ELIZABETHAN COSTUME AND ITS REFLECTION IN THE CORONATION REGALIA OF ELIZABETH II AND IN CONTEMPORARY FASHIONABLE DRESS

by

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B. S., Kansas State College
of Agriculture and Applied Science, 1952

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing and Textiles

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

1954

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INTRODUCTION

A major event of the past year which took precedence over many of the world events was the coronation of Elizabeth II of England. The eyes of all the world were turned on the small island to watch a much-admired young woman take part in the ancient rites which made her queen of the British Empire. In modern history there have been few occasions which have caused world wide rejoicing that have been attended with so much color and excitement.

The purpose of this paper is to show the manner in which the coronation of Elizabeth II was affected by the period of Elizabeth I and how in turn, contemporary fashionable dress reflected both the coronation of Elizabeth II and the age of Elizabeth I. To this end this writer has considered (a) some of the political and economic events of the reign of Elizabeth I, (b) the court costume worn during the reign of Elizabeth I, (c) the reflection of the period of Elizabeth I in the coronation of Elizabeth II, and (d) the effect of Elizabethan costume and of the coronation on contemporary fashionable dress.

SOME ASPECTS OF THE POLITICAL AND ECONOMIC CONDITIONS OF THE PERIOD OF ELIZABETH I

On November 17, 1558, Elizabeth Tudor, daughter of Henry VIII, ascended the throne of England. England was in a state of

great disrepair and was torn by misgovernment; the treasury was empty; the main fortresses of Portsmount and Berwick were in ruins; there were no munitions; and a huge debt of more than ?266,000 existed with the foreign creditors after their money (Black, 3).

To this state of confusion Elizabeth came as the Queen and rightful heir to the throne. It was she who inspired its patriotism, its pagentry, its heroism, stimulated its poetry, and shaped its destiny; so that at her death it was a great kingdom which had won the commanding position among the great powers of Europe. Elizabeth was twenty-five years old--a moderately tall, comely and rather handsome woman. She had the Tudor red-gold hair, fine eyes, and delicate olive complexion. Beneath her winsome, debonaire exterior lay the terrible Tudor lion which was not yet known. Her skills as a statesman were yet untried and inexperienced (Black, 3). Elizabeth was a natural leader with gifts few rulers have possessed. She had been carefully and fully educated in spite of the disappointment at her birth. She realized the value of popularity with the people and overlooked no opportunity to identify herself completely with the people (Ergang, 14). She took pride in saying she was "mere English" and in fact, became the most English woman in all England.

The first urgent problem which Elizabeth had to meet was the religious question. Elizabeth, like her brother Edward VI, had been instructed in the reformed faith, but she was fond of

the ritual of the Catholic Church (Black, 3). She probably had little religious feeling, for she had a rather cold humanist outlook which kept her mind busy with the classic studies. The only religious faith she can be said to have had was the belief in an over-ruling Providence (Marcham, 20). Elizabeth was faced with the problem of the religious code of the Catholic Church by which she was an illegitimate child and could not inherit the throne. On the other side she had little belief in the ideas of the ecclesiastical self-government as sponsored by the Calvinists. To avoid trouble between the two extremes, Catholicism and Calvinism, her goal was to form a national church which was at once Catholic and Protestant in such a way that the majority of the English people would remain loyal to her (Ergang, 14).

The Parliament which met in 1559 replaced the reactionary laws of Mary's reign and passed the new Act of Supremacy, which declared the crown to be "supreme in all causes ecclesiastical as well as civil." This law placed the Church back to the condition which Henry VIII had left it at his death. Elizabeth altered the title of the supreme head on earth of the church of England, to read the "only supreme governor of this realm as well in all spiritual or ecclesiastical things as in causes temporal" (Marcham, 20). This was done to help soften the impact of the measure on the Catholics but did not sacrifice any of the Queen's power.

The Parliament next passed the Act of Uniformity under which the Prayer Book was slightly altered in form from the Second Prayer Book of Edward VI which became the only legal set

form of common worship. Both groups, the Calvinists and the Catholics, regarded the settlement as a temporary affair and were looking forward to the time when the Church would be purged of one or the other (Ergang, 14).

The conflict between the Church of England became more difficult in 1570 when the Pope excommunicated Elizabeth and absolved all the Catholics from their allegiance to the Queen. This bull of excommunication was designed to make England more Catholic but failed and resulted in making England more Protestant than ever before. Elizabeth and Parliament answered the Papal bull by passing laws which restricted the Catholics and made the enforcement of the laws stronger (Ergang, 14).

The next great problem which needed immediate attention was the financial state of confusion. During the early years of Elizabeth's reign the coinage was very impure and inflated in value. The Government slowly recalled the coins and replaced them with pure coins. This gave England coinage with restricted value but did not lower the prices. This revolutionary revaluation of the coinage opened to England a great period of commercial and industrial expansion and prosperity. The great trading companies of Muscovy in Russia, Lavant Company in the Mediterranean, Eastland Company in the Baltic Sea, and the Guinea Company with Western Africa were all formed in this period. Thus the ground work for the great British empire was laid by Elizabeth.

The trading companies' adventurers, such as Francis Drake and John Hawkins, did much to aid the financial side of the country. John Hawkins dealt mainly in slavery and sold his slaves to the Spanish colonies. Drake was not interested in slavery but in returning the treasure ships to Spain. Elizabeth aided these seamen on the condition that if they were caught they were not to link the throne with their exploits.

The English industry made great steps forward when it took advantage of the religious problem in the low countries and France, which caused many of the artisans to immigrate to England where they were welcomed. Among them were many of the Flemish cloth makers who aided in increasing the woolen industry to the extent that English woolens led the world market. This industry was powerfully organized under the government and no one could stand in the way of its expansion (Black, 3). Above all else Elizabeth's government was based upon the principles of mercantilism. The major steps taken to control the economic state of the country were the passing of the Statute of Apprentices of 1563, which set the period of apprenticeship at seven years and fixed wages of the laborers, and the erecting of the Great Poor Law of 1601 which established the poor houses for those not working and unable to work (Ergang, 14).

Mary, Queen of Scots, was the ever-present problem for Elizabeth, for she was the next in line to the throne of England. Mary had the support of the Catholic Church for she was Catholic, and the Church felt that she was the rightful heir to the throne.

Elizabeth for this reason tried to pick a husband for her cousin in the person of Robert Dudley, Earl of Leicester. The queen of the Scots would not have Dudley and took in his place the youthful Lord Darnely as her husband. This made her claim to the throne of England even stronger for Darnely was in direct line of succession of Henry VII. Mary and Darnely soon were imbroiled in bitter quarrels which finally resulted in his death. Mary, with the aid of the Earl of Bothwell, plotted to murder Darnely by blowing up his house. After the death of Darnely, Mary wed Bothwell which caused a strong protest from the Scottish people and forced Mary to flee Scotland and take refuge in England with Elizabeth (Marcham, 20). Mary remained a prisoner in England for many years where she was active in plots against Elizabeth. It was in 1586 that the Babington plot to kill Elizabeth took place. Mary was known to have had a great part in the last desperate attempt to kill the queen. Mary denied knowledge of the plot and the Queen, even after proof of Mary's part, would not shed her blood. Finally after twenty years of imprisonment, Mary stood trial, was found guilty, and in 1587 was beheaded. This meant the next ruler of England would be James VII of Scotland, the son of Mary, Queen of Scots and Darnely (Marcham, 20).

The rivalry of England and Spain had grown to the point that Philip II, former suitor of Elizabeth, aided Mary in the plots against the life of the Queen and in the rebellions in Ireland. To make the situation even more tense, the English seamen were leading attacks against the Spanish treasure ships

on their return to Spain from the new world. The death of Mary, Queen of Scots, made Philip realize the only way to regain England for Catholicism and to stop the attacks on the Spanish ships was by force. Philip began to build the great Spanish "Invincible Armada". The government of England authorized Drake to lead an attack on the Spanish fleet while it was still in the harbor at Cadize. As usual Elizabeth countermanded her order, but Drake had already sailed for Cadize. He reached the port where the fleet was being prepared and destroyed it. The Spanish rebuilt the fleet and in 1588 the great Spanish Armada sailed for England. The fleet was hurriedly put together and poorly manned; so when the English came upon it at Calais, disaster struck for the Spanish. The English freed fire ships which were blown by strong winds among the Spanish ships in formations. The next day when the English met the Spanish fleet, the battle was a clear victory for England (Marcham, 20).

The last years of Elizabeth's reign were filled with the loneliness of old age, for she had no near relatives. Her old ministers had passed on and now the new ministers were busy gaining the favor of the future ruler, James VII of Scotland. The final blow, from which the old Queen never recovered, was the failure of her favorite, the Earl of Essex in Ireland, which led to his execution. Thus on March 24, 1603, Elizabeth I died, leaving behind her the great England she had made (Ergang, 14).

THE COURT COSTUME OF THE ELIZABETHAN WOMEN AND MEN

The England of which Elizabeth became Queen was just on the brink of becoming part of the great Renaissance period, which had affected all the rest of Europe with a great force. Men allowed themselves new freedom to live life with a great vigor and to open their minds to new learning with a zest which exposed the narrow limitations which had held them prisoners through the long Gothic twilight. Here, as elsewhere, the reawakening of enthusiasm penetrated all the phases of the human activity--the scholar in his study of the world, the statesman drawing up a new document was caught no less than the craftsman making his design for a new pattern. As we peer into the late sixteenth century in England, we are conscious of new ideas in the air; great strength and new found vitality (Laver, 18).

The costume of the Elizabethan age was in many ways an expression of Elizabeth, who was a comparatively bright young person and who had been imprisoned and suppressed for many long years. During Elizabeth's miserable childhood, she was completely lacking in clothing needed for everyday living. Her royal governess once wrote Sir Thomas Cromwell begging for articles of clothing which were necessities. The effect of the sudden accession to the throne gave Elizabeth unlimited wealth, freedom, and power; as a result she promptly stocked her wardrobe with all the gowns she desired (Brooke, 5). The young Queen ruled the fashion of the English court during her entire lifetime.

The gowns of the first part of Elizabeth's reign were rich but rather conventional. As she grew older, she became more vain and tried to use her clothes to hide her vanishing charms and to keep herself the center of attention (Davenport, 12). This shows why all the costumes of the last decade of her reign grew into such over-elaborate and decorative displays. Elizabeth passed more laws than any other English monarch on regulating the dress of the people (Parsons, 25). One law passed under Elizabeth's sanction was a law which limited the size of the ruffs of the people. Elizabeth herself never abided by the law and always wore the largest and most stiffly starched ruff on any woman at court and in England. As the result of not following the law herself, many ladies of the court defied the law and wore just what they pleased. The Queen was vain to the degree of contemptibility; Elizabeth was anything but the "Good Queen Bess" when it came to her clothes. Elizabeth maintained a wardrobe of some five thousand gowns; many of these gowns were prepared in advance for celebrations of events which could be foreseen in the future. Her gowns were planned to impress, startle, to tell a story, or give a warning, depending upon the Queen's mood (Davenport, 12). Elizabeth possessed a mania for clothes and displayed a never-ending desire to claim for herself any novelty which the fashion world invented (Wescher, 32). She had copies made of the gowns which were worn by the fashionable women of the world to enable her to keep up with the slightest change in fashion and kept herself the "Mrs. Astor" of her day.

At the time of her death, Elizabeth possessed more than three thousand gowns (Planche, 26).

The dress of the Elizabethan age with all the strange looking appendages and under pinnings was as different as many high style contemporary designs of today. The costume of this period gives the onlooker the feeling of being unsure and lacking in harmony; this coupled with the over luxurious quality gives the end result of an over-all sense of confusion (Laver, 18). The dress borrows many of its basic lines from the Spanish, and its elaborations and bright colors from the French and Italians. As these styles crossed the channel, a blending of ideas took place and an independent English style resulted, which fitted the Elizabethan mood. It was a style which truthfully reflected the national spirit--one of "bravery and swashbuckling, supreme confidence and even of arrogance in a newly discovered strength" (Laver, 18). An example of the feeling of this spirit is found in Elizabeth's state dress. The entire dress was of black velvet, with a square-cut neck and a tight-fitting, long pointed bodice edged at the waistline with small tabs. The skirt was opened up the front and edged with gold embroidery and rubies in gold settings. The surface of the skirt was perforated in a pattern to allow the silver underskirt to show through. The under bodice, with a high collar and close-fitting sleeves, was of silver tissue covered with a gold embroidery and pearls. The surcote, with a long train and short puffed sleeves was of black velvet trimmed with gold embroidery. The costume was completed with a

close-fitting ruff, wristlets, and a jeweled girdle. The Queen on state occasions would wear a jeweled crown and carry the sceptre and orb (Norris, 22).

This period, more than any other, clothed the human body in many shapes, which were molded and remolded in the hands of the tailors. With wire and bombast they compressed it here and inflated it there without regard to the human anatomy. In the closing decade of Queen Elizabeth's reign, the bodice was restricted to a narrow, very long pointed V which stood upon the enormous cylinder of the drum farthingale, framed on the side by puffed leg-of-mutton sleeves and crowned by the great ruff or wing collar (Laver, 18) (Plate I).

"For all their extravagance, there is something vernal about Elizabethan clothes, in their cut, and in the air with which they were worn; their fresh springlike glow answers to the lyricism of Spenser's poems and Shakespeare's earliest plays" (Laver, 18). The Elizabethans liked to use their costumes to convey messages to the people through color symbolism. A lover would wear blue to show his love was true, and his mistress would add a green bow to show she was happy to receive his message (Laver, 18). "A more transparent symbolism was the display of Mary, Queen of Scots, when at her execution she doffed her outer garments of black and was seen to be clothed entirely in red; it was a gesture worthy of the age" (Oxford University Press, 24).

EXPLANATION OF PLATE I

Elizabeth I standing on a Turkey work map. This plate shows the complete court costume of the Elizabethan Lady.

(Art News, Summer 1953)

PLATE I



The most outstanding feature of the woman's costume of the Elizabethan period was the farthingale. It was first introduced into England by Katherine of Aragon, first wife of Henry VIII, in 1501. Its shape stayed about the same until the middle of the reign of Elizabeth, when it grew to the size of a drum. The farthingale was made of a linen or canvas petticoat into which bands of cane, whalebone, or steel were inserted horizontally at intervals from the waist downward, increasing in circumference as they neared the hem. A lady would first put on the farthingale, then an under-petticoat was placed over the frame to hide the hard unsightly lines of the ribs; then an over-dress which was at times visible, and over this the gown (Norris, 22).

Queen Elizabeth varied the size of her farthingale according to the occasion and her own desire. The Spanish farthingale held throughout the rest of her reign. The main reason it stayed in fashion was because it was a more convenient, better proportioned garment than its rival, the wheel farthingale (Norris, 22).

The wheel or drum farthingale was developed from the Spanish farthingale in 1586 through 1588. It grew in size as did the ruff. It was a linen petticoat into which bands of steel or whalebone of the same circumference were inserted horizontally so as to give the appearance of a drum or wheel. Since the bands of stiffening were all of the same size in the wheel farthingale, the top of the circle was fitted with spokes of steel or cane so it could be fastened to a band at the waist. These spokes were not placed so the waist would be in the center of the circle

because the stomach was pushed out of position by a corset which was tightly laced. The result was that the farthingale became wider over the hips with the widest part being in the back.

To hide the ribs or band in the frame of the farthingale, two or three very voluminous petticoats were first placed over the frame, next the over skirt which showed, and then the dress or gown. The skirt of the overskirt was drawn up at right angles to the body over the farthingale so that the skirt fell to the ankles allowing the feet to show. Many of the portraits of the ladies of this period who were wearing the farthingale show the skirt laid in box pleats radiating from the waist like the spokes of a wheel; hence the name wheel farthingale.

The wheel farthingale had several advantages but also had some disadvantages. Probably its best merit was the way in which it would show the rich and costly fabrics in the gowns to their greatest advantage. This was the main reason it became so popular at court for ceremonial dress. Its chief problem was the size of the skirt which made moving about in the wheel farthingale an act of great skill. Just what to do with the lady's hands was a question which was solved by the lady placing her wrists on the edge of the farthingale and holding a fan or flower in her hand.

To sit down in the drum farthingale was next to impossible, since there was not any comfortable way for a lady to approach a chair and sit down. This led to the use of great stacks of pillows on the floor. A lady wearing a drum farthingale would

approach the pile of pillows, turn around in order not to disturb her gown, raise up on her toes, and sink down into the pillows which were encircled by her great skirt. Queen Elizabeth would frequently seat herself on a floor cushion when having a friendly talk with a lady or gentleman (Norris, 22).

The French farthingale was introduced rather late in the period about 1580. It consisted of a single padded hoop or its modified form, a hip bolster pad. It fastened around the waist sloping from the back to the point of the stomacher in the front. The pad was set on top of several petticoats and then was covered by two or three more petticoats with the result that the skirt was at right angles to the waist. The French farthingale was popular for riding since it did not have a large stiff frame to bother the lady or the horse (Laver, 18).

The lady would squeeze herself into the pointed bodice which was made stiff by the use of basks of whalebone. The neckline of the bodice was square cut and very low. This decolletage was fashionable among English ladies and not followed by the ladies of other countries (Oxford University Press, 24).

The long, tapering front of the bodice was known as a stomacher. It became very stiff with embroidery and jewels toward the end of the period.

During Elizabeth's reign the corset became as important to the fashion as the ruff and farthingale. The Queen had always had a slim figure which became even more slender in her middle fifties. All the fashionable women in the court tried to rival

the long, slender, and tapering figure of the Queen by the use of the corset. The correct span of the waist for a lady was thirteen inches which called for a very tight lacing.

The corset of the sixteenth century was composed of two parts which were worn one over the other. The lady would first put on a corset which was tightly laced up the back, and was made of buckram and stays of either steel or whalebone. The front of the corset had a band of stays which extended downward in straight lines to the pit of the stomach. There were similar bands of stays on the sides which went down as far as the hip bones would allow. This long, straight line of stays made the figure seem extremely long and narrower than normal (Norris, 22). To make the figure seem smooth and to hold the corset in place, the lady would wear a steel case which was hinged on one side and fastened on the opposite side. Actually the lady's foundation was something which resembled armour more than a corset. This steel case was decorated with small perforations which allowed for ventilation and was lined with a fine silk or flat embroidered fabric.

This firm foundation was needed because of the heaviness of the fabric in the costume and the large amount of material used in the dress. The corset really acted as a solid base to support the gown. The weight also hindered the movement of the ladies as can be seen in the dances of the times which were in the nature of pageantry and lacked the characteristic active motions of a dance (Crawford, 10).

The sleeve of the costume in this period passed through many stages; from the close-fitting cylinder of the 1560's to the slashed and puffed leg-of-mutton sleeve of 1580. The latter sleeve was tight fitting at the wrist with a large puff at the shoulder. It was often a different material from the bodice and was finished at the wrist with a frill or ruff.

The great size of the sleeve was needed to act as a balance for the huge farthingale of the skirt. The sleeve grew and grew until it became separate from the bodice. It became so exaggerated that the sleeve had to be supported by means of a wire framework and padded out to the desired shape (Bradfield, 4). The point of the joining between the bodice and sleeve soon became an ideal place for ornamentation. This junction was puffed and paned with strips in contrasting material and color. The chief effect achieved by the sleeve was a squaring of the shoulder (Laver, 18).

Quite often the fashionable lady would wear a long, loose over-sleeve over the leg-of-mutton. This over-sleeve was about twenty-five inches wide and forty inches long and sometimes fell to the hem of the skirt. The over-sleeve was fitted to the armscye by gathering or pleating, which started at the shoulder and went around to the back of the armscye (Norris, 22).

The ruff became as much a symbol of the age of Elizabeth as the farthingale was. The ruff first appeared in the time of Edward VI as a small neck frill. The ladies of both Edward and Mary's court adopted the frill to finish their collars and cuffs. The frill grew into the ruff when it rose up to the chin and

encircled the neck tightly. The first ruffs were made of linen; later, about 1560, they were made of cambric or lawn which was flat or fashioned in pleats. This early ruff was about one to one and one-half inches wide and one and one-half to six feet long when laid out flat. The outside edge was decorated with stitchery of gold thread or cutwork. On the inside edge was fastened a string which was used to draw up the ruff around the neck; then the string was tied at the back of the neck and tasseled ends allowed to hang down the back.

The ruff began to grow in size and kept on growing until it reached the size of a cart wheel in 1585. The young ladies wore the ruff open in front and raised at the back of the head which formed what was known as the wing collar. Elizabeth herself set this fashion by wearing the ruff open in front and her bosom bare. She did this so often that it became the accepted fashion for all unmarried women (Morton, 21). Many of the ruffs were edged in lace which contained gold or silver or silk threads. In 1585 the ruff reached its apogee in intricacies of decoration and pleating. Now the ruff was worn in layers of two or three ruffs, one on top of the other.

As the ruff became larger, the wind caused trouble so a support called the supportasse came into being. It was made of wire which had been whipped over with threads of gold or silver. This was worn around the neck underneath the ruff and would hold it up.

The large circular ruff was fitted with a circular frame of gold or silver wire. It also fitted the neck but had spokes radiating out to the edge of the ruff. To these spokes a narrow

fringe of gold or silver or silk was sewn for a very rich effect (Norris, 22).

In 1564 starch was first introduced into England, which probably saved the ruff from going out of style by giving it the much-needed body. Mrs. Dingher, the wife of Elizabeth's Dutch coachman, brought with her the art of starching. She personally starched the ruffs of the Queen. Her skill was in such great demand that she went into the business of starching ruffs and opened a school for fashionable young ladies in which she gave instruction in the art of starching.

Much time and careful work went into starching the ruff to obtain the correct results. In 1573 a tool was made called the poking stick which was a long rod with a round, pointed end. This was heated in a fire and placed in the fold of the wet cloth to press in the pleat. The ruff was first dampened with starch, then the hot poking stick was placed in the fold which caused the ruff to dry and become stiff. This process was repeated over and over until each fold of material had been pleated. The ruff was now hung up to dry. When the ruff was returned to the owner, it was placed in a special round box made to hold the ruff, called a band box.

Ruffs were generally starched in white except for a short time when yellow, saffron, and pale blue starch was in vogue. This fashion lost its popularity when Mrs. Turner, the poisoner of Sir Thomas Overbury, went to her execution in a yellow ruff. The ruff caused quite a furor in the eyes of the clergy. The

Calvinists said the starch and the ruff were the work of the devil and condemned them. In 1620 the Dean of Westminster "ordered that no lady or gentleman should come to his church in a yellow ruff" (Hill, 15).

The so-called veil was a strange addition to the costume of this period. It was actually an upright collar made of wire and of thin, transparent material. It was decorated with jewels and lace. The lavish veil had a great attraction for Elizabeth who thought it made her look more queenly and added to her stature. It became part of her attire for all state occasions and grew formal and ridged with excessive ornamentations. Elizebeth first appeared in the veil about 1580 (Wescher, 32).

As it first appeared, the veil was made of gauze and was actually part of the head dress. It was pleated to the shape of the head and gave a cape-like effect. It fell free from the shoulders and covered the back. In 1575 the gauze became patterned with needle work or was crossed with bars of narrow black velvet bands having large pearls at the intersections.

Gradually the veil increased in size until it became larger than the ruff. The new form of the veil was a large square of filmy gauze edged with cutwork, reticella, gold, or silver lace. One corner of the veil was attached to the headdress with gathering or pleating at the neck to form a cap-like shape. From the nape of the neck the edges of the veil were wired out into two large semicircles on each side of the head and behind the ruff. This wire frame was fastened to the body just under the armpits.

The lady was thus allowed to move her head and keep the veil and ruff apart. The remaining portion of the veil fell from the armpit and shoulders to the lady's feet; while the last corner was allowed to trail on the ground (Norris, 22).

Early in the Elizabethan period the hair was simply dressed. The hair on the sides of the head was brought toward the face in a slight puff. It was slightly raised on the top of the head also. Sometimes women wore a small gold network of pearls known as a caul over the knot of hair on the back of the head. During this time the French hood was seen. The hair was puffed to make it conform to the shape of the hood.

Elizabeth's Tudor ancestry showed in the color of her hair which was the Tudor red-gold. The women of the court tried to affect the color by using a great many dyes. The most popular shades obtained were auburn, gold, and bright yellow.

To draw attention to the great ruffs and wings of gauze, ladies began to build up the hair on their heads with curls and puffs of false hair mounted on frames known an "attire of false hair". The whole effect could be achieved much more simply by the use of a wig known as a "bourns". This high head dress led to the use of wreaths or garlands and jewels to add to the height of the lady (Norris, 22). Within the years of 1570 to 1580 the hair was curled to extremes and wired out on both sides of the head to the shape of horns. The size of these horns increased with the sleeve and ruff (Laver, 18).

Late in the 1580's the vain fashion of wearing wreaths and

garlands of wire framework in gold and silver in the hair was popular. The wire would take the shape of ferns or fans and would be set with precious stones. A portrait of the Queen in 1590 shows her wearing a delicate framework of fine silver wire in scrolls, flowers, leaves of silver gauze which around the face was hung with large tear drop pearls. Elizabeth used this garland to daze the onlooker so he would not notice her aging face (Norris, 22).

Queen Elizabeth was especially fond of jeweled hair. She wore a curled and frizzled hair with many decorations as seen in portraits. The wig she favored was circular in shape and was a mass of curls (Norris, 22).

About 1590 to 1600 the hair style returned to the simple form again. The hair was brushed back over a high, crescent-shaped pad. About this time the unmarried women began to wear their hair in the romantic style of long, loose hair falling over their shoulders (Laver, 18).

The main types of head covering were the coif and the French hood. The Queen would appear in public in an elaborate French hood with a wide jeweled coronet or parare. The type of hood worn in 1560 had a piece of stiffened velvet which followed the general shape of the head and descended low enough to cover the ears. The velvet continued in a graceful curve to the back of the neck. This curved shape was made with a piece of velvet-covered wire. Across the back of the head was a coronet which was decorated with a row of ornamental enamel beads or jewels. The front edge was outlined in gold cord or pearls. The back

of the head was covered by a piece of velvet lined with silk which fell in two large pleats. This velvet could be drawn up and pinned to the crown of the hood.

The hats of the first part of the reign were varied in size and shape. Most of the hats were flat and had narrow brims. The crown of the hat was decorated with three rows of pearls which crossed over it. On one side of the hat was a tuft of ostrich feathers. Many times on the back of the head the lady would wear a caul and over it a hat (Norris, 22).

It was about 1590 when the Queen and her ladies wore the high-crowned hats (Laver, 18). The crown of the small-brimmed hat was framed by a row of pearls. Ostrich feathers were placed at the back of the hat. It was worn at an angle because of a caul on the back of the head.

The caul of the 1580's was shaped like a bag which was fastened to the head by three bands. The front edge trimmed in a fancy manner, was bowed out by a wire so that it fit the puffed hair (Norris, 22).

The man, like the woman of the Elizabethan period, admired the tiny waist. For him the small waist served to accentuate the size of his slops, or trunkhose. To still further diminish circumference, he wore a corset with a dominant downward line which helped to make the peascod belly more prominent (Plate II).

The doublet of the man was a close-fitting garment worn on the upper part of the figure over a shirt. The characteristics of the garment were a high neck, front buttoning, and a flaring

EXPLANATION OF PLATE II

The Earl of Leicester. This plate shows the complete court costume of the Elizabethan man.

PLATE II



skirt. The skirt and the front of the doublet underwent a great many changes in this period.

In 1560 the body of the doublet gradually became longer and more pointed and the skirt became shorter. By 1560 to 1566 the front of the doublet grew increasingly longer and more pointed and the skirt was only two inches long. From 1566 to 1575 the skirt of the doublet disappeared. By 1575 to 1580 it had developed into the pea-pod or peascod belly. The paunch or peascod belly reached its greatest extreme between 1580 and 1616. The point of the peascod ended far below the hips. It was stiffened six inches from the waist with a triangular piece of wood, the thickness of cardboard and stuffed with bombast weighing as much as four to six pounds (Norris, 22) (Plate III). The material of which the doublet was fashioned was thick and quilted. It could be of satin, velvet, leather, or sometimes gold and silver cloth. Slashing and paning were very popular for the decoration of the doublet. This came in two styles, short diagonal cuts and long vertical cuts which framed narrow panes for rich material to show through.

The chief form of decorating the doublet was the picadils which originated in Spain. To the waistline of the doublet was sewn a row of tabs or picadils. Many times the front edge of the doublet was cut into three sections so it could conform to the body. The seams of the doublet were frequently overlaid with braid or embroidery.

The fashion for picadils reached its height in England about

EXPLANATION OF PLATE III

Standard Bearer. This plate shows the extreme peascod belly.

(The University Prints)

PLATE III

L 48



STANDARD BEARER (ENGRAVING)
Museum of Fine Arts, Boston

THE UNIVERSITY PRINTS
BOSTON

GOLTZIUS. 1558—1611
NETHERLANDS

1595. The tailor named Higgins, who introduced the fashion in England, was honored when the road leading to his estate north of St. James Palace, was named Piccadilly.

During the second half of the century the tabs of the picadils were applied around the armhole and were called wings. The high collar of the doublet was made in one piece and finished in picadils which acted as a support for the ruff. Some of the doublets were made without sleeves. Then the armhole was finished with an epaulet at the shoulder.

The nobleman wore a shirt beneath this doublet made of cambric, Holland, or lawn. It was embroidered with silk and other material. On some, the ruff formed the collar on the shirt (Norris, 22).

Men's sleeves were very similar to the sleeve in the women's dress. They could be made detachable either of contrasting material or of the fabric to match the doublet. The detachable sleeves were tied on by means of points which were ribbons fitted with small metal tips. These ribbons were interlaced with the doublet to attach the sleeve. The wrist of the sleeve was finished in keeping with the collar worn.

The sleeve in 1560 was braided, slashed in at the shoulder, and had a puff while the lower part was tight-fitting. It became the extreme leg-of-mutton in 1575 to 1590. By 1590 to 1616 the sleeve was once again tight-fitting and simple (Oxford University Press, 24).

Over the doublet the man wore a close-fitting jerkin which had a small skirt. This jerkin could be buttoned or laced up

the front or under the arm. It was made of figured silks, buffalo hide, or fine sheep skin called "spruce" which was slashed and paned in a horizontal pattern. The leather jerkins were made sleeveless. Those of fabric had loose hanging sleeves falling from the shoulder (Wescher, 32).

The ruff of the man was very high and deep, coming up to his chin. This ruff was made of very heavily starched lawn or cambric which often was embroidered and edged with lace. The man's ruff reached its greatest proportion about 1580. It returned to normal size in 1600.

It was in 1580 that the ruff began to be replaced by the falling band or collar. The collar was made entirely of lace or had a deep border of lace. At first the collar was high and close-fitting, gradually loosened and fell flat over the shoulders (Wescher, 32).

Slops or trunk-hose were the man's counterbalance for the farthingale. The early slops from 1555 to 1560 were very short, barely covering the hips. They were shaped like a pumpkin with the widest part in the middle of the thigh, and were separated by forking for leg movement. Later the slops were made on a narrow waist band which supported them. Among people in fashionable circles the slops were made to stand out with basks of whalebone while the lower classes used bombast. The bombast could be wool, cotton, horse hair, bran, or even rags. One man was known to have had the contents of his bed and his linen tablecloth in the trunk-hose. The fullness of the slops reached

its zenith in 1565 to 1575. At this time the seats of Parliament had to be enlarged so the lords wearing the extremely wide slops could sit down (Oxford University Press, 24).

Later the slops were laced to the doublet which had a canvas inner belt for lacing. The trunk-hose were paned elaborately, and at times the material in the panes was pulled through so it would show. They were decorated with embroidery and constructed from rich materials (Norris, 22).

Up to 1560 the man's legs were covered by long hose from the foot to the thigh. Now the hose were divided, the upper part being called the upper stock or canions. The canions became high fashion about 1570. They consisted of a tubular piece of cloth which came to a point in front and was attached to a strap with a buckle. The canion was worn on the leg so the strap fastened below the knee. The lower portion was known as the nether stock which was fastened above the knee by fringed garters. The nether stock had quirks and clocks embroidered in elaborate patterns. The back of the nether stocks were odd in that the seams were left open and sometimes interlaced with gold and silver threads.

The gartering of the nether stocks was done by placing a silk band first above the knee, crossing behind the knee and bringing the band around to tie below the knee on the side. A second way which was popular with the gallant of the period was first to place the garter below the knee, cross the ribbon behind the knee, and brought it up over the knee to tie in a bow.

The garters were made of silk, embroidered with flowers, and the ends were fringed in silk or gold.

In the period from 1575 to 1595 venetians, or large, bulky breeches which reached the knees, became the fashion. These breeches were moderately padded, made of fine materials, and sometimes very richly decorated. Over the top of the venetians a pansid slop on a small scale was worn which gave the effect of long canions and very short slops (Norris, 22).

Another form of the venetians was the galligaskins or very large, full breeches which were gathered or pleated at the waist reaching down to the knees (Norris, 22). About 1595 to 1600 the old Spanish trunk-hose reappeared. The fullness was now lower down on the hips and produced a square-shaped silhouette.

The older men were almost required to wear the gown as their cloak. The gown was a full garment which reached the ground and had sleeves of fur (Laver, 18). The young man wore two types of cloaks, one a circular cloak and the other was known as the mandilion. The circular cloak could be long or short, was very full, making the figure seem wider and usually had a high standing collar. It was a complete circle which had a place for the head in the center and a split to form the front opening. The edge of the circle was bound in a wide decorated band.

The mandilion cloak, which is seen quite often in paintings, was a combination cloak and jerkin. It was a loose, short cape which was slit up the sides. The sleeves were seldom worn, but were usually allowed to hang free. The fashion of wearing

the mandilion was to give it a quarter turn and allow it to hang on the figure (Norris, 22).

The man of this period could choose one of three hair styles. The style least popular in England was the Italian or short hair curled with curling tongs. The favored styles were the French which was short hair with wisps of hair on the cheek, and the Spanish which was cut short on the top of the head and long at the ears. Late in the period, 1571, the men began to copy a Spanish hero's hair style. The hair was worn fairly long and brushed back off the forehead. The English quite often had a wisp of hair on the cheek (Norris, 22). About 1590 the dandies introduced the love lock which was a long lock of hair worn on the left side of the head (Laver, 18).

Moustaches were dressed with a sticky preparation and neatly twisted into small points, while a man's beard was fluffy. The beards varied greatly in shape. The long and very-pointed beard was known as the "pique de vant". The forked or swallow tail beard was popular in 1595. Many of the clergy and other grave men wore this style. The "bodkin beard" was a pointed, short, spade-like-shaped beard; also the full, round beard was seen. The so-called Cain-colored beards were seen. They were small, yellowish-red in color, and took their name from the old tapestries of Cain and Judas (Norris, 22).

The hats of the first twelve years of Elizabeth's reign were flat velvet caps. Gradually the crown became fuller and was decorated with heavy embroidery. This hat was worn at an

angle. In 1570 a new hat appeared from Italy. The crown of this velvet hat was much fuller and was stiffened with fine buckram. It was pleated onto the narrow brim and the joining was covered by a hatband. It was thought that the young Earl of Oxford introduced the hat to England about 1573. Ostrich plumes were placed on one side of the hat with two gold buttons to hold them in place.

The hat of soft, black felt with a high crown and small brim was seen after 1570. Quite often the brim was caught up with an ornate pin which held a feather to the hat. Hats with a stiff, hard foundation appeared about 1575. The hard crown was shaped like an inverted flower pot and was covered with a small patterned silk or velvet brocade. The brim was one and one-half inches wide and was decorated with fancy braid.

Toward the end of the century the general custom of the gentleman was to remove his hat in the presence of the Queen. Only those men with special privileges wore their hats in her presence. The man still wore his hat during Mass (Norris, 22).

The accessories of the Elizabethan costume were very important and in many instances were the same for both men and women. Such articles as gloves, handkerchiefs, stockings, and jewels were interchangeable. Gloves were not mentioned in England until 1550; then they were imported for the Queen. In all the accounts of purchases for the Queen's wardrobe, no mention was made of gloves. Gloves in this period were considered one of the finest gifts a Queen could receive. Elizabeth was a

great fancier of richly-decorated gloves, and wore them on all public occasions. She possessed at the time of her death more than two thousand pairs of gloves (Collins, 6).

Gloves of this period had large jewelled cuffs often fringed in gold threads. The best quality of gloves were not made in England but were imported from Venice. The English gauntlet glove had two large embroidered loops loosely fastened to the bottom edge of the gauntlet.

The "cutte" or slashed glove was still seen in court dress. These had a small series of cuts made around the fingers so rings could be seen. Material for gloves consisted of a thin skin known as "chicken skin" which was the skin of young animals.

Perfumed gloves did not appear until 1575, when the young Earl of Oxford returned to England from the continent. He brought back a pair of perfumed gloves for the Queen. Elizabeth was quite taken with the new gloves. All the perfumed gloves from this time on were known as "Oxford gloves".

Elizabeth was presented with a pair of mittens with wide gauntlets which were highly jewelled. The mittens were a bag for fingers with a stall for the thumbs. Gloves and mittens of this period were made of leather, linen, or velvet, and were very highly ornamented (Norris, 22).

The muff appeared near the end of Elizabeth's reign, about 1570 (Norris, 22). Muffs were of fur, rectangular in shape, well-padded, and were very soft. The wealthy ladies of court wore sables wround their shoulders for extra warmth. The pelts were

lined in silk and the heads and feet of the animals were jeweled. When the furs were not worn, the ladies carried them in their hands (Norris, 22).

The fan was a favorite accessory for the lady at court. The most popular fan in England was the Italian fan which was composed of five straight or curled feathers rising from a group of curled feathers in a gold, silver, or ivory handle. The handles of the fans were finely wrought, quite often set with precious stones, and some even had small mirrors set in the handles. The fan, indoors, was worn on the girdle around the waist or held in the hand; out-of-doors the fan was carried by a servant.

Queen Elizabeth preferred the Italian fans made of large ostrich feathers. She declared the only gifts she could receive from her subjects were fans. At the time of her death she owned thirty fans of fine workmanship (Wescher, 32). A fan Sir Francis Drake gave her was made of red and white ostrich feathers; the handle of solid gold was inlaid with half moons of mother of pearl and diamonds (Oxford University Press, 24).

About 1590 an opening and closing fan appeared in England. These fans were semicircular in shape, made of feathers or embroidered silk or velvet (Oxford University Press, 24). These were very highly prized because they were imported from Cathay.

The handkerchief was popular with both men and women at this time. Handkerchiefs were between ten to fifteen inches square. They were made of linen, lawn, cambric, or silk edged with embroidery and fine laces of different widths. Ornaments

were worked in the edging at the corners which hung down. These ornaments could be of gold lace or small precious stones. The handkerchief was the perfect accessory for perfume-crazy England. It was used as a means for spreading scent about the carrier. A gentleman would carry his lady's handkerchief in his hat as a favor (Oxford University Press, 24).

Knitted stockings of silk and wool did not appear until 1561. Mistress Mountague, the Queen's lady-in-waiting, presented Elizabeth with a pair of black hand-knitted silk stockings. She was so pleased with the silk stockings that she never wore cloth hose again. Silk and fine-worsted knitted stockings became very popular about 1580.

A Vicar named William Lee in 1589 invented a stocking frame which knitted stockings with power. He came to London to show his invention to the Queen, but she turned it down in fear of putting all the hand knitters out of work. Lee then took his frame to France where Henry IV was very much impressed with his invention. The king then became Lee's patron until his death. Lee died shortly after the king and his brother, James Lee, took the invention back to England where James I aided him (Norris, 22).

Ladies' stockings were made of silk, fine worsted, and fine cloth. The stockings were worked with quirks, clocks of gold, and crewel work. Colors varied with the lady's whims; green, red, and russet were the popular shades. Men wore their stockings either under or pulled over the canions with silk garters placed so they would show (Wescher, 32).

Shoes in the early sixteenth century were very simple and generally followed the shape of the foot. These shoes were made of leather, velvet, and satin. By 1560 a low heel had appeared. The "pump" came in about the same time. It was a thin-soled shoe with a low heel and had no fastening. The pump was worn by the lackeys, because it was soft and quiet. In 1580 a slightly pointed toe was seen in both men's and women's shoes. By the middle of the sixteenth century the cork sole of the shoe began to increase in thickness from the toe to the heel. Chopines or clogs were worn on the streets to keep the fine shoes out of the dirt.

Shoes for men were slashed and decorated with needlework of silk and gold. Ladies' shoes were quite often made to match their gowns. Large rosettes or shoe roses appeared in 1590 and became very popular in the seventeenth century. Ribbon was gathered up to look like roses. Later lace of gold and silver and silver buckles were worn on the shoes (Norris, 22).

Elizabeth inherited her father's love of jewels, and her court far out-did the show of costly jewels of the court of Henry VIII. She had the habit of losing her jewels because of the way she would overload her costume with them. There were always notices being issued to tell the court to look for the missing jewelry and please return it to the Queen.

The development of the goldsmith trade in England was chiefly the result of foreign influences. Many of the outstanding goldsmiths of England went to the continent to learn the

trade. In 1572 a great many Flemish jewelers came to England to set up their trade.

The early pieces of jewelry were arranged in geometric patterns and were very heavy. This gave way to the fine workmanship of nude figures, ships, dragons, birds, and other eccentric shapes. These designs were most often in the form of pendants and were of gold, enameled metals, and precious stones. Quite often the pendants would have large drop pearls hanging from the frame (Norris, 22). The cameo was popular as a pendant. Elizabeth would give them to people who were very high in her favor. Many of these cameos had the Queen's likeness on them. Miniatures also worn as pendants had cases which were elaborately jeweled and decorated (Norris, 22).

The word necklace came into being in 1580. It replaced the term caranet which was applied to the large, heavy piece of jewelry which was worn around the neck. Women now preferred to wear great strands of pearls which hung below the point of the stomacher or were knotted on the bosom (Norris, 22).

During the second half of the reign, a hairpin known as the bodkin was seen. It was a skewer object set with jewels or large pearls. The Queen found that they were very useful for piercing her padded wigs.

Girdles remained in fashion until about 1600. They were covered with velvet which had small metal links attached to material and were jeweled or enameled. From the girdles hung various trinkets such as fans and pomanders.

Rings and watches were worn by a great many people. Rings were fashioned generally of solid gold, deeply engraved with initials of the wearer. The most valued stone for a ring was a pointed or table-cut diamond. The most famous ring is the Essex ring which was a very simple cameo with the effigy of the Queen. The watch at first was large, and was octagonal, oval, or round in shape. It was not covered but had open works so chimes could be heard. About 1580 it decreased in size and was given great personal value (Oxford University Press, 24).

The pomander was worn by both men and women to carry perfume. It was made in the form of a hollow, perforated sphere which opened like an orange, of engraved gold or silver, and was decorated inside and out. Very few pomanders were jeweled and enameled. They were filled with such things as ambergris, musk, lavender, and disinfectants (Oxford University Press, 24).

Earrings were also worn by men and women. The ladies preferred circular or pearldrops for their ears. The Queen liked clusters of pearls which dangled from her ear. The men chose to wear just one large pearl which dangled also (Norris, 22).

The chain continued to be worn by Elizabethan men, but the links were oval or round in shape and were smaller. Attached to the chain, men carried toothpicks and ear picks of gold, and some even had little cases for these tools (Norris, 22).

Swords and daggers were worn on the left hip supported by belts or hangers. The rapier of Spain was the high fashion in England at this time. The gentlemen varied the length of the

blade so much that the Queen in 1580 proclaimed no blades could be longer than thirty-six inches. The scabbards and hilts were ornately decorated in gold or silver, set with jewels. The dagger was hung from a waist sash and by 1562 the blade was twelve inches long (Norris, 22).

THE INFLUENCE OF THE COSTUME AND REGALIA OF THE PERIOD OF ELIZABETH I ON THE CORONATION OF ELIZABETH II

> Saturday, 14 of Januarye in the yere of our Lord God 1558 (1559), about 11 o'clocke at after noone, the most noble and Christian princesse, our mooste soueraign Ladye Elyabeth by the grace of god Queene of Englands Fraunce and Irelande, defendour of the faith, ect. marched from the towre to passe through the citie of London towarde Westminster.

Fate had allowed Elizabeth I to live through a perilous childhood and the reign of her sister Mary to become the Queen of England (Collines, 7). Her coronation carried out the traditional ceremonies of past monarchs since the time of Richard I. The first tradition observed was the procession from the Tower of London, made by the Queen on the eve of her Coronation. Then on the day of the coronation a second procession started at Westminster Hall, wound its way through the city and after the coronation returned to the hall (Odham, 23). The long procession through the streets was halted many times so that the Queen might listen to school boys' Latin verses, or to a congratulatory address, or to view a pageant or to receive gifts. It must have been evening by the time she reached the palace of Westminster that day.

The route of the procession must have been very colorful for all the houses were decorated. In the streets from the Black Friars to St. Paul's a wooden barricade had been made on which the merchants and the artisans stood dressed in long, black gowns with red hoods and black cloth. Each group had its ensign, banner, and standard which made a fine show. The people all along the route had placed fine sand in the street to cover the mud caused by a snowfall (Collines, 7).

The retinue which accompanied the new Queen on her way to be annointed was richly furnished. The procession consisted of mounted riders and horse-drawn litters which numbered 1,000 horses altogether. The Queen, riding in an open litter, was the last person in the procession. The litter, which was hung with cloth of gold that touched the ground, was carried by two fine mules also covered with cloth of gold. It was surrounded by a multitude of footmen dressed in crimson velvet jerkins, all studded with silver and adorned with the arms of the white and red Tudor rose on their breasts and with E. R. on their backs. These were the early yeomen of the guard who are so well known today.

The Queen was dressed in the typical costume of the middle sixteenth century. The bodice, sleeves, and full skirt were fashioned of a golden yellow silk material patterned in dull silver and seed pearls. The point of the stomacher was very exaggerated and was outlined with a girdle of gold set with precious stones. A narrow band of ermine edged the cuffs on the

sleeves and the hem of the skirt was probably edged in fur also. The Queen's face was encircled with a small goffed ruff which was edged with gold. Her state mantle was designed of cloth of gold covered with colored silk in patterns of red roses, grey-green leaves, silver fleur-de-lis and was lined throughout with ermine. It had a deep collar or cape of ermine. The neck collar, shoulder collar, girdle, orbe, sceptre, and arched crown worn over her flowing hair were set with rubies, sapphires, pearls, and diamonds (Norris, 22) (Plate IV).

Following behind the litter was the Queen's Master of Horses mounted on a fine charger leading a white hackney for the Queen covered with cloth of gold.

The service in the Abbey was the last to be performed in conformity with the Roman Catholic usage. There were, however, several significant changes which were as follows: the Litany was read in English instead of in Latin and the Epistle and Gospel were first read in Latin and then in English (Tanner, 29). The big problem for Elizabeth I was to find a clergyman to crown her Queen. The archbishop of Canterbury had died on the same day as Mary Tudor so the office was vacant. Many of the clergy were in the Tower and those who were not, called her a "heretic and bastard" and would not attend the service (Morton, 21). She was finally able to prevail upon Bishop Oglethorpe of Carlisle to conduct the entire service. He is said to have died of remorse a year later.

Even before the conclusion of the ceremony Elizabeth began breaking traditions in the rites. At the point in the service

EXPLANATION OF PLATE IV

Elizabeth I in her coronation gown.

(Vogue, British, 31)

PLATE IV



where the Bishop elevated the Host in the Mass, instead of taking part, she withdrew to her traverse behind the great altar in St. Edward's shrine. She also broke the tradition of lying prostrate on the floor while the Veni Creator and Litany were being sung; she knelt before the high altar instead. When she was annointed with holy oil, she leaned on cushions (Odham, 23). It was at this moment that she complained to the Bishop "the oil was greasy and smelt ill."

Elizabeth also broke the long-standing tradition in her coronation of being supported by the Bishops of Durham and of Bath and of Well and Pembroke. She probably favored the two good-looking earls over the Bishops, but their brief hour of glory was short-lived, for they had to pay her homage and take their places among the other peers. The only person to relieve the customary allowance of scarlet was Oglethorpe (Odham, 23).

The nobles present at the crowning did not put on their Caps of Estate and coronets until after the Queen had been crowned. After the crowning they placed Caps of Estate and coronets on their heads and continued to wear them for the entire day until the Queen withdrew to her chamber at night (Collines, 7).

The coronation banquet for Elizabeth I was held in Westminster Hall, which had been richly decorated for the occasion. As the Queen sat at dinner, Sir Edward Dimroke, Knight and Champion of the Queen by office, rode into the hall in full armor on a fine horse covered with cloth of gold. He cast down his gauntlet with the offer to fight anyone who did not claim

Elizabeth as lawful Queen of England. Elizabeth drank a toast to him in a goblet of gold which she sent to him as fee for his services.

The office of Knight and Champion of the Queen no longer exists as an active office, but it was revived for the coronation of Elizabeth II. By tradition the office fell to the Dymokes family which is no longer a titled family. Hence the only commoner in the coronation last year was the Queen's champion. His duty was to bear the Union Standard.

The coronation which was witnessed in the Spring of 1953 pointed up the present close ties between the monarchy and the Church of England. The rites presented the idea that the Queen is the actual head of the Church of England as well as of the state. This concept was best dramatized in the order of the ceremony in which the archbishop and bishops preceded everyone in the pledge of loyalty to the Queen (Plate V).

The great theater which provided the setting for the coronation of Queen Elizabeth II was Westminster Abbey, which had served as the backdrop for the coronation since the thirteenth century. The Abbey of today is the third church to be built on the same ground. The first Abbey was built on the Isle of Thorns in the Thames River by a small band of monks who believed that the ground had been consecrated by St. Peter. It was this fact which caused Edward the Confessor to choose Westminster as the place to build a church and as a place of residence. The church was built as the price of absolution for the breaking of

EXPLANATION OF PLATE V

Archbishop of Canterbury and Bishops pay homage to the Queen. This plate shows the close ties between the church and the crown. It also shows the color and elegance of the coronation.

(Life Magazine,
June 15, 1953)

PLATE V



a vow to the Pope; a vow to make a pilgrimage to Rome (Tanner, 29). The church was consecrated in December 1065, but Edward was too ill to attend the service. He died a few days later and was buried within its walls before the high altar (Tanner, 29). Edward received the title of the Confessor for his reputation for sanctity and monkish virtues. He was cannonized by Pope Alexander III in 1166 (Encyclopaedia Britannica, 13).

The Abbey remained untouched for one hundred and fifty years just as Edward had left it. In 1245 Henry IV decided St. Edward's remains should be placed in a shrine worthy to contain his bones, so he had the main part of the Abbey razed and the present church built. By 1269 the east end, which contained the shrines, the choir, and the altar, had been completed but the original nave was allowed to remain. Additions were made again in 1375 when the new nave was built in the original thirteenth century style, which causes the Abbey to appear to have been built all at the same time. In the fifteenth century Henry VII replaced the Chapel of the Lady with the famous chapel which bears his name. The towers were added in 1734 to 1745. The building of the Abbey was completed in 1919.

The first coronation to be celebrated in the present Abbey was that of William the Conqueror. The actual origin of the service and its history have been lost, but it is more than nine hundred years old. The service of today is made up of many customs, traditions, and rites which have come to have a great meaning to the English people. The coronation service used to

crown Elizabeth II was passed down from the service used by the Archbishop of Dunstant to crown Edgar of Bath, 973 A. D. This service is known as the "Edgar Ordo" and contains all the essential parts of the modern coronation in a primitive form. The major divisions of the rites are the oath,anointing, investure with ring, sword, crown, sceptre, rod enthronment, and homage (Tanner, 29). The service used for the coronation contains a communion service which has been interwoven with the rites of anointing and crowning. The rites are actually a blending of ancient Teutonic ceremonies and the Christian act of "hallowing" or anointing. The essential feature of the coronation is the act of Unction; not the placing of the crown on the sovereign's head (Morton, 21). Many a sovereign has not felt he was legally or officially accepted as a king until he was anointed with holy oil. To the ruler this gave the power and sanction of the church to govern his subjects. During the Middle Ages men talked of the hallowing or oiling rather than of the crowning.

In attempting to trace the history of the regalia, there seems to be no record earlier than the thirteenth century. The first recorded reference to the relics was dated October 13, 1269 when the Saint's remains were moved to the new Abbey. At this time the relics which were removed from the grave consisted of the coronation robe and the famous sapphire ring. It seems that later, Henry IV went further and had the entire coronation regalia removed from the grave. These relics were kept in Westminster Abbey until they were removed by Cromwell at the time

of the establishment of the Commonwealth in 1649.

At the time of the accession of Edward I the following items had to be furnished from his treasury: spurs, three swords, and two sceptres. After this time, mention is made in the coronation of Henry IV and of Richard III of the St. Edward's sceptres (Tanner, 29). The first real inventory of the regalia was made in the fifteenth century by a monk named Sporly. The inventory included crown, vestments and yoke of bracelets, but there was no mention of the ring. Three sceptres were also included in this account.

In the regalia used at the coronation of Queen Elizabeth II, the oldest items were the Ampulla and the spoon (Plate VI). These survived the destruction in 1649. The Ampulla, a vessel for holy oil, is in the form of an eagle of chase gold. The present Ampulla is nine inches high and has a head which screws off so it may be filled with oil. The head dates from 1661 but the body and the screws are much older, dating back to the fourteenth century. It is believed that Sir Robert Vyner restored the bird for the coronation of Charles II in 1661. A legend of the origin of the Ampulla is that during the reign of Henry IV the Virgin Mary delivered to St. Thomas a Becket a golden eagle and a phial of stone containing oil for the anointing of the kings of England (Illustrated London News, The, 17).

The spoon is the oldest part of the regalia. It is made of silver gilt with a rib dividing the bowl in half. The handle is set with four fresh water pearls. The spoon is believed to have

EXPLANATION OF PLATE VI

The Ampulla and the anointing spoon used in the coronation.

(Country Life, 9)

PLATE VI



been made in the twelfth century but it has been partly regilt and reshaped (Illustrated London News, The, 17). The bowl of the spoon was remade by Vyner in 1661. The spoon was included in the inventory made by monk Sporly about 1450 under the heading of "Relics of Holy Confessor" (Illustrated London News, The, 17).

Other items of the regalia came into existence in 1661 as they were made for the coronation of Charles II. The most important piece which was recreated was the crown of St. Edward. The actual crown of Edward the Confessor survived as the ritual crown until the period of the Commonwealth in 1649. At this time the St. Edward's crown and the rest of the regalia were kept in the Treasury of Westminster Abbey. The door of the chamber still retained the fragments of human skin upon which was proclaimed the fate of anyone who attempted to enter it for unlawful reasons. The Parliament of 1643 decided by a majority vote of one to obtain the keys to the treasury from the Dean of the Abbey. The Sub-Dean stood by helplessly as the men carried out the order and broke open the chest which contained the relics. About six years later in 1649 the relics were all removed to the Tower of London (Tanner, 30). An inventory was made of the relics of the Confessor. They were described as being broken and defaced and were sent to be minted (Tanner, 29). The destruction of the crowns was not complete because the Keeper of the Jewel House, who was a former royalist and rather unscrupulous in character, picked out the finest jewels and sold them. That is the reason why so many of the famous jewels are still in

existence. At the time of the Restoration in 1661, a proclamation was issued which commanded all persons holding jewels and plate belonging to the crown to restore them to the crown (Tanner, 29). At this time the jeweler, Robert Vyner, created a new Saint Edward's crown which was as near an exact replica of the original crown as possible from the little knowledge of the old crown which existed. The present crown is practically as Vyner created it. He did not charge for the gold used in making it but only for the workmanship. This substantiates the evidence that the gold from the old crown was kept through the years and was used in making the present crown (Bellows, 2). The crown is a circlet of gold above which rises in alternating crosses the arches which join in the center where the cross pattee is mounted above the crown (Plate VII). The arched frame now contains the Cap of Estate, but traditionally the cap should be worn separately and the crown should be pure and simple (Tanner, 29).

One of the famous jewels still in existence today is the Black Prince Ruby, which is found in the imperial crown of state created for Victoria. The ruby was given to Henry IV by Pedro the Cruel in 1367, who wore it in his helmet. The imperial crown of state is a silver circlet of open work set very solidly with diamonds, emeralds, and sapphires. The upper part of the crown is the same as St. Edward's crown with four fleur-de-lis and four crosses pattee. The arches of this crown are in the design of oak leaves and acorns. At the intersection of the arches hang four large drop-shaped pearls which are said to have been the earrings of Queen Elizabeth I (Tanner, 29) (Plate VIII).

EXPLANATION OF PLATES VII AND VIII

a. Saint Edward's crown

b. Imperial State crown

(Country Life, 9)

PLATE VII



PLATE VIII



The early monarchs were crowned with the Saint's crown and had their own crowns of state as well. A chronicler and historian in the time of Henry IV, described the crown as follows: an open crown of fleur-de-lis with what appeared to be veined leaves alternately set on richly decorated rim. The crown is similar to the crown on the effigy of Henry IV in Westminster Abbey who is said to have worn it for his coronation. History also recorded that each of the children of Henry VIII, including Elizabeth I, was crowned with three crowns. The first was the symbolic crown of St. Edward, second the imperial crown of Henry VIII, and third with a crown especially made for the new ruler (Bellows, 2). Elizabeth II was crowned first with the replica of the symbolic crown of St. Edward, which she wore until she left the Abbey. In the procession back to the palace she wore the imperial crown of state which had been made for Victoria. This is the imperial crown which Elizabeth II will wear for all state occasions during her entire reign.

The custom of investing the sovereign with bracelets which denote symbolic sincerity and wisdom was revived in the coronation of Elizabeth II. Investing the sovereign with bracelets goes back to the Babylonian and Assyrian rulers. The jeweler Vyner made a set of bracelets at the time of the Restoration for Charles II but they were not used. It is almost certain that the first Queen Elizabeth was invested with the bracelets at her coronation (Holmes, 16).

The famous stone of Scone had been in English hands since

Edward I captured it in 1296. The stone was to be placed in a chair of Bronze but the chair was made of oak instead. The name of the stone is derived from the Abbey of Scone where the stone was kept and used as the seat of consecration of Scottish kings. It has been used by all the English monarchs since Edward II as the seat of consecration. Even Cromwell had the chair taken to Westminster Hall so he could be installed in it as Lord Protector (Tanner, 29). The choir boys of the eighteenth century carved their initials in the back of the chair and these may still be seen today.

The pageantry of the coronation owes much of its color and show to the costumes of the court. The Abbey was aglow with the crimson and gold of robes most recently designed for the new peers. The court costume, on the whole, seemed to be that of the eighteenth century. The oldest costume used in the coronation was that worn by the Garter King of Arms and the College of Arms (Plate IX). The Garter King of Arms wore a very beautiful tabard of scarlet and blue, decorated with royal arms embroidered in gold. The Heralds and Pursuivants of the college wore tabards of satin. The tabard was a loose-fitting garment which fell from the shoulders to the middle of the thighs. It had loose hanging sleeves and a high fitting mandarin collar. The nether garment of the costume consisted of black hose and flat-heeled, black pumps adorned with oval-shaped gold buckles. The head dress consisted of a soft velvet hat. This garment which dates back to the Middle Ages, was originally worn by the

EXPLANATION OF PLATE IX

Garter King of the College of Arms.

(Country Life, 9)

PLATE IX



knights and heralds.

Perhaps the most famous uniform of the coronation is that of the Yeomen of the Guard, commonly called Beef Eaters. The guard was formed by Henry VIII for his personal body guard in 1489. It is still dressed in the uniform of the Tudor household. The costume consists of a crimson jerkin of the period. It is decorated with royal coats of arms, Tudor rose on the chest, and with the letters E. R. in gold on the back. About the face was worn an encircling ruff dating back to the reign of Elizabeth I. The hat of today is a far cry from the original flat Tudor cap. It has a high crown and brim of medium width on which bows of red, white, and blue have been placed. During the ceremony of the coronation each of the Yeomen carried a halberd known as a partizan which dates from the fifteenth century (Plate X).

The Queen's Watermen were very colorful in their crimson uniforms which are very similar to the old Venetian waterman's livery. This costume consisted of a plastron buttoned to the front of the coat on which the emblems of the Commonwealth were represented as follows: the royal arms in silver, the Tudor rose, the shamrock, and the thistle in colored silk embroidery. The head covering was the jockey cap.

The State Trumpeter of the Household Cavalry wore a magnificent coat heavily laced with gold on a rich plum-colored velvet. This uniform dates from 1693 to 1696. The feature of interest on the coat of the trumpeter was a thin strip of material which hung loosely under the arm and which was hooked to the waist.

EXPLANATION OF PLATE X

Yeomen of Guard

(Country Life, 9)

PLATE X



This was the relic of the original hanging sleeve once worn by the trumpeters. They, too, wore the velvet jockey cap.

The Page of Honor, Royal Postillon, and the Royal Coachman were all dressed in full state livery of the eighteenth century. The costume was fashioned of crimson and gold cloth which made a fine showing. The Royal Postillons wore powdered wigs, typical of the eighteenth century, under their jockey caps (McKie, 19), (Plate XI).

A tradition was broken by the Barons of Cinque Port who traditionally wore Tudor costume. For this coronation they wore eighteenth century court costume. It was comprised of fitted knee breeches, vest, coat, and a large cravat. The hat was not in keeping with the rest of the costume for it was the flat velvet cap of the Tudors instead of the eighteenth century tricorn.

The robe of the Archbishop of Canterbury was a shimmering cope of gold and silk embroidery which was especially made for the coronation and was the gift from the members of the church in Japan. The only cope of historical importance was the one worn by the Dean of Westminster. This cope was made for the coronation of Charles II in 1661 and was of deep red velvet, embroidered in gold.

The peers and peeresses had the most trouble in obtaining robes for the big event. Many of them had sold their robes and coronets, had loaned to others, or did not have any robes to begin with, so many nobles had to buy new robes or rent them from costumers. The old robes were of true eighteenth century

EXPLANATION OF PLATE XI

The Page of Honor in Eighteenth Century court costume.

(Country Life, 9)

PLATE XI



style. One of the finest examples was the robe of the Georgian Gainsborough duchess which was worn by the Duchess of Devonshire (Beaton, 1). The traditional robe of crimson velvet was styled in the following manner: it had a long train of two and one-half yards which fell from the shoulders and was edged in miniver pure, five inches wide. Over the back of the train a short cape fell to the waist on which the rank of the duchess was shown by four rows of ermine tails, and also there were gold tinseled cords and tassels on each side of the cape. The robe, known as a kirtle, had a scalloped edge bound in miniver pure, as tradition demanded. The sleeves of the robe were nine inches long and were trimmed with narrow bands of miniver pure and also were edged in the same fur or had lace added for trim. Long, white kid gloves were a required accessory. According to the tradition a coronet was placed on the peeress's head at the time the Queen was crowned (Crawford, 10) (Plate XII).

The robe, which was created for the new peeresses, was designed by Norman Hartnell, the Queen's couturier. It was fashioned of crimson velvet trimmed with miniver pure, two inches wide. The cape and train falling from the shoulders had been done away with. In its place was a wide cape-like collar of miniver pure which ends at the waist in front in two points. The front of the kirtle was opened as in the traditional robe but did not have the scalloped edge. Only two scallops were retained one on each side of the lower edge of the kirtle which formed the eighteen-inch train at the back of the kirtle. This

EXPLANATION OF PLATE XII

The Eighteenth Century peeress robe worn in the coronation.

(Country Life, 9)

PLATE XII



robe omitted sleeves entirely. The rank of the peeress was denoted by the number of ermine tails shown on the collar. The traditional long, white gloves were also required with this robe. The new peeresses did not have to buy a coronet, for in place of a coronet they were permitted to wear the cap of state. The cap was of crimson velvet trimmed with a narrow strip of white fur on the edge and encircled with gold braid. The center of the cap was decorated with a gold-colored tassel or knot of pearls (Country Life, 9), (Plate XIII).

The gown worn under the robe had to be full-length and could be of any color except black. The slender sheath dress was the most popular since the only part of the gown which could be seen was a narrow strip down the front. Some of the peeresses had just the front panel instead of an entire dress designed. It was often interestingly draped or decorated with glitter. The gowns were made of brocade, gauze mounted on silk, or embroidered slipper satin. The most popular colors were white, gold, or the very pale candle-light colors. This type of dress was required for all the peeresses who did not wear robes. These titled ladies had to wear elbow-length gloves and had to wear a tiara or head veil which reached the waist.

The peeresses who took part in the procession had their coronets carried by young relatives dressed in eighteenth century page boy costumes. This consisted of knee-length braided velvet coat trimmed with lace at the throat and wrist, knee breeches, and tricorn hat.

EXPLANATION OF PLATE XIII

New robe of the peeress which was created by Norman Hartnell.

(Country Life, 9)

PLATE XIII



The peers who wore the crimson robes had the same difficulty as the peeresses in obtaining their costumes. The peers' robes were also in the style of the eighteenth century court costume. The robe was a floor-length cape which fell from the shoulders. From the waist up the cape was made of minivor pure on which the rank of the wearer was denoted by the number of ermine tails. This robe had a wide collar of white fur which fell flat on the shoulders. The cape was fastened by a white satin ribbon which tied in a bow at the throat. Below the waist the cape was fashioned of crimson velvet which was bound on the edge with white fur about five inches wide. It had a train the length of which was determined by the rank of the wearer.

Beneath these robes the peers wore the eighteenth century dress which was composed of white satin knee breeches, a tight-fitting, cut-away coat embroidered in gold, and flat, black slippers adorned with oval gold buckles. The nobles, who had uniforms, wore these under their robes. The knights of the different orders wore the cape and the court costume of the order. The peers were attended by pages who carried their coronets. These pages also wore the typical eighteenth century costume (Plate XIV).

The Queen, like her predecessor Elizabeth I, wore the fashion of her day. The style of her gown was one of the most highly guarded secrets in all England before the coronation. The gown was designed by Normal Hartnell, who was the Queen's dressmaker. The lines of the dress were very simple and basic.

EXPLANATION OF PLATE XIV

Robe of the peer showing the Eighteenth Century court costume.

(Country Life, 9)

PLATE XIV



It had short sleeves and a full skirt slightly trained. The neckline of the fitted bodice was cut square over the shoulders and curved into a soft, heart-shape at the center (Plate XV). The dress was fashioned of white, handwoven silk threads, sequins, rose diamonds, and diamond dewdrops. The four motifs of the Commonwealth were used on the skirt; the Tudor rose of England, the leek of Wales, the shamrock of Ireland, and the thistle of Scotland. Worked into the main design were the emblems of the dominions; the Canadian maple leaf depicted in green silk bordered with gold boullion and veined with crystal; an Australian wattle blossom in yellow silk with green and gold foliage. The emblem of Pakistan consisting of three motifs; jute, cotton, and wheat was depicted as follows: jute as sprays of leaves in green silk and gold threads; heads of wheat in diamonds and the fronds in golden-colored threads; the cotton stalks in silver with leaves of green silk. Where no pattern appeared on the skirt, the ground was worked in a lattice design of seed pearls and crystal (Plate XVI). The gown was worn over a stiff crinoline net and taffeta petticoat.

During the course of the coronation service the Queen was dressed in pure white for humility. The white shift which followed the lines of the coronation gown was made of fine lawn. Elizabeth slipped this shift on over the gown before she was invested with the vestments of office. After the Queen was anointed she dressed in the Colobuim Sinodonia and the Supertunica of cloth of gold, which was fastened with a girdle of gold. After

EXPLANATION OF PLATE XV

Elizabeth II in her coronation gown.
Note the pages in Eighteenth Century costume.

(Country Life, 9)

PLATE XV

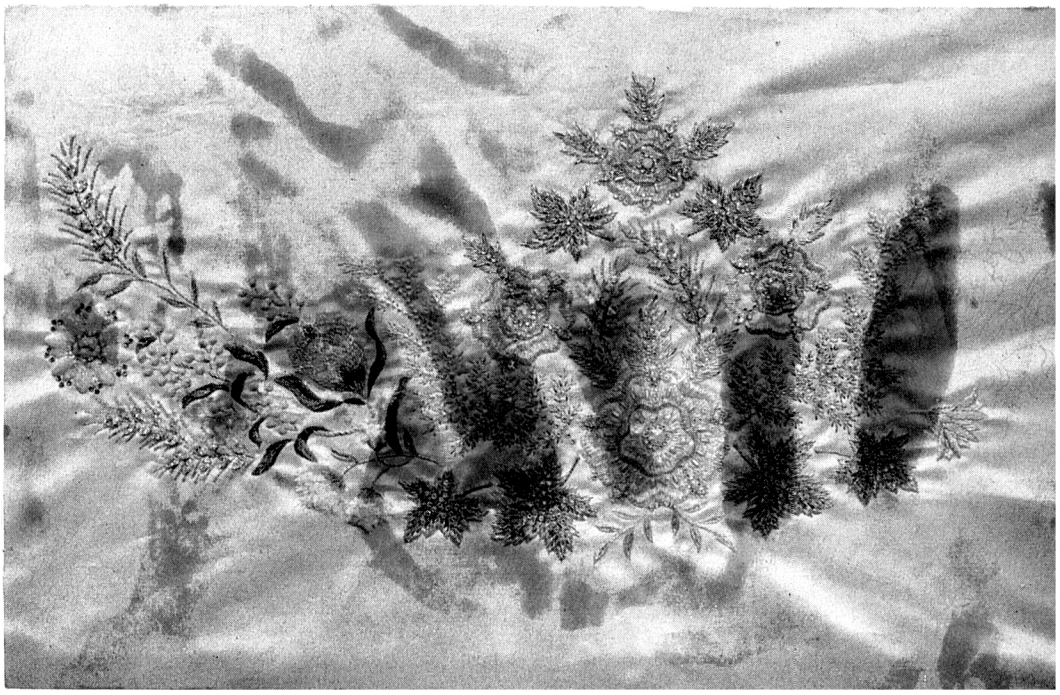


EXPLANATION OF PLATE XVI

Embroidery from the coronation gown.

(Country Life,

PLATE XVI



the presentation of the swords and the investure with the Armilla, the Queen was given the Stole Royal and the Robe Royal which were a token of the Imperial Dominion, both of which were made of embroidered cloth of gold. These robes with which the Queen was invested during the ceremony, were very similar to those of a bishop. At the close of the service the Queen was disrobed of the royal raiment and arrayed in her robe of purple velvet. This was especially made for the coronation and will never be worn again.

The custom of giving the Queen a white kid glove for her right hand still prevailed. The honor fell to the Lord of the Manor of the Workshop, who put it on the Queen's right hand during the ceremony. The glove given Queen Elizabeth II was a copy of the type of glove worn during the reign of Elizabeth I. The glove had a wide gauntlet of fine needle work of gold and silk thread and on the back was embroidered the royal E. R. and the crown. It was lined throughout with red satin (Plate XVII).

THE REFLECTION OF ELIZABETHAN COSTUME AND OF THE CORONATION OF ELIZABETH II ON CONTEMPORARY FASHIONABLE DRESS

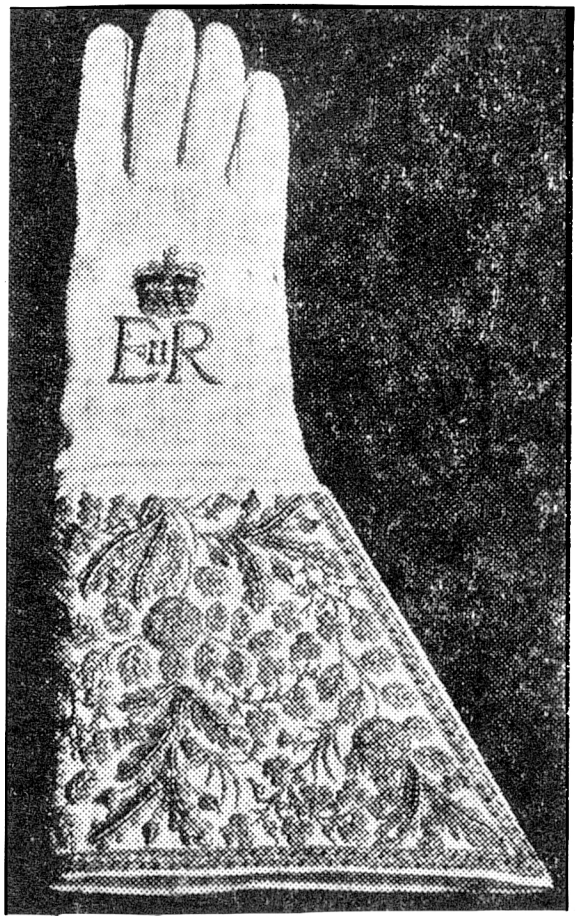
The fashion world seized upon the coronation with a glad heart. The coronation opened the way for the contemporary fashions to go back 300 years to the reign of Elizabeth I for inspiration. The influence of Elizabeth I was not strong and clear, but there was a definite undercurrent of the farthingale, ruff, coronet, and the rich extravagance of fabric.

EXPLANATION OF PLATE XVII

The glove presented to Elizabeth II during the rite of the coronation.

(Daily Mirror, 11)

PLATE XVII



The British fashions, true to the English custom, were still conservative but had an air of elegance. The top English designers took the coronation in their stride and created the lovely ball gowns for all the social affairs connected with the coronation. The coronation meant to these designers, nine men and one woman, a booming business with world-wide acclaim. Norman Hartnell, the Queen's dressmaker, created 25 gowns in the required white and gold for the event. He also created the new robes of the peeresses. The design of this robe he later used in an evening wrap for the gowns (Plate XVIII). These gowns were of two styles; the slim type worn under the actual coronation robe and bouffant ball dress. The gowns were made of rich brocades shot with gold and silver, of patterned damasks, and of embossed satins. The most popular motifs for the designs of the material were the oak leaf and the rose of England or Tudor rose. The fabric of the gown many times was encrusted with gold, or opalescent sequins or was of damask and poult that was quilted and jeweled (Country Life, 8) (Plate XIX).

The decolletage of the dresses were low and framed the shoulders. The skirts that billowed out over the petticoats, panniers, or wide hoops were attached to tight-fitting bodices. The skirts were stiffened and with hoops gave the effect of a soft Elizabethan farthingale. Many of the gowns which framed the shoulders had the soft falling epaulette sleeve of the mid-sixteenth century over the edge of the shoulder.

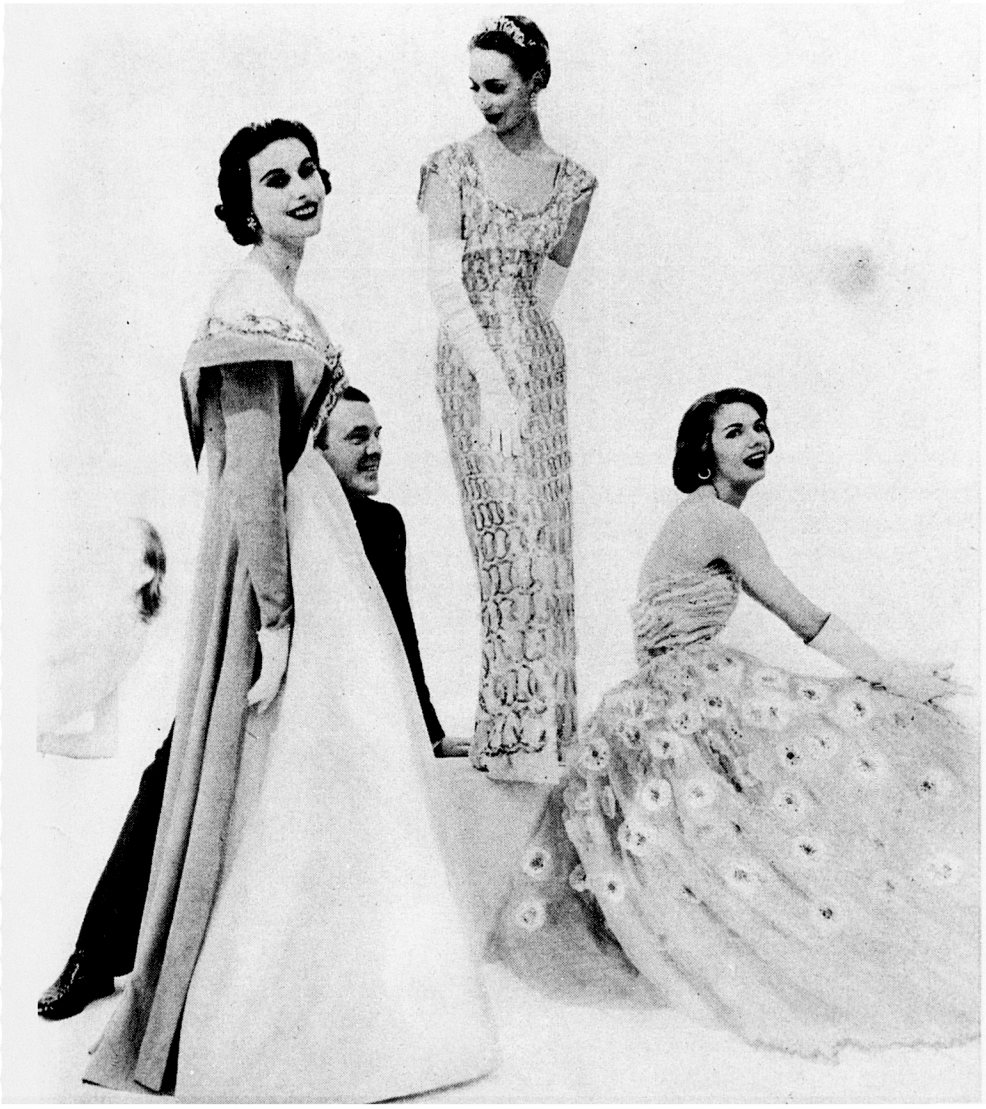
Great interest was taken in the lady's hair since the wearing

EXPLANATION OF PLATE XVIII

Three gowns created for the coronation by Norman Hartnell. Note the evening wrap in the foreground. Its lines were inspired by the new robe of the peeress which Hartnell created.

(Vogue American, March 15, 1953)

PLATE XVIII



EXPLANATION OF PLATE XIX

The gown on the left has the built-out effect of the farthingale. Both gowns show the rich elegance and splendor of the coronation.

(British Information Service,
Agency of the British Government)

PLATE XIX





of a coronet or tiara was a requirement of the coronation. The hair stylists favored an off the face, short curled coiffure, or the up-swept pompadour of Elizabeth I which formed a frame-like setting for the tiara. The hats of this period were small, worn forward on the head as if they were coronets. A typical hat was a copy of an Elizabethan coif which was covered with bronze beads and sequins. This hat showed the influence of the period of Elizabeth I and the splendor and elegance of the coronation (Plate XX).

A few of the designers went farther back in history than the sixteenth century to find their ideas. One of the most notable gowns of this type was created by Arthur Banks. It used as its counterpart the fifteenth century gown. The gown shows the long, vertical line and low, scooped neckline of the fifteenth century gown and the rich sapphire jersey and white stole of today (Plate XXI).

The street clothes of the English women followed the traditional conservative lines. There may have been more interest in the tailored well-fitted suit at the time of the coronation as the result of the military uniforms which were prevalent.

Jewelry was the largest field in the English fashion world to be affected by the coronation. Many miniature replicas in gold or gold metal of the coronation regalia were seen such as the coach, crowns, and the emblems of the Commonwealth. The heavy heraldic jewelry was revived again. One of the most popular pieces of jewelry was the cameo head of the Queen. Many copies

EXPLANATION OF PLATE XX

a. The hat on the left took its inspiration from an Elizabethan coif.

b. The hat on the right shows diadem effect inspired by the coronation.

(British Information Service,
Agency of the British Government

PLATE XX



EXPLANATION OF PLATE XXI

Arthur Banks gown inspired by the Fifteenth Century gowns.

(British Information Service,
Agency of the British Government

PLATE XXI



of the tiara and jewelry of the type worn to the coronation were seen in brilliants and rhinestones.

All types of emblems of the British Isles, the crown, the lion, and the unicorn were to be found on silk print scarves. Motifs on the damasks and brocades most favored were the English rose or the leaf designs which were often done in metallic threads. Many cotton prints had the cypher E. II R., or a stylized view of the coronation route as their motifs. Fine lawn and linen handkerchiefs were worked with the English rose and crown. Much of the lace which edged these handkerchiefs had coronation motifs.

The effect of the coronation on the American fashions was sometimes very direct and at other times indirect. Many of the top designers visited museums to study the portraits of Queen Bess and her court. Their great problem was to reproduce the regal splendor without all the discomfort of her day. American designers tried to inspire a neo-Elizabethan period, but it did not take a strong hold (Wild, 33). One of America's leading women designers, Carolyn Schnurer, did a series of dresses based on the costuming in the motion picture, Young Bess. The dresses featured patterned fabrics which were typical of the early sixteenth century, standing collars, and full skirts.

The advertising world of the clothing industry made the biggest show of the influence of the coronation. Many advertisements were keyed to this theme, and used such things as the coronation colors, queen of them all, fit for a queen, or used

symbols of the coronation for props to draw attention to the advertisement. The advertising world spent much time and money in playing up the crowning of Queen Elizabeth II.

The coronation colors, which were the colors used in the decorations of London, did have a strong influence on the American fashions. The reds had a bluish cast which made them vibrant and rich, and blues were in rich jewel tones. The fall fashions in this country featured reds from the true red to the bluish reds along with many shades of deep rich blue.

Makers of costume jewelry used the coronation to revive rhinestones and brilliants. Many large pins and heavy necklaces were seen as the result of the jewels worn at the coronation. Heraldic jewelry in form of crests, crowns, and imitation coins with the head of Elizabeth II were seen. One of the noted makers of costume jewelry brought out a whole line of gold jewelry which was inspired by the crown jewels. The fashionable circles the tiara set with precious stones or fine rhinestones was very popular. Fur was also the big fad of the fall in 1953. Ermine and ermine tails and other furs were used as trim on coats, suits, and dresses and on collars worn with sweaters by the college girls. This great interest in fur was the direct result of the white miniver pure and the ermine used in the robes worn in the coronation.

The tiara was high fashion in the fall season of 1953 in this country. It was worn with formal evening clothes, cocktail dresses, and was featured for the bride and her attendants.

The tiara worn during the fall and winter was rather heavy and was set with brilliants and rhinestones. When summer came, the tiara changed its style to the circlet of coronet shape. These summer tiaras were made of colored sequins, pearls, simple flowers, and leaf garlands. They came in soft pastel shades and often matched the dress. The tiara used in the bridal costume was of the coronet type. It was worn well-forward on the head as is a coronet and was decorated with jewels and embroidery (Plate XXII).

The standing wing collar also came back into fashion again. This collar was popular during the fall of 1953 on coats and was also seen on dresses. Its origin can be traced to the high veil of the Elizabethan lady which rose above the great ruff. The ruff also reappeared in the form of a frill to be worn around the neck with a strapless gown.

The farthingale of Elizabeth I had an indirect influence upon our fashions. It was seen in the formal gowns in the form of hoops, hip padding, and the many petticoats (Plate XXIII). Much interest was placed on the tiny waist so that the skirts would seem even fuller. The farthingale effect was still seen in the fashions on the summer cottons of 1954. The big, full skirts were held out by can-can and crinoline petticoats, which suggested the size and built-out effect of the farthingale.

One of the makers of women's bathing suits featured a swim suit which was puffed out on the lower edge like the bombast trunk hose of the man in the sixteenth century. The fullness was

EXPLANATION OF PLATE XXII

This shows the two types of summer flower tiaras and the rhinestone winter tiaras. Note epaulette sleeve in the lower picture.

(Life Magazine, June 8, 1953; Country Life, 9)

PLATE XXII



EXPLANATION OF PLATE XXIII

An American ball gown created by Ceil Chapman. The gown shows a farthingale effect inspired by the Elizabethan farthingale.

(Collier's, 33)

PLATE XXIII



made possible by the slashing of the bathing suit so it appeared also to be slashed and paned as were the trunk hose in the Elizabethan age (Plate XXIV).

The American fashion magazines used the coronation theme to draw interest to their periodicals. The two major fashion magazines ran a series of articles on the coronation trying to pick up the highlights of the big event. Madamoiselle devoted an entire issue to the event and dedicated it to the Queen. The entire text, including the fashion plates, were all in keeping with the coronation theme. These fashion magazines took advantage of the period of the coronation to play up the British designers who were designing in the United States. American stores featured English designs and English labeled products at this time.

The fashion world was not affected greatly or for long by the coronation. Fashions in the United States tended to follow the same trends as they had before the coronation fever swept the world. However, quite evident was the playing up of the farthingale, tiara, glitter in jewelry, bright strong colors, and the elegant materials inspired by the Elizabethan age. The greatest effect in this country as the result of the big event, was the importance given to the English designers in magazines and in the stores with their special coronation fashion shows. The fashion world used the coronation to gain publicity for itself.

EXPLANATION OF PLATE XXIV

A bathing suit inspired by the Sixteenth Century trunk-hose of the man, shows the paned effect.

(Harper's Bazaar,
November 1953)

PLATE XXIV



SUMMARY

The purpose of this paper has been to show the manner in which the coronation of Elizabeth II in 1953 harked back to the age of Elizabeth I and how in turn contemporary fashionable dress reflected both the costume of the period of Elizabeth I and the coronation of Elizabeth II.

The first part of this report was devoted to a study of the reign of Elizabeth I to show how the ideals of her day were reflected in the costume of the times. The costume of the court expressed the vitality of the young Queen, and the great surge for power and importance of England in its exaggerated cut, rich materials, and the manner of arrogance with which it was worn. This view of the costume of the Elizabethans laid the foundation for seeing the effect it had on contemporary fashionable dress during the past year.

The coronation of Elizabeth II summed up all the history and traditions of the English people in its ancient rites. It was a bond which tied the entire British Empire together in spirit of nationalism. The young Queen Elizabeth II had come to mean to the English people a rebirth of the "Elizabethan Age". For this reason great emphasis was placed on the similarities of the coronation of Elizabeth I and Elizabeth II. The whole coronation was keyed to the theme which was more than 300 years old. The two Queens may have lived 300 years apart, but according to English custom, they were both crowned in the same Abbey, used

the same basic ancient ritual and symbols as signs of their power.

The fashion world was eager to take part in the coronation for it allowed the designers to go back 300 years into history to find inspiration in the Elizabethan costume. Such terms as farthingale, ruff, epaulette, coronet, and tiara became familiar again. This influence of the period of Elizabeth I was not as strong and bold as was hoped but it contributed a definite undercurrent to the world of fashion.

The rich elegance of the coronation took a stronger hold in the world of fashion and was expressed through the deep and vibrant colors, elegant and extravagant fabrics, glitter of jewelry, and highly-decorated costumes. The results were that contemporary fashionable dress showed a blending of influence of the coronation of Elizabeth II and the age of Elizabeth I. The fashion world was caught by the coronation fever and used it to draw a great deal of attention to itself as well as to the actual coronation.

ACKNOWLEDGMENT

The writer wishes to express her sincere appreciation to her Major Instructor, Miss Gertrude Lienkaemper, Associate Professor of Clothing and Textiles, Kansas State College of Agriculture and Applied Science, for her valuable assistance, interest, guidance, and constructive criticism in the preparation of this report.

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