PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER I.—THE ANCIENT BRITISH PERIOD.

UNDER this head, we purpose to write the history of Costume from the earliest British period down to a time which is within the memory of men who are still living. We shall recount the follies which from age to age have alienated thoughtful minds from following the fashion. We shall trace the course of that revolution which terminated the long struggle between periwigs and pigtails. We shall relate how the old shoe-buckle was during many troubled years successfully defended against the newer bootlace: how to the stiffened ruffs and frills of a past period have succeeded the "all-rounder" and starched "gills" of the present time: how the modern "pegtops" sprang from the *braccæ* of antiquity: how from the inauspicious union of the vilest breeds of brain-cover came the hard black "tile" or "chimney-pot," in which so many hundred headaches have had birth.

Nor will it be less our duty faithfully to record disasters mingled with triumphs, in the fashionable struggles of the fairer sex. It will be seen that the dear creatures, whom in gallantry and justice we account as our chief blessings, have in expenditure of pin-money been not without alloy. It will be seen how, on the earlier simplicities of clothing, fashions fruitful of marvels have been gradually established. It will be seen that, being cursed by the domination of the dressmakers, Lovely Woman has been blighted and distorted in her beauty, and pointed at reproachfully by critics, satirists, and cynics: that in an evil time she learned to deform herself with stays, and has been made consumptive by small bonnets and thin boots; that for years she tottered out beneath a head-dress so gigantic that, compared with it, the Pyramids sank into insignificance; and that by other means she has grown monstrous in men's eyes, and still disfigures her fair form with the wide, street-sweeping petticoat, which is descended, crinolineally, from the ancient hoop.

As to the course which we intend to pursue with former writers, we shall use them or not use them precisely as we please, and quote them or misquote them exactly as we like. We shall, when so disposed, take down the ablest of historians, and get up as much or little of their books as we think proper. But while consulting, when we choose, the learnedest opinions, we shall stick at all times to that which is our own; and as we don't feel bound to believe the best authorities, we shall, where we think fit, give credence to the worst.

But instead of wearying the reader with detailing what we mean to do, our better plan perhaps will be to go to work and do it. Beginning, then, at the beginning, or as near to it as history enables us to get, we commence with the costume of those old ancestors of ours, to whom not without irreverence, we moderns have applied the name of "Ancient Britons." Now, where the Ancient Britons came from, and at what period they came from it, is a point on which historians seem rather in the dark, and even *Punch* himself cannot say much to enlighten them. But since it is not probable that they were born of rainbows, or were dropped out of a water-spout like a reporter's shower of frogs, we may reasonably conjecture, that they must have come from somewhere;* and it is scarcely more presumptuous, in a gifted mind like ours, to suppose that when they came they brought their wardrobes with them. It is probable, however, that their clothes' bags did not form a very bulky baggage; for when JULIUS CÆSAR landed he found the natives, as he says, "*in puris naturalibus*," which an elegant translator renders, "being dressed in bare skin." To tell the naked truth, in fact, they showed the Roman WELLINGTON their figures in the nude, except so far as they were covered by a bit or two of hide, which as that ass ASSER saith, "dydde notte saue y^m fromme a hydyngge."

Both CÆSAR and HERODIAN say the Britons were tattooed, and the former talks about their "*cæruleum colorem*," which he says they wore to make themselves look fearful frights in fighting ("*horribiliori sunt in pugnâ adspectu.*") OVID, however, writes of them as "*virides Britanni;*" so that from the pictures of our ancestors, which these

* This conjecture is supported by the learnedest authorities. HERODOTUS and PLUTARCH say the Cimbrians and Celts were the first colonists of England; and this dictum, if established, would suffice to prove our point.

old word-painters have left us, a doubt seems to arise if they were painted green or blue.* We think, had we to arbitrate, we should give judgment in the matter, in the sage manner adopted in the case of the chameleon; there being colourable grounds for thinking both colours were worn, and believing that at times green was as fashionable as blue. We have little doubt the natives wore the bluest of blue looks when CÆSAR came and saw and conquered them; and when, after he had peppered them, he found how strong they mustered, there is no question he regarded them as being precious green.

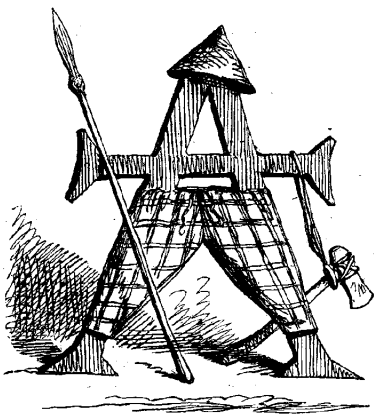
Be this point as it may, there is plainly no disputing that our ancestors wore paint; and barbarians though they were (in this matter especially), they set a fashion which their feminine posterity have followed, however much their masculine descendants may have blushed at it. To the inquiring mind, indeed, it seems as clear as mud, that an Ancient Briton's dressing-case consisted of a paint-pot: and doubtless the sole care that he took about his toilette was, as a Celtic bard informs us—

"To laye ytte onne soe thycke
Thatte some mote surelye stycke."

* Not to interrupt ourselves, it may be noted in a note, that these colours were adopted by the poets and the priests. Of the latter, some, who doubtless were the Puseyites of the period, "wore vestments of bright green," like their descendants in St. George's, who certainly are "green," although they may not be thought "bright;" while the bards, CYNDDELW informs us, were partial to "sky blue," that colour being viewed as "emblematical of peace:" so that the lacteal liquid sold to Londoners may in truth as well as poetry be called, not cow's, but dove's milk.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER II.—THE ANCIENT BRITISH PERIOD—(CONTINUED).



AS we have said, the Ancient Britons were fond of wearing paint; in which respect they have been followed by some few (say a dozen) of their feminine descendants. Whether the ladies then made use of it to "give themselves a colour," and thought that by so doing they added to their charms, is a matter for conjecture to those who choose to think about it. If the fact were really so, and the gentlemen approved of it, the paint is doubtless noticed in the love-songs of the period. For such a phrase, for instance, as "*She's all my fancy Painted her!*" there would then have been a somewhat colourable pretext: and seeing that sky-blue was the colour most in fashion, a sentimental songster might have written of his mistress:—

> "Marked you her cheek of heavenly blue,
> Her nose-tip of cerulean hue,
> Her chin of that same colour too?"

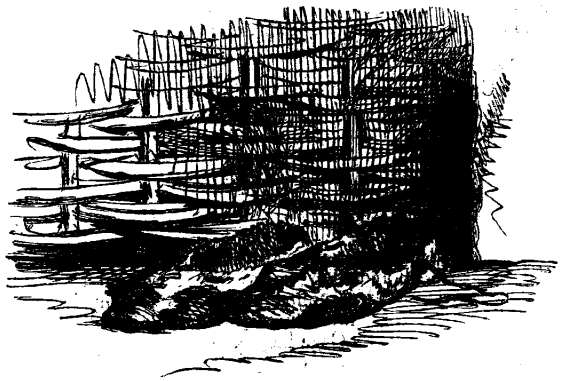
As this blue paint, we are told, was made from a plant called "woad," we cannot wonder that the wearers got the epithet of "woaden-headed:" and to quote, with fit disgust, another vile pun of the period, their public singers, it is said, washed their faces before singing, lest wags among the audience should bid them not to "holler" till they had got clear of the "woad."

But it must not be imagined that the clothing of our ancestors consisted only in their colouring, and that their dress-coats were merely coats of paint. The Romans, it is true, at first inclined to this idea; but, like some one or two of the *Idées* of NAPOLEON, their idea, as it turned out, was utterly unfounded. The fact was simply this, that, feeling fettered by their clothing, our fathers, like their children, often stripped to fight; and hence CÆSAR, when he landed, thought the natives all lived naked. This however, as it proved, was as preposterous a notion as it would be now to fancy that TOM SAYERS hath no toggery, should one see him stripped for fighting the BENICIA BE-HOY. Like the Cyclops, *nudus membra*, when he turned out for a scrimmage, the Ancient Briton when at home received his callers with his clothes on; and there is very little doubt that the P. R. of the period indulged in "fancy" dresses, which were gaudy if not neat.

ANCIENT BRITON IN COMPLETE ARMOUR.

While the lower orders dressed in little else than paint and bear skin (the latter bearing proof that bears abounded then in England; though, except upon Stock Exchange, there are none left living now), the gents and upper classes came out much more extensively, and were clothed from top to toe in a variety of vestments, which with the help of the old writers we may venture to describe.

Commençant par le FIN, we incline to think their "fins," like their faces, were left naked, inasmuch as we can find no mention made of gloves, and may guess that, like umbrellas, they had not been yet dreamt of. Nor can we say much about the boots of the Old Bricks,* seeing that it is doubtful if they'd any boots at all: and for want of our Balmorals, for ought we know, the dandies may have sported blacked-up bare feet. Some of the swells, however, wore a kind of shoe, which being made of neat skin, made their feet perhaps look neat: but whether their possessors used to put their shoes for "Boots" to clean, outside their bedroom doors, is a point which DIODO(O)RUS has



ANCIENT BRITISH HIGHLOWS AND BEDROOM DOOR OF THE PERIOD.

said nothing to clear up. That they wore *braccæ*, or breeches, is placed (of course) beyond dispute by the fact that MR. MARTIAL mentions that they did; but he quite omits to tell us, whether or no the gentle-

* A Celtic synonym for Britons.—*Cox.*

men monopolised the use of them, or if the privilege of wearing them was extended to the ladies. That they wore a tunic also is equally indisputable, inasmuch as it is mentioned both by PLINY and HERODIAN; and over this the swells threw a *sagum* or short cloak, which in the Celtic was called *saic*—a word which seems to throw some light upon the nature of the garment, as it corresponds exactly to our gentish "sack." Posterity, however, is completely in the dark as to whether the old Britons used braces for their *braccæ*, or whether they suspended them by buttons to the tunic, in the fashion of the modern "roley-poley" suit.

Perhaps, however, the most curious part of their costume was the article of clothing which they used by way of head-cover. This was called a *cappan*, from the Ancient British *cab*, a word which meant, however, not a hansom, but a hat. It was called so, we are told, because its shape was conical, and bore resemblance to a roof; and this explains the ancient jokes by which the modern gent now calls his hat a "tile," or, still more recondítely, alludes to it as "thatch."

We believe the Ancient Britons wore their hair in the old way; that is to say, not having hair-cutters they never had it cut. It was turned back, we are told, upon the crown of the head, and fell behind in bushy curls which "oftte dydde tangle inne ye bushes." We are not quite so well up in our CÆSAR as we might be, although we had his writings literally "at our fingers ends" at school, and our fingers' ends long tingled with the raps his volumes gave us. But we believe that writer says there's nothing new beneath the Sun, and if he doesn't he has certainly recorded that which proves it. By what we learn from him we find that our recent Moustache Movement has been only a revival, and has restored to us a fashion which we fondly thought was new. The Moustache Mover in fact is nothing but a plagiarist. Tell it not in Regent Street! the Ancient British Swells did precisely as the moderns do; that is to say, they shaved the chin, but wore immensely long moustaches. STRABO describes those of the dwellers in the Scilly Isles as actually "hanging down upon their breasts like wings;" in which respect—with all regard for Regent Street we say it—we think these Scilly fellows were quite worthy of their name.

BRITISH SWELL OF THE PERIOD.

As to the dress worn by the women very little can be said, inasmuch as, it is feared, there was but very little of it. Books of fashion were not written so profusely then as now; and even CÆSAR, though he penned a volume *De Bell. Gall.*, had scarce the gallantry to mention a single belle or gal in it. Perhaps it may have been his modesty which caused his silence on the subject: for, so far as we can learn, the costume which was mostly worn by Ancient Britonesses was cut much in the same fashion as the dress of that young lady, of whom the poet tells us that—

> "A single pin at night undid
> The robe that veiled her beauty:"

Or, as pins were probably not known in that blest age, a thorn may be assumed to have been used by way of fastening. Of course there were however some exceptions to this rule (for when were women, except sisters, ever known to dress alike?) and compared to the mere commonalty, and maids-of-all-work of the period, the swellesses, we find, were really splendidly got up, considering, that is, the early time of their up-getting. DION CASSIUS informs us that QUEEN BOADICEA came out, like Miss DINAH, in most "gorgeous array," for she wore a torque of gold, and a many-coloured tunic, and over it a robe of coarse stuff, fastened by a brooch.

At this mention of a brooch we may fitly broach the question as to what were the chief ornaments which were used by our great, great—we really can't enumerate how many times great—grandmothers: and if it be no fib, we find that besides *fibulæ*, they wore necklaces and armlets, both having been discovered in the early British barrows, which for purposes of digging resemble the Welsh wheals. Whether, although their wardrobes were but scantily supplied, dress much occupied the thoughts and conversation of our ancestresses, is a point which being moot, we shall ourselves be mute upon. But as women then *were* women, one might fancy that it did; and one might make a fancy-sketch of a tea-party of the period, whereat these ancient ladies met to talk about their torques.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER III.—THE ANGLO-SAXON PERIOD.

NOT because this is leap year, we may make a leap here over the Anglo-Roman period, but because there is but little change of costume to record in it. The only noticeable novelty which TACITUS relates was, that the better classes mostly "threw away their braccæ," and wore the Roman tunic, which descended to the knee. Scotch writers have however discredited this statement, as it tends to bring discredit on the prudence of their ancestors. It seems indeed incredible that any forefather of Scotchmen could have ever been so wasteful as to throw away his breeches, and we think it far more likely that the better classes either gave away their cast-off clothing, or else let their servants sell it for them to the Jews. Even in our present extravagance of dress, it is seldom that one hears of swells throwing away their trousers; and we imagine when the braccæ first went out of fashion there were many ways of turning them to profitable account. Poor relations were, no doubt, very thankful to get hold of them; and we can fancy the delight of a Roman-British matron at finding an old pair of braccæ in a closet, and exchanging them forthwith to some Roman-British costermonger, for a "hornament to her fire-stove" or a "bowl of 'andsome gold-fish."

We proceed now to a period of which the costumes have been much more frequently depicted, and we have not to draw so largely on our fancy to describe them. When the reader bears in mind that it was in the Anglo-Saxon time that HAROLD lived *and died*, we need surely say no more to convince him on this point. Every student of High Art has dressed up a lay figure to represent how HAROLD lay upon the field, and from the various costumes in which his body has been found, we may arrive at something possibly approaching to the truth.

Hasty critics might imagine that the Battle of Hastings would not afford much notion of the fashions of the period, any more than in a picture of the Battle of Waterloo one would expect to see the pantaloons and pumps then worn at Almack's. But of the Saxons we are told that nearly all of them were soldiers, and they were therefore much more military than civil in their habits. The great guns of historians cite the *Canons* of KING EDGAR, which enjoined, as a great penance, that men should go unarmed; and from this we may infer that the male part of the people went about in mail, and used their spear or sword by way of walking-stick or switch. The addition of a shield to their ordinary clothing would make them just as ready for the fray as for the feast; and as the latter very often ended in the former, we can fancy that they sometimes armed themselves with dish-covers, which now bear a close resemblance to the Saxon shield.

It would indeed seem from the dresses of these ancestors of ours, that their organs of Destructiveness were most prodigiously developed, or else their bumps of Cautiousness were most unusually big. "Every man his own policeman" was apparently their motto, and one would think the Danger-signal always stared them in the face. As a proof of their pugnacity we learn, that they preferred to wear a shortened tunic, "because in it they could most freely wield their weapons;" and they added to this vestment a metal rim or collar, which at times when they grew mettlesome, served by way of breast-piece. This pectoral was no doubt a great protection to the chest, and shielded it from cold as well as from a sword-cut. Besides being a breast-plate, it acted, we do not doubt, as a sort of poor man's plaister, and saved the wearers from bronchitis not less than from a blow.

To protect themselves still further, both from cutting winds and weapons, the Saxons wore a kind of ringed tunic, or *byrne:* so called, perhaps, because it was exceedingly warm clothing, and very likely made the wearers burning hot. The imaginative reader may form some faint conception of the nature of this byrne, by reading an enigma which was made by BISHOP ADHELM, and which, as being a fair specimen of the riddles of the period, it may not be out of place to copy into *Punch.*

"I was produced"—says the bishop, speaking as the byrne—

"I was produced in the cold bowels of the dewy earth, and not made from the rough fleeces of wool: no woofs drew me, nor at my birth did the tremulous threads resound; the yellow down of silkworms formed me not; I passed not through the shuttle, neither was I stricken with the wool-comb; yet, strange to say, in common discourse I am called a garment. I fear not the darts taken from the long quivers."

Serious people may be shocked at finding that a Bishop has stooped to make a riddle, but this episcopal enigma may serve to shut their mouths, when they protest that riddle-making is a frivolous employment, which no one but a punster or a pickpocket would take to. It cannot be denied that the enigma is far-fetched, considering the long distant date from which we fetch it. Still, for such an early effort, it is really not so bad, and we think none the worse of the good bishop for making it.

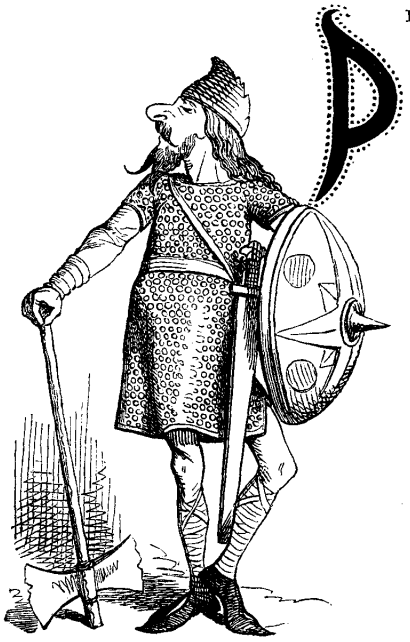
Whether or no the Scalds were the inventors of the byrne, is a question far more easy to be asked than to be answered. It seems however not unreasonable to fancy that they were, for the byrne was just the thing for fiery people like the Scalds, who were so continually getting into hot water. Being, as we learn, extremely difficult to pierce, it was doubtless of great use in what the Yankees call a "difficulty." At the time of which we write the thoughtful reader may remember that revolvers were not known: and, as duels then were fought with daggers, spears, and swords, the byrne, there is no question, often saved the skins of those who came up to the scratch.

The Anglo-Saxon shields were oval and convex, with an iron boss, or umbo, projecting from the centre like the handle of a dish-cover; to which, as we have said, the shields bore somewhat of resemblance. But though they looked like dishcovers, their chief use was as head-covers: and we have no doubt they were useful in peace as well as war-time, and could ward not only weapons but water from the brain. Their projecting umbo gave them quite the look of umbo-rellas, and they were doubtless of good service in a shower or a scrimmage, and could protect the head from anything, whether wet or blows, which happened to be rained on it.

These dish-covers, however, were not their only brain-covers; for, as the sapient observer has possibly remarked, men don't wear an umbrella with a view to keep their heads warm. So besides their shields the Saxons wore by day a sort of night-cap, which a modern writer tells us was "borrowed from the Phrygians." We think though, that this writer writes wrongly on this head; for we can't believe our ancestors were so hard up for hats, that they were forced to go so far as Phrygia to borrow them. The old illuminations throw some light upon this cap, which seems in shape to have been a cross between a nightcap and a foolscap. In material, however, it differed from them both, being made of leather, which was sometimes edged with metal: so that, at least in one material respect, this queer cap bore resemblance to the French *chapeau de cuir.*

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER IV.—THE ANGLO-SAXON PERIOD—(CONTINUED).



ANGLO-SAXON WARRIOR. FROM THE BEST AUTHORITIES. BEING EXTREMELY RUDE IN THE ORIGINAL, THE FIGURE HAS BEEN PUT INTO CORRECT DRAWING.

PROCEEDING with the military costume of the Saxons, and having shown in our last chapter what they wore to shield their heads, we may now describe the weapons which were used to break them. Of these, one of the most striking was the double-edged long broad-sword, an arm which was generally wielded with both hands, and which, from the great muscular exertion it required, gave rise to the expression of "More power to your elbow!" It was with this weapon, we read, that at the Battle of Caerbardon, KING ARTHUR killed above four hundred men with his own hand; but we doubt if any arm would have sufficed for such a feat, and though perhaps KING ARTHUR may have said he drew his long sword, we rather think it was his long bow which he really drew there.*

Another formidable weapon which was wielded by the Saxons was an axe with a long handle, which they called a bill. This bill was somewhat like a lawyer's in its length, and was thereby well adapted to make short work of an enemy. BOB WACE, the Norman poet, says—

"Mȳ contrymen onne Hastynge's Hyl,
Were sorelye cutte up bye ye Bȳl:"

—though BILL, the Conqueror, he adds, got the better of his namesake. Although the weapon was unwieldy, the Saxons were expert in wielding it; and whether through their superior muscular development, or whether they had less Opposition to contend with, there is no doubt they succeeded in carrying their bills far more easily than Ministers nowadays do theirs.

For the still further comfort and enjoyment of their enemies, the Saxons armed themselves with daggers, javelins and spears; of which latter some were barbed and others broad and leaf-shaped. Of the barbed ones ASSER saith, that their use was "trulye barb-arous;" but the others may have possibly been used with some politeness. We can imagine civil Saxons saying, "By your leaf!" when they parried the home-thrust of the spear of an assailant.

Although, as every schoolboy knows, the Saxons owed their name to the Scythic tribe, Sacassani, called otherwise Saxones, stupid people have persisted in deriving it from *Seax*, a word meaning a curved dagger, which tradition says they wore. To support this foolish notion, these ninnies turn to NENNIUS, or as we rather should call him, NINNIUS; and quote from him a speech, which he reports to have been made by the chairman at a certain public dinner at Stonehenge, which there is reason to believe was an apocryphal repast. NINNIUS says this dinner was turned into a tea-fight by the chairman, MR. HENGIST, jumping on the table, and shouting "*Take your Seaxes!*" as a signal to the Saxons; who, having hid those weapons in the pockets of their braccæ, drew them forth forthwith, and bagged about three hundred of their Ancient British guests. Of course, if this story were proved true, it might be cited as a proof that the Saxons used the seax; but, as the proof wants proving, we don't believe they did, for any donkey knows better than to pin his faith upon the tale of NENNIASS.

Another name for the Seax was, we learn, the Sica; and the Venerable BEDE has told another story of it, which, for aught we know, may be as mythical as that which has been told. According to the Venerable, KING EDWIN, of Northumbria, was attacked by an assassin sent by CWICHELM (pronounced Switch'em) who had been made, or else had made himself, the KING OF WESSEX. The assassin gained an audience on pretence of having a message to deliver to KING EDWIN, and when that monarch graciously asked what he had to say, the ruffian made a poke at him with a poisoned sica, exclaiming with a bad pun as he did so, "*I'll mak' sicca!*"* An attendant "thegn" named

FROM A VERY CURIOUS SAXON MS. IN THE POSSESSION OF MR. PUNCH.

LILLA, seeing the king's danger, would have used his shield to save him; but unluckily his shield had gone that morning to be mended, and all LILLA could do was to fling himself between his monarch and the murderer, and nobly throw away his life to save that of his king. Persons who sing songs may perhaps have heard it stated that "*Lilla's a lady,*" but in the Anglo-Saxon time LILLA was a man; and whatever were the rank or station of a "thegn," this story goes to prove that LILLA was a noble man.

We come now to the costume of the civil Anglo-Saxons, having done with the uncivil ones, called otherwise the military. And here the reader will no doubt be somewhat startled when we tell him, that having carefully got up some mountains of MSS., and waded through whole oceans of books upon the subject, we are driven to conclude that for nearly four whole centuries but little change, or none, was noticed in the fashions! A fact so extraordinary of course needs the strongest proof, but there is evidence collateral, besides direct, to cite for it. According to MONFAUCON, the Franks kept to one fashion during just as long a period, and springing like the Saxons from an oriental source, they too showed an oriental liking for old raiment. For the sake though of the cleanly reputation of our ancestors, we trust they did not further prove their oriental origin by adopting in their persons the practice of the Persians. We are told, these Eastern people not merely handed down their fashions to their children, but they left their wardrobes as heirlooms to them also; so that sons not only stood in their fathers' shoes, but wore the gaiters of their grandfathers, and their great-great-grandfathers' great coats. Babies, when they grew big enough, put on their parents' pinafores; and the identical same garments descended to descendants, and were handed down as long as they would hang together. It is therefore not unlikely that the raiment of a Persian, in its ultimate threadbariness, bore somewhat of resemblance to the garment of the Irishman, which was not made of cloth, sure, but of holes just stitched together.

But, however long deferred, changes, like Reform Bills, must be made at last; and accordingly, we find, the Saxons when they altered their religion, changed their raiment, and when they conformed to Christian doctrines they put on Christian dress.

One of the chief novelties in the dress worn by civilians from the Eighth to the Tenth century was, that for the first time then our ancestors wore shirts. We learn from EDINGARTUS that they were made of linen; but whether they were starched or not he quite omits to tell us, nor does he say if they were mostly worn with buttons or with studs. Conjecturing the former, we would ask the feeling reader to drop the tear of pity to the memory of him, who was the first to feel the agony of finding that his dress shirt had been sent home with a

* The sword which is here mentioned may perhaps have been the one which, the poets say, KING ARTHUR christened his "Excalibar:" and with such a name as this, there really is no saying what a blade might not accomplish. We have, however, looked to the latest of authorities, and as the *Idylls of the King* contain no mention of the feat, we incline to think the tale has not a leg to stand upon.

* The Venerable BEDE omits to mention this remark, which the reader of Scotch history may doubtless recollect is therein said to have been used at a somewhat later period. But of course this is no proof that the words were not made use of at the time of which we write, and, for aught we know, the Scotchman *may* have been a plagiarist.

button off!—a discovery which somehow is quite certain to be made at a time when one is dressing to dine with punctual people, who regard one as a murderer if one comes two minutes late.

FROM THE SAME MS.

Over this was worn a tunic, made of woollen stuff or linen, according to the season, and open at the neck so as to put on like the shirt. It descended, as that ASS-ER tells us, "kneearly toe y^e^ knee:" and was confined by a belt or girdle round the waist. We find its Saxon name was *roc;* so if *Sinbad* was a Saxon, he might have fitly worn this garment when he visited the roc's nest. Its chief peculiarity was however in the sleeve, which was made quite long enough to cover up the hand, and was worn in rolls or wrinkles from the elbow to the wrist. The use of having sleeves so long perhaps may be conjectured, on the ground that very possibly they served by way of gloves, of which there is no mention so early in our history; and in this respect their wrinkles might put our daughters up to one, and teach them how to keep their hands warm, without dipping them so deeply as they now do in our pockets, where they look to find the wherewithal to fit them weekly with new kids.

A short cloak called a mentil was worn over the tunic, and fastened on the breast or on the shoulder with a brooch. This mentil, or mantle as we now-a-days should call it, could be thrown off or assumed by merely slipping the head through: as is brought to light quite plainly by an old illumination, in which a Saxon gent is pictured fighting with a lion. A mantle is here seen lying by the lion, much the same as *Mr. Pyramus's* in the well-known tragic farce; and as the mantle is left fastened at the throat, one infers that it was taken off without the gent's undoing it. Judges say this picture is in fact a Scripture piece, and that the Saxon gent we speak of is intended for no less a person than KING DAVID. Whether this be really so, we, who are no judge, are not called on to determine, and we shall therefore show our judgment by not trying to decide.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER V.—THE ANGLO-SAXON PERIOD—(CONTINUED).

FROM A CHOICE MS. KINDLY LENT BY MR. JONES.

CONTINUING our study of the ancient books of fashion, we find that though the Anglo-Saxons had no trousers, they wore drawers, as may be seen by the drawings of them which are still left extant. These drawers did not descend, however, lower than the knee, and so the modest Saxons mostly wore a sock of cow's hide to cover up their calves; which, so far as we can judge from the artists of the period, appear to have been generally turned out to grass. This leather sock or buskin was called by them "scin hose," but as EDINGART informs us it was sometimes made of linen, it is probable the Saxons had then another name for it, though what that other name was we must let the reader guess. For aught we know or care, they may have called it "shin hose," from its covering the shin, or they may have named it "thin hose," because it was not thick.

Over this sock, hose, or stocking, they wore fillets, bands, or strips of cloth or wool, or leather, rolled, wound, or twisted round them from just above the ancle to just below the knee. From this exact description, which an eminent attorney has helped us to draw up, the reader doubtless will derive a very accurate idea of the nature of the garment which we wish him to conceive. We may, however, further assist him in conception of it, by telling him it looked like the hay-bands of an ostler, excepting in so far as it looked somewhat different. We own that cloth, linen or leather does not look much like hay, though now-a-days in rifle-suits the first is much the colour of it. But the Saxons' strips of stuff were wound round like our ostlers' hay-bands, unless indeed the rolls were made to cross each other sandalwise, when they looked more like the buskins which are worn by our stage brigands, and which in youthful memories are coupled with bass voices and ferociously black looks.

The Saxon shoe (which, by the way, they now and then spelt "scoh" and now and then spelt "sceo;" but they had no LORD MALMESBURY to look to their orthography) had an opening down the instep, and was fastened with a thong. In the illuminated manuscripts it is mostly painted black, but whether it was worn so in reality we know not. It is true that DAY had not yet dawned in that dark age, nor could the Saxons' shoes have shone with the lustrous light of MARTIN. But it is possible the dandies may have somehow blacked their shoes, though how that somehow was we have no means now of determining. The common labourers, it seems, went generally barelegged, but not often with bare feet; in which respects, we think, if they were living now, it is probable that they would do exactly the reverse. It seems though, like good Christians, the princes and church dignitaries did their utmost to make up for the bareleggedness of their brethren; for we find their shoes and buskins represented as of gold, but as all's not gold that glitters, they most probably were gilt.

These articles composed the civil costume of all classes; those who call themselves "superior" being distinguished by the fineness, not the form, of their apparel, and by the jewellery and ornaments with which they overlaid it. These apparently they wore in great profusion and variety; and besides such things as brooches, rings, and chains and crosses, the swells had golden belts, jewelled in no end of holes; and still more, made themselves conspicuous by wearing golden bracelets, which in our time are a part of solely feminine costume. These bracelets, we are told, KING ALFRED used by way of thief-baits; and had them hung up along the borders of the highways, to test the virtue of his people, and the vigilance of his police. But this fact is, of course, in the remembrance of the reader, and he will doubtless feel insulted if we venture to remind him that KING ALFRED was the first to introduce "the Force." We doubt though if the reader have an accurate idea of how our first policemen looked, when they were out on duty; and as words would fail us to convey a fair description, we subjoin a full-length portrait of a Peeler of the period, which has been transmitted from a most authentic source.

POLICEMAN, TEMP. ALFRED.

The clergy in their dress were not distinguished from the laity, excepting when engaged in doing duty at the altar. The robes worn by the bishops consisted of the alb and stole, dalmatic and chasuble, with which our friends the Puseyites have made us well familiar, and which we think it therefore is quite needless to describe. When out of Church it seems they had a proneness to the pomps and vanities they preached against; for an order was put forth A.D. 785, forbidding them to wear "the tinctured colours of India," colours which were doubtless looked upon as "fast." It appears too, that they likewise did their best to look like laymen, by letting their back hair grow so as to cover up their tonsure: for a Canon was especially aimed against this practice, and fired off as is reported, just nine hundred years ago. But though forced to shave their heads, the clergy (at least some of them) were allowed, as a great luxury, to let the hair grow on their chins. By a Council which was held A.D. 1031, it was provided that a priest might wear a beard or not, precisely as he pleased: an indulgence which had long been extended to the bishops, but till then the lower clergy had not been indulged with it.

If we believe TACITUS, and we don't see why we shouldn't, the Teutonic tribes were generally lovers of long hair; and by the Franks

it was regarded as a mark of rank, an express law being made that only the first nobles should be suffered to grow ringlets. Whether the heirs of noble families, whose hair would not curl naturally, were suffered to use curling-tongs and curl-papers or not, we do not find it mentioned: but as ringlets were the mark of men's being of high birth, we should think they spared no pains in their capillary cultivation. Among the Anglo-Saxons long hair was quite as fashionable as it was among the Franks: although they suffered more free trade in it, and passed no protective laws to limit its producers. The clergy preached for centuries against the sinfulness of wearing it; but it seems their preaching acted less like scissors than like bear's grease, and their long sermons on long hair just made the hair grow all the longer.

Before we leave this head, it should be mentioned that civilians at this period wore no hats, but went about bare-pated like our Bluecoat boys and butchers. What their reasons were for doing so, it were a waste of time to guess. It is probable, however, that being proud of their long hair, they did not like to hide it, and so declined to wear the hide caps of the period, with which as we have shown, the soldiers were disfigured. Although not ornamental, these caps were certainly a cap-ital protection to the head, and shielded it from blows as well of weapons as of wind. It is on this account we wonder the civilians did not use them, for as they wore their hair so long the slightest breath must surely have blown it in their eyes, unless they had a hat or cap to keep it out. For instance, when they marched out on a windy day in March, we can fancy how the air would "play in the ringlets" of their hair, until it made them look as mad as a March hare or a hatter: though why these creatures should be singled out as samples of insanity, no creature in his senses could undertake to say.

ANGLO-SAXON GENTS TAKING A HAIRING.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER VI.—THE ANGLO-SAXON PERIOD—(CONCLUDED).

AS Lords of the Creation, politeness of course tells us we must not forget the ladies: and having thoroughly described the mail armour of the period, we have now the pleasing labour of picturing the female. When we say this, we however do not mean it to be thought that the Anglo-Saxon women were really clothed in armour: for crinoline was not in use in that blest age, and the softer sex were not environed with hard steel, as in our own more savage time, they have been driven to defend themselves. But clothing may be fairly viewed as armour against weather, and when a woman puts it on it may be said to (w)arm her. Besides, we wished to make a play upon the two words "mail" and "female," and we are not to be prevented from making a bad pun by any paltry doubt about the fitness of a synonym, which we may find it needful for the joke's sake to bring forward.

Without, however, condescending to this careful explanation, we might have not unfitly used the word we did; for one of the chief articles of Saxon ladies' dress was a garment which was called in their uncouth tongue a *gunna;* a term which certainly to our ears smacks much less of millinery than it seems to do of armoury. Antiquarians have made a lot of shots about this gunna, and as they cannot make their minds up as to what it really was, they have long kept up a fire of critical remarks on it. There are some who like to liken it to the Roman-British *gwn*, a word which, if spelt properly, would obviously be *gown*. This garment VARRO speaks of by its Latin name *gaunacum*, and describes as a short tunic reaching half-way down the thigh, and furnished with loose sleeves extending only to the elbow. It is presumable, however, that no decent Anglo-Saxoness would have ever dreamt of dressing in so scanty an apparel: and we incline therefore to think, with other eminent authorities, that the gunna was a long robe reaching to the feet, which indeed in the old drawings it frequently conceals. Still, that short gunnas were worn, there is extant good episcopal evidence to prove: for in searching the old chronicles we find a copy of a letter from a Saxon Bishop of Winchester, who gives some one "a short gunna made in our manner." Who this Some one could have been we dare not stop now to conjecture, nor can we at present spare the space for guessing whether bishops then employed their leisure time in needlework, as the phrase "made in our manner" might lead one to suppose.

From the conflict of opinions expressed upon the subject, gentlemen of the long-robe might spend some days in arguing as to whether the said gunna was a long robe or a short one. But the long and the short of it is, we think, it sometimes was a long robe, and sometimes was a short one, and we hope our readers will be satisfied with this solution of the point. Underneath the gunna, the Anglo-Saxonesses wore a kirtle and a tunic, whereof the latter had long sleeves like the tunics of the men, and wrinkled up in rolls from the elbow to the wrist. From their fitting with such tightness and closeness to the arm, these rolls must have in temperature been hot rolls to the wearer, who, in the summer-time, must frequently have felt herself half baked in them.

What the kirtle was, we shrink from questioning too narrowly, for in the will of one WYNFLÆDA we find that it is mentioned with "other linen webb," and described as being white. It seems therefore not improbable that the kirtle, though spelt differently, was in fact a sort of shirt; but as shirts, we are aware, are never worn by women, we guess the kirtle must have been that sort of she-shirt or che-mise, which inquiring-minded monsters have perhaps heard called a "shift."

The mantle was a garment worn likewise at this period, and which bore a strong resemblance to the ancient priestly chasuble, so far as the illuminators suffer one to judge. Being fastened at the throat, it was made so as to hang loosely down the back and down in front; and except when looped up by the lifted arms, it covered the whole figure like a domino or cloak.

If we venture now to handle so delicate a subject as the Saxon ladies' legs, it is only for the sake of silencing a writer who darkly hints that it is possible that they were left unclothed. This appalling fancy he deduces from the fact, that stockings are not seen in the pictures of the period, wherein the female figure is most carefully portrayed. But a sufficient cause to our mind why the stockings are not seen is, that the legs which wore them were kept purposely invisible: for the Anglo-Saxon artists were extremely modest men, and never, it would seem, were students of the nude, as is the case with their more modern, and perchance less modest, brethren. For ourselves, we blush to think that any foremothers of ours should ever have gone barelegged; and we cannot bear to dwell upon a point so barely possible. Our own impression is, that the Anglo-Saxon ladies not only had stockings, but actually wore them: in which respect they would have differed from some of their descendants; for many a Scotch lassie who likes to show her legs, will carry in her pocket the wherewithal to cover them.

The Saxon ladies' shoes were in shape much like their lords': so far as one can guess from the small portion of them visible. In the manuscripts they mostly are half hidden by the gunna, and it is therefore difficult to say precisely how they looked. From their being coloured black we may presume that they were worn so; but whether they had heels "hath not yette come un-toe our knowledge," to quote the words of one who was once esteemed a wit.

It is doubtful whether gloves were worn by either Saxon sex until just before or after the close of the tenth century. As a proof of their great rarity, we find it mentioned that five pairs of them formed a chief part of the duty paid to ETHELRED THE SECOND, by a guild of German merchants for protection of their trade: a fact which serves to show that the earliest of protectionists found it pay to bribe our Government to go hand in glove with them. In a miniature of a lady, supposed to have been done about the year 1001, the left hand is depicted in a sort of glove or muffler, having the thumb separate, but the fingers all together. Whether the lady was possessed of a right-hand glove as well, and if so, why she did not wear it when she sat to have her portrait taken, are questions we despair of ever hearing answered. It is possible, however, that as gloves were doubtless dear when they first were introduced, ladies wore them singly if their pin-money ran short; and so contrived to make a pair last them twice the time they would have done if both were worn together.

From the hand to the head is an easy transition, except with persons born in Cockneydom who can't pronounce their h's; so directing our attention to the Anglo-Saxon head-dress, we find that women of all classes wore a piece of silk or linen wrapped and folded over and about the head and neck, so that it looked a combination of a comforter and cap. Their name for it was *wæfles*, from the verb *wæfan*, to cover; but they also called it *hæfodes rægel*, which means literally head-rail. As depicted in the manuscripts, the garment looks as uncouth nearly as its name; and from its bandage-like bemufflement gives the wearer the appearance of having a bad head-ache, a sore throat and swelled face.

This head-gear was, however, seldom worn withindoors, for the women, like the men, were sadly proud of their long hair, and wasted their time terribly in combing it and curling it, and generally seeing to its proper cultivation. BISHOP ADHELM writing *De Virginitate* (a queer theme for a bishop's pen, some readers may think, but it is not long since a prelate* wrote against the polka) makes mention of a lady in the hands of her attendants, and having her locks delicately twisted by the frizzling tongs. But the bishop does not mention if her hair was brown or blue, and strange as it may seem, there are colourable grounds for thinking it may have been either. This we say on the authority of mountains of MSS., in which the hair and beard are mostly painted blue; and hosts of learned commentators coincide in guessing that the Saxons used some dye or powder for their hair, which imparted to their heads the *ceruleum colorem*, of which we learn from CÆSAR, the old Britons were so fond. Now, as ladies often imitate the arts of their admirers, and follow in their fashions as far as it is practicable, we have very little doubt that the Anglo-Saxonesses likewise liked to make themselves look frights by using hair-dye; and that, when in love especially, they coloured their heads so as just to match with their "adorers." Of this we partly have a proof in a painting of the period, wherein the flowing locks of EVE are depicted a bright blue: and further evidence is furnished by a fragment of a love-song, which is commonly believed to have been written by KING VORTIGERN, who was inveigled into marriage with the daughter of old HENGIST. The original MS. of this is now in our possession, and the lines in question run, or rather hobble, thus:—

"Rowena is my ladye-love,
Her robe itte is a gunna:
Shee wears blewe haire her ears above,
O is shee notte a stunna!"

Critics disagree as to the meaning of the word "stunna," but we incline, ourselves, to think it was a bit of Saxon slang, and from the context we imagine it was used by way of compliment. About the fact of the "blewe haire," however, there is no mistake, albeit a Civil Service Clerk might quarrel with the spelling. And the fact that it was worn thus being thoroughly established, we may fancy that young ladies of the Anglo-Saxon period spent a good deal of their leisure in colouring their hair, more especially perhaps when they were asked to spare a lock of it. "*My Mother bids me dye my hair to a cerulean hue,*" doubtless was a ditty much in vogue about this period, and match-making Mammas no doubt insisted on their bidding being put into effect, if they thought blue hair increased their girls' capillary attractions. There were, however, some exceptions to the rule of admiration of it, as will be seen by the perusal of a sentimental couplet, which we presume to have been written by a poet of the period, though, who the poet was, posterity must guess. In this couplet the blue hair is coupled with black nails and other personal disfigurements; clearly showing that the writer was himself no great admirer of it. The couplet is however neat, and nicely turned, and besides confirming the fact which we have stated, may be quoted for its polish, if not for its point:—

"Youre nose is redde, your haire is blew,
Youre nailes are blacke, styl I loave yew!
Andd gif youre Pa wyl stande ye shine,
Sweette maydе, I'll bee youre Vallentine!"

FROM A CURIOUS ILLUMINATED VALENTINE OF THE PERIOD.

* ARCHBISHOP CULLEN.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER VII.—THE ANGLO-DANISH PERIOD.

JACK TAR OF THE PERIOD.

THE Costume of the Danes, who for a short period were settlers in England, and may therefore fairly claim the honour of our notice, was more nautical in fashion than the costume of the Saxons, over whom they briefly triumphed, and ousted from the throne. This we say without much citable authority to prove it, for the old illuminations throw but dim light on the subject, and the writers whom they illustrated keep profoundly dark on it. It must be borne in mind, however, that the Danes were mostly sailors, whereas the Saxons, there is reason to believe, were chiefly soldiers: and this would in itself be a sufficient ground for guessing that their dresses were dissimilar, had we not a whit of better evidence to back us. Jack tars now-a-days don't rig themselves in tight stocks and jack boots, nor is it likely that the Danes were dressed like soldiers when at sea, for we question if a crew could work a ship well in mail armour. Still less can we conceive of sailors dancing hornpipes, if attired in heavy military fashion, like the Saxons; and that the Danes danced hornpipes nobody can doubt, after seeing a most singular MS. in our possession, in which a Danish sailor is depicted in the act.*

Not content, however, with thus guessing at the truth, we have exercised that industry which always has distinguished us; and notwithstanding our engagements at rifle balls and banquets, and other terrible time-slaughterings into which, to serve our country, we have recently been dragged, we have managed to consult vast numbers of authorities on the interesting subject of the dresses of the Danes: on which, next to our own uniform, our thoughts just now are chiefly bent. We need not occupy our space by detailing with preciseness all the volumes we have read, or the still greater quantity which we have vainly tried to read. Nor need we excite the envy of the reader by describing our now recognised importance in Great Russell Street; where no sooner are we seen than the courteous sub-librarians rush instantly to smother us directly we sit down, with the dustiest and fustiest and mustiest old manuscripts, which awaiting our arrival they have kindly hunted up for us. Without indulging, like some writers, in such page-filling discursiveness, it is enough for us to state that MR. ARNOLD, of Lubeck, distinctly backs us in asserting that the Danes were much more sailor-like in costume than the Saxons. According to his testimony they "wore the garments of sea-farers, befitting men who lived by piracy and inhabited the sea:" a phrase which almost might incline one to picture them as Mermen, or else "inhabiting the sea," all serenely like the divers, in a goggle-eyed brass helmet and waterproof great coat.

It would appear from the Welsh chronicles (which we don't pretend ourselves to have deciphered, and still less are ambitious of attempting to pronounce) that the colour of the ancient Danish dress was mostly black. CARADOC, of Llancarvan, often calls them "the black Danes,"

* From the words "Oure Saylorre Prince" being writ beneath this figure, it has by some been thought a portrait of no less renowned a personage than *Hamlet, Prince of Denmark!* In support of this assumption, we have SHAKSPEARE'S evidence that *Hamlet* went to sea; but whether he danced hornpipes is a matter which we leave the critics to dispute.

at least so we find the phrase translated for our benefit, for the words in the original are too jaw-cracking to quote. He also gives their army the title of "the black army," and without intending insult calls their guards "the black guards." Why they wore the colour, is a question which the reader may put to us if he pleases, but we regret that he will have to whistle for an answer to it. As their standard was a raven, perhaps they plumed themselves on being "of a feather" with that bird, for in piracy and plunder the Danes were truly raven-ous. However, we at least may undertake to say that the colour had no meaning in the eyes of undertakers. "STRABO of the Baltic" (of course every baby knows we mean ADAM of Bremen) distinctly mentions that the Danes never mourned the loss of even their dearest kinsmen, and let their richest uncles die without making the least change in their demeanour or their dress.* Black had therefore no connection

COSTUME OF THE NOBILITY, FROM AN AUTHENTIC PORTRAIT OF HAMLET, PRINCE OF DENMARK.

with mourning in their eyes, though there is some proof that their forefathers regarded it with sadness. The Danes, it is acknowledged, were of Scythic extraction; and HERODOTUS makes note of a nation near to Scythia, whom, as they always dressed in black, he names the "Melanchlœnians," a word which very obviously is meant for "Melancholy 'uns."

That fashions are, however, liable to change, is a truth which few debaters would venture to dispute. Accordingly we find that though the Pagan Danes were dressed in "raymentte blacke as nightte," yet when Christianised they "cast their 'nighted colour off," and their sons outshone the Saxons in their gorgeous ar-ray. One writer tells us they came out in scarlet, purple, and fine linen: while another somewhat sneers at them for wearing dresses which he calls "effeminately gaye." As a proof of their effeminacy, JOHN WALLINGFORD remarks that they "didde often change their cloathes:" and to show their marked devotion to the duties of the toilette, he mentions that they actually "didde combe their hayre once in ye daie," and were "soe exceeding cleanlye in their habbits yt they didde even washe themselves as moche as once a weekke!" By these means he observes they pleased the eyes of the women, and behaved as gay Lotharios to the wives of the nobility, and thus found work for the SIR CRESSWELL CRESSWELL of the time.

Some notion of the fineness of their garments may be formed from a picture of CANUTE as he appeared on Ramsgate sands, on the memorable occasion when he rebuked his courtiers. From this and the court journalist's description of his dress,† we may see that KING CANUTE was a "heavy ocean swell," as being by birth a pirate, we may not unfitly call him. His courtiers too were clearly swells of the first water; though from the way they hold their clothes up in the picture we refer to, one might think that on dry land they felt far more in their element.

However dingily and dowdily they dressed, then, while at home, the Danes clearly came out gorgeously when they were out visiting; and while staying with the Saxons they inclined to Saxon pomps and vanities of dress. It may be guessed how rich and rare were the gems their nobles wore, when we mention that the rank and fashion of the period, male as well as female, were bedecked with golden bracelets; which, to show they could afford it, were invariably buried with them. By the Pagan Danes the bracelet was esteemed a sacred ornament, and one was kept upon their altar or worn by their high priests, to serve as the cement for their most binding adjurations. Their ordinary oaths were "by the edge of my sword!" or, "by the shoulder of my horse!" But, when they wished to be believed, they swore "by the Holy Bracelet!" which doubtless was as binding as our "by the Holy Poker!"

Whether or no the Danes, like the Saxons, wore blue hair, we can no more say than whether their eyes were green, or whether, as a rule, they were distinguished for red noses. One swallow, it is well-known, does not make a summer; neither does one statement suffice to prove a fact. Else were it enough to show the greenness of their eyes, if we cited the first stanza of an ancient Saxon love-song, which begins—

"My prettye Dane, my dearest Dane,
Ah dinna looke soe shye!
Butte meette mee in e evenninge,
While ye greene is in youre eye!"

For the blueness of their hair, however, we have not such proof as this even to quote: and we incline to think their hair was rather nut-colour than blue, inasmuch as it is clear that they were evidently nuts on it. TORÆUS tells us of a gentleman, one MR. HAROLD HARFAGRE, otherwise called FAIRLOCKS: whose hair flowed down his back in ringlets to his girdle, and who made a vow by moonlight to his mistress, to neglect his crop of curls and not manure them with Macassar until he had completely conquered Norway for her sake. Moreover, we are told that a young warrior, going to be beheaded, axed the axeman to be good enough to keep his hair unstained, and not to let a slave profane it with his touch. This we state upon the evidence of JOMSWIKINGA SAGA, a name which sounds so formidable that we must put faith in it.

* We trust the British playgoer will bear this fact in mind the next time he ventures to see MR. KEAN in *Hamlet*. By the traditions of the stage the *Prince of Denmark* has invariably been dressed in a black suit; whence the coarse-minded have jested about his being the Prince of Darkness, and the ignorant have fancied that he must be the Black Prince. It seems clear that *Hamlet's* sables should be viewed as being donned not in mourning for his father, but simply as the usual clothing of his father's son.

† "Hys Majjestye dyd weare hys best or Sundaie suitte; whereof ye tunic was of silk cutte in ye Saxon mannere, and ye mantle alsoe silkenne was embroidered with gold eagles and overlaid with pearles. For ornament and eke for purposes of fasteninge, itte was furnishedde with ribbones, alsoe with cords and tassells, lest ye ribbones mighte ybreak. Hys royalle legges they were encasedde in a payre of silkenne stockynges, embroidered at ye toppe, and were garterred with gold garterrs just beneath ye royalle knees. Onne hys royall feet he wore a payre of stoutte soled shews, notwithstandyng which ye sea didde wette hys royall toes."—*Extract from Court Journal, August* 12, 1039.

PUNCH'S BOOK OF BRITISH COSTUMES.

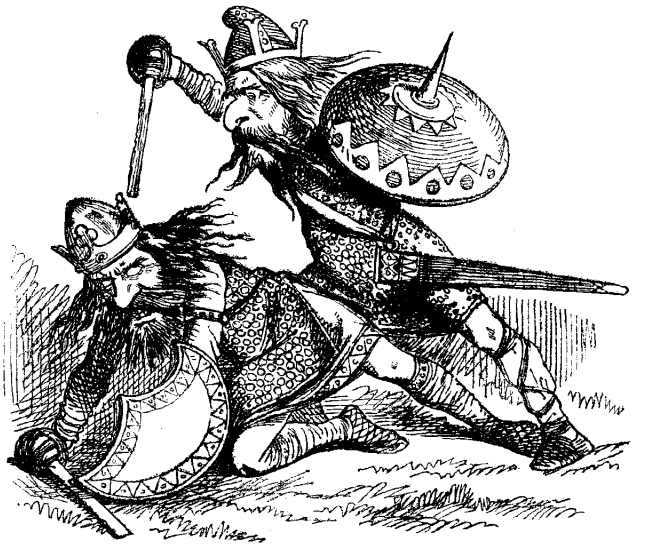
CHAPTER VIII.—PERIOD—FROM THE EXIT OF THE DANES TO THE ENTRY OF THE NORMANS.

WE said in our sixth chapter, that we thought it rather doubtful if the Saxon gents wore gloves, and there seems equal reason for our doubting if the Danes did. As some what of a proof that the Saxon ladies wore them, the careful reader will remember we made mention of a miniature, in which the sitter is depicted with her left hand in a glove. We then wondered if the lady had a right hand glove as well, and if she had, we wondered why she did not wear it. Our bepuzzlement, however, has been cleared up on these points, and humanity inclines us to clear away the cloud of doubt in which we left our readers. A manuscript which lies before us while we write, and which we may claim to be the first to bring to light, states gravely, that the person in the miniature referred to was the herdsman's wife who gave KING ALFRED a black eye, because he did not look well to the browning of her cakes. The fact of the black eye is disputed by some writers. ASSERIUS says simply that "shee didde boxe hys eares," a phrase which might imply that the gloves she wore were boxing-gloves. But whether this be so or not, it is stated in our manuscript that KING ALFRED cribbed and kept her right glove as a keepsake, and this plainly was the cause why she was painted only in that which ALFRED left her, and which was her left. In his comments on the story, which the best of our historians think is too good to be true, ASSERIUS says, "ye blowe dyd gette uppe quite a breeze," and though "ye kinge's leftte eare was hyt," he adds, "yette itte dyd serve hym righttte." This, however, we must construe as said merely for a joke; for in writing thus ASSERIUS must be an ass if he be serious.

So far as we can learn, the Danish arms and armour were not unlike the Saxon, excepting in those points in which they were dissimilar. Volunteers with them were not so common as pressed men, at least if we may judge so from the laws of Gula, said to have been established by KING HACON THE GOOD. By these it was enacted, that men who were possessed of such a fortune as six marks should be required to arm themselves with a red shield of two boards' thickness, and for weapons were to carry a spear and axe or sword. In addition to these articles, possessors of twelve marks were to wear a steel cap, and men of greater mark, who owned as much as eighteen marks, were obliged to buy a helmet and a coat of mail besides. So that the armour of the people was proportioned to their pockets; for in their savage barbarism (how unlike our own enlightenment!) the lives and limbs of paupers were esteemed of far less consequence than those of millionaires.

MILITARY COSTUME, FROM A RUDE DRAWING ON THE FLY-LEAF OF AN ANCIENT DANISH SPELLING-BOOK.

Why the Danish shields were red, we cannot undertake to say; but as the Danes were mostly pirates, it seems likely that they liked to look something like Red Rovers. The spear, the sword, the bow, and the double-bladed axe were the weapons with which they used to make themselves offensive; and in the use of the two latter, they were thoroughly expert. To their swords in fun they sometimes gave the playful name of "quern-bit," which rendered into English means simply "millstone-biter." It was with one of these, if we believe the chronicles, that KING CANUTE fought his famous single combat with old Ironside, as the Saxon monarch EDMUND was familiarly termed. The fight came off at Athelney, as everybody knows; and was one of the most famous broadsword battles ever witnessed. By the account in the *Medulla Historiæ Anglicanæ*, which may be regarded as the *Bell's Life* of the period, the honour of "first blood" was claimed for old Ned Ironside; and when, after administering a slogging upper cut, he was held entitled to claim "first knock-down blow," the Dane threw up the sponge to the disgust of all his backers, and "thynkinge of hys bettere halfe didde cry oute lustilye for quartere."



PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER IX.—THE EARLY NORMAN PERIOD.

THE brief interval between the out-kicking of the Danes and the incoming of the Normans, the costume of the English, of course, underwent some change; for when was fashion ever for a single year immutable? Coming events often throw their shadows out before them; and before the Normans landed their shadows had preceded them, and the English in their habits had aped them to a shade. Fathers now-a-days complain that their children dress like foreigners, and it must be confessed that in the time of the Confessor there was as much reason for a similar complaint. Before the Frenchmen came themselves their manners had invaded us, and we were slaves to them in fashion, although not yet so in fact. For this we have the evidence of WILLIAM OF MALMESBURY, who, contemptuous of orthography, as is his lordly namesake, observes:—

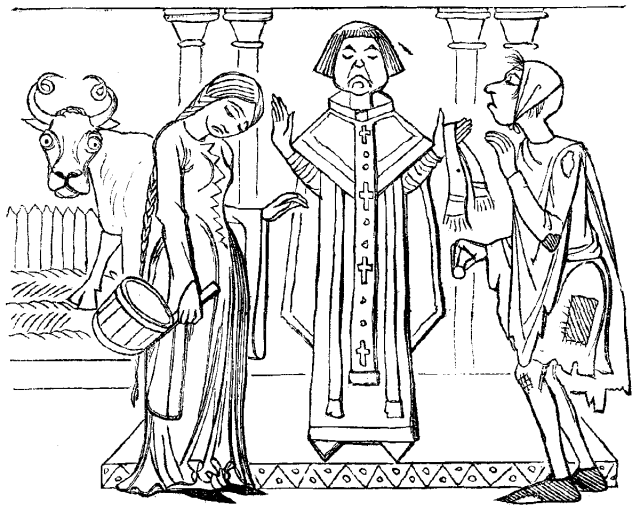
Inne EDWARDE's rane ye Englishe dyd Frenchifye ymselves both inne manneres and costumes, and made ymselves redickulouse bye their phantastick fashiones, whiche they dyd wear a shortere tunick and eke a shavenne chyn, and dyd clippe their haire allsoe as they dyd clippe their speache."

That men should "make themselves ridiculous" by wearing shaven chins, is an idea to which our beard-movers have lately given countenance, albeit Englishmen in general have long set their face against it. The early Normans were, however, great users of the razor; and besides shaving their chins, and upper lips, and cheeks, they actually shaved the back part of their heads; a fashion which they borrowed from the swells of Aquitaine. This we learn not only from the Bayeux tapestry,* but from an incident which happened on the landing of the Normans, and which authorities concur in thinking proves the fact. It is said that when KING HAROLD heard the cry, "The French are coming!" he prudently remained at home, and sent his spies to see if there were truth in the report. As they dared not face the enemy, the spies crept crawlingly along until they got behind his back; and from this rearward point of view they took their observations, without themselves becoming the objects of remark. They then played among themselves a friendly game of Hie, spy, hie! and, as WALLINGFORD informs us, "dyd putte their bestte legges foremoste, and dyd take un-toe their heeles." On coming to the king, who was as breathless to hear the news as they were all to tell it, they said they had seen no soldiers, but an army of priests; and on HAROLD asking sternly, "What the [two of dice] they meant?" they told him

FROM A CURIOUS ILLUMINATION REPRESENTING A NORMAN SWELL DRESSING FOR AN EVENING PARTY.

of the way in which the Normans wore their hair, whereat his Majesty impatiently exclaimed, "There, you may cut it!"

In telling us this anecdote, BOB WACE, the Norman poet, uses the expression "*tout rez et tondu*," which may be literally rendered by the words "all shaven and shorn:" a phrase that, every baby knows, occurs in one of the most ancient of our descriptive ballads. The words, our readers may remember, are applied there to a priest; and their usage may be taken as confirmatory evidence that the Normans in their tonsure had a priestly cut about them. How far they resembled the old ecclesiastic, who performed the marriage service in the ballad we have mentioned, is a point which we suggest to men of strong imaginations, as being a fit problem to exercise their thoughts. For their assistance in the matter we refer them to the figures pictured in the Bayeux tapestry, and to the portrait of the priest as he appears in our edition; wherein the artist has depicted him in a dress which is a cross between a beadle's and a bishop's. In this engraving (which we fancy must be really very rare, for it appears to bear the thumb-marks of several generations) "ye maydenne all forlorne" is most lugubrious in look, and seems to have been taken to what cockneys call the "halter" as reluctantly as though she had been taken to be hung. With an attention to the details which smacks of the Dutch school, the maid is represented with her milk-pail in her hand; while slightly in the background is a portrait of her cow, whose horn is "crumpled" with a power which a Præ-Raffaelite might envy, and a RUSKIN write a page about in notes of admiration of its "conscientious handling" and its "gigantic strength of truth."



THIS TRULY INTERESTING PICTURE IS A VALUABLE ILLUSTRATION OF THE ECCLESIASTICAL AND CIVIL COSTUME OF THE MIDDLE OF THE ELEVENTH CENTURY, OR THEREABOUTS.

The civil costume of the Normans (whom silly sticklers for good grammar have called otherwise the Normen) consisted of a cloak, a shirt, and a pair of drawers; together with a tunic which they wore rather short, and a pair of stockings, which they wore rather long. One writer calls these stockings "panntaloons with feet to them;" and we may guess from his so doing, that the nobles chiefly wore them, for pantaloons have never been in favour much with clowns. Their Norman name was "chaussés," and we are not aware of their having any other: although seeing that the English took afterwards to wearing them, it is naturally likely that they Anglicised the name. But whether, with true British contempt for foreign accents, they called the chaussés "chosses," or "chawsers" or "chowses," with all our wisdom we must own ourselves unable to decide.

To keep their heads warm, which considering how they shaved them, was much needed, the civilians wore a flat round cap resembling a Scotch bonnet. This, however, was not their invariable head-dress, for they sometimes wore a hood, or coif, to serve as their *coiffure*. Combined with their bald-patedness, these monks-hoods must have given them a clerical appearance, and the way they aped the priests was really monkish, if not monkeyish.

For their *chaussure* they wore shoes, over their *chaussés*. But sometimes their long stockings were stuck into short boots, which for aught we know, resembled our plebeian highlow. These short boots have been long familiar to our memory, from the fact that we remember reading when at school (having recently refreshed our remembrance on the matter) that ROBERT, Duke of Normandy, the Conqueror's eldest son, was nicknamed *Gambaron*, or "Shortshanks," and *Courthose*, which meant "Short-boots." His namesake, ROBERT WACE, says, "he hadde shorte legges and large bones, hence was he bootedde with shorte hosen and hadde shorte boottes to bootte." To our mind

* Of course every school-girl knows that this tapestry is called so from its being kept at Bayeux; and is a piece of coloured worsted work, somewhat like a sampler, measuring in length 212 feet. It is said to have been worked by the Conqueror's wife, MATILDA, who was called from her great industry in working it, the Conqueress, the enemy she triumphed over being truly worsted. How long she was doing it, we must let our lady readers have the privilege to guess. Although the fact is not so stated, one might really almost think she had the help of Briareus in accomplishing her task; for one had need have the assistance of a hundred hands, to work so great a quantity as above two hundred feet.

there is nothing very funny in these nicknames; but we mention them to show that our ancestors at times were just as rude as their descendants, in their remarks on people's personal disfigurements and dress.

ROBERT SHORTSHANKS, DUKE OF NORMANDY. FROM MR. PUNCH'S COLLECTION OF HISTORICAL PORTRAITS.

The phrase "bootted with shorte hosen" might lead one to suppose that the Normans wore no stockings underneath their *chaussés*, and that they thrust their ten toes naked into their boots. This, however, we are not at liberty to guess; for stockings, we have seen, were in use among the Saxons, and the Normans, who were more refined, must certainly have worn them. Indeed several quotations might easily be made which would serve to satisfy the reader of the fact; but reading much bad spelling is a thing to be avoided, as it may lead to imitation, perchance, of its defects.

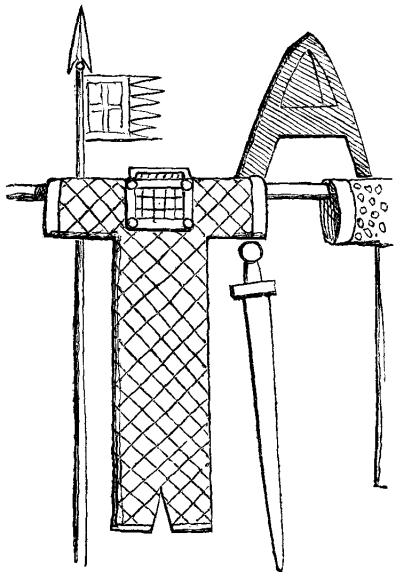
Taking it for granted, then, that they wore stockings, there remain to be considered two most momentous questions; namely, whether or no they commonly wore garters with their stockings, and whether, if they did, they gartered under or above the knee. Antiquarians have been long in the dark upon these points; but we rejoice that our exhaustless industry and patience at length enable us to throw a flood of light upon the subject, and to dissipate the clouds of doubt which have obscured it.

By our almost superhuman labour of research, we have brought to view a MS., which, so far as we can see, has never before been even heard of, and which must excite the wonder and delight of the *savants*. Since we are never prone to keep our good things to ourselves, as is proved by the weekly publication of our jokes, we have now the greatest willingness in parting with our property, and putting before the public that which has been hitherto a quite private possession. The manuscript appears to have been written by a lawyer, at least we judge so, partly from its being writ in rhyme (for all our poets nearly have begun by being lawyers), and partly from the almost undecipherable penmanship, which is a failing common to most men in that profession. Our conjecture too is strengthened by the MS. being written in bad Anglo-Norman French, in which our ancient legal documents were commonly composed. But not to keep our readers longer from their treat, be it known to all men that, so far as our compositor is able to make out, he holds himself in readiness to make an affidavit that what is here subjoined, is a true copy of the lines:—

"Quand je quittais la Normandie,
Je wore mon gartere sur mon knee:
Et quand je Englismans became,
Je suis contente a faire le same."

PUNCH'S BOOK OF BRITISH COSTUMES.

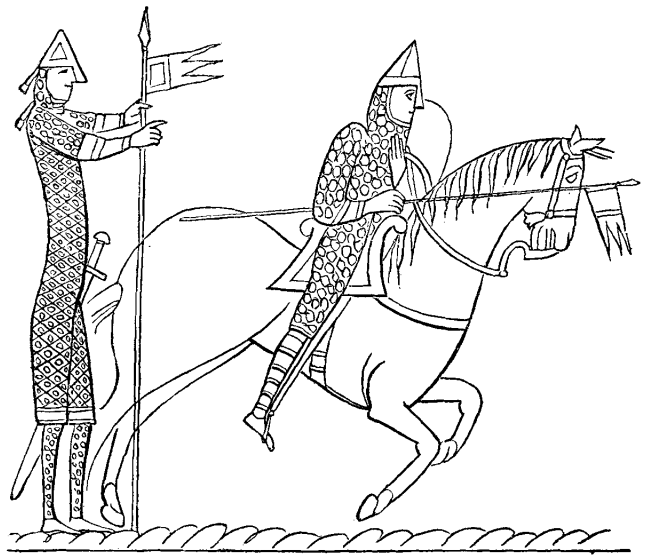
CHAPTER X.—THE EARLY NORMAN PERIOD—(CONTINUED).



HELMET, HAUBERK, SWORD, AND GONFANON, FROM THE BAYEUX TAPESTRY.—N.B. COPIED WITH CORRECTNESS, AND IN NO WAY IMPROVED FOR THE SAKE OF THE INITIAL.

AND now, having described the civil dresses of this period, it becomes our painful duty to instruct the British public on the subject of the military costume of the Normans, who accompanied the Conqueror to give the English king a beating, and then, instead of going abroad again, here made themselves at home. We say the duty is a painful one, because the subject of inquiry cannot but awaken painful recollections; inasmuch as it reminds us of the melancholy fact that Englishmen have had to own themselves defeated, a confession which it humbles their descendants to admit. The thrashing of the Saxons must be always a sore point with us; and Britons who are blest with a keen imagination, must still wince beneath the blows which their forefathers received. Weak as it may seem in him, the man of feeling cannot but regard with strong emotion the weapons with which his ancestors were whopped; and in viewing now the arms wherewith the Normans vanquished us, we feel a sort of impulse to betake us to our legs. While "speering" on their spears (to use a Scotch expression) we seem, in thought at least, to feel them sticking in our ribs; and we get a mental headache when we look upon their battle-axes, in thinking of the awful "bonneters" they gave. In short, we are afflicted with much the same sensations as when one looks upon the rod with which one has been birched. The first time we submitted to that painful operation, we kept as a memento a fragment of the weapon: and we never even now can look upon our treasure, without feeling a smart tingle in remembrance of its strokes.

However, smothering our emotions as well as we are able, we proceed to the discharge of our aforesaid public duty, in furnishing instruction on the subject of costume. To speak first of the head-piece, which our artist has depicted as a headpiece to this chapter, it will be seen the Normans valued the possession of their heads, by the extraordinary pains which they took for their protection. In drawing the attention of the student to the drawing, we would especially invite him to observe the funny nose-cover, with which the soldiers' helmets were in general supplied. Whether the Norman noses were peculiarly shaped, or peculiarly tender in their osseous formation, are matters we must own ourselves unable to sniff out. But it is certain they were shielded with no ordinary care, and one would fancy that their owners fought as shy of broken noses as they did of broken heads. One would, however, think that if the noses of the Normans were peculiarly



NORMAN DRAGOONS, FROM FAC-SIMILE COPIES OF THE BAYEUX TAPESTRY. THE WARRIOR TO THE LEFT, FROM HIS MAGNIFICENT PROPORTIONS, IS PROBABLY INTENDED TO REPRESENT A LIFE-GUARDSMAN OF THE PERIOD, THE OTHER IS EVIDENTLY A LANCER.

prominent, so as to render their protection peculiarly needful, one would find that their descendants were more nasally developed than, so far as one can see, is really now the case. We know no end of people who keep boasting that their family "came over with the Conqueror," but we have never noticed anything eccentric in their noses; and we incline therefore to fancy that the ancient Norman nose had nothing singular about it, or if it had, its singularity has now become extinct.

But whatever may have been the reasons for their wearing it, there is no doubt that the Normans found their nose-piece highly useful, though it may not have been highly ornamental to their looks. Not only did it serve to save their noses from a blow (a blow, we don't mean with a handkerchief, but with something rather harder), but it doubtless also saved them from becoming snubbed or blobby, by the laws of gravitation and its own incumbent weight. For aught we know, moreover, the nose-guard may have exercised a bearing on the character, as well as on the countenance, and there are reasons why our officers might wish to see it used, though they might not wish themselves to thrust their finely-chiselled noses to it. If perfectly adjusted, the nose-piece would infallibly prevent a raw recruit from any tendency to turn his nose up at the service: and it might also be the means of checking insult to superiors, by its hindrance to the taking of that sort of observation, called vulgarly a "sight."

Being not less careful of their limbs than of their noses, the Normans for their body guard were clad in a ringed tunic which they called a "hauberk;" a word derived from "halsberg," which meant, as we all know, a protection for the throat. The garment differed little from the Anglo-Saxon tunic, except that it was made with a capuchon, cowl, or neckpiece, to which addition it is likely that it owed its change of name. By stupidly confounding "Capuchon" with "Capuchin," some writers have imagined that this cowl was like a monk's: while others have as stupidly endeavoured to persuade us that its wearers were remarkable for a menacing expression, observing that a Norman was known always by his (s)cowl. With as pitiable senselessness, other punsters have connected the word cowl with our word "chimney-pot:" and from this association of ideas have argued that the cowl had a connection with the helmet, which filled the place then

of the "chimney-pot" of our more modern use. This supposition, though made merely for the play upon the words, might possibly be worked out into something like a truth: for the illuminations show us that the collar of the hauberk was sometimes drawn up over the chin and fastened to the nasal, or nose-piece, of the helmet. By this means the old soldier wisely spared himself the cost of a visit to his dentist, in consequence of having his wisdom teeth knocked out: and no doubt often saved himself from getting a sore throat, either from the cutting winds or weapons of his enemies.

The hauberk was slit at bottom both in front and behind, for convenience in riding and in other crural exercise, such for instance as that mentioned in the old black letter ballad, which describes how—

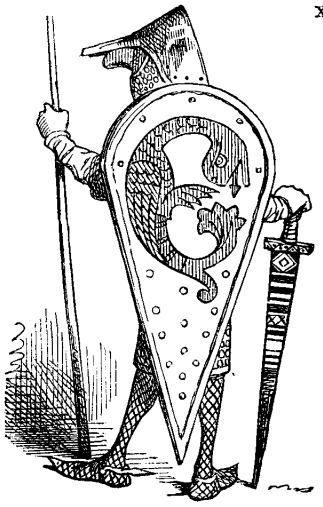
"Ye ole Joe was a kyckynge
Appe behinde and eke befo'e,
And ye Yallere Gal a kyckynge
Appe behinde ye Ole Joe."

From the rude way in which the garment is depicted by even the most polished artists of the period, it appears as though it ended in short "continuations," if what are but continuations can be said to have an end. It seems clear enough, however, such could not have been the case; for a garment so constructed could not possibly be worn, simply for the reason that nobody could get into it. The sceptic who doubts this may be easily converted by just stitching his dress shirt to the waistband of his breeches, and watching his confusion when he comes home late to dress for a party, where the people are, he knows, severely punctual.

THIS CUT, ALSO FROM THE BAYEUX TAPESTRY, IS INTRODUCED SPECIALLY FOR THE USE OF ARTISTS; SO THAT IN ANY FUTURE "FINDING OF THE BODY OF HAROLD," THE HORSES USED BY THE NORMAN CAVALRY MAY BE CORRECTLY REPRESENTED.

PUNCH'S BOOK OF BRITISH COSTUMES.

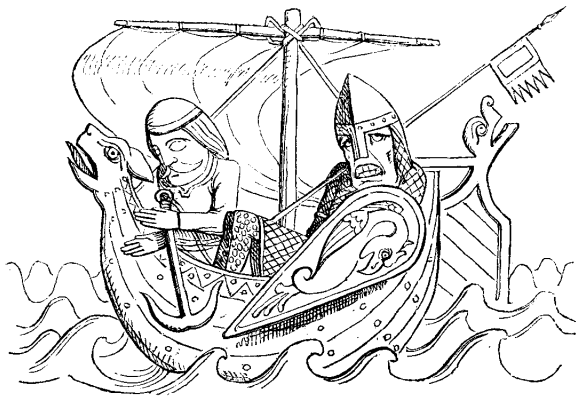
CHAPTER XI.—THE EARLY NORMAN PERIOD—(CONTINUED.)



XTREME accuracy being our chief object in this history, to the description of the hauberk which ended our last chapter, we must add now, that the garment was made generally of rings, like the ringed tunic, or byrne, which was in use among the Saxons. In some instances, however, the hauberk was composed of little plates of steel, shaped like our jujube lozenges; a kind of mail then known by the name of "mascled" armour, from the resemblance which it bore to the meshes of a net. These lozenges were also sometimes stuck upon the pectoral, and doubtless proved as efficacious for protection of the chest as the lozenges called pectoral, which are now-a-days in use. They must, however, have been pleasanter to wear outside than in; and one can hardly envy the sensations of KING WILLIAM, when, as is stated, he put on his coat of mail the wrong side out, in the haste with which he armed himself before the battle of Haste-ings. Lozenges of steel when externally applied, must be rather a sharp stimulant to persons with thin skins; and although we have been told that KING WILLIAM was not wounded, we cannot well believe he left the field without a scratch.

For their further preservation the Normans carried shields, which, a living writer tells us, "in shape somewhat resembled the modern schoolboy's kite." The writer who says this, however, seems to have forgotten that there are no such creatures as "schoolboys" extant now; and flying kites is much too vulgar a pursuit for the "young gentlemen" who honour our "Academies" to patronise. Our older readers may however recollect the pastime, and to their minds the comparison requires no explanation. Whether shields like kites were any help to soldiers in flying from the field, is a point "that hath no magnitude," as saith EUCLID, in our eyes, and which we have little wish at present to look into. Neither care we to inquire, why it was the Normans used to copy the Chinese (whom we, however, doubt if they had ever seen or heard of), in the fashion of bedaubing their shields with fierce devices, representing dragons, griffins, and the like "fabulous animals." That they did so is however shown by the old tapestries (that at Bayeux is especially instructive on the point): and if further proof were wanting, it might be supplied by the passage we subjoin, which will be recognised by *savants* as a fragment of a war-song, that until now has had existence only in MS.:—

"Ye hardie Norman's nose of gore
A helmett-guarde dyd ha-ave:
A gryffyn on hys shielde he bore,
Ye whiche hys ribbes dyd sa-ave.
Inne hauberke eke was he y-mailed,
Soe farre as toe ye knee-ee;
And brauelie thus rygged out hee sailed
To sea whatte hee mote sea-ee!"

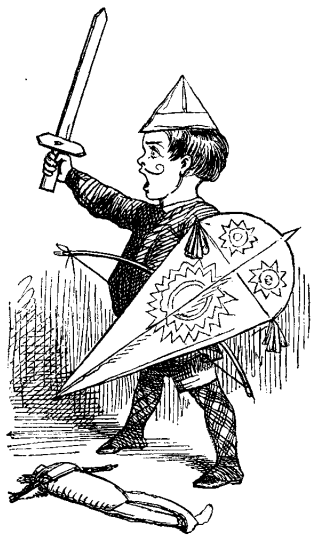


FROM AN ILLUMINATION IN THE SAME MS.

These interesting lines leave nothing more to notice in the armour of the Normans, and we proceed to take in hand the description of

their arms. It is true that if we chose we might fairly shirk the subject; for arms can hardly be regarded as a portion of costume, any more than walking-sticks are articles of dress. But the Normans were of old so continually fighting (a habit which has, happily, died out among their modern representatives, the French), that their weapons may be said to have formed part of their apparel. Indeed a portrait of a Norman swell without his sword and dagger would be as incomplete as the picture of a British one, portrayed without his toothpick and his thin umbrella, which however can be scarcely viewed as articles of dress. Moreover, we have said, the weapons of the Normans possess a more than ordinary interest in our eyes, inasmuch as it was with them that the English were defeated; and it is but natural, when one has had a thrashing, that one should look with some degree of veneration on the stick.

Besides their swords and daggers (the former of which were like the Saxons', straight and double-edged, with a square-cut hilt or cross piece, like the lath-swords in our nurseries) the Normans carried lances, clubs, and bows and arrows, and some of their light infantry armed themselves with slings. Their lances much resembled those in use now with our lancers, having a small flag or streamer at their heads. The Norman name for them was "Gonfanon," which sometimes they spelt "Gonfalon," and doubtless pronounced "Golfalol" when they had a cold. A modern writer notes it as a fact somewhat remarkable, that albeit eight centuries (all but half-a-dozen years) have now elapsed since the Conquest, the lance is still existent as a military weapon, and the little flag or streamer still remains attached to it. But we all know how conservative we are in army matters, and how the wise heads at the Horse Guards rather stick to old ideas than give themselves the trouble of propitiating new ones. Indeed so far from wondering that the lance is still in favour, we rather feel astonished that the sling should have gone out of it; and it would not much surprise us were an order to go forth for furnishing our riflemen with the old Norman bows and arrows.



MILITARY EQUIPMENT OF THE INFANTRY. FROM A SKETCH TAKEN IN OUR OWN NURSERY.

The clubs of which we spoke as being used about this period were not such pleasant things as the clubs about Pall Mall, which are now in use with many of our military men. It seems a little doubtful if the common soldiers used them, or whether, like our Army Club, they were in the hands exclusively of officers. Queen Matilda, or whoever else composed the Bayeux Tapestry,* has stuck a club into King William's hand, and likewise one into the fist of his half brother, Bishop Odo; and this episcopal description is confirmed by Robert Wace, whose *Roman de Rou* informs us that the prelate—

"Sur un cheval tout blanc seoit,
Toute la gent le congnoissoit:
Un baston tenoit en son poing."

One can't wonder the good Bishop was so known to "*toute la gent*," or as we should now say rather, "all the gents;" for we find he used his "baston" for the basting of his friends, as well as of his enemies. This we learn from the inscription in the Bayeux tapestry,

"HIC ODO EPS. BACULUM TENENS CONFORTAT."

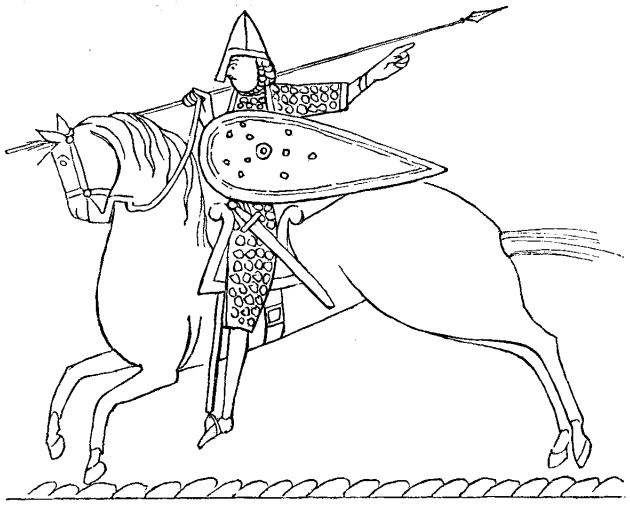
We need not say "confortat" properly means "comforteth," but as one can't say that one gets much comfort from a cudgelling, the word has been translated "encourageth the youths." Whether the "young men" in *Mr. Punch's* service are "encouraged" in their labours by the truncheon of that gentleman, is a point on which the public must not ask us to enlighten it. Nor are we able to report whether the Norman youths much relished the ligneous encouragement which their holy father Odo so paternally administered. Unless, however, shoulders were much tougher then than now, we doubt not that the Norman youths when threatened with a thrashing, would, if they had spoken English, have cried out, "Odo! O don't!"

* It seems doubtful if this Tapestry was worked by Queen Matilda, or by captive Saxon ladies, who made it for her Majesty, and of course were robbed right royally of all the credit of the work. Whether the words '*Matilda fecit*' are decipherable or not, we have no doubt in the least that they were written in the corner; and that when the public were allowed to see the Tapestry, their attention was especially directed to the autograph, as proving that the work was of her Majesty's own doing. As the Tapestry is more than two hundred feet in length, the royal industry of course was most egregiously praised; in fact, the piece of work that people made about the piece of work may (to quote a living writer) "be more easily imagined than it can be described."

The Norman bows were cross, as sometimes were their bearers; who, being masters of their weapon, doubtless very rarely missed with it. It was mainly with their bows, as everybody knows, that when they came to blows the Normans thrashed their foes. Thus on Hastings field they made the Saxons yield, when it was revealed that Harold's fate was sealed. A random shaft shot high did hit him in the eye,* and his men did turn and fly when they saw him die. This we learn from several of the old black letter writers, who may have been the special correspondents of the times, and if so, were of course reliable informants. Among them we may mention our old friend, Robert Wace, who may fairly be esteemed the William Russell of the period, inasmuch as his description of the battle is the best.† This at least, if not the public estimation of it, was certainly the writer's own private conviction; for he observes with all the modesty of authors of that age:—

"If in your books some blundering errors fall,
Look to Bob Wace, and you'll correct them all."

We have said that with their bows it was the Normans made the English bow to them; and the fact should be remembered that when England was invaded, it was through its inhabitants not knowing how to shoot. To show how weak King William thought the conquered nation, he speaks of it as one "not even having arrows:" a taunt which was equivalent to speaking in our day of men not having rifles, or not knowing how to use them. When next our French friends favour us with trying an invasion, let us hope they won't have cause to twit us for not shooting them. Little disposition as we may have to laugh at them, there is small doubt, if they come, a goodly number of our riflemen will use them as their butts.



FROM THE BAYEUX TAPESTRY.

N.B.—THIS IS THE CUT WHICH WAS MEANT FOR THE USE OF ARTISTS. THAT ON PAGE 145 MERELY SHOWS THE TRUTHFUL MANNER IN WHICH "OUR" ARTIST HAS TREATED THE SUBJECT, IN REPRESENTING A NORMAN FIELD-MARSHAL IN "MASCLED" ARMOUR, AND HIS CHARGER.

* Of this fact we believe that there were several eye-witnesses; but of course their stories vary as to what took place. According to one writer, when the King was hit he put his hand up to his eye, and crying out "*O meus ego!*" fell flat upon his face. Another witness states that his Majesty fell backward, without making that remark; and in proof of this alleges the King's ignorance of Latin, to learning which he says that there was then no royal road. This account, however, is shaken by a third, which states the King, when wounded, cried out "*O mi hi!*" an exclamation which no scholar can deny is proper Latin, but that it be proper English no one but a Cockney would venture to assert.

† As the battle was fought A.D. 1066, and Robert Wace died A.D. 1184, we may believe him when he states he was not present on the field; for unless he had been quite the Old Parr of the period, it is not probable he could have been a witness of the fight. His account, he says, was written as he heard it told his father; and he adds, "I well remember it, I was then a varlet." A "varlet," everybody knows, meant anciently a footman: so *Mr. Punch's* poet "Jeames" might perhaps have traced relationship to Mr. Robert Wace, as the first poet of the plush.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XII.—MORE ABOUT THE EARLY NORMANS, AND ESPECIALLY THE LADIES.

LADIES who take pleasure in reflecting on the circumstance that their family is said to have "come over with the Conqueror" (a reflection they at times are likely to make audibly, if they find out that their husbands cannot equally indulge in it), may feel naturally an interest in inquiring what the fashions of the Norman ladies were, at the interesting period when their male friends came and conquered us. Except in name, however, their dress but slightly differed from that which was then worn by the Anglo-Saxon women; the chief differences being, that they called their gown a "robe," and their head-cloth they called "couvre-chef," whence, doubtless, our word kerchief. We are not surprised to learn that they sometimes wore long robes and sometimes they wore short ones, for the tastes of lovely woman are continually varying, and the Norwoman no doubt was no exception to her sex. About the close of the eleventh century and the beginning of the twelfth, the short robe went however completely out of fashion: and the passion for the long one was carried to such lengths that the wearers very often found it difficult to walk in them. Women of strong minds, who like the free use of their limbs, may very likely laugh at such absurdities of dress, and may wonder that their foremothers were such fools as to be plagued with them. The same surprise, however, must be felt at modern follies as well as at these ancient ones: for notwithstanding *Punch*, and other mental tonics, debilitated intellects are still unhappily existent, and though gallantry forbids us to call a lady names, candour forces us to own that people who wear petticoats preposterously wide are little wiser than the wearers of preposterously long ones.

The gown, instead of being loose, as in the Anglo-Saxon period, was worn laced up the front, so as to fit the figure closely. It is therefore at this period we must note the introduction of the practice of tight-lacing, which so foully has disfigured so many a fair form. In a curious illumination of the close of the eleventh century, the Prince of Darkness is portrayed in feminine apparel, wearing a robe laced in the

A BISHOP AND A LADY AND GENTLEMAN, CLOSE OF THE ELEVENTH CENTURY, CAREFULLY COPIED FROM THE SCULPTURE ON THE WINCHESTER FONT IN THE CRYSTAL PALACE.

fashion of the time. This quaint design no doubt was intended to point out that it was from the invention of the father of all evil, that the evils of tight-lacing were paternally deduced: and the drawing may be held to illustrate the proverb that "Heaven sent us Woman, and the Devil stays."

But the chief peculiarity in the Norman ladies' dress was the funnily fantastic way in which they shaped their sleeves. These were worn tight to the arm so far as to the wrist; and then, widening abruptly, fell pendent from the hand to the distance of some feet. A modern writer speaks of them as hanging "like canoes," and this description is borne out by one of the old balladists, we presently shall quote, who in likewise noticing their likeness to canoes, clearly may be said to have rowed in the same boat. In the reign of WILLIAM RUFUS and that of HAL THE FIRST, these cuffs were made so long that actually the ladies had to tie them up in knots, so as to prevent themselves from treading on their sleeves. Cuffs like these we think must have almost have been found as fettering as handcuffs; and one might fancy that on this account any one of any sense would be deterred from wearing them. But ladies have at all times been the slaves of fashion; and since the days of EVE have never enjoyed anything like freedom in their dress.

Whether the Norman women were the first wearers of these sleeves, is a point which to reflective minds appears a little doubtful; for are we not informed that—

> "In ARTHUR'S days the Court began
> To wear long hanging sleeves:"

and what proof is there that these sleeves were not shaped just like the Norman ones? *

The veil or kerchief of this period was worn long like the sleeve, and was similarly tied up to prevent its being trodden on. The same delight in length too may be noticed in the hair, which was plaited in long tails, after the manner of the Goths. In some cases we find the plaits were cased in silk, or else bound round with riband, ending in a bow. Whether this bow proved attractive to the beaux, is a point on which we cannot fairly venture an opinion; but we can fancy if the Norman ladies ever danced the *deuxtemps*, their back hair must have been a rather formidable weapon, and when whirled round must have served to keep men at a distance. Lovely as our *Judy's* hair is in our sight, we should no more like a plait of it flung into our eyes, than we should a plate of jugged hare to be similarly projected.

This way of dressing hair we have said was *à la Goth*, but more clearly to describe it, we might call it *à la Grecque;* for the Gothic mode, we find, was adopted by the Greeks, and it is by their name that it is best known to us. In other respects also the early Norman fashions were of quite a Grecian character; and we are therefore not surprised to find that the old balladist, to whom we have referred, by poetic licence calls his lady-love a "maid of Athens," although he owns that her pomatum pot was the only thing about her which connected her with Greece. As the ballad throws some light upon the costume of the period, we copy the last stanza as it is written in our MS.:—

> "Bye thy robe which unconfinedde
> Draggleth in ye dirte behinddе:
> Bye thye cuffs shaped lyke canoes,
> Of nepther ornamentte nor use:
> Bye thy haire its fierye glowe,
> Ere I'll wedde to Bath I'll goe!"

If we may note the customs as well as the costumes of this period (and we really do not see who there is to hinder us), in addition to our remarks about the early Norman belles, we may observe that it was during the reign of our first WILLIAM, that the sounding of the Curfew first was introduced. This bell was always tolled at eight o'clock at night, and its tolling told the people to "quench their flaming ministers," a command which bore no reference to the Lord Pams of the period, but simply was equivalent to saying "dowse your glims!" Everybody knows that the word curfew is derived from the French word *couvrefeu*; but everybody possibly is not so well aware that the curfew at some period served the purpose of the muffin-bell, an instrument which, everybody knows, is still in use. At what period this was so we cannot charge ourselves to state; but the fact is made quite manifest by the well-known ancient passage which a modern poet has both plagiarised and altered. The lines, as we have seen them, run, or hobble, thus:—

> "The curfew tolls the knell of parting day,
> And lo! when heard, the muffin boy we see,
> Who, while the p'liceman plods his beery way,
> Invites the world to toasting and to tea."

It will not be forgotten (by those who have good memories) that it was during the reign of the Conquering Hero, WILL, that England was first blessed with those valuable law officers, called with pleasant irony "Justices" of the peace. Whether these distinguished dignitaries wore for purpose of distinction some distinctive legal robe, is more than the old chronicles enable us to state. But if we cannot fancy how they dressed themselves, we can imagine what a dressing they gave unhappy poachers who happened to be brought before them; and we doubt not that the justice which these justices administered was as remote from real justice as that which in such cases is now-a-days dealt out.

* We may note here that these sleeves, whoever first adopted them, furnished the design for the old heraldic "maunch," which, we learn, was first borne by the family of De Hastings. Any baby knows that the word "maunch" means a sleeve, and its being used for arms is therefore quite appropriate.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XIII.—PERIOD, THE REIGNS OF WILLIAM RUFUS, HENRY THE FIRST, AND STEPHEN.

HENRY THE FIRST AND HIS QUEEN MATILDA, FROM THEIR EFFIGIES IN ROCHESTER CATHEDRAL.

According to the best authorities (we need not name ourselves, but with the names of ANNA COMNENA, ORDERICUS VITALIS, and JOHANNES DE JANUA, the reader may perhaps not be so well familiar) a great attention to costume was paid during this period, and, among the men especially, a more than usual love of finery prevailed. What the reason for this was, it would be puzzling to guess. The ancient chroniclers content themselves with simply noticing the fact, and modern writers sensibly have followed their example. One authority however has alleged in explanation, that as the followers of the Conqueror were "the flower of the continent," they naturally did their best not to look seedy.

It is but fair to the fair sex that when the gentlemen outdo them in absurdities of dress, the fact should be recorded in the annals of the time; and truth forces us to own, that the men of the eleventh century were even sillier than the women in the matter of costume. The feminine apparel we already have described:* and careful readers will remember that we spoke of it as characterised by amplitude of length. In this respect, however, it was certainly surpassed by the masculine costume; and inasmuch as lovely woman is an imitative creature, we may assume that at this period the male sex set the fashion, and the female followed it. The short tunic was worn longer than it had been before (longer, that is, in dimension, and not in time of wearing it); and the long one was so lengthened that it trailed upon the ground, as did the *interula*, a linen vestment under it. The sleeves too were extended in width as well as length; and besides being made as long again as they were wanted, while fitting their arms closely, they were widened at the cuff, so as to fall over the hand, and indeed completely cover it. In some of the illuminations the sleeves are rolled up at the wrists, and this, especially at meal time, must have certainly been needful, as even in our own day we have had cause to observe. The wide cuffs which were worn a year or two ago were always dipping in the sauces and sweeping off the spoons; and imagination shrinks from picturing a banquet in the time of WILLIAM RUFUS, when the sleeves seemed made expressly to dangle in the gravy and to draggle in the soup.

This mania for long dresses was of course severely satirised by the *Punches* of the period, if the old illuminators were worthy of the name. It was remarked of men of fashion that, although they were not lawyers, they were very obviously gentlemen of the long robe; and one sarcastic writer speaks of them as looking like great babies, in consequence of their still being seen in long clothes. But the mania long prevailed, in spite of all attempts to cure it; just as crinolinomania, we apprehend, still spreads, notwithstanding all the jokes which have been made to check it.

The swells too came out as extensively in point of cloth as cut, and not only wore long dresses, but paid a good long price for them. A mantle given to KING HENRY by BOB BLOET, Bishop of Lincoln, was made of the finest cloth, and lined with black sables spotted with white spots, and his lordship, we find, had to pay a hundred pounds for it. This we learn from that instructive writer, WILLIAM OF MALMESBURY; who mentions in his anecdotes *De Jestis*† *regum Anglice*, that when the King received the cloak from BISHOP BLOET, he imagined by mistake that he 'd to pay the hundred pounds; and so instead of thanking BLOET, he merely said, "O Blow it!"

FROM A CHOICE MS. IN THE LIBRARY OF THE PADDINGTON MUSEUM OF ANTIQUITIES.

These mantles lined with fur were worn with the long tunic, which was only sported upon state occasions. With the shorter tunic a shorter cloak was worn; but this was also lined with the most precious sort of furs, and from its costing so much rhino, perhaps, was called the "rheno." Cloaks or mantles likewise then were made of common cloth, for the use of common people. These had usually a cowl attached to fit the head; and as this appendage answered the purpose of a cap, the Normans were, we think, quite right to call it "capa." For further capital protection, the Phrygian-shaped cap was still in use among the commoners; and a hat appears in one illumination of this date, shaped like the ancient Roman *petasus*, or like the wide-awake in use among our modern warbling waggoners.

Although the long sleeves of the tunics rendered gloves almost unnecessary, we find they were in use among the better classes, and it therefore is tautology to say the clergy wore them. ORDERICUS VITALIS expressly tells us this, in his account of how a Bishop (we need not say of Durham) made his escape from the Tower (which every schoolboy knows was in the reign of HENRY THE FIRST). According to O. V., the prelate in his haste had "forgotten his gloves," and this piece of forgetfulness he had long reason to remember, for in sliding down the rope which he had hung out of his window, he "dyd scrape ye skynne offe bothe hys handes untoe ye bone, ye whyche as he remarkedde to hys selfe was, 'No bono.'"

The same mania for length that we have noticed in the tunics descended to the feet. Long peaked-toed boots were worn, which by the old monkish historians were called *ocreæ rostratæ*, and which, as the clergy were forbidden to indulge in them, of course naturally excited their just wrath and contempt. To dissuade people from wearing them, the most appalling stories were told about their origin; and O. V. even goes so far as to hint that they were really an "invention of the enemy," being clearly made for "Somebodye deformed as toe hys feete." Shoes with peaks were also quite the go about this period, having their toes sometimes twisted like a pig's tail, whence probably it was that the monks called them *pig-aciæ*. At other times their toes were made somewhat more like a scorpion's than a pig's tail; and the resemblance we may fancy was felt to be most striking, for they must have stung tremendously when any one was kicked.

The chief study of the dandies being personal adornment (a study which, we hear, is pursued still at our colleges, and retains its hold on students even more advanced in life), we are not surprised to learn that they greatly gave their minds to the shaping of their soles, and vied in getting what they viewed as the most bootiful of boots. Especially they piqued themselves upon the making of their peaks; and indeed so much was thought of this accomplishment, that the swells were sometimes named from the successes they achieved, and had a PEVERIL lived then, and invented a new toe, he would have been distinguished as a "Peveril of the Peak." This we may surmise from the statement that a courtier, whose Christian name was ROBERT, got the cognomen of "Cornadu;" not because he had a corn, but because he made a shoe which curled round like a horn. This feat he achieved by cramming tow into the toe, and twisting it when rammed into the shape of a ram's horn. The beauty of this fashion must, like that of a Scotch terrier, have consisted in its ugliness; but we find that, nevertheless, it was extensively adopted, and we are told that

* For fear of misconception, we may note here that the period embraced in our last chapter extended from the Conquest to the end of the three reigns of which we are now writing. As our Book of course is likely to be used in schools, we feel bound to be precise in affixing proper dates.

† We need not tell LORD MALMESBURY that his namesake spells this word correctly, with a "G." But the book, which is in fact the *Joe Miller* of the period, contains so many jests that we prefer to spell it "Jestis."

"alle ye swelles dyd turne thr handes toe rammin, justle for all ye worlde as thoe they hadde beene rammineurs."

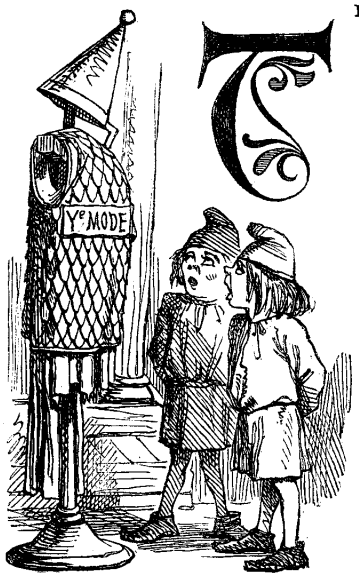
NOBLE SWELL. TEMP. HENRY THE FIRST, SHOWING THE "NEATEST THING IN SHOES" OF THE PERIOD.

People might imagine that boots with such long toes must certainly have much impeded locomotion, if they did not altogether put a stop to pedal exercise. But that this was not the case is shown by an old ballad, supposed to have been sung during "ye jumpynge of Jym Crowe," which everybody knows was a pastime of the period, requiring great activity and suppleness of foot. As the ballad, although so old, will be new to many of our readers (the MS. having never yet been out of our possession) we may delight the antiquarian by printing the first stanza. The mixed patois of the period in which the ballad is composed is a sufficient proof, we fancy, of the writing being genuine, if any of our readers are such sceptics as to doubt it:—

"Je viens de vielle Normandie,
Longtemps agoe:
Mais now je live in London,
Ou je jumpe Jym Crowe.
Et quand je goe to do itte
Je put on mon Sundaie soot,
Et je wheele aboute et tourne aboute,
Dans mon long peakedde bootte."

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XIV.—PERIOD, THE REIGNS OF WILLIAM RUFUS, HENRY THE FIRST, AND STEPHEN—(CONTINUED).



THE love of novelty which marked the civil costume of this period is likewise to be noticed in the military habits, which the pencil of our artist will now help us to describe. "*Avidus novitatis est gent Anglicanus*," writes one of the old monkish historians of the time; and what was said of the civilians might be said too of the soldiers, who, if not vain, were vane-like in their constancy of change. Their uniforms in fact were anything but uniform, and judging from their great variety of armour, we should say the army tailors had lots of work cut out for them, and like a travelling wild-beast-show driver, drove a roaring trade. We fancy hardly a day passed without something new in hauberks being shown in some shop-window, and we imagine what a rush there was to see some novel nose-piece which was said to be "on view" in the Bond Street of the time.

How the three kings* whose names we use to head this chapter armed themselves, we in a great measure may see from their great seals. But as our readers very possibly have not (like us) had the honour of receiving royal letters, perhaps they may not have inspected many of the royal seals. Of the three which we now speak of we may say, then, that the first represents KING WILLIAM RUFUS in a suit of armour, to which, without disparagement, we must apply the term of "scaly." In lieu of the nasal helmet, he wears one somewhat like a Tartar's, fitting closely to the head, and sharply pointed at the top. We find the Normans called this a *chapelle de fer*, and hence we may in-fer that it was made of iron; although possibly, for warmth, the lining of this *fer* cap may have been made of fur. The King carries a gonfanon, or lance, and kiteshaped shield; and excepting that he sits on horseback, his general appearance is much like that of the small boy whom we sketched from our own nursery to show the costume of the infantry in our eleventh chapter.

WILLIAM RUFUS, FROM HIS GREAT SEAL.

HENRY THE FIRST on his great seal is in a hauberk of flat rings, whereas KING STEPHEN upon his is depicted in a hauberk of rings which are set edgewise; an improvement on the flat-ringed armour in security, but a manifest impediment in point of added weight. This extra heaviness however weighed but little on his spirits, for the king, as we shall see, was quite a "merry monarch," and heavy as was his hauberk, we have no doubt he made light of it.

Another kind of mail in which about this period many male persons indulged, may be seen upon the seal of RICHARD, Constable of Chester. A mounted figure is here shown in what has been described as "tegulated" armour, it being seemingly composed of small square plates of steel, which overlap each other like *tegulæ*, or tiles. From underneath the hauberk a long tunic is depicted, falling far below the feet, which are thrust forward in the stirrups so as not to get entangled in it. Whether this were so in life no one living can well say; but one's impression from the seal is, that this long tunic must have been a needless encumbrance to a horseman, hanging as it did, not unlike a lady's riding habit, excepting that it did not even serve to hide the legs.

* The reader will, we trust, not confound this regal trio with the famed "Three kings of Brentford;" though it might puzzle him more to point out who those three kings were, than to mention who they were not.

Besides these different sorts of armour several others were in use, such as the "broigned" or "trelliced," the "rustred" and the "banded:" names which give so accurate a notion of the fabrics that further to describe them would be clearly waste of time. Referring then the reader, if need be, to his dictionary, which will supply any deficiency in fancy on his part, we may notice that the collar of the hauberk at this period was drawn up over the mouth, and being hooked on to the nasal, gave the joke-cracker a chance for saying he had a hooked nose. Whether this arrangement interfered with respiration we are without sufficient evidence to state; but the practice must at any rate have been a hindrance in a sneezing-fit, and snuff-takers must certainly have found it inconvenient. It is puzzling to think too how men could blow their noses when their coat-collars were hooked to them; and if the weather in KING STEPHEN'S reign were as bad as has been lately, this want of nasal access must have been a dreadful nuisance.

COSTUME OF A CONSTABLE, TEMP. STEPHEN. FROM THE SEAL OF RICHARD, CONSTABLE OF CHESTER.

This custom of fastening the hauberk to the nasal being for these reasons, or other such, discarded, a couple of steel cheekpieces were added in the lieu of it. These were either fixed to and fell pendent from the helmet, or else were independent of it, and were made as a half-mask, having hooks to fasten them, and eyeholes for the eyes. The Normans called them "ventailles," spelt otherwise "aventailles," a word which has led Cox, the learned Finsbury historian, to describe them quite inaccurately as cheekguards "avin' tails."

Chins and cheeks and noses being thus protected, of all the face the eyes were the only parts left visible, and although they might be shut, were always open to attack. If ocular demonstration were needed to prove this, it would be found in the description of the death of HUGH the Proud, which, we need hardly tell our readers, happened on his meeting with the KING OF NORWAY, who was called MAGNUS BAREFOOT, perhaps from being a great bear. We learn from the Saga, Mag. Burf. c. 11, (a writing which of course our readers must have read), that when this Monarch led his forces against England, near the Isle of Anglesey he was met by two brave Earls, who being both named HUGH, were nicknamed for distinction HUGH THE PROUD and HUGH THE FAT. The King, like the poet, "shot an arrow in the air," while a follower of his shot one immediately following it; and as both of them were aimed at the first of the two HUGHS, while the one shaft smashed his nosepiece, the other pierced his eye, and so, says an eye-witness, "ye nobil Earle dyd die in ye twynklyng of an eye."

In weapons at this period there was but little novelty. Lances, swords, and cross-bows still remained in use, it being found that they killed men as fast as then was wanted. In our more civilised condition we of course could not content ourselves with such small arms as these, and must keep making Whitworth guns, and such great engines of destruction. But it seems in WILLIAM RUFUS' reign, that spiffness was thought of more account than soldiering, and the command which men obeyed with the most promptness then was "Dress!" Of course the satirists and chroniclers make sad complaint of this, and WILLIAM OF MALMESBURY upbraids the young men of the time for presenting an "unweaponed effeminate appearance:" a complaint which we may trust will soon be no more echoable, now that all our youths are getting rifles to their hands, and learning how to use them.

Before we leave this period, we should notice that the love of wearing everything too long, extended with the dandies quite from top to toe, and was carried to as great lengths on their heads as on their feet. The peaked shoes then in fashion we described in our last chapter, and have only need to add, that the soldiers sometimes wore them as well as the civilians, though how they could "stand at ease" in them it puzzles one to think. The like passion for length was shown too in their hair; fashion as is usual jumping to extremes, and the short crop of the Conqueror's time sprouting with the next reign into great luxuriance. From shaving their back hair off, the dandies took to growing it as long as they could get it; the King himself, BILL REDHEAD, heading the new mode, and like the Daughter of the Ratcatcher appearing with his hair all dangling down his back "like bunches of carrots upon it."

EXCOMMUNICATION UNDER DIFFICULTIES.

THE following notice has been extensively posted in Paris:—"Bull-Stickers Beware."

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XV.—INTRODUCES THE FIRST WIG, AND BRINGS US TO THE BIRTHTIME OF THE SECOND HENRY.

WILLIAM RUFUS RETURNING FROM A DAY'S SPORT IN THE NEW FOREST. FROM THE PUNCH COLLECTION OF HISTORICAL PORTRAITS.

AS our readers of course carefully remember what we tell them, and treasure up from week to week the stores of learning we distribute, we have no need to remind them that we ended our last chapter with saying a few words on the *coiffure* of WILLIAM RUFUS, which formed a rather noticeable part of his costume. That the King received the name of RUFUS from his hair, is a fact which his historians have not scrupled to expose. With the viciousness of people who take delight in mentioning their friends' personal defects, one of them describes it as "inclining to be carrotty," while another tries to pun about its "being a little radish;" but they omit to say, if it was through some "vegetable hair-dye" that WILL RUFUS gave this vegetable colour to his head. Still, although he could not boast of much capillary attractiveness, the King allowed his hair to grow as long as Nature let it; and as of course his courtiers followed his example, the short crops of years previous all sprouted in this reign.

Ringlets remained in fashion in the time of HENRY THE FIRST, and beards were grown to such a length that the clergy even went to the extremity of preaching on them, a practice which, however, did not much retard their growth. ORDERICUS VITALIS belikens the young dandies of his time to "filthy goats;" intending, it would seem, this zoological comparison to generate the inference that beard-growers were beasts. But strong language is generally weak in its effect, and we do not read that many razors were rubbed up in consequence of O. V.'s sharp-worded attack. A smoother tongue, however, then, as now, was more attended to; and accordingly we learn that when KING HENRY was in Normandy, a short stopper was put upon the wearing of long hair, by a sermon which the soapy BISHOP SERLO preached against it. This was given with such eloquence that the Court were moved to tears; and taking sharp advantage of this momentary weakness, the prelate whipped a pair of scissors from his sleeve, and cut about and cropped the entire congregation.

FROM AN ILLUMINATION. TEMP. HENRY THE FIRST.

A royal edict was then passed, prohibiting long hair, but in the reign of STEPHEN the fashion was revived, and was persisted in the more for having been prevented.* Courtiers let their hair grow to "such a shameful length that they did resemble women more than men;" those whom Nature had denied capillary luxuriance, supplying the deficiency by artificial means. Wigs may therefore date in England from KING STEPHEN's time; and it was probably at this period that polite ears were first shocked by the expression "Dash my wig!" That people made no scruple about owning that they wore them, may readily be seen by a small fragment of a ballad, which, to please the antiquarians, we may find room to quote:—

"Alle arounde my hedde I wear a browne wigge!
All arounde ye yeare, you may see itte and daye:
And gif any one sholde aske of mee ye reason why I weare itte,
I'll juste tell hym 'tis because my haire is gettynge thinne and grave."

As the King, says WILL DE MALMESBURY, was "a man of great facetiousness" and was famed for the "familiar pleasantry of his conversation," we are prepared to learn he often chaffed his courtiers on this head, and poked fun at their wigs in a manner most unmerciful.

One of the jokes told of him in the volume of DE MALMESBURY, *De Jestis regum Angliæ*, informs us that his Majesty, when in a merry mood, used to pluck his courtiers' wigs off, and chuck them out of window, singing as he did so, *"Awa, wigs, awa!"* We learn too when he wished to give a minister an ear-wigging, the King would shake him by the ear until he shook his wig off, and then, digging him in the ribs, would cry, "Aha! old boy, that 'air was not grown with this ear!" With like exquisite facetiousness, all persons of high family he used to call the "hairy-stocracy," in allusion to their habit of wearing lots of hair; and whenever he suspected that they were wearing wigs, he used to tell them plumply they were giving themselves 'airs!

HISTORICAL PICTURE. "FYTTING Y^e FIRST WYG." FROM THE R. A. EXHIBITION, A.D. 1145.

* We should note as an exception that heads were cropped again in 1139, owing to a story which some think to be a lie. It was said that a young soldier, whose chief pride, like MR. CHUBB'S, lay in the beauty of his locks, dreamed one night that he was strangled with one of his long ringlets, which hung down behind him almost to his knee. This dream so alarmed him that he cut off to a haircutter, and had his curls cut off. His companions, when he told them, all followed his example; and superstition spreading the fear of strangulation, for a year or so the barbers had quite a busy time of it, and hair, like boiled beef at a chop-house, was kept constantly in cut.

The Gipsies of Rome and Ireland.

A JESUIT, most people suppose, is not to be caught napping. That may be; but the Pope who stole the little Jew, and M'ROBINS and O'CONNOR, who walked off with the infants SHERWOOD, and the holy Sister AYLWARD, who cannot inform the Court of Queen's Bench where a certain child is, are examples too plainly proving that Papists may be caught kidnapping. When they are caught, it is the fault of the legal authorities if they don't catch it.

THE BRITON'S AIM.

THE Rifle Volunteers of the present day have been compared to the archers of Old England. The English yeoman, who cleft hazel wands with his cloth-yard shaft, was esteemed a man of "mark and livelihood." Our Volunteers are men of sufficient livelihood; let us hope they will soon make themselves men of equal mark.

The Great Guns of the Day.

THE Armstrong twelve-pounder shoots long and low:
Lower still Whitworth's three-pounder flingeth its ball;
But the range of the Russell six-pounder, they say,
Bids fair to be longest and lowest of all.

THE AUTHOR OF CONFISCATION.

THE Income-Tax is commonly called one of the Queen's Taxes. This is a mistake. That tenpence in the pound is an Army and Navy Rate. We owe the Income-Tax to the EMPEROR OF THE FRENCH.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XVI.—PERIOD: THE REIGNS OF HENRY THE SECOND, RICHARD THE FIRST, AND JOHN.

WE come now to a period when a new source of intelligence is opened to assist us; and truthful as our previous descriptions may have been, we shall if possible surpass them in fidelity to fact. Our authorities have hitherto been manuscripts and books, in which a recent bank fraud shows one cannot place much confidence; but we now can rest our statements on a much more solid basis than that which pen-and-inkmanship is able to supply. To the evidence on paper we may now add that on stone; and our most graphic of descriptions will for awhile be lithographic. The monumental effigies on view in our Cathedrals, sculptured in the habits of the persons as they lived, afford the best of pictures of the costumes of the age; and as a pleasant time for travelling is now, we hope, at hand, we mean to make a circuit to all our ancient cities, for the purpose of inspecting the old tombs which they contain. This journeying of course will be repugnant to our feelings, as it must in some measure cause us to be idle, and men are never truly happy excepting when at work. But the interests of the public are paramount, of course, to our comfort and convenience; and the knowledge of the fact that we are writing for posterity, will sufficiently repay us for our sacrifice of time.

HENRY THE SECOND, we are told, was the first of English sovereigns for whom the sculptor's art exhausted the pomp of woe by graving a stone effigy of him on his grave. But the writer who states this had not the advantage of perusing last month's *Punch*, or he would have seen that HENRY THE FIRST had his effigy engraved, as our careful artist sketched it to adorn our thirteenth chapter. This effigy, however, is extremely rudely executed, and affords but little insight in the matter of costume; so that it is not until the Second HENRY'S period that we derive much information from this monumental source.

HENRY THE SECOND IN "YE MAZE AT WODESTOKE." FROM A BEAUTIFUL MS. OF THE 12TH CENTURY.*

That the latter king was buried in the Abbey of Fontevraud, is a fact with which the reader has doubtless been acquainted, although since he left school he may have possibly forgotten it. The monarch's effigy presents him as he lay in state, "vested in his royal habits," which, according to the habits of the time, were buried with him. As the sculptors used to paint some portions of their work, the colour of the king's robes is as patent as their cut; at least, patent to observers who have got good eyes, and can see with some distinctness through the dust of ages. Hence are we informed that the royal boots were green, and that the royal spurs were golden, and fastened with red leathers. The crown was also golden, shaped at top like upright leaves; and the long tunic, or dalmatica, was crimson, starred with gold.

According to his effigy, the king carried a small sceptre, and a large ring on his right hand; and both his gloves were jewelled in the middle of their backs, a mark of either royalty or high ecclesiastic rank. His mantle, which was fastened by a brooch on the right shoulder, was originally coloured of a reddish sort of chocolate; but several coats of paint have been plastered on the garment, and may have been meant to hint that it was several times dyed. These coats of many colours on the mantle of the sovereign have been revealed by the sand-paper and the zeal of antiquarians, whose happy diligence in scraping ancient effigies and statues has, on more than one occasion, brought them into a sad scrape.

RICHARD THE FIRST AND JOHN. FROM THEIR EFFIGIES AT FONTEVRAUD AND WORCESTER.

The effigy of RICHARD THE FIRST in the same Abbey, and that of JOHN which may be seen in Worcester Cathedral, are distinguished, we are told, by "nearly the same features" as those of their dad's effigy, which we have described; and inasmuch as both their noses have been chipped, we may regard them fairly as chips of the old block. The above description therefore bears some truth upon the face of it, for so far at least as their chipped noses are concerned, the brothers bear a marked resemblance to the Corsicans, inasmuch as it is puzzling to distinguish which is which. There is, however, nothing remarkable in this, since effigies have seldom their nose-tips left unbroken, and their faces are in general very much alike. We may take then the word "features" as applying to the costume rather than the countenance, and as extending to the figure as well as to the face. Both the sons are, like their father, represented in two tunics, of which the upper had loose sleeves, and was known as a dalmatica. Over this they both have a mantle on their shoulders, and both are girded round the waist with a rich embroidered belt; while to further their resemblance, each wears boots and spurs and gloves, which like their father HENRY'S are jewelled on the back. JOHN'S dalmatica, however, is shorter than his brother's, and his mantle falls behind, with no front fastening, from the shoulders, whereas RICHARD'S is brought forward and fastened on the breast. The two effigies are also slightly different in attitude; for while RICHARD holds his hand as if he had the stomach ache, his brother JOHN holds his as though he had a bad stitch in his side. Moreover, further to distinguish them, KING JOHN is represented as standing on a creature which appears a kind of cross between a lion and a poodle, it being difficult to say which of the two it is least like. We may find something further to say about these monsters when we come to speak of the monumental brasses; and we need but add of this one, that the tip of the king's sword is just entering its mouth, and the creature looks as though about to swallow a steel draught.

As we wish that our descriptions should be true to a hair, we may notice that KING HENRY'S chin is closely shaven, and that his sons have both of them a short beard and moustaches, which again came into fashion towards the end of RICHARD'S reign. In its early part a Londoner who, we are told, was a "seditious" one, received the

* The costume of the King in this illumination being precisely identical with that of his effigy at Fontevraud, is a conclusive proof of the correctness of both authorities.

appellation of "WILLIAM with the Beard," from his defying the old Norman custom of chin-scraping, which it seems had in the time of HENRY THE SECOND been revived. We hear a good deal now about the tyranny of fashion, but to make it a seditious act to let one's beard grow, really seems a piece of despotism such as even MR. BRIGHT, were he in power, would hardly dream of.

"WILLIAM WITH THE BEARD." FROM AN AUTHENTIC PORTRAIT, WHICH WAS EVIDENTLY TAKEN AT THE MOMENT WHEN HE DROWNED HIS RAZORS.

We have been thus careful in describing these three effigies, because they show the royal robes which were in fashion at this period, and moreover serve to acquaint us with the habits of the nobles which, we are told, were very similar both in costliness and cut. The decorations of court dresses were like those at certain theatres, in respect of being got up quite regardless of expense. Some notion of their character and splendour may be formed from the description of a mantle belonging to KING RICHARD, which is said to have been almost "wholly covered with half moons and glittering orbs of solid silver, arranged in imitation of the system of the stars." With such a robe as this the wearer must have looked somewhat like a walking orrery, and MR. ADAMS might have lectured on him as he walked.

The fashion of indenting the borders of the tunics and the mantle appears to have come in during the reign of HENRY THE SECOND, for in the last year but one of it a statute was passed to prohibit certain classes from the wearing of jagged garments. It seems that kings took then as much thought about clothing as empresses do now; and when they, or their tailors, had invented a new style, they tried to keep it to themselves, and prevent its getting common. Among his other royal and fashionable deeds, KING HENRY was distinguished by having introduced a shorter kind of mantle than had been in courtly use before his reign. Hence his grateful subjects nicknamed him "Court Manteau," and he would have probably been likewise called "Port Manteau," if his genius had first brought that article to light. This custom of nicknaming people from their dress was not at all uncommon in the early ages. In later times the custom has however been corrected, and new vestments have been christened with the names of noble persons, instead of noble persons being nicknamed from their clothes. This "Blucher" boots and "Wellingtons" sufficiently exemplify, and a still more recent instance is afforded by the christening of the far-famed Albert hat.

With regard to the crural clothing of this period, stockings and *chaussés* were worn as theretofore; and as the Saxon word "hose" and the Latin one "*caligæ*" both occur in a wardrobe roll writ in KING JOHN's time, we may reasonably infer that those garments were both worn, although it might perplex us somewhat to describe them. Sandals of purple cloth, having their soles, or *sotulares*, fretted with fine gold, are likewise catalogued as parts of the costume of that sovereign; and by "sandals," we opine, are meant the old leg bandages of which we have made mention as in use among the Saxons. These, however, were now made of gold stuff or gilt leather, and moreover, were no longer worn in bands or rolls, but crossed each other regularly the whole way up the leg, beginning from the very tip of the tom toe. Whether any sort of trousers were worn over them, is a point which antiquarians have delighted to dispute. On the authority of SHAKSPEARE, it is asserted that KING STEPHEN was a wearer of knee-breeches,* and hence it has been argued that KING JOHN most likely sported them. Opinions, however, differ upon this as upon most matters; and one old sceptic says, "I trow, Sirs, y^t as toe y^e Kyng's trousers, y^e writer who putts faythe in y^m hath not a legge to stand on."

* "KING STEPHEN was a worthy peer,
His breeches cost him but a crown:
He held them sixpence all too dear,
With that he called the tailor, 'lown!'" *Othello.*

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XVII.—PERIOD, THE REIGNS OF HENRY THE SECOND, RICHARD THE FIRST, AND JOHN.

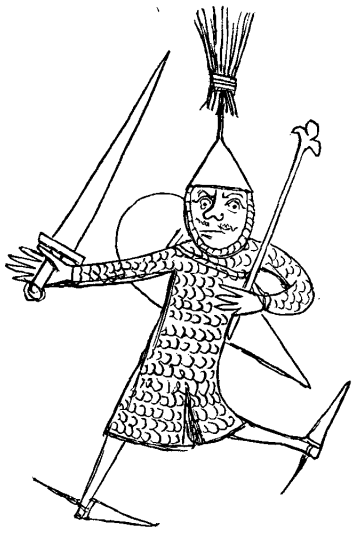
BEFORE we speak of the military costume of this period, we should add to our remarks about the civil people of it, that the Phrygian-shaped cap was still the common head-cover, for as it served to keep their heads warm, common folks cared not to change it. Some however used the hood, or capuchon, of the cloak, as a means whereby to keep the East wind from their brain-pans; a practice which is still adopted at the opera, by ladies who are not aware perhaps whom they are imitating. Whether the swells wore caps or cowls in HENRY'S reign and RICHARD'S, is a matter which we leave those who like it to debate; but we find that in KING JOHN'S time they wore neither of the two, and left their heads with nothing but their hair to cover them. The fact was, that the dandies were so "nuts" upon their "nuts,"* that they did not like to hide their fair (or dark) proportions; and as they took great pains in doing their back hair, curling it with crisping irons, and binding it with ribbons, after the fashion of street acrobats, or "happy peasants" in a ballet, they loved to let their love-locks be open to all sight.

YOUNG GENTS. TEMP. JOHN. FROM THE MOST RELIABLE AUTHORITIES.

A writer who is generally right in what he says, observes that "beards and moustaches were either worn or not as the fancy directed." This assertion we confess sounds rather startling in our ears; and we cannot help imagining the terror of our swells, whose only aim in life appears to be to grow big "whiskaws," were they to be told that their facial decoration must be guided as TOM SAYERS and "the Fancy" might direct.

During the reign of HENRY THE SECOND but little change took place in the military fashions. One novelty, however, we ought perhaps to chronicle, although the matter is of the smallest, and it is well known that "*de minimis non curat Magnus Punch.*" Our readers know that HENRY THE SECOND was the first of the Plantagenets,† and that he owed his name to wearing a broom-twig in his helmet, the broom-plant being called by the Normans "*plante de Genet.*" That this custom was copied by the swell knights of his day, we could quote a volume of black-letterpress to prove; but we content ourselves with citing the remark of one old writer that "ye knyghtes did make ye broome a mark or sygnal in a brushe."

For further illustration of the armour of this reign, we need instance but the well-known painting by MACLISE, which represents the marriage of STRONGBOW, Earl of Pembroke, and EVA, daughter of DERMOT, who was then the KING OF LEINSTER.* This picture we should like much to transfer to our gallery, for it would just now vastly interest us as students of costume.† Besides, the subject is one on which our Irish friends especially would much delight to ponder; for it would recall to them the time when there *were* kings in Ireland, and would pleasurably remind them of their own royal descent. In sooth we doubt not that nine-tenths of them, while gazing at KING DERMOT, would instantly detect their own resemblance to that monarch, and would give vent to expressions of cousinish, if not indeed of filial, regard. To an Irish mind moreover the picture is suggestive of other mournful thoughts than those of family bereavement; for it was just after this marriage that KING HENRY undertook his filibustering expedition, and carried out his project of annexing Ireland; when, to jumble up the poet's words with those of the historian, the island which is still "the brightest jewel of the sea"—that is, in other phrase, a gem of the first water—"became an appendage to the British crown."



HENRY PLANTAGENET. FROM A SPIRITED CARTOON, BY MR. PUNCH'S YOUNGEST LITTLE BOY.

* Slang is now so fashionable in feminine society that we hardly need apologise for using these expressions; nor, so much as they have heard of prize-fighting of late, need we fear that many ladies will not "twig" quite what we mean. But if there be any pretty innocent who does not understand us, let her (if she *be* pretty) appoint a private meeting with us at our office, and our smallest child will quickly crack the meaning of these "nuts" for her.

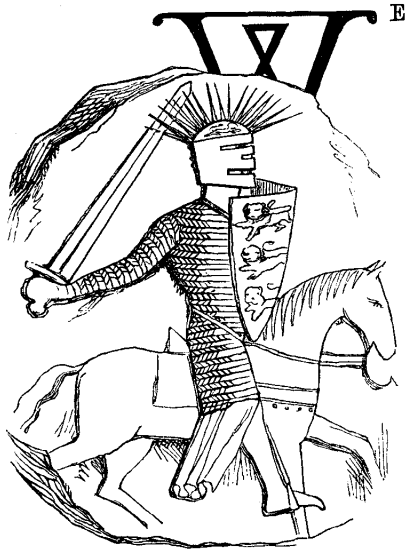
† His father, GEOFFREY MARTEL, really was the first of them, for he first set the fashion whence the nickname was derived. But G. M. was not a king, and his son HENRY was; and so historians (who never stoop to flattering a sovereign) have always called the son the father of the race.

* Toe showe ye wisdome of this period as well eke as its witte, I mote saye yt at ye weddyng brekefast (ye which was served by GUNTERE, who was ye Court confectionere) there was present COUNT PUNCHOFFSKI, a nobil man fro Russia, who for hys exceedinge eloquence was ychosen to propose ye health of ye happy couple. And he, observynge ye champagne soe copiouslie a-flowynge doun ye throttles of ye guestes, dyd beliken its iced streeme unto ye rivere Neva. On which KING DERMOT dyd crye out "ye Neva, faith I niver heard ye Neva was a river," and then turning to hys daurter said hee, "Now, did you, EVA?" And she, albeit fresh fro school, dyd saye, "Pa, noe, I Neva!"—*De Malmesbury, de Jestis Regum Hibernicæ.*

† If this delicate hint be taken, will the owner direct kindly to our *private* residence, which will be divulged upon inquiry at the *Punch* Office.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XVIII.—SHOWS WHAT THE KNIGHTS WORE IN THE DAYS OF RICHARD THE FIRST AND JOHN.



RICHARD THE FIRST, FROM HIS SEAL.

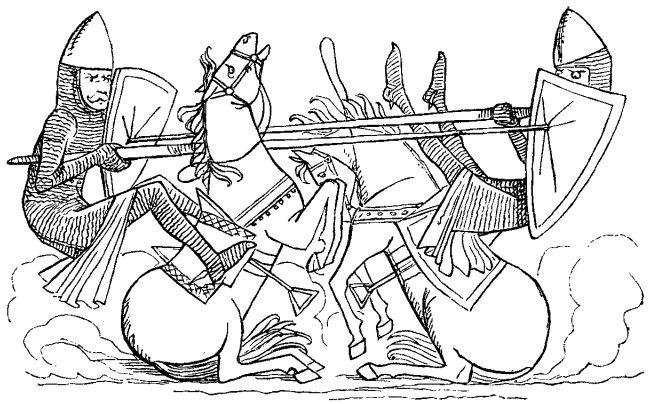
WE are told that in the reigns of the first RICHARD and JOHN "some striking novelties occurred in the military habits;" but whether the writer means that the soldiers of the period had a new habit of striking, is a point on which inquiry would result in little good. In one respect there certainly seems ground for that conjecture, for it was during the first RICHARD'S time that the arbaleste, or cross-bow, first was introduced;* a weapon which, unlike the cross-bow used for rook-shooting, was apparently constructed for discharging from the breast: so that, by this new way of striking, archers, when they shot true, hit straight from the chest, instead of hitting from the shoulder, like HEENAN the Hittite. Still we think, on reading farther, the context makes it clear that the habit thus referred to was an active not a passive one; and that the phrase bore an allusion to armour, not to arms. For the next sentence informs us, in language quite as intricate as the dress which it describes, that over the coat of mail or hauberk, under which was the long tunic, there now came into use a surcoat, called otherwise a surcote, which was always made of silk excepting when it wasn't, and then if

MILITARY SWELLS OF THE PERIOD. THE COSTUMES FROM CERTAIN MONUMENTAL EFFIGIES OF THE TWELFTH CENTURY.

not made of cloth of silver was composed of cloth of gold. To give us a still clearer conception of the garment, we are told too, that this surcoat, otherwise called surcote (the old writers, like some modern ones, were not particular in spelling), sometimes was embroidered, but more commonly was not, and although it sometimes was of variegated colours, yet as forming a conspicuous part of a man's uniform, it was made more frequently uniform in tint. To this interesting description, we may add the information, that the surcoat is not shown upon the great seal of KING RICHARD, but it appears quite clearly on the great seal of KING JOHN; and our impression from these seals is, that the garment was first worn in the time of the Crusaders, both for distinguishing the various champions of the Cross, and for veiling their mail armour from the scorching Eastern Sun.* This latter supposition seems indeed extremely probable; for being shut up in steel armour when half melted in the sun, would be almost as bad a torture as being shut up by KING PHALARIS in his burning brazen bull.

In addition to the surcoat there were other martial vestments introduced during this period, such as the gambeson or wambeys and the haqueton or acketon. These were both of them a kind of wadded and quilted tunic, the one being made of leather stuffed with wool, and the other made of buckskin with a cotton stuffing. They were worn for defence in the place of the mailed hauberk, by men who, though of mettle, had not the tin to buy steel mail. But Knights who could afford it wore them either over or underneath their hauberk, or sometimes in the lieu of it, just "according to the taste and fancy" of the wearer, as MR. SAMUEL WELLER in his evidence remarked. In the latter case these tunics were rendered ornamental as well as being useful, by being stitched with either silk or golden thread. From this stitching of the gambeson it seems that the word "gamboised" was afterwards derived, and applied to quilted saddles and other padded articles. It seems too, that the stitching work was done on most parts of the garment, so really it is not much out of reason to infer that the wearers of it sometimes had some stitches in their sides.

Another military novelty at the end of the twelfth century was the plate or under-breastpiece, called *plastron de fer*. This, as its name indicates, was a sort of a steel plaster, worn both for preventing the pressure of the hauberk, and also for affording more protection to the chest. In later times the plastron was called sometimes the gorget, and sometimes the haubergeon, a word which stupid people have confounded with the hauberk, not having sense or sight enough to see that it is a diminutive and differently spelt. Like other diminutives, as well persons as things, these chest plasters, though small, proved sometimes of great use. When for instance CŒUR DE LION, who was then the EARL OF POITOU, fought his famous single combat with the Knight who was called WILLIAM, or more often BILL DE BARRIS, the horsemen charged each other with such fury and such force, that their lances pierced clean through their shields, their hauberks and their gambesons, and but for their plastrons would have come out at their backs. Had this occurred it might remind us of the story of the porcupine, which, according to the showman, when hunted has been known to "dart his squills up at the riders, and to skiver 'em as they rides."



FROM A MS. IN THE CELEBRATED "JONES COLLECTION." NEVER BEFORE ENGRAVED.

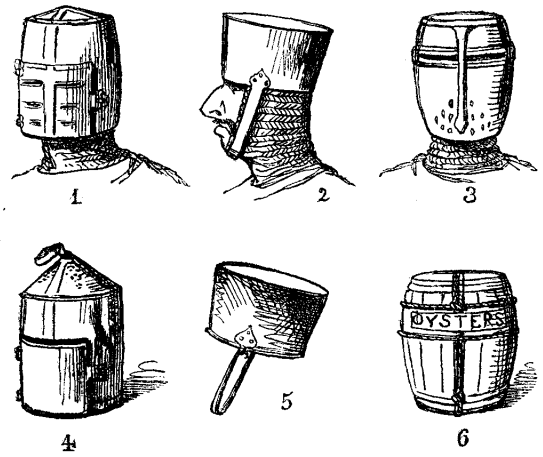
Had we not thought proper to reserve till now the statement, we might have said that in the time of KING HENRY THE SECOND the helmet assumed almost the shape of a sugar-loaf; so when the armourers used to advertise "a sweet thing in helmets," there really seemed some reason in their sugary remark. During RICHARD'S reign, however, it lost its lofty cone, and suddenly subsided into a flat-topped cap of steel, fastened under the chin by a metal hoop or band. A mention of this hoop, which was made usually of hoop iron, occurs in one of those rare ballads of the period, which antiquarians have to

* This statement slightly differs from that in our Eleventh Chapter, where, on the authority of one of the authorities, we mentioned that the Norman bows were cross, as sometimes were their wearers. That assertion we made chiefly for the pun which it involved, and we conceive that we were quite at liberty to make it: for we found nothing said to show that the Norman bows were *not* cross, and if we had, the fact would not have stopped our observation, for the pun was a sufficient proof that what we said was said in joke.

* The Knights Templar wore a surcoat like a long monastic mantle, composed of scarlet cloth, marked on the right shoulder with an eight-pointed white cross.—*Vide Ivanhoe; description of Sir Brian de Bois-Guilbert;* which our readers ought to thank us for tempting them to re-peruse.

thank us for putting into print. The minstrel is describing the armour of his hero, with that minuteness which distinguishes our early lyric poets, and in speaking of the headpiece he much interests us by saying that—

"Hee wore a stele cappe on hys hedde,
With flattned toppe was itt ymedde,
And nethe hys chinne 'twas fastennedde
With a hoop de dooden doo." *



1, 2, 3. HELMETS. TEMP. RICHARD THE FIRST AND JOHN.
4, 5, 6. THE SAME IN THEIR PRIMITIVE SHAPE.
FROM MR. PUNCH'S ARCHÆOLOGICAL MUSEUM.

To protect the face, the helmet was furnished with a grating, secured on one side with a hinge and on the other with a pin, so that it could be opened when the wearer blew his nose, or wanted anything to drink. Little slits were cut in it for eyes and nose and mouth, and as the helmet was cylindrical, and fitted closely round the back part of the head, it bore somewhat of resemblance to the nightshade of antiquity, which was used when we were children, before the lights of CHILD. There was a difference, however, between the nightshade and the article which we may call the Knight-shade, for the slits in the latter were horizontal apertures, and not like the round holes which let the light out of our nightshade, and cast such well-remembered reflections on the walls. The frontal door or grating was called the *ventail* or *aventaille*, as the earlier kind of cheek covers, we have said, were called before it. In KING RICHARD'S second seal the ventail is seen as plainly as the nose upon his face, indeed a good deal more so, for the nose is scarcely visible; but his first seal represents him as wearing the coned helmet, which was used before the ventail had been introduced. Somewhere in his writings, we forget precisely where, the learned WILLIAM DE MALMESBURY calls this face-cover a "breathynge trappe;" and hence the not a whit less learned WILLIAM COX DE FINSBURY has asserted that it was from the old Norman word "ventail" that the English "ventil-ator" was originally derived.

The flat top of the helmet sometimes was left plain, and was at other times adorned with the crest of the wearer. The KNIGHT OF THE LEOPARD in the *Talisman* is described as being a follower of the former knightly fashion, and an instance of the latter may be seen in the costume of the doughty EARL OF SALISBURY, whose portrait, showing a griffin *couchant* on his helmet, beautifies the pages of PINNOCK'S *Goldsmith's History*, a work which we at school had not less at our fingers' ends than at our ear-tips, whereto it was applied to knock some knowledge of it into us. In KING RICHARD'S second seal his helmet is surmounted by a curious fanlike crest, in front of which appears the figure of a lion. This ornament is somewhat rudely represented, for engravers then were not so skilled as they are now, and the meaning of their seals is often a sealed book to us. But undignified although the confession may appear, we must own our first impression from KING RICHARD'S second seal is that the King has seen a ghost, or some other startling sight, and that the Royal hair is standing up on end, and having pierced clean through his helmet, is spreading like the quills upon the fretful porcupine, if a great King like CŒUR DE LION may be in any way compared to so extremely insignificant a beast.

* The meaning of these last words is somewhat of a puzzle to us, and we are not too proud to make avowal of the fact. *De* is French for "of," and *doo* or *dhu*, we know, is Gaelic for "black." *Pooden doo* may formerly perhaps have meant "black pudding;" but what is meant by *dooden doo* we are not sufficient linguists to explain. We have indeed heard it asserted that "*dooden*" is another way of spelling the word *dhudeen*, with which our Irish readers are doubtless well acquainted. But this will scarcely serve to illustrate the passage we have quoted; for though a short pipe may be worn to ornament a hat, it cannot well be made a hoop of, or be used by way of chin-piece.

PUNCH'S BOOK OF BRITISH COSTUMES.

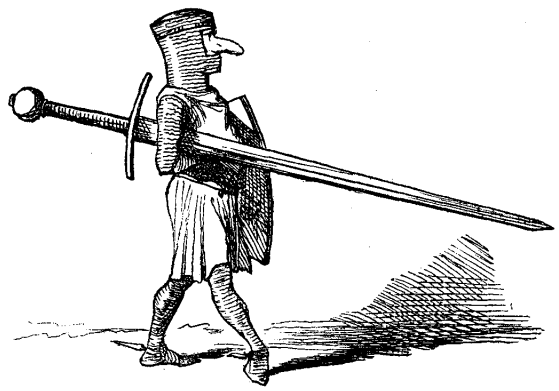
CHAPTER XIX.—CONTAINS MORE ABOUT THE KNIGHTS IN THE DAYS OF RICHARD THE FIRST AND JOHN.

To complete our description of the armour of this period, we should mention that the men of arms were wont to clothe their legs in flexible chain mail, and case their hands in plated gauntlets and their feet in plated shoes. These latter were made somewhat sharply pointed at the toe, and their weight must have served painfully to emphasise a kick. Indeed we cannot wish to realise the feelings of PRINCE LEOPOLD, the Austrian arch-duke, who is said to have received a kick from CŒUR DE LION, which sent him sprawling ignominiously clean out of his tent.* In his novel of the *Talisman* (the interests of our readers have obliged us to resort to reading novels lately), SIR WALTER SCOTT does not recount this stirring incident. He however calls attention to what may be regarded as confirmatory evidence, for he describes the Duke as having "an awkwardness in his gait," which was very probably occasioned by the kick.

(We may state in a parenthesis, so as not to interrupt the subject of our Book, that it was very likely the remembrance of this insult which tempted LEOPOLD to clap KING RICHARD into prison, on his return from the crusades through the Austrian dominions. How the monarch was discovered by the "poor French minstrel" BLONDEL, who played a tune upon his harp which was echoed by KING RICHARD, every student of history of course is well aware. But it may be news to some people that the harper of romance was in reality an organ-grinder, and that the tune he played was that of which the venerable vaccine creature had expired.)

During these two reigns, we find that shields decreased in length; and being less arched at the top, they gradually assumed the triangular form, which from its resemblance to a flat iron was afterwards called heater-shaped. They, however, were not flat, but were made semi-cylindrical; for which a writer less refined would use the commoner term, half round. "This was the age," says GOLDSMITH, "when chivalry most flourished, and when most attention was paid to the heraldic devices of the knights;" and accordingly we learn that it was at this period that shields were first adorned with the bearings of their bearers. JOHN'S early seal exhibits two lions passant regardant, a position assumed sometimes by two "lions" at a *soirée*, who *en passant* very often glare at one another as though they had a longing to be lions combatant. JOHN'S second seal, however, as well as that of RICHARD (it was the fashion then for sovereigns to sport a brace of seals, although as they were anything but "constant correspondents," one would surely have sufficed for all the letters that they wrote) was blazoned with three lions, as quartered ever since in the Royal Arms of England.

To people unacquainted with the terms of heraldry it may sound a little startling to be told that one has lions quartered in one's arms; a tale which even seems more terrible than if one heard it said that they were quartered on one's larder. But the old heraldic lions were very harmless creatures; and although such things as "hurts" are not unknown in heraldry, it was not from the lions that their bearers ever got them. In some cases these "hurts," we learn were "blazoned blue," a term which serves to throw some light upon the common phrase of pugilists, to fight "till all is blue," or to "go it like blue blazes." Of a similar significance is the singular word "golp," which in heraldry is applied to a peculiar tint of purple, described as being "the colour of an old black eye." We scarcely need to add that striking specimens of "golp" are afforded by the arms (and fists) of the P. R., upon occasions such as that when JACK HEENAN the Hittite fought his famous battle with TOM SAYERS the Sloggerite.



WILLIAM "LONG-SWORD," EARL OF SALISBURY. FROM HIS EFFIGY IN SALISBURY CATHEDRAL (IMPROVED).

Quite in keeping with the cumbrous armour of this period were the spears and swords and other weapons which were worn with it. Indeed the small arms which were used were anything but small, and required no little strength, and practice too, in wielding them. The long two-handed sword was of such length that it reached from the shoulder to the ancle, and we can readily give credence to the statement of a writer that "y^e^ longe sworde offtene servedde to make shorte worke of an ennemie." It was with this weapon, according to SIR WALTER, that KING RICHARD at one blow severed a steel mace-handle of two inches in thickness; a feat of strength which so astonished the weak minds of the Saracens, that they fell to making jokes of the most imbecile description:—one of them remarking, that the weapon like its wearer was a good-tempered blade, while another said that RICHARD, although he called himself a Christian, was clearly a good Muscle-man.

Of the arbaleste, or arblast, we already have made mention, as being introduced in the time of CŒUR DE LION. This weapon, we have said, was a kind of crossbow made for discharging from the breast; and besides being extremely clumsy in itself, it was furnished with appendages which were hardly less so. The windlace was an instrument to pull the string up to the trigger, and every arblast shooter therefore had to carry it; and besides, to load his bow he had to load himself with bolts, which being somewhat weighty were bars to his quick progress. The bolt we should observe, was likewise termed the quarrel; and we are told that it was called so because it had a square or diamond-shaped head, though this seems hardly to explain the meaning of the word. A far better derivation, we think, would be to say that archers picked their bolts out when they picked their quarrels, and so in course of time the terms became synonymous.* Of course our readers will remember that it was with the arblast that KING RICHARD was shot, as he rode round Chalus Castle, which he was then besieging. Nor need we to remind them that when the man was asked why he had shot the King, he replied, "Because the King, with his own royal hand, killed my father and my two brothers, and though my death may be *en suite*, to me revenge is sweeter." On this his Majesty retorted, "Ah, our jester is an arch man, but you are certainly an archer;" whereupon, to quote the poet (we are our own poet when we have no quotation handy)—

"Pleased with his joke, the King his pardon gave,
But savage Marcade flayed alive the knave."

* "To restore the walls of Acre, RICHARD laboured in person and appointed hours for other leaders to work. All obeyed except the DUKE OF AUSTRIA, who sent word that his father having been neither a bricklayer nor a mason, he (the D. of A.) had not learned either business, and so he begged to say he 'd see KING RICHARD farther first. CŒUR DE LION hearing this insulting speech repeated to his face by the high and mighty duke, straightway kicked him out of his tent, and ordered his banner to be disgraced."—*Brompton (improved).*

* We may note that while the arrows for the arblast were called "bolts," the arrows which were shot with the long bow were termed "shafts;" and hence arose the proverb, "I will make a shaft or a bolt of it," a phrase equivalent to "doing it by hook or by crook," meaning that if the thing could not be done in one way, it should be in another. The saying was however sometimes used in chaff, as for instance, when an archer missed his aim and ran away, his friends took care to say that if he hadn't made a shaft, he had clearly made a bolt of it!

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XX.—A CHAPTER OF GREAT INTEREST, ITS PRINCIPAL PART BEING ABOUT CLERGYMEN AND LADIES.

SARUM, BISHOP OF SALISBURY, COMMONLY CALLED "OLD SARUM." FROM HIS EFFIGY. TEMP. HENRY THE SECOND.

TOWARDS the close of the twelfth century the clothes worn by the clergy were extremely rich and costly; indeed we learn they were as sumptuous as their wearers were presumptuous. When the famous THOMAS À BECKET was travelling to Paris, the "princely splendour of his habits" so astonished the French peasants that they stared at him as now they would at our Lord Mayor. We are told, indeed (although we don't a bit believe it), that they walked about exclaiming: "What a wonderful personage the King of England must be, if his Chancellor is able to travel in such state!" How much luggage he took with him, and what a lot of trunks and carpet-bags, mitre-boxes, and portmanteaus were piled upon his carriage, and hung behind and underneath it, the imaginative reader is at liberty to guess. He may also if he pleases exercise his fancy in imagining what garments were packed up in those receptacles, for we regret we cannot say much to instruct him on the point. All that we can learn is, that the prelate while at Paris was extensively got up; but the accounts of his magnificence are really so extraordinary, that LORD LYTTLETON declares he thinks them quite incredible; and in a book which is so scrupulously truthful as our own, it cannot be expected that we should give them place. Some notion may however be formed of his apparel, when one remembers the old story of how KING HENRY had a tussle with him in the open public

FROM AN ILLUMINATED MS.- DATE SOMEWHERE ABOUT THE CLOSE OF THE TWELFTH CENTURY.

street; and "dyd pulle ye scarlett capa, linedde with ye richest furs from offe ye 'turbulente prieste'* hys backe yt hee mote give itt toe ye beggar who dyd shivere at hys side." This anecdote has found its way into most histories, and many an artist, we believe, has done his best, or worst, to represent it. But only one that we have seen has ventured to portray the beggar as a crossing-sweeper, and to present him with the drapery and face of a Hindoo, because the tale expressly speaks of him as influenced by Shiva.

Without attempting further to enter into details, we may state then, that, towards the end of the twelfth century, the secular, or everyday, garments of the clergy, were quite as rich and rare as the gems they often wore. Indeed, not only were they prone to all the pomps and vanities of dress, but to indulge in them the more, they were often up to dodges to conceal their cloth. Thus we learn of *Prior Aymer*, the swell Cistercian Priest in *Ivanhoe*, that he had his fingers covered with rings, and his shoulders with a curiously embroidered cope, and that "his shaven crown was hidden with a scarlet cap." While particular, however, to the fineness of their clothing, they did not pay much heed to altering the fashion of it. Neither, as we find, did their sacred vestments vary much from those worn by the priests of the last period we described; the chief novelty consisting, as a modern writer tells us, in "the approach of the mitre to the form we are familiar with." Now, the approach of the Mitre, our readers are aware as well as we are, is in Fleet Street; and that which people are familiar with we need not further to describe. For the benefit of tourists we may, however, hint, that if they chance to go to Sens, they might see À BECKET'S mitre, which is there laid up in lavender, or otherwise preserved.

It is no great jump to take from clergymen to ladies, for where the former are the latter are invariably sure to be. Accordingly, referring, as our wont is, to the very best authorities, we are informed, that during the last half of the twelfth century the female costume, like the clerical, was but very little altered from that of the first half. The chiefly noticeable improvement was that the robe was made with tight sleeves, terminating at the wrist, and was worn no longer with those foolishly long cuffs which, we have little doubt, at *soirées* used to dip into the tea-cups and dangle in the milk. A rich girdle was worn loosely encircling the waist, and a small reticule, or pouch, was sometimes worn depending from it, as one may see, on being presented at the Crystal Palace Court, where the fair QUEEN BERENGARIA, like Patience on her monument, smiles the stoniest of smiles at those who go and stare at her. This *porte-monnaie*, or pouch, the girls called an *aulmonière:* and they, doubtless, sometimes rattled it, to make believe they had all money 'ere, when, perhaps, its chief contents were a thimble and a card-case, with, possibly, some lollipops and fragments of Bath-buns.

QUEEN BERENGARIA. FROM HER EFFIGY IN THE CRYSTAL PALACE.

As a description of a Queen of Beauty of the period cannot, we think, fail to interest our readers, we append a full-length portrait from a book we have referred to, which in story and in language is quite a book of beauties. According to her chronicler, this is how *Rowena*, the fair heiress and fair hairess, was dressed when she came down to dine with *Prior Aymer* and *Sir Brian de Bois Guilbert:*—

"Her profuse hair, of a colour between brown and flaxen, was arranged in a fanciful and graceful manner in numerous ringlets, to form which art had probably aided nature. These locks were braided with gems, and being worn at full length, intimated the noble birth and free-born condition of the maiden. A golden chain, to which was attached a small reliquary of the same metal, hung round her neck. She wore bracelets on her arms, which were bare. Her dress was an undergown and kirtle of pale sea-green silk, over which hung a long loose robe which reached to the ground, having very wide sleeves, which came down, however, very little below the elbow. This robe was crimson, and manufactured out of the very finest wool. A veil of silk interwoven with gold was attached to the upper part of it, which could be, at the wearer's pleasure, either drawn over the face and bosom, after the Spanish fashion, or disposed as a sort of drapery round the shoulders."

The lady *Rowena* very clearly did not dress quite *à la mode*, or she would not have worn wide sleeves which, we have said, had then gone out. But before we blame her for this terrible neglect, we should remember that she lived in an out-of-the-way place; and as she enjoyed but little feminine society, she could rarely have the pleasure of talking of her toilette, which to many a fine lady is the height of earthly bliss.

* Of course, every Civil Service candidate, who has been coaching up his history, will recollect that these two words are put into KING HENRY'S mouth when he throws out his broad hint about A' B.'s assassination: "Is there not one of the crew of lazy, cowardly knights whom I maintain, that will rid me of this turbulent priest, who came to Court t'other day on a lame horse, with nothing but his wallet behind him?" Whether this lame horse was the one that had its tail cut off, for which offence À BECKET excommunicated somebody, is a question we suggest to the Government examiners as being quite as civilly serviceable as many they have asked.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXI. — MORE ABOUT THE LADIES OF THE TWELFTH AND THIRTEENTH CENTURIES.

ALTHOUGH the ladies of this period were doubtless censured by their husbands for extravagance in dress, we really think them far more moderate than some of their descendants. We could, for instance, cite a register to show that sixty shillings only was the cost of a new robe; and we could also quote a warrant which was issued by KING JOHN, ordering the purchase of two robes for the Queen, whereof each was to consist of five ells only of cloth. When one reflects that in these days of unconscionable crinoline as much as twenty yards is far too little for a dress, one can't help wishing one could take a leaf out of KING JOHN'S book, and limit one's JEMIMA to the six yards and a quarter with which a Queen in the twelfth century was, doubtless, well content.

The robe, as we have said, was an undergown with sleeves, and it appears that, during JOHN'S reign green was generally considered the most fashionable colour for it. Hence we may remark, that pretty girls who wore it might have been asked why they resembled the fields in the *Creation;* the answer, of course, being, that they were "*With Verdure Clad*," and, no doubt, "delightful to the ravished sense" of their admirers. Express mention of this colour is made in both the warrant and the register referred to, and we likewise find allusion to it in the accounts given of the flight of WILLIAM LONGCHAMP, Bishop of Ely, who was Regent during RICHARD'S absence in the East. We learn from MATTHEW PARIS that the Bishop ran away* "disguised in a green woman's tunick," but who was the "green woman," whose robe he ran away in, the writer of this passage does not proceed to say.

FEMALE COSTUME. TWELFTH CENTURY. FROM THE PORTRAIT OF BISHOP LONGCHAMP, IN A BLACK LETTER COPY OF "YE HUE AND CRYE" OF THOSE DAYS. (VERY SCARCE.)

Over their robes on swell occasions the ladies wore a mantle, which was splendidly embroidered, that of QUEEN ELEANOR being sprinkled with a lot of golden crescents. Under this, or on ordinary days perhaps in lieu of it, they wore a closely-fitting garment, which being richly furred, was called pelisson, or pelisse; a name said to be derived from *pelletier*, a furrier. KING JOHN orders a grey one, with nine bars of fur, to be made up for his Queen:† and we learn, from an old jest book, that when she tried it on the King made some mild joke about her being in the pelisse.

A garment called a *bliaus* (whence, doubtless, the modern *blouse*), is also mentioned at this period as being worn over the robe; but it appears that the word *bliaus* was only another name for the surcoat or supertunic. For winter use, we learn, the *bliaus* was lined with fur; but we cannot say if it was waterproofed for summer, as, were it now in wearing, it certainly would need to be.

The *wimple*, of which mention is first made during KING JOHN'S time, was an under-veil or kerchief wrapped round the head and chin, and at times completely enveloping the neck. For the nuns and poorer classes it was made of linen, and fastened on the forehead with a plain fillet to match: but the swellesses all wore it of gold tissue or rich silk, and had their fillets jewelled with gems which, Cox remarks, some jew 'eld not unfrequently in pawn for them.

The *peplum*, or veil, was worn over the wimple; and above them both was often placed a diadem or garland, or else a small round hat or cap. ISABEL, the sister of KING HENRY THE THIRD, is described by MATTHEW PARIS as taking off her hat and veil, so as to let the people see her face, which, if she was pretty, was a vastly proper action in her. We find too, from the famous *Roman de la Rose* (a poem we shall have more fully to refer to), that at times a floral chaplet was worn besides the diadem or coronal of gold, as bears witness the couplet:—

"Ung chappel de roses tout frais
Eut dessus le chappel d'Orfrays."

This fact is also mentioned in another ancient poem, with which some antiquarians may perhaps be less familiar:—

"Shee wore a wreathe of roses
Ye Knighte when firste shee mett,
A golde garlande eke hadde shee on,
To make her spiffiere gett."

We regret to have to add (but Truth must not be sacrificed, though gallantry might wish it so), that the ladies of this period were by no means so attentive to their hands as to their heads, for though they took great care to dress and decorate the former, they were actually so vulgar as to leave the latter naked! By the old illuminations the clearest light is thrown on this appalling fact, and we have read in black and white abundant other proof of it. Thus, when KING HENRY, in the well-known ballad of "Fayre Rosamonde," mentions as his reason for going down to Woodstock, that he merely wished to get some gloves made for his wife, "ye furious queene" throws instantly discredit on the statement; and knowing that those articles of dress were not in fashion, with a woman's quick sagacity she jumps to the conclusion that:—

"Gif hee went thir for Glove-makyng
Itt was withoute ye G!"

For further illustration of this love-story or glove-story, we may well refer our readers to the Gallery of Illustration; where the tale of "*Rosa mundi, non Rosa munda*" will be classically told them by one JOHANNES PARRY in what, if not a parody, may at least be termed a Parrydy.

QUEEN ELEANOR AND FAIR ROSAMOND. FROM AN OLD ILLUMINATION. (IMPROVED.)

* We surely need not caution our enlightened readers against believing the surmise of COX, the Finsbury Historian, that it was from his creditors the Bishop ran away; nor need we refute the further supposition, that it was at Runnymede that LONGCHAMP set off running, in company, as Cox conjectures, with JOHN LACKLAND, whose Estates had just been confiscated for his helping TITUS OATES to get up the Rye House Plot.

† "It appears from this, and from the warrant above quoted, that husbands in these days used to order their wives' dresses. Were this custom of the 'good old times' to be revived, what mints of money might be saved, and what preposterous absurdities of crinoline be spared us!"—*Punch.* "And what *frights* you *stingy creatures* would be *sure* to make of us!"—*Judy.*

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXII.—PERIOD—THE REIGN OF HENRY THE THIRD.

FROM THE EFFIGY OF ST. MARY-LE-BONE. TEMP. HENRY THE THIRD. (IN THE PADDINGTONIAN MUSEUM.)

BUT little change of costume occurred in this long reign, and we may therefore make short work of what we have to say about it. This indeed we are the more at liberty to do, having, with our usual gallantry, accorded *place aux dames*, and described in our last Chapter the dresses of the ladies. To come now to their lesser halves (who through crinoline are now-a-days dwindling down to less than quarters), we leave our artist to depict a *Portrait of a Gentleman*, as he would doubtless have appeared at the R. A. Exhibition, had the Academy been opened in the thirteenth century.

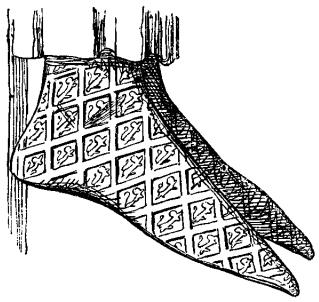
The reader will perceive from this artistic work, at least if his perception be aided by our pen, that the chiefly novel points about the male dress of this period were, that the robe was somewhat fancifully slit, or slashed, or slittered,* and that the boots were fretted, again worn with long toes. The robe was called a "quintis," or "cointise," from this slashing, the word *quinteux* in French meaning fanciful or freakish: epithets which almost seem too mild to be applied to men who had their coats cut all to bits before they'd wear them. Such dandies might have fitly worn strait-waistcoats with their robes, and have been vested with the right to sit in the "Mad Parliament."

FROM A "PORTRAIT OF A GENTLEMAN," BY ONE OF THE VERY OLDEST MASTERS.

Another point to which we may direct attention is, that drawers were worn in this reign, so as to be visible; the tunic being open as high up as the waist, that the right leg might be left more free to be put forward. This fashion must have specially found favour with the young, for they must have found it difficult to "over" posts, or fly the garter, when their tunics, like old JONES's coat, were "all buttoned down before."

A garment called a "cyclas" is first mentioned in this reign: the city swells who were invited to KING HENRY'S Coronation wearing, we are told, "cyclades worked with gold over vestments of rich silk." The cyclas, it would seem, was a sort of upper tunic, and derived its name from the stuff which it was made of. This was called "cyclas," from being manufactured chiefly in the Cyclades, and not because, as has been fancied, it was first made for sick ladies.

Another new material was a rich silk woven with gold, which was known as cloth of Baldekins, from its being made at Baldeck, as Babylon was then called. In fact the tailors of this period appear to have done more in introducing new materials than in altering the fashions, and their poverty of invention was atoned for in some measure by the richness of their stuffs. The effigy of the King on his monument at Westminster (on view for a few coppers to the Dean and Chapter), represents him, as is usual, in his royal robes; consisting simply of a tunic, made rather long and full, and a mantle which is fastened by a brooch on the right shoulder. The most splendid things about him are certainly his boots, which are, like a surly miser, fretted with gold; each square of the fret having the figure of a lion in it, with its tail put out of joint and twisted level with its back.



HENRY THE THIRD HIS BOOTS. WESTMINSTER ABBEY.

Mantles and cloaks were only used on state occasions and in travelling; for which latter use a kind of over-all was worn, called a *super-totus*, in the Latin of the monks. This was an improvement on the capa, or Norman cloak, not only being bigger, but having sleeves as well as hood. It was likewise called *balandrana* by monks, who liked fine names; and under this title (derived from the French *balandran*, a foul-weather cloak), monks of the order of St. Benedict were ordered not to wear it. Why they were so is a question which is open to our guessing, and we may fancy if we like, for there is nobody to hinder us, that, perhaps, the Benedictines were chary of lavation, and so a ducking now and then was thought conducive to their health.

COSTUME OF A TRAVELLER, OR "BAGMAN," OF THE PERIOD. FROM A MS. (THIRTEENTH CENTURY.)

With regard to the capillary fashions of this reign we find that men in general were tolerably close shavers, but that they mostly wore their hair in flowing curls, at least if they could any how prevail on it to grow so. Cowls or hoods were used for head-cover, and so were small round caps and hats, the latter not unlike the old "beaver" of our youth, but which must not be confounded with that mentioned in the passage:—

"I saw young HARRY with his beaver on."

A white coif tied under the chin was, however, worn most commonly by men out hunting and on horseback, who, as shown in the old drawings, bear some likeness to the cockneys we have seen unhorsed at Epping, with their handkerchiefs tied round their heads to take the place of their lost hats.

The historian MATTHEW PARIS, the Monk of St. Alban's, favours us with some descriptions of the fashions of this period, and proclaims himself disgusted with the fopperies he witnessed. It seems, however, somewhat questionable if the clergy were in general of this austere opinion: for their garments for the most part were so foppishly embroidered, that POPE INNOCENT THE FOURTH is said to have exclaimed: "O England! thou garden of delights, thou art truly an inexhaustible fountain of riches! From thy abundance much may be exacted!" What reporter there was present when he made this observation the chronicles do not enable us to say; and indeed we rather question if POPE INNOCENT was such an innocent as to talk about exactions, however much inclined he might be, possibly, to make them. That he was rather so disposed we find from certain bulls which he despatched to several English prelates, enjoining them to send him a quantity of vestments, for the use (at least he says so) of the priests who were at Rome. Many of these habits are described as being "covered with gold and precious stones," while others were "embroidered with the figures of animals and flowers;" so that the English priests who were deprived of these "beautiful vestments" might have lamented them as did the priest of our St. George's-in-the-East.

We may note here that the red hat *Punch* so often has poked fun at was, as it appears, a bright invention of this INNOCENT: and was presented by His Innocence (what a rare name for a Pope!) to the Cardinals who came to the Council of Lyons, held, as everybody

* "Wroughte was his robe in straunge gise,
And all to [pieces] slyttered for queintise,
In many a place lowe and hie."
Chaucer: his Translation of the "Roman de la Rose."

knows, in the year 1245. According to DE CURBIO, they wore it for the first time in the twelvemonth following, at an interview between His Innocence and KING LOUIS THE NINTH. The hat when first invented was not made with a flat brim, as it is at present, but was moulded to the fashion of the mouth of a French horn, and looked like an old wide-awake knocked rather out of shape.

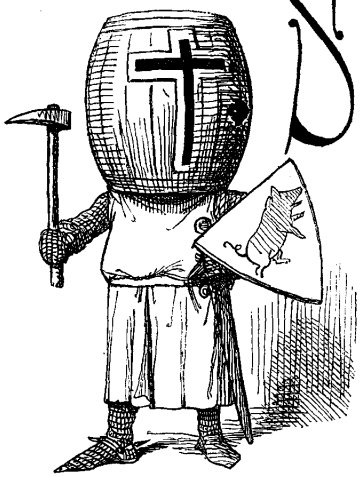
PORTRAIT OF ONE OF THE CARDINALS, WHO "ASSISTED" ON THAT OCCASION. FROM AN OLD HISTORICAL PICTURE.

During HENRY'S reign it was that the Dominicans, or preaching friars, and the Franciscans, or friars minor, were established in this country. From their black cloak and capuchon the first were called Black Friars (COX DE FINSBURY is wrong in saying they were called so because they made their hands black in frying their parched peas): while the Franciscans had the title of Grey Friars applied to them, because, like many of our Riflemen, they preferred to dress in grey. Calumny has hinted that these reverend old fathers were somewhat prone to the enjoyment of mundane creature comforts, albeit they affected to hold them in contempt; and this suspicion, we must own, is supported by the passage:—

It was a Fryar of orderes Graye,
Went forthe to tell hys bedes:
And afterwarde, sor folkes do saye,
He lobed to smoke a wede.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXIII.—ALL ABOUT ARMS AND ARMOUR.

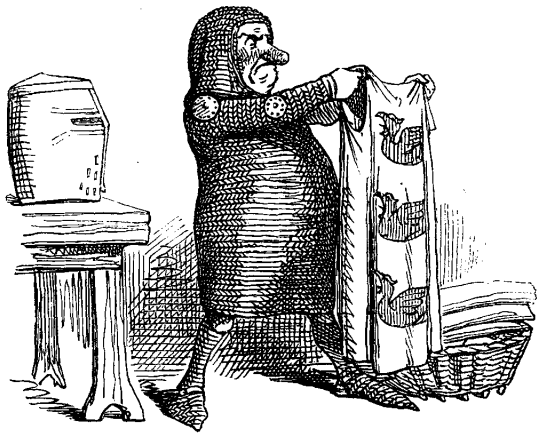


TEMP. HENRY THE THIRD.

SO much fighting occurred throughout the thirteenth century, that the army tailors must have had a roaring time of it, like the man who has to superintend the feeding of wild beasts. We are told indeed that changes were continually taking place in the military equipment, an assertion which appears to us quite easy of belief, seeing it might nowadays be echoed with great truth. Perhaps of all the armour the helmet was the part which underwent most variation. During JOHN'S time it was made cylindric and flat-topped, and covered up the head no lower than the ears, the face being protected by the aventaille, or grating. In the next reign, however, it enveloped the whole head, and rested on the shoulders; and seeing that it bulged out like a barrel at the sides, there seems to have been fair reason for calling it a casque. This great helmet was made still more cumbrous and conspicuous by being commonly surmounted with the wearer's knightly crest; which, although intended to be a decoration, proved, nine times out of ten, to be rather a disfigurement. Indeed the only reasonable reason we can think of why these (so thought) ornaments should have been adopted is that they seem to have made the helmet look still more like a barrel, by adding a projection like a spigot or a tap. People who complain that their hats give them a headache may thank their lucky stars that they were born in the nineteenth, and not the thirteenth century; for we read that these big headpieces were sometimes twisted round so by a lance-stroke in a tournament that their unhappy wearers had to gasp out to their squires to come and lend a hand to twist their turned heads back again.

In the reign of EDWARD THE FIRST the barrel-shaped helmet continued still in use, although some slight attempts were made to knock it on the head, and substitute a somewhat lighter kind of skull-cover. Helmets inclining to a cone at the top are visible in some of the illuminated manuscripts; surmounted in some cases with a small round knob, and, when seen in profile, showing an angular beaked front. Simple plates of steel, convex and cut with breathing holes, were worn sometimes tied round the head in lieu of helmets; and skullcaps called chapels de fer, with nasals and without, were used by archers and esquires and common men at arms, who although perhaps they thought no small beer of themselves were too poor to come out in barrel-helmets, or in casques.

Whether the knights were in these days more thin-skinned than they had been is a point which we must leave to antiquarians to settle. But it appears that padded armour came much more into use, and this seems to us to argue a tenderness of cuticle. Quiltings of cloth and silk, of buckram and of leather are spoken of as coming into fashion at this period, and the peculiar pointed work with which they were embroidered obtained for them the names of "counterpoint" and "pourpoint." A complete suit, consisting of a sleeved tunic and chaussés (a kind of Norman cross between a legging and a stocking) was worn not infrequently underneath the surcoat, which was considerably lengthened in the reign of HENRY THE THIRD, and was first emblazoned with the arms of the wearer. We suppose that this emblazonment was either done for decoration, or else to mark the garment when going to the wash; in which latter case we fancy that the farce of *How to Settle Accounts with your Laundress* must have now and then occasioned some ludicrous mistakes. We can imagine the disgust of the doughty EARL OF GOOSEBURIE at finding LORD DE LACKSHYRTE'S surcoat sent him for his own: his washerwoman possibly attempting to excuse herself on the ground that the three geese portrayed on the Earl's shield had been "mistuk" for the three griffins which adorned the other garment.



FROM THE FRONTISPIECE TO THE OLD METRICAL ROMANCE OF "YE EARLE AND YE WASHERWOMAN'S DAUGHTER." DATE A.D. 1260.

The old flat-ringed form of armour having gone quite out of fashion, that made of rings worn edge-ways was worn mostly at this period. A new species, however, was introduced from Asia in the reign of HENRY THE THIRD, and as *avidus novitatis est gent militaris* we find that this new sort was very generally sought after. Not being made of chain, it was, doubtless, called chain-mail, from the same cause that the *lucus* is so termed *à non lucendo*. Consisting of four rings linked together by a fifth, it might not inaptly have been named link-mail, but that its wearers might have possibly been chaffed for being link-men. The rings were riveted together so as to form a perfect garment of themselves, without requiring, like the scale-mail, a leathern lining or foundation. The chain-mail generally was worn in the shape of a loose shirt, between the gambeson and surcoat; and in one respect it clearly must have been superior in comfort to our shirts, for it certainly could never have been sent home with a button off.

Small plates of steel were worn upon the shoulders and the knees, and likewise on the elbows, to protect them from those nasty knocks upon the funny-bone which make recipients laugh upon the wrong side of their mouth. On the shoulders, too, were worn a curious kind of ornament called ailettes, or little wings, which came first into fashion in the last years of the reign of KING EDWARD THE FIRST. As far as we can judge from the drawings of them extant, these ailettes could have been of neither use nor beauty; and as their name indicates a tendency to fly, they must have been misplaced upon the shoulders of our soldiers.

The lance lost its gonfanon, or streamer, in this reign; and the pennon was adopted as a military ensign, being charged with the crest, or badge, or warcry of its knightly owner. The pennon, like the gonfanon, was swallow-tailed in shape, but in breadth as well as length it was made much bigger. In addition, the swell knights had their banners borne before them, parallelograms in form and emblazoned with their arms, as were their cyclas and their quintis, and other night-gown looking overcoats. They swaddled up their steeds, too, in horsecloths similarly beautified, or else adorned with quaint and fanciful devices; so that their nags looked like the hobby-horses used

by clowns in pantomimes, and wanted crinoline to keep their legs free from their petticoats.

Every schoolboy knows that our first EDWARD was called "Longshanks" from his long and slender legs, which he attenuated and stretched by constant chevying of his enemies.* Equally well known, of course, is the story of his being stabbed when a Crusader, and of how QUEEN ELEANOR, coming to his succour, sucked the poison from his wound. His warrings with the Welsh cannot less be in remembrance, as we are all now thinking of our PRINCE OF WALES; and it was by EDWARD'S sword that the title was first gained for us. Nor can his battles with brave WILLIAM WALLACE be forgotten by those who have had the *Tales of My Grandfather* retailed to them, or have learnt of DR. GOLDSMITH from the fear of DR. BIRCH. To readers, then, with all these recollections fresh before them, we need not say that this was a most pugnacious period; nor shall we much surprise them if we state, that not less various than the armour were the arms of it. The shield in some cases was flat, and triangular, or heater-shaped, and in others pear-shaped, and in surface more cylindric: while to the weapons of offence there were added now the falchion, a sword with a broad blade, the estoc, a sword much smaller, chiefly used for stabbing, the coutel or cultelas, whence our modern "cutlass," and the anelace, or anelas, a broad dagger which tapered down to a fine point, and "not to put too fine a point on it," would do for any lad or any lass whom it was dabbed into. Besides these implements of manslaughter there was a sort of a small pickaxe called martel-de-fer, which was used to break the links and plates of mail, and make way for a sword-cut, or a lance-thrust or a dagger-poke. The mace also appears first in the drawings of this period, though it was doubtless introduced in the earlier crusades, as it is quite clearly of oriental origin. This opinion is borne out by the MS. of the *Talisman*, in which SALADIN is described as being knocked off his horse by SIR KENNETH'S weighty mace: and another less known writer, in his account of how the English were mustered by KING RICHARD for the assault of Ascalon, speaks of somebody or other "giving pepper with his mace," a description which we must allow is rather spicy.

EDWARD LONGSHANKS. FROM HIS EFFIGY. WE FORGET EXACTLY WHERE.

* AS KING EDWARD was regarded as the father of his people, the statement has been made that he was nicknamed "Daddy Long Legs," but we fear that this assertion is without a proper footing.

PUNCH'S BOOK OF BRITISH COSTUMES.

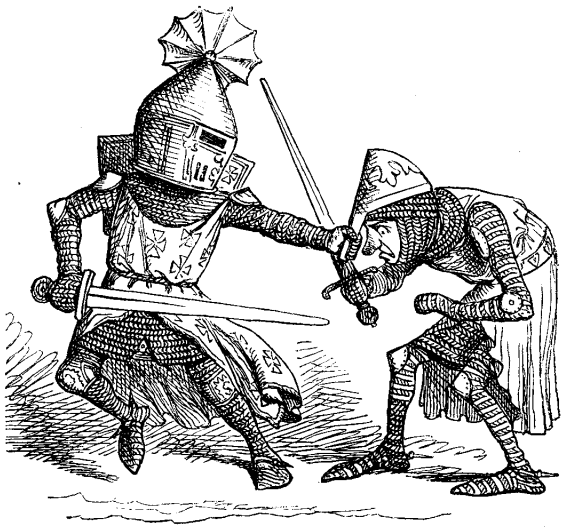
CHAPTER XXIV.—THE REIGNS OF EDWARD THE FIRST AND EDWARD THE SECOND.

MILITARY COSTUME, SHOWING ALL THE LATEST IMPROVEMENTS. TEMP. EDWARD THE SECOND.

WE described in our last chapter the armour which was worn in the first of these two reigns, and that used in the second did but very little differ from it. To the weapons of offence there were added a sort of poleaxe, known as a godendac, and a scimitar, which is said to have been "borrowed from the Turks," but which is not recorded as having been returned to them.* Perhaps the scimitar was used by the semitars and semi-soldiers who engaged at sea; but for these marine manslaughterers the falcastrum, a kind of long bill (like a lawyer's), was highly recommended by the fighting faculty. The falcastrum is described as a sort of scythe fixed firmly at the end of a long spear; and the wielders of it doubtless, like the lawyers with their bills, must have made themselves unpleasant by "sticking it into" people.

As these new weapons of offence rendered enemies of course more offensive than they had been, the armour was made stronger and more cut-and-thrust-and-poke-proof. A greater quantity of plate was worn mixed with the chain; by which we do not mean that knights carried more forks and spoons about them, for the plate in ancient armour was made of steel and iron, and bore no resemblance to the plate in modern plate-baskets. Wrought iron almost covered the hauberk and chaussés: greaves of one plate shielded the forepart of the leg: and plates known as *mamelières* were worn upon the breast; while the arm, we learn, was armed with vant-braces, and brassarts, not named from brass the metal, but from *bras* the arm. As a further alteration, the beer-barrel shaped helmet assumed, we are told, a "sugar-loaf or egglike form:" which seems as if its wearers had it in their heads to indicate a preference for sweet wort or egg flip. The common men at arms however, still wore the ancient skull-cap, which, though called *chapeau de fer*, must not be confounded with the modern fur cap. But we should notice that they wore it now without a nose-piece, which appears to have been cut off in the reign of EDWARD THE FIRST. What occasioned this removal the reader is at perfect liberty to guess; for we find nothing authentically stated on the point. The best conjecture we can make is, that as the nasal stuck out like the handle of a saucepan, it must have been a tempting thing to clutch at and lay hold of, and men were doubtless taken prisoners by being taken by the nose-piece, which was about as ignominious as being taken by the nose.

EDWARD THE FIRST was much more of a soldier than a swell, and his successor was much more of a swell than of a soldier; but in neither of their reigns was there much change in the dresses worn by civil persons, if we make a not uncivil exception of the ladies. To prove



FROM AN ILLUMINATION. TEMP. EDWARD THE FIRST.

how little our first EDWARD cared for finery and fashion, it is enough to say his common dress was like that of a commoner. He always wore blue looks when he ever had to wear his royal robes of purple, and we learn that, after the coronation ceremony, he showed his sense by never again putting on his crown. Had SHAKSPEARE then been extant, the King might have quoted, in defence of what he did, the line which says,

"Uneasy lies the head that wears a crown,"

—although he must have owned there is some sense in the suggestion that—

"If a king lies uneasy in his crown,
He 'd better take it off when he lies down."

As a reason for his singular simplicity of dress, EDWARD is said to have observed, that "Members of the feathered tribe are not made fine minded by the fineness of their plumage," and to have added to this strikingly original remark the declaration, that although his Christian name was EDWARD, still he was not such a Neddy as to fancy kings were more esteemed in costly clothes than coarse ones.

To readers so intelligent as those must be who study *Punch*, it is needless to relate that, under such a sovereign, finery and foppery went rather out of fashion, and dowdy dressers doubtless found chief favour at his Court. When the Prince of Wales however was invested with the military belt of knighthood, purple robes, fine linen and gold-embroidered mantles were liberally distributed to his young knight companions,* who, we fear, were up to sad games in the Temple Gardens, for we find it stated that "ye flowere of ye nobilitye did playe sad havock with ye floweres." Had MR. BROOME, the present Temple Gardener, been there, he would probably have had a brush with these young rakes, and perhaps have used the birch to sweep them from the place.

Fops came more into favour in the reign of EDWARD THE SECOND,† and the most finicking and fine of them were probably his favourites. PIERS GAVESTON set the example by out-dressing his peers, and following his lead, "the esquire endeavoured to outshine the knight, the knight the baron, the baron the earl, the earl the king himself, in the richness of his apparel." In fact everybody tried to cut a greater shine than everybody else, and how splendidly they flared up may be seen by looking at the old illuminations. Swell vied with swell in the absurdest manner possible, and as, doubtless, a good many of them

* This scimitar, no doubt, was the weapon used by SALADIN to cut the scarf and cushion, on the day of the Arabian Knights' Entertainment to KING RICHARD.—*Vide Talisman.*

* When our PRINCE EDWARD comes from Canada, we may probably expect to see this ceremony repeated: and the Government may save themselves from searching for a precedent by bearing in their minds the present chapter of our Book. As one of the young knight (and day) companions of the Prince, *Mr. Punch* may just remind them that he likes his linen marked plainly with a P., and that as embroidery has now gone out of fashion, he would prefer to have the gold simply put in his pocket; or, as he does not wear a mantle, if it be laid upon his mantel-piece he will be quite as well content.

† Going with a pack of favourite puppies down to Greenwich, and dining at the hostelry yclept ye Crowne ande Sceptar, appears to have been one of this weak prince's little weaknesses. Every child of course remembers DIBDIN'S lines:—

"Immersed in soft effeminacy's down,
The feeble prince his subjects' good neglects,
For minions who monopolise the Crown,
And stain the Sceptre which their Vice [chairman?] protects.

came to grief through their extravagance, their rivalry reminds us of the swell frog in the fable, who, as we remember, fell a sacrifice to swelling.

PERSON OF DISTINCTION. PROBABLY A BEADLE. CLOSE OF THE THIRTEENTH CENTURY.

But great as was their dandyism, we need say but little of it, for the fashions were but very little varied in this reign, and the costume of both nobs and snobs was like that of their grandfathers. The only novelty worth note was that the cloak-hood or capuchon which had been worn *à la* cowl, was often fancifully twisted and worn *à la toque*. In some cases, however, it was simply folded and balanced on the brain-pan, as the women of the Pays de Basque bask in it in summer-time even to this day. From the head-dress to the head being no great step, we may add here, that the hair was curled with monstrous care, and that beards were only worn by old fogies and knights templars, and great officers of state. That the king wore one we think we scarcely need to state, for doubtless everybody knows how he was bearded on his way to the Castle of Caernarvon; when they who had the charge of him pulled up by the roadside and shaved his cherished beard, with dirty water and no soap.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXV.—LOVELY WOMAN IN THE REIGNS OF EDWARD THE FIRST AND SECOND.

LADY OF RANK AND HER ATTENDANT. TEMP. EDWARD THE FIRST.

IT is painful to reflect that in spite of all the boasted gallantry of man, ladies' dresses have at all times more or less been jeered at, or been sneered at by the gentlemen; perhaps because the latter think that, as they have to pay for it, they may as well from their wives' finery get all the fun they can. The time of the First EDWARD certainly formed no exception to this rule, and its long dresses and large gorgets were pretty nearly as much ridiculed as the wide dresses and small bonnets have been in our own day. For the credit of our countrymen, it should however be observed, that the French writers were certainly the cruelest of the critics: the famous *Roman de la Rose* being specially distinguished by the sharpness of its satire, which, unlike the shafts of ridicule from *Mr. Punch's* armoury, was sometimes shot beyond the boundaries of decency and truth. As it took a whole half-century to write this single poem,* there was plenty of time of course to correct it for the press, and we cannot excuse its authors for neglecting to have done so. Had their birth-time been postponed until this more polished period, they would have known that coarse expressions admit of no defence, inasmuch as want of decency, it is allowed, is want of sense.

The *Roman* was written in France and treated of French fashions: but of course these soon became adopted in this country, for we always take our fashions, like our farces, from the French. This importation was moreover much assisted at this period by a royal double marriage in the year 1298; when EDWARD THE FIRST espoused the sister of PHILIP THE FOURTH of France, whose daughter was united to NED's son, the Prince of Wales. This PHILIP was distinguished by the nickname of "LE BEL," and as no doubt he "wery much applauded" his two sons-in-law for coming in to take a couple of women off his hands, there seems to be some cause to suppose he supplied each with a ring. How many clergymen assisted at this royal double marriage, we have not patience to search through the registers to learn: but we think were such a ceremony gone through in our day, we should expect at least a score of parsons to take part in it. Now that MR. SMITH can't get spliced to MISS JONES without the help of some half-dozen reverend assistants, we may assume that for a brace of royal happy couples, the hymeneal halter would hardly be thought binding, unless the knot were tied by twenty-parson power.

Leaving our lady readers to debate this knotty point, we proceed now to describe the costume of their ancestresses, who lived during the reigns of the First and Second EDWARD, in the sixty years, less five (we love to be particular), between the year 1272 and 1327. Their dress, we find, consisted of the robe or gown (which now was also called a kirtle) made with long tight sleeves and fastened high up in the neck, much as it was worn during the reign of HENRY THE SECOND, and, with but trifling variation, had indeed been ever since. A train was, however, now added to the garment, and this train appears to have fired the mines of satire of the cynical, and caused several explosions of wrath at its great length. One male wretch says: "Ye maydens doe moche resemble maggpyes, seeing both of ym have tayles which doe draggle in ye dirte;" and another monster hints that possibly long trains were worn to hide large feet, a sneer which is indulged in by a third insulting creature, a fiend in poet's form, who tells us:—

"I knowe a maydene fayre to see:
Take care! take care!
Her robe is long—as hir feete may be:
Beware! Beware!
All ye who wolde hir suitors be,
Truste not to more than ye can see!"

* WILLIAM DE LORRIS, who began it, died in the year 1260, and JOHN DE MEUN completed it *circâ* 1304.

The sleeveless cyclas or supertunic was still worn over the robe, and, we are told, was made so long that ladies were obliged to hold it up with one hand to prevent their treading on it. The mantle too was worn pendent down behind as it had been before: being fastened on the shoulders by silken cords and tassels, and bordered with a rich embroidery of gold. The ladies, we learn, used it "on state occasions only;" but whether formal morning-calls or stiff and stately tea-fights were included in this phrase, we have now no means of knowing.

Among the habits of the leaders of the fashion at this period, we must not omit to notice their bad habit of tight-lacing; which sad and silly practice, we have shown, was in existence in the reign of WILLIAM RUFUS, but since that time had very wisely been discarded. In "*ye Laye of Syr Launfal*," written about the year 1300, we find the LADY TRIAMORE described as—

"Clad in purple pall,
With gentyll body and middle small;"

and the same poem thus speaks of a couple of "fayre damosels" whom *Syr Launfal* meets "by accident" (?) in the middle of a forest (!)—

COSTUME OF THE ARISTOCRACY. TEMP. EDWARD THE SECOND. (FROM A BEAUTIFUL ILLUMINATION IN "YE LAYE OF SYR LAUNFAL."

"Their kirtles were of Inde sendel,*
Y-laced small, jolyf, and well,
There mote none gayer go:
Their mantles were of green velvet,
Y-bordered with gold right well y-sette,
Y-pellured with gris and gros;
Their heads were dight well withal,
Everich had on a jolyf coronal,
With sixty jems and mo."

What these two young ladies were up to in the forest in such gorgeous array, is a point on which the scandal-monger if he likes may speculate. Our impression is, that they had been invited to a pic-nic, and fearing lest that dear *Syr Launfal* might absent himself, they enticed him into promising to meet them in the forest, where he might indulge in an innocent flirtation, under the plea of walking with them to protect them from the frogs.

A very ugly species of wimple called a gorget came somewhat into fashion in the first of these two reigns, and was worn occasionally also in the second. JOHN DE MEUN describes it as a piece of linen wrapped some two or three times round the neck, and then, being fastened with a dreadful lot of pins, raised on either side the face as high up as the ears. "*Pardieu!*" he exclaims, "I have often thought in my heart, when I have seen a lady so closely tied up, that her neck-cloth was either nailed unto her chin, or that she had the pins hooked into her flesh." In further chaff he calls the gorget "la towelle," a name which seems to hint that ladies had been known to use it for a towel, first taking the precaution to take out all the pins. He also makes a not very delicate remark in stating that the horn-like projections of the gorget were stuck out, at a little distance from the face, so that,—

"Entre la temple et les cornes pourroit passer un rat,
Ou la greigneur moustelée qui soit jusques Arras."

* "Inde sendel" may mean either Indian silk, or light blue silk; for "Inde" was often used to designate that colour.

We omitted to record that in the reign of HENRY THE THIRD the mode of wearing the hair was changed, and that instead of being plaited in long tails as it was in the twelfth century, it was simply turned up behind, and confined in a gold net. This fashion continued in the following two reigns, and indeed remained in vogue throughout the fourteenth century. By some writers we find the net or fret is called a "caul," but since our dictionary defines this as the "network of a wig," our gallantry forbids us from applying such a term to the head-dress of a lady. Girls doubtless used these nets to assist them in the work of fishing for a husband, and seeing that the fashion has been recently revived, we may presume it has been found productive of net profit.

Viewed in the light of the old illuminations, the ladies of this period were either sadly shamefaced, or painfully susceptible to toothache and sore throat. A kerchief and a veil were often worn besides the gorget, and fair necks and faces really were so swathed and swaddled up that there were scarcely three square inches of their surface left salutable. Whence this anti-kiss-me-quick sort of mania could have sprung from, the learnedest of writers (we mean, of course, ourselves) are unable to determine; but the fashion appears certainly of oriental origin, and for some cause the Crusaders may have possibly imported it. A husband must be a great Turk, or else clearly a great muff, to muffle his wife's cheeks up so that scarce an inch is kissable; and had the Cruelty-Prevention Society been extant, it might fitly have prohibited so barbarous a practice. To the sensitive in mind it is afflicting to reflect what dreadful deprivations the ladies must have suffered from it; for one would as soon have thought of taking a mummy under the mistletoe, as a girl choked in the head-gear of the fourteenth century.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXVI.—THE REIGN OF EDWARD THE THIRD.

BLOATED ARISTOCRAT. TEMP. EDWARD THE THIRD.

THE long reign of this sovereign, on whom such showers of eulogium have been poured by the historians, forms a most important era in the history of costume, and may therefore claim to occupy a few leaves of our Book. From the changes which are noticeable not less in the civil than the military habits, the effigies of this period are more markedly discernible than those, perhaps, of any other, from the days of WILLIAM THE CONQUEROR to the knights of Good QUEEN BESS. In lieu of the long tunics and robes of the last reigns, a closely fitting body garment buttoned down the front like the jacket of our "Buttons," and extending as far as the middle of the thigh, was adopted as the usual dress of the nobility. Being made of soft materials it was called a cote hardie, and its rich embroidery was set off and enhanced by the splendid belt of knighthood, which was commonly worn over it loosely girt across the hips. The sleeves of this new garment were fastened with a row of buttons between the wrist and elbow, whence depended a long slip of cloth, usually of white colour, which was called a tippet. Cotes with short sleeves were, however, often worn, the fore part of the arm being covered with an undergarment buttoned with a row of buttons like the cote. A long mantle was occasionally worn over this dress, fastened on the right shoulder by four or five large buttons, so that, when suffered to hang loose, it covered the bearer completely to the feet. In general, however, the front part was thrown back over the left shoulder, and hung in folds behind in the manner of a cope. Very frequently the mantle was indented at the edges in the form of leaves, but the reason why it was so history leaves us now to guess.

MR. STRUTT, who on the subject of costume is (next to *Punch*) the cock of the literary walk, observes that to their frequent tournaments and pageants the English chiefly owed the quick succession of new fashions, which especially distinguished the reign of this old King. The knights who attended came from all parts of the Continent, and endeavoured to cut out each other in their clothes as much as to cut into one another in the lists. In a wardrobe roll, still legible by those who have good eyes, and have a knowledge of black letter, an order is given for a jupon of blue tartan, "powdered," that is, embroidered thickly, "with blue gaiters, and decorated with buckles and pendents of silver gilt;" also for a linen doublet, "bordered round the skirts and sleeves with long green cloth, embroidered with clouds and vine branches of gold" (rather a queer mixture), and with the motto, "It is as it is," which is said to have been of KING EDWARD'S own dictating, and is a clear proof of his Majesty's great literary attainments. Upon another garment made for Royal use this interesting distich is commanded to be stitched—

"Hay! hay! the whythe swan,
By Gode's soul I am the man."

What the wearer was the man for, is left to be conjectured: indeed the meaning of the couplet is so doubtfully perceptible, that we think, were the word "goose" put as a substitute for "man," the introduction of the "swan" would, on the score of its antithesis, perhaps be more excusable.

Of course these continental fashions found but little favour in the eyes of the old gentlemen, who used to talk to one another about the good old times, Sir, when Englishmen *were* Englishmen, and knew better i' fackins than to ape those foreign monkeys. The clergy too were censurers of what they doubtless termed the "backsliding" of their flocks, and indeed they went so far as to beliken them to devils, for their devilish conceits. Says DOWGLAS, Monk of Glastonbury, speaking of the weathercocky ways of the *beau monde*:—

"The Englishmen haunted so much unto the foly of strangers that every year they changed them in divers shapes and disguisings of clothingge, now long, now large, now wide, now strait, and everich day clothingges new and destitute and devest from all honestye (!) of old arraye or good usage; and another time to short clothes, and so strait waisted, with full sleeves and tippetes of surcoats, and hodes, over long and large, all so nagged (jagged) and knib on every side, and all so shattered and alsoe buttoned [a grievous sin this!] that I with truth shall saye they seem more like to tormentors or devils (!) in their clothingge, and alsoe in their shoeing, and other arraye, than they seemed to be like men."

COSTUME OF A GENTLEMAN. TEMP. EDWARD THE THIRD. IMPROVED FROM A VERY CURIOUS SKETCH BY DOWGLAS, THE MONK OF GLASTONBURY.

These "knib" or "nagged" garments perhaps may have included the jagged or ragged quintis, of which we have made mention in the time of HENRY THE THIRD. But we find no special record of it in this reign, and we prefer therefore to assume, that it had been abandoned, being deservedly considered the quintis-sence of absurdity.

Such indeed was the extravagance of fashion at this period, that in 1363 the House of Commons made a formal complaint about the matter, and actually an Act of Parliament was passed to prohibit the excessive usage of rich clothing, which it was apprehended would impoverish the nation. Among the sumptuary rules which our Collective Wisdom thought proper to propose, we learn that—

"Furs of ermine and lettice,* and embellishments of pearls, excepting for a head-dress, were forbidden to any but the royal family and nobles who had upwards of £1000 a year. Cloths of gold and silver, and habits embroidered with jewellery, lined with pure miniver and other costly furs, were permitted only to knights and ladies whose incomes exceeded 400 marks per annum. Knights whose income exceeded 200 marks, and squires possessing £200 in lands or tenements, were permitted to wear cloths of silver or of wool of not more than the value of six marks the whole piece; but all persons under the rank of knighthood, or of less property than the last mentioned, were confined to using cloth worth not more than four marks, and were prohibited from wearing embroidery and silks, or any kind of ornaments of silver, gold, or jewellery. Rings, buckles, ouches, girdles, and ribands, were all forbidden decorations; and the penalty annexed to the infringement of this statute was the forfeiture of the dress or ornament so worn."

This Act, it would seem, was directed not so much against the ladies as the gentlemen, although the former, we are told, "dyd far outstrip ye men in all mannere of arraies and curious apparell." Perhaps the House, however, was afraid to risk the chance of a female revolution, if they ventured much to interfere with ladies' dresses. We tremble to consider what a fearful reign of terror would infallibly result from such a daring venture now, and what a number of our members would be sure to get their ears boxed if they made it (say) illegal to wear military heels, or lessened by one inch the miles of crinoline now staggered under.

The Scots, who seldom have committed great excesses in expense, and who too well know the worth of siller to be so silly as to waste it in extravagance of dress, had a rhyme about this period which ran (or halted) thus:—

"Long beirds hertiless,†
Peynted‡ hoods witless,
Gay cotes graceless,
Maketh Englonde thriftless."

From this and other evidence, it appears that beards were generally worn both long and pointed, and that capuchons with long peaks or tails were made to match. Whether these pointed cloak-hoods were ever brought in front to protect a cherished beard from dirt, or dust, or wet, is a point which a debating club would do well to dilate upon. Our own idea inclines to think they sometimes were, and we recommend the dodge to the notice of the swells who seem to spend their life now in growing long cat's-whiskers, which on Derby days or drizzling ones, might be saved much hirsute injury by being bottled up in beard-bags.

* Disciples of LORD MAMSBERRY who are heedless of orthography, may be informed that the word "lettice" when written with an "i" does not mean the pleasant vegetable, but an unpleasant little animal, described by COTGRAVE as "a beast of a whitish grey colour."

† Some writers read "shirtless," but we are not so "hertiless," or heartless, as to copy them.

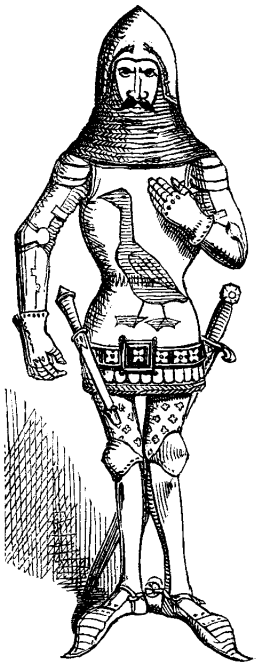
‡ "Peynted" may mean either pointed or painted: it being considered quite the thing to paint or decorate the hood, as well as the cote hardie, with flowers and quaint mottoes, as we have above described. Whether the word "dunce" was ever painted on the hood, we are unable to determine, but the epithet of "witless" almost makes us think it may have been.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXVII.—THREE WORDS MORE ABOUT THE REIGN OF KING EDWARD THE THIRD.

FROM THE INITIAL LETTER TO THE GRANT OF THE DUCHY OF AQUITAINE.

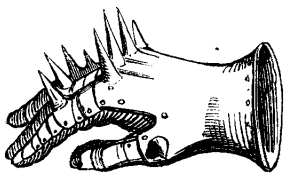
COMING now to the military costume of this period, we would direct especial notice to the beautiful initial letter which our artist has selected to illuminate this chapter, as throwing a clear light upon the armour of the time. The letter we should note is quite correctly copied from one that any antiquary at a glance will recognise; but as some few of our readers may not be so well acquainted with it, we may append a word or two by way of explanation. Looking to the left, then, you will perceive his Gracious Majesty KING EDWARD THE THIRD a-sitting in his easy chair (please observe the cushion on it) and a-holding in his left hand either a sceptre or a sword or else a kitchen poker, it is really rather puzzling to decide precisely which. With his dexter hand the monarch is handing what might possibly be thought to be a newspaper, but which really is the grant of the Duchy of Aquitaine. The figure to the right is EDWARD THE BLACK PRINCE, who is a-kneeling on his helmet to receive the Royal gift. Some conjecture that the reason why he chooses that position is simply that his leg armour was made a little tight, and if he had knelt upon the ground he could not have got up again. The spectator will remark the pourpoint over the thigh-pieces, a prevalent way of wearing it in this and the next reign. It likewise should be noticed, that the Prince is not so Black as history has painted him, but for which there seems to have been no colourable excuse. As shown in this initial, his complexion is as white as a Serenading Ethiop's who has had his face washed.*



FROM THE EFFIGY OF WILLIAM OF WIMBLEDON. DATE 1360.

Plate armour came much more into use during this reign, the body indeed being almost wholly covered by it. The chief cause of its adoption was, that it was very much lighter than chain-mail, which, with its appendages, was found so hot and heavy that the knights were sometimes suffocated, or sank beneath its weight. A light steel back- and breast-plate proved fully as protective as the hauberk and the plastron, and the plate was not so liable to be pushed into a wound as were the links of the chain-mail when broken by a lance-poke. This improvement in our armour was, it seems, of foreign origin. By the Florentine annals the year 1315 is given as the date of a new Horse-guards regulation, whereby every mounted soldier was ordered to have his helmet and his breastplate, his cuisses, jambes, and gauntlets, all of iron plate: and as the Italians were famous for the way in which they kept their irons in the fire, we found it worth our while to steal a leaf out of their books.

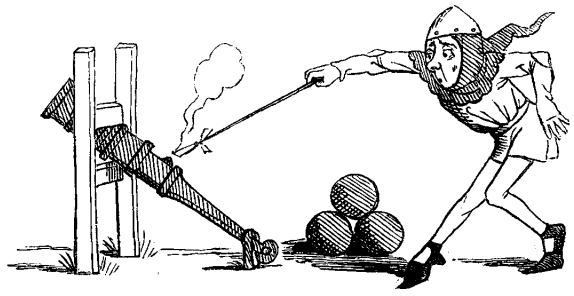
There may be doubts if many readers will remember such queer names, but mention should be made that brassarts and demibrassarts, and vant-braces or vambraces were separate bits of armour worn upon the arms; cuissarts or cuisses were used to shield the thigh, and boots of steel called greaves or jambes were worn upon the leg between the ancle and the knee. We have no doubt that the jambes were found to act well as preserves, but we think at times the shin must have been sadly jammed in them. A similar objection too, we think, must have applied to the manner of affording protection to the feet; for we learn that they were cased in what were known as "sollerets" of overlapping plates, which people who had corns found most corn-foundedly unpleasant. Similar plates were worn upon the backs of the leathern gauntlets, which upwards from the wrists were mostly made of steel. Knobs or spikes, called gadlings, being fastened on the knuckles, the gauntlets were occasionally used as knuckle-dusters, if "jacket-dusters" would not be a more appropriate term. Thus in a trial by combat between one JOHN DE VISCONTI and SIR THOMAS DE LA MARCHE, fought at Westminster before KING EDWARD in close lists, SIR THOMAS gained the day by dashing in his gadlings on the mug of his antagonist, who went to grass minus three ivories, and with his dexter peeper closed.*



GAUNTLET OF SIR THOMAS DE LA MARCHE. PADDINGTONIAN MUSEUM.

Over the body-armour a garment called a jupon was much worn during this period, being lighter and less cumbrous than the cyclas or the surcoat, which had been in use with the wearers of chain-mail. The jupon was girt loosely with the gorgeous belt of knighthood, and was usually emblazoned with the arms of him who wore it, or else was embroidered with griffins or green geese, or any other tasty and fanciful device.

People well up in their history, as (of course) are all our readers, need not be told that there was plenty of fighting in this reign. Else might we remind them of how KING EDWARD, making war with PHILIP THE TALL, of France, landed with his army on the coast of Flanders, after gaining a naval battle in which the enemy lost upwards of two hundred and thirty ships and thirty thousand men; and how, marching thence towards Paris,† he took the towns and villages which lay upon his route, and, as one old writer tells us, "at Caen in especiall he didde give ye Frenchmen peppere." The names of Poictiers, too, and Cressy must alike be fresh in the remembrance of our readers; who will doubtless recollect that it was at the latter battle that cannon were first used, although they by no means as yet supplanted bows and arrows. The first cannon indeed would now be thought mere popguns,



ARTILLERYMAN. TEMP. EDWARD THE THIRD. FROM A VERY CURIOUS ILLUMINATION IN THE "ARMY AND NAVY GAZETTE" OF THOSE DAYS.

and, as arms, would be considered very weak compared with Armstrong's. We fancy, too, that what with their recoil and the chances of their bursting, they often did more damage to their own side than the enemy; while their range no doubt fell short of that attained by the long-bowmen, who, unless they drew the long bow in more senses than one, are believed to have killed their men at above four hundred yards with it. Our victory at Cressy was won mainly by the bow, our marksmen showing themselves markedly superior to the foreigners, who had the disadvantage too of shooting with wet weapons,

* That the Prince was called "the Black" from the colour of his armour is a notion which SIR SAMUEL MEYRICK has exploded: and it appears that the nickname was in truth a *nom de guerre*, being derived from the black looks with which he faced the foes whom he had put in his black books.

* We may note here, that the gauntlets of EDWARD THE BLACK PRINCE were made of brass or laton, and the gadlings were fashioned in the shape of lions or leopards, the reader, if he pleases, may himself determine which. He will find the gauntlets hanging above the Prince's tomb in Canterbury Cathedral, together with his surcoat, shield, and tilting helmet, all of which are visible without increase of price; and we think the Dean and Chapter may very fairly calculate that after this announcement there will set in quite a rush of Canterbury pilgrims to see the interesting relics which are there on view.

† "What man has done," &c. We won't pursue the proverb; but should any future steps be taken in that direction, it will be seen by this that they are not without a precedent.

which materially damped the ardour of their fire. This we learn from various more or less authentic sources, and among them we may cite one of those curious old ballads which we believe that we have been the first to put in print. Herein it is stated that—

"Their bows hadde been washed, just washed in a showere,
And ye strings were so wetted and raped,
That ye archers, who were of our foemen ye flowere,
Full soone were our prisoners made." *

It may be noticed here, that there has been much argument expended as to whether it was at the Battle of Cressy (which, from the rain that fell, has been by some folks called the Battle of Water-Cressy) that the BLACK PRINCE first adopted the sign of the Three Feathers, which has ever since continued the Prince of Wales his crest. CAMDEN states in his *Remains* (which Cox of Finsbury believes were written in Camden Town)—

"The victorious BLACK PRINCE used sometimes one feather, sometimes three, in token as some saye of his speedye execution in all his services. as ye posts in the Roman times were called *pterophori*, and wore feathers to signifie their flying post haste. But ye truth is ye he wonne them at ye battle of Cressy, from JOHN, King of Bohemia, whome he there slewe."

What authority he had for calling this "the truth," the learned CAMDEN carefully neglects to let us know; and as contemporary historians make no mention of the matter, we cannot pin our faith on MR. CAMDEN'S tale. The crest of JOHN OF BOHEMIA, as shown upon his seal, was the pinion of an ostrich; and whether the Prince plucked his feathers from JOHN'S wing is a matter of a pinion which we cannot well decide.† For his bravery at Cressy, the Prince received no end of praise from his father, who may have said his exploits were a feather in his cap: and the Prince may then have stuck three feathers in his cap to show how much he plumed himself on having pleased his parent. A single feather, we are told, was very often worn by civil people at this period, but whether the Prince led the mode or merely followed it, is a question upon which our means of knowledge are but mode-rate.

* The English, with more forethought, had taken the precaution not to take their bows out of their cases until they were wanted, it being then an excellent war maxim to "keep your bowstrings dry."

† "STRAUSS," the German word for "ostrich," was used in ancient times to signify a combat, although it is now obsolete in that old-fashioned sense; and this may have been a reason for the pinion of the bird being adopted by the KING OF BOHEMIA as a crest. Another reason possibly was that the ostrich, being blest with an extraordinary digestion, was used to typify a soldier's appetite for steel, which he was continually at the risk of having to bite. In one of the old descriptions of the battle of Poictiers, we find the HOMER of the period saying "Many a hero, like the ostrich, had to digest both iron and steel"—without feeling much the better, we should say, for the steel mixture.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXVIII.—THE REIGN OF RICHARD THE SECOND.

RICHARD came to the throne when not quite twelve years old, but little as he was, there is reason to believe he was a great fop even then. A curious illumination in the Argentine Collection represents him in the act of "overing" a playmate, to whom the boyish King is crying (in a scroll) "Tucke in your Tuppennye!" and here the Royal pinafore is shown to be embroidered with the tastiest devices, and short as is his stature, the Royal youth is got up in the very height of fashion.

The boy being proverbially the father of the man, we find that as the King grew up, his love of finery grew with him. One of his coats was valued at thirty thousand marks, a fact which marks, we think, the Royal disposition. This high value arose chiefly from the quantity of needlework expended on the garment, and the precious lot of precious stones with which it was embroidered. Another of his robes, and very probably a Sunday one, is depicted in the portrait of him which is still on view, being preserved in Westminster Abbey, in the Chamber called "Jerusalem." This robe is adorned with an elegant embroidery of capital R's and roses: it being quite the fashion with the dandies of this period to have either their initials or a motto on their dresses, perhaps, as we have hinted, to mark them for the wash. Were the custom now revived, we can conceive what stupid mottoes would be sported by the gentish, who always mock and maul the fashions of their betters:—

"I wish my Gal to please:
O, ain't I just the Cheese!"

would doubtless be a popular device for a new shirt-front: while a couple of lines stating that—

"Yes, Moshesh is a Brick:
This cost but ten and a kick!"

might be fittingly embroidered on the back of a gent's paletot, displayed upon the dummy of an advertising slopshop.

COSTUME OF A CLERGYMAN. TEMP. RICHARD THE SECOND. FROM MR. PUNCH'S OWN ILLUMINATED COPY OF CHAUCER.

Under a foppish sovereign, foppery, of course, became the order of the day, and the lowest orders even became visibly infected by it. One writer hints, that servants dressed as finely as their masters; but accustomed as we are to be dazzled by the grandeur of our CRAWLESES and our JEAMESES, there is nothing very novel or surprising in this fact. KNIGHTON says, "Ye common people everich one dyd showe such vanitie in dress, yt in good sooth by their appearance it is well-nighe impossible for to distinguish riche frō poore, laitie frō clergy, high estate frō lowe." If this was then impossible, what must it be now? and how can we attempt to do what writers of the time confessed they shrank from trying? However, all the penmen of the period were not Knightons. Some of them were bright'uns, and saw clearer than the Knightons, and were able to distinguish persons of distinction. Not being a Jesuit, KNIGHTON possibly had not the word *distinguo* in his dictionary. But other writers had, we find; and scarcely need we say, that one of these was CHAUCER, who wrote his *Canterbury Tales* about the close of this short reign, and dropped therein some interesting hints about the clothes of it. On one point his opinion coincides with that of KNIGHTON, in so far that he makes his ploughman chaff the clergy for riding on high horses glittering with gold, and being armed with swords and bucklers like to men of war, so that it was not easy to distinguish them from knights. To the latter charge the parsons might have not inaptly answered, that as part of the Church Militant they had a right to go well armed: and as for the offence of riding the high horse, that has been in all ages a clerical amusement, and in some parts of the country is said to be still extant.

In further illustration of the fashions of the clergy, CHAUCER has introduced a monk among his Canterbury Pilgrims, dressed plainly in defiance of the clerical regulations, inasmuch as he was anything but plainly dressed. The rich sleeves of his tunic were "edged with fur de gris, ye finest in ye land:" he wore bells upon his bridle, and a pair of "supple" boots; and under his chin his hood was fastened with a golden pin, which, as a climax to his fopperies, was actually fashioned "like a true lovere hys knotte!" Nor were the clerks, it seems, a whit less foppish than the parsons; for in the description which is given of one in the same poem, it is said (in other metre) that—

"Hys hose were red, hys kirtle blewe,
Hys surplice whyte as snow-droppe new:
Hys shoon were broidered lattice-wyse
With Paule's windowes, a quaint devyse:
In sooth hys togges ye world dyd telle
What paines he took to come out swelle."

Exceptions there were, doubtless, to the general clerical rule; for we find preachers complaining of the vanities and pomps of dress in which the laity indulged: and this they could not well have done if they had been themselves attired in gorgeous array. CHAUCER'S parson has two charges to bring against the people: the one accusing them of superfluity, and the other of unseemly scantiness of dress: for it appears that both these fashions were in vogue at the same period.

NOBLE SWELLS. TEMP. RICHARD THE SECOND. FROM ALL SORTS OF VALUABLE MSS. OF THE PERIOD.

After speaking rather savagely of the first of these two "sins," which "maketh ye gown to draggle in ye mud and mire" (a miss-chance that is by no chance ever witnessed now), he condemns no less severely—

"Ye horrible disordinate scantinesse of clothyng, as be these cut slops or hanselines, that through their shortnesse, eke and through ye wrapping of their hose, which are departed of two colours, white and red, white and blue, white and blacke, or blacke and red, make ye wearers seeme as though ye fire of Saint Anthonie or othere suche mischance hadd cankered and consumedde one halfe of their bodies."

The "cut slops or hanselines" mentioned in this passage were shortened coats or jackets introduced about this time, and which were apparently of German importation. Among other vastly interesting historical intelligence, FROISSART has left on record, that when HENRY,

Duke of Lancaster, came back from the Continent, he made his entry into London in a "courte jacques" of cloth of gold, cut "*à la fachon d'Almayne.*" As another proof, moreover, of its German derivation, the "courte" or shortened coat is said to have been called "hanselein," from the German "HANS," or "JACK," whence the garment became known in England as a "jack-et." The word "slop," as applied to an article of dress, occurs for the first time in the passage we have quoted, and is probably derivable from the German *schleppe*, which signifies a something "trailing." Whether our cheap and n—not nice tailors, who are commonly called "slop-sellers," have any claim to be considered of German derivation, is a question which debating clubs may argue if they like, but which we have neither space nor inclination to discuss. But we may hint, that there is certainly some ground for the hypothesis: for the word "British" we know is synonymous with "brickish," and as slopsellers are never known to act like bricks, they clearly cannot claim that their origin is British.

Mention has been made in the last preceding extract of the fashion now of wearing "hose departed of two colours," and we find that parti-coloured robes were made to match—or rather, *not* to match would be speaking more correctly. Very quaint and queer were these parti-coloured dresses, which must have looked as though their wearers had left half of themselves at home, and had somehow got a moiety of some one else stuck on to them. The hose too being quite dissimilar, could hardly with propriety have been called a pair; and must have made men fancy that their right leg had by some mishap become a wrong one. Our circus "fools" have frequently adopted this strange fashion, without being aware perhaps that it had been devised by the wisdom of their ancestors. Could the latter now be summoned by the aid of Spirit-rapping, we can fancy with what horror they would see upon what shoulders their mantles had descended. We cannot think though, that our clowns are to be viewed in their stage-dress as greater fools than were their forefathers, for the latter set the fashion which is so ridiculous.

The parti-colours sometimes had political significance, and like those worn at elections were really party colours. In an old illumination representing JOHN OF GAUNT, who was the uncle of RICHARD THE SECOND, gravely sitting to decide the claims upon his nephew's coronation, the gaunt one wears a funnily grotesque appearance, by wearing a long robe divided down the middle, the one half being blue and the other being white, which we all know were the colours of the House of Lancaster. We think that great good might result were our M.P.s to revive this curious old fashion, and to show by their costume what party they belonged to. Were this hint to be acted on, not merely would the House present a much gayer appearance, by the magpie black and white in it being turned to peacock hues; but there would be far less chance that Members would enter the wrong lobby, as in the now expiring Session, has unluckily occurred. Unstable minds, moreover, might indicate their waverings, by wearing rainbow pegtops and coats of many colours; which with a variegated vest, and a tie of neutral tint, would show they were in-vest-ed with the freedom of a weathercock, and could veer round independently of any party tie.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXIX.—TWO WORDS MORE ABOUT THE REIGN OF RICHARD THE SECOND.

FROM A CURIOUS MS. ENTITLED "YE FOOTMAN'S FRIEND." DATE 1390.

ANOTHER eccentricity to be noticed in the civil costume of this period was the wearing of wide sleeves, which were "shaped like a bagpipe," and were known in common parlance by the name of "pokys." This they probably obtained from the fact that odds and ends were now and then poked into them; for the Monk of Evesham tells us that they were also known as the "devil's receptacles," because of their convenience for hiding stolen goods. In spite of this, however, servants were allowed to wear them like their masters; and we have no doubt their example was followed by their "followers." The sleeves were made so long and wide that they reached down to the knee, and sometimes even to the feet; and it is easy to imagine that any snapper-up of unconsidered trifles could make a decent living by the perquisites he pouched. Another nuisance in these pokys was, that they continually were dipping into dishes, for the Monk expressly tells us that servants when engaged in bringing in the sauces, "dyd saucilie contrive to lett their sleeves have ye first taste."

Fully as absurd as these foolishly wide sleeves were the sillily long shoes introduced about this time, and which were known commonly by the name of "crackowes." It is likely they were called thus from the city of Cracow, whence there is some reason to believe they were imported. Shoes with long points, we have seen, were worn in England as early as the reign of WILLIAM RUFUS; but from these the crackowes differed somewhat in their shape, and in having their points fastened up with chains of gold or silver to the knees of those who wore, but could not otherwise have walked in them. Mention of these crackowes is made by an old writer in a work called the *Eulogium* (probably because there is so very little praise in it), and as it likewise throws some light on other fashions of this period, we are disposed to let the passage have insertion in our Book:—

"Aboute this time ye Commons [i. e. the people, not the House] were besotted in exceedinge excess of apparrell, some in wide surcoats reaching to their loins, some in a garment reaching to their heeles, close before and struttinge out on ye sides, so yt at ye backe they make men seeme like women, and this they doe call by ye ridiculous name of *gowne*. Their hoodes are little, tied under ye chinne and eke buttonedde like ye women's, but set with gold or silver and precious stones. Their lirripipes or tippets do pass round ye neck, and hanginge downe before reach to ye heeles all jagged. They have another weed of silk which they do call a paltock.* Their hose are of two colours, or pied with more, which they tie to their paltocks with white lachets called herlots, withouten any breeches (!). Their girdles are of gold and silver, and some of them worth twenty markes. Their shoes and pattens are snouted and piked, more than a fingere long, crookyng upwards, which they do call crackowes, resembling devil's clawes, and fastenedd to ye knees with chains of golde and silvere."

For further information respecting the clothes worn by civilians at this period, we may well refer the curious to the *Canterbury Tales*, where CHAUCER, who combined the penny-a-liner with the poet, has described a lot of people of both high and low estate. They may learn here how the Squire wore a short gown with long sleeves, and a robe embroidered—

"As it were a mede
Alle fulle of freshe flowres white a rede:"

—how the Yeoman was "yclad in a cote and hoode of grene," had his horn slung in a green baldrick, wore a dagger on one side and sword and buckler on the other, bore in his hand "a mighty bow," and carried a sheaf of arrows winged with peacock's feathers underneath his belt; how the Franklin, or country gentleman, is simply spoken of as wearing an anelace, or knife, and bearing at his girdle a gipciere or purse of silk, which, being "as white as milk," for aught we know may in reality have had the colour of sky-blue; how the Merchant is described as being dressed in "motley," (a term which CHAUCER aptly gives to the parti-coloured costume we have previously described, and which must have made a man look vastly like a fool), and as wearing a forked beard and a Flaundrish beaver hat, and boots which, we are told, were "fayre and fetously yclasped;" how the Doctor was clothed "in sanguin and in perse" (*i. e.*, purple and light blue), and the Lawyer wore a medley coat striped with different colours* and y-girt with silk: how the Reeve or Steward (who though called a Reeve may really have been somewhat of a Rough) was adorned with a long surcoat and a rusty sword, had a closely shaven beard, and hair rounded at the ears and docked upon the crown in the manner of a priest's; how the Ploughman wore a tabard and a hat and scrip and staff, and the Shipman was attired in a gown of stuff called falding, falling to the knee, and had a dagger under his arm slung by a lace thrown round the neck; how, for reasons of his own which it is needless to inquire into, the Miller wore a white coat,† a blue hood and sword and buckler, with the addition upon holidays of hose made of red cloth; and how the Haberdasher, Carpenter, Weaver, Dyer, and Tapestry Worker, all wealthy London burghers—

COSTUME OF A COAL MERCHANT. TEMP. RICHARD THE SECOND. FROM THE BEST AUTHORITIES.

"Were yclothed in a livery
Of a solemne and grete fraternitie;"

—a phrase which might induce one to imagine them ancestrally related to our flunkeys, and first founders of the solemn Brotherhood of Plush.

In this reign, as in the last, the hair was worn rather long and very carefully curled, and the beard long and forked, "like the tail of a swallow," a fashion which can hardly be considered inappropriate, seeing that the swallow has connection with the throat. Whether the dandies had a habit of twiddling their moustaches is more than we can say; but they wore them long and drooping upon each side of the mouth, as one sees is not infrequently done even to this day.

With regard to the military costume of this period, we find there was but little noticeable change in it. The gradual substitution of plate armour for mail, which had been proceeding in the previous two reigns, was continued and brought almost to completion under RICHARD. Of the complete suit of ringed mail, which had been in use at the beginning of the century, all that now remained were the apron edge, the gussets which were made to shield the joints, and the camail or chain neck-guard that was added to a

FROM THE FAMOUS EFFIGY OF PETER OF PIMLICO. DATE 1380.

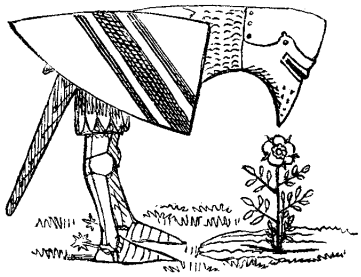
* This "weed" it would appear had sprung from Spanish soil, and had been somewhat in use with the flower of the nobility in the time of EDWARD THE THIRD. The word paletoque is still extant in the Spanish dictionary, and is there said to be "a kind of dress like a scapulary," which instructive information leaves us little wiser than we were before. DU CHESNE describes a scapulary as a monk's frock without sleeves; and as the word paletoque is obviously compounded of *palla* a cloak and *toque* a kind of head-dress, we are encouraged to conjecture that the garment had a something like a monkish cowl attached to it. As *paleto* in Spanish signifies a clown, it is likely that the paltock was first worn by common people; and as the modern paletot is obviously descended from it, we think that advertising tailors should advertise the fact.

* A Harleian manuscript (marked 980) informs us that the robe of a Serjeant-at-law was formerly particoloured "in order to command respect;" but whether this result was extensively attained, the writer of the manuscript does not proceed to state.

† "Why does a miller wear a white coat?" is a question which will doubtless occur to learned readers as having been in everybody's mouth about this period, having been introduced perhaps by the *Joe Miller* of the day.

kind of skullcap called a bassinet, which was introduced in the time of EDWARD THE SECOND. Milan was the place whence the best armour was imported: Italian iron being perhaps considered the most suitable for welding into suits. The preference thus given to plate of foreign make may have been one of the grievances of WAT TYLER the blacksmith, who having killed the tax-gatherer for trying to tax his daughter * was knocked down by LORD MAYOR WALWORTH, "whose mace dyd give him peppere for hys murderous as-salt."

A curious kind of bassinet came into fashion at this period, having its vizor sharply pointed and shaped like a bird's beak. The advantage of this form it is difficult to tell; and the sole cause we can think of why it was adopted is that, as it made the wearers look like fighting cocks, it may perhaps have urged them to crow over their enemies. The vizor, ventaille, or bavière, as it was variously called, was perforated with small holes, just big enough for breathing through; but unless, which is not likely, the wearers lived on air, we presume they took their beaks off whenever they felt peckish.



FAC-SIMILE OF A VERY CURIOUS DRAWING IN MR. PUNCH'S POSSESSION. AN INTERESTING EXAMPLE OF THE VIZORED BASSINET OF THE PERIOD.

In his poem of *Sir Topas*, CHAUCER gives us a description of a swell knight at his toilette; and we feel a little tempted to copy out a bit of it, if only to show the reader how thankful he should be that one need not copy nowadays the costume there described. *Sir Topas*, when he dressed himself, first of all put on:—

"Of cloth of lake fine and clere
A breche and eke a sherte,
Ful next his sherte an haketon,
And over that an habergeon
For piercing of his herte.
And over that a fin hauberke
Was all ywrought of Jewes work.
Full strong it was of plate.
And over that his cote-armure
As white as is the lily flowre,
On which he wold debate."

"Over that," and "over that," and "over that!" only fancy what a lot of things to have to wear, and what a bore they must have often been to those who bore them. We complain a good deal of the discomforts of our clothing; but the miseries of *Sir Topas* must have far exceeded ours. Just imagine our M.P.s "debating" in the dog days in such attire as his! We are told too that his leggings, or, as they were then called, jambs, were "made of *cuir bouilli*, a choice kind of leather much in use during this period," which we think must have increased the inconvenience of his dress. However "choice" it may have been, we don't think we should choose to have our legs jammed in boiled leather; and we think that poor *Sir Topas*, in the summer time especially, must have found that this queer *bouilli* put him sadly in a stew.

* The state purse being emptied by the wars of EDWARD THE THIRD, by the expenses of the armaments entailed upon the country, and (give ear, O ye Commons!) by "a want of due economy in voting the supplies," a new tax of three groats on every person, rich or poor, was imposed soon after RICHARD had ascended the throne. This poll-tax, GOLDSMITH tells us, "kindled the resentment of the people to a flame," which was brought to a white heat by WAT TYLER'S flare up. When the riot first broke out, nervous people thought the country was going to the dogs, and some one named some of the rioters in the following dog Latin, which is as bad a bit of doggerel as we have ever read:—

"Watte vocat cui Thoma venit, neque Symme retardat,
Batque, Gibbe simul, Hykke venire subent;
Colle furit, quem Bobbe juvat, nocumenta parantes,
Cum quibus ad damnum Wille coere volat.
Hudde ferit, quem Judde terit, dum Tibbe juvatur,
Jacke domosque viros vellit, en ense necat:"

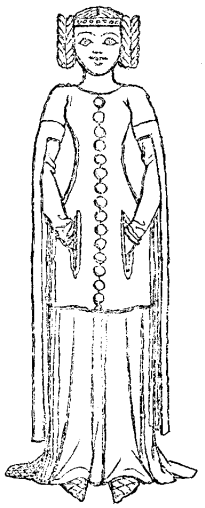
PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXX.—THE FASHIONS OF THE LADIES OF THE FOURTEENTH CENTURY.

FROM THE ANCIENT BALLAD OF "ROSABELLE AND SIR ROBERT THE RASPER." TEMP. EDWARD THE THIRD.

LOVELY WOMAN in the reign of KING EDWARD THE THIRD showed as usual that in point of finery and fashion she naturally belonged to the weaker-minded sex. Her habits at this period are described as being sadly sumptuous and extravagant, "far passing ye men in all mannere of arraies." "Neat, not gaudy," was a maxim that she paid but little heed to; and she hardly gave a thought to the cost of her costume, so long as she could manage to get somebody to pay for it. It is by habits such as these that Woman makes herself so dear to all who have to do with her, and we have no doubt that the dressmakers during the fourteenth century were as terrible to husbands as they are in the nineteenth.

In EDWARD'S time the gown or kirtle was still made with tight sleeves, much the same as it had been in the two preceding reigns; and the mode remained unchanged throughout the reign of RICHARD THE SECOND, which ended (ask the nearest charity child) with the last year of the century of which we are now treating. The sleeves sometimes reached the wrist, and sometimes stopped short at the elbow, and in the latter case had pendent streamers, which were called tippets, attached to them. We have noticed the same fashion in the male dress of this period, and as lovely woman is an imitative creature, we incline to think she did not set the mode, but followed it. Perhaps it may be interesting to some of our fair readers, if we specially make mention, that the gown was now cut rather lower in the neck, and was worn so long in front as well as in the train as to require to be held up when the attempt was made to walk in it. Indeed the fashion of long trains was now carried to such lengths, that actually a tract was written by some dreadful old divine, entitled "*Contra caudas dominarum*," in plain English, that is, "Against the Tails of the ladies." Another point moreover to notice in the gown was, that instead of being worn all loose and flowing, it now fitted closely to the waist, and a protuberance was added which we dare not more than hint at, further than to say, in the smallest of small type, that a reference is made to it in a riddle of the period, which belikens a fine lady to a careful housekeeper, for "shee maketh a grete bustle aboute a littel waste.' That horrible old fogy, DOWGLAS, Monk of Glastonbury, says the women of his time "dyd wear such straiten cloathes that they had foxtailes (!) sewed within their garments for to holde ym forth;" but this surely must have been a scandalous invention of the holy father, who being a single man, of course could have known nothing of the secrets of the toilette.



FROM A VERY RUDE DRAWING OF THE FOURTEENTH CENTURY.

Like the gentlemen, the ladies took to wearing at this period the garment called a cote-hardie, which we have previously described. For the benefit, however, of readers with short memories, we may again state, that the cote was a somewhat graceful garment, not unlike a long pea-jacket, fitting closely to the figure, and reaching about as far as the middle of the thigh. It was fastened in the front with a row of large-sized buttons,* had sometimes streamers from the elbows, and sometimes had a couple of small pockets in the front, in which the fast girls stuck their hands, no doubt, and did their best, we dare say, to swagger like the swells.

Another point of resemblance between the dresses of the gentlemen and ladies at this period was, that the latter often came out in that parti-coloured clothing to which the notice of the reader has already been directed. It was no uncommon thing to see a beauty with one sleeve of blue and the other sleeve of white; and if by any accident her stockings became visible, it would have been found they were made also not to match. Like their husbands too, the ladies often bore their armorial bearings emblazoned on their gowns, which were rendered thus as hideous as heraldry could make them, with all its curious menagerie of blue griffins and green geese.

A loose garment with long skirts, bordered and faced with fur, was introduced about this period, and worn over the kirtle. The chiefly curious point about it was that, generally speaking, it had neither sleeves nor sides; the armholes being made so large, that the girdle of the kirtle which was worn beneath it was visible at the hips. An interesting specimen of this sideless sleeveless garment is shown in an old drawing in the Argentine Collection, representing QUEEN PHILIPPA (who has let down her back hair) interceding for the lives of the six burgesses of Calais; who with halters round their necks are kneeling to KING EDWARD, with the piteous looks of aldermen when panting a request for a third helping of turtle, or pleading that their venison has been sent them with no fat.

EDWARD THE THIRD AND QUEEN PHILIPPA. FROM A MS. IN THE ARGENTINE COLLECTION.

MR. STRUTT, who as a writer on the subject of costume must clearly be regarded as one of the first walk, quotes an interesting story from a manuscript of this period, which shows that ladies were at times not much more sensible in dress, in the reign of EDWARD THE THIRD, than in that of QUEEN VICTORIA. As the story, although French, has an admirable moral, we may without imprudence transfer it to our print:—

"The eldest of two sisters was promised by her father to a young and handsome knight, who owned a very large estate. The day was appointed for the gentleman to introduce himself, he not having as yet seen either of the ladies; and they were duly informed beforehand of his coming, that they might be properly prepared to receive him. The affianced bride, who was the handsomest of the two, being desirous to show her elegant shape and slender waist to the best advantage, clothed herself in a cote-hardie, which sat very strait and close upon her, without any lining or facing of fur, although it was winter, and exceedingly cold. The consequence was, that she appeared pale and miserable, like one perishing with the severity of the weather; while her sister who, regardless of her shape, had attired herself rationally in thick garments lined with fur, looked warm and healthy, and as ruddy as a rose. The young knight was fascinated by the girl who had the least beauty and the most prudence, and having obtained her father's consent, proposed to her instead of marrying her sister, who was left in single blessedness to shiver in her finery, and sigh at her sad fate."

This affecting anecdote is related by a Norman knight, named GEOFFROI DE LA TOUR LANDRY, who recites it in a treatise on morals and behaviour, which he composed expressly for the use of his three daughters, and in which occur some curious details respecting dress. It is not now the fashion for fathers to write books for the instruction of their children (who would probably not dream of reading anything so "slow"), but were any Paterfamilias to venture so to do, we should advise him to insert the story we have cited, and to devote a page or two to fit remarks upon the salutary moral that it points. The anecdote we think might be most profitably repeated, if it only be

* Buttons were at this time very generally used for whatever wanted fastening; and indeed were often worn in such profusion that people must have wasted a great part of their lives in buttoning their clothing. FAIRHOLT speaks of the cotehardie as "having nought extravagant about it, except buttons;" and judging from the look of them in some of the old drawings, it seems to have been the cheese to have them made as big as cheese-plates. If History repeats itself, so assuredly does Fashion. This fondness for big buttons was certainly revived by our 'gents" a few years back; and many of our fast girls, if we remember rightly, copied it.

to illustrate the evils of tight-lacing, which is still one of the weaknesses of the weaker sex. Indeed a stronger term than "weakness" ought to stigmatise such folly, seeing that it sometimes amounts almost to suicide, for it entails a certain sacrifice of health if not of life. A "good figure" is no doubt an enviable possession, but its attainment is too commonly attended with bad health; and husbands as a rule think far less of fashion than they do of flesh and blood, and are less likely to be caught by a pair of well-shaped stays than by a pair of rosy cheeks.

Girdles handsomely embroidered and embossed with gold and silver were generally worn over the kirtle and cote hardie, and were girt loosely on the hips, and not round the waist. A sort of pouch or reticule, which was called a gypsire, was worn pendent from the girdle, occupying much about the same position as the chatelaines which lately were in fashionable use. As it was tastefully embroidered, no doubt the gypsire was at times merely worn by way of ornament; and we learn that a small dagger was occasionally stuck through it, which doubtlessly was likewise only worn for decoration, or if ever it was used, it surely must have been for some such peaceful purpose as piercing a few button holes, or stabbing a plum cake.

The hair was still worn in a fret or caul of golden network, which sometimes was surmounted by a coronet of jewels, and sometimes by a wreath of flowers, or else simply by a veil. At tournaments, however, and at picnics (if there were any) ladies mostly wore short hoods, and wrapped round their heads like cords the "lirripipes," or "tippets," which were the long streamers depending from the hoods. Wimples still remained in vogue for the protection of the throat, although they were not worn so commonly as during the last century; but the ugly clumsy gorget, which, we have seen, was introduced in the reign of EDWARD THE FIRST, appears to have been kicked into the dust-hole of oblivion, for we find no mention that it was still in use. Coverchiefs or kerchiefs were still worn by way of head-dress among the middle classes, but by the swellesses it seems they had mostly been discarded. CHAUCER'S *Wife of Bath*, he tells us, wore them once a week; and if she had any tendency to headache, we can scarcely wonder that she did not wear them oftener, for he expressly mentions that they were "full fine of ground" (whatever that may mean) and he adds:—

PORTRAIT OF "YE WIFE OF BATH." FROM MR. PUNCH'S COPY OF CHAUCER.

> "I durste swere that they weighed a pound,
> That on the Sonday were upon hir hedde:
> Hire hosen weren of fine scarlett redde,
> Ful streit yteyed, and shoon full moist and newe."

We learn too of this lady:—

> "Upon an ambler easily she satte,
> Ywimpled well, and on hire hede an hat
> As brode as a bokeler or a targe.
> A foote mantel about hire hippes large,
> And on hire feet a paire of sporres sharpe."

With the exception perhaps of the wimple and the spurs this description might have fairly been applied to the MISS BROWNS, MISS JONESES and MISS SMITHS, who a season or two since were wont to amble about on donkeys by the sad sea-waves at Ramsgate; for the round hats which they wore were every bit as broad as bucklers, and really looked as though they ought to have been worn in a broad farce.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXI.—THE LADIES, BLESS THEM! AND THE REIGNS OF HENRY THE FOURTH AND HENRY THE FIFTH.

FROM A DRAWING IN THE PUNCH COLLECTION. (FAC-SIMILE.)

BEFORE we leave the Ladies of the fourteenth century, of whom in our last Chapter we gave a full-length picture, we may just remind the reader that in the twenty-second year of the reign of EDWARD THE THIRD was founded the most noble Order of the Garter. How the order is by some people supposed to have had origin in the dropping of a garter by a COUNTESS OF SALISBURY, and the handing of it back to her by the King who picked it up, with the memorable saying, "*Honi soit qui mal y pense!*" we scarcely should have taken the labour to repeat, were it not to add, that the story is one of those which are too good to be true, and we must therefore warn our readers not to put their faith in it. Seeing that we have always believed the tale ourselves (as we have the story about ROMULUS and REMUS being suckled by a wolf, and a hundred other anecdotes that history has handed to us) it causes us a cruel pang to have to say there is no truth in it; but as a living author tells us that "all writers of any credit combine to reject the popular tradition," we cannot for our credit's sake do otherwise than join them.

We noticed that wide hats were worn about this period, and that CHAUCER'S *Wife of Bath*, whose hat was "as broad as a targe," in this respect bore likeness to MISS JEMIMA JONES, whom we saw two seasons since (before the Spanish hat came into vogue) ambling on her donkey along the sands at Broadstairs. To this we ought to add that also showing a resemblance to certain recent fashions is the description CHAUCER gives us of the Carpenter his Wife; who among her other finery was adorned with a broad silken fillet round her head, and to fasten her low collar wore a brooch which was as big as the boss of a buckler (!) We learn too that her shoes were laced high up on her legs, a description that just tallies with the modern "high-lows," which now that they are called by a less vulgar appellation, may be daily seen on hundreds of fashionable feet.

LADY OF RANK. TEMP. RICHARD THE SECOND. FROM EVER SO MANY MSS. OF THE PERIOD.

Gloves are shown in many of the drawings of this period, but whether they were worn more *upon* the hands than *in* them is a question which we leave to those who like to guess at. In the old illuminations we see them just as frequently in one way as the other, and so we may presume that ladies who were too lazy (dare we say?) to put their gloves on, liked to show that they possessed them by carrying them in their hand. Whether girls were wont then to bet gloves at the tournaments, which they usually attended in gorgeous array,* is another of the problems we must leave to be decided by those who have more time and inclination for the task. But if they did, we rather question if the fair sex were more fair in this respect than they are now, and we have lately learnt that gentlemen have even been discovered so far North as Doncaster, who have failed in their attempts to make young ladies pay their bets.

We come now to the threshold of the fifteenth century, and the costume of the reign of KING HENRY THE FOURTH and that of his sad scapegrace son, the friend of old *Jack Falstaff*, KING HENRY THE FIFTH. We have not seen it ourselves; but from all that we read of it, we think the effigy of HENRY *père* is one of the most splendid in all our regal series; and we strongly advise readers who have nothing else to do, and cannot enjoy a holiday unless they have some excuse for it, to ascertain in what cathedral the tomb is to be seen, and to spend a pleasant day or two in going to inspect it. In doing so we may advise them to pay the most particular attention to the crown, which is probably an imitation of the famous "Harry crown" that was broken into pieces by KING HENRY THE FIFTH, and pawned in 1415 for wages to the Knights who served in the expedition against France.* We cannot say for certainty if this were the same crown of which the poet SHAKSPEARE makes *King Henry* say:—

> "Heaven knows by what byepaths and crooked ways
> I met this crown; and I myself know well
> How troublesome it sat upon my head."

But judging from the look of it, we must say we incline to fancy that it was. We know that for ourselves we should feel disposed to think it something worse than "troublesome" to have to carry on our head such a structure as this crown; and torture as we think it to wear a modern "chimney-pot," we can hardly bear to think of the excruciating headaches which such a crown as this would infallibly inflict on us. No one but a lunatic would ever dream of wearing such a heavy head-cover; and the "madcap" PRINCE OF WALES must indeed have earned that epithet when he put his father's crown on just to see if he looked well in it.

PRINCE HAL. FROM AN HISTORICAL PICTURE OF THE PERIOD. (IMPROVED.)

But little change occurred in civil Costumes at this period, nor were there many military novelties to speak of. Gowns both long and short were worn as upper garments both by high and low; and were made with sweeping sleeves, indented at the edges in the form of leaves, or else with sleeves called pokys, which as we have shown depended from the wrist, not unlike the bags of bagpipes, and which doubtless were found useful by policemen of the period to conceal the legs of mutton which they pouched upon their beats. Long tunics were likewise very generally worn, and the one seen on the effigy of KING HENRY THE FOURTH has two pockets in the front, placed somewhat near the sides, the slits whereof are perpendicular like those in modern "pegtops." This long tunic we learn was known by a long name, being called a houppelande; and as the word is derived from the Spanish, it does not seem unlikely that the garment came from Spain. We are told that at the Coronation of KING HENRY THE FOURTH the lords wore scarlet houppelandes, covered with long mantles; while the Knights and their Esquires were allowed to wear the houppelande, but without the mantle. We likewise are informed that the day before the ceremony, the King performed the feat of making six-and-thirty knights; which we fancy must have been a rather expensive morning's work, seeing that to each of them he gave a long green coat, with straight sleeves furred with miniver, and having a large hood lined with the same fur and fashioned like the hoods which were then worn by the prelates. On the day when we are knighted (which we fully

* In the reign of RICHARD THE SECOND, CAXTON speaks of twenty-four (FROISSART says sixty) ladies riding from the Tower to the jousts in Smithfield, leading four and twenty knights in chains of gold and silver; the knights, ladies and all other attendants at the tournaments having their dresses, shields, and trappings decorated with RICHARD'S livery of the White Hart, with a crown of gold round its neck, and a chain hanging thereto.

* According to GOLDSMITH, the crown was pawned to CARDINAL BEAUFORT, the uncle of the King; but from other good authorities we learn that fragments were deposited with other so-called "uncles" of the reigning sovereign. A great fleur de lys garnished with one great balys, one ruby, three great sapphires, and ten pearls was pledged, as we are told, "unto SIR JOHN COLVYL; and to JOHN PUDSEY, Esq., to MAURICE BRUNNE, and to JOHN SAUNDISH, each, a pinnacle of the aforesaid crown, furnished with two sapphires, one square balys, and six pearls."

expect will happen as soon as we have finished the Great Work we are engaged upon), we trust this good old custom will be duly borne in mind, and that a suit of the most fashionable clothing will be added to the title with which we are rewarded, and by which a grateful nation will indicate its thanks.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXII.—PERIOD—THE REIGNS OF HENRY THE FOURTH AND FIFTH.

COSTUME OF A "VALET." TEMP. HENRY THE FIFTH.

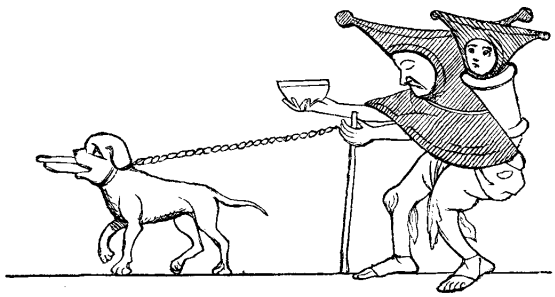
IN an inventory taken at the death of HENRY THE FIFTH there is mention of a "peti coat," manufactured of red damask, and having open sleeves. But for this addendum, one might have almost thought the garment was the one which is exclusively confined to female use; did not one remember that the monarch was residing in Paris when he died,* and that the word "peti" was doubtless put instead of "petit," by the French valet de chambre who no doubt made out the list. We may therefore think this petticoat was simply a small coat, being perhaps so called in distinction from a great one. It was however not at all uncommon at this period to see small swells attempting to make great girls of themselves by wearing clothes which looked much more as though they had been made by a milliner than a tailor. In many of the figures represented in old manuscripts the sex is to be scarcely distinguished by the dress; and as the gentlemen, we find, very commonly wore gowns, it is not at all impossible that petticoats were also included in their wardrobes.

That men-servants dressed like women in the same way as their masters, we have proof in some remarks made by the poet OCCLEVE, which occur in one of the quaint poems he composed, concerning "ye Pride and ye Waste-Clothing of Lordes Men:"—

> "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
> Do to his lord: he may not him avail.
> In such case he is but a woman;
> He may not stand him in stead of a man;
> His arms two have might enough to do,
> And something more, his sleeves up to hold."

In the reign of HENRY THE FOURTH a decoration first appears, the origin of which is differently accounted for. This is the collar of Esses, which CAMDEN says was composed of a lot of letters S, that being the initial of SANCTUS SIMO SIMPLICIUS, an eminent Roman lawyer, and the collar he adds was chiefly worn by men of that profession. Other writers say that the collar had its origin in the initial letter of the motto "Souveraine," which KING HENRY THE FOURTH bore when he was EARL OF DERBY, and which, as he afterwards ascended to the throne, appeared to have been auspicious, and to have brought him great good luck. But whatever were its origin, it is certain that the Collar was worn during his reign: and one old writer tells us that so many titled fools were in his time distinguished by it, that instead of calling it the Collar of Esses, "ye common folke were wont to nickname it ye Collar of Asses." A specimen of this Collar may be seen in an old drawing, which is in the *Punch* Collection, and which illustrates the anecdote of how the judge, SIR WILLIAM GASCOIGNE, was struck in open Court by the madcap PRINCE OF WALES, for having fined SIR JOHN FALSTAFF for wrenching off a door-knocker, and having been found drunk and disorderly in the street.*

One of the chief features in the costume of the fourteenth and the fifteenth centuries was the variety of fashion in the hoods which were in use; as if, says MR. FAIRHOLT, "as if the ingenuity of fashionable changes had been directed most to decorate the heads that had invented them." In the illuminated MSS. which may be viewed as the Books of Fashion of the period, we see all sorts of hoods and caps and other kinds of head-cover; some of the first enveloping the shoulders and the neck, and of the latter some like nightcaps, and some like our modern wideawakes. These latter were worn mostly slung around the neck, for in fine weather the head was left in general uncovered, and the luxury of an umbrella not having been invented, our forefathers when it rained used first of all to throw their hoods over their heads, and then for further shelter used to clap their caps a-top of them. One of the oddest looking of all the hoods in use was made to cover the head and shoulders, and to reach down to the elbow, having pointed ends which peaked out from the head on either side. This hood is still on view in a drawing in the Romance of *St. Graal and Lancelot*, which any one may see in the British Museum, if they only take the trouble to go there and apply for it. To save them this exertion our artist has, however, made a copy of the picture, and they are at liberty to test the faithfulness of his designs by comparing the original with the sketch we here subjoin:—



This charming work of art, which was executed doubtless by one of the most eminent domestic painters of the period, throws as much light on the customs as the costumes then in vogue, and is therefore doubly serviceable to the student of the time. For fear of misconception we may as well just state, that it represents a countrywoman in the act of churning, to whom a blind beggar is shown approaching to ask alms carrying one of his (twelve) children in what looks something like a chemist's mortar at his back. Besides the curious hoods worn by the beggar and his baby, the observer is requested to observe the careful way in which the girl (or grandmother) has put her apron on to save her dress from splashes, and has tied her kerchief round her head and neck to shield her from bronchitis, toothache, or sore-throat. Notice also should be taken of the manner in which her gown is pinned up at the bottom, to show off her dark petticoat, which is left visible beneath it; and the eye of the observer should likewise be especially directed to the dog, who is advancing towards her with the platter in his mouth. This interesting creature should command a close inspection, because it shows us the antiquity of this mode of street-begging; and, indeed we think the animal can hardly be regarded without some sentimental feelings, for when we view the tray or platter in his mouth we seem to see quite clearly that the creature was an ancestor of our much lamented friend, the famous Poor Dog Tray.

DAIRY-MAID OF THE PERIOD. FOURTEENTH CENTURY.

To show that swells were extant thenadays as much as they are nowadays, we should note that in the fourth year of the reign of HENRY THE FOURTH it was thought needful to revive the sumptuary laws which had been previously enacted; but we scarcely need observe that such enactments almost always proved to be dead letters, and that

* We trust that we may note without giving offence to our friends across the Channel, that after the battle of Agincourt KING HENRY THE FIFTH caused himself to be elected heir to the French crown: and that having espoused the PRINCESS CATHERINE, daughter of KING CHARLES, of France, he fixed his residence at Paris, and lived there till he died. By the treaty it was provided that France and England should, in future, for ever be united under the same King, but should still retain their respective laws and privileges; including of course the privilege of picking quarrels with each other whenever anything, or nothing, might set them by the ears.

* Of course every child remembers how the prince was committed to prison for this offence; and how his father, when he heard of it, is reported to have said, turning up the whites of his eyes as he did so, "Happy is the King that hath a magistrate endowed with courage to execute the laws upon such an offender; ay, and still more happy is he in having a son who is found willing to submit to such a chastisement."

to revive them was in general a useless and unprofitable attempt. Among other regulations it was now provided that nobody but bannerets or men of high estate should wear cloth of gold, of crimson, or of velvet, nor should they use the fur of ermine, of marten, or of lettice,* nor wear long hanging sleeves, or gowns which touched the ground. Four years afterwards it was ordained that no man, of whatever rank or wealth, should wear a gown or other garment that was cut or slashed in pieces in the form of leaves or letters, under the penalty of forfeiting the same; and it was ordered that the tailors employed by such offenders should in future be imprisoned "during the king's pleasure" for abetting the offence. Should any sumptuary laws be enacted in our time, we trust that this wise hint will not be lost upon our senators. We think too that the penance might with profit be extended, so that female culprits might also be subjected to it. Were our milliners made liable to get a month's hard labour for sending out a dress of more than proper amplitude, we should soon hear that wide petticoats were going out of fashion, and in proportion as they lessened would the comfort of the masculine community increase.

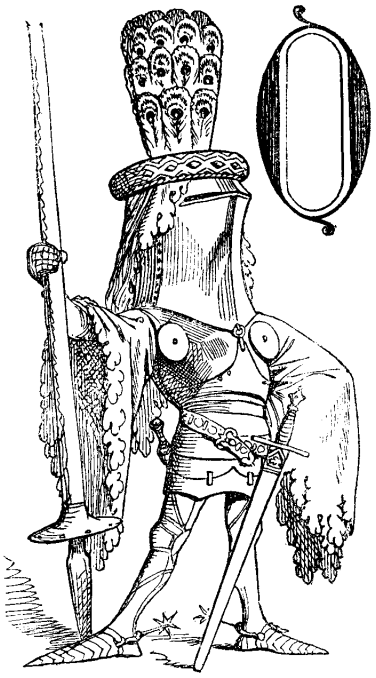
By this last sumptuary statute, "sergeants belonging to the Court" (whether "at law" or "at arms," it is not distinctly specified) were privileged to wear whatever hoods they pleased, "for the honour of the King and the dignity of their station." Moreover, the Mayors of London and of certain other places were exempted from any prohibition as to clothing, and therefore might come out as great swells as they chose, or as their Mayoresses would let them. Whether Sir Richard Whittington took advantage of this privilege is a question we must leave to antiquarians to settle; and we fear it will not much assist them in their labour, if we bring before their notice a curious old drawing, which represents Sir Richard (who then was simply Master Dick) as he appeared when sitting with crossed legs upon a milestone, peeling a turnip while he listened to the pealing of Bow bells. The picture is however worth preserving in our Book, for it shows what sort of dress was worn in boyhood at this period. Among other points of interest we may especially point out the long points of the shoes: which remind us of the formidable *chaussure* of the goblin who sat upon the tombstone and kicked old *Gabriel Grub*.

MASTER DICK WHITTINGTON. FROM AN AUTHENTIC PORTRAIT.

* This lettice, Cotgrave tells us, was a whitish greyish beast; but whether it be counted now with the extinct animals we must leave Professor Owen to decide.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXIII.—IN WHICH WE BID GOOD BYE TO HENRY IV. AND V., AND SAY HOWDEDO TO HENRY VI.



KNIGHT ARMED FOR THE TOURNAMENT. TEMP. HENRY THE FIFTH. PADDINGTONIAN MUSEUM.

IF the elegant costumes which were worn by the civilians in the two first of these reigns, we gave in our last chapter an elegant description. It now remains for us to say a word or two about the armour and the arms which were in use about that period, although in neither of them is there much of novelty presented to our notice. We observe however that the steel shoe, or solleret, was sometimes laid aside, and that its place was supplied by footed stirrups. Moreover there is certainly a marked increase of splendour in the military equipment. The swell knights of the day wore around their bascinet a rich wreath or band; and the border of their jupon was still elegantly cut into the form of foliage, notwithstanding the provisions of the sumptuary statutes. With regard to this quaint fashion of cutting borders into leaves, one of the old writers (who never lost a chance of playing upon words) states that English tailors "first did take French leave to take it from the French;" but it is a matter of some doubt to us, whether this remark was based on actual truth, or was merely made for the small pun which it involved. Somewhat questionable likewise to our mind seems the story of how when KING HENRY THE FOURTH was asked, if his jupon should be bordered with an oakleaf or an ashleaf, he replied, "I had as lief to leave it to the knave to indent which leaf he liketh; for if he trieth to make an oakleaf he is full sure to make a (h)ash of it!"

Since the time of EDWARD THE THIRD civilians had not seldom worn feathers in their caps; but, excepting as heraldic crests, plumes had not been sported by knights until this period. In the reign of HENRY THE FIFTH we first find them adopted as military ornaments; and they either were stuck upright on the helmet or the bascinet (in which event the plume was called, correctly, a "panache"), or, at a later time, were worn at the side, or falling backward, when the proper term to apply to them was "plume." We mention this distinction just to show our readers how minutely accurate we can be if we choose; but as these minute descriptions are generally dull, we cannot let them often intrude upon our space.

The great crested helmet, called otherwise the heaume, was now exclusively reserved for wearing at the tournament: as the bascinet sufficed for ordinary purposes, shielding wearers from the blows of weapons and of winds. This headpiece we described when it was introduced (namely in the reigns of EDWARD THE FIRST and SECOND, and of course our careful readers must remember our description. All that we need add to it is, that at this period its shape was slightly changed, being curved behind so as to be more closely fitting to the head. In this respect it bore resemblance to the salade, a kind of German headpiece introduced in the next reign. We must take care not to mix this salade with the bascinet, because the two, although so much alike, were really different; and as the salade was first used as an article for dressing in the time of HENRY THE SIXTH, it would be premature to say at present much about it.

A fashion somewhat curious was that of wearing with the armour large loose hanging sleeves, made of cloth or silk or even richer substances. These in general were part of a kind of cloak, or surcoat, thrown over the whole suit; but sometimes they are shown as though they were detached, and were worn without the surcoat, being fastened to the shoulder, and falling to the wrist.

For further information respecting the knightly equipment of this period the reader will do well to read up what is said about it by MONSTRELET, ST. REMY, ELMHAM, BONNARD, FROISSART, COTGRAVE, CHAUCER, OCCLEVE, SHAKSPEARE, ASHMOLE, MEYRICK, MILLS, FOSBROOKE, FAIRHOLT, PLANCHÉ, STRUTT, and some few dozen other writers on the subject, whom we have no time now more closely to consult. All that we can add in the way of illustration of the military costume, is a copy of an interesting picture we possess, representing *Sir John Falstaff* as he appeared when he was sent to grass by fiery *Hotspur*, whom he fought so many hours with, as he said, "by Shrewsbury clock." The original picture (in point, at least of measurement) is one of the very greatest works of art we are acquainted with; for the figure of *Sir John Falstaff*, being painted of life size, occupies upon the canvas about twenty-five square feet.

PORTRAIT OF SIR JOHN FALSTAFF WINNING THE BATTLE. MILITARY COSTUME. TEMP. HENRY THE FOURTH.

We come now to the period of KING HENRY THE SIXTH, regarding which a trustworthy authority observes:—

"If any proof were wanting of the confusion and disorder of this unfortunate monarch's reign, it might be drawn from the apparel of his people, which appears to have been a jumble of all the fashions of past ages with everything most ridiculous and extravagant that could be discovered at the moment. It were a vain task to attempt a minute description or classification of the dresses of this period."

As vanity forms no part of our mental composition, we shall not try our hand at this unprofitable task; but shall content ourselves with simply noticing a point or two which appear to our mind worthy of attention.

Commençant par le bout, or more correctly *par le boot*—whether the game of football was in vogue about this time is a question which debating clubs, if they like, may argue; and if they incline to a decision that it was, it remains for them to settle as to how the players played at it—any one who looks at the preposterous long toes, in which, says STRUTT, the dandies strutted in this reign, might with reason doubt if active crural exercise were possible; and might think the art of kicking became almost extinct.

So far as we can judge, too, the coverings for the head were quite as queer and quaint-looking as those used for the feet. Of the horned and heartshaped headdresses in fashion with the ladies, we shall speak when we describe the feminine costume. But the men wore forms of headcover nearly as fantastic, and the variety seems endless in the caps* worn by the chaps. Some wore them stuck erect, some bore them cocked or slouched; and every size and shape appeared in vogue at the same time, from the biggest of big bell-toppers, to the smallest of small hats. We have hunted up some dozens of old drawings in rare manuscripts, and in no two are the kinds of braincover alike. Some hats are made peaked, as being thought perhaps *piquant;* and while one dandy wears a high crown like a brigand's in a ballet, another sports a structure not unlike a gothic pepper-castor, which pinnaclewise sticks up from the centre of the skull. In short, we shall not much exaggerate in stating that the caps or hats or "bonnets" of the time whereof we are treating were every whit as odd and ugly as those of our own day. Nearly every sort of wideawake in fashion now was worn; except perhaps the species known as the "porkpie," which it was reserved for modern taste to introduce.

As a good many of our readers are Knights of the Garter, it may interest them to know that the robes of this Most Noble Order were

* The word "cap" we should notice, as well as that of "bonnet," is applied by learned writers (other than ourselves) to various sorts of wideawakey-looking forms of headcover, to which we now more commonly should give the name of "hat."

twice altered in this reign; the hood (or chaperon) and surcoat being changed from white to scarlet in the thirteenth year, and then shortly afterwards again being coloured white. When the order was first founded we learn they both were blue, and at various after intervals we find them spoken of as purple, black, again blue, violet and white; indeed, the colour of their robes was so continually changing that the Garter Knights were chaffingly addressed as Knights Chameleon, instead of Knights Companion. Not less singular—or rather plural—were the numbers of garters which were broidered on their vestments; the allowance in this reign being no less than a hundred and twenty for a Duke, and gradually decreasing down to a Knight Bachelor, who was permitted to wear sixty on his hood and surcoat, or as we perhaps might now say, hat and overcoat. No restriction was placed upon the robes of royalty; and on Henry's hood and surcoat the number that were broidered was a hundred and seventy-three. It seems rather odd to us that he selected this odd number, but we learn from Ashmole that the fact was even so. We should certainly have fancied that a hundred broidered garters was quite enough for any single man to wear; and although the King was married, we think he might have done without the extra seventy-three.

YOUNG GENTS. TEMP. HENRY THE SIXTH. FROM VARIOUS MSS. OF THE PERIOD.

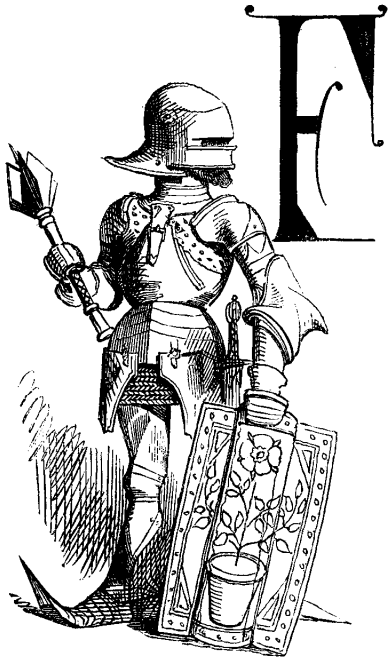
Lawyers and Lord Mayors and other men in offices were gorgeously arrayed in gowns made rather long and full, sometimes parti-coloured, trimmed and lined with fur, and girdled round the waist. To keep their learned heads warm, they wore hoods with a long tippet, or streamer, hanging from them, whereby they were sometimes slung over the shoulder. We read in an old chronicle, which is too badly spelt to quote, that in the year 1432, when Henry came to England after being crowned the reigning King of France (how his reigning there was stopped and how he had to mizzle, the recollection of the reader will not need us to relate) the Lord Mayor of London rode to meet him at Eltham, being arrayed in crimson velvet, and a great furred velvet hat, wearing about his middle a splendid girdle of gold, and having a golden baldrick fastened round his neck, and trailing down his back. His three henchmen, or pages, we are told, "were in one suit of red, spangled with silver;" while to add to the effect, the aldermen wore scarlet gowns with purple hoods, and all the city commonalty white gowns and scarlet hoods, with divers cognisances embroidered on their sleeves.

We think if Lord Mayor Cubitt, instead of having ballet girls and men in brass from Astley's to dance and prance before him in procession to Guildhall, were simply to array himself in crimson and in gold, and, to crown all, were to clap on a great furred velvet hat, and were then to caper, with his aldermen and henchmen, through the usual Guy Day route, he certainly would make an exhibition of himself that would be vastly more attractive than any Lord Mayor's Show which it has ever been our fortune, or our misery, to witness. By what means he could possibly prevail on his three henchmen to appear like their old ancestors in only "one red suit" between them, is a matter we confess we are unable to determine, but which possibly a spirit-rapper, or some other conjurer, might help him to decide.

A Musical Key Wanted

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXIV.—THE TIME OF HENRY THE SIXTH.



MILITARY COSTUME. TEMP. HENRY THE SIXTH. FROM A BEAUTIFUL SUIT WHICH IS NOT IN THE TOWER ARMOURY.

FUNNILY fantastic as were the civil habits, the knightly armour of this period we learn was quite as fanciful. One writer describes the panoply of horsemen as showing the "unbridled caprices of the day;" but we question if this phrase may be accepted in its literalness, for we cannot think that horsemen rode their nags unbridled, any more than (with the exception of at Astley's) they do now. Surcoats and jupons went somewhat out of fashion, and it became "the thing" to cover the breast-piece and the placard with two different coloured silks. The placard, we should note, was a plate, and not a poster; as readers of the bill-sticking persuasion might imagine it. Breast-plates now consisted mostly of two pieces, and the lower one of these was called properly the placard.

We find that back-plates were occasionally worn as well as breast-plates; chiefly, we presume, by knights who thought discretion was the better part of valour, and who were prone, when they were forced to fight, to let their feelings run away with them. In lieu, however, sometimes both of breast-pieces and back-plates, there was worn a kind of jacket called a jazerant, or jazerine; a defence which was composed of little overlapping iron plates, covered with rich velvet, and for men who studied their personal appearance, fastened with gilt studs.

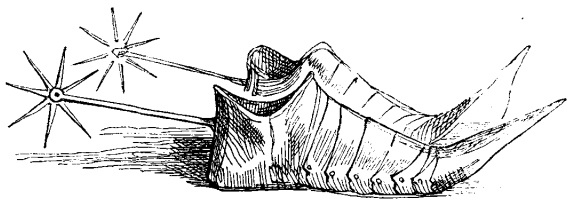
Aprons of chain mail still continued to be worn; but whether only by Free Masons, we confess we cannot state. Over these are shown in some of the old drawings plates called *tuiles*, depending from the front skirt of the body armour, and which it would appear were now first introduced. Having so many plates about them, the knights must certainly have found it difficult to cut away, and when trying to escape one can't help thinking that the fat ones were occasionally dished. It would thin the stoutest ranks to box them up in body-plates, and then to start them at "the double;" and however much their military ardour might be cooled, there would be little need of plate-warmers for keeping up their vital heat.

That there were lightly armoured swells, as well as knightly "heavies" is however clearly evidenced by PHILIP DE COMMINES; who tells us how the DUKES OF BERRI and BRETAGNE "were at their ease upon their hobbies" (which is more than can be said of some of our M.Ps.) "armed only with gilt nails, sewn upon satin, that they might weigh the less." This queer fashion of wearing gilt nails upon satin must have given knights a rather coffiny appearance; and if there be anything significant in names, one may fairly think that such a suit of armour must have been exactly suited for the DUKE DE BERRI.

Another point to notice in the military equipment is that to the bascinet, the helmet, and the old chapel-de-fer (by the bye, we ought to caution the weakminded of our readers that this ancient iron "chapel" must in no way be confounded with the modern iron churches, which we are now making for the settlers in Van Diemen's Land and the natives of our mining districts, and of other heathen parts)—to these old head-pieces we find was added now the "salade," to which we have alluded in our notice of the armour of the last preceding reign. The salade was a kind of bascinet or skull-cap, made to fit the head, and to project behind it in the manner of a trough, so as to keep both wet and weapons from dropping on the neck. We believe it to have been of German introduction; for we own we put no credence in the story that the salade was originally introduced by SALADIN. We have spoken of a fur called "lettice" at this period, but whether or no this lettice was in any way mixed up in the making of the salade, we must leave the Antiquarian Society to judge.

A sort of steel cap called a casquetel was also used about this time, and was furnished with oreillets, which were round or oval plates covering the ears. A spike called a crenel, or by some writers a charnel, was stuck atop of this new steel cap; and sometimes the oreillets were themselves supplied with spikes, projecting from their centres. One would fancy that this fashion must have found especial favour with the school-boys of the period; for spiked oreillets must have made the schoolmasters think twice before they dared to box the ears of peccant pupils.

Whether or no horses were at this time more than usually tough about the cuticle, we are unable with our present means of knowledge to decide. But we find that spurs were made with terribly long shanks, and the spikes of the rowels were of formidable dimensions. To give them extra power, too, it seems that they were generally screwed into steel shoes, an arrangement which the "screws," for whose excitement they were used, could hardly have approved of.



MILITARY SHOES AND SPURS OF THE PERIOD. FOUND WHILST DIGGING THE FOUNDATIONS FOR MR. PUNCH'S NEW COAL-CELLAR.

During the reign of the Sixth HENRY the first token of an important change in warfare, became visible and it clearly must not pass unnoticed in our Book. According to the best authorities (including of course ourselves) it was at this time that the hand-cannon or "gonne" was introduced: a weapon which we ought to regard with no small interest as being the first parent of our Miniés and Enfields, and the great great greatest grandmother of our exploded old Brown Bess. Vastly different from the modern eight-or-ten-mile-killing rifle was its first progenitor the hand-cannon or gonne. Such as they were, we think the merits of the invention belong to the Italians, who seem first to have been struck with the brilliant idea that small cannon might be made as easily as large ones, and that if they were made portable, foot soldiers could carry them. The first parent of our Mantons and our Westley Richardses was a simple iron tube (not unlike a little gas pipe or a largish pea-shooter) made with trunnions at the sides and a touchhole pierced atop. This was fixed in a piece of wood about a couple of feet in length, which answered to the modern stock, and was called the frame. It was soon found out, however, while the touchhole was atop that the priming got blown off before the match could be applied; and so some genius or other made the touchhole at the side, and put a small pan under it so as to hold the priming. It being then as now a maxim to keep one's powder dry, a cover for the pan was added in due course, constructed with a pivot so as to turn off and on. With these improvements it appears the gonne was used in England as early as the year 1446; as the curious may learn by a purchase-roll so dated, bearing reference to the Castle on Holy Island, Durham; a document which readers of black letter may find interesting, but which ordinary readers would not care to have us quote.

Of course we may surmise, without much fear of contradiction, that the newly invented weapon was fit for other purposes than that of human slaughter, and that sportsmen as well as soldiers in course of time made use of it. What sort of a figure was cut by cockney shooters who went out a-birding with one of these new gonnes, and became almost gonne 'coons from the recoil of it, we leave to our own artist with the help of his old manuscripts here clearly to depict.

FROM A CURIOUS MS. ENTITLED, "Ye Gonne, and howe to use itt." DATE 1446.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXV.—A FIRST LOOK AT THE LADIES OF THE FIFTEENTH CENTURY.

FROM THE BRASS OF BARBARA DE BERMONDSEYE. TEMP. HENRY THE FIFTH. SHOWING THE "NEWEST THING IN BONNETS OF THE PERIOD."

MUCH as it may pain us to reflect upon the fact, truth obliges us to state that in the reigns of HENRY THE FOURTH, HENRY THE FIFTH, and HENRY THE SIXTH, (which, as every baby knows, embraced the interesting period between the first day of October in 1399, and the fifth day of March in 1461,) the ladies certainly committed many an offence against good taste in their costume, and their head-dresses were perhaps the head and front of their offending. So gigantic were the structures they erected on their heads that doorways, we are told, had to be altered to admit them.* Indeed such was their absurdity, that one of the most courteous of writers on costume is constrained to say the head-dresses of these three HENRYS' reigns were "certainly as ugly and unbecoming as can well be imagined;" and when one looks at the strange specimen with which we head this chapter, one must confess that there appears to be great cause for this complaint.

In general, variety is reputed to be charming; but this can hardly be asserted of the coiffures which were fashionable during the fifteenth century. There was abundance of variety, but very little that was charming in the monstrosities that ladies took it into their heads to wear upon them. In the reign of HENRY THE FOURTH the fashion was to have the hair still gathered in a caul; but this, instead of being fastened closely round the head, was projected at the sides, and flattened at the top, so that ladies looked as though they carried baskets on their heads, and made their back hair serve by way of porter's knot. In the following two reigns flat crowns went out of fashion, and it became "the thing" to wear large high and heartshaped head-dresses, which sometimes were exchanged for a more pointed style of coiffure, that gave its wearer the appearance of having grown a pair of horns. Turbans of oriental form were also worn occasionally, and now and then a roll of cloth or silk was wrapped or folded round the head, and all the hair was combed straight through it in the manner of a scalp-lock, and thence dangled down the back.

The horned head-dress was, however, the one that was most fashionable, perhaps because it clearly looked the most ridiculous. What the horns were made of we cannot state precisely, for the mysteries of the toilette are not to be revealed by a modest and male pen. It is enough for us to hint that they projected from the ladies "like the crested honours of the brute creation," as one of the most elegant of writers has expressed it: and that sometimes from their tips behind, there was suspended a short veil, which served to give a sort of background to the face. Whether ladies ever played at "Buck, buck!" with each other, and asked how many horns they held up on their heads, is a question of so little value to our work, that we care not to decide it by so much as a toss up. It puzzles us, however, to guess what other good there could have been in wearing them, and we thoroughly endorse the opinion of WILL COX, the learned Finsbury historian, that the horns were not more useful than they were hornamental.

Of course the *Punches* of the period poked their fun unmercifully at these preposterous head-coverings: but it must be owned their jokes are somewhat of the mildest, with the addition too of being mostly far too coarse to quote. As a specimen we may mention, that the ladies who wore horns were declared to "carry about with them the outward and visible sign of the father of all evil," and were compared to cows, to harts, to unicorns, and snails, and to all sorts of horned creatures, perhaps including horned owls. One old writer gives his lips a misogynic smack, as he relates how to a feast there did come a gentlewoman, having her head so strangely stuck about with pins, that the company full soon did scorn her from their presence, saying she did bear a gallows on her skull. Moreover, poetry was launched as well as prose at these queer head-dresses. LYDGATE, the monk of Bury, who, we are told, was "the most celebrated poet of the day," produced a laughter-moving ballad called "*A Ditty of Women's Horns*," whereof the gist and burden is the strangely sage reflection, that pretty women have no need of horns to make them pretty. As a sample of the sort of stuff which the "most celebrated poet" of the period could perpetrate, we beg to introduce the following mirthful stanza to the notice of the curious:—

> "Clerkes record, by great authority,
> Horns were given to beastes for defence:
> A thing contrary to feminity,
> To be made sturdy of resistence.
> But arch wives, eager in their violence,
> Fierce as tigers for to make affray,
> They have despite, and act against conscience,
> List not to pride their horns cast away."

One can't help having a doubt of the "wisdom of our ancestors," when one reflects that they could write—and actually read—such stupid stuff as this. What would become of *Punch* (who is clearly "the most celebrated poet of the day,") if, instead of all the golden lines he weekly issues from his mental mint, he were to palm upon the public such a pitiful ditty, full of bad jokes and worse grammar as this old Monk's of Bury, whose poetry by rights should have been buried with his bones?

LADY AND GENTLEMAN OF NOBLE BIRTH. TEMP. HENRY THE FOURTH. FROM A CURIOUS BOOK OF FASHIONS ENTITLED "YE TOMFOOLERIE." DATE 1409.

Of course it was not likely that ladies should be found to be more sensible in other parts of their costume, when they were so foolish about that which they wore nearest to their brains. Extravagance and superfluity were their prevailing faults in dress; and they had seemingly no notion of the "elegant simplicity" which has so eminently distinguished the Old Lady of Threadneedle Street, with whom some of their descendants may perhaps be well acquainted. Gowns, we find, were worn extremely wide and full, and with enormously long trains, so that their wearers must have found it cruel crural work to walk in them. Street-sweepers (if there were any—will MR. TIMBS enlighten us?) might have, with some reason, approved of these appendages, but as they must have been continually tripping people up, we think that no one else about the streets could have thought well of them.

It may be interesting to some of our fair readers to learn, that exceedingly short waists were in fashion at this period; and that it was thought nice to have them small as well as short may be inferred from an old love-song we have recently unearthed, and which in the sentimental language of the time commences thus:—

> "My Love shee hath a red, red nose,
> Aponne a white, white face:
> Ye reason is, soe men suppose,
> Shee doth too tightlie lace."

Without bothering the reader (to say nothing of ourselves) with any further details and particular descriptions, which we find (in other writers) are particularly sleepifying, we beg to call upon our artist to finish off this Chapter for us by giving a true copy of a curious old drawing, which will amply serve to illustrate the ample bed-gowns of the period, and the formidable structures which now served by way of night-caps. The drawing, which is in the famous Whitefriars collection, will be looked upon as one of great domestic interest, as it represents QUEEN MARGARET, the wife of our SIXTH HENRY, in the noble act of carrying her husband up to bed. Such of our readers as have read the

* ISABELLA of Bavaria, Queen of CHARLES THE SIXTH of France, is represented by MONTFAUCON as wearing "a heart-shaped head-dress of exceeding size, and some doe say that shee did carry ye fashion to suche a height that at Vincennes ye palace doors were obliged to be enlarged, for else hir Majjesty and eke ye ladies of her suite, when they were in fulle dress, could not have squeezed through them."

History of England are of course aware that MARGARET was a strong-minded woman; and this old drawing shows her to have been strong-bodied also. When we "look upon this picture" we seem to see quite clearly why HENRY was afraid of her, and instead of speaking of her as

HENRY THE SIXTH AND QUEEN MARGARET. FROM THE ORIGINAL DRAWING IN THE WHITEFRIARS COLLECTION. NEVER BEFORE ENGRAVED.

his better half, used generally to call her his superior three-quarters. History says that HENRY was, during his last days, as mad as a March hare, or as cracked as poor Big Ben, (the reader may select which simile he pleases,) and used to play at cup-and-ball with the royal orb and sceptre, while he amused himself with singing in a terribly cracked voice this extremely touching strain:—

"Oh no, pray never mention it,
Now isn't it too bad!
Four frogs upon my forehead sit,—
But no, I am not Mad!"

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXVI.—OF THE REIGN OF EDWARD THE FOURTH.

YOUNG SWELLS. TEMP. EDWARD THE FOURTH. FROM AN ELABORATE WOOD-ENGRAVING OF THE PERIOD.

How absurd were certain of the costumes of this period, the pencil of our artist will show better than our pen. By the drawing which we use as an initial to this chapter, and which is accurately copied from a very rare old manuscript,* it will be seen what pains the dandies took to make themselves ridiculous, and how eminently some of them succeeded in so doing. Swells with spindle-shanky legs appeared to take delight in exposing their deformities, and made them still more ludicrous by contrast with their upper garments, which were swollen and puffed out to a preposterous degree. Special notice also should be taken of their hats: some of which, as in this drawing, were tall sugar-loafy structures not unlike a modern foolscap, while others looked like slop-basins with a peacock's feather in them.

One would think that such absurdities were hardly worth the while of grave historians to chronicle, but MONSTRELET dilates at no slight length upon the subject, as does PARADIN likewise, in his *Histoire de Lyons*, which COX DE FINSBURY conceives to be a work of natural history, and only to bear reference to the king of all the beasts. Among other information supplied us by these writers, we learn, that doublets were cut short, as our artist has depicted them, and that the sleeves of them were slit so as to show large loose white shirts. They were padded in the shoulder with large waddings called "mahoitres:" † and were worn of silk, of satin, and of velvet, even by mere boys. The beaux, however, and perhaps the boys, were as capricious as spoilt children in their tastes and fancies; and after coming out one day in the shortest of short jackets, the next would, like great babies, go about in long clothes, "soe long in soothe att times that they dyd dangle in ye dirt."

Such of our readers as have been to public schools will have derived at least this benefit from their classic education, namely that they will not need us to translate the well-known line:—

"Dum vitant stulti vitia, in contraria currunt."

Of course we would not be so cruel as to call a swell a fool; but, with a softening of the "stulti," the verse was clearly applicable to dandies at this period, and we wonder the old writers, fond as they were of Latin, should not have applied it. Besides their weathercocky ways in the fashion of their coats, the gentlemen of England who lived in EDWARD'S reign, veered about as changeably in the shaping of their shoes. On Monday you would meet a swell strutting a-down Chepe with pointed toes, which were called poulaines, a quarter of an ell long; and on Tuesday you might see him sunning himself idly in the gardens of the Temple, having his feet stuck into a sort of shoes termed duck-bills, which had a kind of beak-like projection at the toe, some five fingers in length. Before the week was out, if you chanced to come across him, you perhaps would find him sporting a new sort of pedal envelopes, and carrying his absurdity to fully as great widths as he had previously done lengths. Slippers, we are told, were made "so very

FROM THE FRONTISPIECE TO THE FAMOUS BALLAD OF "YE CHILDE OF COCKAIGNE AND YE CORDWAINERE." DATE 1479.

broad in front as to exceed the measure of a good foot," but whether they were worn to hide the measure of a bad one, the chronicler is not so rude here as to hint.

If history be believed, our fourth EDWARD had not much to recommend him to posterity. One writer (does the reader recollect the name of EGERTON?) speaks of him as being—

"—— To each voluptuous vice a slave,
Cruel, intemperate, vain, suspicious, brave."

But of this long string of epithets, the only one we need to say a word on is the third. Vanity being one of the chief failings of the sovereign, it may be fancied that his courtiers followed his example, and were unchecked in their preposterous pomps and vanities of dress. It is true an Act of Parliament was passed for their prevention; and popular opinion, speaking through the mouths of the street-boys of the period, was doubtless prone to treat with levity the very heavy swells. But neither statutory laws nor the chaffing of the streets have ever much effect to mitigate the dandyism of the day; and although it was provided that "no one under a lord" should make a fool of himself by wearing a short jacket and long shoes, and that every tradesman manufacturing such articles should be fined a sovereign (and be cursed by clergy for the shoemaking offence), we will be bound to say short jackets and long shoes still were made, and that other fools than lords were found to wear them.

By this sumptuary statute, which was passed in the third year of the reign of EDWARD THE FOURTH, bachelor knights were forbidden to wear cloth of velvet upon velvet, unless they were Knights of the Garter. This is the first tax upon bachelors recorded in our History; and as the mania for finery appears to be reviving, it might not be unwise to reimpose some such a hindrance on it. There really is no saying how it might affect the Census, if single swells were now prohibited from wearing porkpie hats and pegtops, and a dozen other things which we have no space here to schedule.

Unbecomingly cropped heads, and closely-shaven chins and cheeks, had been in fashion during the three last preceding reigns; but fops now wore their hair "so long that it dyd come into their eyes, and wits dyd say they looked like members of ye hairy-stocracie." Beards, whiskers, and moustaches were, however, still discountenanced, for the ladies, it was said, did set their face against them.

But little change took place now in the military equipment. A modern writer says, that it "presents few striking novelties," and indeed the only novel weapons for striking that present themselves are the genetaire, or janetaire, a sort of Spanish lance, the voulge, which varied slightly from the old glaive or guisarme, and the halbert (now first mentioned), whose name doubtless was derived from the earliest kind of poleaxe, which the Germans, and perhaps the Poles, called alle-barde, or cleave-all. Swords and bucklers were first given to archers at this time; for although, like our Riflemen, these soldiers were intended to fight chiefly at long ranges, it was found that they were sometimes forced to battle hand to hand, and then a sword and shield were sure to come in handy.

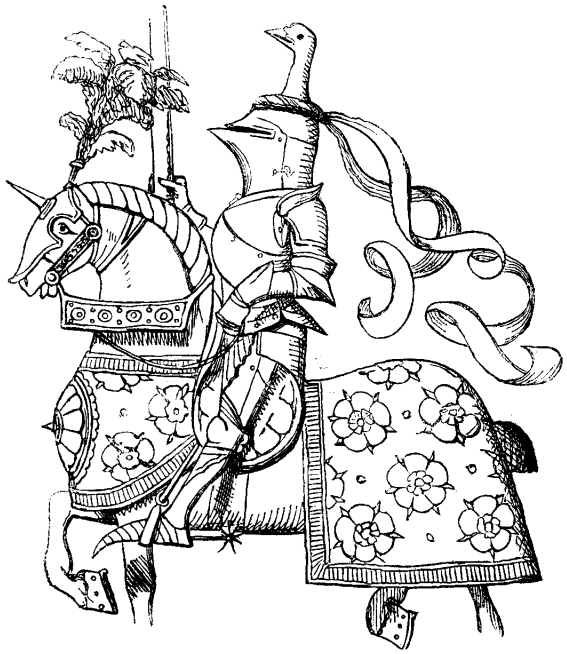
We have said the Civil Swells were somewhat heavy at this period; but the Knights, when in full fig, were even yet more ponderous. Enormous globular breastplates were worn upon the chest, and the feet were strongly shielded by sollerets of steel, whose long points are

* This drawing is noteworthy as being one of the first specimens of the noble art of wood-cutting with which our English literature (the Book of Costumes not excepted) has been so much enriched. DR. DIBDIN says the art "began to prevail about the year 1460," *i. e.*, the year before the reign of EDWARD THE FOURTH. Doubtless the drawings which illuminate this chapter, and which are all taken from the artists of the period, will remind the thoughtful reader of the lines in the *Excursion*, where WORDSWORTH speaks of these same "wooden cuts:"—

"Strange and uncouth: dire faces, figures dire,
Sharp-kneed, sharp-elbowed, and lean-ancled too,
With long and ghostly shanks: forms which once seen
Can never be forgotten."

† This luxury, however, was only for the higher classes. By the sumptuary statute which was passed during this reign, "no yeoman, or person under a yeoman," was allowed bolsters or stuffing of wool, cotton or cadis in his pourpoint or doublet, under a penalty of a six and eightpence fine and forfeiture to somebody of the offending garment.

represented curving downwards from the stirrup. Their funny-bones they guarded with immense sharp-angled elbow-plates, and neither jokes nor lances could be poked into their ribs, so well were they protected with their metal casing. That Royal wit, KING JAMES THE



ONE OF "THE MEN IN ARMOUR" IN A CHOICE OLD PICTURE OF "YE LORD MAYOR HIS SHOWE," IN 1480.

FIRST, is said to have remarked of the armour of this era, that "it canna be denied it was an ower gude inveention, as it heendered a puir body frae being hurt himsel', or hurting ither people, by reason of its clumsiness."

This in some measure explains the marvels which we read, of how knights battered one another, like *Hotspur* and *Jack Falstaff*, by the three hours together, without doing much more damage than just to make their noses bleed. This however was providing that they could keep their seats, for when once a knight came down it was literally all up with him. The mere shock of his fall was quite enough in general to knock him out of time; and as he could not anyhow get up without assistance, his conqueror could coolly choose the best chink in the armour to give the *coup de grace*. It was for this reason perhaps that the horses were now armed almost as heavily as their riders, having shields upon their chests and manefaires upon their manes, while a strong plate called the chanfron gave protection to the face. This plate had a sharp boss, or point, projecting from the forehead, and a plume by way of ornament sprouting up between the ears, in the manner of the cherry-tree upon the stag shot by MUNCHAUSEN. The saddle too was made of a peculiar construction, projecting round the thigh so as to hold bad riders firmly to their seats. A splendid specimen of this is shown in a quaint drawing in one of the Harleian manuscripts, where the steed is represented rather bigger than a dray-horse, and having a cropped mane and absurdly short bob-tail, which we presume to have been according to the fashion of the time. This presumption is supported by one of those old lyrics which antiquarians have had to thank us for unearthing, and which with the quaint pleasantry belonging to this period, relates in sixty stanzas how ye gentil knight SYR DOODAH—

"Dyd go to Epsome towne,
Upon ye Derbye Daye,
And lost hys money on ye Bob-tayled nagge,
For he oughte to have bett on ye Baye!"

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXVII.—THE REIGNS OF EDWARD THE FIFTH AND RICHARD THE THIRD.

RICHARD THE THIRD, FROM THE PORTRAIT BY RICHARDSON, IN THE COLLECTION OF THE LATE BARTLEMY FAIR, ESQ.

AS the first of these two sovereigns only reigned three months, it is not very surprising that we find but little change of costume in his reign. Nor were the two years and a quarter which saw the "sly and bloody" RICHARD on the throne, prolific in new fashions, either military or civil. But with the reign of HENRY THE SEVENTH, we enter a new period in the history of costume; and we have something more to say about the fashionable marvels of the Yorkists and Lancastrians before we turn our pen to the wonders of the Tudors.

That KING RICHARD was a dandy is an historic fact, although our playgoers may not have seen much cause to credit it. The "crook-backed tyrant" is in general dressed somewhat dowdily upon the stage, and has more of the heavy villain than of the heavy swell about him. Yet, we learn, when Duke of Gloucester he was the most fashionable dresser of his day; and that his love of finery survived his coming to the throne, is pretty evident from a mandate to the keeper of his wardrobe which is extant among the Harleian MSS., and which they who can decipher it are welcome to peruse. This letter he dispatched from York on the 31st of August, 1483, and it contains a curious list of the dresses he wished sent to him, and in which he was desirous of exhibiting himself to his subjects in the north. As his favourite, the DUKE OF BUCKINGHAM, was equally notorious for his gorgeous apparel, we may presume that fops were mostly in favour at his court; and we can fancy how the Yorkshiremen rubbed their eyes, and "danged their breeches," to see "t' foine fwoak" who came to them from "Lunnun."

RICHARD THE THIRD, WITH ALL THE LATEST IMPROVEMENTS.

Familiar as we are with the *Richard* of the stage, it is difficult to credit that the RICHARD of reality could have looked other than a ruffian. Yet that there was more of beauty than of an ugly beast about him, is proved by no less an authority than the COUNTESS OF DESMOND, who danced with him when young, and described him to her friends as "the handsomest man in the room, except his brother, the King." This exception seems to us in some measure to account for the Countess' opinion; and we incline rather to fancy, that if RICHARD had not had a title to his back, she would not have shut her eyes to its deformity.* As the poet says, or might have said:—

"If to his lot some ugly features fall,
Look at his rank and you forget them all."

* Wags have tried to make out for the purpose of a joke that KING RICHARD was a hunchback, and that the street boys of the period, when the King happened to pass them, used to take delight in giving him a military salute, significantly shouting as they did so, "Shoulder *humps!*" But it is wrong to imagine that RICHARD had a hump. ROUS, who knew him personally, says of him in his history: "He was of low stature, had small compressed features, and his left shoulder higher than his right." For thus setting us right respecting his left shoulder, the *Ghost of Richard* clearly ought to cry out, "Bravo, ROUS!"

Some slight notion may be formed of what sort of a figure the King cut in his State robes, when we mention, that the day before his coronation he rode in a procession from the Tower down to Westminster, in a doublet and stomacher of blue cloth of gold, wrought with nets and pine-apples (a pattern often seen in drawings of this epoch), a long gown of purple velvet furred with ermine, and a pair of short gilt spurs. Still more gorgeous was his get-up on the day of coronation, when he came out *coram populo* (no, COX, we don't mean in Great Coram Street) in a couple of State suits; one of crimson velvet furred with miniver, and having an extremely rich embroidery of gold, and the other of purple velvet fringed with ermine fur. His *sabatons*, or shoes, were covered with crimson tissue cloth of gold: his hose were of crimson satin, as also were the shirt, coat, surcoat, hood, and mantle in which he was anointed. Fine feathers these; but surely all this crimson plumage must have rather given RICHARD the look of a flamingo, if it did not make him look more like *Sam Weller's* swell friend, "*Blazes.*" Perhaps the King, however, wished to symbolise his bashfulness by wearing a red suit, which might have served to show how he blushed all over at the honour that was done him. This may seem a foolish fancy, but history in some measure bears us out in entertaining it. For instance, GOLDSMITH tells us, that when the Mayor and Aldermen waited upon the Protector with an offer of the crown, "he accepted it with seeming reluctance," as though he wished them to imagine he was too modest to take it. A pretty subject this for a fresco in St. Stephens, and we almost wonder that our artists have not thought of it. RICHARD, nine feet high, with one hand hiding a smile and with the other grabbing the crown, represented with a sort of "Oh-no-I-couldn't-think-of-it-Pray-don't-ask-me" air about him, would form an interesting addition to the series of subjects which have been taken lately from the lives of English Kings.

Whether the dandies of this period were gifted with good legs, is a question which we have not leisure to debate, but which naturally suggests itself at sight of the exceedingly short jackets that were worn, whereby the lower limbs were left completely unconcealed. The only things that covered them were long stockings or hose, which, in fact, were the same garments as the ancient Norman *chaussés*. These extended up the thigh like the thread tights of an acrobat, and were tied by points or laces to the doublet, much in the same manner as our roley-poley suits. The short jackets we have mentioned were worn over the doublet, and were made plain at the sides, but full of plaits upon the chest as well as in the back. Sometimes they were edged with fur, and at the waist were tightly belted with a narrow girdle, from which a dagger generally depended in the front. Their sleeves were large and full, padded at the shoulder to give broadness to the chest, and slashed to show the doublet, or even shirt, beneath. For this purpose, apparently, they were often slit entirely from the shoulder to the wrist, and the edges laced together about three inches apart. This slitting, combined with the swollen appearance of the shoulder, must have made the wearers look as though they had their arms broken, and were obliged to walk about with a poultice in each sleeve.

YOUNG GENT IN THE HEIGHT OF THE FASHION. TEMP. RICHARD THE THIRD.

Coming fashions, like events, sometimes cast their shadows on before them: and we find that these short jackets were somewhat giving way in RICHARD'S time to the long and sober gowns which came in with his successor. But for several years previous, long dresses had been worn at times as commonly as short ones. In fact, variety was as charming in these days as in ours, and persons of distinction were as frequently distinguished for their oddities of dress. The modern pork-pie hat, with a slightly higher crown and with a single feather leaning forward from the back, was a common form of head-cover throughout the fifteenth century, and Jews, for aught we know, may have seen nothing wrong in wearing it. Other eccentricities were equally conspicuous: and among them we may mention a gentleman depicted in an old illumination, who wears a shoulder-belt or baldrick slung to reach down to his knee, having a peal of little bells looped all along its length.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXVIII.—A SECOND SIGHT (WITHOUT CLAIRVOYANCE) AT THE LADIES OF THE 15TH CENTURY.

FROM A BEAUTIFUL WOOD-ENGRAVING OF THE TIME OF EDWARD THE FOURTH. (VERY SCARCE.)

UEERLY quaint as were the fashions in the first half of this century, those which followed them perhaps were even more preposterous. This, although of course it is distressing to reflect upon, no doubt the philosophic mind will be prepared to hear. The highest height of folly is not quickly to be reached, any more than is the lowest depth of baseness. The trite maxim that "*nemo repentè fuit turpissimus*" is no less true in millineries than it is in morals; and when once an era of bad taste begins, it is not in a hurry that the worst may be expected. Other parts of their costume appear ridiculous enough, but in looking at a portrait of a lady of the period which we have now to write about, extending from the reign of EDWARD THE FOURTH to that of RICHARD THE THIRD, we cannot help first smiling at the head-dress that she wears, which, if not the height of folly, certainly goes far to reach it. Gigantic and absurd as were the horned and heart-shaped head-dresses which we saw in our first look at the ladies of this century, they were not half so large and ludicrous as the high-crowned steeple-caps, that came in fashion just before the death of HENRY THE SIXTH. These erections were constructed of cloth or other fabric, and were built about as high as three of our men's hats. They, however, had no brims, and fitted closely to the head, gradually diminishing in width towards the top. These sugarloafy structures (which the ladies very likely regarded as "sweet things") were worn at a slight angle inclining to the back, and were ornamented sometimes with a couple of gauze flaps, which projected like the wings of a gigantic butterfly, Either covering the cap or else fastened to its top, was a scarf or veil of lawn that hung down to the heels, and for comfort's sake in walking was tucked under the arm. This scarf was somewhat similar to the lirripipe or tippet, which still continued to be worn among the middle classes; who, as they could not afford to make themselves ridiculous by wearing the high steeple-caps, did the best they could by coming out in hoods made somewhat flattened to the head, and at the sides adorned with projections like apes' ears. The monks of course objected to these monkeyish appendages; and one may fairly think that women had more on their heads than in them when one finds them apeing the appearance of an ape.

Tourists who in quest of finer weather than we have had in England have taken a week's scamper into Normandy this summer, may have seen caps approaching to the size of these huge head-dresses; and there is little doubt, we think, that the fashion was originally taken from the French, for English ladies then were just as imitative creatures, it would seem, as they are now. We have ample proof indeed that the mania for these monstrosities raged with even greater fury in France than it did here. Among other clinching evidence, MONSTRELET relates a highly edifying story of a "perambulating friar" by name THOMAS CONECTE, who must have been the terror of the women of his time. This perambulating preacher (who, for aught we know, may have preached from a perambulator) started so determined a crusade against high head-dresses in France that the ladies did not dare to wear them in his presence.* Besides other brutalities, 'he dyd excite ye smalle boyes to pulle downe these monstrous headificies, so that ye maides were forced to sheltere in some place of safetye, untyl their loveres or their lacqueys did come to their assisttance." The sensitive mind shrinks from picturing the scrimmages and scuffles that took place, and gallantry compels us to entertain a hope that the beadles now and then had the whiphand of the boys. We however find that for a while the holy father triumphed and made a bonfire of big head-dresses in front of his *al fresco* pulpit. But, proceeds the chronicler:—

"This reform lastedde not long; for like as snails when any one passeth by them do drawe in their hornis, and when daunger seems ouer do put them forth againe,† so these ladies, shortly after the preacher had quitted their countrye, forgetful of his doctrine and abuse, began to resume their former head-dresses, and wore them even higher than ever."

It is difficult to decide whether the ladies of this era were great church-goers or not, and whether if they were, they wore these steeple caps to signify the fact. If they did, it would have been but yet another proof of the weakness of the sex.

"A daw's not reckoned a religious bird,
Because he keeps a cawing from a steeple:"

nor, we apprehend, could a lady well establish a character for church-going, on the ground that she persisted in wearing steeple-caps. How they possibly contrived, in such Brobdingnaglike bonnets, to creep

* ADDISON, in the *Spectator*, speaks of the steeple head-dress as a "Gothic building," and gives it as his opinion that the ladies would most probably have carried it much higher but for the attacks of the friar CONECTE. "This holy man," he says, "travelled from place to place to preach down these monstrous structures; and succeeded so well in it that, as the magicians sacrificed their books to the flames upon the preaching of an 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 his pulpit. He was so renowned that he had often a congregation of 20,000 people: the men placing themselves on the one side of his pulpit, and the women on the other, that appeared like a forest of cedars with their heads reaching to the clouds."

† It is not much of a compliment to compare ladies to snails; but when they wore horned head-dresses, the simile was made so often that they must have grown quite used to it. Endless was the playing by the punsters on these horns. One can hardly read a line in the satires of the period without coming across such phrases as "they deem their horns a hornament," or "their horns they have exalted."

under the low-arched doorways of the period, is more than we at present are able to conceive. Nor can we comprehend how, when they had their Sunday caps on, which were doubtless taller than those worn during the week, they managed to get into the street-cabs of the period, which no doubt were not much roomier and higher than ours now. Perhaps, indeed, for their express accommodation, the cab-roofs were constructed so as to lift up; but we doubt not sundry squabbles occasionally occurred. A cabby must have frequently demanded "somethin' hextry" for carrying "that 'ere luggage," as in his anger and irreverence he may perhaps have called a couple of these caps.

FROM A MS. IN THE FAMOUS SMITH COLLECTION, TEMP. RICHARD THE THIRD. HORSE OF THE PERIOD.

In the score of years succeeding the death of HENRY THE SIXTH, the shape of ladies' dresses was but very slightly varied, being as ugly at the outset as well could be imagined. The form that was most fashionable was to have the front left open from the neck down to the waist, with a turnover roll collar, made of a dark colour, bordering the aperture. A stomacher of cloth or linen covered the breast beneath, and occasionally the gown was laced together over it in the mode of the Swiss bodice. A fringe of fur was often added to the dress; and the sleeves, which fitted pretty closely to the arm, were furnished with deep cuffs of either fur or velvet, reaching not unfrequently to the finger roots. The gowns were so capacious both in their length and width, that as they hung limp round the legs (for crinoline, we should remember, had not been invented), the ladies were obliged to bear them slung over their arms, as Dianas do their riding-habits at the present day. A broad silken band was worn about the waist, the wives of persons of less income than forty pounds a year being forbidden to wear girdles of foreign manufacture, or adorned with any broidery of silver or of gold. Figured satins, furs of sable, and the richer cloths of velvet were also prohibited to ordinary women, such as the "wives of esquires and gentlemen, and of the knights bachelors," though how in the name of wonder knights bachelors could have wives, the writer whom we quote does not condescend to state.

The following quaint lyric, which has obviously been parodied in one of our most popular songs, suggests a pretty picture of a gallant of the period casting sheepseyes at his sweetheart, and affords some indication that the finery of the women did not find much favour in the eyesight of the men:—

"When first I saw sweete Meggie,
'Twas on a Sonne hys daye,
At Church shee satt in a steeple hatte,
Ye gayest of ye gaye;
Shee wore a gowne ye furredde,
More gaudy far than nete,
And ye skirte as longe as a woman's tongue,
En ye dirte trailed at her fete,
And she wore a grete steple hatt,
Which ye little boys poke fun att,
Crying 'Crikie! my eye! Lookee 'ere at ye Guye
En ye belltoppere Steple Hatte!'"

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XXXIX.—CONCERNING THE CIVILIANS IN THE REIGN OF HENRY THE SEVENTH.

FASHIONABLE GENT IN THE MOST APPROVED "DUCK-BILLS" OF THE PERIOD. 1485.

SEVERELY accurate as our descriptions hitherto have been, they will henceforth be immeasurably surpassed in that particular. For our knowledge of Costume we have no longer to rely on broken-nosed old effigies, and half-illegible black-letter chronicles. The paint brushes of HOLBEIN, of RUBENS and VANDYKE will henceforth, says a writer, "speak volumes to the eye:" and as these volumes will be further enriched by the descriptive pencil of our artist, they will surpass all that has hitherto been added to the history of costume by our pen.

According to the chroniclers, the clothes worn at the close of the fifteenth century were so foolish and fantastical that, with persons of distinction, it was difficult to distinguish one sex from the other. This indeed might have been said with almost equal truth of other eras in our history, but in the time of HENRY THE SEVENTH it was specially made applicable, not merely by the fashions, but by the very names of the garments which were worn, and which were called, as well as cut, the same for male and female use. Thus in a curious old manuscript called *Ye Boke of Curtasye*, the chamberlain is ordered to provide against his master's uprising "a clene sherte and breche, a pettycote, a doublette, a long cotte, a stomachere, hys hozen, hys socks, and hys schoen." The order in which these articles were usually put on is indicated in another writing called "ye Boke of Kervynge," which, in language somewhat culinary, gives the following quaint recipe, whereof the title might be written *How to Dress a Dandy*.

"Warme your soverayne hys petticotte, his doublett, and his stomacher, and then putt on hys hozen, and then hys schone or slippers, then stryten up hys hozen mannerly, and tye them up, and then lace hys doublett hole by hole."

It may not be unfairly questioned whether *en revanche* for the betaking of their husbands to wear stomachers and petticoats, the ladies now and then were tempted to try putting on the breeches; in which practice there perhaps may not have been such peril, when there was no such refuge extant as SIR CRESSWELL CRESSWELL's Court.

A curious cargo of descriptions of the dresses then in fashion is conveyed to us in BARCLAY's famous *Ship of Fooles*, which was launched in print by PYNSON in the year 1508. Among other particulars concerning the nobility we hear of "gorgeous parties" (as they would now be called)—

> "Whose necks were charged with collars and with chaines,
> In golden withes, their fingers full of rings:
> Their necks naked almost unto the raines,
> Their sleeves blazing like unto a crane's wings."

Besides their almost feminine passion for fine jewellery, the gentlemen of this age were vastly proud of their fine linen, and to show their shirt sleeves used to slash their coats. Another way in which they effected this display was by severing their coat-sleeves into two or more divisions, which were tied together by means of "points," or laces, between which the shirt sleeve, being made quite loose and full, was suffered to peep out. The hosen too were sometimes slashed and puffed above the knee, or differently coloured there to the portion underneath: a fashion that foreboded the severance of the hosen into stockings and trunk hose, which division in the course of the next century took place.

Instead of the long shoes of the last preceding reigns, the feet were now encased in enormously broad beetlecrushers, the toes whereof says PARADIN, "did oftentimes exceed the ye measure of a good foote," so that men who had good feet could hardly have walked with comfort in them. Clumsy as they were, however, they must at least have been more comfortable than the long-toed shoes, which sometimes for convenience were chained up to the knees, so that dancers must have jangled like the men at minor theatres who do hornpipes in stage fetters. Indeed, for aught we know, the dandies may have danced to their own music, for we have said that peals of bells were sometimes worn upon the baldrick; and when their jingling was added to the jangling of the knee-chains, we can fancy what a promenade concert was produced. One of the old balladists draws notice to this fashion, in lines which have been parodied by some more modern poet, but which were originally printed in black-letter, thus:—

> "Ride a coach-horse to Charinge its Crosse,
> And see Lord Tom Noddie figged out in fulle force:
> With bells on hys baldricke and chaines to his toes,
> Hee shal have musick wherever he goes."

We should add that as a sort of stepping place between the long shoes, and the wide ones, a shoe had been in fashion about five fingers in length, and at the toe extending to nearly a hand's breadth. In some of the old manuscripts this shoe is termed a slipper, and in winter doubtless the name was not inapplicable. From their shape these shoes or slippers were denominated duck-bills; but as far as we can learn, there is no proof extant that volunteers made use of them in practising the goose-step.

NOBLE SWELL DRESSED FOR THE PROMENADE. TEMP. HENRY THE SEVENTH.

To jump from toe to top, it must be mentioned that the nobles wore their hair so long that it fell below their shoulders, thus reviving the fashion of the time of HENRY THE FIRST. Faces, we are told expressly, "were shaved clean," and it is just possible that they were sometimes washed so: of which fact, however, in the absence of good proof that the nobility in general were then well off for soap, we must entreat their spirits to suffer us a doubt.

Apparently the hood had almost disappeared, though in outlandish country places it doubtless was still visible; just as now-a-days one sees in the ball-room at Old Fogyborough, the blue coats and brass buttons which were once the go at Almacks. For head-cover the dandies wore broad felt hats and caps, and things which were called bonnets, made of velvet, cloth, and fur. These bonnets were scarcely more commendable for elegance than are their spoon-shaped namesakes of the present day. They chiefly were conspicuous for the absence of good taste, and the presence of a monstrous plume or bunch of feathers, which made a dandy's head look almost like a peacock's tail. That these plumed head-dresses were purchased quite as much for ornament as they were for use, may be inferred from the fact that they are very frequently shown slung behind the back, covering it completely from the shoulder to the knee. In these cases the wearer, or we should more rightly say the bearer, perched on his head a little cap about as large as a muffin, or else covered his crown with a few inches of gold net.

Peculiar also to this period was a peculiarly shaped cap, which card-players will hardly need us to describe, for a drawing of it is shown on each of the four knaves. Other queer-shaped hats and caps were likewise then in fashion, some of which our artist, with the help of his old manuscripts, has been able to depict. From these glimpses at the truth we think our readers will be quite as much prepared as we ourselves are to credit the old chronicler, who informs us that "ye small boys did make fun of ye grete folke, and when a dandy passed them, dyd crie out 'Who's youre hattere?'"

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XL.—SHOULD BE READ BY ALL TRAGEDIANS BEFORE THEY DRESS FOR RICHARD III.*

RICHARD THE THIRD. FROM A SKETCH TAKEN AT THE BATTLE OF BOSWORTH FOR AN ILLUSTRATED NEWSPAPER OF THE PERIOD.

THUS far into the history of costume having marched on without impediment, we come now to describe the arms and armour of a period which must interest every reader who is conversant with SHAKSPEARE, and they who are not, are, of course, unworthy of our thought. As the Wars of the Roses ended with the battle of Bosworth Field, and on the crook-back tyrant's death grim-visaged war awhile removed his wrinkled front, and left fair England to be smiled upon by smooth-faced peace, the reign of RICHARD THE THIRD, may be viewed as being the climax of a period of slaughter, in which the arts of shooting, swording, stabbing, spearing, sticking, slitting, spitting, smiting, smashing, slashing, and in other ways destroying, attained the greatest height of excellence to which such evils could be brought. We who have the happiness of living in a later age, have the advantage of appliances a million-fold more deadly; and the spears, and swords, and matchlocks of the fifteenth century, sink into insignificance beside our Armstrong guns, and Miniés, and other

"Mortal engines, whose rude throats
The immortal Jove's dread terrors counterfeit."

In RICHARD'S time, however, gunpowder was little known, and, perhaps, less trusted; and plate armour, which was cast aside when better guns were cast, was wrought, and sought, and bought at figures as extravagant as the wearers of it cut. What sort of Guys they looked when "cased from head to foot in panoply of steel," the pencil of our artist will tell better than our pen, and we need only direct the notice of the nation to such points in his drawings as chiefly mark the period which they represent.

One of the first things to observe is, the covering of the body from the waist down over the hips with flexible and horizontal plates of steel, which it appears were called either taces or tassets. To the lowest of these, in front, were affixed two pendent plates that hung to shield the thighs, and "were called tuiles, from their semblance to the tiles of a house," a statement which, if true, serves to show that tiles were quite as differently shaped then as were hats, to the housetiles and silk "chimney-pots" which are now in use.

Other points to notice are the great size of the shoulder-plates, called otherwise the pauldrons, and the still vaster proportions of the pointed elbow-pieces. These were generally fan-shaped, and so large that at a front view they looked like little shields. Their long projecting points were sometimes hooked like lion's claws, and were mostly made so sharp, that it could have been no joke to get a poke in the ribs with them by a funny man who wanted to emphasise a jest.

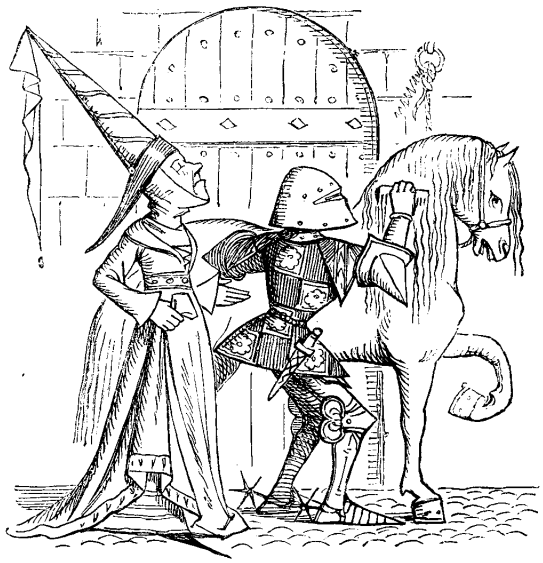
Apparently, the Knights in these old days were rather proud of the distortion which in fashionable language is known as a "good figure," for their effigies are sadly small about the waist. This elegance, however, they in some cases concealed by wearing a loose tabard, or emblazoned surcoat, upon which their armorial bearings were displayed. But we sometimes find the tabard made to fit tight to the body, so as not to hide its fashionable slimness, whereof an instance is still visible at East Herling Church in Norfolk, in a window representing the good knight SIR ROBERT WINGFIELD kneeling at his devotions, with spurs at least a foot in length projecting from his heels. This fashion of covering the armour with a surcoat was a revival of the custom in the reign of EDWARD THE FOURTH. We may suppose that knights kept generally a change of tabards in their wardrobe, just as their descendants keep a change of coats; but how much more costly were the former than the latter may be inferred from the letter we have previously quoted, written by KING RICHARD while at York to his Clothes-Keeper, wherein he orders "three coats of arms, beaten with fine gold, for our own person." RICHARD, we may repeat, it is historically certain, was a swell of the first water; and tragedians who present him as "lamely and unfashionable," and "scarce half made up," will show they have read SHAKSPEARE more than they have read ROUS. This old writer was a chantry priest at Guy's Cliff, near to Warwick, where he resided from the time of EDWARD THE FOURTH to that of HENRY THE SEVENTH. He commands our admiration as being one of the earliest of English writers on Costume, *Mr. Punch* being acknowledged as the latest and the best. For the benefit of readers who look to us for funniment more than they do for fact, we may add that ROUS at one time earned the name of "Bravo ROUS," from his habit of purloining good bits from other writers without ever condescending to notice their true authorship. Among the tales he thus appropriated were several of KING RICHARD, whom the old chroniclers concur in describing as a restless and uncomfortable person, always drawing his ring off and on, or continually sheathing and unsheathing his dagger, while he was engaged in thought or conversation, as if his mind was so unquiet that it would not let his fingers rest. The same uneasiness, says ROUS, he showed when trying a new coat on, or walking in new boots: indeed in later life his clothes were invariably altered a dozen times or more ere he would own they fitted him. One of the stories tells us that, after winning a new hat in a wager with the DUKE OF BUCKINGHAM, who had bet him that he would not woo and wed the LADY ANNE, KING RICHARD sent the hat back sixteen times to be made bigger, and every day just after breakfast used to ride down to the maker's and roar out in blank verse, which he always spoke when angry:—

"What! is my beaver easier than it was?"

During this period the dagger was as usual attached to the right hip, while the sword was belted so as to make it hang almost in front, the top of the hilt being about level with the waist. By inclining the point a little towards the left, the wearer saved himself from getting the blade between his legs; but it must have knocked his knee at every step he took. The admirers of SHAKSPEARE doubtless would contend, if the point were only mooted, that it was in obvious allusion to this fact that in the play of *Richard the Third* he makes RICHMOND use the phrase:—

"Put in their hands thy bruising irons of wrath."

The salade still continued the helmet most in use, and was generally surmounted with the wearer's crest and *chapeau*, or else surrounded with his colours woven in a wreath, and having at the side a feather made to match. RICHARD, on his great seal, is represented with a *chapeau* over the salade, surrounded by the crown and surmounted with the lion, which was his kingly crest. The *chapeau*, we should add, was a chaplet, not a hat, so readers must not fancy the King looked like an



FROM THE RARE OLD BALLAD HERE MENTIONED. WRITTEN AT THE CLOSE OF THE FIFTEENTH CENTURY.

old clo'man, because he wore three head-covers, *chapeau*, helm, and crown, which latter, you remember, was knocked off at Bosworth and discovered in a bush.

To close our description, we may mention that the feet were still encased in long steel sollerets, or shoes of flexible plate; and that to shield the neck was worn a steel gorget, called a "hausse-col," which

* As in point of date this Chapter ought to have preceded Chapter 39, we may explain that it was written mainly to oblige a valued correspondent, who thought that for the benefit of future playgoing generations, the military properties of the reign of RICHARD THE THIRD ought to be correctly pictured in our Book.

sounds as though it bore some connection to a horse-collar, and provokes a misquotation of the sadly hackneyed phrase :—

"At least we'll die with harness on our necks!"

Unlike the horsecollar, however, the hausse-col could have hardly been big enough to grin through; at least we judge so from the effigies and other figures bearing it, that look as though they were garotted and were very nearly choked. Some such an appearance is presented in a portrait of the *Lord Lovel* of SHAKSPEARE, who, in the tragedy of *Richard III.* has but two lines of speech allotted him (see Act iii., Sc. 7) which hardly afford the actor much insight to the part. The curious, however, may learn more about his character from an old ballad which has lately fallen into our hands, and which, so far as we can learn, has not been previously in print. Of this the first two verses run, or halt, as follows:

"Lorde Lovel hee stode at hys Castel doore,
A combyng hys Whyte Surrie,*
When up to him stalked hys mothere-in-lawe,
Whom he didn't mochе care to see-see-see.
Whom he didn't mochе care to see.

"Now where are you going, Lorde Lovel," she said.
"I'm a goingg to towne," quoth hee:
"And you needn't sitte up, but hie thee to bedde,
For I've taken my Chubbe hys latch keye-keye-keye.
I've taken my Chubbe hys latch keye!"

* This allusion to the fact that *White Surrey* was a charger belonging to Lord Lovel surely justifies our thinking that, besides his other virtues, KING RICHARD was a horse-stealer. We merely throw out this suggestion to tragedians who wish to take a new view of his character, and strike out something original when they undertake the part.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XLI.—BIDS ADIEU TO HENRY THE SEVENTH AND AU REVOIR TO HENRY THE EIGHTH.

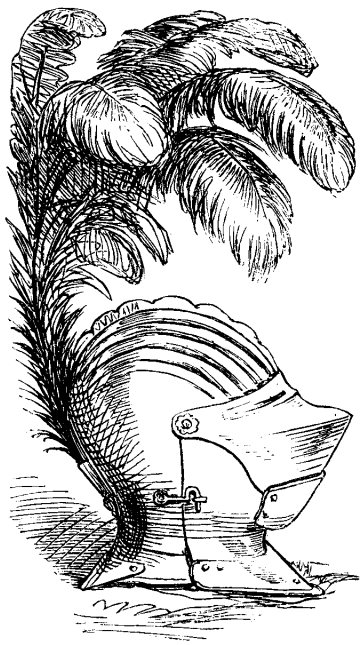
FLUTED ARMOUR, TEMP. HENRY THE SEVENTH. FROM A SUIT IN MR. PUNCH'S COLLECTION.

THE first of these two sovereigns was peaceful, we are told, because he was penurious; and the other was less famous for fighting than for flirting. It is therefore not surprising that, however much the civil costume may have changed, we find in neither of their reigns much novelty to notice in the military equipment. As the royal fingers failed to give the necessary fillip to it, the armourers no doubt found their trade grow somewhat slack; and so long as their old stock remained upon their hands, it is not very likely that they troubled their heads much to think of new improvements.

It seems childish to inquire whether it was because the knights were fond of playing the flute, that their armour in these days was generally fluted. But inquiries as ridiculous have ere now formed the subject of the learnedest discussion, and the point which we have mooted may for aught we know be used as a sort of mental pickaxe to bring to light long-buried and most interesting facts. Whatever were its cause, however, fluting became generally adopted at this period, and all parts of the armour were more or less thus decorated. That the beauty of the ornament might not be obscured, the tabard, or emblazoned surcoat, was discarded; the arms or badges which it bore being in some cases engraved upon the armour. An instance of this is shown in the suit which was presented by the EMPEROR MAXIMILIAN to KING HENRY THE EIGHTH, by way of souvenir upon his marriage with KATHARINE OF ARRAGON,* whose badges are engraved with those of her bad husband, their initials being united by a true lover's knot. Such of our young readers as in their Christmas holidays may have their minds improved by being taken to the Tower, should beg the beefeater to pause in his rapid act of showmanship, and give them time to get their breath before this interesting suit. It has the credit of being the best specimen existing of the period now under notice, and must especially command the admiration of the ladies when they remember the occasion for which it was expressly made. Besides the badges and initials, it is tastily adorned with engravings which are chosen from the Lives of the Saints; an ornament as fitting to our virtuous KING BLUEBEARD, as is the decoration of the true lover's knots.

The enormous elbowpieces which were worn in the last reign were pretty nearly out of fashion in the time of HENRY THE SEVENTH, and the sword which had been slung in front for a brief period, was now restored to its usual place as a side-arm. To guard the neck from lance-pokes, plates which were called passe-gardes were appended to the shoulders, rising perpendicularly on each side of the head, and giving wearers somewhat the appearance of the Quakers, who used to show that they belonged to a stiff-necked generation by the way in which their coat-collars were cut so as to stand up. For further shield, the helmet was frequently provided with flexible and overlapping plates or ribs of steel, which fell upon the neck; so that the blow that is in schoolboy parlance called a "rabbiter," could have hardly caused much hurt if given only with the fist. The helmets for the most part took the shape of the head, and had sometimes a serrated ridge upon the summit, looking not unlike the coxcomb worn by many of our Clowns. Somewhat in the fashion of the hats of the civilians, they were adorned with an extremely long and flowing plume of feathers, inserted in a pipe just where a pigtail would have sprouted, and streaming down the back sometimes below the waist. It is stated by authorities whose truth we dare not question, that these helmets were called burgonets, because they came from Burgundy: an assertion which seems scarcely more supported by the words, than if we said that trousers were commonly so called because they came from Troy.

As presenting a good picture of the armour of this period, we may direct the nation's notice to the brass of "RICHARD GYLL, late Sergeant of the Bakehouse,* wyth KYNG HENRY THE VII., and also wyth KYNG HENRY THE VIII." This old worthy died in the year 1511, the second of the reign of his latter king and master, and his brass is still preserved in the church of Shottesbrooke, Hampshire, which it may be he enriched with some few handfuls of his tin. From this figure it will be seen that the sollerets, or steel shoes, were worn no longer with long toes, but had them broad and rounded instead of coming to a point. The passe-gardes we have mentioned are also clearly visible, and notice should be taken of the horizontal plates, called taces, extending from the breastplate to protect the hips. As we have seen in the last reign, two small pointed plates, called tuilles, are affixed by straps in front to the lowest of the taces, so as to give a further protection to the thigh; and underneath them there is visible a short tunic of mail, which, we thus learn, still continued in military use. In this respect, however, SERJEANT GYLL was certainly old-fashioned in his dress; for instead of tuilles and taces, skirts of steel, which were called lamboys, were coming into vogue as being more convenient. These lamboys (a name doubtless corrupted from *lambeaux*) were narrow plates of steel which hung in fluted folds, covering the body from the waist to the knee, and looking at a distance not unlike a highland kilt.



BURGONET. TEMP. HENRY THE EIGHTH. SUPPOSED TO BE THE IDENTICAL ONE WHICH FELL INTO THE COURT-YARD OF THE CASTLE OF OTRANTO.

CAPTAIN OF HEAVY DRAGOONS. TEMP. HENRY THE EIGHTH. WITH THE STEEL PETTICOAT OF THOSE DAYS.

They are shown in a small way on the Great Seal of HENRY THE EIGHTH, which represents him seated on a prancing wooden rocking-

* We often read of presents being made of armour, and had the mania for giving Testimonials existed, doubtless beadles and Lord Mayors, and other public benefactors would have been presented with a neat suit of plate armour, just as now-a-days they are with a neat service of plate.

* In the next course of Law Lectures delivered in Lincoln's Inn, we trust that full light will be thrown upon this ancient office, and that students will learn how the "Sergeant of the Bakehouse" was officially connected with the Master of the Rolls.

horse, brandishing with his right hand a formidable sword, and having quite a forest of feathers at his back.

With regard to the arms which were used chiefly at this period, we reserve for the present a particular description, and content ourselves with merely noticing the fact, that the arquebus was introduced about this time, being an improvement on the hand-cannon, or gonne, invented in the reign of KING EDWARD THE FOURTH. Its novelty consisted in having a sort of lock with a cock to hold the match; and that this appliance was suggested by the cross-bow, may be reasonably inferred from the name of arc-a-bouche, which the Britannic tongue, of course, soon corrupted into arquebus. It seems the military authorities were not much quicker then than now in adopting innovations, for we find that though the arquebus and other firearms had come in, the ancient bow and arrows had not yet gone out. When that formidable body, the Yeomen of the Guard, were established in the year 1485, they were armed half with the bow and the others with the arquebus; just as until *Punch* brought his cudgel into play, part of our army had the rifle, while the others were left harmless by being armed with old Brown Bess. The parallel, however, is not quite correctly drawn, for the first fire-arms were scarcely an improvement on the bow; indeed, what with their clumsiness and aptitude to kick, we may doubt if they were much in favour with the troops. Bows, however, had been brought to a very perfect state, as even the best shots among our riflemen must own, when they read of hitting bullseyes at three hundred yards range, and splitting rival arrows by striking on their notch.

PUNCH'S BOOK OF BRITISH COSTUMES.

CHAPTER XLII.—IN WHICH WE TAKE ANOTHER SIGHT AT KING HENRY THE EIGHTH.

HENRY THE EIGHTH. FROM A RARE PORTRAIT BY WHOLEBINE. IN THE PUNCH COLLECTION.

LUFF KING HAL, the British Bluebeard, whose more flattering appellation was "The Rose without a Thorn," * is known to people who read history before they were at school from the picture books containing his "livelie effigy," taken from the woodcut which was done by his own artist, and which affords us a fair sample of the drawings of the time. The portraits of kings previous, wherewith our histories are furnished, are all as vague and visionary, and almost as much alike, as the ghosts seen by *Macbeth* Indeed, so strong is the resemblance between their "gold-bound brows," that one feels tempted to exclaim, with him, "Why do you show me this?" It is a pity that the pliant and retentive mind of childhood should be stamped with such absurdly false impressions of our sovereigns; and some time or other, when we have a month's leisure (a period which may arrive when they have paid the Delhi prize-money, and put up NELSON'S lions, and the monument to WELLINGTON in the Cathedral of St. Paul), we mean to write a *Book of British History for Babies*, in which the kings shall all be dressed in the costume of the period, their portraits being copied with the utmost pains and nicety, from photographs supposed to have been taken from the life.

HALL, the noted chronicler, who lived in the sixteenth century, thus describes KING HARRY'S "get-up" at a banquet held at Westminster in the first year of his reign, which, our readers may remember, was the nineteenth of his age:—

"Hys Majesty dyd wear shorte garments reaching but little beneath ye pointes, of blew velvet and crymosyne, with long sleeves, all cut and lyned with cloth of gold, and ye utter (*i.e.* outer) parts of ye garments powdered with castles and sheafes of arrowes (the badges of his Queen, CATHERINE) of fyne dokett (ducat) golde; the upper part of the hosen of like sewte and facion, the nether parts of scarlet, powdered with tymbrelles of fine golde. On hys head was a bonnet of damaske silvre, flatte woven in ye stoll, and thereupon wrought with golde and ryche feathers in it."

The sovereign clearly thought no small change of himself when he carried on his person such a lot of gold and silver. But it was not merely by the richness of his dress that the young monarch displayed his love of being in the fashion. The "shorte garments of blew velvet" were a recent innovation, probably from Paris, at least, if we may trust to the authority of SHAKSPEARE, who makes *Sir Thomas Lovell* quote a proclamation, bidding all the travelled gallants of the Court, that they must—

> "leave these remnants
> Of fool and feather, that they got in France, * * *
> (Out of a foreign wisdom) renouncing clean,
> The faith they have in tennis and tall stockings,
> Short blistered breeches, and those types of travel."

These breeches extended to the middle of the thigh, and were slashed and stuffed and puffed so as to give a rather swollen appearance to the hips. They were made of velvet, silk, and satin, coloured and embroidered cloths, or gold and silver stuffs, and were attached by points or laces to the doublet, just as small boys used to have their trousers buttoned to their jackets, when they wore those frightful "roley-poley" suits. Properly, these breeches were called a "pair of hose;" a name which must not be confounded with the long close-fitting stockings which covered the remainder of the leg down to the feet. The writers of the time not being so in fear of critics as they might be now, applied the term of "hos" to either of these garments, and have thereby greatly puzzled the wise heads of many antiquaries. We must, however, caution people against fancying that the stockings which were worn beneath the hose were a whit like what we buy as hose, or stockings, now-a-days. In an inventory of the Royal wardrobe (kings were much more careful then than even commoners are now, we think, for we know no one who would dream of keeping a Best Clothes list), we find an entry of "A yarde and a quarter of grene velvet for stocks to a payr of hose for ye king's grace," and another of the same quantity of "purpul satin to cover ye stocks of a payr of hose of purpul cloth of gold tissue for the kynge."

The first use of the word "waistcoat" occurs in an inventory towards the close of this reign, and the garment which it designated was made apparently to supersede the stomacher and placard, which had been previously worn as a protection to the chest. The waistcoat, like an ostler's, had a pair of sleeves, but, unlike an ostler's, was made of rich materials, such as "cloth of silver, quilted with black silk, and tuffed out with fine camerike," as cambric was then called. It was worn under the doublet, but was visible, no doubt, through the slitterings and slashings wherewith all the upper garments were disfigured at this period. Illustrating this queer fashion, CAMDEN, in his *Remaines*, tells a "merrie jeste" anent a shoemaker of Norwich, who was named JOHN DRAKES, and deserved, as we shall see, to have been called a goose! Of this worthy we are told that—

"Coming to a tailor's and finding some French tawney clothe which had there been sent to be made into a gowne for one SIR PHILIP CALTHORP, he dyd take a fancy to ye colour, and dyd ordere ye taylour to buy as much of ye same stuff and make a gowne for him precisely of ye fashion of ye knight's. SIR PHILIP, coming to be measured, dyd spy this piece of clothe and dyd ask ye snip who was ye knave that ordered it. 'JOHN DRAKES,' replied ye tailor, 'and hee will have it made ye selsame facion as your own' 'Well, well,' growled ye knight, 'so in good time be it. I will have mine as full of cuts as thy shears can make it.' Both garments being finished according to ye order, ye shoemakere on seeing his was slashed almost to shreds dyd begin to swere most lustilee, but said to him ye taylor, 'I have done but what you bade me, for as SIR PHILIP'S gowne is even soe have I made yours.' 'By my latchet!' groaned ye cobblere, 'I will stick to my old clothes, then, and will never seek to dress as a gentleman again.'"

The gown which is here mentioned was worn over the doublet, and was a short garment with sleeves, stuffed and puffed so as to give a great breadth to the shoulders. These sleeves were made detached, and were fastened on by means of points or buttons, the latter often being of the finest gold, begemmed with pearls and precious stones. The words jacket, coat, and jerkin were indifferently applied by way of synonym for gown; and we find in the king's inventories mention made of several descriptions of coats, such as long coats * and short coats, demi-coats and tunic coats, riding coats and walking coats, leather coats and coats with skirts, which show the gown or coat was capable of change in cut. Judging from his clothes' lists, King Bluebeard must have been as fond of changing coats as he was of changing wives, and we can fancy how he used to call upon his tailor, and order "some more coats," in the manner of the exquisite who, to pass an idle hour, used to dawdle about town, and order "some more gigs."

COSTUME OF THE NOBILITY. TEMP. HENRY THE EIGHTH.

To finish our description, we may add that shirts were worn by those who could afford them, a qualification which an Act of Parliament defined to be the having of an income of a hundred marks a year. They (we mean the shirts) were embroidered very frequently with either silk, or gold or silver, and were made plain or plaited, which was then called "pinched." Cloaks and mantles are described by HALL of wondrous great magnificence, the former being sometimes slung baldrick-wise across the chest, so as not to hide the gorgeous under-garments. Slashed shoes of velvet, with very broad round toes, making their wearers look as though they had the gout, are the form of pedal envelope peculiar to this period; and—to jump from toe to top—the broad slouched hat of HENRY THE SEVENTH, with its gigantic peacock's-tail-like spreading plume of feathers, gave place in this reign to a small flat cap or bonnet, which looked like a smashed gibus, and was adorned with a single ostrich feather at the side. We may add, too,

* This title HENRY gained on coming to the throne, being then, says SNOOKE, "in ye flowere of hys youth, and not having shewed hys thorne by sticking it intoe people in ye shape of taxes." The words were out of compliment stamped upon his coin: just as "PUNCH PROTECTOR" should have been on the new penny.

* It seems from this that long coats were not solely the distinction of the clergy, as might be inferred from the *Earl of Surrey's* speech to *Cardinal Wolsey*, which doubtless every play-goer must quite well recollect:—

> "By my soul,
> Your long coat, priest, protects you: thou should'st feel
> My sword i' the life-blood of thee else!"

that while the face was either shaved or not, according to the pleasure or the nature of its owner, the hair upon the head was compulsorily cropped; for King Bluebeard (who perhaps was blessed with a short crop) issued the most peremptory orders to his Court, that the long hair which had been in fashion in his father's time should be worn no longer. How the Absaloms of the period relished this new edict, history omits to state; but we think they must have gone as regretful to the polling-place as an elector who is voting to oblige his Tory landlord, and has therefore to decline a liberal offer for his vote.

☞ *With this Chapter* MR. PUNCH *closes, for the present, his History of Costume. This he is impelled to do purely by the fear lest he should overwhelm his readers with the mass of erudition he has weekly been imparting to them.* MR. PUNCH, *however, hopes ere many volumes pass, to give a second course of lectures on the subject; to which completing series, all the pupils he has had, will be privileged to subscribe, as will any body else who is competent to pay for it.*