



Rouen, Hôtel de Bourgtheroulde, 1520. Surviving plaque commemorating the Drap d'Or event.

What the Tudor Men Really Wore

By Joan Silvertoppe
mka Kimiko Small, www.kimiko1.com

For Caid's Black Rose Ball “Field of Cloth of Gold” event in October 2010

<http://www.facebook.com/blackroseball>



What the Tudor Men Really Wore

This class visual will cover men's garments from 1500 to 1550, roughly in chronological order. There are additional images that help explain garment details.

The handout provided covers the various layers of a man's complete outfit, as currently understood by the research of many as of this date. As always, research is ongoing.

A Lover Addressing Three Ladies
Poems of Charles of Orléans and other works
Unknown illuminator
c. 1490-1500

A rare view of a man not wearing a skirt to hide his breeches. Red upper stocks or breeches of a simple sort. The yellow netherstocks are folded over below the knee. Shoes are black.

Codpiece is rather prominent, and seems to not cover the opening completely as a little white is showing that may be his shirt. Also note the line above the codpiece going at an angle. This might indicate that the breeches are overlapping in front.

His doublet is slashed to show off his shirt.

His gown is short, being above the knee, but his gown sleeves are below his calf in length.

He holds his bonnet in his hand.





April (folio 2v), the Hours of Henry VIII
Illuminated by Jean Poyet
c. 1500

Early in the century, the skirted jackets (or jacquettes) seemed to be on the shorter side, being mid-thigh or sometimes higher.

The full violet sleeves are most likely attached and are a part of his doublet, worn underneath the skirted jacket.

His breeches are all of one piece.

May (folio 3) the Hours of Henry VIII

Illustrated by Jean Poyet
c. 1500

In this image, the skirting is even higher than the previous image, and it shows a plain looking pair of upper stocks that is slightly different in coloring than his nether stocks.





Poetic Epistles of Anne of Brittany and Louis XII, Epistle 3
Illuminated by Bourdichon
Early 16th century

The Wealthy Man
Miniature by Jean Bourdichon
1500-10

Some men wear long floor length gowns over the rest of their garments, often trimmed with fur or velvet for warmth. This may be a transition from, or shaped similar to, the medieval houppelandes.

The long sleeves often have some form of opening at locations above the regular hand opening. This may be for decoration, for actual use, or for both reasons.

Paris and the messenger

Heroides, Français 874, fol. 82v. Image #17 of 46
Early 16th century, artist unknown.

Again, another image of a man not wearing a skirt. In this case, two men. One dressed as a highborn noble, the other perhaps a liveried servant.

Note the striped upper & netherstocks on both men, and that one leg of the netherstocks is different from the other.

You can see the nobleman's doublet is laced to the striped upperstocks (or short breeches), with a gap showing his fine shirt above the location of his codpiece.

The doublets of both men are slashed to show off their low-necked shirt.

This may be a demi-gown, as the length is to his mid calf.



*Poetic Epistles of Anne of
Brittany and Louis XII,
Epistle 4*

Illuminated by Bourdichon
Early 16th century

I wanted to show what
the liveried servants of
a nobleman might look
like.

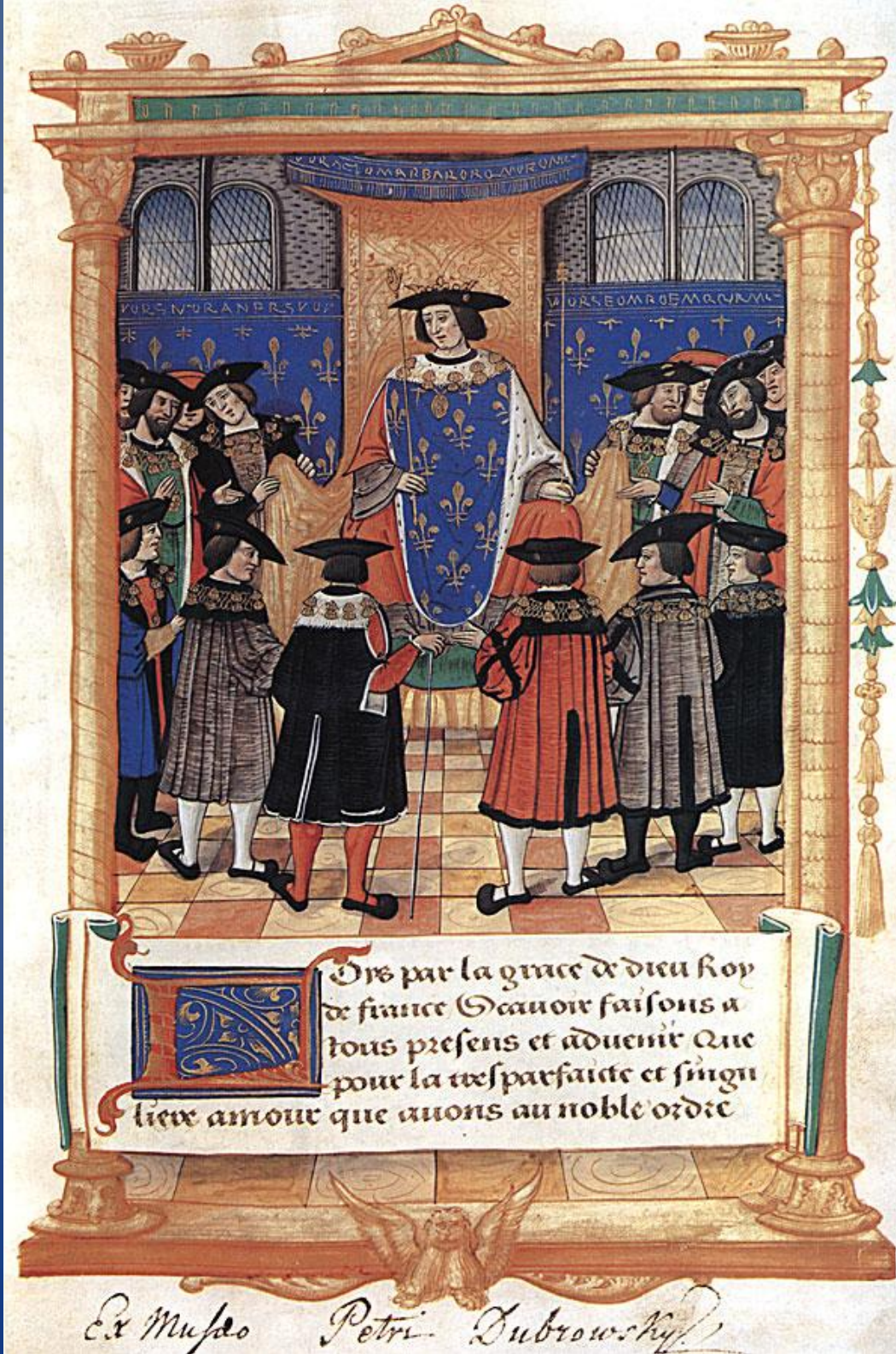
I also want to note the
sleeve of the man on
the far left, behind the
horse. The sleeve
appears to only be
sewn to the main
garment at the upper
portion of the sleeve.
This might allow for
more maneuverability.
I don't know if this is
normal or not.



King Louis XI enthroned
School of Étienne Colleault(?)
Early 16th century

The rare back view of the men in this illumination show that the skirted jacket sometimes has a slit up the back, and is sometimes guarded or trimmed in something contrasting, perhaps fur.

A note on furs. It is recorded in written records of Henry VIII's tailors and furriers that furs were added and removed depending on the seasons. Also cheaper furs could be used on portions normally unseen, with more expensive furs used where visible.





François I, King of France
Artist unknown, c.1515

This image of King François shows the low-necked shirt that was favored during the early part of the century.

The body of the shirt is finely pleated, and is held by a band. Alternately, the fine pleats are kept in place by an embroidered pleatwork similar to today's smocking process.

The cuts in the doublet allow more of the fine shirt to be seen.

King Henry VIII of England
Unknown artist, c. 1520.

Here is King Henry VIII of England, which shows similarities in fashion styles to the previous image of King Francois I of France.

They both have a low necked, heavily pleated shirt. The band of the shirt appears to be made of cloth of gold.

Again, the doublet and sleeves are slashed to show a contrasting lining. The slashed doublet does not appear to be revealing the shirt.

And they both may be wearing similar styles of bonnets. This image is too dark to tell for sure.





Joseph and Potiphar's Wife
Master of the David Scenes in the Grimani
Breviary
c. 1515-20

The man seen in this image is partly undressed, as the woman is holding out his gown. So we can see his skirted jacket, and part of his upper stocks.

The front of his skirted jacket has a placard across the front, below the edge of the neckline.

The foresleeve is different color than his doublet sleeves. This might indicate that the sleeves are a part of his unseen petticoat.

The skirt is striped, like a few other images of men in my collection. But the lining is all of one color – green.

He appears to not be wearing his netherstocks, as we can see his bare feet, although why he would have on his pouch, but not stockings, I have no idea.



Above: Simon Benning
The Golf Book of Hours, pg 5, c. 1540

Right: *François I, his sons, and his court*
Unknown artist, c. 1530s

These two images show how the gown sleeve was often slit, or even mostly disconnected from the upper, often puffed portion of the sleeves. This allows the hands and decorated forearm portions of the doublet sleeve to be shown off.





Left: Francois I, Frontispiece to Discours de Ciceron, 1531-38

Below: Simon Benning, The Golf Book of Hours, pg 7, c. 1540

A good image showing both the front and back of a short or demi-gown. In this instance the gown sleeves do not have hanging portions to them.

While the upper portion of the gown sleeve appears puffed or padded in many images, I do not think they were stuffed into shape as some re-enactors do. I think the inner portions had fur which gives a more padded appearance than fabric alone. This would allow for a puffed doublet sleeve to have room within the gown sleeve, as seen below.



Henry VIII of England
Hans Holbein the Younger
c.1536-7

I've included this image of Henry VIII mainly to show the high necked shirt that he is wearing. The collar is embroidered in gold thread, and may be pleated into shape.

At the upper shoulder area can be seen a Y shaped piecing of the shirt portions. This is the front and back of the shirt, along with the shirt sleeve, meeting up at this embroidered intersection.

There is a surviving boy's shirt that is shown in Janet Arnold's *Pattern of Fashion 4*, item #1, '1535-50 Boys Shirt' that can be consulted for more info on how the original shirt was constructed, which seems to be in a similar manner to this portrait of Henry.





Henry VIII, copy after Hans Holbein the Younger.
c.1537

The original mural was destroyed. An original sketch also survives.

This image clearly shows the U-shaped skirted jacket, allowing the highly decorated doublet front show to full advantage. His matching doublet sleeves are also shown off, with his arm coming through a slit in his hanging gown.

The gown is impressive in width, nearly tripling the man's width visually to make him appear rather imposing. Yet at the same time, he appears to be visually thinner in the middle of all that fabric.

And his finely turned calves are shown nicely in his tight netherstocks, nicely set off by his Order of the Garter garter below his left knee.

This portrait also shows his fine jewels and embroidery, which overall impresses his wealth upon the viewer. Tudor men of this time were indeed the peacocks.

Unknown Man in Red

Dated 1520-50, but it seems later rather than earlier in style. Flemish artist unknown.

This style is similar in some ways to Henry VIII, and in other ways is different.

The skirted jacket fully closes in front, although it has been left open to show off the fine blackwork embroidered shirt front. The ruffled blackwork cuffs are matching.

The skirt is very short again, showing off the upper stocks, which appear rather full. The codpiece remains full.

It is interesting that the entire outer garments are of the same red colors, from head to toe. This is an expensive color in dyes, most likely using imported "in grain" dye known as kermes, or possibly the new world dye of cochineal.





King Edward VI of England, after an original by William Scrots, c.1550.

This image shows the style of fashion after the death of Henry and his fashion influence. The lines are simpler, and not quite as large and exaggerated as it was during the end years of Henry's reign.

While much of the style remains similar to earlier fashion, the trend is to shorter overall, less full at the shoulders, and both the skirting and the codpiece seems to be in decline.

The Field of Cloth of Gold
artist unknown
1540-50?

This is a detail from the very large painting. I wanted to show a selection of men's fashions of the lower stations.

While this image commemorates the Field of Cloth of Gold event, it is believed to have been painted a few decades after the actual event. King Henry is depicted in later fashions. But this image does give a decent overview of the general style of the lower classes.



The next slide shows two image details are from *The Conversion of St. Paul* by Pieter Brueghel the Elder, 1567. While they are both later than the general era, the style and details of the jacket skirts provide some insight into the skirted jackets of the period.

Note how full the skirts are, and how they seem to spring away from the body before falling into the deep pleats.



The next two slides show images of surviving garments that relate to this time period.

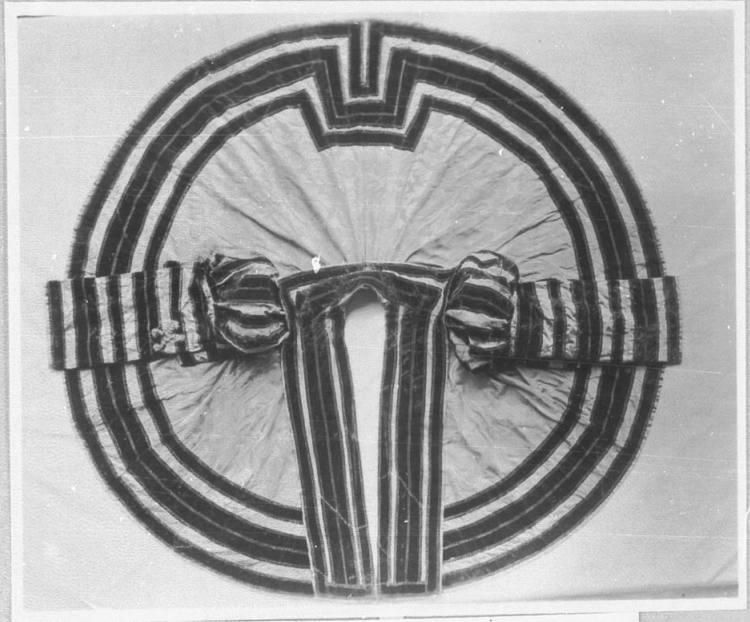
The first slide shows the same garment of a German gown, known as a *schaube*. The second slide shows two different pairs of breeches. The first pair of breeches is a match to the *schaube*.

Unfortunately, I do not know much on the construction of the first three images other than what you see here.

The final image is discussed briefly in *The Tudor Tailor* book. *“Knitted silk breeches of the Elector Augustus of Saxony, interlined with silk taffeta and lined with leather. ... c.1552-1555.”*



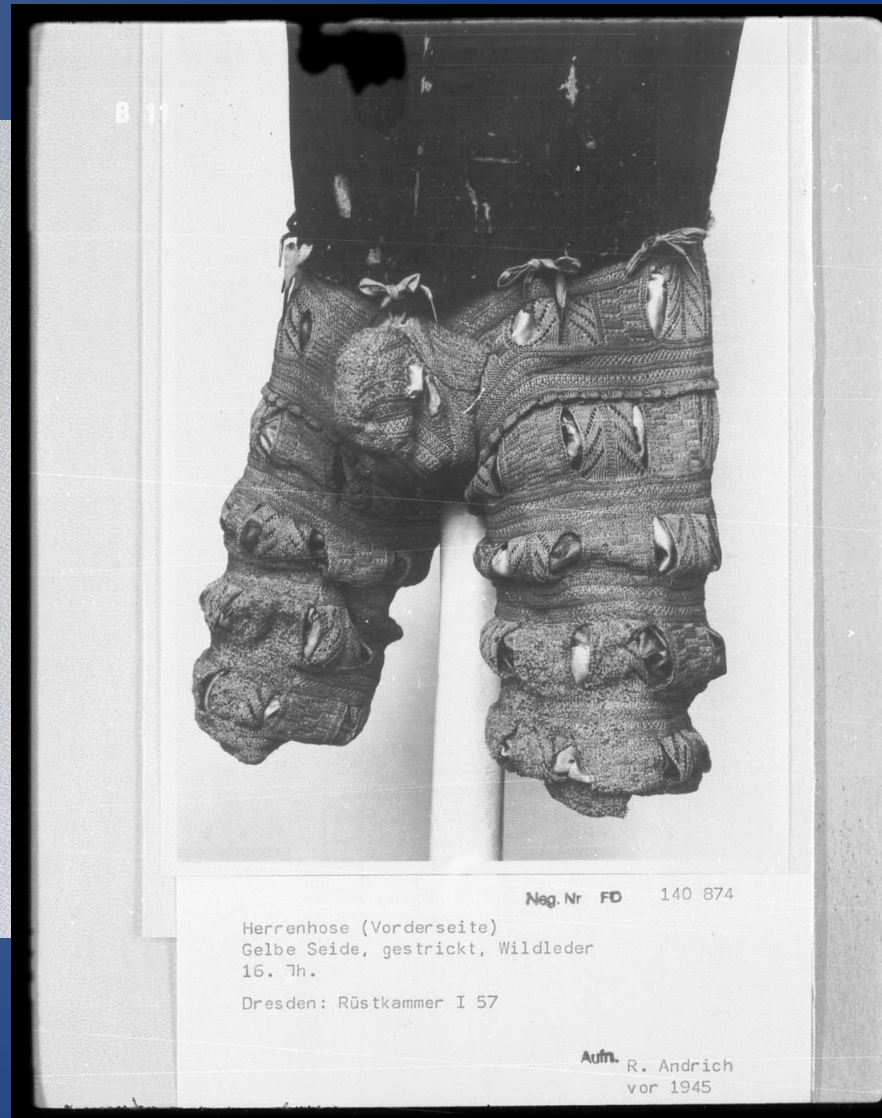
A 14



Kostüme: Neg.Nr.FD 14o 868
Hofkleid des Kurfürsten Moritz. (1541-1553)
Gelbe Seide mit violblauem Samt
1. Hälfte 16. Jh.

Aufn. Andrich

Dresden: Historisches Museum -



This concludes my slideshow style presentation of men's Franco/Flemish fashions of the early 16th century.

If you are interested in further information on this era, please look at my web site of images available at:
<http://www.kimiko1.com/research-16th/TudorMen/>

The End!

See you at the Black Rose Ball!

<http://www.facebook.com/blackroseball>

