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

Layers from the inside out
1. Person
   a. Female
   b. English or French (for the proposes of preventing this class from taking over the world)
2. Foundation garments
   a. FYI, I’m not including Köhler’s extant 14th Century “chemise” as there are serious doubts about its attribution.
   b. The aesthetic was for “moderate” breasts.
      i. From Gilbert of Hoyland’s Sermones in Canticum Salomonis
         1. “The breasts are most pleasing when they are of moderate size and eminence... they should be bound but not flattened, restrained with gentleness but not given too much license” (http://silkwork.blogspot.it)
   c. As nature did not always provide as aesthetics desired (also because breasts get in the way), women had a number of approaches to deal with the situation.
      i. From Henri de Mondeville’s Cyrurgia (1306-1320)
         1. Et aliquae mulieres non potentes aut non audentes habere cyrurgicum aut nolentes suam indeoentiam revelare faciunt in camisiis suis duos saccules proportionales mammillis tamen breves et eos imponunt omni mane, postmodum quantum possunt, eos stringunt cum fascia competenti. Et aliae, sicut illæ de Montepessulano, cum strictis tunicis et laqueis ipsas stringent...
         a. Some women, unable or unwilling to resort to a surgeon, or not wanting to reveal their indecency, make in their chemises two sacks proportioned to their breasts, but shallow, and they put them on every morning, and compress them as much as they can with a suitable bandage. Others, like the women of Montpellier, compress them with tight tunics and laces... (http://willscommonplacebook.blogspot.nl/2012/07/breast-sacks-and-medieval-ideals-of.html)
      ii. From the Romance de La Rose
         1. “And if her breasts are too full, let her take a kerchief or scarf and wrap it ‘round her ribs to bind her bosom, and then fasten it with a stitch or knot; she will then be able to disport herself.”
iii. The Lengberg Castle find
   1. Four bra-like objects were found as part of a trove of fifteenth century garments in Lengberg Castle, East-Tyrol, Austria.
   2. These garments have been radio carbon dated to the 15th Century, but may represent an evolution from the “chemises with sacks” described by de Mondeville.
   3. The fourth garment, the most complete and most frequently photographed bra-like top, resembles some of the illuminated images of women in their skivvies.

iv. The bothersome question of the Bohemian bath babes
   1. The bohemian bath babes, who appear in the Wenceslaus Bible, wear sleeveless garments that have been interpreted as a foundation layer, providing bust support for kirtles and other gowns.
   2. These ladies almost always appear in a bath house context (i.e. with a bucket and/or plant sprig to splash water with)
   3. Are they wearing a job specific garment or general underwear?
   4. My opinion, based on a few similar images in non-bath house contexts, is that a similar, if not identical, garment was worn by some women as a foundation garment.

d. A long-sleeved, loose garment appears in a number of illuminations, whether this functioned as a support garment or not is debatable.
   i. Typically shown slightly shorter than the outer garment.
   ii. Either tight or loose around the torso.
   iii. Sleeves either fitted or loose.
   iv. May have been worn between the foundation garment and the gown
      1. Maybe just for those who needed the foundation garment?

v. In 1313, Anicia atte Hegge, a widow from Hampshire, made a will on the surrendering of her holding to her son and daughter-in-law which stipulated that she would be provided with a chemise worth 8d each year, among other things.

vi. Patterning was likely similar to the outer garments.

e. Undergarments for the lower half of the body
   i. There is even less information for underpants than there is for bras.
   ii. The Lengberg find included very modern looking underpants (they may have been men’s).
   iii. Other than that find, I am only familiar with a few images of women without skirts on covering their lower torso. I believe though that women must have worn some sort of underpant-like garment, at least during menstruation.
      1. The two images I know of are small and at least one author has suggested that the “underpants” were added to preserve the pictured woman’s modesty.
iv. If worn, my guess is that they would have been patterned like men’s underpants.

f. Hose
   i. Hose are invariably (as far as I am aware) shown going no higher than the knee and held up with cloth or leather garters.
   ii. Hose would likely have covered the whole foot.
   iii. Materials include wool, linen, or hemp.

3. Middle Layer
   a. Quotes about the Kirtle
      ii. Quote from "A wayle whyt..." from the Harley Lyrics (c.1325) “Bituene hire curtel ant hire smok / Y wolde ben hyd.”
   b. Loose Kirtles
      i. All examples I am aware of are from the first half of the fourteenth century. Most frequently from the first quarter.
         1. See, for example, the Manesse Codex.
         2. The working women in the Luttrell Psalter continue wearing the looser style while their wealthy sisters adopt the more fitted style.
      ii. Sleeves typically appear loose to the elbow then fitted and perhaps buttoned from there.
      iii. Construction thoughts
         1. Examining the garments from Herjolfsnes we find the Nørlund Type Ic which, with the high center gore and flared gores extending from the armpit produce a silhouette very similar to the loose kirtles shown in early art.
            a. The fragments recorded as D2625a-e, radiocarbon dated to 1180-1310 CE, belong to this group.
         2. Garments made in Nørlund Type Ia, which is similar to Nørlund Type Ic but without the center gores, have a less elegant drape in the center front.
            a. No examples from this group have been radiocarbon dated.
         3. The Nørlund Type Ia and Ic garments were pulled over the head without lacing.
      iv. Loose kirtles may have allowed adaptation for pregnancy.
      v. Transition from loose to tight kirtles happened in the middle of the fourteenth century.
         1. See effigy timeline in the images.
   c. Tight Kirtles
      i. Tight gowns necessitated fitted under-layers
      ii. Fitted kirtles would have necessitated closures of some variety.
1. Trust me on this.
2. Buttons and lacing are your best options
   a. I have not seen examples of a garment closed with hooks and eyes this early in period.
3. Sleeves are fitted from the shoulder, becoming more fitted as the century wore on.
4. This layer may have provided bust support if worn with a loose chemise.
   a. Tasha Kelly and Robin Netherton advocate this idea.
   b. I have made garments that provide this type of support and it can be done. It is easier for women with smaller busts than for women with larger busts. For myself, I prefer the inner layer to take the strain of reigning in my vast tracks of land so that the kirtle can look nice and smoothish.

iii. Construction thoughts
1. Materials: Wool, linen, hemp?, silk
2. Fabric types: broadcloth, twill, flannel, brocade, velvet?
3. Four Panel
   a. My preference for getting a smooth, tight fit is to use four-panel construction.
   b. Similar to the Söderköping tunic with straight panels separated by gores in the skirt.
   c. With four-panel construction, the fit is achieved by altering the upper part of the panels to hug the figure.
      i. This is best done by draping the pattern on the individual.
   d. The biggest benefit of four panel construction, is that it allows for easy addition of closures at the center, side or back.
4. Herjolfsnes
   a. A smooth, tight fit can also be achieved by using the method of adjusting gores inserted under the arm demonstrated by the Herjolfsnes find.
   b. Herjolfsnes no.38 (H. 38) is most frequently pointed to as an example of the fit that can be achieved with this method
      i. It is important to note that there is some discussion regarding the fit of H. 38.
      ii. Nörlund initially drew his sketch with strong curves in the gores under the armseye
      iii. Maggie Forest and Robin Netherton both argue that Nörlund’s sketch is flawed and that the gores
under the armseye do not have the curves he indicates.

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

4. Outer Layer
   a. Gown
      i. “Ther is also costlewe furrynge in hire gowynes...forth with the superfluite in lengthe of the forside gowynes trailynge in the dong!” - Geoffrey Chaucer, Canterbury Tales: Parson’s Prologue and Tale, c. 1390
      ii. Gowns largely follow the construction of kirtles
         1. Anne van Buren describes early gowns as either “open” (without sleeves, called “cyclas” in other sources) or “closed” (with sleeves opened to hang in a panel from the shoulder).
         2. Sleeves with integrated tippets begin to appear towards the end of the first quarter of the century.
            a. Sleeves are closed to the elbow, but then hang down from there.
            b. Sometimes shown as fur-lined
            c. These tippets get longer as the century progresses and eventually become separate from the gown
         3. As kirtles become more fitted in the 1340’s, so to do the gowns.
         4. Slits in the front of the gowns (mirrored in the Herjolfsnes finds) allowed access to pouches worn underneath.
      iii. Hard to determine from illumination, but it is supposed that these garments were made of finer materials than the kirtle.
      iv. Construction thoughts
         1. Materials: Wool, linen, hemp?, silk (including cloth of gold and silver)
         2. Fabric types: broadcloth, twill, flannel, brocade, velvet, fur (for lining)
            a. Heavier, finer materials
         3. Construction as for kirtles
   b. Sideless Surcoat

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1 Filth or dung.
i. In the thirteenth and beginning of the fourteenth century, “open” gowns, or cyclas, were worn by women over their kirtles.

ii. As the fourteenth century passes, the openings in the side of these gowns grew until it became the narrow-fronted version we know and love.
   1. There are garments that do not fit this timeline, the royal pellotes of Spain. These showed the extreme narrow front long before you see similar examples in illuminations from France or England.
      a. Their construction can offer tips for successful tailoring of the French and English examples. I recommend Marc Carlson’s page for this.
         http://www.personal.utulsa.edu/~marc-carlson/cloth/bockhome.html

iii. Buttons, which appear to be largely decorative, and deep edging (perhaps of fur) along the exaggerated armseyes appear on effigies from the late 1360’s.
   1. My opinion is that some amount of stiffening was necessary to maintain the shape of the openings under the weight of the skirts. I posit that the deep edging helped this.

iv. Thoughts on construction
   1. Materials: Wool, linen, hemp?, silk (including cloth of gold and silver)
   2. Fabric types: broadcloth, twill, flannel, brocade, velvet, fur (for lining)
      a. Heavier, finer materials
   3. The early open gowns/cyclas were, I believe, constructed in the same manner as the gowns, without the sleeves.
   4. As the opening became enlarged, the four panel construction allows for fullness to extend from the center front and openings to be cut from the sides.
   5. Fur or other edging must have helped the openings on the more dramatic examples to keep their shape.
   6. A particular type of “Royal” surcoat became popular towards the end of the period and is show exclusively on queens, princesses, and saints. The top of the garment is ermine and the bottom a luxurious brocade.

c. Rise of the houppelande (also, houpelande or houpelond)
   i. Towards the end of the century, men began wearing the houppelande, an exaggeration of the man’s gown.
   ii. Examples of women wearing them appear around 1380 CE.
      1. 1380 is the earliest written reference in English, from the Schedule of goods belonging to David Lacy seized by order of the Mayor in the Plea and Memoranda Rolls of the London Guildhall (calendar and extracts) “[A] hopeland, 12 d.” This seems rather
cheap as a yard of “best wool” was running 5 s (or 60 d) in the late 14th century in London. (Standards of Living in the Later Middle Ages, Christopher Dyer, Cambridge University Press, 1989, at pg 78)

iii. By 1400, the houpelande has become the pre-eminent garment of the royal courts of Europe.

iv. Excessive amounts of fabric went into the gown, demonstrating the conspicuous consumption of the noble class.

v. For the construction of an early-style houppelande, I recommend Cynthia Virtue’s method, which she terms the “rotated-corner circle plan” at her website http://www.virtue.to. In my experience, this creates an elegant houp with the folds falling as they appear to in many illuminations.

vi. Consider also the funerary houppelande of John of Görlitz (c. 1396) http://cottesimple.com/garments/royal-grave-clothing-14th-century-bohemia/

   1. This garment is made up of trapezoids fitted into a neckline. The picture makes this much clearer.

vii. Fabrics are almost exclusively heavy and rich. Consider wools and velvets. Brocades are also very nice.

5. Headwear
   a. Option 1: Nothing! Young women of the early 14th century are occasionally seen with nothing on their heads. Scandalous!

   Manesse Codex, f. 11 v (with optional flower crown)

   b. Option 2: A barbette and fillet. A continuation of late 13th century styles, the barbette and fillet stuck around for the first ¼ or so of the century.

   Manesse Codex, f. 17 r

   c. Option 3: A fret or caul. Typically worn over buns to create an aesthetically pleasing shape. The hairnet is often gold or red and can also appear under a veil or veil and wimple. This style had surprising staying power. And lasted into the 15th century. Other terms I have seen for this style include: Templiers, Bosses, and Crespines.
d. **Option 4: The St. Brigitta’s Cap/Coif.** A coif or cap similar to an extant garment attributed to St. Brigitta of Sweden. As far as I can tell they were *always* white, covered the majority of the hair, and provided the underpinnings for veils and wimples. They are often seen in situations where women are working, or in states of undress. They appear around 1250 or so, and stick around throughout the 14th century.

![Luttrell Psalter, f. 44 v](Image)

 Tacuinum sanitatis, Florence

e. **Option 5: A veil.** A simple veil over loose hair or hair in braids/buns was a popular option for the first 1/3 – 1/2 of the century. Again, this seems to be largely found among the younger set (but not exclusively so, the Luttrell Psalter has many varied examples of just a veil). Veils appear to be typically semi-circular.

![Luttrell Psalter, f. 64 r](Image)

i. A subset of this style appears on working women in the Luttrell Psalter and Smithfield Decretals, where the women appear to be wearing a long, rectangular veil wrapped around the head and neck)

![Luttrell Psalter, f. 171 v](Image)
f. Option 6: Veil and wimple. A classic pairing, like gouda and a fine merlot. The wimple and veil appears from the late 12th century through the beginning of the 15th century (and still today on nuns). Except for older women, the wimple had largely tapered out by the middle of the 14th century. The wimple and veil speak of modesty, respectability, and wisdom. Sometimes, if a lady was feeling cheeky, you’ll see her braids poking out around her face.

Funerary statue of Joanna de Bohun, Hereford Cathedral, 1327

g. Option 7: Just a wimple. There are some examples of fancy braided hair worn with just a wimple or with a wimple and circlet. This preserves some of the wearer’s modesty, but offers the option of showing off the hard work of braiding.

Funerary brass of Elizabeth de Northwood, Minster 1335

h. Option 8: Cylinder Cauls or Templars. Plaited hair was worn on either side of the head and tied in front of the ears and often across the front of the head. The upper classes encased the hair in gold, silver or embroidered cylinders. The cylinders were attached to a fillet or coronet, also heavily jeweled. As this headware was generally only available to the upper echelons of society, it was worn with the finest gauzy, silk veils. Cylinder cauls were considered suitable for formal wear and special occasions, fit for state occasions and special celebrations. They are not thought to have been worn everyday around the house.
i. Option 9: Ruffled, goffered or nebulé headdress. From around 1349 the nebulé headdress (Its name in German territories was the krüseler) was worn, the ruffle was made of several semicircular pieces of fine linen, having the straight edges pleated or ruffled together, and either worn around the face or curving only over the top of the head. [http://www.medievalsilkwork.com/](http://www.medievalsilkwork.com/) has some amazing images and tutorials! See also: [http://www.larsdatter.com/frilled-veils.htm](http://www.larsdatter.com/frilled-veils.htm)

j. Option 10: Reticulated headdress. The reticulated headdress evolved from the crepinette retained the golden fretwork caul confining the hair on either side of the face, but no longer had the fillet over the cauls. It had a large padded roll instead. Over time as the top of the padded roll extended upwards, the middle
of the roll descended into a V at the centre of the forehead forming the heart shaped hennin.

Funerary statue of Lady Hiltons, Swine in Holderness, 1372

i. **Option 11: Hood.** Hoods, worn throughout the 14th century, were worn over the head dress and made of wool, silk, linen, velvet, and lined or unlined, and with metal or fabric buttons. At the beginning of the period they are fairly loose and not well-fitted to the head, by the end they follow the shape of the head and shoulders closely. They appear in both open and closed variants.

Loose open hood, Lutrell Psalter, f. 33 r

i. **Closed hoods could be worn in weird ways, this was the beginning of the Chaperone.**

Bodleian Romance of Alexander (MS. Bodl. 264), f. 59 r (1338-44)
Glossary
(drawn from UMich’s Middle English Dictionary: http://quod.lib.umich.edu/)

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

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

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

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

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

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

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

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

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

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

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

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

**Falding** (also faldyng) – (1) A mantle or cloak made of (coarse) woolen cloth; ?a woolen blanket or wrap worn over the shoulders; ~ cloke, ~ cloth, ~ mantel. (2) A kind of woolen cloth, prob. coarse, sometimes napped, and often described as of Irish manufacture; ~ cloth, ~ ware.
**Filet** (also flette, vilet, felet) - A ribbon or band of cloth worn around the head as an ornament or to keep the hair in place; a headband, chaplet; also, a frontal band worn as a badge of maidenhood.

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

**Garnach** (also garniche) - A long outer garment.

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

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

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

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

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

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

**Hōpeland** (also houpelond) - A loose belted overgown, houppelande.

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

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

**Kersei** (also kersey) - A kind of coarse woolen cloth; also, a piece or manufactured length of this cloth. [From Kersey in Suffolk.]
Kirtel (also cuyrtel, kurtel, curtel, kirtil, kertel, kirtelle, kyrtile) – 1. (a) A garment for men or boys, varying as to length, shape, and materials, usually (but not always) worn as an outer garment; coat, gown, tunic, cloak; (b) ~ and (ne) cote, ~ and cope (courte-pi, mantel, tabard), ~ ne hod, ~ nor coule; (c) a jacket or tunic worn under armor; (d) the seamless robe of Christ; (e) a garment made from the skins of animals. 2. (a) A garment for women or girls, often an outer garment, sometimes worn over a smock or under a mantle, gown, or pilch; (b) ~ and cloke (cope, mantel, smok), goune and ~, etc.; (c) ~ cloth, a length of cloth for making a kirtle.

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

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

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

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

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

Peticote (also Petite cote, petycote) - (a) A man's tight-fitting short coat, with or without sleeves and usually padded, worn under a doublet and over a shirt; (b) a padded jerkin worn under armor, an arming doublet; (c) a woman's garment; ?skirt. (All citations are fifteenth century)
**Pin** (also pine, pinne, penne, pene) - A pin used as a fastener for clothing or in sewing; an ornamental pin for clothing or the hair; brooch, hairpin.

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

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

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

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

Bible of Wenceslaus IV (from Wikimedia Commons) This is a Bohemian Bathhouse Babe, note the bucket and sweet smelling herbs!

Münster zum Heiligen Kreuz, Schwäbisch Gmünd, c. 1360
http://m-silkwork.blogspot.ca/2012/08/15th-century-bra-found-at-schloss.html
**Long Sleeve Foundation Garment**

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

| Manesse Codex c. 1304/1340 (from http://commons.wikimedia.org/wiki/Codex_Manesse#mediaviewer/File:HeinrichStretingen.jpg) | The Burgundian Pilgrim Giraud Makes Love to a Woman c. 1335 (from The Hague, KB, MS 71 A 24, fol. 24v, found in Illustrating Fashion) | Luttrell Psalter sheep pen lady c. 1325-1335 (From the British Library’s Turning the Pages website http://www.bl.uk/turning-the-pages/) Margin monsters below |
Gowns

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

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

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

<table>
<thead>
<tr>
<th>Image 1</th>
<th>Image 2</th>
<th>Image 3</th>
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<td><img src="http://commons.wikimedia.org/wiki/Category:Luttrell_Psalter_(c.1325-1335)_-_BL_Add_MS_42130" alt="Image 1" /></td>
<td><img src="http://commons.wikimedia.org/wiki/Category:Luttrell_Psalter_(c.1325-1335)_-_BL_Add_MS_42130" alt="Image 2" /></td>
<td><img src="http://commons.wikimedia.org/wiki/Category:Luttrell_Psalter_(c.1325-1335)_-_BL_Add_MS_42130" alt="Image 3" /></td>
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**Luttrell Psalter**  
(From http://commons.wikimedia.org/wiki/Category:Luttrell_Psalter_(c.1325-1335)_-_BL_Add_MS_42130)

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

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

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

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

Taccuino Sanitatis, c. late 14th C., Italian (from https://en.wikipedia.org/wiki/1300%E2%80%931400_in_European_fashion)

Foolish Virgin, 1400, Lübeck Kirche des ehem Burgklosters (from https://s-media-cache-ak0.pinimg.com/originals/c2/f6/9e/c2f69e19f77c4b77b04564f523c2f6ad.jpg)
Söderköping Tunic

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

Marc Carlson’s drawing of the complete tunic

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

Original is dendrochronologically dated to before 1242.
From http://www.personal.utulsa.edu/~marc-carlson/cloth/soder.html
Herjolfsnes Dresses
From Marc Carlson’s EXCELLENT resource at
http://www.personal.utulsa.edu/~marc-carlson/cloth/herjback.html

H. 38, after Nörlund (see 3.c.iii.2 for notes)

H. 39, after Nörlund
Lengberg Castle Garments

<table>
<thead>
<tr>
<th>Lengberg Castle Bra #4</th>
<th>Lengberg Castle underpants</th>
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## Hose

Effigies

From [http://www.themcs.org/costume/14th%20century%20Female%20Clothing.htm](http://www.themcs.org/costume/14th%20century%20Female%20Clothing.htm), unless otherwise marked.

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

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

England, Kent, Cobham, St. Margaret’s Church, Jone de Kobham, c. 1320
Germany, Baden-Württemberg, Rottenburg am Neckar, Katholische Pfarrkirche Sankt Moritz, Irmengard von Wuerttemberg, c. 1329

Germany, Euskirchen, Bad Münstereifel, St Chrysanthus and Daria Stiftskirche, Gotfried von Berheim weeper c. 1335

France, Île-de-France, Fouju, Church of St. Mary Madeleine, Jeanne de Quincy, c. 1344
http://effigiesandbrasses.com/3176/2556/
<table>
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<th>Location</th>
<th>Church/Place</th>
<th>Figure</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>France, Alsace, Wattwiller</td>
<td>Église St. Jean-Baptiste, Anna de Wattwiller</td>
<td>c. 1344</td>
<td></td>
</tr>
<tr>
<td>England, Oxfordshire, Northmoor</td>
<td>St. Denys’ Parish Church, wife of Thomas de la More</td>
<td>c. 1347</td>
<td></td>
</tr>
<tr>
<td>England, Herfordshire, Berkhamsted</td>
<td>St. Peter’s Church, Margaret Torrington</td>
<td>c. 1356</td>
<td></td>
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England, London, Westminster Abbey, Phillipa of Hainault, c. 1367 (died at ≈ 55)
http://effigiesandbrasses.com/2828/3252/

England, Warwickshire, Warwick, St. Mary’s Church, Katherine Mortimer, c. 1369 (died at ≈ 45)

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

England, Norfolk, Necton, All Saints Church, Ismayne de Wynston, c. 1372
http://effigiesandbrasses.com/2006/1775/
England, Surrey, Lingfield, Church of St. Peter and St. Paul, Elizabeth Cobham, c. 1375

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

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

England, Oxfordshire, Stanton Harcourt, St Michael’s Church Maud de Grey, c. 1394
St. Birgitta’s Coif
From [http://www.personal.utulsa.edu/~marc-carlson/cloth/birgcoif.html](http://www.personal.utulsa.edu/~marc-carlson/cloth/birgcoif.html)
Color
