# Riverbend Medieval Society

# Garb Guidelines Abbey Medieval Festival

With the proposed plans to take RMS out to external re-enactment events like Medieval Collegium and Abbey and also planning to go to Australian Re-enactor Only Weekend (AROW) and similar events we need to be moving forward with garb and persona standards.

To that end these are some proposals and images to assist in determining what is appropriate and what is not.

As these events are generally going to be 14th/15th century this is what this document focuses on. There are other time periods in RMS and we would encourage members with personas in those time periods e.g. Viking to compile similar standards so that members going to re-enactment events focusing on those time periods can have guidance.

The first step in garb is deciding on your persona – where are you from, when are you from, what do you do, what is your social class? The answers to these questions will aid in garb.

**Fabrics**

Look carefully at your fabric choice. Wool was most common with the quality denoting social class. 100% wool is preferred. Linen is commonly worn by re-enactors in Qld as a concession to heat (although little evidence exists for its use apart from undergarments such as chemise and braies in England and Europe). Linen should be 100% linen. Avoid modern fabrics like polyester and nylons and modern looking fabrics. Rayon, while cellulose based, has extensive chemical processes in its manufacture so is probably not suitable.

Silk is an expensive fabric worn by higher social classes although some smaller pieces might be made from silk. Silk Velvet is period but expensive. Fake silk Velvet may be suitable if you must have Velvet. Not many (if any) of our members are of a social class for Velvet.

Embroidery needs to be period appropriate.

## Women's Garb

### Head wear

Generally, it is thought that only unmarried women in this period had uncovered hair. All other women had hair covered in a variety of ways. There are examples of women with coronets and braids with and without hairnet covering but these tend to be more noble or European women as far as I can find.

A simple guide would be to cover hair unless you are unmarried. Remember that in the 14th century women over the age of 12 were commonly married so if you are a grown women cover your hair.

Flower crowns are not appropriate for grown women.

## 1. St Birgitta's cap

The St Brigitta's is a commonly worn piece from 13th – 16th century. It is sometimes called St Brigittas Coif.

The image on the right is an extant piece

The image on the left is from the *Maciejowski Bible* 1250. The one on the right is from one of the Lombardy Editions of *Tacuinum Sanitatis* from the late 14th century.

## 2. Coif

Men and women might both wear a coif. If they did the straps would be tied not let loose to dangle. A coif would normally be linen and white.

Women abandoned wearing coifs by the early 14th century in favour of the St Brigitta's Cap and the veil and/or Wimple.

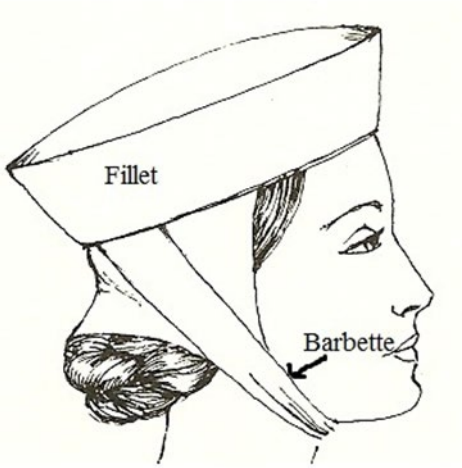
This image is from *Livre du Roy Modus* dated 1354-1376. Sir Percival with his cousin. The knight is wearing all maille armour with maille mittens so this dates the image to early 14th century at the latest.

## 3. Fillet and Barbette

These reached their peak in the late 13th to early 14th century but were largely replaced by the veil and wimple in late 14th century.

These would be inappropriate for a late 14th century lady.

Fillet and Barbette over a coif from "*Maciejowski Bible*" 1250




Barbette and Fillet with Crespinette. Often the Fillet was a simple crown or circlet in wealthier Ladies. The Crespinette might be decorated with jewels.

Barbette and veil held in place with a coronet. This would probably still be too early for our period and thus inappropriate.

## 4. The veil and either a circlet or a fillet



From the *Romance of Alexander* 14th century edition showing a simple veil on the woman in green.

Left is a simple veil on the central woman from *Smithfield Decretals* mid-14th century.

Right image is from the *Codex Manesse* 1340 of a veil with a decorated edge.


Both of these are from the *Codex Manesse*. The left shows a veil and fillet. The right shows veil with a decorated circlet.

By mid-14th century the veil was commonly worn when not doing manual labour (and sometimes even then!) and depending on the situation would have either a fillet or circlet and usually a wimple.

## 5. The Veil and Wimple

From mid to late 14th Century a woman of any means going out in the town or to an event would wear a veil and wimple. These varied from simple linen to expensive silks for a noblewoman.

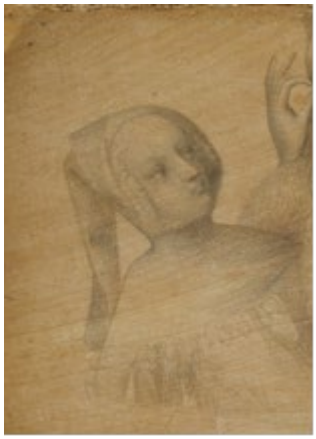


Images from Luttrell Psalter 1320-1340. The right hand one shows transparent veil and wimple held on by a crown.

## 6. Hood

Woolen hood was popular with men and women and the length of the liripipe denoted wealth to some extent.
Linen hoods can be appropriate if period styled.
Hoods were not attached to capes.
Women's hoods were sometimes shown as open at the front or buttoned.

From *Très Riches Heures du Duc de Berry* 1412-1414 France showing open hoods on a woman in February on the left (summer) and July on the right (winter).



Left image from "sketchbook of panels of boxwood" dated 1395 from Pierpont Morgan Library shows woman with closed hood with dagged edge.

Right image from *Le Roman de la Rose* 1380 showing a woman wearing a closed hood with the liripipe wrapped around her head.

## 7. Bycocket

The Bycocket or Robin Hood hat was also called the Chapeau a bec (birds beak) in French. The brim could be short or long and was sometimes a different color to the outside of the cap. It was worn by men and women although more often noble women when engaging in outdoor activity like hawking or hunting.

From the 1338-1340 painting *The Effects of Good Government in the Countryside* by Ambrogio Lorenzetti. The brim might be decorated or possibly fur.

From Ormesby Psalter 1250-1330
Note the barbette which marks it as 13th – 14th century.

From the Bohun Psalter 1361-1373

## 8. Straw Hat

Yeoman/Villeins men and women might wear a straw hat in the fields when working. This might be over a coif or alone.
A straw hat should look period. They were generally made from rye straw or reeds or similar. A modern looking straw hat is not suitable. Bows, band trim and weaving patterns are not period.

Medieval Straw hats are more coarsely made as seen here. The one on the right is based on images from the Maciejowski Bible

These ones are not period.

The shiny finer weaves from wheat straw are much later than our period.

Left image from *Book of Hours* French around 1475 so later than our period but shows the design and coarse weave.
Right image from Codex Manesse 1250 showing a woman wearing a straw hat while harvesting.

## Womens Underwear

Women's underwear is not well known as there are no extant examples and little imagery.
There are some examples in manuscripts of women wearing what seem to be briefs made from linen. Mostly they are shown wearing a chemise which is more or less see through depending on the situation. Chemises commonly have either straps around 2.5cm or are long sleeved shifts.

The bathhouse babes from the Wenceslas Bible seem to be wearing the typical chemise although it is very low neckline. The image on the right is also from the *Wenceslas Bible* around 1390.


This image is from a woodcut by Boccaccio dated 1474 *Famous Women* which shows Semiramus the mythological Queen of Assyria.

There were no images or extant pieces of Bras until a find in Austria dated to late 15th century. There are no other written or extant pieces to confirm this was common item of apparel prior to late 15th century. In the Medieval Tailor's Assistant they talk about cutting garments to offer breast support. Chemises laced at the side of the bust offer breast support.

These images are the extant "bra" from Lengberg Castle dated to 1475.

These images show a seamstress making a chemise with breast bags included and a chemise in the background with side lacing.
The other is a potter wearing a Chemise/Kirtle that looks to have been tailored around her breasts.

The only 14th century evidence is a comment by Henri de Mondeville, surgeon to Phillip the Fair, wrote in his medical treatise "C*yurgia"* (1306-1320) regarding decreasing bust size "*Some women unable or unwilling to resort to a surgeon, or not wanting to reveal their indecency, insert two bags in their chemises, adjusted to the breasts, fitting tight, and they put them [the breasts] into them [the bags] every morning and compress them as much as possible with a matching band. Others, like the women of Montpellier, compress them with tight tunics and laces...*".

Womens underpants are poorly represented in manuscript illustrations but there are some 15th century illustrations that show what seems to be briefs type underwear on women.

It is thought that earlier women either wore braies similar to men or a simple belt and absorbent strap as required but there are no extant examples or illustrations as far as I am aware.

## Women's Hose

Both men and women wore hose.

Women's hose, like men's were wool generally. In contrast to women's underwear there are many examples in manuscript of women wearing hose. These are knee length and held up by garters – ribbon, braid or leather.

Women's hose were held up by the garters and are not necessarily form fitting compared to men's hose which are fitted to the leg and the garters are an accessory.

Woman showing her hose and garters as she uses a sling from *Macclesfield Psalter* 1330 - 1340.

Women warming legs showing hose from *Les Très Riches Heures du Duc de Berry* 1412-1414 with the 2 at the back showing garters.

**Women's Shoes**

Men's and Women's shoes in the 14th and 15th century were turnshoes. They are made inside out and turned right way – hence turnshoes. Turnshoes are the most common although harder outsoles might be attached with forged nails and have hobnails added.

Men tended to wear boots and ankle boots. Women may have had ankle boots but more commonly lachet shoes (the middle image in the top row below).

The style was fairly simple but fancier Poulaines with long pointed toes appeared among nobility. The leather uppers might have been ornamented by cut out patterns.

Wooden pattens were worn to protect your shoes from mud and water.

There were no heels on medieval shoes.

Many of the images already shown also show shoes/boots.

These are examples of late 14th century early 15th century shoes/boots. The first 2 rows are more appropriate for women.

These are poulaines appropriate to late 14th century but more for wealthy or nobles.

This is a good website to look at styles of shoes (just don't look at the price!).

Medieval footwear 14th 15th century replica shoes for re-enactor (https://www.historicalitalianshoes.com/medieval-footwear.asp)
Graziano does good shoes and indicates the source if you are keen to chase up.

Shoes/boots with nailed flat soles may be appropriate if the style is appropriate.

These are examples of shoes which have a sufficiently period appropriate look. Leather ties or buckles are period but toggles are not.

These are inappropriate for a number of reasons
1. Toggles
2. Heels
3. Rubber soles

Calf high boots were worn with buckles or lacing. They were laced either side (more commonly) or back laced. I cannot find examples in our period of front laced boots.

Be careful and selective in picking boots. Brown was probably more common than black for lower class. There are examples in manuscript of colored boots such as red or white. Even particolored (different color each boot).

## Women's Dresses

The layers would start with the Chemise. Over this would be the Kirtle which was much more shaped to the figure in the 2nd half of the 14th century. Over this would be the surcoat either with short sleeves or more likely sleeveless. The narrow fronted sideless surcoat we see in later 14th century was referred to as the "gates of hell".

The kirtle of a middle to upper class lady might be made of an expensive fabric and the sideless surcoat allowed her to show that off. Elsewhere ladies are shown lifting the overgown to show off the fabric underneath.

Kirtles were generally laced because they had a gown which was also form fitting over them and buttons would disturb the form. The outer gown might be laced or buttoned.

Kirtles or overgowns might have Tippets (attached trailing fabric) or lappets (the sleeve itself is long and trailing.

A working or lower-class woman might have an overkirtle much the same as her underkirtle.

Later in the 14th century Houppelandes became a common overdress in upper class ladies.

### 1. Kirtle

At left is a Cote or Gowne from *Maciejowski Bible* 1250. On the right is a Cote or Kirtle from *Manex Codesse* early 14th century. Both these are not form-fitting, do not have a front or side closure. The one from *Maciejowski Bible* has a small slit at the neck closed with a brooch.

A typical kirtle from a 1400-1405 illumination detail, St Jerome Tempted by Dancing Girls from "*Belles Heures"* of Jean de France, Duc de Berry

These are much better fitted and the neckline is lower and wider. Necklines never went below the top of the armpit in "decent" ladies.

"*Jezebel being eaten by wild dogs*" from *Wenceslas Bible* 1390. Her Kirtle is off the shoulders and shows cleavage in contrast to other images and it is thought to be showing she is a woman of ill repute by this.

The change in the 14th century is the trend to more form fitting and wide scooped but not low necklines. English necklines tended to go up in the centre.

These images are from *Romance of Alexander* and the left image shows the woman on the right and in the pendant with a raise in the centre of the neckline.

The right image of the woman in the blue dress shows a subtle raise in the neckline.
There are many other images showing no raised centre as well.

From the *Romance of Alexander* 1338-1344.

Shows the wide shallow neckline, buttoned front and lappetts rather than tippetts. The fitchets (slits in the fabric seen with the white outlines) mark these as outer garments and any belt and pouch would be under these.

The Medieval Tailors Assistant shows the progression of necklines in Women's Kirtles from 1200 – 1500.

*Main garments*

This second layer is worn over the linens. Both men and women wore a cote of some kind from well before 1200 until about the mid 14th century, and it persisted even into the 15th century. About 1340 men started wearing the doublet, and by 1400 it was generally worn: the hose (see below) were fastened to it. The length of the doublet was related to the style of hose. By about 1370 women were wearing the kirtle, and it was widely adopted by the early 15th century. When working, men occasionally showed their doublets, but the kirtle was usually hidden.

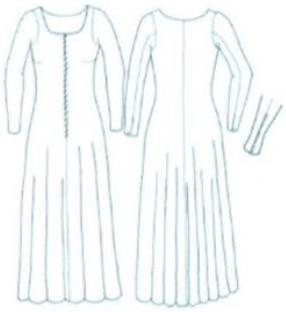
**2. Main garments - cotes or tunics**

Man's basic cote, 1200 onwards

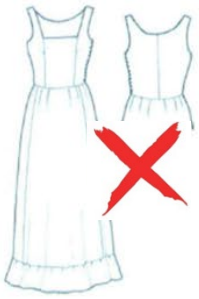
Woman's finer cote, mid 13th to early 14th century (Pl. 6)

**3. Main garments - kirtles**

Basic kirtle, later 14th century onwards

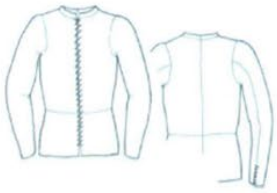


Flat-fronted kirtle, mid 15th century onwards



**4. Main garments - doublets**

Basic doublet, mid 14th century onwards



Fashionable doublet, mid to late 15th century (Pls 7&8)

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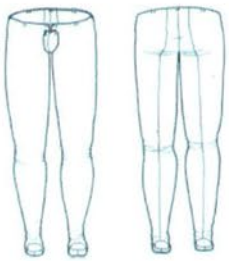
*Hose*

Men's hose developed from short stockings to waist-high 'tights' (joined hose), while women's hose remained separate and much the same throughout the period. Joined hose were tied to a short doublet, but many men went on wearing separate hose and a long doublet right through the 15th century.

**5. Hose**

Separate hose, 1200-1500, *left & centre* for men, *right* for women.

Joined hose, 15th century



*Outer garments*

This is the third layer of the outfit and, together with the head-wear, the defining feature. Several different styles were in use at a time, and all but the very poorest people would have clothes for both 'working' and 'best'. Manual workers might remove the outer garment when working, but normally it would be kept on in public, or hitched up, or arranged to reveal the inner clothing.

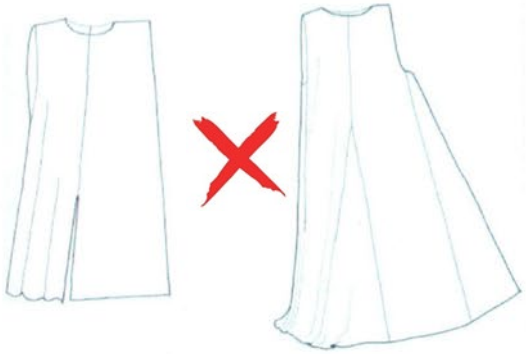
**6. Outer garments - surcotes**

Simple sleeved surcote, 13th and early 14th century

Woman's fashionable sleeved surcote, mid 14th century

Woman's sleeveless surcote, first half of 14th century (Pl 10)

Sleeveless surcotes, 13th to mid 14th century, *left* man's, *right* woman's

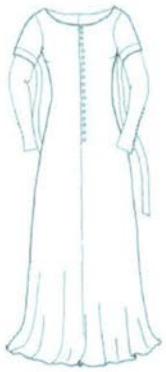


Women's open surcotes, mid 14th century on, *left* simple, *right* ceremonial

**7. Outer garments - cotehardies**

Men's cotehardies, second half of 14th century

Woman's cotehardie, later 14th century



**8. Outer garments - early gowns for men and woman**

Early buttoned gown, later 14th and early 15th century

Men's short gowns, late 14th and early 15th century

Fashionable gown, end of 14th and early 15th century

**9. Outer garments - men's gowns**

Pleated gown, middle 15th century (Pls 12&13)

**10. Outer garments - women's gowns**

Flared gown, early to mid 15th century

Late medieval fitted gown, later 15th century

Rosalie Gilbert has some really good information on Kirtles on her web page [Rosalie's Medieval Woman - Medieval Kirtles]

Rosalie classifies Kirtles into 5 types
1. Buttons down the front
2. Lacing down the front
3. Side lacing
4. Pin on Sleeves
5. Laced Sleeves

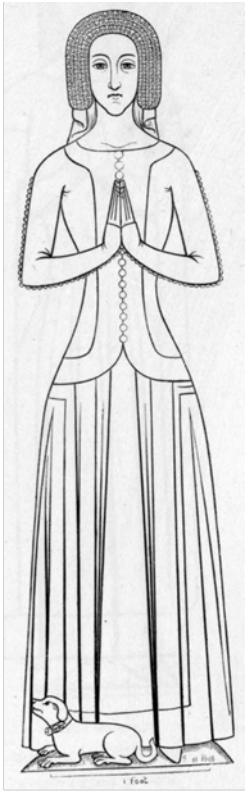
There are no good illustrations or extant pieces with back lacing but some of the Kirtles and cotehardies could not have been made any other way unless they were sewn on!

## 2. Surcoat

Over a chemise and Kirtle a woman would possibly wear an overkirtle which would differ only in the richness of the fabric and buttons rather than lacing or a surcoat which may have been sleeved or sleeveless. Later 14th century saw the sideless surcoat with its "Gates of Hell" sides named by a priest because of the narrow fabric.

This is an early 14th century surcoat from the *Luttrell Psalter* 1320-1345
Note the small arm openings.

This is also from the *Luttrell Psalter* and shows the sideless surcoat with the larger arm openings.



On the left is Elizabeth Cobham Effigy from Church of St Peter and St Paul, Lingfield, Surrey England dated 1375.

Note the mantle being worn attached to the surcoat by brooches

On the right is Margaret de Cobham effigy from church of St Mary Magdelene, Cobham, Kent England dated 1375.

There are other variations of Kirtles and surcoats for outer layer wear. Some have Fitchets for reaching belt and pouches underneath as pockets had not been invented yet.

Extant examples of 14th century kirtles have the split for fitchets in varied places. Some are just splits in the seam, others are edged with braided or woven cord.

# Mens Garb

## Head wear

### 1. Coif

Men and women might both wear a coif. If they did the straps would be tied not let loose to dangle. A coif would normally be linen and white.
A padded coif might be worn but usually would be an arming cap.

There are many examples in manuscript of men wearing coifs. They may be worn alone or under another hat or cap. A coif is not always worn under another hat or cap.

Examples of men wearing a coif while working. From the *Crusader Bible (Maciejowski Bible)* 1250.

From the *Decretals of Gregory IX* 1300-134o showing a coif under a bycocket. The fact that his coif is undone is a mark of him being drunk or disheveled.

## 2. Straw Hat

Yeoman/Villeins men and women might wear a straw hat in the fields when working. This might be over a coif or alone.
A straw hat should look period. They were generally made from rye straw, reeds or similar. A modern looking straw hat is not suitable. Bows, band trim and weaving patterns are not period.

Medieval Straw hats are more coarsely made as seen here. The one on the right is based on images from the *Maciejowski Bible*

From *Meditations in the life of Our Lady* 1330 - 1340

From *Detail, Allegory of the Good Government, Effects of Good Government in the Countryside*, by Ambrogio Lorenzetti, 1338-40"

From *The Romance of Alexander* (Bodl. 264), 1338-1344, fol. 62r


From "*Tacuinum Sanitatis* " 1390-1400

From the *Maciejowski Bible* 1250.

These pointed hats where often referred to as Jew's Hats and were required to be worn by Jews in Europe. From the *Maciejowski Bible* 1250.

## 3. Hood

Woolen hood was popular with men and women and the length of the liripipe denoted wealth to some extent.
Linen hoods can be appropriate if period styled.
Hoods were not attached to capes.

Men's hoods were closed in front and often had dagged edges. Wealth was shown by embroidery at the edges and lining.

Hoods were worn by men in any way possible to imagine. The style where the face opening was put onto the head and the liripipe wrapped was called chaperon and ultimately developed into the specialised Chaperon of the late 15th/early 16th century which could no longer be worn as a hood.

These images area from Gaston Phoebus *Livre de Chasse* around 1400 and show hoods being worn in various styles. Also note some of the men are bare headed. The man on the left with the green hood and the man on the right with the red hood both have the liripipe wrapped around so as not to be dragging.

These images show hoods being worn in a number of different ways and even with caps being worn over the hood.
On the left you can also see a pilgrim hat on the man in the blue tunic and a bycocket on the man in the orange who is carrying a horn.

Boethius lecturing, *On the Consolation of Philosophy* 1385

These students are all wearing hoods in the chaperon style and the lecturer is wearing a lined bag hat.

*Portrait of Marco Barbarigo* 1449-1450 showing the Chaperon which developed and was no longer a hood.

*Portrait of Philip the Good* 1450

These are examples of Chaperon which evolved in the late 15th century with a thick rolled brim and was no longer a hood.

**4. <u>Bycocket</u>**

The Bycocket or Robin Hood hat was also called the chapeau à bec (birds beak) in French. The brim could be short or long and was often a different color to the outside of the cap. It was worn by men and women although more often noble women when engaging in outdoor activity like hawking or hunting.

From the *Ellesmere Canterbury Tales* the Merchant with "Upon his heed a Flaundryssh bever hat"

From the *Smithfield Decretrals* 1300-1340


From *Luttrell Psalter* 1320-1340

## <u>Men's Underwear</u>

Mens underwear was braies and an undershirt. These were linen almost always white. The style of the undershirt changed little up until late 15th century. The braies started out as large and bulky and became smaller until in 15th century they appeared as the briefs seen in the woodcut *Famous Women* below.

## 1. Braies


From Maciejowski Bible 1250. Note they are all wearing coifs done up!


The left image is dated 1386 and the right 1412. These show the progression of Braies.

An extant pair of underpants was found in Austria – the Lengberg castle dated late 15th century.

It is not clear if these are male or female but it is thought they are male underpants. They are linen with side ties. There are some late 15th century manuscript illustrations the seem to show men wearing something like this in a bathhouse.

## 2. Tunic

Men's tunics were generally a simple T-shaped tunic made of white linen with a circular or oval neck hole. Slit front necks were not commonly seen. Gores might be added in the armpit to aid movement.

There are very few manuscript images of men's tunics. They tend to either be covered or absent. The best extant piece is the Bocksten Man's tunic dated to 1350-1370 found in Sweden. It is made of wool.

## Mens Cote/Cotehardie/tunics

Over a white undertunic men would wear a longer tunic or a cote/cotehardie. These were around knee length in mid-14th century and became shorter and more fitted in the later 14th century.

Image from the *Bohun Psalter* 1361-1384. Note the shorter tunic and dagged bottom. Buttons go all the way down.

Image from *Romance of Alexander*. Note long and short cotehardies. Also note the leather stitched to chausses instead of boots.

Images from *Romance of Alexander*. The particolored cotehardie and the orange cotehardie both have buttons.

Pourpoint of Charles de Blois extant piece dated around 1364. It probably represents a military style garment designed for civilian wear. In England it would have been called a Doublet, a Jack or a Paltock. Wearing of military style garments as civilian wear still goes on today but became a fashion statement in late 14th century.



From left to right
1. Bocksten Man tunic 1350-1370
2. Alexander Cotehardie styled after garments from *Romance of Alexander*
3. Short Cotehardie late 14th century
4. Pourpoint of Charles de Blois with a hood being worn in the Chaperon style.

## Men's Hose/Chausses

Both men and women wore hose. Split hose was the norm until the 15th century when joined hose and codpieces became a thing. Split hose existed until mid-15th century at least. Footed hose were more common but stirrup hose existed.

Men's Hose – Chausses (pronounced like shorse) were generally wool, attached to waist of braies or to a belt.

Initially they left the braies showing over the buttocks. Later in the 14th century they started to become more fitted over the buttocks and finally in the 15th century became joined. Men working often rolled their chausses down. Men's Chausse were well fitted to the leg. Garters were sometimes worn as a fashion statement but the well fitted chausse did not bulge loosely over the garter.

Garters might be a simple fabric scrap tied, a tablet woven band or a leather strap with or without a buckle.

From *Taymouth Hours* 1325-1350 showing well fitted hose with garters on some.
The man in the blue tunic has his hose pointed as a single point to his braies.

Left image from *Guiron le Courtois* 1370-1380 showing fitted chausses with garters.

Right image from *Rutland Psalter* 1260 showing stirrup chausses.

Left image from *Fastolf Mater's Book of Hours* 1250 showing harvester with chausses rolled down.

Right image from *Belles Heures of Jean de France, Duc de Berry* 1380 showing farmer casting seed with hose rolled down.

Left image from *Maciejowski Bible* 1250 showing chausses pointed to braies.

Right image from *Luttrell Psalter* showing chausses pointed to braies.

Left image from the *Hours of Catherine of Cleves* 1440 showing single pointed split hose in the 15th century.

Centre image from *The Martyrdom of Saint Erasmus* a triptych panel painting by the Flemish painter Dieric Bouts in the collegiate church of Saint Peter's in Leuven, Belgium 1460-1464 showing broad topped split hose.

Right image is *Saint Roch*, 1490 by Carlo Crivelli showing broad top split hose (also lined and baggy).

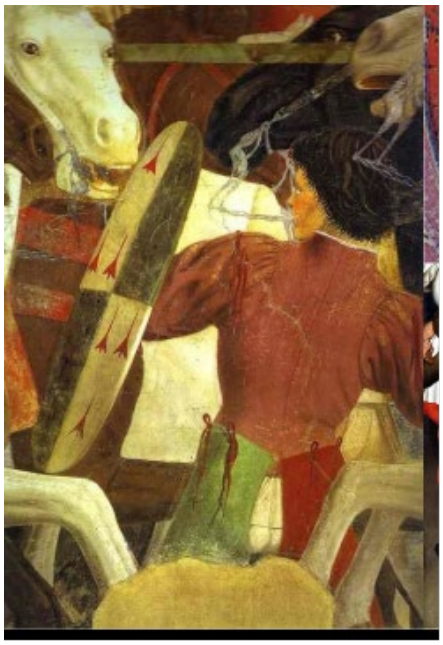
Illustration of mining by Robinet Testard late 15th century from a 15th century edition of *The Book of Simple Medicines* by Matthaeus Platearius

From *The St John Alterpiece* by Hans Memling 1479

These images both show the joined hose of the 15th century.

Left image of joined hose with codpiece from *World Chronicle - Cod.bibl.fol.5* 1383. Note the hose are footed.

Right image early 15th century high cove rage split hose. Taken from the Fresco by Peiro Della Francesca *Battle between Heraclius and Chosroes* 1452-1466



## Men's Shoes

Men's and Women's shoes in the 14th and 15th century were turnshoes. They are made inside out and turned right way – hence turnshoes. Turnshoes are the most common although harder outsoles might be attached with forged nails and have hobnails added.
Men tended to wear boots and ankle boots.
The style was fairly simple but fancier Poulaines with long pointed toes appeared among nobility. The leather uppers might have been ornamented by cut out patterns.

Wooden pattens were worn to protect your shoes from mud and water.

There were no heels on medieval shoes.

Many of the images already shown also show shoes/boots.

These are examples of late 14th century early 15th century shoes/boots. The first 2 rows are more appropriate for women but were also worn by men in manuscript illustrations.

These are poulaines appropriate to late 14th century but more for wealthy or nobles.

This is a good website to look at styles of shoes (just don't look at the price!).

[Medieval footwear 14th 15th century replica shoes for re-enactor](https://www.historicalitalianshoes.com/medieval-footwear.asp)
(https://www.historicalitalianshoes.com/medieval-footwear.asp)
Graziano does good shoes and indicates the source if you are keen to chase up.

Shoes/boots with nailed flat soles may be appropriate if the style is appropriate.



These are examples of shoes which have a sufficiently period appropriate look. Leather ties or buckles are period but toggles are not.


These are inappropriate for a number of reasons
1. Toggles
2. Heels
3. Rubber soles

Calf high boots were worn with buckles or lacing. They were laced either side (more commonly) or back laced. I cannot find examples in our period of front laced boots.

Be careful and selective in picking boots/shoes. Brown was probably more common than black for lower class. There are examples in manuscript of colored boots such as red or white. Even particolored (different color each boot).

There are also examples of men wearing chausses with leather soles attached directly and no other boot.

From Romance of Alexander – note leather soles stitched directly to chausses instead of boots.

# Accessories

## 1. Belts

Men's and women's belts tended to be on the narrow side and usually had fancy buckle and chape fitted. Often there were many belt mounts fitted for decoration. The classic ring buckle does not appear in 14th century illustration or extant finds. Many illustrations do not show the typical thread and loop of the belt end that has become a "re-enactorism".

## 2. Bags

Men tended to wear leather Kidney pouches and women to wear drawstring pouches.
Kidney pouches had some variation in shape but little in the way of metal fittings or decoration until the 15th century. The leather was usually decorated in some way with carving or stamping.

Women's pouches were often heavily embroidered and tasseled for decoration.

From Manesse Codex mid 14th century shows a woman looking at a variety of pouches and belts.

Those of you who have been paying attention will immediately see that she is dressed in early 14th century style with sleeveless surcoat which is not form fitted and is wearing a barbette and fillet with her hair in long braids.

From "Livre de Chasse" some decorative elements on the kidney pouch on the left. Both have a bollock dagger through the gap in the top of the pouch.

## 3. Rosary or Paternoster

In general in illustrations or paintings men seemed to favor the paternoster or straight set of beads and women the more typical rosary but this is not a hard and fast rule.

The beads are generally arranged in sets of 10 or “decades” sometimes called the Ave and separated by a larger and usually more expensive bead called the Gaud or Pater Noster.

Rosaries and Paternosters could be anything from 10 ave beads up to 150 separated by gauds. Some images show more but since it was initially supposed to replace reading the 150 psalms that is generally the maximum. They do not always have a cross but sometimes a tassel or an image of a saint. Rosaries do not always have a drop but on some the cross is directly on the loop. They were generally strung on linen or silk.

The beads reflected the wealth of the wearer and during sumptuary laws some very expensive rosaries were created as religious items were exempt! They might go from a simple knotted string to silver and gold beads.

This is an example of a woman with a tasseled paternoster from the Hedwig Codex 1353.

## 4. Dagger

Men would generally carry a dagger or utility knife on their belt depending on the circumstances.

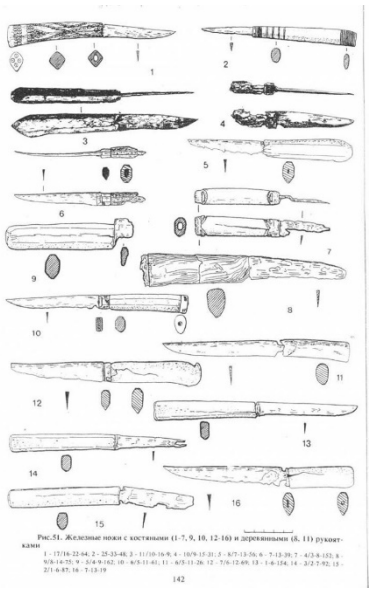
These would generally have wood or bone handles. Fittings would be appropriate to the means of the wearer.

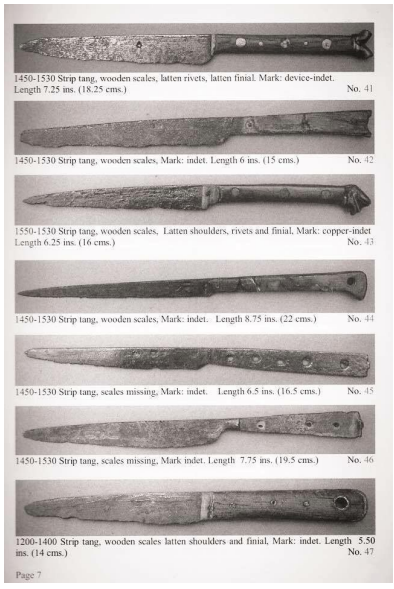
## 5. Eating Utensils

These are from the Romance of Alexander and are mid 14th century. The knife handles are all wood here. The large knife top left is possibly a carving or cooks knife.

The commonly seen forged utensils with twisted handles are not historically accurate. They are often sold as Viking utensils but all the extant examples of Viking cutlery have knives with tangs for handles.

These are not period and to the best of my research did not exist in medieval times (or before). Certainly, forks did not exist as an eating implement in England until 1600. There were larger forks used in cooking or serving from around mid-15th century.






The 2 lefthand images are samples of the Novgorod Knives dated from 10th-15th century. The right hand image is 14th-15th century knives from Europe.

Forks were used in Europe from around the 11th century but were rare. By 1600 forks were more common but were considered and Italian affectation.

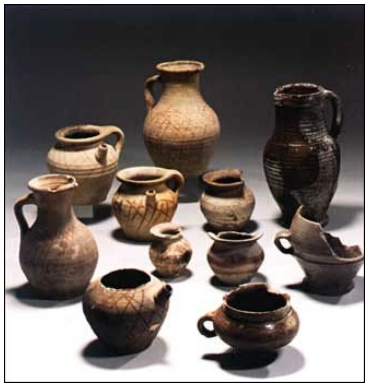
The earliest fork known to have been made in England is now in the Victoria and Albert Museum. It bears the crests of John Manners, 8th Earl of Rutland and his wife Frances, daughter of Edward Lord Montagu of Boughton [Bailey]. It is two-tined and squarish, made of silver, and bears the London hallmark for 1632-3.

A Byzantine princess introduced the table fork to Europe in the eleventh century. The story varies slightly depending on the source, but the essence is that a nobleman, probably Domenico Selvo (or Silvio), heir to the Doge of Venice, married a princess from Byzantium. This Byzantine princess brought a case of two- tined table forks to Venice as part of her luggage. Forks seem to have been novelties in Byzantium, but not unknown. Many examples can be found in Byzantine art, according to Boger and Henisch.

> The princess outraged the populace and the clergy by refusing to eat with her hands:
>
> "Instead of eating with her fingers like other people, the princess cuts up her food into small pieces and eats them by means of little golden forks with two prongs."[Giblin]
>
> "God in his wisdom has provided man with natural forks - his fingers. Therefore it is an insult to Him to substitute artificial metallic forks for them when eating."[Giblin]
>
> The princess apparently died before very long, of some wasting disease, prompting Peter Damian, Cardinal Bishop of Ostia to write, "Of the Venetian Doge's wife, whose body, after her excessive delicacy, entirely rotted away"[Henisch]

## 6. Bowls/Plates

> Depending on status and wealth these would be anything from simple wooden bowls, pottery up to silver of gold. Wooden bowls/plates should not have sharp edges but should be sanded to remove this. They should not be made from laminated timber.
>
> Style should be simple with simple lines for lower/middle class impressions.
>
> Pottery bowls/plates should likewise be relatively simple in design although pottery from late 14th century Italy had margin art painted onto it.

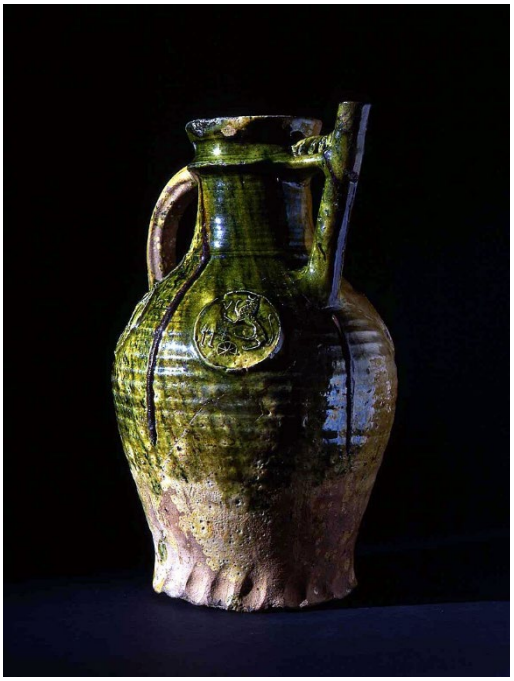


Examples of pottery from an excavation of an early 14th century Carmelite Friary in Essenlingen

Brandsby-type Ware is a type of Medieval ceramic produced in Brandsby, North Yorkshire, England, in the 13th and 14th centuries

Surrey whiteware or Surrey white ware, is a type of lead-glazed pottery produced in England from the 13th to the 16th centuries. The white-fired sandy earthenware was produced largely from kilns in Surrey and along the Surrey-Hampshire border.

Humber ware is a type of Medieval ceramic produced in North Yorkshire, England in the late 13th to early 16th Centuries AD



York Glazed Ware is a type of Medieval ceramic produced in North Yorkshire, England in the 12th and 13th centuries AD

I hope this has been a helpful document.

I will add to it as I get new information and time permits. Please also refer to the posts made by Sir Anthony Wright on our members page as these are a good guide as well.

If anyone has different sources or I have made errors please let me know so I can learn and so I can correct the document.

semper videtur impossibile, donec fiat

Tuus in servitum

Roger Grenewood