Darwin, George Howard (1845-1912)

Development in Dress
Macmillan's Magazine Vol. XXVI. (May to October)
London, Cambridge 1872, 410 — 416

Der ursprüngliche Originaltext enthält keine Illustrationen

Anmerkungen des Herausgebers (www.modetheorie.de)
zu Werken der Literatur und Bildenden Kunst,
auf die Darwin in seinem Text Bezug nimmt.:

1. Titel der zitierten Referenzliteratur:

Cannon, Richard (1779-1865)
Historical Records of the British Army. Comprising the History of Every Regiment, in Her Majesty's Service
Vol. 1-60, London (Parker, Turnival & Parker) 1837-1854

Fairholt, Frederick William (1813-1866)
Costume in England: A History of Dress From the Earliest Period Till the Close of the Eighteenth Century to Which is Appended an Illustrated Glossary of Terms for All Articles of Use or Ornament Worn About the Person. With Above Six Hundred Engravings Drawn on Wood by The Author
London (Chapman and Hall) 1846

Lacroix, Paul (1827-1869)
Moeurs, usages et costumes au moyen age et a l'époque de la renaissance. Ouvrage illustre de quinze planches chromolithographiques exécutées par F. Kellerhoven et de quatre cent quarante gravures
Paris (Librairie de Firmin Didot Frères, Fils et Cie) 1871
(A picture of Lucien Bonaparte, p.415)

Lubbock, John (1834-1913)
Prehistoric times, as illustrated by ancient remains and the manners and customs of modern savage
London (Williams and Norgate) 1865, 4. Aufl. 1878

Tyler, Edward Burnett (1832-1917)
Primitive Culture
Vol I-II, London 1871
(Deutsch: Die Anfänge der Cultur, 2 Bde. Leipzig 1873)
(Vol. I., p.16)

History of Male Fashion (1762)
The London Chronicle, or Universal Evening Post
Vol. XI, No. 86, March 16-18. 1762, pp. 263 + 266
(www.modetheorie.de)

A Lawyer of the Middle Temple
The Spectator, No 129, Saturday, July 28, 1711, 452-455
von Darwin zitiert nach Fairholt 356
(www.modetheorie.de)

2. Literarische Verweise

Argentile and Curan
Aus: Warner, William (1558-1609)
Albion’s England, London 1586

Tale of the Tub
Ein Tonnenmmärchen. Geschrieben zur allgemeinen Besserung der Menschheit. Diu multumque desideratum (1704)
In*: Swift, Jonathan (1667-1745), Ausgewählte Werke, Bd.1: Satiren und Zeitkommentare, Berlin (3) 1991, 89-238*

3. Die Grafiken von William Hogarth (1697-1764)

Hudibras beats Sidrophel and his man Whacum
Grafik für Samuel Butlers “Hudribas”, erschienen 1663-1678

Here Justice Triumphs in His Elbow (Easy ?) Chair
Posthum von Thomas Cook 1790 veröffentlicht.

Guards marching to Finchley (1750/51)
Thomas Cook nach Hogarth.

4. Fairholt, Costume in England, 1946, Referenzseiten

who balanced all in the next reign, by a lavish show of lace, ribands, and "foreign frippery." The lady is plain as a heavy-cut dress can make her; rigid and ponderous-looking in the fashionable close hood and band, and ample gown, having nothing like fashionable frivolity about her; one can hardly imagine a laugh to come forth from beneath her close cap, or the possibility of the gravest dance in such an unwieldy mass of clothes. The fashion of the day must have had a re-action on the mind, and have constantly toned down all thoughts to a dull level gloom.

No small impetus was given to the restoration of Charles II. by the desire of the people to rid themselves of this gloom that overshadowed "merrie England;" and when the master-mind of his party had ceased to exist, and bequeathed his temporal power to his amiable son, the excellent Richard Cromwell, the perfect imbecility of the rest was glaringly apparent, and Charles was allowed to enter the kingdom amidst the most unrestrained joy, while Richard Cromwell gladly retired into the privacy of country life.[1] The English were never remarkable for

[1] He appears to have been totally forgotten, and to have preserved a rigid seclusion. He lived to see the Stuarts expelled the kingdom; and made his last public appearance, when an old man of eighty, during the reign of Anne,

that at present want some inches of five;" but he surmises that they are only "at present like trees new lopped and trimmed, that will certainly sprout up and flourish with greater heads than before;" a fear which ultimately became awfully verified; for the high commode did again come into fashion after fifteen years' discontinuance,—and Swift, when dining with Sir Thomas Hanmer, observed the Duchess of Grafton with this ungraceful Babel headdress; "she looked," he said, "like a mad woman." But the startling novelty was the *hoop-petticoat*, which the good Sir Roger de Coverley alludes to in July 1711, when describing his family pictures, in his own inimitable manner: "You see, sir, my great-great-grandmother has on the new-fashioned petticoat, except that the modern is gathered at the waist; my grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they were in a go-cart." The "large drum" of Sir Roger was the farthingale of the time of James I., a good specimen of which is to be found in the figure of the Duchess of Somerset in that portion of this volume devoted to the Stuart dynasty. The "new-fashioned petticoat" is engraved here: it widens gradually from the waist to the

of modern taste; and in Cornwall he declares, "we fancied ourselves in Charles II.'s reign, the people having made little variations in their dress since that time. The smartest of the country squires appear still in the Monmouth cock;[1] and when they go a-wooing (whether they have any post in the militia or not) they generally put on a red coat." He is, however, surprised to meet with a man of mode who had "accoutered himself in a night-cap wig, a coat with long pockets and slit sleeves, and a pair of high scollop shoes." He ends by declaring the northern circuit to be still more unfashionable: "I have heard in particular," he says, "that the Steenkirk[2] arrived but two months ago, and that there are several commodes in those parts which are worth taking a journey thither to see."

The ordinary costume of the gentlemen of the day is here given from an engraving of the period: a general description of the style has been so admirably condensed by Mr. Planché, in his *British Costume*, that it leaves nothing to wish. He says, "Square-cut coats and long-flapped waistcoats with pockets in them, the latter meeting the stockings, still drawn up over the knee so high as entirely to conceal the breeches, but gartered below it; large hanging cuffs and lace ruffles; the skirts of the coat stiffened out with wire or buckram, from between which

[1] A fashion of hat so called from its patronage by the unfortunate Duke of Monmouth, who was executed in the reign of James II.

[2] The Steenkirk was a kind of military cravat of black silk, probably first worn at the battle of Steenkirk, fought August 2, 1692, or named in honour of that event, as the Blenheim and Ramilies wigs were.

" Because we walk in jerkins and in hose,
Without an upper garment, *cloak*, or gown,
We must be tapsters running up and down."

In the reign of Charles I. a shorter cloak was indicative of a fashionable. " I learn to dance already and wear short *cloaks*," says Timothy, a city gull, who desires to be a gallant, in Mayne's *City Match*, 1639. The shape of these cloaks may be seen in the cut p. 307; for those of Charles II. see p. 313; and of William III. pp. 349 and 350.

CLOCKS "are the gores of a ruff, the laying in of the cloth to make it round, the plaites."—*Randle Holme.* It was also applied to the ornament on stockings; and during the fifteenth century to that upon hoods, as seen in our cut, p. 236.

CLOGS. A protection for the soles of the shoes. See BOOTS, and p. 156, and the cuts on pp. 190, 194.

CLOUTS. Napkins; kerchiefs. The poor country-women described by Thynne (temp. Eliz.) appear

" With homely *clouts* y-knit upon their head,
Simple, yet white as thing so coarse might be."
The Debate between Pride and Lowliness.

CLUB. An implement in use by warriors in the early ages. The war-mace may be considered as an improvement upon it. The Welsh knight engraved p. 91 carries one; and the combatants in the duels or trials by battle during the middle ages were originally restricted to their use. See BASTON.

COAT. A man's upper-garment, first mentioned by that name in the fifteenth century. The modern gentleman's coat may be said to take its origin from the *vest*, or long outer garment, worn toward the end of the reign of Charles II. See cuts pp. 319-20. During the reign of his brother it became universally adopted; and in that of William III. was the national garb. It was frequently covered on all the seams with gold lace. Brigadier Levison on the 6th of August, 1691, having pursued Brigadier Carrol from Nenagh toward Limerick, is said, in a diary of the siege of Limerick, printed in Dublin, 1692, to have taken all his baggage, " amongst which were two rich coats of long Anthony Carrol's, one valued at eighty pounds, the other at forty guineas." It does not appear to have been cut away

The sickly cap, both plain and wrought;
The fudling cap, however bought;
The worsted, furred, the velvet, satin,
For which so many pates learn latin;
The cruel cap, the fustian pate,
The perriwig—a cap of late."

He then proceeds to enumerate the persons to whom they properly belong; the Monmouth cap being the soldier's; the "cap divine" being

"square, like scholars and their books:
The rest are round, but this is square,
To shew their wits more stable are."

The square caps, still worn at our Universities, originated about the time of the Reformation, and were generally worn by grave and studious men. The head of Latimer, engraved on p. 274, shews its original form; but in its descent to our own days, the warm overlapping sides are discarded, and a plain, close skull-cap takes the place—the broad pointed top being imitated by a hard, square, flat piece of pasteboard and cloth, destitute of meaning and utility: preserving the form of antiquity, deprived of its spirit. The ballad goes on to "the sick man's cap, wrought of silk."

"The furred and quilted cap of age
Can make a mouldy proverb sage;
The sattin and the velvet hive
Into a bishoprick may thrive;

and it concludes with a sneer at periwig-wearers,

"Before the king who covered are,
And only to themselves are bare."

With the restoration of Charles II. came the large broad-brimmed low-crowned hat, surrounded with an immensity of feathers, which might render the courtiers obnoxious to the satire Shakspere directed against the followers of Henry VIII. to the field of the cloth-of-gold,

"These remnants
Of fool and feather that they got in France."

Fig. 240.

The cut on p. 313 displays the hat now commonly worn; but for the sake of shewing the prototype more clearly, fig. 240 has been engraved. It is held in the hand of Louis XIV, in the print representing the conférence between that monarch and Philip IV. King of Spain, in 1660. The immensity of feather sported by his majesty cannot fail to strike the reader, and will

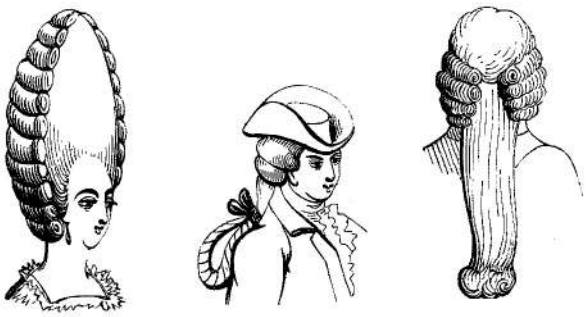
MITRE. The original form of the mitre gave it the appearance of a round cap, with the natural depression in its centre, since magnified into a cleft (see cut, p. 83). To this were appended the *ansulæ*, which appear to be part of the cap in the curious example here given from Willemin's *Monumens Français Inédits*. They were always retained, and sometimes formed of metal, and secured to the mitre by a hinge, as on the splendid one formerly belonging to Cornelius O'Deagh, Bishop of Limerick, 1418, engraved in the *Archæologia*, vol. xvii. In the thirteenth century an acutely-pointed form was taken by the mitre, and the circlet or rim was very narrow, as seen upon an effigy of that period in the Temple Church, London (fig. 284). This form continued with a little variation during the fourteenth century, as may be seen in fig. 285, from the effigy of Godfrey Giffard, Bishop of Worcester, died 1301, who is buried in Worcester Cathedral. His mitre stretches out from the sides of the head, and the central cleft does not immediately begin at the rim; the mitre is also richly jewelled, and the clergy now rendered themselves obnoxious to satire by the splendour of their garments, and particularly their jewelled mitres: see p. 145. For another specimen of a mitre we must refer to the cut on p. 143. The bowed mitre, as now worn, was a late invention; and is seen upon Bishop Harsnett, p. 322. Pugin says that bishops used three kinds of mitres: 1st, the *simplex*, of plain white linen; 2d, the *aurifrigata*, ornamented with gold orphreys; 3d, the *pretiosa*, enriched, as its name implies, with gold and jewels in the most sumptuous manner, to be used at high feasts. He also tells us that its cleft signifies knowledge of the Old and New Testament, the front signifying one, the back the other, and its height the eminence of knowledge a bishop should have. At this rate the old or original mitre had no meaning!

Fig. 283.

Figs. 284. 285.

MITTENS. Countrymen's gloves: see p. 134. They were sometimes made without separate fingers. The third Shepherd in the *Coventry Mystery* of the Nativity, offers his mittens, with an exquisite simplicity, to the infant Redeemer:

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



Figs. 309. 310. 311.

stream in a long lock down the back, as in fig. 311, and soon afterwards was turned up in a knot behind; see cut, p. 521. Towards the end of the century, the wig, as a general and indispensable article of attire to young and old, went out of fashion.

PERSE (*Fr.*). Sky-coloured or bluish grey.

PETRONEL. A fire-arm (see p. 340), so called from being placed on the chest (*poitrine*).

PETTICOAT. At the close of the fifteenth century men wore these articles beneath the longer *coat* or gown, this term being used to denote the smaller one: see p. 231. Their use by ladies need only be hinted at; but as they were worn with open gowns, they were usually richly decorated: see cut, pp. 384, 9. "My red velvet *petticoat* that I was married in" is mentioned in *Eastward Hoe*, 1605.

"I will give thee a bushel of seed pearle
To embroider thy *petticoat*."
D'Avenant's *Just Italian*, 1630.

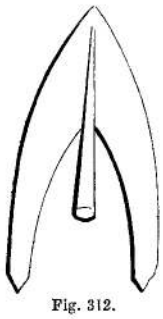


Fig. 312.

Petticoats of mail are noticed in the year 1437, as still worn by soldiers. See cut p. 282.

PHEON. A barbed javelin, carried by sergeants-at-arms in the king's presence as early as Richard I.'s time. It is still used as a royal mark, and called the *broad R*—a corruption of broad arrow. It is also used in heraldry. A curious specimen (fig. 312) is copied from one in the museum of C. R. Smith. It measures 3 inches across the barb, and is 5½ from point to barb.