

SELECT
HISTORICAL COSTUMES

COMPILED

FROM THE MOST RELIABLE SOURCES

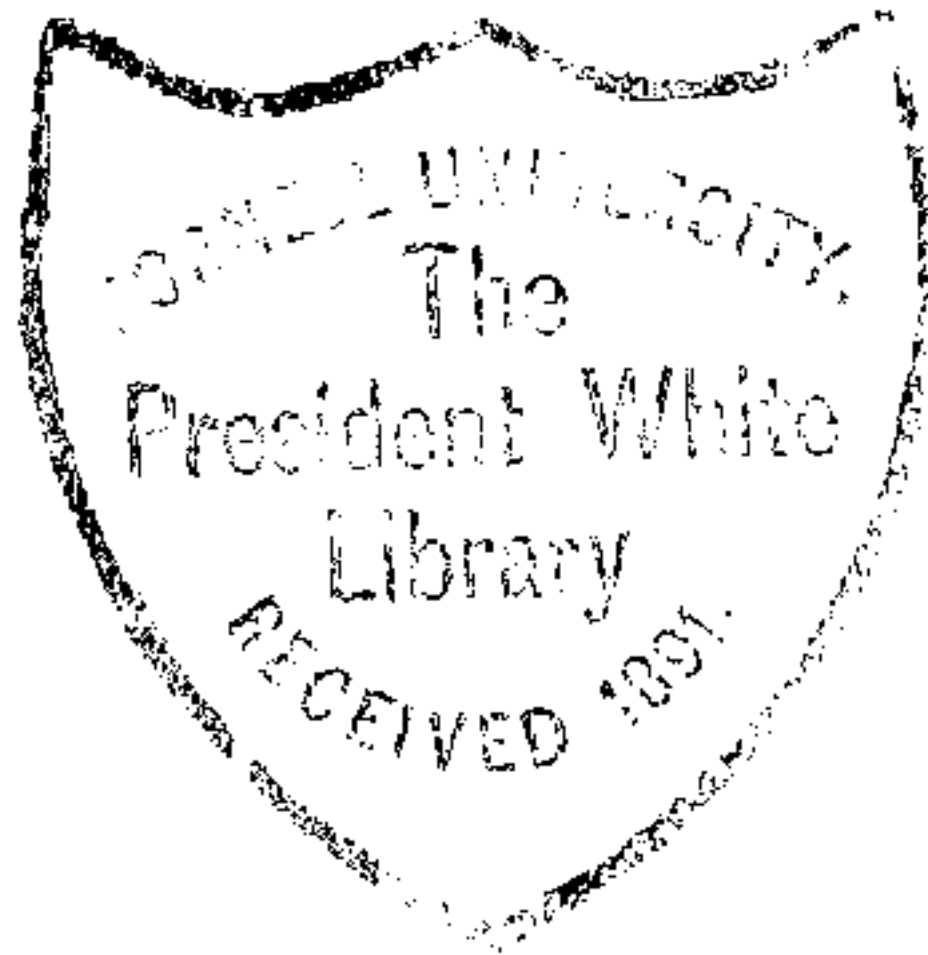
BY

HENRY L. HINTON



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TO

EDWIN BOOTH,

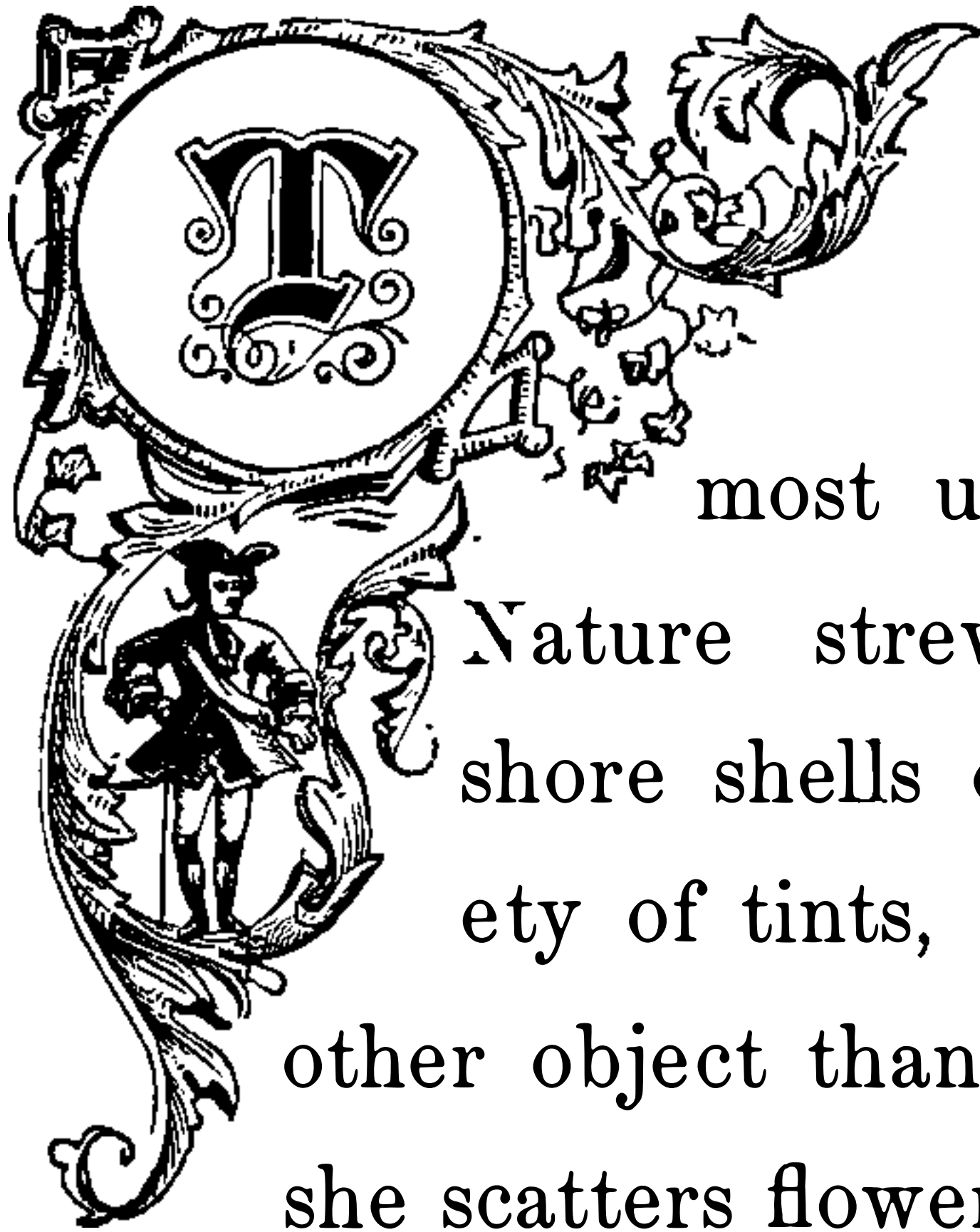
AS A TRIBUTE TO HIS RARE GENIUS, AND AN ACKNOWLEDGMENT OF
MANY GREAT KINDNESSES,

THIS VOLUME

IS RESPECTFULLY DEDICATED BY

THE EDITOR.

INTRODUCTION.



THE effort to seek expression in costume is one of the most universal in nature. Nature strews along the seashore shells of an infinite variety of tints, apparently with no other object than to please the eye; she scatters flowers of countless hues and delicate combinations of colors over the hills and meadows, from, it would seem, the simple love of adornment; she decks her animal creation in furs and plumage marked and painted by a fancy revelling in the delight of its own freedom. Man forms

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no exception; the instinct in him to array himself in varied colors and draperies is a part of the system of Nature, and is in harmony with her creative and free spirit. The philosopher, then, who despises dress overdoes the character he assumes. Nor need we an apology for catering, as we do in the volume here presented, to the fancy of the masquerader or to the tastes of the actor and artist.

While the instinct of which we speak is an attribute of every age, it is natural that as in youth we more especially rejoice in a spontaneous self-expression, so in those epochs of history when a distinct people or group of peoples is passing through its period of youth, there should be exhibited an extraordinary flowering-out of gay costume. Such an epoch was that of the

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Middle Ages—a period when society was divided and subdivided into orders and classes, secular and religious, to a degree never before witnessed, and when the rank and circumstance of life were denoted and decorated by every fashion of garb and device that a glowing fancy could invent.

It is therefore principally to this great period that we have had recourse in selecting material for this work.

In making this selection, while aiming at as great variety as is consistent with the limits of the work, we have given preference to those costumes that combine the quaintness of the past with an artistic grace and beauty, since, in the masquerade, people of taste will seek to reproduce not that which is simply grotesque, but that which is beautiful as well as novel. Where ex-

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pense is a matter of consideration the masquerader will do well to observe that many of the styles here represented, though rich in appearance, may be made at less cost than is usually paid for the hire of a single dress to the professional costumer, whose tawdry goods have neither the recommendation of cleanliness nor historic truthfulness—whose “Henry VIII,” “Joan of Arc,” and the like, need to be placarded to be known.

The Editor being also solicitous, as an Actor, to subserve the interests of his profession, has had an eye to the choice of such costumes as are suited to the stage, and at the same time have been rarely or never brought out. The costume of “The Young Venetian” was selected by Mr. Edwin Booth on the revival of the “Merchant of

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Venice," at the late Winter Garden Theatre—the only occasion, in this country, when that great drama was brought upon the stage with strict historic truthfulness of costume.

The Editor is also encouraged to believe that the work will be found acceptable to the artist, as affording him material help in reproducing on his canvas the life of the past, as well as rich suggestion for the elaboration of the work of pure fancy.

In proof of the historic fidelity of the styles here presented, it will only be necessary to state that they are selected from the great works of Ferrario, Bonnard, Herbe, Kretschmer, and others of equal authority.

In the text which accompanies the plates we have not in every instance sought to give detailed descriptions, as the execution

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of even the most delicate features of dress has been well looked to by the artist.

As articles requisite for the making-up of such costumes as those we illustrate can only be procured of certain parties, who are probably unknown by many into whose hands this book may fall, we shall, perhaps, do good service in giving a list of those to whom the theatrical profession generally resort. Messrs. Shannon, Miller & Crane, No. 32 Maiden lane, furnish the gold and silver trimmings, together with the cloths, swords, feathers, ornaments, tableau lights, &c. Messrs. Vanderlip & Taylor, No. 96 Bowery, supply the hosiery, tights, body-dresses, symmetries, &c. Mr. John O'Donnell, 260 Bowery, is the character boot and shoe maker for the profession; and Mr. J. P. Deuel, 124 Amity street, the

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manufacturer of the stage properties. Paul De Spotte, 336 Canal street, supplies the wigs, beards and masks. These parties, though all in New York, send their goods, when ordered, by mail to all parts of the country.

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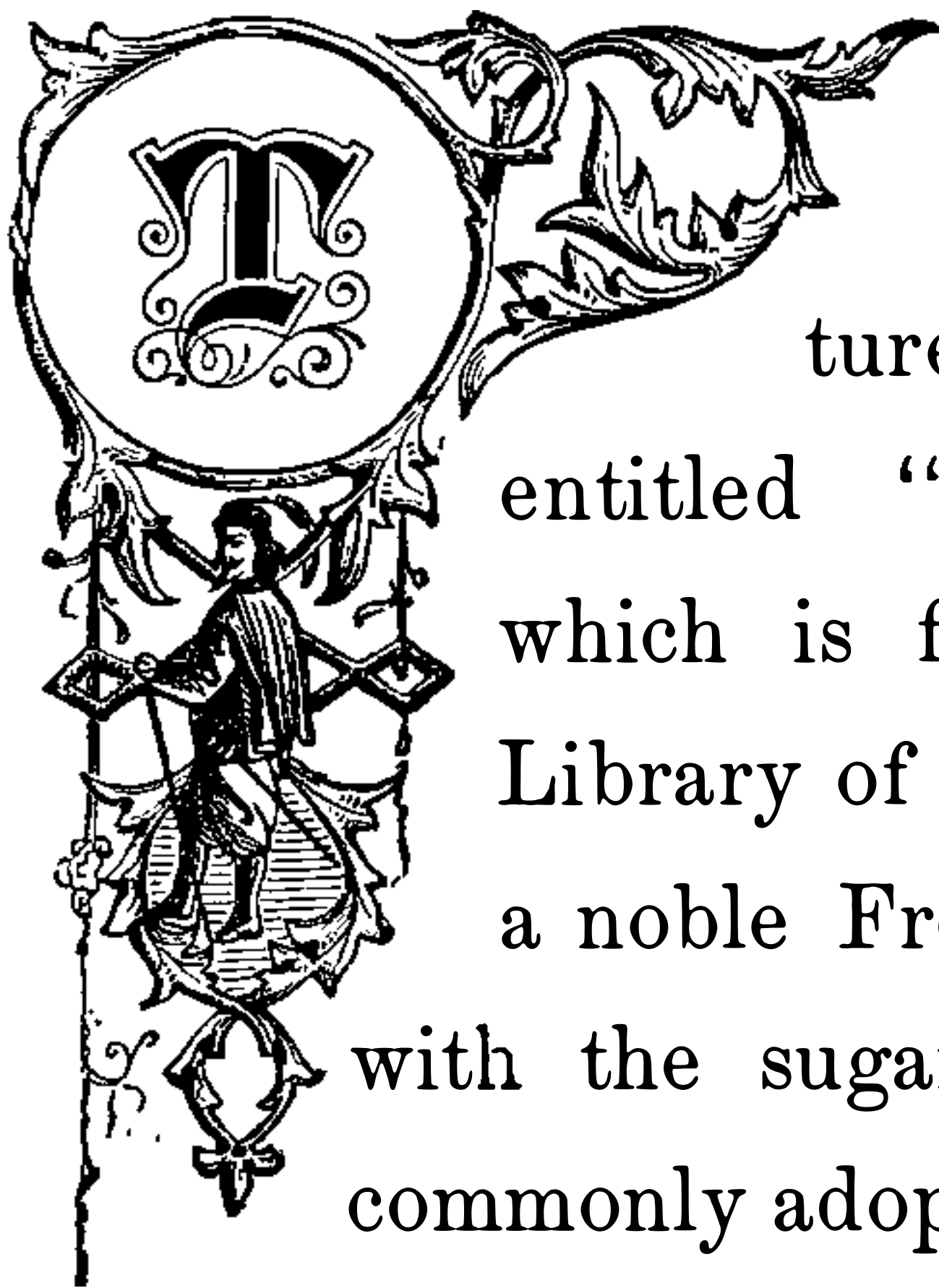
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A FRENCH LADY OF RANK, (15TH CENTURY)

A FRENCH LADY OF RANK.



HIS costume is taken from a miniature of the manuscript entitled "*Echecs Amoureux*," which is found in the Royal Library of Paris. The wearer, a noble French lady, is decked with the sugar-loaf head-dress so commonly adopted during all of the fifteenth century. A band of black velvet, ornamented with an edging of gold, binds her forehead; the part of the robe which covers the breast is worked in black velvet above, and in tissue of gold down to the girdle; the outer robe is made of blue vel-

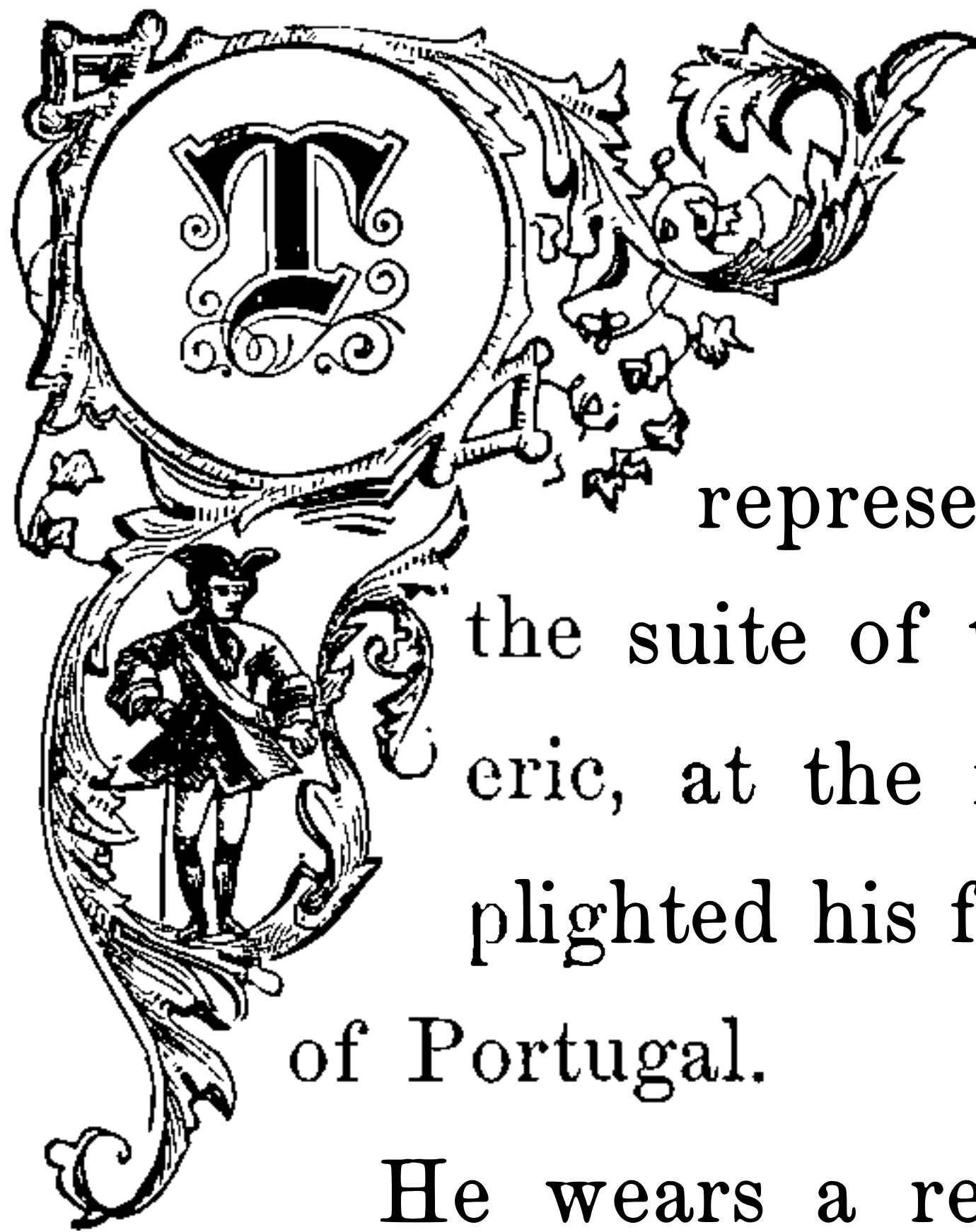
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vet, bordered with gold, and is lined and trimmed with crimson velvet; the ends of the sleeves are also of crimson velvet; the veil is of a white, transparent tissue; the girdle is green, with golden ornaments; the portion of the under-skirt which is seen below is violet; the stockings are black.



A GERMAN NOBLE

A GERMAN NOBLE.



HIS costume is taken from a picture of Pinturicchio, and represents a nobleman in the suite of the Emperor Frederic, at the interview when he plighted his faith to the Princess of Portugal.

He wears a red hat, held in its place by a greenish ribbon, passing under the chin. The collar and the hood are yellow, bordered in part with gold. The coat is white, changing to a bluish tint, and is terminated by a border of gold. The stockings are red; the boots of a yellowish color,

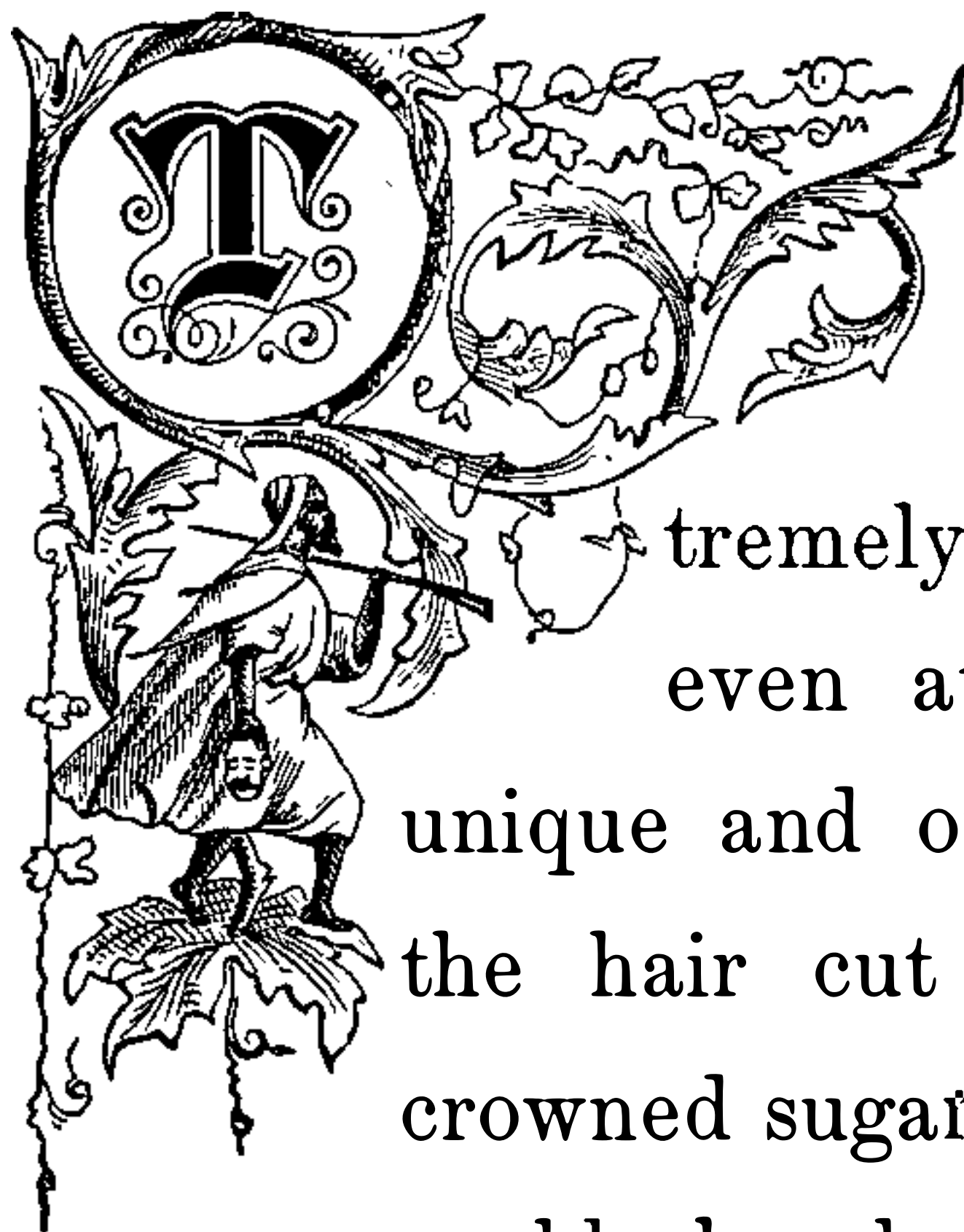
HISTORICAL COSTUMES.

and the spurs are silver. The sword-belt is red, with gold buttons. The case of the sword is white, with gilded ornaments.

The Italian costumes furnish few examples of the use of boots; but the monuments of the northern nations prove that the French, the Germans, and the English very generally availed themselves of this mode of protecting the feet and legs; compelled, doubtless, by the necessities of a cold and moist climate.

A PEASANT OF THE GEILTHAL

A PEASANT OF THE GEILTHAL.



THE dress of the men of Geilthal, in former times of an extremely peculiar fashion, is even at the present day unique and original. They keep the hair cut short. The high-crowned sugar-loaf hat, of a green or black color, is daily becoming more rare among them; the hat is now more commonly worn with a low crown; it is made of felt in winter, and in summer of straw. The neck is encircled with a plaited frill, sewed to the shirt. The waistcoat is red, and is fastened to the trowsers

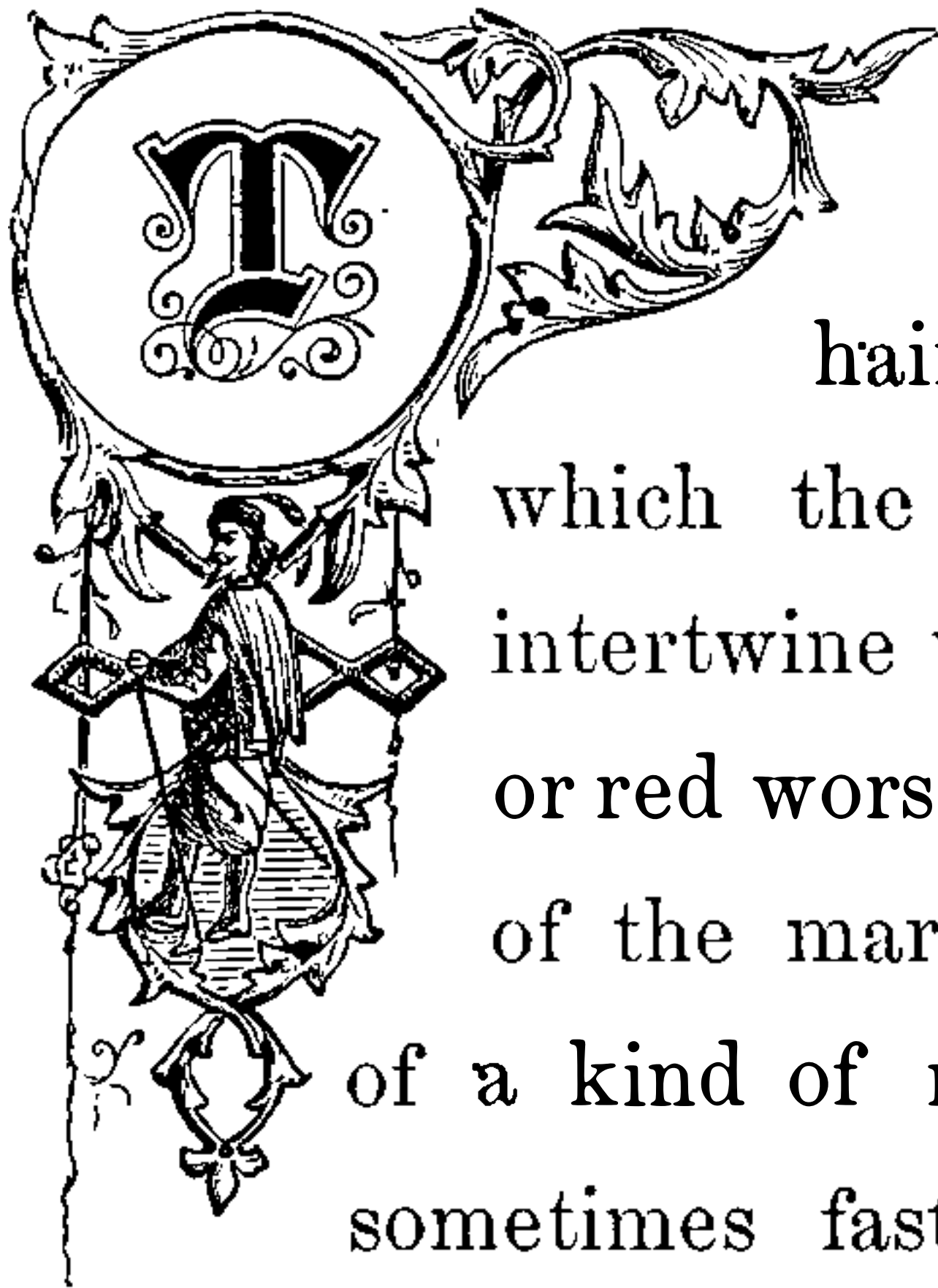
HISTORICAL COSTUMES.

by green braces; the doublet is brown; the trowsers are brown or green, and reach no lower than the middle of the calf; the stockings are of white worsted; the sandals or slippers are made of bark.

It is from the Illyrian peasantry, and in particular those of the Geilthal, that the Italian théâtre has borrowed the dress of some of its buffoons. That of the men, as described above, bears some resemblance to the costume of various burlesque characters in the ancient shows.



A PEASANT WOMAN OF THE GEILTHAL



THE women of the Geilthal let their hair hang in long twists, which the unmarried females intertwine with ribbons of silk or red worsted. The head-dress of the married women consists of a kind of round cap, which is sometimes fastened above with a black ribbon. They wear also a necklace of glass beads, made to imitate coral, and a broad muslin ruff or frill, with very small plaits. Their short-sleeved jacket is usually red; the petticoat and apron blue, with borders of a strongly-contrasted color; wide

HISTORICAL COSTUMES.

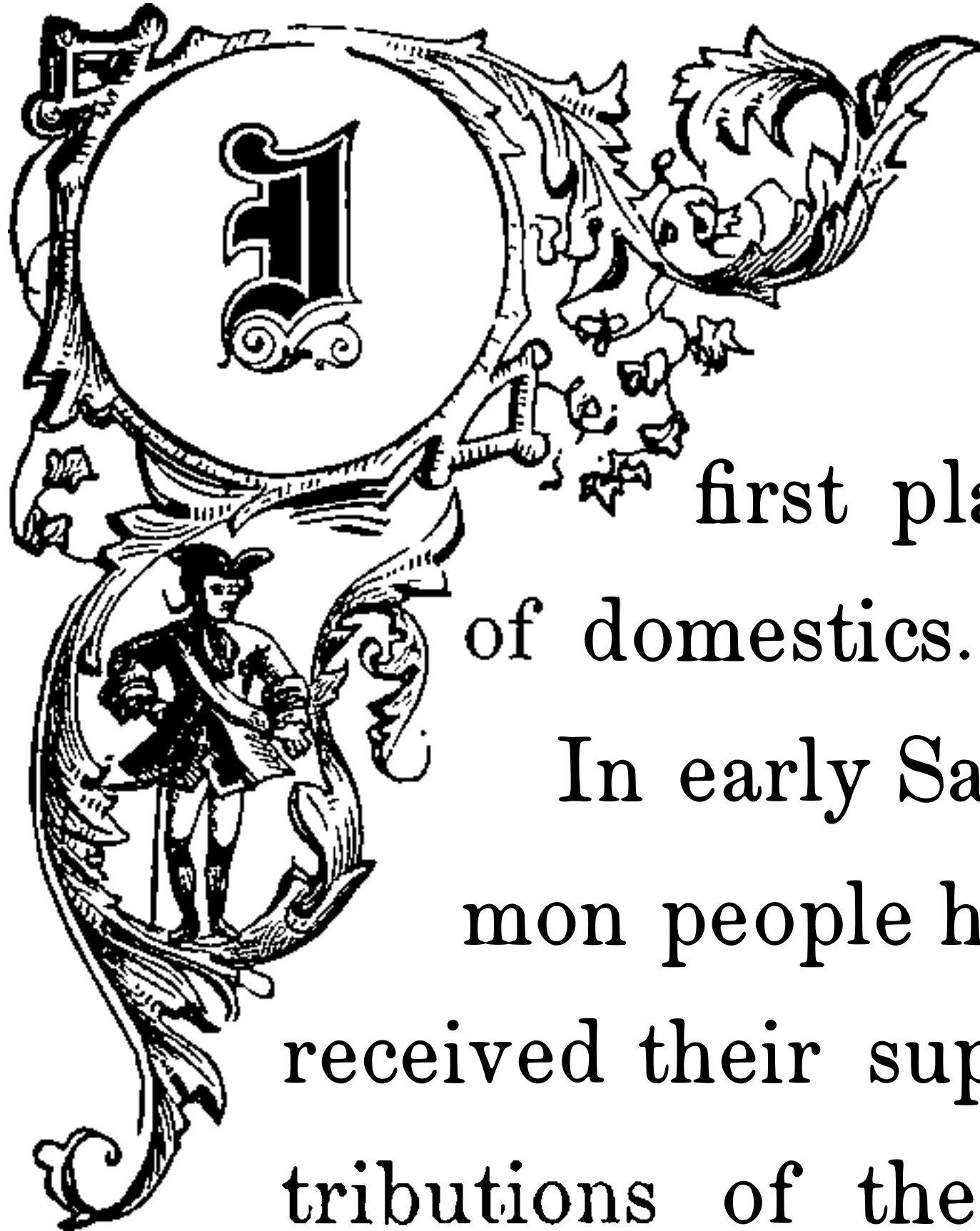
ruffles hang down at the elbow; and in winter a brown cloak covers the whole. Their petticoats seldom reach much lower than the knee. This dress is extremely light, and well suited to the mode of life of these mountaineers. Their stockings are of white or colored worsted; their sandals are tied with ribbons or thongs. The waist is encircled with a girdle of black fur, adorned with small plates of copper; upon it hangs a closed knife. They seldom wear their hats, unless obliged to do so by rain or the heat of the sun; in general they carry them hanging by a ribbon to the arm.



ENGLISH MUSICIANS, (REIGN OF EDWARD 3RD)

ENGLISH MUSICIANS.

REIGN OF EDWARD III.



IN the houses of great lords, musicians occupied the first place among the class of domestics.

In early Saxon times, the common people had their bards, who received their support from the contributions of the many, while the kings had their minstrels as part of their household.

Among the Celtic races musicians held a still more important place in domestic life, and even in our own day it can hardly be

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said that, among the Gallic and Scotch peoples, the class of itinerant performers upon the harp and the flute is entirely extinct as a recognized element of society.

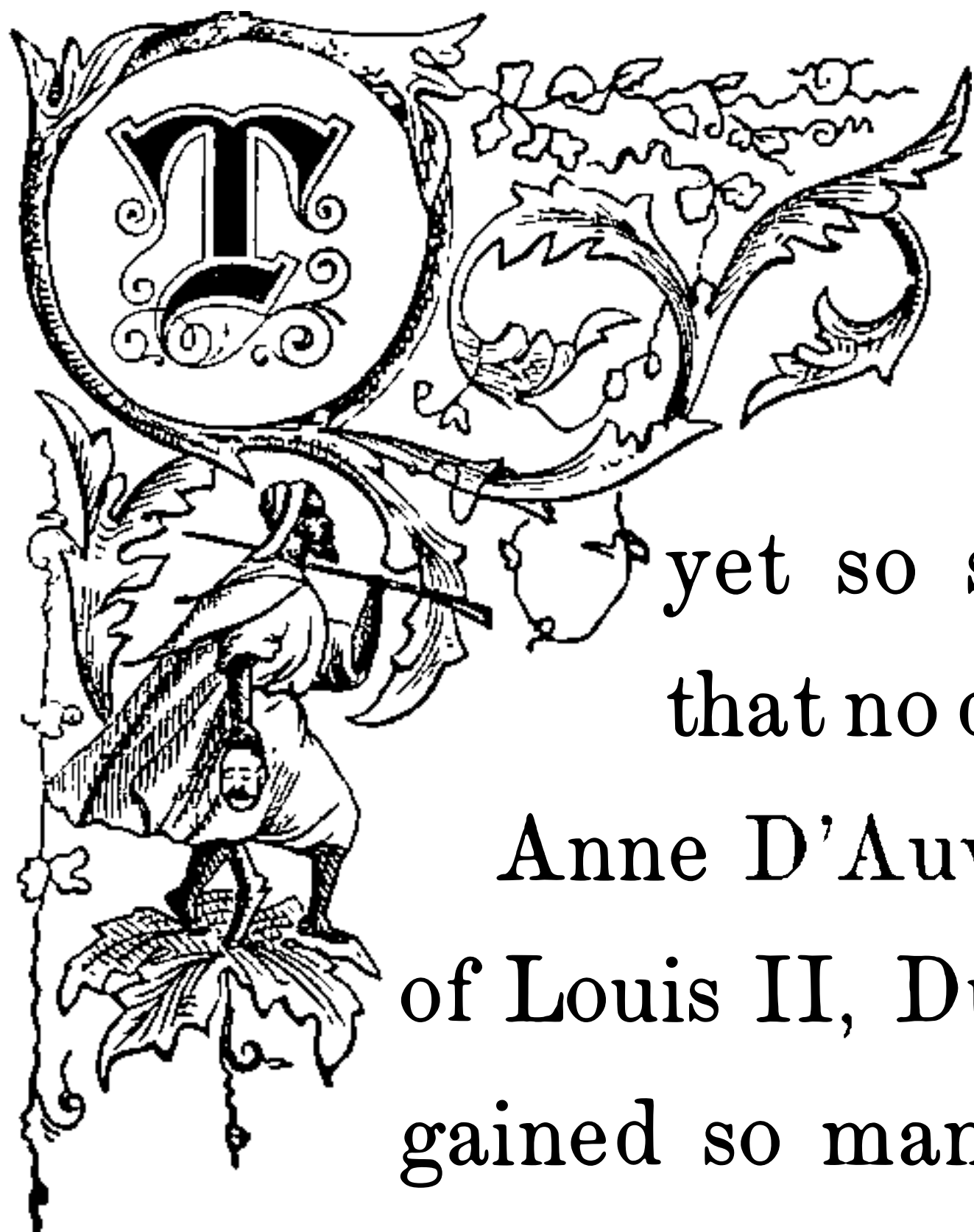
The plate which we give represents a group of simple musicians of the time of Edward III, and the singularity of their costume proves that a taste for the grotesque in dress had already made sensible progress at this period.



ANNE D'AUVERGNE 1371-1416

ANNE, DAUPHINE D'AUVERGNE.

1371-1416.



HIS mediæval costume, so bizarre to our modern eyes, is yet so simple in its details that no description is needed.

Anne D'Auvergne was the wife of Louis II, Duc De Bourbon, who gained so many victories over the English. Shortly after his marriage the Genoese solicited the aid of France against the pirates of the Barbary States, who were making continual inroads upon their commerce; the Duc de Bourbon demanded and obtained the command of the troops which

were sent to their relief. Having set out in the month of May, 1391, with twenty thousand men, and disembarking, at the beginning of the summer, in sight of the ancient city of Carthage, he invested that place, and in a single day twice defeated the King of Tunis, who was forced to sue for peace. On his return he gave chase to the Saracens, whose vessels infested the Mediterranean, and after a cruise of a few months re-entered the port of Genoa, in the midst of the acclamations of a people who hailed him as their liberator. Soon after, the protracted illness of the King of France forced the Duc de Bourbon to assume the administration of the government.

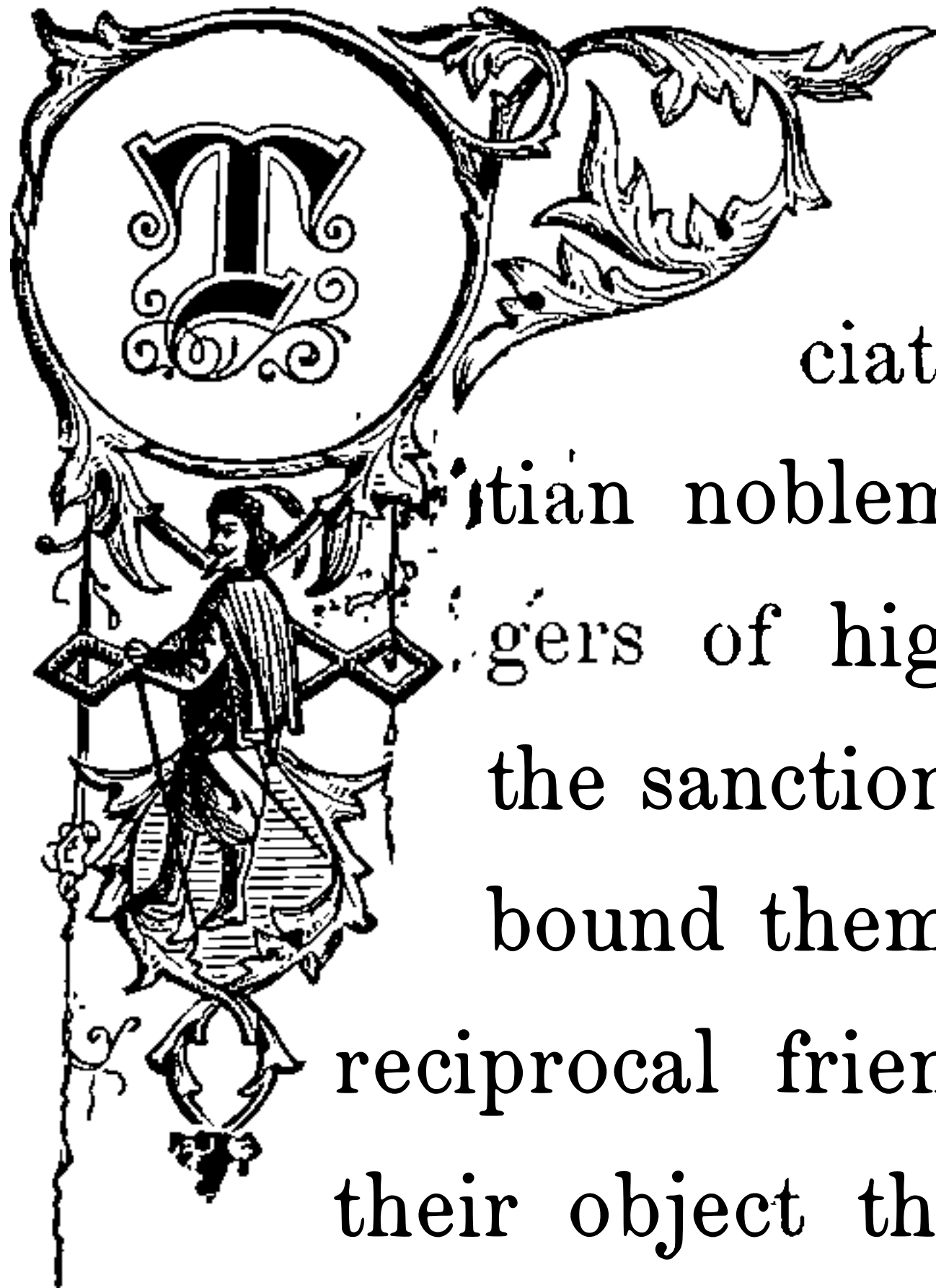
History has recorded nothing remarkable of the wife of this Prince, whom our plate represents in the costume of the time.



A YOUNG VENETIAN, BELONGING TO THE SOCIETY OF LA CALZA

A YOUNG VENETIAN

OF THE SOCIETY OF "LA CALZA."



THE Society of "La Calza" was an association of young Venetian noblemen and a few strangers of high rank, who, with the sanction of the magistrates, bound themselves by the ties of reciprocal friendship, and had for their object the pursuit of honorable pleasures. They gave at their own expense, public fêtes, accompanied with theatrical representations. They met together to discourse music, to hold gondola races, to celebrate masquerades, and for every

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kind of innocent amusement. In order to recognize each other in the public fêtes, they wore the right stocking ornamented with various colors, and even with embroideries of gold, of silver, or of pearls.

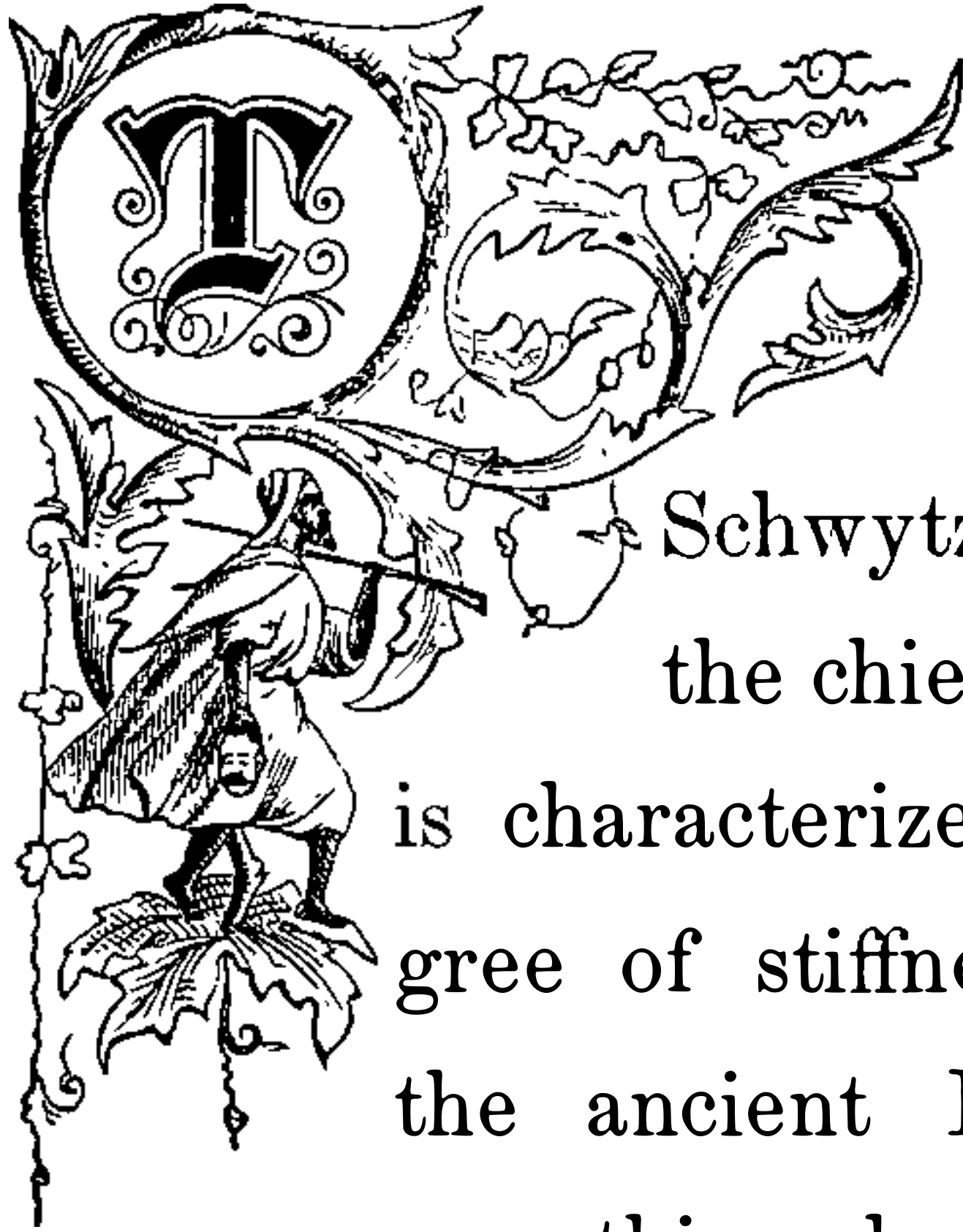
The young man of this Society whom our plate represents is drawn and colored after a picture of Carpaccia, preserved in the Academy of Fine Arts at Venice. The bonnet is of violet velvet, enriched with golden embroideries and ornaments; the jacket is of green velvet, with a narrow red border below; the doublet is black, and permits the shirt to be seen; the left stocking is adorned with white and black stripes; the right stocking is scarlet, ornamented with two palm branches, and with an embroidery of pearls upon the thigh; the gloves are yellow.



A YOUNG GIRL OF THE CANTON SCHWYTZ.

A YOUNG GIRL

OF THE CANTON SCHWYTZ.



THE costume of women and young girls in the Canton of Schwytz, and especially in the chief place of that name, is characterized by a certain degree of stiffness, and approaches the ancient French taste; it is something between the dress of the peasant and the citizen. It follows, too, the caprices of fashion, and is subject to various changes.

The ordinary and more or less modern dress of the inhabitants consists at the pres-

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ent time of a black woolen corset, bordered with silken trimmings; a skirt, in part wool, ornamented with blue stripes or flowers, covered with a linen apron of various colors; white cotton stockings; shoes ornamented with little silver buckles. The hair is gathered into a twist at the back of the head; the principal ornament consists of an original and unique coif, composed of common and coarse laces, rising in two enormous butterfly wings, between which rests a tissue of artificial flowers, intermingled with tinsel, and fastened by a large silver eagle set transversely in the hair. This head-dress, singular as it is, does not fail to be pleasing when it decks the head of some pretty blonde. It is naturally less becoming to ladies of a certain age, when the hair is gray and powdered. Finally, as a

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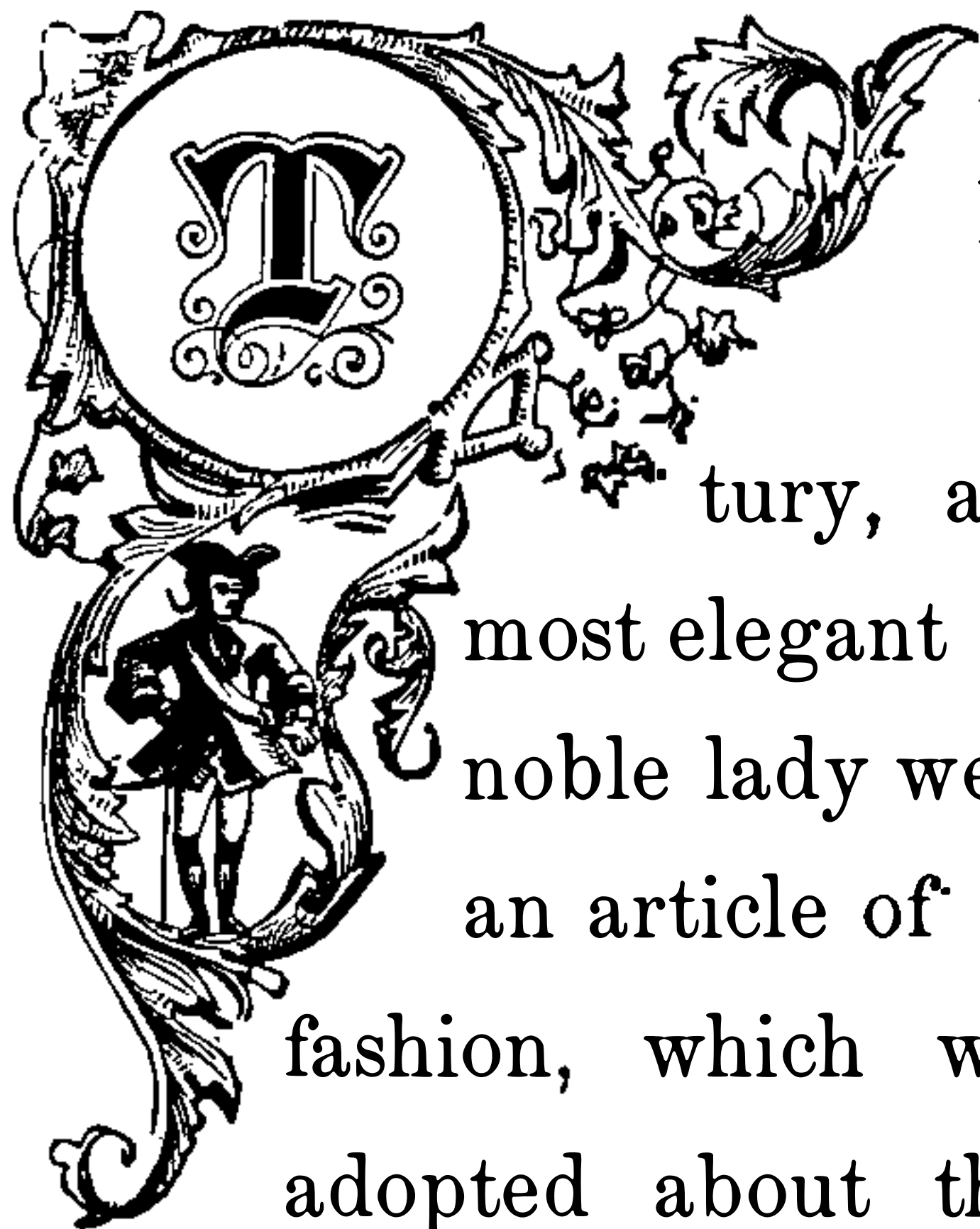
mark of feminine piety, girls and young women rarely go forth without holding in the hand a rosary and a book of prayers.



AN ENGLISH LADY. (15TH CENTURY)

AN ENGLISH LADY.

FIFTEENTH CENTURY.

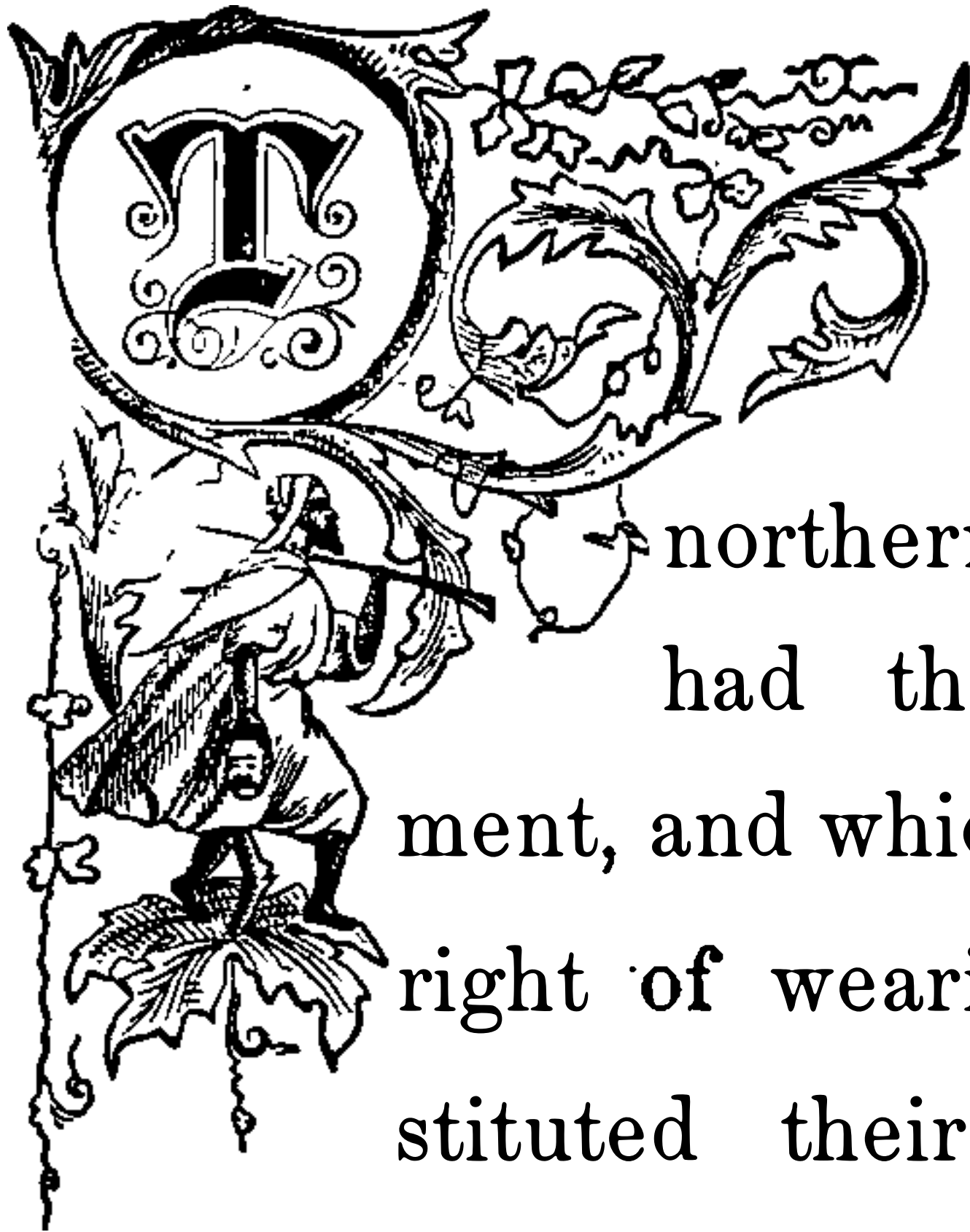


HIS costume belongs to the close of the fifteenth century, and is one of the most elegant of this epoch. This noble lady wears over her breast an article of attire of a peculiar fashion, which was very generally adopted about the end of the fifteenth and the beginning of the sixteenth centuries. Her dress is also characterized by the long, trailing sleeves of the chemise, similar in mode to those of the men of the times.



A GERMAN FALCONER.

A GERMAN FALCONER.



THE chase was, of all others, the amusement for which the northern nations of Europe had the strongest attachment, and which, together with the right of wearing the sword, constituted their dearest privilege. Frederic II, Emperor of Germany, himself composed a treatise upon the nature of birds, and the care they required. In this treatise the modes of raising birds of prey, such as the sparrow-hawk and the falcon, are explained in full.

This costume is taken from a precious

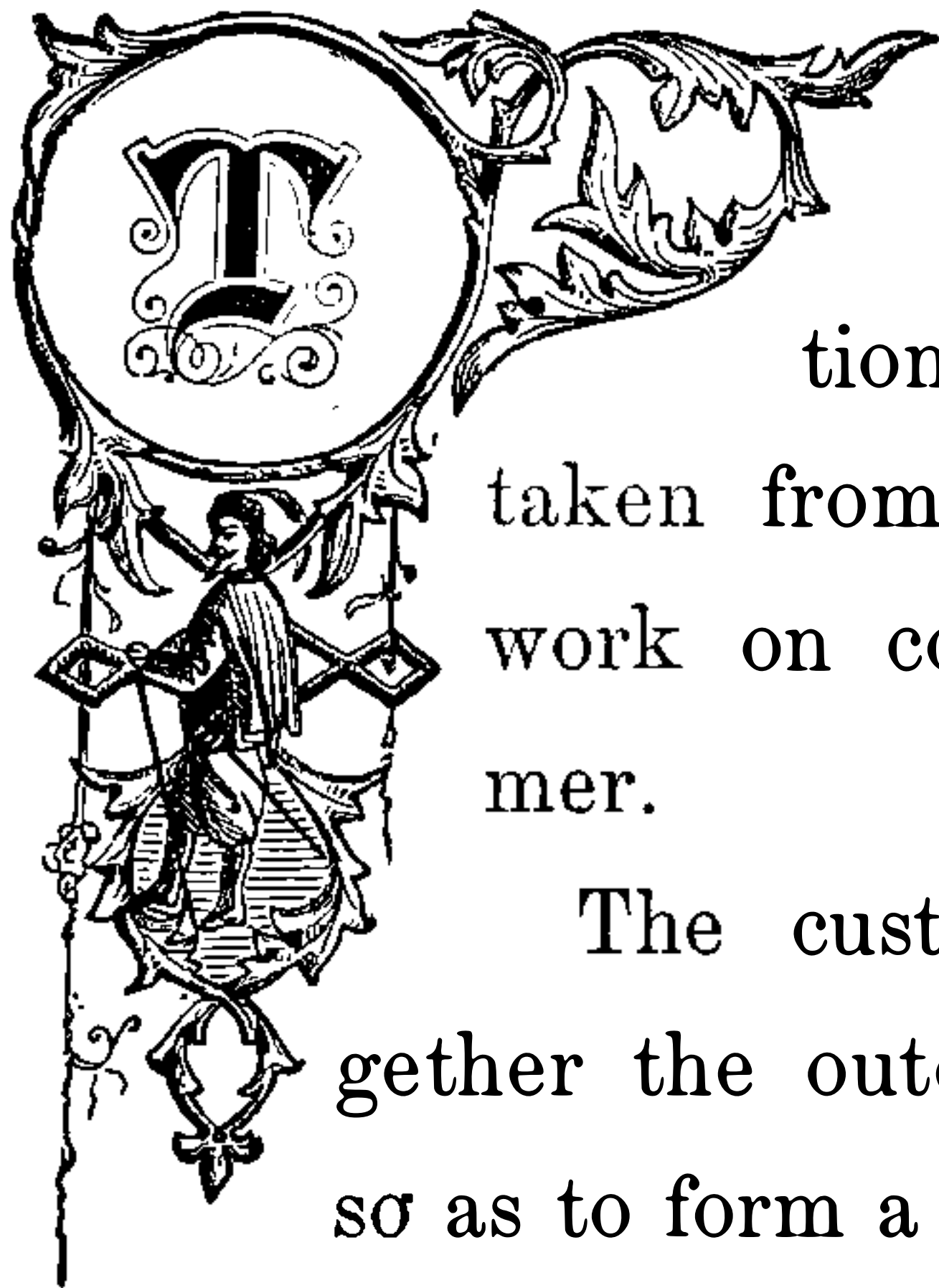
HISTORICAL COSTUMES.

manuscript preserved in the Library of the Vatican. It would appear that the livery of this falconer was common to all those employed in the imperial chase. The white bonnet is furnished with red cords. Bands, alternately violet, white and green, cross the coat, all of which are embroidered with red. The coat is open from the girdle down, as well as in the upper part to allow the head to pass through, but is closed over the breast by buttons. The under-sleeves are blue, with black cords. The hose are brown. The glove of the hand upon which the falcon is borne is gray. The violet hat, which hangs over the shoulders, is held by a red cord. The belt or girdle, which carries a green bag, is black. He holds a bird's wing, decked with a piece of scarlet ribbon, as an emblem of his employment.



GERMAN PEASANT

A YOUNG GERMAN PEASANT WOMAN.



HIS dress is so simple that no description is needed. It is taken from the great German work on costume by Kretschmer.

The custom of drawing together the outer garment in front so as to form a graceful drapery on the back, was long practised by the German peasantry, and has not yet fallen entirely into disuse. The colors of the different garments, as represented in the plate, are those most generally adopted by the peasants.



A YOUNG ITALIAN GIRL.

A YOUNG ITALIAN GIRL.



It is easy to perceive, by observing the ancient paintings and the monuments of the Renaissance, that the young Italian girls retained, even in the thirteenth and fourteenth centuries, the custom of allowing the hair to grow, and of permitting it to float freely upon the shoulders, after the manner of the early Lombards. This mode was even employed as a sign of distinction between married women and young girls.

As to the dress of women in general, after the poverty of the earlier ages was succeeded

by an excessive degree of magnificence, there arose so many variations that it is difficult to make a choice among the numerous costumes which fill the pictures of this epoch.

The figure here represented, which is taken from a painting of Pinturicchio, has so much of the character of a portrait that there can be little doubt of the authenticity of the costume depicted. The robe imitates, in its mode of adjustment, the drapery of the antique statues; it is without sleeves, and is secured upon the shoulders by golden clasps; it is of a violet color. The bodice, the sleeves and the stockings are woven of a tissue of gold. A small, yellowish veil, from which her black locks escape and float upon the shoulders, partly covers the top of the head. In other paintings, this costume is repeated with the addition of a light,

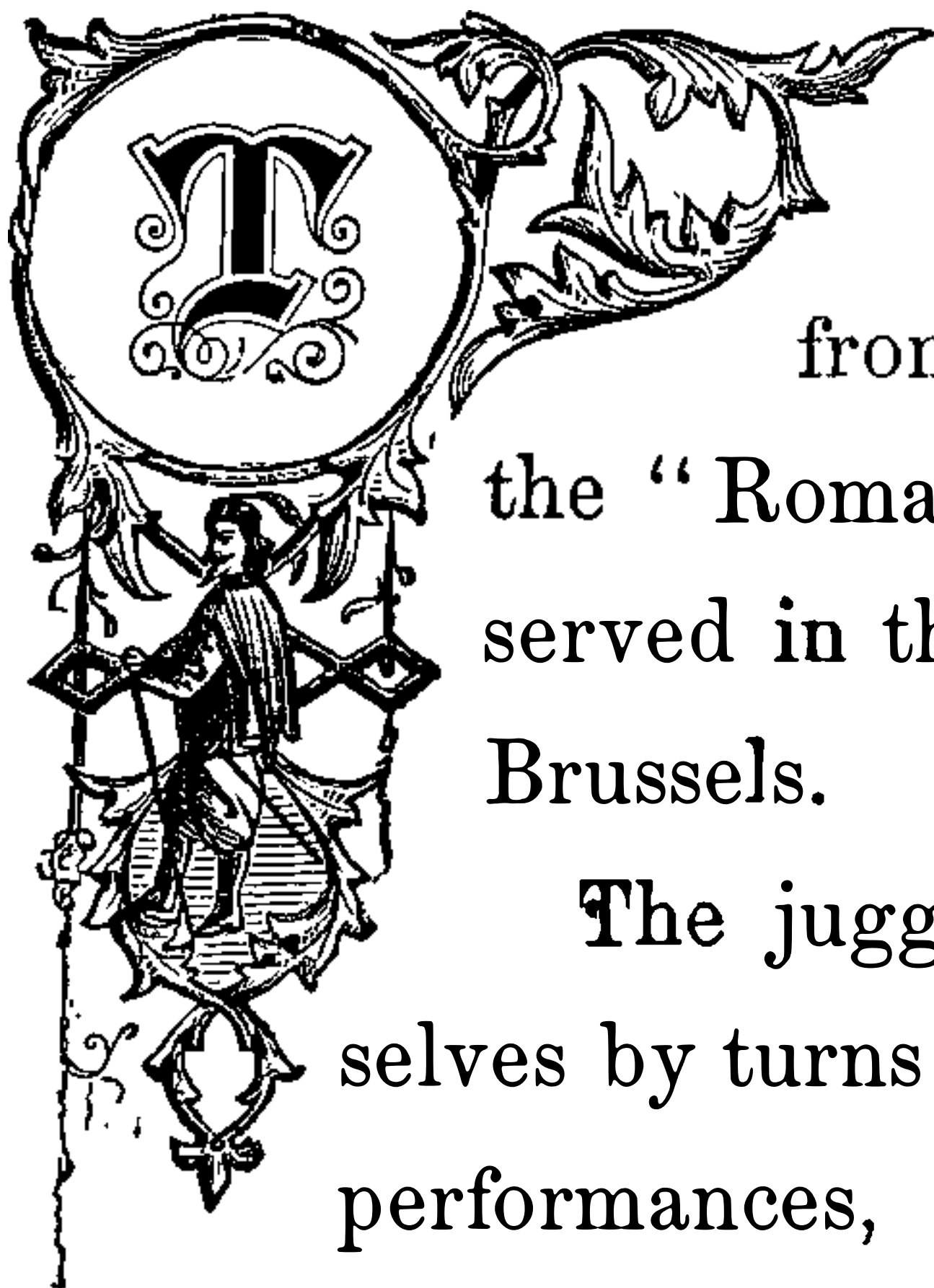
HISTORICAL COSTUMES.

rose-colored or violet scarf, which passes around the neck, floats gracefully over the shoulders, and is tied upon the back.



A JUGGLER

A JUGGLER.



THE figure here represented was taken from a manuscript of the "Roman de la Rose," preserved in the Royal Library at Brussels.

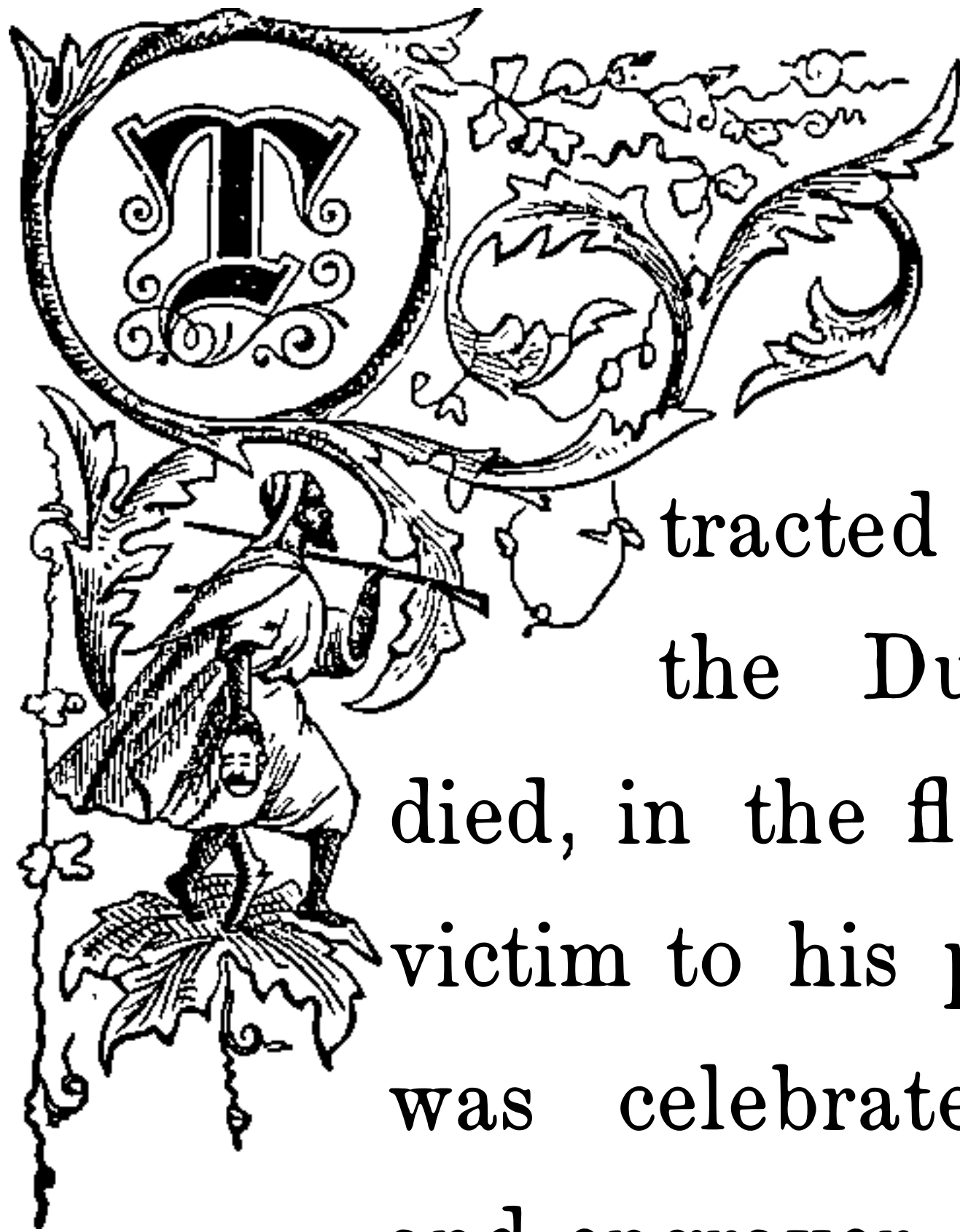
The jugglers occupied themselves by turns with sleight of hand performances, with dances, with poetry, with music, etc.



A YOUNG DUCHESS - 13TH CENTURY.

A YOUNG DUCHESS.

THIRTEENTH CENTURY.



HE accompanying rich and elegant costume has been extracted from a picture by the Duc de Seyde, who died, in the flower of his years, a victim to his passion for art. He was celebrated both as painter and engraver. At once the friend and rival of Albert Durer, a noble emulation led them often to treat the same subjects, and the friendship which united them was expressed by a frequent interchange of their works. The picture from which the present costume has been copied

is one of the most precious ornaments of the Academy of Fine Arts at Pisa.

The young Duchess who is here represented wears upon her head a small white hood covered with a black bonnet, edged with gold; upon this rests a golden crown. The chemisette is white, trimmed with a light band of gold, and closed at the neck with a golden button. Through the opening of the chemisette may be seen the neck of the chemise, which is edged with lace. The under-dress is black, ornamented with pearls across the breast and over the shoulders. She wears a little medal attached to a red cord passing around the neck. The outer robe is of golden brocade, the opening on the side of which is brought together by rich clasps, permitting the under-skirt to be seen. A golden chain is thrown about

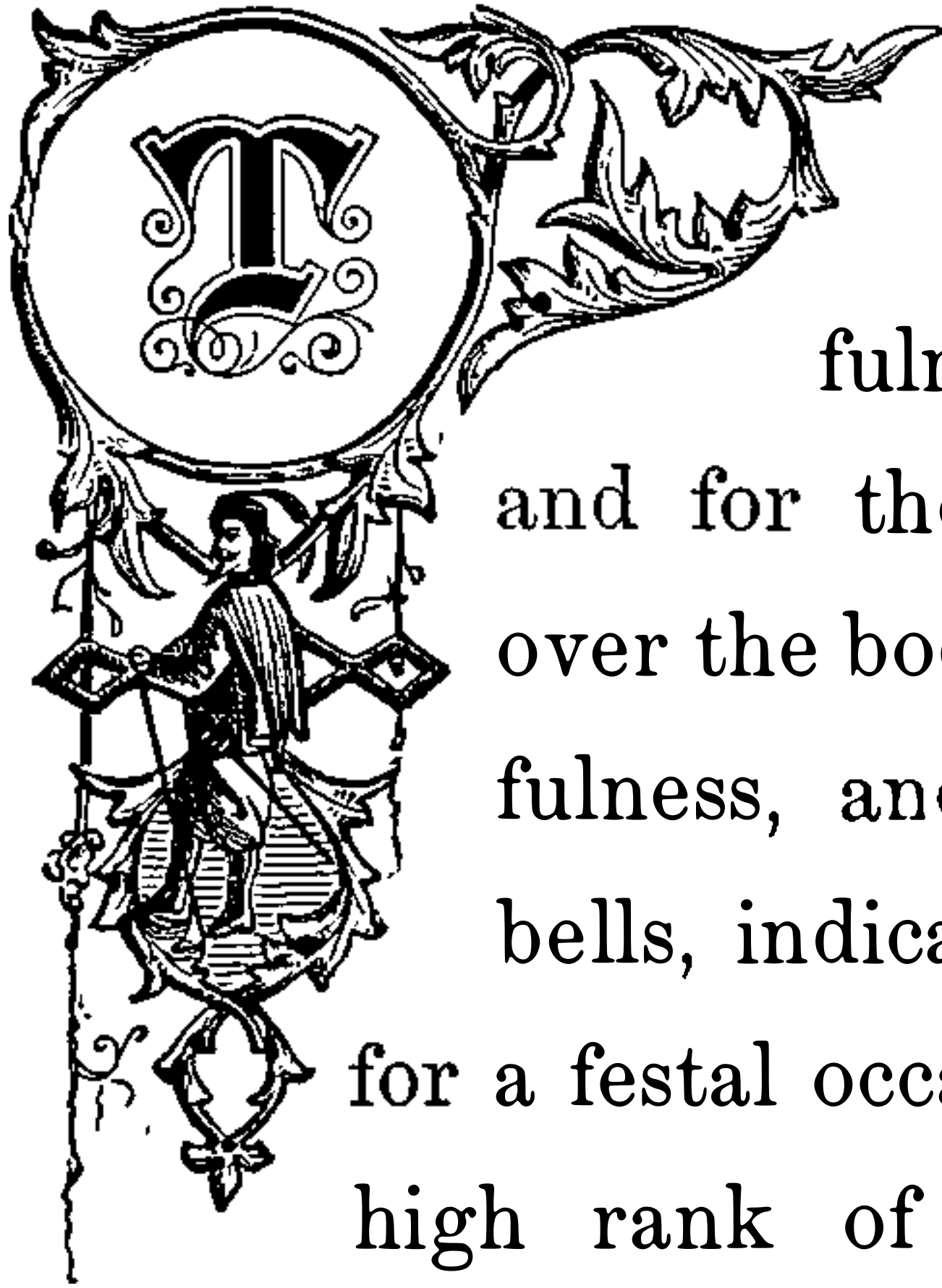
HISTORICAL COSTUMES.

the shoulders, and hangs low in front. The large sleeves are made of some light material of a yellowish hue, changing to a lake color, and are fastened at the shoulders by two black lacets, permitting the chemise to be seen. The under-sleeves, of red velvet, are tight, but fuller around the hands, which they partly cover; they also have slashes upon the arms, which are laced with small white lacets, allowing another white sleeve to be seen beneath. A blue girdle with red cords, clasped with a rich cameo, surrounds the waist. The shoes are black.



A YOUNG NOBLEMAN

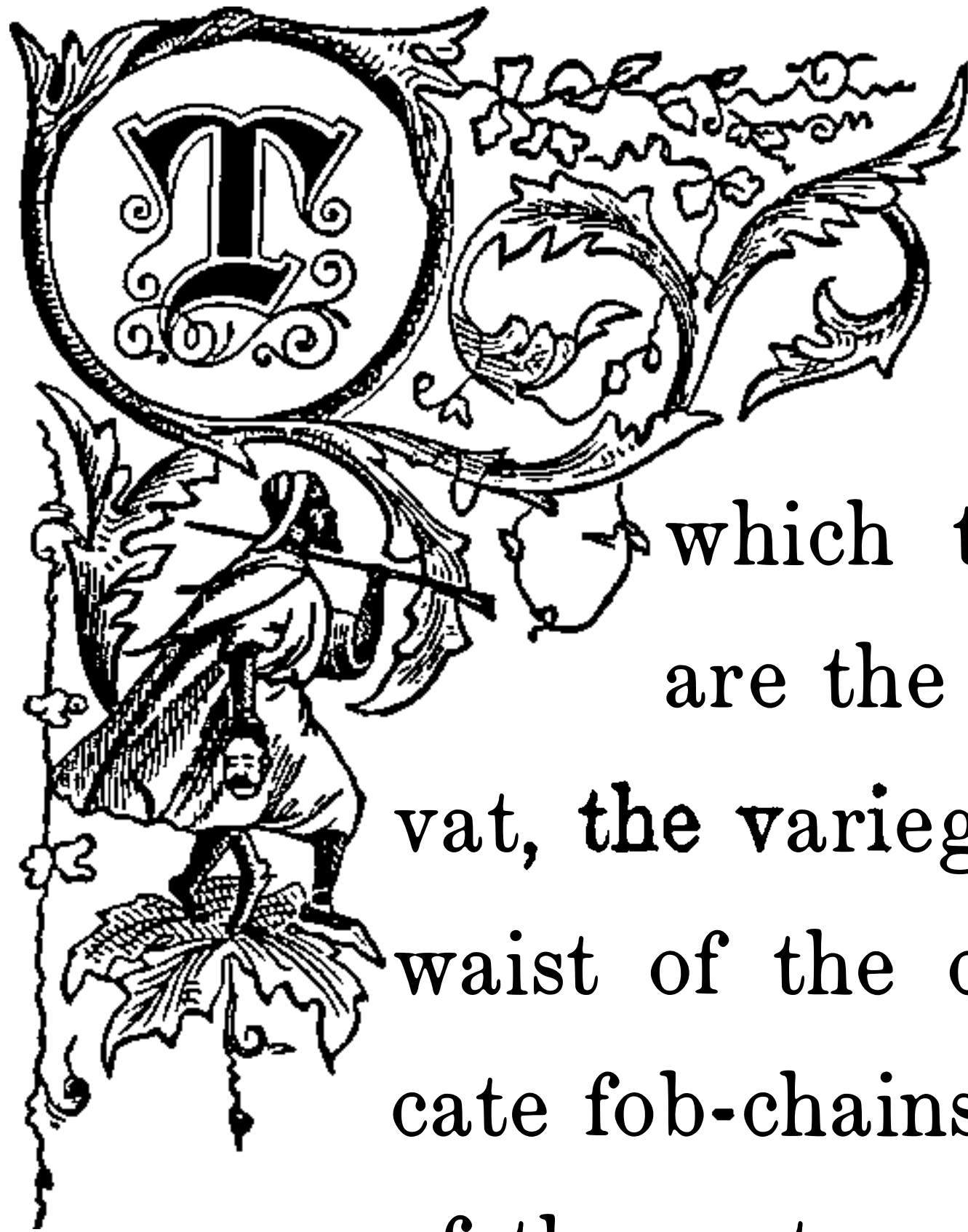
A YOUNG NOBLEMAN.



HIS costume is remarkable for the fulness of the sleeves, and for the stripes of pinking over the body of the coat. This fulness, and the lavish use of bells, indicate a dress designed for a festal occasion, as well as the high rank of the wearer. The head-dress consists of a twisted turban of gay colors, decked with high feathers.

A LADY AND A GALLANT.

1795.



THE most noticeable features in the costume of the gallant which the plate represents are the excessively high cravat, the variegated hose, the short waist of the coat, and the duplicate fob-chains. The extravagance of the costume in these particulars beyond that which is common to the time, together with the great length of the hair, gives the character something of a dandyish appearance. This effect is still further heightened by a striking contrast of colors.

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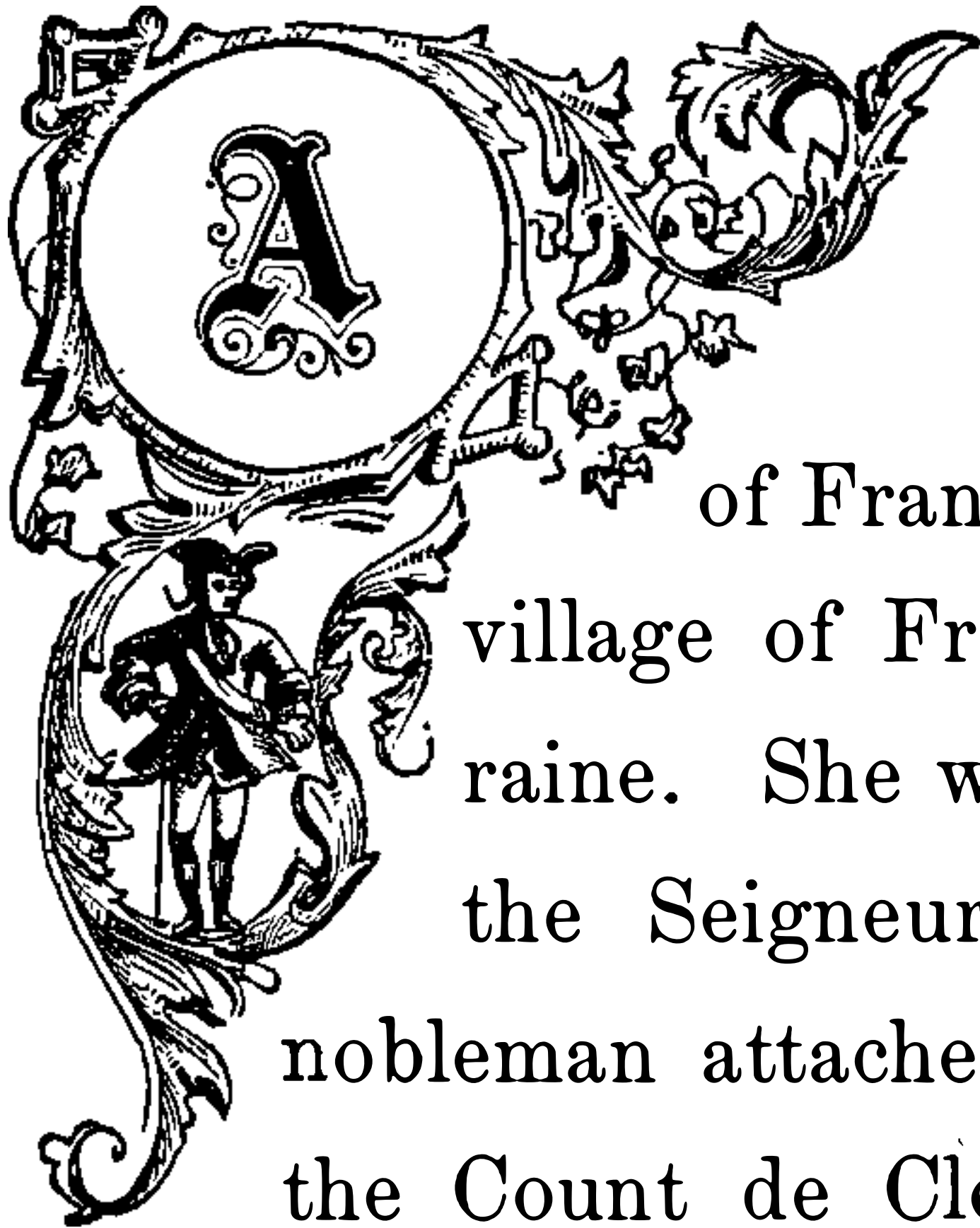
The lady, as represented in the plate, is more modestly and tastefully dressed, the costume bearing a slight resemblance to one of the styles now in vogue.

These figures are taken from Kretschmer.



AGNES SOREL

AGNES SOREL.



AGNES SOREL, or Sorean, mistress of Charles VII, King of France, was born in the village of Fromenteau, in Touraine. She was the daughter of the Seigneur Saint-Geraud, a nobleman attached to the house of the Count de Clermont. With the advantages of an elaborate education added to her natural gifts, she came, as maid-of-honor to the Duchess d'Anjou, to the court of France in the year 1431. Agnes, who was called the Maid of Fromenteau, was then in the full bloom of her beauty, and

easily captivated the heart of the King. In order to attach her to his court, he conferred upon her the position of maid-of-honor to the Queen.

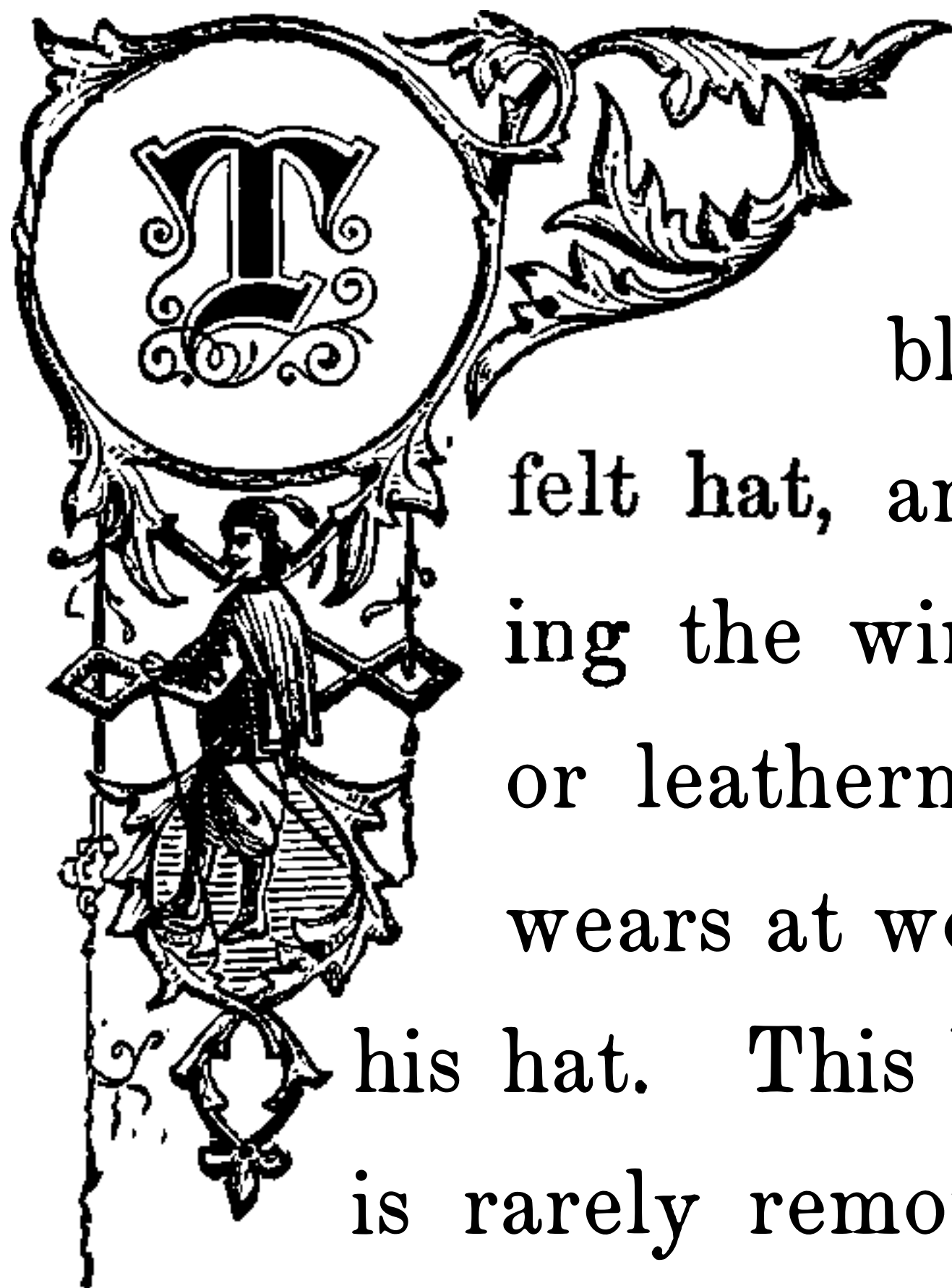
The English were then masters of half the kingdom of France. Charles, though naturally brave, had fallen into a profound apathy in consequence of a feebleness of character which unfitted him for the struggle against misfortune. Agnes alone succeeded in recalling him to a sense of what was due to his own glory and that of his people.

She died in Normandy, whither she had gone to warn the King of a conspiracy.



A PEASANT OF HALLAU.

A PEASANT OF HALLAU.



HE peasant of Hallau wears a large, black, three-cornered felt hat, and in addition, during the winter, a black bonnet or leathern cap, which he also wears at work when he has not his hat. This bonnet, once put on, is rarely removed from his head. Around his neck he wears a black silk cravat, which is tied on the nape of the neck. The jacket or short coat is made of linen, or sometimes of some woollen or cotton material. It is only in winter that he wears, as here represented, a kind of scarlet waist-

HISTORICAL COSTUMES.

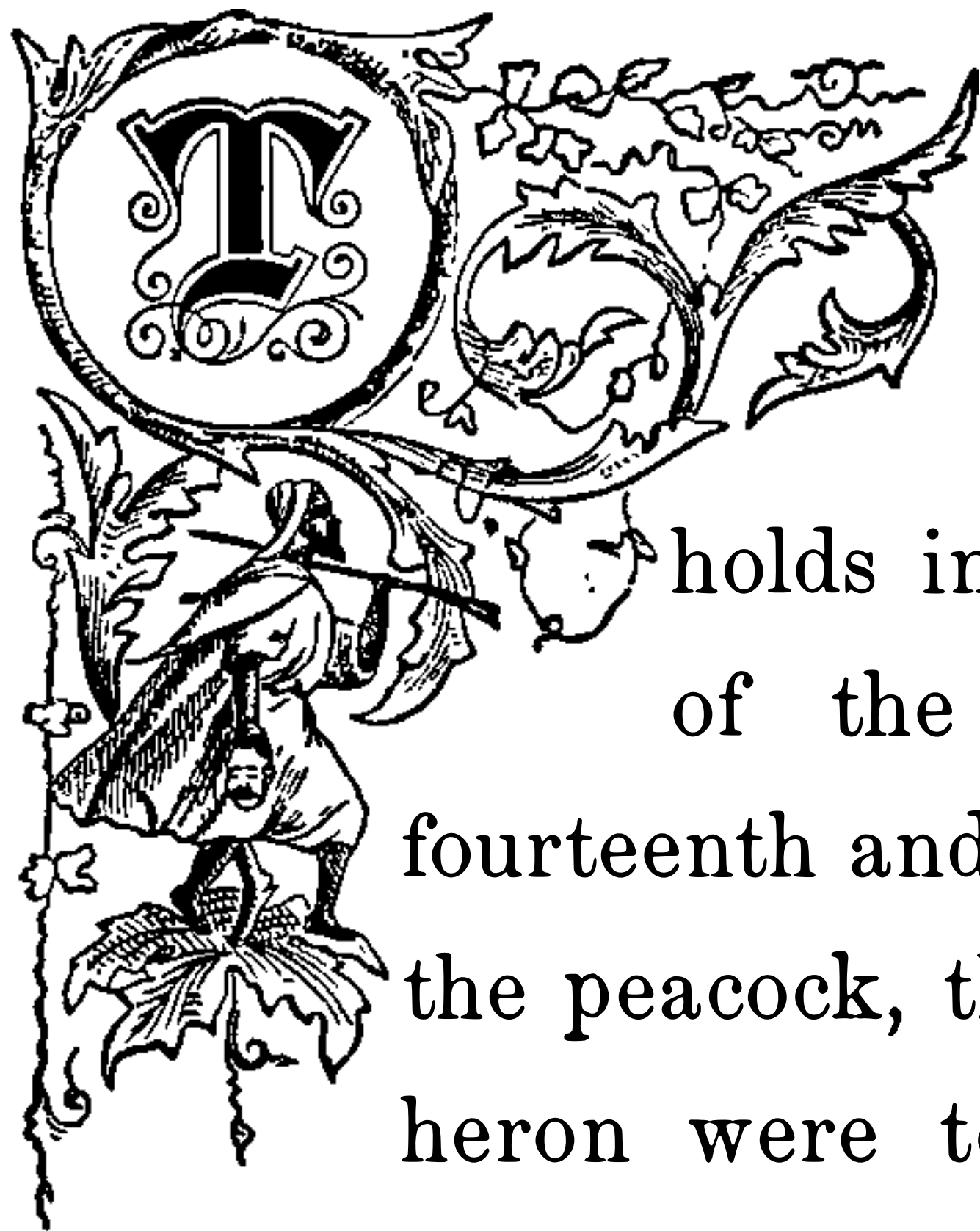
coat, with white or yellow metal buttons. Above this waistcoat (and in summer immediately over the shirt) may be seen the gallowses, an indispensable feature in the costume of the inhabitant of this district; these are sometimes of silk, and sometimes, as here, of leather. The puffed trowsers, known under the name of *plump-hosen*, are made of black woolen or cotton goods; they are very full, and hang in numerous folds. The knit woolen or cotton stockings are fastened to the trowsers. In place of buckles, the shoes have leather strings, covered by a strip of leather of the same length as the shoes.



A YOUNG LADY. (COSTUME OF FRANCE & HOLLAND,
14TH & 15TH CENTURY

A YOUNG LADY.

COSTUME OF FRANCE AND HOLLAND IN THE FOURTEENTH
AND FIFTEENTH CENTURIES.



THE young woman who figures in the accompanying plate holds in her hand a feather of the peacock. In the fourteenth and fifteenth centuries, the peacock, the pheasant and the heron were to the chevaliers of the time what the Styx was to the gods of fable.

Whenever an important enterprise was undertaken, a peacock or a pheasant, sometimes roasted, but always arrayed in its

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most beautiful plumage, was carried with great solemnity, by married ladies or maidens, in a large silver or golden basin, into the midst of the numerous assembly of knights. It was presented in turn to each chevalier, and each one made his vow over the bird; it was then placed upon the table to be distributed to all who assisted in the ceremony.

The figure here given, taken from a painting of Lucas de Seyde, will serve as a type of the general costume of the women of France, Holland and Italy during the fourteenth and fifteenth centuries.

The head-dress of this young woman consists of a kind of turban, of a rose color. The middle band is black, as well as the small bonnet which falls over her ears; the border of the bonnet is of gold, and the

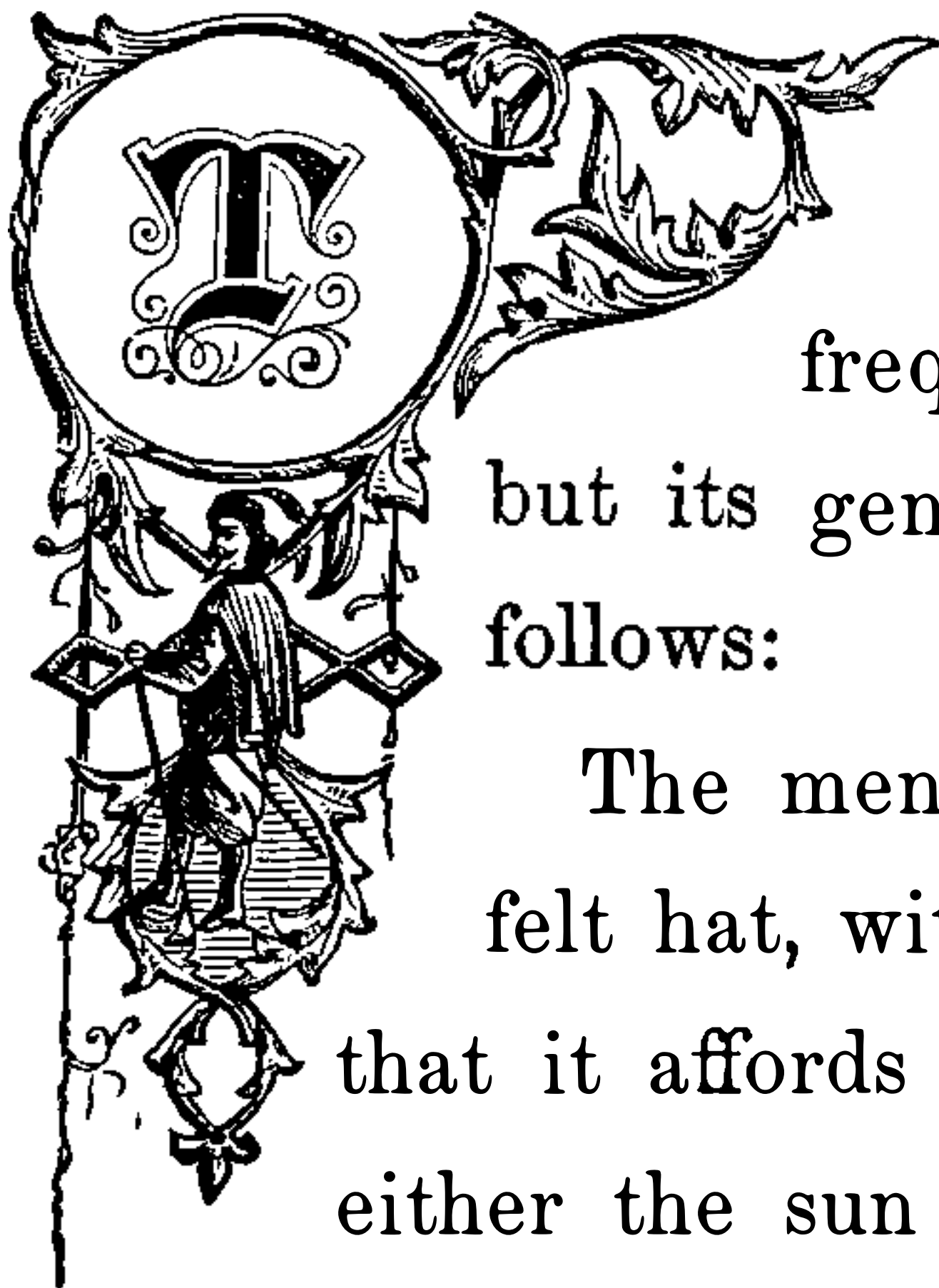
HISTORICAL COSTUMES.

embroideries of silver. A light, white veil covers her forehead, envelops a lock of hair under the ear, and, passing back over the turban, is tied upon the top, leaving the end to float over the shoulders. The chemisette is white, and is adorned with golden buttons and embroideries. The robe is of some green material, and is enriched with trimmings and fillets of gold. The short sleeve is bound by a lacet and some golden ornaments. The under-sleeve is of crimson velvet, through the openings of which is seen the chemise. The slash under the arm is laced by two small black cords. The cloak is white, changing to a blue, and is ornamented with a golden border. The girdle is violet, and the hose are black.



A WOMAN OF ISTRIA

A WOMAN OF ISTRIA.



THE costume of the Istrians is subject to frequent modifications, but its general character is as follows:

The men wear a low, black felt hat, with so narrow a brim that it affords no protection from either the sun or the rain. Their hair is cropped short. Over a shirt with a narrow collar they don a short white jacket, of coarse woolen cloth, the sleeves of which are turned back to the shoulder. Their trowsers are black, or of white and brown stripes, and are tied below the knee. Most

HISTORICAL COSTUMES.

of them carry at the girdle a pouch, into which they place all sorts of knick-knacks. Their stockings are generally of white worsted, and their shoes are of undressed leather.

The women, both in summer and winter, wear gowns of white linen; over which in the cold season, which is of short duration, they throw an over-garment of some dark material. The hair is combed back over the head, which is covered with a turban of white linen, so twisted that one end of this head-gear falls upon the left shoulder. The chemise covers the entire neck, and falls in numerous folds. Their shoes are of a peculiar form. They wear about their waist a girdle, within which they are fond of setting a posy of flowers. To this girdle also is attached the distaff, which is the indispensa-

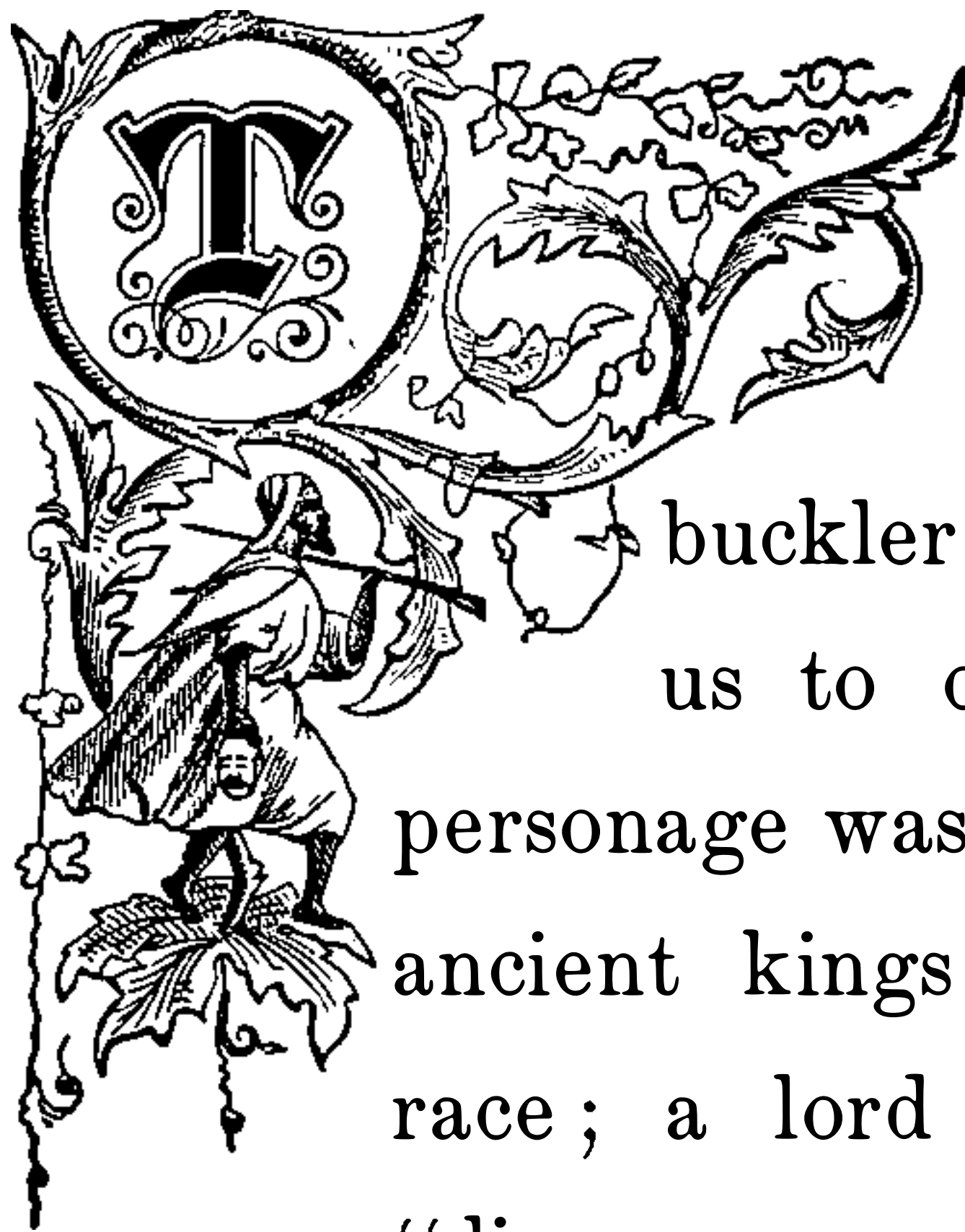
ble companion of these women. Along the sea-coast they may be seen daily, riding to market on asses, spinning the thread and gayly singing on their route.



A SCOTTISH CHIEF, (TIME OF ROBERT BRUCE.)

A SCOTTISH CHIEF.

TIME OF EDWARD I. AND ROBERT BRUCE.



THE representation of a ship with clouds flying above, on the buckler of this warrior, leads us to conjecture that this personage was a descendant of the ancient kings of the Norwegian race; a lord of the isles. The “lion rampant” at the base of the shield, surrounded by a kind of plait, denotes some affiliation with the kings of Scotland; and this last circumstance may lead to the discovery of the name of the Chief. The costume agrees perfectly with

the idea which we form of the Scottish warriors before their league with France, as Froissart describes them. This historian says that they were very imperfectly covered with defensive armor prior to the time of Charles VI, who sent to their aid a body of French knights, together with the suits of mail obtained by the disarmament of seditious Parisians.

The chief here represented leans upon a lance; upon his head he wears a small linen coif, such as distinguished most of the Anglo-Saxon warriors long before the epoch in question. The form of his buckler, as well as that of his large sword, belongs to the time and the reign above mentioned. The purse which he carries is also an evidence of the antiquity of this costume. The shell is a kind of trumpet carried for

HISTORICAL COSTUMES.

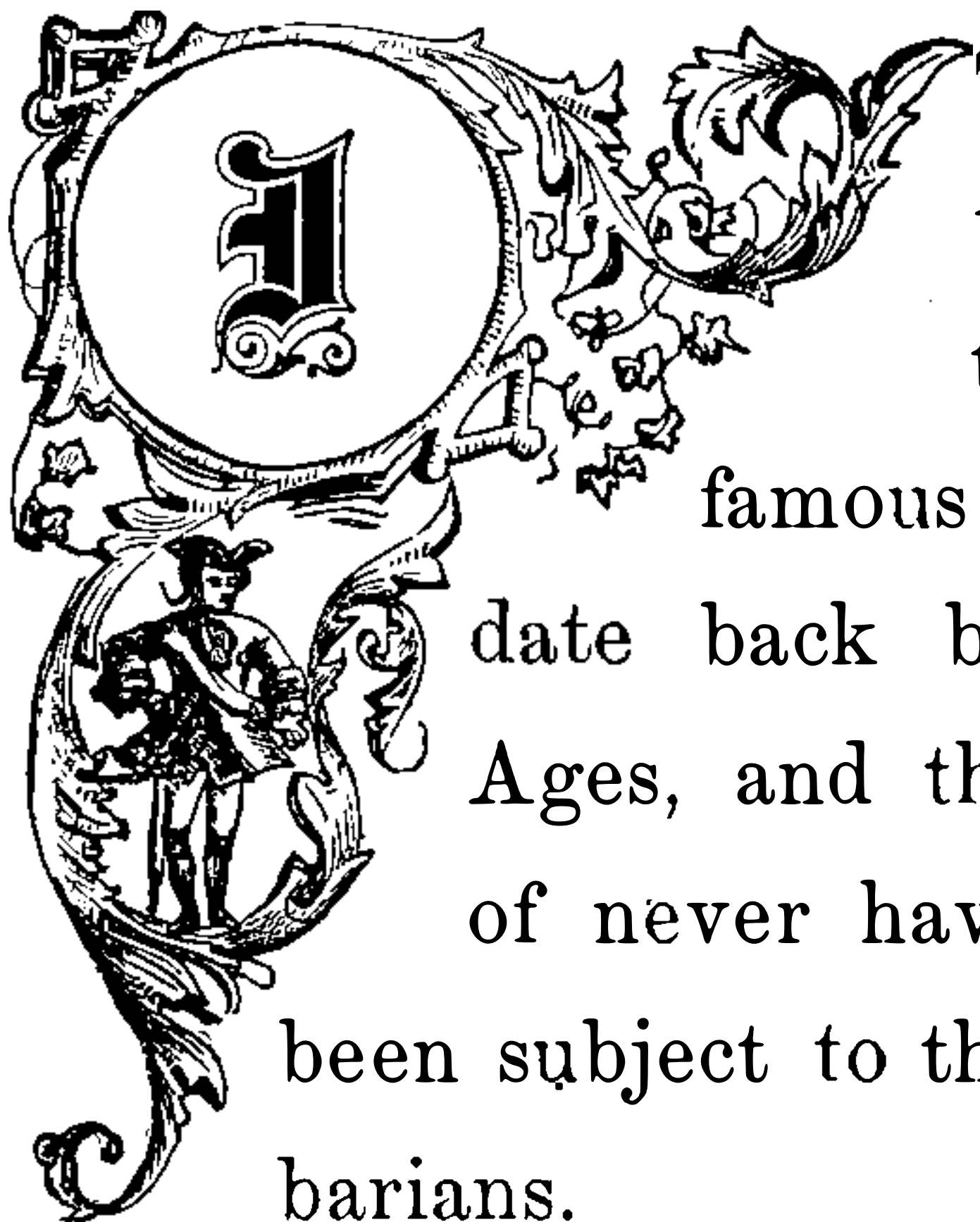
the purpose of sounding the appeal of his clan. This figure was copied after a large effigy on a monument which was found behind the church at Iona or Icolmkill.



A YOUNG VENETIAN GENTLEMAN
(14TH & 15TH CENTURY) !

A YOUNG VENETIAN OF RANK.

LATTER PART OF THE FOURTEENTH CENTURY.



It is supposed that the origin and even the liberty of the famous republic of Venice date back beyond the Middle Ages, and the Venetians boast of never having at any period been subject to the yoke of the barbarians.

The costume of a young Venetian, here represented, though more common, near the close of the fourteenth century, to the young nobles of other countries than Italy, belonged especially to this most opulent and

gallant of all cities, this *Venezia la bella*, whose lagoons were so gay with rich gondolas, and with vestments of silk, of velvet, and of gold.

The representation of a young Venetian here given is taken from a picture of Crivelli, preserved in the gallery of Biéra at Milan. His head is covered by a bonnet of scarlet wool, such as was generally worn by the young men of the time. The small velvet cloak, of a lake color, is lined with similar material, but of a green color, edged with gold; the border of the cloak about the neck, above which is seen the edge of the shirt-collar, is also of gold. The cloak, which is not, as in many similar costumes, open on the side, is thrown up on the left shoulder, and partly covers the right hand. The collar-band is of gold, and is enriched

HISTORICAL COSTUMES.

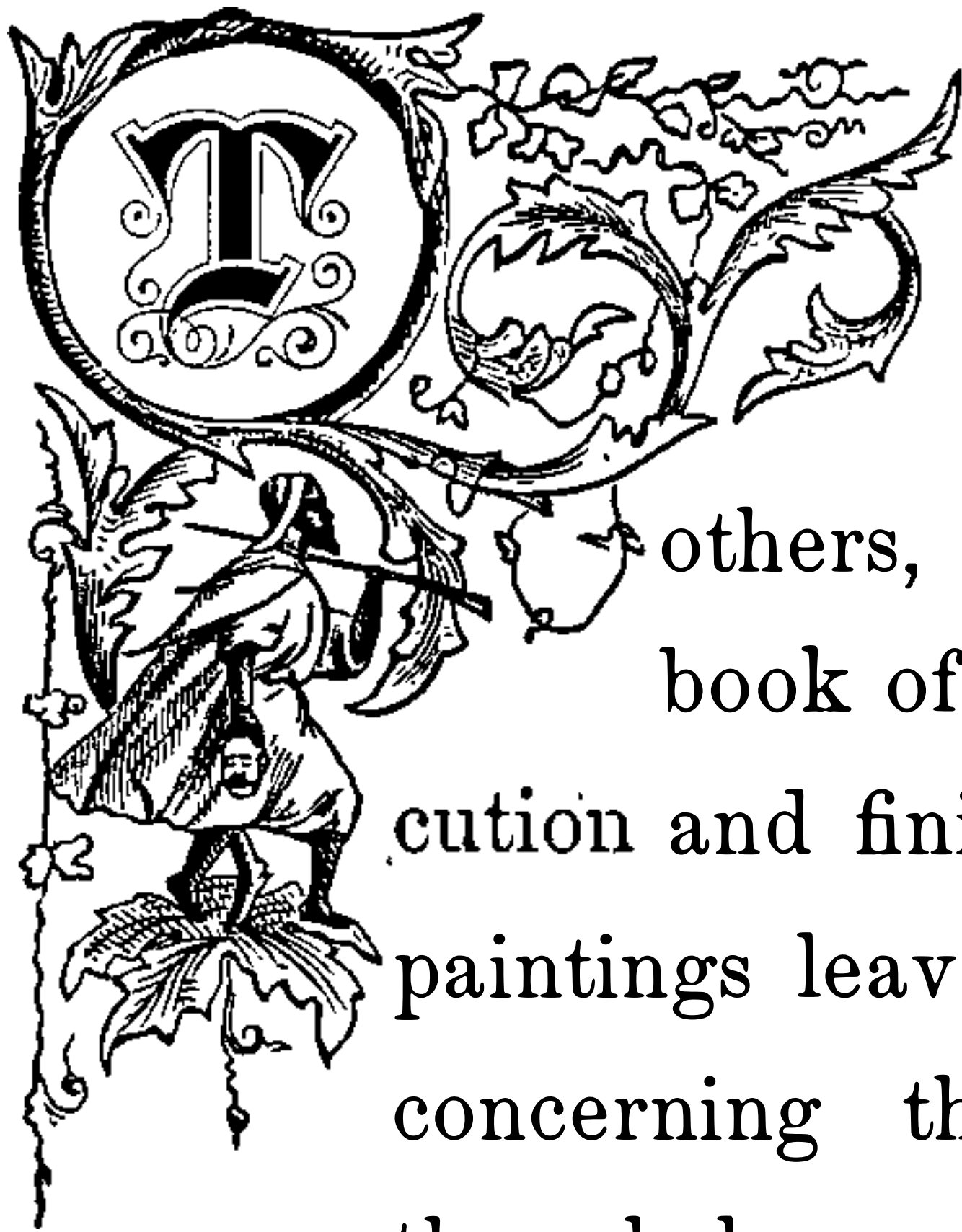
with rows of pearls and precious stones. The doublet is sky-blue, ornamented with silver flower-work; the crimson velvet sleeve, dashed with gold, open from the wrist to the elbow, shows the shirt beneath, and is brought together by red lacets. The slash in the side of the doublet is adorned with a braid stitched with gold. The border below consists of a band of gold lace, ornamented with embroidered work of a lake color. The girdle is of green velvet, edged with gold. The hose are made of scarlet cloth; the shoes are red, and are laced with a yellow cord; or yellow, laced with a red cord. The lance bears a streamer, which is white above and red below.



A NOBLE LADY OF MILAN, (15TH CENTURY)

A LADY OF RANK OF MILAN.

CLOSE OF THE FIFTEENTH CENTURY.



HIS elegant costume is taken from a miniature which, with others, ornaments a small book of prayers. The execution and finish of these precious paintings leave no room for doubt concerning the epoch to which they belong. The date may be fixed as near the close of the fifteenth century.

This lady has her head dressed with a small white bonnet, bordered with pearls and enriched with precious stones. The

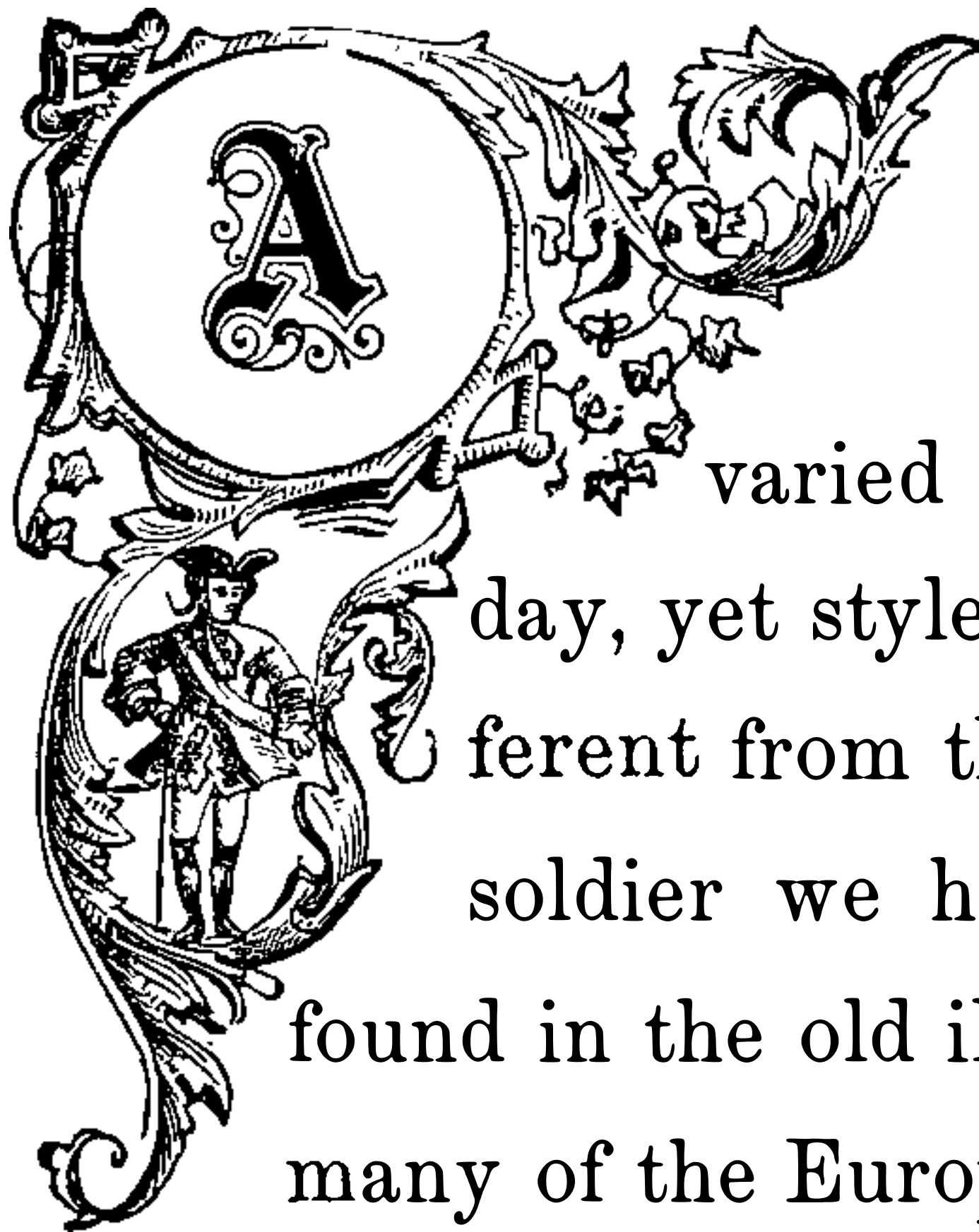
cloak is red, with golden embroideries and green lining. The outer robe is made of some white material, bordered with gold and having a lining of a lake color. The inner robe is blue. The stockings are crimson, and are adorned with golden spangles. The sleeves belong to the outer robe; they have a lining of a lake color, and are bordered with gold. The small cord which passes over the forehead, and is adorned with a precious stone, is black; the hair is allowed to fall unconfined.

The ladies of this period, as many of the contemporary paintings show, were in the habit of carrying their book of prayers in a kind of a silken or velvet bag, richly worked. The noblewoman here represented holds her book open upon this envelopment, which is here of crimson velvet.



A SOLDIER.

A VENETIAN SOLDIER.



ALTHOUGH the mediæval military costumes were as varied as are those of our day, yet styles not materially different from that of the Venetian soldier we have here given are found in the old illuminated books of many of the European nations. This soldier, though doubly armed, has on but comparatively little armor, which was falling gradually into disuse at this time. The dress consists of a jacket and breeches, which are made very full, and bound down with bands at short distances, forming puffs.

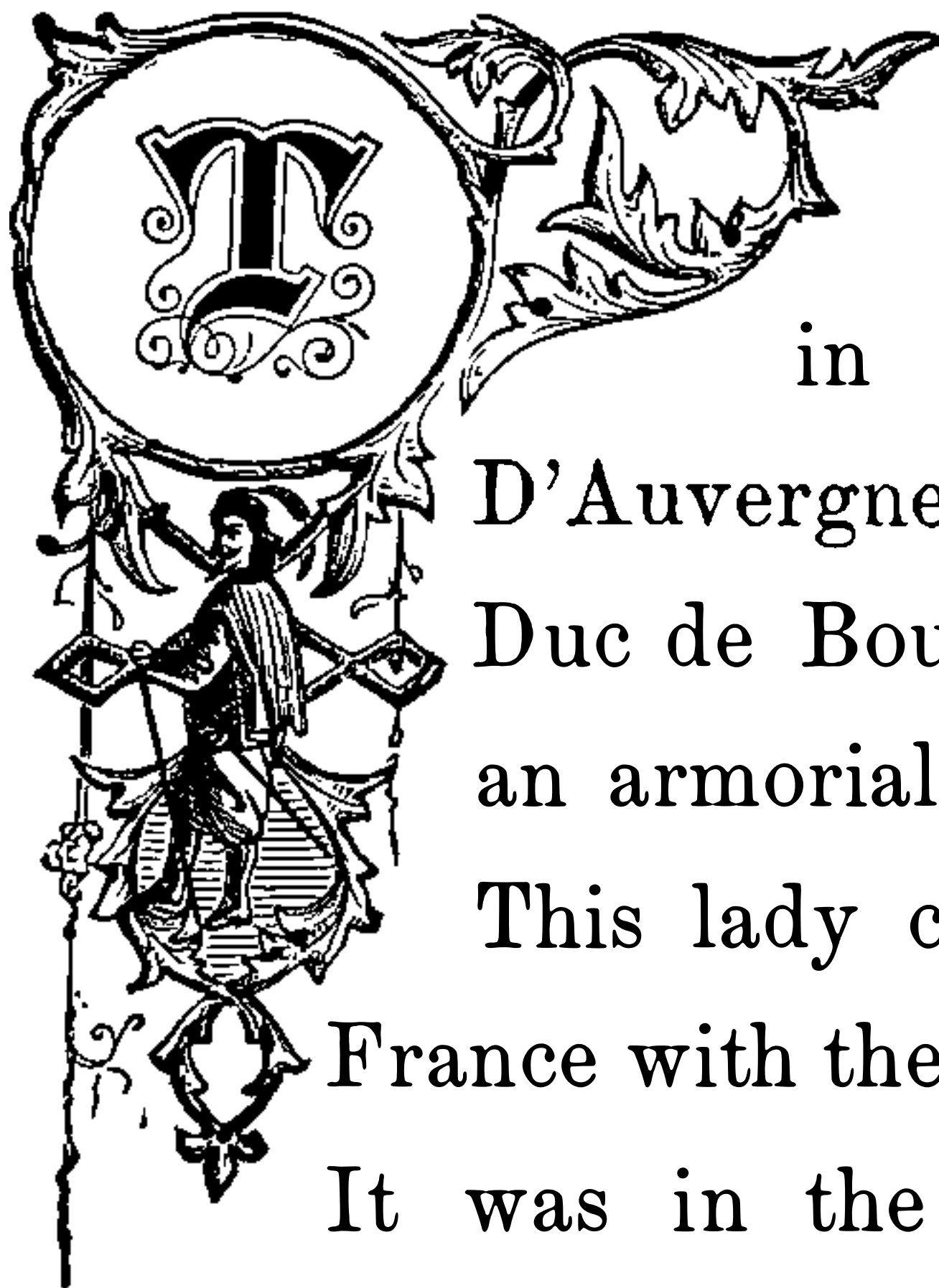
These puffs are slashed, displaying the under-garments, which are white. The long feather, which is a marked feature of this dress, does not vary from it in color, which was sometimes of a bright red, and at others of a deep orange.



A LADY IN THE SUIT OF THE DAUPHINE D'AUVERGNE,
1371.

A L A D Y

BELONGING TO THE SUITE OF THE DAUPHINESS D'AUVERGNE.



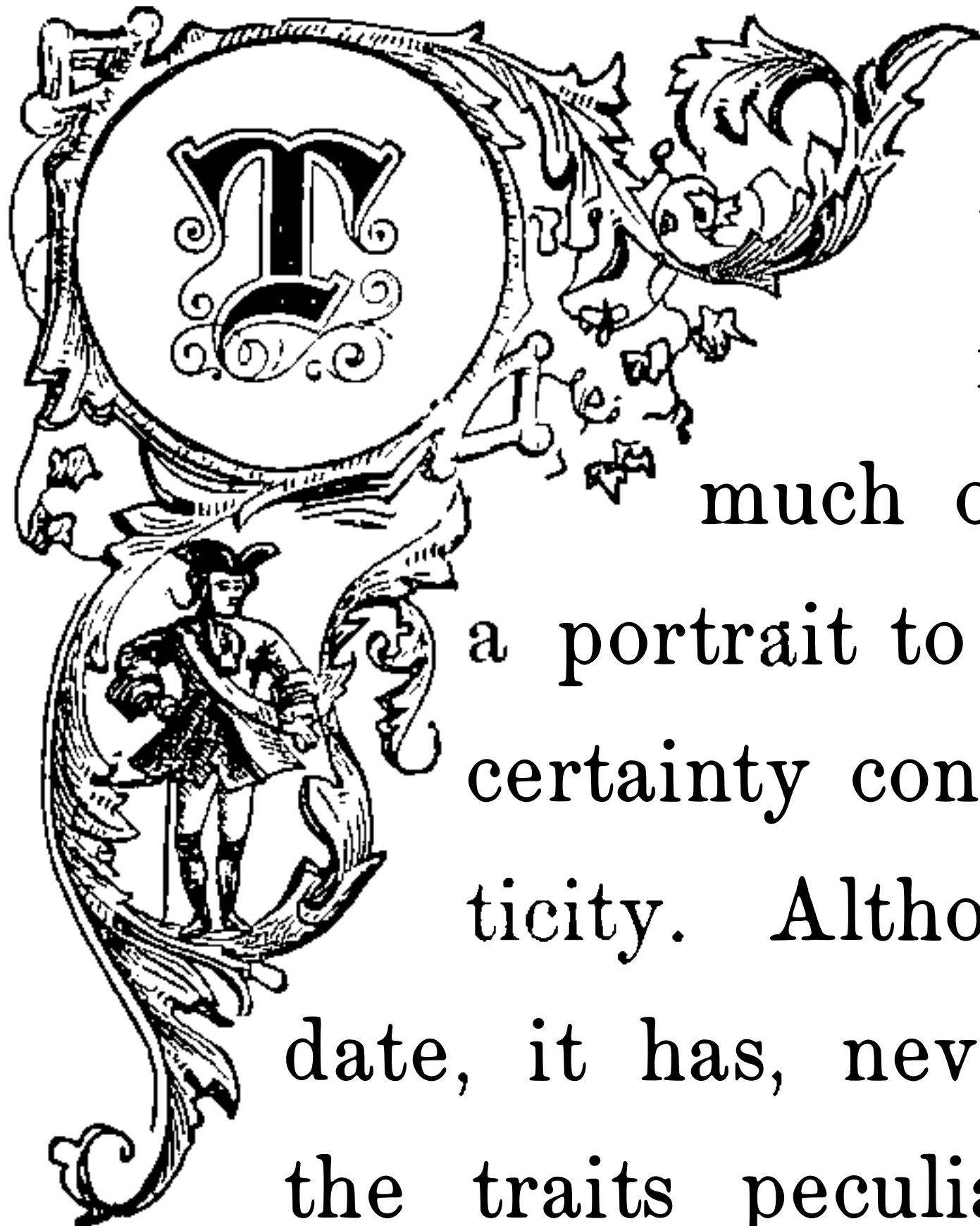
THE costume here represented, of a lady in the suite of Anne D'Auvergne, wife of Louis II, Duc de Bourbon, is copied from an armorial record of Auvergne. This lady came to the court of France with the Dauphiness in 1371. It was in the fourteenth century that the custom began of blazoning armorial bearings upon the dress; but it was not till the reign of Charles V that the custom became general in France.



MEDIAEVAL MILITARY COSTUME

A MILITARY COSTUME.

FIFTEENTH AND SIXTEENTH CENTURIES.



THE figure from which this costume is copied has too much of the character of a portrait to permit of any uncertainty concerning its authenticity. Although of a much later date, it has, nevertheless, some of the traits peculiar to certain costumes in the paintings of Giotto, preserved in the Campo Santo of Pisa.

His head is protected by a kind of white bonnet or hat. He wears a dress open on the sides, made of an earth-colored cloth,

HISTORICAL COSTUMES.

with a turned-down collar of black velvet. He is armed with a sabre suspended from a leather strap. The scabbard is black, with gilded furnishings. The hose are of a reddish yellow color, and the boots are black, with white reversed tops.

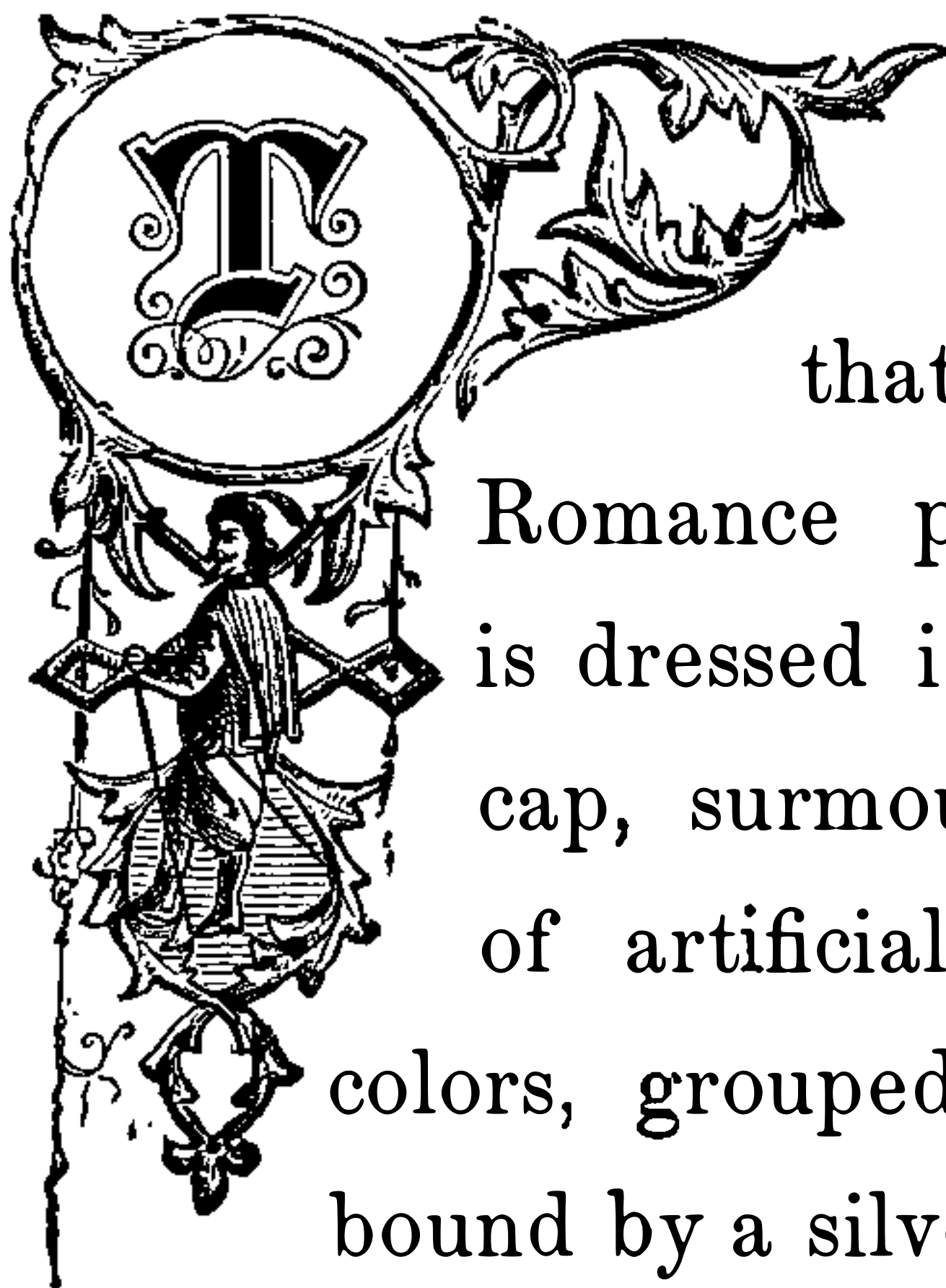
The picture from which this is taken represents the Crucifixion; it is by Michael of Verona, and bears the date MDI.



PEASANT WOMAN OF THE CANTON FRIBOURG.

A PEASANT WOMAN

OF THE CANTON OF FRIBOURG, IN FESTAL HABIT.



HIS costume differs in every respect from that of the French or Romance peasants. The head is dressed in a black bonnet or cap, surmounted with a crown of artificial flowers of various colors, grouped harmoniously, and bound by a silver cord. The hair is parted upon the forehead, and falls behind in two free, floating masses, confined by a ribbon varying from scarlet to green.

Around the neck is an antique linen ruff of a bluish tint. A fine black or deep

brown under-waist, garnished with black velvet ribbons, covers the arms and the shoulders in winter, while in summer beautiful white linen sleeves, with lace ruffles, extend from a scarlet bodice, from which hangs a petticoat of the same color. Above the ruffs that surround the neck they wear a black neck-piece of cut velvet, adorned with black velvet ribbons. The corselet is laced over the breast with ribbons of various colors, mingled with silver and gold; and over this a silver chain, upon which is hung a silver box of an oval shape, which is called *Agnus Dei*, and which is more or less richly worked, according to the fortune of the wearer. A black silk apron, tied behind by a large ribbon worked with variegated flowers, or with silver and gold, after the manner of a scarf, completes this singu-

larly rich apparel, which, upon a beautiful person, shows to fine effect, and which besides recalls forcibly the costumes of the fifteenth century.

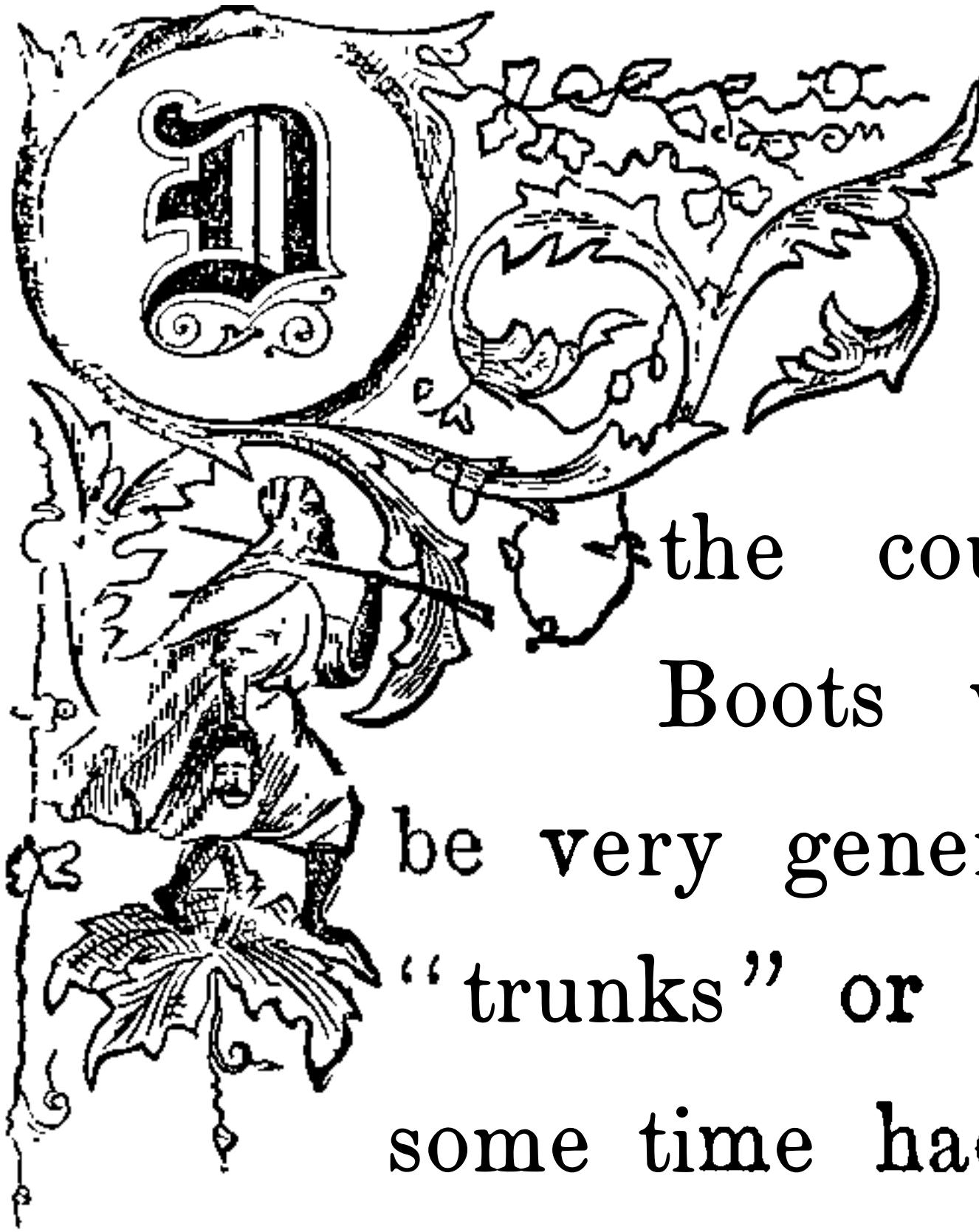
The dressing of the feet and legs is very ordinary, consisting of white stockings, and black shoes with large silver or leather buckles. Pointed heels have grown into gradual disuse. Only young girls have the privilege of wearing the crown. Married women are dressed in all respects like maidens, except that the black cap is not set off with the crown.



A CAVALIER

A CAVALIER.

SEVENTEENTH CENTURY.



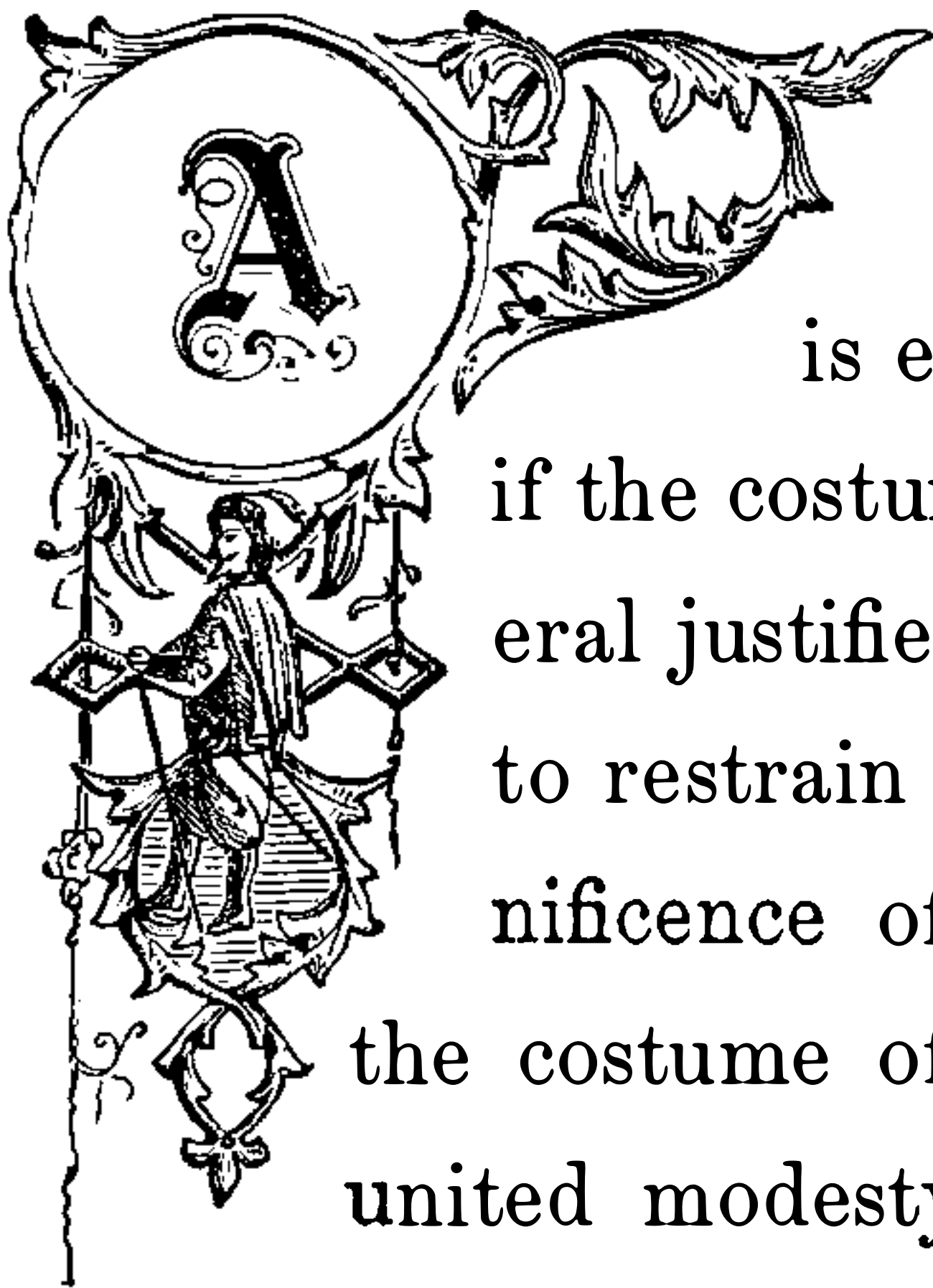
DRESS at this epoch had undergone great changes in many of the countries of Europe. Boots were beginning to be very generally used, and the "trunks" or breeches, which for some time had been short, were now extended below the knee. The small cloak which had been previously worn across the back was now placed on the left shoulder. The hair was worn long and curled; large collars edged with lace, and even lace trimmings to the boots, were

much in vogue. The cane, which afterwards came into such general use, appeared about this time. The exact style of costume here represented prevailed more particularly in France about the time of Richelieu.



A YOUNG ITALIAN LADY 1260

A YOUNG ITALIAN LADY.



AFTER observing the ancient paintings, it is easy to perceive that, if the costume of women in general justified the passage of laws to restrain their too great magnificence of dress, nevertheless the costume of young girls always united modesty with richness, and ought to disarm the most severe censors. Ambroise Lorenzetti did not deem the costume here represented unworthy to deck the blessed ones in his picture of The Last Judgment; it is from this work that the accompanying figure is taken.

The outer robe is of a rose color, and is edged with gold. The under-dress is bright blue, and permits the collar of the chemise to show. The sleeves open from the elbow to the wrist, edged and laced with a golden cord, showing another white sleeve beneath.

The hair, though held back by a small chain, falls free upon her shoulders, as was then the custom with all young girls before their marriage.

The shoes are of blue velvet, embroidered with gold.

Ricordano Malespini, the historian, contrasts the richness of this costume with the dress of the Florentines prior to the year 1260 :

“ Then the inhabitants of Florence were sober; their food was simple and inexpensive, but their manners were good. They

HISTORICAL COSTUMES.

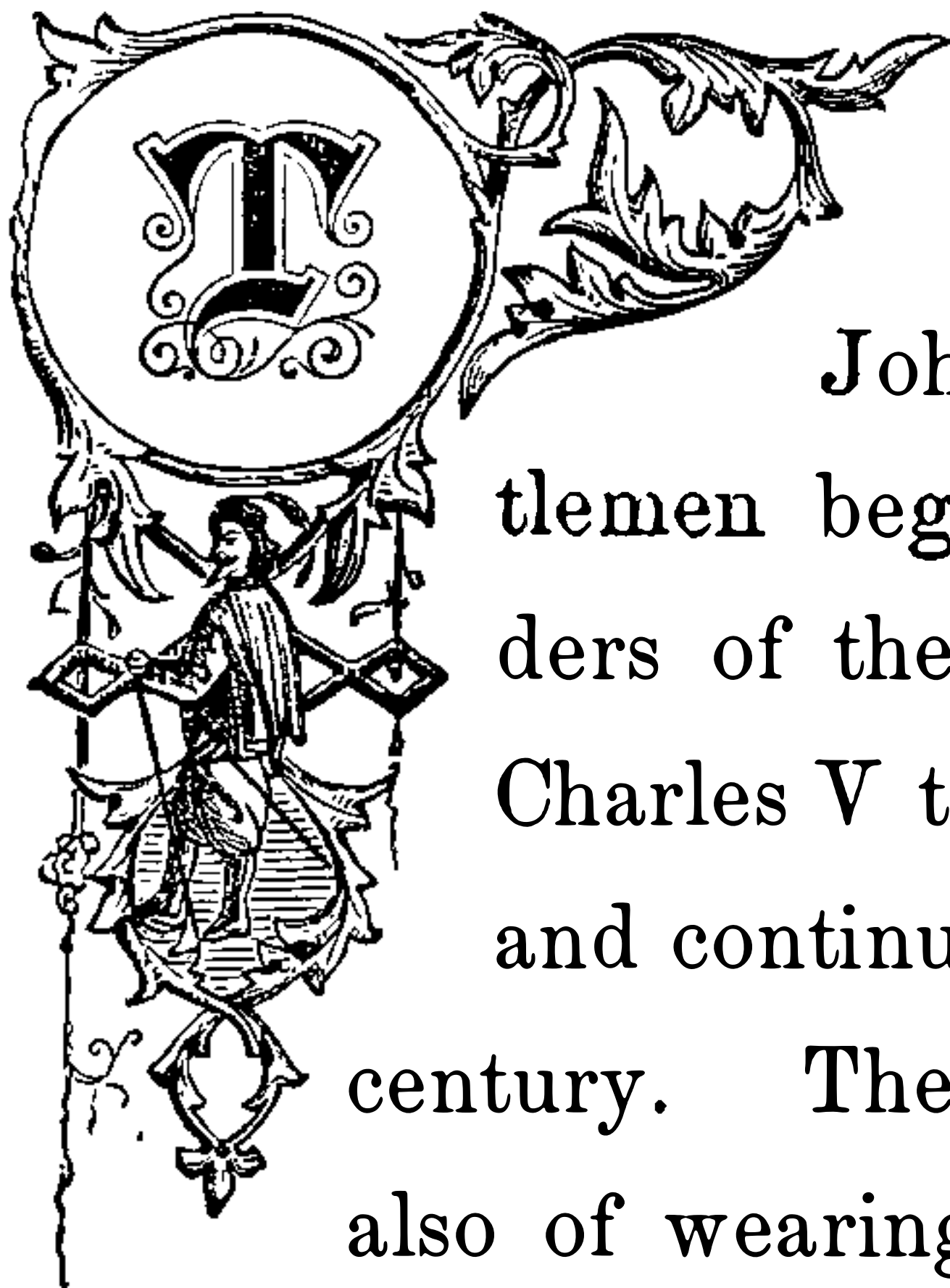
did not despise the coarsest stuffs for their dress, or for that of their wives. Many even covered themselves with simple skins and plain bonnets. A narrow petticoat made of a coarse material of goat's hair, of a scarlet color, and gathered around the waist by a leathern girdle, having a buckle *à l'antique*; a cloak lined with minever, with a hood at the back—such was the dress with which the women were content.”



A FRENCH NOBLEMAN, (1365)

A FRENCH NOBLEMAN.

1365.



TOWARD the end of the reign of King John fashionable gentlemen began to pink the borders of their robes; but under Charles V this became the rage, and continued into the fifteenth century. The fashion continued also of wearing long half sleeves, appendages embroidered with gold, or long ribbons reaching to the ground. Under Charles V the *épitoge*, or presidential cap, was laid aside, and in its place were substituted two wide *épaulières*, or shoulder-

pieces, which formed at the same time false sleeves and a false collar. The queue of the hood, greatly lengthened during the reign of King John, and after his death, was prolonged till it reached the ground, in the form of a cord, which was sometimes tied around the head. There were also in fashion certain kinds of cardinals or pelisses, with several queues, or pinked in various ways, and worn often on the shoulders. Noblemen ordinarily wore *chapes*, or caps; for great occasions they wore a large cloak open on the right, or having two slits from the breast down, and furnished with an *épitoge*. Armorial bearings were very little used except on state occasions; people contented themselves with taking the armorial colors for their ordinary garments; hence suits of two and sometimes three colors.