

Gothic Costume

Virginia S. Wimberley
CTD 448: History of
Costume
Clothing Textiles and
Interior Design

Author Kenneth Clark described the Gothic period:

⌘ "a world of chivalry, courtesy and romance, a world in which serious things were done with a sense of play."

Dates

- ⌘ Period can be divided into Early and Late or High Gothic
- ⌘ Dates vary among sources:
 - ☒ Russell Chapter 8 – A. D. 1150-1325
 - ☒ Russell Chapter 9 – A. D. 1325-1425
- ⌘ Others
 - ☒ Early Gothic 1200 – 1350
 - ☒ Late Gothic 1350 - 1485

Romance

- ⌘ Power of love can enlist and subdue all the forces of nature
- ⌘ Two emblems of lust and ferocity - unicorn and lion
- ⌘ Notion of ideal love - irresistible power of gentleness and beauty
- ⌘ Utter subjection to an almost unapproachable woman; belief that no sacrifice was too great; whole lifetime devoted to paying court or suffering for her

Courtship Stages with colors

- ⌘ **Green**- secretly languishing - (*Feignaire*)
- ⌘ **White** - declared his love but pays attention to another in hopeful longing (*Preiaire*)
- ⌘ **Red** - favorable hearing and services accepted - as vassal of love (*Entendaire*)
- ⌘ **Yellow** - Returned favors from the lady to what extent concerns no one

Cult of the Virgin

- ⌘ One hardly knows if a medieval love lyric is addressed to the poet's mistress or the Virgin Mary
- ⌘ Madonnas of the 13th Century are ravishingly beautiful and delicate

Marriage

- ⌘ Love match is the invention of the 18th Century
- ⌘ Medieval marriage was entirely a matter of property
- ⌘ Manual on how to treat women or bring up daughters by the Knight of the Tower Landry was written in 1370 and was read as a sort of textbook till the 16th C.

Courtly Love

- ⌘ Subject of lyrics and long, long stories in prose and verse
- ⌘ Gothic literature added to European consciousness that cluster of ideas and sentiments which surround the words "romantic" and "romance"

Patrons of the Arts and Learning

- ⌘ Four brothers were the greatest patrons
- ⌘ Builders, bibliophiles, collectors
 - ☒ Charles V - King of France
 - ☒ Duke of Burgundy - slyest and most ambitious
 - ☒ Louis d'Anjou
 - ☒ Duke du Berry - arts were his life

Sumptuary Legislation

- ⌘ Laws during reign of English King Edward III made quite clear that a man could decorate his person only according to his status
- ⌘ "all esquires and every gentleman under the estate of knighthood, and not possessed of lands or tenements to the yearly amount of 200 marks, shall use in their dress such cloths as does not exceed the value of 4marks and a half the whole cloth;

Sumptuary Legislation - Cont..

- ⌘ They shall not wear any cloth of gold, of silk, or of silver, not any sort of embroidered garment, nor any ring, buckle, rouche, riban, or girdle, nor any ornaments of precious stones, nor furs of any kind; their wives and children shall be subject to the same regulations

Sumptuary Legislation

- ⌘ Simple folk had to be content with homespun such as fustian - a twilled mixture of cotton and linen or sackcloth of natural grey or cheap dyes of russet and indigo
- ⌘ Merchants were allowed a long robe bordered with fur to accentuate his dignity but he was limited to only fox, coney or cat fur

Sumptuary Legislation

- ⌘ In France Philippe le Bel prohibited the wearing of miniver, grey fox or ermine to bourgeoisie and they had one year to rid their wardrobes of it.
- ⌘ Dukes, counts and barons with 6,000 livre per year could have 4 pairs of gown per year-their wives too

Sumptuary Legislation

- ⌘ In Italy coloured silks were reserved for upper classes and middle class had to wear black silk
- ⌘ In France the imported black silks were perceived as something new without the stigma and upper class individuals are seen wearing them

Tuchman – A Distant Mirror

- ⌘ Read pages 18 -21
- ⌘ Reading from journal: Dufresne, Laura R. (1990). A Woman of Excellent Character: A case study of dress, reputation and the changing costume of Christine de Pizan in the fifteenth century. *Dress*, Volume 17, pp. 104-117.

Crusades

- ⌘ First crusade was called by Pope Urban II in 1095
- ⌘ Ninth crusade ended in failure in 1272
- ⌘ Many kings, barons, and knights squandered their wealth to mount and finance these crusades
- ⌘ Power which rested with nobility - temporal and ecclesiastical-disappeared with their wealth

Effect of the Crusades

- ⌘ New standards in intellectual endeavors, religious concepts, personal heroism and honor
- ⌘ New trade routes
- ⌘ Money system replaced barter
- ⌘ Architecturally the pointed arch came from East
- ⌘ Power of papacy contested by rulers
- ⌘ Rulers and tradesmen formed alliances

Effect of Crusades

- ⌘ Previously put down rushes on the floor and removed in the spring; now wealthy used carpets following the Moorish custom
- ⌘ Rooms better furnished
- ⌘ Chimneys replaced the hole in the roof
- ⌘ Four poster bed with canopies, valances and curtains

Crusades' influence on Costume

- ⌘ Eastern pomp and splendor increased Europeans' taste for opulent and sumptuous personal adornment
- ⌘ Art of stitchery and its extensive use on clothing outgrowth of long days while men away at crusades
- ⌘ Rich fabrics
- ⌘ Family colors on clothing
- ⌘ Military garments move to civilian garb

Guilds

- ⌘ Guilds and corporations formed in trading circles
- ⌘ In 13th C guilds were well established
- ⌘ Guilds had written set of rules and regulations- number of pattern books and pattern blocks have been preserved
- ⌘ Guild production allowed the development of special event clothing, marked differences between secular and clerical dress married women from singles by variations in clothing

Women's Costume- Inner

- ⌘ Chemise
- ⌘ Hose gartered at the knee

Women's Costume - Outer

- ⌘ Cotehardie - long flowing gown, oval neckline, tiny buttons along forearm and center front
 - ☑ fichets - slits at hip level
- ⌘ Tippetts - hanging portions from elbows, wrists or shoulders



Detail of buttons on sleeve



Cotehardie with tippetts and hands in fichets

- ⌘ Cotehardie with tippetts at elbows and two fichets through which the woman has inserted her hands
- ⌘ Headdress has two side wire cages holding braids on each side of the face- nebule headdress



Women's Costume - Outer

⌘ Surcote - sleeveless, side-less gown worn on top of the cotehardie has two parts:

- ☒ plastron - center section often decorated with non-functioning buttons
- ☒ skirt - divided at upper hip; skirt may be divided at center and multicolored



Surcote derived from cyclas

⌘ Poncho style with open side seams characterized the cyclas



Women's Costume - outer wraps

- ⌘ Pelicon - fur lined cloak
- ⌘ suckeny - same length as garment, slits instead of sleeves



Women's Headdress

- ⌘ Hair in plaits or coils over the ears or across the head or low chignon
- ⌘ Young girls - hanging loose

Women's Headcoverings

- ⌘ Braided hair was coiled at sides of the head
- ⌘ Coffar, Reticulated, Nebule -all refer to netting structures covering the hair
- ⌘ Ramshorn - length of fabric laid across top and back of head and ends wrapped round coils of hair on each side



Early Gothic Headcoverings for Women

- ⌘ Barbette - chin band under jaw and fastened near top of head with widest part covering the ears
- ⌘ If pleated called a barbe



Early Gothic Headcoverings for Women



- ⌘ Whimple - piece of linen or silk draped around throat and pinned to hair above the ears
- ☒ Worn from late 12th C to mid-14th C.
- ☒ Became part of nun's habit

Veil and Whimple compared to Barbe



Whimple



Whimple with kerchief or veil



Whimple expanded over the temple hair curls



Gorget

- ⌘ Gorget - variant of the whimple pulled down to uncover the top of the head and fastened to coils of hair over the ears



Women's Headcoverings

- ⌘ Barbette combined with turban
- ⌘ Sideless gown or surcote
- ⌘ long sleeved cotehardie



Women's Headcoverings

- ⌘ Nebule - stiff wire cages on each side of the head, joined by decorative band across forehead, confining hair in these cages

Women's Dress - Late Gothic

- ⌘ Houppelande - long pleated at front gown
- ⌘ Padded roll for headcovering called a **bourrelet**, evolves into heart-shaped headcovering



Late Gothic Head Coverings for Women

- ⌘ Hennins
 - ☒ Escoffin - heart shaped
 - ☒ Steeple - tall cone with frontlet
 - ☒ Butterfly - transparent veil wired at one edge and bent into M shape
 - ☒ Flower pot
- ⌘ Liripipe - like a tippet, long, narrow length of fabric attached to hennins

Late Gothic Headcoverings for Women

- ⌘ Steeple Hennin- tall cone with or without veiling falling from point.
 - ☒ Frequently worn with frontelet at forehead

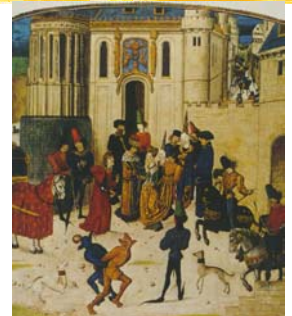


Steeple Hennins/ houppelandes



Gothic Castle Scene

- ⌘ Note central female in escoffin hennin, ermine trimmed gold surcote and green cotehardie
- ⌘ The women behind have steeple hennins



Women's Headcoverings - Late

- ⌘ Hennins
 - ☒ Butterfly - transparent veil wired at one edge and bent into M shape



Truncated steeple hennin with veil-flowerpot hennin



Neckline with modesty piece



Flowerpot hennin without veiling

Hennins- butterfly and escoffion/heart-shaped/bourrelet



Color version of Christine presenting book to Queen Isabelle



Wife of Jean Juvenal des Ursins

- ⌘ French version of horned headdress circa 1445
- ☑ stiff, jeweled structure



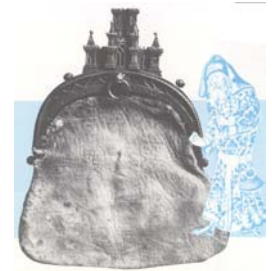
Isabella of Portugal, 1445, Wife of Philip the Good of Burgundy

- ⌘ Bourrelet- padded roll is sharply angled to rounded point on forehead, velvet-patterned cloth of gold
- ⌘ Fur trimmed neckline of houppelande



Women's Accessories

- ⌘ Jeweled girdles
- ⌘ loose cords/gloves
- ⌘ rings
- ⌘ aumonieres
- ⌘ handkerchiefs
- ⌘ scissors- hanging from girdle
- ⌘ pomanders



Pomanders



Men's Costume

- ⌘ 12 and 13th C simplicity or men with b্লাud or cotehardie ungirdled till 1340
- ⌘ Edges of skirts and hanging sleeve flaps were cut into pointed or squared scallops called dagging

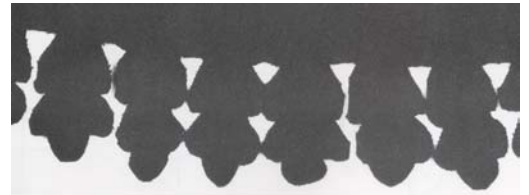


Dagged Sleeve Treatments

- ⌘ Women's houppelandes with wide sleeves decorated by dagging as were men's



Dagging in wool broadcloth which does not ravel easily



Men's Costume

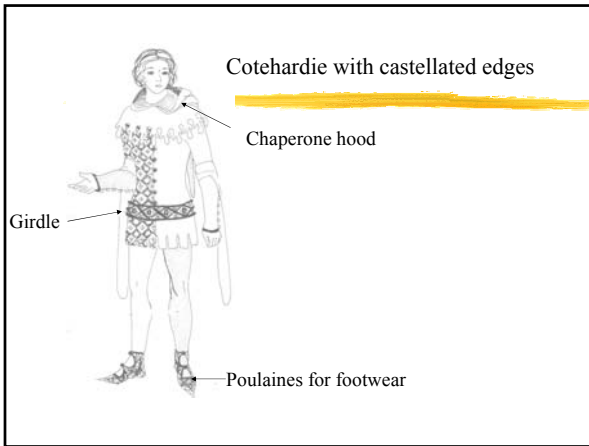
- ⌘ Surcote/cyclas - first introduced as cloth poncho worn over armor to protect against glare of the sun; no sleeves or side seams
- ⌘ later surcote - closed side seams, deep armholes, hem trimmed with fur



Men's Costume

- ⌘ Cotehardie - became shortened, tight-fitting garment





Pourpoint

Padded undergarment to protect body from armour; points of ties on inside for attaching hose. Worn from 14th to 17th C. Also called gippon, paltock and eventually doublet



Doublet with points attaching hose - 1350



Removing hose for baptism



Note points and zigzag seam for contrast lower foot

Men's Costume - Late Gothic

⌘ **Houppelande** - voluminous outer garment with enormous conical sleeves, neckline close at neck, deep rolled pleats from shoulders to hemline, sleeves trimmed with fur or dagged scallops



Interior pleats for houppelande



Haincelin with pipe-organ pleats



Men's Costume

- ⌘ Chaperone - hooded shoulder cape with peak of hood elongated



Chaperone worn as hat



Haincelin with chaperone



- ⌘ Roundelet - donut shaped circle worn with chaperone's shoulder cape coming out of the center

Chaucer's Parson on the wasteful expense of rich men's clothes

- ⌘ "On the one hand is the sin of extravagance in clothing, which is of harm to the people because it is so costly. There is not only the expense of embroidery with its elaborate heraldic design of zig-zags, bars, waves, stripes vertical or horizontal band and such wastefulness of material through vanity; but there is also the expense of the fur linings for their gowns...n the other hand is the sin of disgusting and inordinate scantiness in clothing in such garments as smocks and jackets which are so short that they do not cover a man's shameful members which leads to wicked designs."

Chaperones and Houppelandes

- ⌘ Note aumoniere or alms bag on right hand figure
- ⌘ Shorter haincelin on left figure
- ⌘ Left figure also shows mi-parti on hose and shoes



Men's Costume - Late Gothic

- ⌘ Haincelain - short vesion of the houppelande for young men



Bagpipe sleeve

- ⌘ Haincelin with bagpipe sleeve variation



Haincelin with bagpipe sleeve



Note "bowl" cut hair style

Men's Costume

- ⌘ Ganache - long or 3/4 loose gown with side seams opened from shoulder to hip- bottom row in pink



Guardcorps

- ⌘ Overcoat cut like cyclas but
 - ☑ Sleeves pleated over the shoulder
 - ☑ Sleeves slit in front for arms to pass through



Costume - Footwear

- ⌘ Pointed toe shoes - poulaines or crackowes
- ⌘ length of toes regulated by laws
- ⌘ Wooden protection for shoes - patters or chopines



Footwear

- ⌘ **Poulaines** or **crackowes** - stuffed toes or wired and stuffed to get the long points
- ⌘ Full length houppelandes
- ⌘ Haincelin-named for Charles VI's jester
 - ☑ Haincelin Coq



MI-PARTI OR PARTI-COLOURED

- ⌘ The sides on the garment on either side of center front are treated differently



Mi-Parti on male figure



White clothing - whether a dream or theme event

- ⌘ Pick out the haincelins, houppelandes, chaperones



Accessories for Men

- ⌘ Gloves
- ⌘ Hat style is called **bycocket**, which has the high rounded crown, brim pulled flat at front and back cocked up in back and on sides



Bibliography

- ⌘ Tuchman, Barbara W. (1978). A Distant Mirror. New York: Ballantine Books
- ⌘ Holkeboer, Katherine S. (1984). Patterns for Theatrical Costumes: Garments, Trims and Accessories from Ancient Egypt to 1915
- ⌘ Thursfield, Sarah. (2001). the Medieval tailor's assistant: making common garments 1200-1500