ENGLISH ACADEMICAL COSTUME (MEDIÆVAL).[1]

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Periods.—I have found the account of our academical costume to divide itself roughly into three periods. The first extends from the earliest beginnings to about the close of the fifteenth century, when rather a marked change is perceptible, particularly in the head-dress. The second ends about the middle of the sixteenth century, by which time most of our present forms were developed. The third begins with the changes due to alternate waves of religious or political feeling, finally settling down into the costume of to-day. The second and third periods I am obliged, for the present occasion, to postpone, and confine myself to the purely mediæval part of my subject.

[1] The article which was partly read before the meeting of the Archæological Institute at Cambridge, in August, 1892, originally extended to University dignities other than degrees. The former subject, however, as being mainly illustrated by a picture in the Registry of Cambridge, the date of which fell below the mediæval period, was omitted from a lecture confined to that period. A historical sketch of the origin and development of the University system, with special reference to its outward forms, which I had found essential to any full treatment of my subject, was passed over very briefly. Of this sketch a brief *resume* is given above.

The references to historical or archæological works in general, which will be added on re-publication, in a connected form, of this article and the others to follow, are, for the sake of brevity, omitted from the *Journal*. The authorities most frequently quoted are Savigny's Geschichte, Denifle's Universitaten, De Viriville's Histoire and The Abbe Peries' recent work on the Law Faculty in Paris; for Oxford—Wood, and the publications of the Oxford Historical Society; for Cambridge—Cooper, Mullinger, and Peacock; for Ecclesiastical costume—Bonanni, de Vert, Marriott, and Lee. References to English documentary evidence are to a considerable extent incorporated in the text. They are quoted: for Oxford—from Anstey's Munimenta, from the Statutes and Recommendations printed by the Commission of 1853, and from the Registers of Convocation, printed by the Historical Society; for Cambridge—from the Documents similarly printed by the Commission of 1852, from the old Proctors' books, now in course of publication by the Antiquarian Society, from Cooper's Annals, and Peacock on the Statutes of the University of Cambridge—the work above referred to. The contemporary representations cited, mostly monumental, are, with a few exceptions, contained in Haines' Manual (1861), and Boutell's Monumental Brasses.

The illustrations employed in the reading were, in some cases, enlarged from engravings, but, except where otherwise stated, the representation has always been verified by a rubbing, or a recent inspection of the original. The greater part of these rubbings were exhibited on the same occasion.

Résumé of Historical Sketch.—The points which I wish briefly to impress are these :—The copying from earlier foreign models, particularly Paris. The origination of a University in previous Schools, dealing with little but what are called the Arts, and principally Grammar. The Clerical or quasi-Clerical character of these Schools, as of revived education in general. The early use, dating from these Schools, of the term Master for "teacher," and Regent for "actually engaged in teaching." The association of Schools into Communities or Corporations *(Universitates)*, at first voluntary, being due partly to privileges conferred by local authorities, partly to the employment of new methods, partly to the introduction or revival of additional subjects. Within these Corporations, the association of teachers, in the main subjects respectively, into Faculties, with a received order of dignity,—at least in Paris—*viz.*, Theology, Law, Medicine, Arts. As a minor point, but not without its importance, the two-fold development of Law, as Canon and Civil, the connexion of the former with Theology, and its consequent priority. The development of different *grades* of teachers (degrees) within the Faculties; the admission to these grades, on satisfaction of tests *(examina)*, by the Faculties themselves; the early introduction of a certain surveillance over this system of admission, by the Papal authority. With this last must probably be connected the importance of the office of Chancellor, which appears to have arisen in Paris, and the religious character of many of our *formulæ* of admission. To the Pope's express sanction must be traced in many Universities, though not in the earliest (where it arose from custom), the recognised right of their Graduates to teach anywhere in Christendom. The existence of such a right in a particular School or Community of Schools, was originally and properly expressed by the style of *Studium Generale*, but it also came to be connected with the name *Universitas*, as in the Bull of John XXII. (1318), which recognised Cambridge under both terms. The word University does not mean a place where everything is taught, but (1) a Corporation, (2) a Corporation specially of teachers and students, (3) such a Corporation, with the additional advantage that its teachers are generally recognised elsewhere. The bearing

of this last point upon an account of academical costume is of great importance during the earlier period, when Latin was still the vehicle of education, and an international community of teachers was possible.

There is another and a very interesting side of University development. I mean the association, originally peculiar to the students, into Nations, with their representatives, the Proctors or Rectors, and the single Rector. With ourselves in England this official order has partly disappeared and partly been absorbed by, or transferred to, the educational system proper. In any case, it has rather to do with the subject of dignities, whereas I must confine myself, in the few remaining introductory remarks which I have to make, to that of degrees.

Of the order of Faculties I have spoken already. There had also been developed at Paris by the end, if not the middle of the thirteenth century, a system of degrees, from which we undoubtedly, to a great extent, borrowed. The degrees were already distinguished, not merely by different forms and conditions of admission, but also by different outward marks, of costume, or of what are more specially termed *insignia*. And in these outward marks there was, for some time, owing to what Mr. Mullinger happily terms the *catholicity* of the grades indicated, a comparative uniformity, particularly for the higher grades, throughout Christendom. I propose very briefly to enumerate the different grades, taking note of those stages in "Promotion" which we find expressly connected with regulations as to costume, or which bear technical names requiring some explanation. The word just used is technical on the Continent, I believe, for the higher degrees alone: in our old statutes it is used mainly with reference to the attainment of *benefices*: I use it, for convenience, of the attainment of degrees in general.

Determination.—I pass over, of course, the disciplinary regulations for the ordinary Scholar or Undergraduate. His academical dress will be considered directly. I pass over, too, the Scholar's previous residence, attendance at lectures and performance of Responsions. The ultimate test of attainments for the first grade in his Promotion consisted of logical Disputations carried on in the Schools.

That *Determination*, of which we shall occasionally hear, was the final and most responsible part played by the Candidate, in judicially *determining* or deciding questions on which he had previously only endeavoured to make good or to demolish a proposition as a pleader.

The Baccalaureat as we moderns call it, (following the ridiculous etymology of Baccalaureus), though not, perhaps, at first a degree, was so soon recognised as one that we need not go into the question of its original condition. The Bachelor was a teacher or lecturer like the higher Graduate: but his right to lecture was not of the same absolute and general character; his lectures were, at least in England, mainly "extraordinary" or supernumerary, not allowed to interfere with the "ordinary" lectures of the Regent Master or Doctor; and it is doubtful if he had *ipso jure* any recognition as a teacher elsewhere than in his own University.

The *status* of the Baccalaureat originally depended upon a license of the Rector or Chancellor. The degree, when it became one, was, like all degrees, originally conferred by the Faculty concerned, or some representative of it. I do not find any record of *insignia* being granted to the Bachelor, but it is clear that he had to wear a special dress in the lectures, which it was his duty to give, *viz.*, the *Tabard*. We also find that he was entitled and required to wear a Hood lined with the less expensive kinds of fur. The Hood *per se* was not originally a distinction of the Baccalaureat, as it became when the Undergraduates ceased to wear it.

I must pass over the different classes of Bachelors at Paris, and also that interesting question, the origin and true derivation of the style *Bachilarius* or *Baccularius*, which was most probably developed in the same place. It seems pretty certain that the idea and term passed from chivalry to learning, not *vice versa*. Anything more I must leave for another occasion.

Licentiate.—The *license* from which this *status* takes its name was conferred by the Chancellor (at Bologna originally by the Archdeacon), but on the certificate of members of the Faculty. As to its scope, there is a considerable amount of confusion in our authorities. It would seem that there may have been a very early time in

Paris and Bologna when there was no Licentiate specially so called, but what license to teach was granted, was granted only to the Bachelor. Then an intermediate stage, a step to the higher degree of Master or Doctor, began to be recognised, the license originally required for the Baccalaureat was transferred to this, and the stage itself was known as the Licentiate. A class of Licentiates existed in Paris before the middle of the thirteenth century, and is recognised by the old Statutes of Bologna, confirmed by the Pope in 1253. They were Bachelors who had studied and attended lectures for a certain time, had delivered lectures themselves, and had finally passed an *examen* or private examination by members of their Faculty. Being then *presented* by some representative of the same Faculty, and their competence duly attested, they received the Chancellor's license to proceed to the public performance before a *conventus*, or meeting of their Faculty, which finally conferred the degree. The license also, it would seem, included power to keep School and lecture, between the time of the *examen* and that of the *conventus*, more absolute, or more nearly resembling that of a Regent, than was enjoyed by the simple Bachelor.

This sketch which, I must premise, is rather a *cento* from Bologna and Paris, or in other words, Savigny and Péries, tallies clearly with our own somewhat fragmentary authorities, and helps to explain some of our rather unintelligible terms. We have our provisions, of various dates, or more often no dates, for lectures to be attended by our Bachelors, or to be given by them, for the testimony of the Faculty to their competence, for their Presentation by some member of that Faculty to the Chancellor, in order to receive his license. The forms of Presentation are extremely interesting, and the part played by the Father, or the more intelligible French Godfather *(Parrain)*, in early times included the conferring of *insignia*. The last point I shall treat under the subject of Creation : the other parts of the ceremonial do not bear on costume.

Of the Chancellor's license we have an old form preserved in the Oxford Muniments and Registers. It gives power to Incept (*i.e.* to take the ultimate steps necessary for obtaining the degree of Master), to Read (*i.e.* lecture), to Dispute (*i.e.* take all parts in the School exercises), and

to do everything pertaining to the status of Master in the Faculty concerned, when the candidate has completed all things pertaining to such solemnity. On the general use of the word Master I shall speak later on. The grant is, it will be observed, conditional, but possibly only as to the last clause. Whether it gave the Licentiate, in his intermediate condition, a general power of lecturing is not certain. He certainly was *required* to give lectures in the Schools, exactly similar to those of the ordinary Master, in fact acting as his deputy.

The fee for this license was trifling, being one "commons," probably a shilling, which, however, represented a week's maintenance. The public performance, too, whether at the Bolognese "*conventus*," or our own Inception or Commencement, was trivial as a test. But the cost of these latter proceedings, which will be more particularly considered under the head of "Creation," was very great. Hence the sumptuary legislation, to check extravagant entertainments and gifts of dresses by the Inceptors, from which we get a good deal of our information about ancient costume. Hence, on the other hand, the necessity for exacting security from Licentiates that they would actually Incept within a year, and of imposing fines for neglect to do so, the record of which fills our old Registers.

We therefore find people remaining in the Licentiate, during the mediæval period, for years. It must, one would think, have been a *status* of at least occasional permanence, when we find it held by a Cambridge Chancellor, Stephen Le Scrope, under whom one of the most interesting of our Ancient Statutes was passed in 1414.

And even within its statutory period the Licentiate seems sometimes to have afforded a "*Wanderjahr*" of not always too reputable adventure. Another of our old Statutes contains an express regulation to meet this "*materia vagandi.*"

We are obliged, therefore, to look out for a special costume of the Licentiate, though I am bound to say that, in England, I can discover little, if any, difference from that of the ordinary Bachelor. The *status* itself did not subsist, as a matter of any duration, to modern times. I should infer that it had ceased before Stokys' time (a

Cambridge Bedell who wrote in 1574), or even before his authorities, who were probably much older. The license in his time seems to have been a mere formal affair, given by the Proctors at the Vespers, or exercises on the day before Commencement.

The licenses granted to *practise* in the Faculties, and to teach Grammar, stand on an entirely different footing from these licenses to Incept, and probably approximated rather to the original license which constituted the Baccalaureat before it was a degree. The license to practise in Medicine survived, at Cambridge, to Gunning's time (1828).

Inception, Commencement and Creation.—The two former terms, and the generally inchoate character of the *status*—not properly *degrees*, save in exceptional cases—to which our Cambridge Vice-Chancellors now admit, become clear if we consider the theory which was once a matter of practice. The Chancellor did not give the degree : he only admitted the candidates to *begin* the final steps for obtaining it. They were actually Created, as they still are at Cambridge, by their Faculty—by the Proctors as representatives of Arts, or by the respective Fathers, now replaced by the three Regius Professors, in the three higher Faculties. At Oxford it appears that Creation generally has passed, since the Laudian Statutes, into the hands of the Vice-Chancellor.

The highest degree is variably styled that of Master, Professor, or Doctor. The differentiation of these titles, which originally were nearly equivalent, is interesting but too long for an introduction. Of the three, Master is the most general. It covers the person who has ceased to teach—the Non-Regent—as well as the Regent. It is, no doubt, in the end rather specially appropriated to Arts ; but we also find it applied to individual teachers of the highest degree in Theology ; and it occurs, quite late, in English formulæ as a collective term for all graduates but Bachelors. Doctor, too, is used either for Regent or Non-Regent, but little, if at all with us English, in the Faculty of Arts. Professor also is, I think, generally confined, in England, to the higher Faculties. Unlike the other two styles, this usually implies actual present teaching.

The *insignia*, properly so-called, are peculiar to the highest degree, at least in our accounts. They are old symbols of

the teaching power and the dignity conferred by Creation, and it must be remembered that the highest degree was originally the only one. In an obsolete Faculty of Grammar, at Cambridge, the Master received a *Palmer* and a *Rod*; in Arts, a Cap was placed upon his head; in the three higher Faculties, the Doctor (or Master) was placed in the Chair, and received the Hat, with the addition, perhaps only in Theology, of the Book, Ring and Kiss of Peace.

The ceremonial for the higher Faculties appears to have been pretty uniform in all the older Universities, and a formula for the creation of Doctor in Theology, preserved by our Cambridge Bedell Stokys, has great interest from its bearing on the *Catholicity* of these outward symbols of degree. For it not only enumerates the *insignia* of the Doctorate, but directly cites Papal regulations as a common authority on the subject. This formula may be found in Peacock's Statutes of the University of Cambridge, pp. xxxix., xl. The history connected with it is too long for the present article. I would only remark that the "Gloss" on the Clementine Decretal referred to is from a commentary by Giovanni d'Andrea of Bologna, writing between 1312 and 1333. "The *insignia* of the Doctorate," he says, "are with *us*" (*i.e.*, at Bologna), the *Cathedra* and the *Birretum*; with some the *Liber*, *Annulus* and *Osculum*." I quote him especially, because I shall have to refer to him hereafter as an illustration of Doctor's costume.

This costume, apart from the *insignia* proper, differed from that of the Bachelor or Licentiate—as to the ordinary dress, in richer linings and occasionally colour—as to the dress for lecturing and other public appearances, in a slightly graver and more dignified character. It seems probable that the *Tippet*, on which I shall have to say a good deal, did not descend below the Master's degree. But this point is doubtful, and the whole subject falls rather under the general account of the different items of academical costume, which will be given next, with special reference to their documentary evidence.

Religious Origin.—Although the *insignia*, strictly so called, can scarcely date before the middle of the thirteenth century, a general clerical or monastic dress, both for teachers and students of the Schools, as well as some

distinctive costume for the teachers, was probably earlier. Both of these outward marks appear to be assumed and enforced, but not originated, by our oldest academical regulations. The religious character of academical costume is obvious enough even at the present day; and the different articles of dress, the employment of which I shall have to consider in the following pages, can in most cases be clearly traced to a religious origin.

Toga or *Roba Talaris.*—The academical Gown in its simplest and most general form, is held by Anthony Wood to have been originally derived from the earliest monastic habit—the Benedictine. Although the account of costume given by this writer, is generally loose and vague, he is probably right here, and his view is confirmed by ancient Statutes of Paris, to which University we must generally look for our patterns. In an Ordinance for the Faculty of Canon Law (1387), quoted by the Abbe Peries, we read of the decent and obligatory dress which beseems monks of S. Benedict—Frock and Hood, or close Cope (*cappa clausa*) with a similar Hood, or Scapular, but no *Mantellus* or *Rotondellus*. Of the later details I shall speak hereafter. The regulation cited comes, like similar ones of our own, by way of reform from laxity and extravagance; but it may fairly indicate the normal character and source of the costume as originally conceived.

The Ancient Statutes of our earliest Cambridge College—Peterhouse—require generally clerical habit and tonsure from the scholars. These Statutes were passed in the middle of the fourteenth century (1344), mainly on the model of Merton College, Oxford, though in this particular item they are based rather upon a recent constitution (1342) of John Stratford, Archbishop of Canterbury, to which I shall have to refer later on.

The directions are most explicit in the Ordinance of Richard II. for King's Hall, bearing date thirty-five years later (1379 or 1380). The dress of the Scholar was to be a Robe reaching to the ancles (*talaris*), decent and reputable, as suited the clerical *status* of the wearer; if he were a Bachelor, a Robe with a Tabard suited to his degree. The Tabard I postpone; but I may here remark the recognition of the Baccalaureat as a degree.

I think the terms *Roba* and *Toga* generally mean a

loose frock or gown, the tighter Cassock being, in correctness, styled *Tunica talaris*. I cannot draw any strict distinction between the two. In an Oxford Statute, dated 1432, *Toga talaris* is the ordinary dress for any secular (lay) Graduate; in another, undated but early, *Roba* is a Master's or Doctor's Gown, as distinguished from a Cope. In the Ancient Statutes of Clare Hall, Cambridge (1359), *Roba* is also used of a Bachelor Fellow's Gown. I am inclined, on the whole, to consider *Roba* the senior and more dignified dress. By the curious Tailors' Statute of Oxford (1358), the *vestes* of Masters (no doubt including Doctors) *and Bedells* are to be wide and long as a distinction from *the Laity*.

The habit originally intended by the Benedictine Rule does not quite explain the terms quoted above, from the Parisian Statutes, nor the ground-work of our academical dress. Of the articles specified in cap. 55 of the Rule, the *tunica* was a close dress, more resembling the ordinary Cassock than anything else, while the Cowl (*cucullus*) was a loose covering with large wide sleeves, approaching to a Gown. It is, in fact, identified with the "*froc*" by De Vert. The *Scapulare*, which was only intended as an alternative, in working hours, for the *cucullus*, has no representative in academical costume. A small Hood was apparently, from the first, attached to the Cowl, but, as being a part, must not be confused with the whole. It is possible that the *Cappa clausa*, although really derived, I believe, from another source, may have been supposed, by the Parisian legislators above quoted, to have come from the *tunica* of the Rule.

The original Benedictine habit, however, appears to have been, both in use and in early pictorial representation, to a great extent ousted by those of the reformed and later Orders. What monumental records I have been able to find in England bear much less resemblance to any early description than to Hollar's plate in Dugdale's Monasticon, which, though it has a fancy appearance, may truly represent the later Benedictine dress, as copied by students and teachers. The habit is a long black Robe, with full or loose sleeves, and a large Hood, of the same material with the Robe, apparently attached to it. The Robe is *not* meant to be joined down the front. This dress is well

described by Haines as like a (modern) Surplice in form. In fact, in the fine brass of Thomas Nelond, Clugniac Prior of Lewes (d. 1443), from Cowfold Church in Sussex, it is, I think wrongly, called a Surplice by Boutell. The Oxford Manual of Monumental Brasses speaks of this individual Gown as *black*, I know not on what authority in the original brass. The copy exhibited by me was enlarged from an engraving published by the Cambridge Camden Society.

Since selecting the above illustration I secured a better example in a rubbing from St. Laurence's, Norwich, of the brass of Geoffry Langley, Benedictine Prior of St. Faith's, near Norwich (d. 1437). I may also mention the effigy of Robert Beauner, Benedictine monk of St. Albans (d. about 1470), and the (restored) brass of Prior Crauden (d. 1341) in the Choir of Ely Cathedral.

The ordinary academical Gown, then, of the middle ages I take to have been pretty nearly that above described from Hollar. The wide sleeves, with the arms passing through their whole length, are a standing characteristic. I may refer, for example, to Dr. Caius' description in chap. 27 of his Statutes, of the *vestis longa* to be worn by *all* members of the College; and to Buck, on the costume of a candidate for license to practise in medicine, who has *not* taken a degree, Buck's description being interpreted and retained by Gunning. The sleeves were diminished, for Undergraduates, in later times, the fuller form being retained for *mourning*. They are also somewhat disguised by the modern distinctions devised for the respective Colleges. The above, however, seems to be the ground form, the Gowns of the B.A., M.A., &c., being due to modifications of this dress or combinations with other garments in express reference to the functions connected with the particular degrees. Such directions as those in the Statutes of Magdalen and Brasenose, Oxford, that the front of the Gown is to be sewn up, at least from the wearer's middle to the ground, are exceptionally austere. An exception, too, in the opposite direction is such special allowance of fur trimming for Fellows as we find in the Ancient Statutes of Clare Hall, Cambridge (1359).

The word *Gona*, which must, I suppose, be the origin of our Gown, occurs very rarely in College or University

regulations. In the Statutes of All Saints, cap. 17, it is a synonym of the puzzling word *epitogium*, which I think here meant the Gown. Nothing definite can be made out of Ducange's "*Gunna*." *Pace* Professor Skeat I should be inclined to derive all three words rather from Old French than Celtic.

The civic and judicial robes of dignity and gravity bear some resemblance, mainly in their earlier forms, to the academic. A Tunic or Gown is very common, rather resembling the Cassock than the Gown proper, but sometimes having another dress still more like the former, worn, as in academical costume, underneath.

Hood and Tippet.—The Hood, although its Latin name *Caputium* has nothing to do with *Caput*, was no doubt originally intended, both in monastic and academical costume, as the sole or main covering for the head in hot or bad weather. It was at after times dropped on the shoulders, whence the name *Scapulare* is sometimes applied to it, though this word properly describes the Benedictine alternative for the *cucullus*. As an article of monastic dress, the Hood was originally part of or attached to the *cucullus*, but it does not seem to have been similarly attached in its use by lay persons, nor, at any rate for long, by the semi-clerical members of the Universities. Attached or not, the Hood when dropped on the shoulders, ought to shew only one fold, and to take the form of a small *cape*. The large Tippet often appearing *beneath* this cape, in academical costume, should be something else, though we sometimes are puzzled to make out whether it is really a separate item or part of the Hood proper.

Typet of Hood, Cornet, Liripip.—I have just used the word Tippet in the modern sense, in which we shall find it convenient to use the word generally, of a large cape. Its original meaning, however, appears to have been different, and is connected with a good deal of curious matter concerning the shape and appendages of the old Hood.

In the Constitution above referred to, of Archbishop Stratford, *tipetum* is apparently the tail hanging from the back of the Hood. With Chaucer, too, in the Prologue to the Tales (1388), the *typet* is the *poke* of the Hood, in which the Friar carries his knives and pins "to give faire

wives." The constitution of Stratford is one of several sumptuary regulations, occurring partly in similar documents partly in early College and University Statutes, which give us incidentally some of our most valuable information on academical costume.

In another, by Archbishop Bourchier (1463), we read of the Hood as having a *cornetum* or *breve liripipium*. The first of these words—derivationally the *horn* or horned end—would naturally mean the tail of the Hood. I do not venture on a derivation of *liripipium*, but there is no doubt that this also originally indicated the pointed end to the cap part of the Hood—which was probably first used, as an illustration of Fairholt's shews, for grasping the Hood by, but was afterwards extravagantly lengthened and turned to all sorts of unexpected purposes. Of its more modest form in academical use we have good evidence, both documentary and pictorial.

The Statutes of All Souls', for instance (1443), in cap. 17 impose upon the Fellows and Scholars the use of Hoods with Liripips of specified dimensions. This is evidently a sort of flap hanging down from the Hood, being three-quarters of a yard long and six inches wide. In the remarkable fifteenth century drawing of New College "on parade," to which I shall have to refer more particularly hereafter, the academic Hood is very clearly represented. It is of moderate size, like a very deep collar, but with a flat tail—evidently the Liripip—hanging down behind. Beneath it is seen, in the majority of individuals there represented, that Tippet, of which it is sometimes difficult to say whether it is really part of the Hood proper, or, as I prefer to believe, something else.

Bourchier's Constitution, above mentioned, also forbids to an Undergraduate the use of Liripips, or "Typetts" of silk or cloth, round the *neck* in public. What is intended is an extravagant elongation of the Liripip into a sort of streamer, which we occasionally find, at least in non-academical English costume, wound round the neck.

This strange fashion may, perhaps, furnish a missing link between the *cornetum*, as to the original meaning of which I do not think there can be much doubt, and its derivative the French *cornette*. This was "*autrefois*," says Littré, a silk band worn by French Doctors of Law, and

(? subsequently) by Francis the First's Professors of the *College Royal*, now *College de France*. It passed round the neck, falling to the feet, and is one of the possible origins for our own very difficult Scarf.

Liripips in Sleeves.—The pendant streamers from the elbow, which give such a strange appearance to the sleeves of Court dresses in the reign of Edward III., were, according to Fairholt, called "Tippets." They were probably also known as Liripips, for they bear certainly some resemblance to the elongated tail of the Hood. I mention them here merely to anticipate a difficulty in the brass of John Lowthe, noticed below, as described by Haines.

Liripipiati Calcei.—There is another strange use of the word *Liripipium*, in which Paris helps us to explain an otherwise unintelligible entry in the Oxford University Register of 1558, where an M.D., and certain Masters, are excused from wearing *leripipia*. In Paris the points of *shoes*, which grew to an extravagant length, like the pointed tail of the Hood, came to be known by the same name, and were prohibited for the University as early as 1215. This use of the word explains the *liripipiati calcei*, which Wood tells us that Masters of Arts at Oxford were obliged to wear at, and for some time after, their Inception.

The Ancient Statute on the subject requires "*botys*" for Inceptors in Theology and Decrees, for "other Masters," pointed shoes, "*Sotulares conati*," commonly called *Pyusons*. The latter are, no doubt, the *leripipia* excused in the above entry. These pointed shoes (*sotulares liripipiati*) were, it must be remembered, only for a *temporary* distinction. They are expressly forbidden to be worn by Masters at their "ordinary" lectures.

Later meanings of Liripipium, &c.—In passages dating from the close of the mediæval period a change of meaning, or a vague use, is to be traced in all three words—Typet, Cornet and Liripip—bringing them much nearer to Tippet in the modern signification. In an entry of the Oxford Register, dated 1507, a Typet is not only mentioned as synonymous with a *Cornetum*, but is allowed to be worn by a B.C.L. as an alternative for the *toga talaris*. The Typet evidently cannot here be the *tail* of the Hood. It may be a long-tailed Hood, but rather seems to me a Hood of

dignity—if, indeed, a Hood at all—which might be worn, possibly over the ordinary gown, in substitution for the Cope or long Tabard (see below).

Mantellum.—The Statutes of Magdalen, Oxford (1479), give us another equivalent to *liripipium* in a word common enough now, but of unknown derivation, except that it comes from an old Spanish *mantus*, and difficult to explain. In the curious and valuable chapter "De habitibus," we find the Fellows and Scholars prohibited from using *mantelli* or *liripipia* outside the College, except *infirmitatis causa*; and these *liripipia* are said to be commonly called Typets. There can be little doubt that what is intended here is some kind of cloak or cape, which is possibly also the meaning of the *liripipium* or Tippet forbidden to the Fellows of Brasenose by their Statutes (1521), unless in the enjoyment of some wealthy benefice. This appears to correspond to a *mantellum* a little later in the same chapter, though not precisely identical with it.

Mantellum, *mantellus* or *mantella*, for all forms are found, seems to have certainly meant a short sleeveless over garment. In its use by our authorities the meaning varies between a dress having nothing to do with the University and a portion of academical costume often coupled and compared with the Hood, but having really, I believe, a different origin.

In the French Ordinance above referred to, the *mantellus* or *rotondellus*, which the members of the particular Faculty are *not* to wear is apparently a "mundane" garment. *Rotonde* is still, according to Littré, the "lower part of a mantle." But in an early account, quoted by Wood, of a penitential procession imposed (1239) upon the riotous Clerks of Oxford, "*sine capis et mantellis*," *mantellus* must mean an academical dress, worn either with the Cope or as an alternative for it. So in the Cambridge Ancient Statute, No. 133 (undated), *mantellum* is clearly an article of costume proper for a Master attending at an Inception. In cap. 23 of the Statutes of King's (1443), *mantella* is a dress worn, at a certain stage of Inception, with the *long* Tabard, corresponding to a *caputium* worn with the Tabard of ordinary length, and to a *chimera* worn with the Cope. I quote the passage before the original from which it is taken—cap. 23 of the

Statutes of New College, Oxford (1400)—because two words ("*cum caputiis*") are clearly omitted in the latter, and must be supplied from the Cambridge copy.

I do not propose to go into the various significations of the difficult word *chimera* as applied to an ecclesiastical vestment, but merely to state the conclusion at which I have arrived as to the use of *mantellum* for a part of academical costume.

The Academical *mantellum*, although in this article suggested by the ordinary Hood and interpolated into the account of it, is, in any strict use of terms, a different thing, worn, either in lieu of or in addition to the Hood, with the Cope or—to anticipate a little—the substitute for the Cope, the long Tabard. It may possibly be identical with the "semi-Cope" of Chaucer's Friar (Prologue 262); but I prefer to call it the Tippet, in the modern sense, which Tippet I believe to be derived from the Almuce, to be discussed presently.

Before I conclude the subject of the Hood proper by describing the differences made in it for different *status* and degrees, I should like briefly to mention two or three items of costume, varying between the Mantle-Tippet and the Hood. They have given me a great deal of trouble, which I may, perhaps, save others.

The *mantelletum* of a Bishop, as defined by Ducange, was a shorter dress worn over his "*vestis talaris*" out of doors, and so far open that the arms could be put out through slits. Whether this was something worn over a Rochet or was a form of Rochet itself, it evidently more resembled a Cape or Tippet than a Hood. It is said vaguely to be worn "abroad in some places" by Doctors of Canon Law, in which case it is clearly to be identified, as it has been, with the "*mozette*" (see below).

On the other hand, *our* non-academical Mantle approximates rather to the Hood, though not in its earliest form. It appears occasionally in ordinary civilian costume, buttoned on the right shoulder, but, early in the fifteenth century, became confined to official persons.

The Judge's "Mantle," in our old legal costume, deserves here a few words. In 1415 it was very like our present Hood, worn somewhat scarf-wise and buttoned on the right shoulder. I refer to the brass of Sir Hugh de Holes,

Watford, Herts (see Haines, i. xc.), and, for description, to Fortescue, de Laudibus, cap. 51. This mantle is called by Fortescue "*chlamys*," and Isidore's definition of *chlamys* suits it very well. It is "put on on one side, not sewn together, but fastened with a brooch." In immediate origin, however, it seems to be a rather late form of Hood. The name *mantellum* is given by the Abbe Peries to a Hood or Scarf, whichever we choose to call it, fastened on the *left* shoulder, which was worn, apparently at rather a late period of the University of Paris, by Doctors Regent, to distinguish them from Doctors Non-Regent. There is something very similar in the dress of the later Bologna Professors.

Armelausa is a dress, the definition of which I may cite from the same ancient authority Isidore (d. 636). It is so called, he says, "*quasi armiclausa*," being divided and open in front and behind, but closed over the shoulders. The *armilausae*, or *armulausae*, borrowed by our King's Statutes from those of New College, and appearing also in those of All Souls' (capp. 23, 23, 17), are, as their synonym "*clocae*" shews, short *cloaks*, for occasional use outside College, but, apparently, *not* academical. The curious condition, if I understand it rightly, in the All Souls' Statute, that they are to shew the Hood *beneath* them, seems to confirm Isidore's division *behind*, which otherwise might seem to have been a mere etymological fancy of the learned prelate's.

There are three more words belonging to the same debateable class as *mantellum*, which, I fear, I cannot pass by without some notice, however, unsatisfactory.

Epitogium, meaning literally anything worn over a *toga*, is naturally a very vague term. In France, *epitoge* came ultimately to mean a Scarf worn very like a Hood, but which, I believe, was the latest form of the Tippet or *fourrure*. In the Statutes of Trinity Hall, Cambridge, (1358), cap. 3, it is clearly the long Tabard. So in the Clementine Decretals, (1311-1312), there is a prohibition against Priests, or other religious persons, wearing in public an *epitogium* or furred Tabard. In Stratford's Constitution of 1342, cited above, there is a similar condemnation of *epitogia aut clochæ furratæ*. In the later Statutes of All Souls', Oxford (1443), a passage cited above, seems to

make *epitogium* the Gown itself, which must be Wood's view when he calls the *Surplice* an *epitogium album.*

Epomis, another vague term, for which *exomis* is probably but a variant form, could, by derivation, mean anything worn on, or hanging from the shoulder, or shoulders. In late French use (1598-1655), I think it is a Scarf. In Dr. Caius' Statutes (1557), it is a dress worn over the Gown by an Undergraduate, corresponding to the *Caputium* worn by a Graduate. Here, too, it seems to be a Scarf.

Wood uses the word for any form of the detached *caputium*, (see above p. 84). In the Laudian Statutes it is only to be worn by Graduates, which rather gives it the general meaning of Hood. Possibly, after the Undergraduates dropped the Hood, the Epomis may have been that form of it which was worn ordinarily by Graduates, the Caputium that which was worn specially with the Cope.

Differences in the Hood.—That the Undergraduates originally wore Hoods is clear from many passages in the Ancient Statutes. When they discontinued them I cannot exactly say. It was certainly before the Laudian Statutes at Oxford. At Cambridge, it would appear from Dr. Caius' Statutes of 1557, (cap. 27), and from Cardinal Pole's Ordinations of the same year that the *caputium* proper was not then worn except by Graduates.

Of the ordinary Scholars' or Undergraduates' Hood, all we can say is that is was, doubtless, black, was not lined, and had the Liripip stitched to it, not worked in the same piece. Their Liripip was apparently long and conspicuous; the stitching down may have been to prevent its being thrown round the neck (see above p. 84).

From Archbishop Bourchier's Constitution of 1463, (cited above), we learn that the Graduate only might use a Hood *furred* or otherwise *double, i.e.*, lined, or, if single, having a short *cornetum* or *liripipium*. To dispose of the last first—it seems, strangely enough, that the point of distinction in the Graduate's Liripip is the *shortness*. In explanation of this I can only refer to the indication noted above, that that of the Undergraduates was apparently to be conspicuously shewn: and to Chandler's drawing of New College, in which a slight diminution of the Hood flap may perhaps be traced as the rank of the wearer rises, while the

highest class, next to the Warden, dispense with Hood and Liripip together. The word *(penulatum)*, which I have translated "furred," is so taken by Selden in his translation of Fortescue's *capicium penulatum*, (cap. 51 of the "De Laudibus.") This would appear to be the true meaning of the participle, from the expression *caputia penulata sive furrata*, in cap. 42 of the New College Statutes and other passages, though it is a somewhat arbitrary change from *penula*, which is simply a cape. An interpretation of an old Statute of Oxford, the interpretation bearing date 1489, requires the Bachelor to have his Hood entirely *penulatum* in the inside—not merely with a fringe or a little trimming at the bottom. And it appears clearly from entries in the earliest Oxford Register of Congregation, that the *capicium penulatum* and the use of *pellura* were proper costume of the B.A. of the middle of the fifteenth century : nay, that these were allowed to be used before completion of the degree, except in case of poverty or insignificant appearance.

Pellura is a more intelligible word than *penulatum*, pointing clearly to *fur*, but both are occasionally used in a very general sense. By the interesting Ancient Statute of Cambridge, No. 176 (1414), the Bachelor is to be allowed no *penula*, *pellura* or *duplicatio* of silk, sendal (*sindon*), or the like in his Tabard, Hood or any other scholastic dress ; only badger's fur or lamb's wool, and that only in his Hood, with a few exceptions. *Pellura* which, when opposed to *linura*, means a warm or furred lining, must here be taken to mean simply lining. *Duplicatio*, too, I think, clearly bears the same, which is its heraldic, meaning. Cuffs and edgings are expressed by such phrases as the sleeves rolled or turned back (*revolutae*, *reversatae*) with fur or sendal, which I may quote from Archbishop Stratford's sumptuary Constitution of 1342.

I may conclude the subject with the Oxford Statute of 1432, headed " De Admissione ad Pelluram." No student or scholar is to use a lining (*pellura*) of miniver, nor of self-coloured white or gray fur, nor of sendal or *tartaran*, or of silk, in his Hood within the University, unless he be a Master or Licentiate in some Faculty or of certain birth or means. " Tartaran " seems to be from a Spanish word equivalent in meaning to sendal, and, curiously, the origin of our Tartan.

The results may be thus summarised. The Bachelor wore a woollen or badger skin lining to his Hood ; the Graduate of higher degree, with individuals of high birth or specified means, wore not only their Hoods but their Gowns, Tabards, Copes, &c., lined or edged with more expensive fur, silk or sendal. A distinction of the non-Regent from the Regent by *silk* lining to his Hood, as against miniver, appears in cap. 27 of Caius' Statutes, 1557.

Ecclesiastical costume.—I have now to pass to articles of dress which are rather ecclesiastical than monastic. Some of them, however, are not, or at least have not always been *exclusively* ecclesiastical, and with regard to *all* it must be remembered that they are not, in the technical sense, *vestments.* They do not include Alb or Stole, Dalmatic or Chasuble. They belong to the *every-day* dress, the *processional* dress, or the *choral* dress of the ecclesiastic, not to the *eucharistic* ; and it must also be remarked that most of the important parts of our higher academical costume are apparently borrowed from the special dress of Canons, Prebendaries or Deans.

The Cassock (*cassacca, camisia*) was clearly, at one time, part of general academical costume, worn, as still in the cases in which it is retained, under the Gown. Its resemblance to St. Benedict's *tunic* has been noted above ; whether it was borrowed from that, or both descended from the same original may be doubted ; I prefer the latter view. The Cassock *proprio nomine* originated in the *casula* (from *casa*—house, covering) which Isidore calls a dress with a Hood or Cowl (*vestis cucullata*), and which was originally secular or semi-secular. The *casula* was prescribed as the outdoor dress of Priests and Deacons in France under Carloman (742), on the authority of St. Boniface. The name of *casula* was ultimately appropriated to the Chasuble, which was an eucharistic development of what was originally no Vestment at all. The Cassock then became known, with other articles, by the name *camisia. Cassacca* (in Dr. Caius' Statutes, c. 27) is an Italian formative, from which our word, as an ecclesiastical term, may come directly ; the *meaning* of Fr. *casaque* does not suit, and the French Cassock is *soutane*, i.e., *subtanea camisia.*

The Cassock was a garment reaching to the ground

(*tunica*, rarely *toga*, *talaris*) with sleeves which were, at least originally, close as compared with those of the Gown. These sleeves are often buttoned; not so the body of the dress, or rarely in England. The Cassock was probably once lined throughout with fur (or wool). Hence it has been identified with *pellicium*, or *pellicia*, from being placed over which the Surplice (*superpellicium*) took its name. It is often shewn with fur cuffs, possibly a survival of this original lining. Haines (i. lxxvii) quoted the brass of an ecclesiastic (c. 1480) at Cirencester, as a good instance of the Cassock pure and simple. A finer example is that of Whytton from Merton College, Oxford, though this also wears a Hood and Tippet.

The colour of the Cassock was, according to Lee, black for Priests, Deacons, and Subdeacons; and purple for Bishops, of which last the Apron or short Cassock of purple, and the purple dress coat, still worn by some Bishops on occasion, are a survival. Scarlet Cassocks are worn, he says, by Doctors of Divinity and Law in several of the foreign Universities, and by Cardinals. Rock adds, that the Pope wears a white Cassock. The scarlet Cassock is said by some, I think wrongly, to have belonged exclusively to Doctors of Divinity. There is some reason for believing that it was once worn pretty widely by *Canons* in England. Indeed I should rather question whether this colour was not semi-secular and originally rather proper, as between the Faculties, for Law, and perhaps Medicine, than specially for Divinity. Both the Canonry and the Cardinalate, we must remember, indicated *eminence* rather than high ecclesiastical order.

There is a fine sepulchral monument figured by Hollis from St. Martin's Church, Birmingham which is traditionally held to represent a Canon of the reign of Henry VII. It is, to judge from the architectural features, of the fifteenth century—whether quite so late as the above date, I doubt. Both Bloxam, in his "Ecclesiastical Vestments," and Mr. Hope, from recent inspection, assert the original colour of the Cassock on this effigy to have been *red*, although that colour is not, according to the Churchwarden, now perceptible. A Surplice is worn over the Cassock, and over the Surplice a dress of which I shall speak presently—an Almuce—the pendants and fringe of

which are very clear. There is no Cap on this figure's head, nor, indeed, anything distinctly academical. But the Cassock itself *was* academical, at least for Graduates, and its scarlet variety may be of some use in the explanation of our present scarlet "Robe."

As a matter of academical costume, the Cassock was certainly once worn by all Graduates, and also by Students in Theology, if such ever were in early times Undergraduates, which is doubtful. It may have been as specially *clerici* that the Graduates and Theologians wore it; but we find it directed to be worn by the whole body of Caius College, "*sub togis*," in c. 27 of Dr. Caius' Statutes (1557). These Statutes were, however, it must be remarked, exceptionally rigorous and somewhat retrograde in their requirements.

Subtunica and *Supertunica.*—In comparatively late times, and, perhaps, in one early instance, I find representations of a dress *under* the Cassock. I believe this is what is designated by the somewhat puzzling word *Subtunica* in c. 22 of the Statutes of New College, Oxford (1400)—the *Supertunica* here meaning the Cassock itself. There is a similar use of the latter word for the Chaplains of Queen's College, Oxford (1340), where the *Supertunica non fissa sed clausa* is, I think, explained by another passage (*ad manum non fissa*) to mean a Cassock, or Cassock-shaped dress, tight at the wrists.

The Surplice falls outside my present subject, as a dress of ministration. Its name has been explained above. The dress descended from the original Alb (*tunica alba*), the name *Superpellicium* first occurring towards the close of the twelfth century. The use of the Surplice in Chapels by non-ministrants is a matter rather of College discipline than academical costume, and has nothing to do with degrees. This use is prescribed for Masters and Scholars alike, by the earliest Statutes of Peterhouse, Cambridge (§ 60), dated 1344, and by those of New College, Oxford (1400). As to St. John's, Cambridge also, Strype represents the disuse of Surplice and Hood, on festival days in Chapel, as a violation of ancient usage. But it is unnecessary to multiply instances. I merely mention the Surplice here because it so often occurs in the representations, which I shall have to cite, of academical persons who were also beneficed Clergymen.

The Rochet I am also obliged to mention, partly from its connection with the Surplice, partly on account of what I consider a mistaken identification of it with a genuine part of academical costume—the Tabard. The Rochet has been represented as a shortened or diminished Alb. It is classed with the Surplices in Archbishop Winchelsey's Constitutions (1294-1313), being apparently only regarded as a sleeveless form convenient for ministration. If we look, however, at the derivation of the name from *Rock*, and the use of the dress in secular cases (as in Chaucer's Romaunt of the Rose), it seems clear that the same word once bore the wider signification of a sleeveless coat generally. With the English late and purely ecclesiastical Rochet, confined by Edward the Sixth's second Prayer Book (1552) to Bishops and Archbishops, we need not concern ourselves. If any Rochet is to be identified with that part of the academical costume, which will be treated hereafter as "Tabard," it is, I think, the *secular* tight or sleeveless coat.

The Almuce or Gray Amess and the Tippet.—In speaking of the Hood I have had occasion to mention a Tippet, in the modern sense of the word, which, though sometimes worn with the Hood, appear also to be sometimes used instead of it, particularly in connection with the Cope or its substitute, the long Tabard. In our present Cambridge Cope, notably in the form which belongs to Divinity, there is an amplitude of Hood, which does not appear to be Hood proper, but due to a combined Tippet. Of this Tippet, together with one or two other parts of our costume, I now wish to suggest a probable origin.

The Almuce (*Almutium*, *Amucium*, *Aumusse*, &c.) is rather a part of the *processional* costume of the Church. In its origin it seems to have been a form of the ordinary Hood lined with fur—it is sometimes called *caputium foderatum*—as a protection against the cold of Cathedral services. It was afterwards lined or edged with costly fur or other material, for increase of dignity. In this state it was worn by Canons, Deans, and, possibly, heads of Collegiate bodies generally.

That it was originally a head-dress appears almost sufficiently from the very interesting derivation of the name Almuce. This was originally a northern, or, at

least, Teutonic word, signifying *cap*, the same as the Scotch *mutch*. It seems to have travelled in France down to Provence, where it picked up the Arabic article, which has often caused it to be confused with the Amice.

Representations of the Almuce *on the head* are not very common. One is engraved by Lonsdale and Tarver, in their Illustrations of Mediæval Costume (pl. xi, 89[a]), from a thirteenth century MS. Another is reproduced from a Pontifical of the same century in a valuable paper by Dr. Wickham Legg, in the Transactions of the St. Paul's Ecclesiological Society (vol. iii, p., 48, plate A). The pictures in de Vert's Cérémonies de l'Eglise (T. ii, pl. 11, p. 264) are, I suspect, rather matter of fancy.

In its function of head-dress the Almuce was early replaced, as we shall see hereafter, by an enlarged skull-cap, and, being dropped on the shoulders, became a sort of Tippet, usually of fur, sometimes of other materials bordered with fur. The Hood portion of it became a roll, or collar. But the whole article was clearly distinguished from the Hood, which remained in its original state, by the fact that the Almuce had now turned itself permanently inside out, shewing, as the present *outside*, the original *lining* of gray fur, whence it has the name of Gray Amess. It also began, at least as early as the fourteenth century, to have two long pendants in front, with sometimes a fringe of little tails all round. These pendants are often mistaken for the ends of a Stole, from which, however, they can be distinguished by their rounded extremities and generally furry material.

The Almuce, as worn over the shoulders, is distinguished from the Cope by being much shorter, by being furred throughout, by the general though not invariable absence of a brooch or *morse*, and by its two curious tails hanging down in front. As an ecclesiastical dress it was worn *over* the Cassock and Surplice, but *under* the Cope, above which, however, its collar or roll appears. Good instances are the brasses of Blodwell (1463) and Sleford (1401), at Balsham, Cambridgeshire, and that of Loudon (1416), at Chartham, Kent.

I find several early authorities, mainly French, stating that the Almuce over the Surplice was used as an alternative, in summer, for the Cope in winter. I also find

that this winter Cope had sometimes a "Camail" over it, which Camail corresponds very nearly, in shape, to an Almuce, *minus* the two tails in front.

The Almuce as the original of the Tippet and Scarf.—The conclusion at which I am pointing is this. Although the Almuce was certainly worn *under* the ecclesiastical Cope of dignity, on which I shall next have to say a few words, it is not inconceivable that there might be plainer Copes, *over* which it could be worn, as it was over the Surplice and Cassock. In other words, the Tippet, which I cannot explain as a development of the academic Hood, seems explicable as an adaptation of the ecclesiastical Almuce. And, in this use, the Almuce will sometimes have a brooch or clasp, which was not necessary when it was worn *under* the Cope.

There is some interesting evidence from Paris in the same direction. De Viriville quotes from Du Boulay a description of a Rector's costume in a vignette from the old Proctors' Book for the French Nation. The vignette itself, dating, we are told, from before 1400, has unfortunately disappeared. In this description the "*Robe*" is evidently a violet Cassock. The "*Chaperon*," a word which I believe generally means rather more than a simple Hood, is a small round mantle coming down to the girdle, clasped in front, generally called the *fourrure*, because there is a white fur on a ground of violet scarlet (*sic*). It had originally a sort of tail hanging on it, a little broader than the hand. The Rector also carries, at his girdle, a large violet purse, which does not so much concern us. It came, no doubt, from the Proctors, who originally bore the same badge of office, and to whose order the Rector belonged.

This description is confirmed and explained by an early French miniature, from a MS. of the *Civitas Dei*—probably of the fourteenth century—which de Viriville figures as representing a Rector and Doctor of the University of Paris. Each has a soft, conical Cap without a brim, a Hood above, and an obvious Tippet below, with a fur border—worn by the Rector over a Cassock, by the Doctor over an ordinary Gown. On the Doctor's back—we do not see the Rector's—appears the "sort of tail"—a flat Liripip hanging from the Hood over the Tippet.

The so-called *fourrure* was considered, according to Littré, special to Doctors. It is the *mozette*, "doubled," *i.e.* lined, with ermine, which de Viriville rather laxly describes as a *capuce*, or Hood. And *mozette*, or *mosette* (Littre Suppl.), is simply a formative of Almuce without the article.

This Tippet then, or Almuce, which seems to have been distinctive of the higher degree of Doctor (or, at least with us, of Master) was a habit of dignity, distinct from the Hood, and as a rule lined with fur. There is, however, a puzzling use of the word in the difficult Statutes of Queen's College, Oxford (1340), where I think that certain *amucia*, coupled with *pallia* and *supellicia*, are the same as *caputia simplicia*, mentioned elsewhere in the same Statutes, and may be merely Hoods. On the other hand the *caputia duplicata* or the *amucia duplicata de griso* are probably real Almuces lined with gray fur. These vestments were for the "Scholars," who were Fellows in the original scheme of this College: but the "poor boys," corresponding more to the ordinary "Scholars," were also to wear *amucia* in Chapel.

The Scarf, still worn by Masters of Colleges, Doctors and Chaplains, is not very easy to explain. It looks like a Stole, and has, I believe, with some persons come to be considered as the representative of one; but that does not seem to have been its origin. Some time ago I was led by Bonanni's figures of Canons to consider the Scarf as a development of the Almuce, with its two long processes, or tails, in front, through the intermediate form of a kind of Boa. These figures repeatedly shewed the Almuce carried over the arm, or over one shoulder, or falling from both, exactly like our modern Scarf. They cannot, I fear, be trusted as taken from life; but they may faithfully represent the accounts given to the author, a laborious Jesuit. Lately the derivation of the Scarf from the Almuce has been argued out, on much better evidence, in the excellent paper of Dr. Wickham Legg, to which I have already referred.

Haines calls the English Scarf "a later substitute for the Hood *and* Tippet or Cape, worn over the Cassock in the ordinary clergyman's dress." The explanation is somewhat confused, but is reconcilable with a derivation of both

Tippet and Scarf from the Almuce. The *free* ends of the Scarf are in favour of this view. The Hood, as soon as it was worn detached, was obviously of one piece in front and slipped over the head ; *our* joining of two ends in front by a ribbon being quite modern. The Tippet, too, whether derived from the Almuce or not, was apparently from our representations, joined or laced together, as a rule, in front. But the loose ends of the Scarf exactly correspond to the long tails of the original Almuce.

The French *Epitoge* and *Epomis* appear, as we have seen, to bear traces of descent from an Almuce or Tippet, but may have been merely a Hood worn like a Scarf. One of our very few old representations of any academical Act is an engraving figured by de Viriville from a sixteenth century edition of the De Officiis. It shews, according to the above author, a Licentiate receiving the *bonnet* of Master of Arts. The candidate wears a Tippet, possibly a Hood, and an indubitable Scarf over his right shoulder. I shall have a little more to say on the Scarf when I come to my individual instances of costume.

The Cope (*capa*, *cappa*, *chape*), though not exclusively an ecclesiastical dress, is, on the whole, connected rather with religious than with other persons. It has been suggested, probably from an erroneous etymology, that the Cope was, in its origin, merely an enlarged and lengthened Hood. As a matter of derivation, *caputium*, *capuce*, &c., would appear to come simply from an Italian diminutive of *capa*. The original dress known by that name, whether derived from a classical cloak or not, was a protection for the *whole* body against rain or cold, whence it was specially used for choral services in Cathedrals, and for processions, and whence it got its name of *pluviale*. The translation *cape* is misleading, if not distinctly incorrect.

The original and normal Cope was a long cloak, fastened at the neck, but otherwise open in the front, and without any sleeves or openings for the arms. It had once a small Hood attached to it, which was, we are told, superseded by the Almuce in the fourteenth century (Haines i. lxxvi), remaining, however, in appearance, as a mere ornamental half circle traced on the back of the Cope. This old Hood does not concern us; those which are shewn in modern instances (*e.g.*, the effigy of Archbishop Grindal) *over*

Copes can, I think, be accounted for as separate articles of costume.

The development of the splendid Cope worn by ecclesiastical dignitaries, of which the brasses at Balsham are good instances, does not enter into my subject. It had decorated edgings, or *orphreys*, and a rich brooch or *morse*. The collar often appearing above, does not, as I have already remarked, belong to the Cope, but to an Almuce underneath.

The Cope, used as an article of academical costume, which differed in some respects from that just described, seems to have been originally a general dress of sobriety and decorum; then to have been specially required in certain Academical Acts; and only late to have been appropriated to a certain degree. The *Cappa clausa*, for instance, which will be described more particularly hereafter, was the "decent" garb prescribed for Archdeacons, Deans, and Prebendaries, by the Archbishop of Canterbury in 1222.

The two passages which I have quoted above from the Statutes of New College and King's College, shew the Cope or long Tabard with the proper upper dress—Chimera, Mantellum, or Caputium, according to stages of graduation—to have been worn, as a matter of decorum, by all members of those Colleges, outside their walls or those of the Colleges immediately surrounding. The Statutes of All Souls' are to much the same effect under this head (cap. 17) as those of New College. Of the Copes and Tabards of Clare College, as prescribed in its Ancient Statutes, I shall speak when I come to treat more fully of the Tabard.

The Cambridge Statutes of Dr. Caius, representing, it must be remembered, a comparatively late period (1557), require from all the Graduates, not merely on any occasion in the Schools, but also in the College Chapel on feast days, a special *habitus* and *caputium* (cap. 27). This *habitus* may be Cope or Tabard, but it is certainly distinct from the Gown of the same Statutes *(Vestis longa, toga)*.

Valuable as the Old College Statutes are, the fancies of individual founders, both as to discipline and phraseology, often render them very difficult and their interpretation very uncertain. We are on rather firmer ground when we

come to the University Regulations for the proper dress to be worn at the lectures and disputations in the Schools, or at public Acts in general. A distinction is clearly drawn between the Faculties; a more clerical, sober, or decorous dress being required in the case of Theology, Decrees where the individual is in Orders, and to some extent in Arts, as specially connected with Theology. A more ceremonial dress is also required from the Regent than from the Non-Regent, the latter being sometimes allowed, even on the above-mentioned occasions, to use an alternative, which is, I think, identical with what is called *habitus ordinarius*.

The following are fairly clear instances of the above points:—

1.—An Oxford prohibition of the use of Minever by Masters in Theology, of whatever condition or *status*, for the lining of their *capæ clausæ*, or *pallia*, in public places and scholastic Acts. They are only to use lambs' fleeces, as heretofore. It is almost certain that Master here is equivalent to Doctor.

2.—Another provision of the same University that no Regent in Arts, Decrees, or Theology, is to deliver his ordinary lectures in a *capa manicata*, but either in a *pallium* or a *capa clausa*. No Artist is to lecture at all, except in a *capa* of *black* colour.

3.—A group of three Oxford Statutes which, though primarily referring to Inceptors in Arts and Medicine, appear to contain regulations as to the costume of Regents and Non-Regents in general at Inceptions. From these I gather that the normal dress of a Regent at public Acts and Disputations was a black Cope, but that a person who had completed his term of Regency, either at Oxford or elsewhere, might wear a *roba* if accompanied with a *pallium*. This *pallium* is sometimes spoken of *alone* as an alternative, but I think it presumes the accompaniment of a *roba*. The latter, probably the ordinary Gown of the higher degrees, was the dress of which presents were made by an Inceptor to his friends or acquaintance, of such higher degrees, attending the Inception; and wealthy Non-Regents were apparently prohibited, by the Oxford Statutes under quotation, from wearing it on these occasions, in order to save the Inceptor's pocket. One of the Ancient Statutes of Cambridge (No. 133) confirms this view, with the

substitution of *mantellum* for *pallium*, and the indication that this is, or accompanies, a *habitus ordinarius*.

4. An extremely interesting undated Ancient Statute of Cambridge (No. 147) "De habitibus et insigniis Magistorum." Under this the *capa clausa* or *pallium* is to be worn by Regents in Theology, Decrees, and Arts at their ordinary lectures and Disputations, or attendance at Inceptions and at funerals. The Regent in Civil Law and in Medicine, on the same occasions, is to use a *capa manicata* trimmed, though not necessarily lined throughout, with fur. A Regent Master of Arts entering the Schools for lecturing, &c., *other* than his "ordinary" functions, has the option of a *habitus ordinarius* (*i.e.*, as I think, *roba cum pallio*) or the *capa manicata*.

On the other hand we do not find, in the articles of costume at present under consideration, that marked distinction which we should expect between *degrees*. I have spoken above of the *botys* and *pynsons* which Oxford required to be worn at and for forty days after Inception. There was also a rule that Inceptors in Medicine and Arts should, on the first of their forty days, dispute in a *pallium*. On the day of Inception itself the first Inceptor was to wear the ordinary lecturing habit of the ancient Masters in his Faculty, except in the case of Theologians and "other religious," who were, as well as all the other Inceptors, to wear their "ordinary habit." What, then, was this "ordinary habit?" There was a special provision at Cambridge, perhaps also at Oxford, that a *lay* Inceptor in Decrees was to wear a red Cope in his ordinary lectures. This may apply to the Licentiate, though more probably to the newly-made Master in his early lectures. Of the Licentiate's lecturing dress I have, beyond this, no account, but should imagine that it did not differ from that of the Bachelor.

As to the Bachelor, we are distinctly told by the Cambridge Statutes, just quoted, that the same rules are to be observed by him as by the other lecturers there specified, with the following exceptions. If a Theologian he must wear a *capa rotunda*; if a Canonist, he wears a *capa clausa* or *manicata*, accordingly as he is or is not in Holy Orders. By a Statute evidently later than this a Bachelor lecturing in Medicine was allowed to dispense

with a Cope, provided he wears a decent long Tabard. This Statute is undated, but may, from connection with a dated one, belong to 1421.

Two points must be observed here:—1, The absence of any provision for an alternative *pallium* to the Bachelor. 2, The use of the term *capa rotunda*, which, I believe, to cover both the *clausa* and *manicata* as distinguished from the normal ecclesiastical Cope.

As to the candidate for the degree of Bachelor, I can only find one indication of a special dress for his necessary exercises, and that in the case of one of the higher Faculties. A candidate for B. Can. L. at Oxford, in 1453, is, according to the entry in the Register, not to use the *short* Liripip *nisi in habitu.* Whether this *habitus* is an anticipated Bachelor's dress I cannot say, but I am inclined to think so.

I pass now to a more detailed description of the two academical Copes above-mentioned, and the *pallium.*

The *capa clausa* was, like the normal ecclesiastical Cope, without sleeves, but, unlike it, closed in front, with one slit through which both hands were put. There are plenty of old instances of it, to which I shall refer in the second part of this paper. It is also shewn in the frequently engraved effigy (now destroyed) of Archbishop Grindall, D.D., (d. 1583), which stood in old Croydon Church; in the corner of Speed's Map of Cambridgeshire (1608-1610); in Loggan's Habitus Academici (1680); and may thence be traced through Harraden and Akerman to our present Cambridge type.

The extremely inconvenient character of the dress has led to its being slit down to the bottom in modern times. That, however, this very inconvenience was part of the original idea of decorum is apparent in such strange rules as that of Magdalen College, Oxford (1459), for every-day costume. The President, Fellows, Chaplains, Clerks, and the whole body of Scholars, are to wear their ordinary Gowns (*togae*) sewn up in front, from the middle downwards; a slit front and rear being allowed in a shorter variety of Gown (*togae curtae*), up to the middle of the thigh, for equitation or other travel to parts of the world outside the University.

The *capa manicata*, or sleeved Cope—which, by the

way, was expressly forbidden in Gregory's Decretals to *officiating* clergy—was also closed in front, and both Copes were, of course, slipped over the head.

The Almuce, therefore, which could be seen through the open front of the normal ecclesiastical Cope, would, if worn underneath, become perfectly invisible, except as to its collar, and might. therefore, naturally be replaced by a Tippet outside. Its loss of front pendants I take to be a matter of inferior dignity, as between the high Church Dignitary and the University Reader.

(To be continued.)

ENGLISH ACADEMICAL COSTUME (MEDIÆVAL).

By PROFESSOR E. C. CLARK, LL.D., F.S.A.

Continued from page 104.

The Pallium, which has now been several times mentioned, must not be confused with the Archbishop's Pall, although it may possibly be derived from the same ultimate source. The word is most perplexing, from the variety of its significations. The Oxford *pallium* was given, together with a Robe, by an Inceptor to his friends among the Masters present. (A Questionist, at his Determination, apparently gave the Robe alone). The *pallium* was, therefore, a dress of dignity for the higher degrees, and, as we find it a special alternative for the *capa clausa*, we might possibly conclude that it was something like that, or, perhaps, more like the normal Cope; *i.e.*, a sleeveless cloak open at the front. In the Decretals of Gregory IX. (1218) it seems to be a *short* Cope, little more than a Cape, which is to be *laced*—not fastened with a brooch—for the officiating Cleric. This mode of fastening is undoubtedly observable in some of the Tippets of the New College drawing. And, in its continued coupling with Roba, probably here the ordinary Gown of the higher degrees, *pallium* might be a Tippet. In the Statutes of Queen's College, Oxford, it seems to be a sort of cloak, taking the place of the ordinary Gown in Hall, worn plain by the Fellows and Scholars, but scalloped at the neck and edged with black badger's fur for Doctors in Theology and Canon Law. When used, in the same Statutes, of the garments distributed by the Scholars to the poor, *pallium* seems to mean merely a common cloak. I incline, on the whole, to regard the academical *pallium* as one name for the Tippet.

The Archiepiscopal or Papal one has been well described as a double Y with the two arms meeting round the neck. In suggesting that it might possibly be derived from the same source as our *pallium*, I referred to the view held by some that it represents the collar and mid lines of a sort of *poncho*, which, as well as our academical dress, may have descended from the classical *pallium*; but the connection is remote and questionable.

The *colour* of the ecclesiastical Cope, as a processional dress, no doubt varied, when expense was no object, with the ecclesiastical season. Among Monastic and Canonical persons, this or some further variety appears to have been early considered an abuse, from a prohibition in Archbishop Walter's Canons (1200) against "black" Monks, Canons or Nuns wearing coloured Copes, or any facings but black and white.

The academical Cope was almost certainly, in its origin, of sober hue. Not impossibly the beginning of brighter colours may date for Paris, and derivatively for ourselves, from the *Chaperon rouge* granted by Benedict XII., an old Parisian student, to the Law Doctors of Paris in 1334. This, I am inclined to consider, in accordance with what has been said above (p. 97), a Tippet rather than a Hood. It is at least singular that the only *red* Cope specified in our Ancient Statute 147 (above, p. 102) should belong to the same faculty on which that distinction was conferred.

Other Faculties retained in some instances their darker colour for some time. Professors of Medicine, according to Franklin, in his Anciennes Bibliothèques de Paris, lectured at Paris in a round Cope of brown violet, under a Statute of 1390. Possibly, from the pointed mention of the Secular Canonist's red Cope in our Statute, we may infer that the others were black. That this was the case with Regent Masters of Arts at Oxford in the beginning of the sixteenth century, appears from the Register for 1505-16. In Paris, however, by the time of the second marriage of Francis I. (1530) the Doctors had *all* assumed the scarlet Cope; and with ourselves, before the end of the sixteenth century, we gather from Grindal's effigy that the divinity Cope, and from Stokys' picture in the Cambridge Registry, that *all* our Copes had become *red*.

The Tabard.—I have now to mention an article of academical costume, which is not, in my opinion, ecclesiastical in its origin, and which has, in its original form, disappeared, but to which I am inclined to think that some features of our present Masters' and Doctors' Gowns may possibly be traced.

The Rochet, mentioned above (p. 95), is spoken of by Haines as a distinction of "the higher Degrees generally." What he actually refers to is, I think, either a Cope or the dress of which I am about to treat.

The Tabard was heraldically a short vest, with arm holes but no sleeves. On its academical use we have the following piece of evidence: –

By the Ancient Statutes of Trinity Hall (1352), cap. 3, the Warden and all the Fellows—apparently including persons who were not yet Bachelors—were to wear Robes *cum longis tabardis seu epitogiis talaribus.* By those of Clare Hall (1359), the Master of the Hall, the ordinary Masters, and the Bachelor Fellows were required to have, with their Robes, *cape vel taberda talaria* (? for talaris) *cum furruris pro caputiis.* The *furrura* which they were to have for Hood is, I think, used in the technical sense of the French *fourrure*, and meant a Tippet (see above, 97, 98). *Cape* is no doubt for *capae*, the plural. Whether the *fourrure* belongs properly to the Cope or the Tabard, or both, failing punctuation, we cannot say. In the Ordinance of Richard II. for King's Hall, Cambridge (1380) cited above (p. 81), it is enacted that every Scholar is to have a *roba talaris* and, if a Bachelor, a Robe with a Tabard suitable to his degree. I may compare the *habitus honestos et talares vestes non apertas* which the Bachelors of Law at Paris were re-admonished to wear by the reformed Statutes of Cardinal d'Estouteville in 1452. I have already (p. 103) referred to our own Ancient Statute, of a little earlier date, as to the decent long Tabard of the Bachelor lecturing in Medicine.

It would certainly appear, from some of the above passages, that the Tabard was worn *with*, probably *over*, the Gown; as, in fact, the synonyme *epitogium* may independently suggest, in the Statutes of Trinity Hall (above, p. 89). It also seems to have resembled the

heraldic Tabard in being closed in front. The sleeves, then, of the Gown worn beneath would come through the armholes of the Tabard. Ultimately, it would seem as if they became attached to it, the Gown disused, and the Tabard slit up the middle, so as to revert almost exactly to the form of the original Gown. The assumption of the intermediate stage seems, of course, entirely gratuitous; but, without it, I cannot possibly account either for our pieces of documentary evidence or for several of our contemporary representations.

The question of the relation of the Tabard to the Doublet belongs to a later part of my subject.

The academical Tabard was evidently a dress of dignity and decorum, which, while it might be worn by the Undergraduate, was *required* of the Bachelor, at least in his lectures. Whether it was required of the candidate for the Baccalaureat is not clear. I find, in the Oxford Register for 1513, a supplicant for B. Can. Law *allowed* to use a *longa toga cum capicio*. This may have been the use of an ordinary Gown instead of a Tabard.

The Tabard is probably, as suggested above (p. 100), the *habitus* required, with a *caputium*, by cap. 27 of Dr. Caius' Statutes (1557) for use in the Schools, and on feast days in Chapel, by all Graduates. It is, I believe, the "sleveles cote" of Doctors, and of Bachelors in Divinity, mentioned in a Statute of 24 Henry VIII. (1532), c. 13. It may possibly be the *chlamys* of Pole's "Ordinationes pro regimine Universitatis," issued in 1557. This, however, was shorter than the ordinary *toga*.

But the main use in which we find the Tabard is, at any rate, in its *long* form, as an alternative for the academical *capa*, if, indeed, the latter was ever, for laymen, anything but a long Tabard.

I find less mention of the Tabard at Oxford than at Cambridge, though it occurs, *furratum* and *sine furrura* in the Tailor's oath as to charges for making robes, &c. I do not think *furrura* here means a Tippet, but only fur lining, or edging to the arm holes.

Colobium (Κολόβιον).—This somewhat debateable term occurs four or five times in old College Statutes. The original name had nothing to do with the *legs*, as Isidore seems to think when he says it was so called "*quia*

longum est," though he adds the true reason, its being *docked* of sleeves ("*sine manicis.*") The last edition of Ducange makes it a Tunic without sleeves, or with sleeves only reaching to the elbow. Marriott considers the *colobium* to be the primitive form of the Rochet (above, p. 95); Rock of the original Dalmatic. All these descriptions fairly suit the Tabard, which is, I think, clearly intended by *colobium* as the name of an academical dress. See the Statutes of Queen's College, Oxford, where the *longa collobia* to be worn by the Chaplains, and by the Scholars in their walks abroad, and the *collobia* coming half way down the shank (*ad medium tibiae*) for the poor boys, are almost certainly, when compared with similar regulations in other Colleges, Tabards. A *collobium blodii coloris* is bequeathed by the will of Archdeacon Broune, LL.D. and Canon of York, Wells and St. Asaphs, proved in the Chancellor's Court, Oxford, 1452. This might, of course, be merely a secular dress. We shall, however, find rather a more developed form of *scarlet* Tabard in the case of John Rous, towards the close of the same century.

In an interesting and difficult passage (c. 51) of Fortescue's De Laudibus (1465), where he compares the Sergeant's dress with that of the Doctor, *colobium* is rightly taken by both Selden and Ducange to mean a Hood; but that use of the word appears to be unique.

Pileolus, zucchetto, calotte.—I have now to speak of the most peculiar distinction of the higher degrees, which has been already referred to among the *insignia doctoratus.*

In the case of the early students and teachers of the schools, who possibly made the Hood serve, a regulation Cap or Hat is rather matter of fancy and conjecture. If anything was regarded as such, it was probably a scull cap, generally of black silk or cloth; though there are traces, in early times, of *fur* and other materials being worn, with some variety of colour. The scull cap was a somewhat shallow form (*pileolus*) of the classical *pileus* or felt hat—the cap of liberty worn by the Roman freedman to cover his new-shaven head. Its representation is well known on the coin struck to commemorate the murder of Julius Cæsar—and often since. This covering of the shaven head

—no copying the effigies of Ulysses, Mercury, or Vulcan—is, I believe, the true beginning of our Academical scull cap, being originally allowed to ecclesiastics for protection of the tonsured head in cold weather. It began in later times to assume rather more of a *gourd* shape, whence the Italian name *zucchetto*. *Calotte* is from Old French *cale*, the origin of our *caul*.

The Coif. *Tena.*—The gourd-like development just mentioned has been traced, I believe, by some authors to a rule of Charlemagne for his lawyers, who were, no doubt, mostly clergy; but I cannot find this in the Capitularies. Whether the shape in question was specially connected with Law from the beginning, as it certainly became afterwards, or whether it arose *pari passu* in ecclesiastical use, from the scull cap, I am unable to say. But in, at least, the thirteenth century we find a cap, both among lawyers and other ecclesiastics, which had crept down over the head and was tied by two strings under the chin—in fact, the Coif. These strings are, beyond doubt, what was meant originally by the words *tenae* or *infulae*. But it is equally clear that both words are used in our old Statutes and in other contemporary documents for the Cap as a whole, so that Wood's interpretation, in his "History and Antiquities," of *tena* as the cord tied round the Hat in later times, will simply mislead us for earlier.

This Coif, however, in some form, came to be considered, when worn by ecclesiastics, as a concealment of the tonsure and a disguise of the ecclesiastical character. Stories are told of its being actually used for such disguise, and we accordingly find the wearing of *infulae* (vulgarly called "*coyphae*") forbidden to *clerici*, by one of Othobon's Constitutions of 1268, except as a travelling cap (or night cap). There is a delightful provision for the exhibition of their *ears* by these poor clerics, which might have deterred the Puritans from such practices had they known of it. The Constitution of Othobon is followed up by another of John Peccham, Archbishop of Canterbury, "De habitu clericali," in 1281. I gather from the Clementine Decretal "De vita et honestate clericorum" (1311), which forbids an *infula seu pileus lineus*, that the prohibited head-dress was a *white* Coif, like that of our Sergeants-at-Law.

On this last I cannot dwell, though I may state my agreement with Mr. Pulling, in his "Order of the Coif," that it can scarcely have been systematically assumed as a disguise of Orders. It is one of the many points of comparison between the dress of Doctor and Sergeant remarked upon by Fortescue (above, p. 139). We may note that he speaks of the garb of the Sergeant, in other respects, as being *Priestlike*. And it may be that a confused remembrance of the *clerical* origin of the Coif (which was to be worn by Justices as well as Sergeants) may lie in the assumption of the so-called "black cap" by our Judges on passing sentence of death. For this, it has been suggested, was originally done to *conceal* the Coif, capital sentence not being proper work for an ecclesiastic, however disguised. The withdrawal of our Bishops from trials for capital offences in our Parliamentary Courts is a matter of constitutional tradition.

In academical use, the name of *tena* is coupled, in a very perplexing manner, with that of *birretum* and *pileus*. Most of the names connected with the subject come together in Wood's statement that *capperhurrer* or *birretarius* was the name anciently applied to the maker of *pilei*. *Tena*, however, is more properly the Coif, and the strange word *hure*, by which, according to the All Souls' Statutes of 1443 (cap. 17), it was also known, throws some light on the distinction. *Hure* most probably meant, in its original signification, a shock head of hair, human or animal. It must be wrongly identified by Fairholt with a *Gown*, in a quotation from Wright's Political Songs (temp. Edw. II). The "black *hure*" there spoken of as worn by the Principal of the Court is more probably a Coif. The head dress of Rous and Sponne, to be noticed in my contemporary representations, exactly resembles a shock head of hair, and the *tena* of academical use was evidently *black*. The *tenae*, or "*buzzeta*," vulgarly called "*hures*," are apparently treated in the Statute of All Souls as a matter of *comfort*, confined in general to the higher members of the college for ordinary seasons, but allowed to the others in cold. The Fellows and Scholars were only permitted the use of black ones in the choir from Michaelmas to Easter, unless they were Priests, Doctors, Masters of Arts, or Bachelors

of Canon or Civil Law, who were wont of old to use such *tenae* or *buzzeta*. In the entire untrustworthiness of punctuation, I must leave readers to sort this last clause according to taste. I believe the whole passage indicates a somewhat special connection of the *tena* proper with Law, and a use of some form of the *tena* as a dress of ecclesiastical dignity appropriated to the higher degrees of Master and Doctor. The inexplicable "*buzzetis*" (which I have assumed to come from *buzzeta*) is not to be found in Ducange, and I cannot help thinking it a misreading for *burretis*, i.e., *birretis*.[1]

The undated Oxford University Statute ("De pilleis portandis"), on which Wood (above, p. 140) bases his interpretation of *tena*, as the cord of the later Hat, is very difficult to explain. It is, probably, later than 1384, when the precedency of Medicine over Civil Law was settled, but earlier than the time of the corded Hat. I cannot go further into the matter than to say that this Statute appears, in my view, to indicate an inferiority of the *tena*, which was *not* to be worn on great occasions when the *pileus* was required, and a special connection of it with the Faculty of *Civil* Law. I pass now, however, to a head-dress of which we have rather more definite accounts.

The Pileus of dignity.—Besides the semi-secular development of the old scull cap into the Coif, I have now to mention an ecclesiastical modification of the same head-dress, occurring specially amongst Canons, Deans and Prebendaries. The *pileolus* became not only a little brought down but a little heightened (though retaining its original shape) partly, I think, as a protection against the cold in Cathedral services, partly as a general matter of comfort or luxury. I have a note from Bonanni that, in or after the eleventh century, Canons began to replace the Almuce by a bonnet *en calotte*, at first small but gradually becoming larger at the top. In the thirteenth century it was a round black cap. This gradually grew into a *point* for convenience, doubtless, of holding; and the point, in course of time, became a tuft.

[1] The present Warden kindly confirms me in this suggestion, by reference to the MS. copy of the Statutes left by Warden Gardiner to Dr. Clarke, and by him "in usum custodis." There the reading is *birretis*.

This Cap is quite distinct from the Hood of the Almuce, which fell back into a collar or roll (above, 96). It is easily recognisable in its early days by being obviously an enlarged form of the scull cap, and (often) by its *point.* It was originally an ecclesiastical head-dress of dignity, and, as such, is sometimes found in the case of ecclesiastics who were not Graduates. I find it, for instance, worn by Eliakim and Shebna the scribe, in the story of Hezekiah, as depicted in our Painted Chamber at Westminster, about the end of the thirteenth century. It may also occur once or twice in early representations of *Kings*, as, in fact, does the ecclesiastical Cope, and the Almuce or Tippet.

There is an interesting and early example, probably of the Almuce, certainly of the pointed Cap, in a monumental effigy, figured by Hollis from Hereford Cathedral, as that of John Borew (or Berew), the Dean, who died in 1462. An enlargement of this in my possession has been verified by comparison with a drawing of Mr. Hope's, which was checked by reference to the original.[1] The hair and beard of the figure, and the general style of the monument, had already struck me as indicating a much earlier date, when I was glad to find my view confirmed by Mr. Hope's suggestion that this is a monument to John Swinfield, who was Precentor in 1311. The identification with either name is supported by a *swine* represented at the figure's feet. The dress is a Cassock; over that, what must be an Almuce, with the two long tails; and, over the Almuce, a Surplice. The collar or roll of the Almuce appears through the neck of the surplice. The Cap is of exactly the shape which we find in early academical use. I cannot tell the degree, if any, of either Swinfield or Borew. There are several other instances from the same Cathedral, quoted by Bloxam in his Ecclesiastical vestments.

The academical Pileus.—The head-dress, which formed part of the *insignia doctoratus*, was evidently that *pileus* of dignity, the clerical development of which I have just traced from the scull cap. It occurs continually on continental effigies, in more or less exaggerated forms. Bock figures an enormously high one from the tomb of

[1] I may refer to a better authority than my drawing in the illustration to Mr. Bloxam's description of this effigy (*Archæological Journal*, xxxiv., p. 418) photographed from a measured drawing made by Mr. Hartshorne.

John Krytwych, at St. Gereon's, in Cologne. He was apparently an important ecclesiastic, but, in degree, only an M.A. The Hat of the foreign Doctor of Medicine is generally of this tall kind. There are good instances, though rather late, in a picture or drawing of St. Luke painting the Virgin, by Lucas van Leyden, at Munich, and in the Physician of Holbein's Dance of Death, both of the early sixteenth century. The latter figure, I may remark, wears a Tippet unmistakably resembling an Almuce.

This Hat is sometimes a cylinder with a flat top. But it is always without a brim, which distinguishes it from our modern lay Doctor's Hat, while it is, of course, entirely different from the square Cap.

Although, as I believe, developed in its origin from the scull cap, the *pileus* did not universally supersede the former, which, or perhaps we ought rather to say the *tena*, was often worn under it. Something like a chin strap is occasionally perceptible in representations of the Hat and its later forms. This is not a fastening of the Hat, though sometimes taken for it, even by the artist, but a part of the scull cap or Coif retained underneath.

Among academical persons the *pileus* is the special distinction of the higher degrees. The conferring of it was a principal feature of the *doctorizatio* in Italy, Paris, and with ourselves. It has been sometimes considered that the Doctors alone, in the so-called three Faculties, are intended, in our old Statutes, by the word *pileati*. And, in general, in our monumental representatives, I only find the *pileus* worn by the Doctor as amongst Graduates. But we have a sixteenth century representation from Paris cited above (p. 99), where it is conferred upon a Licentiate taking the degree of Master of Arts; we find a "Cappe" employed in our own ancient Creation to the same degree; and a general formula of Creation to Mastership is quoted by Wood from the old Oxford Registers, in which the *pileus* is given *eo nomine*. I may add that this formula also includes a "*cucullus*," which is rather in favour of my contention above (pp. 80, 98), that the Tippet was once proper to the Master. For *cucullus* cannot here mean either the ordinary Hood or the Benedictine Cowl. The "capping," too, at St. Andrew's at the present day, is certainly not

confined to Doctors, though the article employed—made, we are told, out of the *velvet breeches* of that *sans-culotte* John Knox—is clearly an old Doctor's Cap *ungathered*, and so reduced into its original flat circle of material. The *tena* or *birretum* is also allowed to *all* Regents in Arts by the ancient Statute of Oxford (see below), which denies it to the Bachelor.

Biretta or *Beretta*, *Fr. Barette.*—The *pileus* is pretty clearly always the Hat of honour, whether worn by the simple Master of Arts, as I think it once was, or not. The *tena* again and again is a difficulty, sometimes appearing to be an easy-going piece of comfort which is to be dropped on solemn occasions, sometimes an inferior head-dress of dignity. Nor is it helped much by its frequent synonyme *birretum*, which is the name given to the undoubted Doctor's Hat by Giovanni d'Andrea (above, p. 80); but which we find in our English documents continually coupled with *tena*. The derivation of the word is doubtful. In Archbishop Peccham's Constitution, previously quoted (p. 140), a certain *vestis anterius et posterius birrata* would seem to be a matter of *cut* rather than either of material or colour. As to the shorter and older word *birrus*, Isidore says it is a Greek word from *bibrus*; what he means I do not know. Good authorities hold *birrus* to be merely *coarse stuff*; but there is an opinion, ranging from Ducange to Diez (*Berretta* and *Birro*) and Littre (*Barrette*), which connects these words with the Greek πύῤῥος, or its Latin equivalent *burrus*, and the colour *red*. If this view is correct, the *biretta* may have been originally the Scarlet Hat, of which I shall have to speak directly, once worn by the Law Doctors of Bologna; but it has certainly assumed a darker colour in subsequent times, when it has associated itself more with Theology, and I am rather inclined to think that its original meaning was a scull cap of coarse stuff.

No Hat of office or dignity appears to have been allowed, in early times, to the Bachelor. At Cambridge he was debarred by an ancient Statute of 1414 (No. 176) from wearing, in his lecturing or any other scholastic act, *birretum*, *pileus* or *tena*, or any similar decoration for the head, to whatever Faculty he might belong. At Oxford, by the undated Statute above referred to, he is forbidden

to use the *tena* or *birretum* when taking part in public exercises; and also when attending Inceptions, etc., in St. Mary's, unless he has first Incepted in some Faculty; which exception points to the common case of a Master of Arts proceeding afterwards in one of the higher Faculties. This is expressed to be without prejudice to the rights of Regents in Arts, and *others* specified in an "ancient Statute," which I cannot positively identify, their "liberties" being also expressly reserved to the sons of Lords in Parliament. This passage gives a little support to the suggestion above made, that the *tena* may once have been a somewhat inferior Cap of dignity for Masters of Arts. I may add some obscure intimations, also from Oxford, but of later date, from which it might seem as if some retention or representation of the Coif may have indicated an inchoate degree. A candidate whose *supplicat* for M.A. is recorded in the Register of 1529, is allowed to wear the *pileus*, but with a *ligula sub collo*, or chin-strap. This may possibly be the "*pileus fibulatus*" *forbidden* by Grace of 24th February, 1507, to a candidate who had not yet been admitted to the Baccalaureat of Canon Law.

Colour.—From about the end of the thirteenth century dates an introduction of *colour*, either in the *pileus* itself or in the tuft which we begin to notice on the top, to distinguish different Faculties. This differentiation does not appear to have been by any means universal. The Doctor's Hat, at least for the Faculty of Decrees, seems to have been *scarlet* at Bologna in the first half of the fourteenth century (see below, Giovanni d'Andrea). Pancirolli attributes this Hat, with robes of the same colour, to *all* the early Italian Doctors, and it was apparently abandoned by them all equally in the sixteenth century. On the other hand Theology seems to have preferred to retain the black head-dress, which indicated, says Raynaud, that its wearers were dead to the world. A passage in one of Petrarch's dialogues, in which he speaks of the *rotundus et niger pannus* being imposed on the head, would seem to imply that the Hat was black *generally* in his time (c. 1350) in the country with which he was best acquainted, *i.e.*, the South of France. At Paris, too, the red *toque* of the Doctor-Regent belonged to a much

later time than that which I am now considering. In England I find no trace of a red Hat at all.

The difficult subject of colour has been already mentioned in connection with the Cassock and the Cope. With reference to the Gown and Tabard, it arises best out of some special instances of costume which I have to notice in my contemporary representations. I may, however, here add a few pieces of documentary evidence as to red Gowns, etc., worn by the higher Graduates, from the wills proved in the Chancellor's Court at Oxford and printed in the Munimenta.

James Hedyan, Bachelor in both Canon and Civil Law, leaves a *toga lividi* (? purple) *coloris*, and a *toga furrata*, a *caputium*, and a *tabarda cum caputio*, all "*blodii coloris*," in the year 1445.

Reginald Merthyrderwa (!), LL.D., in 1447 leaves his better *toga de scarleto cum caputio penulato cum* "*menyvere.*"

Richard Broune, *alias* Cordone (?), Archdeacon of Rochester, LL.D. and Canon of York, Wells, and St. Asaph's, leaves, in 1452, a *toga nigra*, a *toga viridis de lira (?) foderata cum* "*oterys*," with a *caputium*, a *collobium* (? Tabard) *blodii coloris*, and a *capa de blodio serico*. The *green* Gown is odd, and may throw some light on one or two curious costumes on our East Anglian screens. As to the colour elegantly styled *blodius*, there seems no doubt.

Having given this brief general account of the different articles of dress employed in academical costume, as described in documentary evidence, I pass to the subject of contemporary representations.

(To be continued.)

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ENGLISH ACADEMICAL COSTUME (MEDIÆVAL).

By PROFESSOR E. C. CLARK, LL.D., F.S.A.

Continued from page, 149.

Contemporary representations.—Under this head, even more than under that of documentary evidence, our information has to be drawn, for the mediæval period, from very incidental and scattered sources. I should be glad if my words may lead to the accumulation elsewhere or the communication to myself of any satisfactorily dated contemporary representations of early academical costume.

Most acceptable would be pictures of the delivery of lectures, the keeping of academical exercises, or the conferring of degrees. Miniatures in the early MS. records of old University towns are the likeliest source of this kind of information. Thus, I have found interesting detached costumes depicted in documents belonging to the splendid Archives of Bologna, though not the connected scenes of which I was in search. Elsewhere, such passages as that in which Dante (Paradiso 24) compares himself to a *Baciliere* in disputation with a *Maestro* may be tried. I hoped, on this, to find some picture in early illustrated MS. or printed editions; but I have not been successful, nor have I in pictures of the worthies to whom Dante is introduced in the tenth canto.

Other sources would be, such standing subjects as our Lord disputing with the Doctors; the two Latin Doctors who sometimes appear as Academics—SS. Jerome and Augustine; S. Luke often, and SS. Cosmas and Damianus generally, represented in the dress of Doctor of Medicine, etc.

In these cases the *early* pictures are of most value, not only from date but from fidelity. In the work of the renaissance painters, such as the Christ among the Doctors —I think of Luini—recently published by the Arundel

Society, the costumes are mainly fanciful. The later German painters, however, are in this respect rather to be trusted than the Italians.

The more value is to be placed on our few trustworthy paintings or illuminations, because the subject of colour is more difficult than that of form, from the indistinctive character, in the former respect, of most of our own monuments. Church *screens* are therefore especially worthy of notice (where they have escaped the "godly trooper" of the later Cromwell, or the omnivorous grantee of the earlier) so far as they bear on our subject. Unluckily the Doctors of the Church are usually represented on them simply as Ecclesiastics, and they shew very few representations of Academics proper. A brass seldom does more than indicate *fur*, and the painting on early stone effigies has too often disappeared or been covered by fancy modern colours. My contemporary illustrations consist mainly of the last two classes of monuments, as represented in England. What foreign examples have come under my notice will be mentioned incidentally.

English Monuments.—In treating of these I shall follow the order given in an ordinance of Archbishop Chicheley (1417). Doctores Sacrae Theologiae, Decretorum, Legum et in Medicinis, Licentiati in eisdem Facultatibus, Baccalaurei que in Sacra Theologia, . . . Magistri in Artibus . . Baccalaurei in Decretis . . Baccalaurei in Jure Civili . . . Scolares Juris Canonici.

The object of the ordinance is the regulation of promotion to Benefices; provision being made for a certain amount of regular public teaching having been performed, or formally dispensed with, in the case of the Bachelors and Masters, and attended in the case of the Scholars. The study of Civil Law is mentioned as ancillary to that of Canon, and a final provision is made for Baccalaurei in Artibus by an ordinance of four years later. The precedency of Master of Arts over Bachelor in Decrees, about which there may have been some question, was recognised at Oxford by a memorandum of 1370 in the Chancellor's and Proctor's Books.

Doctor Sacrae Theologiæ. Sacrae Theologiæ Professor. Magister in Theologia.—The earliest monument that I can find is the brass of John Hotham (d. 1361) at

Chinnor, Oxfordshire. He is styled in this inscription, Magister in Theologia, but S.T.P. by Wood, in his account of Queen's College, of which Hotham was Provost from 1343 to 1361. Apparently Master, Professor, and Doctor were then, at least in Theology, convertible terms. The dress is—Cassock, I think Surplice, Tippet with Almuce collar, but not the Almuce tails, and pointed *pileus*.

The same degree is probably indicated in the dress of "Magister" John Strete of Upper Hardres, Kent (1405). He is represented as wearing Cassock, Tippet, Hood and pointed *pileus*.

A small brass in St. Bene't's Church, Cambridge, has been satisfactorily proved to represent Robert Billingford (d. 1432), Doctor of Divinity, Master of Corpus, who was the last Vice-Chancellor to take the oath of obedience to the Bishop of Ely. He wears a Cassock, over that a *capa clausa*, and over that a Hood, but no Tippet. He has on his head the round *pileus*, with no point perceptible. The apparent *shading* in the Hood is merely a "key" or "tooth" for holding the white metal which once represented the fur lining of the Hood.

The fine brass of Thomas Hylle, S.T.P., in New College, Oxon (d. 1468), is a good instance. He wears Cassock, *capa clausa*, and pointed *pileus;* not a Hood, but a Tippet, apparently of white fur. Almost exactly similar is the brass in a North Chapel of King's, Cambridge, of Robert Toun, Doctor in Theologia (d. 1496). He wears *capa clausa*, Tippet shewing lines for white metal to represent fur, and pointed *pileus*.

On the other hand the stone effigy of John Botewryth, S.T.P., Master of Corpus Christi, Cambridge (d. 1474), at Swaffham, Norfolk, shews Cassock, surmounted by a long sleeved dress, Tippet (but no Hood), and *pileus*. The last has no perceptible point, but it may well have disappeared in the rough handling which the figure has undergone to fit it into a smaller niche than its original one. The sleeved dress is divided down to the waist, and is in all probability an example of the Gown allowed, with a *pallium* (? Tippet), as an alternative for the Cope in the case of a Non-Regent (above p. 101).

The stone figure over the gateway of Queen's College, Cambridge, shews a dress which, from the position of the

hands, resembles a *capa clausa*, but is crimped like a Surplice, surmounted by a Tippet. There is a tradition that this represents Andrew Dokett, the first President, styled S.T.P. in the Cambridge "Graduati" (ed. 1823), but who was possibly only M.A., at least at the time when the gate seems to have been built (1484). It is, however, more probable, as I am informed by Dr. Campion, the present President, that this was a figure of S. Bernard, one of the patron saints of the College. The head of the figure is nineteenth century work, of severely Evangelical type. At the time of its addition (1876), it is possible that the *dress* may have undergone some slight alteration. A sleeveless Surplice is, to say the least, unusual.

Such monuments as the fine brass of Henry Sever, S.T.P., Warden of Merton (d. 1471) do not help us. This is merely the dress of a dignified ecclesiastic—Almuce, open Cope with Orphreys, and, as often with the open Cope, no *pileus*.

I have added here, though it probably falls beyond the period now under consideration, the interesting (undated) brass of John Yslyngtone, S.T.P., from Clay-next-the-Sea, Norfolk, partly because that Church was recently visited by the Institute, partly because it affords a good and comparatively early example of a rather difficult article of clerical apparel. The guide-books and directories make the date of this brass 1429, apparently identifying its subject with a person who was Vicar of Islington (Norfolk) from 1393 to that year. The later date of 1520 given, I know not on what authority, by Haines, is much more likely. The dress I take to be a Cassock with fur edging down the front. The Doctor's Hat is a round *birretum* not shewing a point. The Priest's Chalice, with wafer, which the figure holds, is a beautiful piece of execution. But the remarkable feature is the Scarf, thrown over the shoulders and fastened by a rosette to the front of the left one.

A very strange brass of "an ecclesiastic" from North Creak, Norfolk, dated by Haines about 1500, is somewhat in favour of his view that the Scarf, or its predecessor, represented both Tippet *and* Hood. Were it not for a poke or tail appearing at the left of this figure, I should take the garb of the shoulders to be a very early instance

of the *squared* Hood, on which I shall have to speak hereafter. As it is, the upper dress appears to be a Tippet *buttoned* across the chest, with a Hood attached behind.

This button corresponds to the *rosette* by which the Scarf, or whatever it is, in Yslyngtone's brass, is fastened on one shoulder and then thrown round the neck. Indeed, of this form we have earlier traces in Chandler's drawing of New College, where two figures, whom I rather take to be Chaplains, wear exactly Yslyngtone's Scarf, over what seems to be a Cassock (see below, p. 208).

The brass of Sir Richard Bethell in Shorwell, Isle of Wight (d. 1520) resembles that of Yslyngtone in respect of Scarf. That of Sir Leonard Hurst, Denham, Bucks (d. 1560) shews exactly our present Scarf over the Surplice. If Fuller's strange statement is true, that such Priests as have "Sir" before their name were *not* Graduates, these cases seem to show that the Scarf no longer stood for the academical Hood or Tippet. In fact, there certainly are instances in Elizabeth's reign where the Scarf appears to have been regarded simply as a substitute for the Stole. These, however, fall outside both of my subject and period.

Doctor Decretorum, i.e., *Juris Canonici*.—William Hautryve, styled of the above Degree (d. 1441), wears, in his brass at New College, Oxon., a dress the same as that of Thomas Hylle (above, p. 185), except that his Tippet is not all fur, but fur upon some darker coloured material.

There is a fine brass at St. Cross, Winchester, representing Richard Hayward, Master of the Hospital and Decretorum Doctor, who died 1493. He wears a Cassock, possibly with furred edge, a Surplice, over both an Almuce, and on his head the pointed *pileus*. The Almuce is probably due to the Mastership of the Hospital.

Doctor Legum, or *Juris Civilis Professor*.—Of the highest Degree in Civil or Roman Law we have a highly probable represention in a brass at St. John's College, Cambridge. In the Choir of the old Chapel was a slab, still remaining on the site, and showing the matrix of the brass, which is itself now fixed to the wall of a room under the organ chamber in the new Chapel. The arms of Zouch on this brass have led to the tradition that it commemorates Eudo de la Zouch, who was Chancellor of the University at intervals from 1379 to 1412, who held the

degree of Legum Doctor, and who was supposed to have been buried in the Chapel of the earlier Hospital of St. John. The head of the brass is lost, but the matrix shows it to have worn the pointed *pileus*. The dress is a Cassock, a short Gown or Tabard over it, with loose sleeves which have originally shown white metal (for fur) underneath, a Tippet and a Hood. It is exactly the same, with the exception of the *pileus*, as I shall have to notice presently for Master of Arts.

The earliest certain representation, however, that I can find of a Doctor of Civil Law is the brass of John Lowthe, New College, Oxon. (d. 1427), styled Juris Civilis Professor, which, no doubt, on the analogy of S.T.P., means Doctor, and probably, I think, Doctor Regent (above, p. 79). This remarkable figure has the pointed *pileus*, apparently of fur, and a fur Hood over a Tippet bordered with fur. The lower dress I should have unhesitatingly called a *capa manicata*, with two openings for the hands, showing the sleeves of a Cassock beneath, but for two extraordinary appendages of which I have not yet found a perfectly satisfactory explanation. Haines calls them Liripipes, or streamers, hanging from behind the Tippet. Mr. Hope, with more probability so far as the things themselves are concerned, consider them to be the ends of absurdly elongated sleeves, like those on our present M.A.'s and Doctor's black Gown, not as yet sewn up at the ends, but, of course, leaving a hole higher up for the arm to come through. It may also be remembered that these pendants were probably called *Liripipia*, as well as the long tail of the Hood (above pp. 85, 86). As the main dress, I am inclined to think that in these more secular Degrees we find a new sort of Gown beginning to supersede the Cope or Tabard as a lecturing habit, but still for some time closed in front and having two slits for the arms to pass through. The difference lies in the sham sleeves, which should be, I think, connected with these slits, and are wrongly represented in Lowthe's brass as coming from the back of the figure. Unless, what is improbable, these appendages have been added to the brass in later times, this is an early instance of the sham sleeve of modern academical costume. Among ordinary civilians we are told that the same thing begins to appear

in the fourteenth century, though the first instances to which I can refer are the illustrations to Froissart, dating from between 1460 and 1480. The earliest cases quoted by Haines are a sleeve of Chr. Elcock, draper, in St. Mary Magdalene's, Canterbury (1492), and the effigy of Thos. Potter, Westerham, Kent (1531). See too, the brass of W. Goche, Rector of Barningham, Suffolk, also LL.D. (1499), and that of Thos. Noke, Shottesbrooke, Berks (1567).

On a brass in the antechapel of Trinity Hall, Cambridge, there are, I think, similar sham sleeves, on a dress which I take to be the Graduate's Gown. The person represented is not a Doctor, but who he is or of what Degree I cannot tell. Haines calls him "a Priest c. 1530." I should put him *late*, on account of the mode in which the hair is represented. For a similar development in the case of the Doctor, we may compare the brass of Bryan Roos, LL.D. (1529), at Childrey, Berks, who wears, says Haines, "the ordinary civilian's Gown, with Hood, Cape (*i.e.*, Tippet), and professorial Cap." Here we seem to have the distant ancestor of our present Doctor's black Gown with its extravagant sleeves and attached Tippet.

The sham sleeves did not, it would seem, belong, even from the first, especially to the *lay* branch of Law. I found them on the monument of a Doctor in Decretalibus in the cloister of S. Paolo Fuori Mura at Rome. In other respects the dress was:– Scull cap with point, Cassock, Almuce, and *capa manicata*. But it will be seen, from the last named item, that the Faculty of Decrees was treated rather more as *secular* abroad than it was with us. The individual was also a Canon, which probably accounts for his Almuce. I could not make out either name or date, but should guess the latter, from the style of work to be not much earlier than the sixteenth century.

I ought, perhaps, here to mention the effigy of John Blythe, Warden of King's Hall, Cambridge, 1488-1498, and Bishop of Salisbury, 1493-1499. The monument has been moved in Salisbury Cathedral from the back of the High Altar, where the Bishop used to lie north and south (hence called "Bishop Overthwart"), to the North Transept. Mr. Hope gives me the following account of his costume:— Red Cassock, short crimped Rochet, short crimped Surplice

with long sleeves, gray Amess (Almuce), black Cope with ample red Hood, Mitre and Crozier. I find the Degree of this Prelate stated, though I think on no very definite authority, as LL.D., but the monumental representation savours more of the Bishop than the Doctor.

Cambridge first Law School.—There is a slight but interesting record as to the Hat and Chair of a Professor or Doctor of Law in our own University for the middle of the fifteenth century. The late Law School, now absorbed in the University Library, was, apparently, in its origin a School for Civil Law, but not the first. An older building (*Scolae legum* or *legis civilis*) seems to have existed as early as 1353: in fact it is stated, in a petition of 1438, that University buildings had existed from time immemorial in Theology, Civil, and Common Law. That appropriated to Civil Law, which appears from the Proctor's accounts to have been repaired in 1457, in all probability occupied the east end—that containing the doorway - of the late Law School. The principal evidence for this identity of site is found in a very quaint plan connected with a conveyance by Corpus Christi College to the University, dated 1459—a conveyance of part of the site of the late Law School. This plan, by way of better identifying the position of the older School of Civil Law, bears a rough drawing of a Doctor, or, at any rate, a Lecturer, of the period, in his Hat and Chair. It is a curious fact that during the recent alterations made, on the appropriation of the Law School to the Library, a semi-circular recess was discovered in the wall opposite the entrance, just where the Chair, as depicted in this plan, would have stood. I do not claim for the work then disclosed that it was of the fifteenth century, but I think it may have followed the lines of a recess for the Doctor's Chair in the same wall, when that wall belonged to the original Civil Law School. The Corpus plan is engraved in Willis and Clark's Architectural History, from a copy made by Professor Willis, the original being now in the possession of Corpus. The Doctor's Hat is a rather higher and more cylindrical Cap than those hitherto cited, with a tuft in the middle. The Chair is interesting as one of the traditional *insignia*.

Doctor utriusque juris. The only instance at present to

hand, and that a questionable one, is the brass in Queen's College, Oxon, attributed to Robert Langton, about 1515 or 1518. The identification and date are due to an inscription, now lost, quoted by Wood. In one of the Chapel windows is, or was, a figure of Langton in his Doctor's habit, with an inscription styling him Doctor utriusque juris. The brass tells us little, being, beyond the pointed *pileus*, merely that of a distinguished ecclesiastic—Cassock, Surplice, rich Almuce, and open Cope.

Medicinae Doctor. There is a fine brass in the chancel of Banwell, Somerset, to John Martok (d. 1503). From an inscription on the brass lectern of Merton, Oxon, it has been suggested that this person belonged to that College. One of the words in the (English) inscription on the monument seems to be "physician," but is not very clear. The dress is that of an ecclesiastic of distinction—Cassock, Surplice, Almuce, and rich open Cope. There is no *pileus*, and I do not think this can be relied on as the representation of a Doctor of Medicine.

I regret that I cannot exhibit to you Dr. John Shorn, gentleman born, who conjured the devil into a boot, from the rood screen of Cawston Church, Norfolk. Whatever was the age of this interesting person, or the meaning of his exploit, the figure, of course, refers to the costume of the date of the screen, about the end of the fifteenth century. As far as I can rely on my notes, the Cap was black, of the late form worn by Cranmer and Latimer, of which I shall speak hereafter; the dress most nearly resembled a red Cope, closed in front, with a red Tippet over it. Over this last, again, there was something like a *green* Hood, and *green* (? Cassock) sleeves were shewn through armholes in the Cope. Whether this indicates any connection of green with the Faculty of Medicine I do not know. In a somewhat similar costume of St. Ambrose —who was certainly not an M.D.—depicted on the screen of Potter Heigham, of the same date and in the same county, green *cuffs* have been reported to me by the Vicar, with pendants or sham sleeves of red. I have, however, found a green Cassock and a green *capa manicata* in representations of S.S. Cosmas and Damianus, by Umbrian painters of the late fifteenth century, in the

Pinacoteca Vannucci at Perugia. In these figures, however, what I have called the *capa manicata* is *open* in front, and has, at least in one of the two cases, sleeves attached, thus becoming almost identical with the ordinary gown. Both wear the pork-pie hat, of which I shall speak directly, black in colour.

There is a certain amount of fanciful variety in these medical costumes, which looks as if the canon was not quite rigidly fixed in that Faculty, and the painters consequently allowed themselves rather a free hand. The two medical Saints above-mentioned appear in the Accademia at Florence with blue Cassock, purple *capa manicata* lined with white, and red Tam-o'-Shanter Hat. The last-named shape occurs not infrequently for lay Doctors in later times. The picture referred to is, I think, by Pesellino, of about the middle of the fifteenth century.

A figure of St. Ambrose at Potter Heigham, has been mentioned above. I have not seen it, but to judge from the Vicar's description, it shews Surplice, red *capa manicata* with sham sleeves (also red) pendant from the arm-holes, and green cuffs or Cassock sleeves appearing through them; the head-dress indistinct, but probably not unlike Shorn's. Over the Cope is worn a red Tippet with white fur border, the same material being also used for trimming to the cuffs of the sleeves and to the bottom of the Cope. Here as, I am told, at Fritton, St. Ambrose is represented in the character of Doctor instead of Bishop. To the latter category belongs his figure in a late fourteenth century sculpture, preserved at Ripon Minster, to which I merely refer in order to save others trouble. It has simply Alb, with girdle, ecclesiastical Cope, and Mitre. The *whip* identifies the saint.

I may here mention one or two other foreign instances of Doctor's costume, mainly Italian. There is a fresco in the upper church of the Franciscan Monastery at Assisi, representing St. Francis curing a sick man who has been given over by his professional attendants. It is generally attributed to Giotto, and probably dated from about the beginning of the fourteenth century—1308 according to Mrs. Jameson. In this picture the principal medical man wears a brimless Hat—I think *red*—in the shape of a truncated cone. This may be fairly supposed the head

dress, for that period, of an M.D., whose hat I have remarked to be, in spite of the Tam-o'-Shanters just mentioned, generally a *tall* one. A subordinate *medico* in the same scene has a lower head dress, often repeated on the monuments which I have examined—a close round cap, with a sort of scollop in front, no plume or tassel, but a slightly pointed top. It varies in resemblance between a man's travelling cap and the "pork-pie hat," which Mr. Leech's young ladies used to wear thirty years ago. It is, originally, I think, merely a secular head-dress of the scholar as literary man, not exactly the *pileolus* of the cleric, but a sort of turban, with the last fold either hanging down behind, as in this figure of Giotto's, or brought over in front, sometimes simply tucked in, sometimes forming the scollop above-mentioned. Something more distinguished, either in the way of height or width, tuft or plume, is necessary to mark the Doctor's Hat.

The tomb of Bishop Guido Tarlati (d. 1327) in the Cathedral of Arezzo is attributed by Vasari, in design, to Giotto, and was executed by Sienese artists in 1330. The Bishop, who, by the way, was himself a distinguished jurist, is represented in the act of crowning the Emperor Lewis of Bavaria at St. Ambrose's, in Milan, "in the presence," says Agincourt, "of the clergy and principal persons of the Court." These persons, six in number, are clearly *not* the Electors, but seem to be ecclesiastical or quasi ecclesiastical. I mention them mainly on account of their cylindrical Hat, which, if correctly represented in Agincourt's engraving, bears on the one hand a clear resemblance to the head dress, described below, of Giovanni d'Andrea, and on the other hand shews rudiments of the cusps which developed into the square form of later times.

In a Vatican MS. of Canon Law, dating from the fourteenth century, is a picture figured by Agincourt in which we find, besides Pope, Bishops, Monks, etc., two figures in Ermine Tippet, over what seems to be the *capa manicata*. One of them wears exactly the pork-pie Hat of modern times with a conical crown; the other a scull-cap with a sort of ribbing and a tuft. These are probably Doctors; whether they can be assorted to the two Faculties of Law I do not know.

At Bologna there are many early representations of

academical costume which can be dated with considerable certainty. Professor Malagola, in his Monografie sullo studio Bolognese (1888), refers to a pictorial record of the foundation of the Chiesa della Pace in 1322, where all the persons represented wear a '*longior vestis inferior*" and over it a "*Cappa, Tabardum vel Gabanum*," both, apparently, close at the sides and laced up in front. In a miniature in the Archivio (from a book of Bulls 1427) all the jurists wear a *capa manicata*, or, perhaps, rather Cassock, mostly of red; but, while the Students or lower Graduates have the ordinary literary man's turban cap with the last fold falling rather on one side, the Doctors wear a red scull Cap with a sort of black "wide awake" over it, in shape rather like a Cardinal's Hat without strings. This is probably the first original of *our* Civil Doctor's Hat, which belongs to a later period than that treated in the present paper. Our Scarf, also, may, perhaps, be traced in some degree to a non-descript Almuce or Hood, much elongated and narrowed, which appears in the same MS. There are here, however, *later* documents coupled with that of the above date (1427). To one of these belongs the representation of what I gathered to be a Doctor utriusque juris, wearing a *silk* Hood with a falling streamer in front, like the genuine *Scapulare*, and a tall *black* biretta. In the *Annali* and *Statuti di Nazione Tadesca* (1476) the "Scholars" generally wear a "*beretto*"—apparently a plain round cap—a red under dress trimmed at the sleeves and bottom with miniver, and a *cappa* or *tabardum* which Malagola describes as a "sort of *planeta*" with a fur hood. I give his words, but I have not a note from personal inspection of the last two miniatures, which I saw but only remember imperfectly. The "sort of *planeta*" indicates a *poncho*-shaped dress with one hole for the neck and no others. "Scholar" is used somewhat generally in these accounts, so as in fact to include not simply students, indeed not so much students, as the higher and lower classes of teachers. On the whole I think I can recognize, at least for the latter, the Cassock, the *capa clausa* and *manicata*, the Tippet or Almuce growing into a Scarf, and a special Hat for the higher class. The Monuments, ranging from 1318 to 1469, which are now preserved in the *Museo civico*,

give us rather more definite particulars as to *form* but no colour. Almost all are to Doctors of Canon Law, Civil Law, both, or Medicine. Giovanni da Legnano (d. 1383) who was certainly dignified with *some* title in both Laws, though not on his monument styled Doctor, wears a Cap with a tail or Liripip, as does also a Doctor of Medicine, of whom there are very few. The *capa manicata*, the Tippet, and the tufted Doctor's Cap or Hat are the usual wear for both Canonists and Civilians, though one of the former has the *capa clausa*. Not only the Cassock but the Surplice or Rochet, the true Almuce, and even the Maniple, occasionally appear—no doubt in cases where the ecclesiastical character predominated—and this in all the Faculties, Medicine as well as Civil and Canon Law.

On the Italian fifteenth century pictures of Saints which shew something like Doctor's costume I can base but few conclusions. The red colour of the cloth and the white ermine may be sometimes accounted for by the splendid pictorial opportunities which they afford. There is, besides, or perhaps connected with this motive, the tendency to represent S. Jerome in particular as a Cardinal. The *capa clausa* is, no doubt, in general more ecclesiastical than the *capa manicata*, but I find the abovenamed Saint wearing the former in a picture of Spagna, the latter in one of Pinturicchio, both at Perugia. In the same Pinacoteca, Eusebio di San Giorgio represents St. Anthony with a *black capa clausa*. In the fine portraits of Sixtus IV., the Cardinal Giulio della Rovere, etc., by Malozzo da Forli (Vatican Pinacoteca at Rome), the latter clearly appears as Cardinal, in red *capa clausa*, red Tippet lined with ermine, and white *zucchetto*. We may observe that the last was probably worn *under* the Cardinal's as under the Doctor's Hat, the Hat itself being here, of course, omitted in deference to the Pope.

I must leave the subject of the colour *red* in the somewhat vague state in which I was obliged to leave it before. In spite of Canons and Cardinals this colour appears to me to have been rather *lay* than ecclesiastical in its origin, and to have had a somewhat special connection with the Faculty of Law, though it was certainly not in the end confined to that Faculty. To the Italian instances given above I may add a statement of Panciroli that the

Italian Doctors of Law had in early times—apparently early in the fourteenth century—round scarlet *pilei* and long vests of the same colour which were replaced by a darker material in the sixteenth.

I have to regret my present deficiencies in personal investigation as to Paris, and shall conclude what information I have collected on the subject of mediaeval Doctors with a rather interesting representation of an Italian Canonist.

I possess a copy of Giovanni d'Andrea's book on the Decretals mentioned above (p. 80), printed in 1482, the latter date of course—not that of the composition of the book—being the one to which we must refer any illustrations. It contains a picture of the author presenting his work to the Pope—John XXII., with the triple crown which, according to some authorities, he was the first to wear. The other figure no doubt represents the costume of a Doctor of Canon Law of the above date at Bologna. I am inclined to think the dress a scarlet Cope, having sleeves bordered with ermine and an ermine Tippet, worn over a violet Gown or Cassock—were it not for the small indication of a darker dress beneath we might have called the upper garment a red Cassock. The Hat is a tall scarlet cylinder with a small tuft and without a brim. This is undoubtedly the *birretum* of which Giovanni himself speaks; and its shape, a little greater dignity being allowed in a more pretentious illustration, is not far from that of the Corpus drawing of 1459.

Licentiate.—In default of illustrations under this head I must revert for a moment to documentary evidence, and that mainly from Paris. Dubarle and de Viriville both make the *round* Cope the special characteristic of the Licentiate; the former, however, elsewhere attributing it to the Baccalaureat also. The apparent contradiction arises from the fact of there being in the end *two* forms of Licence, which were once only one, before the intermediate stage of Licentiate existed (above p. 77). The Licentiate is probably best regarded as a lecturing Bachelor in the final stage before proceeding to the higher degree.

I have not enough accurate information, particularly as to dates, to speak positively on the Parisian use of costume to distinguish different orders of teachers. But it would

seem that by Statutes of 1370, beside the *long* and *closed* vest which the Bachelor ordinarily wore (? Cassock), he was bound to *lecture* in a *capa clausa* if in holy orders; if not, in a *capa rugata*, which last name perhaps indicates *ruffled sleeves*. By the end of the fifteenth century (1476) we find Licentiates and Bachelors alike lecturing in black Copes, furred, and furnished with some sort of Hood. Towards the *close* of the sixteenth century the Licentiates were, by Statute of 1598, to wear a long Gown (*extemplis toga*) with a silk band or pair of strings hanging from the neck *ad togae lumbos*, as suitable to men of sacred or senatorial rank, with the alternative of an *epomis*. In this specification the strings are evidently compared with the Stole. The *epomis* was most probably a Scarf worn over the shoulder. I may refer to what has been said above (on this subject p. 99) and on the scarf of John Yslyngton (p. 186). Had he not been styled S.T.P. we might have thought him, on French analogy, a Licentiate in Theology, the Cassock being his *extemplis toga*.

The Licentiate undoubtedly existed with us. Besides Chicheley's Ordinance above quoted (p. 184), it is definitely recognised, by Letters patent of Henry IV. (1403), for Theology and the two Laws, by one of the old Cambridge Statutes, apparently dating from 1421, for Medicine. The Chancellor in 1414 was, as has been above (p. 78) remarked, a Licentiate *in legibus*. Not being able, however, at present to assign to this *status* any specific costume, I pass to an undoubted degree.

Sacrae Theologiae Baccalaureus.—Bachelors of Divinity enjoyed, according to Haines, a special dignity and costume in mediaeval times. This agrees with their classification by Chicheley with Licentiates and Masters of Arts—apparently between the two. In my representations they do not appear with the *capa clausa*, and I therefore conclude either that the Cambridge regulation above quoted (p. 102), did not apply to my instances, which are, some certainly and others probably, of Oxford men, or, what seems more likely, that in the degrees below Doctor, the Tabard or Graduate's Gown soon began to supersede the Cope as a Lecturer's habit.

An early representation is to be found in the fine brass,

figured both in Haines and in Boutell's Series, of John Bloxam and John Whytton, at Merton College, Oxon. Bloxam died 1387, but the whole work must be referred to the later death of Whytton in 1420. The dress appears to be exactly that of Lowthe (above p. 188), less the Cap and the sham sleeves. It is, I think, the sleeveless Tabard, and the entire costume, in order of putting on, is Cassock, Tabard, Tippet, Hood. The other figure, of Whytton, simply a benefactor of Merton, is a good instance of the Cassock with Tippet and Hood.

This Tippet over the Tabard I take to be an inferior representative of the Cope, in the case of secular Doctors and lower degrees, but still to indicate the function of public teaching.

The brass of John Darley, from Herne, Kent (d. 1480), is also an example of B.D. costume, as is shown by the inscription. The dress is described by Waller, who figures this brass, as Cassock, Tippet, Hood, and Gown with armholes lined with fur. The "Gown" is that dress of the Graduate which I have called a Tabard. The brass attributed to W. Tibarde, S.T.B., President of Magdalene, Oxon. (d. 1480), is considered by Haines to be incorrectly identified, and of much later date. That in Queen's College, Oxon., which was described by Gough as representing Robert Eglesfield, the founder (S.T.B.), is more probably, though perhaps not certainly, attributable to Robert Langton, Doctor Utriusque Juris, d. 1515 or 1518. This effigy has the pointed *pileus*, but otherwise merely, like that of Sever, the dress of a dignified ecclesiastic. A possible brass of S.T.B. (1535), cited by Haines from the old Chapel of Queen's College, Cambridge, is now indistinguishable.

Arthur Cole, S.T.B. and a Canon of Windsor (d. 1558), on a brass in Magdalene College Chapel, Oxon., wears a Cassock, Surplice with short sleeves, rich Almuce, and over all a Mantle of St. George. This, though an interesting monument, adds but little to our knowledge of academical costume. Cole was President of Magdalene from 1555 to his death in 1558, so that he falls quite outside my limit of time. I merely call attention to his brass, well engraved by Waller, because it shows a garment *beneath* the Cassock, which I shall have shortly to assume, in commenting on another effigy.

Artium magister (M.A.).—I mentioned above (p. 146) the fact that the conferring of the *pileus*, which is sometimes regarded as exclusively distinctive of the Doctor's degree, appears once to have played a part in the creation of Masters of Arts. I do not, however, find the *pileus* occurring in any English representations of that degree, except one or two individual cases, where it may possibly be accounted for on other grounds, and wholesale in the puzzling drawing of New College (below, p. 207).

The earliest instance which I can give of M.A. costume is the brass of John Kyllngworth, from Merton College (d. 1445). He wears, as described by Haines, a Cassock, over it a shorter Gown, with loose sleeves lined with fur reaching to the wrists and falling in a point behind; a Cape or Tippet edged with fur, and a Hood; no *pileus*. The "shorter Gown" I believe to be the Tabard, or something derived from it. Neither in this, nor in the two following cases, is it at all clear whether the garment in question is divided down the front or not.

With this brass I would ask you to compare two interesting effigies. One is the portrait of John Rous, the antiquary, of Guy's Cliff, Warwick, drawn by himself on a roll now in the College at Arms, of which drawing I have had an office copy made and enlarged. This roll was most likely, from internal evidence, written between 1485, the death of Richard III., and Rous' own death in 1491. Appended to the portrait are verses, one of which represents the author as Artibus Oxonie donatus honore magistri. The writer of an interesting article in the "Gentleman's Magazine" for 1845 (N. S. 23) states, on Chalmers' authority, that Rous was a Canon of Oseney, near Oxford. The dress I take to be a compound of that of Master and Canon. A blue, or rather violet, Cassock; over it a shorter Gown or Tabard, scarlet, with loose sleeves edged with fur; a scarlet Tippet, edged with fur; and a fur Hood. The fur is throughout white, and apparently meant for ermine. On the head is a pumpkin-shaped garment, coming too low to be called a scull-cap, black or brown without a tuft. There is no doubt a good deal of fancy here, but I take the scarlet colour and the Cap to be due to the Canon, the Tabard or upper Gown to the Master. It is not quite clear whether the last-named garment is

divided down the front. I think it is not, at any rate in its lower part.

The other effigy is that from the tomb of Archdeacon Sponne, at Towcester, Northamptonshire (d. 1448). I owe this beautiful drawing to Mr. Hartshorne, as well as a very careful description of the original. It is difficult to say what the old colours were, as the figure was painted black in 1869 ; but Mr. Hartshorne considered the undermost garment to have been red. It is also probable that *all* the garments above this were originally represented with an ermine edging. There are *four* apparent sleeves to be accounted for. The innermost, close buttoned, is thought by Mr. Hartshorne to be that of the Cassock, and the next that of a Surplice, which he considers to be erroneously edged with ermine. In spite, however, of the supposed red colour of the former, I venture slightly to differ from this opinion I have sometimes found inside the Cassock, particularly in later times, another close-fitting garment, which is quite perceptible in the brass of Cole (above, p. 198), and possibly so in the effigy of Swinfield (above, p. 145). I take Sponne's undermost sleeve to belong to this garment, the second and larger one to be a cuff of the Cassock, edged, as frequently, with fur. The third is, I think, the wide flap of a Tabard which here has incipient sleeves attached, at the back of them, to the sides of the Tabard. These flaps pass over the arms, the corners of them falling behind the wrists Over all these is an unquestionable Tippet, which also falls over the wrists and is shown below the hands ; over this, a Hood. The head of this figure was, until very recently, of wood, and had a Cap exactly like that of Rous. The hands were also of wood

This interesting effigy is open to great difference of opinion, particularly with regard to the short Surplice or Tabard. I can only say that I do not think the sleeves are very like those of a Surplice, and that the whole garment *is* very like that of Rous, which is certainly not a Surplice. I do not think anything here can be called an Almuce, because of the absence of the tails or processes in front. That the Tippet is a descendant of the Almuce I fully believe.

I have not yet discovered the degree of Archdeacon

Sponne, but confidently expect him to turn out an M.A. I regret to add that in a recent restoration the paint, new and old, appears to have been cleared off, and the wooden head and hands replaced by modern stone work. The original head, however, is fortunately preserved, and I have been favoured with a photograph of it by the present Vicar.

The modern Scarlet Robe.—*Apropos* of the picture of Rous I wish to say a few words about the above dress which is, except for its want of fur lining, its complete division down the front, and the addition of a loop to its sleeves, almost exactly like that in the picture. This Robe I used once to consider a degraded ecclesiastical Cope. I now rather take it to be a dignified form of the Tabard or Gown, which was used as a substitute for the academical Cope. Its scarlet colour, like that of the Canon's Cassock (above p. 93), was apparently for distinction alone, and we find it worn for distinction, now by Doctors only, but originally also by Masters of Colleges and University officials. As to the last mentioned use, the Parisian Proctors appear to have worn something of the kind from 1440 to 1665, and a doubtful passage of our Bedell Buck may point to a similar practice having once obtained in Cambridge. On the whole, however, it appears to have gradually become the dress of ceremony for the Doctors alone, whenever the Cope was not used—for instance, while the Queen was at Cambridge in 1564—except on occasions of mourning, like the 30th of January. The so-called scarlet days were first fixed by a Grace of 1577, in which only Doctors are mentioned as wearing the *toga murice tincta*.

Having already passed my time limit on this subject, I may add the few more remarks required on the modern scarlet Robe. The cord for catching up the sleeve is probably only to show the lining. Its back colour in the Robe of the Doctors of Divinity is, I suppose, part of the rather more general use of that colour in connection with that Faculty. The cord at the back of the neck is meant to secure the Scarf, and, being common to all Doctors, shews that the latter was not originally peculiar to Divinity. The strings I believe modern. They may have been a dwindled Scarf, but they are more probably a mere convenience for keeping the Gown close, replacing an

internal pad of plush which was devised for the same purpose.

Sacrae Theologiae Scolaris.—Returning to the ordinary M.A. costume, I must notice that of the Scholar of Theology, which is precisely the same—Cassock, over it a "shorter Gown" (my "Tabard") with loose sleeves edged with fur, Tippet edged with fur, and Hood. We have an excellent instance from New College, Oxon., in the brass of Geoffrey Hargreve (d. 1417). This is the dress of other Scholars of Theology in the same Chapel—William Wake (1451), John Frye (1507)—and of John London (1508), who is styled both M.A. and S.T.S. in his inscription. I believe that a Scholar of Theology was already, almost invariably, an M.A., and that this is merely the costume of the latter degree. I have the satisfaction of being confirmed in this view by the opinion of the Warden of New College, that the degree of Master of Arts was prior to the *status* of S.T.S., as well as to the degree of S.T.B.

Later M.A. Costume.—According to Haines, Masters of Art, after 1450, wore a Cassock, over that a shorter Gown (? Tabard), sleeveless, with slits at the sides edged with fur for the passage of the arms, a Tippet and Hood.

W. Blakwey, M.A. (d. 1521), in his brass at Little Wilbraham, Cambs., apparently wears this costume, which varies from that previously described in the sleevelessness of the upper Gown, or Tabard. It would seem that, when this had *not* wide sleeves attached to itself, those of the Cassock were made unusually wide. There may be a difference here between Cambridge and Oxford, but I cannot consider it proved—neither can I the *date* given by Haines for the change in the M.A. costume.

Juris Canonici Baccalaureus, (B. Can. L.) Philip Polton, Archdeacon of Gloucester (d. 1461), has a brass in All Souls' Chapel, Oxon. The head is gone ; the figure is in profile, with a Cope and Almuce, shewing a Hood to the former. He is called in the inscription Baccalri', Canon.

The brass of John Desford or Sefford, a Canon of Hereford (d. 1419), in the Chapel of New College, Oxon, under the stalls, shews an Almuce and rich Cope. He is by his inscription, Juris Canonici Baccalari'.

But neither of these effigies appears to present any specially academical costume.

Juris Civilis or *Legum Baccalaureus (B.C.L., LL.B)*—The earliest instance which I can find is the brass of John Motesfont (d. 1420), from Lydd, Kent. He wears what according to Haines is the earlier M.A. costume—Cassock, shorter Gown with loose sleeves (? Tabard), Tippet and Hood. The Hood, however, is doubtful. The head of the figure is gone. Here again, as in the subsequent case of Thomas Rolf, it is difficult to say whether the over Gown is divided in front or not. I rather incline to think it closed, *en* Tabard.

John Noble, called by Wood Legum Baccalaureus, Principal of Broadgates Hall (which was afterwards Pembroke), Oxon., who died 1520, falls beyond my present period and merely gives us an instance of ecclesiastical dress. His effigy is mentioned here on account of the rare trace of *colour*, which it perhaps affords. I exhibit an enlargement of a plate of his monument in St. Aldate's Church, Oxford, from Hollis. The dress is Cassock, Surplice, Tippet (? red) bordered with white fur, and fur Hood. Although the red is, according to the Rector, now imperceptible, I agree with Mr. Hope that we may perhaps rely on Hollis' observation of minute traces of colour which might escape a less experienced observer.

Serviens ad legem. Sergeant at Law.—In connection with the costume of B.C.L., I may notice the very remarkable brass of Thomas Rolf (d. 1440) in Gosfield Church, Essex. He is called Professor of Law by Haines, but the actual words of the inscription (*legi professus*) are not the proper style for that degree or office, and rather mean *professed*, or devoted, to law as others were to religion. Boutell, who figures Rolf's brass, calls him Sergeant at Law, and I have little doubt that such was his rank. He wears the dress which has been already described for the Master of Arts and Scholar of Theology —Cassock, sleeved Tabard, Tippet, and Hood ; but, besides these, an unmistakable Coif, encircling his face and furnished with two loops or lappets appearing below the Hood. On these marks of the Sergeant I may here quote an interesting piece of collateral testimony.

Fortescue, writing about 1465, speaks of the Sergeant

at Law as "clothed in a long Robe, priestlike, with a furred Cape about his shoulders and therefrom a Hood with two labels, such as Doctors of the Laws use to wear in certain Universities, with the above described quoyfe." This is Selden's translation (in 1616) of the Latin "roba longa ad instar sacerdotis cum capicio penulato circa humeros ejus et desuper collobio cum duobus labellulis qualiter uti solent doctores legum in universitatibus quibusdam cum supra descripto birreto vestiebatur." The *birretum* spoken of is here the white Coif of silk, which has no immediate connection with University dress. But the *longa roba* is apparently our Cassock, the *capicium penulatum* is our Tippet, and the *colobium*, although distorted from its original meaning, which would answer best to the Tabard, is clearly (from the *desuper*) taken, as Selden takes it, for the Hood. The two labels or bands, which I take to have been originally the strings of the Coif, are, I think erroneously, considered by Fortescue to belong to the Hood, and questionably attributed to the doctores legum. On *penulatum* see above p. 91.

Physicae Baccalaureus.—The only early Bachelor of Physic whom I can find represented in a brass—John Perch, Magd. Coll., Oxon. (c. 1480)—is not only M.A. but also an ecclesiastic, Chaplain to the Bishop of Winchester, and clad in an ecclesiastical Cope. He, therefore, proves nothing. Generally I imagine that the lower degrees in the three Faculties so called *par excellence*, pre-suppose M.A., and that the Graduates wear the M.A. dress.

Artium Baccalaureus (*B.A.*)—I can give but little pictorial illustration of the early dress of the Bachelor of Arts. In the instance cited by Haines from New College, Oxon.—John Palmer, d. 1479—the costume appears to be identical in form with that of M.A. The same authority identifies his *later* M.A dress (see W. Blakwey above p. 202), with that of John Barratte, B.A., Fellow of Winchester College (d. 1524). Of this last brass I have not yet procured a rubbing. The difference between the mediaeval M.A. and B.A. costume is difficult to make out; the Tippet not being invariably distinctive of the Masters, and the *pileus* having been apparently given up by them. In later times the B.A. sleeve is much fuller and shorter than the M.A. though the arm is here, also, passed through a hole in

the upper side. The non-Graduate, at least at Cambridge, wore, on occasions of public ceremony, a still fuller sleeved gown, and it is conceivable that the modern Bachelor's gown is a mere development of the old normal academical form, retained by the Undergraduates, while that of the Masters and Doctors owes more to the mediaeval *lecturing* costumes. This subject, however, belongs to a later period.

I have found another B.A. brass—that of Wm. Goberd, Magdalen College, Oxon. (d. 1515.) He was also an Archdeacon (of Salop) and is dressed as an ecclesiastic of dignity in Cassock, Surplice, and Almuce. This monument, therefore, gives us no help as to academical costume.

Résumé.—A writer some years ago in the "Contemporary Review" (iv., 250) held that the square Cap, the Cope, and the Hat were respectively the insignia of the teaching Bachelor, the Licentiate, and the Doctor. This is, as it seems to me, to ignore the order of time, the Licentiate having early disappeared, at least from *our* list of degrees, while the square Cap is a rather late development. The whole of that subject, as well as of the present round Doctor's Hat, I must leave for the second division of my subject.

In the mediaeval period, to which I at present confine myself, I have ventured with some hesitation upon the following generalisations. The *pileus* of dignity is found, as an academical costume, mostly among Doctors. In the rare cases where it occurs, in detached effigies, on a Master's head, I think it may be accounted for on other grounds. But I admit the difficulty, in this respect, of that representation of the body of New College, Oxon., to which I have already referred and shall again refer directly.

If there was any academical head dress (except the Hood) inferior to this *pileus*, it was probably a small scull Cap.

The open Cope, especially when decorated, was, I think, simply a mark of ecclesiastical dignity. The *capa clausa* is apparently, in effigies, confined to Doctors in Theology and Canon Law. As to the *capa manicata*, I find no certain instance of a Cope proper with two holes for the arms, except in the picture of New College. It evidently once existed, but seems to me to have been mainly

superseded by the dress which I have called the Tabard, with or without sleeves. This dress, when sleeved, I take to be the origin of our Doctor's scarlet Robe, and of the black Gowns of our Masters, if not of our Graduates in general.

A Cope actually furnished with sleeves appears in the costume described above (p. 196) of Giovanni d'Andrea, and, I believe, in the dress of our lay Doctors in the seventeenth century, the latter being, of course, beyond my present subject.

The Tippet and Hood are both found in all mediaeval degrees. If anything, I think the Tippet rather belongs to the higher, the Hood to the lower degree; the Tippet being possibly worn over the Hood in the former, and the Hood over the Tippet in the latter case. Of this Tippet, which has otherwise disappeared, I am at present inclined to trace a survival in the full-fronted Hood, as we consider it, of our modern Theological Cope at Cambridge, and in the shoulder flap to our Doctor's black Gown.

Of the scarlet Robe I have spoken already, and its suggested development from the sleeved Tabard. The black Gown of the Graduate, which I myself am inclined to derive from the same original, was, perhaps, once nearly identical, in cut, for all Graduates who did not wear the Cope. In fact, as between the old Undergraduate's Hood and that of the Graduate, so between the Hoods, Tippets, Copes, and Tabards of the Graduates, the differences seem to have been rather in lining and material than in shape. I must, however, except the sleeves, in which an extravagant length seems to have been a mark of dignity as early as the time of Lowthe (above p. 188) for the higher Degree of Doctor and Master, an arm-hole being cut higher up and the pendant ends originally left open, which are now closed. Even this difference, as well as those of material, may have been primarily matter of luxury, indicative of, and allowed to, greater means, and only secondarily a badge of degree. This seems to be the case, *e.g.*, with the linings and furs mentioned in a return made by a Warden of King's Hall, Cambridge, apparently a Master, in 1350 or 1352.

With the various facings, etc., which were gradually introduced and regulated in later times, I have not now to do.

New College on Parade, c. 1463.—I shall conclude with a few remarks on the remarkable drawing referred to above (p. 90). It is published in "Archæologia," vol. liii., pt. 1, and gives a most interesting contemporary picture of the whole body of a mediaeval English College. It is, at the same time, by no means easy to reconcile some parts of it with the conclusions above arrived at. The Warden, in the middle facing the spectator, clearly wears a Cassock; over it either a *capa manicata* or more probably a Tabard with arm holes; over that a Tippet which is either a development of, or worn over, an Almuce, but no Hood apparent; on his head is the *pileus* with tuft or point This would at first sight appear to be the dress of a Secular Doctor; but T. Chandler, the writer to whom the MS. is attributed, and Warden from 1452 to 1475, became S.T.P. in 1450. To the Warden's immediate right and left are four figures, two on each side, wearing the *capa clausa*, Tippet, and *pileus*; no Hood. These, I take, to be Doctors of Theology or Decrees. Further back, but otherwise in the same rank, are other *pileati* wearing Tippet *and* Hood They have two openings for their arms, which shew the tight Cassock sleeve. Whether the dress over the Cassock is a *capa manicata* or a Tabard I cannot say. I should be inclined to call these persons Doctors of the Secular Faculties, but for the very small proportionate number of such persons whom I find mentioned, for the whole University, in the earliest extant Register of Oxford Congregations, 1449—1463. This class may possibly include Bachelors of Divinity or even Masters of Arts (above 146, 205), but I cannot speak with any confidence. The non-appearance of the *pileus* on the five last heads to the right hand will be seen to be merely an omission, if we compare it with the definite indication of *hair* on the foreheads of the following class.

These latter wear no *pilei*, but Hoods and Tippets over a dress—Tabard or whatever else it may be—having loose sleeves or flaps attached to it, under which the tight sleeves of the Cassock appear. They form the largest class of the whole body, and I believe them to be Masters of Arts and Bachelors in the Faculties, perhaps excepting that of Theology.

The younger looking persons facing the Warden—whose

dress is, in cut, indistinguishable from that of the class last described—I take for Bachelors of Arts.

Right and left of these are older persons, some of them deeply tonsured, whom I venture to regard as clerical members of the choir. Most of them wear undoubted Surplices; two (? Chaplains) have a Scarf over what may be a Surplice, but is more like a loose-sleeved Cassock (see above p. 202).

The lowest rank are Choristers in Surplices, of course not *pileati*, and not even tonsured.

What I have styled Hoods in this drawing are, I think, unmistakable, from the flap or Liripip depending behind, which is shewn in several instances.

The other drawings in Chandler's MS., though very interesting, do not throw much light on academical costume. In that of Winchester College (No. 1), the Warden wears the rich Almuce of a high ecclesiastical dignitary over Surplice and Cassock. Neither he nor any of the other figures have the *pileus*. The older members of the College under him wear the Tippet-Almuce of the Warden of New College, over a Surplice. One alone has the Tippet and *capa manicata*, or Tabard with openings for the arms, over a Cassock. The remainder of the body all wear simple Surplices.

In the view of Wells (No. 3), the kneeling figure, with back partly shewn, may indicate that the apparent Tippet without Hood possibly had the latter underneath it (sup. 206).

The Mitre of the Bishop to whom this figure is presenting the book is raised here, so as to shew the *pileus*, as well as in the succeeding drawing, which is rather against Mr. Hope's interpretation of this fact in the latter, *i.e.*, that the Bishops so represented are *dead*.

No. 4 is a representation of William of Wykeham and the principal ecclesiastics of his Colleges. All wear the Hood, with apparently a very short Liripip *over* the Tippet; that again over the Tabard with armholes, or *capa manicata*; and underneath all a Cassock. All shew the *pileus* but Wykeham himself and Waynflete, in whose case, if there, it is concealed by the Mitre. These are the only two who are not certainly Doctors. Waynflete was S.T.B.; Wykeham's degree, strange to say, I cannot discover.

The rest are as follows:—Chichele, LL.D; Cranlegh, S.T.P.; Beckington, LL.D.; Chandler, S.T.P.; Holes, LL.D.; Norton, Decc. D.; Say, S.T.P.; Selot, Decc. D.; Andrews, LL.D. Hugo Sugar, the Treasurer of Wells (who is not mentioned in the interesting paper in "Archæologia"), was LL.D. He died in 1489, and a shield in his chantry in Wells Cathedral bears the Doctor's Cap over three *sugar* loaves. Beckington was the Bishop to whom Chandler presented his book.

The displacement then, of the Mitre, was apparently done to shew the Doctor's Cap. The dress worn, by all in this drawing, and by Chandler in that of New College, is rather puzzling. It may indicate that the inconvenient *capa clausa* was being superseded by the Tabard with armholes, in all cases except where the person bound to wear the former was on direct lecturing duty; but for the present I must leave the puzzle unsolved.

CORRIGENDA.

On p. 103, l. 6, for "I believe, to" read "apparently indicates the *capa clausa*, though it might, as far as literal meaning goes."

On p. 104, l. 6, after "underneath" read "these academical Copes."

On p. 139, l. 20, note that *cape* is *nominative*, though the English idiom requires it to be translated as accusative: *talaria* is my suggestion for *talaris* in the printed "Documents."

On p. 141, l. 6, after "Rock" insert comma.