

Women's Clothing of the Fourteenth Century

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As we're discussing a hundred-year span of history during which the world was shaken by doom and catastrophe, this class will focus on some of the common elements that were maintained throughout the period.

Layers from the inside out

1. Person
 - a. Female
 - b. English or French (for the purposes of preventing this class from taking over the world)
2. Foundation garments
 - a. FYI, I'm not including Köhler's extant 14th Century "chemise" as there are serious doubts about its attribution.
 - b. The aesthetic was for small breasts.
 - i. From Gilbert of Hoyland's *Sermones in Canticum Salomonis*
 1. "The breasts are most pleasing when they are of moderate size and eminence... they should be bound but not flattened, restrained with gentleness but not given too much license"
(<http://silkwork.blogspot.it>)
 - c. As nature did not always provide as aesthetics desired (also because breasts get in the way), women had a number of approaches to deal with the situation.
 - i. From Henri de Mondeville's *Cirurgia* (1306-1320)
 1. *Et aliquae mulieres non potentes aut non audentes habere cyrurgicum aut nolentes suam indeoentiam revelare faciunt in camisiis suis duos sacculos proportionales mammillis tamen breves et eos imponunt omni mane, postmodum quantum possunt, eos stringunt cum fascia competenti. Et aliae, sicut illae de Montepessulano, cum strictis tunicis et laqueis ipsas stringunt...*
 - a. Some women, unable or unwilling to resort to a surgeon, or not wanting to reveal their indecency, make in their chemises two sacks proportioned to their breasts, but shallow, and they put them on every morning, and compress them as much as they can with a suitable bandage. Others, like the women of Montpellier, compress them with tight tunics and laces...
(<http://willscommonplacebook.blogspot.nl/2012/07/breast-sacks-and-medieval-ideals-of.html>)
 - ii. From the *Romance de La Rose*
 1. "And if her breasts are too full, let her take a kerchief or scarf and wrap it 'round her ribs to bind her bosom, and then fasten it with a stitch or knot; she will then be able to disport herself."

- iii. The Lengberg Castle find
 - 1. Four bra-like objects were found as part of a trove of fifteenth century garments in Lengberg Castle, East-Tyrol, Austria.
 - 2. These garments have been radio carbon dated to the 15th Century, but may represent an evolution from the “chemises with sacks” described by de Mondeville.
 - 3. The fourth garment, the most complete and most frequently photographed bra-like top, resembles some of the illuminated images of women in their skivvies.
- iv. The bothersome question of the Bohemian bath babes
 - 1. The bohemian bath babes, who appear in the Wenceslaus Bible, wear sleeveless garments that have been interpreted as a foundation layer, providing bust support for kirtles and other gowns.
 - 2. These ladies almost always appear in a bath house context (i.e. with a bucket and/or plant)
 - 3. Are they wearing a job specific garment or general underwear?
 - 4. My opinion, based on a few similar images in non-bath house contexts, is that a similar, if not identical, garment was worn by some women as a foundation garment.
- d. A long-sleeved, loose garment appears in a number of illuminations, whether this functioned as a support garment or not is debatable.
 - i. Typically shown slightly shorter than the outer garment.
 - ii. Either tight or loose around the torso.
 - iii. Sleeves either fitted or loose.
 - iv. May have been worn between the foundation garment and the gown
 - 1. Maybe just for those who needed the foundation garment?
 - v. In 1313, Anicia atte Hegge, a widow from Hampshire, made a will on the surrendering of her holding to her son and daughter-in-law which stipulated that she would be provided with a chemise worth 8d each year, among other things.
 - vi. Patterning was likely similar to the outer garments.
- e. Undergarments for the lower half of the body
 - i. There is even less information for underpants than there is for bras.
 - ii. The Lengberg find included very modern looking underpants (they may have been men's).
 - iii. Other than that find, I am only familiar with a few images of women without skirts on covering their lower torso. I believe though that women must have worn some sort of underpant-like garment, at least during menstruation.
 - 1. The two images I know of are small and at least one author has suggested that the “underpants” were added to preserve the pictured woman's modesty.

- iv. If worn, my guess is that they would have been patterned like men's underpants.
- f. Hose
 - i. Hose are invariably (as far as I am aware) shown going no higher than the knee and held up with cloth or leather garters.
 - ii. Hose would likely have covered the whole foot.
 - iii. Materials include wool, linen, or hemp.
- 3. Middle Layer
 - a. Quotes about the Kirtle
 - i. Quote from Robert Mannyng of Brunne, *The Chronicle of England*, Part 2 (c. 1400), "Schozede out in hir smok..Withouten kirtelle or kemse."
 - ii. Quote from "A wayle whyt..." from the *Harley Lyrics* (c.1325) "Bituene hire curtel ant hire smok / Y wolde ben hyd."
 - b. Loose Kirtles
 - i. All examples I am aware of are from the first half of the fourteenth century. Most frequently from the first quarter.
 - 1. See, for example, the *Manesse Codex*.
 - 2. The working women in the *Luttrell Psalter* continue wearing the looser style while their wealthy sisters adopt the more fitted style.
 - ii. Sleeves typically appear loose to the elbow then fitted and perhaps buttoned from there.
 - 1. Buttoned sleeve examples appear in the *Manesse Codex* and on early fourteenth century effigies.
 - iii. Construction thoughts
 - 1. Examining the garments from Herjolfsnes we find the Nørlund Type Ic which, with the high center gore and flared gores extending from the armpit produce a silhouette very similar to the loose kirtles shown in early art.
 - a. The fragments recorded as D2625a-e, radiocarbon dated to 1180-1310 CE, belong to this group.
 - 2. Garments made in Nørlund Type Ia, which is similar to Nørlund Type Ic but without the center gores, have a less elegant drape in the center front.
 - a. No examples from this group have been radiocarbon dated.
 - 3. The Nørlund Type Ia and Ic garments were pulled over the head without lacing.
 - iv. Loose kirtles may have allowed adaptation for pregnancy.
 - v. Transition from loose to tight kirtles happened in the middle of the fourteenth century.
 - 1. See effigy timeline in the images.
 - c. Tight Kirtles
 - i. Tight gowns necessitated fitted under-layers
 - ii. Fitted kirtles would have necessitated closures of some variety.

1. Trust me on this.
 2. Buttons and lacing are your best options
 - a. I have not seen examples of a garment closed with hooks and eyes this early in period.
 3. Sleeves are fitted from the shoulder, becoming more fitted as the century wore on.
 4. This layer may have provided bust support if worn with a loose chemise.
 - a. Tasha Kelly and Robin Netherton advocate this idea.
 - b. I have made garments that provide this type of support and it can be done. It is easier for women with smaller busts than for women with larger busts. For myself, I prefer the inner layer to take the strain of reigning in my vast tracks of land so that the kirtle can look nice and smoothish.
- iii. Construction thoughts
1. Four Panel
 - a. My preference for getting a smooth, tight fit is to use four-panel construction.
 - b. Similar to the Söderköping tunic with straight panels separated by gores in the skirt.
 - c. With four-panel construction, the fit is achieved by altering the upper part of the panels to hug the figure.
 - i. This is best done by draping the pattern on the individual.
 - d. The biggest benefit of four panel construction, is that it allows for easy addition of closures at the center, side or back.
 - e. Biggest down-side is that we have little physical evidence of its use.
 2. Herjolfsnes
 - a. A smooth, tight fit can also be achieved by using the method of adjusting gores inserted under the arm demonstrated by the Herjolfsnes find.
 - b. Herjolfsnes no.38 (H. 38) is most frequently pointed to as an example of the fit that can be achieved with this method
 - i. It is important to note that there is some discussion regarding the fit of H. 38.
 - ii. Nörlund initially drew his sketch with strong curves in the gores under the armseye
 - iii. Maggie Forest and Robin Netherton both argue that Nörlund's sketch is flawed and that the gores

under the armseye do not have the curves he indicates.

- c. H. 39 is a less disputed version of the same style.
- d. The problem with this type of construction is that there is no easy way to include the center-front closure seen on effigies.
 - i. A seam can be added center-front with few issues.
- e. However, it does allow for conservation of fabric and produces a clean line.
 - i. It can also be quite useful for women with larger busts as it allows curves to be built into the pattern closer to where the bust curve lies.

4. Outer Layer

a. Gown

- i. "Ther is also costlewe furrenge in hire gownes..forth with the superfluitee in lengthe of the forseide gownes trailynge in the dong¹." - Geoffrey Chaucer, Canterbury Tales: Parson's Prologue and Tale, c. 1390
- ii. Gowns largely follow the construction of kirtles
 - 1. Anne van Buren describes early gowns as either "open" (without sleeves, called "cyclas" in other sources) or "closed" (with sleeves opened to hang in a panel from the shoulder).
 - 2. Sleeves with integrated tippets begin to appear towards the end of the first quarter of the century.
 - a. Sleeves are closed to the elbow, but then hang down from there.
 - b. Sometimes shown as fur-lined
 - c. These tippets get longer as the century progresses and eventually become separate from the gown
 - 3. As kirtles become more fitted in the 1340's, so to do the gowns.
 - 4. Slits in the front of the gowns (mirrored in the Herjolfsnes finds) allowed access to pouches worn underneath.
- iii. Hard to determine from illumination, but it is supposed that these garments were made of finer materials than the kirtle.

b. Sideless Surcoat

- i. In the thirteenth and beginning of the fourteenth century, "open" gowns, or cyclas, were worn by women over their kirtles.
- ii. As the fourteenth century passes, the openings in the side of these gowns grew until it became the narrow-fronted version we know and love.
 - 1. There are garments that do not fit this timeline, the royal pellotes of Spain. These showed the extreme narrow front long before you see similar examples in illuminations from France or England.

¹ Filth or dung.

- a. Their construction can offer tips for successful tailoring of the French and English examples. I recommend Marc Carlson's page for this.
<http://www.personal.utulsa.edu/~marc-carlson/cloth/bockhome.html>
- iii. Buttons, which appear to be largely decorative, and deep edging (perhaps of fur) along the exaggerated armseyes appear on effigies from the late 1360's.
 1. My opinion is that some amount of stiffening was necessary to maintain the shape of the openings under the weight of the skirts. I posit that the deep edging helped this.
- iv. Thoughts on construction
 1. The early open gowns/cyclas were, I believe, constructed in the same manner as the gowns, without the sleeves.
 2. As the opening became enlarged, the four panel construction allows for fullness to extend from the center front and openings to be cut from the sides.
 3. Fur or other edging, as discussed above, must have helped the openings on the more dramatic examples to keep their shape.
- c. Rise of the houppelande
 - i. Towards the end of the century, men began wearing the houppelande, an exaggeration of the man's gown.
 - ii. Examples of women wearing them appear right around 1400 CE.
 - iii. Excessive amounts of fabric went into the gown, demonstrating the conspicuous consumption of the noble class.
 - iv. For the construction of an early-style houppelande, I recommend Cynthia Virtue's method, which she terms the "rotated-corner circle plan" at her website <http://www.virtue.to>. In my experience, this creates an elegant houp with the folds falling as they appear to in many illuminations.

Glossary

(drawn from UMich's Middle English Dictionary: <http://quod.lib.umich.edu/>)

Blanket (also blaunket, blanket, blanket) - A kind of woolen cloth (often white or undyed) [OF blanket, var. of blanchet.]

Bokeram (also bukeram, bougeren, bukram) - A fine costly cloth, apparently of linen or cotton (for curtains, bedspreads, banners, lining, etc.).

Brech (also briech, breche, breech, breke) - The undergarment covering the lower part of the body; underpants, drawers, or tights.

Canvas (also canevas, cannevas, canuas, canfas, canvays) - A fabric made from flax or hemp, canvas. [AF canevas (cp. CF chanevas) & ML canvasium, canebacium.]

Cappe (also cap, cep) - (a) A headdress, a hat; esp., a small head covering worn under the hood; (b) a priest's close-fitting cap, the coif covering the tonsure; also, any kind of head covering for ecclesiastics; (c) a nightcap.

Coif (also koife, coyf) - (a) A covering for the head, such as a cap or hood; (b) specif., the headdress of a priest, lawyer, etc., as part of his official dress. [OF coife, coiffe]

Cope (also kape, cape) - A cloak or mantle.

Cote (also coete or coote) - A tunic or kirtle (worn by men or women, either alone or under a mantle or other overgarment); also, a kind of surcoat or cote-hardie; ~ tabard, a tabard; cope ~, a tunic, robe; tiing ~, a laced surcoat or tunic; Duch ~, ?a kind of cote-hardie; ~ cloth, a length of cloth for making a tunic or surcoat.

Cotehardy (also cotehardie)- A close-fitting surcoat worn over the doublet or kirtle

Cremesin (also cremesie, crensein, crim(e)sin, grimsin; quotes are all 15th C.) - Cloth dyed a deep purplish red with kermes

Damask (also damaske) - a costly figured cloth from Damascus (the Near East, the Mediterranean).

Dudde - A cloak or mantle (?made of coarse, woolen cloth); also, a kind of cloth.

Falding (also faldyng) – (1) A mantle or cloak made of (coarse) woolen cloth; ?a woolen blanket or wrap worn over the shoulders; ~ cloke, ~ cloth, ~ mantel. (2) A kind of woolen cloth, prob. coarse, sometimes napped, and often described as of Irish manufacture; ~ cloth, ~ ware.

Filet (also flette, vilet, felet) - A ribbon or band of cloth worn around the head as an ornament or to keep the hair in place; a headband, chaplet; also, a frontal band worn as a badge of maidenhood.

Garter (also gareter, garretter) – A garter; also, any lace for fastening hose or shoes)

Garnach (also garniche) - A long outer garment.

Gor (also gore, gore) - A wedge-shaped piece of cloth forming part of a garment; esp., a triangular insertion, a gore

Goune (also gown, gune, gowne, gwn) - a) An outer garment, a robe, gown; long ~, short ~, childes ~, womman ~; (b) a coat or cloak worn out-of-doors to cover one's clothing, armor, etc.; (c) an official or distinguishing robe; the robe of a monk, a guildsman, an alderman; a Roman toga; livere ~, a guildsman's robe; (d) night ~, a dressing robe; (e) ~ cloth, a piece of cloth for a robe or livery.

Herigaud (also herygoud) – an outer garment, a cloak. [OF harigot, herigaut; pl. -gaus.]

Heuk (also huke, huike, heike, hek) - An outer garment, a cloak with a hood. (15th C. quotes) [Cp. MDu. hoike, heucke, huke, huycke, heyke & OF huque, heuque, ML huca (from Gmc.). In senses (b) & (c), also cp. OF houce, hulce, ML hucia (from Gmc.) a shield covering, a saddlecloth.]

Hod (also hode, hood, hudde) - A hood for men or women attached to an outer garment or worn as a separate head-covering with or without attached shoulder cape; -- often worn under a hat.

Hose (also hoise, hosa) - (a) A legging or stocking of woven cloth or leather, with or without feet; -- often pl.; (b) a close-fitting garment resembling tights worn by men and boys, joined hose; clos hosen; (c) hosen and shon, stockings and shoes; leg and footwear as distinct from other clothing; paire (of) hosen, a pair of hose; parti hosen, parti-colored hose; (d) ~ cloth, a piece of cloth for making hose; ~ lether, leather for making hose.

Jornade - A man's short outer garment. (15th Century quote) [OF journade]

Kemes (also kemese) - Some kind of woman's garment, ?shirt, ?blouse.

Kersei (also kersey) - A kind of coarse woolen cloth; also, a piece or manufactured length of this cloth. [From Kersey in Suffolk.]

Kirtel (also cuyrtel, kurtel, curtel, kirtil, kertel, kirtel, kirtelle, kyrtile) – 1. (a) A garment for men or boys, varying as to length, shape, and materials, usually (but not always) worn as an outer garment; coat, gown, tunic, cloak; (b) ~ and (ne) cote, ~ and cope (courte-pi, mantel, tabard), ~

ne hod, ~ nor coule; (c) a jacket or tunic worn under armor; (d) the seamless robe of Christ; (e) a garment made from the skins of animals. 2. (a) A garment for women or girls, often an outer garment, sometimes worn over a smock or under a mantle, gown, or pilch; (b) ~ and cloke (cope, mantel, smok), goune and ~, etc.; (c) ~ cloth, a length of cloth for making a kirtle.

Las (also lase, lasse, lace, laz, lesse) - A piece of cord used to draw together the edges of slits or openings in an article of clothing, or to attach one article of clothing or armor to another; a lace; (b) a lace or thong for a shoe.

Linen (also lynen[e], lynnyn, lynenyn, linen[e]) - (a) Cloth woven from flax, linen cloth; also, a piece of linen; (b) clothing made from linen; a linen garment; (c) lint; (d) the plant flax (*Linum usitatissimum*); (e) ~ draper, one who makes or sells linen; ~ lome, a loom for weaving linen; ~ webbe (webbester, wever), a linen weaver; ~ wever(es) craft, an unincorporated organization of the linen weavers of London.

Livere (also lyueree, lyuere, leueray, livre, liverei, lifere) - (a) The official garb of a guild; also, a distinctive hood only; ~ goune, goune of ~, a guildsman's official gown or robe; ~ of sute, uniform garb worn by all members of a guild on certain occasions; in o ~, in the uniform garb of one guild; (b) the uniform garb granted by a king, nobleman, bishop, etc., to a vassal, retainer, or servant; also, a single item of dress so granted; ~ cloth, cloth for making a livery; ~ houve, a uniform headdress; ~ clothing, ~ goune, yeven ~; (c) clothing, dress; in o ~, dressed alike; (d) the badge or insignia worn by a retainer or a soldier; also, a heraldic badge or device; also, the insignia of an order (e.g. Knights of the Garter); (e) the membership of a guild, company; the retinue of a king, etc.; fig. the retinue of a saint.

Lainer (also leiner, lanere, lanzer, lanioure) - A thong used to fasten parts of armor, shields, clothing, etc.; strap, lace; ?also, a bandage; ~ knittere, one who makes thongs and straps; ~ line, some kind of line or rope.

Pal (also palle, paille, pelle) - (a) A fine cloth; a type of fine cloth, ?satin; fine clothing; (b) purpel (purple, red, riche, worth) ~; cloth of ~, clothes of ~, garnement (mantle, robe, surcot) of ~, pavilioun of ~; (c) cheisel and ~, gold and ~, pelure and ~, pured and ~, purple and ~, ~ and purple, scarlet and ~, siclatoun and ~, silk and ~, etc.; proud (proudeste) in ~, prikede in ~; (d) ~ clothinge, clothes of fine cloth; ~ werk, fine cloth, ?satin; (e) clothes of ~, ?simple, robe-like clothing.

Peticote (also Petite cote, petycote) - (a) A man's tight-fitting short coat, with or without sleeves and usually padded, worn under a doublet and over a shirt; (b) a padded jerkin worn under armor, an arming doublet; (c) a woman's garment; ?skirt. (All citations are fifteenth century)

Pin (also pine, pinne, penne, pene) - A pin used as a fastener for clothing or in sewing; an ornamental pin for clothing or the hair; brooch, hairpin.

Serk (also cerke, serc) - A garment worn next to the skin, an undergarment; a shirt, shift; also fig.; ?also, a nightshirt; ~ and brech.

Shirt (also schuyrte, schert, sserte, schorte, sherte, shurte) - A garment for the upper body worn next to the skin by both men and women, a shirt.

Slop (also sloppe) - slop(pe (n.) Also slope, sclop; pl. slops, s(c)loppes. [?OE: cp. oferslop; also cp. MDu. slop or ON (cp. Ol sloppr).]

Smok (also smoke, smock) – (a) A woman's undergarment, shift, chemise; ~ cloth, a piece of cloth sufficient for making a smock; (b) ~ of oure ladie, oure ladie(s ~, a relic alleged to be the chemise of the Virgin Mary; (c) in images of poverty and deprivation; (d) in prov. expressions; (e) in surname.

Sleeveless Foundation Garments



Bible of Wenceslaus IV (from Wikimedia Commons)

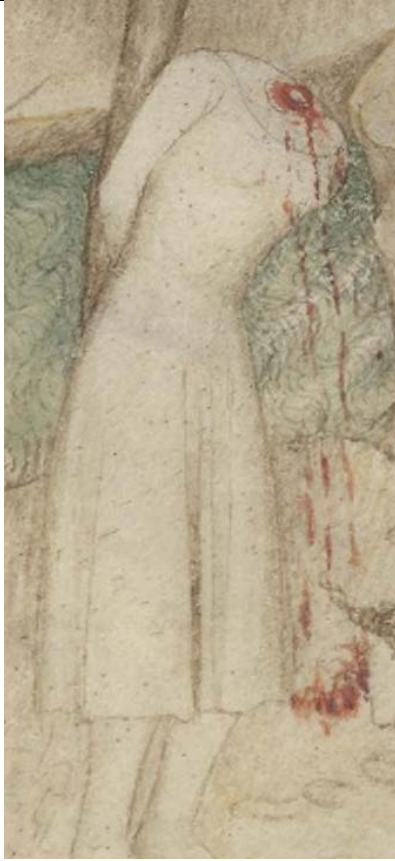
The birth of John the Baptist, Giusto de Menabuoi, Baptistry to the Duomo, Padua, 1376-7. (from <http://m-silkwork.blogspot.ca/2012/08/15th-century-bra-found-at-schloss.html>)



Münster zum Heiligen Kreuz, Schwäbisch Gmünd, c. 1360

<http://m-silkwork.blogspot.ca/2012/08/15th-century-bra-found-at-schloss.html>

Long Sleeve Foundation Garment



Guiron le Courtois (BNF NAF 5243, fol. 90r), c. 1370-1380

(from <http://gallica.bnf.fr/ark:/12148/btv1b550063539/f185.zoom>)

The Hague, MMW, 10 B 23, fol. 260v, 1372

(from http://resources42.kb.nl/MIMI/MIMI_MMW_10B23/MIMI_MMW_10B23_260V_MIN.JPG)



June from the Les Très Riches Heures du duc de Berry, in the collection of the Musée Condé, Chantilly, France (from http://commons.wikimedia.org/wiki/Tr%C3%A8s_Riches_Heures_du_Duc_de_Berry#mediaviewer/File:Les_Tr%C3%A8s_Riches_Heures_du_duc_de_Berry_juin.jpg)

Lengberg Castle Garments

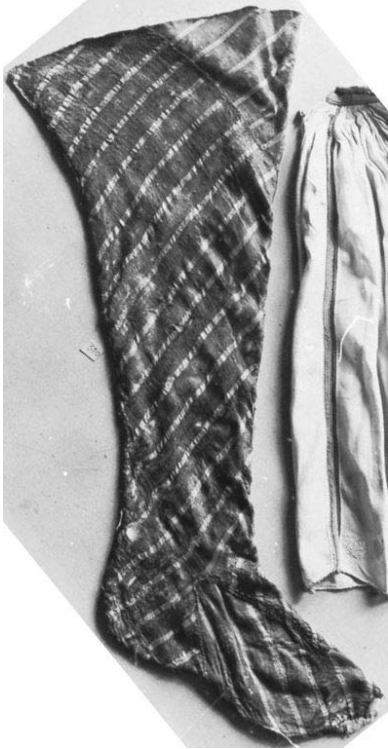




Lengberg Castle Bra #4

Lengberg Castle underpants

From http://www.uibk.ac.at/urgeschichte/projekte_forschung/textilien-lengberg/medieval-lingerie-from-lengberg-castle-east-tyrol.html

Hose

		
<p>Silk Stocking (from http://www.bildindex.de/bilder/mi00773g13a.jpg)</p>	<p>Hose of the Archbishop of Bayonne (14th C.) Silk brocade (from http://www.kostym.cz/Obrazky/1_Originaly/01_Gotike/l_01_14.jpg)</p>	<p>Rape of Dinah, Egerton 1894 f. 17 (from http://www.british-library.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=10811)</p>

Loose Kirtles



Manesse Codex c. 1304/1340
(from http://commons.wikimedia.org/wiki/Codex_Manesse#mediaviewer/File:HeinrichStrelingen.jpg)



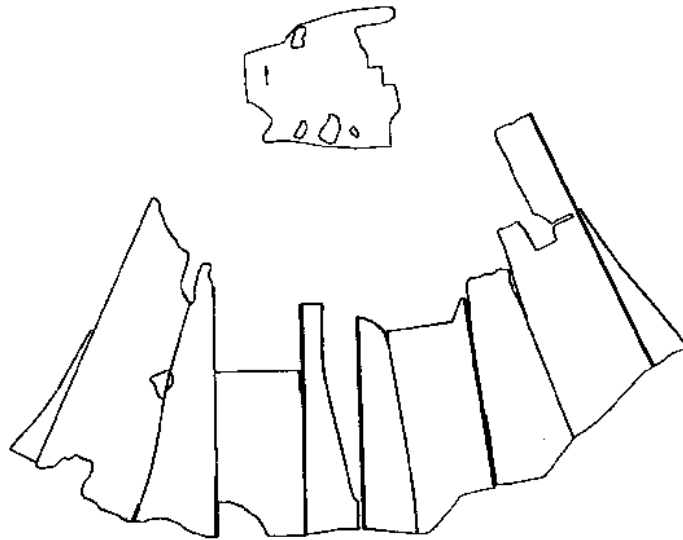
The Burgundian Pilgrim Giraud Makes Love to a Woman c. 1335 (from The Hauge, KB, MS 71 A 24, fol. 24v, found in Illustrating Fashion)



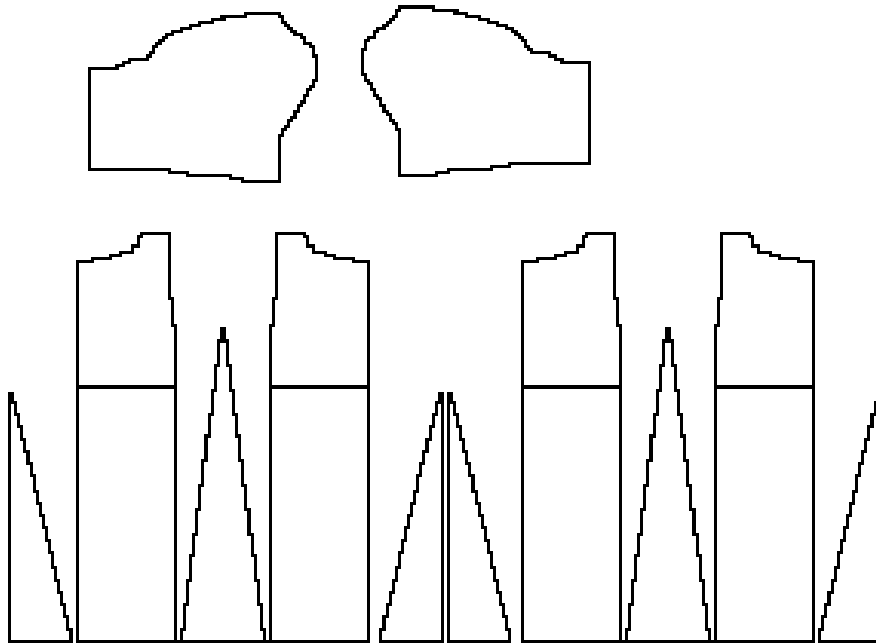
Luttrell Psalter sheep pen lady c. 1325-1335
(From the British Library's Turning the Pages website <http://www.bl.uk/turning-the-pages/>)
Margin monsters below



Söderköping Tunic



After Nockert, from <http://www.personal.utulsa.edu/~marc-carlson/cloth/soder.html>



Marc Carlson's drawing of the complete tunic

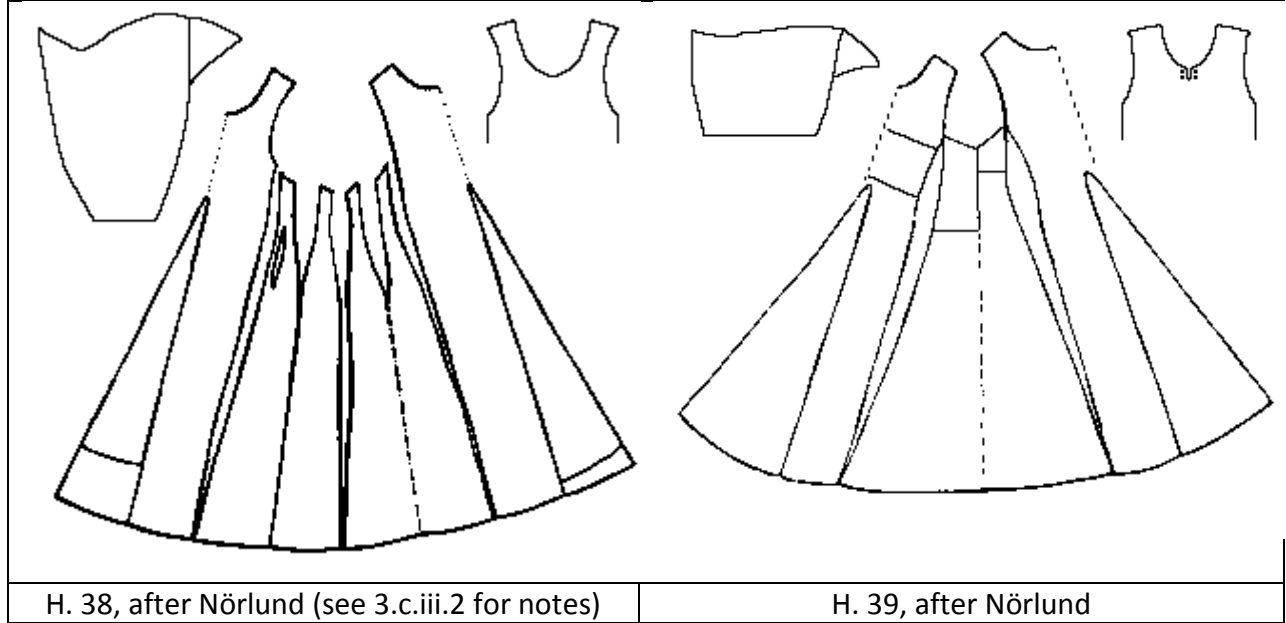
"Pattern drawing is my estimate of what the original may have looked like, and may be totally wrong."

Original is dendrochronologically dated to before 1242.

From <http://www.personal.utulsa.edu/~marc-carlson/cloth/soder.html>

Herjolfsnes Dresses

From Marc Carlson's EXCELLENT resource at
<http://www.personal.utulsa.edu/~marc-carlson/cloth/herjback.html>



Effigies

From <http://www.themcs.org/costume/14th%20century%20Female%20Clothing.htm>, unless otherwise marked.



England, West Sussex, Trotton, St. George's Church, Margaret de Camois, c. 1310



England, Somerset, Brympton, St. Andrew's Church, Unknown Lady, c. 1320



England, Kent, Cobham, St. Margaret's Church, Jone de Kobham, c. 1320



Detail - England, Kent, Cobham, St. Margaret's Church, Jone de Kobham, c. 1320



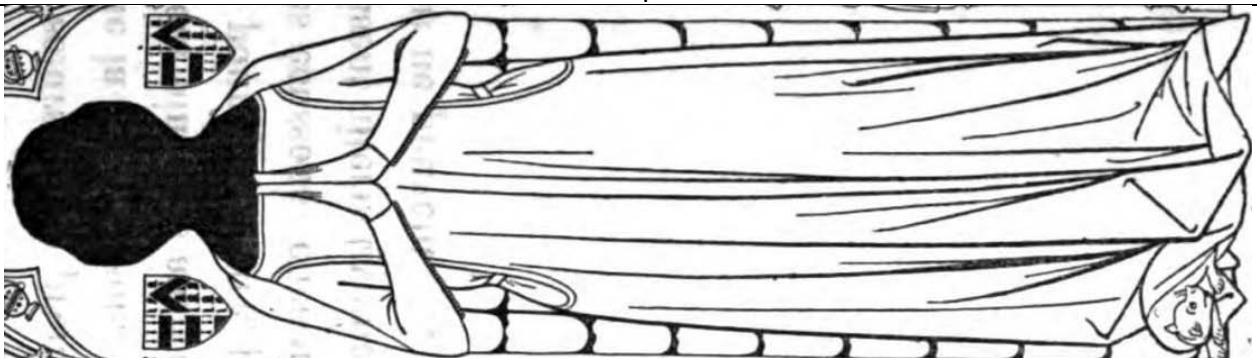
England, Herefordshire, Hereford, Hereford Cathedral, Joanna de Bohun, c. 1327



Germany, Baden-Württemberg, Rottenburg am Neckar, Katholische Pfarrkirche Sankt Moritz, Irmengard von Wuerttemberg, c. 1329



Germany, Euskirchen, Bad Münstereifel, St Chrysantheus and Daria Stiftskirche, Godfried von Berheim weeper c. 1335



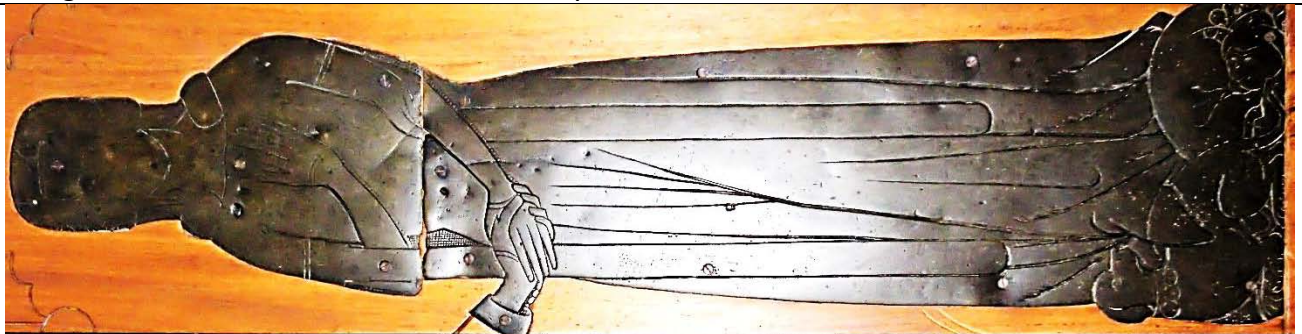
France, Île-de-France, Fouju, Church of St. Mary Madeleine, Jeanne de Quincy, c. 1344
<http://effigiesandbrasses.com/3176/2556/>



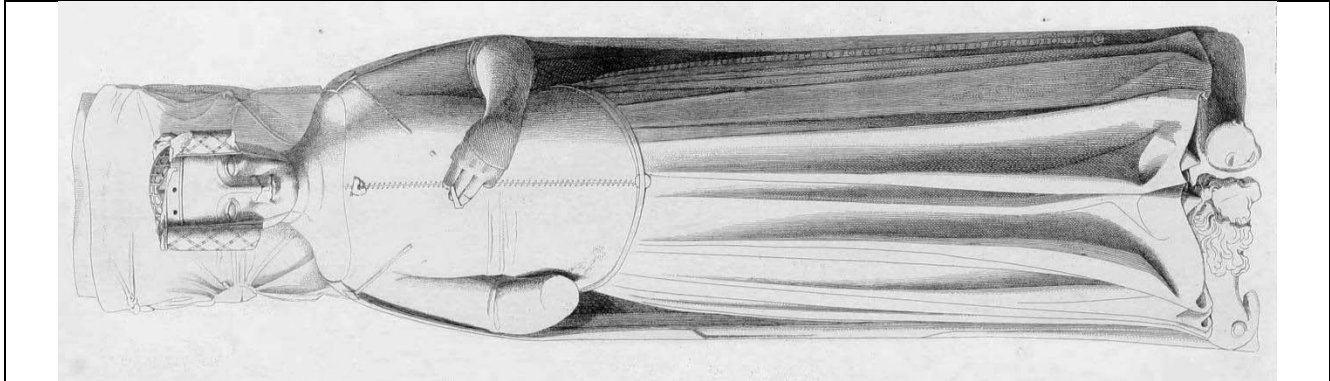
France, Alsace, Wattwiller, Église St. Jean-Baptiste, Anna de Wattwiller, c. 1344
<http://effigiesandbrasses.com/5586/20016/>



England, Oxfordshire, Northmoor, St. Denys' Parish Church, wife of Thomas de la More, c. 1347



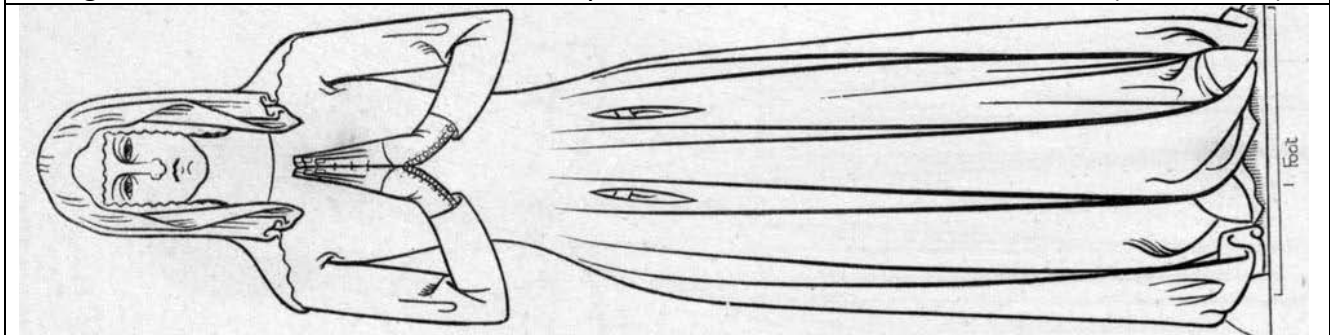
England, Herfordshire, Berkhamsted, St. Peter's Church, Margaret Torrington, c. 1356



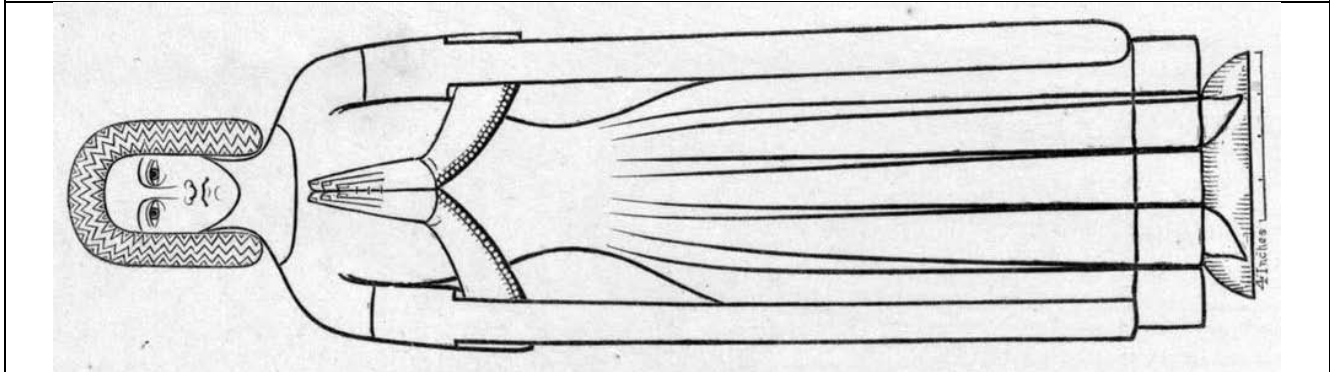
England, London, Westminster Abbey, Philippa of Hainault, c. 1367 (died at \approx 55)
<http://effigiesandbrasses.com/2828/3252/>



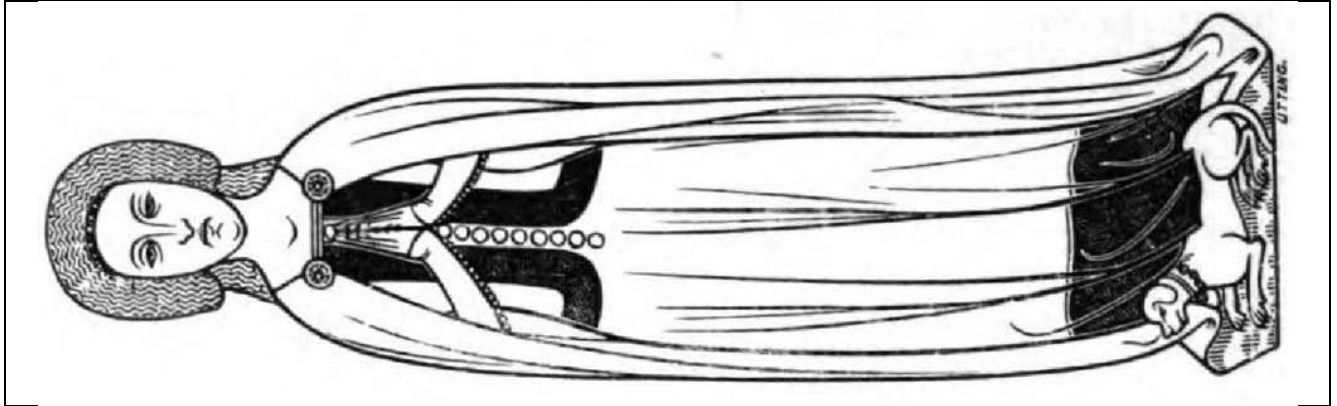
England, Warwickshire, Warwick, St. Mary's Church, Katherine Mortimer, c. 1369 (died at \approx 45)



England, Gloucestershire, Winterbourne, St. Michael's Church, Blanche Bradstone, c. 1370
<http://effigiesandbrasses.com/1819/1784/>



England, Norfolk, Necton, All Saints Church, Ismayne de Wynston, c. 1372
<http://effigiesandbrasses.com/2006/1775/>



England, Surrey, Lingfield, Church of St. Peter and St. Paul, Elizabeth Cobham, c. 1375
<http://effigiesandbrasses.com/2009/2573/>



England, Berkshire, Bray, St. Michael's Church, Maud Foxley, c. 1378



England, South Oxfordshire, Chinnor, St. Andrew's Church, Lady Malyns, c.1385



England, Oxfordshire, Stanton Harcourt, St Michael's Church Maud de Grey, c. 1394

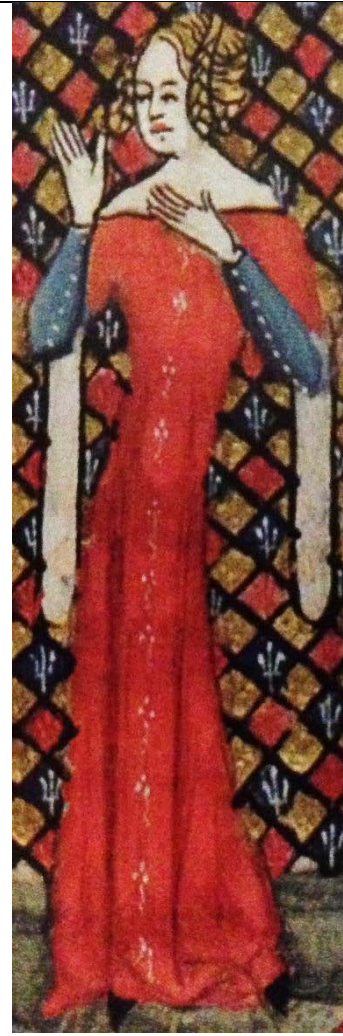
Gowns



A Couple of the Pourrès Family c. 1330 (from *Illuminating Fashion*, pg. 47 *Roman de la Rose*, Tournai, Bibl. De la Ville, MS 101, fol. 5.)

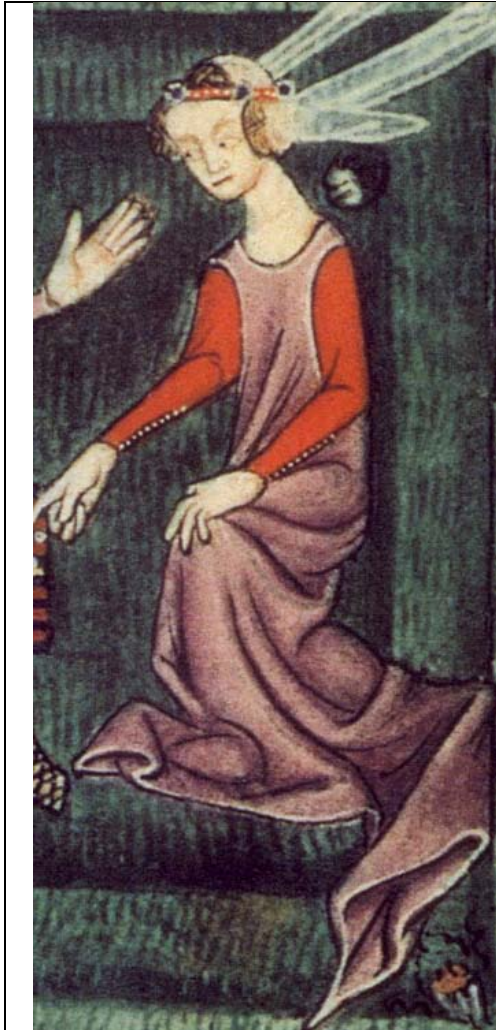


A Roman Woman Has a Child by Her Son and Disposes of It c. 1326 (from *Illuminating Fashion*, pg. 41 *Miracles de Notre Dame*, The Hague, KB, MS 71 A 24, fol. 14.)



Cassanus and His Companions Arise from Their Game of Chess, c. 1344 (from *Illuminating Fashion*, pg. 51 *Roman d'Alexandre*, Oxford, Bodl. Lib., Bodley MS 264, fol. 84v.)

Early Sideless Surcoats



Luttrell Psalter
(From
[http://commons.wikimedia.org/wiki/Category:Luttrell_Psalter_\(c.1325-1335\)_-_BL_Add_MS_42130](http://commons.wikimedia.org/wiki/Category:Luttrell_Psalter_(c.1325-1335)_-_BL_Add_MS_42130))

Buymont Marries Princes
Constance, c. 1338 (From
Illuminating Fashion, pg.
48, *Histoire d' Outremer*,
Paris, BnF, MS fr. 22495,
fol. 89)

Late Sideless Surcoats



The Abbot Complains of Women's Dress and Behavior, c. 1352 (from *Illuminating Fashion*, pg. 61, Gilles Li Muisis, *Poems*, Brussles, KBR, MS IV 119, fol. 151V)

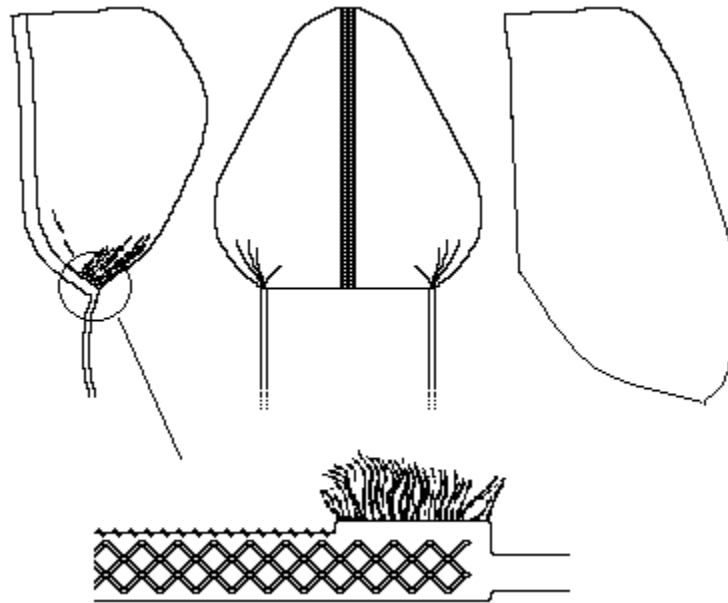


The Author Presents the Book to Valentina Visconti c. 1398 (from *Illuminating Fashion*, pg. 93 *Apparicion maistre Jehan de Meun*, Paris, BnF, MS fr. 811, fol. IV.



Mariage de Marie de Braban c. late-14th C. (from <http://a396.idata.over-blog.com/0/07/22/71/new/mariage-medieval-moyen-age.jpg>)

Accessories



St. Birgitta's Coif

From <http://www.personal.utulsa.edu/~marc-carlson/cloth/birgcoif.html>


Color


From <http://historicenterprises.com/an-overview-of-textiles-dyeing-and-colour-use-in-the-14th-and-15th-centuries.html>



From http://historicenterprises.com/reenactment-goods-c-102/handwork-supplies-c-102_236/the-colours-of-medieval-europe-master-collection-p-1433.html

THE COLOURS OF MEDIEVAL EUROPE



FIRST BATH	SECOND BATH	EXHAUST COLORS
		

An 18 skein Master Collection containing first bath, second bath and exhaust colours. | 100% English wool dyed by hand in France using dyestuffs commonly used in Europe during the medieval period. Folio includes a leaflet giving an overview of dyestuffs and dyeing 1100-1400.