawdry gauze or Colbertine;" but then we must remember it is an Englishman who so calls it, who might not, like Dean Swift, know

"The difference between  
Rich Flanders lace and Colberteen."  
*Cadenas and Vanessa.*

The question is, what would a French lady have called the lace he noticed? It is very unlikely that a coarse inferior sort of lace, such as Colberteen is represented to have been, would have been worn by "the finer people" of Paris.

James II. paid 36*l.* 10*s.* for the cravat of point de Venise he wore on the day of his coronation, and died at St. Germain in a night-cap richly trimmed with Brussels lace, called a "toquet," which is still to be seen in the Museum at Dunkirk. In the reign of William and Mary, the passion for wearing lace appears to have culminated. The commodes of the ladies, the cravats of the gentlemen, and the ruffles of both sexes, demanded an immense supply. "Never yet," says Mrs. Palliser, "were

such sums expended on lace as in the days of William and Mary." The king's lace bills for 1690 amounted to 1603*l.*, and in 1695-6 to 2459*l.* 19*s.* The queen's lace bill for 1694 amounted to 1918*l.* Queen Anne repealed the Acts prohibiting the introduction of Flanders lace, but rigidly excluded the points of France, which had the usual effect of making the latter the most fashionable. Mechlin and Brussels lace are in this reign distinguished from the general fabrics of Flanders. Her Majesty's lace bill for 1712, for Mechlin and Brussels lace, amounted to 1418*l.* 14*s.*

There is nothing particularly new respecting lace recorded during the reigns of the first two Georges. Extravagant prices were still paid for Brussels lace. In 1748, we read of "ruffles of twelve pounds a yard." ('Apology for Mrs. T. C. Philips.') The lace apron of the Duchess of Queensberry which Beau Nash stripped her of, and flung on the back benches amongst the waiting



Devonshire Point Lace.

women, was of the finest point, and cost two hundred guineas. (Goldsmith, 'Life of Richard Nash, of Bath,' 1762.) English lace at this period, however, had reached its highest state of perfection. Daniel Defoe, writing in 1726, describes the bone lace of Aylesbury as not much inferior to that of Flanders, and such was its reputation that he tells us "the French buy and sell the finest laces at Paris under the name of 'dentelles d'Angleterre.'" Newport-Pagnell, Blandford, Honiton, and several other towns, were celebrated for their productions. A lace called "trolley" was made in Devonshire, in the reign of George II., which has been sold at the high price of five guineas a yard. It was used for lappets and scarfs. A trolley head is mentioned by Mrs. Delany in a letter dated 1756.

I have yet to speak of

*LACE (GOLD AND SILVER).* Gold lace of some description appears to have been manufactured at a very early period. A piece of gold lace, four inches long and two and a half broad, was found in a Scandinavian barrow near Warcham, county Dorset, in 1767, in company with some human

bones sewn up in a deer's skin, and deposited in the trunk of an oak-tree. It was black and decayed, but a lozenge pattern was traceable upon it, such as is seen on the borders of Anglo-Saxon and Danish dresses of the tenth or eleventh century. Much information cannot, however, be derived from this solitary specimen, and we must take care not to confound the embroidery of that period, the "opus Anglicanum" for which the English women were so celebrated, with the manufacture of gold and silver lace in the present sense of the word. Of such lace I can neither find mention nor detect representation anterior to the notices of the needle and pillow lace I have just been describing, and I will not undertake to say which of the fabrics has a claim to precedence in point of date. The borders of the tunics and mantles of the royal and noble personages previous to that period were, I consider, strips or bands of cloth of gold or silver, either plain or embroidered with coloured silks, like the dresses. (See ORPHREY; also the chromo-lithograph of the royal effigies at Fontévrault, issued with Part VIII.)

That Venice was early celebrated for her fabrics of gold and silver, is proved by the constant allusions to them in the inventories, wills, and wardrobe rolls of the sixteenth century.

One of the earliest notices I have yet lighted upon occurs in an inventory of apparel of Henry VIII. (MS. Harleian, No. 1419): "One (pair of hose) of purple silk and Venice gold, woven like unto a caul, lined with blue silver sarcenet, edged with a *passemain* of purple silk and gold, wrought at Milan." Hall, describing the dress in which Henry met Anne of Cleves, says, "It was a coat of velvet, somewhat made like a frock, embroidered all over with flatted gold of damask, with *small lace* mixed between of *the same gold*, and *other laces of the same* going transversewise, that the ground little appeared." There can be no doubt about the nature of this decoration, and from that period gold and silver lace, described as parchment and billiment lace, is constantly mentioned. "One jerkyn of cloth of silver, with long cuts downrighte, bound with a billiment lace of Venice silver and black silk," is an entry in an inventory of the robes of King Edward VI. It is therefore incomprehensible, presuming the fragment found at Wareham to have been actually gold lace, how five hundred years should have elapsed without any other example being discovered, or the slightest intimation of such a manufacture having existed. "Passemant lace of gold and silver" is mentioned in a sumptuary law of Queen Mary; and on arriving at the reign of Elizabeth, the instances are too numerous for quotation here: amongst them the mention of "bone lace of gold" may be adduced, in support of my belief of the coeval invention of thread and metal lace. Parchment lace, apparently the same as that which was called "guipure" in France, is another sort of gold and silver lace, constantly mentioned during the sixteenth and seventeenth centuries. The word "guipure" is not to be found in English inventories or wardrobe accounts; but in a French inventory of the clothes of Mary, Queen of Scots, taken at the Abbey of Lillebourg, in 1561-2, and preserved in the Record Office, Dublin, it frequently occurs, most capriciously spelt, but always described as of gold and silver—"quimpeures d'argent," "geynpeurs d'or," &c. As it is also called "dentelle à cartisane," from the slips of parchment of which it was partly composed, the conclusion that it was identical with parchment lace can scarcely be erroneous. In the inventory of Sir Robert Bowes, dated 1558, there occurs the entry of "one cassock of wrought velvet with p'chment lace of gold;" and "parchment lace of watchett and silver, at 7s. 3d. the ounce," appears in the list of laces belonging to Queen Elizabeth. (Additional MSS. Brit. Mus., 5751.) Besides billiment and parchment lace, we hear much at this period of purple, both gold and silver; but as it is chiefly mentioned in connection with ruffs and ruffles, I conjecture that it was a fine thread lace worked with gold and silver, and not to be classed with that which was made and used for the purpose of laying flat in rows or guards, as they were called, upon the cloaks, doublets, petticoats, or other articles of apparel\*—a fashion carried to an extravagant extent from the days of Elizabeth to the end of the seventeenth century.

In the reign of Charles I., the manufacture of gold and silver lace in England had improved to such a degree that the officers of the Customs, in 1629, stated it to be their opinion that the duties on

\* "Of the difference between purles and true lace it is difficult now to decide. The former word is of frequent occurrence among the New Year gifts, where we have 'sleeves covered all over with purple;' and in one case the sleeves are offered unmade, with a piece of purple upon a paper to edge them." ('History of Lace,' p. 285.)

gold and silver thread would decay; "for the invention of Venice gold and silver lace within the kingdom is come to that perfection that it will be made here more cheap than it can be brought from beyond seas." (State Papers, vol. cxlix.)

The entry of foreign-made gold and silver lace was prohibited by Queen Anne, in 1711, under penalty of forfeiture and a fine of five pounds, in consequence of the rage existing for its acquirement. Ladies even trimmed their stays with it. (See STAY.) Malcolm tells us of a green silk knit waistcoat, with gold and silver flowers all over it, and about fourteen yards of gold and silver thick lace on it, lost by a Mrs. Beale in 1712. ('Manners and Customs,' vol. v. p. 320.) It is unnecessary to prolong this article, as the use of gold and silver lace for the binding of cocked hats and the general adornment of both civil and military attire, during the past century, is sufficiently well known, and will also be found illustrated in various portions of these volumes. I cannot, however, quit this subject without expressing the great obligations I, in common with all who are interested in the history of Costume, am under to Mrs. Bury Palliser, who has collected in her charming volume a host of facts extracted from authorities many of which might, but for her references, have been overlooked or never consulted. Those of my readers who desire to be thoroughly acquainted with a fabric which, to use the fair writer's own words, "has from its first origin been an object of interest to all classes, from the potentate to the peasant," have a rich mine of instruction and entertainment provided for them in the fascinating pages of 'A History of Lace, by Fanny Bury Palliser.'

*LACE (LIVERY).* See LIVERY.

*LAKE (CLOTH OF).* "A kind of fine linen, or perhaps rather lawn." (Strutt, 'Dress and Habits,' part iv., cap. i.)

"He did on next his white lere  
Of cloth of lake, full fine and clere,  
A brech and eke a *shirt*."  
Chaucer, *Rhyme of Sir Thopas*.



German suit with Lamboys. Early 16th cent.

Scarcely "lawn," I should say, as the drawers also were made of it. Kilian says *luecken* (Belg.) signifies both linen and woollen cloth. I am more inclined to define it cloth of Liège, as that city is called *Luyc* in Flemish. (Mellema, 'Promptuaire ou Dictionnaire François-Flameng,' Rotterdam, 1610.) Liège has still its manufactories of cloth and serge, and the corruption of Luyc into Lake is an easy one.

*LAMBOYS.* (*Lambeaux*, French.) The imitation in steel of the puckered skirts called "bases" in the reigns of Henry VII. and Henry VIII. (See BASES.) A fine example exists in the splendid suit of armour in the Tower said to have been presented to Henry VIII. on his marriage with Katharine of Arragon, by the Emperor Maximilian. (See it engraved at page 19 of this work.) I am not aware of any other suit in this country with lamboys, and the fashion appears to have been limited, or at least peculiar, to Germany and the Maximilian era. I can therefore only additionally illustrate it by another suit of German manufacture, engraved in Hefner, from one in the Ambras Collection, now at Vienna. A curious indication of the approach of this fashion occurs in the brass of John Gaynsford, Esq., at Crowhurst in Surrey, who died in 1450, some forty years before the accession of Maximilian. The skirt of the suit is composed of nine hoops of steel, divided by perpendicular lines, widening as they descend; the curving of the horizontal lines giving the

appearance of folds, such as are seen in the skirts of the civil dresses of the same period. It would be interesting to know whether the armour he is represented in was of German manufacture.

**LAMBREQUIN.** (Also from *Lambeaux*.) The mantling of the helm with escalloped or jagged edges, terminating in one or two tails with tassels. The lambrequins form a picturesque feature in heraldic decoration. The mantlings of the helmets in some of the old Garter plates are remarkable for the taste and ingenuity with which they are designed. They were generally of the colours of the armorial bearings, and sometimes embroidered with the badge of the family.



From Garter Plate of  
Humfrey, Earl of Stafford.  
1460.



Brass to Sir John Sav. in  
Broxbourne Church,  
Hertfordshire.

Helmets with Lambrequins. 15th century.

**LAMES.** (*Laminae*, Latin.) The steel bands or hoops of which the tassets were formed. (See TASSETS.)

**LANCE.** The special weapon of the knight from the earliest times of chivalry. Lances were of various kinds, those borne in war differing from those used for jousting or running at the ring. The



From 'The Lives of the Two Offas,' a MS. of the 13th century.

early Norman lance differs in nothing from a spear (for which, indeed, it was the Norman name), except that it was in some instances decorated with a small streamer, called a "gonfanon," similar to that which flutters from the lances of our light cavalry of the present day. No alteration appears to have taken place during the twelfth and thirteenth centuries. The above cut is from 'The Lives of the Two Offas,' a MS. of the latter date. The "schaft" of the lance appears to have been from thirteen to fourteen feet long.

"A schaft he bar, styff and strong,  
Of fourteen feet it was long."

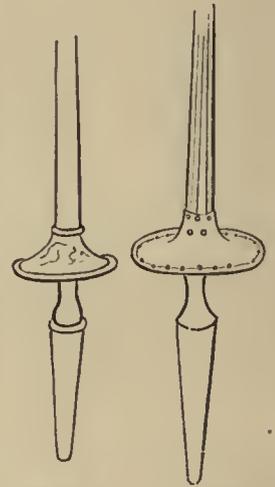
*Romance of Richard Cœur de Lion.*

In the romance of 'Petit Jehan de Saintré,' it is said, "Le roy fit mesurer les lances qui devoient estre de la poincte jusqu'à l'arrest de treize pieds de long." This shaft was originally of ash, but in Chaucer's day it was of cypress wood :

"His spere was of fine eipres,  
That bodeth warre and nothing pees,  
The head full sharpe i-grounde."

Bordeaux and Toulouse were celebrated in the Middle Ages for the manufacture of spear-heads. For the tournament the heads were ordered to be blunted (Matthew Paris, *sub anno* 1252); and in the fourteenth century it was directed they should be made in a form which received the name of "coronel," probably from its resemblance to a crown. (See CORONEL.) About the same period a small round plate to protect the hand was affixed to the shaft, afterwards known as the "vam-plate" (*avant plate*), and the rest for the lance was invented. (See LANCE-REST.) In the following century the shaft, instead of being of the same thickness throughout, increased in size from the point downwards, and a grip was made in it for the hand. The shaft in the time of Edward IV. was fluted, and the butt-ends were variously shaped. The tilting lance was extremely thick, and painted spirally with the colours of the wearer. The war lance had lost its gonfanon or "penonçel," as it is called by writers of the close of the fourteenth century, some of whom appear, most incomprehensibly, to confound the lance with the glaive, to which it bore no resemblance whatever. (See GLAIVE.) Thus Christine de Pisan says, "Au penonçel du glaive dont il fut occis;" the glaive never having had, as far as I know, anything like a streamer attached to it. We have, however, seen so

Bourdonass. Tower. 16th cent.  
War Lance. Meyrick. 16th cent.



Tilting Lances. 15th century.  
Meyrick Collection.



Tilting Lance. 1666.

many extraordinary misappropriations of names in articles of dress, that we need not do more than point to this one in weapons, particularly as it was very short-lived, and the lance retained its name throughout, as I have shown already. (See p. 209.) The shafts of some lances were hollow: they were called "bourdonasses." (See BOURDONASS.) They are spoken of disparagingly by Froissart and Commines as weapons of war, but were used especially for tilting at the ring. Of this class is the enormous lance shown at the Tower as that of Charles Brandon, Duke of Suffolk, which, were it solid, could not have been used by any man. Meyrick says, "falsely called the lance of Charles Brandon" ('Crit. Inquiry,' vol. ii. p. 188, edit. 1842), but gives no reason for his assertion. It was certainly so called in Queen Elizabeth's time, when it was shown as such to Paul Hentzner; and as many then living must have known the Duke personally, there seems no more reason to doubt that it was his lance than to question his claim to the fine suit of armour with which it is associated. The mistake is in allowing the public to believe that the shaft is solid, and that, consequently, no knight less stalwart than the portly Duke of Suffolk could possibly have lifted it. (See woodcut above from a

drawing made expressly for this work, also that of a war-lance of the sixteenth century painted with the arms of Nuremberg, which was formerly in the Meyrick Collection.) Our latest example is from Pluvinel, 'Instruction du Roy,' 1666, showing the shape of the lance then used for tilting at the ring and the quintaine.

**LANCE-GAY.** A smaller kind of lance or javelin.

"And in his hand a launcegay."

Chaucer, *Rhyme of Sir Thopas*, l. 15,161.

Wace, as early as the twelfth century, says,

"E vos avez lances agües."

*Roman de Rou*, l. 12,907.

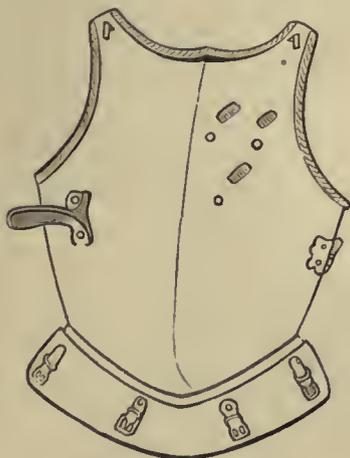
But I cannot agree with Mr. Hewitt that this is an early form of the word, or that the writer meant anything beyond the literal translation of his statement, "and you have sharp lances." It is much more likely that, as suggested by Meyrick, the word is compounded of the French "lance" and the Arabic "zagaye," a light spear still in use in the East and amongst the Caffres of Africa, only that we find the name translated *archegaie*: "Hommes armés à l'usage de Castille, lancans et *jettans* dards et archegayes," 1386. At all events it was a missile weapon:

"Aux Bretons estoit bel esbat  
Dardes, javelots, lances-gayes,  
Savoient *jeter* et faire playes."

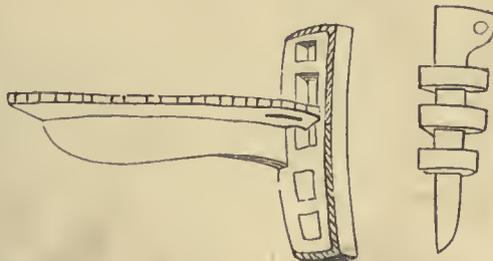
*Guillaume de St. André.*

It appears that this weapon had become so common and so dangerous to the king's peace in the reign of Richard II. that it was forbidden by statute to be carried within the realm. "Item, est ordeignez, &c., que nul home chivache deinz le roialme armez, ne ovesq' lancegay deinz mesme le roialme, les queux lancegayes soient de tout oustez deinz le dit roialme come chose deufendue par nostre S<sup>r</sup>. le Roi sur peine de forfaiture dicelx lancegaies, armures et autres herneys quelconques." ('Stat. of the Realm,' 7 Richard II., 1383.) It would seem as if this prohibition had really had the effect of *ousting* the lancegay for good and all: for, though mentioned in a letter remissory in France in 1389, no one seems to have heard of it afterwards in England.

**LANCE-REST.** A kind of bracket of iron affixed to the right side of the breast-plate in order to support the lance. It first appears as a simple hook in the latter half of the fourteenth century, but becomes a much more elaborate contrivance subsequently. Some were made with a hinge to fold back upon the breast-plate when not in use. In the sixteenth century they were furnished with a queue or tail, as it was called, nearly a foot long, with a curve at the end of it, which prevented the butt of the shaft from rising when the lance was "in rest," and relieved the combatant of the entire weight of it.



Breast-plate with Lance-rest.

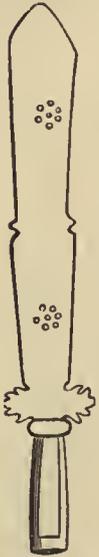


Rest and pin.



Lance-rest with queue.  
16th century.

**LANGUE DE BŒUF.** A weapon of the partizan description, so named from the shape of the blade, otherwise called a VOULGE (which see). The guards armed with this weapon were called "Langue de Bœufetiers,"—whence the word "Beefeaters," according to some; others derive the latter from "buffet," of which the Yeomen of the Guard are supposed to have had especial charge. No authority has been produced for either.



Langue de  
Bœuf.

**LANIERS.** Straps, originally of leather, for the purpose of securing pieces of armour, &c. "Lanière: a long and narrow band or thong of leather." (Cotgrave.) Also cords of silk used for similar purposes. In the accounts of Lucas le Borgne, tailor of Philippe de Valois, printed by Leber, the following items occur, under the date of 1338: "ij livres de soie de plusieurs couleurs pour faire *lanières* pour le roy." Charles VI., in 1398, in consequence of a change in the fashion of nether garments, granted licence to the *chaussetiers* of Paris to sell "chausses garnies d'aguillettes ou *lanières*." (Leber, 'Invent,' 467.) Laniers, in fact, was simply another word for "points" (which see). Chaucer, in 'The Knight's Tale,' speaks of

"Nailing the speares and helmes bokelong,  
Gigging of shields and *laniers* lacing."

**LAPPET.** The lace pendants of a lady's head-dress in the eighteenth century. In the 'London Magazine' for October 1732, the description of a young lady's introduction to a party of fashionable women winds up with, "in short, the head-dresses with the peaks, lappets, and roundings, and the several habits, with the sleeves, robings, plates, lacings, cmbroideries, and other ornaments, were so various in their cut and shape, that my niece imagined she was in an assembly of the wives and daughters of the foreign ministers then in town," &c.

**LATCH.** The English name of the cross-bow in the sixteenth century. In a MS. of the time of Henry VII. (Royal Lib., Brit. Mus., 69 C viii.), dated 1495, the mode of using the cross-bow is depicted with the butts, or "dead mark," as they were called, at which it was the custom to practise. In 1508 Henry VII. prohibited, by statute, the use of the cross-bow, with a reservation

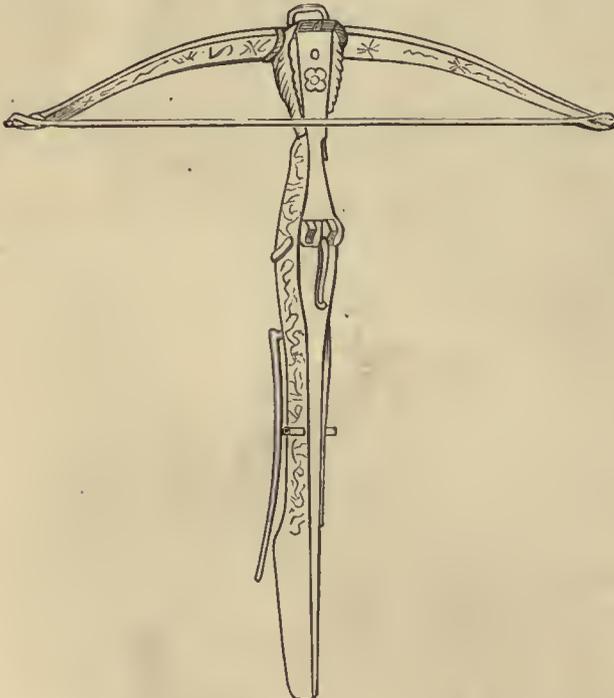


Fig. 1.

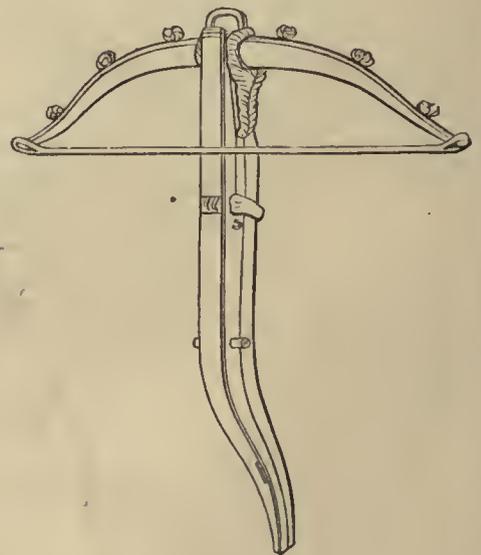


Fig. 2.

Figs. 1 and 2. Latches. Temp. Henry VIII.

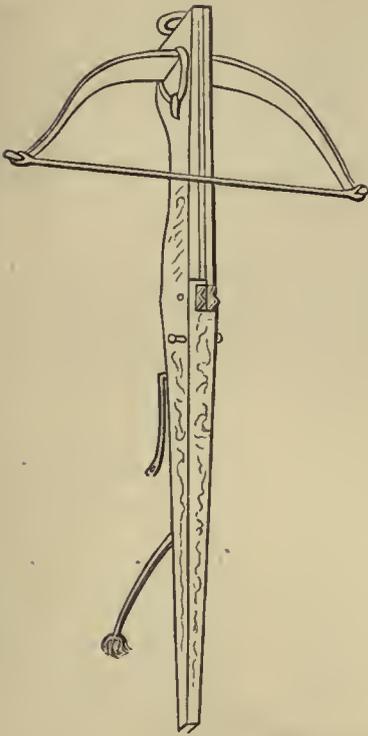


Fig. 3.

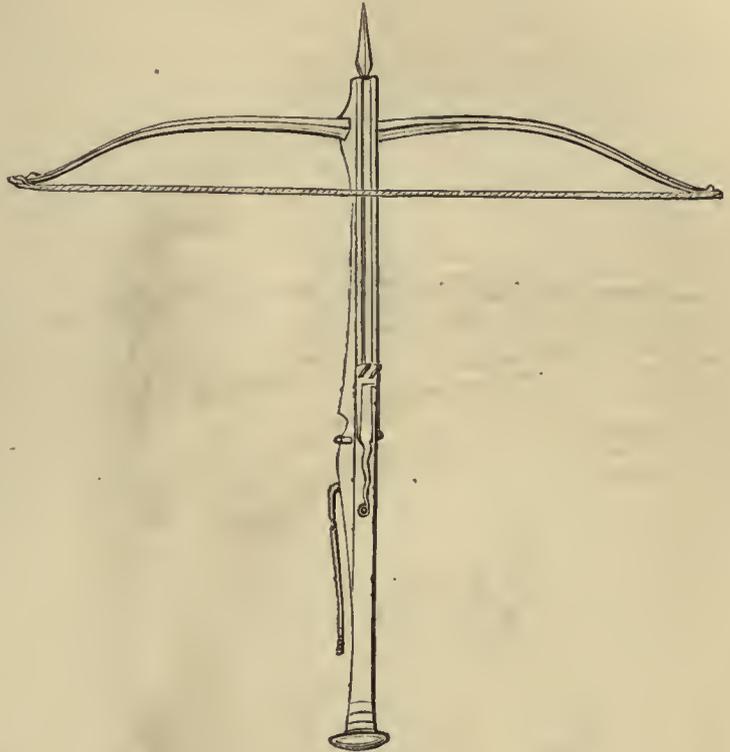


Fig. 4.

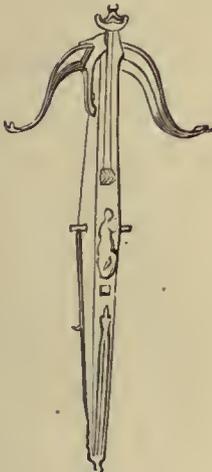


Fig. 5.

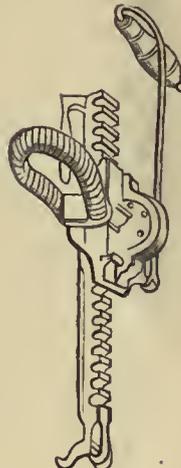


Fig. 6.



Fig. 7.

Figs. 3 and 4. Latches. *Temp.* Queen Elizabeth. Fig. 5. Latch. *Temp.* Philip and Mary. Fig. 6. Windlass. Fig. 7. Goat's-foot lever.

in favour of the nobility. "No man shall shoot with a cross-bow without the king's licence, except he be a lord, or have two hundred marks of land." The latch was an improvement on the arbalest, and was bent by a windlass of much simpler form than the cumbrous machinery of the cranequin employed to bend the arbalest. The earliest occurrence of the name of latch that I am aware of is in an inventory of the "ordynance and munitions belonging to the fort of Archeclief beside the peere of Dover," taken in the first year of the reign of Edward VI., A.D. 1547: "Cross-bowes called latches, winlasses for them—130." (MS. in the Library of the Society of Antiquaries.)

In all earlier documents that I have seen, when the arbalest is not mentioned, the term cross-bow

alone is employed. The name of latch is not to be found in the 'Promptorium Parvulorum,' 1440. Grose is the first writer who speaks of it, and his authority is no other than the inventory above quoted. Meyrick follows Grose, adding nothing to our information. Fosbroke and Fairholt briefly copy Meyrick. Mr. Hewitt and M. Demmin ignore the word altogether. Its derivation and the date of its application to the cross-bow have still to be ascertained. The above examples are from originals of the sixteenth century, formerly in the Meyrick Collection.

*LATCHET.* (*Lacet*, French.) The strap to fasten a clog or a shoe. (Also see *HERLOT*.)

*LAWN.* A species of fine linen, first brought into England in the reign of Elizabeth (Stow's 'Chron.,' pp. 868, 869), and much used for ruffs, ruffles, bands, handkerchiefs, shirts, and even boot tops. John Owen, Dean of Christ Church and Vice-Chancellor of Oxford, is described as appearing, in 1652, "in querpo, like a young scholar," with "a lawn band" and "Spanish boots with large lawn tops."

*LENI-CROICH.* The large saffron-coloured shirt worn by the Irish as late at least as the sixteenth century. (See *GENERAL HISTORY*.)

*LETTICE.* (*Lattizi*, Italian.) A fur much worn in the fifteenth and sixteenth centuries. "Letice: a beast of a whitish-grey colour." (Cotgrave.) That it resembled ermine may be assumed from a passage in an Italian novel by Franco Sacchetti, in which an official appointed to enforce the Sumptuary Laws respecting apparel, charges a woman with wearing ermine, which was prohibited to persons of her estate. She tells him it is not ermine; "it is lattizi." (Novella, 137.) In the fourth year of the reign of Henry IV., it was ordered that no man not being a banneret, or person of high estate, should use the furs of ermine, lettice, or marten. Lattice or lettice caps were in great favour with ladies in the time of Elizabeth, and about the middle of her reign were forbidden to be worn by any unless she were "a gentlewoman born, having arms." (See page 80.)

*LEUZERNS, LUZARNES, LUCERN.* A fur mentioned in the wardrobe accounts of the reign of Henry VIII. (see page 219). Cotgrave has, "A luzarne: loupcevier," and under the latter word says, "a kind of white wolfe, or beast ingendred between a hind and a wolf, whose skin is much esteemed by great men; yet some (not believing that those beasts will or can mingle) imagine it rather to bee the spotted linx or ounce, or a kind therof." Luzarne is probably a corruption of loupcevier. The fur might be that of the lynx or ounce, but wolf's fur is mentioned in wills and inventories of the sixteenth century, and that of a white wolf, perhaps, was considered a rarity. In a parliamentary scheme, dated 1549 (printed in the Egerton Papers, p. 11), it was proposed that "no man under the degree of an earl be allowed to wear luzarnes." (Halliwell, *in voce* "Lucern.") "Item, for making of a shawm of blacke printed satin, embroidered with damaske golde, and furred with *luzardis* of our stores, the bodies and sleeves lyned with buckram of our g<sup>t</sup> wardrobe." (Wardrobe Account, 28th June, 8th Henry VIII., 1516.) "Twelve *lusarnis* skins" are also mentioned in the same document.

*LINCOLN-GREEN.* A favourite colour with archers, foresters, huntsmen, yeomen, &c., and so named from the place of its manufacture. "Lincoln anciently dyed the best green in England." (Selden's Notes to Drayton's 'Polyolbion,' Song 25.)

*LINEN.* Cloth made of flax. "The fabrication of linen in this kingdom was not carried to any great extent before the middle of the last century," says Strutt, writing in 1796; but that it was made here in the time of the Anglo-Saxons he has himself furnished us with abundant proof. Linen was indiscriminately worn by every class of persons whose circumstances allowed them to purchase it. Even the military tunic was made of it (see *TUNIC*); and Paulus Diaconus, describing the dresses

of the Lombards, says they were chiefly of linen, "like those of the Anglo-Saxons." ('De gestis Longobardi,' lib. iv. cap. 3.) It was, however, particularly appropriated to such garments as were worn next the skin. The Venerable Bede notices, as a rare instance of humility and self-denial in Etheldrytha, Abbess of Ely, that she never would wear linen, but contented herself with such garments as were made of wool ('Eccles. Hist.,' lib. iv. cap. 19), the wearing of wool next the skin being enjoined by the canons as a very severe penance. (Johnson's 'Canons,' A.D. 963, can. 64.) This fact must not be considered incompatible with that of the gorgeous apparel worn by royal Anglo-Saxon nuns, recorded at page 100 of this volume, and which is illustrated by an engraving of this very Etheldrytha, from the splendid Benedictional belonging to the Duke of Devonshire. The self-mortification was limited to the under-clothing. Kings and nobles clad in cloth of gold wore hair shirts by way of penance as late as the sixteenth century. One was found on the body of James IV., King of Scotland, killed at Flodden, 1513.

Whether the English manufacture declined after the coming in of the Normans, or that the demand was greater than the home market could supply, does not appear; but it is certain that in the fourteenth and fifteenth centuries much linen was imported from abroad, cloth of Lake (Liège?), cloth of Rennes (from the town of that name in Brittany), "cloth of Yprès" (diaper), and of "Gaunt" (Ghent), being specially alluded to; but tunics of English linen are mentioned in the wardrobe accounts of the reign of Edward III. The linen most commonly noticed and apparently worn by persons of rank or opulence in England during the Middle Ages, was generally known by the name of "Holland;" the cloth woven in that country being much esteemed, and the name has descended to the present day. "Perhaps," Mr. Strutt remarks, "it was thought to be more generally beneficial to procure this article by exchange than to make it at home, especially when the cultivation of hemp and flax was not conceived to be worth the attention of our farmers. Of course the materials must have been imported, and probably at too high a rate to leave the least hope of obtaining a sufficient profit, after all the expenses were paid, to tempt the trial. How far these were the difficulties that affected the minds of the cloth-workers, I cannot pretend to say; but whatever the objections might be, they were obviated by degrees; the speculation was set on foot; and the manufacturing of linen appeared, as it were, in a state of infancy about the time that Charles II. ascended the throne of England." ('Dress and Habits,' Part V. chap. i.) In the fifteenth year of that monarch's reign, an Act was passed for the encouragement of the manufactories of all kinds of linen cloth and tapestry made from hemp or flax, by virtue of which any person, either a native or a foreigner, might establish such manufactories in any place in England or Wales, without paying any acknowledgment, fee, or gratuity for the same.

*LINSEY-WOLSEY.* A coarse woollen stuff first manufactured at Linsey, in Suffolk. It is mentioned, *temp.* Henry VII., by Skelton, in his 'Why come ye not to Court?'

"To weve all in one loom  
A webb of lylse-wulse."

*LINSTOCK.* An invention of the time of our Edward VI., 1547-1553, consisting of a pike with branches on each side, sometimes terminating in birds' or serpents' heads, which held a lighted match for firing cannon; the pike enabling the cannoneer to defend himself at the same time, whereas previously he had to fling down his match in order to take up his halbard, and was slain while so doing. Here are four examples from the Meyrick Collection, engraved by Skelton:

Fig. 1. An Italian linstock, earliest form. The match was wound round the staff and one of the branches which held the lighted end.

Fig. 2. An English one of the commencement of the reign of Elizabeth, affording more security for the match, which was passed through the open mouths of the heads.

Fig. 3. Another of the same reign, improved by the addition of adjusting screws to keep the match tight, like the cock of a matchlock.

Fig. 4. A linstock of the time of Charles I.; the nuts of the adjusting screws giving to the terminations of the branches the appearance of the heads of peacocks.

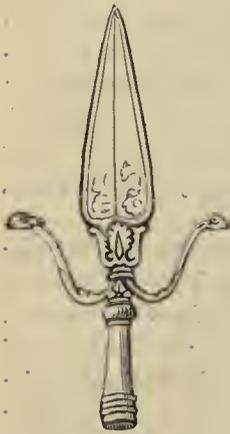


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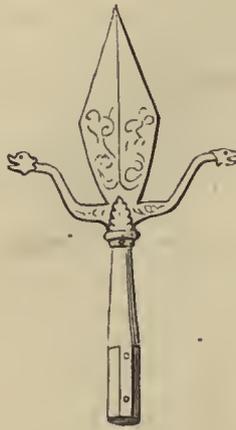


Fig. 2.

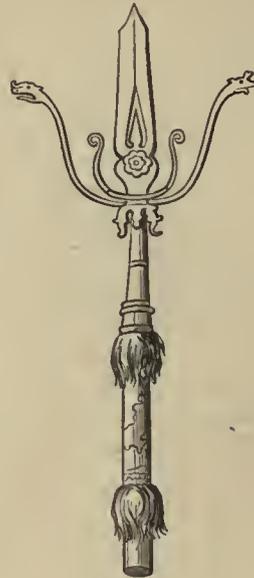


Fig. 3.

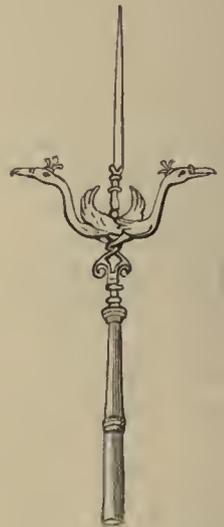


Fig. 4.

*LIRIPIPES.* The long tails or tippetts of the chaperons of the fifteenth century. (See HOOD.)

*LIVERY.* An abbreviation of the word "delivery," and in costume signifying the gown, coat, or hood given by a sovereign or nobleman to his servants, soldiers, or retainers, and being of his colours; sometimes his badge or collar. The summer and winter garments distributed by Edward I. to the officers and retainers of his court ("*Roba æstivalis*" and "*hiemalis*," Wardrobe Book, 28 Edward I., and Household Ordinances) afford an early instance. "The practice of distributing such tokens of general adherence to the service or interests of the individual who granted them for the maintenance of any private quarrel was carried to an injurious extent during the reigns of Edward III. and Richard II., and was forbidden by several statutes, which allowed liveries to be worn only by menials or the members of guilds," &c. (Note by Albert Way, 'Prompt. Parvulorum,' *in voce*.) The "liverie des chaperons," often mentioned in these statutes, was a hood which, being of a colour strongly contrasted with that of the garment, was a kind of livery much in fashion, and well adapted to serve as a distinctive mark. The statute of 7th Henry IV. (1406) expressly permits the adoption of such distinctive dress by fraternities and *les gens de mistere*, the trades of the cities of the realm being ordained with good intent; and thus we find Chaucer in 'The Canterbury Tales' describing the haberdasher, carpenter, weaver, dyer, and tapestry-worker as all

"yclodhed in a lyvere  
Of a solempne and grete fraternitie."

By the same statute lords, knights, and esquires were allowed, in time of war, to distinguish their retainers by similar external marks, the prototypes of military uniform, as the permission granted to the members of guilds and fraternities is represented to this day in the gowns of the liverymen of the City of London. The first adoption of liveries by the guilds of London was in the 19th of Edward III., 1346, each member paying his own share of the cost. The livery consisted of a coat, surcoat, gown, and hood, the latter two being reserved for ceremonials, and completing the whole suit in 1348. (Herbert's 'History of the Livery Companies of London.') As early, however, as 1299, on the occasion of the marriage of Edward I. to his second wife, Margaret, we hear of six hundred of the citizens of London riding in his procession, in one livery of red and white, with the cognizances of their

crafts embroidered on their sleeves, but I consider these to have been the colours of the city generally, and not of the guilds.

In the third year of the reign of Henry V. it was ordered that "in future no officer of the city shall receive livery or vestment from any other craft or fraternity than his own." The liverymen of the City of London, however, and probably, Strutt suggests, the burghers of other cities in England also, exclusive of the livery and badges belonging to their own companies, frequently complimented the Mayor by appearing in his. "Such of them," says Stow, "as chose to do so, gave at least twenty shillings in a purse with the name of the donor marked on it, and the wardens delivered it to the Mayor by the 1st of December; for which every man had sent to him four yards of broad cloth, rowed or striped athwart with a different colour, to make him a gown; and these were called *rey gowns*, which were then the livery of the Lord Mayor and also of the sheriffs, but each differing from the others in colours. Rey gowns and parti-coloured gowns—the right side of one colour and the left of another—continued to be worn by the liverymen and officers of the City of London till the reign of Henry VIII., in the sixteenth year of whose reign Sir William Bayly, being then Mayor, alleging that 'the cloths of rey were evilly wrought,' requested that his officers might that year, contrary to ancient usage, wear cloth of one colour; which request was granted. In later times each man gave forty shillings to the Mayor for benevolence, and received four yards of broad cloth for his gown. This condition was performed by Sir Thomas White in the first year of Queen Mary; but Sir Thomas Lodge, instead of four yards of broad cloth, gave three yards of satin for a doublet; and since that time the three yards of satin are turned into a silver spoon." (Stow's 'Survey,' p. 652.) The Grocers' Company in 1414 wore scarlet and green, which in 1428 was changed to scarlet and black. Sanguine or blood colour, rayed and combined with green, were leading colours in other companies. (Herbert's 'Hist.')

Badges and collars of livery were numerous in England till the reign of Henry VII. (See under **BADGE** and **COLLAR**, **FAMILY**.) Such were the badges of Richard II., "à la guyse de cerfs blancs," for the wearing of which, after his deposition, his last faithful adherent was imprisoned by Henry IV. in the Castle of Chester (Holinshed, *sub anno* 1399), and the collars of the princes of the houses of York and Lancaster. The livery colours of Richard II. were, according to Knyghton, white and red. The family or livery colours of the house of York were "murrey" (*i.e.*, mulberry, a sort of reddish purple) and blue; those of Lancaster, white and blue. The Tudors adopted white and green; and the Stuarts, red and yellow. The scarlet and blue liveries of the English royal family are the national colours of the kingdom, as presented in the Royal Arms, and not those of a particular house. They appear to date from about the same period as the regular national uniform (see **UNIFORM**), and have remained unaltered since the accession of Queen Anne, as far as the sovereign and the heir apparent are concerned; but in the reign of George III. the liveries of all the younger and collateral branches were crimson and green.

The livery lace with which the coats of coachmen and footmen were plentifully bedizened at the beginning of the last century, when not of gold or silver, was made of silk or worsted of the family colours, with occasionally the badge, crest, coronet, or other portions of their armorial insignia woven into it. Several of our ancient families have continued to give such liveries to their men-servants down to the present day, preserving the original patterns. The coats of the drummers and fifers of our Foot Guards are laced much in the same style as they were in the days of the first two Georges.

**LOCKET.** An ornament now only worn attached to a chain or ribbon about the neck of a lady, but at the beginning of the last century upon the arm. One of hair set in gold, "under a cut crystal set round with ten rose diamonds," was lost by a lady in 1702. (Malcolm, 'Manners and Customs,' vol. v. p. 313.) (See also **SHEATH**.)

**LOCKRAM.** A coarse sort of linen, originally manufactured in Brittany. "A wrought wast-coate on her backe and a lockram smocke worth threepence." ('Marrocos Extaticus,' 1595.) "There was a finer sort of which shirt-bands were made." (Halliwell.)

*LOO-MASK.* See MASK.

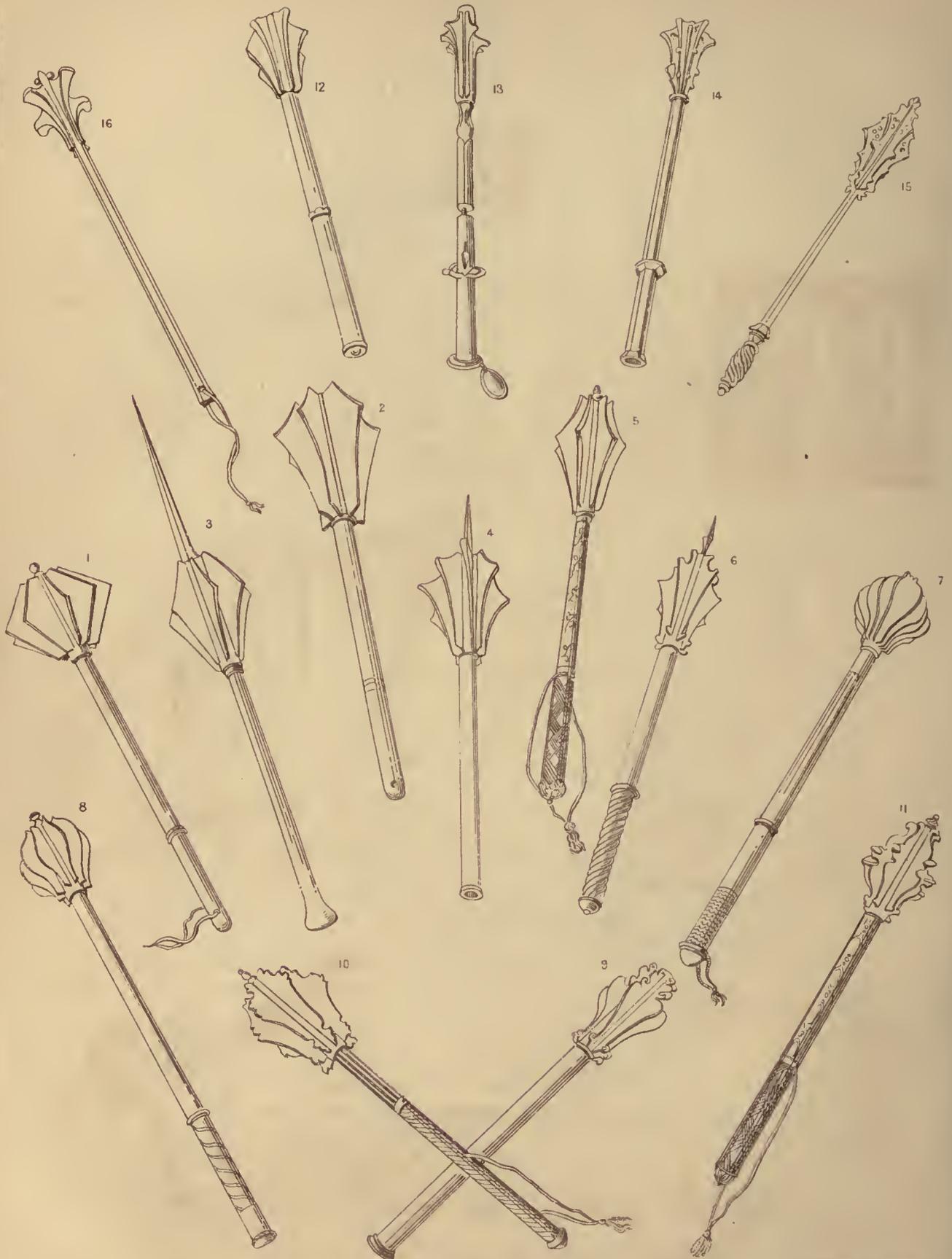
*LOVE-KNOT.* See SLEEVE.

*LOVE-LOCK.* See HAIR, p. 246.

*LUTESTRING* or *LUSTRING.* "Of *lustre*, French. Brightness, glossyness." (Bailey.) A silk much used for ladies' dresses in the last century. "Lustering petticoats" are mentioned in an advertisement of apparel stolen from a Mrs. Hankisson, as early as 1680. (Malcolm, 'Manners and Customs,' vol. ii. p. 331.) In the fourth year of the reign of William and Mary, an Act was passed for the encouragement of the making of alamode and lustering silks in England, and several heavy duties were imposed upon all such silks imported from the Continent, and the year following those duties were increased. It was stated to Parliament that the making of these silks was *lately established* in this kingdom. (See ALAMODE, p. 5; and read "William" for "Philip.")







Mace & Massuelle from the Tower of London

Fig. 1 Mace temp Henry V. 2, 3 Henry VI. 4 Edward IV. 5, 6 Henry VII. 7, 8, 9, 10 Henry VIII. 11 Edward VI. 12 Massuelle temp Richard III. 13 temp Henry VII. with hand gun. 14 Henry VIII. 15 Philip & Mary. 16 Quadrelle temp Edward IV.



*ACE.* (From the French *masse* or *massue*, a club.) A weapon most probably of Oriental origin, and the successor of the baston of the eleventh century, which was an iron-tipped staff, or simply a wooden bludgeon or knotted club, as seen in the hands of William, Duke of Normandy, and Odo, Bishop of Bayeux, in the Bayeux Tapestry. (See *BASTON*, and page 15 *ante.*) Maces were the special weapons of pugnacious prelates, who thereby evaded the denunciation against those who smite with the sword. Subsequently we find them made of iron, bronze, and lead, the latter being called *plombées* or *plommées* (*plumbata*).

“With hys hevvy mace of steel  
There he gaff the kyng hys dele.”  
*Romance of Richard Cœur de Lion.*

“Hys mace he toke in hys honde, tho  
That was made of yoten bras.”  
*Ibid.*

“Sus hyaume e sus cervellieres  
Prennent plommées à descendre.”  
*Guiart.*

“Le sire de Chin tenoit une plombée.”  
*Froissart, i. 68o.*

The heads of the maces were fashioned in a variety of forms. Something like a mace with a trefoil-shaped head is depicted in the Bayeux Tapestry as flying through the air; but it has been conjectured to represent the sword of Taillefer, which he is said by Gaimar to have flung up and caught three times as the battle began:

“Quand ij. fors ont getté l'espée,” &c.

In a representation of the battle of Hastings, drawn in the reign of Edward I. (Cotton. MS. Vitellius, A 13), the maces have plain globular heads. (See woodcut.) Some of the fifteenth and sixteenth centuries are remarkably picturesque. (See Plate XII.)

A smaller kind of mace was called “massuelle,” and another “quadrell,” the latter appellation indicating the four lateral projections forming almost the leaves of a flower. (See Plate XII., fig. 16.) Our examples are all from the Meyrick Collection, which was exceedingly rich in maces, and to them I refer the reader.

MS. Vitellius,  
A 13.

Masuels (*masuellis*) are named amongst the other weapons which the turbulent citizens of London were forbidden to use by King Edward III., in the first year of his reign, 1327; and quadrells are mentioned by Peris de Puteo, “Vel



MS. Royal, 16 G 6.

quadrellos vel mazas ferratas in arzono." ('Tractatus de re Miletari et Duello.' Printed in 1543.) The mace continued to be a weapon of war till the commencement of the sixteenth century, and, having first been combined with the pistol, was finally superseded by it.

The mace was used in the tournament and also in the joust of peace. In 'The Knight's Tale' of Chaucer, the herald ends his proclamation by bidding the knights to

"goth forth and ley on faste,  
With long sword and with mace fight your fille :"

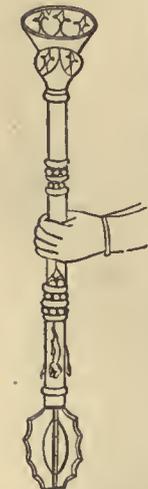
which we are told they accordingly did, and

"With mighty maces the bones they to-breste."

For the joust of peace, however, the mace was made of wood, and had a hilt like a sword, to which a cord was attached, whereby it might be recovered if struck or dropped from the hand. "Et peult on qui veult, atacher son espée ou sa masse à une deliée chaesne, tresse ou cordon autour du bras, ou à sa sainture, à ce que se elles eschapoient de la main, on les peust recouvrer sans cheoir à terre." ('Livre de Tournois du Roi Renè.') We annex an engraving of the mace from that curious treatise. It has the form of a club, its original character; and that some hard knocks could be dealt with it is clear from the directions for the stuffing of felt of the pourpoint to be three fingers thick on the shoulders, arms, and back, "parce que les coups des masses et des épées descendent plus volentiers en endroits dessus-dis que en autres lieux."

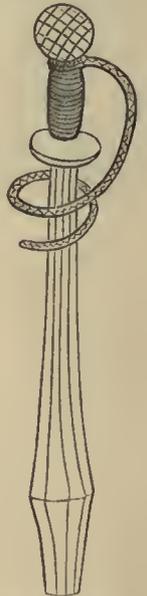
Maces were also the peculiar weapons of the king's sergeants-at-arms, both in England and France, as early as the fourteenth century. Two incised slabs, formerly in the church of Culture-Sainte Cathérine, Paris, demolished during the reign of Louis XIV., have been engraved by M. Le Noir, in the first volume of his 'Musée des Monuments Français.' On them are represented four sergeants-at-arms, two in armour and two in civil costume, each with his mace, which is richly ornamented and, as from other authorities we learn, of silver, and enamelled with fleurs-de-lys.

The church was founded by Louis IX. (St. Louis), at the prayer of the sergeants-at-arms, in commemoration of their successful defence of the bridge at the battle of Bovines, A.D. 1214; but the costume, both civil and military, is at least two hundred years later, corresponding with that of England in the reign of Henry V. As the four maces are exactly alike, it is unnecessary to engrave more than one of them, observing that, although it is of the form made in the fifteenth century, it is not improbable that, being used for processional and state purposes, a more ancient type may have been followed by the maker, and we may see in it the sort of mace borne by the "servientes armorum," a body-guard instituted by Philip Augustus, for the protection of his person from the emissaries of the Old Man of the Mountain, who had menaced him.



From incised slab,  
15th century.

There is a nearly complete series of representations of processional maces to be extracted from the illuminations of the thirteenth and fourteenth centuries. In a copy of Peter Langtoft's 'Chronicle' (Royal MS., 10 A 2), there are two figures of sergeants-at-arms with their maces. In a book which belonged to Humphrey, Duke of Gloucester (Royal MS., 16 G 6), is another; also in a MS. *temp.* Richard II. (Royal MS., 20 B 6).



Mace for joust of  
peace.



Royal MS., 10 A 2. 13th century.

By an ordinance of Thomas, Duke

of Lancaster, during the siege of Caen in 1414, we find the maces of the English sergeants-at-arms were of silver.



Royal MS., 16 G 6. 14th century.



From a painting of the end of the 15th century, in the Lord Hastings Chapel at Windsor.

In our chromo-lithograph plate of Henry VI. and his queen receiving a book from John Talbot, Earl of Shrewsbury, issued with Part IV. of this work, will be found the earliest example of the mace surmounted by a crown, as are the maces of the sergeants-at-arms of the present day, no longer a military body-guard, but still attendants on the royal person.

The maces borne before the Lord Chancellor, the Lord Mayor of London, and other civic dignitaries, do not require any notice here.

**MAHOITRES.** The French term for the wadding used for stuffing out the shoulders of the gowns, jackets, and doublets in the reign of Edward IV. "Et à leurs robes gros mahoistres sur leurs épaules, pour les faire apparoir plus fournis et de plus belle en colure, et pareillement à leurs pourpoints, lesquelles on garnissoit fort de bourre." (Jacques Duclercq, 'Chronique,' *sub anno* 1467.)



Royal MS. 16 E 6.

"Yt a point of the new gett to telle I will not blin,  
Of prankyd gowndes and shoulders up set, mos and flocks sewed within,  
To use such guise they will not let, they say it is no sin."

*Townley Mysteries.*

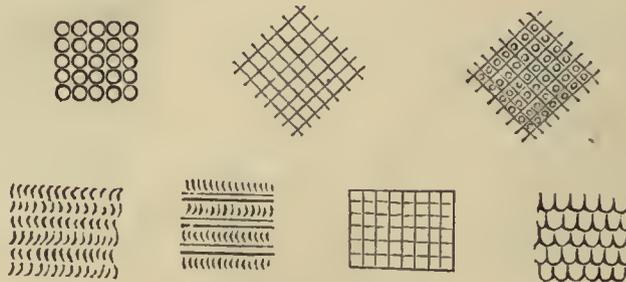
A sumptuary law of Edward IV., in the third year of his reign, enacts that "no yeoman or any other person under the degree of a yeoman shall wear, in the apparel for his body, any bolsters, nor stuffing of wool, cotton, or eaddis in his pourpoint or doublet, but a lining only according to the same, under the penalty of six shillings and eightpence." (Ruffhead, vol. ix.)

**MAIL.** (*Maille*, French.) The name for all metal armour not composed of large plates. Two derivations have been proposed for this word: the first from the Latin *macula*, a net; and the second from the British *mael*, signifying iron generally. They are equally probable, and I have not met with any evidence that would induce me to offer an opinion in favour of one or the other.

I have already, under HAUBERK, approached the apparently interminable controversy respecting ringed mail, and what are by some asserted to be merely various modes of representing it, while others as stoutly contend that there were several distinct sorts of mail existing at the same period,

and are clearly indicated in the representations alluded to. The propounder of the latter theory was Sir Samuel (then Doctor) Meyrick, who first critically investigated the subject of ancient arms and armour, and laid down those great landmarks which must be the guides of all future explorers, whatever debatable points may present themselves in their path. Meyrick distinguishes eight sorts of body-armour, popularly called "coats of mail," in use during the eleventh, twelfth, and thirteenth centuries—viz., ringed, trellised, rustred, masclé, scaled, tegulated, banded, and chain. In his favour are two important facts:—1. The occurrence of the majority of these names in the descriptions of armour by contemporary writers; and, 2. The numerous contemporary delineations of armour, both English and foreign, which fairly answer to those descriptions, and justify his nomenclature.

I subjoin examples of all; but the reader will find some of them already given under previous headings, and especially in Plate X., illustrating HAUBERK, page 264.



Various delineations of Mail.

Ringed mail is constantly mentioned by Saxon, Norman, and Scandinavian writers. The "gherynged byrn" of the first, and the "hringa brynio" of the last, must signify a tunic of rings; but how disposed is left to conjecture. Interlaced ring or simple chain mail was known to all the Northern nations from the earliest period of their history. "Trellised" is a term used by the Norman romancers of the thirteenth century:

"En son dos veste une broigne trelicé."

*Roman de Garin.*

"L'Escu li perce et la broigne treslit."

*Roman de Gaydon.*

David, Earl of Huntingdon, and Milo, Earl of Gloucester, are represented on their seals in armour which may be called "trellised," the former having in the centre of each diamond or lozenge-shaped division a round knot or stud. Of this description of armour an example occurs as late as Edward I. on the legs of the figure from the Bodleian MS. of that date, page 133 *ante*. This trellised work can scarcely, I think, be called "mail." It appears to me to be more like brigandine or jazerant fabric, the iron plates being quilted inside a tunic of leather, and the studs to which they were riveted forming an ornament without. But the armour of Milo is precisely the same as the trellised hauberks in the Bayeux Tapestry (see page 14), and on the figure from a psalter of the eleventh century (page 15). The mode in which this trellis-work is represented leaves us in doubt as to whether the lozenges formed by the diagonal lines are small pieces of plate of that form sewn or riveted on a tunic of leather or other strong material, or the lines themselves intended to indicate a quilted garment like the brigandine. If the former, there is nothing to distinguish it from the masclé, which is defined to be a tunic of cloth, stag or elk skin, on which were sewn or riveted lozenge-shaped plates of steel as closely as possible together—such plates being called "mascles," from the



Masclé.

Rustre.

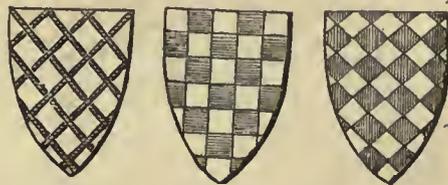
Latin *macula*, the mesh of a net; and Johannes de Janua expressly says the masclé was a small angular piece of iron with a hole through it, of which hauberks were made. If his description be correct, the masclé armour was no other than the rustred, for the rustre is what is called in heraldry "a masclé round pierced," while the masclé is

correctly a lozenge voided. (See figures annexed.) Taking into consideration that the heraldic terms

are derived from those of the pieces of armour themselves in use at the dawn of the science in the twelfth century, the annexed three shields may be usefully compared with the various examples of mail before us.

The mascle is mentioned by Guillaume le Breton, a contemporary of Richard Cœur de Lion :

“Inter  
Pictus et ora fidit maculis toracis.”  
*Philipidos.*



“Restitit uncino maculis hærente plicatis.”

But I have not met with the rustre except as a charge in heraldry, and it is incorrectly described by Meyrick and Demmin as a large flat *ring*.

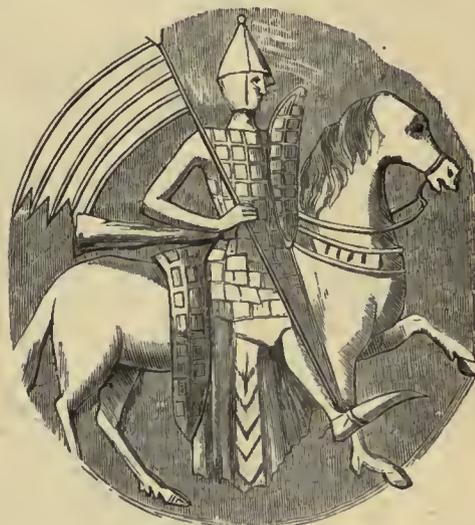
Scale armour requires no definition of mine. It is the *lorica squamata* of the Romans, and was imitated in leather by the Normans. William Rufus on his great seal appears in a hauberk of scales—in his case most likely of metal. On the Trajan Column is the figure of a mounted Dacian warrior : both the horse and his rider are encased in scale armour. (See GENERAL HISTORY.)



William Rufus. From his Great Seal.



Milo FitzWalter, Governor of Gloucester.  
*Temp. Henry I.*



Richard, Constable of Chester.  
*Temp. Stephen.*

“Tegulated” is the name given by Meyrick to an armour composed of square or oblong plates. Many representations of it exist ; but I have not met with a description or even an allusion to it by such a name, and Meyrick declares himself to be responsible for the adoption of it. Unlike scale armour, the plates did not overlap each other.

“Banded” is another description of mail which has been so named from its appearance, and not on any ancient authority. Its composition still remains a subject of controversy. The latest suggestion is that of Mr. J. Green Waller, to whom we are indebted for a most valuable volume of engravings of Sepulchral Brasses, and who is consequently fully entitled to speak on such a subject. I will revert to this presently.

Double chain mail completes the list of the armours enumerated by Meyrick and those who have followed him. His opponents assert that what he considered to indicate these several sorts of mail was nothing more than the rude attempts of different artists to represent chain or scale mail. They have, however, this difficulty to contend with :—If such were the case, how was it that the limner or the “tapisser,” to use Chaucer’s expression, constantly employed two and sometimes three distinctly different modes of depicting such armour in the same figure ? In the Bayeux Tapestry four out of the seven examples I have given are frequently, and in some instances two or more of them, depicted

as composing the whole equipment (see page 14, where, of the two Norman hauberks copied from that curious relic, one is represented as trellised, the other as tegulated, with short sleeves of ringed armour, while the warriors beside them are in mixed armour, the one to the left having a ringed coat with trellised sleeves, and the lower part of the hauberk being rustred, and the upper with the sleeves and the coif ringed). Surely the worker of these figures must have intentionally made these marked differences, and for what possible reason if not to represent distinct descriptions of armour?

If the reader will refer to Plate X., illustrating HAUBERK, and compare figs. 4 and 5, representing Norman warriors, and taken from MSS. of the same period (Cotton. Lib., Nero, C. iv., and Harleian Roll, Y 6), I think he will be perplexed to account for the difference the illuminators have made in the delineation of their military garments upon any other ground than an intention to depict, as faithfully as their ability permitted, two thoroughly distinct kinds—one composed of rings sewn flat and separately upon a foundation of some strong material, as in figs. 1, 2, 3, and 6 on the same plate; and the other, of overlapping rings, indicated in the conventional style of the day, which pervaded all Europe, by regular rows of semicircles alternately facing right and left, and which is more clearly exemplified in the sculpture of the period. (See the effigies in the Temple Church, London.) But for the information we derive from such invaluable memorials we should be induced to consider garments so marked by the pencil to be meant for garments of *pourpointerie*. An examination of the few fragments of ancient chain that have been fortunately preserved to us, and of the improved painting and statuary of the thirteenth century, will satisfy the student that the attempt of the earlier limner or sculptor to produce the effect of chain mail was, after all, not so contemptible.

I am not quite convinced that what has been called "trellised" armour, the "*broigne trelicé*" of the Norman romancers, is to be recognized in the examples referred to at page 59, under that head, although not an inappropriate name for it. In Mr. Way's notes to *HABURNONE*, in the '*Promptorium Parvulorum*,' my attention has been attracted by a quotation from the '*Ortus Vocabulorum*':—"Bilix, loricaque contexitur duobus liciis accumulatis, a hawbergion; ita trilix;" followed by another from the '*Catholicum Anglicum*':—"An haberion, lorica; hæc trilix est lorica ex tribus (liciiis) confecta." Here, undoubtedly, the terms "bilix" and "trilix" refer to the construction of the *broigne*, and not to the trellis or lattice character of its exterior, recalling the line of Virgil:

*"Loricam consertam hamis, auroque trilicem."*

*Æn.* 111. v. 467.

(See Ducange also, under *TRILICES LORICÆ*.) The armour of David, Earl of Huntingdon, is more of the later brigandine sort, I fancy, composed of a tunic, quilted in a diamond-shaped pattern, with plates of the same form, inside the studs of the rivets that secured the plates, appearing in the centres of the diamonds.

Of masled and rustred armour we have no representation to be depended upon. The former word signifying, as I have already said, the "mesh of a net," might be applied with equal propriety to a coat of chain; and *maculis*, in some instances, is used to signify "rings." John, a monk of Marmoustier, in Touraine, a contemporary of Geoffrey Plantagenet, in his description of the armour of the latter when he was knighted by his father-in-law, Henry I., says, "He was invested with a matchless hauberk" (*lorica incomparabile*), of which the double "maclis" of iron were so closely interwoven that it was impenetrable by the point of the lance or the arrow. Nicholas de Brayn, also, in his '*Life of Louis VIII.*' says:

*"Nexilibus maclis vestis distincta notatur."*

It would have been impossible to interweave plates of iron, and Meyrick himself renders the words "double chains or links." ('*Archæologia*,' vol. xix.)

Of what has been termed "tegulated" armour, an excellent example is afforded us in a group of warriors of the close of the eleventh century engraved in Hefner's '*Trachten*,' and from which I borrow one figure. No one can possibly contend that this is a conventional mode of representing chain mail. Mr. Hewitt calls it "scale mail;" but I think it differs from scale armour in an

important particular. It appears to me that the square tile-shaped plates are placed contiguously, and not overlapping each other as the scales do.

Whatever doubts may still exist respecting the flat-ringed, masked, or trellised armour, there can be none respecting the scaled or the tegulated, for which there must have been a foundation of linen, leather, or some stout material. Meyrick's theory is also supported by the significant word "desmaillet," which occurs so frequently in accounts of conflicts by the contemporary Anglo-Norman romancers:—

"Et le hauberc vait après demaillet,  
Aussi le cope come fit un bouquerant."  
*Roman d'Aubery.*

"Hyaumes fondent, targes different,  
Mailles chichent des gorjerelles."  
*Guiart, sub anno 1285.*

And again—

"Bascinet fondent, boucliers failent,  
Haubers et gorgieres desmaillet."  
*Ibid., sub anno 1304.*

Such language could only apply to hauberks and gorgets of which the exterior was covered with rings, or small plates, that could be cut or wrenched off from the stuff on which they were sewn or riveted.

Banded mail has proved a much greater "ænigma" than the "vestura" celebrated by Bishop Adhelm. It was so named from the double lines which both in painting and sculpture divide the courses of rings, and have the appearance of bands of either leather or metal; and such armour is represented in illuminations, painted glass, seals, and statues, by artists of every nation in Europe, during the thirteenth century, occasionally mixed with other descriptions of mail or brigandine work, but invariably distinguished from it in the most unmistakable manner. (See, for instance, the adjoined engraving of two figures from a German illumination representing the Massacre of the Innocents, in one of the Addit. MSS. in the British Museum, numbered 17,687.) Mr. J. Green Waller justly remarked in his lecture on 'Arms and Armour' delivered at the London Institution, March 16, 1870: "All sorts of theories have been raised by French, German, and English savants, none satisfactory, some absurdly impossible, *i.e.* in a practical point of view;" and produced in illustration of the subject a hauberk from Northern India, the collar of which was strengthened by passing a thong of leather through each intermediate row of rings;—"thus," he continued, "giving additional firmness and strength, and yet preserving flexibility; the very conditions required, and its resemblance to the conventional representations in brasses, effigies, &c., is as close as can be expected. To

find a specimen like this, showing us so simple a contrivance in use among the Orientals, from whom we certainly obtained the interlaced mail itself, will probably save us from any further ingenious

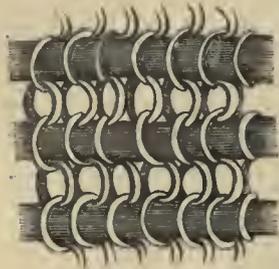


From Hefner's 'Trachten.'



Addit. MSS. Brit. Mus., No. 17,687.

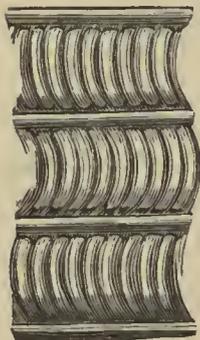
and improbable theories." Alas! I fear not. I annex an engraving of the specimen exhibited, copied from his own woodcut at page 14 of his lecture, printed for private circulation; and, while fully admitting the great interest and curiosity of it, regret that I cannot endorse his opinion that its resemblance to the peculiar armour in question is "as close as can be expected."



North Indian Mail.  
Exhibited by Mr. Waller.

Mr. Hewitt, who found in Newton Solney Church, Derbyshire, a mutilated effigy of a knight in banded mail, has given us a careful copy of a portion of it, and, on comparing it with Mr. Waller's specimen, an important distinction immediately strikes us. The bands or cords, pipes, tubes, or whatever you may please to call them (for they are round and not flat, observe, as they appear in paintings), do not pass through the rings, as in the Oriental example,

but divide them in regular courses; how connected with them being still a mystery. I give another example (there are only four at present known in sculpture) from the effigy of Sir Robert de Keynes, in Dodford Church, county Northampton, 1305, to which the same remarks apply.

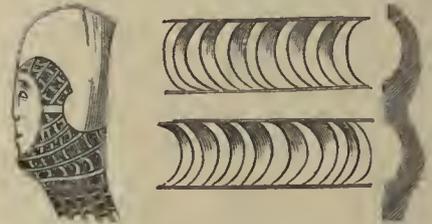


From effigy of Knight at  
Newton Solney.



Section.

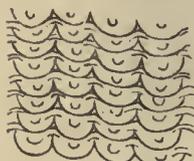
The chisel is more instructive than the pencil or the burin, and in the reign of Henry III., to which epoch the Solney effigy must be attributed, the art of the sculptor had greatly revived, and the most minute details of costume or armour were scrupulously attended to, and represented with Chinese fidelity. With respect to the construction of banded mail, therefore, only one little ray of light has glimmered upon us since the subject was first canvassed. It is tolerably certain, from the occasional rare instances which afford us a glimpse of the interior of the



Sir Robert de Keynes, Dodford, co. Northampton, from Hartshorne's 'Recumbent Effigies.'

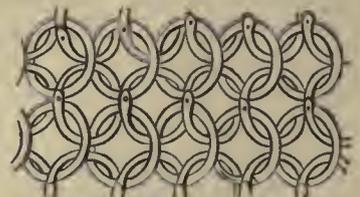
hauberk, that it was an independent garment, having no stuffed or quilted foundation; as it presents the same appearance within as without. And this is really all that at present is known on the subject.

With a word respecting double chain mail, I shall conclude an article which might be prolonged *ad infinitum*, by quoting the various opinions of native and foreign antiquaries, the majority differing more or less from each other, without advancing the least step towards a settlement of one of the questions in dispute. Mr. Hewitt has collected those of the greater number up to the date of the publication of his work in 1860. Since that date we have had the assistance of MM. Viollet-le-Duc, Demmin, and Quicherat, yet on this score remain no whit the wiser. Meyrick still holds his main positions; and though his classifications may be cavilled at, and some minor points contested, no one has hitherto succeeded in giving us a better general view of the body armour worn in England previous to the reign of Edward I. From the accession of that sovereign to the end of the reign of Henry IV., double chain mail, *i.e.* each link being formed with four rings instead of two, is clearly discernible in effigies of the fourteenth century, and actual specimens have descended to our day (see woodcut below). The rings are called by the French "grains d'orge." Chambly, département de l'Oise, in France, is stated by M. Demmin to have been celebrated for its manufacture.



Portion of a Gusset.

Chain mail continued to be worn long after the introduction of plate armour; and a fine description, made of very small rings, was used for gussets to protect the arm-pit, instep, inner joint of the elbow, &c. In the Meyrick Collection were several gussets:



Double Chain Mail.

one is engraved in Skelton's 'Specimens,' of which we give a portion of the full size, also some of the links of a hauberk of double chain mail from Senegalia, where it had been preserved for several centuries. Only every other row of rings is riveted.

MALLET. See MARTEL DE FER.

**MAMELIÈRES.** Circular plates fastened upon the surcoat of the knight, just upon the breasts, with rings in the centre, from which depended chains, attached one to the sword-hilt, the other to the heaume, which was placed over the coif de fer during action. The fashion was introduced in the reign of Edward I., and continued till that of Henry V. "2 mamellicres et deux chaines pour icelle mameliere" occurs in an account of Étienne de la Fontaine, silversmith to John II., king of France, in 1352. They appear by the context to have been of silver and gilt. Some are formed in the shape of lions' heads (see woodcut from effigy in St. Peter's Church, Sandwich), and they were generally ornamental in design of whatever metal composed. (See also the effigy of a Blanchfront in Alvechurch, Worcestershire, and the brass of a knight in Minster Church, Isle of Sheppey: the latter has only one mamelière; it is on the left breast, and the chain passing over the left shoulder was attached to the heaume behind him.)



From St. Peter's, Sandwich.



From Alvechurch, Worcestershire.



From Minster, Isle of Sheppey.

**MANDILION, MANDEVILE.** (*Mandil, mandille*, French.) A loose jacket or jerkin. Stubbs, speaking of the coats and jerkins worn in his day by the people of England, says, "Then as they be divers in colours, so they be divers in fashions; for some be made with collars and some without; some close to the body, some loose, which they call *mandilians*, covering the whole of the body down to the thighs, like bags or sacks that were drawn over them, hiding the dimensions and lineaments of the same."

Randle Holmes, of Chester, writing *circa* 1660, says, "The men, besides the convenience of the cloak, had a certain kind of a loose garment called a 'mandevile,' much like to our jacket or jumps, but without sleeves, only having holes to put the arms through; yet some were made with sleeves, but for no other use than to hang at the back." (Harlician MS. 4375.) He accompanies his description with a drawing, which is here copied, of a man in a mandevile—without sleeves, I presume, or he would have arranged the figure so as to indicate them. Jackets and jerkins are constantly depicted in paintings and prints of the sixteenth and seventeenth centuries with sleeves pendent from the shoulders, merely ornamental. They are also observable in the dresses of women of the same date. They were called by the French "*manches perdues*." (See SLEEVE.) Neither Stubbs nor



Mandeville. From Randle Holines.



Laquais (in Mandille?). From Montfaucon.

Holmes informs us whence the name of this garment. Florio has only "Capacchino : a mandellion, a jacket, a jerkin ;" Cotgrave, "Mandil, a mandilian or loose cassocke."

"French dublet and the Spanish hose to breech it,  
Short cloaks, old mandillions, we beseech it."

Rowlande's *Knave of Harts*, 1613.

Harrison mentions "the mandillion worn to Collie-Weston ward," *i.e.* awry ; "Colly Weston" being a Cheshire saying for anything that goes wrong. (*Vide Halliwell in voce.*) Mandilion appears to have been the most popular name for the garment whencesoever derived. Mandils or mandillics were most probably introduced from France, where we first hear of them in the reign of Charles IX., when Claude Hallon in his 'Mémoires' tells us they had become the especial dress of the footmen ("laquais") of the great nobility, having previously been a military garment, under that very accommodating name, "cassock." His description of it does not accord with the representation of the English mandilion, as he says it was "un habillement fait en manière d'une tunique d'Église qui a les manches non cousues, mais vagues sur les bras." M. Quicherat, who quotes this passage, adds, "C'était donc une courte dalmatique ;" but Montfaucon has furnished us with an engraving of one of these "laquais" in a costume which, it cannot be doubted, exhibits the mandille as worn by them, but is only described in the text as "un habit d'une forme tout à fait singulière et extraordinaire." In the original painting of the time of Henry III. of France, brother and successor of Charles IX., the dress is red striped with blue, and the hat red. It bears a strong family resemblance to a tabard.

*MANIPLE*, also named *FANON*. (*Fanula, manipulus*, 'Prompt. Parvulorum.') "Quartum sacerdotis indumentum mappula sive mantile est quod vulgo fanonem vocant." (Rabanus Maurus, 'Inst. Clar.,' c. 18.) Originally a piece of fine linen, used by the priest as a handkerchief and attached to the girdle, but when sacrificing carried in the hand or loosely over the left arm. "*Fanon*, a fannell or maniple, a scarf-like ornament worn on the left arm of a sacrificing priest." (Cotgrave.) The maniple in the time of Pope Gregory the Great, 590-604, was borne only by priests and deacons. The use of it was subsequently accorded to the sub-deacons when specially in charge of the plate and ornaments of the altar. (Victor Gay, 'Annales Archéologiques,' t. vii. p. 134.) Mr. Albert Way, in his note

to "Fanyn" ('Prompt. Parv.,' 149), says, "The etymology of this appellation of the sacred vestment, termed also the 'maniple,' is uncertain. The Latin *pannus* has been suggested; the German *Fahn*, or the Anglo-Saxon word of the like signification, 'fana, *vexillum*.' The resemblance of the maniple to the pennon on the lance, called in France *fanon* or *phanon*, is obvious." I see no resemblance whatever. "The word," he continues, "can hardly, however, be of Anglo-Saxon derivation, as in Ælfric's 'Glossary,' written towards the close of the tenth century, the maniple is termed '*manualis*, handlin,' and among the gifts of Bishop Leofric to Exeter Cathedral, about 1050, are mentioned 'iv. subdiacones handlin.' (MS. Bodl. Arch. D 2, 16.) Leo IV., P.P., towards the middle of the ninth century, ordained thus: 'Nullus cantet sine amictu, sine albâ, stolâ, fanone et casula.' The rich ornamentation of the maniple early rendered it unsuitable for its original purpose. A specimen discovered at Durham, in the tomb attributed to St. Cuthbert, is still preserved there; it is elaborately embroidered with figures of saints on a ground woven with gold, and appears, from the inscription upon it, to have been wrought by direction of Elfæda, queen of Edward the Elder, for Frithelstan, Bishop of Winchester, 905." Mr. Way suggests that it was probably brought to Durham with other precious gifts by Athelstan, the successor of Edward, in 934. It measures 32½ inches exclusive of the fringe at the ends, and is 2½ inches in breadth.



Termination of Maniple. 13th cent.

The maniple is seen in the left hand of Stigant, Archbishop of Canterbury, in the Bayeux Tapestry (*vide* our engraving, p. 93); but it is frequently represented in the right in figures of the ninth century. Here are two examples, one from Willemin, 'Monuments inédits,' and the other from Louandre, 'Les Arts somptuaires.' From the twelfth century it is always seen on the left arm. (*Vide* the interesting statues in the portal of the Cathedral of Chartres, engraved by the late Mr. Henry Shaw in his



From Willemin.

From Louandre.

'Dresses and Decorations,' and by M. Viollet-le-Duc; also the termination of one of the thirteenth

century preserved in the Cathedral of Troyes, herewith engraved.) The maniple of Thomas à Becket, with his mitre, amice, chasuble, and stole, is still to be seen in the Cathedral of Sens. All these examples are richly embroidered and fringed: some had ornaments of goldsmiths' work at the ends; and in 915 Bishop Riculfe d'Hélène bequeathed to his successor six maniples embroidered with gold, one of which had little bells at its termination. A slight alteration of form in the ends of the maniple appears in later examples (see figure annexed from an effigy in Oulten Church, Suffolk).



From an effigy in Oulten Church.



From a statue in the portal of the Cathedral at Troyes.

**MANTEAU.** See MANTUA.

**MANTELET.** A little mantle or cloak worn by knights at tournaments.

"A mantelet upon his shoulders hanging,  
Bret full of rubies red, as fire sparkling."  
Chaucer, *The Knight's Tale*.

"That they be trapped in gete,  
Bothe telere and mantelete."

*MS. Lincoln, A 1, 17, f. 134.*

The word is sometimes applied to the lambrequin of a helm. (See LAMBREQUIN.)

**MANTLE.** (*Mentil*, Saxon; *mantel*, *manteau*, French.) Under the head of CLOAK I have already spoken of the mantle down to the period when the term became limited to a habit of state in England, which appears to have been about the middle of the fourteenth century; but I shall return here to the reign of Henry II., who obtained the *sobriquet* of "court manteau," in consequence of his introduction of the short cloak worn in the province of Anjou. The regal mantle of that date could not be more satisfactorily illustrated than by the effigies of King Henry himself, his queen, and of their eldest son, the lion-hearted Richard, which formed the chromo-lithograph issued with our last Part. Carefully drawn and coloured by that justly celebrated artist Charles Alfred Stothard from the original effigies at Fontévrard, in Normandy, they have been transferred to our plate in *fac-simile* from his admirable work, 'The Monumental Effigies of Great Britain,' and may be thoroughly relied upon for the minutest details of form and ornamentation. The mantle of King Henry is of a colour which might have been originally a very dark crimson, but it had been painted over several times, and cannot be positively determined, and is described by Mr. Stothard, who discovered it by scraping, as a "deep reddish chocolate." It is perfectly plain, lined with a white material, and has a narrow border of gold round the top, and a broader one down the side as far as can be seen, from the right shoulder, on which it is fastened, to the left hand, sustaining one end of the mantle, which has been gathered up and drawn round the body beneath the girdle. The gold border does not appear on the lower edge of the mantle, which would seem, if allowed to fall down, scarcely to have been as long as the tunic. The mode by which it was fastened on the shoulder is not visible, but contemporary examples justify us in presuming that it was secured by a brooch or fibula.

The mantle of his queen is blue, embroidered all over with golden crescents, the lining a dark red. It is sustained on the shoulders by a gold cord which passes across the breast, and is without a border.

The mantle of Richard I. is plain blue, with a broad band or border of gold all round it, and it is fastened on the breast by a large but plain oval gold fibula, thus accidentally illustrating the three usual modes of wearing the mantle in the twelfth century.

Of the materials of these mantles I cannot speak confidently, but believe them to have been of cloth or silk, which were generally in use for garments at that period, velvet being first mentioned in the reign of Henry III. With respect to ornamentation, however, they were gorgeous. Richard I. is said to have had a mantle which was nearly covered with half-moons and orbs of solid silver, in imitation of the system of the heavenly bodies. The crescents on the mantle of Queen Eleanor, above mentioned, might be intended to represent a similar decoration. A star and a crescent appear on



Coronation of Edward I. From an initial letter, MS. Harleian, 920.

the seals of our Anglo-Norman monarchs, and are held to be badges of the family of Plantagenet. Our chromo-lithograph of a nobleman from an enamelled tablet formerly in the Cathedral at Mans, which was issued with Part V., affords an equally authentic example of the mantle worn by Normans of rank in the twelfth century. It displays a lining of the fur called "vair," the next in value and esteem to ermine, and from which the bearing in heraldry was taken. The figure is traditionally said to represent Geoffrey Plantagenet, father of Henry II.; but I have given my reasons for believing it to be the effigy of William FitzPatrick, first Earl of Salisbury (*vide* 'Journal of the Brit. Arch. Association,' vol. i. p. 16),—an opinion which, though hotly disputed, no evidence has hitherto been found to shake.

No alteration appears to have taken place in the form of the mantle during the thirteenth and fourteenth centuries beyond lining them with ermine or lettice—a luxury forbidden in the reign of Edward III. to any but the royal family and nobles possessing upwards of

EFFIGIES AT FONTEVRAUD.



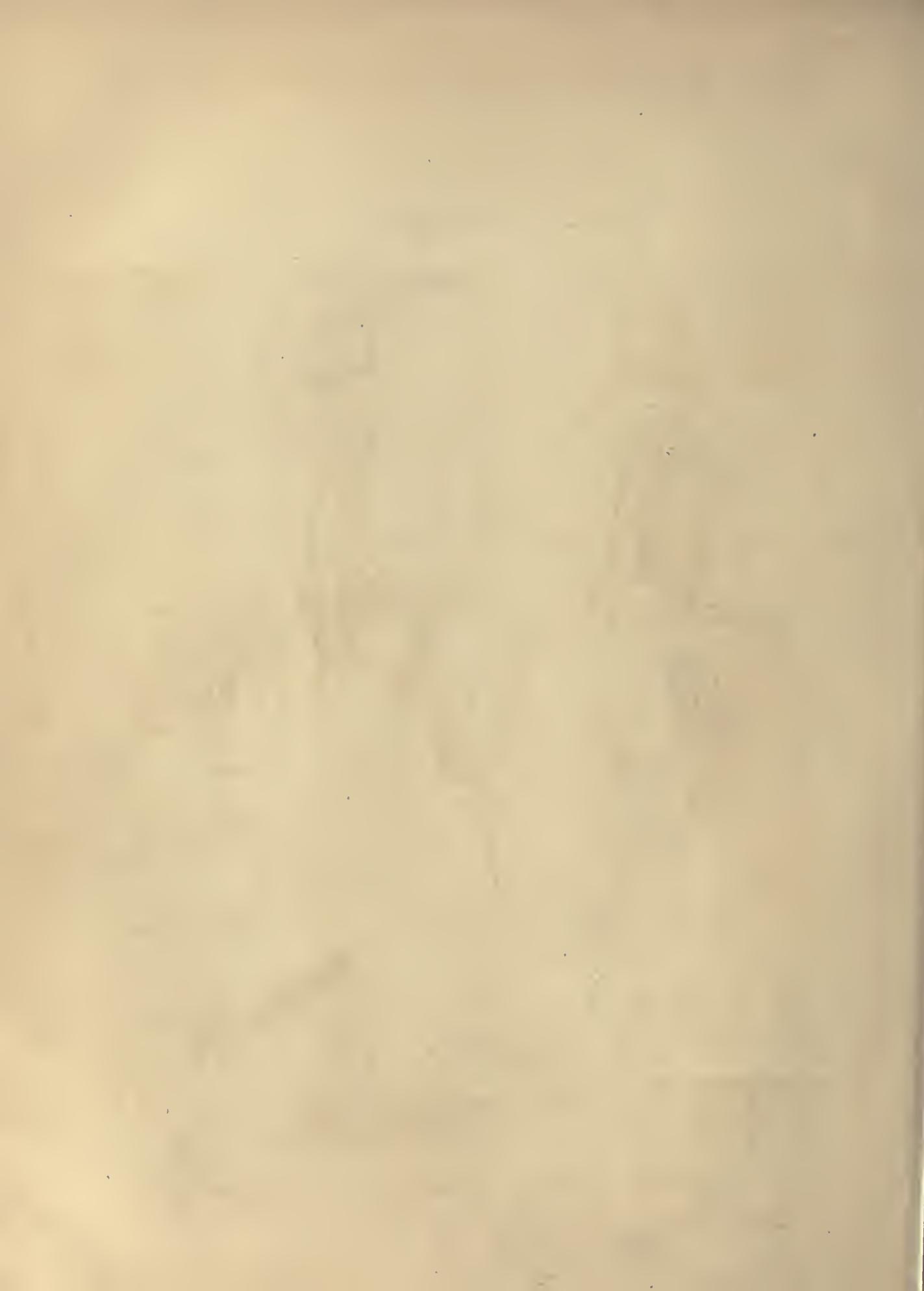
Henry II



Eleanor de Guenne



Richard Cœur de Lion



one thousand pounds per annum. Pure miniver and other expensive furs were limited to the use of knights and ladies whose income exceeded four hundred marks yearly. An initial letter in a Harleian MS., No. 926, contains a representation of the coronation of Edward I. (See previous page.) His



From a Scholastic Bible. Early 14th century.



Royal MS. Brit. Mus., 16 G 6. 14th century.

mantle is lined with ermine, and has also an ermine cape or collar covering the shoulders, and consequently preventing our ascertaining how it was fastened.

A curious illustration of the mantle occurs in a MS. collection of poems in the National Library at Paris, which has been copied by Mr. Fairholt. It is from a poem entitled 'Le Lai du Mantel d'honneur,' and the subject is a man displaying a mantle lined throughout with vair and having a rich scarlet border. Mr. Fairholt has failed to see in this example that it is the inside of the mantle that is presented to us, and describes it as "very gay in effect, . . . the entire surface being laid out in a series of white escallops; the groundwork of the whole (which is tinted in the engraving) is of a rich blue, with an edge like scales overlapping each row of patterns." This is precisely a mode of representing vair. (See cape of figure above.)

Mr. Fairholt was so accurate a draughtsman, that it is rather startling to find in the valuable work of M. Quicherat a very different representation of the same garment, from apparently the same authority. Not having the advantage of personally inspecting the MS. in question, I give both delineations, simply observing that the latter presents the appearance of a fur more resembling ermine than vair, but at all events the lining and not the exterior part of the mantle. (See next page.)

The romances of the thirteenth century are full of allusions to and descriptions of the magnificent mantles, lined with the most costly furs, that were worn by the knights and ladies whom they celebrate; but silk, taffeta, cendal, and other light, thin stuffs were employed for lining summer garments of every description. The furred mantle is described by the later writers of that day as *mantella penulata*, and the word *penula* is often used by itself to express a mantle so lined or ornamented. King John, in the second year of his reign, ordered three mantles made of the fine cloth called "byssine," lined with fur, to be made for the queen: "Trium penularum de bissetis (pro

byssis)." (Rot. Libertat., Memb. 2.) Henry III. commanded two mantles furred with ermine to be made for his queen, to be ready against Christmas Day. (Rot. Claus. 36 Hen. III., Memb. 4.)

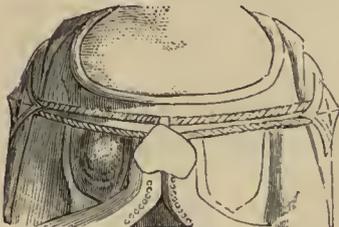


From 'Le Lai du Mantel d'honneur,'  
MS. Bib. Nat., Paris. According to Faich lit.



The same figure according to Quicherat.

Mantles were not worn by unmarried women unless they were of high rank; but noble maidens are generally described by the poets as attired in the most sumptuous imaginable:

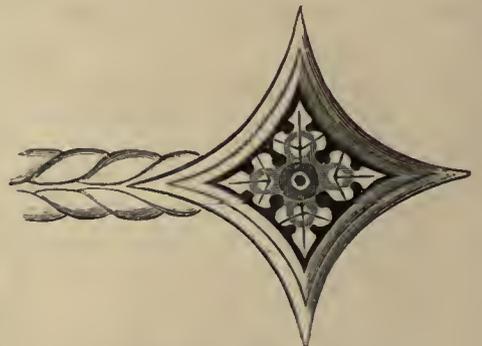


From effigy of Lora, Lady Marmion,  
West Tanfield Church, Yorkshire.

"En la lande qu'est verde et belle  
Vit Melions une pucelle  
Venir sor j bel palefroi  
Molt erent riche si con roi.  
Un vermeil samit ot vestu  
Estoit a las molt bien cosu.  
A son col j mantel d'ermine  
Aine meillor n'affubla reine."

*Le Lai de Melion*, v. 83.

The mode of fastening the mantles on the shoulders varied excessively. Brooches, buttons, bands, laces, rings, are all employed at the same period. Two circular or diamond-shaped ornaments of gold of beautiful design and profusely jewelled, each furnished with a ring at the back, were sewn firmly on to the opposite edges of the mantle, and gold or silken cords were passed through the rings underneath and hung down with tassels in front. By pulling these cords or laces, as they were called, the mantle could be drawn closer round the neck or the reverse at pleasure. These ornaments, for which we have no name, are called by the old French writers *tassels* and *tasseaus*, from which we derive our English word *tassel*, signifying a very different object, and which the French term *houpe*. (See TASSEL.)



Tasseau enlarged. From effigy of Lady Marmion.

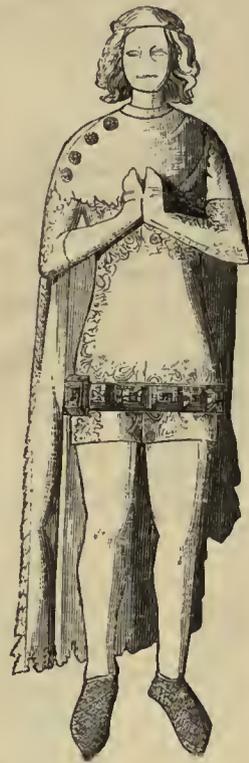
The effigy of Edward III. in Westminster Abbey presents us with an example of the mantle being held on the shoulders by a richly embroidered band across the breast, while that of his son,



Edward III. From his effigy in Westminster Abbey.



Pattern of embroidery on the band and borders of the robe and tunic of Edward III.



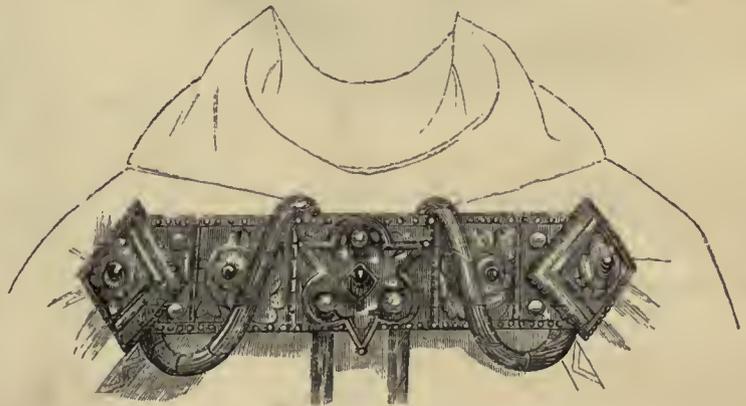
William of Hatfield. From his effigy.

William of Hatfield, displays a mantle with *dagged* edges, fastened on the right shoulder by four buttons, the front portion being thrown back over the left shoulder.

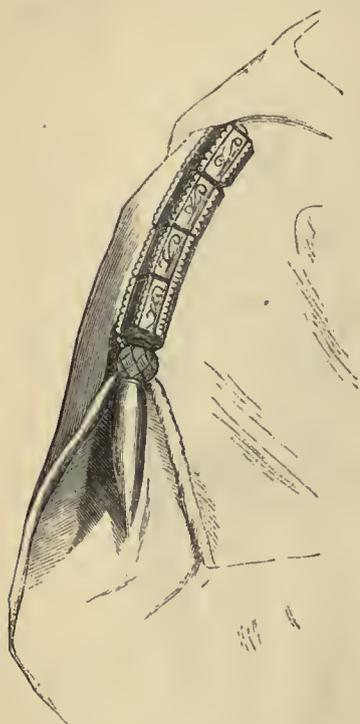
Subjoined are a few examples of the various modes of fastening the mantle in the thirteenth and fourteenth centuries.



From a statue in the Museum of Toulouse.



Fragment of statue from the Church of Eu, Normandy.



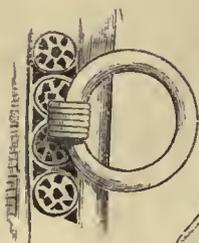
Frankish Mantle. Violet-le-Duc.



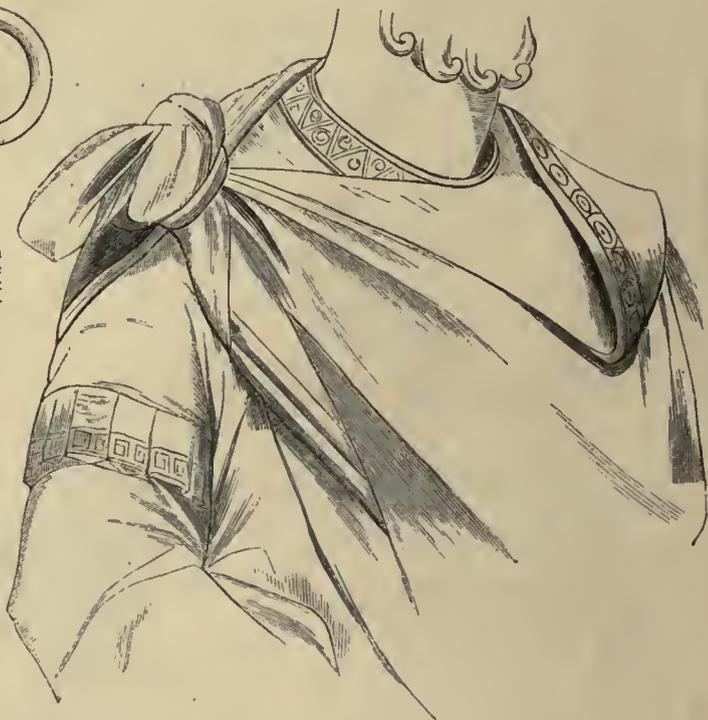
From a statue in the Museum of Toulouse. 12th cent.



From a statue in the Museum of Toulouse. 14th cent.



Ring through which the mantle is passed on right shoulder of annexed figure.



From a statue in the Museum of Toulouse.

From the commencement of the fifteenth century to the close of the sixteenth, little alteration is observable in the mantles worn by either sex. They are longer and more ample, and gold cords with tassels at their terminations gradually supersede all other fastenings. The materials are generally of velvet, cloth of gold or silver, or the richest embroidery, and the linings of the most costly furs. A good example of the state mantle of a lady of the time of our Henry VI. is given at page 273. Many of the effigies of noble women of the latter half of the fifteenth century represent them in mantles embroidered with the armorial bearings of their husbands' family, having those of their own family upon their surcoats or kirtles. It may be a question, however, whether or not they ever wore such, as I know but one instance of such a fashion being represented in any picture of a scene in real life,\* and never met with any allusion to it in contemporaneous writers. All the examples I have seen in collections of costume are copied from monuments, brasses, or painted glass. At Her Majesty's first *bal costumé*, many ladies were so attired, and the effect was undeniably extremely picturesque; but the doubts I then entertained have not been dissipated by subsequent researches, and I am still inclined to believe that such heraldic decoration was limited to the surcoat, jupon, or tabard of the knight, and only extended to his lady for the purpose of identification. Nevertheless, I may be mistaken, and will therefore not omit this remarkable variety. Annexed are the effigies of Eleanor (de Beauchamp) Duchess of Somerset, 1467, and Anne (Nevil) Countess of Stafford; the



Duchess of Somerset. Lady Chapel, Collegiate Church, Warwick.



Countess of Stafford. Lichfield Cathedral.

former from the east window of the Lady Chapel in the Collegiate Church at Warwick, and the latter from the north window of Lichfield Cathedral. Sandford, who has engraved them in his 'Genealogical History,' says: "In the effigies of the Duchess Eleanor, it's observable that the arms of Edmond, Duke of Somerset, her husband, are embroidered upon her mantle, or upper garment, and there placed to signify that the husband, as a cloak or mantle, is to shroud the wife from all those violent storms against which her tender sex is not capable of making a defence. The arms of her house are depicted upon her kirtle, which (being under cover of the husband, or upper garment) are

\* The instance I have alluded to is the meeting of Jeanne de Bourbon, queen of Charles V. of France, with her mother the Duchess of Bourbon, after her long imprisonment by the English. It is engraved in Montfaucon from the original in the 'Livre des Homages de Clermont en Beauvoisis.'

to denote the family of which she has descended. From which take this for granted, that wheresoever you find the figure of a woman painted or carved in a mantle and a kirtle of arms, those on the mantle are the arms of her husband, and those on her kirtle the ensigns of her blood and family; of which (besides the present one) there are very many examples. The figure of Anne, Countess of Stafford, is contrary to the former example, for here the arms of her family (being Nevil) are upon her mantle; but the reason thereof is because she hath not any arms on her kirtle, and therefore the insignia of her husband, Humphrey, Earl Stafford, are depicted on the lining of her mantle, which being turned back, represents you with an exact impalment of the arms of Stafford and Nevil." All this account, especially the last sentence, is purely heraldic, and contains no allusion to any ancient fashion of dress, which it would surely have done had there existed in the time of Charles II., to whom Sandford dedicated his History, any tradition or picture within the knowledge of the author, who, as Lancaster Herald, had special opportunities for obtaining such information. I am still further confirmed in my opinion by the silence of two such eminent and indefatigable antiquaries as MM. Viollet-le-Duc and Quicherat, neither of whom take the least notice of the subject; the latter

actually giving one example of a lady (Mahaut, Comtesse de Boulogne, 1210) in an armorial surcoat, from a painted window in the Cathedral at Chartres, in illustration of the *shape* only of the garment, without a word respecting its heraldic decoration.

I shall be heartily glad to find myself mistaken, as the quaint and gorgeous effect of such dresses is undoubtedly valuable to the historical painter and the dramatist, and its future avoidance by conscientious artists will be a loss to the picture gallery, the stage, and the fancy ball-room; it would, however, be a dereliction of duty on my part, considering the object of this work, not to call the attention of the student of costume to the above facts, and recommend him to investigate them.

Anne, the queen of Richard III., wore, the day before her coronation, a mantle of white cloth of gold, trimmed with Venice gold and furred with ermine, and additionally "garnished with seventy annulets of silver gilt;" how disposed, the chronicler does not inform us. Rous, in the 'Warwick Roll' preserved in the College of Arms, has left us a drawing of her, and as he was her contemporary we may rely on the accuracy of the costume. The mantle is fastened by gold cords with tassels, which became the ordinary mode in the fifteenth century. Mantles of state, in the sixteenth century, took the form they have retained to the present day, and will receive further notice under ROBE.



Anne, Queen of Richard III.  
From the Warwick Roll.

the eighteenth century. The name may be derived from the French, as suggested by Mr. Fairholt, who quotes Evelyn,—

"A curious hasp,  
The manteau 'bout her neck to clasp."  
*Mundus Muliebris*, 1690.

and says, "hence the term '*manteau-maker*,' now generally but erroneously applied to makers of ladies' gowns." ('*Cost. in England.*') I am, however, inclined to think that the "*manteau*" mentioned by Evelyn in the seventeenth century, which he also in another passage describes as a species of *deshabille*,—

"Three manteaux, nor can Madam less  
Provision have for due *undress*,"—

was a garment distinctly different from the "*mantua*," so fashionable in the succeeding century; and

I agree with Bailey, who compiled his valuable Dictionary at the time the garment was so generally worn, and which he describes as "a loose gown worn by women," that it was "probably so called from Mantua, a dukedom in Italy,"—either, as I submit, from the fashion having been introduced from thence, or from the material of which it was made being of Mantuan manufacture, as we learn from an advertisement in 1731, that amongst other articles of dress stolen in the month of March that year, was "a rose-coloured paduasoy mantua, lined with a rich *Mantua silk* of the same colour." Later we hear of "Mantua petticoats" (see PETTICOAT); the name also of the fabricator of such articles being called a *mantua* (not *manteau*) maker, as the makers of Milan bonnets were called *milainers*, corrupted into "milliners." The French have no such word as "mantua" in their language. The earliest mention I have seen of the mantua is in the 'Gazette' of July 20, 1682, quoted by Malcolm, which gives the contents of a large portmantle (*portemanteau*, French) full of women's clothes, "lost or stolen," in which were "a mantua and petticoat of grey silk and silver stuff with broad silver lace; another mantua and petticoat, flowered with liver-coloured and some flesh-coloured spots." "A striped silk mantua" was in a parcel stolen about the same time. A black silk mantua is mentioned in the story of "Brunetta and Phillis." ('Spectator,' No. 80). I have not recognised a representation of it.

*MARBRINUS, MARBUTTUS.* (*Marbre*, French.) "A species of cloth composed of party-coloured worsted, interwoven in such a manner as to resemble the veins of marble, whence it received its appellation." (Strutt, 'Dress and Habits,' Part IV.) "Pannus ex filis diversi et varii colores textus." "Draps tixus de diverse lames comme marbrez." (Ordinat. Reg. Franc., tom. iii. p. 414.) In the accounts of Stephen de Font, 1351, quoted by Charpentier, the following varieties of marble cloth are enumerated, "Marbre verdelet, marbre vermeillet, marbre torrequin, marbre caignez, marbre acole, marbre de graine, marbre dozien."

The cloth was sometimes ornamented with figures of animals, and other devices embroidered upon the variegated ground, from which it received its appellation, "Tunica de quodam panno marmore spisso, cum rotis et griffonibus." ('Visit. Thesauri S. Pauli.')

*MARRY-MUFFE.* Mr. Fairholt says it was "a coarse common cloth," quoting apparently, as his authority, the following passage from a book printed in 1604, entitled 'Meeting of Gallants at an Ordinaire:—"He that would have braved it, and been a vainglorious silken ass all the last summer, might have made a suit of satin cheaper in the plague time, than a suit of marry-muffe in the tearme time." There is nothing in this, however, to prove it was a coarse cloth, though such an inference may naturally be drawn from the context. Halliwell, *in voce* "Marry," has simply, "Marry-muff—Nonsense," without any quotation or reference to an authority. More evidence is required for a satisfactory definition.

*MARTEL DE FER.* (*Marteau, martel*, French.) "A weapon which had at one end a pick and at the other a hammer, axe-blade, half-moon, mace-head, or other termination." (Meyrick.) The original form of this weapon was, doubtless, the simple one of a hammer. Without going back to the Stone age and the Miolmer of Thor, we find that the rude levies of the eleventh and twelfth centuries were composed of labourers whose arms were the scythe and the fork, the goad, the hatchet, the bill, the pick, and the hammer,—the implements they were accustomed to handle, and the nearest within their reach. There were also a host of poorer and less respectable men named "ribaux" and "brigans," who swelled the ranks of an army, for the mere sake of plunder, and fought with any weapons they could lay their hands on,—

"Li uns une pilete porte,  
L'autre croe ou maseue torte.

\* \* \* \* \*

L'un tient une epee sans feurre,  
L'autre un maillet, l'autre une hache."

Guiart, *Chronique Métrique*, v. 6635.

Some of these mallets were of considerable weight,—

“Cil combattait d'un mail qui pesoit bien le quart  
De cent livres d'acier.”

*Combats des Trente, 1351.*

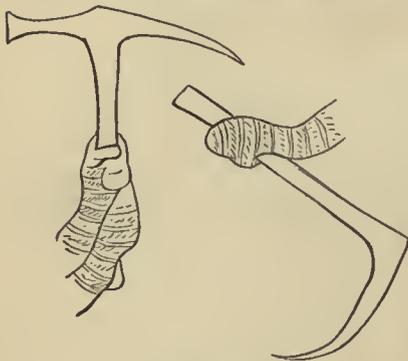
Twenty-five pounds weight of steel. Such were, therefore, wielded with both hands,—

“Olivier de Cliçon dans la bataille va  
Et tenoit un martel, qu'à ses deux mains porta.”

*Chron. de Bertrand du Guesclin.*

“Bertran de Glaiequin (Guesclin) fu au champ plenier  
Où il assaut Anglois au martel d'acier.  
Tout ainsy les abat com fait le bouchier.”

Froissart, describing the tumults in Paris in 1382, says: “Et avoient et portoient maillets de fer et d'acier, parilleux bâtons pour effondre heaulmes et bassinets, si appelloit-on ees gens les routiers et les maillets de Paris.” (Tome ii. p. 200.) The revolt has ever since then been called that of the Maillotins. At the battle of Rosebecque also, the same contemporary author informs us that the men of Bruges were armed with the mallet: “Et ceux du Frane de Bruges estoient armés la gregnier parties de maillets.”



From Royal MS. 2 B 7.

It is uncertain when the amalgamation of the pick and the mallet took place; but they are to be seen together in a miniature illustrating the story of Abimelech. (Royal MS. 2 B 7.) They were long-handled and short-handled. The latter were called in English “horsemen’s hammers,” from the German *Reiterhammer*. Of the long-handled there is a good example in a drawing by Rous, the Warwickshire antiquary, of an encounter between Richard de Beauchamp, Earl of Warwick, and Sir Pandolf Malacet, at Verona, in 1408. It is in Cotton. MS. Julius, E 4, but the drawing is of the



From Cotton. MS. Julius, E 4.

latter half of the century. The hammers have spikes to them, like those known in Germany and Switzerland as "Luzern hammers," being a favourite weapon of the people of Lucerne. (Demmin.) In the narrative the Earl and Sir Pandolf are said to have fought upon this occasion with axes; but the weapons depicted are certainly more like what M. Demmin calls "pole-hammers" than pole-axes.

Of the shorter handled martels we give a series, from the reign of Edward IV. till they ceased to be used. (See Plate XIII.)

A celebrated warrior is popularly said to have received his second name from his use of this weapon—Geoffrey Martel. There is, however, no positive authority for the assertion; and M. de la Mairie, an eminent French antiquary, has pointed out that Martel is only another form of Martin, and the well-known charge in heraldry of "martlet, martellet," a little marten or swallow, appears to corroborate his opinion. A similar story might be told of William Malet, the companion of William the Conqueror, the origin of whose second name has not been hitherto ascertained.

*MARTIAL GLOVES.* "So called from the Frenchman's name pretending to make them better than all others." ('Ladies' Dict.,' 1694.) (See GLOVE.)

*MASCLE.* See MAIL.

*MASK.* Masks do not appear as ordinary articles of female costume in England previous to the reign of Queen Elizabeth.

They are mentioned by Stephen Gosson in 1592:

"Weare masks for vailes to hide and holde,  
As Christians did and Turkes do use  
To hide the face from wantons bolde;  
Small cause then were at them to muse,  
But barring only wind and sun  
Of very pride they were begun."

*Pleasant Quippes.*

"Her mask so hinders me  
I cannot see her beauty's dignity."

*Marston's Satires, 1590.*

French masks are alluded to by Ben Jonson in 'The Devil is an Ass.' They were probably the half masks called in France "loups," whence the English term "loo masks."

"Loo masks and whole as wind do blow,  
And Miss abroad's disposed to go."

*Mundus Muliebris, 1690.*

The whole mask, covering the entire face, was held between the teeth by means of a round bead fastened on the inside. James Earl of Perth, writing from Venice in 1695, says of the ladies there: "The upper part of their faces is concealed by people of condition with a white mask, like what the ladies used to go in with a chin-cloak long ago." From this we gather that white masks were worn in England within the Earl's remembrance. He was born in 1648. White masks with chin-cloaks, *i.e.* chin-cloths, mufflers, must therefore have been in fashion as late as the Commonwealth. During the reign of Queen Anne and the first half of the last century masks were still used by ladies in riding, and were worn appended to the waist by a string.



From Bulwer's 'Artificial Changeling.'

Of masks worn by actors, or for the purpose of disguisement by mummers or masqueraders, see GENERAL HISTORY.



From print by P. de Jode,  
temp. James I.



From an old woodcut,  
circa 1690.



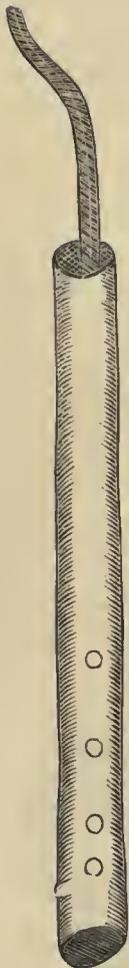
From a print dated 1743.

**MASSUELLE, MAZUEL.** See MACE and Plate XII.

**MATCH BOX or PIPE.** A tube of pewter, latten, or tin carried by matchlock-men to protect the lighted match from the weather, and also conceal the light from the enemy. In 'England's Training,' by Edward Davies, 1619, the soldier is advised, to have, when on the march in rainy weather, a case for his musquet, and for the match "an artificial pipe of pewter hanging at his girdle, as the coale by wet or water go not out." Ward in his 'Animadversions of Warre,' 1639, describes this pipe as "of tinne or latten, made like an elder pipe, about a foot long, with dyvers holes on eyther side, like the holes of a flute, to let in the ayre, to keepe the match from extinguishing." He also gives a print of it. (See cut annexed.) It was invented, he says, by the Prince of Orange for a night attack, "to carry the light matches in, so that the sparks of them might not be discovered." This seems to have been copied from Walhuysen's 'L'Art militaire pour l'Infanterie,' 1615, who says, "The musqueteer should also have a little tin tube of about a foot long, big enough to admit a match, and pierced full of little holes, that he may not be discovered by his match when he stands sentinel or goes on any expedition." Meyrick, who quotes this passage ('Crit. Inq.,' 1842, vol. iii. p. 74), adds in a foot-note, "This was the origin of the match-boxes till lately worn by our Grenadiers."

**MATCH-LOCK.** A gun fired by a lighted match being brought down upon the pan by a piece of iron called a "serpentine," instead of by the friction of a pyrite, as in the wheel-lock, or by collision of a flint and steel, as in the firelock or snaphaunce. (See HARQUEBUS.)

**MAUL, MELL.** A leaden mace or mallet, for it is not shown whether it was club-shaped like the one, or hammer-headed like the other; nor is it clear whether the Latin words *malus* and *malleus*, and the French *mail* and *mallet*, are not occasionally used to indicate the maul: so we are not able to decide as to the date of its introduction, but there can be little doubt that it was a very early weapon. "Mailles de plomb" occurs in an extract from the 'Consuetudo Montium in Hannonia,' quoted by Ducange *in voce* "Plumbatæ," where it is classed with "plommées et autres bastons ayans fer, plomb, estain et autre metal."



Match-box,  
1639.

In the old poem of 'Flodden Field,' quoted by Grose ('Ant. Arm.,' vol. ii. p. 278), the mell is distinctly mentioned :

"Some made a mell of massy lead  
Which iron all about did bind."

And again :

"Then on the English part with speed  
The bills slipt forth, the bows went back,  
The Moorish pikes and mells of lead  
Did deal there many a dreadful thwack."

Amongst the different storehouses at Calais there was one named "the malle chambre," in which there were then eight hundred and eighty leaden mallets. (Brandcr's MS.) Ralph Smith recommends every archer to have, in addition to a pike and a dagger, "a mawle of leade of five foot in length."

*MAUNCH.* See *SLEEVE.*



Mentonnière. From Meyrick Collection.

*MENTONNIÈRE.* A chin-piece, sometimes confounded with the beaver, its purpose being similar. It differed from the beaver in its not being attached to the helmet, as the latter was, and which also worked up and down upon a pivot or screw, while the mentonnière was fastened to the breastplate or placate, and, like the *hause-col*, protected the neck as well as the chin, and was so far an improvement upon it that, although only called a "mentonnière," it defended the whole face up to the eyes, and could be worn with a *bourginot*. The adjoined examples of a mentonnière and a demi-mentonnière are from Skelton's engravings of the originals, formerly in the Meyrick Collection.



Demi-Mentonnière. From Meyrick Collection.

*MERKINS.* See *HAIR*, p. 247.

*MEURTRIÈRE.* "Murderers, a certain knot in the hair, which ties and unties the curls." ('Mundus Mulicbris,' 1690.) "A black knot that unties and ties the curls of the hair." ('Ladies' Dictionary,' 1694)

"All which with meurtriers unite."

Evelyn, *Voyage to Maryland.*

*MINIVER.* (*Menu-vair*, French.) The white portion of the fur called "vair." (See *VAIR.*)

*MISÉRICORDE.* See *DAGGER.*

*MITRE.* (*Mitra*, Latin.) The episcopal bonnet, first worn by bishops about the close of the tenth, or beginning of the eleventh century, previous to which period it had no distinctive character. All classes wore caps or bonnets, and the clergy as well as the laity were forbidden to wear them during divine service by St. Augustine, on the authority of St. Paul. (De opere Monach. cap. 31.) Simeon, Archbishop of Thessalonica, also says that "All the bishops and priests of the Eastern Church, with the exception of the Patriarch of Alexandria, said mass bare-headed, because the Apostle St. Paul had directed that in honour of Jesus Christ we should be uncovered when we pray." (Vide Viollet-le-Duc; article "Mitre.") In all sculptures and paintings previous to the twelfth century, the figures of bishops are represented either bare-headed or wearing a round bonnet slightly depressed in the centre, with two lappets pendent behind or at the side, which may have been the ends of the band or fillet with which the bonnet was bound; but in the earliest examples they appear to come from beneath it (see figure of bishop, page 93). The bonnet at that time is always white. Towards the middle of the century a change took place in the form of the bonnet, the

depression being increased in the centre, causing the sides to rise in the form of two peaks or horns. (See woodcuts annexed, from the effigy of Ulger, Bishop of Angers, 1149, and an example of the same period engraved by Willemin in his 'Monuments Français inédits.')

A still greater change took place towards the end of the century, the bonnet being apparently worn with the elevated sides in front, which assumed a pointed form. An example fortunately exists of a mitre of the reign of Henry II., being no other than that of Thomas à Becket, which is preserved, with some of his vestments, in the Cathedral of Sens. From being of plain white linen, with at the utmost a band of gold embroidery, the mitre had rapidly become magnificently ornamented. The scroll-work in à Becket's mitre is of a most elegant pattern, and the "infulæ," or "fanons" as some call them, which are similarly ornamented, terminate in tassels.



Bishop Ulger, 1149.



From Willemin.



Mitre of Thomas à Becket.

Some varieties in form are met with in the thirteenth century. (See one from an effigy in the Temple Church, London, and another from the tomb of Bishop Gifford at Worcester.) In the fourteenth century the mitre assumes a more imposing shape, and is enriched with jewels. The Ploughman in the 'Canterbury Tales' rails at the clergy in good set terms, for the splendour and luxury they indulged in. "Some of them have more than a couple of mitres ornamented with pearls, like the head of a queen."



From Temple Church, London.



Godfrey Gifford, Bishop of Worcester.

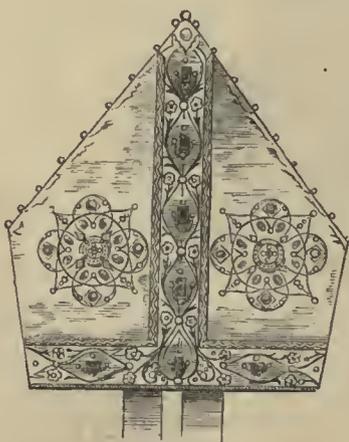
Bishops used three kinds of mitres,—first, the simplex, of plain white linen; second, the aurifrigata, ornamented with gold orphreys; and third, the pretiosa, enriched with gold and jewels in the most sumptuous manner, to be worn at high feasts. (Pugin, 'Glossary of Eccles. Costume.')

Mr. Pugin also tells us that the cleft of the mitre signifies knowledge of the Old and New Testaments, the front half representing one and the back the other, and its

height the eminence in learning a bishop should have attained to. Mr. Fairholt observes upon this, that "at this rate the old or original mitre could have had no meaning."



1300



1350.



1400.

The mitre continued to grow higher and more pointed, I presume, as the wearers increased in wisdom, till the middle of the fifteenth century. (See a magnificent example herewith engraved from Mr. Alfred Shaw's drawing of the Limerick mitre, 1408.) After which period it lost its sharp angles, and took more the form of the pointed arch, which it retains to the present day. (See page 131, and, as a later example, the annexed woodcut from the brass of Samuel Harsnett, Archbishop of York, who died 1631, in Chigwell Church, Essex.)



From brass of Samuel Harsnett, Archbishop of York.

Mitres were accorded by the Popes to the abbots of certain privileged houses, and in a few instances to laymen. Alexander II. gave permission to Wratlas, Duke of Bohemia, to wear a mitre as a mark of his esteem, and Innocent II. testified, by a like act, his regard for Roger, Count of Sicily. A mitre is also worn by the canons of certain foreign cathedrals on particular occasions.

#### MITTEN, MITAINE.

A sort of glove. "The term was not restricted to gloves without fingers. Ray inserts 'mittens' in his list of South

and East country words, with the following explanation: 'Gloves made of linen or woollen, whether knit or stitched; sometimes also they call so gloves made of leather without fingers.'" (Halliwell, *in voce*.) (See GLOVE for an early example.) In Way's note to the word in the 'Promptorium Parvulorum,' he observes: "It is said in the 'Catholicon,' that a 'manus dicitur mantus quia manus tegat tantum, est enim brevis amictus, &c.,' the primary sense of the Latin term being a short garment or mantle;" and in the 'Ortus Vocabulorum,' we accordingly find "Mantus, a myteyn or a mantell." It is only as a mitten that we have to deal with the word here, though it is necessary to warn the student of the double signification.

In 'A Tale of King Edward and the Shepherd,' fourteenth century, published by Hartshorne in his 'Metrical Tales,' occurs the line—

"The mytens clutt forgot he nought"—

which is explained by the description of the garb of the Ploughman in 'Piers Ploughman's Creed,' where mention is made of his "myteynes" made of "cloutes" (cloth), with the fingers "forwerd," or worn away. The Pardoner, in the 'Canterbury Tales,' also plays on the credulity of his hearers by assuring them that

"He that his hand will put into this mitaine,  
He shall have multiplying of his graine."

v. 12307.

Mr. Fairholt quotes from the Coventry Mystery of the Nativity, a touching line of simplicity put into the mouth of the third shepherd, who, addressing the Infant Redeemer, says:

"Have here my myttens to put on thy hands,  
Other treasure I have none to present thee with."



Limerick Mitre. 1408.  
Back view to show infulæ.

In the inventory of the effects of Sir Thomas Boynton, 1581, before quoted, occurs: "One pare of cloth myttons."

Lace mittens were commonly worn by women in the last century, and by the same term gloves with fingers reaching no further than the knuckles, were generally understood. See MUFFETEE.

*MOCHADO, MOKKADO.* "Moccado stufte, mocayart, silk moccado." (Cotgrave.) There were two if not more sorts of stuffs called "mochado" or "mokkado." One, "a manufacture of silk, sometimes called 'mock velvet,' much used in the sixteenth and seventeenth centuries." (Fairholt.)

"Alas! what would our silk mercers be?  
What would they do, sweet Hempseed, without thee?  
Rash, taffeta, paropa, and novato,  
Shagge, filizetta, damaske, and *mochado.*"  
Taylor's *Praise of Hempseed.*

The other a woollen stuff, made also in imitation of velvet, according to Halliwell. "My dream of being naked and my skyn all overwrought with worke like some kinde of tuft mockado with crosses blew and red." ('Doctor Dee's Diary.') In the play of the 'London Prodigal,' Civet says his father wore "a mocado coat, a pair of sattin sleeves, and a sattin buck." It was probably a mixed stuff of silk and wool, the silk predominating in the finer manufacture.

*MODESTY BIT* or *PIECE.* In a review of the female dress, in the 'Weekly Register,' 10th July, 1731, it is observed, "Sometimes the stomacher almost rises to the chin, and a modesty bit serves the purpose of a ruff; at other times it is so complaisant as not to reach half-way, and the 'modesty' is but a transparent shade to the beauties underneath." In the 'Guardian' we are told that "a narrow lace which runs along the upper part of the stays, before being a part of the tucker, is called the 'modesty piece.'" "Modesty bits—out of fashion" is an announcement in the 'London Chronicle,' vol. xi., 1762.

*MOILE.* See SHOE.

*MOKADOR, MOCKETER, MOCKET.* A napkin, handkerchief, or bib. (Cotgrave; Halliwell.)

"Goo hom, lytyl babe, and sytt on thi moderes lap,  
And put a mokador aforn thi brest,  
And pray thi modyr to fede the with the pappe."  
*Twentieth Coventry Mystery.*

"For eyne and nose the needeth a mokadour."  
Lydgate, *Minor Poems.*

(See MUCKINDER.)

*MONMOUTH CAP.* Mr. Fairholt says the Monmouth cap was worn by sailors, as appears from the following quotation in the notes to the last edition (Collier's) of 'Dodsley's Old Plays':—

"With Monmouth cap and cutlace by my side,  
Striding at least a yard at every stride,  
I'm come to tell you after much petition  
The Admiralty has given me a commission."  
*A Satyre on Sea Officers.*

But D'Urfey, in 'A Ballad on Caps,' printed in his 'Pills to purge Melancholy,' distinctly appropriates "the Monmouth cap" to the soldier, and "the thrum cap" to the sailor. (See p. 78 *ante.*) It must be remembered, however, that before the reign of George II. there was no regular uniform for the navy; that naval commanders wore scarlet in the reign of Queen Elizabeth, and were armed like the military, while their ships' companies were sometimes clothed in the colours of their captains.

**MONT-LA-HAUT.** (*Monté-la-haut*, French.) "A certain wier that raises the head-dress by degrees or stories." ('Ladies' Dict.,' 1694)

"Monté-la-haut and palisade."

Evelyn, *Voyage to Maryland*.

**MORDAUNT.** (*Mordant*, French; *mordeo*, Latin.)

"The mordaunt, wrought in noble gise,  
Was of a stone most precious."

Chaucer, *Romaunt of the Rose*.

Mr. Fairholt, misled by the context, defines this "the tongue of a buckle;" but there is nothing in the original French romance to justify it. Guillaume de Lorris, in describing the girdle of Riches, says,

"La boucle d'un pierre fu  
Grosse et de moult grand vertu;"

adding—

"D'autre pierre fut le mordans;"

not of the buckle, but of the girdle. "MORDANT—bout de métal fixé à l'extrémité de la ceinture opposé à la boucle et qui facilitait l'introduction de la courroie ou de la bande d'étoffe à travers le passant de cette boucle." (Viollet-le-Duc.) The chape of the belt or girdle (see CHAPE). These metal terminations were sometimes of the finest workmanship, and richly ornamented with jewels. In all cases they were made heavy enough to keep the pendent portion of the girdle straight and steady in its position (see GIRDLE). The *tongue* of a buckle in French is *ardillon*.

**MORIAN, MORION, MURRION.** A head-piece of the sixteenth century, introduced by the Spaniards, who had copied it from the Moors, to the rest of Europe about 1550.

It is mentioned in the statute of the 4th and 5th of Philip and Mary, repealing all other Acts respecting keeping armour and horses.

Meyrick says the Spaniards added the peaks that came up before and behind about the commencement of the reign of Elizabeth, during which several alterations in its shape took place (see woodcuts below, from Meyrick Collection).



Morions. Circa 1560.

The morion was worn as late as the reign of Charles I.



High-combed Morions. 1570-1600.

*MORNE, MORNETTE.* The head of a tilting-lance used for jousts of peace, the point being rebated or turned back, to prevent injury to the knight's opponent.

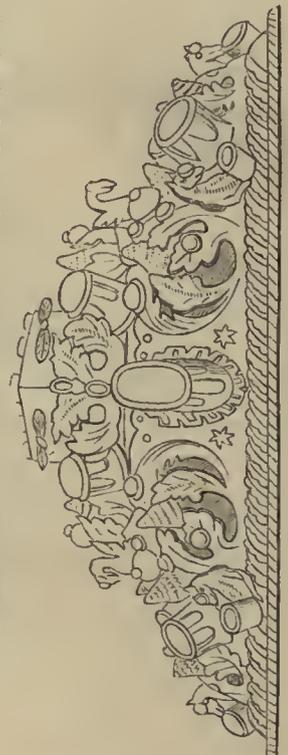
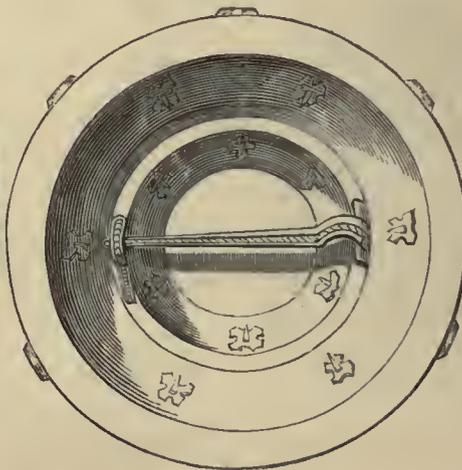
“He who breaketh his spear morne to morne.”

*Regulations for the Joustes at Westminster,*  
12 Feb. 1 Henry VIII. Heralds' Office.

*MORNING STAR.* See HOLY-WATER SPRINKLER.

*MORRIS PIKE.* See PIKE.

*MORSE.* (*Mors*, French.) The clasp or brooch which fastened the cope on the breast. Some most sumptuous examples exist in private collections, and have been engraved in various works. It was not specially distinguished except in size from the clasps and brooches used to fasten the mantles of princes, or other lay personages of distinction; but the term “morse” or “mors” (from *mordre*, French; *mordere*, Latin) is always applied to the ecclesiastical ornament. The subjoined engraving is from a magnificent specimen in the collection of the late Lord Londesborough. It is of silver gilt and enamelled, elaborately designed, and profusely ornamented with sapphires, rubies, pearls, and other jewels. A section (of the full size) is given of it to show the high relief of the workmanship, also the under part displaying the pin and the screws which hold on some of the ornaments. It varied in shape like other brooches; but its most ordinary form was circular.



Section of same.

Morse. From the Collection of the late Lord Londesborough.

Interior of same.

**MOTON.** A piece of armour used in the reigns of Henry VI., Edward IV., and Richard III., which appears to have been intended to protect the right arm-pit. The term occurs in the particular of the 'Abiliments for the Justiss of Pees,' among which are enumerated "a rerebrace, a moton." (Lansdowne MS., 285.) "The moton appears to have been a long plate terminated at top by a curve of peculiar form." (Meyrick, Glossary to 'Crit. Inquiry.')



Moton. From effigy of Sir Thos. Peyton.

**MOULINET.** See page 11.

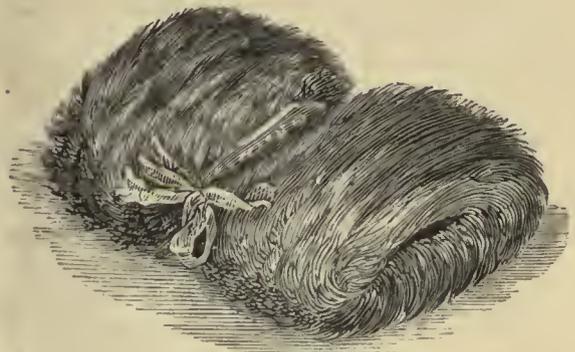
**MOUSTACHE.** See HAIR.

**MUCKINDER.** A pocket handkerchief, also called a *muckingier* or a *merckiter*. (See MOKADOR.)

**MUFF.** Mr. Fairholt says the muff "does not appear in France before the time of Louis XIV., and was thence imported into this country *temp.* Charles II.;" but if the reader will turn to page 226 of this work, he will have ocular proof of its being known here in the reign of Elizabeth, Gaspar Rutz having engraved the figure of an English lady of quality with a small muff pendent to her girdle, in a work published in 1588; and M. Quicherat testifies to their being a novel object in France in the reign of Henri Trois, 1574-1589, when, he observes, they could not create a name for it, "puisque celui de *manchon* désignait auparavant et désigna longtemps encore après, les manches qui n'allèrent que jusqu'au coude." The early muffs were made of satin or velvet, lined and trimmed with fur. They appeared, as we see, almost simultaneously in England; and at page 227 of this work will be seen the copy of an engraving by Hollar of an English gentlewoman of the reign of Charles I. with a muff entirely of fur. Annexed are copies of two muffs from engravings by Hollar—



Muff. Drawn by Hollar.



Muff. Drawn by Hollar.



Muffs. *Temp.* William III.

one particularly curious. In the reign of his son Charles II. we find the muff used by men, and *that* fashion may possibly have been introduced from France in his time. In the following reign they were small, hung round the neck by a ribbon, and ornamented with a bow in front. (See page 110.)

In a ballad describing the fair on the Thames during the great frost in 1683-4, a barrister is spoken of as

“A spark of the bar, with his cane and his muff.”

Leopard-skin muffs were worn in 1702. (Malcolm, ‘Manners and Customs.’) In No. 16 of the ‘Spectator,’ A.D. 1710, the writer informs the public that he has received a letter desiring him “to be very satirical upon the little muff now in fashion.” The late Mr. Crofton Croker had in his curious collection some tapestry of the latter half of the seventeenth century in which two muffs were represented, one apparently of yellow silk edged with sable, the other of ermine with a blue bow. Fairholt has engraved them. (See woodcuts above.) They are such as have lately been much in fashion. Feathered muffs are mentioned in Anstey’s ‘New Bath Guide,’ and were in great vogue during the reign of George III. Mittens are called “muffs” in Yorkshire (Halliwell), whence

**MUFFETEE.** “A small muff worn over the wrist. Various dialects.” (Halliwell.) A mitten of fur or worsted. “Scarlet and Saxon green *muffetees*” are mentioned as worn by men in a satirical song on male fashions *temp.* Queen Anne. (Fairholt.)

**MUFFLER.** “The term is connected with the Old French *muser* or *muser*, to hide, or with *amuser*, to cover the *museau* or *muffle*—a word which has been indiscriminately used for the mouth, nose, and even the whole of the face; hence our word *muzzle*.” (Douce, ‘Illustrations of Shakespeare.’) “A kerchief or like thing that men and women used to weare about their necke and cheekes; it may be used for a muffler.” (Baret, 1580.)

“Now is she barefaced to be seen, straight on her muffler goes.”  
*The Cobbler’s Prophecy*, 1594.

“I spy a great peard under her muffler.”  
Shakespeare, *Merry Wives of Windsor*, act iv. sc. 2.

The muffler is alluded to as early as the middle of the fifteenth century in Scotland. By a sumptuary law of James II., contemporary with our Henry VI., A.D. 1457, it is ordered “that na woman cum to the kirk nor mercat with her face mussaled, that sche may nocht be kend, under the pane of escheit of the curchie,” *i.e.* forfeiture of the kerchief or muffler. The practice lasted to the reign of Charles I.



Muffler. *Temp.* Henry VIII.

Subjoined are examples of the time of Henry VIII. and of James I., the former from the picture of the siege of Boulogne, 1544, formerly at Cowdray, Sussex, and the latter from Speed’s maps to his ‘Theatre of Great Britain,’ printed in 1611.



Muffler. *Temp.* James I.

**MURREY.** Mulberry colour. (See page 343.)

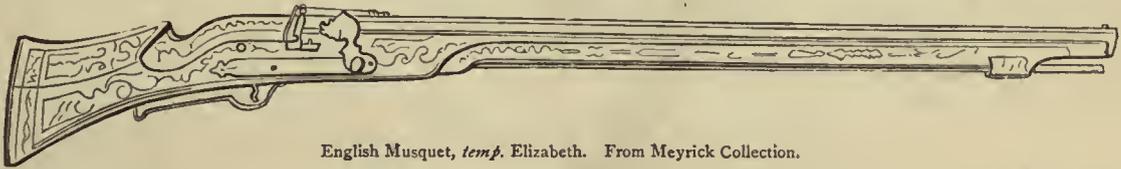
**MUSLIN.** A fine fabric of Eastern manufacture, first made at Mousull, Turkey in Asia, whence, according to Marco Polo, it derived its name. It was much in request for ladies’ dresses, aprons, and neckerchiefs, and men’s neckcloths, at the close of the seventeenth century. “7 muslin aprons” and “j plain muslin head” are amongst the entries in the account of Mrs. Archer’s clothes, 21st November, 1707, so often quoted. “Three new muslin India half handkerchiefs spotted with plated silver” are mentioned in an advertisement in 1731, quoted by Malcolm (‘Manners and Customs,’ vol. ii.).

**MUSQUET.** A long, heavy matchlock gun, introduced from Spain, and which eventually displaced the harquebus. The Chevalier Brantôme records that musquets were first used in the

North of Europe by the soldiers of the Duke of Alva against the Flemings in 1568: "Il fut le premier qui leur donna en mains les gros mousquets et que l'on vit les premiers en la guerre et parmi les compagnies," and adds that they very much astonished the Flemings, who had never seen them before—"non plus que nous" (the French)—and that those who were armed with them were called "mousquetaires." (Œuvres, tome iv.) From the same source we learn that it was Philip Strozzi, Colonel-general of the French infantry under Charles IX., who in 1573 first introduced the musquet to France; that he had great difficulty in inducing the soldiers to use it, and in order to do so had one always carried by a servant for himself at the siege of Rochelle in that year. "I and many who were with me" (says Brantôme) "saw the said M. de Strozzi kill a horse with his musquet at a distance of five hundred feet." The musquet, like the caliver, had a curved stock if of French manufacture; but the Spanish musquet had a straight stock, which Sir Roger Williams prefers: "For the recoyling, there is no hurte, if they be straight-stocked, after the Spanish manner; were they stocked crooked, after the French manner, to be discharged on the breast, fewe or none could abide their recoyling: but being discharged from the shoulder, after the Spanish manner, there is neither danger nor hurte." ('Brief Discourse of War.')

Brantôme was, however, not of that opinion, and takes credit to himself for having suggested the curved stock.

The English musquet seems to have been straight-stocked, like the Spanish. Below is an engraving of one of the time of Elizabeth, formerly in the Meyrick Collection. It weighed twenty pounds. (See SNAPHAUNCE and WHEEL-LOCK.)



English Musquet, *temp.* Elizabeth. From Meyrick Collection.

**MUSQUET-REST.** The weight of the musket rendered it necessary to have some support when

fired. The musketeer therefore carried a staff with a forked head, which he stuck into the ground before him and rested his piece upon it, obtaining at the same time a steadier aim.

The musquet-rest had "a string which, tied and wrapped about his wrist, yielded him commoditie to traine his staffe after him, whilst he in skirmis charged his musket affresh." ('England's Trainings,' 1619.) The subjoined figures show the rest and the mode of carrying and using it.



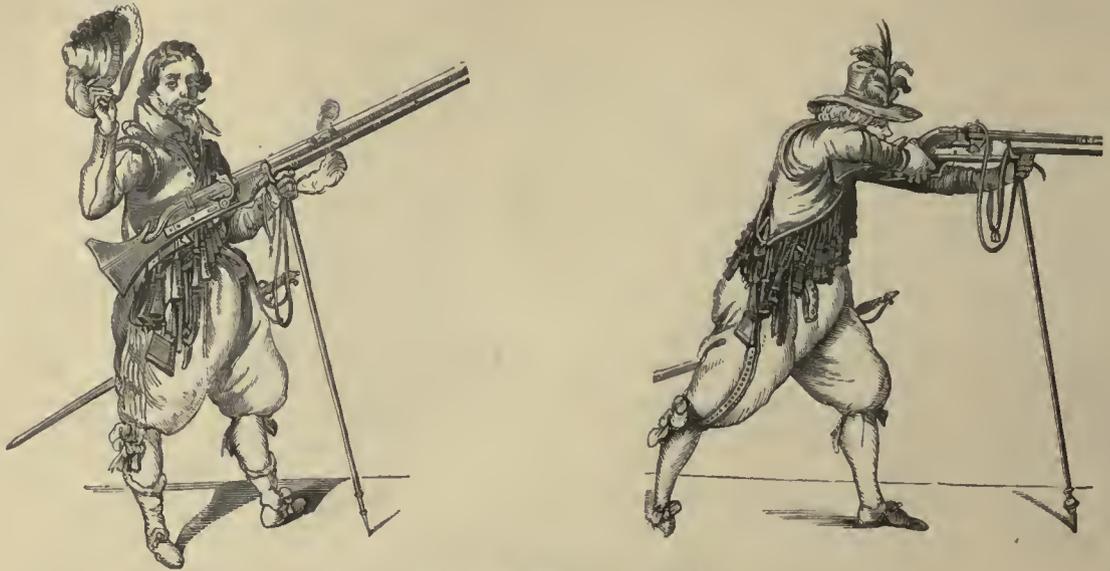
Early form of rest  
From Hewitt,  
Plate XII.



Musketeer. Sydney Roll, 1586



Musketeer. Jacob de Gheyn, 1607.



Musketeers. From Jacob de Gheya.

**MUSTARDE VILLARS.** "In the nineteenth year of King Henry VI. there was bought for an officer's gown two yards of cloth coloured 'mustard villars,' a colour now out of use, and two yards of cloth coloured blew, price two shillings the yard." (Stow's 'Survey.') Mustarde villars has been said to be a corruption of *moitié velours*, and Halliwell describes it as "a kind of mixed grey woollen cloth," and consequently signifying the species of stuff. But Stow speaks of it here as a colour distinctly. A town called Moustier de Villiers, near Harfleur, is mentioned by the historians of the reign of Henry V. in their accounts of his expedition, and most probably gave its name to the colour of the cloth there manufactured. That mustard colour cloth was much used for official dresses and liveries in the fifteenth century is, however, undeniable. (See ROBE.)

**MUSTILLER.** This word occurs in a tournament statute of the reign of Edward I.: "E que tuz les baneors que baners portent soient armez de mustilers et de quisors et de espaules et de bacyn sanz plus." Hewitt calls it "a doubtful word," and Meyrick considers it to have been "a species of bastard armour for the body, and probably composed of a quantity of wool just sheared from the sheep"—a sort of gamboised armour. Fairholt copies Meyrick without comment. Why of wool *just sheared* from the sheep? Why of wool at all? There is nothing in the word or in the context to suggest wool or any material whatever. As to the suggestion that "mustiller" may be a corruption of "mustarde villars," a cloth just described, I think that is disposed of by the fact that the word *mustella* in Latin is a weasel; and Ducange, under *Mostayla*, quoting a charter dated 1317, has "tertia mensis præteriti fecit carricari lxii. giaras alquitrani et tria pondera de mostayla. An *mustela* seu *mustelinæ* pelles? nostris olim *moustoille* vel *moustele* pro *mustela*. *Belette*." *Mustelinus* signifies "of or like a weasel," and *mustelinus color* "a tawny or yellowish colour;" but a man could not be armed with a colour. I think, however, that the fur of the weasel—much worn in the Middle Ages—had more to do with the article in question than the wool of the sheep.

No one appears to have met with a recurrence of the word, which might have furnished us with some clue to its derivation.

**MUTCH.** An old woman's close cap. (Fairholt.)



**NAPKIN.** A pocket-handkerchief was commonly so called in the sixteenth century, and is still called a pocket-napkin in Scotland and the north of England. (Halliwell; Ray; C. Knight, note to 'Othello.')

"Your napkin is too little."

*Othello*, act iii. sc. 2.

Mr. Knight shows that it was also used to signify a woman's neckerchief as recently as the Scotch proceedings in the Douglas cause, in which we find a lady described as constantly dressed in a hoop, with a large napkin on her breast. (Warner's 'Plan of a Glossary to Shakespeare,' 1768.)

**NASAL.** The bar or portion of a head-piece which protected the nose. (See **ARMOUR**, **CASQUE**, **HELM**.)

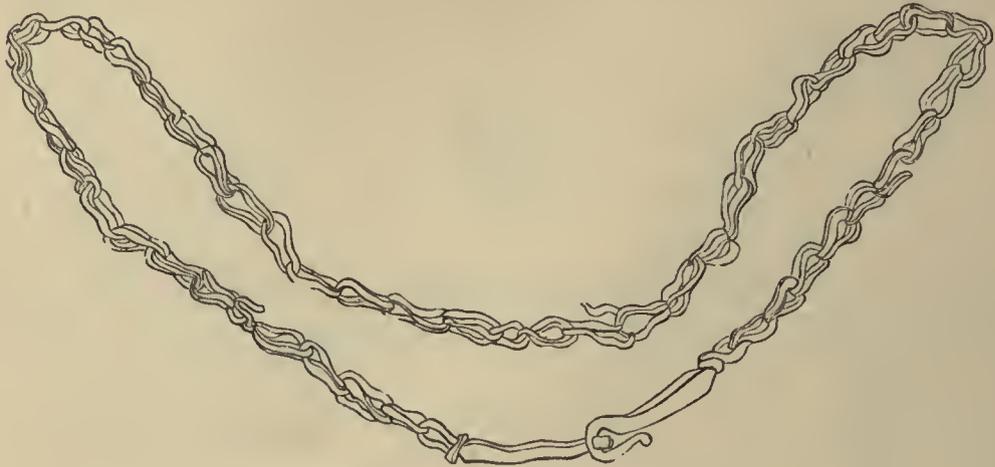
**NECKCLOTH.** The successor of the cravat, for which, indeed, it was but another name. (See **CRAVAT**.) In the inventory of a lady's wardrobe, 1707, occur entries of "2 neckcloths," "j white & gold neckcloth," which the lady no doubt wore with the "wastcoate," and the "cloth coat w<sup>th</sup> a gold lace," when she "did ride abroad" in the masculine habit so fashionable amongst the fair equestrians of that period. Thomas Taylor, a youth who wandered from his home in 1680, is said in the advertisement describing his dress, to have worn "a lace neckcloth."

**NECKERCHIEF, NECK-HANDKERCHIEF.** I have already, under **HANDKERCHIEF**, sufficiently commented on the misappropriation of the term "kerchief," *i.e. couvrecchef*, which, although the word is so distinctly significant of a covering for the head, has unaccountably been made to do duty for the hand and the shoulders. In the latter sense it is the successor of the falling-band and the partlet, and was denominated a "whisk" and a "napkin" in the last century (see those words). Neck-handkerchief was also used, within my recollection, to signify a man's neckcloth.

**NECKLACE.** An ornament of the fair sex of every race from the earliest ages (see **GENERAL HISTORY**). In these islands we find the British women wearing necklaces of jet, ivory, and amber, beads, shells, Kimmeridge coal, &c. Subjoined are two examples of these primitive decorations. 1. Necklace of gold links hooked together, found near New Grange, co. Meath, Ireland, from the Londesborough Collection. 2. Necklace of Kimmeridge coal, found in Derbyshire. (See also under **TORQUE**.)

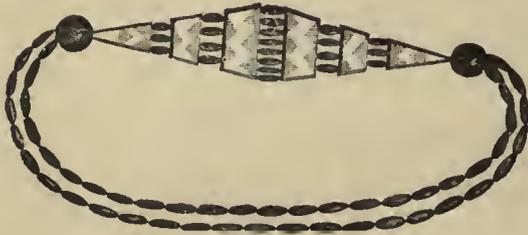
The headrail of the Anglo-Saxon ladies deprives us of graphic illustration of such personal ornaments; but we have written testimony of their use of them. In the old Anglian law, ornaments for the arms, hands, and neck are mentioned, and a mother was empowered by that law to bequeath to her son land, slaves, and money; and to her daughter, *murænas* (necklaces), *nuscas* (nouches?), *monilia* (collars), *inaures* (ear-rings), *vestos* (garments), *armillas* (bracelets), "vel quidquid ornamenti proprii videbatur habuisse." (Lindinbrog, 'Codex Legum,' p. 484.)

In Brithric's will, a necklace (neck-bracelet) of gold is valued at forty maneusa, about five pounds sterling. (Hickes, 'Diss. Ep.,' p. 51.) Golden vermiculated necklaces are mentioned in Dugdale'



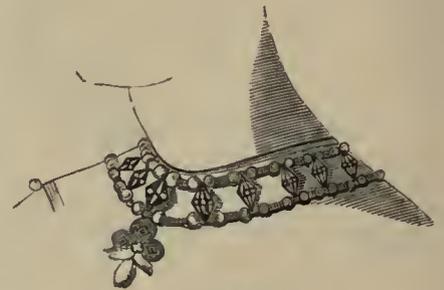
Gold Necklace. From the Londesborough Collection.

'Monasticon.' We see and hear little of the personal ornaments of the Anglo-Norman ladies till we reach the thirteenth century, excepting always the rich brooches which fastened the tunic or the mantles. Even in the minute account of the decoration of the statue of Galatea by Pygmalion, in the 'Roman de la Rose,' amongst all the goldsmiths' work and jewellery recorded there is no mention of a necklace. (See CHEVESAILLE.) Turning to the indisputable authorities preserved to us in the grand series of sepulchral effigies and brasses of the Middle Ages, it is observed by Mr. Fairholt, that the earliest ornament for the neck perceived upon them



Necklace of Kimmeridge coal.

is a simple double chain of gold, like that worn by the wife of Sir Humphrey Stafford (1450) in Bromsgrove Church, Worcestershire, engraved by Hollis. The brass of Lady Say (1473) in Broxbourne Church, Hertfordshire, presents us with a magnificent example (see p. 275). Margaret, queen of James III. of Scotland, in the curious painting at Hampton Court—executed, it is presumed, between 1482 and 1484—has on a necklace composed of a double row of pearls, connected by oval-shaped jewels, attached to which is a trefoil in goldsmiths' work set with rubies, and having a large pear-shaped pearl pendent. During the reigns of Henry VII. and Henry VIII., there is a return to the neck-bracelet, or collar fashion (see CARCANET); but chains of gold or strings of pearl are also worn, with crosses or other ornaments appended to them. Queen Elizabeth, in her portrait by Hilliard, has a superb necklace of jewels, with large pear-shaped pearls depending from it at intervals; in addition, she wears two fine chains of gold. In the better known portrait of her by Isaac Oliver, in the dress she wore on the occasion of her state visit to St. Paul's, to return thanks for the defeat and dispersion of the Spanish Armada, and in that by Zuccherò, she is depicted with several strings of pearls, some hanging below the waist. A similar fashion is observable in the portrait of Queen Anne of Denmark. The great passion for jewellery in neck ornaments appears to have declined from the beginning of the seventeenth century, on the Continent as well as in England. A single string of pearls without a pendant is the only decoration of the fair



Queen Margaret.

necks of the beauties of Charles II., who appear to have considered the liberal display of their personal charms rendered needless "the foreign aid of ornament," and that "when unadorned"—I had nearly written "undressed"—they were "adorned the most."

Jewels from that period were scarcely ever worn, except on state occasions, in such profusion as they are at present. Examples of the most elaborate pendants to necklaces of the Middle Ages are given on Plate XIV. (See PENDANT.)

*NEGLIGÉE.* A loose open gown, worn by ladies, introduced about 1750. Malcolm ('Manners and Customs,' vol. v. p. 336) quotes an advertisement in 1751, of a lost trunk, containing, amongst other articles, "A scarlet tabby negligée, trimmed with gold; a white damask negligée, trimmed with a blue snail blond lace, with a petticoat of the same," and "a silver brocade negligée, trimmed with pink-coloured silk."

*NETHERSTOCKS.* See STOCKING.

*NICED.* "A breast cloth; a light wrapper for the bosom or neck." (Halliwell, 'Dictionary of Archaic Words.')

*NIFELS.* Mentioned in Act of the 3rd of Edward IV.: "No person in any part of these realms shall sell lawn, nifels, wimples, nor any other sort of coverchiefs, whereof the price of the plits shall exceed the sum of ten shillings." Mr. Strutt says in a foot-note, the word is spelt "nyefles" in the old translation, and suggests it was "probably a sort of veil." ('Dress and Habits,' vol. ii, Part 5.)

*NIGHTCAP.* See CAP, NIGHT, page 81.

*NIGHT-RAIL.* A night-dress for ladies. The old term for a night or bed gown (see page 230). "Books in women's hands are as much against the hair, methinks, as to see men wear stomachers or night-railes." (Middleton, 'Mayor of Quinborough,' act iii. scene 2.) Halliwell, who quotes this passage, says: "Mr. Dyce absurdly explains it (night-rail) night-gown," and tells us it was "a sort of veil or covering for the head, often worn by women at night,"—a definition which he supports by referring to Howell, who has "A night-rail for a woman, *toco de muger de noches.*" To which he might have added from Cotgrave, "A night-raile (for a woman), pignon, pinon;" which certainly could not signify anything but a head-tire. Against this we have the evidence adduced by Mr. Fairholt, who, from a very rare print in his collection, representing a lady placed in the stocks for wearing one in the day-time, quotes the following lines, inscribed beneath the figure:—

"The night-raile,—'tis a cunning, subtle thing;  
In summer it's coole, in winter heat doth bring.  
What! Same thing hot and cold? Strange paradox!  
Can that be thick that's thin? 'Tis heterodox.  
Yet will this lady have it orthodox.  
Wherefore we'll fairly put her in the stocks.  
Ladies, beware! From pride this errour came,  
So sure as chalk and cheese are not the same."

To this Mr. Fairholt adds, "In front of the lady stands a little girl, whose figure I engrave, as *it exhibits this peculiar fashion so well.* The lady appeals to her, 'Little miss, what say you?' She is too young to conceal discomfort for fashion's sake, and honestly answers:

"Madam, my night-raile gives no heate.  
You say yours does; 'tis but a cheate.  
Therefore pray, madam, keep your seate."

Now, there is nothing whatever in the above lines which gives us the least intimation of what a night-

rail might be. The description, such as it is, would apply to a cap as well as a gown, to a cloak as well as a petticoat ; but the engraving of the little girl, which is here copied, is certainly in favour of Mr. Dyce's definition. I can myself remember women wearing such a sort of dress at their toilets, and, when invalids, sitting up in their beds in it to receive visitors. Massinger, in 'The City Madam,' 1659, alludes to the latter custom :



Night-rail.

"Sickness feigned,  
That your night-rails at forty pounds apiece  
Might be seen with envy of the visitants."

Forty pounds at that time was a large sum to pay for a night-rail, whatever it might be, and we are not enlightened on that point, though the cost was undoubtedly owing to the rich lace with which it was ornamented. "A laced night-rail and waistcoat" are advertised as lost in the 'London Gazette,' 20th July, 1682 ; and "Lost from behind a hackney coach (in) Lombard Street, a grounded lace night-rail," is in the 'London Gazette,' 8th August, 1695. Of a plainer sort is the one alluded to in the following line :—

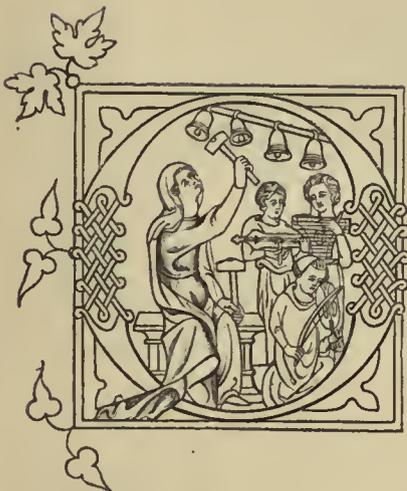
"Her gown was new-dyed and her night-rail clean."  
T. D'Urfey, *Twangdillo*.

But, singularly enough, we are still left in the dark by these extracts as to the exact character of the night-rail, and can only point to the engraving of the "little miss" in Mr. Fairholt's rare print as a probable representation of it. Unfortunately he has not given us the figure of the lady, to account for whose punishment he refers to the following extract from Walker's 'Historical Memoirs of the Irish Bards :—" Amongst many other ridiculous fashions that prevailed in this country since the days of Queen Anne was that of the ladies wearing bed-gowns in the streets about forty years ago. The *canaille* of Dublin were so disgusted with this fashion, or perhaps deemed it so prejudicial to trade, that they tried every expedient to abolish it. They insulted in the streets and public places those ladies who complied with it, and ridiculed it in ballads. But the only expedient that proved effectual was the prevailing on an unfortunate female who had been condemned for a murder to appear at the place of execution in a bed-gown." Walker's history was printed in 1818, and he speaks of this fashion as raging "about forty years ago." That would place it in the reign of George III., *circa* 1778. Mr. Fairholt's print appears to have been of the reign of Queen Anne by the costume of the figure. The bed-gown of which Walker speaks has to be identified with the night-rail of 1689 and 1695 before we can venture to consider the above anecdote as illustrative of the article in question.

*NOUCH.* See *OUCH.*

*NOVATO.* A stuff mentioned by Taylor the Water-poet, in his 'Praise of Hempseed.' (See page 370, under *MOCHADO.*)





**CULARIUM.** The aperture for sight in a head-piece. (See HELM, HELMET, SALADE.)

**OLDHAM.** A cloth of coarse construction, originally manufactured at the town of that name in the county of Norfolk. It was known in the time of Richard II.

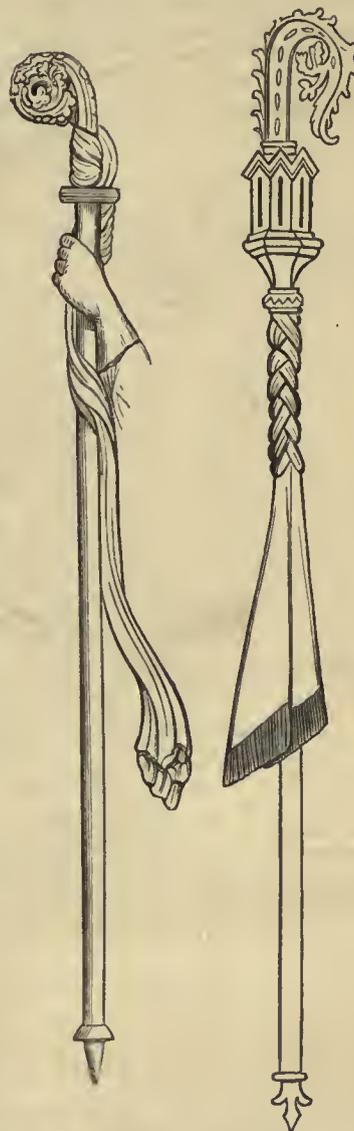
**ORARIUM.** A scarf affixed to the pastoral staff as early as the thirteenth century.

It was also called the "sudarium," being used for the same purposes. Annexed is an early example from an effigy of a bishop in the Temple Church, London, and another, in which the scarf is neatly plaited round the staff, from a copy of a curious painting of Abbot William de Bervold, which was formerly in the church of Wood Bastwick, county of Norfolk, but which was unhappily destroyed by fire in 1707. The term "orarium" was also applied to the stole and to the border of an ecclesiastical vestment.

**OREILLETES.** (*Oreille*, French.) Ear-pieces attached to the casques of the fifteenth and sixteenth centuries. Some were fastened to it by a hinge, which enabled the wearer to turn them up if he desired to do so. (See page 85 for several varieties.)

**ORLE.** The wreath or torse which encircled the crest, composed ordinarily of silk of two colours twisted together, and representing the principal metal and tincture in the wearer's armorial bearings. In modern heraldry the crest is always placed upon a wreath, or what is at least intended to represent it.

**ORPHREYS.** (*Aurifrigium*, Latin.) Gold embroidery. Menage derives the Latin *aurifrigium* from *aurum Phrygium*, ascribing to Phrygia the invention of such embroideries. The women of England were celebrated in the earliest Saxon times for their skill with the needle. The art of embroidering seems to have been a portion of the education of girls of the highest rank.



From effigy of a bishop in the Temple Church, London.

From a portrait of Abbot de Bervold.

The four daughters of Edward

the Elder are highly praised for their productions; and Edgitha, the wife of the Confessor, was pre-eminent in her needlework. (Malmesbury, lib. ii.) Nor were such eulogiums confined to native historians. The Saxon embroideries were highly esteemed and eagerly bought on the Continent, where they obtained the name of "Anglicum opus." "Anglice nationis femine multum acu et auritexturâ egrigie viri in omni valent artificio." ('Gestis Gulielmi Ducis Norm. et Regis Angl.,' p. 211.) In the 'Chronicle of Casino' it appears that the jewelled work termed "Anglicum opus" was, at the commencement of the eleventh century, in high esteem even in Italy (Muratori, 'Script. Ital.,' iv. 360); and in the time of Boniface VIII., about the year 1300, are mentioned "v aurifrigia, quorum iij sunt de opere Cyprensi nobilissimo et unum est de opere Anglicano," &c. "Orfrey of a Westymont" (vestment). ('Prompt. Parv.')

The word "opus," though signifying embroidery generally, was applied to the separate ornamental portions of clerical costume—the apparel of the alb, the amice, &c.—which could be detached from the vestment when it required washing, and were sewn on again when it was returned, or used at pleasure with the vestment of colour suitable to the day. Nor was it always of gold, though originally so, and *ouvré* in French signifies "wrought, figured, flowered."

"Et un chapeau d'orfrays est neuf.  
Le plus beau fut de dix-neuf,  
Jamais nul jour vu, je n'avoye,  
Chapeau si beau *ouvré de soie.*"

*Roman de la Rose.*

The old romances teem with allusions to it :

"Bien fu vestue d'une paille de Biterne  
Et un orfrois a vous dessus sa teste."

*Roman de Garin.*

"Vestus moult noblement de sendaus et d'orfrois."

*Ibid.*

"Vestus de samis et d'orfrois."

*Philip Mousques.*

(*Vide* Ducange *sub* AURIFRIGIA et AURIPHRYGICUM, also Way's note to *Orphrey* in 'Promptorium Parvulorum.')

**ORRICE.** Gold or silver lace, constantly mentioned in descriptions of dresses at the beginning of the eighteenth century.

**OSNABURGH.** "A coarse linen, manufactured at and named from that province in Hanover." (Fairholt.)

**OUCH** or **NOUCH.** An ornament of the brooch kind. Mr. Tyrwhitt, in his Glossary to Chaucer, considers that nouch is the true word, and ouch a corruption; "nurchin," in Teutonic, signifying a fibula, clasp, or buckle. Such may certainly have been the original form of the word; but both terms are used so indifferently by the same writer that it is a moot point which is to be preferred.

In the 'Clerk's Tale' Chaucer says :

"A coronne on her head they han y-dressed,  
And sette her full of *nouches* great and small."

While in his 'House of Fame' he writes :

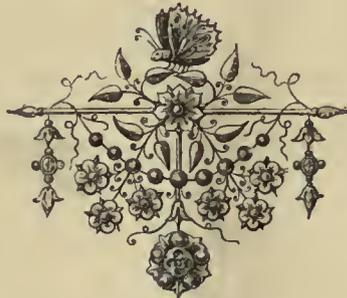
"And they were set as thick of *ouchis*  
Fine, of the finest stones fair,  
That mene reden in the lapidaire."

In the inventory of the effects of Henry V. (Rot. Parl. 2 Henry VI.) occurs, "Item 6 broches et nouches d'or garniz de divers garnades pois 31*d.* d'or, pris 35*s.*;" and in the 'Paston Letters,' under date 3rd April, 1469, we read, "Item, I send you the nouche with the dyamaunch (diamond) be the bearer hereof." At the same time we find

"Of gyrdils and of browchis, of ouchis and rynggis,  
Pottys and pens and bollis, for the feast of Nowell."

*MS. Lansdowne, 416.*

And Palgrave gives "OUCHE, a jewell, *bague.*" "Ouche for a bonnet, *afficquet, affichet.*" "The term, therefore," Halliwell observes, "seems to have been sometimes applied to various ornaments;" and under NOUCH he says, "oftener spelt *ouche.*" ('Dict. of Archaic Words.')





**ADUASOY.** (*Soie de Padoue.*) A strong silk made at Padua, much used in the last century for ladies' dresses and gentlemen's coats. "A rose-coloured paduasoy mantua" was advertised as lost with other articles March 1731.

**PALATINE.** "That which used to be called a 'sable tippet,' but that name is changed to one that is supposed to be finer, because newer, and à la mode de France." ('Ladies' Dictionary,' 1694.)

**PALET.** "Armoure for the heed." ('Prompt. Parv.') A skull-cap made of leather or cuir-bouilli, whence originally the name. "Pelliris, galea ex coreo et pelle." ('Catholicon.') "Pelliris, a helme of lethyr." ('Medulla Grammatices.') "Cassis, palette." (Vocab. Royal MS., 17 C 17.) Palet appears to have been a term adopted by us from the French: "Palet, sorte d'armure de tête" (Roquefort, 'Dictionnaire de la langue Romane.') Mr. Albert Way, who has diligently collected a mass of authorities in his note to the word in the 'Promptorium,' says, "It is not evident whether there was any distinctive difference between the palet and the kettle-hat;" but an entry in the inventory of Sir Edward de Appleby, 48 Edward III., 1374, which he has himself quoted, shows, I think, that there was: "Item ij ketelhattes et ij paletes, pree vjs. viij*d.*" The "*and* two palets" surely implies a distinction, which I am inclined to consider consisted in the former being at that period of steel, whatever might have been the material of which such head-pieces may originally have been made. The palet was not always of leather. A magnificent one of gold profusely jewelled is minutely described in an official record of the reign of Richard II.: "j palet d'or d'Espagne qe poise en nobles ccccxxli. garn' ove gross baleys, perles, &c. ij jorves pur mesme le palet garnis ove saphirs, &c. j gross saphire, baleys et perles en le couwer du dic' palet; xxxvj perles en iij botons, et ij claspes, pur mesmes le palet." ('Kalend of Exchequer,' 22 Ric. II., 1398.) The entire value of this head-piece was estimated at £1708. In the inventory of the effects of Sir Simon Burley, beheaded in 1388, there is also mention of a palet of steel: "j paller (*sic*) de asser (acier);" and Charpentier cites a document dated 1382 in which a knight is described as armed in a haubergeon of steel, with "un palet *encamailé* sur sa teste."

**PALETTE** is a term applied by Meyrick, Demmin, and other antiquaries, to the plates fastened in front of the arm-pits, to protect them at what is called "le défaut de la cuirasse," or "le vif de l'hauberk." Mr. Hewitt calls them "gussets of plate." They are of various forms, circular, oval, lunated, square, shield-shaped, &c., and, in some instances, secured to the armour by points (see Plate II. fig. 4; page 18, fig. 2; and page 19, fig. 3; also GUSSET.) They are first seen in England at the commencement of the fifteenth century (*temp.* Henry V.), and are found on suits of the reign of Henry VIII. Mathieu de Coucy, in his 'History of Charles VII. of France,' relates that at a joust in 1446, "l'Anglois frappa de sa lance le dit Louis tout dedans et au travers, sçavoir au dessus du bras et au vif de son harnais, par faute et manque d'y avoir un croissant ou gouchet." Mr. Hewitt,

who quotes this passage, refers us to an English example of crescent-shaped palettes or gussets, in the brass of a knight in South Kelsey Church, Lincolnshire, the date of which may be placed about 1420.

*PALISADE*. "A wire sustaining the hair next to the duchess or first knot." ('Mundus Mulicbris,' 1690.)

*PALL*. (*Paille*, French, probably from *pallium*, Latin.) "Anciently *pallium*, as did *purpura*, signified in general any rich cloth." (Warton's 'History of English Poetry,' edit. 1840, vol. i. p. 169.)

"The porter is proud withal,  
Every day he goeth in pall."  
*Minot's Poems*, 1352.

"The knight off his mantille of palle,  
And over his wyfe he let it falle."  
*Lay of Sir Degrevant*.

And all are familiar with Milton's lines :

"Sometime let gorgeous Tragedy  
In sceptred pall come sweeping by."

In the French romances we constantly meet with the word, *paile*, *palle*, *palie*, used in this sense. "Tyres et *pailes* d'outrc mer." ('Roman d'Amile et Amis.')

"Afublez d'un mantel sabelin,  
Ki fu cuvert d'un *palie* Alexandrine."  
*Chanson de Roland*.

"Vestue fu d'un *palle* d'Aumarie."  
*Roman de Gaydon*.

*PALLIUM*. (Latin.) This word, which amongst the Romans signified "a cloak," was applied in the eighth century to a long band of white linen, about three fingers broad, which encircled the shoulders, the two extremities hanging down before and behind, as low as the bottom of the chasuble. It formed the distinctive ornament of an archbishop. Flodoard, in his 'History of Charlemagne,' tells us that Pope Zachary (741-752) sent the pallium to the metropolitans of Rouen, Rheims, and Sens. At first the pallium was sometimes ordered to be worn only on solemn occasions. Pope Leo IV. sent Archbishop Hinckmar a new pallium, with authority to wear it in ordinary, having previously conferred upon him one which he was only permitted to wear on certain particularized fête-days. The pallium was to be embroidered with four purple crosses before and behind, according to Durandus ; but the number was occasionally exceeded. The pallium or pall forms a charge in the arms of the archbishopric of Canterbury. (See p. 148 ; also the figure of St. Augustine, p. 168.)

*PALTOCK*. This word occurs in an anonymous work of the fourteenth century, called 'Eulogium,' cited by Camden in his 'Remaines,' and appears to have been the name of some sort of jacket or doublet. "They have another weed of silk which they call 'a paltock.' Their hose are of two colours, or pied with more, which they tie to their paltocks with white latchets, called 'herlots,' without any breeches" (*i.e.* drawers). It would seem that the garment was introduced from Spain, during the reign of Edward III., and was most probably brought into fashion by the knights in the service of John of Gaunt, or Edward the Black Prince, whose communication with Spain was so frequent. *Paletoque* is a word still existing in the Spanish dictionary, and is rendered, "a kind of dress, like a scapular." The word seems compounded of *palla*, a cloak, and *toque*, a head-dress, which would induce a belief that the paltock had a hood or cowl attached to it ; and Piers Ploughman, speaking of Antichrist, says, "With him came above a hundred proud priests habited in paltocks." It had either been originally, or it afterwards became, the dress of the common people, as *paleta*

signifies, in Spanish, "a clown," and the word *paletot*, in French, means "clownish." *Paletot* is also the modern, in French, for "an overcoat." Still we remain ignorant of the shape of the paltock. Cotgrave gives two contrary descriptions: 1. "A long thicke pelt or cassock." 2. "A garment like a short cloak with sleeves, or such a one as the most of our moderne pages are attired in." M. Quicherat, speaking of the paletot, says it was the huke "augmenté de manches volantes, laquelle huque depuis ce changement prit le nom de paletot." ('Hist. de Cost. en France,' p. 270.) But we have to be satisfied respecting the shape of the huke, before we can venture to add hanging sleeves to it.

*PAMPILION*. According to Sir Harris Nicolas, a sort of skin or fur, mentioned in the wardrobe accounts of Elizabeth, queen of Henry VII., and also in the privy purse expenses of Henry VIII. "A gown of black wrought velvet, *furred* with pampilion," was bought for Anne of Cleves. It is clear that the name must have been derived from some locality, and not from the animal which furnished the gown with its comfortable lining. There was a cloth called *papilloné*, much esteemed in France, as early as the thirteenth century.

*PANACHE, PENACHE*. (*Pennachio, penacho*, Spanish.) A group or tuft of feathers on the apex of the helmet or bascinet, a fashion introduced in the reign of Henry V., previous to which, they only appear as heraldic crests. The word "panache" is said to be generally used instead of "plume," for feathers placed upright on the helmet, the latter term being applied to them when worn behind it, as in later specimens, but there are exceptions; for instance, Pegge, in his 'Anonymiana,' c. vii. p. 82: "The pennach is a plume of feathers on a helmet. King Henry VIII., when he entered Bolenge [Boulogne], had one consisting of eight feathers of some Indian bird, and the length of each was four feet and a half. It was esteemed so valuable, as to have been a proper ransom for the king had he been taken." In this king's reign, the feathers were always worn at the back of the helmet, where a pipe was placed for their insertion. (See page 35 *ante*; also PLUMEHOLDER.)

*Panache* is said in the 'Ladies' Dictionary,' 1694, to signify also "any tassel of ribbons, very small." (See under POMANDER.)

*PANES*. The *dags* or slashes in doublets or other garments, made to show the under-dress, or lining of other coloured silk or rich stuff, which was drawn through them. The fashion, introduced towards the end of the fifteenth century, was carried to excess in the reigns of Henry VIII. and Elizabeth. "Hose paned with yellow drawn out with blue," are mentioned in 'Kind Hart's Dream,' 1592; and to "prank the breech with tissued panes," is spoken of as a custom by Bishop Hall, in his 'Satires,' 1598. Coryat, in his 'Crudities,' 1611, writing of the Swiss, who appear to have been the inventors of the fashion, says, "The Switzers weare no coates, but doublets and hose of panes, intermingled with red and yellow, and some with blue, trimmed with long puffes of yellow and blue sarcenet rising up within the panes."

*PANTOBLES, PANTOFFLES*. Slippers, according to Fairholt; yet Stubbs, writing of ladies' shoes, seems to make a distinction. He says, "They have corked shoes, puisnets, pantoffles, and slippers."

"Give me my pantobles."

Peel's Play of *King Edward I.*, 1593.

"Rich pantibles in ostentation shown."

Massinger, *City Madam*.

In the inventory of Sir Thomas Boynton's effects, 1581, which I have previously quoted, occurs the following entry:—"Item, vi pare of velvet pantables, thre pare of lether pantables, ten pare of Spanish lether shoes, with other old shoes and pantables." "Pearl embroidered pantoffles" are mentioned as worn by ladies, in Massinger's play of 'The Guardian,' 1632: act iii. scene 4.

*PAROPA*. A stuff mentioned by Taylor in his 'Praise of Hempseed,' in company with taffeta, mochado, and other mixed manufactures. (See page 370.)

**PARTIZAN.** (*Pertuisane*, French.) A weapon introduced in the reign of Edward IV. With respect to this weapon, Sir S. Meyrick remarks that the spetum and the ranseur (see those words) "are so nearly possessed of the same characteristics, viz. a blade with lateral projections, that if



Fig. 1.

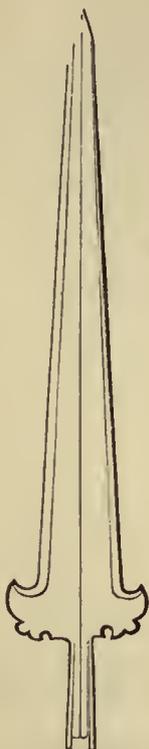


Fig. 2.



Fig. 3.

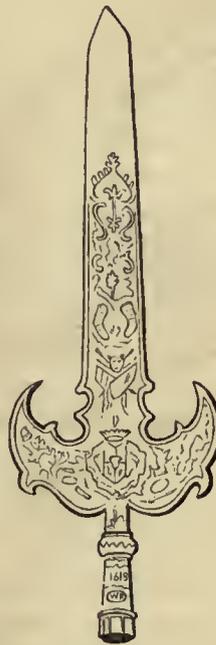


Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.

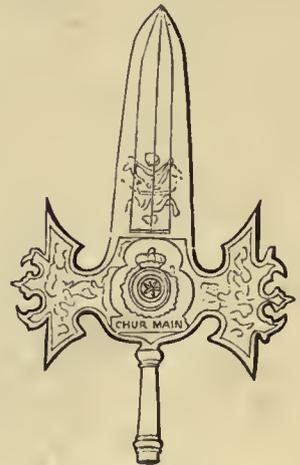


Fig. 8.



Fig. 9.

we confine the word 'partizan' to the sense in which it was used in the sixteenth century, it might be retained for the whole. There exists, however, for our guidance a valuable though scarce work by Pietro Monti, printed at Milan in 1509, entitled 'Exercitiorum atque artis militaris Collectanea,' in which they are described with such minuteness, as well as named, that we have not that option." (Skelton, vol. ii.) The above examples are from the late Meyrick Collection.

Fig. 1 is a partizan of the time of Edward IV.; fig. 2, one rather later (*circa* 1500), answering Monti's description of it, who says that the blade, which greatly resembled that of an ancient sword, was not only pointed, but sharp on both edges; fig. 3, another of the reign of Henry VIII., the blade narrower and more sword-like, with lateral blades curving upwards. After this period the partizan, like the glaive, appears to have been unused in war, and borne only by the body-guards of princes, the blades being elaborately engraved and gilt. Fig. 4 is a German specimen of the time of our James I., made for the guard of Wolfgang Wilhelm, Elector Palatine of the Rhine. Fig. 5, one of the time of James I. and his son Charles I. Fig. 6 is a partizan of the guard of Alexander Farnese, Duke of Parma, 1586, contemporary with our Queen Elizabeth. It is elaborately engraved with the Duke's armorial bearings. Fig. 7 is one borne by the guard of Louis XIV., highly embossed and perforated, 1666; and fig. 8, German, of the time of William and Mary: it has upon it the arms of Mainz. Fig. 9, the point of fig. 7.

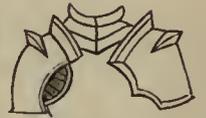
**PARTLET.** A neckerchief. The pedlar in Heywood's 'Four P.'s' speaks of it as an article of female attire. In an inventory of the reign of Henry VIII. there are entries of "two partlets of Venice gold knit, two partlets of Venice gold caul fashion; two partlets of white lawn, wrought with gold about the collars." The partlets are seen in numberless female portraits of the sixteenth century, beautifully embroidered with gold.

Minsheu has, "Partlet, mentioned in the statute 24 Henry VIII., c. 13, seemeth to be some part of a man's attire, viz., some loose collar of a doublet, to be set on or taken off by itself without the bodies, as the piccadillos nowadays, or as men's bands or women's neckerchiefs, which are in some places, or at least have been within memorie, called partlets." "An old kind of band both for men and women." ('Ladies' Dict.,' 1694.)

**PAS D'ÂNE.** A species of guard for a sword in the sixteenth century. (Demmin.) See SWORD.

**PASSAGÈRE.** "A curled lock next the temples." ('Fop's Dictionary.')

**PASS-GUARDS.** Ridges on the shoulder-plates or pauldrons to ward off the blow of the lance. They first appear in armour *temp.* Henry VI. An early example is here given from the brass of John Dengayne at Quy, Cambridgeshire, *circa* 1460. (See also PAULDRONS.)



From brass of John Dengayne.

**PATCHES.** The absurd and hideous fashion of patching the face was introduced towards the close of the reign of Charles I. It is first spoken of by Bulwer in his 'Artificial Changeling,' 1650. "Our ladies," he says, "have lately entertained a vaine custom of spotting their faces out of an affectation of a mole, to set off their beauty, such as Venus had; and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes." To this account he appends an engraving, here reproduced, the extravagance of which would lead one to imagine it was an outrageous caricature, but that we have contemporary evidence that the draughtsman has made a faithful copy of his subject, for here is a verbal description of a fashionable lady in 1658:



From Bulwer's 'Artificial Changeling.'

"Her patches are of every cut,  
For pimples or for scars.  
Here's all the wandering planets' signs,  
And some of the fixed stars,  
Already gummed to make them stick—  
They need no other sky."—*Wit Restored.*

And the coach and horses are specially alluded to by the author of 'England's Vanity, or God's Voice against Pride in Apparel,' 1683, who declares that the black patches remind him of plague spots, "the very tokens of death," and make him think that "the mourning coach and horses, all in black, and plying in their foreheads, stands ready harnessed to whirl them to Acheron; though," he adds, "I pity poor Charon for the darkness of the night, since the moon on the cheek is all in eclipse, and the poor stars on the temples are clouded in sables, and no comfort left him but the lozenges on the chin, which, if he please, he may pick off for his cold." It is astounding to think that so preposterous and unbecoming a fashion could endure for upwards of thirty years, and that even the men should have followed it. Glapthorne, in his 'Lady's Privilege,' 1640, says: "Look you, signor, if't be a lover's part you are to act, take a black spot or two. I can furnish you; 'twill make your face more amorous and appear more gracious in your mistress' eyes." In the 'Roxburghe Ballads' is a woodcut of a mercer of that period in his shop, offering his wares to his customers, his face being patched as ridiculously as the woman's engraved by Bulwer. In Queen Anne's time patches indicated the politics of the wearers. "About the middle of last winter," says the 'Spectator,' "I went to the Haymarket Theatre, where I could not but take notice of two parties of very fine women that had placed themselves in the opposite side-boxes, and seemed drawn up in a kind of battle array one against the other. After a short survey of them, I found they were patched differently; the faces on one hand being spotted on the right side of the forehead, and those of the other on the left. . . . Upon inquiry I found that the body of Amazons on my right hand were Whigs, and those on my left Tories."



From the 'Roxburghe Ballads.'

**PATRON.** A case to hold pistol cartridges. Meyrick remarks: "It is curious that cartridges for pistols were of much earlier use than for larger hand-firearms, and that the patron or box to

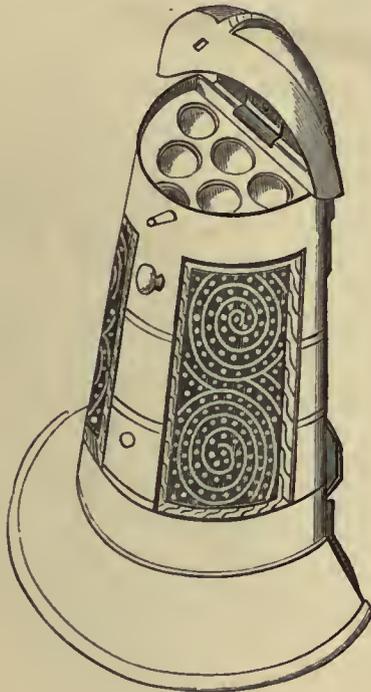


Fig. 1.



Fig. 2.

hold them preceded cartouch boxes or pouches by an equal space of time. The former appear to have been known in the middle of the sixteenth century, about a hundred years before the latter." (Skelton's

'Eng. Spec.'). Fig. 1 is a patron of steel, the ornamental parts inlaid with ivory, *temp.* Philip and Mary. It is represented open to show the wooden box with its six cylindrical apertures to hold as many cartridges. Fig. 2, one of steel, embossed, *temp.* Elizabeth. Both from the late Meyrick Collection. The word "patron" seems also to have been a name for these cartridges themselves, for Turner, in his 'Pallas Armata,' says: "Instead of these (bandoliers) let patrons be made such as horsemen use, whereof each musketeer should be provided of a dozen; these should be kept in a bag of strong leather or the skin of some beast well sew'd, that it be proof against rain. . . . Thus he hath no more to do *but to bite off a little of the paper of his patron* and put his charge of powder and ball in at once." (P. 176.) It may therefore be a question whether the box gave its name to the cartridges or the cartridges gave theirs to the box.

**PATTEN.** The name was originally applied to the clog. The ringed patten is not older than the reign of Queen Anne, according to Fairholt; but the two lines quoted by him from 'Gammer Gurton's Needle,' a play of the sixteenth century, would induce one to believe that if not a ring, iron in some shape formed a portion of the patten of that period, as the clatter must have given rise to the saying his or her tongue runs on pattens, and the word is defined in the 'Ladies' Dictionary,' 1694, as "a wooden shoe with an iron bottom."

"Had ye heard her how she began to scold,  
Her tonge it were on pattens, by Him that Judas sold."

The term occurs as early as the fourteenth century. "Their shoes and pattens are snouted and picked." ('Eulogium,' *temp.* Richard II.)

**PAULDRONS.** (*Paleron, espalleron, Palgrave.*) Shoulder-plates introduced in the reign of Henry VI. to cover the *épaulières*. (See *ÉPAULIÈRES*.) They will be best understood by the sub-joined engravings.

Fig. 1 is from an effigy in Arkesdon Church, Essex, about 1440. Fig. 2, from brass of John Gaynsford, Esq., Crowhurst Church, Surrey, 1450. Fig. 3, from an Italian suit, 1484. Fig. 4, German suit, 1525. Figs. 5 and 6, right and left pauldrons of a fluted suit, 1535. Fig. 7, pauldron

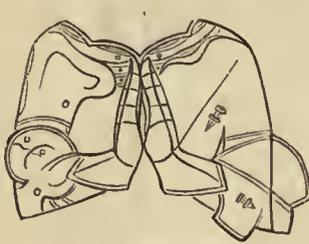


Fig. 1.



Fig. 2.

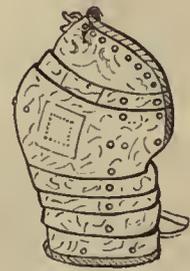


Fig. 3.

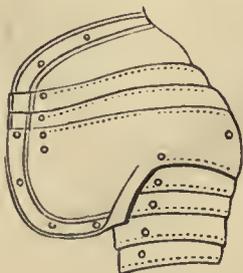


Fig. 4.

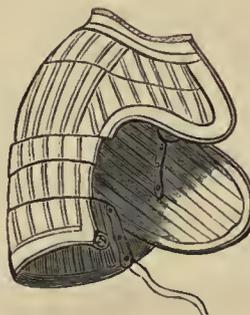


Fig. 5.

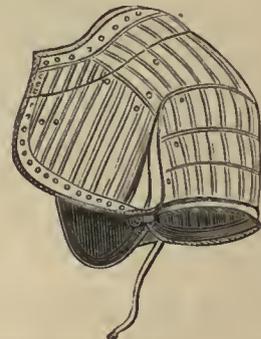


Fig. 6.

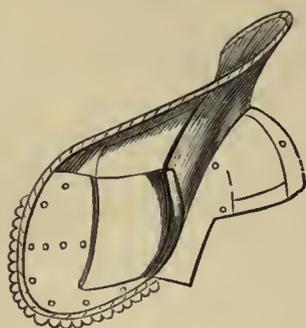


Fig. 7.

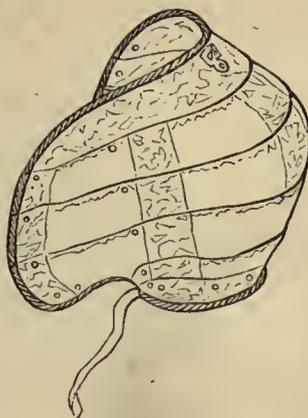


Fig. 8.

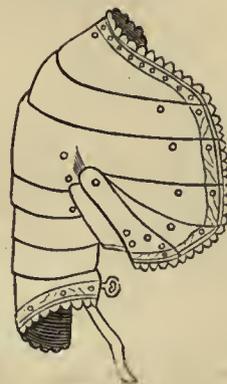


Fig. 9.

for left shoulder and pass-guard, all of one piece, about 1540. Fig. 8, pauldron for left shoulder, 1558. Fig. 9, pauldron for right shoulder, 1640. The seven last examples are from the originals formerly in the Meyrick Collection.

**PAVADE.** A long dagger.

“Ay by his belt he bare a long pavade.”

Chaucer, *The Reeve's Tale.*

**PECTORAL.** A covering for the breast, either defensive or ornamental. The early Norman hauberks had pectorals of mail with borders of metal apparently gilt, and studs at the corners. (See ARMOUR.)

The term was also applied to the morse, to the front orphrey of the chasuble, and to the apparel on the breast of the alb and tunic. (Pugin, ‘Glossary of Eccl. Cost.’)

**PELISSE.** (From *pelles*, Latin; *pelice*, *pelisson*, French.) A garment lined or trimmed with fur. King John orders a grey pelisson with nine bars of fur to be made for the queen.

**PELLARD.** Another name for the houppeland, according to Ducange: “*Pellarda*, pallie seu tunice species, nostris *houppelande*. Ital., *pelando*.”

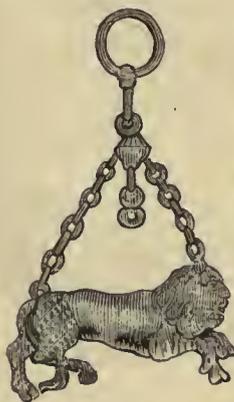
**PELLES.** (Latin.) The general name for furs or skins.

“Array'd with pellys aftyр the old gyse.”

*Twenty-fifth Coventry Mystery.*



Pendant.



Pendants.



**PENDANTS, PENDULETS.** The ornaments appended to necklaces, of which a splendid collection was made by the late Lord Londesborough, and is now in the possession of Lady Otho

Fitzgerald. (See Plate XIV., from engravings in the volume printed for private distribution by his lordship.)

**PENISTONES.** A sort of cloth, also called "forest whites," mentioned in statutes *temp.* Edward VI. and James I. (Ruffhead, vol. ii.)

**PERIWIG.** (*Perruque*, French.) According to Stow, the periwig was first brought into England about the time of the Massacre of St. Bartholomew; but as early as the first year of the reign of Edward VI. we find the following entries in a wardrobe account of articles required for the masques and revels: "8 coyffs of Venys gold w<sup>th</sup> thr perukes of here hanging to them, and longe labells of coloryd lawne: 5 coyffs of Venys golde with perukes of here." (Loseley MSS. p. 77.) They were worn by both sexes, and about 1595 they had become so much the fashion that it was dangerous for children to wander out of sight of their parents or attendants, as it was a common practice to entice them into some private place and deprive them of their hair for the manufacture of such articles. Bishop Hall, in 1598, relates an anecdote of a courtier who loses his periwig by a gust of wind, in lifting his hat to bow ('Satires'); and speaking of ladies, an author of the same date, quoted by Fairholt, describes one with

"Her sumptuous periwig, her curious curles."

*Micro-cynicon*, 1599.

The periwig of the sixteenth century was, however, nothing more than false hair worn by men and women, as in the present day, and the terms "periwig" and "peruke" were applied to a single lock or a set of ringlets. In a letter of Knollys to Cecil, published in Chalmers' 'Life of Mary Queen of Scots,' we read that "Mary Seaton, who is praised by this queen as the finest busker, that is to say, the finest dresser of a woman's head of hair that is to be seen in any country . . . yesterday and this day she did set a curled hair upon the queen *that was said to be a perewyke*, that showed very delicate." The words I have italicised would seem to indicate that the fashion was a novelty at that date in Scotland. The wigs worn by actors were called periwigs. Shakespere makes Hamlet describe an actor as "a robustious, periwig-pated fellow," and in his comedy of 'The Two Gentlemen of Verona' Julia says:

"Her hair is auburn, mine is perfect yellow:

If that be all the difference in his love,

I'll get me such a coloured periwig."

Act iv. sc. 4.

In the verses against the 'Gentlewomen of Sicilia,' by Robert Green, A.D. 1593, are the following lines:

"Hair by birth as black as jet, what art can amend them?

A periwig frounced to the front or curled with a bodkin."

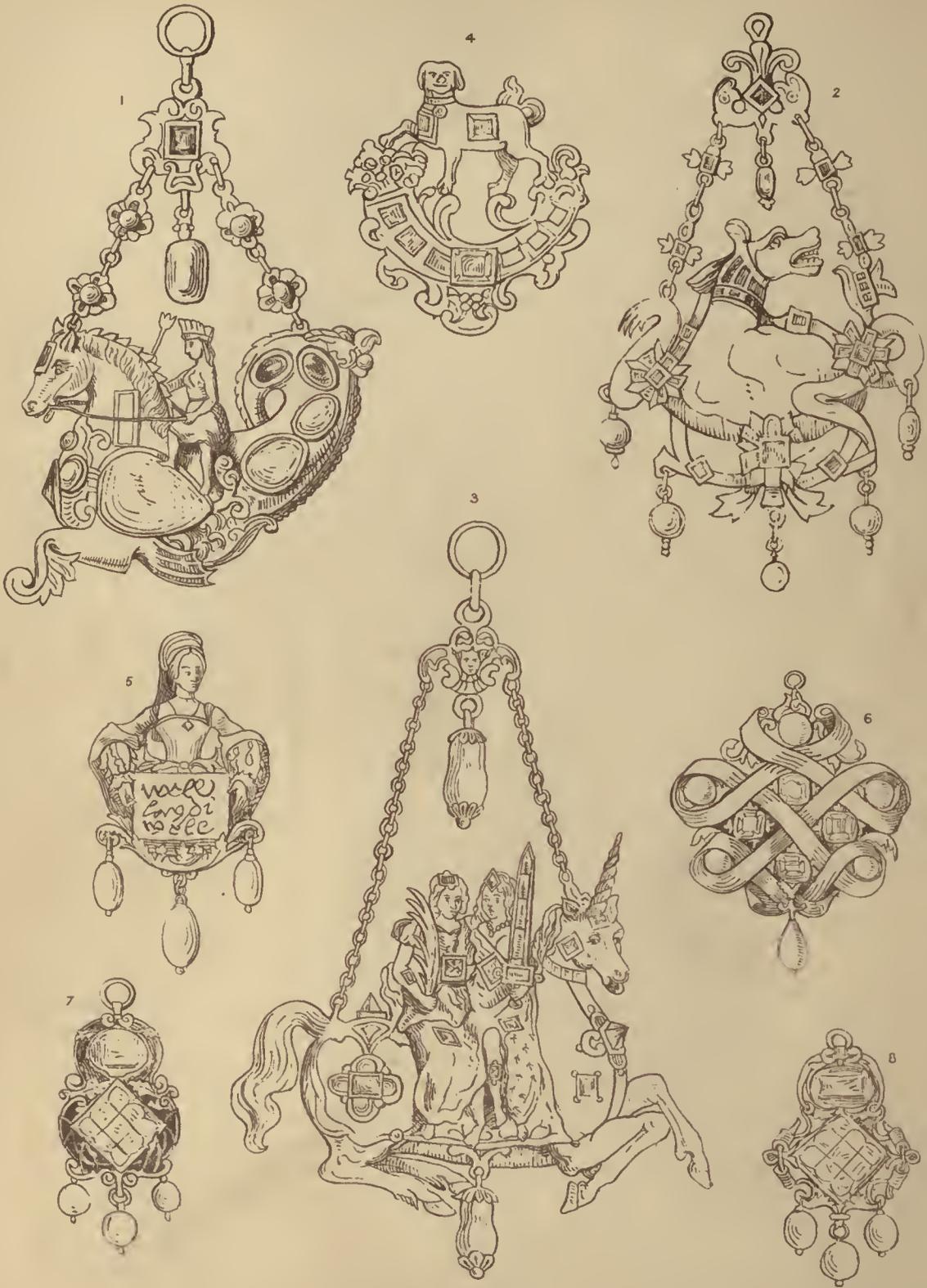
And W. Vaughan, in his 'Golden Grove; Moralized in Three Books,' 1600-1608, speaks of periwigs being worn by women. It is not till we arrive at the time of Charles II. that we meet with the long wigs with which the pencil and the burin have made us so well acquainted, and of which many examples will be found in these volumes. (See pp. 110, 115, 116, 143, 144, 145.)



Duke of Marlborough. From portrait by Kneller.

Sir John Hawkins tells us, combing the peruke at the time when men of fashion wore large wigs was, even at public places, an act of gallantry. The combs for this purpose were of a very large size, of ivory or tortoiseshell, curiously chased and ornamented, and were carried in the pockets as constantly as the snuff-box at court. "On the Mall and in the boxes of the theatre, gentlemen conversed and combed their perukes. There is now in being a fine picture, by the elder Laroon, of John, Duke of Marlborough, at his levee, in which his Grace is represented dressed in a scarlet suit, with large white satin cuffs and a very long white peruke, which he combs,





1 2 3 4 From the Lonsdaleborough Collection  
5 6 7 8 From designs by Heibren Eric Mas

while his valet, who stands behind him, adjusts the curls after the comb has passed through them." ('History of Music,' vol. iv. p. 447, note, 1777.) The custom is constantly alluded to in the plays of Charles II.'s time, and continued till the reign of Queen Anne:

"But as when vizard mask appears in pit,  
Straight every man who thinks himself a wit  
Perks up, and, managing his comb with grace,  
With his white wig sets off his nut-brown face."

Dryden, *Prologue to Almanzor and Almahide.*

"The gentlemen stay but to comb, madam, and will wait on you."  
Congreve, *Way of the World.*

That ladies, in the time of Charles II., wore the long wig in addition to the masculine habits they assumed for riding, is vouched for by Pepys, in his amusing Diary, 1666. "June 11.—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 mine, and buttoned their doublets up the breast, with periwigs and with hats, so that only for a long petticoat dragging under their men's coats, nobody could take them for women in any point whatever."

The wigs continued to increase in size till nearly the middle of the last century. Tom Brown, describing a beau of his day, says, "His periwig was large enough to have loaded a camel." ('Letters from the Dead to the Living.') Several varieties, less cumbrous, were introduced, however, during that period, called "travelling wigs" and "campaign wigs."



Campaign-wig.

Randle Holmes, in his 'Accidence of Armory,' 1684, gives an engraving of the latter, which, he says, "hath knots or bobs a dildo on each side, with a curled forehead." He also gives an example of a periwig with a tail and a plain peruke imitating a natural head of hair, and called a "short bob."

The full-bottomed wig was worn by the learned professions and those who affected particular gravity. Farquhar, in his comedy of 'Love and a Bottle,' 1698, observes that "a full wig is imagined to be as infallible a token of wit as the laurel."



Periwig with tail.

"Perukes," says Malcolm, "were an highly important article in 1734. Those of right gray human hair were four guineas each; light grizzle ties, three guineas; and other colours in proportion, to twenty-five shillings. Right gray human hair cue perukes, from two guineas to fifteen shillings each, which was the price for dark ones; and right gray bob perukes, two guineas and an half to fifteen shillings, the price of dark bobs. Those mixed with horsehair were much lower. It will be observed, from the gradations in price, that real gray hair was most in fashion, and dark of no estimation." ('Manners and Customs,' vol. v. p. 333.)

In the reign of Queen Anne, in addition to very long and formally curled perukes, we hear of black riding-wigs, bag-wigs, and nightcap-wigs. In the reign of George I., the famous battle of Ramilies introduced the Ramilie wig, with a long, gradually diminishing plaited tail, called the "Ramilie tail," which was tied with a great bow at the top and a smaller one at the bottom. On the marriage of the Prince of Wales in 1736, "The officers of the horse and foot guards wore Ramilie periwigs by His Majesty's order." (Read's 'Weekly Journal,' 1st May.) In the reign of George II. the tye-wig and the pigtail-wig have to be added to the catalogue, and the bob-wig, first heard of in 1684, or one that was called after it, is also spoken of. In 1742 Laurence Whyte observes that "bobs do supersede campaigns;" and ten years later we read: "I cut off my hair and procured a brown bob periwig of Wilding of the same colour, with a single row of curls just round the bottom, which I wore very nicely combed and without powder." ('The Adventurer,' No. 101, 1753.)



Ramilie-wig.

In a poem quoted by Fairholt, entitled 'The Metamorphosis of the Town, or a View of the

Present Fashions,' printed in 1731, a country gentleman seated in the Mall exclaims to a London friend, who had pointed out to him some noble lords—

"Lords call you them? . . . .  
 . . . . . As I live,  
 The hair of one is tied behind  
 And platted like a womankind!  
 While t'other carries on his back,  
 In silken bag, a monstrous pack.  
 But pray what's that much like a whip,  
 Which with the air does waving skip  
 From side to side and hip to hip?"

To which his friend replies—

"Sir, do not look so fierce and big;  
 It is a modish pigtail-wig."

The pigtail in the next reign was sometimes tied up in a knot behind.



Pigtail-wig.

That ladies continued to wear wigs is clear from the fact that in 1682-3 the Princess Anne, the Countess of Pembroke, and several other ladies are described as having taken the air on horseback "attired very rich in close-bodied coats, hats and feathers, with short perukes" ('Loyal Protestant Intelligenc,' March 13); also that in 1727, when King George II. reviewed the Guards, the three eldest princesses "went to Richmond in riding habits, with hats and feathers and periwigs." ('Whitchall Evening Post,' August 17, 1727.)

The periwig towards the middle of the last century lost much of its popularity and two-thirds of its name. Under the abbreviated appellation of "wig" it continued (and continues) to be worn by the higher orders of the clergy, the judges and members of the bar when in professional costume, the coachmen of the sovereign and some of the nobility, and a few elderly gentlemen; but from the accession of George III. it ceased to be an indispensable adjunct to the daily dress of an Englishman.

*PERREY.* (*Pierrerie*, French.) Jewellery; precious stones.

"His mantell was of large entayle,  
 Beset with perrey all about."

Gower, *Confessio Amantis*.

*PERSE.* One of the many names for blue, indicating most probably some particular shade. Mr. Fairholt says, "sky-coloured or bluish grey," but gives no authority for his suggestions.

"In sanguine and in perse he was clad alle."

Chaucer, *Canterbury Tales*.

*PERSIAN.* A thin silk, used principally for lining coats, gowns, and petticoats, in the seventeenth century.

*PETRONEL.* A fire-arm, so called, according to President Claude Fauchet, from the French word *poitrinel*, because it was fired from the chest (*poitrine*), after the old manner. He says, it was a medium between the arquebus and the pistol; and Meyrick, who quotes him, adds, "Much study and reflection has convinced me that it differed from the long dag merely in having its butt made broader, so as to rest in its position with proper firmness." ('Archæologia,' vol. xxii. p. 86.) Its resemblance to the dag, as he observes, is strongly hinted at in the play of 'Love's Cure; or, the Martial Maid.' (See *DAG*.) Nicot, in his Dictionary, asserts that it was of large calibre, and, on account of its weight, carried in a broad baudrick over the shoulder; but as "large" is a relative term, we must consider its application with reference to the long dag, or long pistol. (Meyrick, *ut supra*.) The petronel is mentioned in 1592, at the siege of Rouen by Henry IV. of France; and in the

Hengrave Inventory, 1603, there is the following entry: "Item, iij pethernels." The annexed two examples are from the Meyrick Collection. Fig. 1, a wheel-lock petronel, *temp.* Elizabeth; and fig. 2, another of the reign of James I.



Fig. 1.

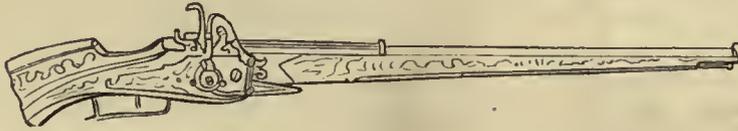


Fig. 2.

**PETTICOAT.** (*Petit-cote*, French.) Literally, a little coat. We meet with this word first in an inventory of the apparel of Henry V., in which occurs an entry of a *petit* or *petite* coat of red damask; but as it is described as having open sleeves, it must have been really a little coat, and had no affinity to its highly-honoured namesake. "Item, j petty cote de mayll" (mail), occurs in an inventory of armour taken in 1437. As late also as the reign of Henry VII., the petticoat appears amongst the articles of male attire. In a MS. of that date, entitled 'The Boke of Curtasye,' the chamberlain is commanded to provide against his master's uprising, "a clene shirte and breeches, a *pettycotte*, a doublette, a long cotte," &c.; and the author of 'The Boke of Kervynge,' quoted by Strutt, says to a like personage, "Warme your soverayne his petticotte, his doublett, and his stomacher," &c., so that it is not till we arrive at the reign of Elizabeth that the petticoat appears in the catalogue of a lady's wardrobe, not, however, displacing the kirtle, but worn with it; for that great *ensor morum*, Stubbs, after telling us that the petticoats of the fair sex were in his day made of the best cloth and the finest dye, and even of silk, grograin, &c., fringed about the skirts with silk of a changeable colour, adds, "but what is more vain, of whatever the petticoat be, yet must they have kirtles—for so they call them—of silk, velvet, grograin, taffeta, satin, or scarlet, bordered with gards, lace, fringe, and I cannot tell what." And, unfortunately, he does not tell what these kirtles were like, or how they were worn with the petticoats. His expression, "for so they call them," would lead one to imply that the name of the mediæval garment had been transferred to some other article of attire,—a constant practice, and consequent source of confusion, as my readers must be already well aware. I have seen no painting or engraving which would enable me to distinguish the kirtle from the petticoat, or to affirm that the visible vestment is either one or the other.

The petticoat, however, survived the kirtle, or absorbed it, and was made of the richest materials the wearer could afford. In 'Eastward Hoe,' Girtred says, "My jewels be gone, and my gown, and my red velvet petticoat, that I was married in." (Act v. sc. 1.) Those of the noble and the wealthy were elaborately ornamented, and sometimes embroidered with pearls:

"I will give thee a bushell of seed pearle  
To embroider thy petticoat."

Davenant's *Just Italian*, 1630.

(See figure of Anne of Denmark, queen of James I., p. 187 *ante*.) John Evelyn, in the days of Charles II., mentions, amongst the various articles of a lady's toilette,

"Short under-petticoats, pure, fine,  
Some of Japan stuff, some of Chine,  
With knee-high galoon bottomed;  
Another quilted white and red,  
With a broad Flanders lace below."

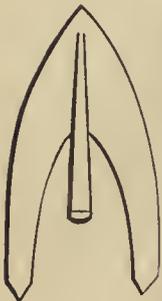
*Voyage to Maryland.*

And Pepys, in his 'Diary,' under date of 1663, speaks of a light-coloured cloth coat, with a gold edging in each seam, that, he says, "was the lace off my wife's best pettycoat, that she had when I married her."

Malcolm has numerous notices of the petticoats most in fashion at the end of the seventeenth and beginning of the following century. A petticoat lost between Hackney and London in 1684 is described as being "of musk-coloured silk shot with silver, on the right side the flowers trail silver, and the wrong side the ground silver, the flowers musk-coloured, with a deep white thread bone lace, a white fringe at the bottom and a gold one over it, six breadths, lined with Persian silk of the same colour." In 1688 Judith Simes, aged 20, left her home, and was advertised as wearing "a figured stuff gown lined with black crape and a black crape petticoat, with a red silk petticoat with black and white flowers, and betwixt the two petticoats a plain Bengal apron." ('Manners and Customs,' pp. 334, 337.) In 1700, he tells us, "the ladies wore Holland petticoats, embroidered in figures with different-coloured silks and gold, with broad orricè at the bottom." In 1712 a Mrs. Beale lost, amongst other clothes, "a petticoat of rich, strong flowered satin, red and white, all in great flowers or leaves, and scarlet flowers with black specks brocaded in, raised high like velvet or shag." "A green tabby petticoat trimmed with gold," "a white damask," one "trimmed with a blue snail blond lace," and another of "painted silk, the ground white, a running pattern of flowers and leaves, the edges of the leaves painted in silver, and the veins gold, with some birds and butterflies painted thereon," are amongst the apparel advertised as lost or stolen during the reign of George II., and sufficiently illustrate the style of ornamentation of the petticoat at the period to which I have limited my observations. Of the hoop petticoat I have already spoken under HOOP.

*PETTICOAT BREECHES.* See BREECHES and RHINEGRAVE.

*PHEON.* "A barbed javelin carried by sergeants-at-arms in the king's presence, as early as the reign of Richard I." (Fairholt.) A curious specimen of one is in the museum of Roach Smith, Esq., of Stroud, near Rochester, which is here engraved. The pheon is a charge in heraldry, and is used as a royal mark, which is called "the broad R," being a corruption of "the broad arrow."



Pheon.

*PHILLIBEG.* (*Feile-beag*, Gaelic, *i.e.* "The little or lesser covering.") At present this well-known Highland Scottish garment, more generally in England called "a kilt," is a separate article of apparel, and is put on like a woman's petticoat, and, like the petticoat, was originally, I consider, "a little coat," being the corresponding habit to the Irish *cota*, *filleadh* or *fallings*, and the British *pais*, which, with the mantle and the *truis* or trousers, formed the complete Gaulish and Celtic male costume. *Kilt* is a Lowland Scotch or Saxon word, signifying a shortened or tucked-up garment. "To kilt" is to tuck or truss up :

"I'll kilt my coats aboon my knee,  
And follow my laddie through the water."

The period of the separation of the ancient *feile-beag* into a waistcoat and kilt is at present unknown, but I imagine about the accession of James VI. to the throne of England.

*PICKADIL, PICKARDIL, PICCADILLO, PICCADILLY.* "A pickadil is that round hem or the several divisions set together about the skirt of a garment or other thing. Also a kinde of stiffe collar made in fashion of a band. Hence perhaps the famous ordinary near St. James's called 'Pickadilly' took its denomination, because it was then the outmost or skirt house of the suburbs that way. Others say it took its name from this: that one Higgins, a taylor, who built it, got most of his estate by pickadilles, which in the last age were much worn in England." (Blount, 'Glossographia,' 1656.) Philips says: "Pickardil is the hem about the skirt of a garment—the extremity or

utmost end of anything." ('World of Words,' 1693.) Minsheu describes it as "a pcece fastened about the collar of a doublet" (1627); and Cotgrave (1650), "the several divisions or pieces fastened together about the brimme of the collar of a doublet." "*Pickedelekens* (Flemish), *petits bords*." (Mellema, 'Dictionnaire Flamang-François,' 1610.)

None of these definitions, however, give us the derivation of the word. Gifford, in his notes to Ben Jonson, says authoritatively: "*Picadil* is simply a diminutive of *picca* (Span. and Ital.), a spear-head; and was given to this article of foppery from a fancied resemblance of its stiffened plaits to the bristled points of these weapons;" but he adduces no proof of this, and it appears to me to be simply a plausible conjecture. The latest writer on costume (M. Quicherat), quoting a passage in a work called 'Sage Folie,' by Louis Garon, has "La picadille (*petits festons de bordure*)," but gives no derivation of the word, nor any more precise description of the article. It appears, however, from the context to have been some portion or ornament of a *pourpoint* (doublet), thereby answering to the definitions of Minsheu and Cotgrave. Barnaby Rich, who wrote in 1614, when the pickadil was in fashion, seems to have foreseen our perplexity, for he says: "He that some fortie or fiftie years sithens should have asked after a pickadilly, I wonder who could have understood him, or could have told what a pickadilly had been, either fish or flesh;" but, unfortunately, he leaves us in the same state of ignorance. Aubrey calls the place of entertainment above mentioned *Peccadillo*, a very significant form of the word, and which, after all, might be the original one, applied jestingly in the first instance to the trimmings, the "*petits festons*" of the skirts or borders of garments, and subsequently to a collar or band with a similar edging. King James I. being expected to visit Cambridge in 1625, an order was issued by the Vice-Chancellor against wearing pickadils, and the students are advised by a writer of the day to comply cheerfully:

"Leave it, scholar, leave it, and take it not in snuff,  
For he that wears no pickadil by law may wear a ruff."  
Ruggle's *Ignoramus*.

Drayton says of a lady—

"And in her fashion she is likewise thus.  
In everything she must be monstrous:  
Her pickadell above her crown up-bears,  
Her fardingale is set above her cares."  
*Poems*, p. 235.

Mr. Fairholt remarks on this passage: "The portraits of Isabella, Infanta of Spain, and wife to Ferdinand, Governor of the Netherlands, furnish us with an excellent specimen of the genuine Spanish *picadil*, in all its monstrosity, completely equalling Drayton's description;" but the Infanta wears a ruff, and the pickadil, according to Ruggle, quoted above, was not a ruff, which was to be worn in lieu of it. Nor in any case could it have been a "genuine *Spanish picadil*," as *picadil* in Spanish signifies "minced or hashed meat," and is not applied to any article of attire whatever. The wife of the Governor of the Netherlands might, however, have adopted the *pickedelekens* of the Flemish ladies; and I think the probabilities all point to the Low Countries as the birthplace of the pickadil. Having no means of distinguishing the pickadil from any other "stiff collar" or band, I cannot give a representation of it, though no doubt it appears in many paintings of the time of James I.

**PIGACIA.** See SHOE and SLEEVE.

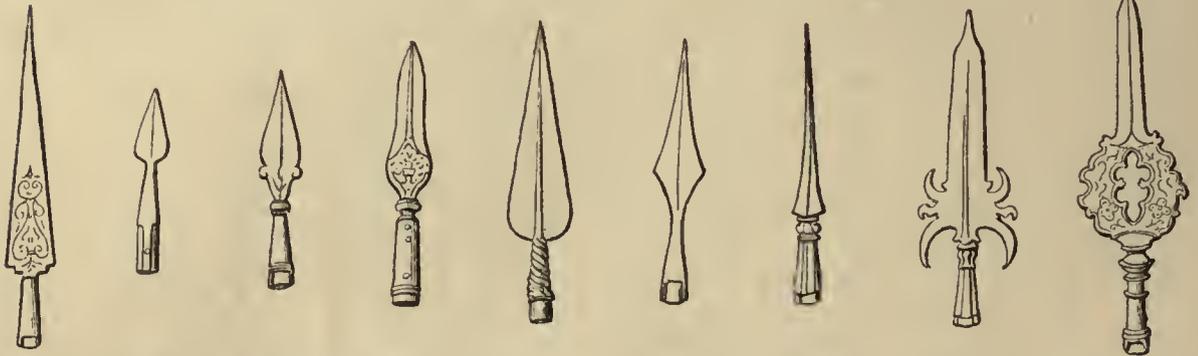
**PIGTAIL.** This absurd appendage is first mentioned in the days of George II., when it made its appearance at the back of the wig (see p. 393); but the pigtail proper, composed of the hair of the wearer's head, was not generally worn before the following reign.

**PIKE.** The weapon of the English infantry from the reign of Edward IV. to that of George II.

It is mentioned in a MS. in the College of Arms, marked M 6, containing a copy of the Ordinances, &c., for a "Joust royal of peace" at Windsor, in 1466, as one of the weapons to be used on that occasion. The pike was introduced into France by the Switzers in the reign of Louis XI., being merely the lance or spear of the cavalry adapted to infantry. It soon became general in European armies. Morris or long pikes, those copied from the Moors, are continually mentioned in the reigns of Henry VIII. and Elizabeth, the staves of which were covered with little nails. In 1645 the length of the pike was fifteen feet besides the head; in 1670 eighteen feet altogether. The heads were always made of the best steel, and the staves of well-seasoned ash. From the hand downward they were protected for three or four feet with iron plates, to prevent their being cut in two by the swords of the cavalry. (Meyrick in Skelton, vol. ii.) Subjoined are specimens of the various heads of pikes formerly in the collection at Goodrich Court.



Pikeman. Temp. James I.



Henry VII. Henry VIII. Edward VI. Elizabeth. James I. Charles I. Cromwell. Charles II. Charles II.

**PILCHE.** "*Pellicium*, a pylche." (Nominale MS.) A coat or cloak of skins or fur. Two pilches made of a fur called "cris-gray" were remaining in the wardrobe of Henry V. after his decease, valued at ten shillings each. "Her pilche of ermine." ('The Seven Sages.')

"His cloak was made for the weather,  
His pilch made of swine's leather."

The Smith in *The Cobbler of Canterbury*, 1608.

"After great heat cometh cold,  
No man cast his pilche away."

Chaucer.

"A woollen or fur garment." ('Ladies' Dictionary,' 1694.)

**PILCHER.** A cant name in the sixteenth century for a sword-sheath: "Will you pluck your sword out of his pilcher by the ears?" (Shakespeare, 'Romeo and Juliet,' act iii. sc. 1.)

**PILE.** The head of an arrow.

**PILION, PILLION.** (*Pileus*, Latin.) A round hat, such as those worn in the thirteenth century, like the *petasus* of the Romans, and seen, winged, on the figures of Mercury.

“Mercury shall give thee gifts manyfolde :  
His pillion, sceptre, his winges, and his harpe.”  
Barclay, *Eclogue*, 4.

“Takyth his pylyon and his cap  
Into the good ale-tap.”  
Skelton, *Collin Cloute*.

The custom in Skelton's time of wearing a hat or bonnet over a close-fitting cap or coif, is amply illustrated under CAP, p. 76. In Cavendish's 'Life of Wolsey,' mention is made of "a round pillion of black velvet."

*PILL* or *PELL*. (*Pieu*, French, from *Palus*, Latin.) "Pieu de bois aiguisé." (Napoléon Landais.) A sharpened stake; one of those rude weapons carried by the "villains" in the Norman armies.

"A machues et a grant peus."  
Wace, *Roman de Rou*.

*PIN*. Some description of pin was used in the earliest period of British history. A thorn occasionally sufficed to secure the cloak of skin upon the shoulders.\* Pins of bone and bronze are constantly found in British barrows, and amongst Roman remains in London. (See BODKIN.) A Saxon pin in the collection made by the late Lord Londesborough was of brass, the head gold, ornamented with red and blue stones and filagree work. It is engraved here from the volume printed by his lordship for private presentation. But these pins were either for the hair or fastening the mantle. (See, for instance, the pin represented fastening the pall of John Stratford, Archbishop of Canterbury, who died in 1348, on his effigy in the cloisters of Canterbury Cathedral.) They were consequently made for show, and were highly ornamented; but pins for general purposes were used as early as the reign of Edward I. Jean de Meun, in the 'Roman de la Rose,' complaining of the ugly gorget worn by ladies in his time, describes it as wrapped two or three times round the neck, and then, being fastened with a great many pins, it was raised on either side of the face as high as the ears. "Par Dieu," he exclaims, "I have often thought, when I have seen a lady so closely tied up, that her neck-cloth was nailed to her chin, or that she had the pins hooked into her flesh." Pins were expensive in the thirteenth and fourteenth centuries, and were, consequently, given as presents by lovers to their mistresses. Chaucer says of his "jolly clerke" Absolon, that, when courting the carpenter's young wife,



From effigy of Archbishop Stratford.

"He sent her pinnes, methc, and spiced ale;"



Brass and gold. From Lord Londesborough's Collection.



Bone. From Mr. Roach Smith's Collection.

also in Heywood's play, the 'Pindar of Wakefield,' 1559,—

"My wench, here is an angel to buy pins."

The widow of John Whichcomb (the famous Jack of Newbury) is described as wearing, after she left off her weeds, "a fair train gown, stuck full of silver pins."

Metal pins are first mentioned in our statutes in 1488, but the date of their manufacture in

\* Tacitus. Fosbroke tells us that thorns curiously scraped and dried were called by the poor women in Wales "pindraen," and were used by them in his time. ('Encyclopædia of Antiquities,' 1825, vol. i. p. 303.)

England is placed by Anderson in 1543 ('Hist. of Commerce,' vol. i. p. 516; vol. ii. p. 72), when they were first made of iron wire blanched.

*PINNER.* "A lady's head-dress, with long flaps hanging down the sides of the cheek." (Randle Holmes.) The "long flaps" were the pinners. They were either of lace entirely, or edged with it.

"Pinners edged with colbertcen"

are mentioned by Swift in his 'Baucis and Philemon,' 1708.

"Oh, sir, there's the prettiest fashion lately come over! So airy, so French, and all that! The pinners are double ruffled, with twelve plaits of a side, and open all from the face." (Farquhar, 'Sir Harry Wildair.')

"I have a fine laced suit of pinners that was my great grandmother's, that has been worn but twice these forty years, and my mother told me cost almost four pounds when it was new, and reaches down hither." (Fielding, 'Miss Lucy in Town.')

Pinner signified also in the seventeenth century an apron with a bib to it, pinned in front of the breast, the pincloth or pinafore of the present day. "A straw hat and pinner" is mentioned as a country girl's peculiar dress in 1674. (Prologue to Duffet's 'Spanish Rogue.')

*PINSONS, PISNETS, PUISNETS.* See SHOE, SLIPPER, and STARTUP.

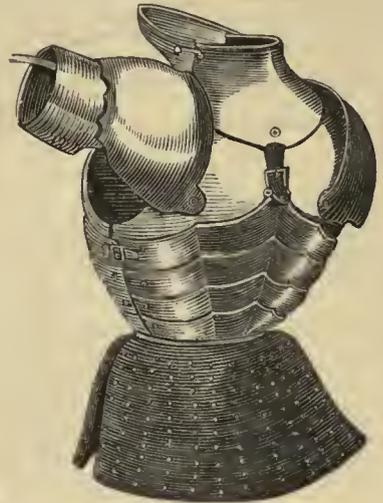
*PISTOL.* Meyrick derives the name of this firearm from Pistoia, a city in Tuscany, where he considers it was first made. Demmin, however, says, "This weapon probably derives its name from *pistello*, which means 'pommel,' and not from Pistoia, for it appears not to have been first made at Pistoia, but at Perugia, where they made some small hand-cannon, a hand's span in length." But Meyrick's authority is Sir James Turner, who in his 'Pallas Armata' (1670) gives the name of the inventor, Camillo Vitelli, while M. Demmin adduces no proof in support of his opinion. His observation respecting the word "pistello" is, nevertheless, curious, as the peculiar distinction of the pistol is its pommel, the varying form of which enables us to affix to any example its approximate date, as will be seen below. There is also the remarkable fact I have already alluded to (p. 162) of *pistolese* signifying, in Italian, a great dagger or wood knife. Whence the derivation of that word? Was the great dagger or wood knife invented or first made at Pistoia?

Monsieur de la Noue informs us that "the Reiters (*Ritters*, German cavalry) first brought pistols into general use, which are very dangerous when properly managed." A rather Hibernian sentence as it appears at first sight, but the author means dangerous to the enemy, and not to the owner. The aforesaid *Ritters* gave such ascendancy to the pistol as to occasion in France, and subsequently in England, the disuse of lances. Père Daniel says that the horsemen who were armed with pistols in the time of Henry II. of France, were thence called "pistoliers," a term subsequently introduced into England. The wheel-lock having been invented before the pistol, the match-lock appears never to have been applied to that weapon; at least, no example of it has been met with. Specimens of various dates from the reign of Henry VIII. were in the Meyrick Collection, including a superb pair which had belonged to Alexander de Medici, Duke of Tuscany, A.D. 1530. See Plate XV. for a selection copied from Skelton's engravings, and showing the gradual change in the form of the butt, by which the date of the weapon can be readily ascertained. Fig. 1 is a long wheel-lock pistol of the reign of Edward VI. Fig. 2, a pocket wheel-lock pistol of the reign of Mary. Fig. 3, a wheel-lock pistol of the end of her reign. Fig. 4, a wheel-lock pistol of the reign of Elizabeth. Fig. 5, a double-barrelled wheel-lock pistol of the reign of James I., dated 1612. Fig. 6, a long wheel-lock pistol of the same reign. Fig. 7, a long double-barrelled pistol of the reign of Charles I. Fig. 8, a wheel-lock pistol, *temp.* Cromwell. Fig. 9, a wheel-lock pistol of the reign of Charles II. Fig. 10, a double-barrelled revolving wheel-lock pistol of the reign of William III. Fig. 11, another of the close of his reign, the magazine only revolving.

**PLACARD, PLACATE.** A stomacher worn by both sexes from the reign of Edward IV. to that of Henry VIII. Half a yard of stuff is always allowed for the king's placard, which is ordinarily of cloth of gold or equally rich materials. Henry VIII., the day before his coronation, wore a placard embroidered with diamonds, rubies, great pearls, and other rich stones. (Hall's 'Union.')

It is difficult to identify the placard in male attire: as only half a yard was allowed for the making, it must have been merely a facing to the front of the under dress; its shape, or the mode by which it was attached, not being distinguishable. The placard seems to have been superseded by the waistcoat, which is first heard of towards the close of this reign. (See WAISTCOAT.)

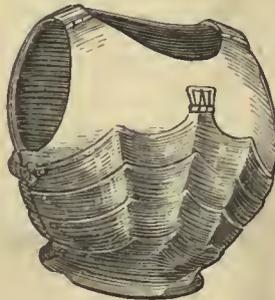
In armour, the placard or placate was an additional piece covering the lower portion of the breast or back plate, rising to a point in the centre, where it was attached to the breast or back by screws, or to the gorget by a strap and buckle. It was introduced about the middle of the fifteenth century. The fine effigy of Richard Beauchamp, Earl of Warwick, in the Beauchamp Chapel at Warwick, affords an early example. The Earl died in 1439; but the effigy is presumed to have been executed some ten years later. The edges are escalloped in this and many instances. The effigy of Sir John Crosby in Great St. Helen's Church, London, who died in 1475, displays three placards on the breast-plate. Three are also seen on the breast-plate of Sir Anthony Grey (1480), on his brass at St. Albans. Subjoined is an instance of four, from a MS. in the Nat. Lib., Paris.



Back Placate.  
From the same.



Placate, single. From MS. copy  
of Boccace, circa 1420.



Placate of four pieces. From 'Le Miroir His-  
torial,' MS. 1440, Nat. Lib., Paris.

**PLACKET.** Fairholt, following Nares, Dyer, and other glossarists, says, "a woman's petticoat;" but Halliwell observes that "their quotations do not bear out this opinion," and agrees with Forby, ii. 255, who calls it "a woman's pocket;" and Grose has "PLACKET-HOLE, a pocket-hole." It is used in that sense in an epigram printed in 1665, and I can remember hearing it so applied early in the present century. (*Vide* Halliwell, 'Dict. of Archaic Words,' *in voce*.)

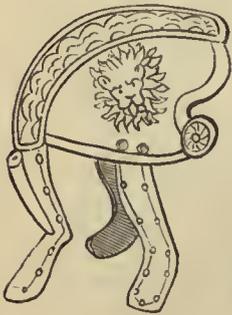
**PLAID, PLODDAN.** The chequered cloak or mantle still worn in Scotland. An English gentleman who visited Edinburgh in 1598 says, "The citizens' wives and women of the country did ware cloaks made of a coarse cloth of two or three colours in chequer work, vulgarly called 'ploddan;'" and "plaiding" is still the term for the chequered tartans in the Lowlands. The Gaelic term for the plaid is *breacan feile*—literally, "the chequered, striped, or spotted covering;" and the parti-coloured cloth woven by the Gauls and Britons was by them called *breach* and *brycan*, from *breac*, speckled or spotted. The plaid worn by the men was originally a large mantle of one piece belted round the body, and thence called "the belted plaid." (Logan's 'Hist. of the Scottish Gael.' See TARTAN and GENERAL HISTORY.)

**PLASTRON-DE-FER.** A breast-plate of iron introduced in the twelfth century to prevent the pressure of the hauberk upon the chest. It was sometimes worn under the gambeson, but more frequently between it and the hauberk. In a combat between Richard Cœur de Lion, then Count of Poitou, and a knight named Guillaume de Barre, they are said to have charged each other so furiously

ously that their lances pierced through their shields, hauberks, and gambesons, and were only prevented by their plastrons from transfixing their bodies. The gorget, the acton, and the haubergeon, when made of plate, were the successors of the earlier plastron. The term was also applied in France to the stuffed and quilted pectoral of leather worn by fencing-masters as late as 1742, and still exists in the French language.

*PLATE.* See *ARMOUR.*

*PLEASAUNCES, PLEASAUNTES.* "A kind of lawn or gauze. It is mentioned in MS. Cantab., Ff. i. 6, f. 14." (Halliwell, *in voce.*) "On every side of her stood a countesse holding a clothe of pleasaunces when she list to drink." (Hardyng, 'Suppl.' f. 70.) There appear to have been at least two sorts of this stuff; for Hall, describing the dresses of six ladies in a court masque, *temp.* Henry VIII., says, "Their faces, neckes, armes, and handes covered in fyne pleasaunce blacke: some call it *lumberdines*, which is marveyulous thinne, so the same ladies seemed to be nygrost (negresses), or blackmores." This black lumberdine could not possibly have been of the same kind of pleasaunce as the cloth held by the countesses in the above quotation. It becomes, therefore, a question whether the kerchief of pleasaunce worn by "the knyght of Spayne," mentioned in the 'Paston Letters,' was so called from its material, or that it was the ordinary appellation of a scarf or kerchief bestowed by a lady on her favoured champion for the purpose therein alluded to. (See *KERCHIEF OF PLEASAUNCE.*)



Plume-holder.

*PLUME-HOLDER.* An extra piece made to fit on a helmet, and having a pipe in it to hold feathers. Annexed is an example from the Londesborough Collection.

*PLUNKET.* A cloth made in Wiltshire, Essex, Suffolk, and Norfolk, *temp.* Edward VI., also called *vervises*, *tuskins*, and *celestines*. But plunket in the fifteenth century was the name of a colour:—"PLUNKET (coloure), jacinctus" ('Prompt. Parv.');

to which Mr. Way's note is as follows:—"Plonkete,' or in another MS. 'blunket,' occurs in the 'Awntyks of Arthure,' and is explained by Sir F. Madden as signifying 'white stuff.'"

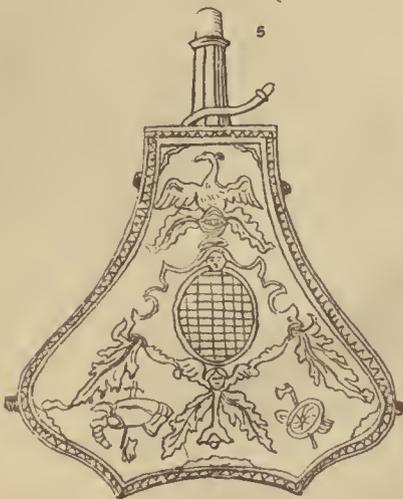
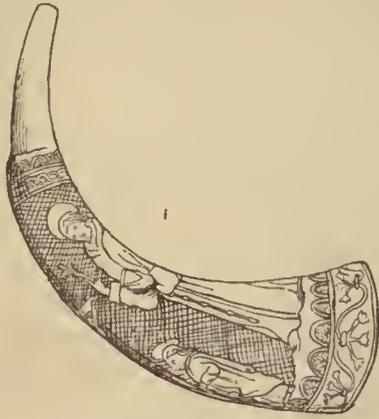
"Hir belte was of plonkete with birdies fulle baulde."

In Mr. Robson's edition, "blenket," st. xxix.; possibly the white stuff called in French *blanchet*. "Ploneket: colour *blew*." (Palsg.) "Cæsius: graye of colour or blunkette, Seyricum blunket colour or light watchet. Venetus: lyght blewe or blunket." (Elyot.) "Couleur pers.: skie colour, a blunket or light blue." (Cotgrave.) The old gloss on Spenser's 'Shepherd's Calendar, May,' explains it as signifying grey. (See Nares and Jamieson, v. "Bloneat.") Here is a mass of contradictory information that is perfectly bewildering. A jacinth (*hyacinth*) is not white, nor grey, nor blue. It is a gem of the family of the garnets, and the Syrian is sometimes of a fine violet colour. This is the colour always indicated by *hyacinthus* or *jacintus* in mediæval writings; but, apart from this, are we to consider that the cloths called "plunkets" gave their name to the colour, or that the colour, whichever it was, gave its name to the material? Of "the long *coloured* cloths called 'plunkets,' some are described as *celestines*. These might have been of "the lyght blewe" or "skie colour" called "blunket" by Elyot and Cotgrave. They were distinguished by broad lists; but if not from the French *blanchet*, whence no doubt "blanket," manufactured here as early as the reign of Edward III.,\* where are we to seek the derivation of the word "plunket" either as applied to a cloth or a colour?

*POINTS.* See *AIGUILLETTE*, page 3; also under *HERLOT* and *HOSE*.

\* According to some glossarists, blanket took its name from one Thomas Blanket, who first set up a loom at Bristol in 1340.





1 Powder horn, temp Henry VII. 2 Powder horn or flask, temp Henry VIII. 3 Powder horn or flask, temp Philip & Mary. 4 5 6 Temp Elizabeth. 7 Temp Charles I. 8 Temp Commonwealth.

**POKE.** A pouch or pocket.

“With that he pulled a dial from his poke.”  
Shakespeare, *As You Like It*.

**POLE-AXE.** See **AXE (POLE)**.

**POLEYN.** The knee-cap of plate armour. (See **GENOUILLÈRES**.)

**POMANDER.** (*Pomme d'ambre*, French.) A ball or hollow ornament of other shape containing perfumes, worn in the pocket, or suspended by a chain round the neck, or from a girdle. They were used against infection. “I will have my pomanders of most sweet smell.” (‘Book of Robin Conscience.’)



“The bob of gold  
Which a pomander ball does hold,  
This to her side she does attach  
By gold crochet or French pennache.”  
*Mundus Muliebris*, 1690.



**POMPOM, PONG-PONG.** An ornament for a lady's cap, fashionable in the reign of George II.; an artificial flower, feather, butterfly, tinsel, &c.

“Hang a small bugle cap on as big as a crown,  
Snout it off with a flower *vulgo dict.* a pompom.”  
*Receipt for Modern Dress*, 1753.

“Who flirt and coquet with each coxcomb that comes  
To toy at your toilets and strut in your rooms,  
While you're placing a patch or adjusting pong-pong.”  
*London Magazine* for May 1748.

The “ball tuft” of coloured worsted worn in front of the shakos or caps of infantry of the line is in France still called a *pompon* (“dimin. de *pompe*”). “Pomponner, v. act., orner de pompons: pomponner une coiffure.” (Napoléon Landais, ‘Dict. Gén.’)

**PONIARD.** See **DAGGER**.

**POUCH.** A bag worn by countrymen at their girdle.

“And by his syde his whynard and his pouche.”  
Skelton's *Bouge of Court*.

“One of these ware a jerkin made of buff,  
A mighty pouch of canvas at his belt.”  
Thynne's *Pride and Lowliness*.

The term was also applied to the purse worn at their belt by gentlemen in the fifteenth and sixteenth centuries. It was the custom to wear a knife or dagger stuck through the straps of it. (See **DAGGER**.)

**POULAINES.** See **SHOE**.

**POURPOINT.** A close-fitting body garment, deriving its name from the needlework employed in its construction or ornamentation, and called *pourpointerie*. The military pourpoint was of leather or cloth, stuffed and quilted like the gambeson, and its name was transmitted to the civil doublet, to which it bore but little resemblance.

**POWDER-FLASK** or **HORN.** A case for carrying gunpowder was naturally necessitated by the invention of fire-arms. There was great variety in form and material in the early examples, as will be better shown by drawings than by descriptions. (See Plate XVI.)

*POWDER (HAIR).* It is difficult to fix on a precise date for the introduction or adoption of hair-powder in this country. The gold-dust that glittered in the hair of the Roman emperors—a custom imported, according to Josephus, from the East, and practised by the Jews—has nothing in common with the mixture which good sense and good taste have not yet utterly discarded, although its use is now relegated to the coachmen and footmen of a few aristocratic families, on whose heads it appears in unequal and ridiculous patches.

From the paintings in Anglo-Saxon MSS., representing persons of both sexes with blue, red, green, and orange-coloured hair, it has been suggested by Strutt, that powders of various hues were employed by those early colonists of Britain to produce those effects; but no allusion has been discovered in any of their writings to such a practice, and I consider such representations to be simply the result of the want of skill in the painter, or rather dauber, who, childlike, used the nearest or most glaring colour at hand—scarlet and orange for red or golden hair, and blue or green for grey. It is true the Gauls used a *lixivium* made of chalk, which had the effect of reddening the hair—a practice, I need scarcely observe, not altogether discarded in the nineteenth century; but the Danes and the Norsemen, who took such pride in their long fair locks, combing them carefully every day, were surely innocent of such pollution, and it is not till we reach the reign of Elizabeth in England that we become aware of the presence of hair-powder proper, though not composed of wheaten flour, as was the later description. At what exact period it was introduced, I have already said, is not decided; but that, with other fashions, it came to us from France some time towards the middle of the sixteenth century appears most probable. That effeminate and contemptible sovereign, Henri Trois—

“Qu’au premier abord chascun estoit en peine  
S’il voyait une roy-femme ou bien un homme-reyne”—

had “son chef tout empoudré” with “poudre de violette musquée;” and in the reign of his successor, the popular Henri Quatre, several perfumed hair-powders were used by ladies for their perukes or false curls. The women of the lower classes, unable to purchase such costly compounds, contented themselves with the dust of rotten oak, which imparted a reddish hue to the hair, while the country girls powdered their heads with flour, little dreaming of its adoption a century later by the *beau monde*, as well as the general public throughout Europe.

It is easy to imagine the rapidity with which this fashion found its way into the court of the contemporary of both these sovereigns, and how eagerly it would be adopted by so vain a woman as Elizabeth; but it does not appear to have been followed by the general public in this country during her reign, or that of her successor, James I., or it must have attracted the notice of the satirists and dramatists, who have not allowed any other caprice of the toilet to escape them. Stubbs is severe on the practice of dyeing the hair, but makes no mention of powder. One of the earliest notices of its use by men occurs in an epigram quoted by Mr. Fairholt from a collection entitled ‘Wit’s Recreations,’ printed in 1640. It is headed ‘On Monsieur Powder-wig:’

“Oh, doe but marke yon crisped sir you meete,  
How like a pageant he doth walk the street;  
See how his perfumed head is powdered o’er!  
’Twould stink else, for it wanted salt before.”

This was eight years before the execution of Charles I., but yet we see no portraits of that period with powdered hair. That it was worn by both sexes during the Commonwealth, is shown by several satirical effusions of that time. The ladies are told—

“At the Devil’s shoppe you buy  
A dresse of powdered hayre,  
On which your feathers flaunt and fly,  
But I’de wish you have a care  
Lest Lucifer’s self, who is not prouder,  
Do one day dress up your haire with a powder.”

*Musarum Deliciae*, 1655.

And in 'The Impartial Monitor about following the Fashions,' published in 1656, the author (R. Younge), after lecturing the ladies, says, "It were a good deed to tell men also of mealing their heads and shoulders, . . . . for these likewise deserve the rod, since all that are discreet do but hate and scorn them for it." Yet, singularly enough, it would seem that "the discreet," by which epithet I presume the Puritans are designated, were as much given to worldly vanities as the Royalists; for in a 'Loyal Litany' of that time, the latter pray, amongst other things,

"From a king-killing saint,  
Patch, powder, and paint,  
Libera nos Domine!"

In Massinger's play, 'The City Madam,' printed in 1659, Luke tells the merchant's wife—

"Since your husband was knighted, as I said,  
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."

Still no trace of powder is discoverable in the paintings known to me of the Interregnum, or even of the Restoration period. I do not remember, in the magnificent collection of miniatures belonging to his Grace the Duke of Buccleuch, any indication of powder in the hair or wig of any personage of the seventeenth century. "The Merry Monarch's" black periwig remained unsullied by powder to the day of his death, and Louis le Grand is reported to have only yielded in his latter days to the unnatural disfigurement. Pepys is silent on the subject—the minute Pepys, who would surely have recorded the first time that either he or his wife wore powder; but though severe on false curls, and particular about periwigs, he has not a word to say about hair-powder. Nor does his rival gossip, Evelyn, mention it till after the accession of William III., when in his 'Mundus Muliebris,' 1694, he describes a lady's dressing-room as containing, amongst a host of articles for the toilet,

"rare  
Powders for garments, some for hair."

It does not appear that William, or Mary, or Queen Anne, ever wore powder. None of their portraits, at any rate, indicate it; but no doubt can exist as to its being in fashion with the male sex at the close of the seventeenth century. "A cloud of powder beaten out of a beau's periwig," is a line in Cibber's comedy of 'Love's Last Shift,' 1695; and the fine portrait of Colley himself, in his character of Lord Foppington, at the Garrick Club, exhibits him in a powdered wig of ample proportions. Gay, in his 'Trivia,' advises the reader to pass a coxcomb

"with caution by,  
Lest from his shoulders clouds of powder fly;"

and during the reigns of the first two Georges, the wearing of powder became all but universal amongst the upper and middle classes of society. Grey-coloured powder was exceedingly fashionable in 1753: In the 'Receipt for Modern Dress,' published in that year, it is said to the ladies—

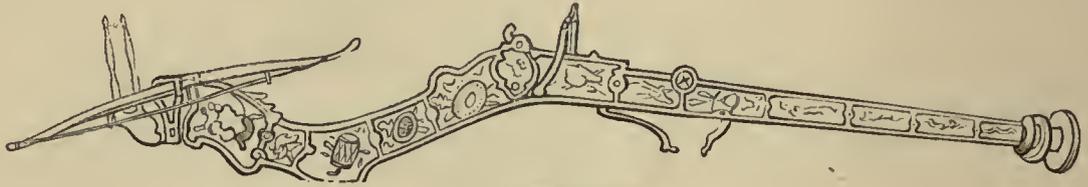
"Let your powder be grey, and braid up your hair,  
Like the tail of a colt to be sold at a fair;"

and, in a sort of answer to this attack on the fair sex, a poem appeared in the same year entitled 'Monsieur à la Mode,' in which occur the following lines:—

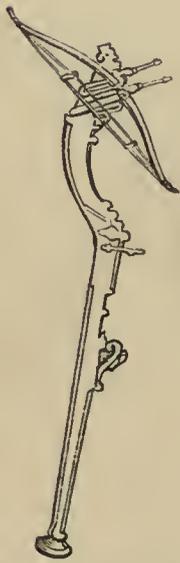
"And now for to dress up my beau with a grace,  
Let a well-frizzled wig be set off from his face,  
With a bag quite in taste, from Paris just come,  
That was made and tied up by Monsieur Frisson,  
With powder quite grey—then his head is complete:  
If dressed in the fashion, no matter for wit."

The great estimation in which light grey human hair was held some years previously may account for the invention of grey hair-powder. Although I doubt the use of blue hair-powder by the Anglo-Saxons, I am aware that such a composition was known in the latter half of the eighteenth century, and was worn by the celebrated Charles James Fox when a fashionable young man about town in 1770. The tax imposed upon hair-powder by his great political rival Pitt in 1795, assisted by the change of fashion in France consequent on the Revolution, rapidly relieved us from a custom as foolish as it had become filthy. This work is limited to the reign of George II., and I am therefore spared the task of describing the heads of the ladies in the days of George III.

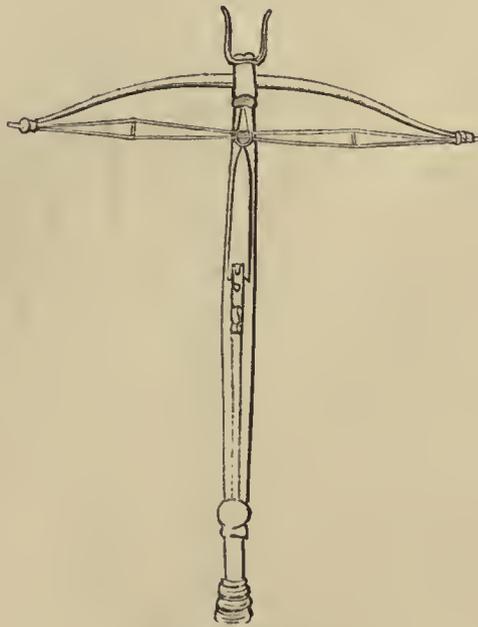
*PRODD.* A light cross-bow for shooting deer. Two beautifully-carved specimens were in the Meyrick Collection. One of them is given here from the engraving by Skelton, also some smaller



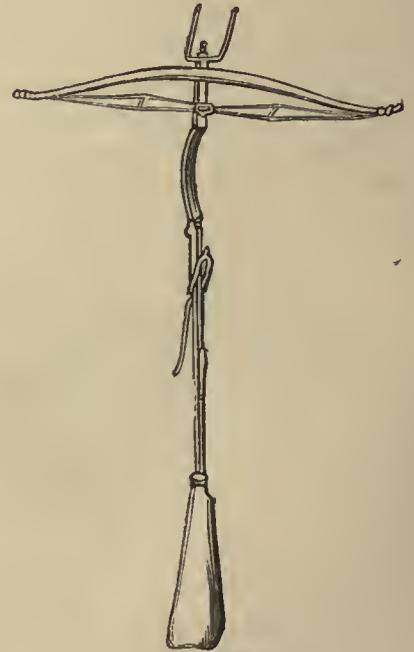
Prodd. *Temp.* Elizabeth.



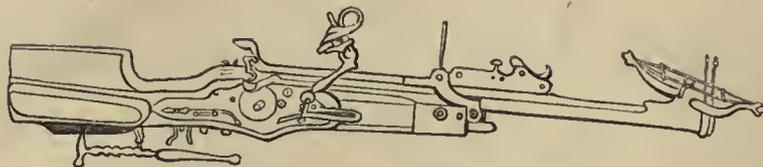
Small Prodd carried on horseback for ladies to shoot deer with. *Temp.* Elizabeth.



Prodd. *Temp.* James I.



Prodd. *Temp.* William III.



Prodd combined with petronel. *Temp.* Charles I.

specimens for ladies, such as Queen Elizabeth is said to have shot with at Cowdray, and one combined with a wheel-lock petronel, *temp.* Charles I.

**PUG.** A short cloak worn by ladies about the middle of the last century. Lawrence White, in his poems printed in 1742, speaking of a gentleman's vest or waistcoat, says that it

"now has grown a demi-cloke,  
To show the fashion of the joke,  
To keep the hero warm and snug  
As any lady's velvet pug."

**PUKE.** A colour between russet and black. (Barret.) "*Chiaro-scuro*: a dark puke colour." (Florio.) "The colour of the camell is for the most part browne or puke, yet there are heards of white ones in India." (Topsell's 'Four-footed Beasts,' 1607.)

**PUMP.** "A shoe with a thin sole and low heel." (Johnson.) First mentioned in the sixteenth century. "Get good strings to your beards, new ribbons to your pumps." (Shakespeare, 'Midsummer Night's Dream,' act iv. sc. 2.) They were specially worn by footmen, who were consequently called "pumps." "Poh! passion of me! footman! Why, *pumps*, I say, come back!" (Middleton, 'A Mad World, my Masters,' 1608.)

"What's he, approaching here in dusty pumps?  
'A footman, sir, to the great King of Kent.'  
Middleton, *Mayor of Queenborough*.

**PUNGE.** See PURSE.

**PURFLE, PURFYLL.** The "hemme of a gowne" (Palsgrave); whence

**PURFILED.** Edged or bordered, from the French *pourfiler*, "to work upon the edge." (Tyrrhitt.) The Monk in Chaucer's 'Canterbury Tales' has—

"His sleevis purfiled at the hand  
With gris, and that the finest of the land."

"To purfle: *pourfiler d'or*; to purfle, tinsel, or overcast with gold thread." (Cotgrave.)

**PURL.** In one sense, as Mr. Fairholt describes it, "a pleat or fold of a ruff or band." "I have seen him sit discontented a whole play, because one of the purls of his band was fallen out of his reach to order again." ('Amends for Ladies,' 1516.) "My lord, one of the purls of your band is without all discipline fallen out of his rank." (Massinger, 'Fatal Dowry.') But the word also signified a species of lace of gold, silver, or other metal, used for the edging of ruffs and ruffles and the trimming of various articles. It is called in French *canetille*. "Gold or silver PURLE: canetille, canetille; set, wrought, edged with purle, canetillé; a small needlework purle, canetille, canetille." (Cotgrave.) "PURL: Border, hem, fringe, stitch work, a *twist* of gold or silver." (Halliwell.) To *purl* or *perl* is to turn swiftly round, to curl or run in circles, to spin like a top. "It is a term still used in knitting. It means an inversion of the stitches, which gives to the work in those parts in which it is used a different appearance to the general surface. The seams of stockings, the alternate ribs, and what are called 'the clocks,' are *purled*." (Ibid.) A narrow braid much used at the present day for bordering needlework is called "pearl edging,"—an orthographical error, but no doubt in itself a modern illustration of the "*purl* edging" of the sixteenth century.

"Of the difference between purles and true lace," Mrs. Palliser remarks, "it is difficult now to decide. The former word is of frequent occurrence among the New Year's gifts" (to Queen Elizabeth), "where we have 'sleeves covered all over with purle'" (gift of Lady Radcliffe, 1561); "and in one case the sleeves are offered unmade, 'with a picce of purle upon a paper to edge them'" (gift of Lady St. Lawrence). "It was yet an article of great value, and almost worthy of entail," she adds, "for in 1573

Elizabeth Sedgwick-of Wathrape, widow, bequeaths to her daughter Lassells, of Walbron, 'an edge of perle for a remembrance,' desiring her to give it to one of her daughters." (Surtees' 'Wills and Inventories.')

In the Great Wardrobe accounts of Elizabeth, we meet with entries of "Flanders purle" and "Italian purle," also the following items:—"For one yard of double Flanders cut work worked with Italian purl, 33s. 4d. 3 yards broad needle-work lace of Italy, with the purls of similar work, at 50s. per yard, £8 15s."

In a memorandum among the State papers of James I., of one "Misteris Jane Drūmonde," who had the furnishing of his queen's "linen cloth," are the following two entries:—"Item 68 purle of fair needlework, at 20 pence the purle, £5 15s. 4d. Item for 6 yards of fine purle at 20s., £6." One twenty pence "the purle," and the other twenty shillings "the yard." If "the purle" means "the yard," which it would appear to do by the sum total, the difference in price between "fair purl" and "fine purl" is enormous. In a roll of the reign of Charles I., A.D. 1630, the bag and comb-case "for his Majesty's barber" is described as trimmed "with silver purle and parchment lace." "Purled point raised lace" is mentioned in an inventory of the wearing apparel of Charles II. "Six cards of piece lace looped and purled" were taken out of a waggon in April 1698. ('London Gazette.') And "fine purle to set on a pinner" occurs in a lace bill about the same period. That, whatever the fabric, it was principally used for edging is clear, from notices of it as early as the reign of Henry VIII. Among the wedding dresses of Mary Neville, wife of George Clifton, 1536, is entered "a neyge (an edge) of perle, £1 4s. 6d.," and Anne Basset, daughter of Honor, Lady Lisle, writes in 1539 from a convent in France, begging earnestly for "an edge of purle" for her coif. "A perle edging" to the coif of the Duchess of Suffolk is also mentioned in 1546. But, in addition to these notices, for the collection of which we are principally indebted to the indefatigable research of Mrs. Palliser, I find in the second inventory of the apparel of Henry VIII., A.D. 1542, "On paire of hoose of crimeson satten embrauded with *pirles of Denmark gold*" (MS. Harleian, No. 1419); and we must not forget that Chaucer, as early as the fifteenth century, describes the leathern purse of the Wife of Bath as "perled with latoun," which Strutt has interpreted "ornamented with latoun in the shape of pearls" ('Dress and Habits,' vol. ii. pt. 5), overlooking the fact that perle or purl is a verb active, and that the purse was edged or bordered (*i.e.* perled) with the latten or latoun, a metal resembling brass, much used in the Middle Ages. I have shown that "canetillé" signified anything edged or bordered with canetille; and *perled* or *purled* would similarly signify anything edged with purl lace, whatever might be the material, if, indeed, the word "purl" was not derived from the French *pourfil*, the edge, border, or hem itself, and, as in many analogous cases, imparted its name to the edging.

**PURPLE.** This colour, which is properly a mixture of crimson and blue, is frequently alluded to in French romances as combining other colours. "Pourpre gris" (grey purple) occurs in the 'Lay of Sir Launfal,' and "un vert mantel porprine" (a green purple mantle) in the 'Fabliau de Gautier d'Anpais.' Mons. le Grand conjectures that the crimson dye being, from its costliness, used only on cloths of the finest manufacture, the term crimson (or purple) came at length to signify, not the colour, but the texture of the stuff. In a note to Way and Ellis' 'Fabliaux,' this opinion is quoted with the following comment:—"Were it allowable to attribute to the weavers of the Middle Ages the art now common amongst us, of making what are usually called *shot* silks (or silks of two colours predominating interchangeably, as in the neck of the drake or pigeon), the contradictory compounds above given, white crimson, green crimson, &c., would be easily accounted for." And why not allowable? Surely those who could make "cloth of gold of crimson, blue cloth of silver," and many other such materials, were equal to the making of shot silks or velvets of blended colours. We have the authority of Adhelm, Bishop of Sherborne, as early as the seventh century, for the proficiency of the Anglo-Saxons in such arts; and in his poem 'De Virginitate' he expressly says, "It is not the web of *one uniform colour* and texture that pleases the eye and appears beautiful, but one that is woven with shuttles filled with threads of purple and *various other colours*, flying from side to side," &c.

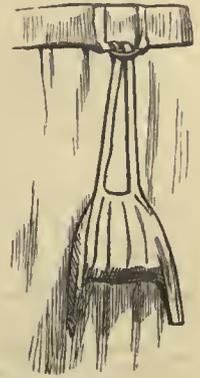
**PURSE.** See AULMONIÈRE, GIPICIÈRE, and POUCH. The term "purse" has superseded all others as a receptacle for money. Derived from the French *bourse*, it is mentioned by Chaucer, who speaks of a leathern one worn at the girdle of the Wife of Bath, which was



Cotton MS. Nero, D 4.

"Tassed (tasselled) with silk and perled with latoun."

(See PURL.) A purse of crimson satin embroidered with gold is mentioned in the inventory of the contents of the palace at Greenwich, *temp.* Henry VIII. (Harleian MS. No. 1412.)



From a statue, 13th century, at St. Denis.

**PUSANE, PIZAINÉ.** A gorget, collar of steel, or breast-plate. It was sometimes made of jazerant work, for in the inventory of Louis X. of France the entry occurs of "iij colarettes pizaine de jazeran d'acier." In the old romance of 'The Adventures of Arthur at the Tarnewathelan,' a knight is said to pierce his adversary "through ventaylle and pusane." In the inventory of the armory of Winchester College, taken in the fifteenth century, is an entry of "vii breast-plates cum iij pusiones." These notices are all in favour of the pusane being a collar or gorget, and not a breast-plate, and therefore renders doubtful the derivation of the name from the old French word *pis*, the breast, which has been suggested as a correction of Meyrick, who considered it to imply that such defences were made or originally worn at Pisa. That the word *piceris* should occur in an account of horse armour, does not, in my opinion, affect the question, as we are left to imagine the particular article it is applied to.

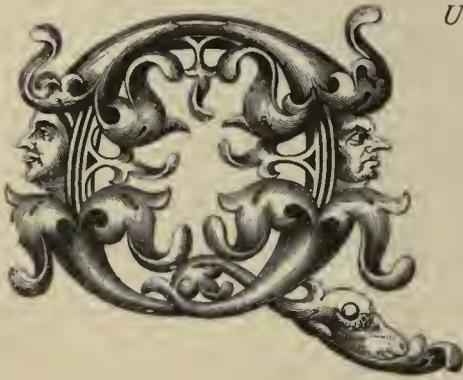
There is also a passage in the romance of 'Richard Cœur de Lion' which is rather puzzling. The king, charging impetuously his antagonist,

"Bare away halfe his schelde,  
His pusen therewith gan gon,  
And also his brandellet bon."

That his pusane should be carried away with half his shield, by the same blow, surely indicates that it must have been an exterior defence; while the former quotation from 'King Arthur's Adventures,'

"Through ventaylle and pusane,"

implies that it was worn *under* the ventaille, which, in this case, means the piece of the mail hood which wraps round the neck and lower portion of the face, and is fastened at the side of the head by arming points. (See AVENTAILE.) If "brandellet" is the diminutive of "brand," and signifies a small sword (the *estoc*, generally carried by the knight on the *right* side of his saddle), the royal lance, in displacing that *also* by the same blow, must have been wielded in a most incomprehensible fashion. Mr. Robson, in a note to 'King Arthur's Adventures,' supports his opinion that the pusane was "either a gorget or a substitute for it," by a quotation from a Scotch Act of Parliament (*anno* 1429), by which it is ordered that every one worth 20*l.* a-year, or 100*l.* in moveable goods, should be horsed and armed as "a gentill man aucht to be," and persons of less estate, having but 10*l.* a-year or 4*l.* in goods, are to have "a gorget or *pusanne*, with rerebrasares, vanbrasares, and greffes of plate, *breast plate*, and leg splents, at the lest." This is surely conclusive that the pusane was not a breast-plate, for it is to be worn with one as a gorget would be. Finally, Henry V., when raising funds for his French expedition in 1415, pawned to the Mayor and City of London "a collar called pusan or pysane d'or, worked with antelopes and set with precious stones." Whether this collar was one of gold plate to be worn as a gorget, or a gold chain or livery collar, or made of cloth of gold embroidered with antelopes and jewels, who is to decide? At all events it was a collar, and not a pectoral of any description, and the derivation of the word is still, I think, to seek.



*UADRELLE.* See *MACE*.

*QUARRELL.* The arrow for a crossbow, so called from the squareness of the head. Two are figured at page 21.

“That saw an arblastere, a quarrell he let fly.”

*Robert of Brunne.*

In Drayton it is spelt “quarry,” p. 29. According to Guiart, the arrow by which Richard Cœur de Lion was mortally wounded was a quarrell.

“Ainsi fina par le quarrel  
Qu’Anglois tindront a deshonneste,  
Le Roi Richard qui d’arbaleste  
Aporte premier l’us en France\*  
De son art et mal chevance.”

*Chron. Metr.* l. 2644.

It is difficult to imagine how a square-headed or four-edged arrow could pierce through armour of any description, as it appears to have done; but one sort was pyramidal, the four sides tapering to a point.

“Quarells quayntly swappes thorowe, knyghtez  
With isgne so weokyrly that wynche they never.”

*Morte d’Arthure*, MS. Linc.

*QUELLIO.* See *RUFF*.

*QUENTISE.* See *COINTISE*.

*QUEQUER.* See *QUIVER*.

*QUERPO, CUERPO.* To be in “querpo” signified being without a cloak or upper garment. “*Cuerpo* is the body, and *in cuerpo* means in body clothing.” (Gifford, note to ‘Fatal Dowry.’) “By my cloth and rapier it fits not a gentleman of my rank to walk the streets in querpo.” (Beaumont and Fletcher, ‘Love’s Cure,’ act ii. sc. 1.)

*QUERPO-HOOD.* Mr. Adey Repton says it was worn by Puritans, and is mentioned in the ‘Works of Ned Ward’

“No face of mine shall by my friends be viewed  
In Quaker’s pinner or in querpo hood.”

*Archæologia*, vol. xxvii.

\* A popular error in France. See under *ARBALEST*, p. 10.

*QUEUE.* See LANCE-REST and PIGTAIL.

*QUILLON.* A name given to the horizontal guard of a sword in the sixteenth century.

*QUIVER.* A case for arrows. Although Bailey derives the word from the Saxon *cocen* (*Köcher* in German), it does not seem to have been applied to the article in question before the seventeenth century, when it occurs in Cotgrave. Even as late as Queen Elizabeth, in a MS. of that date containing directions for the equipment of archers, it is simply said, "Every man one sheaf of arrowes with a case of leather defensible against the rayne." That cases for arrows were used, however, by the Anglo-Saxons is proved by their paintings (see woodcut below); and Bishop Adhelm, in his Enigma 'de Lorica,' speaks of them by their Latin name *pharetris* :

"Spicula non vereor longis exempta pharetris;"

which has naturally been translated, "I fear not the darts taken from the long quivers." And "long quivers" they appear to be, only an inch or two of the feathered shafts projecting from them. They were appended to a belt slung over the shoulder, as we see them in figures on the Greek and Etruscan vases. They are met with again in the Bayeux Tapestry of a similar form, and worn by the Norman archers at their backs or at their girdles. (See p. 51.) In the illuminated MSS. of the twelfth, thirteenth, and fourteenth centuries, there are numberless figures of archers and crossbow-men without quivers, but in many instances bearing their arrows in their belts, like the Squire's Yeoman in the 'Canterbury Tales:'

"A shefe of peacock arwes bryght and kene  
Under his belt he bare ful thriftely."

And it is not before the second year of the reign of Henry VI., 1424, that any one appears to have



Anglo-Saxon Hunter. Cotton MS. Claudius, B 4.



Lady hunting. Harl. MS. 1437.



Archer. From Hewitt, vol. iii. p. 592.



Bolt case. From Skelton.

met with the least allusion in inventories, ordinances, or other records, to cases for arrows. In that year, however, a document preserved in the convent of St. Victor at Marseilles, quoted by Meyrick,

mentions them, under the name of *caexiis*, a word I cannot find in Ducange ; and in a MS. Royal, Lib. Brit. Mus. E iv., written for King Edward IV., *circa* 1480, there are figures of crossbow-men with arrow cases of a square form, on which is distinguishable the *briquet* or fire-steel, the well-known badge of the Duke of Burgundy. (See woodcut, page 11.) Later we find the word *quequer* in one of the Robin Hood ballads (Halliwell, *in voce*) :

“To a quequer Robin went.”—i. 90.

And ultimately, as I have previously stated, we find in Cotgrave, “CARQUOIS : a quiver for arrowes.” A quiver or bolt-case of the end of the sixteenth or beginning of the seventeenth century was formerly in the Meyrick Collection. It was covered with embossed leather. (See woodcut, previous page.) I give also the figure of a lady hunting in the fifteenth century from Harleian MS. No. 1431, and that of an English archer from the picture of the Departure of Henry VIII. from Calais, 1544.

*QUOIF.* See COIF.





*AIL.* (*Rægel*, Ang.-Sax.) A covering. (See *HEAD-RAIL* under *COVER-CHIEF*, and *NIGHT-RAIL*.) A *rayle* is described as a "kercheffe" in an Act twenty-second of Edward IV.

*RAMILIE.* See *HAT*, p. 206, and *PERIWIG*, p. 393.

*RANSEUR.* A weapon similar to the *partizan*, but having a sharper point and lateral projections, in lieu of the curved cross at the base of the blade which distinguishes the former.

Sir S. Meyrick, in the letterpress to Skelton's 'Engraved Specimens,' Plate LXXXVII., "Spetums, partizans, and ranseurs," observes: "These weapons are so nearly possessed of the same characteristics, viz. a blade with lateral projections, that if we confine the word 'partizan' to the sense in which it was used from the middle of the sixteenth (fifteenth?) century, it might be retained as a general name for the whole. There exists, however, for our guidance, a valuable though scarce work by Pietro

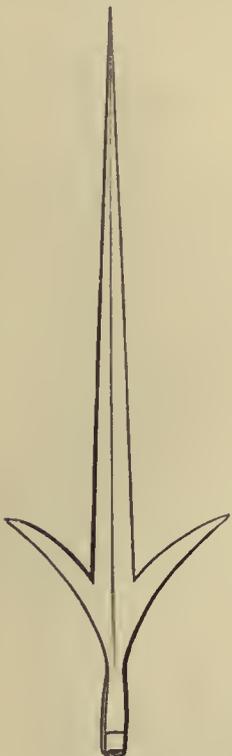


Fig. 1.

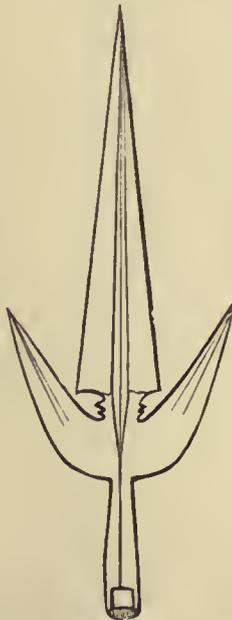


Fig. 2.

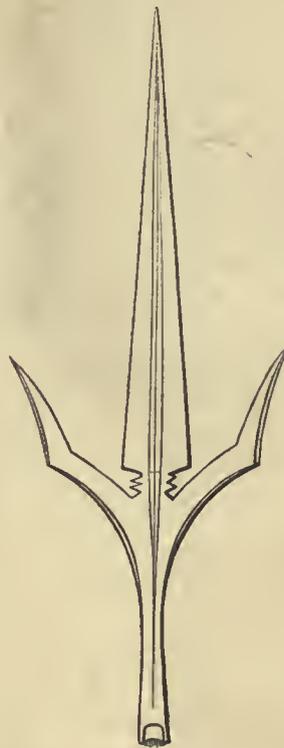


Fig. 3.

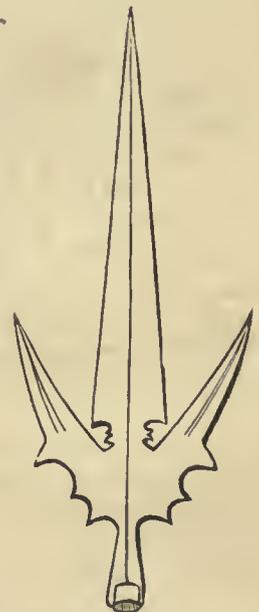


Fig. 4.

Ranseurs, 1461-1500. From Meyrick Collection. Fig. 1. *Temp.* Edward IV. Fig. 2. *Temp.* Richard III. Figs. 3 and 4. *Temp.* Henry VII.

Monti, printed at Milan in 1509, entitled 'Exercitorum atque artis militaris collectanea,' in which they are described with such minuteness, as well as named, that we have not that option." After this remark, it is rather startling to find M. Demmin, under "PARTIZAN," stating that "Pietro Monti, who," in the above-named work, "has particularly wished to describe this weapon, with which the guards of Francis I. and his successors were armed, has confounded the *partizan* with *ranseurs* and *halbards*, an error which has been committed in our days in the catalogue of the celebrated Meyrick Collection at Goodrich Court, where even spontoons and *languede-boeuf* bayonets (?) have been placed in the category of *partizans*." If the learned antiquary has, from some inadvertence, as inaccurately represented the descriptions of Monti as he has the catalogue of the Meyrick Collection, a copy of which is now before me, I can only attribute it to one of those excusable naps in which good Homer himself is said to have indulged occasionally. (See SPETUM.)

**RAPIER.** A long, light sword, introduced into England from France in the sixteenth century, generally supposed to be during the reign of Elizabeth. A MS. cited by Steevens in his edition of Shakespere, vol. iii. p. 327, gives some reasons for supposing the weapon had been heard of in the time of Henry VIII. (Meyrick, 'Crit. Inq.' vol. iii. p. 48); but however that may be, there is sufficient evidence to show that it was considered a novelty in her reign, and was worn by nearly all gentlemen in civil attire. Bulleine, in his 'Dialogue between Soarnesse and Chirurgi,' 1579, speaks of "the long foining rapier" as a *new* kind of instrument "to let blood withall;" and Stowe says, *sub anno* 1578, "Shortly after the thirteenth year of Elizabeth" (that would be subsequent to 1571) "began long tucks and long rapiers, and he was held the greatest gallant that had the deepest ruffe and longest rapier. The offence to the eye of the one, and the hurt unto the life of the subject that came by the other, caused her Majesty to make proclamation against them both, and to place selected grave citizens at every gate to cut the ruffles and breake the rapiers' points of all passengers that exceeded a yeard in length of their rapiers and a nayle of a yeard in depth of their ruffles." Fuller, in his 'Worthies of England,' published in 1662, speaking of sword-and-buckler fighting, remarks that "since that desperate traytor Rowland Yorke first used thrusting with rapiers, swords and bucklers are disused;" and Darcie, in his 'Annals of Queen Elizabeth,' also names the same person (Rowland Yorke) as the first "who brought into England that wicked and pernicious fashion to fight in the fields in duels with a rapier called 'a tucke,' only for the thrust." This "desperate traytor" appears to have betrayed Daventer to the Spaniards in 1587, "whence," says Meyrick, "it (the rapier) might be supposed to be a Spanish weapon; but though it is generally so accounted, its name is French, and from that people was it first received by the English." ('Crit. Inq.' *ut supra*.) On this I must observe, firstly, that Yorke must have introduced it before his treason, as he could not have done so after it, and we have evidence of its being a fashionable weapon "shortly after" 1571; and, secondly, though Yorke may have brought it from France, it is by no means shown to be a weapon of French origin. The French undoubtedly have the word *rapière* in their vocabulary, which the Spaniards and the Italians have not; but it is derived, according to Napoléon Landais, from the German *Rappier*, a sword or foil, and *rappiaren* in that language is "to fence with foils." I am consequently inclined to consider that the rapier was first made in Germany—a foil, in fact, used for foining and fencing only; an art which was then superseding the old sword-and-buckler practice, to the great grief and disgust of the writers of that period. It was taught in Queen Elizabeth's time by one Giacomo di Grassi, who set up a school in London for the purpose; but as early as 1553 it was popular in Italy, as appears from a work entitled 'Trattato di Scientia d'arme,' by Camillo Agrippa Milanese, published, with plates, at Rome in that year. The engravings illustrate encounters with single rapier, with what was termed "a case of rapiers" (each combatant having a rapier in each hand), with rapier and dagger, and with rapier and mantle, the latter being held in the left hand to use as a shield.

Stowe says the mode of fighting with the sword and buckler was frequent in England with all men till that of the rapier and dagger took place, which began about the twentieth of Elizabeth. Sometimes a very small buckler, called a "rondelle à poing," was used in lieu of the dagger or the mantle.

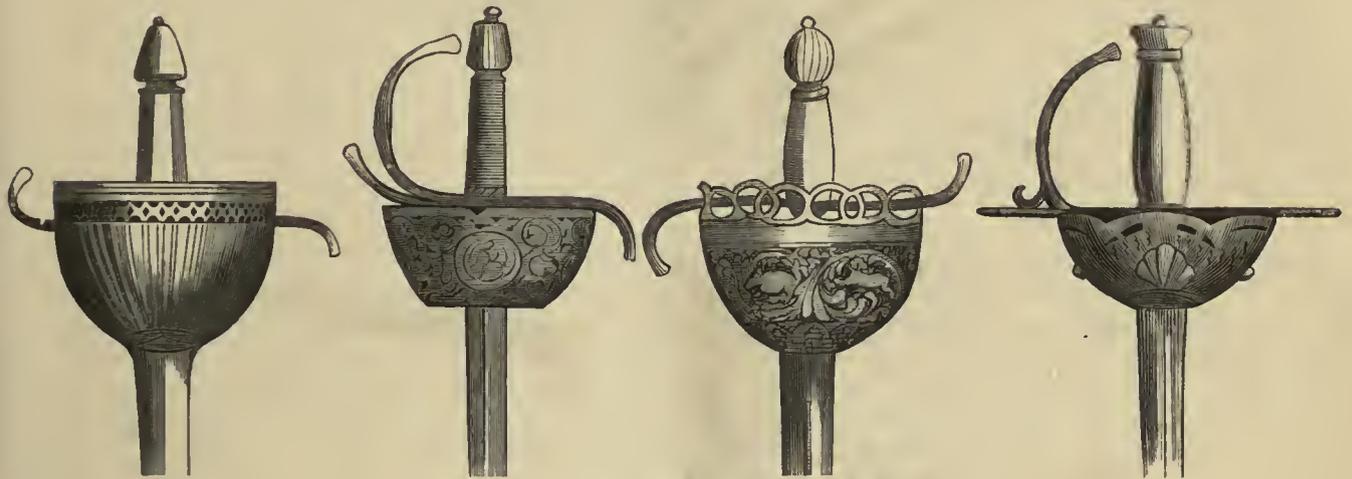
The rapier became the constant companion of the gentleman. It was worn even when dancing. In 'Titus Andronicus' Demetrius says to his brother Chiron :

"Why, boy, although our mother unadvised  
Gave you a dancing rapier by your side."

Act ii. sc. i.

The rapier had a cup-guard below the cross, the commoner sort of plain steel, but men of rank and fortune had them of silver or silver gilt, or steel perforated of most elaborate workmanship.

Nearly every collection, national or private, contains fine specimens. Those formerly in the armory at Goodrich Court have unfortunately been omitted by Skelton. Stubbs, of course, has his growl at the gallants of his day, whose rapiers and daggers were "gilt twice or thrice over the hilts with good angel gold ; others at the least are damasked, varnished, and engraven marvellous goodly ; and lest anything should be wanting to set forth their pride, the scabbards and sheathes are of velvet and the like, for leather, though it be more profitable and so seemly, will not carry such a majority or glorious showe as the other." ('Anatomic of Abuses.')



Hilts of Rapiers. Tower Armory.

**RASH.** "A species of inferior silk or silk and stuff manufacture." (Nares.) It is included in a list of such materials by Taylor the Water Poet, in his 'Praise of Hempseed :

"Rash, taffeta, paropa, and novato."

(See page 370, under MOCHADO.)

**RAY.** The standard measure for the *drap de raye*, or striped cloth, according to the statute of Edward III., was twenty-seven yards in length and six quarters and a half in breadth ; and in the thirty-second year of his reign it was ordered to be made in England of the same length and breadth as that which was made at Ghent in Flanders. (Rot. Parl. *an.* 25 and 32 Edward III., Harl. MS. 7059.)

Ray or striped cloth was much worn in the thirteenth and fourteenth centuries, and, after its disuse in civil attire, was retained in official dresses. In the time of Edward II. the complaint is made that

"now in every town  
The ray is turned overthwart that should stand down.  
They be disguised as tormentors, that comen from Clerkes' play ;"

indicating that the clothes were made with the stripes across the body instead of running down the

stuff, so that they looked like tormenters (*i.e.* executioners), who in the Mysteries or Scripture plays were usually dressed in strange and fantastic habits. (Fairholt.) Rayed or striped cloth was much used throughout the Middle Ages. It was worn by serjeants-at-law in the fifteenth century, and was commonly given for liveries. (See GENERAL HISTORY.)

**RAYNES** (Cloth of). Fine linen constantly mentioned in mediæval romances, and named from Rennes in Brittany, the original place of its manufacture. It retained its reputation in England as late as the sixteenth century.

“ I have a shirte of reyns with sleeves pendent.”  
*Mystery of Mary Magdalen, 1512.*

“ Your skynne that was wrapped in shirtes of raynes.”  
*Skelton's Magnificence, circa 1512.*

It was used also for bed linen :

“ Cloth of raynes to sleep on softe.”  
*Chaucer's Dream, l. 265.*

“ Your shetes shall be of cloths of rayne.”  
*Squyer of Lowe-Degree.*

**RAYONNE.** (French.) “An upper hood pinned in a circle like the sunbeams.” This very vague explanation is given in the ‘Fop's Dictionary’ (1690), of the following lines in ‘Mundus Muliebris’ :—

“ Round which it does our ladies please  
To spread the hood called rayonnés.”

**REBATO, RABATO.** (*Rabat*, French.) A falling band or ruff, so called from the verb *rabattre*, to put back. (Menage.) “A rebato worn and with frissoning too often.” (Dekker's ‘Satiromastics.’)

“Rabatoes” are mentioned amongst the articles of a fashionable lady's wardrobe in the old play of ‘Lingua,’ 1607 ; and

“Shadowes, rebatoes, ribbands, ruffs, cuffs, falls,”

is a line in a similar catalogue in ‘Rhodon and Iris,’ a dramatic pastoral, first acted at Norwich in 1631. “Rebato wires” are noticed in Heywood's play, ‘A Woman killed with Kindness,’ 1617, which appears to explain the following passage from Dent's ‘Pathway,’ quoted by Halliwell :—“I pray you, sir, what say you to these great ruffs which are borne up with supporters and *rebatoes*, and even with poste and raile.” Here the inference would surely be that the rebato had transferred its name to the wires that supported the ruff. (See SUPPORTASS.)

**REBEN.** “A kind of fine cloth” (Halliwell, *in voce*) ; but no reference or authority. Query, *Ribbon.*

**REBE-BRACE.** Armour for the arm above the elbow. (See BRASSART.)

**RHINGRAVE.** The French name for the petticoat breeches worn in the reign of Charles II.

**RIBBON, RIBAND.** (*Ruban*, French.) Originally signifying the bands or borders of garments. “Adorées bandes” (gilt ribands) : Guillaume de Lorris, ‘Roman de la Rose.’

“ Full well  
With orfraies laid every dell,  
And portraied in the ribaninges  
Of dukes' stories and of kings.”  
*Chaucer, Romaunt of the Rose.*

Ribbons of that description seem to have been known as early as the time of Edward III. in England, as they are mentioned in an Act of Parliament passed in the thirty-seventh year of his reign, in conjunction with other ornaments of gold or silver prohibited to be worn by tradesmen, artificers, or "gens d'office, appelez yeomen." "Ceinture, cottell, fermaille, anel, garter, nouches, *rubans*, cheisnes, binds, seals," &c.

It is not, however, till the sixteenth century that ribbons in the present sense are seen or heard of, and only in the seventeenth that they acquired that hold on public favour which has lasted to the present day. The profusion in which they were worn by men in the days of Charles II. and James II. is almost incredible. Every portion of their attire was trimmed with them. Evelyn, describing the dress of a fop of his time, says: "It was a fine silken thing which I espied walking th' other day through Westminster Hall, that had as much ribbon about him as would have plundered six shops and set up twenty country pedlars. All his body was drest like a May-pole or a Tom o' Bedlam's cap. A fregat newly rigg'd kept not half such a clatter in a storme as this puppet's streamers did when the wind was in his shrouds; the motion was wonderful to behold, and the well-chosen colours were red, orange, and blew, of well-gum'd satin, which argued a happy fancy." ("Tyrannus, or the Mode.") Ribbon head-dresses were worn by ladies at the beginning of the eighteenth century. In a letter to the 'Spectator' it is reported that "a lady of this place had some time since a box of the newest ribbons sent down by coach. Whether it was her own malicious invention or the wantonness of a London milliner, I am not able to inform you; but among the rest, there was one cherry-coloured ribbon, consisting of about half-a-dozen yards, made up in the figure of a small head-dress."

*RIBBON OF AN ORDER OF KNIGHTHOOD.* The first appearance of this decoration in its present shape occurs towards the end of the seventeenth century. The "lesser George," as the jewel which is appended to the ribbon of the Order of the Garter is called, was not worn before the thirteenth year of the reign of Henry VIII., by whom it was added to the other insignia. It hung on the breast from a chain or a silk ribbon which passed round the neck, and the colour of the ribbon in the thirty-eighth year of his reign was black. (Ashmole's 'Hist. of the Order of the Garter.') No alteration occurred until the reign of James I., when the colour of the ribbon was changed to sky-blue. The broad ribbon worn over the left shoulder and brought under the right arm, where the jewel now hangs, was introduced shortly before the publication of Ashmole's History of the Order in 1685; and the story goes that after the young Duke of Richmond, son of Charles II. by the Duchess of Portsmouth, was installed Knight of the Garter, he was introduced to the King by his mother with the ribbon so arranged, and his Majesty was so much pleased with the alteration that he commanded it in future to be adopted. Charles I. is, however, represented with the ribbon and jewel so worn in a picture by Vandyke. The colour of the ribbon remained sky-blue till the reign of George II., who changed it to the present deep blue in consequence of "the Pretender's" making some knights of the Order. The portrait of Philip Dormer Stanhope, Earl of Chesterfield, in the British Museum, presents us with one of the latest examples of the light-blue ribbon. He was elected in 1728.

The ribbon of the Order of St. Andrew, instituted by Queen Anne, 1703, is green, and worn over the left shoulder, as that of the Garter is, but they are never worn together, a Knight of St. Andrew returning his insignia to the Sovereign on becoming a Knight of the Garter.

The ribbon of the Order of the Bath, instituted by George I., 1725, is scarlet, and worn by the Knights Grand Crosses over the right shoulder.

*RING.* Rings of the Anglo-Saxon period have been frequently found, and many of much beauty, testifying to the artistic skill of the workmen in those days, are preserved in national museums and the cabinets of private gentlemen. The collection formed by the late Lord Londesborough, and of which a catalogue, compiled by the late Thomas Crofton Croker, F.S.A., was printed for private reference in 1853, is probably unequalled in Europe, containing (including some fibula and other personal ornaments) "no less than two hundred and fifty objects; many of which possess consider-

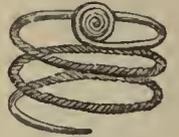
able archæological interest," and illustrating Egyptian, Greek, Etruscan, Roman, Hebrew, British, Gaulish, Anglo-Saxon, and mediæval German and Italian art, together with curious specimens of Gnostic, cabalistic, and talismanic rings. Engravings, however, give no idea of their character. In the Middle Ages gifts of rings were common—



Enamelled and Gold Danish Ring. From Royal Museum, Copenhagen.

"Lo! here is a red gold ring  
With a rich stone.  
The lady looked on that ring;  
It was a gift for a king."

*The Lay of Sir Degrevant.*



Gold Ring. Scandinavian. From Royal Mus., Copenhagen.

Sovereigns are invested with rings at their coronations, and rings were indicative of clerical dignity, and denoted that the wearers were wedded to the Church. Several episcopal and two pontifical rings are in the Londesborough Collection. In the romance of 'King Athelstan,' written in the fourteenth century, the King says to the offending Archbishop—

"Lay down thy cross and staff,  
Thy myter and thy ryng I to thee gaff."



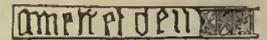
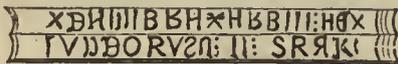
Gold Ring found at New Grange, co. Meath, Ireland.

Dugdale, in his 'Origines Juridicales,' describes a custom which existed in the fifteenth and sixteenth centuries, of a serjeant-at-law on his appointment to present gold rings to the king, queen, the great law officers, and the guests at his inaugural entertainment, of values proportionate to the rank of each recipient. As late as 1736, on a call of the serjeants, the number of rings amounted to 409, and their cost to £773. They bore mottoes, such as "Lex regis præsidium," "Vivat Rex et Lex." Posies or poesies for rings were popular in the Middle Ages, being short sentences, single lines, or rhyming couplets—

"Is this a prologue? or the poesie of a ring?"  
*Hamlet, act iii. sc. 2.*

"A paltry ring  
That she did give me, whose poesy was  
For all the world like cutler's poetry  
Upon a knife—"Love me and leave me not."  
*Merchant of Venice.*

They were generally engraved on the outside of the ring in the fourteenth and fifteenth centuries, and in the inside in the sixteenth and seventeenth. Annexed are several examples :



Both ladies and gentlemen wore many rings in the fifteenth century. Lady Stafford, in Bromsgrove Church, Worcestershire (1450), has some on every finger but the last one of the right hand. (See also the hand of John Gyniford, Benefactor of St. Albans, holding a purse, at page 409 of this volume.)



Table-cut Diamond Ring found in a grave at Carne, county of Westmeath, Ireland, 1743.



Gimmel rings, for betrothals or marriages, were much in favour anciently. The word is derived from *gemelli* (twins). Douce notes—"Gemmell or gemow ring—a ring with two or more links;" and Bailey gives

“jimmers” as a local word for jointed rings. Dr. Nares says: “Gimal rings, though originally double, were by a further refinement made triple, or even more complicated, yet the name remained unchanged.” So Herrick—

“Thou sent'st to me a true-love knot; but I  
Return a ring of *jimmals* to imply  
Thy love had one knot, mine a *triple tye*.”

The form of double, triple, and even quadruple *gimmals* may be seen in Holmes' Acad. B. iii. Nos. 45 and 47, where he quotes Morgan, who, in his 'Sphere of Gentry,' speaks of triple *gimbal* rings borne as arms by the name of “Hawberke,” evidently because the hauberk was formed of rings linked into



each other. Gimmel or gimbal ring, in fine, was used as a general term for all such as have two hands clasped, although, perhaps, correctly speaking, it should only be applied to duplicate rings made to resemble one, and which, by turning on a pivot, can readily be disunited, and become pledges of troth and affection. (See example annexed, showing the hands clasped, the ring closed, and the ring unclosed.) Adjoined is an engraving of a gimmal ring in the collection of the late Lord Londesborough, consisting of three rings which turn on a pivot. Fig 1. shows the ring with the joined hands as worn on the finger; fig. 2, the ring when unclosed, forming three rings secured by a pivot. It is of German workmanship.



Fig. 1.

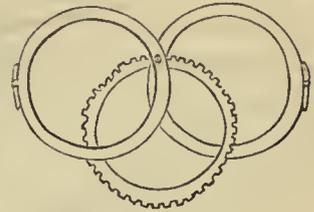
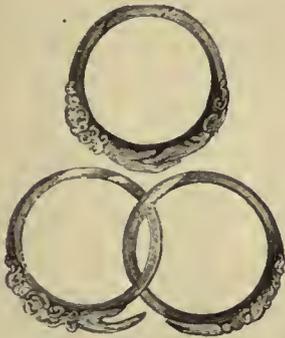
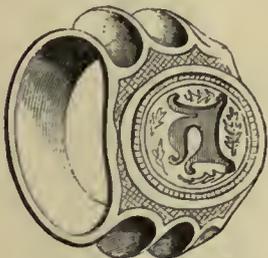


Fig. 2.  
Triple Gimbal Ring.

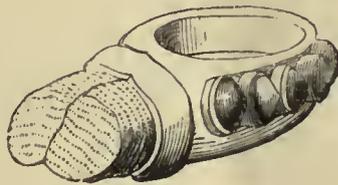


Double Gimbal Ring.

Signet rings were frequently worn on the thumb. Falstaff declares that when young he could have crept into “an alderman's thumb ring.” Here is a personal signet thumb ring found in the bed of the Severn, near Upton, and considered to be of the fifteenth century; also a massive thumb ring having the tooth of some animal set in the bezel as a charm against evil, and the hoop set round with precious



Personal Signet Ring  
worn by merchants on the thumb.



Massive Thumb Ring. Londesborough Collection.



Alderman's Thumb Ring. Londesborough  
Collection.

stones, all believed to have magical properties; likewise an alderman's thumb ring, the seal engraved with a monkey, and inside a mystic word or charm, *anam-zapta*. The last two are from the Londesborough Collection. Hall tells us—

“Nor can good Myson wear on his left hand  
A signet ring of Bristol diamond,  
But he must cut his glove to show his pride,  
That his trim jewel might be better spy'd.”

*Satires*, 1598.

Cramp-rings, as a preservative from that complaint, and superstitiously constructed of the handles of coffins, were consecrated during the ancient ceremony of creeping to the cross previous to the Reformation. Andrew Borde (*temp.* Henry VIII.) says: “The Kings of England doth hallowe every

yeare crampe rynges, the which rynges worn on one's finger doth helpe them which hathe the crampe."

*ROBE.* This word, which in French is the general term for a gown, is limited, in English, to state and official garments—the coronation and parliamentary robes of the sovereign, of the peers and peeresses, the judges, &c. The vestments of the early kings of England on state occasions do not appear to have differed from their ordinary apparel, unless occasionally the materials may have been more costly. The numerous representations of royal personages to be found in this work, show that they simply consist of a long tunic and a mantle; the latter, in the thirteenth century, lined with ermine, and occasionally having a cape of ermine covering the shoulders. Richard I. is said to have worn a dalmatic over his tunic at his coronation, "primo tunica deinde dalmatica," and such appears to have been the order of investment; but the dalmatic being, in point of fact, a tunic or supertunic, as it is frequently called, it is not always distinguishable in the miniatures or effigies. (See *DALMATIC.*) Henry VI. is said to have had, in addition to the dalmatic, "a stole round his neck." (See *STOLE.*) No particular colour is assigned to the coronation mantle, but we hear of our kings, on certain days, sitting at dinner in their scarlet robes, which implies some distinction, and by which, I believe, is meant their parliamentary robes. The vestments of Edward the Confessor were believed to have been preserved at Westminster, and used in the coronations of our sovereigns for many years; but those dragged out of the iron chest there by the regicide Martin in 1634, and which were sold or destroyed in 1649, could surely have no pretension to be considered of that age, whatever the crown or sceptre might have had. They consisted of

	£	s.	d.
"One crimson taffety robe, very old, valued at . . . . .	0	10	0
One robe laced with gold lace, valued at . . . . .	0	10	0
One liver cull <sup>d</sup> . (coloured) silk robe, very old and worth nothing			..
One robe of crimson taffety sarcenet, valued at . . . . .	0	5	0"

These, with a pair of buskins, stockings, shoes, and gloves, altogether were estimated at twenty-nine shillings and sixpence! It will be noticed that the four garments are all called "robes," so that we are left in the dark as to whether they were mantles, tunics, or dalmatics.

To come to records, which one would suppose might be relied upon. Mary (Tudor), daughter of Henry VIII., proceeded from Westminster Hall to the Abbey for her coronation, "in her parliament robes of crimson velvet, . . . containing a mantle with a train, a surcoat with a kirtle furred with wombs of miniver, a riband of Venice gold, the mantle of crimson velvet powdered with ermines, with a lace of silk and gold, and buttons and tassels of the same." Such is the account of two contemporary documents in a MS., containing the official records of the coronation of Queen Mary, in the College of Arms, marked I. 7 and W. Y. The French Ambassador, Mons. de Noailles, corrects a confusion in these accounts, and says that at a certain part of the ceremony the Queen retired to a private chamber, and having taken off her mantle, returned in a corset of purple velvet, and, after being anointed, was clad in a robe of white taffeta and a mantle of purple velvet furred with ermine, and without a band—"sans rabat."

Of the robes of Queen Elizabeth we have a minute description in her "wardrobe account." Her parliamentary robes are thus entered: "Item, one mantle of crimson vellat (velvet), furred throughout with powdered armoynes (ermine), the mantle lace of silke and golde, with buttons and tassels to the same. Item, one kirtle and surcoat of the same crimson vellat, the traine and skirts furred with powdered armoynes, the rest lined with srçonest (sarcenet), with a cap of maintenance to the same, striped downright with passamaïne lace of gold, with a tassel of gold to the same furred with powdered armoynes." Her coronation robes are described in the same account as follows:—"Firste, one mantle of clothe of gold, tissued with golde and silver, furred with powdered armoynes, with a mantle lace of silke and golde, with buttons and tassels to the same. Item, one kirtle of the same tissue, the traine and skirts furred with powdered armoynes, the rest lined with sarcenet, with a pair of bodies and sleeves to the same." After the ceremony, it appears she changed her apparel a second

time for the banquet in Westminster Hall, her robes being those of "estate," and consisting of a rich mantle and surcoat of purple velvet furred with ermine. (Frag. MS. Coll. Arms, W. Y. f. 193.)



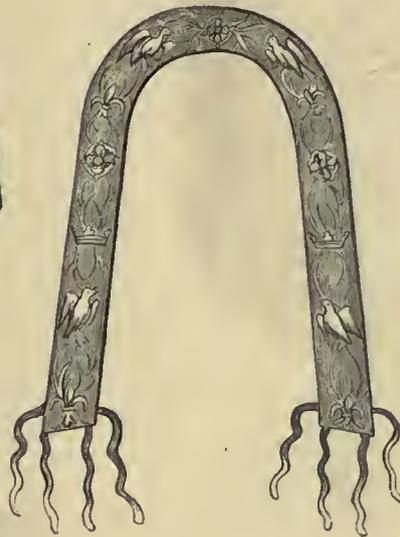
The Surcoat or Supertunic.



The Mantle.



The Dalmat'c.



Stole or Armill.



Côlobium Sindonis.

Coronation Robes of James II. From Sandford.

The robes of a king would necessarily differ, in some respects, from those of a queen; but they equally consisted, after the sixteenth century, of three distinct sets of apparel:—1. The parliament

robes, which the king put on in the Palace of Westminster before he proceeded to the Abbey, viz., a surcoat and mantle of crimson velvet furred with ermine, and bordered with rich gold lace. 2. The coronation robes, viz., the colobium sindonis (see COLOBIUM), of fine white cambric or lawn, and which, in the seventeenth century, was profusely trimmed about the neck, armholes, and round the bottom, with the finest point lace;\* the supertunic or surcoat of rich cloth of gold, lined with crimson taffeta, with a belt of the same stuff lined with white tabby, and furnished with a gold buckle, runner, and tab, to which hangers were affixed for the sword; the dalmatic, which at the coronation of James II. was of purple brocaded tissue, shot with gold thread, enriched with gold and silver trails and large flowers of gold, frosted and edged with purple or mazarine blue, the lining of rich crimson taffeta, and the fastening a broad gold clasp; the stole of cloth of tissue, the same as the supertunic, lined with crimson sarcenet, about an ell in length and three inches in breadth, with two double ribbons at each end to tie it above and below the elbows (see STOLE); and finally, the mantle of cloth of gold brocaded and furred with ermine. (See engravings on previous page.) 3. The robes of estate, in which the sovereign returned to Westminster Hall to the banquet, and which were of purple velvet furred with ermine, as before described.

No important alteration appears to have been made during the eighteenth century. It does not appear that there was any distinctive habit for the peers of England previous to the latter part of the fifteenth century. In all representations of them during the Middle Ages, whether standing beside the throne or in parliament, they are apparelled in the dress of noblemen of the period. In Selden's 'Titles of Honor,' printed in 1614, we have prints of a baron, a viscount, an earl, a marquess, a duke, and a prince, in their creation robes, and subjoin engravings of them illustrating their appearance in the reign of James I.



Baron.



Viscount.

\* The lace used for trimming that of Charles II. cost 18s. the yard. Mrs. Palliser has printed the maker's bill:— "To William Briers for making the colobium sindonis of fine lawn, laced with fine Flanders lace, 33s. 4d. To Valentine Stucky for 14 yards and a half of very fine Flanders lace for the same, at 18s. per yard, 12l. 6s. 6d." (Accounts of the Earl of Sandwich, 28th of April, 1661.)



Earl.



Marquess.



Duke.



Prince

Augustin Vincent, in one of his MSS. in the College of Arms, marked No. 151, written some eight or ten years later than the publication of Selden's book, has drawn and coloured the same figures

with additional illustrations, and appended to them some useful information. In the first place, we learn that the baron and the viscount are represented in their parliamentary robes, which at that time consisted of a kirtle, and mantle, and hood of scarlet cloth, furred with miniver, the mantle of the baron having, on the right shoulder, two bars of miniver with borders of gold lace, and that of the viscount two and a half. A coloured diagram of the mantle and hood are added to the figures, and a back view of a peer in his robes also illustrates the following description of his investiture:—

“First a baron of the Parliament is invested in a kirtall of scarlet girt to his middle, thereupon he putteth his hood, such a one as is here depicted, and over all his mantle; and the mantle being on, the end of the hood is pulled out behind the neck and hangeth over the mantell as in the viscount’s” (p. 256). Here are copies of the illustrations.

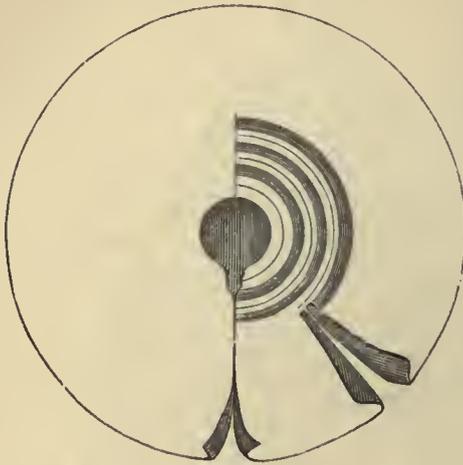
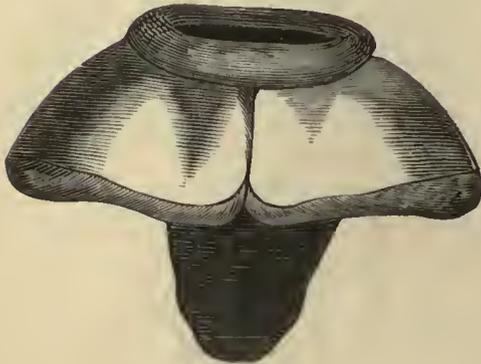
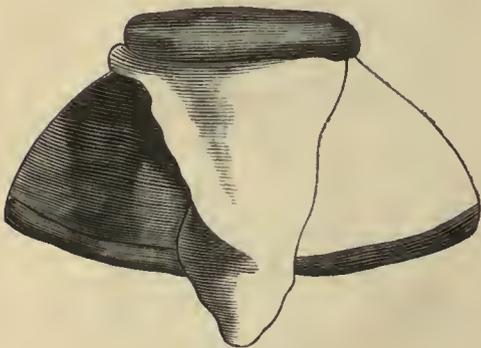


Diagram of Mantle.



Hood, front view.



Hood, back view.



Back view of a Peer.

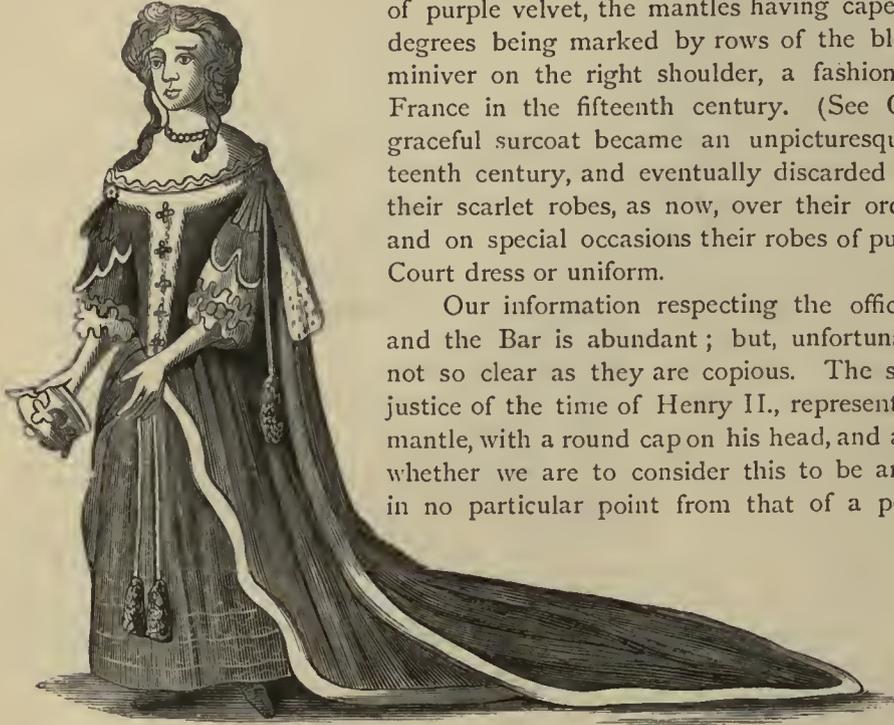
The earl, marquess, duke, and prince, are represented as in Selden, in their coronation robes, which differ from their parliamentary robes by being of velvet, and having capes or tippetts of ermine in lieu of bars of miniver. These robes, worn, as it will be observed, over their ordinary dress, consist of a surcoat and mantle. The parliamentary mantles of the baron and the viscount open on the right side, and have their distinguishing bars of fur on the right shoulder only. The mantles of all the others open in front, and have capes of fur covering both shoulders. This is described as “doubling.” “The mantle of the

marquesse is doubled ermine, as is the earl's also ; but the earle's *is but four* and the marquess's *is of five*. The doubling of the viscount is to be understood to be but of miniver or plain white fur, so is the baron's—the baron's of two, the viscount's of *three* doublings." Thus Selden ; but Vincent a few years later says :

" A viscount *two barres and halfe*,  
 An earle *three barres*,  
 A marquess *three and halfe*,  
 A duke *four barres*."

Selden is generally so accurate that it becomes a question whether any alteration took place after 1614. Vincent's notes were made between that date and 1626 ; and as he was present at the coronation of Charles I. in 1625, it is not improbable some new order might have been issued at that period. Carter, in his 'Analysis of Honor,' printed in 1655, copies the figures of Selden, and repeats his description *verbatim* ; but that it must have been written at a much earlier date is evident from his observations respecting the King and Constitution, which render it a matter of surprise that such a book could be published during the rule of Cromwell. Carter was, however, a mere compiler, and of no authority, and Vincent not only wrote from personal knowledge in his official capacity, but the distinctions so precisely described by him are those observed in the present day, which is conclusive as to their authenticity. Vincent also records that "William, Lord Berkely, was created Viscount Berkely in a surcoat of scarlet, the pinells (?) of y<sup>e</sup> sleeve bound with a riband of gold, a mantell of the same with *2 barres and a halfe* miniver, with a little hood rouled about his neck furred of the same, and between every barre a riband of gold ; and in this forme," he asserts, "were all viscounts created to the time of Queen Mary : then they began to have robes of crimson velvet and a cap of estate." Now, William, Lord Berkeley, was created Viscount Berkeley 21st of April, 1482 ; and therefore, if Vincent had authority for that statement, two bars and a half of miniver distinguished the mantle of a viscount in the last years of the reign of Edward IV. In the same curious MS.—which, it is important to observe, is a collection of precedents for the guidance of the officers of arms in all ceremonies in which it was their duty to take part—we are told that "Anthony Browne, created Viscount Montacute 2nd Sept., 1st and 2nd of Philip and Mary, was the first viscount that had a mantle of crimson velvet furred with miniver thinn powdered, without any barres or hood, but onely a little (what ?) at the topp." From this confused account I infer that the crimson velvet mantle was a creation robe, distinct from the parliamentary robe, which was of scarlet cloth, particularly as he is described as wearing "a jacket of cloth of silver," and not the kirtle or surcoat of scarlet cloth which was worn with the latter mantle. This opinion is strengthened by a further note in the same MS., informing us that "in the time of Queen Elizabeth the viscounts first had a surcote of crimson velvet," thereby completing their creation or coronation robes ; but the fact of the peers having two distinct sets of vestments is not alluded to, and we are consequently in the dark as regards the time when a regulation to that effect was made, though such little incidental scraps of intelligence as we occasionally meet with all seem to point to the sixteenth century. The earliest positive mention of such a distinction I am aware of occurs in the order of procession at the creation of Henry, Prince of Wales, in 1610, where I read, "The peers and officers of State *in their parliament robes*." The same uncertainty exists respecting the robes of peers above the rank of a viscount. They are represented by Selden and Vincent in the mantles with which they were invested by the Sovereign at their creation, and under-garments, indifferently called kirtles, surcoats, or gowns, confined at the waist by girdles of silk ; and in these robes we subsequently see them in the processions of James II. and his successors from Westminster Hall to the Abbey, for their coronations. In the time of Queen Elizabeth and James I. the mantles were of purple velvet. Walter Devereux, Viscount Hereford, was created Earl of Essex by Queen Elizabeth in 1572, and is described in an account of the ceremony as "having on an under-gowne of purple silk, and covered with a robe of estate and a velvet mantle of the same cullor." By "a robe of estate" must be meant the kirtle or surcoat, as there could not have been one mantle worn over the other, or "and" may have been a clerical error, and we should read "or." Nevertheless, the colour of the whole habit is distinctly said to be purple, and in the MS. the robes of

the earl, marquess, and duke are so painted; yet Anne Bullen, on her being created Marchioness of Pembroke by Henry VIII. at Windsor, Sept. 1, 1532, was invested by the King with a mantle of crimson velvet, the colour of those worn by the peers of the present century at coronations. There is, however, sufficient testimony, both written and pictorial, that in the time of James, and possibly of Charles I., the earls, marquesses, and dukes were invested with robes of purple velvet, the mantles having capes or tippetts of ermine, the degrees being marked by rows of the black tails in lieu of bars of miniver on the right shoulder, a fashion which may be traced to France in the fifteenth century. (See GENERAL HISTORY.) The graceful surcoat became an unpicturesque waistcoat in the seventeenth century, and eventually discarded altogether, and peers wore their scarlet robes, as now, over their ordinary attire in Parliament, and on special occasions their robes of purple or crimson velvet over Court dress or uniform.



A Peeress in her coronation robes. Temp. James II.

Our information respecting the official costume of the Bench and the Bar is abundant; but, unfortunately, the descriptions are not so clear as they are copious. The seal of Robert Grimbold, a justice of the time of Henry II., represents him in a long tunic and mantle, with a round cap on his head, and a sword in each hand;\* but whether we are to consider this to be an official dress, as it differs in no particular point from that of a person of distinction of the

twelfth century, may be a question. The earliest notice of the robes of the judges discovered by Dugdale, occurs in a Close roll of the 20th Edward I., A.D. 1292, where the Keeper of the

Great Wardrobe is ordered to deliver unto William Scot and the rest of his fellow-justices of his bench, to John de Stonore and those with him of the Common Pleas, and Richard Sainford and other the Barons of the Exchequer, viz., "To each of them, for their summer vestments for the present year, half a short cloth, and one piece of '*fine linnen silk*;' and for the winter season, another half of a cloth colour *curt*, with a hood, and three pieces of fur of white budge; and for the feast of the Nativity of our Lord, half a cloth of colour *curt*, with a hood and thirty-two bellies of miniver, another fur with seven tires (rows) of miniver, and two *furs of silk*." ('Origines Juridiciales.')

Herein is no description of the colour of these robes, for "cloth of colour *curt*" means "cloth of one colour *short*," in distinction to "cloth of colour long," subsequently mentioned. "Fine linen silk" and "furs of silk" are also expressions requiring elucidation. Similar directions were issued in the reign of Edward III., when the colour of the robes is expressly mentioned, and some of my readers may be surprised to hear that it was green. These robes were, however, not those for the judges, but delivered to them upon their being made knights, as it appears by subsequent entries.† Unfortunately, we derive but little assistance from sculpture or painting at this period.

The effigy of Sir Richard de Willoughby, Chief Justice of the King's Bench in the eleventh

\* The swords of Justice and Mercy, the latter being indicated by the broken blade.

† The day before his coronation Henry IV. made forty-six knights, and gave to each of them a long coat of a green colour, with straight sleeves furred with miniver.



From the seal of Robert Grimbold.





COURT OF KING'S BENCH, TEMP. HENRY VI<sup>TH</sup>

year of the reign of Edward III., represents him in the ordinary costume of his day; and that of Sir William Gascoigne, Chief Justice of the King's Bench, *temp.* Henry IV., in Harwood Church, Yorkshire, though a valuable authority for the



Effigy of Sir Wm. Gascoigne.

shape of the dress, affords us no indication of colour. The plate in Meyrick's 'Ancient Costume in England' has been coloured from the figure of a judge seated on the bench, in an illuminated MS. ('La Bible historial,' in the Royal Library, Brit. Mus., marked 15 D 3), the costume in which shows its date to be early fifteenth century. The mantle is red, lined with white and grey fur, the surcoat or supertunic blue, but no dependence can be placed on the colouring, which does not accord with the official descriptions, any more than does the form of the robes with that of those on the effigy.

For the time of Henry VI., however, we possess ample and undoubted authority in four illu-



Sir John Spelman. From Narburgh Church, Norfolk.

minations of that period, exhibited to the Society of Antiquaries by Mr. Corner, 6th December, 1860, and of which coloured copies have been published by the Society, in the thirty-ninth volume of the 'Archæologia.' These most interesting miniatures represent the interiors of the Court of King's Bench, the Court of Common Pleas, the Court of Chancery, and the Court of the Exchequer, with the judges, the counsel, the officers of each court, the plaintiffs, the defendants, prisoners, &c., all carefully drawn, and evidently accurately painted.

In the Court of Chancery are two judges in scarlet robes trimmed with white fur, one uncovered and tonsured, the other wearing a sort of brown fur cap (see HURE); the white fur lining of their hoods stands up like a collar about their necks. Four other persons are seated, two on each side of the judges, wearing robes of the same form, but "mustard-colour," three of whom are tonsured. Mr. Corner suggests that they are Masters in Chancery, who occupied that position down to the time of Lord Brougham.

In the Court of King's Bench are five judges, all in scarlet gowns and mantles, and wearing white coifs. Their hoods appear to belong to the gown, the white fur which lines them being visible at the edge of the tippet, from the opening of the mantle on the right shoulder.

In the Court of Common Pleas are seven judges, all in scarlet, with coifs as the former.

In the Court of Exchequer the chief baron is seated, wearing a scarlet gown and mantle, and a scarlet chaperon of the form worn at that date, having two persons on each side of him in mustard-coloured robes of the same form, two of whom wear chaperons of the same colour, and the other two in caps, and holding their chaperons in their hands. Mr. Corner suggests that they are the other Barons of the Exchequer; but I doubt it, as the robes issued to them appear to have been always similar in colour to those of the chief.

In the first volume of the 'Vetusta Testamenta,' a work published by the Society of Antiquaries for many years, but now discontinued, is an engraving from a curious painted table formerly kept in the King's Exchequer, and which recorded the standard of weights and measures as fixed in the

twelfth year of the reign of Henry VII. The character of the robes is similar to those in the painting previously mentioned.



Lord Chief Baron of the Court of Exchequer.  
*Temp.* Henry VI.



Barons of the Court of Exchequer. *Temp.* Henry VII.



John Haugh, Justice-at-Law. From window  
of Long Melford Church, Suffolk.  
*Temp.* Edward IV.

In Swarkeston Church, Derbyshire, is the effigy of Richard Harpur, "one of the justices of the common bench, at Westmynster," in the time of Mary; and the engraving of the 'Court of Wards



Effigy of Richard Harpur, Swarkeston Church, Derbyshire.

and Liveries,' also published in the first volume of the 'Vetusta' before mentioned, is an undeniable authority for legal costume in the reign of Elizabeth.

The regulations for the apparel of the judges in the reign of Charles I. are printed in Dugdale's 'Originales,' from an order issued in 1635.

"The judges in term time are to sit at Westminster in their black or violet gowns, whither (whichever) they will, and a hood of the same colour put over their heads, and their mantles above all, the end of their hood hanging over behind, wearing their velvet caps and coiffes of lawn, and cornered caps. The facings of their gowns, hoods, and mantles is with changeable taffata, which they must begin to wear upon Ascension Day, being the last Thursday in Easter Term, and continue those robes untill the Feast of Simon and Jude; and upon Simon and Jude's day, the judges begin to wear their robes faced with white miniver, and so continue that facing till Ascension Day again. Upon all holy days which fall in the term, and on hall days, the judges sit in scarlet faced with taffata, when taffata facing is to be worn, and with furs or miniver when furs and miniver are to be worn.

When the judges go to Paul's to the sermon in term, or any other church, they ought to go in scarlet gowns, the two Lord Chief Justices and Chief Baron in their velvet and satin tippets, and the other

judges in taffata tippets, and then the scarlet *casting hood* is worn on the right side above the tippet, and the hood is to be pinned abroad towards the left shoulder."

By "casting hood," I presume, is meant the hood of the fifteenth century, with its long tail or liripipe, also called a tippet, though I question the propriety of the latter phrase (see TIPPET), the turban-like portion of which was *cast* over the shoulder, the tail hanging down in front, or being tucked into the girdle, or brought across the breast "towards the left shoulder," as depicted in a charter of the Leathersellers Company, time of James I. (See woodcut



From Charter of Leathersellers Company. Temp. James I.



The King's Solicitor. Coronation of Charles II.

annexed, also pp. 295, 296, under HOOD.)

On circuit they are instructed to go to church in their scarlet gowns, hoods, and mantles, and sit



Chief Justice of King's Bench. Temp. Charles II.



Serjeant-at-Law. Temp. Charles II.



Serjeant-at-Law. Temp. James II.

in their caps; and in the afternoon in scarlet gown, tippet, and scarlet hood, and sit in their *cornered* caps. "The judge at Nisi Prius may, if he will, sit only in his scarlet robe, with tippet and casting hood; or if it be cold, he may sit in his gowne with hood and mantle." (*Ibid.*)

Minute as are these directions, it would be difficult for an artist to paint a judge of any of the above periods in his robes with accuracy, unassisted by contemporary pictorial illustration. Our authorities, however, multiply during the seventeenth century. The coronation processions of Charles II., by Hollar; of James II., by Sandford; of William III., and the first two Georges, afford us authorities for the state costume of all the high official personages in the kingdom, and from them we select a few of the most important for the illustration of this portion of our article. (See woodcuts on preceding page.)

The official costume of the Serjeant-at-Law is frequently alluded to by writers of the Middle Ages, but the same difficulties as perplex us in so many other instances—the capricious usage of terms, the vagueness of the descriptions, and the absence of pictorial illustration—prevent our obtaining an accurate knowledge of it. A probable representation of a Serjeant-at-Law of the time of Edward I. has been given at page 102.

Lord Chief Justice Fortescue, in his book 'De Legum Angliæ Laudibus,' says that "a serjeant-at-law is clothed in a priest-like robe, with a furred cape about his shoulders, and thereupon a hood with two labels, such as doctors of the laws wear in certain universities with their coif; but being made a justice, instead of his hood he must wear a cloak closed upon his right shoulder, all the other ornaments of a serjeant still remaining, save that his vesture shall not be particoloured, as a serjeant's may, and his cape furred with miniver, whereas the serjeant's cape is even furred with white lamb-skin." This work was written in the reign of Henry VI., though not printed before that of Henry VIII.; it contains, therefore, the earliest detailed description of legal costume at present known to us: but the author of 'Piers Ploughman,' in his 'Vision,' nearly a century previously, has given us glimpses of it:—

"Then came an hundred in houves of silk,  
Sergeaunts as hem seemed  
That served at the barre."

He also asks:

"Shal no sergeaunt for his service weare no silk houve,  
Nor peleore on his cloke for pledynge att the barre?"

And Chaucer, in his 'Canterbury Tales,' describes the Serjeant, who was one of the pilgrims, as clad in a "medley cote,

"Girt with a ceint of silke with barres small."

In the valuable contemporary MS. in the possession of the Earl of Ellesmere, this personage is represented in a scarlet gown parted with blue, with small bars or stripes of red; his hood is white, and furred; and he wears the coif (houve), which is not mentioned by Chaucer.

We now come to the four paintings of the Courts of Law in the reign of Henry VI., which have already furnished us with such interesting representations of the judges. In these curious pictures there are several serjeants apparently "pledyngge att the barre," and others in consultation with their clients. All of them are attired in party-coloured gowns, some blue and green, the blue portion rayed or striped with white or pale yellow, hoods and tippets or capes of the same and lined with white fur, of which the edge alone is seen; others in blue and mustard-colour, rayed diagonally with double stripes of black, and one in murrey and green. Each wears the white coif, but in no instance is there an indication of "the two labels"



Serjeant-at-Law. *Temp.* Henry VI.

mentioned by Sir John Fortescue, nor of the furred cloak we hear about in Piers Ploughman's 'Vision.'

A little more information is derivable from an account of the mode of making a serjeant in 1635 "He comes in a black robe, his ancient clerk bearing after him a scarlet hood with a coif upon it. The Lord Chief Justice puts on the coif (*i.e.* he puts it on the head of the serjeant), and ties it under his (the serjeant's) chin. Then he (the serjeant) puts off his black, and puts on his party-coloured robe of black and murrey, and hood of the same, with the tabard (?) hanging down behind, and all that year he goes in his party-coloured robe, and his men in party-coloured coats, unless upon a Sunday or holyday, and then in violet with the scarlet hood. At all times when the judges sit in scarlet, all the serjeants, as well he of the first year as the others, are to wear a violet robe, and a violet hood close over his neck, with the tongue hanging back and down behind." (Dugdale, 'Orig. Juridiciales.') To this account Dugdale adds, "The robes they now use (1671) do still somewhat resemble those of the fashions of either bench, and are of three different colours, viz. murrey and black furred with white, and scarlet; but the robe which they usually wear at their creation only is of two colours, murrey and mouse-colour, whereunto they have a hood suitable, as also a coif of white silk or linen." There is an account of the time of Elizabeth of a creation of serjeants-at-law similar to the above, which I omit here, as I shall have occasion to notice it under TABARD; but it ends with the information that "when they (the new serjeants) come home they go to their chambers and put on *their browne, blewe, and skarlet hooode* over both their shoulders behind about their necks, and go to dinner." I confess that the slovenly English, and the confusion of terms in these descriptions, render them, to me, inexplicable. Beyond the fact that at some time between the reigns of Henry VI. and James I. a change took place in the colours of the serjeants' gowns and hoods, that green and mustard-colour had been discarded, and rayed cloth no longer considered to "betoken prudence and temperance" (Speech of Lord Chief Justice Wray, 19th Eliz.), I can come to no conclusion satisfactory to myself, and consequently have none to suggest to my readers.

Black coifs appear worn over the white ones in the reign of Elizabeth, and only black in that of Charles II. The coif is now absurdly represented by a round black patch on the top of the wig.

In the procession of Queen Anne to her coronation, the habits of the following legal personages are thus described:—

"Six Clerks in Chancery in gowns of black flowered satin, with black silk loops and tufts.

"Masters in Chancery in rich gowns (no colour or material mentioned).

"The Queen's younger Serjeants-at-law in scarlet gowns and caps in their hands.

"Solicitor and Attorney General in black velvet gowns.

"Barons of the Exchequer and Justices of both benches in judges' robes of scarlet, with caps in their hands.

"The Lord Chief Baron and the Lord Chief Justices in scarlet robes.

"The Master of the Rolls in a rich gown." (MS. Coll. of Arms, I. 2.)

The epigram of the witty Master of the Rolls, Sir Joseph Jekyll, proves the existence of a purple robe in the reign of George II.:

"The serjeants are a grateful race,  
Their robes and speeches show it;  
Their purple robes do come from Tyre,  
Their arguments go to it."

The late Lord Chief Baron Pollock, in answer to a question put to him by Dr. Dimond respecting the black gowns of the gentlemen of the long robe at the present day, replied that the Bar went into mourning on the death of Queen Anne, and never came out again.

Academical gowns, not properly robes, will be described in notices of professional costume in the GENERAL HISTORY.

*ROCHET, ROCKET.* (*Rochette*, French.) This word is considered to be the diminutive of the Anglo-Saxon *Roc*, which signified a loose upper garment. It was originally a secular habit, and

principally worn by females. It was assumed by the clergy in the Middle Ages, and is now only known as an ecclesiastical vestment.

Chaucer, in his translation of the 'Roman de la Rose,' says :

"There is no clothe sytteth bette  
On damoselle than doth rokette ;  
A woman wel more fetyse is  
In rokette than in cote, I wis.

"The white rokette riddeled faire,  
Betokeneth that full debonaire,  
And sweet was she that it y-bearc.

For use so well will love be sette  
Under ragges as rich rotchette."

The word in the original, however, is *Surquayne*, which appears to have been a similar garment, if not identical with it. The term, notwithstanding, occurs in a French poem older than Chaucer's translation :

"Meint bone roket bien ridée—maint blank."  
MS. Harl. 913.

which answers to

"The white rokette riddeled faire"

of Chaucer above.

It was not always of white linen, for in the reign of Henry VII. the poet Skelton describes Eleanor Rumming, the ale-wife,

"In her furr'd flocket  
And gray russet rocket."

The same writer, reprehending the clergy of his time for their pride and immorality, says of the bishops that

"They ride with gold all trapped,  
In purpull and pall belapped,  
Some hatted and some cappy'd,  
Richly and warmly wrapped,  
God wotte to their grete paynes,  
In rochettes of fine reynes (cloth of Rennes),  
Whyte as Mary's milk,  
And tabards of fyne sylk," &c.

Palsgrave has "ROCHET, a surplys, rochet." Randle Holmes calls it "a cloak without a cape"!

In a MS. Royal Lib. Brit. Mus. No. 12 B 1, fol. 12, it is described as "superior vestis mulierum ; anglicè, 'a rochet.'" In Devonshire a little blue cloth cloak is so called. (*Vide Halliwell in vocc.*)

ROGERIAN. "A nickname for a false scalp." (Fairholt.)

"The spiteful wind, to mock the headless man,  
Tosses apace his pitch'd rogerian,  
And strait it to a deeper ditch hath blown :  
There must my younker fetch his waxen crown."  
Hall's *Satires*, 1593.

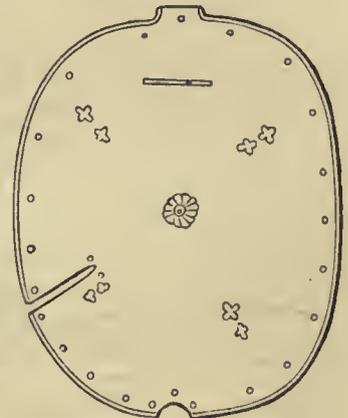
ROLL. "The heare (hair) of a woman that is laied over her forhede. Gentywomen did lately call them their rolles." (Elyote, 'Dict.' 1548.)

"Coyfes, gorgets, fringes, rowles, fillets, and hair-laces."  
*Rhodon and Iris*, 1631.

**RONDACHE.** A shield or target more or less circular carried by a foot-soldier in the seventeenth century, having an aperture for sight, and a slit at the side, through which he could thrust his sword without exposing his arm. The engraving annexed is copied from Skelton. The original was in the Meyrick Collection, and measured two feet by one and a half.

**ROQUELAURE.** "A short abridgement or compendium of a cloak, which is dedicated to the Duke of Roquelaure." ('A Treatise on the Modes,' 1715.)

**ROSE.** Ornaments in the form of roses, composed of ribbons, lace—both thread and gold—and even jewels, were worn in the reigns of Elizabeth and James I. on the shoes, the garters, and hatbands of the gallants, who went to the greatest expense in their fabrication. They are constantly alluded to by the dramatists and censors of that period :



Rondache.

"With two provençal roses on my razed shoes."

*Hamlet*, act iii. sc. 2.

"Garters and roses fourscore pounds a paire."

Rowland, *Knave of Harts*, 1615.

"Roses worth a family."

Massinger, *City Madam*.

"My heart was at my mouth  
Till I had viewed his shoes well; for those roses  
Were big enough to hide a cloven foot."

Ben Jonson, *The Devil is an Ass*.

Peacham in his 'Truth of our Times,' 1638, says: "Shoe strings that goe under the name of roses from thirty shillings to three, four, and five pounds the pair. Yea, a gallant of the time not long since paid thirty pounds for a pair;" and a portrait of Sir Thomas Urchard, as late as 1646, represents him in a pair formed of rich lace and jewels. They were worn as late as the time of the Commonwealth. (See page 199, under GARTER.) Rose hatbands are mentioned in Rowland's 'Knave of Harts,' 1615. It was also the fashion in the reign of Elizabeth for gentlemen to wear a real rose in one of their ears. (*Vide* 'King John,' act i. sc. 1; and Burton's 'Anatomy of Melancholy.')



Effigy in Great Malvern Church,  
Worcestershire.

**ROUNDEL.** A small circular shield used in the thirteenth and fourteenth centuries. An effigy of the former date, at Great Malvern, Worcestershire, engraved by Stothard, furnishes an early example (see woodcut). We give also one from a fresco painting formerly in the Painted Chamber at Westminster.



Roundel. From fresco in Painted  
Chamber, Westminster.

**ROUND-ROBINS.** See RUFF.

**ROWEL.** See SPUR.

**RUFF.** This remarkable feature in the costume of both sexes, during the reigns of Elizabeth and James I., is so familiar to the sight of the

veriest schoolboy, and will be found in so many of the woodcuts in this work, that the mere mention of it might seem sufficient in this place. At the same time it has occupied so important a position in the notices of costume by contemporary writers, that a goodly volume might almost be filled by the quotations and illustrations required for an exhaustive history of it. I must endeavour to condense within reasonable limits the mass of material that lies before me in the pages of the chroniclers, the satirists, and the dramatists of the sixteenth and seventeenth centuries.

A small frill or narrow ruff is visible above the collars of the men and the partlets of the ladies as early as the reign of Henry VIII., such as at a later period Randle Holme describes by the name of "round robins;" but it is not till the middle of the reign of Queen Elizabeth that the ruff assumed those extraordinary proportions to which it is indebted for its notoriety. The diatribe of Stubbs respecting it has been repeatedly printed, but yet cannot be omitted here. Writing in 1583,\* he says, "They have great and monstrous ruffs made either of cambric, holland, lawn, or of some other fine cloth, whereof some be a quarter of a yard deep, some more, and very few less: they stand a full quarter of a yard and more from their necks, hanging over the shoulder-points instead of a pantise; but if it happen that a shower of rain catch them before they get harbour, then their great ruffs strike sail, and down they fall like dishclouts fluttering in the wind or like windmill sails. There is a certain liquid matter which they call starch, wherein the devil hath learned them to wash and dye their ruffs, which being dry will then stand stiff and inflexible about their necks. . . . There is also a certain device



Supertasse.

made of wires, crested for the purpose, and whipped over either with gold, thread, silver, or silk, and this is called a supertasse or underpropper (see woodcut). This is applied round their necks under the ruff upon the outside of the band, to bear up the whole frame and body of the ruff from falling or hanging down. Almost none is without them; for every one, how mean or simple soever they be otherwise, will have of them three or four a-piece for failing; and as though cambric, holland, lawne, and the finest cloth that can be got anywhere for money, were not good enough, they had them wrought all over with silk work, and peradventure laced with gold and silver or other costly lace. . . . And," he adds, "they have now newly found out a more monstrous kind of ruff, of twelve, yea sixteen lengths apiece, set three or four times double, and it is of some fitly called 'three steps and an half to the

gallows.'" The edition Strutt has quoted is the *fourth*, that of 1595, and the expression "they have now newly found" would lead us to infer that the introduction of this "more monstrous kind of ruff" had been a recent occurrence. The Infanta Isabella Clara Eugenia, who married in 1599 Albert Archduke of Austria, is painted in one of these monstrous ruffs (see p. 435).

Hall, in his Satires, printed 1598, describing a gallant "all trapped in his *new found* bravery," specially mentions

"His linen collar *labyrinthian* set,  
Whose *thousand double turnings* never met."

And to "walk in treble ruffs like a merchant," occurs in Dekker's comedy 'If this is not a good Play, the Devil's in it,' 1612.

Stubbs's indignation against the ruffs worn by the ladies equals that he expresses against those of the gentlemen. "The women," he says, "use great ruffs or neckerchers of holland, lawne, cambric, and such cloth as the greatest thread shall not be so big as the least hair that is, and lest they should fall down they are smeared and starched with starch; after that dried with great diligence, stroaked, patted, and rubbed very nicely; and so applied to their goodly necks and, withal, underpropped with supertasses, as I told you before, the stately arches of Pride. They have also three or four orders or degrees of minor ruffs, placed *gradatim* one beneath another, and all under the master-devil ruff. The

\* His work was first published anonymously in that year, and a third edition, "newly revised, recognised, and augmented by the author, Philip Stubbs," was published in 1585. A fourth, which was the one quoted by Strutt, appeared in 1595.

skirts then of these great ruffs are long and wide, every way pleated and crested full curiously. Then, last of all, they are either clogged with gold, silver, or silk lace of stately price, wrought all over with needlework, speckled and sparkled here and there with the sun, the moon, the stars, and many other antiques strange to behold. Some are wrought with open work down to the midst of the ruff; and further, some with close work, some with purled lace and other gewgaws, so clogged, so purled that the ruff is the least part of itself. Sometimes they are pinned up to their ears, and sometimes they are suffered to hang over the shoulders, like flags or windmill sails fluttering in the air." ('Anatomy of Abuses,' 1595.) "Queen Elizabeth," says Mrs. Palliser, "wore her ruff higher and stiffer than any one in Europe, save the Queen of Navarre," and gives as a reason for it that she had "a yellow throat," and was anxious to conceal it, therefore she wore "chin ruffs." This was, however, in her latter days, for the entry proving this is dated in the last year but two of her reign: "Eidem pro 2 sutes de lez chinn ruffs edged in arg., 16s." (Eliz. 42-43, anno 1600-1601.) The price also shows that, though edged with silver, they could not have been of any importance either in point of size or material. She is represented with a small ruff close under her chin in her portrait by Zucchero (see p. 246). In the last broad piece that was struck of her—the die of which, it is supposed, was broken by her command, the likeness being too truthful for a woman who wished to pass for a Venus at seventy—she is represented with a very small frill close round her throat, a return in fact to the fashion of the ruffs worn on their first introduction. (See early portrait of Queen Elizabeth, p. 79.)



The Infanta Isabella Clara Eugenia, Archduchess of Austria.

Of her great ruffs several examples will be found in this work; but to whatever extent it might please Her Majesty to extend the dimensions of her own ruffs, she sternly restricted those of her subjects, by not only prohibiting by statute their being worn beyond a certain size, but actually placing grave citizens at every gate of the City to cut all such as exceeded the prescribed length.

Neither law nor censure, nor what is still more powerful, ridicule, could control the ruff, which continued to be worn in one fashion or another during the reigns of James I. and Charles I., survived the Rebellion, and disappeared in the days of Charles II. A few extracts will suffice to verify this.

In 'The Dumb Knight,' 1608, Lollia observes to Collaquentida, "You have a pretty ruff," and asks, "how deep is it?" to which the latter replies, "Nay, this is but shallow; marry, I have a ruff is a quarter deep, measured by the yard." Dekker, in his 'Gull's Horne Booke,' 1609, speaks of "Your treble, quadruple, Dædalian ruffles." John King, bishop of London, called by James I. "the



Robert de Vere, Earl of Oxford.



Sir William Russell. 1590.



James I. in a quadruple ruff.



John Clinch, Chief Justice of the Common Pleas. 1584.



Sir Edward Coke, Chief Justice of the King's Bench. 1613.

king of preachers," who died in 1621, inveighed in one of his sermons against "Fashion, which has brought in deep ruffs and shallow ruffs, thick ruffs and thin ruffs, double ruffs and no ruffs;" but it is noteworthy that the bishops, who first denounced the ruff themselves, held to the fashion long after it had been set aside by all other professions. Mrs. Turner, the inventor of the yellow starch, with which it was for many years the rage in England to tinge the lace of ruffs, rebatoes, bands, and collars of all descriptions, was executed at Tyburn for the murder of Overbury in 1615, wearing "a cobweb lawn ruff of that color." (Howel's Letters, 1618.) But the belief that this incident would be

“the funeral” of the fashion proved erroneous; for five years afterwards, we find the Dean of Westminster ordering that no lady or gentleman wearing yellow ruffs should be admitted into any pew in his church; “but finding this ‘ill taken,’ and the king ‘moved in it,’ he ate his own words, and declared it all a mistake.” (‘Hist. of Lace,’ State Papers, vol. cxiii.) “150 yards of fyne bone lace” were required “for six extraordinary ruffs, provided against his Majesty’s marriage,” at nine shillings



Sir Ralph Crew, Chief Justice of the Common Pleas. 1624.



Sir Robert Heath, Chief Justice of the King's Bench. 1643.

per yard (‘Extraordinary Expenses,’ 1622–1626),—a quantity which the “quadruple” ruff, in which his Majesty is depicted in one of his portraits, will thoroughly account for. “Double as his double ruff” occurs in ‘The Rape of Lucrece,’ 1638; and little ruffs were worn by citizens’ wives at that period:

“O miracle! out of  
Your little ruff, Dorcas, and in the fashion!”  
Jasper Mayne, *City Match*, 1639.

And in the same play:

“See now that you have not your city ruff on, Mistress Sue.”

Hollar in 1640 gave to the world his ‘Ornatus Muliebris Anglicanus,’ in which we have the Lady Mayoress represented in a large ruff (see p. 227). Taylor the Water Poet writes at this period:

“Now up aloft I mount unto the ruffe,  
Which unto foolish mortals pride doth puffe,  
Yet ruffe’s antiquity is here but small,  
Within these eighty years not one at all.”

The long hair and periwigs of the time of Charles II. rendered ruffs an impossibility.

I have given above a few specimens of the most remarkable from undoubted portraits, calling attention to the gradual increase of size in the ruff as exemplified in the engravings by Hollar of those “most potent, grave, and reverend signors,” the judges.

*RUFF-CUFFS.* See

*RUFFLE.* Small frills called “hand-ruffs” or “ruff-cuffs” are mentioned in the Wardrobe Accounts of the reign of Henry VIII., when the first notice of them is found. “One payer of sleeves, passed over the arme, with gold and silver quilted with black silk, and ruffed at the hand with strawberry leaves and flowers of gold, embroidered with black silk” (MS. Harleian Lib. No. 1419); and “a ruffe of a sleeve” occurs in the same MS. It is not, however, until the

latter part of the reign of Charles II., when the lace cravat had established itself in public favour, that the ruff, discarded from the necks of all but the judges and the physicians, descended to the wrists of the gentlemen and to the elbows of the ladies, under the name of "ruffles." An advertisement in the 'London Gazette' for June 14-17, 1677, mentions, amongst "other laced linen" found in a ditch, "one pair of laced *ruffels*;" and in the Gazette for July 20, 1682, "a pair of Point de Venise ruffles," and "two pair of Point d'Espagne ruffles," are advertised as lost in "a portman-teau full of women's clothes." Double ruffles became the rage in the reign of William and Mary (see ENGAGEANTS), and "weeping ruffles," as they were called, were worn by gentlemen in the time of Queen Anne and George I., of such extraordinary length that they assisted sharpers to cheat at cards, and Jacobites to pass treasonable notes to one another, the hands being hidden by them to the tips of the fingers. "His hands must be covered with fine Brussels lace," is the direction in 'Monsieur à la Mode,' in 1753.

"Let the ruffle grace his hand;  
Ruffle, pride of Gallic land."

*The Beau*, 1755.

Treble ruffles are mentioned by Mrs. Palliser as attached to the cuffs of ladies' morning dresses in the reign of George II., and

"Frizzle your elbows with ruffles sixteen"

is a line in the 'Receipt for Modern Dress,' 1753.

*RUG*. A coarse woollen stuff used in the sixteenth century for the garments of the poorer classes. "Dame Niggardise, his wife, in a sage rugge kirtle." (Pierce Pennilesse, 1592.) "Like a subsister" (a poor begging prisoner) "in a gown of rug rent on the left shoulder." (Chettle, 'Kind Harts Dream,' 1592.) "Manchester rugs," otherwise named "Manchester freezes," are mentioned in an Act of the 6th of Edward VI., 1553. (Ruffhead, vol. ii. p. 427.)

*RUSSELLS*. "In the first year of Philip and Mary (A.D. 1554), it was represented to the Parliament, that of late years, *russells*, called *russel satins* and *satins reverses*, had been made abroad of the wools bred in the county of Norfolk, and being brought into this kingdom were purchased and worn, to the great detriment of the wool manufactures at Norwich." (Strutt, 'Dress and Habits,' vol. ii. part v., and Ruffhead, vol. iii. p. 458.) Mr. Fairholt says "it was something like baize, but with knots over the surface, and was also termed *Brighton nap*," but he has not given us his authority.

*RUSSET*. "*Russetum*, pannus vilior rusei vel rufei coloris." (Ducange, *in voce*.) A coarse cloth of a reddish brown or grey colour. "The clothiers, under a statute enacted by King John, were commanded to make all their dyed clothes, especially russet, of one breadth, namely, two ells within the lists." (Strutt, 'Dress and Habits,' vol. ii. part iv.) Henry de Knyghton, *temp.* Edward III., speaking of the Lollards, attributes to that sect the introduction of russet clothing, "prima introductione hujus sectæ nefandæ vestibus de russeto usebantur." Russet clothes in the sixteenth century are indicative of country folk. (Hall's 'Satires,' 1598.) Peacham, speaking of countrymen in 1658, says, "Most of them wear russet, and have their shoes well nailed." "Grey russet" is mentioned also in Delany's 'Pleasant Historie of Thomas of Reading,' as "the ordinary garb of country folks;" and when Simon's wife, in the same tale, complains that "the London oyster wives and the very kitchen stufte cryers do exceed us in their Sunday attire," her husband tells her, "We are country folks, and must keepe ourselves in good compasse gray russet, and good hempspun cloth doth best become us." In a ballad between a courtier and a clown, in D'Urfey's 'Collection,' the latter says:

"Your clothes are made of silk and sattin,  
And ours are made of good sheep's grey."



S., Collar of. See COLLAR.

*SABATONS.* Shoes or boots. Sabatons of crimson tissue cloth of gold were provided by Piers Courteys, the king's wardrobe, for the coronation of Richard III.

*SABATYNES.* "Wide coverings for the shoes, made of several bands of steel." (Meyrick, 'Crit. Inq.,' vol. ii. p. 157.)

"First ye muste set on sabatynes and tye them upon the shoe with small poyntis that wille breke." (Directions how "To arme a Man," MS. Lansdowne Coll., Brit. Mus. No. 285, *temp.* Edward IV.)

*SABLE, SABELLINE.* The skin of an animal of the weasel or marten kind (*Mustela Zibelliana*), found in Siberia, Kamschatka, and the northern parts of America. The fur, of a deep glossy brown, black at the ends, is much esteemed and highly prized at this day; and during the Middle Ages the wearing of it was limited to the nobility and certain officers of the royal household. As late as the third of Edward IV. no person below the estate of a lord was permitted to wear any furs of sables, under the forfeiture of ten pounds. (Ruffhead, vol. ix.)

"Oh, an' these twa babes were mine,  
They should wear the silk and the sabelline."

*The Cruel Mother, Kinloch's Ballads.*

*Sable* is also the heraldic term for *black*.

*SABRE.* See SWORD.

*SACK.* (*Saque*, French.) A gown introduced from France into England in the reign of Charles II. Pepys records his wife's first appearance in one: "2nd of March, 1668.—My wife this day put on first her French gown called a *sac*, which becomes her very well." Sacks continued to be worn for upwards of a hundred years. We find them in high fashion in 1753, when in a satirical poem entitled 'A Receipt for Modern Dress,'

"Let your gown be a sack, blue, yellow, or green,"

is one of the writer's special recommendations; and in a poem entitled 'Advice to a Painter,' a lover desires him, when he paints "the charmer of his heart," that he will,

"Flowing loosely down her back,  
Draw with art the graceful sack;  
Ornament it well with gimping,  
Flounces; furbelows, and crimping."

*London Magazine, 1755.*

In 1763 the Countess Dowager of Effingham was robbed of the robes she had worn at the coronation of George III., with many other valuable dresses, amongst which are enumerated "a brown satin sack richly brocaded with silver, a new satin sack and petticoat, white satin ground brocaded with yellow, a scarlet unwatered tabby sack and petticoat, a white tissue flowered sack and petticoat, a white and silver sack, and a blue and gold Turkey silk sack and petticoat." Another lady, name unmentioned, who was equally unfortunate, at the same period lost "a brocaded lustrous sack, with a ruby-coloured ground and white tobine stripes, trimmed with floss; a black satin sack flowered with red and white flowers, trimmed with white floss, and a pink and white striped tobine sack and petticoat trimmed with white floss." (Malcolm's 'Manners and Customs,' vol. v. pp. 347, 348.) The sack is called a "genteel undress" in the 'Lady's Magazine' for 1770, in which is a portrait of a favourite actress, Miss Catley, so attired in the character of Rosetta in 'Love in a Village;' and "Sacques, a beautiful new palish blue or a kind of dark blue satin," are described as fashionable in the March number of the same serial for 1774, and they remained so till nearly the end of the last century. The sack appeared again in our drawing-rooms very recently, and as a quaint but graceful costume which could not be worn by everyone is not unlikely to be frequently resuscitated.



Sacque, front and back view. From a print circa 1720.

Sacque. From a painting by Watteau.

**SAFEGUARD.** "An outward petticoat still worn by the wives of farmers, &c., who ride on horseback to market" (Steevens). "Called so because it guards the other clothes from spoiling" (Minsheu).

"On with your cloak and safeguard."

*Ram Alley*, act i. sc. 1.

In the 'Merry Devil of Edmonton,' 1617, a stage direction is for travellers to enter, among them "gentlewomen in cloaks and safeguards."

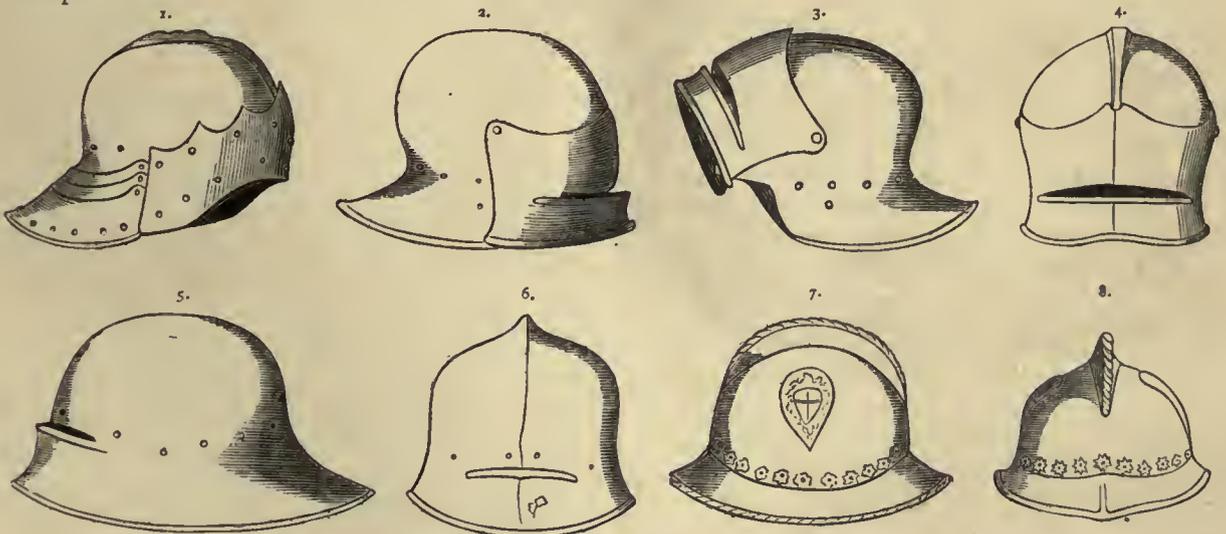
**SALADE, SALETT.** (*Celada*, Ital.; *Schale*, "a shell," Germ.) A headpiece that succeeded the bascinet in the fifteenth century. The earliest mention of it is in Chaucer's 'Dreme.'

"Ne horse, ne male, trusse, ne baggage,  
*Salade*, ne spere, gard brace, ne page."  
 line 1555.

But it does not appear in painting or sculpture, as far as I can ascertain, before the reign of Henry VI. It is also alluded to as late as the time of Shakespere, who, in 'The Second Part of King Henry VI.,' has made Jack Cade pun upon the word: "Wherefore on a brick wall have I climbed into this garden, to see if I can eat grass or pick a sallet another while, which is not amiss to cool a man's stomach this hot weather. And I think this word sallet was born to do me good; for many a time, but for a sallet my brainpan had been cleft with a brown bill; and many a time when I have been dry and bravely marching, it hath served me instead of a quart pot to drink in" (act iv. sc. 10). As the *salade* had been abandoned for a hundred years previous to the writing of this play, the mention of it is either an exceptional instance of Shakespere's attention to correct costume, or the name of the ancient headpiece had been transferred, as we have so frequently had occasion to remark, to some other and not always similar object. Some fifty years earlier there is also mention made of the *salade*, and the means by which it was secured upon the head. In an old interlude entitled 'Thersytes,' quoted by Fairholt,—who attributes its composition to the latter years of Henry VIII., when the wearing of the *salade* might possibly have been within the recollection of the writer, as it appears amongst other head-pieces of the Emperor Maximilian, who died in 1519, in the thirty-third plate of the splendid work produced by his order, though not published in his lifetime, known as the 'Ehrenpforte' (Triumphal Arch), the designs for which are said to have been made by Albert Dürer,—we read:

"I wolde have a sallet to wear on my head,  
 Which under my chin with a thong red  
 Buckled shall be."

The principal characteristic of the *salade* was the projection behind. It was sometimes covered with velvet, and often decorated with painting and gilding. Specimens of each fashion are in the National Armoury. Some *salades* had movable vizors (see fig. 2); others an ocularium, or transverse slit for sight cut in the steel itself (see fig. 5). With these exceptions there is no variety very remarkable in their form during the ninety or hundred years they were in use throughout Europe.



Salades, 15th century.

Our engravings, all from originals in the dispersed Meyrick Collection, depict—1. An open *salade* of the times of Henry VI. and Edward IV.—the colour was russet, with brass studs; 2. *Salade* of bright steel, with movable vizor of the same date; 3. The same with the vizor raised; 4. Front view,

vizor closed; 5. Salade with ocularium, used until the commencement of the sixteenth century; 6. Front view of the same; 7 and 8. Side and front views of an archer's salade with comb, latest form approaching that of the morion. The specimen is Italian, having the arms of Lucca engraved on it, and may be dated *circa* 1540. "Saletts with vyzors and bevers" are entered in an inventory of armour taken in the first year of Edward VI. (MS. Society of Antiquaries), and Meyrick speaks of a "salade with grates," mentioned in old inventories; but no examples of either have been met with.

*SAMARE* or *SEMMAR* is described by Randle Holme as a sort of jacket worn by ladies in his time. "It has," he says, "a loose body and four side laps or skirts, which extend to the knee; the sleeves short cut to the elbow, turned up and faced." The word appears to me a corruption of the Italian *zimara* (see *CHIMERE*), applied to some garment of the seventeenth century, which neither the text of Holme nor his illustration of it enables me to identify.

*SAMITE*. (*Samy*, *samis*, French; *sametum*, *scyamitum*, *samitis*, *xamitum*, and *examitum*, Med. Latin.) A stuff composed sometimes wholly of silk (*pannus holosericus*), but frequently interwoven with gold and silver, and in general embroidered in the most costly manner. This material was chiefly dedicated to sacred uses, and constituted many of the rich official habits of the clergy. It was not, however, confined to the Church; the Norman monarchs, the nobility, and ladies of high rank made use of it on particular occasions, when more than ordinary display of pomp was required. (Strutt, 'Dress and Habits,' vol. ii. pt. 4.)

Mirth, in the 'Roman de la Rose,' is described as clothed

"D'un samy pourtrait à oyscaulx,  
Qui estoit tout à or bateu  
Tres richement ;"

which is thus translated by Chaucer :

"In a samette with byrdes wrought,  
And with gold beaten most fetously,  
His body was clad full richely."

In the same poem we have

"D'un samy qui est tout doré" (l. 875),

rendered by Chaucer "an overgylt samyte." Samite was of various colours. Joinville, in his Life of St. Louis, speaks of robes of black samite: "robes de samit noir." In the romance of 'Launcelot du Lac,' we read of white samite: "Cote et mantil d'un blanc samis" (MS. Royal, 20 D iv.); and the sacred standard of the kings of France, called the *oriflamme*, was made of red samite: "L'oriflamme qui estoit d'un vermeil samit" ('Chron. de St. Denis,' *sub ann.* 1328).

*SANDAL*. The Anglo-Saxons are said to have adopted the sandal from the Romans, or the Romanised Britons: but, if so, its use appears to have been limited to religious persons. In that precious MS. known as 'the Durham Book,' or 'Book of St. Cuthbert,' believed to have been written as early as the seventh century, for Eadfreid, afterwards Bishop of Lindisfarne, who died in 721, and which is preserved most carefully in the Cottonian Library, British Museum, the four Evangelists are depicted wearing sandals of the form herewith engraved.



Sandal. From 'the Durham Book.'

There is no appearance of sandals in the figures of Anglo-Saxons, male or female, nor are they seen on the feet of persons of any class during the Middle Ages, except those of the monastic orders, or occasionally pilgrims, as alluded to in Ophelia's song in 'Hamlet':

“How should I your true love know  
From any other man?  
By his cockle hat and staff,  
And by his sandal shoon.”

In “the particulars” ordered to be provided for the coronation of Mary, queen of William III., are “a pair of sandals of crimson satin, garnished the same as the King’s;” and Sandford, in his ‘Coronation of James II.,’ has given us a representation of those made for that ceremony, one of which is engraved for this work.



Sandal. From Sandford's ‘Coronation of James II.’

**SANGUINE.** A blood-red colour.

“In sanguine and in perse he clad was all.”  
*Prologue to Canterbury Tales.*

**SARCENET.** (*Saracen-net.*) A thin silk, first used in the thirteenth century, the name being derived from its Saracenic or Oriental origin. The robe of Largesse or Liberality, in the ‘Roman de la Rose,’ is described as being

“bonne et belle,  
D’une couleur toute nouvelle,  
D’un pourpre sarraïnesche,”

Other copies read—

“Largesse out robe toute fresche,  
D’un pourpre sarraïnesche;”

which Chaucer translates—

“Largesse had on a robe freshe,  
Of riche purpore *sarlynische*;”

a word hardly recognizable, and probably a clerical error.

**SARCIATUS, SARCILIS, SARZIL.** A coarse woollen cloth, appropriated principally to the habits of the lowest classes, and to such of those especially who subsisted on charity. (Strutt, part iv. ch. 1.)

“Petrus Franco det duobus pauperibus tunicas singulis annis—et utraque tunica sit de duobus alnis de *sarzil* quæ currunt in foro Montisbrusonis.” (‘Hist. Eccles. Lugdun.’ p. 321.)

**SASH.** Girdles of silk which would now, it is probable, be called sashes, occur as early as the fourteenth century; but it is not till the sixteenth that they appear in costume under that name, or more frequently under that of scarf (see SCARF). One of the earliest allusions to it occurs in Hall’s ‘Union of Honour, Vit. Henry VIII.,’ where he speaks of “mantles of crimson satten, worn baudericke or *sash* wise, so that the other garments might make a more splendid appearance.” “Baudericke (baldric) wise” means over the shoulders (see BALDRIC), as the sashes of the officers of our army now, by a recent regulation, wear theirs, which they formerly wore round their waists. They were much worn by civilians as well as military men in the seventeenth century, and by naval officers at the beginning of the last century (see figure of English Admiral, 1703, at p. 116 *ante*). After the reign of Queen Anne, the only male persons wearing sashes appear to have been soldiers and running footmen. The dress of the latter, in 1730, is thus described:—“They wear fine Holland drawers and waistcoats, thread stockings, a blue silk sash fringed with silver, a velvet cap with a great tassel, and carry a porter’s staff with a large silver handle.” Sashes do not seem to have been worn by ladies previously to the second half of the last century, for Bailey, as late as 1736, has “SASH, a sort of girdle for *tying night gowns*, &c., also an ornament worn by military officers.”

**SATIN.** (*Satinus, sattinus, satinius*, Latin.) This well-known material is mentioned as early as the thirteenth century in Europe, at which period it appears to have been used chiefly if not solely for ecclesiastical vestments, and manufactured in Persia: "x Augusti: Casula de satino Persico quæ constit xviii florins." ('Necrolog. Parthenonis S. Petro de Cassis.') Its high price during the Middle Ages prevented its being worn by any but noble or wealthy persons. By an Act of the 22nd of Edward IV., no one under the degree of an esquire or a gentleman was allowed to wear damask or satin in their doublets. The penalty for infringing this order was forty shillings (Ruffhead, vol. ix. pp. 93, 98). By Henry VIII. the wearing of satin gowns or doublets was prohibited to all persons whose income was under a hundred marks per annum. Satin of Bruges is mentioned in an account of the revels at Court in the reign of the latter monarch, and doublets of purple, crimson, and yellow satin are described in the inventories of his apparel. (MS. Harleian, 1419.)

The use of satin in the dresses of the gentry, in the times of Elizabeth and James I., led to its application as a generic term to persons of fashion. Thus Dekker, in his 'Gull's Hornbook,' 1609, speaking of the tavern, says—"Though you find much *satin* there, yet you shall likewise find many citizens' sons." (Fairholt, 'Cost. in England,')

**SAVIARDE.** "A kind of jacket worn towards the end of the seventeenth century." (Halliwell.) From the name it was probably introduced into England from Savoy. An anonymous writer, quoted by Strutt, calls it a short kind of gown with four side laps of different coloured silks, and with short open sleeves. This description is almost identical with that of *samare* by Holme. (See SAMARE.)

**SAY.** (*Saie*, French; *sagum, saga*, Latin.) "A delicate serge or woollen cloth." (Halliwell.) "Saye, clothe serge." (Palsgrave.) "Quodam delicato panno qui vulgo saie vocatur," (Hugo de S. Victore, 'De Claustro animæ,' liber ii.: Ducange, *in voce* SAGUM.)

"Both hood and gown of green and yellow saye."

*Promos and Cassandra*, part ii. 1578.

(See SERGE.)

**SCABBARD.** See SHEATH.

**SCAPULARY.** (*Scapulare, capularis*, Latin.) A monastic garment, with a cowl or hood to it, from the Latin *scapula*, the back or blade bone of the shoulder. "Vestis scapulas tantum tegunt." (Ducange, *in voce*.) The monks of the order of St. Benedict were specially enjoined to wear the scapulary when at work in the fields, or in any other labour: "Propter opera tantum constituit S. Benedictus alteram cucullum quæ dicitur scapulare." (Sigebertus Gemblac, p. 130, edit. Basil, 1565.) M. Viollet-le-Duc says it was confounded with the "cagoul" (*cucullus*), from which it differs in width and length; and Fosbroke (in his plate of monastic orders, 'Encyclop. of Ant.' vol. ii. p. 259) certainly represents the scapulary in the form of the cagoul—whether on good authority or not, I cannot pretend to say, as he quotes none; but the *cucullus* of the Romans, from which the word is derived, was a garment very different from either the cagoul or coule (whence *cowl*), or the scapulary. It was more like the *capa* of the Normans; a short shoulder cloak with a hood to it, which could be separated and worn by itself (see GENERAL HISTORY). From this circumstance, I take it, *cucullus* became a name for the monk's cowl only, as well as for more than one garment with a hood. Nay, it was even applied to the chasuble, which had not a hood: "Cucillum nos esse dicimus quam alto nomine casulam vocamus." Ducange has dedicated columns to this subject, under SCAPULARE and CUCULLUS, and to him I must refer the reader who desires to go deeper than it is necessary for me to do in these pages. I have pointed out the error, if an error it be, of Fosbroke, and append his representation of the scapulary with that of the cagoul which is given by M. Viollet-le-Duc, with

this observation, that if the former be not the scapulary, we have no name that I am aware of in the English language for what the French call the "cagoul," (See GENERAL HISTORY.)



Monk in Scapulary. From Fosbroke.



Cagoul. From Viollet-le-Duc.

Piers Ploughman, in his 'Vision,' alludes to this vestment by the other Latin form of the name *capularis* :

"They shapen their chapolaries  
And stretch them broad,  
And launceth high their heumes  
With babe lying in sheetes.  
They ben sewed with white silk  
And seams full quaint ;  
Ystogen with stitches  
That stareth as silver."

The description is very confused, but the second line rather favours the view of Fosbroke.

**SCARF.** Scarfs are mentioned as early as the reign of Queen Elizabeth amongst the articles of a fashionable lady's attire. "Then," says that inveterate growler, Philip Stubbs, "must they have their silk scarfs cast about their faces and fluttering in the wind, with great tassels at every end, either of gold, silver, or silk, which, they say, they wear to keep them from sun-burning." They are named again in the dramatic pastoral 'Rhodon and Iris,' 1631 : "Scarfes, feathers, fans, maskes, muffes, laces, cauls." They were in high fashion with ladies a hundred years afterwards. "A black silk furbelowed scarf" was advertised as stolen in 'The Post Boy,' November 15, 1709. In an advertisement quoted by Malcolm, dated March 1731, mention is made of "a long velvet scarf, lined with a shot silk of pink and blue." ('Manners and Customs,' vol. v. p. 325.) Examples may be seen in our engraving from the frontispiece of a book, 'The School of Venus, or the Ladies' Miscellany,' 1739. Like those of Elizabeth's time, they have tassels at the ends. Scarfs, in fact, have never been long out of fashion with the fair sex. Scarfs were much worn by knights and military officers in

the sixteenth and seventeenth centuries, and under the name of sashes are still distinguishing marks of rank in the army. Before the establishment of uniforms the scarf was also a sign of company.



From frontispiece to 'School of Venus,' 1739.



From a print circa 1740.



Portrait of Sir Thomas Mewtys. Temp. Charles I.

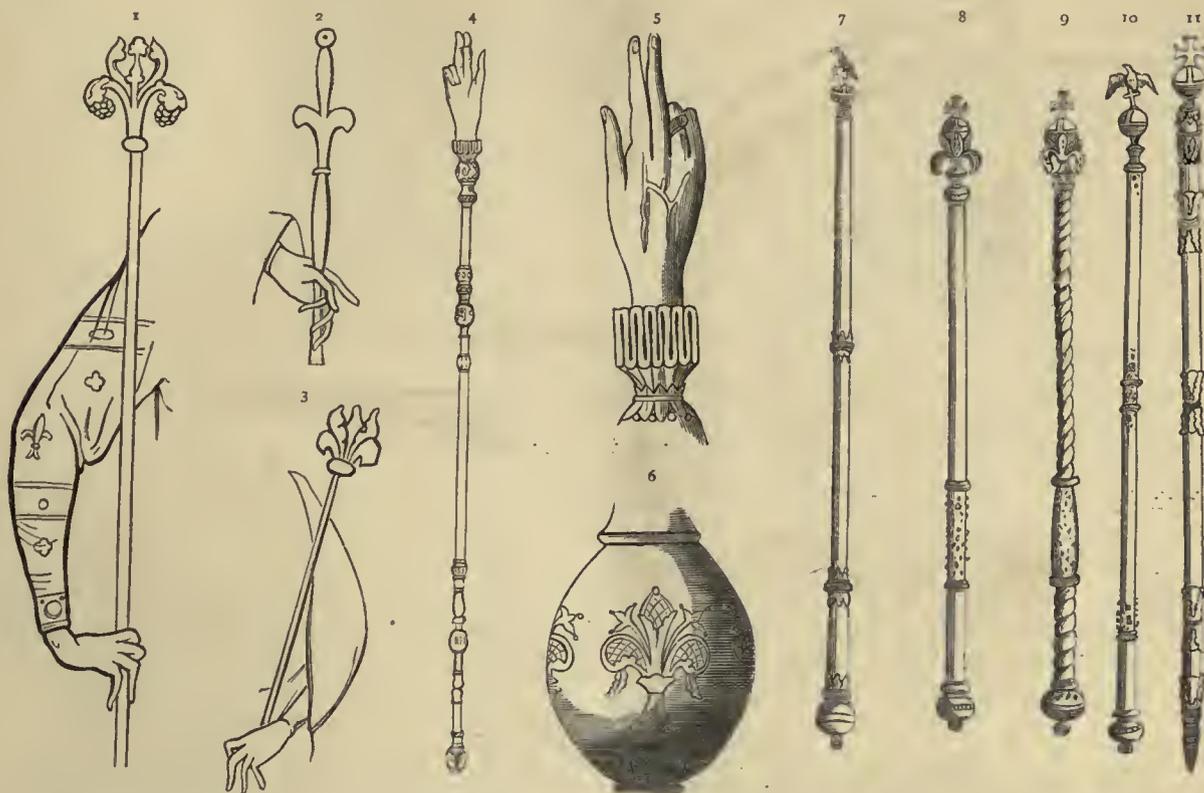


Officer of Pikemen. Temp. James I.

The cointise attached to the crest of the heaume of a knight of the thirteenth century was called a scarf, but not by contemporary writers. (See pp. 20, 122, 246, and GENERAL HISTORY.)

**SCAVILONES.** Long drawers worn under the hose by men in Queen Elizabeth's time. Henry Nailer, the champion of Thomas Paramor in a trial by combat, respecting his right to certain landed property, "when he came through London was apparelled in a doublet and galliegascoine breeches, all of crimson satin, cut and raised; and when he entered the lists, he put off his nether stocks, and so was bare-footed and bare-legged, saving his *silk scavilones* reaching to the ankles." (Holinshed, 'Chronicle,' *sub anno* 1571.) The word does not appear to have been met with elsewhere.

**SCEPTRE.** The sceptres of our early sovereigns differ each from the other according to the representations of them in contemporary illuminations. Until we arrive at the sixteenth century no two are alike. As we cannot place any reliance on the majority of them, and they do not correspond with the representations on the coins, a few cuts of the most remarkable will sufficiently illustrate this article, in addition to the examples incidentally occurring throughout these volumes.



Figs. 1, 2, 3, from MSS. of the 13th century; 4, ivory sceptre of Louis XII. (XIII. ?) of France, in Lord Lonsborough's Collection; 5 and 6, details of the same; 7, 8, 9, 10, and 11, from Sandford's account of the coronation of James II.

**SEAX.** See DAGGER.

**SEINT.** (*Ceint, ceinture*, French.) A girdle.

"Girt with a seint of silk with barres small."

*Prologue to Canterbury Tales.*

"A seint she weared barred all of silk."

*The Miller's Tale.*

In a copy of 'Le Livre des nobles Femmes,' written in the fourteenth century (Royal MS. 20 C 5, Brit. Mus.), men and women are depicted wearing a thick roll of some soft material, pre-

sumably silk, which can neither be called a girdle nor a sash, encircling their hips after the fashion of the military belt of the knight, or the jewelled girdle of the lady of that period. It appears as inconvenient as it is unbecoming; but as it is some sort of scint, I give two examples of it here, not knowing where else to place them.



From Royal MS. 20 C 5, British Museum. 14th century.

*SEMI-COPE.* Chaucer, describing the dress of the Friar in the 'Canterbury Tales,' says :

"Of double worsted was his semi-cope,"

which Tyrwhitt explains as being "a half or short cloak."

*SENDALL.* See *CENDAL*.

*SEQUANIE, SOSQUENIE, SUCKENEY.* (*Surquanye*, French.) This is one of those unidentified garments that are stumbling-blocks in the path of glossarists.

The French poet asserts that

"nulle robe n'est si belle  
A dame ni à demoiselle,\*  
Femme et plus coïnte et mignotte  
En surquanye que en cote."

*Roman de la Rose*, l. 1213.

Which Chaucer translates :

"There is no clothe sytteth bette  
On damosel than doth rokette ;  
A woman wel more fetyse is  
In rokette than in cote, I wis."

The author of the glossary to the French 'Roman,' printed at Paris in 1736, tells us it was "ancien habillement de femme qui pendoit jusqu'aux hanches," and "*peut-être*" was like a mantle, and "*on dit*" that it was made of linen or lawn. M. Viollet-le-Duc classes it amongst the surcoats, and describes it as being without sleeves, closely fitting the bust, "quelque peu

\* Another MS. reads, "Que surquanie à demoiselle."

décolletées," and with ample skirts. M. Quicherat partly follows him, but says nothing of the absence of sleeves, adding, however, that it was worn without a girdle, that the name was imported from Languedoc, and that it was the earliest form of the word "*souquenille*," which, as I pointed out in my 'History of British Costume,' forty years ago, is French for a coachman's or groom's frock. After all, without pictorial illustration, how much wiser are we from these suggestions? for, unsupported by contemporary authority, they are nothing more, and partly contradicted by one so nearly a contemporary as Chaucer, who writes at a time when the surquanie must have been in the recollection of many, even if not still worn. He distinctly calls it a *rokette* (rochet), which was a garment that *had* sleeves, did not "dessiner le buste," and descended only to the knee,—the view taken of it by the old glossarist, whose report that it was made of linen appears to have been founded upon the line immediately following the above passage :

"La surquanie qui fut *blanche*  
La signifoit douce et franche ;"

but the garment mentioned by Guillaume de Lorris was more probably of white silk or samite, as in another old poem, quoted by M. Viollet-le-Duc ('Le livre dou veoir dit'), Agnes de Navarre is described as

"Vestu d'une souquenie,  
Toute pareille et bien taillée,  
*Fourrée d'une blanche hermine* ;"

which no linen garment was ever known to be. And, as regards the word *blanche*, there is an application of it in this same poem in the lines immediately following the above :

"Mais la douce courtoise et franche  
Vestu d'une cote *blanche*,  
*D'une escarlate riche et belle*  
Qui fu, je croi, faite à Bruxelles."

Now, a *white* "cote," of a rich and beautiful *scarlet* colour, is a rather incomprehensible description ; but the word *blanc*, f. *blanche* is derived, according to Landais, from the German *blanck*, = Fr. *luisant éclatant*, and may have been used by the author, Guillaume de Machau, in the sense of shining or dazzling, as a bright scarlet might fairly be called. One thing, however, is clear from his account, viz. that Agnes de Navarre wore a surquanie furred or lined with ermine, over a rich and beautiful scarlet *cote*, and his lines are illustrated by M. Viollet-le-Duc by the figure of a lady copied from an illuminated MS. in the National Library at Paris, 'La Cité des Dames,' by Christine de Pisan, and of the time of Chaucer. The dress is one commonly met with in paintings *circa* 1400, and of which several varieties will be found under SURCOAT. It *may* be the surquanie, but, if so, it neither resembles the rochet nor the bliaus ; and we are also met by the declaration of the poet, that a woman looks better in a surquanie *than* in a *cote*, implying they were not in his time worn together. I give an engraving of it in justice to M. Viollet-le-Duc, but cannot guarantee the identity.



Costume of a Lady *circa* 1400.

**SERGE, SARGE.** A coarse woollen cloth known as early as the twelfth century, a finer quality being called "say." It was much used during the Middle Ages for all portions of attire by the poorer classes, and in the piece for the decoration of houses :

“By ordinance through the city large,  
Hanging with cloth of gold and not of sarge.”  
Chaucer, *The Knight's Tale*.

A silken stuff called “sergedusoy” was used in the last century for coats by the commonalty, being a degree above cloth.

*SERPENTINE*. See MATCHLOCK.

*SETTEE*. “A double pinner.” (*Ladies' Dictionary*, 1694.)

“The settee coupé place aright.”  
Evelyn, *Mundus Muliebris, or Voyage to Marryland*.

*SHADOW*. This word occurs frequently in descriptions of dress of the seventeenth century.

“Shadowes, rebatoes, ribbands, ruffs, cuffs, falls.”  
*Rhodon and Iris*, 1631.

Cotgrave *in voce* CORNETTE says, “A fashion of shadow or bonegrace used in old times, and at this day by some old women;” but we have as yet no satisfactory definition of the latter article of attire. (See BONGRACE and HOOD, also GENERAL HISTORY.)

*SHAG*. A sort of stuff like plush. In 1703 a youth who was missing is described in an advertisement as wearing “red shag breeches striped with black stripes.” (Malcolm's ‘Manners and Customs,’ vol. v.)

*SHALLOON*. A woollen stuff originally manufactured at Châlons in France, whence it was first imported, and of which its name is a corruption.

*SHAMEW, CHAMMER*. In the tenth of Henry VIII. Hall speaks of chammer as “a new fashion garment,” which he describes as “in effect a gounce, cut in the middle;” but it is repeatedly mentioned two years previously in a wardrobe inventory of the eighth of the above reign, in which, amongst other entries, occurs: “A chammer of black satin, with three borders of black velvet and furred with sables; a chammer of black tylsent, with a high collar, welted with cloth of silver and lined with purple satin.” Twelve yards of cloth of gold were allowed to make a chammer for the king. In one entry it is called a “cote or shamewe.” (MSS. Harleian, Nos. 1419, 2284.)

*SHANKS*. A common kind of fur from the legs of animals, but principally from those of sheep. “Schanke of Bouge (Budge): fourrure de cuissettes.” (Palsgrave.)

“Also at the goyng up of Master Chancellor to the Lollar's Tower we have good prooffe that there laye on the stockes a gowne eyther of murrey or crymosyn ingrayn, furred with shankes.” (Hall, ‘Vit. Henry VIII.’ f. 51.)

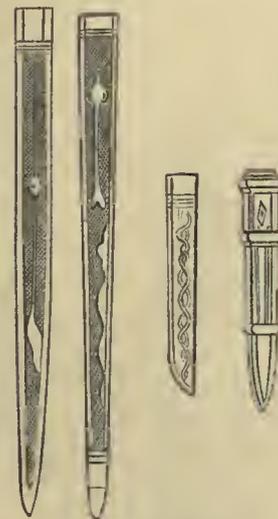
*SHEAF*. See ARROW.

*SHEATH* or *SCABBARD* of a sword, dagger, or knife.

The sheath of a British dagger found in Wiltshire was of wood lined with cloth. The British

swords do not appear to have had scabbards. The Saxon and Norman sheaths were generally of wood covered with leather, sometimes mounted in bronze. In the British Museum there is the blade of an Anglo-Saxon sword, found in a grave at Battle-edge, co. Oxon, which retains the chape and locket of bronze, the wood and leather of the scabbard having entirely perished. A scabbard entirely of bronze, and containing the blade of an iron sword, was found at Flasby, in Yorkshire. Several bronze sheaths of daggers are in the British Museum. M. Demmin has engraved a sword in its sheath of the ninth century, from an illustration in the Bible of Charles le Chauve (840-817), in the Louvre. The sheath is ornamented with a diamond or lozenge pattern. One of this description was found in a Danish barrow in Derbyshire. Another similarly decorated is represented in a MS. in the Royal Library, British Museum, marked 20 A 10, which was written at the beginning of the fourteenth century. In the thirteenth century the metal chapes and lockets of the scabbards are more or less ornamental, the

Sheath of the sword of Edward the Black Prince.



Sword and Dagger Sheaths of the 15th century.

designs generally architectural. The sheath of the sword of Edward the Black Prince still hangs over his tomb at Canterbury. Oliver Cromwell is accused of stealing the sword. It is covered with crimson velvet, and resembles the one represented in his effigy. (See woodcut above.) Chaucer's Sir Thopas is described by the poet as having

“His swordes shethe of ivory;”

but whether we are to look upon this as a flight of fancy, or that sheaths of ivory were actually worn, can only be determined by the discovery of one, or the incidental mention of such in some contemporary inventory. It is probable that ivory might have been used

for the decoration of scabbards to an extent that would justify such an expression in poetry. In Mr. Roach Smith's museum were some fine specimens of scabbards of the fifteenth century, found in an old rubbish pit in London. They were of cuir-bouilly, and stamped with various patterns. Mr. Fairholt had them engraved for his 'Costume in England,' with two dagger sheaths of about the same date found with them. (See woodcuts above.)

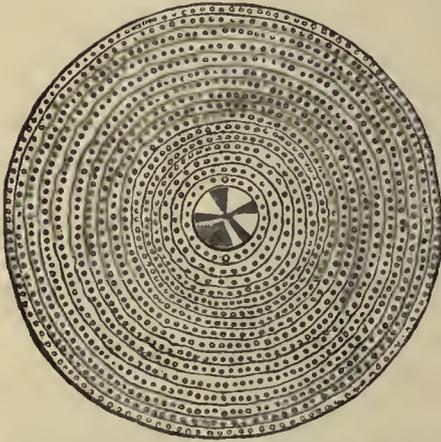
Two superb examples of sheaths of metal of the sixteenth century have been engraved by Skelton from the originals in the Meyrick Collection: one of steel, of the form characteristic of the reign of Henry VIII.; the other of copper, which had most probably been gilt, and representing in three compartments the story of the Prodigal Son, the figures, of course, in the costume of the time in which it was executed, viz. the early part of the reign of Queen Elizabeth. (See woodcuts above.) At page 89 we have already given the chapes of a sword and a dagger sheath of the time of Henry VIII., designed, as we are informed in Mr. Shaw's work, by no less an artist than Holbein. The lockets were equally beautiful.



Dagger Sheath of steel. Temp. Henry VIII.

Dagger Sheath of copper. Temp. Elizabeth.

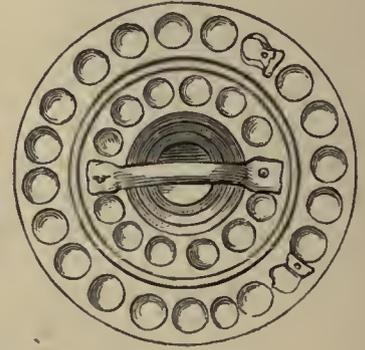
**SHIELD.** (*Scilt, Schild*, German.) We are fortunately in possession of abundant material for the illustration of this article, as, in addition to paintings and sculptures, original specimens have been preserved for us with scarcely a break from the Britons of the time of Julius Cæsar to the period when the shield was definitively abandoned in European warfare. Of ancient British shields, the metal coatings of three were in the Meyrick Collection, and there are two in the British Museum. Of



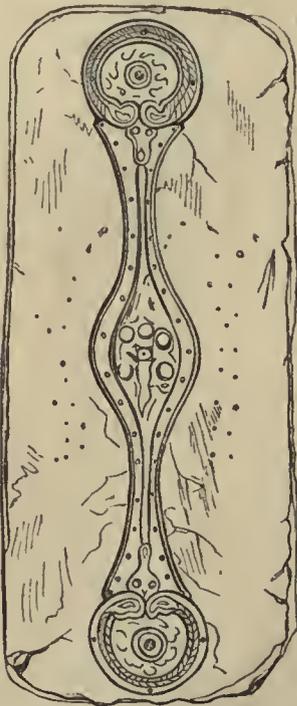
Bronze coating of an ancient British Shield, in the Meyrick Collection, found at Rhydygorse in Cardiganshire.



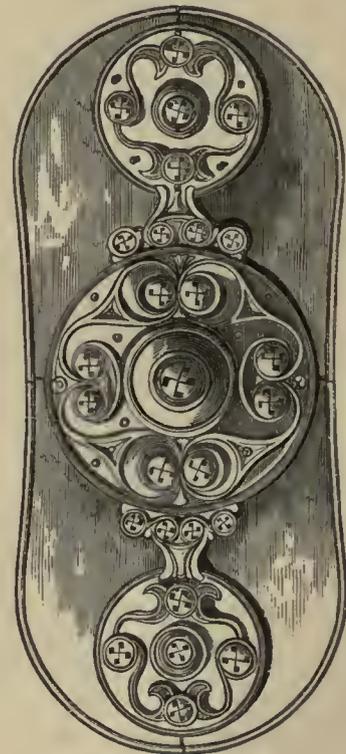
Bronze Shield found in the river Isis. Now in the British Museum.



Interior of the same.



Romano-British Shield of bronze. Meyrick Collection.



Another. In the British Museum.

the former, two are circular and ornamented with concentric circles, between which are raised as many little knobs as the space will admit. They are two feet in diameter, with a hollow boss in the centre to admit the hand, as they were held at arm's length in action. The internal portion of the shield was wicker, of basket work (*bascaud*), and probably also some strengthening of leather. They were called Tarians, or clasher, from their sonorous quality, from whence it is presumed our words *targe*

and target, used to designate a circular shield. One smaller than these was found in the river Isis in 1836, and is now in the British Museum. Sir Samuel Meyrick remarks, on comparing it with the Highland target, "We shall find that, though the Roman mode of putting it on the arm has been adopted by these mountaineers, the boss rendered useless is still retained, and the little knobs imitated with brass nails."

The third shield in the Meyrick Collection was a most interesting specimen of the sort fabricated by the Britons after they had been induced to imitate the Roman fashions. It is modelled upon the *scutum*, and was called in consequence *ysgwyd*, pronounced *esgooyd*. It appears to have been originally gilt, a practice continued for a long time by the descendants of the Britons, and, besides a long raised ornament, having a boss in the centre and a circular plate at each end, enriched by the common red cornelian of the country, had originally the rudely-formed figure of some animal, probably in the same metal, affixed to it by pins across the centre. The discovery was not made until after the death of Sir Samuel Meyrick, and is due to Mr. Franks, of the British Museum, who traced it by the minute holes through which the pins that secured the figure on the surface had passed. It was found in the bed of the Witham, county Lincoln. Another shield of the same character is in the British Museum.

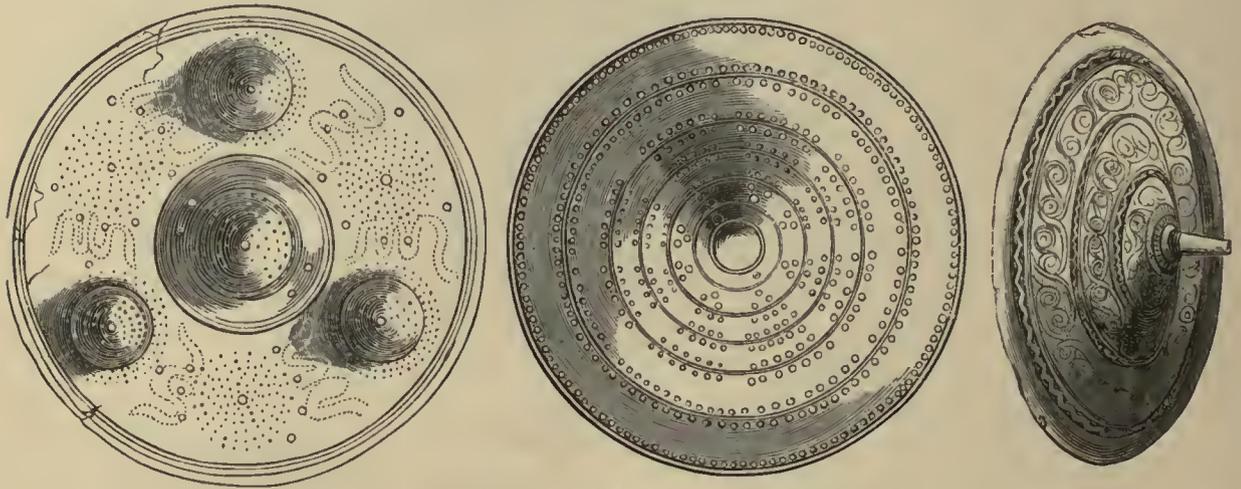
Of the Anglo-Saxon and Danish shields we have only the iron bosses to exhibit in this country. Fragments of iron rims of shields have been found in graves here, but none complete; but delineations of them abound in MSS. of those periods. The body of the shield was made of wood, that of the lime or linden tree being preferred. In the poem of 'Beowulf,' Wiglaf is said to have seized his shield, "the yellow linden wood;" and in the poem of 'Judith' we are told—

"The warriors marched  
The chieftains to the war,  
Protected with targets,  
With arched linden shields."

The wood was covered with leather, and the rim bound with iron, which, as well as the boss, was sometimes gilt. Mr. Hewitt mentions the fact of an example being found at Linton Heath, Cambridgeshire, in which the leather covering seemed to have been stretched over the iron rims, as well as all over the surface of the shield. ('Archæologia,' vol. i. p. 98.) The use of sheepskins for this purpose was forbidden by a law of Æthelstan, under a penalty of thirty shillings.

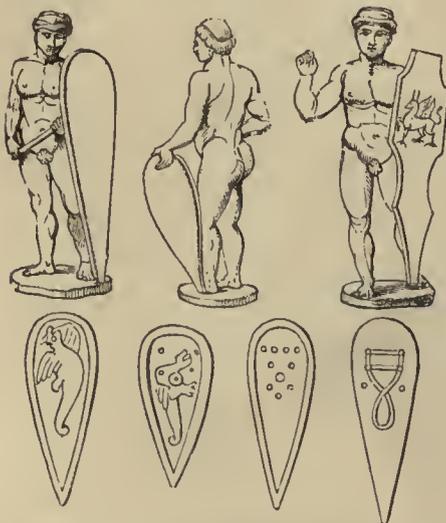
The Anglo-Saxon shields were of two forms, circular and oval, both convex, and painted usually white, with red or blue borders and circles, but no crosses upon them previous to the eleventh century,—a fact which bears out the conjecture of Sperlingius, who quotes a MS. of that date describing an expedition of King Olave the Saint, to show that the introduction of the sacred symbol as an ornamentation of armour was due, at least in the North, to that holy and royal personage. The Danish shields were also of two sorts, circular and lunated, the former convex, the latter flat, rising in the centre of the inner curve after the fashion of the Phrygian or Amazonian *pelta*. Strutt has engraved one in his 'Horda Angel Kynan,' from an Anglo-Saxon MS., Cotton. Tiberius, c. 6. The late Sir Frederick Madden, who collected all the known authorities on the subject in an interesting paper printed in the twenty-fourth volume of the 'Archæologia,' observes—"That the Scythians pursued the Cimmerians into Asia Minor six or seven hundred years before Christ, is asserted by Herodotus and Strabo; and the tribes that afterwards migrated with Odin towards the Baltic, might have adopted from their consanguinity the Phrygian shield as well as the Phrygian cap and ringed tunic. In the Royal Museum at Copenhagen is an ancient group of figures, cut out of the tooth of the walrus, in which appears a king on horseback, holding a crescent-shaped shield." We cannot, therefore, be perfectly certain that the expression "moony shields," which occurs in the 'Lodbroka Quida,' means orbicular. From the laws of Gula, *circa* 960, we learn that the Danish shields were generally painted red, every possessor of property of the value of six marks, besides his clothes, being required to furnish himself with a red shield of two boards in thickness; and Giraldus de Bari, who was an eye-witness of the transactions of the Northmen in Ireland in the reign of Henry I.,

says, "The Irish carry red shields in imitation of the Danes. Warriors of distinction ornamented them with gilding and various colours." In Sæmund's poetical edda mention is made of a red shield with a golden border; and the encomiast of Queen Emma, in describing Canute's armament, speaks of the glittering effulgence of the shields suspended on the sides of the ships (Encom. Emmæ apud Du Chesne, p. 168). Sir F. Madden, in his paper above mentioned, tells us that "the white shield was the distinction of the ancient Cimbri," and also that "the Goths of all descriptions seem to have worn them originally white, and ornamented them by degrees with gold and colours." In the Poetical Edda, Yunnar, one of the Reguli of Germany, is made to say, "My helmet and white shield come from the Hall of Kiars," a Gaulish chief who lived in the sixth century. ('Archæologia,' vol. xxiv.) Subjoined are examples of Danish shields in the Museum at Copenhagen. The



Danish Shields in the Museum at Copenhagen.

shields of the Normans at the period of their invasion of England, 1066, were kite-shaped, and are supposed to have been assumed by them in imitation of the Sicilians, as fifty years before the battle of Hastings, Melo, the chief of Bari, furnished them with arms, and some twenty-five years afterwards they conquered Apulia. (Mcryick, 'Crit. Inq.,' vol. i.) A comparison of the shields in the Bayeux Tapestry with those seen upon Sicilian bronzes, leaves very little doubt of the accuracy of the suggestion. (See woodcut annexed.)



Sicilian Bronzes, and examples of Shields, from Bayeux Tapestry.

These shields, besides the leathern straps called *enarmes*, through which the arm passed, had a long strap attached to them, forming a loop, which went round the neck, affording it additional as well as independent support, and enabling the wearer to use both hands with the greater facility. This extra strap was called the *guige*: and Wace, the Norman poet, remarks upon the advantage this contrivance gave his countrymen over the English, who, he says, did not know how to joust (tilt) or to carry arms on horseback. "When they wished to strike with their battle-axe, they were forced to hold it with both hands; to strike strong and at the same time to cover themselves, was what they could not do." ('Roman de Rou.')

The Norman shields were ornamented with rude figures of dragons, griffins, and serpents, as well as by crosses, annulets, and other fantastic devices, but no regular heraldic bearing. The reader will also observe a griffin on one of the Sicilian bronzes, but, as might be expected,





COSTUME OF A NOBLEMAN OF THE TWELFTH CENTURY.

From an Enamelled Tablet, formerly in the Cathedral of Mans.

Marlars & Macdonald, Lith<sup>rs</sup> London.

in better drawing. The boss, although useless for its original purpose, is in some instances retained, notwithstanding the painted devices on the shield, even after the appearance in the twelfth century of armorial insignia. (See the chromolithograph of a nobleman of that date, issued with Part V. of this

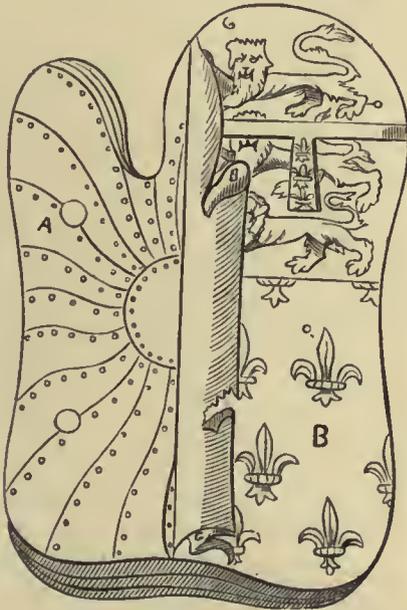


Shield of Edward the Black Prince, Canterbury.



Shield of Prince Edward, now lost.

work.) At that period also the shield, from being flat, was more or less bent round so as to be almost in some examples semi-cylindrical. It gradually became shorter, assuming a heart-shape, and, being made straight at the top, it arrived at the well-known form to which English antiquaries have given the name of "heater," not only as may be seen in numberless sepulchral effigies and paintings of the



Shield of John of Gaunt.



Shield of John of Gaunt. From Sandford.

thirteenth, fourteenth, and fifteenth centuries, but of which two most interesting original examples have by good fortune been preserved for us in the shields of those mirrors of chivalry, Edward the Black Prince and King Henry V. Respecting Prince Edward's shield, Bolton in his 'Elements of

Armories,' 1610, writes as follows: "The sayd victorious Prince's tombe is in the goodly cathedral church erected to the honor of Christ in Canterburie. There (beside his quilted coat armour, with halfe sleeves, tabard fashion, and his triangular shield, both of them painted with the royal arms as of our king's, and differenced with silver labels) hangs this kind of pavis or target, curiously (for those times) embost and painted." Above are given engravings of both shields. One remains: what has become of the other?

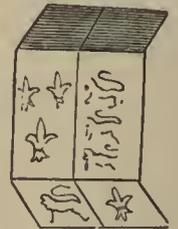
In the fifteenth century several changes took place in the fashion of the knightly shield, the heater shape still, however, holding its own to the end of it. Two special varieties must be noticed.



German Shield, 15th century. Meyrick Collection.



Shield of Henry V. From Bedford Missal.



Shield. Temp. Henry V. and Henry VI.

The first, a square shield, with one or more of the corners rounded, slightly curved in the centre, and having on the right side, either at the top or just below it, an opening called, in French, "La bouche de la lance." This sort of shield is first seen about 1400. A German example was in the armoury at Goodrich Court. It was covered with gilt leather, and ornamented with scroll-work.

Sandford, in his 'Genealogical History,' has given an engraving of the shield of John of Gaunt, duke of Lancaster, as it appeared suspended over his tomb in old St. Paul's; but Bolton has another representation of it in his 'Elements of Armories,' which I consider more faithful. (See both, p. 455.) The other variety is an oblong shield, of which a portion of the upper and lower parts are bent forward.

Carter, in his 'Ancient Architecture,' has given an engraving of a piece of carving on an old oak chest, at that time in York Cathedral, representing Henry V. in the character of St. George, and wearing the shield above described; and in an illumination in the celebrated MS. known as the Bedford Missal, he is depicted as being armed by his esquires, and having a shield, slightly altered from the heater shape, and bearing the arms of France as altered by Charles VI., who reduced the fleurs-de-lys "sans nombre" to three; suspended by its *guige* beside him; but a much more interesting example is preserved in Westminster Abbey, where, over the tomb of the heroic king, hangs his



Inside of Shield of Henry V., preserved in Westminster Abbey.

own shield,—sadly dilapidated, it is true, but the interior portion of which still retains distinct traces of its ornamentation, which was originally blue velvet embroidered with gold fleurs-de-lys, and in the centre an escarboucle within a frame of scroll-work. (See woodcut on the last page, from a photograph recently taken by permission of the dean and chapter.)

During the latter part of the fifteenth century the shield was rounded at bottom, and in the sixteenth gradually fell into disuse. Superbly embossed targets were borne by sovereigns and great personages, for pageantry more than defence; and a shield, properly so termed, was not to be seen amongst the English forces in the seventeenth. Bucklers, rondelles, targets, and rondaches were plentiful; but the lance and shield of the knight were rendered useless by the introduction of and improvement in fire-arms.

The reader is referred to Plate XVII. for the shapes of shields from the twelfth to the sixteenth centuries, as well as to the many examples to be found under various articles in these pages.

*SHIFT.* See *SMOCK.*

*SHIRT.* That linen shirts were worn by the Anglo-Saxons as early as the eighth century Mr. Strutt assures us that there is sufficient authority to prove, but unfortunately he does not cite any in support of his assertion; but in the tenth century we may fairly infer that linen shirts were worn by at least the wealthier classes, as the wearing of a woollen shirt was enjoined by the Canons as a very severe penance. The same observation may apply to the Normans, as, in every instance where a labouring man is represented without an upper garment, he is naked from the waist upwards. In the fourteenth century we have the direct evidence of Chaucer to the fact of the existence of this undermost garment, as he clothes his Knight in

“A breach and eke a sherte.”  
*Rhyme of Sir Thopas.*

which, we are told, was “of cloth of lake, fine and clere.” (See *LAKE.*) In his ‘*Canterbury Tales*’ also, the Parson asks, “Where than the gay robes, the soft sheets, the smal sherts?”—“small” meaning probably, as Mr. Strutt suggests, “thin or delicately fine.” And thenceforth the mention of it is frequent, and its ornamentation as constantly alluded to. Shirts of silk are spoken of in some of the metrical romances. Childe Waters “did on his sherte of silke.” (‘*Reliques of Ancient Poetry*,’ vol. iii. p. 61); and in ‘*Ly Beaus desconus*’ we read—

“They cast on hym a sherte of silke.”  
MS. Cotton. Caligula, A 2.

But the material was generally of linen manufactured at Rennes in Brittany, or in the Low Countries, the former being called cloth of Reynes and the latter Holland cloth.

“I have a shert of Reynes with sleeves pendaunt.”  
*Mystery of Mary Magdalen, 1512.*

“Your skynne that was wrapped in shertes of Reynes.”  
Skelton’s *Morality of Magnificence.*

In the fifteenth and sixteenth centuries the doublets were cut lower in the neck, made open in the bosom, and the sleeves nearly disjointed at the elbows, in order to show the fineness and whiteness of the shirts (see p. 171), the collars and fronts of which were embroidered with black or blue silk, or gold and silver thread—

“Come near with your shirtes bordered and dyspayled  
In forme of surplis.”  
Barelay’s *Ship of Fools, 1509.*

(See the illustrations to the article *DOUBLET* in this volume, and the figure of Henry Earl of Surrey at p. 107.)

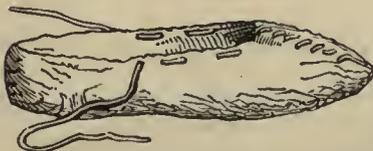
In an inventory of apparel belonging to Henry VIII., which I have so often previously quoted (MS. Harl. No. 1419), there are entries of "borders of golde for shertes," "shirtes wrought with black silke," and "shirtes trimmed with black and white silk;" and in the twenty-fourth year of that king's reign an Act of Parliament was passed prohibiting every person under the dignity of a knight to wear "pinched" (that is, plaited) "shirts," or "plain shirts garnished with silk, gold, or silver." In the time of Elizabeth we are told by Stubbs, "that the shirts which all in a manner do wear—for if the nobility or gentry only did wear them it were more tolerable—are either of cambric, holland, lawn, or the finest cloth that can be got . . . and these shirts sometimes it happeneth are wrought throughout with needlework of silk and such like, and curiously stitched with open seams, and many other knackes besides; insomuch as I have heard of shirts that have cost, some ten shillings, some twenty, some forty, some five pounds, some twenty nobles, and, which is horrible to hear, some ten pounds a piece; yea, the meanest shirt that commonly is worn of any doth cost a crown or a noble at the least."

"Towards the end of James I.'s reign," Mrs. Palliser observes, "a singular custom came into fashion, brought in by the Puritan ladies, that of representing religious subjects; both in lace cut work and embroidery—a fashion hitherto confined to church vestments." In the 'Custom of the Country,' a play by Beaumont and Fletcher, the lines occur—

"Sure you should not be  
Without a neat historical shirt."

The shirt played a conspicuous part in the male costume in the reign of Charles II., its full sleeves being shown from far above the elbow, and the front between the doublet and the petticoat breeches. (See pp. 109, 115, 174.) From the end of the seventeenth century there is nothing particular to record of it.

**SHOE.** The shoes worn by the Belgic Britons were made, according to Meyrick ('Cost. of the Orig. Inhab. of the British Islands,' fol., 1821), "of raw cowhide, that had the hair turned outwards, and coming up to the ankles." The British name for them was *Esgidiav*, derived, according to the same authority, from *Es-cid*, "protection from hurt." They were similar to the *brog* of the Irish or the shoes of the Scotch as late as the reign of Edward III.; for Froissart relates that in their midnight retreat before the English forces in 1327 they left behind them ten thousand pairs of old worn-out shoes made of undressed leather, with the hair on. Shoes have been dug up in England made of one piece of untanned leather, slit in several places, through which a thong passed which, being drawn tight, fastened them round the foot like a purse. "Shoes so constructed," Mr. Fairholt remarks, "were worn within the last few years in Ireland;" and he has engraved two specimens

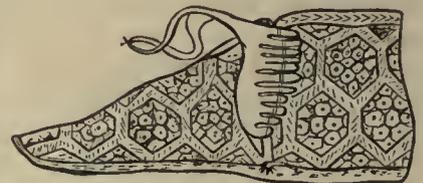


Shoes from the originals in the Royal Irish Academy.

from the originals in the Royal Irish Academy, which we here reproduce.

The Romanized Britons, we are told, adopted the dress of their masters as well as their manners and their language (Tacitus in 'Vit. Agric.');

and, no doubt, in addition to sandals, the chiefs and nobles wore shoes of that costly character of which the Romans were so fond. A splendid example was discovered in 1802 upon opening a Roman cemetery at Southfleet, Kent. A pair of shoes, made of purple leather, ornamented with hexagons elaborately worked in gold, were found in a stone sarcophagus between two glass vessels containing burnt bones. But for the unmistakable character of the burial-place, the pattern of the shoes would have induced me to attribute them to a later date. (See woodcut above.)



Romano-British (?) Shoe.

Of the Anglo-Saxon shoes, we possess innumerable pictorial representations. Ordinarily they have one slit straight down over the instep, and fastened by a thong put above it; but there are instances of their being slit in many places, giving them the appearance of sandals. In all examples, however, they come up as high as the ankle, and are very difficult occasionally to be distinguished from buskins or half-boots. The terms "slype-sceo" and "unhege-sceo" clearly show, however, that the Anglo-Saxons themselves distinguished the shoes which did not reach higher than the ankle from those which mounted above it. The shoes of the commonalty are always painted black; but those of sovereigns, nobles, and ecclesiastical dignitaries are generally represented of gold stuff with lattice-pattern embroidery. Nearly the same observations will apply to the Anglo-Normans of the eleventh, twelfth, and thirteenth centuries. (See SOTULARES.)

On arriving at the reign of Edward III. we find constantly representations of undoubted shoes, ornamented also by embroidery in gold and colours of the most tasteful description. (See woodcuts subjoined from Arundel MS. No. 83, circa 1339, and the wall-paintings formerly existing in St. Stephen's Chapel, at Westminster.)



Shoes. From wall-paintings, St. Stephen's Chapel, Westminster.

The lattice and other patterns observable on these shoes illustrate Chaucer's line describing the dress of the priest Absolon, who had

"Paules windowes carven on his shoes."

The four examples from St. Stephen's Chapel exhibit the pointed toes which from the time of Rufus to that of Henry VII. were constantly in form more or less extravagant, exciting the ridicule of the poets and historians, and the censure of the clergy. Ordericus Vitalis speaks of them in the twelfth century, and says they were invented by some one who was deformed in the foot. Shoes with points made like scorpions' tails were called "pigaciæ," a term also applied at a later period to a pointed sleeve; and a courtier named Robert stuffed the points of his shoes with tow, causing them to curl round like a ram's horn—a fashion which obtained for the inventor the name of "Cornadu."

The shoes of Lora, wife of Robert de Marmion, whose effigy has already supplied us with some valuable illustrations, have pointed toes of a peculiar and very ungraceful form.

In the reign of Richard II. the greatest extravagance in dress was indulged in by all classes, and the length of the toes of the boots, shoes, and every description of *chaussure*, which had been moderate in the reign of his grandfather, now increased to such an extent that they embarrassed the wearers in walking, and the points were fastened up to the knees by cords or small chains.



Shoe of Edward III. From his effigy.



Pattern of the ornament of the Shoes of William of Hatfield. From his effigy.

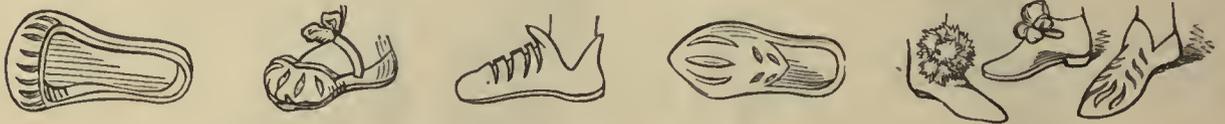


From effigy of Lady Marmion.

The author of the 'Eulogium,' a work of this date, quoted by Camden, says, "Their shoes and pattens are snouted and piked (piked) more than a finger long, crooking upwards, which they call *crackowes*, resembling Devil's claws, and fastened to the knees with chains of gold and silver." These *crackowes* were named after the city of Cracow, and, no doubt, were amongst the fashions imported from Poland, which had been incorporated with the kingdom of Bohemia by John, the grandfather of Richard's queen, Anne. The "snout" of one of these *crackowes* is here engraved from an original one lately in the possession of Mr. C. Roach Smith. It was six inches long, and stuffed with moss. Reduced during the reigns of Henry IV. and his son to moderate dimensions, they started out again with redoubled vigour in that of Henry VI., and became, under the name of *poulaines*, the subject of prohibitory statutes in the reign of Edward IV., at the close of which they disappeared,—let us hopc, for ever. Fashion, however, as usual, rushed into the opposite extreme, and in the sixteenth century the shoes became as absurdly wide at the toe as they had previously been taper; and, from the remarkable shortness of the upper portion, afforded scarcely any protection to the feet, the toes being barely covered by the slashed leather, velvet, or other material of which the shoe was composed.



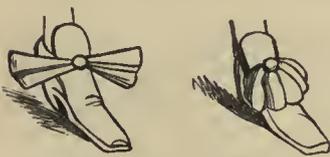
Toe of a crackow.  
C. R. Smith's Collection.



Shoes from the time of Henry VIII. to James I.

After this period the shoes began to assume some resemblance to their present form, or rather to that of the modern slipper, the upper leather covering the whole of the instep.

*Pumps* are first mentioned in the time of Elizabeth (see page 407), but are not included by Stubbs in his account of shoes, unless he calls them *pisnetts*, which appear to have been a name for them. Of course, he must have his growl at the shoes, as well as at every other article of attire. "The men," he complains, "have corked shoes, pisnetts, and fine pantoffles, which bear them up two inches or more from the ground, whereof some be made of white leather, some of black, and some of red; some of black velvet, some of white, some of green—razed, carved, cut, and stitched all over with silk, and laid on with gold, silver, and such like." He attacks the ladies in almost the same words:—"They have corked shoes, *pinsnets*, pantoffles, and slippers, some of black velvet, some of white, some of green, and some of yellow; some of Spanish leather, and some of English; stitched with silk, and embroidered with gold and silver all over the foot, with other gewgaws innumerable."



Shoes. Temp. Charles II.

The corked shoes he speaks of were common in England, and are frequently alluded to in the next century by the dramatists of the reigns of James I. and Charles I. A corked shoe of the time of Elizabeth, found in the Thames, was copied by Mr. Fairholt. "The upper leather was slashed and pounced in a lozenge pattern; between that and the sole was a pad of cork rising considerably toward the heel." ('Cost. in England.')

They are mentioned by Stephen Gosson in his 'Pleasant Quippes,' 1592, so often quoted.

In Sharpman's comedy called 'The Fleire,' printed 1615, a lady inquires "why the citizens weare all corks in their shooes?" and is told, "'Tis, Madam, to keep up the customs of the citie, only to be light heeled." In a play called 'Willy Beguiled,' printed 1623, a country girl says, "I came trip, trip, trip over the Market Hill, holding up my petticoats to the calves of my legs, to show my fine coloured stockings, and how trimly I could foot it in a new pair of corked shoes I had bought."

Shoes with two straps or latchets, another advance towards the form of our present shoes, are first seen about the close of the reign of Elizabeth, and necessarily brought in with them shoe-strings, by which they were fastened over the instep.

*Pisnetts*, *Pinsnets*, or *Pinsons*, as the word is indifferently written, will be separately considered under SLIPPER, where I shall also have a few words more to say concerning Pantoffle, of which I have already spoken under PANTOBLES, p. 386.

By a poem of the time of the Commonwealth, entitled 'The Way to woo a Zealous Lady,' we learn that the shoes of the Puritans had pointed toes, and those of the Cavaliers square toes, for the gentleman informs us that, amongst other objections to his dress, the lady observed,

"My Spanish shoes were cut too broad at toe."

Leaving his "pure mistress for a space," he changed all his apparel, and on his return he says—

"My shoes were sharp at toe."

The shoes in the reigns of Charles II. and James II. are distinguished by high heels and long toes, tapering to a point, but cut square at the end, the upper leather not only covering the instep entirely, but ascending some few inches up the shin. In a song in Durfey's 'Wit and Mirth,' entitled "The Young Maid's Portion," the lady speaks of her "laced shoes of Spanish leather." Malcolm says, "Spanish leather shoes laced with gold were common" about this period. In the 'Ladies' Dictionary,' 1699, a fashionable gentleman is described as sitting "with one leg on a chair in a resting posture, though, indeed, it is only to show you that he has new Picards à la mode de France; that is, new shoes of the French fashion."

The man of fashion in 1720 wore his shoes square at the toes with diminutive diamond buckles, a monstrous flap on the instep, and high heels. (Malcolm, 'Manners and Customs,' vol. v.) "Red heels to his shoes" is one of the directions for making a beau in 1727.

"At every step he dreads the wall to lose,  
And risks, to save a coach, his red-heeled shoes."  
Gay's *Trivia*.

"Let him wear the wide made shoes,  
Buckling just above the toes."  
"Female Advice to a Painter," *London Mag.*, August 1755.

Hogarth affords us many examples of the shoes worn in the reign of George II., and varieties of shoes of all dates are also to be found incidentally throughout these volumes.



1, 2, and 3. Shoes *temp.* William III. 4 and 5. *Temp.* George I.

**SHOE-BUCKLE.** See BUCKLE.

**SHOE-ROSES.** Shoe-ties, so called from the bunch of ribbons in form of a rose attached to them. (See ROSE and SHOE-TIE.)

**SHOE-TIE.** Shoe-ties of ribbon succeeded the shoe-roses of the seventeenth century, and were generally worn by both sexes in the reign of Charles II., about the same time that the shoe-buckle appeared, with which they were occasionally associated; but shoe-strings of some description are mentioned as early as the reign of James I. "Tye my shoe-strings with a new knot," occurs in the play of 'Lingua,' 1607, and "green shoe-strings" are spoken of in 'Woman's a Weathercock,' 1612. Also, in Dekker's play of 'Match Me in London,' 1631, we read of "rich spangled Morrisco shoe-strings." To "wear a farm in shoe-strings edged with gold," is one of the extravagances reprobated by Taylor the Water Poet.

Lady Fanshawe, describing the dress of her husband when ambassador from Charles II. at the Court of Madrid, says, "His shoes black, with scarlet shoe-strings and garters." ('Memoirs.')

Shoe-ties of ribbon were worn by ladies as well as gentlemen in the reign of Charles I., as they may be seen in paintings and prints of the period.

The lines in Hudibras, also,

“Madam, I do as is my duty,  
Honour, the shadow of your shoe-tie,”

testify not only to the fact, but to the peculiar fashion, as the large stiff bows and ends projected on each side, and consequently cast a shadow.

The humbler classes, whether in town or country, must have used strings of some material to secure the latchet of the new form of shoe introduced early in the seventeenth century. Thomas Durfey informs us that the favourite colours for the ladies' shoe-ties were red, green, or blue, but that most depended on the colour of the ribbons with which their dresses were trimmed so profusely. Shoe-strings were displaced by buckles during the first half of the eighteenth century, and became general again upon their abandonment (except for Court dress) towards the end of it. For illustrations of this article, the reader is referred to SHOE, and the numerous engravings of general costume throughout the work.

**SHOULDER-KNOT.** A knot of ribbon or lace first worn by men of fashion in Charles II.'s time. They were sometimes enriched by jewels. Anne of Austria presented the Duke of Buckingham, during his stay at the French court, with a shoulder-knot having twelve diamond pendants attached to it.

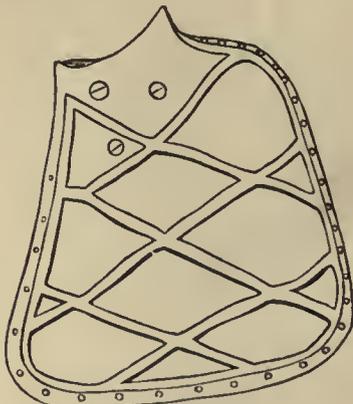
Shoulder-knots of ribbons of the family colours were afterwards worn by servants. Dr. John Harris, subsequently Bishop of Llandaff, in his 'Treatise on the Modes, or a Farewell to French Kickshaws,' published in 1715, speaking of the folly of copying the French fashions, says, "Let us, therefore, allow them the reputation of the shoulder-knot." It disappeared shortly after that date from the shoulders of gentlemen, but adheres to the shoulders of domestics to this day. (See AIGUILLETTE.)



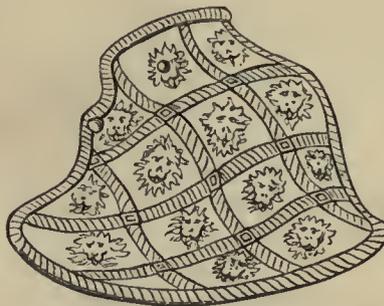
Henry V. From Bedford Missal.

**SHOULDER SHIELD.** A *pièce de renfort*, called by the French *manteau d'armes*, used for tilting in the sixteenth century. One belonging to a suit formerly the property of William V., Duke of Bavaria, was in the Meyrick Collection. It was ornamented by ridges of steel intersecting each other lozengewise, indicating, it may be, the arms of Bavaria, though the pattern is not uncommon. Two, superbly engraved, are in the Londesborough Collection. (See woodcuts below.)

A very early example appears in the Bedford Missal, where Henry V. is represented being armed by his esquires. In the centre of the shield is a large boss. It has been mistaken by some writers for a tilting shield, but it is clearly a piece of armour which wraps round the left shoulder, and is the prototype of the *grand garde* and the shoulder shield.



Shoulder Shield. Meyrick Collection.



Shoulder Shield. Londesborough Collection.



Manteau d'Armes. Londesborough Collection.

*SICLATOUN.* See *CYCLAS*.

*SINDON.* (Hebrew.) Fine linen cloth. "Sindon, pro specie panni (byssus tenuis)." (Ducange, *in voce*.) "Item unam capellam de sindone nigri vel casulam tunicam," &c. (Arestum, 9 Maii, 1320; *Ibid.*) (See *ROBE*, "Colobium sindonis.")

*SKEIN.* The dagger or war knife of the ancient Irish, derived, according to some authorities, from the Icelandic *skeina*, to wound. They were used by them as late as the seventeenth century, and well known in England by the many allusions to them by the dramatists and other writers of that period.

"Against the light foot Irish have I served,  
And in my skin have token of their skeins."  
*Soliman and Persida*, 1599.

"I hoped your great experience and your years  
Would have proved patience rather to your soul,  
Than with this frantic and untamed passion  
To whet their skeins."  
*Merry Devil of Edmouton*, 1617.

*SLAMMERKIN.* See *TROLLOPEE*.

*SLEEVE.* It may appear singular to the uninitiated that a separate article should have to be written on sleeves, when so much has been said about coats and gowns, of which they form an important portion; but many sleeves in the Middle Ages did not form a portion of the dress, but were separate articles themselves, and worn with this or that garment according to the fancy of the owners. The change of fashion in the shape of even the permanent sleeves was so constant that the character of them more clearly indicates the different dates than perhaps any other portion of costume.

The tunics of the Britons, the Saxons, and the Danes exhibit no remarkable variety. The sleeves of the under-tunic or the kirtle are moderately tight, and reach to the wrist, and those of the super-tunic loose and wide; but shortly after the settlement of the Normans in this country the most extraordinary and extravagant fashions of sleeves present themselves in rapid succession.



Cotton. MS. Nero, C 4.



Psalter, 12th cent. Doucean Collection, Bod. Lib.

*Imprimis*, in the reigns of Rufus and his brother Henry I. a rage appears to have existed for the elongation of every portion of attire, and the sleeves especially display, to an extraordinary extent, the prevalent fashion. A caricaturist of that day has represented the Father of Evil in the

dress of a fashionable lady; and on comparing it with other contemporary drawings, which are not intended for caricatures, the portrait can scarcely be considered exaggerated. (See woodcut on the last page.) Not only the sleeves, but every portion of the dress is tied up in knots to prevent its trailing on the ground. The tunics of the men have also sleeves that extend far over the hand.

Another absurd and hideously-shaped sleeve seems to have been worn by women at the same time, and survived it. It was something like a boat, and has evidently been the origin of the heraldic *maunch*, which the French very appropriately term "un maunch mal tallié."

As if the force of folly could no further go, the thirteenth century is guiltless of any monstrosity so far as sleeves are concerned; but fashion seems to have acted on the principle inculcated by the French phrase, "Reculer pour mieux sauter," and we are led to conclude, from a line in a song of the time of Edward II., that the Protean deity had indulged in some extravagance at that period which has escaped pictorial representation, as we are told—

"Because Pride hath sleeves, the land is without alms;"

a pun sufficiently bad to make the fortune of a modern burlesque. The illuminations of that date do not, however, throw any light on the observation. It may be, nevertheless, an allusion to an eccentric fashion, of which numerous examples are to be found in the following reign; and the question arises whether it had made its appearance earlier than has been generally supposed, or whether Mr. Thomas Wright, to whom we are indebted for its publication, has antedated the composition of the song. The *cote-hardie* worn by both sexes in the reign of Edward III. is frequently depicted with short sleeves, from which depend long strips, of some material generally of a white colour, but occasionally of cloth of gold or other costly material, and the edges of which were cut in the shape of leaves or other devices, contrary to the statute in that case made and provided. (See DAGGES.)

These unmeaning appendages are not alluded to by contemporary writers as far as my research has extended, or that apparently of other English antiquaries, who give them no special name. M. Viollet-le-Duc does not enlighten us on the point, speaking of them only as *bandes*; but M. Quicherat describes



Heraldic Maunch:  
Arms of Hastings.  
Temp. Henry III.



Male Costume temp. Edward III. From Royal MS. 19 D 2.



Female Costume temp. Edward III.  
From Royal MS. 19 D 2.



Ladies Fighting. Temp. Richard II. From a copy  
of the 'Roman de la Rose,' Doucean Collection,  
Bod. Lib.

them as “deux lanières d'étoffe dites *coudières*” (page 232), and, therefore, I presume he has been fortunate enough to find that term applied to them in some document of authority, but what or where he does not mention.

These *coudières* seem to have suggested the hanging sleeves subsequently so popular.

The reign of Richard II. is remarkable for the enormously long and wide sleeves of the houpelands and other outer garments; the under dress of both sexes, tunic or kirtle, having tight sleeves reaching to the wrist, and some covering a portion of the hand, with buttons set close together from the wrist to the elbow. At the same time other fashions of sleeves existed. A pointed sleeve, called *pigache*, as the pointed shoes of the twelfth century had been, was worn by ladies towards the end of his reign. In a MS. entitled ‘Aventures arrivées à Reimes en 1396, à une fille nommée Ermine,’ we read, “Car voudrait bien que les femmes à qu'il parle de leur habit cussent vendu leurs surcos et leurs manches à *pigache* et donné l'argent en leur maison.” (Ducange, *in voce* PIGACIA.)

Occeleve, the poet, is severe upon sleeves in the reign of Henry IV., during which the fashions of the previous reign appear to have been little varied, and the sumptuary laws against excess of apparel as little regarded. In a poem entitled ‘Pride and Waste Clothing of Lordes Men which is azens (against) their Estate,’ he says :

“But this methinketh an abusion,  
 To see one walk in a robe of scarlet  
 Twelve yards wide, with pendent sleeves down  
 On the ground, and the furrur therein set,  
 Amounting unto twenty pounds or bett (better) ;  
 And if he for it paid, hath he no good  
 Left him wherewith to buy himself a hood.  
 \* \* \* \* \*

“What is a lord without his men ?  
 I put case that his foes him assail  
 Suddenly in the street, what help shall he,  
 Whose sleeves encumbrous so side trail,\*  
 Be to his lord?—he may not him avail.  
 In such a case he is but a woman.  
 He may not stand him instead of a man.  
 His arms two have right enough to do,  
 And somewhat more, his sleeves up to hold.  
 \* \* \* \* \*

“Now have these lords little need of brooms  
 To sweep away the filth out of the street,  
 Since side sleeves of penniless grooms  
 Will up it lick, be it dry or wet.”

Every illumination of this date testifies to the truth of this description. (*Vide* engraving next page, and pp. 116, 273, 303.)

An Act passed in the fourth year of this sovereign's reign forbade any man, not being a banneret or person of high estate, to wear large hanging sleeves, open or closed, excepting only “gens d'armes, quand ils sont armez,”—an odd exception at first sight, but which will be understood by referring to the figure of the armed knight with *dagged* sleeves, p. 165. (See also under SURCOAT.)

The long trailing sleeves, with or without the prohibited dagged edges, continued to be worn by both sexes throughout the greater part of the fifteenth century (see figure of Henry V. from the Arundel MS., at p. 165, and the male and female costumes illustrating GOWN, pp. 217, 221, 222) ;

\* It is singular that Mr. Fairholt should have quoted this very poem to prove that “*side*” signified “*wide*,” and, moreover, have observed that “the word is still used with that signification in Northumberland.” A glance at our mutual friend Halliwell's (Phillipps) Dictionary would have convinced him that “*side*” means “*long, trailing*,” in Northumberland. Though used for “*wide*,” or rather “*ample*,” in some cases, in this instance the expression “*trail*,” I think, is decisive.

but many new and fantastic shapes are depicted in the MSS. of the reigns of Henry VI. and Edward IV.

The anonymous writer of a Life of Richard II. (a monk of Evesham) speaks of gowns with deep wide sleeves, commonly called *pokys*, shaped like a bagpipe: "Maxime togatorum cum profundis et latis manicis vocatis vulgariter *pokys* ad modum *bagpipe* formatus;" they are also, he says, rightly termed "devil's receptacles"—"receptacula dæmoniorum recte dici"—for whatever could be stolen was put into them. Some were so long and wide that they reached to the feet, others to the knees, and were full of cuts. As the servants were bringing up pottage or sauces their sleeves would dip into them, and have the first taste, &c. (Vita Ric. II. p. 172.) Of sleeves shaped like a bagpipe, however, we have no pictorial example earlier than the reign of Henry VI.; and as the MS. could not have been written much anterior to that period, it is possible the author is describing dresses of his own time which he might imagine were of the same fashion some



Long Sleeves. Temp. Henry IV. and Henry V.

twenty years previously. The subjoined engravings are, at all events, taken from the earliest known representations of the *pokys* or bag-shaped sleeve, distinct from the long sleeves that dipped into the dishes, of which we have already given specimens.



Fashions of Sleeves. Temp. Henry VI.

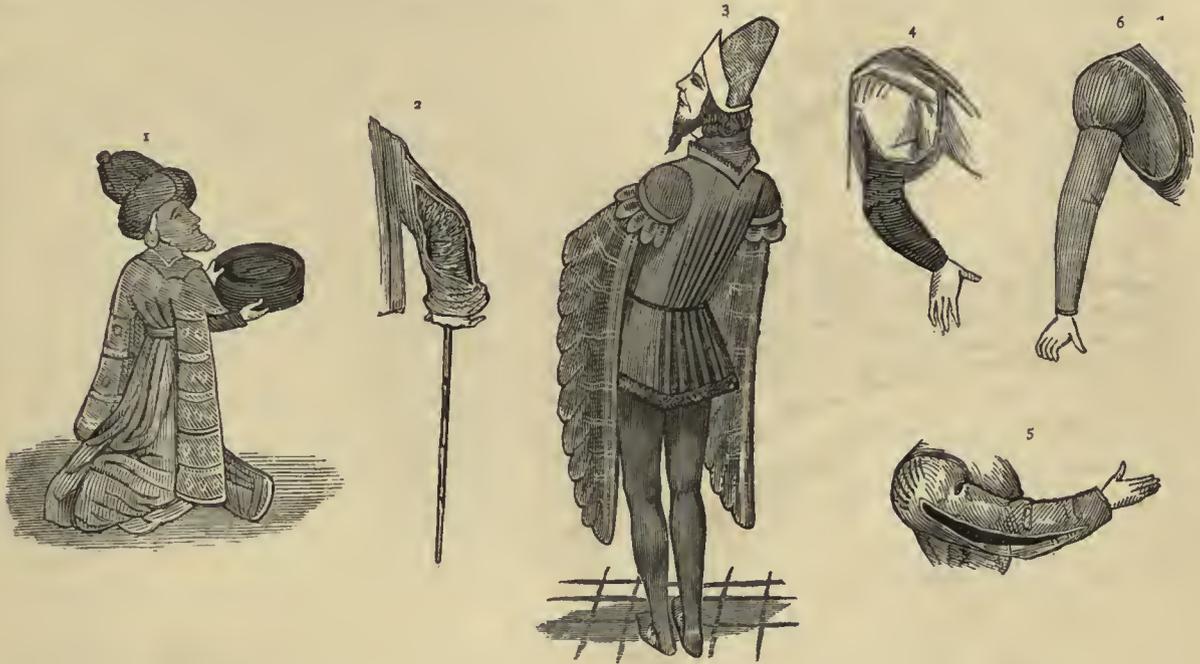
Fig. 1, from Royal MS. 15 E 4; figs. 2 and 3, from Harleian MS. 2270.

It will be observed that the sleeves of the under-garments are in every instance tight-fitting and reach to the wrists.

Ladies appear in gowns with long tight sleeves, with cuffs of fur or other material, in the reign of Edward IV. (see GOWN), and the sleeves of the men are occasionally open at the elbow, to show the shirt. The shoulders are also heightened and widened by stuffing,—a practice denounced by the chroniclers, and prohibited to yeomen and persons of all lower degrees by the statute of the third of that king's reign. (See MAHOITRES.)

Many fantastic fashions of sleeves are met with during the later years of the fifteenth century: long loose sleeves, with openings at the inner portion of the joints of the arms, which enabled the wearers to draw their arms through them at pleasure; hanging sleeves from shoulder to elbow, successors to the *coudières* of the previous century, and sleeves composed of two, three, or more pieces united by points, through which the shirt sleeve is seen at every opening; and, lastly, slashed and

puffed sleeves in every variety. Specimens of nearly all these have already been given in this work, and many more must naturally occur in its progress. I shall, therefore, limit the examples here to a few of the most characteristic of the different periods.



Fashions of Sleeves. Temp. Edward IV.

Fig. 1, from Harleian MS. 1766; fig. 2, Royal MS. 19 C 14; fig. 3, Royal MS. 14 E 4; figs. 4 and 5, Royal MS. 15 D 2; fig. 6, Cotton. MS. Nero D 4.

The sleeves of the garments of both sexes were generally, in the sixteenth century, separate articles, taken from or added to the body of the dress at pleasure, by means of points or buttons. Amongst the Harleian MSS. is an inventory of apparel left in the wardrobe of Henry VIII., at the time of his decease in 1547. Therein are entries of "a pair of truncke sleeves of green velvet, richly embroidered with flowers of damaske gold pirl of Morisco work, with knops of Venice gold cordian raised, either sleeve having six small buttons of gold, and in every button a pearl, and the branches of the flowers set with pearles;" "a pair of sleeves ruffed at the hand, with strawberry leaves and flowers of golde embroidered with black silke." In other accounts we find "three pair of purple satin sleeves for women;" "one pair of linen sleeves paned with gold over the arm, quilted with black silk, and wrought with flowers between the panes and at the hands;" "one pair of sleeves of purple gold tissue damask wire, each sleeve tied with aglets of gold;" "one pair of crimson satin sleeves, four buttons of gold being set on each sleeve, and in every button nine pearls" (see pp. 224, 225).

In the reign of Elizabeth, Stubbs says of the ladies' gowns that "some be of the new fashion and some of the olde; some with sleeves hanging down to the 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 ribands, and very gallantly tied with love-knotts, for so they call them" (see p. 366). Both tight and loose sleeves reaching to the wrists, the latter of what has been called the *gigot* form, and slashed by way of pattern, appear in this reign and that of James I. (see p. 226). "A pair of silken foresleeves to a sattin breast-plate is garment good enough." ('The Dumb Knight,' 1608.)

Flat hanging sleeves issuing from beneath the rolls or tabs upon the shoulders are of this period, and large loose sleeves, slashed up the front to show the lining, were the principal novelties of the reign of Charles I. and the early portion of that of Charles II. (see p. 4), towards the end of which the coat was introduced, at first with sleeves not reaching to the elbow, but gradually extending to the wrist, after which the cuffs alone become their distinctive feature. (See CLOAK, COAT, DOUBLET.)

**SLING.** This primitive weapon was in use in our armies till the end of the fourteenth century, when cross-bows were used for stones instead. Slings were of two sorts: the cord or hand sling, and the staff sling. The former is seen in the hands of the Anglo-Saxons, one end of the cord being secured round the fingers, and the other end furnished with a tassel let loose when casting the stone (see woodcut below).

The staff sling is mentioned in the romance of 'Richard Cœur de Lion,' a work of the thirteenth century—

"Staff slynges that smyte well;"

and they are pictured in several MSS. of that period.



Cotton. MS. Claudius, B 4, Anglo-Saxon.



Royal MS. 14 B 4. Temp. Henry III.



MS. Bennet College, Cambridge, C v. 16.



In Museum at Boulogne.

Mr. Fairholt says, "In the museum at Boulogne is a curious sling. The balls for holding in the hand are of pink worsted, the thongs of leather, stamped in ridges coloured red and yellow. The leathern receptacle for the stone contains an iron spring, shown in our cut, turned out at bottom in the way it appears after propelling the stone" (see copy of cut above). Mr. Fairholt adds, "It is probably of the latest form."

**SLIPPER.** Under SHOE I have mentioned that the Anglo-Saxons had the word "slype-sceo" in their vocabulary. It is, however, remarkable that no representation of any sort of shoe that would justify the name has been found amongst their numerous illuminations. All the shoes depicted reach up to the ankles, and the majority have a long opening down the centre of the upper leather. Nor have I, in any mediæval paintings, met with an example of what we should, in these days, call a slipper. There is ocular proof, nevertheless, that the Gauls, under the Roman dominion, had slippers, for some have been found in Gaulish interments in France, and engraved for M. Quicherat (see GENERAL HISTORY); and as, Cæsar tells us, the Britons were "like unto the Gauls," they were most probably shod in a similar manner. It is not till the sixteenth century that we find the slippers constantly mentioned. Shakespere makes Jaques, in 'As You Like It,' speak of "the lean and slippered pantaloen;" and Hubert, in 'King John,' describes the disturbed Blacksmith as

"Standing on slippers (which his nimble haste  
Had falsely thrust upon contrary feet)."

Act iv. sc. 2.

But what is more instructive is the description in Delany's 'Pleasant History of Thomas of Reading,' of a man who wore a high pair of shoes, "over the which he drew on a great pair of lined slippers," as the distinction is here complete. That the pantables or pantoffles were also slippers, the word *pantouffles*, which is still the term for them in the French language, is surely sufficient evidence; but Stubbs speaks of fine pantoffles, which bear the wearers up "two inches or more from the ground,"

and says, "Yet notwithstanding I see not to what good use the pantoffles serve, except it be to wear in a private house, or in a man's chamber, to keep him warm: but to go abroad in them as they are now used is altogether a let or hindrance to a man than otherwise; for shall he not be faine to knock or spurn at every wall, stone, or post, to keep them on his feet?" (This is decisive, as showing they had only upper leathers.) "How can they be easy," he asks, "when a man cannot go steadfastly in them without slipping and sliding, at every pace ready to fall down? Again, how should they be easy, whereas the heel hangeth an inch or two over *the slipper* from the ground" (here he calls it plainly a slipper); "insomuch, that I have known divers men's legs swell with the same? And handsome how should they be, when they go flap, flap, up and down in the dirt, casting up the mire to the knees of the wearer?" From this elaborate description I think we may fairly conclude that the pantoffle was a slipper into which the foot was thrust without a back piece; that it had a sole (of cork?) about two inches thick, and a heel, the position of which (hanging *over* the slipper) it is difficult to imagine.

*Pisnett* is rendered by Randle Holme a pump or slipper; and *Pinsons*, which is another form of the word, is described in the Nominale MS. as thin-soled shoes, "Calceolus, pinsons." Palsgrave has "Pynson, shoe, caffignon;" and Halliwell observes, that in the copy of Palsgrave, in the Cambridge Public Library, "or socke" is written in a contemporary hand, which seems corroborated by Elyot, who renders "saacatees, one that weareth startups or pinsons" (ed. 1559). Now startups were a sort of half boot or high shoe, as will be shown under that word; and I am inclined therefore to think that pinsons or pisnetts were not slippers or pumps in the time of Elizabeth, whatever they might have been in that of Randle Holme.

*SLIVER, SLIVING.* See *SLOP*.

*SLOP.* This word presents us, I think, with the most remarkable instance of the capricious appropriation of terms to which I have had to call the reader's attention in the course of this Dictionary. Mr. Fairholt has "*SLOPS*, the wide Dutch breeches *mentioned by Chaucer*, and again introduced during the reign of Elizabeth."

I can scarcely account for this oversight. Chaucer's words are: "Upon that other side, to speak of that horrible disordinate seantiness of clothing as be these *cut slops or hanselines*, that through their shortness and the wrapping of their hose, which are departed of two colours—white and red, white and blue, white and black, or black and red—make the wearer seem as though the fire of St. Anthony, or other such mischance, had cankered and consumed one-half of their bodies." What allusion is there to be found in this passage to "Dutch breeches," and where in Chaucer's time are "breeches" to be met with, except in the shape of drawers, to which alone the term was applied previous to the sixteenth century? The "slop" above mentioned is a body-garment, a *hanseline*, a jacket or cassoek, "cut" so short that it exposed the tight-fitting parti-coloured hose to an extent deservedly incurring the reprobation of the elergy. That slops were not breeches as late as the reign of Henry VII., is evident from the ordinances issued by his mother, Margaret Countess of Richmond, for "the reformation of apparell for great estates of women in the tyme of mourninge," wherein the Queen's gentlewomen are directed to wear "sloppes," which are explained to mean mourning cassoeks "for ladies and gentlewomen, not open before." In the first year of Henry VIII., also, according to Hall, upon Shrove Sunday, after a goodly "banket" in the Parliament Chamber at Westminster, a masque was presented in which, amongst many other fancifully attired personages (the King being one), there entered six ladies, two of whom were in garments of "crymosyne and purpull, made like *long slops*, embroidered and fretted with golde after the antique fascion; and over the slop was a shorte garment of cloth of golde, seant to the knee, fascioned like a tabard," &c. But though they were not breeches, it appears there were shoes of some description called "slops" in the fifteenth century; for in the wardrobe accounts of the reign of Edward IV., amongst the payments to the King's shoemaker, Mr. Fairholt found an entry of "a pair of slops of black leather, at 18*d.* a pair," besides others of russet, tawny, and red Spanish leather. It is not till the sixteenth century that we find the word "slopp" unceremoniously transferred to the nether garments; wherefore I cannot pretend to determine.

In the History of John Winchcomb or Whitcomb, the famous clothier, commonly called Jack of Newbury, *temp.* Henry VIII., he is described as presenting himself to that sovereign "dressed in a plain russet coat, a pair of white kersie *sloppe*s or *breeches*, without welt or guard" (*i.e.* lace or border), "and stockings of the same piece, sewed to his sloppes."

Howe, also, the continuator of Stow's 'Annals,' informs us that many years prior to the reign of Queen Mary (and therefore as early at least as the time of Henry VIII.), the apprentices in London usually wore breeches and stockings made of white broadcloth; "that is, *round sloppes* or *breeches*, and their stockings sewed up close thereto, as they were all but of one piece."

Tarlton, the famous clown of the latter days of Elizabeth, was known by "his great clownish slop;" and that here a nether garment is alluded to is clear from the lines that follow—

"But now th' are gull'd, for present fashion sayes  
Dicke Tarlton's part gentlemen's breeches plays :  
In every street where any gallant goes,  
The swaggering slop is Tarlton's clownish hose."

Rowland, *Letting of Humour's Blood in the Head vaine*, Epigram 31.

And, to make "assurance doubly sure," Wright, in his 'Passions of the Minde,' 1601, says: "Sometimes I have seen Tarlton play the clowne and use no other breeches than such sloppes or slivings as now many gentlemen weare; they are almost capable of a bushell of wheate; and if they be of sackcloth, they would serve to carry mawlt to the mill." The great Dutch slop Mr. Fairholt speaks of, he states himself, is mentioned in Middleton's 'Roaring Girl,' printed in 1612—

"Three pounds in gold these slops contain;"

and allusions to them are frequent in other plays and works of that period.

Thus we find the word "slop" to have been applied at various times to three distinct articles of apparel—a jacket or cassock, a shoe, and a pair of breeches. But we have not done yet; for hear Palsgrave: "Sloppe, a night gowne, *robe de nuit*." At the same time he has also: "Payre of sloppes-hoses, *braiettes à marinier*;" while Halliwell defines slop "a smock frock," "any outer garment made of linen," "a summer boot or buskin much worn in the sixteenth century," and, in the Lancashire dialect, "a pocket." He also informs us that in Lincolnshire *sliver* signifies "a short slop worn by bankers or navigators. It was formerly called a *sliving*. The *sliving* was exceedingly capacious and wide." Wright, as we have seen above, speaks of "such sloppes or slivings" as being breeches worn by many gentlemen in 1601; and the breeches retained possession of the title of "slopp" from that period, as Bailey, in 1736, gives "SLOPS (from *slabbe*, Dutch), a sort of wide-kneed breeches worn by seamen."

I have dwelt longer on this subject than my readers may think necessary, but the principal use of this work is to prevent the mistakes into which painters, sculptors, actors, or authors may fall who are not aware that the appellation of an article of apparel at one period is so often transferred to one distinctly different at another, and in the course of centuries may have been used to designate half-a-dozen various objects.

Slops, we have seen, have been "everything by turns," and certainly "nothing long," in one sense of the latter word; and the name is now most appropriately assigned to slop-sellers, who are dealers in *all sorts* of old clothes.

**SLUR-BOW.** Mentioned in 1504; its peculiarity (merely conjectured by Meyrick) consisting in the action of the tricker.

**SMOCK.** The Anglo-Saxon word for a woman's undermost garment. It is mentioned under the Norman name of *chemise*, from the Latin *camisia*, in many of the early romances, and generally described as being made of the finest linen (see CHAISEL); but we hear no further particulars about it before the latter half of the thirteenth century, when it had become the fashion to ornament them

with embroidery in gold or coloured silk. The Carpenter's Wife in the 'Canterbury Tales' is thus described :

"White was her smocke, embrouded' all before  
And eke behynde on her coloure about,  
Of cole-black sylke within and eke without."

*The Miller's Tale.*

In the ballad of 'Lord Thomas and Fair Annet' the lady says to her maidens :

"Dress me to my smock ;  
The one-half is of Holland fine,  
The other of needlework."

The practice of embroidering the smock lasted far into the seventeenth century. An Irish smock (that is, probably one made of Irish linen) wrought with gold and silk is mentioned in the inventory of the secret wardrobe of King Henry VIII., taken after his decease, 31st of October, fourth of Edward VI., which, as Mr. Strutt suggests, probably belonged to one of his queens ; and in another wardrobe, said to have been in the old Jewel House at Westminster, was "a waste smock wrought with silver." (Harleian MS. No. 1419.)

Startling as it may appear to our modern ideas, smocks are amongst "the New Year's gifts" to Queen Elizabeth from gentlemen as well as ladies.

Sir Gawan Carew presented her with "a smock of cameryke wrought with black work, and edged with bone lace of gold ;" and Sir Philip Sidney, in 1577-1578, made her a similar donation, which was most graciously received.

"The Lady Marquis of Worcester" gave her the following year "a smock of cameryke wrought with tawny silk and black, the ruffs and collar edged with a bone lace of silver." (New Year's gifts, 1578-1579.)

Mrs. Bury Palliser says : "We have ourselves seen a smock said to have been transmitted as an heirloom in one family from generation to generation. It is of linen cloth embroidered in red silk, with her" (Queen Elizabeth's) "favourite pattern of oak-leaves and butterflies." ('History of Lace,' p. 282.) By the kind permission of the lady and her publisher we are enabled to place a copy of this curious relic before our readers.

In Charles II.'s time, John Evelyn, in his catalogue of a lady's wardrobe, includes—

"Twice twelve day-smocks of Holland fine,  
With cambric sleeves, rich point to joyn.

\* \* \* \* \*

Twelve more for night, all Flanders laced,  
Or else she'll think herself disgraced."

*Mundus Muliebris, or Voyage to Marryland.*

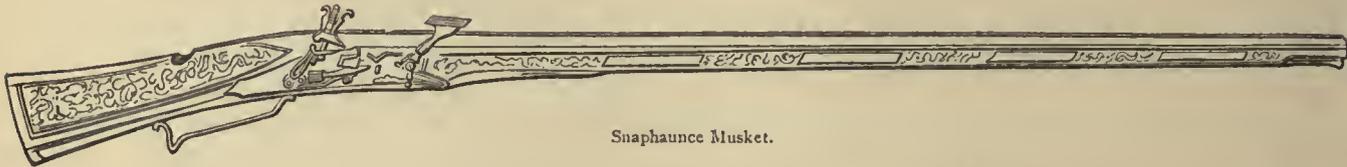


Pattern of embroidery of Queen Elizabeth's smock.

**SNAPHAUNCE.** A fire-arm invented, according to Meyrick, by a set of Dutch marauders called *snaphans*, or poultry stealers. The light of the match betrayed them, and they could not afford the expensive wheel-lock ; they therefore substituted a flint for the pyrite, and an upright movable furrowed piece of steel in lieu of the wheel ; the cover of the pan being pushed back, the piece of steel was brought to stand over it, and the spark elicited as at present.

M. Demmin ignores this derivation, and says : "The *snaphaunce gun* (*Schnapphahn* in German) derives its name from a pecking fowl, and dates from the sixteenth century." He supports his opinion by the following statement : "The arquebus or musquet with the '*chenappan*'—a name corrupted from the German *Schnapphahn*, a cock-pecking—indicates the time of its invention, which was

the latter half of the sixteenth century, for mention is made of moneys paid in 1588 by the chamberlain of Norwich to a gunsmith, Henry Radoe, who changed the wheel-lock of a pistol to 'a snaphaunce. The name of 'chenappan' was soon given in France to robbers who used this new weapon; and the Spanish bandits of the Pyrenees, who were enrolled under Louis XIII., were also called 'chenappan'; as were also the Barbets of the Alps, the last remnants of the unhappy Vaudois, who were forced by religious intolerance to become marauders and bandits." ('Weapons of War,' London, 1870.) M. Demmin, who is indebted for his principal fact to the first volume of the 'Norfolk Archæology,' page 16, quoted by Mr. Hewitt, may be right as regards the derivation of the name of *chenappan*; but there is nothing in his account that cannot be reconciled with Meyrick's, whose rendering of the word *Schnapphahn* is, I venture to submit, more correct than his own. Subjoined is a snaphaunce musket from the Meyrick Collection.



Snaphaunce Musket.

**SNOOD.** A ribbon confining the hair of an unmarried female in Scotland.

**SOCK.** (poceap, Anglo-Saxon.) Mr. Strutt says, "The *pedules* or *socks* were a part of the ancient dress appropriated to the feet, as the name itself indicates; and they are frequently mentioned by the writers of the ninth and tenth centuries. It has been thought that the *pedules* were probably that part of the stocking which receives the feet, and not distinct from them, and a quotation from an old author is given in Ducange, to support this opinion; but in proof of the contrary, a variety of authorities might be produced. Let one suffice: the *pedules* and the stockings are clearly mentioned as two distinct parts of the dress in the ancient Carthusian Statutes ('2 paria caligarum et 3 paria pedulum')." I have nothing to add to or dispute in the above observations of the laborious and conscientious antiquary, to whom we are all so deeply indebted. For illustration of this article, see STOCKING.

**SOLITAIRE.** (French.) A black ribbon attached to the bag of the wig, and worn loosely round the neck by gentlemen in the eighteenth century, after the fashion of the French Court in the reign of Louis XV.



Solitaire. From a print of the period.

"Now quite a Frenchman in his garb and air,  
His neck yoked down with bag and solitaire."

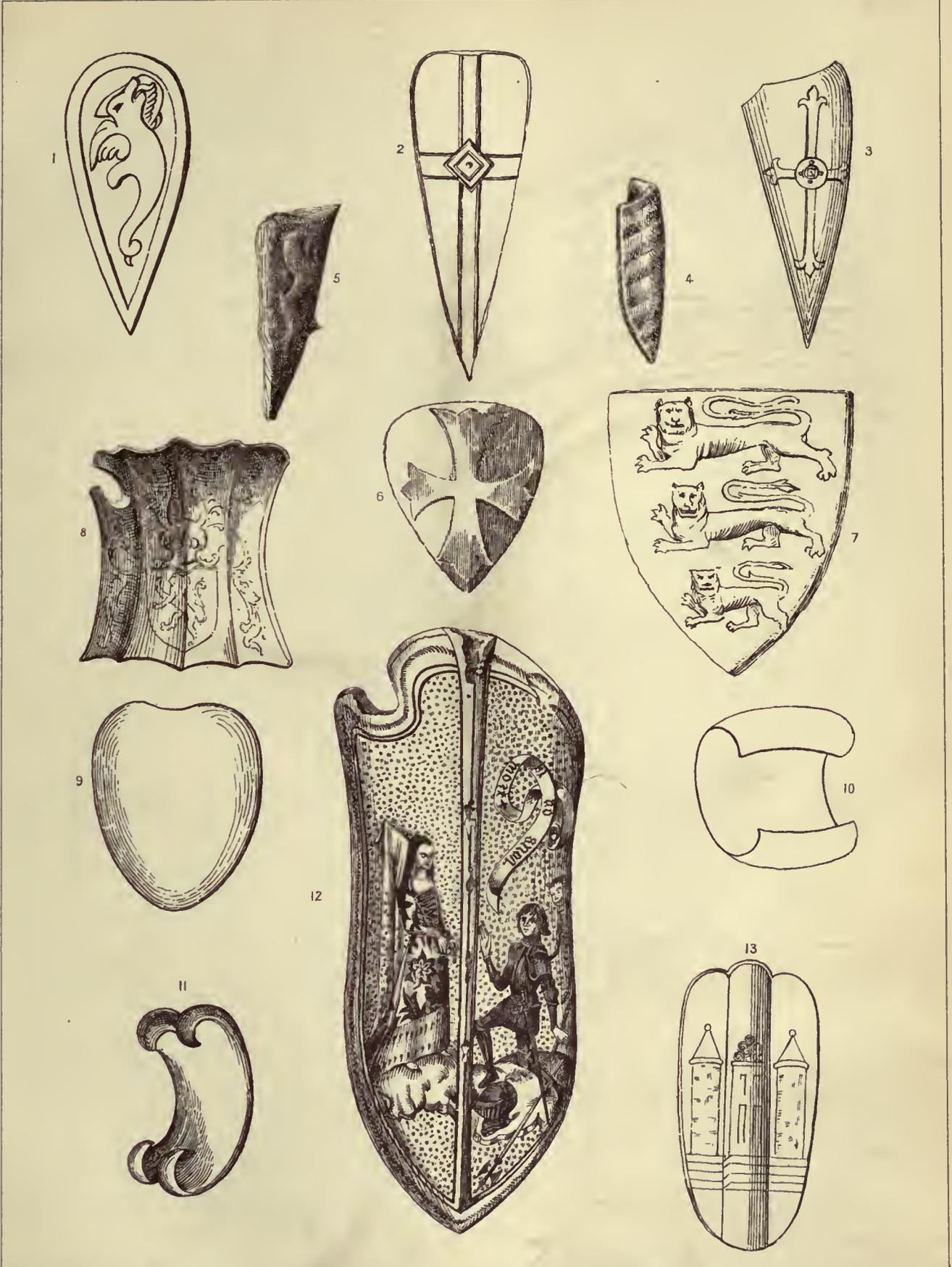
*The Modern Fine Gentleman, 1746.*

"A black solitaire his neck to adorn,  
Like those of Versailles by the courtiers there worn."

"Monsieur à-la-Mode," *Lond. Mag. 1753.*

**SOLLERETS.** (French.) The articulated steel shoes of the armour of plate, worn from the fourteenth to the sixteenth century, and taking the form of the ordinary shoe, according to the fashion of the day. Some, like a shoe, were independent of the jamba; others formed a portion of them. Fine examples of the long-toed sollerets are to be seen in the armoury at the Tower, the Londesborough Collection (now at the Alexandra Palace), and in that of Mr. James of Aylesbury.

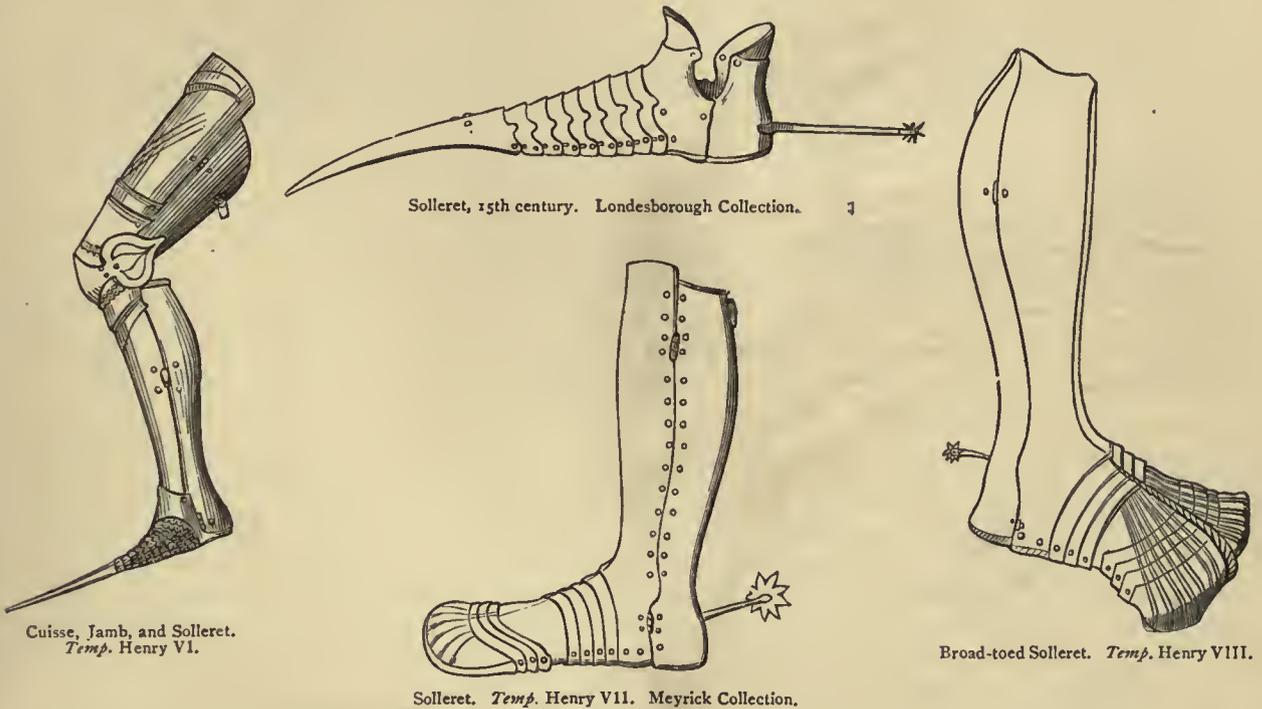
I have the pleasure of adding an engraving of one of the latest specimens of the long-toed solleret, forming a portion of the jamb, that has yet been discovered, and moreover of an historical interest, surpassing any of its date. There is every reason to believe that it is a portion of the suit which, at one time complete, was preserved in the Abbey of Tewkesbury, and is traditionally asserted



1 Norman Shield, from Bayeux Tapestry. 2. From a chess-man of the 12<sup>th</sup> Century. 3. Shield of Hehe, Comte de Maine. 4. From Seal of Gilbert de Clare, Earl of Pembroke, Temp. Stephen. 5. From 1<sup>st</sup> Seal of Richard I. 6. Seal of Wilham de Fortibus, Earl of Abermarle, Temp. Stephen. 7. Shield of Henry III, Westminster Abbey. 8. German Shield, Temp. Henry IV. 9. From Add. Mus. Brit. Mus. N<sup>o</sup> 12228, Temp. Edward III. 10. From copy of Froissart, 15<sup>th</sup> Century. 11. Ditto. 12 & 13, Pavises, 15<sup>th</sup> Century.



to have belonged to Edward Prince of Wales, son of Henry VI., and who was stabbed by Richard Duke of Gloucester, afterwards Richard III., in the field at Tewkesbury. That it is of that date, there can be no doubt ; that it was made for a youth is undeniable, and, apart from all historical



Cuisse, Jamb, and Solleret.  
Temp. Henry VI.

Solleret, 15th century. Londesborough Collection. 3

Solleret. Temp. Henry VIII. Meyrick Collection.

Broad-toed Solleret. Temp. Henry VIII.

associations, it is, from its exquisite workmanship, probably unrivalled. The articulations of the plates, with escalloped edges on the instep, allowing a freedom of movement to the foot equal to that permitted by a stocking, are specimens of mediæval art deserving the attention of all persons interested in the progress of science.

**SORTI, SORTIE.** "A little knot of small ribbon. It appears between the bonnet and the pinner." ('Ladies' Dictionary,' 1694.) A description all but identical is given in 'Mundus Muliebris,' 1690. It is rather startling to hear of a lady's *bonnet* in the reign of the Third William ; but as the word occurs in both works, it cannot be an error of the press or the pen, and I presume it is the French term for cap (*bonnet*) which the authors have adopted, as such an affectation is characteristic of the period.

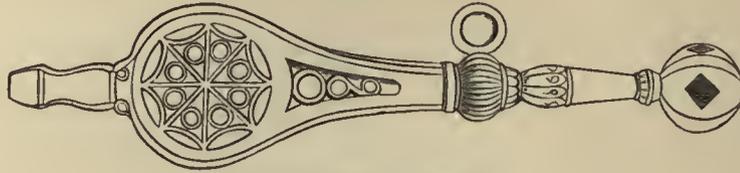
**SPAGNOLET.** "A gown with narrow sleeves, and lead in them to keep them down, à la Spagnole." ('Ladies' Dictionary,' 1694.)

**SPANGLES.** Spangles are first mentioned in England towards the end of the fifteenth century, and under the name of *pailles* and *pailliettes* some years earlier in France. (*Vide* 'Roman du Petit Jehan de Saintré.')

In the third year of King Henry VIII., in a grand masque at Greenwich, entitled 'La Forteresse dangereuse,' Hall tells us that the King, accompanied by five knights, entered the hall apparelled in coats "the one halfe of russett satyn spangled with spangles of pure gold, the other halfe of riche cloth of golde." ('Union, Vit. Hen. VIII.')

They were much used in Elizabeth's time, to increase the effect of personal decorations of every description. We have already heard of "spangled garters worth a copyhold," *temp.* James I.; and they have continued ever since to add to the glitter of embroidery, the ornamentation of fans, &c. &c.

**SPANNER.** The instrument used to screw up the wheel-lock fire-arms ; also applied to the touch-boxes used for priming powder. (See TOUCH-BOX.)



Spanner. Meyrick Collection.

**SPARTH.** (Anglo-Saxon.) Apparently a battle-axe.

“And an axe in his other, huge and unmete,  
A spetor (spiteful) sparthe to expouse in spelle quo so myzt.”  
*Sir Gawayne and the Green Knyzt.*

“Some sayd he lookyd grim, as he would fight ;  
He hath a sparth of twenty pound weight.”  
Chaucer, *The Knight's Tale.*

**SPATTERDASHES.** Bailey, in 1736, says, “a sort of light boot without soles.” Fairholt, quoting no authority and giving no example, says, “coverings for the legs used by soldiers, which fastened at the side like gaiters, but were secured more tightly to the leg by straps and bands under the knee.” In Cumberland, gaiters are still called *spats* (Halliwell *in voce*), and some protections for the legs to which no special name can be safely applied may be found in mediæval delineations, partaking of the character of “boots without soles” or “gaiters,” fastened at the sides. The word “gaiter,” from the French *guêtre*, does not appear in the English language before the middle of the last century, and therefore has not been included in this Dictionary. Boyer, edit. 1764, has, “Spatterdashes (or, as they are called in the West, Spatterplashes), *espèce de bottines.*”

M. Viollet-le-Duc presents us with several examples of these leggings, which were laced, buttoned, or fastened by hooks and eyes up the sides, under the name of HEUSE, whence our *hose*, which the French called *chausses*. They will be considered in the GENERAL HISTORY.

**SPEAR.** (*Speer*, German.) One of the most ancient of offensive weapons. The earliest were of two kinds: the longer used by the cavalry, or by the foot to repel their advances; the shorter, for close combat, or to be hurled as a javelin. The latter, about six feet in length, has been frequently found in graves. The spear-heads of the Belgic Britons, after they had acquired the art of metallurgy from their Phœnician visitors, were, like their sword and axe blades, of bronze, or at least a mixture of copper and tin generally so called. The name of the weapon, according to Meyrick, was *gwaew-fon* or *wayw-fon*. It varied in length and shape, and was nailed in a slit in the shaft, which was usually of ash. (‘Cost. of the Orig. Inhabitants of the British Islands,’ folio, p. 8.) The spears of the Anglo-Saxons were headed with iron and occasionally barbed. Their name for this weapon was *æsc*, being that of the wood of which its shaft was made, and which, like the British, was commonly ash. In Cædmon’s paraphrase of the Gospels, a soldier is called *æscbercnd*, “spear-bearer.” *Esc-plega* is used in the fragmentary ‘History of Judith,’ for “the play of spears,” a poetical term for a battle; and in the poem of ‘Beowulf’ we meet with *eald æsc wiga*, “old spear warrior.” The Normans latinized the name for the spear, which in their own language was *lance*, into *fraxineæ*, from the same circumstance. The Teutonic word *speer* was used by the early English writers of the fourteenth century:

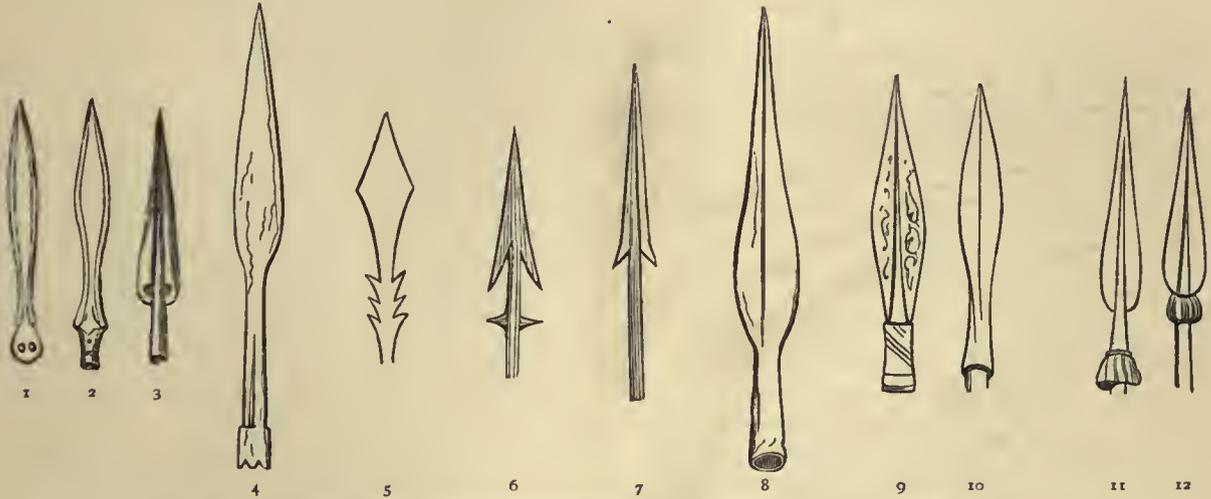
“Raying of speryis and helmes bokelyng,”  
(Chaucer, *The Knight's Tale*.)

and is frequently used indifferently for lance. Strictly speaking, however, the lance was the special weapon of the knight, and the spear that of the foot-soldier. In ‘Sir Percival of Galles,’ a romance of

the fifteenth century, mention is made of a "lyttill Scottes spere," and of one of the characters in it we are told that

"He wolde schote with his spere  
Beastes anol other gere;"

which would be, of course, by casting it at them like a javelin. Subjoined are a variety of spear-heads, from the tenth to the sixteenth century.



Figs. 1 to 3, British; 4 to 8, Anglo-Saxon and Norman; 9 and 10, 15th century; 11 and 12, 16th century.

*SPEAR, BOAR or HUNTING.* No difference appears to have existed in early days between the spears used for war and those employed in hunting; but in the fifteenth and sixteenth centuries the latter were furnished with a cross bar to prevent the head entering too deeply into the animal, and the broad blade was elaborately engraved and occasionally gilt.



Anglo-Saxon. Cotton. MS. Tiberius, B v. 9th century.

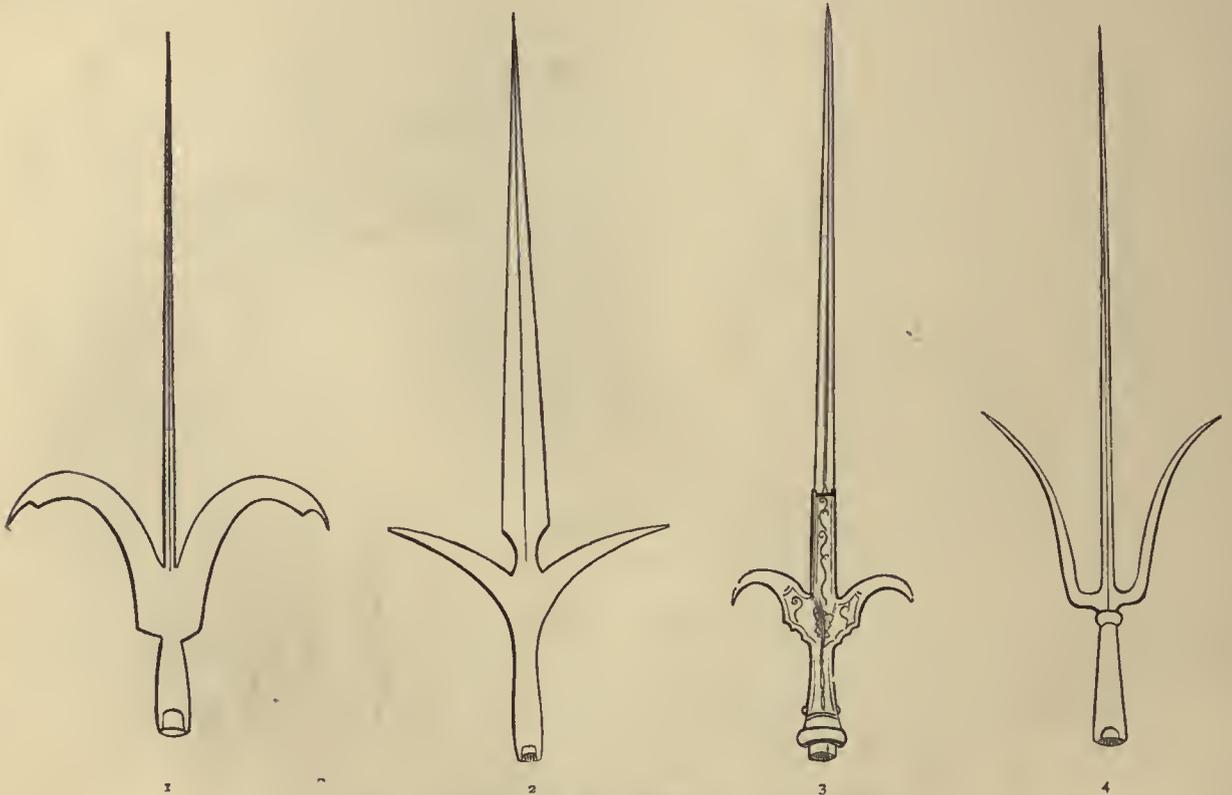


MS. 14th century, Doucean Collection.



Boar Spears. 16th century. Meyrick Collection.

*SPETUM.* A variety of the partizan, differing from it and the ranseur only in the curving downward of the lateral blades. I have noticed under RANSEUR the singular observations of M. Demmin on the work of Pietro di Monti and the 'Catalogue of the Meyrick Collection.' Any one who will take the trouble to compare the woodcuts illustrating the three weapons above named in this work, will see at a glance that no such confusion as M. Demmin speaks of exists in Sir Samuel's description of them, and for which he declares himself indebted to the Italian contemporary author.



Spetums. Meyrick Collection.  
1, temp. Richard III.; 2 and 3, temp. Henry VII.; 4, temp. Henry VIII.

*SPLINTS.* Armour composed of overlapping plates working on rivets, and thereby allowing free action to the limbs or body. They are mentioned as early as the reign of Edward III. In an inventory of arms and armour taken at Holy Island, in 1362, an entry occurs of "iiij paier of splentes;" and in the old romance of 'Richard Cœur de Lyon,' written in the fourteenth century, we are told

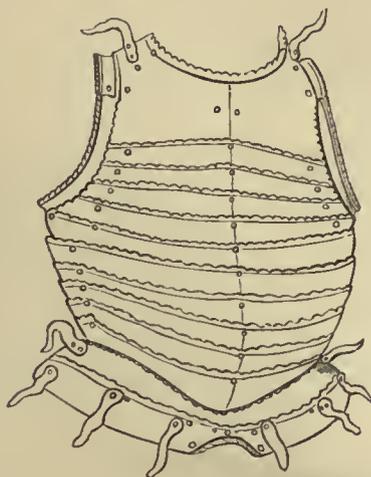
"He was armed in splentes of steel:"

a description which Sir Samuel Meyrick, who quotes it ('Critical Inquiry,' vol. ii. p. 33) as remarkable, being perhaps the earliest mention of splints, appears to have overlooked the much greater importance of. "Splints," he observes, "were those overlapping pieces which defended the inner part of the arm, and were introduced in Henry VIII.'s time. Probably, however, in this case, the whole armour is described." Certainly, such is the natural inference, and therefore it would be most interesting to ascertain whether or not a suit of splints was known in the reign of Edward III. similar to those worn in the sixteenth and seventeenth centuries, examples of which were in the Meyrick Collection. Mr. Hewitt, who has also quoted the above-named romance, adds a passage from another of about the same date, 'Guy of Warwick,' which tells us the hauberk of the Giant Colbrand was formed of

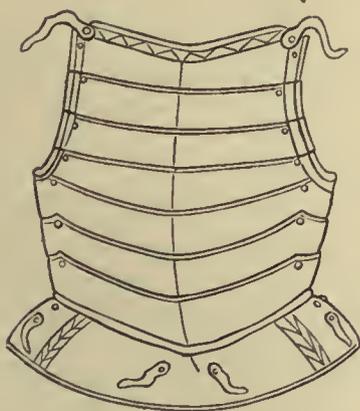
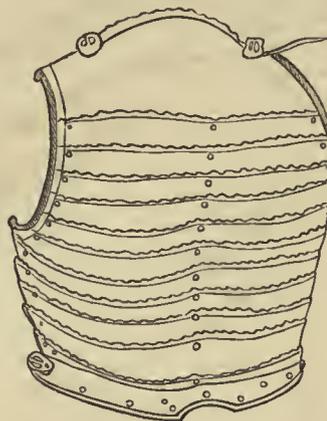
“thick splints of steel,  
Thick, y-joined strong and well.

\* \* \* \* \*  
Hosen he had also well y-wrought,  
Other than splintes was it nought;”

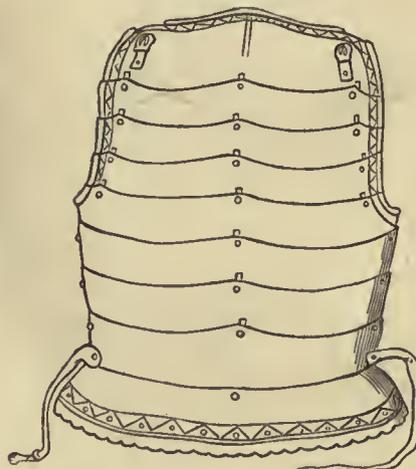
and from the examples he alludes to evidently considers that the armour here spoken of is of the jazerant description, or rather of what he terms “the strips and studs,” of which he gives so many examples, both foreign and English. (See, for the latter, woodcut of brassarts from effigy of Schweinfurth, 1369, at p. 53 *ante*.) As this, however, is only conjectural, I limit my illustrations to the representation of armour of splints, recognized as such in the sixteenth and seventeenth centuries.



Breast and Back. 1558. Meyrick Collection.

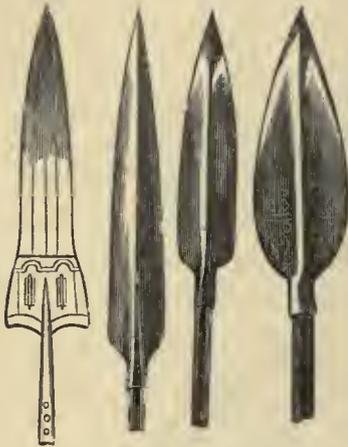


Breast and Back. 1640. Ibid.



**SPONTOON.** “A weapon probably of Italian origin, much like a partizan” (Meyrick, ‘Glossary to Crit. Inq.’), but distinguished from it by the absence of small curved projections at the base of the blade. Its name appears to have been derived from that of a weapon of the sword kind, mentioned in a document quoted by Meyrick, of so early a date as 1328: “Lanceam, scutum et spatam, sive *spontonem* et cultellum,” &c. The spontoon appears in the reign of Henry VIII., and was used as late as the last century by officers in the British infantry, who indicated by its motions certain com-

mands and evolutions : when pointed forward, the regiment advanced ; when pointed backward, it retreated ; and when planted, it halted. Several specimens of the reign of George II. are to be seen in the Tower armoury.



Spontoons. Tower of London.

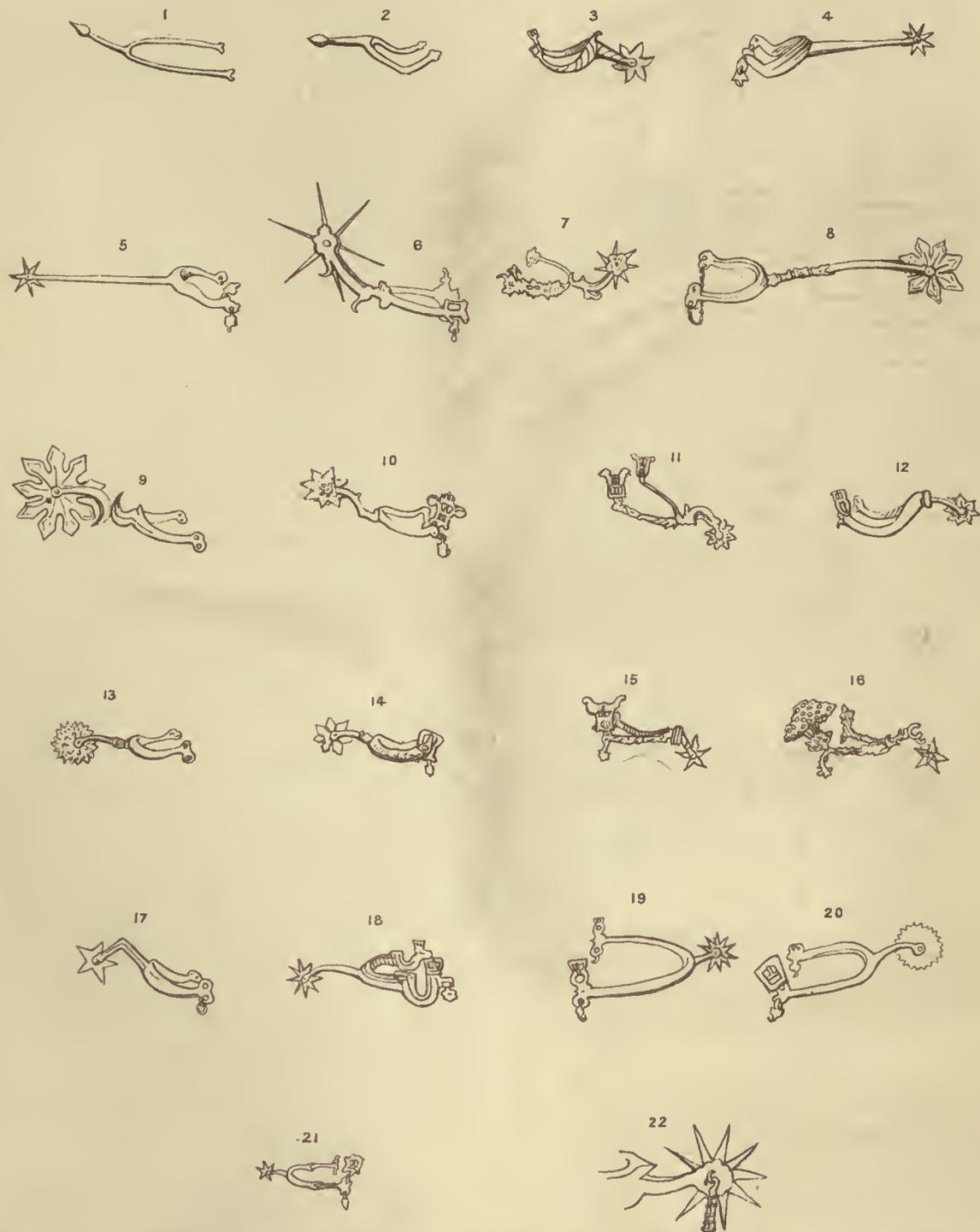
*SPORAN.* The pouch worn by the Scotch Highlanders, and at present a distinguishing feature of their national costume, but its first adoption in the peculiar and ornamental form now worn is of very recent date. That of Simon Frazer, Lord Lovat, executed in 1746, is said by Mr. Logan ('History of the Gael') to have been smaller and less decorated. Some such appendage to the girdle is of very early occurrence in the costume of most nations, but the tasselled sporan is more like the pouch of a North American Indian than the European *gipicierre* or *aulmonière* of the Middle Ages, and its position in front is an additional peculiarity.

*SPRIGHT.* A small arrow entirely of wood, discharged from a musquet. "Sprights, a sort of short arrows (formerly used for sea-fight) without any other heads than wood sharpened, which were discharged out of musquets, and would pierce through the sides of ships where a bullet would not." (Blount, 'Glossographia,' p. 606.) Sir Richard Hawkins, in 1593, testifies to the accuracy of this startling assertion : "General Michael Angell demanded for what purpose served the little short arrowes which we had in our shippe, and those in so great quantitie. I satisfied them that they were for our muskets. They are not as yet in use amongst the Spaniards, yet of singular effect and execution, as our enemies confessed : for the upper worke of their shippes being musket prooffe, in all places they passed through both sides with facilitie and wrought extraordinary disasters." ('Voyage to the South Sea.') As "musket arrows" they are constantly mentioned in inventories and other documents of the sixteenth century, and appear to have been fired out of "gonnes" and demi-culverines. (See Hewitt, vol. iii. p. 684.)

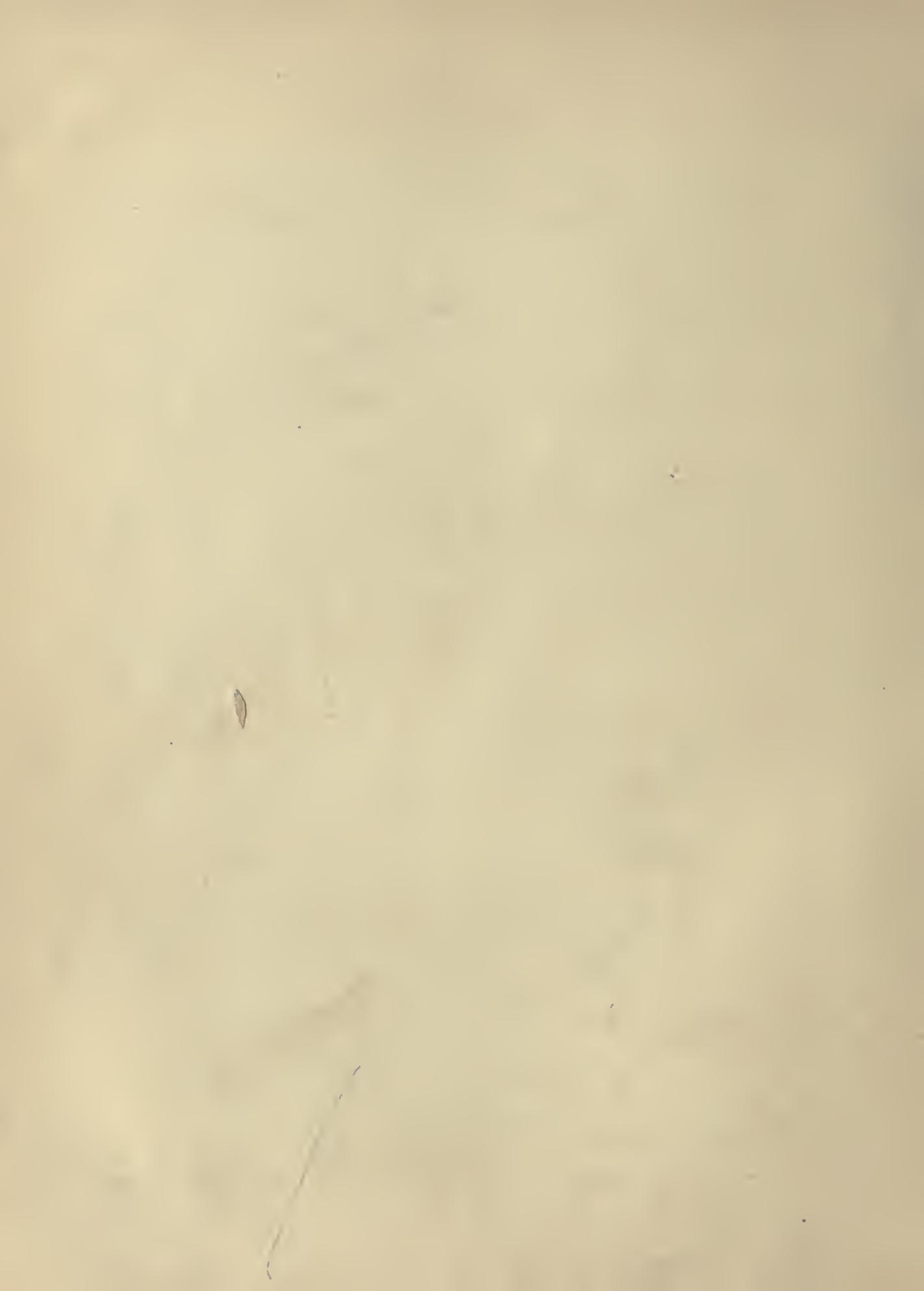
*SPUR.* (*Spuran*, Ang.-Sax.) Spurs were first of the spear kind, called "pryck spur," whence the mediæval term "pricking" for spurring :—

"A gentle knight was pricking o'er the plain."  
Spenser, *Faery Queen*.

These had simply a single goad, with or without a neck, the latter being the earliest form, the neck being added by the Franks and Saxons. (See Plate XVIII., fig. 1.) The rowel is first seen on the great seals of Henry III., but it did not become common before the reign of his son and successor, Edward I., and varieties of the goad spur continued in use to the middle of the fourteenth century, examples of both rowel and goad occurring on the brass of Sir Hugh Hastings, at Elsing, Norfolk, 1347. The spur of the latter half of the fourteenth century and the commencement of the succeeding one was of the rowel kind, the points varying in number from six to twelve, the shanks coming under the ankle, the neck short and inclined downwards. (See Plate XVIII., fig. 3.) In the reign of Henry V. the necks were straight and very long. (See Plate XVIII., figs. 4 and 5.) In the reign of Edward IV. the rowels had spikes between two and three inches in length, the neck curving upwards. (Plate XVIII., fig. 6.) One about this date, in the museum of C. Roach Smith, Esq., is seven inches and a half long from the heel to the tip of the rowel. The reason appears to have been the fashion of barding the horses, which rendered it difficult to touch them with a short-necked spur. The fashion changed in the time of Henry VII., and the thin spiked rowel was displaced by other forms, which will be better understood by reference to the woodcuts appended, and the accompanying plate of spurs, containing



1. Frankish spur, 10<sup>th</sup> Century - 2. Norman spur - 3. Temp. Henry V - 4, 5. Temp. Henry VI - 6. Temp. Ed. IV - 7. Temp. Richard III - 8, 9. Temp. Henry VII - 10, 11. Temp. Henry VIII - 12. Temp. Ed. VI - 13. Temp. Elizabeth - 14. Temp. Jas. I - 15, 16. Temp. Jas. I - 17. Temp. Cromwell - 18. Temp. Jas. II - 19. A gambeson spur, temp. Jas. II - 20. A gambeson spur, temp. William III - 21. Temp. George I. (All from Megrath Collection) 22. A jingling spur, temp. Elizabeth (Londesborough Collection)



specimens to the reign of George I. The spurs of knights were gilt, those of esquires silvered. In Elizabeth's time it was the fashion to have mottoes engraved on the shanks. Mr. Fairholt engraves



Spur, *temp.* Edward IV. Museum of Mr. C. R. Smith.



Spur, *temp.* Elizabeth.

one of that period, having upon it the motto, "A true knight am I; anger me and try." Another fancy was to increase the natural clank of the spur by attaching metal ornaments, called "gingles."

"I had spurs of my own before, but they were not *ginglers*."

Ben Jonson, *Every Man in his Humour*.

(See Plate XVIII., fig. 22, from Lord Londesborough's Collection.)

Ripon, in Yorkshire, was celebrated for its manufacture of spurs in the seventeenth century :

"Why, there's an angel, if my spurs  
Be not right Rippon."

Ben Jonson, *Staple of News*, act i. sc. 2.

"Whip me with wire, headed with rowels of  
Sharp Rippon spurs."

Davenant, *The Wits*, 1666.

*STAMEL, STAMMELL*. "A kind of fine worsted." (Halliwell, *in voce*.)

"Some stamel weaver, or some butcher's son,  
That scrubbed slate with a sleeveless gown."

*The Return from Parnassus*, 1606, p. 248.

"Shee makes request for a gowne of the newe fashion stufte for a petticoate of the finest stammell, or for a hat of the newest fashion." ('The Arraignment of lewd, idle, forward, and unconstant Women,' 1628.)

"But long they had not danced till this young maid,  
In a fresh stammell petticoate array'd,  
With velure sleeves and bodies tied with points."

*Times Curtaine drawne*, 1621.

Stamel appears to have been generally dyed red :

"And in a chamber close beside  
Two hundred maidens did abide  
In petticoats of stammel red."

*History of John of Whitcomb*.

"A red stammel petticoat and a broad straw hat" are said to be the dress of a country haymaker in Delany's 'Pleasant History of Thomas of Reading.'

Mr. Payne Collier, in his reprint of 'Friar Bacon and Friar Bungay,' written in 1594, says in a note to the following passage,—

"The bonny damsel filled us drink,  
That seemed so stately in her stammel red,"—

"Stammel is sometimes used for a red colour, and sometimes for a species of cloth; in this instance it meant the latter, as the colour of the stammel is noted by the adjective." Certainly in this instance, as in those above quoted; but where is an instance of stammel being used to signify any colour?

Save that being generally red, a "stammel petticoat" or "stammel breeches" ('Little French Lawyer') sufficiently indicates the colour of the stuff, if no other is mentioned. The countryman in the comedy of 'The Triumphant Widow,' 1677, promises his sweetheart "a brave stamell petticoat, guarded with black velvet." Here, no doubt, is meant a red petticoat with black borders, so constantly met with in paintings of that date; but the word is not used for red in the sense Mr. Collier suggests, nor can I find any mention of it that supports his opinion. Mr. Fairholt conjectures that stamel may be a corruption of

*STAMIN*, "a worsted cloth of a coarse kind, manufactured in Norfolk in the sixteenth century," and I am strongly inclined to agree with him, though Mr. Strutt has apparently not suspected it. At least he does not allude to such a circumstance in his notice of the latter stuff, which he briefly describes as cloth "mentioned in the twenty-fifth year of the reign of Henry VIII., made at several places in Norfolk, especially Norwich, Yarmouth, and Lynn." ('Dress and Habits,' vol. ii. part v.)

Beside *Stamel* and *Stamin*, another name occurs in much earlier documents, which appears to indicate a similar, if not an identical manufacture. Strutt includes, amongst the materials for clothing known in the thirteenth century, a stuff called

*STANIUM* or *STAMFORTIS*, "for *stamen forte*" (such are his words), and adds,—"which, I presume, was a strong sort of cloth, and of a superior quality, we find ranked with the brunetta and the camelot ('Bruneta etiam, vel nigra vel etiam *statio forte* vel cameletto'—Stat. Raymundi, an. 1233). A tunic of this stuff was estimated at fifteen shillings ('Pro tunicâ de *Stamforti* xv. solidi'—Comput. apud D. Brussel, tom. ii. p. 156). It was occasionally red and green, but those colours were forbidden to the clergy." ('Dress and Habits,' part iv., chap. 1.)

It is at least probable that the cloths manufactured in Norfolk in the sixteenth century were of the same description as the *Stanium* of the thirteenth, or received their names from it in consequence of some resemblance either in texture or colour.

*STAR*. The star as a decoration is comparatively of modern date. The star of the Order of the Garter is, I believe, the most ancient, and dates back only to the time of Charles I., who caused



Star of the Garter.



Star of the Thistle.

the badge of the order to be surrounded by rays. The star of the Order of St. Andrew, or the Thistle, appears in the reign of Queen Anne, and that of the Bath owes its origin to George I.

An Order of the Star is said to have been founded by John II., king of France, in 1351; but I have met with no reliable representation of its insignia. The stars of other orders of knighthood will be noticed in the GENERAL HISTORY.

*STARTUP.* A high shoe, or half boot, worn in the sixteenth century by country folks, sometimes called "*bagging shoes.*" "A country shoe, a startup, a high shoe." ('Junius Nomenclator,' *in voce* PERO.) "The soccus of the ancients is also rendered in the old dictionaries 'a kind of bagging shoe, or manner of startups, that men and women did use in times past; a socke.'" (Fairholt, 'Cost. in England.') Thynne, in his 'Debate between Pride and Lowliness,' describes those worn by a countryman most minutely:—

"A payre of startups had he on his feete,  
That laced were up to the small of the legge;  
Homelie they were, and easier than meete,  
And in their soles full many a wooden pegge."

The words "easier than meete" explain the epithet of "bagging" applied to the shoes, and the express statement that they were laced "up to the small of the legge" leaves no doubt as to their height, and reminds us of those of Chaucer's Carpenter's Wife, which were "laced high up on her leggs;" but Tarleton, the celebrated droll, whom I have spoken of under SLOP, and who, in his assumption of the character of a countryman,

"in pleasaunt wise  
The counterfet expreste  
Of clowne with cote of russet hew,  
And startups with the reste,"

is depicted in the Harleian MS. 3385, whence the above lines, in shoes which have no appearance of being laced, and the tops of which are hidden by loose trowsers reaching to the ankles, so that we cannot ascertain how high they ascended the leg. We are thus deprived of a contemporary illustration.

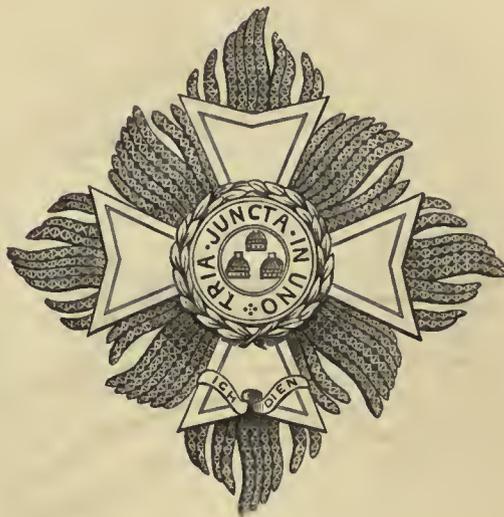
Cotgrave explains *gwestres* (whence our *gaiters*) as "startups, high shoes, or gamasches for country folks." The runners (*currors*) or foot-messengers of the heralds were in the fifteenth century "called 'Knights Caligates of Arms,' because they wear startups to the middle leg." (Gerrard Leigh's 'Accedens of Armory,' 1652, translated from the Latin of Upton, 'De Studio Militari.')

*STAYS.* The injurious practice of tight lacing, "a custom fertile in disease and death," appears to have been introduced by the Normans as early as the twelfth century (see page 463); and the romances of the Middle Ages teem with allusions to, and laudations of, the wasp-like waists of the dames and demoiselles of the period.

"Their kirtles were of Inde sendell,  
Y-laced, small, jolyf, and well."  
*Lay of Syr Launfal, circa 1300.*

The French version is still stronger: "Laciée moult estreitement,"—very tightly laced. The Lady Triamore, in the same romance, is described as

"clad in purple pall,  
With gentyll body and middle small."



Star of the Order of the Bath.

Chaucer, describing the Carpenter's Wife, says her body was "gentyll and small as a weasel;" and the depraved taste extended to Scotland. Dunbar, in 'The Thistle and the Rose,' describing some beautiful women, observes—

"Their middles were as small as wands."

And to make their middles as small as possible has been ever since an unfortunate mania with the generality of the fair sex, to the detriment of their health and the distortion of their forms. In the fifteenth century we first hear of "a pair of bodies;" but it is not till the sixteenth that we meet with "the whalebone prison," as it was happily designated by John Bulwer at a subsequent period.

Stephen Gosson, in his 'Pleasant Quippes,' which I have frequently referred to, thus attacks the bodice of the time of Elizabeth:

"Those privie coats by art made strong,  
 With bones, with paste, and such like ware,  
 Whereby their backs and sides grow long;  
 And now they harness gallants are.  
 Were they for use against the foe,  
 Our dames for Amazons might go;  
 But seeing they do only stay  
 The course that Nature doth intend,  
 And mothers often by them slay  
 Their daughters young and work their end,  
 What else are they but armour stout,  
 Wherein like gyants Jove they flout?"

Bulwer, whom I have mentioned above, says: "Another foolish affectation there is in young virgins, though grown big enough to be wiser; but they are led blindfold by a custom to a fashion



Stays or Bodices, temp. 1700.

pernicious beyond imagination, who, thinking a slender waist a great beauty, strive all they possibly can by straight lacing themselves to attain unto a wand-like smallness of waist, never thinking them-

selves fine enough till they can span the waist. By which deadly artifice, while they ignorantly affect an angust or narrow breast, and to that end by strong compulsion shut up their waists in a whalebone prison, they open a door to consumptions." ('Artificial Changeling,' printed 1653.)

Malcolm, writing on the fashions of the first half of the eighteenth century, says: "The ladies' boddice or stays were sometimes made of silk, with black straps to fasten with buckles, set with stones or false jewels," and records the loss of some "cherry-coloured stays trimmed with blue and silver," with other articles advertised in 'The Post Boy,' Nov. 15, 1709. ('Manners and Customs,' vol. v.) "1 pair of black stays" is entered in the 'Account of my Cousin Archer's cloths,' dated Nov. 21, 1707. A writer in 'The Weekly Register,' June 10, 1731, says, "The stay is a part of modern dress that I have an invincible aversion to, as giving a stiffness to the whole frame, which is void of all grace and an enemy to beauty; but as I would not offend the ladies by absolutely condemning what they are so fond of, I will recall my censure and only observe, that even this female armour is changing mode continually, and favours or distresses the enemy according to the humour of the wearer."

The stays that retained their original character of "a pair of boddies," are seen in an old print, undated, but clearly about the year 1700, which represents the front and back view of a young woman, whose stays are composed of two pieces laced together before and behind; and "a pair of stays" they continued to be called, notwithstanding their subsequent incorporation. The monstrous "whalebone prisons" of the time of George II., are delineated in several of Hogarth's most instructive engravings.

*STEINKERK.* See *CRAVAT*.

*STIRRUP-HOSE.* See *STOCKING*.

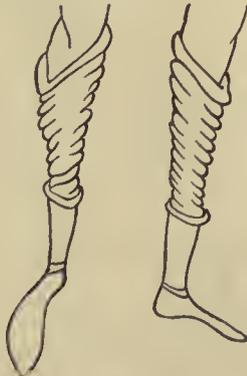
*STOCK.* In its present sense a stiff neckcloth buckled at the back of the neck, the successor of the cravat. Formerly, it signified a sword of some description, from the Ital. *stocco*. In Nash's 'Return from Parnassus,' it is spoken of incidentally, and Nash is himself described in it as "a fellow that carried the deadly stock in his pen;" and, thirdly, it was used for the stockings.

*STOCK-BUCKLE.* The buckle which fastened the stock or cravat behind, of plain gold, silver, or steel, and sometimes of diamonds or other precious stones.

"The stock, with buckle made of plate,  
Has put the cravat out of date."

Whyte's *Poems*, 1742.

*STOCKINGS.* Tooke derives this word from the Anglo-Saxon *prican*, "to stick," and says, "It is corruptly written for *stocken*, *i.e.* *stock* with the addition of the participial termination *en*, because it was stuck or made with sticking-pins, now called knitting-needles;" but does he find any coverings



Anglo-Saxon.



Anglo-Norman.

for the legs called *stockings* in Anglo-Saxon? That they possessed such articles of clothing is abundantly testified (see woodcut above); but the name for them was *hose* (see HOSE, p. 302). The Normans termed them *chausses*, as we have also stated under that heading at page 95. But they very early used the Saxon name for the long hose with feet to them that they wore for five or six centuries. Men of both nations are represented as wearing short stockings and socks in addition to the long hose, sometimes with and sometimes without shoes. In the latter case, I presume, they were of leather,—the *skin-hose* of the Anglo-Saxons. With respect to the ladies, we find that as early as the time of Chaucer they had adopted the Saxon term *hose*, as well as the men. Of the Wife of Bath, he tells us—

“Hire hosen weren of fine skarlet redde,  
Ful straite y-teyed.”

We have indubitable proof of the form afforded us by an illumination in a MS. of the fourteenth century (Royal, 2 B vii.), in which a lady of the time of Edward II. is represented in the act of putting them on. That they were of cloth in the thirteenth century we gather from an order of Henry III. for three pair for his sister Isabella, which were to be embroidered with gold. The hose of the humbler classes was made of blanket :



From Royal MS. 2 B vii.

“She hobbles as she goes  
With her blanket hose.”—Skelton.

It is not till the sixteenth century that the familiar name of *stocking* presents itself to us, and then it occurs as the term used for “stocking of hose;” that is, adding continuations to the trunk hose or breeches of that period, which said continuations received the name of the “nether-stocks,” the breeches in turn being distinguished by that of “upper stocks.”

In an inventory taken in the eighth year of Henry VIII., are entries of “a yarde and a quarter grene velvete for stockes to a payr of hose for the kyng’s grace,” and of the same quantity of “purpul saten to cover the stocks of a payr of hose of purpul cloth of gold tissewe for the kyng.”

“It is generally understood,” observes Mr. Strutt, “that stockings of silk were an article of dress unknown in this country before the middle of the sixteenth century; and a pair of long Spanish silk hose at that period was considered as a donation worthy of the acceptance of a monarch, and accordingly was presented to King Edward VI. by Sir Thomas Gresham. This record, though it be indisputable in itself, does not by any means prove that silk stockings were not used in England prior to the reign of that prince; notwithstanding it seems to have been considered in that light by Howe, the continuator of Stow’s ‘Chronicle,’ who at the same time assures us that Henry VIII. never wore any hose, but such as were made of cloth.” I have remarked in my edition of Strutt, “that there is probably a confusion here of the ancient hose with the modern stocking” (‘Dress and Habits,’ vol. ii. p. 149, edit. 1842). The quotations he adduces in proof of his opinion are by no means convincing. “One pair of short hose of black silk and gold woven together,” having been found amongst other articles appropriated to women, may possibly have belonged, as he suggests, to one of Henry’s queens; but “one pair of hose of purple silk and Venice gold, woven like unto a caul and lined with blue silver sarsenet, edged with a passemain of purple silk and gold wrought at Milan,” was clearly a pair of “upper stocks;” and in any case the material, consisting of silk and gold mixed, would indicate a fabric that could not fairly be called silk, such as the Spanish stockings were made of, and which thenceforth became familiarized to us in England. “Six pair of black silk hose knit,” is an entry more favourable to Mr. Strutt’s conclusions. “‘In the third year of the reign of Elizabeth’ (we are told by the same chronicler) ‘Mistress Montague, the Queen’s silk woman, presented to her Majesty a pair of black silk knit stockings, which pleased her so well that she would never wear any cloth hose

afterwards.' These stockings were made in England; and for that reason, as well as for the delicacy of the article itself, the Queen was desirous of encouraging this new species of manufacture by her own example." (Strutt, 'Dress and Habits,' *ut supra*.) The "black silk hose knit," previously mentioned, were no doubt of foreign manufacture; and if "nether stocks" or stockings, we must read "unmade" in lieu of "unknown" in England, which might probably be the author's meaning.

"In 1564 William Rider, then apprentice to Thomas Burdett, at the Bridge foot opposite to the church of St. Magnus, seeing a pair of knit worsted stockings at an Italian merchant's brought from Mantua, borrowed them, and, having made a pair like unto them, presented the same to the Earl of Pembroke, which was the first pair of worsted stockings known to be knit in this country." (Howe *ut supra*.) Nineteen years afterwards stockings of silk, worsted, and other materials, were common in England. Stubbs, the first edition of whose 'Anatomic of Abuses' was published in 1583, says, "Then have they nether stocks or stockings, not of cloth though never so fine, for that is thought too bare, but of Jarnsey, worsted, cruel, silk, thread, and such like, or else at least of the finest yarn that can be got, and so curiously knit with open seams down the leg, with quirks and clocks about the ankles, and sometimes haply interlaced with gold or silver threads, as is wonderful to behold; and to such impudent insolency and shameful outrage it is now grown that every one almost, though otherwise very poor, having scarcely forty shillings of wages by the year, will not stick to have two or three pair of these silk nether-stocks, or else of the finest yarn that can be got, though the price of them be a royal, or twenty shillings, or more, as commonly it is; for how can they be less, whenas the very knitting of them is worth a noble or a royal, and some much more? The time hath been when one might have clothed all his body well from top to toe for less than a pair of these nether-socks will cost." Of the women he says, in similar words, "Their stockings in like manner are either of silk, Jarnsey, worsted, cruel, or at least of fine yarn thread or cloth as is possible to be had; yea, they are not ashamed to wear hose of all kinds of changeable colours, as green, red, white, russet, tawny, and else what not. These thin delicate hosen must be cunningly knit and curiously indented in every point with quirks, clocks, open seams, and everything else accordingly."

At the close of the sixteenth century, William Lee, Master of Arts and Fellow of St. John's, Cambridge, invented a stocking frame. Tradition attributes this invention to a pique he had taken against a woman with whom he was in love, but who did not return his passion. She got her livelihood by knitting stockings, and, with the base view of depreciating the poor girl's employment, he is said to have constructed this frame, at which he first worked himself and then taught his brother and some other relations. The stocking knitters becoming generally alarmed used every means in their power to bring his invention into disrepute, and apparently succeeded, for he left England and settled at Rouen in Normandy, where he was at first much patronised; but the murder of Henri Quatre and the subsequent troubles brought him to ruin, and he died at Paris of a broken heart, an end well deserved for the cruel and mean revenge he had taken on a woman he professed to love. (Stow, *sub an.* 1599.) In 1611 we read, "Good parts without the habiliments of gallantry are no more set by in these days than a good leg in a woollen stocking." (Robert Taylor, 'The Hog hath lost his Pearl.')

In 1658 the fashion of wearing large stirrup-hose or stockings two yards wide at the top, with points through several eyelet-holes by which they were made fast to the petticoat breeches, was brought to Chester from France by one William Ravenscraft. (Randle Holme.) Long and short



Stockings, *temp.* Elizabeth. From Queen Elizabeth's procession.

kersey stockings are reckoned amongst the exports in the Book of Rates, 12th Charles II., and in it there are entries of stockings of leather, of silk, of woollen and of worsted for men and children; Irish stockings and the lower end of stockings, which, Mr. Strutt observes, are probably what are now called socks; and, amongst the imports, hose of *crewel*, called Mantua hose, and stockings of *wadmol*. In the reign of William III. gentlemen wore their stockings pulled over the knee and half-way up the thigh, a fashion continued in the reigns of Anne and George I. Blue and scarlet silk stockings with gold or silver clocks were very fashionable in the reign of George II.

**STOLE.** An embroidered band or scarf, forming a portion of the ecclesiastical vestments of a priest, and also of the coronation robes of a sovereign prince.

“Forth cometh the Priest with stole about his neck.”  
Chaucer, *Canterbury Tales*.

The ends of the stole are visible beneath the dalmatic in nearly all representations of clerical personages. (See pp. 93 and 94 *ante*.)

The stole has also been long employed in the investiture of kings. Walsingham, in his account of the coronation of Richard II., mentions that the king was invested first with the tunic of St. Edward and then with the dalmatic, “*projecta circa collum ejus stola.*” Henry IV. is described as having been arrayed at the time of 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.) The investing with a white stole, “*in modum crucis in pectore,*” is particularly mentioned in several foreign ceremonials. Goldastus in the ‘*Constitutiones Imperiales,*’ speaking of Maximilian, king of the Romans, says, “*induebatur cum sandalis et stola alba in modum crucis in pectore.*”



Royal personage, *temp.* Edward I. From a MS. formerly in the library of H. R. H. the Duke of Sussex.

On opening the tomb of Edward I. in Westminster Abbey, A.D. 1774, his corpse was discovered arrayed in a dalmatic or tunic of red silk damask and a mantle of crimson satin, fastened on the shoulder with a gilt buckle or clasp decorated with imitative gems and pearls. The sceptre was in his hand, and a stole was *crossed over his breast*, of rich white tissue studded with gilt quatrefoils in filigree work, and embroidered with pearls in the shape of what are called “true lovers’ knots.” In a fine MS. of that period, formerly in the library of H. R. H. the late Duke of Sussex, several figures in regal costume have a stole crossed on their breasts, splendidly embroidered. (See engraving of one annexed.)

The regal stole, from some inexplicable circumstance, obtained, as early as the reign of Henry VII., the name of *armil*, whereby

it has been subsequently confounded with the bracelets (*armillas*) which form a portion of the regal ornaments.

In the ‘*Little Devyse of the Coronation of Henrie VII.*’ we read as follows: ‘And it is, to wit, that armyll is made in manner of a stole, woven with golde, and set with stones, to be put by the cardinal about the king’s neck, and comyng from bothe shuldres to his bothe elbowes, where thei shall be fastened by the Abbot of Westminster with lace of silke to every side the elbowe, in two places, that is to say, above the elbowes and beneth.’



Stole of Thomas à Becket.

Mr. Taylor, in his 'Glory of Regality,' has ventilated the subject as far as possible, and pointed out that the form of delivery in the ceremonial, which is now "Receive this armil," is in the 'Liber Regalis' (*temp.* Richard II.), and in other ancient authorities, expressed in the plural number, "Accipe *armillas*," and that by *armil* cannot be meant the "*curtal weed*" armilause mentioned by Camden as a sort of cloak worn in 1372, as that was not "made after the manner of a stole," the form of which well-known ecclesiastical vestment has never undergone any alteration. An engraving of "the armilla," as it is called, but more correctly the stole, has been given at page 421, from the print in Sandford's 'Coronation of James II.' In the preceding page is given an engraving of the stole of Thomas à Becket, preserved, with other of his vestments, in the Cathedral of Sens.

The long tunic worn by women in the old Roman days was called *stola*. The transference of the name to so dissimilar an article of costume is a useful caution against hasty conclusions from merely verbal evidence. (See GENERAL HISTORY.)

*STOMACHER.* The stomacher is first mentioned towards the end of the fifteenth century, at which time it was worn by both sexes.

In the 'Boke of Curtasye,' a MS. of that date, the chamberlain is commanded to provide, against his master's uprising, "a clene sherte and breche, a pettycotte, a doublette, a long cotte, a stomacher, hys socks and hys schone;" and in the 'Boke of Karvyng,' another MS. of the same period, a like personage is told: "Warme your soverayne his pettycotte, his doublett, and his stomacher," &c.

Mr. Strutt says that it was the same article as the placard, by which name it was generally called when it belonged to the men; but the above quotations do not support that opinion as far as the latter part of it is concerned. The placard was, however, a stomacher of some kind, though, as I have observed in my notice of it (page 401), its shape in civil costume is, from its position, not ascertainable. The stomacher I take to have been a distinct article of apparel, however similar its purpose, as it is named in company with the placard in inventories of that period. Half a yard of stuff was the allowance for a stomacher for the Queen and other ladies of the household. (MS. Harleian, 2284.) There was one in the wardrobe at Westminster, of purple gold raised with silver tissue and damask wire, and another of crimson satin, embroidered all over with flat gold damask pirls, and lined with sarcenet. (MS. Harleian, 1419.) In the same inventory is an entry of "six double stomachers," probably meaning lined. In the fifteenth century the doublet and the bodice were laced over the stomacher; but after it was discarded by the male sex, and had become the sole property of the ladies, it assumed a more prominent position, and by persons of rank and wealth was richly ornamented and covered with jewels. In a poem printed in 1755, entitled 'Advice to a Painter,' the lover describes the dress in which he would have the "charmer of his heart" portrayed; and, amongst other instructions, says—

"Let her breast look rich and bold  
In a stomacher of gold.  
Let it keep her bosom warm,  
Amplly stretch'd from arm to arm,  
Whimsically travell'd o'er,  
Here a knot and there a flow'r."

*London Magazine* for July 1753.

And in another, entitled 'A-la-mode,' a lady is told—

"Let your stomacher reach from shoulder to shoulder,  
And your breast will appear much fairer and bolder."

*Universal Magazine* for 1754.

*STONE BOW.* A small crossbow for propelling pebbles, used by boys to kill birds with. In the Scottish version of the 'Romance of Alexander,' a child is described

"With a stone bow in hand all bent,  
Wherewith he birds and magpiës slew."

*SUBTALARES, SOTULARES.* A kind of shoe or ankle-boot, from "*Sub-talaris*, quia sub-talo est," *i.e.*, beneath the ankle, or from "*subtel*, pro *subtal*, carnem pedes," the hollow of the foot. (*Vide* Ducange *in voce*.) It would be hazardous to speak authoritatively respecting the form of these articles, after studying carefully the host of quotations collected by Ducange and the definitions of the various glossarists. From some it would seem that there was a loose or easy slipper so called, from others a warm shoe for winter wear, "setting close about the ankles," to use the description of Strutt. The word occurs in a document of the time of King John: "Unum par sotularium fretas de orfrasio." (*De Jocal. recipiendis*, Pat. Roll 9, John, A.D. 1108.) Their being embroidered with gold indicates no special purpose for which they were used, and there is nothing in the entry to enlighten us as to their shape. I have therefore not included them amongst boots, shoes, or buskins. In the 'Forma Coronationis,' ascribed to the time of Richard II., it is directed, "Princeps coronandus tantummodo caligis *sine sotularibus* calcietur," which Mr. Taylor explains as without "soles or sandals;" and Richard II. is described as proceeding to his coronation "caligis tantummodo calciatus," in conformity with the rule, which appears to have been observed as late as the reign of Richard III., who, with his Queen Anne, according to Grafton, "came down out of the White Hall into the Great Hall at Westminster, and went directly to the Kinges Benche, and from thence the King and Queene, goyng upon raye cloth barefooted (*i.e.*, without soles or sandals), went unto St. Edward's shrine." ('Glory of Regality,' p. 271.)

*SUDARIUM.* See ORARIUM.

*SULTANE.* A gown trimmed with buttons and loops. ('Mundus Muliebris,' 1690.)

*SUPERTOTUS.* Literally, *surtout*, or *over-all*. A cloak or mantle, with sleeves and hood, covering the whole person, and worn by travellers or others in cold or bad weather. Mr. Strutt



Saxon woman in Supertotus. Cotton. MS. Claudius, B iv.



Figure of man in Supertotus. From Sloane MS. 2455, 15th century.

considers it identical with the balandrana, an opinion in which he is borne out by the statutes of the order of St. Benedict, 1226. (See BALANDRANA.) I cannot accept, however, the figure he points

out in his 72nd Plate as an example of it. He should rather, I think, have indicated one on his 69th Plate, from a MS. of the fifteenth century in the Sloanaian Collect. Brit. Mus. No. 2435, containing rules for the preservation of health, in French, and representing Winter. (See woodcut in preceding page.)

*SUPERTUNIC.* As its name imports, a garment worn over the tunic; not necessarily a tunic itself, but generally so. Mr. Fairholt says, "an upper tunic *or gown*," and the latter being worn over a tunic might, as I have intimated, be termed a supertunic; but I do not conceive it was ever so called, and I have scrupulously endeavoured throughout this work to avoid the confusion which must occur from applying, without the most positive authority, the name identified with one article of apparel to another. While, therefore, I agree with Mr. Strutt that the supertunic and the balandrana were one and the same garment, I hesitate to adopt his opinion that the supertunic was identical with the surcoat, although I admit that "both these names are evidently applicable" to either.



Women in Supertunics. 14th century.

The distinction I draw is this: the supertunic was a loose dress worn by the Saxons and Normans of both sexes over another *tunic*. It had sometimes long and ample sleeves: "Magnum supertunicale rotundum cum magnis et latis manicis" (Robertus de Sorbonâ, 'in Sermonibus de Conscientiâ'); and the same author describes another without sleeves, "sine manicis;" those of the under-tunic passing through the arm-holes of the upper. The surcoat (*surcote*) is the Norman name for a similar garment worn by women over the *cote*, a close-fitting dress which superseded the tunic in the thirteenth century, and by men over the hauberk or *cotte de maille* at the same period. That the "new" garment, as Mr. Strutt himself calls the surcoat, continued for some time to be spoken of by the Latin writers of that day by the name of the old one, there can be little doubt, though "super-vestmentum" is also employed by them more correctly to designate the surcoat, and in the fourteenth century *surcotium*. (See SURCOAT.)

*SUPPORTASSE.* A frame of wire made to support the great ruff worn in the reign of Elizabeth. (See woodcut, fortunately copied by Mr. Fairholt from a Dutch engraving of that date—a most valuable illustration, as it may possibly be unique—under RUFF, p. 434.)

**SURCOAT.** (*Surcote*, French; *surcotium*, Inf. Lat.) A garment worn by both sexes in the thirteenth and fourteenth centuries, and by the men in military as well as civil attire. It resembled in many respects the supertunic, and has been considered by some writers as identical with it (see SUPERTUNIC). It might with equal propriety be called a bliaus (see BLIAUS), which was a very similar vestment. I have endeavoured, however, to show that it had a distinctive character, in my notice of supertunic, and have little more to say on that point. Exterior garments, with or without sleeves, are seen in great variety in the fourteenth, and a very peculiar one—for which no special name can be found, but which M. Viollet-le-Duc has elected to designate a supertunic—makes its appearance in the reign of Edward III., and continues in fashion amongst noble ladies to the middle at least of the fifteenth century. In my 'History of British Costume,' I distinguished that remarkable habit by the name of the sideless garment, the arm-holes being made so wide that the body of the dress is reduced to a few inches in breadth both in front and at the back, and so deep that they show the girdle which encircles the *cote* or kirtle below the hips. If this be not a surcoat, I am unable to find any appellation which specially appertains to it. (See woodcuts subjoined.)

The borders of the dress in the reigns of Richard II. and Henry IV. were trimmed with the richest furs, and the front of the body faced with them, a row of jewels or gold buttons descending



Ladies in Surcoats. 14th century.

from the neck to below the waist; and the effect produced by this arrangement gives the dress, in many examples, the appearance of a jacket. In some instances the skirts of the exterior garment are so long that they have to be gathered up and carried over the arm; in others they barely cover the feet, and have an opening up the side, bordered with ermine or other fur.

The surcoats worn by the nobles and knights in the fourteenth and fifteenth centuries, in civil attire, are of infinite variety: some long, some short; some with sleeves, some without; many that render it a task of no inconsiderable difficulty to classify, as they might easily be confounded with the gown, the bliaus, the heuke, the tabard, the coat-hardy, and other exterior garments which have their special distinctions and appellations. The military surcoat is clear of all such confusion. It appears first in the twelfth century, descending in folds to the knee, or a little below it. It is without sleeves, and is open in front to the girdlestead.

King John is the first English sovereign represented wearing a surcoat over his hauberk (see woodcut from his great seal). It was usually made of silk of one uniform colour, occasionally richly embroidered, and sometimes altogether of cloth of gold or silver. It has been conjectured that

the custom originated with the Crusaders, for the purpose of distinguishing the many different leaders serving under the Cross, as well as of veiling the iron armour, so apt to heat excessively when exposed to the rays of a Syrian sun. The date of its first appearance in Europe, and the circumstance of the knights of St. John and of the Temple being so attired in their sepulchral effigies, are certainly facts in favour of the supposition.

The surcoat is said by a contemporary authority to have been worn to defend the armour from the wet :

“Gay gownes of grene  
To hould thayre armur clene,  
And were hitte fro the wete.”  
*The Avowynge of King Arthur.*

But there is nothing in this assertion which renders the former proposition inadmissible. On the contrary, it adds to the probability, by proving that one purpose of the surcoat *was* to protect the armour from the weather.

Rain would injure it in this climate. Heat and sand render such a veil equally necessary on the



Great Seal of King John.



Effigies in the Temple Church, London, illustrating the various forms of the Military Surcoat in the 12th and 13th centuries.

plains of Syria. It might as well be contended that a cloak or overcoat could not be worn in these days to keep out the cold because it was proof against a shower.

Are we to consider that *all* surcoats were green, on the faith of this single authority? At the date of its composition heraldic decoration had contributed to give distinction as well as splendour to the knightly surcoat, the length of which greatly varied during the thirteenth century, and sleeves were added to it in the reign of Edward I. (See, under ARMOUR, effigy of Brian FitzAlan of Bedale, p. 16.) The use of armorial bearings is exemplified by the fate of the Earl of Gloucester at the battle of Bannockburn, who would not have been killed had he not neglected to put on his "toga propria armatura," by which he would have been recognized; and the danger of the extreme length of the surcoat, by the death of Lord Chandos in Spain (43rd Edward III.), who slipped while pursuing his enemy. Having on a long surcoat, his legs became entangled in it, and he fell and received a mortal wound as he endeavoured to rise again.

The inconvenience, setting aside the peril, of long surcoats must have been previously experienced by knights fighting on foot, and probably led to the curtailment of them in front in more than one fashion, and subsequently to the introduction of the jupon; immediately preceding which it lost its fulness, and was cut up the sides, the edges of which were laced together. (See woodcut annexed, from effigy of Sir John de Lyons, in Warkworth Church, co. Northampton, *circa* 1346.)



Sir John D'Aubernoun, Stoke Dabernon Church, Surrey.

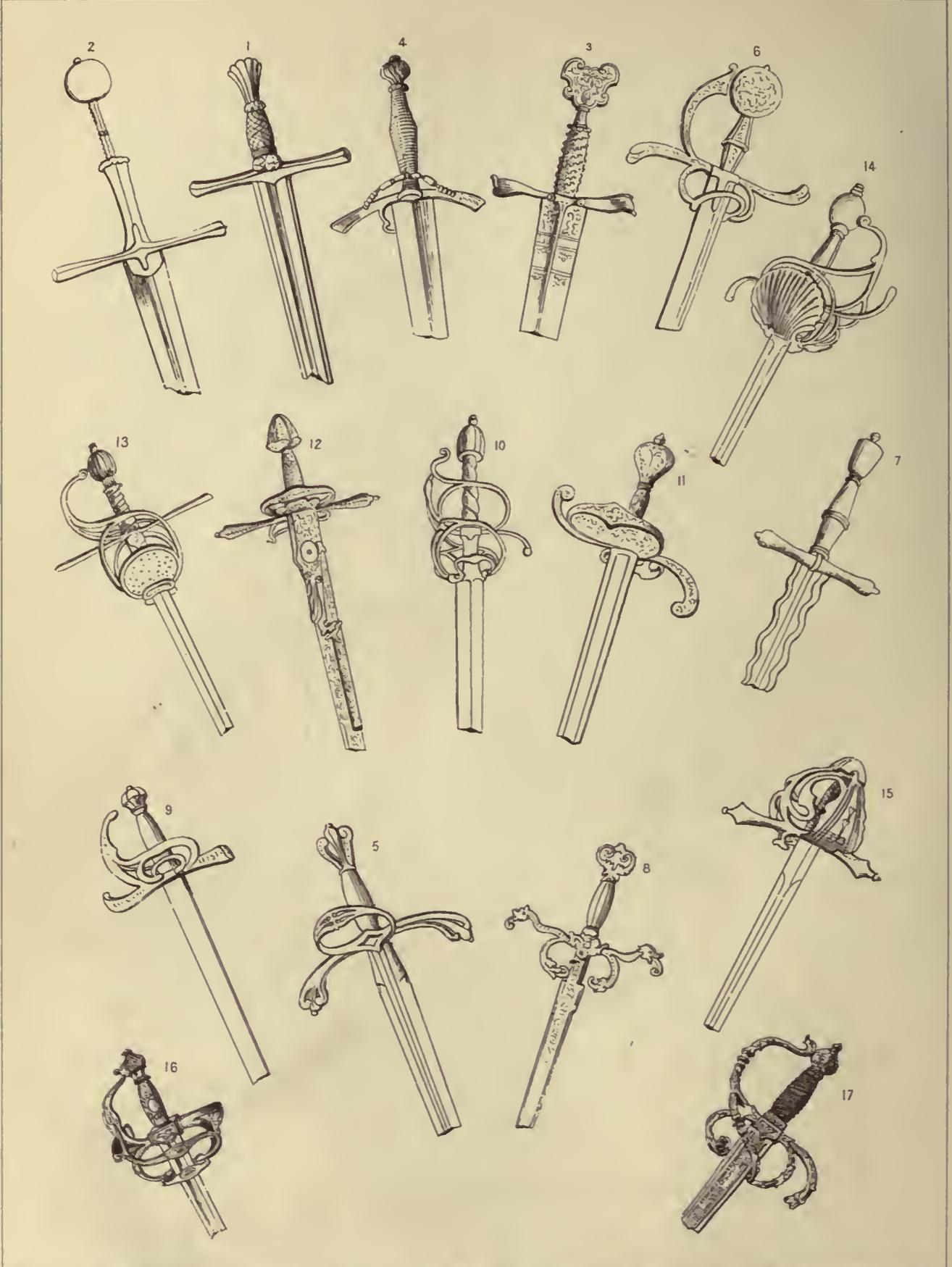


Sir John de Lyons, Warkworth Church, 1346.

The surcoat ceases to be worn as a military garment with the reign of Edward III., one of the latest instances being that which associates it with that of the death of Lord Chandos in 1373.

**SURPLICE, SURPLOIS.** A white linen vestment still worn by officiating Protestant clergymen and choristers, as well as in the Church of Rome, wherein it was appropriated to regular canons in the thirteenth century, who wore it over the rochet, its form at that period being that of a shirt with large sleeves. Durandus, 'Rationale Divin. Offic.,' liber iii., derives the name from the Latin *superpellicium*, which he says was given to it because originally it was worn over tunics made of the skins of beasts; that its whiteness signified purity, chastity, and innocence, and therefore it





1. Temp. Henry VI - 2. Temp. Edward IV - 3 & 4. Temp. Henry VII - 5, 6, 7 & 9. Temp. Henry VIII - 10 to 16. Temp. Queen Elizabeth - 17. Sword of Wolfgang Wilhelm, Count Palatine of the Rhine, 1614  
 (All from the Meyrick Collection)

was frequently put on before all the other sacred vestments, such as the chasuble and the cope, or the amuse (how it could be put on *after* the first, or even the second, I do not comprehend); that its amplitude typified charity, and therefore it covered the profane and ordinary garments, such as the cassock, the tunic, or the coat; and lastly, that as it was made in the form of a cross, it represented the Passion of our Lord, which any cassock, tunic, or coat, having straight sleeves, would, I submit, equally do. Such was the rage for symbolism in the Middle Ages.

The Rev. Herbert Haines more simply describes it as "an enlargement of the albe, without apparels or girdle. It had very deep sleeves, was frequently *plaited*" (which suggests to me a more natural derivation of the name), "and was not open in front as in modern times. In brasses it generally reaches to the ankles, but in early examples covers the feet. The name surplice, derived from its being placed *over* the *pelliccum*, or fur tunic, worn chiefly in the Northern countries" (the French *surplis* does not appear to have awakened his attention), "is first met with in England in the eleventh century; but a similar white vestment was worn by all orders of ecclesiastics, under different names, at all times." ('Manual of Monumental Brasscs,' part i. p. lxxv.)

Chaucer's Clerk (Clericus) wore over his sky-blue kirtle

"a gay surplice,  
As white as is the blossom in the ryse."  
*The Miller's Tale.*

Rowley, in his comedy 'A Match at Midnight,' 1633, makes one of his characters observe to another, "It has turned his stomach for all the world like a Puritan's at the sight of a surplice;" and Bishop Corbet, in his song 'The Distracted Puritan,' makes his hero exclaim—

"Boldly I preach; hate a cross, hate a surplice,  
Mitres, copes, and rochets."  
*Percy, Reliques.*

And a page might be filled with quotations showing the strong aversion of the Nonconformists to this article of clerical costume.

It is unnecessary to engrave an example of so familiar an object.

**SWORD.** (*Schwerde*, Germ.) This well-known weapon, having been from the earliest historical times manufactured and wielded in all nations of whom any records have been handed down to us, requires more pictorial than verbal illustration. The swords of the Belgic Britons were of bronze and leaf-shaped, like those which are found in so many parts of Europe, Asia, and Africa. For their introduction into these islands all testimony concurs in pointing to the Phœnicians. Specimens are to be found in most collections of note, private or public. The British Museum, the Tower of London, and the Royal Irish Academy, Dublin, may specially be mentioned. The hilts of these swords were usually of horn, which gave rise to the proverb: "A gavas y cara gavas y llavyn"—"He who has the horn has the blade." (Meyrick.)



Ancient British Sword of bronze.

The Saxon swords were of two sorts, each of iron, and about three feet in length: the first straight, double-edged, and very sharp, without any cross-piece or other kind of guard; the second with a cross-piece, and sometimes a foliated pommel. The hilts of these swords appear to have been generally of wood cased with bone, horn, or leather, and, in some instances, of the precious metals. In the 'Poetical Edda,' Gunnar, a German Regulus, boasts that he has "filled seven chests with swords; each of them has a hilt of gold." The hilt of the sword of Charlemagne is said by Eginhart to have been

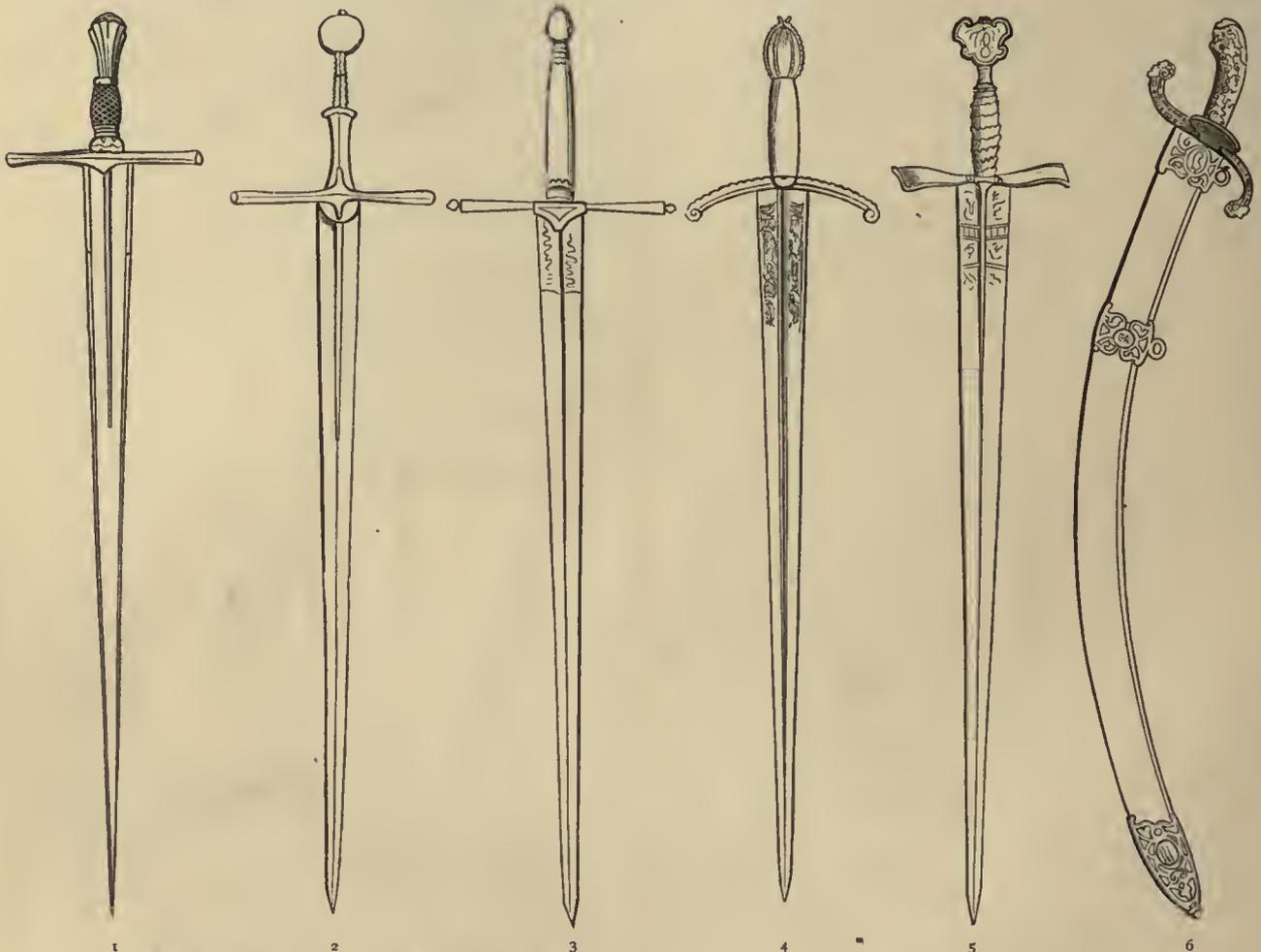


Anglo-Saxon Swords.

of gold, and the warriors who manned the galley given by Godwin to Hardiknute bore swords with

hilts of the same costly material. "A silver-hilted sword which Woolfricke made" is mentioned in the will of Prince Athelstan, dated 1015, and pages might be filled with quotations from German, Frankish, Norwegian, Saxon, and Danish writers to the same effect.

The swords of the Normans differed in no important respect from those of their *consanguinei*. Many original specimens are in existence, and the seals of our early Norman kings and their great nobles afford us ample information as to the shape of their hilts, which are furnished with a cross-piece, either straight or curving towards the blade (see *QUILLON*), the pommels being round, lozenge-shaped, square, or foliated. The sepulchral effigies of the twelfth and the three succeeding centuries afford us abundant examples of the swords of those periods. The subjoined engravings are from original specimens, formerly in the Meyrick Collection.



1. *Temp.* Henry VI.  
4. Engraved by Albert Dürer, 1495.

2. *Temp.* Edward IV.  
5. *Temp.* Henry VIII.

3. Commencement of reign of Henry VII.  
6. Sabre of Venetian Estradiot. 16th century.

The blades of the swords of the latter half of the fifteenth century tapered to a very fine point, and had a ridge down the centre. In the reign of Henry VII. the upper portion of the blade was frequently engraved and gilt.

The sixteenth century introduced to us the rapier and the sabre. Both weapons were known in Europe in 1570. The former has been noticed under its special heading at p. 414. The latter, a cut-and-thrust sword, was of Eastern origin, and appears to have travelled through Greece and Venice into France and Germany. (See fig. 6, above.)

For further information I must refer the reader to the accompanying plate, as well as to the

numerous engravings of armed personages throughout these volumes, and to the articles ESTOC, FALCHION, RAPIER, and TUCK.

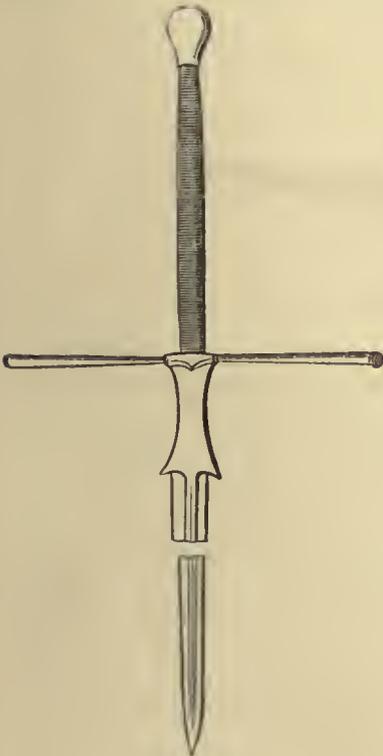
*SWORD (TWO-HANDED).* The "Zweihander," or two-handed sword, is said by M. Demmin to be the real espadon, and no earlier than the fifteenth century. It was the ordinary weapon of the foot-soldier in Switzerland, whence it was introduced into England in the reign of Edward IV. One of that date was in the Meyrick Collection, and is engraved here from the copy by Skelton, with five others of the respective reigns of Richard III., Henry VII., and Henry VIII. The latter monarch displayed great ability in the management of this weapon. Hall records an instance occurring at Greenwich at the Feast of Pentecost, in the second year of his reign, when the King, with two others, challenged all comers "to fight every of them xii. strokes with two-handed swordes," and displayed "his hardy prowes and great strength" to the delight of his lieges. (Chron. p. 515.)

In Joachim Meyer's work on 'Fencing,' published at Strasburg in 1570, the wielder is depicted grasping the hilt close to the cross-guard with one hand, the pommel with the other.

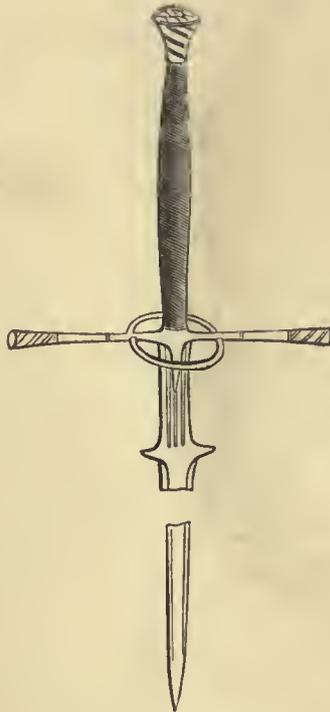
"Come with thy two-hand sword."

Shakespeare, *Romeo and Juliet*.

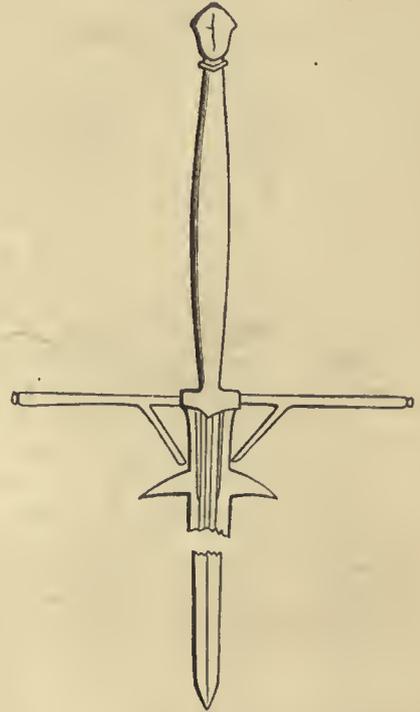
Some of these two-handed swords had wavy blades (see woodcut, next page). Mr. Hewitt gives them the name of *flamberg*, which M. Demmin warns us not to mistake for the flamberg or flame-sword of



Temp. Edward IV.



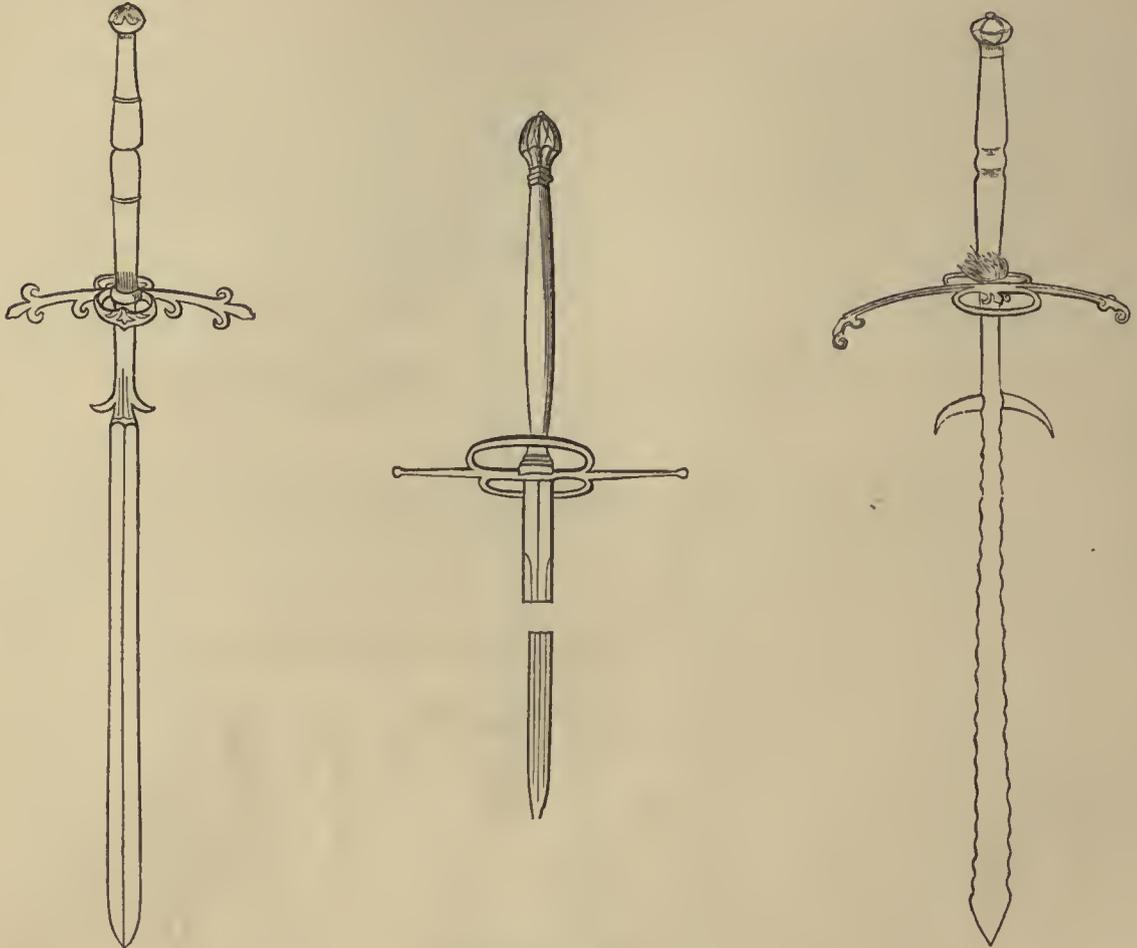
Temp. Richard III.



Temp. Henry VII.

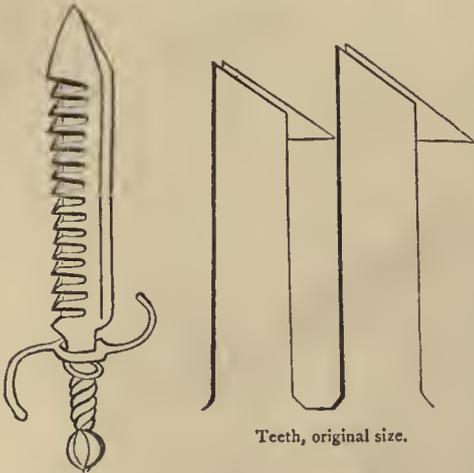
the Swiss, which he distinguishes from that "used with both hands." The name is, however, only applied to the blade, which, if it has wavy edges, would be a flamberg, whatever its length or other peculiarities. There were two-handed swords of state of huge proportions, intended solely for processional purposes. Two are in the Tower, and there was one in the Meyrick Collection. Of this description, I imagine, was the "greate twoe-handed sworde, garnyshed with sylver and guylte, presented to King Henry VIII. by the Pope," which is entered in 'The Inventory of the Regalia of James I. in the

secrete jewel-house within the Tower of London,' quoted by Mr. Hewitt, vol. iii. p. 652. What has become of this (for more than one reason) very interesting relic?



Two-handed Swords. 16th century.

**SWORD-BREAKER.** A weapon of the dagger form, with a pointed blade of considerable breadth and thickness, furnished with a row of barbed teeth, the barbs of which admit the sword of the adversary, but prevent its withdrawal, and a rapid twist snaps it in two. I give an example from the Meyrick Collection, with two of the teeth size of the original, from Skelton's 'Engraved Specimens.'



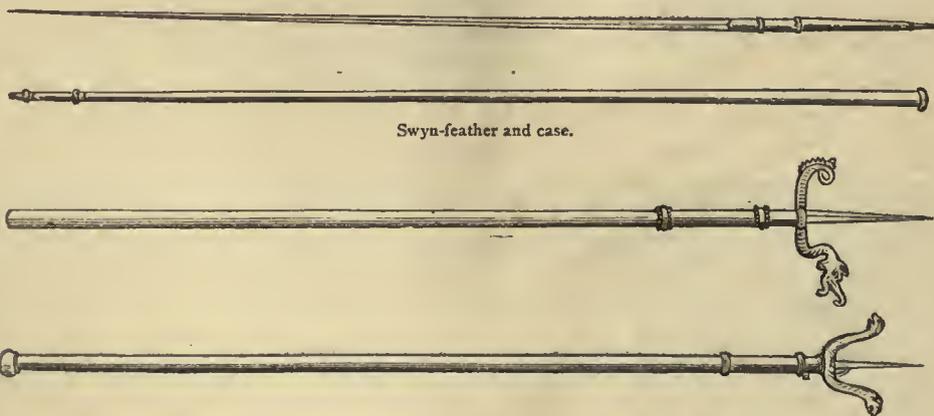
Teeth, original size.

Sword-breaker.

**SWYN FEATHER.** In 'A Treatise of War,' written in 1649, MS. Harl. 6008, quoted by Grose in his 'Military Antiquities,' vol. i. p. 111, it is recommended that "each dragoonier should carry at his girdle two swyn feathers, or foot pallisados, of  $4\frac{1}{2}$  feet length, headed with sharp forks and iron heads of 6 inches length, and a sharp iron foot to stick in the ground, for their defence against horse." Turner ('Pallas Armata,' 1671) gives a more particular account of it. He says, "I think I may in this place reckon the Swedish feather among the defensive arms, tho' it doth

participate of both defence and offence. It is a stake five or six feet long, and about four finger thick, with a piece of sharp iron nailed to every (each) end of it. By the one it is made fast in the ground, in such a manner that the other end lyeth out, so that it may meet with the breast of a horse, whereby a body of musketeers is defended as with a palisado."

Subjoined is a swyn-feather, with its case, formerly in the Meyrick Collection. The swyn-feather was combined with the musket-rest in the reign of Charles II. It was concealed in the staff of the rest, and protruded when touched by a spring. The term swyn-feather was sometimes applied to the bayonet which succeeded it, and has been from a misapprehension of the word *swyn* or *sweyne* called a "hog's bristle," but, from the above contemporary descriptions, "swyn" clearly meant "Swedish."



Swyn-feather and case.

Swyn-feathers combined with musket-rests. Temp. Charles II.

*SYRCA.* The Anglo-Saxon name for a coat of mail :

"They shook their syrcas,  
The garments of battle."—Beowulf.

Also a shirt.

Robert of Brunne, describing the escape of Isaac, "Emperor of Cyprus" (as he styled himself), from the forces of Richard Cœur de Lion in 1199, says he saved his life by flying "bare in his *serke* and breke." *Sark* is still used in Scotland. "Weel done, cutty sark." (Burns's 'Tam O'Shanter.')





**ABARD.** "A jacquet or sleeveless coat worn in time past by noblemen in the warres, but now only by heraults, and is called their coat of armes in servyse." (Spight's Glossary, 1597.) The definition is not to be disputed, and there is little to be added to it in 1876 with any degree of authority, and yet it is provoking to think how much more information is desirable on the subject, and might be obtainable could we identify the dresses which the painters of the Middle Ages have so liberally bequeathed to us, with the names we find in the pages of the

very volumes they have illustrated. The tabard was an article of apparel sufficiently familiar to the public in the days of Richard II. to be selected for the sign of an inn in the Borough, whence Chaucer in fancy leads his immortal Canterbury pilgrims; but assuredly the tabard which he tells us was worn by the poor ploughman, bore little resemblance to that worn by a nobleman "in the war," or a herald "in service." Moreover, the military tabard is not seen before the reign of Henry VI., and I have not met with that of a herald previous to the fifteenth century. M. Viollet-le-Duc has, with his customary courage, included both these tabards in his notice of HAQUETON, and unmistakably represented them in their accepted form. We have heard of "heralds in heukes" (see p. 289), and that puzzling garment appears in one of its many shapes to have approached that of the tabard of the knight and the coat of the herald, but in none that have been given to the haqueton can I discern the slightest resemblance. M. Quicherat simply testifies to the appearance of the name in the thirteenth century, and that it had assumed the form of the dalmatic in the fourteenth.

Ducange has "TABARDUM, TABARDUS. Tunica seu sagum militare; Angli tabard. (Boxhornius in 'Lexico Cambro Britannico.') TABAR. *Tunica longo, chlamys, toga*; Hispani *tavardo* dicunt; Itali, *tabarro*;" and amongst other authorities cites the following:—"Permittimus autem (prælati) quod possint habere mantellis rotundos, sive *tabarda* longitudinis moderatæ." (Concilium Badense, anno 1279, cap. 2.) "Fratres sacerdotes dicti Hospitalis tunica, supertunica, tabardo et capucio nigri coloris utantur." (Statuta Hospitalis S. Juliani, Matth. Paris, p. 164.) "Icellui Chabace osta et devesti son tabart ou mantel." (Lit. Remiss., ann. 1389.)

To nearly the close of the fourteenth century there is evidence, therefore, that the name of tabard was applied to a long tunic, a cloak or mantle, and, as far as we can learn from such verbal description, to nothing approaching the peculiar garment which has been recognized as a tabard from the middle of the fifteenth century to the present day. As late as the reign of Henry VII. we find Skelton reproaching the clergy for wearing "tabards of fine silk," but discover nothing in representations of clerical personages at all resembling a tabard, unless it may be the scapulary. Henry VI. is



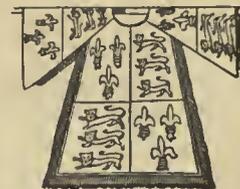


The Lady of the Tournament Delivering the Prize

From a copy of the *Traite des Tournois* of King Rene in the National Library at Paris

Date about 1456

the first English sovereign who is represented on his great seal in a tabard, embroidered with the arms of France and England quarterly, and annexed is an engraving of his own tabard, which was formerly suspended, together with his helmet, sword, and gauntlets, over his tomb, now destroyed, in St. George's Chapel, Windsor. A drawing made in the time of Henry VIII., which I discovered amongst a miscellaneous collection of papers in a volume of the Add. MSS. Brit. Mus., has preserved for us an authentic representation of that interesting relic. After that period the examples are frequent of knights so attired (see third figure on page 18, under ARMOUR), and the heralds and pursuivants depicted in the numerous illuminations of that period are invariably represented in their tabards of arms, which can scarcely be called sleeveless, as the distinction between the pursuivant and the



Tabard of King Henry VI.



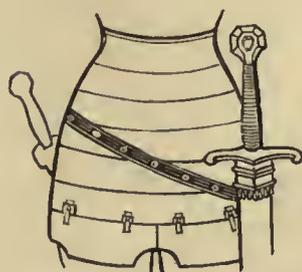
Pursuivant of Arms. 15th century.

herald in those days, and at least to the time of Elizabeth, was that the former wore his tabard with the "maunches (sleeves) of his coat on his breast and back;" and, on his promotion to the dignity of herald, the eldest herald, at the command of his sovereign, "turned the coat of arms, setting the maunches thereof on the arms of the said pursuivant." (Lekh's 'Accedens of Armory,' 1562, translated from Upton, 'De Studio Militari,' a writer of the time of Henry IV.) Adjoined is a representation of a pursuivant of the fifteenth century; and in the chromolithograph issued with our Ninth Part will be seen a herald and two pursuivants of the Duke of Brittany, from King René's 'Traité des Tournois,' in which the above distinctions are strictly observed.

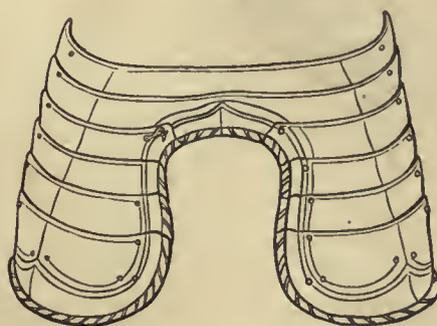
The "sleeves" of these tabards, however, are only loose flaps hanging over the arms, but not enclosing them, like those of the French *mandille* of the sixteenth century, which resembles the tabard in almost every particular (see MANDELION, and figure of "Laquais, from Montfaucon," page 354). The tabards of the heralds of some foreign sovereigns were and are without sleeves of any description. (See GENERAL HISTORY.) The military tabard is not seen after the accession of Henry VII.

**TABBY.** (*Tabis*, Fr.; *tabi*, *tabino*, Ital.) "A kind of coarse silk taffety watered." (Bailey.) But Malcolm tells us of "a pair of silver tabby boddices, embroidered with silk and gold," that were lost with other articles in 1685. ('Mann. and Cust.,' vol. ii. p. 335.) Tabbying is explained by Bailey as "the passing of a sort of silk or stuff under the calendar to make a representation of waves on it."

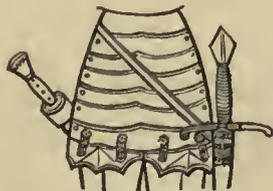
**TACES or TASSETS.** (*Tassettes*, Fr.) Horizontal steel bands or hoops forming a skirt to the



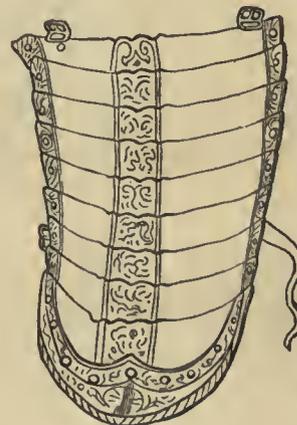
Brass of John Leventhorpe. 1433.



Taces with Tassets attached. 1525.



Brass of Roger Elmbygge, Esq. 1435.



Long Tassets. 1530.

breastplate, first seen in the reign of Henry V. (See figure of Sir Robert Suckling, p. 18.) In the reign of Henry VI. they are reduced in number to three or four, and have *tuiles* attached to them by straps and buckles. Subsequently, in the reign of Henry VII., they had occasionally added to them four or five overlapping plates working on *Almaine rivets* in lieu of the *tuiles*. This alteration was followed by the dismissal of the hoops altogether and in the introduction of long separate *tassets*, made to cover the whole thigh from the waist to the knee, where they terminated sometimes in *knee-caps* more or less ornamental. In the reign of Elizabeth they were made in two parts to accommodate the *bombasted breeches* then in fashion, and were worn till armour of every description was abolished below the waist.

**TAFFETA, TAFFETY.** (*Taffetas*, Fr.; *taffeta*, Ital.) A silk known in England as early as the fourteenth century, and probably manufactured in Brittany, where it was called *taftas*. "TAFFATA, TAFFATIN. Pannus sericus quem vulgo taffetas dicimus (armorici *taftas*, unde nomen)." (Ducange *in voce*.) It was used for the linings of rich mantles: "Unum mantellum . . . de Camoca duplici cum alba taffatin." ('Mon. Ang.' vol. iii. part 2, p. 86.) "Unum mantellum Comitis Cantia de panno blodio laneo duplicatum cum viride taffata." (Ibid.) It was much used in the sixteenth century for various articles of dress. Gowns and petticoats of *taffeta* are enumerated by Stubbs amongst the fashionable garments of the ladies in Queen Elizabeth's time, and some gowns he describes as having "capcs reaching down to the middle of their backs, faced with velvet or fine *taffata* and fringed about very bravely." In 'Eastward Hoe,' a comedy printed in 1605, mention is made of "a buffen gown with tuftaffetic cape," and "two pages in tafaty sarcenet" are spoken of in the play of 'Lingua,' 1607. Cotgrave gives us the names of various sorts of *taffety* known in his time: "Taffetas chenille stript (striped?), *taffata*, *taffetas à gros grain*, silk *gogeram* (*gogram*), *taffetas mouschété*, *taffe-taffata*, *taffetas velouté*, the same."

**TAKEI, TACLE.** This word is used by Guiart under the year 1298—

"Mes hauberjons et cervelières,  
Ganteles, tacles et gorgières,  
Qui entre les cops retentissent  
Les armes de mort garantissent."  
\* \* \* \*

"Tacles, hauberjons et cointises." (Sub ann. 1301.)  
\* \* \* \*

"Targes fendent, tacles resonnent." (Sub ann. 1302.)

The glossarists are by no means of accord in their explanations of the term as here introduced. Lacombe and Roquefort consider it a shield or buckler, and the phrase "*tacles resonnent*" following that of "*targes fendent*" is certainly suggestive of such a definition. Ducange is also of their opinion, inasmuch as he takes the word to be a synonym for *talvas*, a large shield borne by the Normans. (See *TALVAS*.) Meyrick, with whom Way appears to have agreed, conjectures from the context in the first two quotations, that it signifies literally "tackle, appurtenances of armour," and suggests that it particularly applies to "the movable pieces which connect the shoulder-plate with the gorget, and those which came from the back plate over the shoulders to the breast." But Guiart wrote in the reign of Henry III., when such armour was unknown, and how Mr. Way could have overlooked this singular inadvertence of Sir Samuel Meyrick is even more extraordinary than the mistake itself, which I can only account for by supposing he meant his suggestion to apply only to the sense in which the word was used in the reign of Henry VI., when, he says, it occurs amongst the habiliments provided for a joust of peace.

*Takel* had, however, a signification in the fourteenth century which is clear enough. It was the name for an arrow, and is used by Chaucer in his translation of the 'Roman de la Rose,' in speaking of the arrow of the God of Love; also in the Prologue to his 'Canterbury Tales' he writes:—

"Wel could he dress his takell yeomanly."

In 'A Lytel Geste of Robyn Hood' also we read—

“When they had they bowes bent,  
Their takles feathered free,  
Seven score of wyght young men  
Stode by Robin's kneec.”

*TALVAS.* (*Talavacius, talochia, talebart*, Inf. Lat.) A large shield, something resembling the pavois invented in France. Ordericus Vitalis, in lib. viii., speaking of Robert de Belesme, says, “Robertus autem qui pro duritiâ jure talavacius vocabatur,” &c.; and Rolandus Patavinus, in his ‘Chron. Tarvis.’ lib. viii., c. 10, says, “Circa et pedites cum talavaciis statuit super turrim et portam.” We read also in the ‘Roman de Vacca’—

“As talwaz se sont et couvrir et moller.”

“In quâ fuerint decem homines armati *tavolaciis vel scutis*, lanceis vel lancionibus.” (Stat. Patav. lib. iii.) The Tavolacini were the police soldiers of Italy, who were armed with lances and shields. In letters-remissory of the fourteenth century this shield is repeatedly spoken of as a “boucler ou taloche,” “un taloche de fer,” &c. (*Vide Ducange in voce*, and Way's Glossary to Meyrick's ‘Crit. Inq.’) We have no authority for its particular shape.

*TAPUL.* This word occurs in Hall's description of armour made for a tournament in the reign of Henry IV. A tournament of his own invention apparently, for no record has been preserved of it, and the armour he describes is not of that time, but of his own; yet, though as imaginary as the tournament, the terms he uses are those familiar to him, and can be depended upon as authority for illustrating the armour of the reign of Henry VIII. The passage is as follows:—

“One company had the plackard, the rest, the port, the burley, the tasses, the lamboys, the back-pece, the *tapull* and the border of the curace all gylte.” To the word “*tapull*” Sir Samuel Meyrick appended a foot-note (vol. ii, p. 214) to this effect: “Perhaps the projecting edges perpendicularly along the cuirass, from the French *taper*, ‘to strike,’ for it was the custom to gild that to correspond with the border of the cuirass.” Acting on this conjecture, he thenceforth applied the name of *tapul* to the ridge which distinguishes the breastplate of the sixteenth century, and has been followed by nearly all English antiquaries and adopted by the critical M. Demmin. I see no reason to doubt its accuracy, which has been tacitly admitted by Mr. Way. (See BREASTPLATE.)

*TARGE* or *TARGET.* A shield or buckler, called by the French *targe*, by the English *target*, by the Arabs *tarka*, by the Germans *Tarisch*, and by the Bohemians *tarts*, all which are derived from the Celtic *tarian*. Some, however, have supposed the derivation to be from the Latin *terga*, and have adduced as a proof the following passage from Virgil, ‘Æn.’ lib. ix. :—

“Quam nec duo taurea terga  
Nec duplici squamâ lorica fidelis et auro  
Sustinuit.”

But the Latin word itself was of the same Celtic origin. The *targe* was sometimes emblazoned. Thus, in the ‘Monasticon Anglicanum,’ vol. iii. p. 16, we read: “Cum targis de armis Regum Angliæ et Hispaniæ.” It was usual to line the targets with velvet of different colours as early as the reign of Henry II., for, in Fantôme's ‘Chronicle of the War between the English and the Scots between the years 1173 and 1174,’ it is said,—

“Quil verrard maint gunfamm e maint cheval de pris,  
Mainte targe dubblé blanc e vermeil et bis.”

Chaucer describes the Wife of Bath wearing a hat

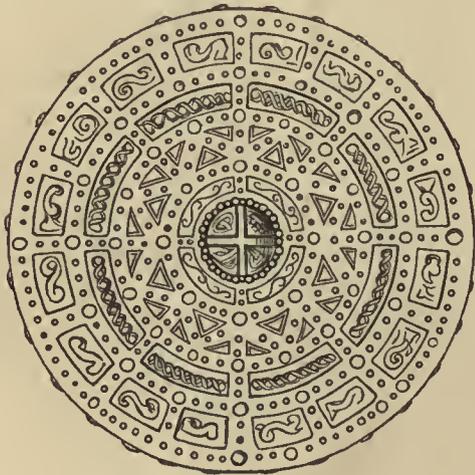
“As broad as is a bokeler or a targe.”

The difference between the buckler and the target consisted in the former being held in the hand, and the latter worn on the arm like the roundel, for which it seems to have been merely another name (see *ROUNDEL*); for Meyrick cites an instance of the circular plates for the protection of the armpits, called “roundels,” being mentioned in an inventory, dated 1379, as *targeta*. (*Glossary ut supra*.)

The early targets were of various sizes, some very large. Matthew Paris says: “Oppositis corporibus suis et *amplis clypeis* qui *targiæ* appellantur” (sub anno 1240); and William Guiart speaks of

“Les grants targes au col asises.”

In the sixteenth century some targets were oval-shaped, like the *rondache*. Sutcliffe in his ‘Practice of Arms,’ 1593, tells us: “Of the targettiers, those in the first rankes have targets of prooffe, the rest light targets. These should be made of wood, either hooped or barred with yron, *in form oval*, three foote and a halfe in length, and two foote and a halfe in breadth.” We have seen that the targets in the thirteenth and fourteenth centuries were painted with armorial bearings and various ornamental devices, but the targets of metal in the sixteenth century were magnificently engraved and embossed; not merely those displayed in ceremonies or processions, but such as were used in actual warfare. Amongst the spoils captured at the siege of Ostend, in 1601, was a target “wherein was enamelled in gold the Seven Worthies, worth seven or eight hundred guilders.” (‘Commentaries of Sir Francis Vere,’ p. 174.) In the Meyrick Collection were the undoubted targets of Francis I. and the Emperor Charles V., now, alas! lost to this country for ever. They have been carefully engraved by Skelton, whose work is of the greatest value to artists, as it contains faithful representations, drawn to scale, of all the principal treasures in that matchless collection, of which we have been so unfortunately deprived. Our engraving of the former is from one reduced to the scale of one inch and a half to a foot.



Highland Target. 16th century.



Target of Francis I. A.D. 1526.

Sir S. Meyrick has called attention to the application of the term “targe” to a dagger or small sword. In a letter-remissory dated 1451, it is stated, “Le suppliant tira une targe ou dague qu’il avoit et en frapa icellui Seguin;” and Monstrelet says: “Les autres gens avoient targes et semitarges qui sont espées de Turquie.” (‘Crit. Inq.,’ vol. ii. p. 116.) The explanation “which are Turkish swords” may refer only to the *semitarges* (scimitars), but it is curious to find a sword described as a *semitarge*, whether we consider “targes” in the same passage to be included in the explanation or not.

*TARS, CLOTH OF.* (*Tarsicus, Tartarinus*, Lat.; *Tarsien*, Fr.) "Species panni ex Tartariâ advecti, vel operis Tartarici." (Ducange, *in voce* Tartarinus.)

"His cote armure was cloth of Tars."  
Chaucer, *The Knight's Tale*.

Glossarists are by no means unanimous respecting the derivation of this word. Roquefort agrees with Ducange: "Tartaire, sorte d'étoffe de Tartarie" ('Glossaire de la langue Romane'); and Warton inclines also to that opinion. "Tars," he says, "does not mean Tarsus in Cilicia (what assurance has he of that fact?), but is rather an abbreviation for Tartarin, or Tartarium."

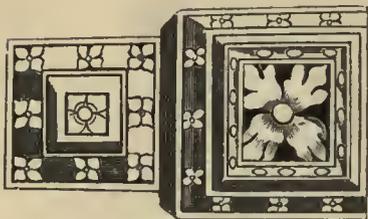
"On every trumpet hangs a broad banner  
Of fine Tartarium full richly bete."  
Ibid. *The Flower and the Leaf*.

Skinner derives it from Tortona in the Milanese, and cites stat. iv. of Henry VIII., cap. 6. ('History of English Poetry,' i. 364.) I confess I have a strong feeling in favour of Tarsus, the capital of Cilicia, in Asia Minor, once the rival of the great mercantile cities, Athens, Antioch, and Alexandria; for it was from that part of the world that the most costly stuffs of mixed silk and gold were imported into England in the Middle Ages. Halliwell has "TARS. Tharsia, a country adjoining Cathay," which, as Cathay is China, means of course Tartary; but he quotes no authority, and merely describes cloth of Tars as "a species of silken stuff formerly much esteemed." He does not, however, confound Tars with Tartarin, and there, I think, he is right. (See TIRETAINE.)

*TARTAN.* This word, so entirely associated with our popular ideas of the national costume of Scotland, is derived by Mr. Logan ('Hist. of the Gael,' 2 vols., 8vo, London) from the Gaelic *tarstin* or *tarsuin*, "across;" but the true Gaelic term for the Highland plaid or mantle is *breacan-feile*, literally the chequered, striped, or spotted covering. *Tarsa*, *tarsin*, and *tarsua*, are all used for "across," "athwart," "over," "through," "past," and would apply to the crossing of the threads in the weaving of any sort of cloth. With the exception of *tarsuan*, which signifies "a cross-beam," the root *tars* or *tart*, in all its combinations, expresses things which *cross so minutely* as to deceive the sense, as the spokes of a wheel in motion, light shining through glass, &c., and not to such strongly-marked chequers as distinguish the Highland plaid. That variegated pattern has also a Gaelic name of its own, *Cath-dath*, commonly translated "war colour," but ingeniously rendered by a friend of Mr. Logan "the strife of colours,"—an etymology which has certainly the high merit of being as probable as it is poetical and characteristic. The epithet is exactly such as a Highland senachie would have applied to the splendid breacan of his chieftain. The word "tartan," therefore, whatever may have been its original, I believe to have been the name of the material itself, and not of the pattern it might be worked in, as it was sometimes of one colour only. In a wardrobe account of the reign of James III. of Scotland, A.D. 1471, an entry occurs of "an elne and an halfe of blue tartane to lyne his gowne of cloth of gold," and another of "halve an elne of doble tartane to lyne collars to her Lady the Quene." (Logan's 'Hist. of the Gael,' Heron's 'Hist. of Scotland,' 'The Ilbreachta of Tigheirnanas, or Law of Colours,' 'Hist. of British Costume,' &c. See also TIRETAINE.)

*TASSEL.* (*Tasselle, tasseau*, French; *tassellus, tacella, tassella*, Lat.) This word, familiar in its present sense of an ornamental termination or pendant to the cords of mantles and various other articles of costume and furniture, as early as the fourteenth century, was at the same time applied to the square or diamond-shaped plates, clasps, or fibula that were attached to the upper portion of the mantle, and through which the cords passed which secured it on the shoulders, and was probably derived from the Latin *tassa, patera*, as *tassee* is defined in Halliwell to be "a clasp or fibula."

(See MANTLE and cut annexed.) It also signified a fringe, *finbria*, and was possibly used in that sense by Chaucer: "Tassed with silk and perled with latoun."



Tasseau from Effigy of William of Hatfield.  
York Cathedral.

**TASSETS.** See TACES.

**TAUNTONS.** A broad cloth, so named from Taunton in Somersetshire, its place of manufacture. It is mentioned in an ordinance of the third year of the reign of James I., 1605. (Ruffhead.)

**THRUM.** "The extremity of a weaver's warp, often about nine inches long, which cannot be woven." (Halliwell.) Caps and hats knitted with this material were called thrum. "Silk thrummed hats are mentioned *temp.* Elizabeth." (Fairholt.)

"And there's her thrum'd hat and her muffler too."

Shakespeare, *Merry Wives of Windsor*, act iv. sc. 2.

"A thrumbe hat had she of red."

*Cobbler of Canterbury*, 1608.

"The sailor's thrum" is mentioned in the ballad on Caps printed by Dufrey in his 'Pills to purge Melancholy':

"The saylors with their thrums doe stand  
On higher place than all the land."

**TIFFANY.** "A sort of thin silk or fine gauze." (Bailey.) Mentioned in the 'Pastoral of Rhodon and Iris,' 1631: "Thin tiffanies, cobweb lawn and fardingals."

**TINSELL.** See TYLSENT.

**TIPPET.** A term applied in the Middle Ages to three different articles of apparel: 1, a pendent streamer from the arm (see SLEEVE); 2, the long tail of the hood or chaperon of the fifteenth century (see HOOD), also called "liripipe;" 3, the cape of the hood, or a distinct covering for the shoulders. Chaucer's lines, cited by Fairholt under this head,

"On holydayes before her he wold go  
With his tippet bound about his head,"  
(*Reeve's Tale*.)

may apply to two of the articles mentioned above, for the cape was bound about the head by the long tail or tippet, in various fantastic shapes. Hall speaks of "mantles like tippets" in his 'Union of Honour.' A "sable tippet" is entered in a list of articles of a lady's dress in 1717, where it is priced at £15. ('Book of Costume,' p. 152.) Bailey, who derives the word from the Saxon *toppet*, says, "A fur neckerchief, &c. (!), for women, also a Doctor of Divinity's scarf."

'The Weekly Register' of July 10, 1731, in "A General Review of Female Fashions, addressed to the Ladies," observes, "I have no objection to make to the tippet. It may be made an elegant and beautiful ornament; in winter the sable is wonderfully graceful, and a fine help to the complexion. In summer the colours and the composition are to be adapted with judgment, neither dull without fancy, nor gaudy without beauty. I have seen too many of the last, but as I believe them to be the first trial of a child's games in such performances, I only give this hint for their amendment."

**TIRETAINE.** (*Tiretanni*, Latin.) A fine woollen cloth, much used for ladies' dresses in the thirteenth century, and generally of a scarlet colour, whence probably its name, the *teint* or colour of Tyre, scarlet being a term indifferently used for purple by early writers, and including "all the gradations of colours formed by a mixture of blue and red from indigo to crimson." (*Vide* 'Illustrations of Northern Antiquities,' 4th edit., 1814, p. 36.)

“Robbes faites par grand devises  
De beaux draps, de soies et de laine,  
De scarlate de tiretaine.”

*Roman de la Rose.*

**TISSUE.** (*Tissu*, French.) A fine-woven fabric of silk, gold, or silver. The frequent mention of it throughout these volumes, in descriptions of costume from the thirteenth century, renders any further notice here unnecessary.

**TOP-KNOT.** A bow of ribbon forming part of the head-dress of a lady in the reign of William and Mary.

“There’s many short women that couldn’t be matched  
Until the top-knots came in fashion.”

*The Vindication of Top-knots and Commodes*, 1691.

**TORQUES.** Wreathed ornaments of gold and other metals for the neck (so named from the Latin *torquere*, to twist), worn by the Celtic and barbaric nations of antiquity, and adopted from them by the Belgic Britons. The mode of wearing them will be best understood by the annexed engraving



Bronze Torque found in Lancashire.



Captive wearing the Torque,  
from Roman bas-relief.



Bronze Torque found on the Quantock Hills.



Torque of iron and brass wire  
found on Polden Hill.

of “a barbarian,” from a Roman bas-relief. A torque of a remarkable form, inasmuch as that it was not twisted, was found at Rochdale, in Lancashire, in 1831, and is engraved and described in the ‘Gentleman’s Magazine’ for June 1843; for, although the word *torque* or *dorch* is strictly applicable only to the twisted or, as Mr. Birch describes them, the funicular examples, varieties have been found of the plain collar with bulbous terminations.

“Scheffer bestows eight chapters on the torque in his very learned and ingenious treatise ‘De Antiquorum Torquibus Syntagma.’ He maintains that three species of ornaments were included under the generic name of torque; viz.: 1. The torques proper, called ‘canella cum fibulis,’ composed of rings and hooks, linked together like a chain; 2. The circulus, formed of rods of gold laid together like cords, and twisted into a wreath; and 3. The monile, a plain, broad collar of gold, which fitted close to the neck.” (Meyrick, ‘Cost. of the Orig. Inhab. of the British Islands,’ folio, 1821, p. 14, note.) I hesitate to include the third class amongst the veritable torques, and prefer the definition of Mr. Birch, who has almost exhausted the subject in his papers published in the second and third volumes of the ‘Archæological Journal.’ (See GENERAL HISTORY.)

The term torques is equally applicable to the girdles of twisted iron wire worn around their

waists as well as round their necks by the Mæatæ and Caledonians as late as the time of the Emperor Severus.

**TOUCH-BOX** or **PRIMER**. A receptacle for the fine gunpowder used for priming, resembling the powder-flask, but smaller. "For xi English musquets, at xxvij's a-piece, with the rest, flask,



Touch-box of embossed leather. *Temp.* Elizabeth.



Embossed gold Touch-box. *Temp.* Elizabeth.



Touch-box and Spanner combined, of steel engraved and gilt. *Temp.* Elizabeth.



Steel Touch-box. *Temp.* Charles II.



Touch-box of ebony inlaid with ivory. *Temp.* Elizabeth.

and touch-boxes, £xliiii, xviii. Item, for vii calyvers, w<sup>th</sup> flasks and touche-boxes, at viiis, vid. a pece." ('Norfolk Archæology,' vol. i. p. 11.) In the Meyrick Collection were three beautiful specimens of the time of Elizabeth: one of ebony, inlaid with ivory, with strongly-gilt ornaments; another of gold, on which was a combat beautifully embossed; and the third of embossed leather. There was also a fourth of steel, of the time of Charles II. These are engraved by Skelton, and have been copied for this work. (See woodcuts on preceding page.)

Fairholt, following Halliwell, describes the touch-box as "a receptacle for lighted tinder carried by soldiers who used matchlocks, the match being lighted at it;" but the quotations accompanying this statement do not by any means support it, and the form of the boxes herewith engraved clearly shows their purpose, and could not be intended to hold tinder. Its German name also is "Zündpulverflasche." (Demmin.)

*TOWER.* See *COMMODE.*

*TROLLOPÉE.* A loose morning gown worn by ladies about the year 1756; also called a slammerkin. Both these words have furnished nicknames for a slovenly, slatternly person.

*TROWSERS, TROSSERS, TRUIS.* These familiar articles of apparel are of Oriental origin, and, from the earliest period of which we have reliable information, distinguished the "barbarians" from the Greeks and the Romans. On the columns and arches of the Roman Emperors the Gauls are invariably so attired. The Britons are described by Tacitus as being "near and like the Gauls," who are expressly said by Diodorus Siculus to have worn close trowsers, which they called "*braccæ*" (lib. v. cap. 30), because they were ordinarily made of the chequered cloth called *breach* and *brycan*, from which said *braccæ* we derive the word *breeches*. (See *BREECHES*.) They appear to have been abandoned in Britain during the domination of the Romans, but were still worn in Ireland and Scotland, where they were known by the name of *truis* and *triubas*. The *heuse* of the Saxons and the *chausses* of the Normans succeeded them in England; but they occasionally appear in the illuminated MSS. of the twelfth century (*vide* woodcuts annexed), if, indeed, they were not one and



Gaul. From the Antonine Column.



Figure of Job in a Latin MS., Royal C vi. 12th century.



Cotton. MS. Nero, C iv. 12th century.

the same originally, and only compressed by the gartering exhibited in the illuminated copies of those periods. It is not, however, till the reign of Henry VIII., in England, that the word *trouses* appears in wardrobe accounts; but, whether derived from the old word *truis*, or from the verb *to*

*truss*, i.e. to tuck up or fasten the hose by points to the doublet, I will not undertake to decide. In Ben Jonson's 'Staple of Newes,' Peniboy, junior, "walks in his gowne, waiscoate, and trouses," expecting his tailor; which appears to justify Gifford's definition, that they were "close drawers, over which the hose or slops were drawn." (*Vide Halliwell in voce.*) Randle Holme, however, applies the term to the hose themselves, assuring us that, in the second year of the reign of Henry VIII., the wearing of *trowses*, or breeches fitting close to the limbs, was first introduced (revived, he should have said); and, though not a contemporary witness, his evidence must not be hastily rejected. He is supported by Dekker, who, in his 'Gull's Horn Book,' 1609, speaks of "the Italian's *close strosser*," another form of the word. The general fashion of trowsers in England dates from a period within my own recollection, but on the Continent, as well as in Ireland and Scotland, they may boast an antiquity only inferior to that of their Oriental prototypes. (See GENERAL HISTORY.)

**TUCK, TOCK.** (*Estoc*, French.) A rapier, or other kind of small sword. "One of you rub over my old tucke with a few ashes; 'tis grown odious with toasting cheese." (Beaumont and Fletcher, 'Cupid's Revenge.')

"Then I pressed the nearest with my dagger, and the farthest with my tuck." (Earl of Ossory, 'Guzman,' 1693.)

The term is also applied to a blade concealed in a tube, which springs out when required, as does a modern sword-stick.

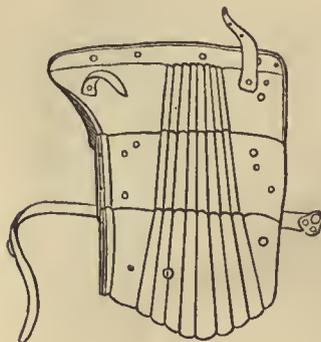
Cotgrave has, "Tucke, a little rapier. *Verdun*." Its French name would lead us to imply that Verdun was celebrated for the manufacture of this particular weapon. In an inventory of the reign of Edward VI. is an entry of two "three-edged tockes, with vellet scabbards." (Meyrick, 'Crit. Inq.' vol. iii. p. 10.)

**TUCKER.** "A slip of linen or lace, pinned along the top of women's stays or gowns, about the neck." (Bailey.) Also called "a pinner" by Randle Holme: "A pinner, or tucker, is a narrow piece of cloth, plain or laced, which compasseth the top of a woman's gown, about the neck part." ('Academy of Armorie,' 1683.) "To be in best bib and tucker," is a familiar phrase at the present day. (See MODESTY-BIT.)

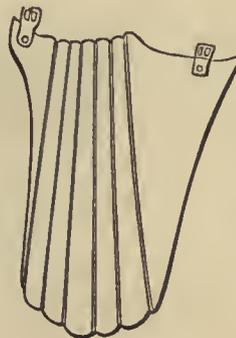
**TUFT MOCKADO.** A stuff made to imitate velvet or

**TUFT TAFFATY.** (Halliwell.) See MOCHADO and TAFFETA.

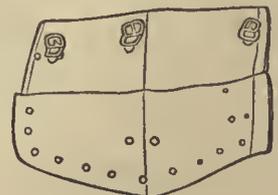
**TUILES, TUILLETTES.** (French.) Steel plates to protect the thighs, appended by straps and buckles to the lowest of the taces. They are first seen very small in effigies in England in the early part of the reign of Henry VI. The brasses of Roger Elmbygge, Esq., Beddington Church,



1458.



1495.



1585.

Surrey, 1435, and John Leventhorpe, Esq., Sawbridgeworth Church, Hertfordshire, 1433, afford early examples. (See page 499.) Later they increased in length, reaching almost to the knees, and

partook of the character of the armour, being fluted, ribbed, escalloped, &c. They disappeared at the close of the fifteenth century, and were replaced by a shorter description of almost their original form.

**TULY, TEWLY.** The name of a silk or thread made in the sixteenth century. "A skein of tewly silk" is mentioned in Skelton's 'Garland of Lawrell.' The Rev. Alexander Dyce, in a note to the passage, quotes directions for to make "bokeram tuly, or tuly thread," from a MS. in the Sloanian Collection, Brit. Mus. No. 73, by which it would appear that it was of "a manner of red colour, as it were of crop madder:"—"probably," remarks Mr. Fairholt, "of the sprouts or tops of madder, which would give a less intense red." ('Cost. in England.')

**TUNIC.** (*Tunica*, Latin.) The name of a body garment, which, of various lengths, materials, and fashions, has existed from the time of the Romans to the present day, when the appellation is specially appropriated to the coat of the soldier. It was adopted by the clerical writers of the Middle Ages to describe the *pais* or *cotta* of the ancient Briton, the *roc* of the Anglo-Saxon, and the *cote* of the Norman. Its history extends far beyond the time of the colonization of these islands, and, with the exception of the cloak or mantle, it was in one form or another the earliest article of apparel in the world. Its illustration will consequently be found in these volumes, under all the designations it



Cotton. MS. Nero, C iv. 12th cent.



From a MS. in the Nat. Lib., Paris. 13th cent.

has received since the first known record of its existence,—the *calasiris* of the Egyptians, described by Herodotus ('Euterpe,' xxxvii.). (See Introduction to GENERAL HISTORY.)

**TYLSENT, TILSON, TINSELL.** "*Tinsell-Brocate*, a thin cloth of gold or silver." (Cotgrave.) A material frequently mentioned in the descriptions of dresses in the reign of Henry VIII. "A chammer of black tylsent, with a high collar welted with cloth of silver and lined with purple satin." (Wardrobe Inventory, 8th of Henry VIII. MS. Harl. 2284.) "Fifteen yards of russet tylsent, to line a double mantle, with sleeves of black cloth of gold upon bawdkin." "Sixteen yards and a half of purple satin for the lining of a mantle of purple tylsent made in the Spanish fashion." (MS. Harl., *ut supra*.)

"A doblet of white tylsent cut upon cloth of gold, embraudered with hose to the same, and clasps and auglettes of golde, delivered to the Duke of Buckingham." (Ibid.)

The following items are extracted from a curious list of 'Garments for Players, an. vii. Henry VIII.' (1516), printed by Mr. J. P. Collier, in his 'History of English Dramatic Poetry,' vol. i. pp. 80, 81:—

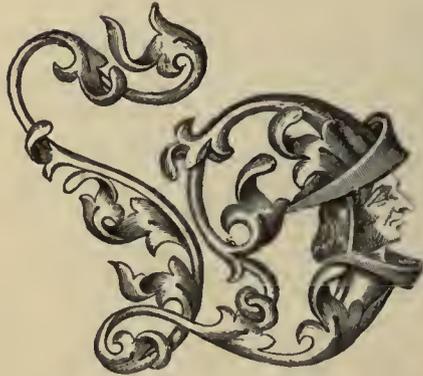
"A long garment of cloth of golde and *tynsell*, for the Prophete on Palme Sunday."

"Itm a capp of *grene tynsell* to the same."

"Itm ii garments and an halfe of *grene tinsell*."

"Itm ii coots, *crimsen vellwett* and *tinsell paned*."

"Itm a coot of crimson velvet and *tilson satten*."

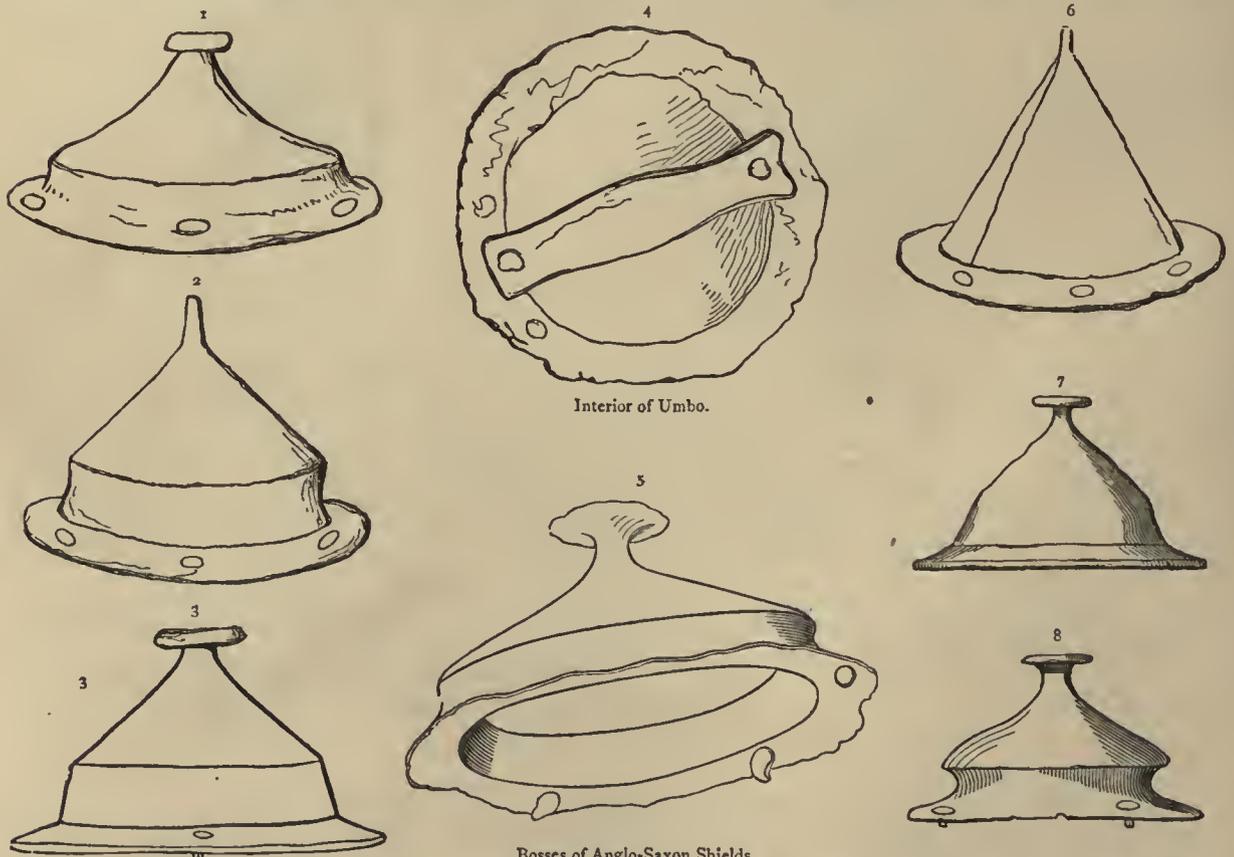


**UMBER, UMBRERE, UMBRIL.** The peak or shade (*ombre*, French) in front of head-piece, occasionally movable like the vizor, to which it was sometimes attached. It is mentioned as early as the reign of Henry VI. In an inventory taken in Holy Island, A.D. 1437, the first entry is, "v. galce cum v. umbrills et iiii ventills." It would seem to have been occasionally used to designate the whole face-guard :

"And for to see him with syghte  
He put his umbrere on highte,  
To behold how he was dyghte."

*Romance of Sir Percival of Galles.*

**UMBO.** The central projection or boss of a shield, target, or buckler. Many have been found in Anglo-Saxon interments, and numerous examples are figured in Douglas's 'Nenia Britannica,' and



Bosses of Anglo-Saxon Shields.

1 and 2, from Fairford ; 3, Mr. Rolfe's Collection ; 4, Wilbraham Cemetery ; 5, Meyrick Collection ; 6, Ozingell Cemetery ; 7 and 8, C. R. Smith's Collection.

other works. Our engravings are from originals discovered in England, and preserved in the British Museum and various private collections.

Across the hollow of the boss was nailed or riveted a bar of wood or iron, by which the shield was held out at arm's length by the warrior's hand when in conflict, or carried peacefully at his side. Some of the convex form had a spike in the centre, the conical-shaped terminating generally in a flat button. The boss, in various forms, appears on the early Anglo-Norman kite-shaped shield, although borne on the arm, instead of being held in the hand, and was continued in bucklers and targets as long as such defences were in use, which in Scotland was at least as late as the battle of Culloden. (See SHIELD, BUCKLER, and TARGET.)

*UNCIN, ONCIN.* (*Uncinus*, Latin.) "A staff with a hooked iron head, somewhat like one horn of a pickaxe, whose use was very serviceable for striking through the apertures of the muscles." (Meyrick, 'Crit. Inq.' vol. i. p. 19.) A pick in fact (see woodcut, p. 364).

"Restitit uncino maculis hærente plicatis."

Guil. le Breton.

"Hinc oncin appellatus nostris Baculus recurvus." (Ducange.) Halliwell has "Unce, a claw."

*UNIBER.* Apparently the same as *umber*. "In all editions of Stow's 'Survey' it is *uniber*; in all those of the 'Annals,' it is *umber*." (Meyrick, 'Crit. Inq.' vol. ii. p. 122, note.)

*UNIFORM.* Uniform in the British army dates from the commencement of the last century. As armour was gradually abandoned, uniformity in clothing became more and more necessary; and by the time it was completely discarded, every regiment in the service had its regular uniform, the colour being generally scarlet, and the different corps distinguished from each other by the colour of their lace and facings.

The uniform of the Navy barely comes within the limits prescribed for this work. Its origin is attributed to the accidental meeting, in 1748, of George II. and the Duchess of Bedford on horseback. Her Grace was attired in a riding habit of blue, faced with white, and the king was so pleased with the effect that a question having been just raised as to the propriety of deciding upon some general dress for the Royal Navy, he immediately commanded the adoption of those colours,—a regulation which appears never to have been gazetted, nor does it exist in the records of the Admiralty, although it is referred to in a subsequent order in 1757. (*Vide* 'Journal of the British Archæological Association.')

The dresses, accoutrements, and arms of the various branches of our national forces, naval and military, will be found described under separate heads in the Dictionary, or in due chronological order in the GENERAL HISTORY.

*UPPER STOCKS.* (*Haute de chausses*, French.) See STOCKINGS.





**AIR.** A fur ranking with ermine and sable, amongst the most highly-prized of the many used for the lining or trimming of mantles, gowns, and other articles of apparel in the Middle Ages.

It is said to have been the skin of a species of squirrel (some say weasel), grey on the back and white on the throat and belly. Its name, however, is generally admitted to have been derived from the variety of its colours, and not from the animal itself, which leaves it open to the question whether it was not a mixture of furs, and not solely that of one animal: for instance, the white of the ermine, the menu-vair, with the bluish-grey of the weasel; the "gris and gros" of which we read so constantly. Nothing conclusive has been advanced by any writer I have been fortunate enough to meet with, either respecting vair or minever, the latter being considered the pure white fur ("minever pure") with which the robes of the Peers and Judges are trimmed; by others the ermine with minute spots of black in it ("minutus varius") in lieu of the complete tails; and by a third glossarist, "the fur of the ermine mixed with that of the small weasel,"—the identical arrangement, I am inclined to believe, which constituted vair. According to Guillaume le Breton, the skins of which it was composed were imported from Hungary; but the white stoat is called to this day a *minifer* in Norfolk. Vair gives its name to a charge in heraldry, wherein it is depicted, like a series of heater-shaped shields, alternately white and blue (argent and azure), and such is its general appearance on the mantles or tippets of noble personages in illuminations or enamels. (See pages 357 and 358, and the chromolithograph issued with Part V., representing a Norman nobleman, from an enamelled tablet in the museum at Mans: see also 'Notes to Way and Ellis's Fabliaux;' Ducange and Halliwell; Sandford, 'Coronation of James II.;' Strutt, 'Dress and Habits,' part iv.)

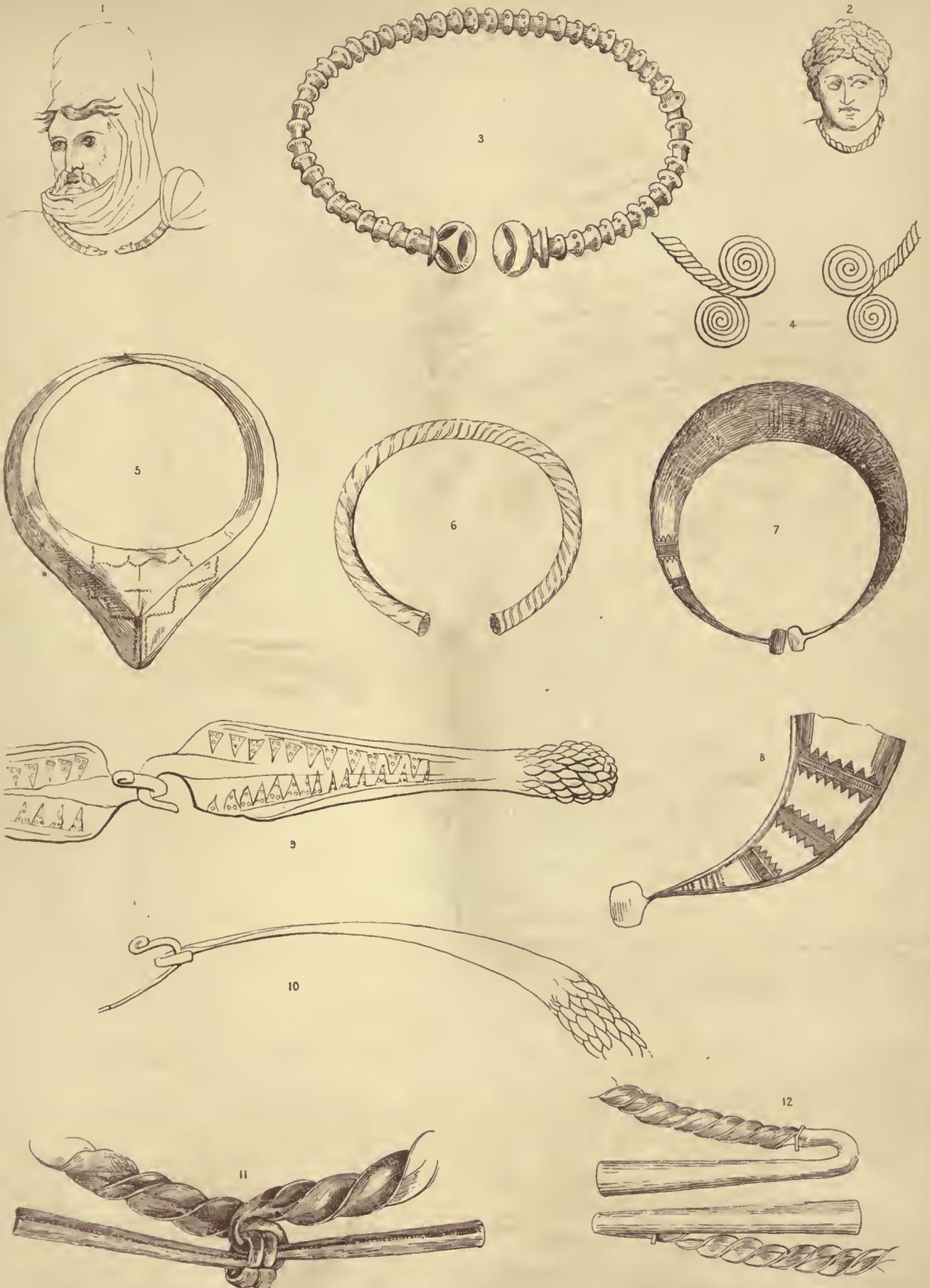
**VAMBRACE, VANTBRACE.** (*Avant bras*, French.) Armour for the fore-arm (see BRASSART). A graceful curve was given to the upper half of the vambrace for the right arm in the fifteenth century, to defend the inner part of the elbow-joint. (See woodcut annexed.)



Vambrace for right arm, 1490. Meyrick Collection.



Another, from  
'The Triumph of Maximilian.'



1 Head of Persian with torque - 2 Head of Marcus Caelius, from his monument at Dusseldorf - 3 Beaded Armilla found at Worms - 4 Spiral terminations of torque found in Mecklenburg - 5 Gold Gorget clasp, from Ireland - 6 Rope Trimmed as torque - 7 Gold Gorget, from Dublin - 8 Detail of ditto - 9 10. Clasps of Silver found in Halton Moor - 11, 12. Ditto of Gold torques, Brit. Mus.



**VAMPLATE.** A circular plate that protected the hand on a lance. (See LANCE.)

**VANDYKE.** Mr. Fairholt says, "A cut edge to garments, like a zigzag or a chevron. They were a revival of a fashion occasionally depicted in Vandyke's portraits, and from which they were named." ('Cost. in England,' Glossary.) The vandyke was a sort of frill or neckerchief, so called from its edging, in fashion towards the close of the reign of George II.

"Circling round her ivory neck,  
Frizzle out the smart vandike,  
Like the ruff that heretofore  
Good Queen Bess's maidens wore."

*Advice to a Painter, 1755.*

"A vandyke in frize your neck must adorn."

*A la Mode, 1754.*

"Your neck and your shoulders both naked should be,  
Was it not for vandyke blown with chevaux de frize."

*Beaux receipt for a Lady's dress, 1753.*

**VARDINGALE, VERDINGALE.** See FARTHINGALE.

**VEIL.** (*Voile*, French.) One of the most ancient articles of female attire; the *couvre-chef* of the Anglo-Saxon ladies, and transmitted by them to the conventual costume, but retaining, nevertheless, its place in the wardrobe of the fair sex to the present day.

**VELVET, VELLEET.** (*Villuse, velours*, French; *villosa*, Latin.) Velvet, under one or other of the foregoing names, is mentioned by writers of the early portion of the thirteenth century. "Quemdam pannum villosum qui Gallis villuse dicitur." (Matt. Paris, in 'Vita Abbatum.') M. Quicherat informs us that the word in its different forms of *velluse, velloux, voluel*, originally signified a material of which napkins, and occasionally some garments, were made; amongst others, the mantles of the Knight-Templars: and that, "dans leur superbe," they availed themselves of this circumstance, and considered they were authorized to wear velvet. ('Histoire du Costume en France,' p. 180) Notwithstanding the estimation in which this new manufacture must have been held in the fourteenth century, we hear little of it either in prose or poetry during the reigns of the first three Edwards; silk, satin, damask, cloth of gold, every rich stuff being alluded to save velvet. It is not mentioned in the sumptuary laws of Edward III., and appears for the first time in an Act of the fourth of Henry IV., A.D. 1403, in which it is ordered, that "no man not being a banneret, or person of higher estate, shall wear any cloth of gold, of crimson, of velvet, or motley velvet," excepting only "gens d'armes quant ils seunt armez," who were permitted to dress themselves according to their pleasure. After that period the mention of velvet is of frequent occurrence, and during the sixteenth and seventeenth centuries it was worn to a considerable extent by persons of condition of both sexes, and has continued in high estimation to the present day.

**VENTAIL.** See AVENTAILE. The word is applied to protections for the face as late as the reign of Henry VI. See quotation from an inventory dated 1433, under UMBER.

**VEST.** This term was first specially applied to a body garment adopted by Charles II. in 1666. Its introduction is noted to the very day by our inestimable friend Pepys. Under the date of October 8, in the above year, he writes: "The King hath yesterday in council declared his resolution of setting a fashion for clothes which he will never alter. It will be a vest, I know not well how, but it is to teach the nobility thrift, and will do good." On the 14th of the same month, he tells us: "This day the King begins to put on his vest . . . being a long cassocke close to the body, of black cloth and pinked with white silk under it and a coat over it, and the legs ruffled with black riband like

a pigeon's leg ; and upon the whole I wish the King may keep it, for it is a very fine and handsome garment."

On the 17th, we hear that "the Court is all full of vests, only my Lord St. Alban's not pinked but plain black, and they say the King says the pinking upon white makes them look too much like magpies, and therefore hath bespoke one of plain velvett."

Only five weeks later, November 22, Mr. Batelier brings him "the news how the King of France hath, in defiance of the King of England, caused all his footmen to be put into vests, and that the noblemen of France will do the like, which, if true," he declares, "is the greatest indignity ever done by one prince to another."

Evelyn in his 'Diary' adds to our information on this subject some interesting particulars, differing slightly in date from Pepys, who names the 14th of October as the day on which the King first wore his vest. "1666, October 18th—To Court, it being the first time his Majesty put himself solemnly into the Eastern fashion of vest after the Persian mode, with girdle and straps, and shoestrings and garters into bouckles, of which some were set with precious stones, resolving never to alter it ; and to leave the French mode, which had hitherto obtained to our great expence and reproch. Upon which divers courtiers and gentlemen gave his Majesty gold by way of wager, that he would not persist in this resolution."

On the 30th he says: "To London, to our office ; and now I had on the vest and surcoat or tunic, as 'twas called, after his Majesty had brought the whole Court to it. It was a comely and manly habit, too good to hold, it being impossible for us in good earnest to leave the Monsieures



Henry Bennet, Earl of Arlington.

vanities long." From the latter sentence it would appear that even by the end of the month the fashion was changing, and that the insult of the King of France in November was a little too late to have affected Charles's resolution.

Randle Holme, some years afterwards, describes the vest as "a wide garment reaching to the knees, open before and turned up with a facing or lining, the sleeves turned up at the elbows." His descriptions are very confused, and not to be implicitly relied on. As a coat was worn over the vest the sleeves of the latter could scarcely be turned up at the elbow. (See woodcut from portrait of Henry Bennet, Earl of Arlington, who, I believe, is painted in the short-lived fashion aforesaid. The sleeves of the *coat* are "turned up at the elbows.")

I am not aware of another representation of the vest of 1666, which bequeathed its name to the waistcoat.

**VIRETON.** An arrow or quarrel for a cross-bow; so called because it spun round in its flight, the feathers being curved to produce that effect. It is mentioned as early as 1345. In a deed of that date quoted by Meyrick, we read of "xx caissiā viretonorum in quarum quâlibet ad minus sint D Viretoni;" and in a charter dated 1377, "Dedit balistas, viratonos, pavesia." ('Crit. Inquiry,' vol. ii. p. 107.)



A Vireton.

**VITTÆ.** See INFULA.

**VIZARD.** A mask. The term is properly applied to such masks as were worn on the stage or in masquerades for the purpose of disguise, in distinction to those worn by ladies in the sixteenth and seventeenth centuries, though used by Dryden in the latter sense in his prologue to 'Almanzor and Almahide.'

"So as when vizard-mask appears in pit."

In the time of Edward III., masks for "disguisings" were called *visours*. In 1348, that king kept his Christmas at Guildford Castle, on which occasion there were ordered, amongst other things, for the "ludi domini Regis," "forty-two visours of various similitudes; that is, fourteen of the faces of women, fourteen of the faces of men with beards, fourteen of the heads of angels, made with silver," &c.

**VIZOR.** The movable face-guard of a helmet. It first appears with the bascinet towards the middle of the fourteenth century; and the brass of Sir Hugh Hastings at Elsing, co. Norfolk, 1347, affords an early example in the figure of Ralph Lord Stafford, which occupies a niche in the architectural border (see woodcut annexed). In the reign of Richard II., two forms are visible—one obtuse, the other peaked; in some examples so sharply as to resemble the beak of a bird.



Vizored Bascinet of Ralph Lord Stafford. From the Hastings brass.



Vizored Bascinet, temp. Henry IV. In Meyrick Collection.



Head of Robert Chamberlayne.

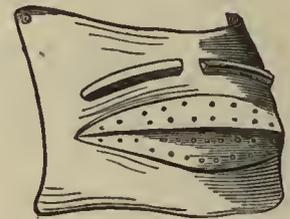
This fashion lasted, with slight variations, to the end of the reign of Henry V., at which period it is occasionally called by the name of its predecessor, *ventail*: "ii basnetts cum ventells, ii basnetts

sine ventells. 1 antiquum basenet cum le ventell." (Inventory taken at Holy Island, A.D. 1416.) (See

woodcuts: 1, of a vizored bascinet, formerly in the Meyrick Collection, *temp.* Henry IV.; and 2, from the figure of Robert Chamberlayne, Esquire, to Henry V., 1417, in the Register Book of the Abbey of St. Albans, Brit. Mus. Subjoined is an engraving of a bascinet with obtuse vizor, exhibited by Mr. S. Pratt at a meeting of the British Archæological Association, 20th November, 1852. For later examples, see HELMET, p. 285.)

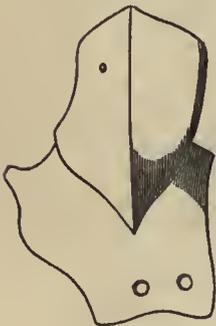


Vizored Bascinet with camail attached. 14th century.



Vizor of the same. Front view.

**VOLANTE-PIECE.** An extra defence for the face used in tilting armour, introduced in the reign of Henry VII. Meyrick remarks that the salient angle of this piece was so sharp that, without the lance was furnished with a coronal, it was impossible to strike it; and as it was accounted the highest honour to hit the forehead, it was often covenanted that it should not be used when the lance had not a coronal. (*Vide* letter-press to Plate V. of Skelton's 'Engraved Specimens,' from which we have taken our example.)



Volante-piece.

**VOLUPERE.** (*Enveloppeur?* French.) A head-dress worn by both sexes, but of what precise description has yet to be ascertained. The earliest mention I find of it is in an 'Account of John Marreys, the King's tailor,' 18th and 19th of Edward III., 1344-45, wherein are entered voluperes for the king's head, two of which were worked with pearls and red silk ribbons. ('Archæologia,'

vol. xxxi. p. 142.) The name also occurs in Chaucer's description of the dress of the Carpenter's young wife in the 'Miller's Tale,' and he only tells us that the tapes of her white volupere were embroidered with black silk. In my edition of Strutt's 'Dress and Habits,' I mentioned in a foot-note to this passage (vol. ii. p. 170), that in the contemporary copy of Chaucer at Bridgewater House, the Carpenter's Wife is depicted wearing beneath a broad black hat a reticulated head-dress, which is white, with blue lacing; also that I considered the word "tapes" to apply to laces that form the net or chequer work of the head-dress. The figure is too minute to admit of any indication of embroidery upon the laces, and they may have been carelessly painted blue instead of black: but the head-dress is of the kind so

often seen in paintings and sculptures of that day, and it would be highly interesting could we identify its having borne the name of volupere. (See HEAD-DRESS.)

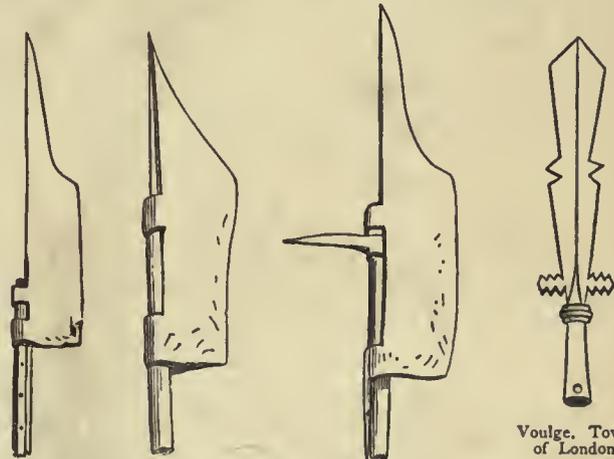
That she wore with it a broad fillet of silk increases the probability. Halliwell calls it a cap or kerchief, and Fairholt says "it is also used for a night-cap;" but neither refers to any authority, nor notices the voluperes of King Edward III.

*VOULGE, BOULGE, BOUGE.* There appears to be great diversity of opinion respecting this weapon. Père Daniel says it was "une espèce d'épieu" (spear or halbard), something like a boar-spear, as long as a halbard, with a large pointed blade; "but the blade of the voulge was to have a cutting edge, and be broad in the middle:" also that it was the same as the guisarme, as those who carried voulges are called in a MS. ordinance or memorandum of the time of Louis XI. of France, "guisarmiers." The words of the memorandum are as follow:—"Item luy semble que ceux qui porteroient voulges les devoient avoir moyennement larges qu'ils eussent ung peu de ventre. Et aussi qu'ils fussent tranchans et bon estoc. Et que lesdits *guisarmiers* ayent salade a viziers, gantelets et grant dagues, sans espées." The description is not very clear, but sufficiently so to show that it was not much like the guisarme, or at least what is generally considered the guisarme. M. Demmin claims a high antiquity for the voulge in Switzerland, and says it was also much sought after in France during the fifteenth century, at which time there existed a regiment of infantry called VOULGIERS, who were armed with this broad-bladed and long-hafted weapon, of which he gives three examples:—

1. A Swiss voulge, about 16 inches in length, found on the battle-field of Morgarten (1319), *Arsenal of Lucerne*.

2. Swiss voulge, with hook, fourteenth century.

3. Swiss voulge, fourteenth century, *Arsenal of Zurich*. If these be really voulges, which I have no authority to assert or deny, they certainly bear no resemblance to a boar-spear, a guisarme, or the weapons in the Meyrick Collection which he considered voulges, and of which I have given an example under "LANGUE DE BŒUF,"—another name, according to Meyrick, for the voulge of the fifteenth century; and in that case what are we to call that remarkably-shaped weapon, unlike any halbard, battle-axe, or partizan? Mr. Hewitt ignores it altogether. M. Demmin comments on "Langue de bœuf swords" and "Langue de bœuf daggers," the latter being what are also termed "anlacs;" but all this nomenclature is unsupported by any conclusive evidence, and must be received with respectful reservation. Above is given an engraving from a voulge in the national collection, Tower of London.



Weapons termed Voulges by M. Demmin.

Voulge. Tower of London.

above is given an engraving from a voulge in the national collection, Tower of London.

*VOYDERS, VUIDERS, WAYDERS.* This word occurs in a romance of the early part of the fifteenth century, called 'Clariodes,' and which contains a mass of allusions to costume and armour that deserves the special study of the antiquary interested in those particular branches of archæology.

"Sabatyns, greves, cusses (cuisses) with voyders."

And again—

"And on his armes, rynged not to (too) wyde,  
There were voyders fretted in the mayle,  
With corâes round and of fresh entayle."

Meyrick, followed by Fairholt, defines voyders or vuiders to be the same as guiders, *i.e.* straps to draw together the open parts of the armour; but there is an entry in an inventory of articles delivered

out of the armoury at the Tower of London, 33rd of Henry VI., A.D. 1455, which is not so easily reconciled with that definition. "It'm viij haberg'ons, some of Meylen (Milan) and some of Westewale (Westphalia), of the which v of Meylen were delyv'ed to the Colledge of Eyton, and other iii broken *to make slewys of woyders and ye's.*" Sir Samuel, in a foot-note to this passage, says, "Sleeves of vuiders, that is, with openings through which appeared the mail," and adds that "ye's" is a contraction signifying "these:" but granting so much, what sense can be made of "these" at the end of the sentence? What are we to understand by "to make sleeves of vuiders and these"? Besides which, these habergeons were either of mail or of plate, and in either case, if broken up to make vuiders, they would themselves, according to the above interpretation, form the sleeves with openings through which the mail was to appear! Under correction, I take *ye's* to be a contraction for eyes (*yeux*, French), frequently written *yes* in ancient documents (see Halliwell *in voce*); and as they must have been of metal as well as the vuiders, and probably *rings*, they might be used together for closing various parts of the armour, as hooks and eyes are still employed for similar purposes. There is no evidence to prove that vuiders or guiders were straps of leather. Amongst the habiliments for a joust of peace *temp.* Edward IV., we find an entry of "a paire of plates and thritty (thirty) gyders," but no indication of the material they were made of. I merely throw out these suggestions in the absence of all acceptable explanation; Mr. Way, in his commentary on the subject in vol. iv. of the Journal of the Institute, having failed in affording one.





*ADMOLL, WADMAL.* "A very thick coarse kind of woollen cloth." (Halliwell.) Manufactured in England *temp.* Charles II. (Strutt, 'Dress and Habits,' vol. ii. part v.)

*WAFTERS.* Swords having the flat part of the blade placed in the usual direction of the edge, blunted for exercise, *temp.* Henry VI., so named from wafting the wind at every blow. (Meyrick, 'Crit. Inq.' vol. ii. 119.) "Furst viij swerdes, and a long blade of a swerde made in wafters, some greater and some smaller, for to learne the king to play in his tendre age." (Inventory of goods delivered out of the Tower, 33rd Henry VI., 1455.)

*WAISTCOAT.* This now familiar name is first met with in inventories of the reign of Henry VIII. It was worn under the doublet and had sleeves, and, being made of rich materials, must have been occasionally visible in consequence of the slashing of the upper garment, a fashion carried to a great extent at that period. In an inventory made in the 33rd of Henry VIII. (1542), there are entries of one "waistcoat of cloth of silver, quilted with black silk, and stuffed out with fine camerike" (cambric), and of another "of white satin, the sleeves embroidered with Venice silver." The Earl of Essex, the favourite and victim of Queen Elizabeth, at the time of his execution, "put off his doublet, and he was in a scarlet waiscoat" (Stow, 'Annals,' p. 794); and Sir Thomas Wyatt, on ascending the scaffold, "put off his gowne, untrussed his points, and plucked off his doublet and his waiscoat" (Ibid. p. 622). Howe, the continuator of Stow, speaking of times previous to the reign of Elizabeth, says—"Then no workman knew how to make a waistcote wrought worth five pounds, nor no lord in the land wore any of that value, altho' at this day" (*circa* 1625) "many milleners' shops are stored with rich and curious embroydered waistcotes, of the full value of tenne pound a-piece, yea, twenty pound, and some forty pound." A waistcoat was also worn by women in the reign of Henry VIII. In the inventory above quoted, we find "two wastecotes for women, being of clothe of silver, embroidered, both of them having sleeves."

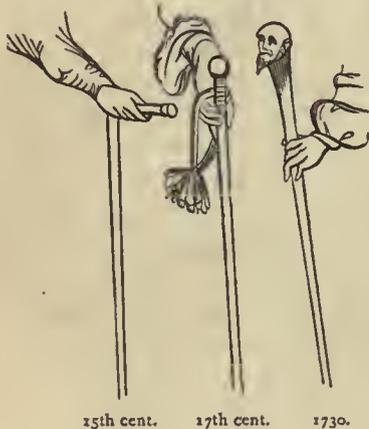
We hear nothing more of the waistcoat until nearly the end of the reign of Charles II., when, in an inventory of apparel provided for that monarch in 1679, occurs the entry of a complete suit of one material under the modern designation of "coat, waistcoat, and breeches." The name also reappears in this reign in the catalogue of a lady's wardrobe.

"Two point waistcoats for the morn,"

are enumerated in the list of articles indispensable to a lady's toilette by John Evelyn in the pleasant *jeu d'esprit* I have so frequently quoted, entitled 'Mundus Muliebris,' or, as it is sometimes called, 'A Voyage to Marryland;' and as late as 1707, *temp.* Queen Anne, "j wascoate" is mentioned in the 'Account of my Cousin (Mrs.) Archer's clothes,' to which I have also been much indebted. I believe,

however, that this waistcoat was a portion of the lady's riding suit, as she also possessed a gold-laced cloth coat, and we find Addison about the same date describing a fair equestrian attired in "a coat and waistcoat of blue camlet, trimmed and embroidered with silver." From the days of James II., however, the waistcoat retained its position undisturbed as an integral portion of male apparel, varying only in length or material. At first they were as long as the coat (see woodcut, p. 110), and continued so during the reigns of William III., Queen Anne, and George I. (see woodcuts, p. 118); but shortened by "the bucks and bloods" of the time of George II. Respecting the materials, in 1687 Mr. Richard Hoare, who by mention of the sign of the Golden Bottle was evidently a member of the famous family of that name in Fleet Street, possessed a waistcoat and breeches of cloth of silver. In 1697 Spanish druggot coats and waistcoats lined with Persian silk were fashionable; the buttons and button-holes silver-frosted, the waistcoat trimmed with silver orris lace and silver buttons. Fringed waistcoats were in fashion in 1714. A Mr. John Osheal was robbed of a fine cinnamon cloth suit with plate buttons, the waistcoat fringed with a silk fringe of the same colour. "Waistcoats of gold stuffe, or rich flowered silks of a large pattern with a white ground," were worn by the noblemen and gentlemen at court on the birthday of King George II. in 1735. (Malcolm's 'Manners and Customs,' vols. ii. and v.)

*WALKING-STICKS*, in the general sense of the word, distinguished from the staff of the traveller, the bourdon of the pilgrim, or the crutch of age, appear in the hands of gallants of the fifteenth century; but canes are first heard of in the reign of Henry VIII., and were probably introduced to Europe after the discovery of America. "A cane garnished with golde, having a perfume in the toppe, under that a diall, with a pair of twitchers and a pair of compasses of golde, and a foot-rule of golde, a knife and a file, the haft of golde, with a whetstone tipped with golde," is entered in a MS. inventory of the contents of the Royal Palace at Greenwich, *temp.* Henry VIII. (Harl. MS. 1412.) Also "a cane garnished with sylver and gilte, with astronomie upon it." These curious canes were probably gifts to Henry or his father, and not intended to walk with; for in the same inventory we find walking-sticks distinguished from them, "Six walkyng staves, one covered with silke and



golde;" and walking-sticks of various lengths and sizes, with gold, silver, ivory, or horse heads, are seen and mentioned during the sixteenth and seventeenth centuries. In Charles II.'s time the French walking-stick, with a ribbon and tassels to hold it when passed over the wrist, was fashionable, and continued so to the reign of George II. "The nice conduct of the clouded cane," was the test of the beau in the days of Anne and George I. In the following reign an ugly and grotesque walking-stick justly excited the censure and the ridicule of the public press. The 'Universal Spectator' in 1730 observes, "The wearing of swords at the court end of the town is by many polite young gentlemen laid aside, and instead thereof they carry large oak sticks with great heads and ugly faces carved thereon." In the 'London Evening Post,' December 1738, a writer under the name of Miss Townley expresses her surprise and disgust at the dress of the men in the

boxes of the Haymarket Theatre, some of whom "wore scanty frocks, little shabby hats put on one side, and clubs in their hands." The 'London Chronicle,' in 1762, acknowledges that "walking-sticks are now almost reduced to an useful size."

*WAMBAYS.* See GAMBESON.

*WATCHET.* One of the many names for blue. "Pale blue." (Halliwell.)

"The saphire stone is of a watchet bleue."

Barnfield's *Affectionate Shepherd*, 1594.

The kirtle of the Parish Clerk in the 'Canterbury Tales' is described by Chaucer to have been of "light waget," which, if watchet was a pale blue, must have been a very light blue indeed. Cotgrave makes it the same as *pers* in French, which he translates "Watchet, blunket (plunket), skie blue." (See PERS and PLUNKET.)

**WELSH-HOOK.** Glossarists are undecided about this weapon, which is mentioned by dramatists of the sixteenth century. "And swore the Devil his liegeman upon the cross of a Welsh-hook." (Shakespeare, 'Henry IV.' Part I. act ii. sc. 4.) "Enter with Welsh-hooks, Rice ap Howell, &c." (Marlowe, 'Edward II.'). A variety, perhaps, if not the same as the Welsh bill. Two thousand Welsh bills were ordered by Richard III. (August 17, 1483) to be made five days before the battle of Bosworth. The woodman's bill is still called a bill-hook, and by "the cross" might be meant the lateral projections above the socket of the blade. (See BILL, *temp.* Henry VII., p. 42.)

**WHINYARD.** A Scottish name for a poignard, of which word it appears to be a corruption. Queen Mary Stuart, describing Rizzio's murder to her ambassador in France, writes, "At the entry of our chamber they gave him fifty-six strokes with whinyards and swords." Knox also says that "they despatched him with whinyards *or* daggers." (Keith, pp. 331, 429. Glossary to Meyrick's 'Crit. Inq.')

**WHISK.** A name given to the gorget or neckerchief worn by women, *temp.* Charles II. :—"A cambric whisk with Flanders lace about a quarter of a yard broad and a lace turning up about an inch broad, with a stock in the neck, and a strap hanging down before, was lost between the new Palace and Whitehall. Reward 30s." ('Mercurius Publicus,' May 8, 1662.) "Lost, a tiffany whisk, with a great lace down and a little one up, large flowers, with a rail for the head and peak." ('The Newes,' June 20, 1664.)

Randle Holme says, "A woman's neck whisk is used both plain and laced, and is called of most a gorget or falling whisk, because it falleth about the shoulders."

**WIG.** See PERIWIG.

**WIMPLE.** (*Guimple*, French.) The covering for the head and chin worn by the Anglo-Norman women, first mentioned in the reign of John, 1199-1216, and retained in the conventual costume.

"Wering a veil instead of wimple,  
As nonnes don in their abbey."

Chaucer, *Romaunt of the Rose*.

It appears to have been sometimes but another name for the veil or kerchief, *peplum* being rendered "wimple" in a MS. vocabulary of the thirteenth century (Doucean Coll. Bod. Lib. Oxford), though distinguished from it by Chaucer in the above quotation; the lines in the original French being—

"Elle eut ung voile en lieu de gimple,  
Ainsi comme nonnain d'abbaye."

*Roman de la Rose*, l. 3645.

That they were worn together is clear, however, from other passages in the same poem, viz.—

"Aultre fois luy met une gimple  
Et par dessus ung cueuvrechief  
Qui cueuvre le gimple et le chief,  
Mais ne cueuvre pas le visaige."—(l. 21,870.)

And separately, as the Wife of Bath in the 'Canterbury Tales' is said to have been

"Gwimpled well, and on hir hede an *hat*."

The wimple was made of fine white silk or linen. King John, in the second year of his reign, orders four good and white wimples for his queen: "Quatuor wimpliarum albarum et bonarum." (Rot. lib. viii. Nov. 1200.) It was bound on the forehead by a golden or jewelled fillet amongst the wealthy, by a plain silken one amongst the humbler classes. Wimples and fillets of silk were forbidden to the nuns, who wore them, as now, of plain linen.

*WIN-BREDE, WAGNE-PAGNE.* (*Gagne-pain*, French.) Originally a name given to a sword. "A wyn-brede to be put in the knythes handes." (Harleian MS., 6149, fol. 46.) Later the term was applied to a musket, as the weapon by which the soldier won or gained his bread.

*WINGS.* "Welts or pieces set over the place on the top of the shoulders where the body and sleeves are set together." (Randle Holme.) These projections on the shoulders of the doublets of the men, and also of the women,—who, Stubbs tells us, had them, "like the men, buttoned up to the breast, and made with wings, welts, and pinions on the shoulder-points,"—are seen in numerous representations of the costume of the sixteenth and seventeenth centuries. In Ulpian Fulwell's interlude, 'Like will to like, quoth the Devil to the Collier,' printed in 1568, Nichol Newfangle, the Vice, says—

"I learned to make gowns with long sleeves and wings."

*WIRE-HAT.* Mr. Hewitt considers this to be the English name for the *coif de mailles*, but adduces no evidence in support of his opinion. The word occurs frequently in inventories and wills of the fifteenth century; but nothing in the context in any instance I have met with which enables me to arrive at any conclusion:—"Item lego j wyrehatt." "Item j wyre-hatt harnest with sylver." ('York Wills,' pp. 343, 419.) "It'm a wyre hatt garnysshed y<sup>e</sup> bordour serkyll." (Tower Inventory, 33rd Henry VI., A.D. 1455.)

I do not remember having seen *coif* rendered "hat" by any English writer; *coif* or *quoif* is an English word of Norman origin, and an article of apparel very distinct from a hat at any period. I can only accord Mr. Hewitt the benefit of the doubt.

*WORCESTERS.* Cloth so named from the city in which it was originally manufactured. Long worcesters and short worcesters are mentioned in the fourth year of the reign of Edward VI., A.D. 1553. (Ruffhead, vol. ii. pp. 429-441.)

*WORSTED.* A woollen cloth; so called from its being first manufactured at Worstead, in Norfolk, about the reign of Henry I.





**AINȚURE.** (*Ceinture, Fr.*) A belt or girdle. The word occurs in this form in a letter-remissory dated 1397: "Le suppliant print une xainture de cuir garnie de six clos d'argent."

**YSGWYD.** See SHIELD.

**YSGYN.** The British name for the skin of any wild beast, but more particularly the bear. (Meyrick, 'Orig. Inhab.')

**ZAGAYE.** A lance used by the Stradiots or Estradiots, *temp.* Henry VII., mercenary troops in the Venetian and French armies. M. Guillaume de Bellay, in his work on 'Military Discipline,' includes them amongst the weapons of the light cavalry in the service of Francis I., and says the zagaye, "which they call arzegaye," should have a shaft ten or twelve feet long, and pointed at both ends with iron. (See LANCEGAYE.)

**ZATAYN.** Satin. "Et ad faciendū unū doubleti de zatayn." (Wardrobe Account, Edward III.) The original name for this material, derived from the Chinese seaport town of Zaitun, famous in the fourteenth century for the manufacture of silken fabrics of all descriptions, which received the general appellation of *Zaituniah* from that circumstance. ('Travels of Ibn Batuta,' circa 1347. *Vide* Col. Yule's edit. of Marco Polo, vol. ii. p. 220, note.)

**ZIBELLINE.** See SABLE.







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COSTUME OF THE TWELFTH CENTURY.

From a Painting in the Crypt of Canterbury Cathedral representing the Birth of John the Baptist.





Christine de Pisan presenting her Book to Isabel of Bavaria.

Queen of Charles VI of France.

*From the Book itself, now in the British Museum, Harl. Ms. 6431.*

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Musée & Bibliothèque de la Ville de Paris

GARDEN SCENE.  
From the splendidly illuminated copy of the "Roman de la Rose" in the British Museum, Harl. M. S. 4425





King Edward VI confirming his Father's Gift of Christ's Hospital  
to the City of London





PERSONAGES OF DISTINCTION (GERMAN ?)  
FROM A PICTURE AT GOODRICH COURT CIRCA, 1680



## APPENDIX.

*BESAGNES.* In my notice of this word (p. 41), I referred the reader to *HARNES* (p. 253), under which head I suggested that "besagnes" might have been a clerical error, and that we should probably read "besagues, the military pick, or some other knightly weapon, and not any portion of armour;" adding that "another occurrence of the word" (which had only been met with in the passage quoted from Rous's 'History of the Earl of Warwick'), "would solve the mystery." I have since accidentally lighted on another occurrence of it, in the 'Romance of Clariodes,' a MS. of the fifteenth century. In a long and minute description of the armour of certain knights the author says:—

"Wambras with wings and rerebras thereto,  
And thereon sette were besagnys."

This disposes of my suggestion as well as of the conjecture of Sir Samuel Meyrick, that they were small circular plates which covered the pins on which the vizor turned. It is clear from the above lines that the "besagnes," whatever may have been their form, were pieces of armour affixed to the rerebrace (*pièces de renfort*, as the French call extra protections worn for the joust or tournament), and not connected with the vizor. It is to be regretted that Meyrick should have overlooked or forgotten this mention of besagnes in the long extract from the Romance which he has himself printed in his 'Critical Inquiry' (vol. ii. p. 78), as it would have caused him to reconsider the subject, and probably have enabled him to identify the articles alluded to. At present we are still in the dark as to their shape or position, and can only presume they were some sort of garde-bras of which we do not recognize any representation or which may be known to us by another name.

*CAPHA.* "A gown of purple *capa* damask" is mentioned in a wardrobe account of the reign of Henry VIII.; and at p. 219, under the article *GOWN*, I have expressed myself at a loss to explain "*capa* damask." *Capha* is rendered by Ducange "*matta storea*, gall nutte," i.e., "*Tissu de paille ou de jonc*," which could never apply to damask. It is more probably the name of a place where the stuff was manufactured. *Caffa* or *Kaffa* in the Crimea was a port of some consequence in the seventeenth century.

*DEVICE*—referred to under *BADGE*, but inadvertently omitted. The device differed from the badge in being a temporary assumption on some particular occasion, while the latter was a family distinction, as hereditary as a coat-of-arms. In the sixteenth century the assumption of devices in jousts of peace was carried to a ridiculous height. King Henry VIII., in 1522, appeared in a joust given for the entertainment of the envoys of the Emperor, and entered the lists on a courser barded in cloth of silver of Denmark embroidered with letters *L* in gold, and under the letters a man's heart wounded and a great roll of gold, on which was written in black letters the words "*mon navera*." "Put together," says the chronicler, "it is *elle mon cœur a navera*, 'she hath wounded my heart.'" (Hall, p. 630.)

The object of the badge was publicity and identification; it was a "cognoissance," a "sign of company," and to it properly belonged the "cri de guerre" motto, *mot*, or word of the family. The device, on the contrary, with its accompanying legend, was assumed for the very opposite purpose of mystification, or at least of covertly alluding to the immediate motive or sentiment of the bearer. Both the badge and the device are occasionally called "a *rebus*," but the term is more strictly applicable to the latter, as it was in fact a pictured riddle or "painted metaphor," as Dallaway calls it, and its legend was emphatically described by the French "l'âme du devise"—the soul or spirit of the device.

*FAUCHART.* The observations on M. Viollet-le-Duc's description of this weapon, to which I alluded at p. 184, are simply these. Firstly, whilst admitting that the fauchart (or falx) was originally nothing more than a scythe-blade set upright on the top of a staff, not one of his illustrations represents such a weapon. Secondly, that he assumes the original weapon was superseded by one of the same name specially fashioned for war, though he acknowledges that it is difficult to establish the date at which this alteration took place; but where is the authority for the assumption that such an alteration ever took place? He cites none; I know of none. The difference between the primitive weapon and its successor, he says, consisted in the former having its cutting edge on the concave or inner side of the blade, and the latter on the convex or outer side. This special military fauchart, he



A Fauchart, 13th century, according to M. Viollet-le-Duc.

tells us, appeared in France and Italy in the thirteenth century, and he illustrates this information by an engraving of a weapon which has no *outside* edge (see cut annexed), which, he says, was also called a *voulge*, and is now known as a bill-hook (*serpe*). (See *VOULGE* and *LANGUE DE BŒUF*.) Another change in the fauchart is stated to have taken place in the fourteenth century, when it was called in France a "couteau de brèche," and was specially used for storming a fortress or for boarding a vessel, and this statement M. Viollet-le-Duc illustrates by engravings of early glaives and a bill of the fifteenth century (see *BILL* and *GLAIVE*). After all this assertion, unsupported by any evidence or indeed other opinion, except one hazarded by Sir Samuel Meyrick, that the fauchart bore some resemblance to a bill, M. Viollet-le-Duc concludes by stating that it is not easy to ascertain the exact distinctions between the *voulge*, the fauchart, the *guisarme*, and the *couteau de brèche*, and, in fact, that "ces noms semblent avoir été donnés à des armes analogues sinon identiques." That it is not *easy* to ascertain the exact distinctions I am too fully

aware, but I protest against the difficulty being made an excuse for confounding utterly dissimilar objects, and for pronouncing *ex cathedra*, without a grain of authority, a judgment on a disputable question.

*GREY.* There is a reference under *BADGER* (p. 28) to this word, which is in fact but another name for that animal whose fur was in much request during the Middle Ages. In the reign of Henry IV. it was ordered by statute that no clergyman under the degree of a canon residentiary "shall wear any furs of pure miniver of *grey* or of *biche*;" and garments furred with *grey*, *christe-grey*, *miniver*, or *biche*, were prohibited to apprentices to the law, clerks in Chancery or of the Exchequer, &c., and the wives of esquires if not ennobled.

*ROBE.* Under this heading I have to correct a curious error, partly perhaps typographical, in Dugdale's 'Origines Juridicales,' which mystified and misled me at p. 426. On referring to the

Close Roll of the 20th of Edward I., quoted by him as containing the earliest notice of the robes of the Judges, no such order could be found, and, after some trouble kindly taken for me at the Record Office, it was discovered that the quotation was from the 20th of Edward III., altering the regnal year from 1292 to 1347, and, moreover, that the words "fine linen silk" and "furs of silk," which I had reserved for explanation, were such mistranslations of the abbreviated Latin as one should hesitate to lay to the charge of Dugdale. The word rendered "fine linen silk" is *sin*don, "unam peciam sindon," a Hebrew term for a very fine species of linen (see SINDON), and it is just possible that Dugdale may have written "or silk," as the question has been mooted, and the omission of the conjunction is an error of the press. The other mistake is undoubtedly the author's, as he has repeated it more than once in his subsequent extracts. The words in the roll are "duabz fururis de Bissh," "two furs of *biche*," the skin of the female deer (see BICHE); and the latter has been misread BYSSUS, a textile fabric, which has been occasionally called silk (see BYSSINE). The misprint of Edward I. for Edward III. is a serious error, as it antedates the "earliest notice" of the robes of the Judges fifty-five years, and dependence upon it might lead to much unintentional misrepresentation and erroneous conclusion, as well as entail considerable trouble and loss of time to students who, as in my case, may desire to consult the original record. Had I not fortunately been perplexed by the strange terms "fine linen silk" and "furs of silk," I own I should never have questioned the more important statement affecting the date of the first official record of English judicial costume.

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1. Long wheel-lock pistol, temp Ed VI 2. Pocket wheel lock pistol temp Mary 3. Wheel-lock pistol close of her reign 4. Wheel-lock pistol temp Elizabeth  
 5. Double barreled wheel-lock pistol, temp Jas I 6. Long wheel-lock pistol same reign. 7. Double barreled long wheel lock pistol, temp Chas I  
 8. Wheel-lock pistol, temp Commonwealth 9. Wheel-lock pistol, temp Chas II 10, 11. Double barreled revolving fire-lock pistols, temp Will III

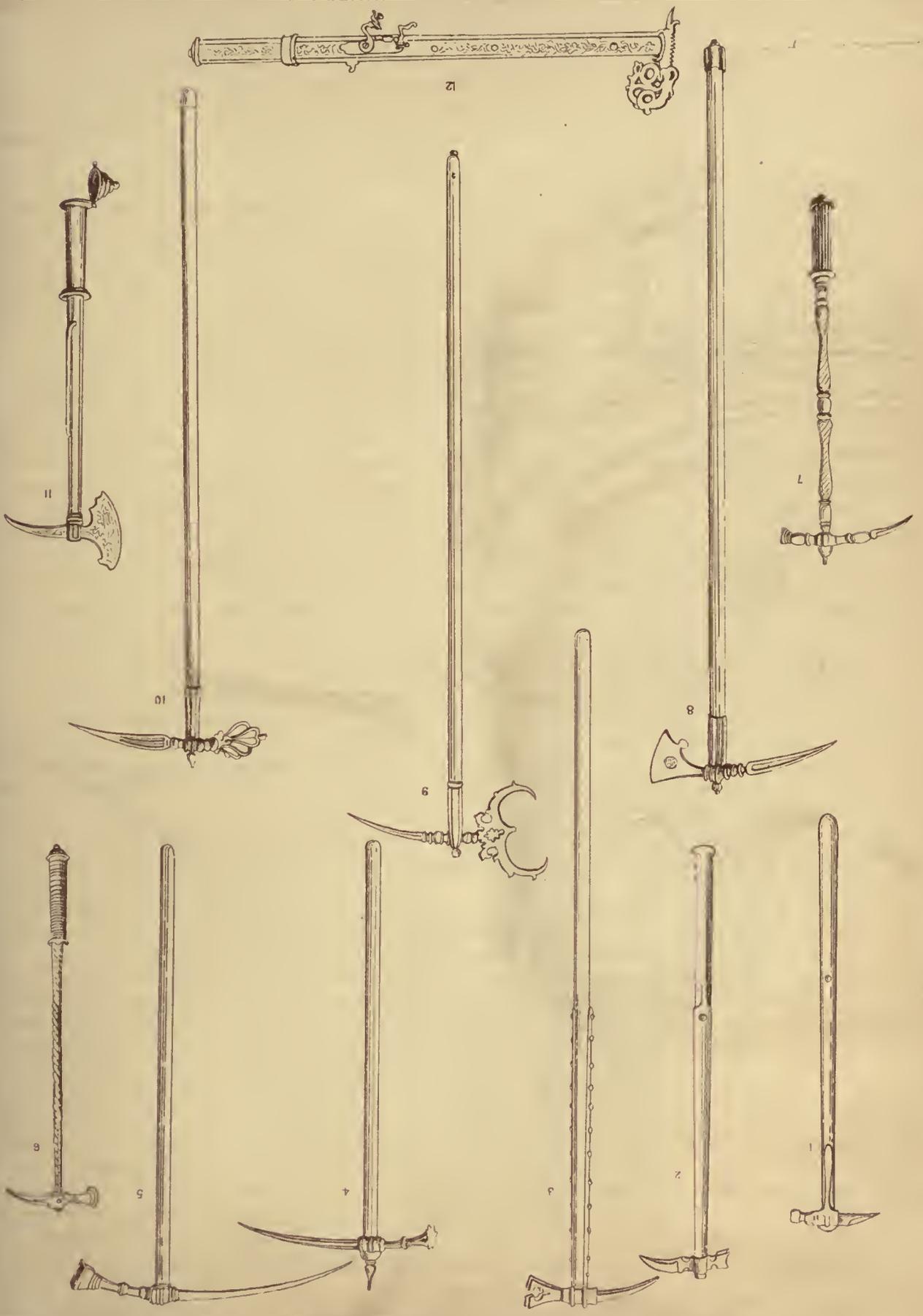


Fig 1 and 2. temp Edward IV. 3. Henry VII. 4 5 6 7 8. Henry VIII. 9 10. Edward VI. 11 temp Elizabeth combiner a hand-gill 12 William III with Flambob.  
 Machine & Pateolais Ingh' London



