



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School Herberger Institute for Design and the Arts Department Film, Dance and Theatre
Prefix THE Number 430 Title History of Fashion Units: 3

Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials (Required)

Course description: Fashion is rarely set but rather evolves with eras of upheaval between one generation and the next. Clothes express the personality and rank of the individual, creating an instantaneous and lasting impression. Introduces of 400 years of Western fashion history drawing parallels between the fashion and the period in which it existed.

Requested designation:

Humanities, Arts and Design-HU

Mandatory Review: No

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Jennifer Setlow E-mail Jennifer.Setlow@asu.edu Phone x5-4204

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Tiffany Lopez Date: 9/27/2016



ARIZONA STATE UNIVERSITY

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*[Handwritten signature]*

Chair/Director (Signature):

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus, summer schedule, lecture script
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Syllabus, summer schedule, reading excerpt
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
THE	430	History of Fashion	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
3, 4b, and 4c	<p><b>OBJECTIVE OF THE COURSE:</b> Fashion is rarely set, but rather evolves - with eras of upheaval between one generation and the next. Clothes express the personality and rank of the individual, creating an instantaneous and lasting impression. The History of Fashion will introduce the student to four hundred years of fashion history, drawing parallels between the fashion and the period that it existed.</p> <p>Prompts are given in the blog portion of the class encouraging the student to analyze historical aesthetics while drawing an analogy between the world they live within.</p>	<p><b>THIS INFORMATION IS IN THE SUMMER SCHEDULE SYLLABUS:</b> Discussion Board Prompt: “Magnificence before Comfort” is a quote describing the Elizabethan fashion. Prove, using examples of contemporary fashion (20th-21st century) that this comment is still relevant. Be sure to post your argument supporting your case.</p> <p>Discussion Board Prompt: Compare and contrast the silhouette of the late Elizabethan period with the early Baroque. How might the Thirty Years War, a struggle between the Protestants and Catholics inform that aesthetic? Is there a time within the last one hundred years that wartime impacted fashion? Post an example and discuss.</p> <p>Discussion Board Prompt: These 21st century shoes were designed with a “baroque style”. What are the characteristics of this shoe that lends itself to that presumption? Now post three more images that reflect baroque contemporary fashion. Do not repeat images with your classmates that are in your pod.</p> <p>Discussion Board Prompt: The brilliance and excess of the Rococo period has been re-examined during the 20th and 21st century. Identify and post some modern fashion examples, discussing the characteristics that demonstrate that they were inspired by the Rococo. To do this you must first identify the characteristics that define Rococo.</p> <p>Discussion Board Prompt: The Incroyables and Merveilleuses were a reflection of the turmoil of their time. Discuss the fashions and circumstances that include visual examples of 20th century that resulted in extreme fashion</p>

		<p>evolution. (A hint would be to look at the flappers of the 1920s, the hippies of the 1960s and the punk movement in Britain during the tenure of Margaret Thatcher).</p> <p>Discussion Prompt: Beau Brummel, a dandy of the Romantic Era, established the rules of being a fashionably dressed man. Is there an individual today who is a trend-setter in fashion? Perhaps it is a politician, a musician, a royal, or an actor. Select contemporary icons and discuss their impact with your pod.</p> <p>Discussion Board Prompt: Queen Victoria influenced the Victorian fashion greatly. Submit and discuss the images of garments submitted that were influenced by contemporary rulers/presidents who influenced the direction of fashion.</p> <p>Discussion Board Prompt: Queen Elizabeth's imposing figure dominated all who surrounded her. Queen Victoria influenced particularly mourning dress and the wedding dress. By 1890, Queen Victoria's influence on fashion had waned. Princess Alexandra, wife of the Prince of Wales was the next Royal influencer. Due in part to the Industrial age, women became part of the work force. The Gibson Girl, creation of the artist Charles Dana Gibson was essential to publicizing the new popularity of sporting clothes and suits for women. It reflected a changing attitude towards women. Women's fashion continues to evolve. Select a moment during the 20th century that reflects an evolution in women's dress; what if anything does it say about the time that it was created?</p>
<p>4B, and 4C</p>	<p>Emphasis is placed on developing an understanding of fashion and its significance on society and culture. To support this objective I supplement the lectures and exercises with readings from the text.</p>	<p>Readings from "The History of Costume, Second Edition " By Blanche Payne, Geital Winakor and Jane Farrel-Beck.</p>
<p>3</p>	<p>Each segment is composed of a series of lectures that introduce the student to the culture of the era. Part 1 - Intro to Culture Part 2 - Women's Fashion Part 3 - Men's Wear Part 4- Hair, Hats, and Makeup Part 5 - Conclusion Film Example (5-10 minute Clip)</p>	<p>Online Lecture Components</p>

--	--	--

**THE 430 History of Fashion: Fashion is rarely set but rather evolves with eras of upheaval between one generation and the next. Clothes express the personality and rank of the individual, creating an instantaneous and lasting impression. Introduces of 400 years of Western fashion history drawing parallels between the fashion and the period in which it existed.**



Summer 2015

# THE 430: History of Fashion

## Course Syllabus

---

### Instructor

Connie Furr-Soloman

E-Mail: [cfurrdesign@asu.edu](mailto:cfurrdesign@asu.edu)

Web Site for ASU Theatre: <http://theatrefilm.asu.edu>

### Objectives

Fashion is rarely set, but rather evolves - with eras of upheaval between one generation and the next. Clothes express the personality and rank of the individual, creating an instantaneous and lasting impression. The History of Fashion will introduce the student to four hundred years of fashion history, drawing parallels between the fashion and the period that it existed.

The study of fashion is highly enjoyable, and I look forward to you all sharing my enthusiasm for the topic.

### Required Reading

*The History of Costume, Second Edition*

By Blanche Payne, Geital Winakor and Jane Farrel-Beck.

It is available online at [Amazon.com](http://Amazon.com). There are also two copies on reserve in Hayden Library that may be checked out for a **two-hour period** to accomplish the readings.

### Syllabus

I understand that this is quite a lengthy document and I appreciate you taking the time to read it in its entirety, so as to curtail any misunderstandings in the future.

### Course Location and Technical Minimums

This class is not accessible through Blackboard. Please visit the course homepage at

<https://herbergonline2.asu.edu/historyfashion>

Once you have logged in to the site, I recommend that you visit the Help tab first. There is information there about the technical requirements, and a sample video

Summer 2015

that will help you determine if your computer, or mobile device, will be able to play the lecture videos.

This course is completely online, and it is up to you to ensure that you have access to computer, and an Internet connection, that will allow you to view all course lectures, and complete any and all assignments, for the entire duration of the course. No make-up assignments exams will be given because you could not get to a computer, or because your computer “doesn’t work.”

## Getting Help

I will handle any questions related to course materials, exam and exercise content, questions and reviews. However, I am not able to help with computer or website issues. For all technical issues related to the website, you need to contact Herberger Online.

To contact Herberger Online you can use the “Submit a Help Request” button on the course help page, or go directly to <https://herbergeronline.asu.edu/help>, for assistance. In cases where you cannot access the web, you can also send an email directly to [holsupport@asu.edu](mailto:holsupport@asu.edu).

Herberger Online is **not** a 24-hour Help Desk, and is only available during regular business hours. Emails received by Herberger Online, or the instructor, after 5:00pm on Friday may not be answered until after 8:00am the following Monday.

All technical support for this course is handled by email, either directly or through the Herberger Online Help Desk website (see link above). Herberger Online cannot call you on the phone, or meet with you in person. It is your responsibility to make sure you are able to send and receive email at your ASU email address, and that you check for messages regularly. If email sent to you bounces back, or is not deliverable, there will be no follow up attempts. This includes any and all course communications, such as make-up verifications and make-up exams.

Herberger Online investigates all claims of technical issues with the course website. Students and the instructor must abide by their decisions in this area. Herberger Online makes no decisions regarding course content, and the instructor makes no decisions regarding technical issues.

## Online Activity Logs

All visits to the course website are logged by the Herberger Online servers, and those logs are regularly reviewed by Herberger Online during the course of normal business. These logs contain all requests you make while visiting the site: every image, video, web page, etc. Each request is logged with the time, down to the second, when it was made.

If you contact me, or Herberger Online, about a technical issue, these logs will be reviewed as part of that process. That means that it is easy for me to find out when you visited (or did not visit) the site, and what you did when you were there. Please do not waste your time, or mine, with claims of having logged in when you really didn't, or of having submitted work that you know you did not submit.

### **Exams and Exercises:**

Exam questions are drawn at random from a bank of questions related to the lecture materials and readings. Each exam will be fifty questions, with each question worth two points each. No exam will be dropped. No early or late exams will be given.

You will be issued a unique receipt number for every successfully submitted exam. Please retain that number through the semester as proof of your completed submission.

You should NOT use any written, online, or other notes during the exam or exercises. This includes opening any additional pages from the course website or other locations. This would be in direct violation of stated course policies. Students found cheating will be sanctioned in accordance with the student code of conduct and the rules against academic dishonesty upheld and enforced by Arizona State University. Please visit the following sites for detailed information:

<https://www.asu.edu/studentaffairs/studentlife/judicial/>  
[http://www.asu.edu/studentaffairs/studentlife/judicial/academic\\_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)

*NOTE: Course content will not be available to students while they are taking an exam. Once you enter the exam, you will NOT be able to access course materials on the website. Even if the course materials were to be available by accident, you are NOT allowed to view them during any exam or exercise.*

### **Exam Time Limits and Penalties**

Exams and assignments all have time limits, and penalties for exceeding those limits. The four unit exams, and all the assignments, have a time limit of **60 minutes** in which to finish; the final exam has a time limit of **90 minutes**.

You must keep track of your own time. The exam has no built in timer. Your final score will be reduced by 0.5 points for every minute you exceed the time limit. With both the exam entrance page and syllabus specifying timing requirements and restrictions, no overtime penalty points can be removed under any circumstances.

## Trouble during Exams

If you experience computer or technical problems during an exam, **DO NOT JUST GUESS AT YOUR ANSWERS, OPEN ADDITIONAL WINDOWS, OR SUBMIT IT**, as that grade must stand as posted! Instead, close the exam, attempt to fix the problem, and then return to the exam page on your course website to reset your exam. See the section on resets below for more information.

If you can't solve the problem, contact technical support via the button on the Help page, or by going directly to <https://herbergeronline.asu.edu/help>. The central ASU Help Desk cannot assist you with this course, so please only contact Herberger Online for help.

## Resets

If you have technical issues that prevent you from submitting an exam, the system will allow you to *reset* the exam and try it again. You can reset exams by yourself by logging out of the course website, then logging back in and taking the exam as you normally would. When you go back to the exam, the system will know that you need a reset, and you just have to follow the links provided.

Please keep the following in mind with regard to resets:

- You cannot reset an exam that has already been submitted.
- Resets are only available during the time an exam is scheduled to be open. If you need to take an exam outside of the scheduled window, see the information for makeup exams below.
- Resets are for technical problems that prevent you from taking, or submitting, an exam. Resetting the exam does not extend the exam deadline. You still have to submit your reset exam before the scheduled closing time.
- Resetting any exam means the computer will be creating a brand new, randomized exam for you. Your prior answers are already lost, and you will not get the same questions again.
- You cannot use more than one reset on any single exam.
- You only get two resets for the entire semester.

## Makeup Exams

If you experience personal, medical or other unforeseen problems during the exam period, **DO NOT TAKE OR SUBMIT AN EXAM**, as that grade must stand as posted! You must email me immediately to discuss both your situation and the process necessary for a make-up exam.

It is your responsibility to correctly note all exam dates and times in your personal calendar. No make-up exams will be given to students who simply “miss” or “forget

Summer 2015

to take an exam”, or has “computer difficulties”, or misread, misunderstand, or misinterpret the syllabus, so please don’t ask!

If you are not able to successfully submit a reset exam due to technical reasons verifiable by Herberger Online, you may have the option of an essay style make-up exam. This option will only be available to students presenting verifiable documentation regarding illness, or other personal issues. I reserve the right to substitute an online make-up exam with an essay-style make-up exam at any time without question.

**What classifies as Verifiable Documentation?** This official document must contain a contact name and phone number and must be from one of the following:

- a doctor or hospital if you, or someone from your immediate family, are ill
- a funeral announcement from a church or funeral home if someone dies
- an airline ticket containing your unique information if you are required to travel for personal or business reasons,
- an employer letter if you are required to miss exams for business or work-related duties
- a letter from your coach or academic advisor detailing your sport, days absent, and reasons why you were unable to obtain internet access during the exam period.
- any other verifiable sources who can detail specifics as to why you missed both the original exam window and reset opportunity, and are now requesting an essay make-up exam.

You must contact me within one week of missing the test to be eligible for a reset of the exam.

## Assessments and Points

Points in this course are earned from four sources: exams, exercises, discussion board postings, and extra credit opportunities. All together they total 1000 points (excluding extra credit), and the breakdown is as follows:

### Exams

There will be four ‘regular’ exams worth 100 points each, and a final exam also worth 100 points, for 500 points total from exams.

- Elizabethan
- Baroque through Rococo Period
- The Directoire through Romantic Period
- The Victorian Period (Crinoline and Late Victorian)
- Final exam, which is cumulative

### Exercises

There will be eight exercises where you will answer multiple-choice questions to match the name of a garment to an image of the garment. Each exercise is worth 50 points, for a total of 400 points from these exercises.

### Discussion Board

There will be eight different discussion topics, one for each of the eras we cover in the lectures. You will need to submit an original post in each topic, as well as comment on the posts of your classmates, to get full credit. Participation in each topic is worth 12.5 points, making a total of 100 points (8 x 12.5) available for the discussion boards.

For the discussion boards only, you will be grouped in pods of five students. You will only see the posts and comments from the other students in your pod. If you are not assigned to a pod, contact me right away so you don't fall behind on the discussions. **Please post your discussion board response a minimum of two days prior to closing. This will allow your classmates an opportunity of responding to your post.**

### Extra Credit

There will be one extra credit assignment prior to the final. It is your option whether to take this quiz; however, I highly recommend taking it as it is a valuable study guide. It will not count against you but will be additional points added to your final grade. It will be worth twenty five points.

### Grade Scale

There are 1000 points possible in this class. I will divide the number of points accrued by 10 to ascertain your grade. I will use the +/- grading scale so that we end up with the following grade scale:

Letter Grade	High	Low
A+	100	98
A	97	94
A-	93	90
B+	89	88
B	87	84
B-	83	80
C+	79	78
C	77	74
D	73	68
E	67 or lower	

Summer 2015

8 Discussion Board Questions @ 12.5 each for a total of 100 Points  
4 Exams @ 100 Pts each for a total of 400 Points  
8 Exercises @ 50 Pts each for a total of 400 Points  
Cumulative Exam @ 100 Points for a total of 100 Points

### **Academic Dishonesty:**

Cheating of any type will not be tolerated. The first time you log in to this course you will be asked to confirm that you have read, and will comply with, the Academic Integrity policies of this course and the university. If you do not agree, you will be referred to the ASU Course withdrawal page. This is ASU policy as established by the Herberger Institute.

As mentioned earlier, Herberger Online retains complete and accurate records of all your activities while logged on to this course. Students found cheating on an Exercise or Exam will be sanctioned in accordance with the student code of conduct and the rules against academic dishonesty as upheld and enforced by ASU. Please visit the following sites for detailed information:

<http://www.asu.edu/studentaffairs/studentlife/judicial/>  
[http://www.asu.edu/studentaffairs/studentlife/judicial/academic\\_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)

### **Religious Holidays:**

A list of recognized religious holidays may be found at:

[http://www.asu.edu/studentaffairs/studentlife/interfaith/religious\\_holiday.htm](http://www.asu.edu/studentaffairs/studentlife/interfaith/religious_holiday.htm)

Students who will experience exam conflicts while observing any of these holidays must notify the professor within the first three weeks of class to arrange for accommodation.

### **Withdrawal from Class**

If you wish to withdraw from this course, it is your responsibility to do so. Course registration changes are processed through [MyASU](#).

No late W grades are available, as the Herberger Institute does not allow for withdrawals after the official university deadlines. The grade of I (Incomplete) is not an option for this course.

# THE 430: History of Fashion

## Course Schedule

---

**STOP!** Take out your planner, phone, or whatever device you use to schedule appointments. Select the dates that you plan on attending the lectures, taking the exercises and taking the exams. Use an alarm if necessary, as you will not be allowed to retake an exercise or exam once it closes.

Please post your discussion board response a **minimum of two days prior to closing**. This will allow your classmates an opportunity of responding to your post.

Please note that the first test **closes within the first 8 days of class**. The other tests have more time as the material goes over several eras.

### Era 1: Elizabethan Fashion, July 1 to July 8

Assignment	Opens	Closes
Exercise #1	10:00am, 7/1/15	10:00 am, 7/8/15
Discussion Board	10:00 am, 7/1/15	10:00 am, 7/8/15

*Discussion Board Prompt: "Magnificence before Comfort" is a quote describing the Elizabethan fashion. Prove, using examples of contemporary fashion (20th-21st century) that this comment is still relevant. Be sure to post your argument supporting your case*

**READING ASSIGNMENT:** Read Chapter 12–Later Sixteenth Century 1560-1599

### Exam 1

Opens	Closes
12:00 pm, 7/1/14	11:59 pm, 7/8/15

### Era 2: Early Baroque Fashion, July 5 to July 21

Assignment	Opens	Closes
Exercise #2	10:00 am, 7/5/14	10:00 am, 7/21/15
Discussion Board	10:00 am, 7/5/14	10:00 am, 7/21/15

*Discussion Board Prompt: Compare and contrast the silhouette of the late Elizabethan period with the early Baroque. How might the Thirty Years War, a struggle between the Protestants and Catholics inform that aesthetic? Is there a time within the last one hundred years that wartime impacted fashion? Post an example and discuss.*

**READING ASSIGNMENT:** Read Chapter 13-Early to Middle Seventeenth Century: 1600-1659



### Era 3: Late Baroque Fashion, July 8 to July 21

Assignment	Opens	Closes
Exercise #3	10:00 am, 7/8/15	10:00 am, 7/21/15
Discussion Board	10:00 am, 7/8/15	10:00 am, 7/21/15

*Discussion Board Prompt: These 21st century shoes were designed with a “baroque style”. What are the characteristics of this shoe that lends itself to that presumption? Now post three more images that reflect baroque contemporary fashion. Do not repeat images with your classmates that are in your pod.*

**READING ASSIGNMENT:** Read Chapter 14-Later Seventeenth Century: 1660-1699

### Era 4: Rococo Fashion, July 11 to July 21

Assignment	Opens	Closes
Exercise #4	10:00 am, 7/11/15	10:00 am, 7/21/15
Discussion Board	10:00 am, 7/11/15	10:00 am, 7/21/15

*Discussion Board Prompt: The brilliance and excess of the Rococo period has been re-examined during the 20th and 21st century. Identify and post some modern fashion examples, discussing the characteristics that demonstrate that they were inspired by the Rococo. To do this you must first identify the characteristics that define Rococo.*

**READING ASSIGNMENT:**

Read Chapter 15 –Early to Middle Eighteenth Century: 1700-1759

Read Chapter 16- Later Eighteenth Century: 1760-1799 – Read Pgs. 417-437

### Exam 2 (Eras 2, 3 and 4)

Opens	Closes
12:00 pm, 7/12/15	11:59 pm, 7/21/15

### Era 5: Neoclassical and Directoire Fashion, July 12 to July 30

Assignment	Opens	Closes
Exercise #5	10:00 am, 7/12/15	10:00 am, 7/30/15
Discussion Board	10:00 am, 7/12/15	10:00 am, 7/30/15

*Discussion Board Prompt: The Incroyables and Merveilleuses were a reflection of the turmoil of their time. Discuss the fashions and circumstances that include visual examples of 20th century that resulted in extreme fashion evolution. (A hint would be to look at the flappers of the 1920s, the hippies of the 1960s and the punk movement in Britain during the tenure of Margaret Thatcher).*

**READING ASSIGNMENT:**

Read Chapter 16 Later Eighteenth Century: 1760-1799 Pgs.437 (Costume, 1789-1799)-Pgs. 451

Read Chapter 17 Early Nineteenth Century: 1800-1849 (Pgs. 453-472)

## Era 6: Romantic Fashion, July 22 to July 30

Assignment	Opens	Closes
Exercise #6	10:00 am, 7/14/15	10:00 am, 7/30/15
Discussion Board	10:00 am, 7/14/15	10:00 am, 7/30/15

*Discussion Prompt: Beau Brummel, a dandy of the Romantic Era, established the rules of being a fashionably dressed man. Is there an individual today who is a trend-setter in fashion? Perhaps it is a politician, a musician, a royal, or an actor. Select contemporary icons and discuss their impact with your pod.*

**READING ASSIGNMENT: Chapter 17 Early Nineteenth Century: 1800-1849 (Pgs. 472 – starting with Common Features...Pgs 491)**

## Exam 3 (Eras 5 and 6)

Opens	Closes
12:00 pm, 7/13/14	11:59 pm, 7/30/15

## Era 7: Crinoline Fashion, July 18 to August 10

Assignment	Opens	Closes
Exercise #7	10:00 am, 7/18/15	10:00 am, 8/10/15
Discussion Board	10:00 am, 7/18/15	10:00 am, 8/10/15

*Discussion Board Prompt: Queen Victoria influenced the Victorian fashion greatly. Submit and discuss the images of garments submitted that were influenced by contemporary rulers/presidents who influenced the direction of fashion.*

**READING ASSIGNMENT: Chapter 18 Late Nineteenth Century 1850-1899 (Pgs. 493- ending prior to Women's Costume, 1870-1879 Pgs.522)**

## Era 8: Late Victorian Fashion, July 22 to August 10

Assignment	Opens	Closes
Exercise #8	10:00 am, 7/22/15	10:00 am, 8/10/15
Discussion Board	10:00 am, 7/22/15	10:00 am, 8/10/15

*Discussion Board Prompt: Queen Elizabeth's imposing figure dominated all who surrounded her. Queen Victoria influenced particularly mourning dress and the wedding dress. By 1890, Queen Victoria's influence on fashion had waned. Princess Alexandra, wife of the Prince of Wales was the next Royal influencer. Due in part to the Industrial age, women became part of the work force. The Gibson Girl, creation of the artist Charles Dana Gibson was essential to publicizing the new popularity of sporting clothes and suits for women. It reflected a changing attitude towards women. Women's fashion continues to evolve. Select a moment during the 20th century that reflects an evolution in women's dress; what if anything does it say about the time that it was created?*

**READING ASSIGNMENT: Chapter 18 Late Nineteenth Century 1850-1899 (Pgs 522-541) from the 1870s to the end of the chapter**

### Exam 4 (Eras 7 and 8)

<b>Opens</b>	<b>Closes</b>
12:00 pm, 7/30/15	11:59 pm, 8/10/15

### Extra Credit Practice Exam (25 points)

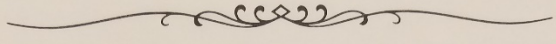
<b>Opens</b>	<b>Closes</b>
12:00 pm, 8/1/15	11:59 pm, 8/10/15

### Cumulative Final Exam

<b>Opens</b>	<b>Closes</b>
10:00 am, 8/2/15	11:00 pm, 8/11/15

TABLE OF CONTENTS from *The History of Costume: From the Ancient Mesopotamians Through the Twentieth Century*— Blanche Payne, Greitel Winakor and Jane Farrell-Beck

## Contents



	Preface	vii
	To the Student	ix
	Introduction	1
1	Mesopotamia	9
2	Egypt	29
3	Crete, Mycenae, and Greece	57
4	Etruria and Rome	87
5	The Byzantine Empire, A.D. 330-1095	123
6	Western Europe Through the Eleventh Century	141
7	Twelfth and Thirteenth Centuries	161
8	Fourteenth Century	183
9	Early to Middle Fifteenth Century: 1400-1459	209
10	Later Fifteenth Century: 1460-1499	235
11	Early to Middle Sixteenth Century: 1500-1559	267
12	Later Sixteenth Century: 1560-1599	303
13	Early to Middle Seventeenth Century: 1600-1659	327
14	Later Seventeenth Century: 1660-1699	363
15	Early to Middle Eighteenth Century: 1700-1759	391
16	Later Eighteenth Century: 1760-1799	417
17	Early Nineteenth Century: 1800-1849	453
18	Late Nineteenth Century: 1850-1899	493
19	Early Twentieth Century: 1900-1945	543
20	Late Twentieth Century: 1946-1990	593
	Supplementary Bibliography	635
	Name Index	639
	Subject Index	644

## **WEEKLY READINGS:**

### **Week 1**

I. Read **Chapter 12–Later Sixteenth Century 1560-1599** (Pgs. 303-326)

### **Week 2**

I. Read **Chapter 13** Early to Middle Seventeenth Century: 1600-1659 (Pgs.327-362)

### **Week 3**

I. Read **Chapter 14** Later Seventeenth Century: 1660-1699 (Pgs. 363-390)

### **Week 4**

I. Read **Chapter 15** –Early to Middle Eighteenth Century: 1700-1759

Read **Chapter 16**- Later Eighteenth Century: 1760-1799 – Read  
(Pgs. 417-437)

### **Week 5**

I. Read **Chapter 16** Later Eighteenth Century: 1760-1799 Costume, 1789-1799 (Pgs.437 Pgs. 451)

Read **Chapter 17** Early Nineteenth Century: 1800-1849 (Pgs. 453-472)

### **Week 6**

I. Read **Chapter 17** Early Nineteenth Century: 1800-1849 (Pgs. 472 – starting with Common Features...Pgs. 491)

### **Week 7**

I. Read **Chapter 18** *Late Nineteenth Century* 1850-1899 (Pgs. 493- ending prior to Women's Costume, 1870-1879 Pgs.522)

### **Week 8**

I. Read **Chapter 18** Late Nineteenth Century 1850-1899 from the 1870s to the end of the chapter (Pgs. 522- 541)

## **NOTICE**

This material may be protected by copyright law  
(Title 17, U.S. Code)

## **Citation**

- MLA: Payne, Blanche, Geitel Winakor, and Jane Farrell-Beck. *The history of costume: from ancient Mesopotamia through the twentieth century*. Prentice Hall, 1992.
- APA: Payne, B., Winakor, G., & Farrell-Beck, J. (1992). *The history of costume: from ancient Mesopotamia through the twentieth century*. Prentice Hall.
- Chicago: Payne, Blanche, Geitel Winakor, and Jane Farrell-Beck. *The history of costume: from ancient Mesopotamia through the twentieth century*. Prentice Hall, 1992.

Downloaded from Arizona State University  
Hayden Library Electronic Reserve



*The  
History  
of  
Costume*



*From Ancient Mesopotamia Through  
the Twentieth Century*

Second Edition

*Blanche Payne*

*late, University of Washington*

*Geitel Winakor*


*Iowa State University*

*Jane Farrell-Beck*

*Iowa State University*

*Drawings by Elizabeth Curtis*



 HarperCollins Publishers

Editor in Chief: Laurie Likoff  
Project Editor: Robert Ginsberg  
Text and Cover Design: Mary Archondes  
Photo Researcher: Sandy Schneider  
Production Assistant: Linda Murray  
Compositor: Better Graphics, Inc.  
Printer and Binder: Courier Corporation  
Cover Printer: The Lehigh Press

Cover Art: Painting. American. John Singer Sargent: *Mr. and Mrs. Newton Phelps Stokes* (1897). The Metropolitan Museum of Art, Bequest of Edith Minturn Phelps Stokes (Mrs. I.N.), 1938.

We thank Condé Nast Publications Inc. for the use of illustrations in Chapters 19 and 20. Courtesy *Vogue*. Copyright © 1918, 1920, 1924, 1926, 1928, 1929, 1930, 1932, 1936, 1937, 1939, 1940, 1941, 1947, 1949, 1952, 1954, 1955, 1958, 1960, 1966, 1982 (renewed 1946, 1948, 1952, 1954, 1956, 1957, 1958, 1960, 1964, 1965, 1967, 1968, 1969, 1975, 1977, 1980, 1982, 1983, 1986, 1988) by The Condé Nast Publications Inc.

**The History of Costume: From Ancient Mesopotamia Through the Twentieth Century**, Second Edition

Copyright © 1992 by HarperCollins Publishers Inc.

All rights reserved. Printed in the United States of America. No part of this book may be used or reproduced in any manner whatsoever without written permission, except in the case of brief quotations embodied in critical articles and reviews. For information address HarperCollins Publishers Inc., 10 East 53rd Street, New York, NY 10022.

Library of Congress Cataloging-in-Publication Data

Payne, Blanche, 1897–1972.

The history of costume : from ancient Mesopotamia through the twentieth century. — 2nd ed. / Blanche Payne, Geitel Winakor, Jane Farrell-Beck ; drawings by Elizabeth Curtis.

p. cm.

Includes bibliographical references (p. ) and indexes.

ISBN 0-06-047141-7

I. Costume—History. I. Winakor, Geitel. II. Farrell-Beck, Jane. III. Title.

GT510.P36 1992

391'.009—dc20

91-16113

CIP





*Figure 12-1. British School, Portrait of a lady, Sixteenth Century. Drum farthingale. [Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1911 (11.149.1)]*

# 12



## *Later Sixteenth*

### *Century:*

*1560–1599*



**D**uring the last four decades of the sixteenth century, Spain became the preeminent power in Europe, and its rigidly formal court styles influenced costume in other countries. Even in the northern Netherlands (Holland), which was at war with Spain, black-and-white Spanish fashions prevailed. France was wracked by a series of civil wars and only began to gain stability at the end of the 1500s. By then, French styles, such as pale colors in clothing and dome- and drum-shaped farthingales, came to the fore. Some Europeans made fortunes on trade, which was expanding in Europe as well as with the colonies in the Americas and Asia. Lavish clothing

and jewelry demonstrated the growing worldliness of western Europe's upper classes. Regional fashions dwindled in importance, at least among the wealthy.



### *Background*

#### *Religion and Politics*

By 1560, some countries had one dominant church—Protestant or Catholic. England achieved a stable Protestant settlement under Queen Elizabeth I, who took a moderate stand

and did not side with either Catholics or strict Calvinists. The Church of England remained separated from Rome but kept some Catholic beliefs and practices. Spain and Italy adhered entirely to Catholicism; their rulers forbade practice of any other faith. However, state control over the Church in Spain and Italy closely echoed arrangements in Protestant countries, where the civil ruler also controlled the national church.

Elsewhere, antagonism between religious and political factions precipitated civil war, rebellion, and fragmentation. France suffered from eight civil wars between 1562 and 1594. The widowed Queen Catherine de' Medici ruled through her weak sons, Francis II, Charles IX (Fig. 12-6), and Henry III (Fig. 12-10). In the absence of a strong monarch, three noble families with various religious loyalties—the Guises, Bourbons, and Montmorencys—waged war on each other and attempted to control France. Spain sent troops to try to influence the outcome. After more than three decades of chaos, Henry IV (Fig. 12-14) triumphed over rival princes and Spaniards, conciliated Catholics and Calvinists, and founded the Bourbon dynasty that ruled without interruption until the French Revolution in 1789.

Spanish taxes, interference in local government, and persecution of Protestants provoked revolt in the Netherlands. This area had come under Spanish rule as family lands of the Habsburgs. Ultimately, the 10 southern provinces remained Catholic and loyal to Spain. The seven United Provinces of the north succeeded in ousting the Spaniards and asserting their right to be Calvinists. Economics influenced the unlikely triumph of the Dutch over the Spanish. Spain's unpaid troops wavered in loyalty, while the Netherlanders grew richer and better able to finance the war for independence. Northern Netherlanders were expert sailors and eager traders who did business even with Spanish enemies, so long as the guilders flowed in. In 1588 the English, too, repulsed Spain's attempt to invade their

island and reinstate Catholicism by force. The defeat of the Spanish Armada, caused as much by stormy weather as by English soldiers, signaled the beginning of Spain's political and military decline and England's parallel rise to power.

Germany remained divided into small states, many of which were Lutheran or Calvinist. Much of southern Germany, however, returned to union with the Catholic church. This was one outcome of the Counter Reformation, a Catholic movement that arose from the Council of Trent (1545–1563) and coupled internal reform with theological and political action against Protestantism. Jesuits, priests belonging to the recently formed Society of Jesus, reconverted many Germans and other Europeans to Catholicism. Well-educated, socially prominent, and strictly loyal to the reform-minded popes, the Jesuits led the Counter Reformation. Unfortunately, reconversion did not go hand in hand with reconciliation. Catholics and Protestants clashed with increasing bitterness and violence.<sup>1</sup>

### Changing Economy

Rural life and an agrarian economy remained the dominant pattern in Europe through the 1500s. Serfdom revived or continued in eastern Europe and some parts of the west, while in England and other western areas farmers prospered as independent landowners. Even people who grew rich in city-based commerce and industry aspired to own landed estates, which were essential to high social standing. Nevertheless, manufacturing and trade accounted for much of the economic growth that occurred in the late sixteenth century.

Manufacturing was literally handwork, largely carried out in households by what was termed the "putting-out" system. Entrepreneurs provided home-based workers with materials to convert into finished products. The craftspeople received a piecework payment. The entrepreneur sold the goods,

recovered costs, and made a profit. These putting-out methods led to a growing volume and variety of textiles and other goods on the market. However, production did not rise enough to provide comfort, let alone abundance, for very many people.<sup>2</sup> Gold and silver bullion continued to enter Europe from the Americas, giving upper- and middle-class people increased purchasing power. Manufactured products remained expensive, particularly due to slow, laborious, costly transportation. Bulky goods, such as loads of wood or metal, had to be moved by boat, which was far more practical than hauling over muddy, unpaved roads.

International trade flourished as bankers and business people developed flexible methods of providing credit. Banking innovations spurred national economic growth too; private investments and public loans supported the en-

terprises of citizens and governments. Indeed, national states rather than city-states became the most effective business units. As an example of this, the United Provinces of the Netherlands took over the trading previously dominated by cities such as Venice and the German Hanseatic League. Trade on the Mediterranean Sea was also safer for Europeans after 1571, when an international fleet under Don John of Austria defeated the Turks at Lepanto. Previously, Turkish seamen had preyed on European vessels, capturing goods and enslaving sailors. Eastern Mediterranean trade could expand once that threat ended.<sup>3</sup>

Economic life had its gloomy side, too, in the late 1500s. Even in prosperous countries such as England and the United Provinces, many were poor. People of the time believed that only through strict class distinctions could

*Figure 12-2.* Crimson and gold brocade cape. Spanish, 1550–1599. (Metropolitan Museum of Art, Pulitzer Bequest)



there be prosperity, stability, and civilization. Price inflation continued to hurt those on the economic fringe of society. A series of bad harvests in the 1590s caused famines that killed thousands outright and also reduced the birth rate. The population, which had been recovering since the late 1300s, temporarily stopped growing.

### Science and the Arts

One hopeful sign for economic betterment was the increased use of science to solve practical problems. Before the sixteenth century ended, scientific societies were founded in several countries. These groups of independent scholars did much more to sponsor scientific inquiry than did universities, which continued to stress traditional subjects such as law and theology. Astronomy had begun to advance with the acceptance of Copernicus's theory that the planets revolved around the sun. Galileo introduced a "spy glass" or early telescope for the study of the heavens. Mathematically precise description of the motion of planets contributed to a formulation of physical principles. The age of science was truly launched.

The arts also flourished in the late 1500s. The Counter Reformation spurred changes in church architecture. Catholic church exteriors took on dignified severity, while the large interiors were exuberant with decoration, as if in firm rejection of Protestant simplicity of design. Great country houses rose in England. One of the most technically advanced mansions was built by the formidable Bess of Hardwick between 1591 and 1597. The slogan "Hardwick Hall, more glass than wall" paid tribute to use of better techniques of making glass.<sup>4</sup>

Both Protestants and Catholics composed fine liturgical and secular music and produced outstanding literary works. Drama thrived, particularly in Spain and England, from the 1580s onward. Lope de Vega enriched Spain's

theatrical literature. William Shakespeare and Christopher Marlowe, along with poet Edmund Spenser, produced major writings in England.<sup>5</sup> In the middle and late 1500s, Hans Holbein, Nicholas Hilliard, and Isaac Oliver painted fashionable miniature portraits. French and English courtiers commissioned these tiny images, which have special relevance to costume history because they were painted in a matter of hours. Usually the work was done with the sitter present, without the use of preliminary sketches. Miniatures can represent fashion with an immediacy that is missing from large portraits, which were produced over many months.

### Court Life

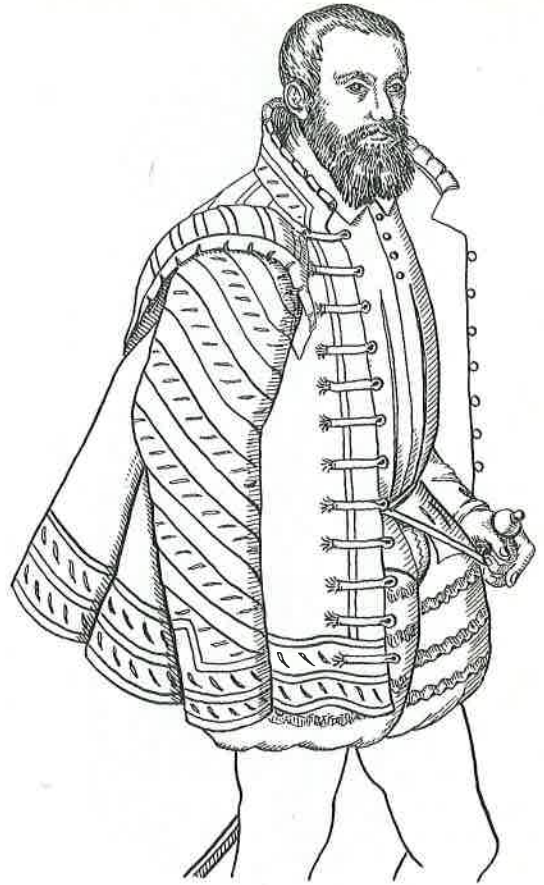
Courts in the late sixteenth century combined glamor and artistic creativity with intrigue and physical filth. Spain's court exemplified ceremony and insulated the royal family from much contact with ordinary people. England's Elizabeth I maintained a queenly demeanor and lived in splendid surroundings but also managed to mingle with her subjects by way of summer journeys called progresses. She and her entire retinue traveled to different parts of the kingdom during most of her many summers on the throne. Woe to the rich citizens who had to entertain her! Some of them took years to recover from the financial outlay of feeding and housing hundreds of courtiers.<sup>6</sup>

The French court (Fig. 12-12) suffered from the political and religious chaos of 1562–1594 but continued to generate art and fashion. In the Netherlands, power was divided between wealthy commoners and the princely Orange family. Dispersion of authority and the pressures of war against Spain discouraged courtly extravagance. Most of the records of costume in the late 1500s come from the royal courts. They reflect only remotely the dress and appearance of middle-class and poor people.

*Common Features of Costume  
for Men and Women*

If prosperous people of the late 1500s had a motto about dress, it must have been “magnificence before comfort.” They wore silk from head to toe, covered their clothes with jewels and precious metals, and encased their necks in lacy ruffs. Women supported their heavy silk skirts with farthingales and underlining; men padded their trunk hose and doublets with fibrous bombast. Clothing stood away from the body at almost every point except the upper torso. Men’s doublets and women’s bodices fit tightly from the broad shoulders to the constricted, pointed waistlines. Below the waist, men’s upper hose and women’s skirts swelled outward in domed or drum shapes. One style of sleeve for men and women had wings or

*Figure 12-3.* Redrawn from *Deutsches Leben der Vergangenheit in Bildern*, vol. II, plate 1099. Cape with peaked hood. (Metropolitan Museum of Art)



*Figure 12-4.* Redrawn from Marc Duval, *The Three Coligny's*, 1579. Mandilion, sleeved wrap usually worn as cape. (Louvre)

padded armscye rolls; it tapered to a wrist finished with ruffled cuffs (Figs. 12-8, 12-10). The wings often hid the points that tied sleeves into armholes. Another popular style was the wide-topped, narrow-wristed **trunk sleeve** that was sometimes padded to blimplike contours (Fig. 12-12).

Men and women wore similar accessories too. Tall-crowned hats with tiny brims (Figs. 12-16, 12-21) came into favor in the 1570s and 1580s. Neck ruffles on shirts and chemises grew larger; eventually they became separate pleated collars called **ruffs**. At first, ruffs were



Figure 12-5. Doublet and pluderhose, velvet and taffeta, worn by Eric Sture, 1567. (Cathedral of Upsala, Sweden)

mostly starched linen cambric, edged with lace, an openwork textile first produced in Venice and Flanders in the early 1500s. By the end of the 1500s, ruffs were made almost entirely of lace. Both needle and bobbin lace became increasingly complex and very expensive. One fashionable man boasted of having paid the price of several acres of prime vineyard property to buy one ruff.

Court standards of display demanded extravagance, especially in France and England: to be accepted, a courtier had to dress without counting the cost. Despite continuing sumptu-

ary laws, rich commoners bought the latest fancies, putting further pressure on aristocrats to assert their status. Brocaded silks, figured velvets, and furs were the major materials. Colors were sometimes restrained: black, white, gold, and silver were popular in the Elizabethan court. Other wealthy Europeans reveled in wearing vivid red, green, blue, and yellow in combination with grayed tones. By

Figure 12-6. François Clouet, *Charles IX of France*, 1565. Cap, erkin, doublet, roundhose. (Hof Museum, Vienna; photograph by Bruckmann)





Figure 12-7. French School, *Francis, Duke of Alençon*, 1572. Cape; doublet; paned, bombasted breeches. (National Gallery of Art, Washington, Samuel H. Kress Collection, Loan)



Figure 12-8. Redrawn from unknown artist, *James I of England as a Young Boy*, 1574. Doublet, venetians. (National Portrait Gallery, London)

the end of the 1500s, pale blues, pinks, greens, and off-white were the rage.

One "luxury" in which even courtiers did not indulge was extensive bathing. Elizabeth I's attention to personal cleanliness set her apart from most of her contemporaries, who contented themselves with a few baths a year. Frequent changing of linen undergarments and

the washing of face and hands produced a socially acceptable level of hygiene.<sup>7</sup>

### Men's Costume

Men's ensembles consisted of doublet, trunk hose or breeches, a hat, neckwear, jewelry, nether hose, and shoes. Shirts seldom showed





Figure 12-9. Black velvet jerkin, English, late 1500s. (Metropolitan Museum of Art, gift of Bashford Dean)

under the doublets, although ruffs and other neckwear assumed great importance in late 1500s fashion. Wraps were worn occasionally.

**Outer Wraps** Capes were the most popular outer wraps for wealthy men during the late 1500s: three-quarter-circle Spanish capes had special appeal.<sup>8</sup> They were made of brocaded silk (Fig. 12-2) or were enriched with embroidery or fur lining (Figs. 12-3, 12-6, 12-7). Hip-length styles seem to have been preferred. Some capes, such as that in Figure 12-3, had

attached hoods. A flaring, hip-length jacket called the **mandilion** was often worn as a cape, with dangling sleeves (Fig. 12-4). Toward the end of the 1500s, long French capes became popular.

Figure 12-10. Flemish tapestry, *Fêtes of Henry III*, 1580-1585. Marguerite of Valois, Duke of Alençon, Henry III. Gown, jerkin, doublet, trunk hose with canions. (Uffizi Gallery, Florence. Alinari/Art Resource, NY)

also "flop sleeves"

Vendôme



*not necessarily*

**Doublets and Jerkins** Most late sixteenth century men were shown without wraps. The layering of jerkins over doublets seems to have kept them warm, both in and out of doors. Doublets of the later 1500s featured snug bodies and elongated waistlines. Peplums (Fig. 12-5) or small, stiff tabs called **pickadils** (Fig. 12-7) extended below the waist, concealing the shirt and the top of the breeches or trunk hose.

During the 1580s, a swelling lower abdomen came into fashion in doublets. Its eloquent name: the **peascod belly**. Just a hint of this bulge appears in the 1570s (Fig. 12-7), but by the 1580s, men had adopted peascod bellies with large overhangs (Figs. 12-10 to 12-13), created by heavy padding. Doublets usually had slim, winged sleeves in the 1560s and 1570s (Fig. 12-7); by the 1580s, trunk sleeves (Fig. 12-12) or full, droopy sleeves (Fig. 12-13) gained popularity.

Jerkins echoed the styling of doublets but were sleeveless and were worn over doublets (Figs. 12-6, 12-10). Jerkins are easiest to see in portraits when they contrast with the doublet; when the two garments match, it is difficult to know if a winged armscye belongs to a jerkin or to a doublet worn alone. The black velvet garment in Figure 12-9 is probably a jerkin; it has heavily padded wings and a neckpiece that would support a ruff.

**Trunk Hose or Breeches** The most varied of men's garments in the late sixteenth century were the breeches or trunk hose. Breeches were leg-covering outer garments that varied in length but were usually longer than trunk hose. **Pluderhose** (Fig. 12-5) were cut full at both the waist and the knees and had linings that hung out between strips of heavier fabric called panes. The Swedish pluderhose in Fig-

*primarily a German / Scandinavian fashion*

Figure 12-11. Abraham de Bruyn, *Omnium Pene Europae*, Plate 105, 1581. Doublets, jerkins, venetians, trunk hose, canions. (Metropolitan Museum of Art, Rogers Fund)





Figure 12-12. French School, *Ball at the Court of Henry III*, detail. 1581–1582. Doublets, venetians, drum-shaped skirts. (Louvre. Cliché des Musées Nationaux, Paris)

ure 12-5 have panes of diagonally striped fabric that matches the doublet; linings are cream-colored. Pluderhose had no padding, but **roundhose** (Fig. 12-6) were heavily bombasted with wool, linen tow, cotton, or horsehair to create a firm, rounded contour. Roundhose also had panes, which show more clearly on the French Duke of Alençon (Fig. 12-7) than on King Charles IX (Fig. 12-6).

**Venetians**, upper hose that were full at the hip but more or less tapered at the knee, became popular in the 1570s and continued in use into the seventeenth century (Figs. 12-8,

12-11, second from right, 12-12, 12-13). **Canions**, another fashion of the late 1500s, resembled the venetians in length but were fitted extensions worn with short trunk hose (Figs. 12-10, 12-11, center right). Sometimes the miniature trunk hose were worn with just the smooth lower hose (Fig. 12-11, right and center left). Henry IV of France, who was supposed to have preferred comfort to elegance in clothes, wears **galligaskins** or **gally hose** (Fig. 12-14). This form of upper hose needed no heavy padding; ample cut at the hip and knee provided the desired bulk.



Figure 12-13. Gheyn, *Standard Bearer*, 1587. Doublet, venetians. (Prints Division, The New York Public Library; Astor, Lenox and Tilden Foundations)

**Hats and Hairstyles** During the late 1500s, men's hat styles tended toward heightened crowns and shrunken brims. The French and Scottish princes (Figs. 12-6 to 12-8) all wear hats with slightly elevated crowns, small brims, and feather trims. Even higher crowns prevailed in fashion by the 1580s. Some hats were cylindrical (Figs. 12-3, 12-16); others had tapered or rounded crowns (Figs. 12-11, 12-12). The round-crowned types were called **copotains** in England. Occupational headwear included the four-cornered hat of the teacher (Fig. 12-15) and the medieval coif, still worn by physicians.

Rising ruffs and other stiff collars seem to

have been accompanied by fashions for short hair and closely trimmed beards; some men shaved completely. Mustaches increased in popularity; brushed-up mustaches were worn with the pointed beard called the **pickdevant**. A French example of this beard shows in Figure 12-12. Elizabeth I's erring friend Essex (Fig. 12-17) departed from prevailing practice by wearing a long beard. His figure-eight ruff is angled slightly to make room for the extra hair. Essex finally lost his fashionable head for leading a futile rebellion against the queen. By the end of the 1500s, elegant men had begun to wear **lovelocks**, strands of hair grown long on the left side only.

*neckwear*  
*ruffs*

**Neckwear** Ruffs began small in the 1560s but became wider and more convoluted in the 1570s and 1580s (Figs. 12-6, 12-7) until the edges had a figure-eight shape. Enormous **cartwheel ruffs** expanded to half the width of the shoulders (Figs. 12-12, 12-13). In the 1590s, both wide and narrow ruffs were popular (Figs. 12-3, 12-14). Ruffs were stiffened with starch, invented about 1560, and received added support from neck bands, pickadils, or wire frames called **underproppers** (Fig. 12-18). **Falling bands**, collars that were sometimes shaped with darts, also held the ruffs in position. Gold, colored silk, and blackwork embroidery, as well as lace, were used to decorate both ruffs and falling bands.

**Lower Hose and Footwear** Wealthy men wore smooth-fitting lower hose, some of which were hand-knitted worsted. Englishman William Lee developed a hand-operated knitting frame (machine) between 1589 and 1600, but the English did not want to accept such a machine, because hand-knitting on needles gave employment to poor people of all ages. In fact, England exported hand-knitted worsted hose to much of Europe.<sup>9</sup> Silk hose were hand-knitted in Spain, Italy, Germany, and France. Off-white tints seem to have been prevalent, but pink, red, black, gray, and green hose could also be obtained. Hosiery surfaces were no longer slashed, perhaps because knitted fabrics, unlike woven ones, would "run" if they were

Figure 12-14. François Pourbus, *Henry IV*, 1595. Doublet, galligaskins. (Louvre. Cliché des Musées Nationaux, Paris)



Figure 12-15. Redrawn from Moroni, *Titian's Schoolmaster*, ca. 1575. Academic cap. (National Gallery of Art, Washington)





Figure 12-16. Redrawn from unknown artist, *Sir Edward Hoby*, 1578. As published in Kelly and Schwabe, *A Short History of Costume and Armour*, B. T. Batsford, 1931, Plate 7. Tall-crowned hat. (Miss P. Vansittart-Neale Collection)



Figure 12-17. Redrawn from unknown artist, *Second Earl of Essex*, 1590s. Ruff and falling band. (National Portrait Gallery, London)

cut. Sometimes a rearview image reveals the center back seams on hose. Codpieces, concealed by puffy breeches in the 1570s (Fig. 12-7), disappeared altogether in the late 1500s.

Well-to-do men wore shoes with tapered toes in the last 40 years of the sixteenth century. They continued to decorate shoes by slashing (Figs. 12-8, 12-13) or **pinking**—punching small holes in the leather (Fig. 12-7). Flat slip-on shoes called **mules** or **pantofles** were worn, alone and over other shoes, even at court.

Remains of some sixteenth century shoes were excavated from the wreck of a Basque whaling ship sunk off the coast of Canada. Scholars have reconstructed three types of

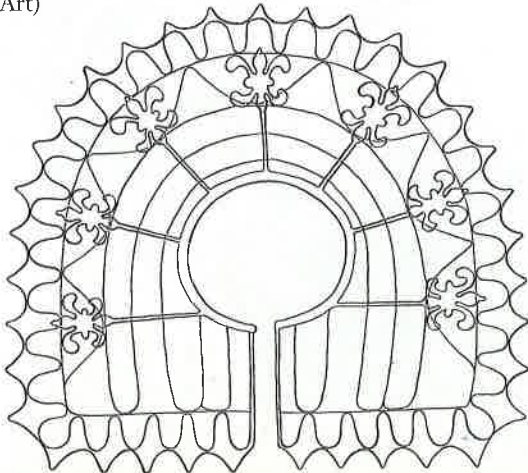
footwear from these finds: low turnshoes, a type known from early medieval times; welted ankle shoes with insoles; and boots of welt construction. The turnshoes may have been worn on shipboard, the ankle shoes on shore. Liners of plaited straw may have been inserted to cushion the feet.<sup>10</sup>

**Jewelry** Outer garments of rich men and women continued to be set with gemstones and pearls in the late 1500s. Jeweled buttons remained in use, and courtiers' swords were probably jeweled. Men are often shown wearing heavy gold chains and necklaces with pendants, such as Henry IV's Maltese cross (Fig. 12-14). Surviving pendants are frequently

more intricate than a simple cross. Pendants sometimes contain miniature paintings. Large, irregular baroque pearls often form the body of a human or animal figure, with details provided by colorful gems. Pear-shaped pearl earrings were worn by men, singly and in pairs (Fig. 12-10).

*Costume of Working-Class Men* Clothing of working-class men was made of rough wool and linen, often woven at home. Ready-made clothes could be bought at fairs; secondhand clothing was also sold, and some very poor men resorted to stealing garments. Farmers and other laborers wore the long, loose smock frock, which in southern England was often made of wool twill. Leather aprons typified carpenters and metalsmiths; linen was the hallmark of butchers and cooks.<sup>11</sup> The country men of the 1560s in Pieter Breughel's paintings are shown wearing shapeless doublets, equally ill-fitting hose with codpieces, and sturdy shoes, mostly in drab colors. Flat caps, popular among wealthy men in the early 1500s, continued in use by laborers in the last part of the century.

Figure 12-18. Redrawn underpropper or supportasse, Italian, late 1500s. (Metropolitan Museum of Art)



## Women's Costume

Women's garments of the 1560s and 1570s persisted along lines similar to those of the middle 1500s. By the 1580s, however, gowns had wide hips, elongated bodices, and swollen sleeves, particularly in France and England. Bonnets were replaced by hats and jeweled hair ornaments; ruffs, closed or open, were requisite accessories.

*Gowns* Claude de Beaune, a French princess (Fig. 12-19), wears the typical gown of the 1560s: sleeves with puffed tops and loosely fitted forearms, and a bodice whose arched neckline is filled in by a partlet with ruffled upper band. Her bodice keeps the stiff, cylindrical line carried over from the 1550s, but the effect is softened by fine strips of white fur. The skirt worn with such a bodice would probably be supported by a Spanish-style farthingale, producing a conical or slightly belled silhouette.

By the late 1570s, another French princess, Marguerite of Valois (Fig. 12-10), wears a brocaded silk gown with very large puffs at the tops of the sleeves. Her neckline is still arched, but now the bodice shows an outward curve that echoes the peascod-belly doublet of her brother, Henry. Rounded hips typify this style of gown.

By the 1580s, French and English fashion had diverged noticeably from the styles of Spain. French and English women held out their skirts with drum- or wheel-shaped farthingales (Figs. 12-12, 12-22). Severe cone- or bell-shaped farthingales stayed in favor in Spain (Fig. 12-21), as did silks brocaded with gold threads (Figs. 12-21, 12-23). English and French bodices were elongated to impossible-looking points, sustained by whalebone and stiff lining; Spanish bodices were similarly rigid but did not extend so far down on the torso. Sleeve styles likewise presented contrasts: heavily padded trunk sleeves on French and English women versus slim sleeves combined with trailing, open sleeves on Spaniards (Figs. 12-21, 12-24).





Figure 12-19. Studio of François Clouet, *Claude de Beaune*, 1563. French bonnet, partlet.  
(Louvre. Cliché des Musées Nationaux, Paris)



Figure 12-20. Embroidered jacket said to have belonged to Queen Elizabeth I, ca. 1578. (Courtesy, Museum of Fine Arts, Boston. The Elizabeth Day McCormick Collection)

An Elizabethan lady (possibly Elizabeth herself) covered in jewels (Fig. 12-1), demonstrates that the English and French continued the 1580s style into the next decade, substituting pale colors for saturated tones. However, Spanish women adopted gowns with peplums (Fig. 12-23). While keeping stiff bodices with a forward pitch at the bottom, they wore softer-looking skirts than the cones of the 1580s (Fig. 12-24). A daintily patterned silk contributes to the slightly lightened effect of Isabella Clara Eugenia's outfit.

A Venetian woman of the late sixteenth century is sketched in a loose garment (Fig. 12-25) totally unlike the confining gowns. This may represent domestic, negligée costume and could have been the type of garment worn in Europe by pregnant women. One English portrait shows a woman in late pregnancy wearing a very fashionable dress with waistline raised to

accommodate her figure. Straight-cut overgowns were an alternative or accompaniment (Fig. 12-23) to tightly fitted ones during most of the late 1500s. At the end of the 1500s, jacket bodices, such as the richly embroidered one in Figure 12-20, were worn with contrasting skirts in the privacy of the household.

**Headdress and Hairstyles** Curled hair showing at the sides of Claude de Beaune's bonnet (Fig. 12-19) predicts the coming fashion in women's headdress. Mary Queen of Scots, in mourning for her first husband, Francis II, wears an example of this bonnet with a sheer barbe (Fig. 12-26). By the late 1570s, French women were parting their tightly crimped hair in the center and setting off the shape with small, winged caps. The arrangement was

(continued on p. 324)



Figure 12-21. Sanchez Coello, *Infanta Isabella Clara Eugenia and Her Dwarf Companion, Magdalena Ruiz*, ca. 1584. Gown with cone-shaped farthingale. (The Prado, Madrid. Arxiu Mas, Barcelona)



Figure 12-22. Crispin van de Passe after Isaac Oliver, *Queen Elizabeth I*, facsimile, original 1588. Gown with drum-shaped farthingale. (Metropolitan Museum of Art, gift of Robert Hartshorne)



*Figure 12-23.* Young Spanish girl's costume, late 1500s. (Metropolitan Museum of Art, Fletcher Fund)



Figure 12-24. Sanchez Coello (?), *Infanta Isabella Clara Eugenia*, late 1590s. Gown with closed and hanging sleeves, open ruff. [Metropolitan Museum of Art, Bequest of Collis P. Huntington, 1900 (25.110.21)]



Figure 12-25. Redrawn from Vecellio, *Costumes Anciens et Modernes*, 1598, vol. I, plate 119. Venetian woman bleaching her hair, 1590. (University of Washington Library)



Figure 12-26. Redrawn from Clouet, *Mary Queen of Scots*, 1561. French bonnet and widow's barbe. (Wallace Collection, London)

termed the **arcelet**. Spanish women did not immediately adopt curls. Instead they displayed their hair in smooth upsweeps, topped by hats similar to those of men (Fig. 12-21). Only a small coronet or other jeweled headpiece surmounted the tight ringlets that became fashionable at the French court by the 1580s and elsewhere by the 1590s (Figs. 12-1, 12-22, 12-24). Pads and wires held the hair in complex shapes; wigs supplied additional fullness when necessary to produce the desired look. High hairdos were sometimes set off by the **head-rail**, a sheer linen cloth wired to stand behind the head (Figs. 12-1, 12-22).

**Neckwear** In the late decades of the 1500s, women, like men, wore ruffs. A progression in

the size of ruffs and the depth of the lace is evident between Claude de Beaune's small ruffle (Fig. 12-19) and the enormous open ruffs worn by Elizabeth (Figs. 12-1, 12-22) and the Spanish princess Isabella Clara Eugenia (Fig. 12-24). Fine cambric, starch, and expert laundresses' goffering techniques made ruffs prestigious articles of costume. Some types of open ruff were worn only by women. A French neckwear fashion for women was the **rebato**, a shaped collar wired to stand behind the head and plunge to the waist in front (Fig. 12-12).

**Footwear and Other Accessories** Since women's gowns usually hid their feet, visual evidence of their footwear is skimpy. Low shoes decorated with pinking adorn the Vene-

French Bonnet  
Mary Queen of Scots  
rebato

rebato  
which is

women's shoes  
bragants have  
heels.
 tian woman drying her hair (Fig. 12-25). High shoe protectors called **chopines** stand by her chair, ready to be used when she ventures into the dirty streets. Chopines also made women taller but less mobile. Perhaps they were intended to discourage wandering too far from home. The raised hem level of Elizabeth's gown (Fig. 12-22) shows the tips of small slippers, probably silk with gold or colored embroidery. Other accessories popular between 1560 and 1599 were feather fans and, in the 1590s, folding fans. Gloves, highly decorated with embroidery, pinking, or fringe, were carried as status symbols, as were lace-edged handkerchiefs and small mirrors.

**Jewelry** Women wore some of the same pieces of jewelry as men: pendants, chains, drop earrings, jeweled buttons, and rings. In addition, they filled the necklines of their gowns with **carcanets** (chokers) (Fig. 12-22) or with delicate strands of colored gems or pearls (Figs. 12-1, 12-19, 12-24). Bracelets reappeared in the jewelry repertoire (Figs. 12-1, 12-25) after many centuries of absence.

**Costume of Working-Class Women** Country women wore shortened skirts, such as that on the *landesknecbt's* wife in Figure 11-13. A bodice, sleeves, and neckerchief completed the ensemble. Wide hats or linen caps of different shapes provided protection, as did full-length aprons and sturdy shoes.

---

### Summary

Between 1560 and 1580, costume for the fashion-conscious consisted of stiff, formal, tight-fitting doublets, jerkins, and trunk hose for men and similarly constricting gowns for women. After 1580, heavily padded, distended styles prevailed. However, by the very end of the century, some less confining fashions were beginning to emerge.

Men's doublets and women's bodices followed similar trends in shape and decoration.

Men's lower-body garments included breeches or short trunk hose, sometimes worn with canions. Women's skirt fashions embraced cone shapes, succeeded by dome or wheel shapes, all supported by farthingales. Hats with tall crowns and narrow brims were favored by wealthy women and men. Ruffs became major accessories; short hair for men and upswept hair for women gained popularity. Gemstones and pearls covered entire garments, as well as being used in earrings, necklaces, brooches, rings, and bracelets.


### Notes


1. Leonard W. Cowie, *Sixteenth-Century Europe* (Edinburgh: Oliver & Boyd, 1977), 202; Richard S. Dunn, *The Age of Religious Wars, 1559-1715*, 2nd ed. (New York: W. W. Norton, 1979), 15-16.
2. Dunn, *The Age of Religious Wars*, 103, 114.
3. Dunn, *The Age of Religious Wars*, 103, 114; Cowie, *Sixteenth-Century Europe*, 87.
4. David Lawrence Morton, *Traveler's Guide to the Great Art Treasures of Europe* (Boston: G. K. Hall & Co., 1987), 70.
5. Dunn, *The Age of Religious Wars*, 247-254.
6. William Neville, "The Tudors," in *The Courts of Europe*, ed. A. G. Dickens (New York: McGraw-Hill, 1977), 164-165.
7. Alain Corbin, *The Foul and the Fragrant* (Cambridge, MA: Harvard University Press, 1986).
8. Jane Ashelford, *A Visual History of Costume: The Sixteenth Century* (London: B. T. Batsford; New York: Drama Book Publishers, 1983), 59. This source provided valuable information about English styles, 1560 to 1599. It would be too cumbersome to cite it in every appropriate place.
9. Richard Rutt, *A History of Hand Knitting* (Loveland, CO: Interweave Press, 1987), 76.
10. Stephen R. Davis, "Piecing Together the Past: 16th Century Footwear in Canada," in Kimberly S. Fink and Elizabeth Morano, *Accessories and Professional Practices: Proceedings of the 14th Annual Meeting and Symposium, The Costume Society of America*. (Cincinnati, OH, May 21-24, 1988), 22-23.
11. Diana de Marly, *Working Dress: A History of Occupational Clothing* (London: B. T. Batsford, 1986), 10.







## Sample Lecture Script

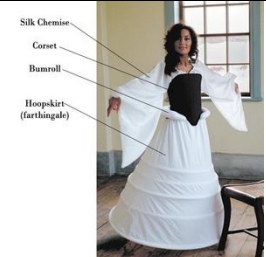



Each lecture should be about 15 minutes in length and have clear goals and topics that somehow pertain to the course objectives outlined in your syllabus. You may wish to follow-up each lecture with an activity or quiz to make sure they are grasping the material. If your lecture won't fit into 15 minutes, we can create multiple parts with progress checks in between.

Screen No.	Type	Narration	Media Assets	Notes
For reference	What type of screen is this?	This will be exactly what you record in the booth	(file names of the provided media. If the media isn't provided, please mention so in the notes)	Any special requests for this screen?
1		Lecture 1 – The Elizabethans “Magnificence before Comfort”		Display title of course and lecture
2		The late 16 <sup>th</sup> century and early 17 <sup>th</sup> century are most remembered for the marvelous literary contributions from the English writers of this time. This period is typically referred to as Elizabethan-Jacobean for the two rulers of this time. (Jacobean was the Latinized name for James I of England), art historians will often refer to this period as the Late Mannerist Renaissance. Queen Elizabeth, ruling from 1558-1603 a reign of 45 years, was one of the most outstanding royal personalities of all time, even eclipsing her father Henry 8 <sup>th</sup> . The reign of James I, Queen Elizabeth’s successor, is most remembered for the brilliant drama of Shakespeare and his contemporaries that emerged during this time.		<p>Text only. Include the list of topics from the narration.</p> <p>Perhaps some music from the period.</p> <p><a href="http://www.bing.com/videos/search?q=Elizabethan+England+Music&amp;view=detail&amp;mid=D60E7129B24C0CBB9976D60E7129B24C0CBB9976&amp;first=0">http://www.bing.com/videos/search?q=Elizabethan+England+Music&amp;view=detail&amp;mid=D60E7129B24C0CBB9976D60E7129B24C0CBB9976&amp;first=0</a></p> <p>For Those who would like to learn more about Elizabeth I view EXTRA CREDIT ON TEST <a href="http://www.youtube.com/watch?v=pV2GKPtnlTo&amp;feature=related">http://www.youtube.com/watch?v=pV2GKPtnlTo&amp;feature=related</a></p> <p><b>Queen Elizabeth I "The Virgin Queen" (1533-1603) - Pt 1/3</b> <a href="http://www.youtube.com/watch?v=-pVWeyqMTQ4&amp;feature=relmfu">http://www.youtube.com/watch?v=-pVWeyqMTQ4&amp;feature=relmfu</a> PART 2</p> <p><a href="http://www.youtube.com/watch?v=05wAO-1XBLc&amp;feature=relmfu">http://www.youtube.com/watch?v=05wAO-1XBLc&amp;feature=relmfu</a> PART 3</p>
3	Objectives Screen	<p>After completing this lecture, you will be able to:</p> <ul style="list-style-type: none"> <li>Identify the signature looks that comprise the Elizabethan fashion.</li> <li>Develop the vocabulary that identifies the various garments</li> <li>Have an understanding of the impact that the royals had on fashion.</li> </ul>		

4	Elizabeth	<p>Magnificence before Comfort is a statement that might come to mind when viewing this image. Elizabeth Tudor is considered by many to be the greatest monarch in English history. When she became queen in 1558, she was twenty-five years old, a survivor of scandal and danger, and considered illegitimate by most Europeans. She inherited a bankrupt nation, torn by religious discord, a weakened pawn between the great powers of France and Spain. She was only the third queen to rule England in her own right; the other two examples, her cousin Lady Jane Grey and half-sister Mary I, were disastrous. Even her supporters believed her position dangerous and uncertain. Her only hope, they counseled, was to marry quickly and lean upon her husband for support. But Elizabeth had other ideas.</p> <p>She ruled alone for nearly half a century, lending her name to a glorious epoch in world history. She dazzled even her greatest enemies. Her sense of duty was admirable, though it came at great personal cost. She was committed above all else to preserving English peace and stability; her genuine love for her subjects was legendary. Only a few years after her death in 1603, they openly lamented her passing. In her greatest speech to Parliament, she told them, 'I count the glory of my crown that I have reigned with your love.' Five centuries later, the worldwide love affair with Elizabeth Tudor continues</p>		Magnificence before Comfort
---	-----------	--	--	-----------------------------

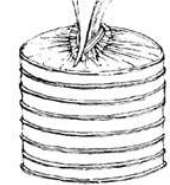
5	<p>Elizabeth I, from 'The Family of Henry VIII: An Allegory of the Tudor Succession', c1572, attributed to Lucas de Heere.</p>	<p>To have an understanding of the evolution of the Elizabethan dress it is helpful to view the period proceeding. This painting entitled "The Family of Henry VIII, An Allegory of the Tudor Succession" painted in 1572 is helpful in depicting the previous silhouette. This painting can be viewed at Sudeley Castle. This picture celebrates the harmony established by Queen Elizabeth I. Elizabeth is on the right, holding the hand of Peace and followed by Plenty. Her father Henry VIII, the founder of the Church of England, sits on his throne, and passes the sword of justice to his Protestant son Edward VI. On the left are Elizabeth's Catholic half-sister and predecessor Mary I and her husband Philip II of Spain, with Mars, the God of War. The picture, a gift from Queen Elizabeth to Sir Francis Walsingham, demonstrates the 16th century's fascination with allegory, the Queen's vision of herself as the culmination of the Tudor dynasty and her concern with the legitimacy of her regime. Note the funnel shape silhouette of the dress as juxtaposed against the previous image. This funnel shaped silhouette is created by a Spanish Farthingale.</p>		
6	<p>The Spanish Farthingale</p>	<p>Depicted here is an example of the foundation garment entitled Spanish Farthingale, also known as Verdugado in Spain. It originated from Spain in approximately 1520 and could be seen as late as 1590. By 1558 France was beginning to forgo wearing this garment; the Italian Women rarely embraced such artificiality.</p>		<p>Perhaps Vocabulary word can be typed out thus I don't read it.</p> <p><b>The Spanish Farthingale, Bell or Verdugado, is a smooth, rigid, conical form that was created below the waist, it would preserve the silhouette when the heavy skirt was added on top. Boning is added in slots stitched into the skirt.</b></p>

7	Other Foundation Garments	<p>To maintain the appropriate silhouette the female would employ the use of a corset. Young girls would wear corsets to allow their bodies to acclimate to the shape. Unfortunately sometimes corsetry could prove to be hazardous to the wearer's health resulting in internal bleeding and miscarriages. Catherine Di'Medici prescribes the ideal waist measurement as being 13 inches. Supposedly she introduced the iron corset – although his might have been a surgical garment never intended for everyday wear.</p> <p>Pictured here is an iron corset and a corset constructed from coutil. In the late 15<sup>th</sup> century fitted underbodies are made of heavy material. Coutil fabric has a weave that restricts the fabric from stretching. The linen corset would have been reinforced with whalebone or narrow steel bands. To support the skirt between the waist and bolster corsets are finished with a piccadil.</p>		<p>Perhaps Vocabulary word can be typed out thus I don't read it.</p> <p>A piccadil is a tabbed finish on the edge of a garment - note the tabs on the edge of the corset- one can find it on the edge of corsets, sleeves, doublets, or bodices. Look closely where the bodice meets the skirt for another example of piccadils.</p>
8		<p>To protect the corset from the wearer's oil from their skin the woman would also wear a chemise typically made of linen (think of it as a modern day slip). This is a garment dating back to the Byzantine era. Thus the order of clothing would be the chemise, the corset, the farthingale (Spanish in this case) , bumroll/bolster and a petticoat.</p>		<p>A Chemise is a similar to a modern day slip. It would be worn to protect the outer garments from oil from the wearer's skin. Typically it was made of linen thus easily laundered</p>

				
9	...	<p>In this painting of Isabella of Valois who lived from 1531-1588, one can see another example of the funnel shaped farthingale (or Verdugado) is firmly established in Spain as the basis of court dress. Its shape is emphasized by strong lines of braid at the center front, shoulder wings, pointed waistline and hem.</p> <p>Other examples of the Spanish Farthingale can be seen in this painting of the Daughters of Philip of Spain. The Spanish favored dark somber colors in their dress. This silhouette could be seen not only in Spain, but throughout Europe.</p>	 	<p>Could do a scan of the specifics of the dress.</p>
10		<p>Gradually a new silhouette became fashionable thanks to Elizabeth. This painting of Queen Elizabeth and her ministers dated 1600. The foundation garment responsible for creating the shape was known as a Cartwheel or French Farthingale. The back of the farthingale was supported by a bumroll or bolster, this tipped the foundation forward so that the back of the skirt was higher than the front.</p> <p>The engraving from 1595 details a lady being dressed by her ladies in waiting.</p>		<p>A Bumroll/Bolster is a donut shaped apparatus that was used originally to support the farthingale; in the latter part of the century or in Italy it was often worn without a farthingale.</p>

11

Note the two versions of the Cartwheel/French Farthingale - both would have been appropriate during the time.



12

## Women's Outer Garments

Now that you have an understanding of the basic undergarments worn by the Elizabethan Woman let's look at the specific outer garments.

In this painting of the Infanta Isabella Clara Eugenia with Magdalena Ruiz, the Dwarf of 1584 we see the Infanta with a high collar and ruff that practically covers her ears. The ruff is constructed of reticella lace. A "poking stick of steel" was used to maintain the ruff, think modern day curling iron. It was heated in the fire and thus even the most elaborate ruffs would maintain their shape.

Note the Piccadils (Tabs) that hide the connection of the false outer sleeves that are laced to the bodice underneath the tabs by aglets. The open bell sleeves are slit from the armseye to wrist hangs to the floor. The inner sleeve has horizontal trim, each layer between the trim is slashed with an underlying fabric peaking through.

The bodice has an extremely low center front held firm by the use of a busk. The busk is a rigid piece of wood set into a fake triangular piece known as a stomacher. The stomacher would be pinned onto the front



## Closeup of Ruff

Scroll up to sleeve tabs

A ruff refers to a starched figure eight pleated collar for the neck. There could also be wrist ruffs.

The ruff evolved from the small ruffle of the chemise that had previously peeked out of the top of the bodice. Typically it was white; however at times it could be a variety of colors by simply adding vegetable dyes into the starch. At their most extreme they could be a foot wide.




Ex. Of Pink Ruff Worn by A Lady of the Wentworth Family.

An excellent blog on the Evolution of Ruffs can be seen at

<http://bjws.blogspot.com/2012/02/amazing-sometimes-ridiculous-ruff-of.html>

Slashing was a design decoration that stemmed from the 1477 battle between the Swiss forces in Nancy and the forces of Charles the Bold. The conquering Swiss cut of the tenests, banner and clothing that they found and inserted the bits into their own torn clothing; thus the bizarre effect became a new style known as slashing in which seams were left open and contrasting fabric thrust through or cuts were made in an entire

		<p>of the bodice and the busk would lend structural support.</p> <p>The skirt is supported by the Spanish Farthingale. The front of the skirt is closed by a series of metal tipped ribbons know as points finished in metal known as the aglet.</p> <p>The bottom of the bodice is finished with piccadils thus allowing a smooth connection of bodice to skirt.</p>		<p>costume and contrasting fabric was puffed out of the cuts. This style became one of the most characteristic fashion motifs of the later Renaissance and a way to to date clothing after 1485.</p> <p>The stomacher is a triangular piece of material that filled the front of the bodice. It reached the front of the chest to end in a sharp point below the waist, flattening the bust. A busk was inserted in a slot at the center front of the stomacher.</p>
13		<p>Masculine styles influence women’s dress. Taken directly is the sugarloaf, a small brimmed hat decorated with a plume and jeweled band.</p>		<p>Closeup of Hat</p>
14		<p>This famous painting was created in 1592. Elizabeth I stands symbolically on a map of her realm, her dress an epitome of Elizabethan taste in courtly style. Coral red, accented with black and white was a very popular color combination but here the queen’s dress is also encrusted with appliquéd gold and pearl decoration. These can be seen most clearly on the edge of her cloak and the hem of her skirt where they stand out in relief. Her ruff is a wonderful example of a Medici Ruff, note that it is open versus being a closed circle. There is a school of thought suggesting that the closed ruff was only for married</p>		<p>Perhaps we can scroll over garment details</p> <p>The Medici Collar/Ruff is a lace edged ruff that opens into a standing fan shaped frill. It would be high in the back with a low de’colletage.</p> <p>A Rebato/Underproper/Supportasse was a device devised to supply proper support to the weight of a ruff. It was made of wire.</p>



women and that the open ruff was worn by the unmarried; however there is no definitive proof of this.

The ruff would often need additional support, thus the rebato/underpropper/supportasse was created. The modern recreation shown was made of wire.

This magnificent gown of Elizabeth's final years has a long, pointed bodice cut low in front. It would have a stomacher pinned to the front of the bodice hiding the center front closure underneath. The sleeve is the padded leg-o-mutton. A pendant sleeve of the same fabric hangs to the floor. Pearls are draped over a high, frizzed pompadour and variously arranged around the shoulders and bodice. Note the gloves and folding fan. The Dress is supported by a French or Cartwheel Farthingale, a bumroll or bolster would be underneath to tip the skirt up in the back.

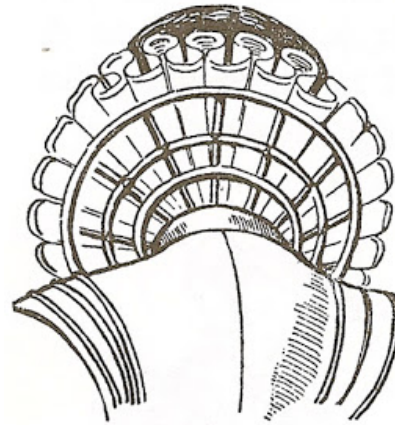


















Fig. 720. Supportasse




15		<p>In this painting created in 1605 of Anne Vavaour, maid of honor to Queen Elizabeth, we see a beautifully delicate gown, notice the use of ribbons throughout and the red petticoat peeking from under the overdress. The gloves as noted previously are an important accessory. The angle of the French/Cartwheel Farthingale is clearly illustrated here.</p>		
16	Italian Dress	<p>In spite of its corsets, variety of hoops and bolsters, Italian dress is softer, looser and more natural looking than the English. Sleeves, partlets and underskirts are interchangeable. Note the pomander that is hanging from the waist of the courtesan in black. This was a typical accessory for both men and women of this era. The one shown probably belonged to Elizabeth I.</p>	 	<p>“A partlet is a fine linen, lawn or sometimes embroidered inset that was placed inside a square or round neckline. Many time is was gathered into a neckline or drawn tight by a drawstring”</p> <p>The pomander is a small round shaped ball of gold or silver filigree which held ambergris, musk or other perfumes. Typically it was worn hanging by a chain from a lady’s girdle – other times it could be worn from the neck. Men also had a version of pomander, they would carry it in their hand a carved out orange filled with cloves. The perfumed spices protected the wearer from the scents of the streets; later it was used to ward off disease such as the plague.</p>
17		<p>The materials in this gown make it appear coatlike. This is known as a marlotte. Note the crescent roll and piccadils that finish the armhole.</p> <p>Note the two other variations of a Marlotte. One has a buffed sleeve and the other a shoulder or crescent roll.</p>		<p>A Marlotte is a loose – bodied gown that many women fancied during the late 16<sup>th</sup> century. Genenerally it fastened only at the top of the garment The marlotte was not worn only by the Italians but by the Germans, English, French and Spanish as well.</p> <p>Crescent/Shoulder Roll is a decorative finish at the top of an armseye. Seen alone it resembles a crescent moon.</p>




				
18	German Dress	The Germans had a distinct look often utilizing excessive trims and slashing. The bodice pictures her is shaped like an Elizabethan bodice but appears to lack the boning needed to hold it rigid.		
19		In this painting, created in 1580, of a middle class servant we see that the tightly fitted sleeves are tied onto the bodice. The front seam is a detail most typical of a man's doublet. In Germany the hair is commonly braided and unadorned. A plain apron is tied around the waist.		
20	Peasant Dress	We are in debt to group of Dutch/Flemish painters by the name of Brueghel. It is quite easy viewing the well to do; however the family of painters did a series of paintings depicting the lower classes as we can see in this 1608 colorful village scene.		
21		Sumptuary laws were created by the monarchs depicting what one could lawfully wear, the penalty for breaking the law was quite stiff, it could result in fines or sometimes loss of property. At times there were restrictions on the type of		

		fabrics or the amount of fabric one could have in their sleeves. These individuals are not in peril of being indicted. Seen here in this painting of three women going to the haymaking is an imitation of the wheel farthingale and corset styles of the court. Skirts are tucked up to form a peplum and vests are laced in the front.		
22		Peasant dress also develops regionally. These peasants are from Venice, 1575.		
23	Footwear	This shoe is thought to be a bedroom slipper belonging to Mary of Lorraine, 1585. It is known as a mule. It is made of natural colored leather.		A mule refers to a slipper without a heel counter (back strap) worn in the 16 <sup>th</sup> century by both men and women.
24		A plain satin shoe belonging to Mary Queen of Scots. The strap overlaps across the instep.		
25		This shoe is referred to as a Patten or a clog. The wooden-soled platform attaches to the shoe and protects the wearer from sinking into the muddy streets.		



<p><a href="http://www.bing.com/images/search?q=chopine&amp;view=detail&amp;id=17F7BC3FAD42FA52A7A1B5516CF87C6FD337E425&amp;first=1">http://www.bing.com/images/search?q=chopine&amp;view=detail&amp;id=17F7BC3FAD42FA52A7A1B5516CF87C6FD337E425&amp;first=1</a></p> <p>26</p>		<p>This shoe is referred to as a chopine. They can be viewed at The Bata Shoe Museum in downtown Toronto. The purpose of this shoe was to draw attention to the wearer. It could elevate them from 5-9 inches. Wealthy women would wear them at functions so as to raise them about the fray, it would not be unusual to see them being assisted by servants. The chopine first developed in Spain; however they were the most popular in Italy – particularly among the courtesans. A story was related to me that the sole of the shoe was inscribed “follow me” – a terrific way to advertise!</p>		
<p>The Men</p> <p>(This could be another 15 minute section I think)</p> <p>27</p>		<p>The male silhouette changed dramatically from the reign of Henry the 8<sup>th</sup>. The figure was much more graceful and even somewhat feminine with its nipped in waist. Note even the difference in shoes. Henry favored the wide duckbill shoes while King Charles IX, seen here in 1563 favored the much svelter pump.</p> <p>King Charles the IX is wearing a full skirted jerkin over a cream colored double with bases. A</p>		<p>A jerkin is an outer garment, it could be made of leather, brocade or velvet to name a few. It can be sleeves tied in or be sleeveless. It was worn over a doublet.</p> <p>A doublet is a short jacket derived from the middle ages garment the pourpoint. The pourpoint was strategically padded to give the fashionable shape and provide protection from the cold. Hose were tied to points attached to the doublet. It typically had sleeves and could be worn under the outer garment, the jerkin.</p> <p>The peascod doublet is a specific to the Elizabethan period. Is it is padded with</p>

		<p>tight interlining pinches the waist under the slightly protruding doublet. In France this was known as the peascod doublet, its shape similar to a curved pea shell. In Italy the doublet follow the natural shape of the body, it is lined but not stiff. The ruff peaking out of the top of the jerkin accents the face.</p> <p>The padded pumpkin hose/roundhose exaggerate the size of the hips. A codpiece, attached to the breeches peaks out between the bases.</p> <p>The hanging sleeves are open revealing the doublet sleeves underneath. The undersleeve is typical it is full at the armseye and tapers to the wrist. It is normally the width of a modern coat sleeve. King Charles IX's sleeve is finished with a ruff. A short cape hangs from the shoulder.</p>		<p>bombasting (stuffing composed of flock, rags or other appropriate material) and resembles the pod of a pea.</p> <p>Bases refer to the skirted part of the doublet. It hangs below the waist.</p> <p>Pumpkin Breeches or Roundhose refers to the round breeches stuffed with bombasting. The shape is quite distinctive thus the name.</p> <p>A codpiece is the stuffed and sometimes slashed appendage on the front opening of the male hose. It initially was the triangular piece of fabric that would join the two legs of hose together, (thus the term pair of pants was derived). During Henry 8<sup>th</sup> time it grew to its most monstrous proportions, by Elizabeth's reign it had begun to shrink its size, disappearing by the end of her reign.</p>
28		<p>In this painting of Robert Devereux, the Second Earl of Essex in 1596, we see that the emphasis is on the silhouette, this stylish light-colored dress is unusually reserved in its lack of decoration. The peascod doublet is fitted tightly through the body. The waist is severely cinched. Very short trunk or</p>		<p>Trunk/Melon or haut-de-chausses refers to the upper hose that extends from the waist to the upper thigh. They do not have the round shape of the pumpkin breeches.</p> <p>Canions or upper stocks refer to the tight knee breeches, typically nether stocks or stockings would roll above the knee and be secured by garters.</p>






		melon hose are over canions, the padded sleeves are the leg-o-muttons. A small steel gorget is under the ruff.		The Gorget is a the steel or leather plated round shape worn under the neck. It was originally a part of the armor and was worn as a protected device.
29		In this painting of Queen Elizabeth and her ministers we see elegant courtiers in pumpkin hose over canions, the shoes are close fitting to the foot with wedge heels, small bows decorate the instep.		
30		Well Henry the 8 <sup>th</sup> would not have been caught dead in this look; however this would have been considered the height of fashion to this young Englishman. This is also a terrific view of the Peascod doublet. As this pose indicates the Elizabethan men were concerned with their legs. The ruff is tilted forward preparing for its less rigid style. His hair is artificially curled and probably stiffened to hold is shape.		
31		This image of Robert Dudley, Earl of Leicester, 1575, shows a short fitted doublet with piccadils defining the waistline. The sleeves are a slim cut decorated with small slashed and punched holes to create texture. The collar stands quite high. The codpiece is almost		



		gone while the peascod seems to grow, by 1580 it reached its full <u>dimensions</u> by having quite a large overhang.		
32		Another pant made popular in approximately 1600 was the Venetian. In this painting of the Prince of Wales in 1603 we see the evolution of the silhouette. The collar and cuffs are flight, we see boot hose and a wide brimmed hat – all images that we will begin to identify in the next period – The Baroque.		Venetians are long trouser gathered into the waist and tapered to the knee. They are the forerunners of the modern pant we know today.
33		This painting of 1616 reflects the change in male dress influenced by Elizabeth's successor James I. Richard Sackville, the Earl of Dorset is wearing a starched Whisk versus the ruff, the slim sleeves and the longer trunk hose and the addition of heeled shoes with shoe rosettes. The hose are decorated with clocks, a term referring to the decoration on the hose (not a clock itself!)		A whisk is a standing fan shaped collar supported with wire.
34		This is a terrific example of a whisk made of the Italian lace needlepoint. Reticella was originally a form of cutwork in which threads were pulled from linen fabric to make a "grid" on which the pattern was stitched, primarily using buttonhole stitch. Later reticella used a grid made of thread rather than a fabric ground. Both methods resulted		







		in a characteristic geometric design of squares and circles with various arched or scalloped borders.		
35		While this ruff is still apparent it is no longer heavily starched. The doublet is less artificial losing its peascod stiffened shape. The cuffs are made of fine reticella lace. The 6 <sup>th</sup> Earl of Derby is wearing a jerkin with overlapping piccadils at the waist The wide brimmed beaver hat will become a mainstay of the next period.		
36		This short brocade coat is known as a Mandilion. It is worn in an affectedly casual manner, it is bordered with embroidery and lined with ermine.		A Mandilion is a flaring hip-length jacket often with dangling sleeves. It was particularly popular in Spain.

37		Long robes were still preferred by many. Depicted here is a patrician from Venice. He is also wearing a baldric denoting rank.		A baldric was originally designed to hold a sword, over time it became a shoulder sash of satin, brocade or moire', the fashion for both men and women. The color white was reserved for the King.
38		Committed to a vow of poverty these Franciscan monks still dress in the style of previous centuries. They are still wearing the capuchin, the hooded caped garment.		

39		Upon the death of Charles the III the dignitaries would wear the state funeral heraldic tabards over black robes. The heraldry would indicate the family of the wearer.		
40	The Male Peasants	The shepherd here in this painting by Pieter Brueghel the Elder shows a peasant wearing a colorful jerkin; the edges bound in fringed braid. Notice the hooks and eyes inside the collar.		
41		The simple doublet is closed with ties. Hose are ill fitting and made of heavy fabric		
42		A colorful village scene The Peasant Dance, of note is the kirtles that the women have worn since the middle ages, the coverchief (women's headcovering) and the coif worn by the man.		A coif is a closefitting cap popular since the early gothic period. It would be tied underneath the chin.
43		Drunken peasants in hose 1567 – you can clearly see there the evolution of the codpiece. It was originally a triangular piece of fabric that connected the two legs of hose (thus how a pair of pants got its name)		

44	ARMOUR	<p>With the improvements of firearms, armor is less important. The abandonment of armor was gradual; it conformed to the fashions of civilian dress. Pictured here is an image of Charles V in full armor. Breastplates backplates, a steel gorget and steel-brimmed morion (Helmet) are primarily for ceremonies and portraits. <b>Shoulder Pauldrons and hip taces. A buff jerkin reinforced with steel plates is for combat.</b> A rapier is a normal accompaniment to dress. It has a knuckle bow or cruciform hilt.</p>		
45		<p>A morion introduced by the Spanish is a helmet that appeared in the middle of the 16th century. It had a crown that was shaped like two halves of a shell that met to form a crescent shape at the top. The brim was also in a crescent shape. The morion of Charles V with relief work representing Roman Knights in battle</p>		

46		<p>Even the armor of Don Carlos of Spain adopted the peascod shape. The paned pumpkin breeches have a codpiece. Notice the dagger laced through the panes.</p>			<p>Panes are loose vertical bands used on sleeves, doubles, pumpkin breeches and trunk hose.</p>
47		<p>A shaped breastplate over mail. The high doeskin boots are attached to the waist with garters</p>			
48		<p>A German mercenary has his own fashion. Pictured here in slops or Plunderhose (Plunderhose or slops are cut full at both the waist and knees and had linings that hung out between the panes. It was a typical German fashion. 1579</p>			<p>Plunderhose or slops are cut full at both the waist and knees and had linings that hung out between the panes. It was a typical German fashion.</p>
49		<p>The basque or French developed their own style for their sailors. Shown here are the loose pantaloons worn by them.</p>			

50

Hair, Hats  
and Makeup  
of the  
Elizabethans  
Women

This coronation portrait of 1559 is of Queen Elizabeth I, she defined the fashion. It shows the white pallor and light colored hair favored by the upper class Elizabethans. They went to great extremes to achieve this look, most of it detrimental to one's health. Elizabeth had suffered from small pox and had a number of scars to conceal. The white skin also made her appear younger thus she used this makeup until her death, it was important that the Virgin Queen appear ageless.

The Elizabethans utilized a concoction known as Cerise. Cerise was a combination of white lead and vinegar, one could successfully whiten one's skin with it unfortunately it could result in lead poisoning. Others used concoctions of ash, sulphur and alum. Others filled their wrinkles with a recipe of egg white and talcum powder, it would provide an alabaster sheen.

A poisonous concoction - -  
Unfortunately many washed  
their faces with mercury.







Many Elizabethans would pluck not only their eyebrows but the natural hairline, it was considered a mark of beauty. Dyeing ones' hair with saffron, cumin seeds, or celandine to make one's hair blond was popular. Those who were not successful with their own hair employed the use of wigs, it is reported that Queen Elizabeth had a great collection of wigs.

A writer of the time Philip Stubbs scribed "And not being content with their own hair, they buy other hair, either of horses, mares or any other beasts and dye it of what colour pleases themselves. I have heard of one who meeting a little child with very fair hair, inveigled her into the house, promised her a penny and so cut off her hair."

A healthy and somewhat artificial blush was also desireable, vermillion or madder were used for this purpose. Madder was also used on the lips.

The eyes were accented by the use of kohl or belladonna. Belladonna had a reaction to the eye making

		<p>the pupils enlarge and thus the eye appeared larger.</p> <p>The lower classes were not allowed to employ these techniques as the white pallor was an indicator of rank, the lower classes, by working in the sun would have achieved a tan; something the upper classes would have found distasteful.</p>		
51		<p>Bette Davis, in her portrayal went as far as plucking her eyebrows and forehead to achieve the look. She wore false eyebrows until they grew back.</p> <p>Other contemporary actresses Dame Judi Dench and Cate Blanchett have employed less dangerous techniques in their portrayal of the great queen.</p> <p>Due to the popularity of the ruff in part the hairstyle was typically worn in an updo. Long hair was favored by young women as seen in Elizabeth's coronation portrait.</p> <p>The Elizabethans had an affinity for frizzy hair. If the natural hair did not</p>		

		<p>accommodate the style than a wig would be worn. A married woman always worn her hair up. Most of the time it was covered by a hat and thus the hair was dressed to accommodate. Fringe or bangs were not popular as seeing the forehead was the fashion. Many times the hair was decorated with hanged bugles, gewgaws and trinkets.</p>		
52	Hats	<p>It was the fashion for a women's hair to be adorned with a coif, hat, veil or caul. The style of the headcovering dictated the hair.</p> <p>This coif is actually on the young Henry the 8<sup>th</sup>. They were popular from the 13<sup>th</sup> century until the early 17<sup>th</sup> century although men rarely wore them after the 14<sup>th</sup> century unless as children. They were also referred to as "Biggin" referring to the hat you wore at the beginning of life. The one next to it depicts a sideview, at times they were highly embroidered as the one pictured here from the Victoria Albert Museum.</p>	 	



Only the lower class would wear a coif by itself, it would be out of linen with strings to tie under the chin. The upperclass might have highly decorated coifs. Often they would wear the coif with a hat on top.



53

The Caul was worn by both middleclass and upperclass women. It functioned as a hair net, for the upper class it could be highly decorated. According to *Queen Elizabeth's Wardrobe Unlock'd* cauls were mainly made of fabric (linen, velvet, silk) fabric with netted cord or plain netting. They were often decorated with ribbon, embroidery, pearls, gem and spangles. Of course being careful they did not break any sumptuary laws of the period.



The Caul is similar to a snood. It is typically a woven bag that holds the hair in place. It is often worn with other hats.

54

Pictured here is Anne Boleyn, Elizabeth's mother wearing the French hood, she brought to England. She was introduced to it while serving as a Lady in Waiting at the French Court. It was a crescent shape style brim that swept away from the face. The edges were often decorated with pearls or paste jewels. A veil would cover the back of the hair.







The French Hood has a crescent shaped brim with an attached veil. It was brought to England by Anne Boleyn, Elizabeth's mother.





55




The Attifet is a heart shaped style with a point sweeping across the forehead. The heart shape was supported by wire. Pictured here is the hat made popular by Elizabeth's half sister, Mary Queen of Scots.




Attifet is similar to the French hood; however the major difference is the point that sweeps over the forehead thus creating the heart shape.

56		<p>The toque, this hat is similar to a flat cap; however the crown is a circle pleated into a brim. They would often be decorated as this one is with pearls and ostrich plumes.</p>		<p>Toque, this hat is similar to a flat cap; however the crown is a circle pleated into a brim.</p>
57		<p>Pictured here is Catherine De'Medici wearing the black hood and veil of a widow.</p>		
58		<p>The Bavolet was a headdress worn by the middle class and peasants,. It was about two yards in length and 18 inches wide and completely covered the head.</p>		<p>The bavolet is a headdress worn by the European middle class and peasants during the 16<sup>th</sup> century. It was a towel like piece of white linen about 2 yards in length and 18 inches wide.</p>
59	<p>MEN's Hairstyles</p>	<p>Normally men's hair is kept short, or at least until ruffs fell out of fashion. The hair is brushed back without a part and trained to form a roll. As with women a widow's peak is considered attractive. Facial hair is widely worn. Typically the</p>		

		beard is small and trimmed to a point. The older generation might sport a large beard that is pointed or square. In this portrait of a gentleman we see him with the fashionable short style and van dyke beard..		
60		This handsome gentleman is William Shakespeare. Note the small turned up mustache with a speck of hair on the lower lip.		
61		Another short hairstyle however worn with a square cut beard.		
62		This is Sir Francis Drake, a favorite of the Queen. His hair is brushed back and the moustache and beard are trimmed and pointed. Of special note is the blue tinted double ruff. This was 1594		
63		By 1602 the ruff was falling out of favor thus some are adopting longer hair styles (we will see much more of this in the next period – the Baroque). The hair is brushed back to show a widow's peak. The moustache is small and the beard appears under the		

		chin.		
64		This is a perfect example showing the older men at the top of the table are in the large, square cut beards and black coifs of the Reformation. The younger men are in the fashionable style of the day, 1604. Somerset house conference		
65	Men's Hats	The barret was a flat Spanish hat, generally made of expensive material such as velvet, brocade or silk. It could be slashed, puffed or embroidered. This is Charles the IX in 1561.		
66		Different cultures have different styles. This painting entitled Three Princes, 1575, show the prince with the clubbed hairstyles of ancient times. Earrings were usually worn in one ear. It is a type of caul on their heads. Notice how the standing collar is carefully crafted.		

67		<p>The steeple headdress, the high crown small brimmed hats seen here worn by the men, were also popular during this time as the painting depicts, 1581.</p>		<p>The Steeple headdress is a high crowned small brimmed hat worn by both men and women.</p>
68	<p>Fabrics and Materials</p>	<p>Sumptuary laws dictated what the classes were allowed to wear, it did not matter how wealthy they might be. Color, fabric and material were enforced by English law. Elizabethan Nobles and the upper class would wear velvet, furs, silks, lace, brocades, cotton and taffeta. The lower classes were allowed to wear wool, linen and sheepskin – silk, taffeta and velvet trimmings were allowed if they could be afforded. The penalties for breaking the law were extreme – there were fines, loss of property, title and even life.</p>		

In  
conclusion

This was the period dominated by the artificiality of dress, every appearance was a theatrical event requiring much preparation. Elizabeth understood that every appearance communicated a message to her country thus opulence was never lacking. The Elizabethan's love of allegory insured that the message communicated through her appearance was not lost. Never before or since has such a distorted artificial silhouette that worked in opposition of the human form evolved. However Elizabeth I was Henry the 8<sup>th</sup>'s successor, she understood the power of appearance and storytelling.

The Rainbow portrait is a perfect example. Her gown is embroidered with English wildflowers, thus allowing the queen to pose in the guise of Astraea, the virginal heroine of classical literature. Her cloak is decorated with eyes and ears, implying that she sees and hears all. Her headdress is an incredible design embellished lavishly with



pearls and rubies and supports her royal crown. The pearls symbolize her virginity; the crown, of course, symbolizes her royalty. Pearls also embellish the transparent veil which hangs over her shoulders. Above her crown is a crescent-shaped jewel which alludes to Cynthia, the goddess of the moon.

A jeweled serpent is entwined along her left arm, and holds from its mouth a heart-shaped ruby. Above its head is a celestial sphere. The serpent symbolizes wisdom; it has captured the ruby, which in turn symbolizes the queen's heart. In other words, the queen's passions are controlled by her wisdom. The celestial sphere echoes this theme; it symbolizes wisdom and the queen's royal command over nature.

Elizabeth's right hand holds a rainbow with the Latin inscription 'Non sine sole iris' ('No rainbow without the sun'). The rainbow symbolizes peace, and the inscription reminds viewers that only the queen's wisdom can ensure peace



		and prosperity.  Elizabeth was in her late sixties when this portrait was made, but for iconographic purposes she is portrayed as young and beautiful, more than mortal. In this portrait, she is ageless		
	Readings			To further understand and highlight the points in this lecture you should read Chapter13 Elizabethan-Jacobean in your text. Perhaps more music?
	End title			Display the title screen again
