THE BURGON SOCIETY

Founded to promote the study of Academical Dress

Information about the Burgon Society can be found on its website at www.burgon.org.uk

Transactions of the Burgon Society
Volume 8 (2008)

Edited by Alex Kerr
Editorial Board: Bruce Christianson; William Gibson; Nicholas Groves

Published by the Burgon Society
© 2009 The Contributors
ISBN 978-0-9561272-1-1

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Front cover: The earliest of three gowns for the Master of Midwifery of the Worshipful Society of Apothecaries of London (MMSA) preserved at Apothecaries’ Hall. It dates from about 1930. (Photograph by Anthony W. Fox.)
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Once again we are very fortunate in having contributions in this number of Transactions of the Burgon Society that cover a wide variety of topics. Articles include versions of two papers originally submitted for the Fellowship of the Society: Nicholas Jackson’s account of academic dress at the University of Warwick and its history (with a fascinating record of Charles Franklyn’s unsuccessful attempt to secure an appointment to design the robes); and Kenneth Crawford’s description and illustration of how gowns and hoods are made. New discoveries are reported in articles about the robes of the University of Wales and of one of the oldest City livery companies. In addition, we have critical reappraisals of the use of the hood in the Church of England and of the pictorial evidence for academic dress as presented in the standard history of our subject. Arthur Casey’s account of his life-long fascination with academic dress and the authors who have written about it rounds off this issue.

As always, I am very grateful to the contributors and my colleagues on the Editorial Board for their patience and their assistance in the preparation of these Transactions.

Alex Kerr
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(as at 10 October 2009)

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Burgon Society Events in 2008

12 April  
**Fellowship Study Day**
*Offices of Deloitte, 180 Strand, London*

Programme included:
Illustrated talks
Nicholas Groves — *The Academical Dress of the University of East Anglia*
Colin Fleming — *Scottish Academical Dress: Stirling and Beyond*
Nicholas Jackson — *University of Warwick Academical Dress*

Round table: *Secrets of a successful FBS* (speakers: Bruce Christianson, Nicholas Groves, Alex Kerr, Nicholas Jackson)

17 May  
**Visit to Canterbury Christ Church University**

Programme included:
A presentation on the academical dress of the University of Kent and Canterbury Christ Church University
An organ recital in the chapel of Canterbury Christ Church University
Guided tour of the Cathedral
Choral Evensong in the Cathedral, with Burgon Society Members attending in academical dress.

5 July  
**Garden Party**
*St George’s College, Weybridge*

Programme included:
Auction of items of academical dress
Organ recital in the College chapel by Philip Aspden, including works by Bonnet, Hollins, Chopin, Tournemire and Cocker
11 October  AGM and Congregation

Charterhouse, London

Annual General Meeting

 Admission to the Fellowship of the Burgon Society:

The Revd Kenneth Crawford (by submission — The Cutting Edge of Academe: Trends in the Manufacture of Academical Dress)

Dr Nicholas Jackson (by submission — The Development of Academic Dress in the University of Warwick)

Timothy Milner (honoris causa)

Talk by Timothy Milner — Watching the Gowns Go By: Some Reflections on Academical Dress by a University Ceremonial Officer and Former Proctor
The Development of Academic Dress in the University of Warwick

by Nicholas Jackson

Historical background

The University of Warwick received its royal charter on 8 March 1965, one of a number of new universities established in the 1960s in response to the Robbins report on higher education, which recommended an immediate expansion in the university sector in the UK. Warwick was one of the first wave of such universities—later dubbed ‘plate-glass universities’—which included Sussex (1961), East Anglia (1962), York (1963), Essex (1964), Lancaster (1964) and Kent (1965).

The main proposed site for the new University was an area of farm land lying between Kenilworth Road on the south-east and Westwood Heath Road and the existing Teacher Training College on the north-east. The City of Coventry donated a 234-acre portion of land (bordered on the south-west by Gibbet Hill Road) to the project in March 1960; this was augmented by a further 183 acres (on the other side of Gibbet Hill Road) donated by the County of Warwickshire.

The provisional name was originally the University of Coventry, but this was briefly changed in early 1960 to the University of Mid-Warwickshire. However, at a meeting on 8 March 1960 the Bishop of Coventry opined ‘I think this is a cumbersome name, and one which suggests mediocrity. Why not call it the University of Warwick?’ to which a representative of the City Council replied ‘We in the City don’t mind what it’s called so long as we get it!’ So the Bishop’s suggestion was approved.1

The Chancellor-Designate for the new University was Sir William Rootes, head of the Coventry-based motor manufacturing firm Rootes Ltd, who had been

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ennobled in 1959 as the first Baron Rootes of Ramsbury, and who had chaired the University’s Promotion Committee since its formation in March 1960. His death in December 1964 prevented him from becoming the University’s first Chancellor, that distinction passing instead to Viscount Radcliffe, who was formally installed in 1967.

In mid-October 1962, the Promotions Committee considered candidates for the post of Vice-Chancellor, and unanimously selected John Blackstock Butterworth, formerly Dean and at this point Bursar of New College, Oxford. Jack Butterworth (as he was generally known) had just been offered the post of Vice-Chancellor at the proposed University of Lancaster, and was also on the shortlist to succeed Sir Charles Morris as Vice-Chancellor of the University of Leeds, but was persuaded to accept the job at Warwick instead. He was to serve as Vice-Chancellor until his retirement in 1985, at which point he was created a life peer, taking the title of Baron Butterworth of Warwick.

In early February 1963, the appointments subcommittee unanimously selected Dennis Linfoot for the post of Registrar. Linfoot, who had obtained first-class honours degrees from both Durham and Cambridge, was at the time Deputy Registrar of the University of Birmingham.

By the beginning of November 1963, seven of the ten founding professors had been appointed:

Chemistry T. C. Waddington, MA, PhD (Cambridge)  
V. M. Clark, MA, PhD (Cambridge)  
Economics J. R. Sargent, MA (Oxford)  
Engineering J. A. Shercliff, MA, PhD (Cambridge)  
English G. K. Hunter, MA (Glasgow), DPhil (Oxford)  
French D. G. Charlton, MA (Cambridge), PhD (London)  
Mathematics E. C. Zeeman, MA, PhD (Cambridge)  
Philosophy A. Phillips Griffiths, BA (Wales), BPhil (Oxford)  
Politics W. Harrison, MA (Glasgow), MA (Oxford)

Although the University formally came into existence in early 1965, and admitted its first undergraduates that October, an advance guard of eight postgraduate research students (seven mathematicians and one engineer) had taken up residence a year earlier.²

In addition, Wilfred Harrison (who was the oldest of the new professors by about ten years) was appointed Pro-Vice-Chancellor.

Academic dress: early development (1963–67)

Correspondence and minutes enable us to piece together quite a detailed account of the early development of academic dress at Warwick, with many of the letters and memoranda giving important insights into the motives and opinions of the people involved.  

Charles Franklyn

The first item in the file demonstrates that even before the founding officers of the University had taken up residence in their new offices, indeed several months before the first building was constructed, the question of academic dress was already being considered. Returning from a business trip to New York in late February 1963, Lord Rootes found a letter waiting on his desk from Henry Tiarks dated 18 January. Tiarks (1900–1995), a banker, businessman, keen amateur astronomer and sometime business associate of Rootes, explains that he has been asked to intercede on behalf of a certain Dr Charles Franklyn, who ‘is quite a genius in his way’ particularly in matters relating to academic dress, which ‘has been his special study for 52 years, since September 1910.’ Tiarks gives a brief summary of Franklyn’s achievements (‘he has designed the complete System of Academical Dress for four British Universities since 1949, viz: Malaya, Southampton, Hull and Australia National; also hood and robes for many other bodies, colleges, cathedrals, etc’) and notes in particular that

Since June 1941 he has been responsible for the article on Academical Dress in Encyclopaedia Britannica and keeps it under constant review.

He then explains that Franklyn

...has told me that it would give him very great pleasure indeed to design for, and give to Coventry, University of Warwick, a very beautiful system of robes.

The letter ends with Franklyn’s address, and a suggestion that further references could be obtained from the College of Arms.

Tiarks’ connection with Franklyn is explained both in this letter (‘[he] has been helpful to my family over a period of nearly 40 years in matters connected with our family history’) and also on the title page of Franklyn’s own magnum opus,  

which latter describes him as the author of (amongst other similar works) the History of the Family of Tiarks of Foxbury.

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3 All letters, notes and memoranda cited here are preserved in file UWA/VC1/5/16 in the University of Warwick Archives. A list of these items, arranged by author and date, is given at the end of this article.

The letter was duly forwarded to Jack Butterworth, then Bursar of New College, Oxford, and Vice-Chancellor-Designate of the nascent University of Warwick. At some point, someone (presumably Butterworth himself) has written ‘B-Little’ in pencil. A subsequent letter reveals the significance of this annotation: Butterworth wrote on 26 February to John Brooke-Little, who at that time held the office of Bluemanente Pursuivant at the College of Arms. Brooke-Little had studied history at New College from 1949 until 1952 (which explains why Butterworth chose to contact him) and later became a renowned writer on heraldry and genealogy, being promoted first to Richmond Herald, later to Norroy and Ulster King of Arms, and finally to Clarenceux King of Arms.

Brooke-Little replied two days later:

Dr Charles Franklin is well known at the College of Arms and I am quite certain that he is competent to design academic dress. I think I should perhaps warn you in confidence that he is an extremely difficult character to deal with, however, I have no doubt that you will discover this for yourself in due course.

His letter ends with his expressed hope that the University would in due course be applying for its own coat of arms, and his cordial congratulations to Butterworth on his appointment as Vice-Chancellor.

Meanwhile, Franklyn wasted no time in following up Tiarks’ initial approach, and on 26 February (the same day that Butterworth had written to Brooke-Little) wrote to Rootes listing his accomplishments and experience regarding the study and design of academical dress and official robes—this curriculum vitae has uncannily similar wording to that included in Tiarks’ original letter. His memorandum (a transcript of which was duly forwarded to Butterworth, and is reproduced in Appendix A.1) explains that he places himself ‘unreservedly at the disposal of the new University of Warwick,’ that he ‘would like very much to design all their robes, also all the hoods, robes, gowns and caps, for all degrees,’ and recommends a demonstration with live models of existing systems of robes together with a couple of suggested systems for the new university.

5 The original spelling of Franklyn’s name was Franklin. He changed it to Franklyn some time between 1930, when he published his ‘Academic Costume’ in Oxford Magazine, and 1933, and when he published his research on his own family history in Short Genealogical & Heraldic History of the Families of Franklyn of Kent and Franklyn of Antigua & Jamaica, BWI. He published seven other books (including the Tiarks family history) and several articles on genealogy and heraldry.
We must admire the skill of Lord Rootes’ secretary in successfully and accurately transcribing Franklyn’s letter. As can be seen from the sample in Figure 1, Franklyn’s handwriting was rarely entirely legible.

Fig. 1. The first page of Dr Charles Franklyn’s letter of 22 September 1964

A few months later, on 7 May, Mr A, G, Knott, director of J. Wippell & Company Ltd, of Exeter, wrote to offer his company’s services. This letter was acknowledged, and a further communication received in mid-September advising that Knott would be making a business trip to Coventry on 7 October and would be pleased to meet with a representative of the new university to discuss the matter. The file does not record whether or not such a meeting took place, although later correspondence seems to indicate that it did.

On 5 November, Dr George Shaw of Lancing College, Sussex, wrote a short letter explaining that he was in the process of writing a book on the academical
dress of British universities and ‘would like to include the new universities as far as possible.’ He then politely enquired whether, if nothing had yet been designed, he ‘might be allowed to submit a proposed scheme for your consideration, or to help with the evaluation of a scheme?’

The Registrar, Dennis Linfoot, replied on 7 November explaining that ‘No decisions have yet been reached about the academic dress of the University of Warwick. It has indeed not yet been decided exactly what undergraduate degrees will be offered.’ He thanked Dr Shaw for his interest and assured him that he would bring his offer to the attention of the relevant committee when the subject came up for discussion.

A month later, 29 November 1963, Franklyn wrote again to Lord Rootes who, after forwarding the letter to Butterworth, informed Franklyn that the matter was in the hands of the Vice-Chancellor, who ‘is bound to receive many approaches of a similar nature’.

Franklyn’s response, in a letter of 9 December, was characteristically outspoken, and clearly illustrates his unassailable view of his own expert status in the field:

I do not mind how many others have approached the V-C, as my position is unique (as Henry has said) for no other living individual has designed the complete system of academical + official dress for 4 British universities, has made a speciality of the subject for 53 years (1910–63), has been responsible for the long article in ‘The Encyclopædia Britannica’ since June 1941, in ‘Chambers’ Encyclopædia’ since Dec. 1961 (new edition in press soon) + has twice read a paper on the subject before the Oxf. Univ. Arch. Soc.

Butterworth replied on 31 December once again thanking Franklyn for his kind offer to design robes for the new university, explaining once more that it would be some time before they would be discussing the matter of academic dress, and assuring him that he would no doubt be in touch in due course.

Franklyn wrote back the next day, taking the opportunity once more to list his accomplishments and describe his decades of study of academic dress. Butterworth, doubtlessly wishing to come to a quick decision on this particular matter, wrote on 2 January 1964 to D. G. James, then Vice-Chancellor of the University of Southampton (one of the four universities for which Franklyn had designed a ‘beautiful and dignified’ scheme of academic dress) in order to ask his advice. James replied five days later:

There is no doubt that he is an extremely learned designer of academic and ecclesiastical robes. But I should add that he turned out, in a number of ways, to be a person whom it was not easy to work with, and I do not think therefore that I should encourage you to employ him.

This warning, together with Brooke-Little’s earlier, similar comments, seems to have decided the matter. Two months later, as soon as more pressing matters allowed, Butterworth began the search for a more suitable person to design a scheme of academic dress.

**Anthony Powell**

In a memorandum dated 30 April 1964 Linfoot drew up his recommendations for how to proceed:

> There is no great hurry for degree robes, since we shall presumably have no graduates before the Summer of 1966, and an appropriate approach might be to appoint a committee next October, when some of the Professors are here, to make recommendations as to design.

> However, I take it that the Chancellor, Pro-Chancellor and possibly other officers may need official robes at any time after the Charter is granted (e.g. for a stone-laying ceremony). Would it therefore be appropriate to open negotiations on this subject?

His next comment confirms that Brooke-Little’s and James’ discreet advice regarding Franklyn’s suitability has been heeded:

> I am not much in favour of commissioning an amateur to do the designing, in view of what has been said about the people who have applied to us to do this. The effective choice is between Ede & Ravenscroft of Chancery Lane, and a firm called Wippell’s of Exeter. I saw representatives of both firms last year.

Practical considerations in mind, he reiterates that

> The only robes we need envisage at the moment are for the Chancellor and Pro-Chancellors (unless there should be official robes for the Vice-Chancellor? We could have them also for the Esquire Bedell, instead of his own academic dress.)

> The question of whether the Vice-Chancellor should have specific robes of office was a natural one at that time. The custom at Oxford (until the appointment of Dr John Hood in 2004) was that the Vice-Chancellor would wear the robes of his highest Oxford degree. The custom at Cambridge is similar, except that a cope of scarlet cloth and white fur, the ancient Congregation dress of a Doctor of Divinity, is worn by the Vice-Chancellor and by the Regius Professors of Divinity,

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Law and Medicine when presenting candidates for degrees. This garment does not specifically pertain to the office of the Vice-Chancellor, being used in these circumstances by historical precedent. Durham, of which Linfoot was also a graduate, does prescribe a specific robe for the Vice-Chancellor.

Butterworth discussed the matter of academic dress with Elizabeth Deighton, director of the Bear Lane Gallery in Oxford. She wrote a few days later, on 4 May 1964, with some thoughts:

I have been thinking about your search for a good robe designer. If Peter Meyer cannot help why not ask Paul Reilly’s advice? My own suggestions might be a bit too much for Warwick to stomach. I would go on the lines of finding a good artist colourist who has done some theatrical costumes. Apart from John Piper, the Australian, Arthur Boyd, who has just done the costumes and set for the ballet ‘Elektra’, would be one suggestion, or young Kenneth Rowell, who has done a lot of work for Covent Garden. Both these kinds of people would know something about materials in the actual design of robes, but could do it with a spark of imagination.

Butterworth also wrote to Paul Reilly of the Council of Industrial Design, asking for advice, and giving a vivid description of his recent attendance at the installation ceremony for the Chancellor of the new University of Newcastle (which had just split off from the University of Durham):

At the ceremony of installation, all the Vice-Chancellors turned up in robes of many different colours and the honorands who received honorary degrees after the installation flanked the proceedings like two rows of yellow rasputins. In other words, for the first time I realized the nature of the problem, namely, that whilst there is only a limited scope for invention so far as the shape of the gowns is concerned, colour and texture can be very important.

Butterworth’s poetic ‘yellow rasputins’ remark possibly refers to the scarlet and gold robes of Doctors of Letters, although the Sussex higher doctors’ gamboge gowns would seem more deserving of this moniker.

A comment later in the letter gives us the first indication of Butterworth’s own feelings on the innovations being adopted by contemporaneous institutions:

I know well, of course, the gowns which John Piper has designed for the Cathedral here …

…wonder whether it might be a possibility to commission someone who had experience in theatrical designing, but one would obviously have to be very careful not to become too flamboyant, as in my view are the robes at Sussex University.

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In his reply to Deighton, on 5 May, Butterworth is considerably more moderate and polite in his opinion than Franklyn (who had described the Sussex robes as ‘freaks’ that should be redesigned)⁹:

I am a bit doubtful about John Piper who did the robes for Coventry Cathedral and the gowns for Sussex. I think they are tremendous as sketches but somehow to me don’t quite come off when translated into material.

In a memo dated 7 May 1964, Linfoot advises staying in contact with professional rojemakers, for two reasons:

(a) So that whatever is designed will be practicable to make and not excessively expensive;
(b) So that any colours—for hoods, etc.—are not too similar to other universities, or at least if they are we shall know about it.

Reilly replied to Butterworth’s letter on 26 May, having sought the advice of Janey Ironside, then Professor of Fashion Design at the Royal College of Art:

She strongly recommends that you should get in touch with a young man, Anthony Powell, who is both a theatrical designer and a designer of men’s wear. She has already recommended him for Norwich University, but she does not doubt that he would have enough ideas to go round several of the new foundations. Her second choice, which would be mine too, would be the more obvious one, namely Hardy Amies, who has achieved many successes outside his best known field of haute couture.

Amies designed the academic dress for the University of Essex, while that for the University of East Anglia (the ‘Norwich University’ referred to by Reilly) was designed by Cecil Beaton. A memo from Linfoot to Butterworth, dated 28 May 1964, includes the following curious and inaccurate remark:

The Registrar of East Anglia says that he has not heard of Anthony Powell, and that their academic dress was designed by one Hargreaves-Mawdsley, who is said to be on the staff at Edinburgh, and to have designed the robes for Sussex.¹⁰

Ironsie and Reilly recommended three other names: a Latvian-born artist named Rasna Grava, the journalist and designer Shirley Conran, and a designer named Gerald Harvey-Lago. It seems, however, that Powell was top of the list, and

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⁹ Academical Dress, p. 208
¹⁰ Although Hargreaves-Mawdsley designed the scheme of academic dress for Sussex, the practical implementation was left to John Piper. See A. Kerr ‘Hargreaves-Mawdsley’s History of Academical Dress’, in this volume of TBS, p. 108.
so Butterworth wrote to him on 3 July to ask him if he might be interested in accepting the commission.

Prior to this, Butterworth and Linfoot set out in writing what they saw as the University’s requirements in a memo dated 1 June 1964, in which Linfoot remarks that ceremonial robes would seem to be necessary for the Chancellor, Pro-Chancellors, Vice-Chancellor and Pro-Vice-Chancellors (of which there was to be one, initially). He suggests that a second Pro-Chancellor might obviate the need for a Treasurer. He also adds:

We ought to have robes for an Esquire Bedell or Mace Bearer, if we had a Mace. Perhaps we ought to persuade someone to present us with one of these—I believe they are rather expensive.

In a memo on 24 August he muses ‘It occurred to me that there will be a lot of redundant maces after the amalgamation of the London Boroughs. I wonder if any of the new Boroughs could be persuaded to give us a surplus mace?’

It seems that Linfoot’s original suggestion came to pass: According to present-day degree congregation programmes, a mace was donated to Warwick by the University of Oxford. Made of silver and inscribed with the legend ‘Ego sum via, vita et veritas’, it is a replica of the staff carried by the Bedel of Arts during degree ceremonies and other ceremonial occasions at Oxford. J. Wells remarks on the traditional distinction between maces and staves:

It should be noted that they are staves and not maces, as the University of Oxford derives its authority from no external power, but is independent. (Regardless of its form, however, the University of Warwick considers its version to be a mace, so it is. It is worth remarking, however, that the symbolism of a staff would fit well with the University’s oft-stated ethos of autonomy, self-sufficiency and independence.)

Turning to the question of graduates’ dress, Linfoot notes that in the first instance robes will be needed for the degrees of BA, BSc, MA, MPhil, PhD and higher doctorates, and tentatively argues against faculty colours:

It will be simpler if we do not have separate ‘faculty’ colours for Arts and Science degrees, particularly in view of the multiplicity of higher degrees; an exception might be made in the case of DSc and DLitt.

He also notes that ‘Separate ‘dress’ (red) and ‘undress’ (black) gowns for the PhD and higher doctorates may be necessary’. The contents of this memo were expanded slightly to form a statement (reproduced as Appendix A.2) given to a meeting of the Executive Committee on 3 July.

Powell was a little slow in replying to Butterworth and Linfoot’s initial invitation: a letter to Butterworth, dated 10 August, from Paul Reilly’s secretary explained that Powell had just returned from a trip to Wales and intended to reply as soon as possible.

Meanwhile, Franklyn had begun to wonder why the expected commission had not arrived, and wrote to Lord Rootes on 18 August to express his concern:

I am not sure what stage has been reached but the mystery deepens! Since then I have been waiting to hear from the V-C or the Registrar, and to receive an invitation to design the complete system of academical and official dress. I have heard nothing and am waiting still.

Now I am becoming a little alarmed in case my letter has been mislaid or forgotten and a tailor asked to do the job which is not his work—too difficult now.

He further warned:

Several other new universities that have had no expert help + advice have got in a considerable mess, have impinged designs of other universities, or have produced freak hoods and gowns that all are ashamed of.

One can only speculate which universities he had in mind here, although in his 1970 book he singles out Sussex (‘this present system is a calamity’) and Exeter (‘the bachelors’ hoods would be a disgrace to any British university’) as particularly deserving of criticism.\(^{12}\) Towards the end of the letter he hints, employing his usual catchphrase, that he has already taken it upon himself to design a system for Warwick:

I have up my sleeve for Warwick a beautiful, dignified and unique scheme, with a lovely silk (not yet adopted elsewhere).

At no point in any of his letters does he give any indication as to what this scheme might be, although from the other systems he designed (particularly Hull, Southampton and Ulster) it seems at least reasonable to speculate that the hoods would have been lined with silk of a single colour (perhaps pale blue, turquoise or green) possibly with individual degrees being differentiated by a faculty colour edging of some sort.

By this point, of course, Butterworth and Linfoot had clearly decided that Franklyn, despite his undoubted enthusiasm and knowledge, was not the right man for the job. A covering note, dated 25 August, from Lord Rootes’ secretary comments ‘Mr Linfoot: I know what a tricky one this is—but what else can I do!’ to which is appended a note in pencil (presumably written by Linfoot to Butterworth) enquiring ‘This won’t induce you to change your mind?!’

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\(^{12}\) Academical Dress, p. 20.
Franklyn then wrote directly to Butterworth, on 27 August:

There is usually a delay of years when new universities are being created, + then sometimes I am told I am too late because some tailor has been up to the university + has fixed up everything, results ghastly. I have something really beautiful up my sleeve for you, if it should appeal to you and your sub-committee on academical dress.

Butterworth replied five days later, politely thanking him for his interest, and apprising him of the situation:

We have in fact several names under consideration for the task of designing academical and official dress, and I shall be in touch with you again once our Committee has reached a decision.

This seems to have come as something of a surprise to Franklyn, who replied the following day:

I am a little surprised to learn that I seem to have sunk to being one of a crowd in this field. Perhaps without offence I may say that I am not engaged in the tail trade + am not a tailor but am a physician and a doctor in medicine. But academical Dress has been one of the passions of my life for 54 years from Sept 1910— to date. If your committee can tell me of a man now living with an equal record, and who has designed the complete system for 4 British universities, has done much for 3 others, and who is responsible for the article in ‘The Encyclopaedia Britannica’ + in ‘Chambers’ Encyclopaedia’ (new edition now in press) I would be glad to know who he is. I hope, therefore, that before I am scrapped, that you will at least ask me to show you what I suggest.

He ends by expressing surprise that his expertise in heraldry has also not been sought:

You have not asked me yet to design arms for the university. This I did for St Peter’s Hall (now College) Oxford + may be able to do better than the heralds.

Butterworth’s reply of 8 September was again polite but firm:

We are, of course, very mindful of your experience in matters of academical dress, and we are indebted to you for offering your services to the University of Warwick. The Committee has however decided to place the task of designing our academical robes and ceremonial dress in the hands of another designer, and I expect an announcement of this will be made shortly. I might add that we sought advice on armorial bearings some time ago, and a design for these is being prepared at the moment.
In the meantime, Butterworth and Linfoot had met with Powell on 4 September 1964 and discussed the commission with him; a record of this meeting is reproduced in Appendix A.3. Powell agreed that the correct approach was to work within existing traditions, but develop them in ways appropriate to the new university. This was to be ‘a step in an evolutionary trend, rather than a novel or radical change’. He also suggested that distinctions between the different degrees might be represented by tonal variations rather than the different colours used by many other universities. Linfoot, as Registrar, was delegated to gather information on the academic and ceremonial dress of other British universities, including the more recent foundations, and also to contact his opposite number at Essex to find out the details of their contractual arrangement with their designer. He learned that Essex had agreed to pay Hardy Amies a fee of 250 guineas, and subsequently wrote to Powell on 9 September 1964 to offer him the same amount.

Meanwhile, Franklyn immediately wrote back to Butterworth, also on 9 September, informing him ‘you … are of course at liberty to ask any number of individuals to design and suggest a system; but you are tied in no way and are at liberty to reject any proposals.’ He continued ‘Kindly tell me, does your letter mean that I am sacked, thrown overboard, + scrapped?’ apparently unaware that he had at no point been offered the job. He further remarked ‘Does not 54 years study of this subject command a value and respect? You can lose NIL, you might gain, if merit counts there [is] no fear.’

At this point his letter takes on a somewhat conspiracy-theoretic tone, with the following cryptic remark:

Has JFA been up to see you and taken the matter in hand?

Here we may assume that JFA refers to J. F. Austin of Ede & Ravenscroft. Franklyn clearly felt that the design of academic dress should be reserved for experts such as himself, and not left to mere tailors. (Indeed, he had explicitly stated this opinion in his letter of 18 August 1964.)

He also asks to see the design for the University’s coat of arms, warning that it may be ‘bad heraldry’ and hoping that ‘you will be humble and ask for arms (shield only) and no more, like Oxford, Cambridge + others.’

Linfoot also prepared a document, for Powell’s benefit, setting out in writing what they required in the first instance. This document is reproduced in Appendix A.4 and is fairly similar in content to the earlier statement to the executive committee reproduced in Appendix A.2. The possibility of robes for an esquire bedell, and for officers of the Students’ Union is raised, but is not considered to be of immediate concern, and the feeling was still that faculty colours would be unnecessary.

Franklyn wrote one final time on 22 September (see also Figure 1), this time with a somewhat indignant tone. He first takes exception to being incorrectly addressed (in Butterworth’s letter of 8 September) as ‘Dr C. H. Franklyn’ and
above the letterhead writes ‘[Please address letters as printed herein]’. He then requests that he be sent a copy of the announcement alluded to in Butterworth’s previous letter:

I would be grateful if you would be so good as to have sent to me a copy of the announcement which was about to be made, i.e. the name and qualifications of the individual who has been asked to draw up and submit suggested designs for academical and official robes for your consideration.

He then adopts a more suspicious tone, undoubtedly feeling (correctly, as it happens) that things have been progressing without his involvement:

I have seen NIL in the TIMES, and it is not likely that the TIMES would [not] publish it.

His next remark gives both a (possibly incorrect) glimpse into Hardy Amies’ commission at Essex, and an insight into Franklyn’s own dim view of the competence of professional robemakers:

The D. Telegraph did publish a strange announcement early this year, more or less as a joke, when a ladies dressmaker had been asked to design robes for Essex (at Colchester), Hardy Amies! Amies was so surprised, + knowing nothing, he went along to Ede+R in Chancery Lane and asked John F. Austin to help him. The nett effect is that it is sure to be in Ede+R’s hands!

The scheme adopted at Essex is a fairly conventional one; it is possible that (as Franklyn claims) Amies sought advice from Ede & Ravenscroft, who may have advised him to stick closely to existing forms, or perhaps that the University itself decided that they preferred a more traditional scheme.

Franklyn closes by reminding Butterworth once more that he is free to do whatever he likes with Powell’s designs, including (clearly Franklyn’s preferred option) rejecting them outright. He offers again to show Butterworth his own designs, opining that the committee might find them to be ‘far finer + more beautiful’, and offers to forward a copy of his article from the December 1963 issue of Oxford magazine (presumably in the hope that this, at least, would demonstrate his eminence and fitness for the task).

This time, Butterworth’s response, in his letter of 26 September, was, it seems, sufficiently terse (although still, of course, polite) that even Franklyn was convinced that no further correspondence would do any good:

Thank you for your letter of the 22nd, and your very kind offer to help at a later date over the production of our robes and gowns. I will bear in mind what you say. Thank you also for offering to send me a copy of ‘Oxford’—I have in fact all the issues of ‘Oxford’ for many years past.
At a meeting of Senate on 3 May 1965, a Ceremonials Committee was
appointed, chaired by the Vice-Chancellor and also comprising the Pro-Vice-
Chancellor (Professor Wilfred Harrison of the Department of Politics), Professor
John Hale of the Department of History, and Professor John Forty of the
Department of Physics (who in 1986 was appointed Principal of the University of
Stirling).\textsuperscript{13}

Two months later, Powell attended a meeting of Senate on 9 July 1965 to
present his designs:

58. Academic Dress Mr Anthony Powell attended during the consideration of this
item. He presented sketches of his designs for graduates’ gowns and a specimen
gown and hood. After discussion, in which it was evident that the majority favoured
the more traditional style of academic dress, it was generally agreed that Mr Powell
should prepare further designs taking into account the views expressed.

On 6 August 1965, Butterworth wrote to Powell to enquire how work was
progressing. Powell replied to arrange a meeting on 13 October, and mentions an
earlier meeting in which he brought sketches of his designs for all the required
gowns and robes, and also those for a tie and football shirt. Butterworth, however,
had been called away before the end of the meeting, and had by this point only
seen the designs for the lower degree gowns and hoods. Powell attended both the
meeting on 13 October and also the University’s Dedication Service at Coventry
Cathedral on 9 October.

Butterworth put Powell in touch with Sir Nicholas Sekers of Sekers Fabrics
(formerly West Cumberland Silk Mills), John Wilcox of the Wool Secretariat, and
R. J. Kerr-Muir of Courtauld’s. Powell, it seems, had some questions about a
particular type of corded silk.

It was arranged that Powell would bring his designs to a meeting of the Senate
on 23 February 1966, but prior to this a copy of Powell’s sketch for the Treasurer’s
robes was sent to Kerr-Muir, who replied in an undated note:

Looks OK to me. I always adored mulberry! I hope he will remember that manmade
fibres are more in keeping with a modern university.

The minutes for the Senate meeting include the following item:

148. Ceremonial Robes and Academic Dress. Mr Anthony Powell, who was present
for consideration of this item, exhibited sketches of ceremonial robes for the
Chancellor, Pro-Chancellor, Vice-Chancellor, Treasurer and Pro-Vice-Chancellor,

\textsuperscript{13} Senate of the University of Warwick, Minutes 10. All the Senate Minutes referred to
in this article are preserved in the University Archives as UWA/M/S/1 and have continuous
numbering through the period in question.
and of academic dress for the degrees of Bachelor of Arts, Master of Arts, Master of Philosophy, Doctor of Philosophy and Doctor of Literature.

After discussion:

RESOLVED:
1. That the designs be noted, and that Mr Powell be asked to develop them further on the lines discussed.
2. That the developed designs be considered by the Ceremonials Committee.
3. That Professor Zeeman be added to membership of the Ceremonials Committee.
4. That Mr Powell be advised of the designs proposed by the National Council for Academic Awards for academic dress.

Zeeman’s appointment to the Ceremonials Committee is intriguing: his fellow mathematician Dr Rolph Schwartzenberger had been appointed to the committee at a meeting of Senate on 19 January 1966 (Minute 135), and it is possible that after private discussion, Zeeman felt that matters were not progressing satisfactorily and decided to lend his assistance.

The resolution that Powell be shown the designs which the CNAA had recently adopted for its academic dress is also indicative of the Senate’s wishes: the CNAA scheme is simple (with one hood for each level of degree) and conventional (the gowns are of the usual shapes and colours).

At some point after the second meeting with Senate, Powell’s initial enthusiasm for the project appears to have waned. It seems likely that increasing demand for his talents as a theatrical costume designer (the very reason that his name was first put forward two years earlier) was one of the factors here: he was appointed costume designer for the 1969 film *The Royal Hunt of the Sun*, starring Robert Shaw and Christopher Plummer, and one assumes that even before this, he was busy with other theatrical projects.

Further clues may be found in a memo written by Linfoot on 12 September. It appears that Powell was primarily interested in the scope for innovation that the project would afford; however, Butterworth, Linfoot and the Senate were more conservative in their views, and had by this point decided that they wanted something more traditional:

The Senate is far from certain that it wants something novel; [...] Powell has clearly said that if the Senate decides it wants traditional robes then he himself isn’t interested [...] 

There is also an indication that during the February meeting, at least some members of Senate were critical of Powell’s designs:

I think he shrinks from facing the Senate again (as he would have to), who he thinks treated him badly.
Linfoot ends with a suggestion that Powell be allowed to complete his designs for the officers’ robes, but that he be released from his commission to design the gowns and hoods for graduates.

**Ede & Ravenscroft and J. Wippell & Company**

By November 1966, the matter was becoming quite urgent (Lord Radcliffe was due to be installed as Chancellor in July 1967) and J. F. Austin of Ede & Ravenscroft was contacted for his advice. Minutes of this meeting (which took place on 21 January 1967) are reproduced in Appendix A.5.

Although Austin was confident that Powell’s designs could be used, he suggested that more traditional designs could be agreed upon and made up much more quickly. He also argued in favour of more traditional and hard-wearing materials rather than artificial fabrics such as rayon.

His other recorded comments give some tantalizingly ambiguous clues as to the nature of Powell’s designs; in particular he notes that ‘in the absence of conventions relying on colour alone, designs such as Mr Powell’s might be mystifying to the majority of those who saw them.’

Austin further states that although Ede & Ravenscroft would be happy to help with designing and making the officers’ robes, they would not (due to a shortage of storage space) be able to provide gowns and hoods for graduates. He recommended that J. Wippell & Company be appointed as official robemakers to the University.

After this meeting, Butterworth and Linfoot agreed that Powell be released from his contract and paid pro rata for his work so far, and that Austin be given every assistance in the design and production of the officers’ robes (memo of 23 January 1964). A little over a fortnight later, on 14 February, Linfoot further remarked that he had asked Austin ‘to start thinking—on traditional lines’.

Butterworth and Linfoot had a later meeting with Austin on 20 February (referred to in a letter to Sekers the following day), during which it was agreed that the Chancellor and Vice-Chancellor should have a deep red robe, and the other officers (the Pro-Chancellor, the Pro-Vice-Chancellor, the Treasurer and the Registrar) should have a deep green robe.

Butterworth then turned his attention to the design of the graduates’ robes, and to this end seems to have asked Professor George Hunter of the Department of English, European and American Literature for suggestions.

Hunter’s reply (17 February 1967) drew inspiration from Shakespeare:

The best way of handling it might be to take as the basis Perdita’s speech in Act IV, Scene 4 of *The Winter’s Tale*, where she distinguishes between the three classes of flowers:

1. ‘Well you fit our ages/With flowers of winter.’—rosemary and rue.
2. ‘flowers of middle summer…given to men of middle age’—hot lavender, mints, savory, marjoram, the marigold that goes to bed with the sun.
3. flowers of the spring ‘[for you] That wear upon your virgin branches yet/Your maidenheads growing’—daffodils …violets …pale primroses …bold oxlips …lilies of all kinds.

I think these might be appropriated to the three types of degree that we are proposing to offer, i.e. first degree of the B.A./B.Sc. type; ‘middle’ degrees of the M.Phil./M.Sc. type, and ‘winter’ degrees of the Ph.D. type.

If you do not approve of this, there are a few other quotations that might interest or amuse you. ‘Of nature’s gift thou mayest with lilies boast’ (King John, III, 1)—B.Sc. ‘Thou lovest plums well that wouldest venture so’—Ph.D. ‘My salad days when I was green in judgment’—B.A. ‘There is pansies, that’s for thoughts’—Ph.D. ‘That even her art sisters the natural roses’—B.A. or M.Phil.

I am sorry that nothing more specific has turned up, but Shakespeare, I fear, wrote with other purposes in mind.

Austin arranged a meeting with Sir Nicholas Sekers and John Gairdner of Sekers Fabrics, and although (as Butterworth relates in his letter of 3 March) he was impressed by the material he was shown, he remained firmly of the opinion that only pure silk brocade would be suitable (particularly given the amount of gold ornamentation that was to be used).

Wippell’s of Exeter had, in the meantime, been considering the question of the graduates’ gowns and hoods, and on 15 March the managing director A. G. Knott sent Butterworth their suggestions (reproduced in Appendix A.6). These suggestions were almost identical to the scheme which was subsequently adopted, with some slight wavering in the assignment of the faculty colours: blue was the original choice for the sciences, but in Knott’s letter this has been crossed out and replaced with red, however blue was eventually adopted; green was the original choice for arts and letters, but this was similarly crossed out and replaced by blue, however red was subsequently adopted; and red was the original choice for degrees in education, but this was deleted and the matter postponed. The suggestion of red and green shot silk for degrees in philosophy was adopted unchanged.

Two days later, Austin returned with a quote for the officials’ robes. This is reproduced in Appendix A.7, and lists an estimate of £779 8s. 0d. for the Chancellor’s red satin damask robe—the equivalent (adjusting for inflation) of almost £10,000 in today’s prices. The Mace Bearer’s gown of black panama cloth edged with red silk was priced at £52 (roughly £600 today). Austin’s accompanying letter of 17 March outlines the constraints the project is now under: due to the quantities of material involved, the shade of red would have to be as discussed, but the cloth for the other officials’ robes could be dyed, within reason, to any shade of green; however, Austin notes that ‘considerable persuasion, to get a dyer of the right quality, to do what to them is quite a small job, was involved’. He also makes a couple of suggestions regarding a rest for the University’s mace: it could be made up in the same red satin damask as the Chancellor’s robe, or in red velvet of a similar shade, and the cushion and cloth could have gold cord and
tassels as ornamentation. Also enclosed with the letter was a sample of the heavy red pure silk ‘Salisbury’ damask and a piece of similar material in the proposed shade of dark green.

Linfoot wrote to Butterworth three days later, to discuss this quote, and in particular noted the high cost of the Chancellor’s robe when compared to the others, and suggested that the gold plate lace (which accounted for most of the additional cost) might be replaced with the same oak-leaf lace used for the other robes. However, the wording of the current regulations (see Appendix B) seems to indicate that the original design (with the more expensive gold plate lace) was retained, except that some of the ornamentation on the sides of the robe was removed.

The Ceremonials Committee approved Wippell’s designs (subject to certain previously agreed amendments) and those submitted by Ede & Ravenscroft at a meeting on Monday 10 April, and Linfoot wrote to both Knott and Austin to inform them of this and to ask them to proceed. By this point, the faculty colour scheme (at least for degrees in arts and letters, science, and philosophy) had been finalized.

The original scheme

By the time of the ceremonial installation, in July 1967 of Lord Radcliffe as the University’s first Chancellor (the original Chancellor-Designate, Lord Rootes having died suddenly in December 1964), a clear and consistent scheme of academic dress had been set in place. This scheme was traditional, elegant and distinctive and, importantly for the intended development of the University, was logical and had room for expansion in a canonical way.

Despite Butterworth and Linfoot’s original tentative feelings on the matter of faculty colours, it seems that they were persuaded (possibly by Knott and his colleagues at Wippell’s) of the scope for differentiation which such a feature might provide. Degrees in arts and letters (BA, MA, DLitt) were to be distinguished by cerise taffeta, degrees in science (BSc, MSc, DSc) by mid-blue taffeta, and the degrees of Master and Doctor of Philosophy by red and green shot taffeta.

Bachelors are given a black corded rayon hood in Oxford Burgon shape (denoted [s2] in Nicholas Groves’ classification system)\(^\text{14}\) fully lined and edged on the cowl and neckband with taffeta of the relevant faculty colour, which is worn with a black gown of the standard Oxford BA shape [b1].

Masters are given a black corded rayon hood in Aberdeen shape [a1] fully lined and edged with taffeta of the appropriate colour, worn over a black gown which is almost the standard Cambridge MA shape [m2] except that the boot of the sleeve has a crescent portion cut out of the front and back, and the armhole is an inverted

T shape. In Groves’ system this gown is denoted [m15], and is very similar to the Leeds MA gown [m7] but missing the upper points on the crescents (see Fig. 2.)

![Fig. 2. The sleeve ends of the Warwick [m15] and Leeds [m7] masters’ gown](image)

The gown for Doctors of Philosophy follows the pattern adopted by Cambridge in 1921, namely a black MA gown with coloured facings (in this case, of red and green shot taffeta) rather than a scarlet gown of the form prescribed by Oxford or a claret gown as specified by London. The hood is of maroon cloth, in Aberdeen shape [a1], again fully lined and bound with red and green shot taffeta. New first doctoral degrees could readily be (and indeed were) fitted into this scheme by varying the coloured facings of the gown and the hood lining as required. The choice of red and green shot taffeta for the Philosophy faculty colour is interesting, being the only shot silk in use at Warwick. It is possible that this was chosen as a combination of the original suggested faculty colours (respectively, green and red) for Arts and Education degrees (see Appendix A.6).

Finally, the higher doctorates (originally just the DSc and DLitt, later joined by the LLD) were given a red cloth gown in Oxford doctors’ shape [d2] with facings and sleeve ends of the relevant faculty colour. The hood is again of Aberdeen shape [a1], in red cloth, fully lined and bound with taffeta of the faculty colour.

The doctors’ undress gown is the same as the masters’ gown.

Bachelors, masters, and doctors in undress wear a black mortarboard [h1], and doctors in full dress wear a black cloth Tudor bonnet [h2] with cord and tassels in the appropriate faculty colour (in the case of Doctors of Philosophy the cord is twisted red and green).

A conscious decision was taken (see in particular Appendix A.4) not to specify gowns for undergraduates, as it was not expected that students would wear academic dress on a daily basis. Of the other twenty-two universities founded during the 1960s, twelve (Sussex, York, Essex, Lancaster, Aston, Bradford, Brunel, Surrey, Cranfield, Open, Stirling and Heriot-Watt) prescribe no specific dress for undergraduates, while the remaining ten (Keele, East Anglia, Newcastle, Kent, Bath, City, Loughborough, Salford, Strathclyde and Dundee) do.

Nevertheless, any undergraduate who particularly wanted to could presumably claim historical precedent and wear a black gown in one of the standard undergraduate patterns: the basic Cambridge undergraduate gown [u1], the Oxford scholar’s gown [u2] or the London undergraduate gown [u3]. (See also the
Subsequent development (1967–2008)

The first additions to the scheme came in 1969 with the introduction of first degrees in education (after the amalgamation of the Coventry College of Education) and in law. At a meeting of the Senate on 5 February 1969, hoods for the new degrees were approved (Minute 531):

(b) Academic Dress. Examples of the proposed B.Ed. degree hood and LLB. hood were shown to the Senate.
RESOLVED: That these designs be approved.
These designs fixed green as the faculty colour for degrees in education, and purple for degrees in law.

They were followed in 1974 by the degree of Doctor of Laws (LLD) which, as a higher doctorate, was given robes similar to Doctors of Science and Letters, but with purple facings and sleeves.\(^\text{15}\) In 1976 the higher degrees of Master of Laws (LLM) and Master of Education (MEd) were introduced.\(^\text{16}\)

In 1981, the School of Industrial and Business Studies (later rebranded as the Warwick Business School) renamed its existing degree of MSc in Management as Master of Business Administration (MBA), in accordance with emerging practice throughout the UK. A new hood was approved: perhaps appropriately, gold was chosen as the faculty colour.\(^\text{17}\)

The late 1980s brought new developments. In 1985 the degree of Bachelor of Arts with Qualified Teacher Status (BA(QTS)) was introduced, and originally given the BEd hood,\(^\text{18}\) but the following year this was replaced with the usual BA hood.\(^\text{19}\)

1985 also saw the introduction of the degree of Master of Engineering, which was given a master’s hood lined and edged with navy blue taffeta.\(^\text{20}\)

The first degree of Bachelor of the Philosophy of Education, denoted BPhil(Ed), was introduced in 1987. This was given a Burgon shape hood in black corded rayon, lined and edged on the cowl and neckband with light green taffeta.\(^\text{21}\)

The degree of Bachelor of Engineering was introduced in 1986, and given the usual bachelor’s hood lined and edged with light blue taffeta. It is unclear why this was chosen instead of (by analogy with the MEng) a Burgon shape hood lined with navy blue taffeta.

There is then a gap until the introduction in 1989 of the postgraduate taught degree of Master of History (MHist), which was given the MA hood.\(^\text{22}\) This degree lasted about ten years, disappearing from the Calendar at the end of 1998.

The early 1990s saw the foundation of the School of Postgraduate Medical Education, and as a result of this three new medical qualifications appear in the 1995 Calendar, namely those of Master of Surgery (MS), Master of Medical Science (MMedSci) and Doctor of Medicine (MD).

Scarlet was chosen as the medicine faculty colour, and these new degrees inserted into the scheme accordingly: the MS hood is of Aberdeen shape [a1] in black corded rayon, lined and bound with scarlet taffeta, while the MMedSci was


given a hybrid hood, lined with the scarlet of medicine, but bound with the mid-blue of science.

The degree of Doctor of Medicine (here a first research doctorate rather than, as at a number of other British universities such as Oxford and Cambridge, a higher doctorate) was given robes similar to those specified for Doctors of Philosophy, in this case a black MA gown with scarlet taffeta facings, worn with an Aberdeen shape [a1] hood of crimson cloth lined and bound with scarlet taffeta, and a black cloth bonnet with scarlet cord and tassels.

The early 1990s also saw a call for a more structured and vocational approach to postgraduate industrial and engineering research, and, in 1992, Warwick was one of the universities chosen to spearhead this initiative by offering the new degree of Doctor of Engineering (EngD). This new qualification fitted neatly into the existing scheme: being a first research doctorate, it was given robes similar to Doctors of Philosophy and of Medicine, namely a black MA gown with navy blue taffeta facings, a crimson cloth hood in Aberdeen shape [a1] lined and bound with navy blue taffeta, and a black cloth bonnet with navy blue cord and tassels.

The next innovations came in the mid-1990s with the introduction both of four-year advanced first degrees and the one-year postgraduate research training degree of Master of Research (MRes); these degrees first appear in the 1997 Calendar.

The postgraduate degree of MRes was given an Aberdeen shape [a1] hood of black corded rayon, fully lined and bound with kingfisher blue taffeta. This degree is no longer awarded.

The advanced first degrees of Master of Chemistry (MChem), Master of Mathematics (MMath), Master of Mathematics and Statistics (MMathStat) and Master of Physics (MPhys) were all given Burgon shape [s2] hoods of black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta. The regulations are somewhat ambiguous about the gown, asserting merely that ‘Masters will wear a black stuff or silk gown, the long closed sleeves to have inverted-T slits for armholes and the bottom of the sleeves to have small cut out portions front and back’ (see Appendix B) but in practice such graduands and graduates are generally provided with the same shape gown as bachelors (‘a black stuff gown with long pointed open sleeves’).

This year also saw the replacement of the old MEng hood (which had presumably been made in Aberdeen shape [a1] due to being a master’s degree) with a new one in Burgon shape [s2] of black corded rayon, lined and bound with navy blue taffeta.

The degree of Master of History (MHist) disappears from the regulations at this point.

The beginning of the twenty-first century saw the introduction of a collection of new degrees. The foundation of the Leicester–Warwick medical school saw the
introduction of the degree of Bachelor of Medicine and Surgery (MB ChB)\textsuperscript{23} which was sensibly given a Burgon shape hood \textsuperscript{[s2]} of black corded rayon, fully lined and bound with scarlet taffeta. That it was not given a hybrid version of the Leicester MB ChB hood (as was the case with some of the joint medical schools founded around the same time)\textsuperscript{24} suggests that the Leicester–Warwick partnership was only intended to last, formally at least, for the original agreed ten-year period. This partnership has, in any case, now ended.

A new four-year advanced first degree was introduced, namely the peculiarly titled MMORSE (Master of Mathematics, Operational Research, Statistics and Economics). This was given the same gown and hood as the existing degrees of MChem, MMath, MMathStat and MPhys.

The degree of MBA, now twenty years old (longer if we count its earlier incarnation as the MSc in Management) was joined by a similar qualification tailored towards public sector management: this new degree of Master of Public Administration (MPA) was given a master’s hood lined and bound with lilac taffeta.

Two new research doctorates were also introduced, both with more vocational aspects to them. The first of these, that of Doctor of Education (EdD), was given robes analogous to the PhD, MD and EngD: a black MA gown with green taffeta facings, a crimson cloth hood lined and bound with green taffeta, and a black cloth bonnet with green cord and tassels.

The other new degree of Doctor of Clinical Psychology (DClinPsych) occupies a more unusual position. Administered and awarded jointly with the University of Coventry (to the extent that students following the programme are considered to be full members of both universities, and the ensuing degree certificates bear both coats of arms, and both Vice-Chancellors’ signatures), it was given robes which incorporate aspects of both the Coventry and Warwick schemes.

The description in Warwick’s calendar (see Appendix B) is both ambiguous and, it transpires, wrong. The gown is described as ‘a gown similar to masters’ but with scarlet fronts and royal blue inner sleeves’ and the hood as ‘of special shape in black corded rayon, fully lined in royal blue and scarlet taffeta’.

Careful examination of a psychologist friend’s robes on the occasion of her graduation reveals that the hood is of Aberdeen shape \textsuperscript{[a1]} in scarlet cloth lined

\textsuperscript{23} This nomenclature is somewhat inconsistent: one might have expected it to be abbreviated MB BS rather than MB ChB since the existing Warwick degree of Master of Surgery is denoted MS. The reason for this anomalous situation is presumably due to the fact that the degree, its syllabus, and therefore its postnominal letters were initially inherited from Leicester.

\textsuperscript{24} The Peninsula Medical School, a joint enterprise of the Universities of Exeter and Plymouth, specifies for its graduates a black hood in Cambridge full shape \textsuperscript{[f1]} lined with (Exeter) grey and faced inside the cowl with (Exeter) spectrum blue and (Plymouth) terracotta. Graduates of the Hull–York Medical School wear a black hood lined with dark blue and edged with (Hull) turquoise and orange, together with a (York) grey gown.
with royal blue silk, the hat is a black cloth bonnet with scarlet and dark blue twisted cord and tassels, and the gown is black, of Cambridge doctor’s shape [d1] with 3” silk facings (1½” scarlet on the inner edge and 1½” royal blue on the outer edge) with sleeves lined with royal blue silk and faced inside with 3” scarlet silk, and gathered at the elbows with dark blue cord and buttons. A diagram may be found in Appendix C.

According to their designer, Nick Shipp, of Ede & Ravenscroft, the resulting robes were considerably toned down from some of the original suggestions made by the universities.

Warwick became one of the first British universities to award the new foundation degrees, introducing the Foundation Degree in Arts (FdA) in a number of vocational subjects. The hood for the FdA is in Burgon shape [s2] of black corded rayon, lined and bound with white taffeta. A more logical design, perhaps, might have incorporated the arts and letters faculty colour of cerise, possibly as a cerise facing or binding to a black hood.

The expansion of the Warwick Medical School has led, since 2005, to the introduction of yet more new degrees: Bachelor of Medical Science (BMedSci), Master of Public Health (MPH), Master of Clinical Science (MClinSci) and Master of Medical Education (MMedEd). Of these, the BMedSci is given a hood similar to that specified for the MMedSci: in Burgon shape [s2] of black corded rayon, fully lined with scarlet taffeta and bound on the cowl and neckband with mid-blue taffeta.

The MMedEd, M ClinSci and MPH have the same hood as the Master of Surgery, although by analogy with the MMedSci it might have been more consistent to give the MMedEd a green edging and the MPH a lilac one, and possibly for the M ClinSci to share the MMedSci hood.

The University officials’ robes have been relatively stable since their original introduction, the only new addition occurring with the appointment of Professor Stuart Palmer as Deputy Vice-Chancellor in August 2001. The Deputy Vice-Chancellor’s robes are of dark red satin damask, faced with two-inch gold oak-leaf lace and edged with one-inch gold oak-leaf lace on the sleeves and arm-slits, and are worn with a black velvet mortarboard with black tassel.

Although no undergraduate gown was or has since been specified, in recent years some ushers at graduation ceremonies (particularly those not otherwise entitled to academic dress) have taken to wearing short, undergraduate-style gowns with red piping around the yoke. In conversation in January 2008, Robin Richardson of J. Wippell & Company explained that these gowns originally formed a stock of undergraduate gowns commissioned by the (Victoria) University of Manchester but not all subsequently used, and have since been pressed into service on a largely ad hoc basis as ushers’ gowns at a number of other British universities.

At Warwick, at least, this has now become established practice, although not officially specified in the Calendar. It is unclear whether any non-graduate member
of the University would, strictly speaking, be entitled to wear it, or whether it is specifically an usher’s gown. However, any undergraduate student who particularly wished to wear a gown could presumably claim historical precedent and wear a gown of a standard undergraduate pattern, and since this usher’s gown is the nearest equivalent Warwick has to an undergraduate gown, it would seem to be the logical choice. It seems unlikely that the University authorities would strenuously object, although the student’s colleagues might consider such behaviour eccentric or pretentious.

As is the case at a number of other British universities, no academic dress is specified for holders of the Postgraduate Certificate of Education (PGCE). The instructions for those attending graduation ceremonies read:

PGCE students should note that robes are not worn for the ceremony. Candidates are required to be smartly dressed (eg collar and tie).

Conclusions

There are two main questions left unanswered at this point. Firstly, it is not clear at what stage Butterworth and Linfoot’s original tentative decision against faculty colours changed, although this certainly seems to have happened by early 1967, during or before the earlier stages of the involvement of Wippell & Company, as evinced by Butterworth’s request to Professor Hunter for a Shakespeare-inspired colour scheme.

Secondly, and perhaps more intriguingly, there remain almost no clues as to the designs originally submitted by Anthony Powell. Comments in the relevant correspondence seem to indicate that Powell retained his original sketches when his involvement with the project ended, and certainly no copies have so far been found in the University Archives. We are left only with R. J. Kerr-Muir’s comment regarding the mulberry colour of the robes proposed for the Treasurer, and an ambiguous comment (regarding the absence or otherwise of conventions relying on colour alone) made by J. F. Austin in January 1967.

Overall, the scheme of academic dress adopted at Warwick has been a successful one in a number of ways, due at least in part to Butterworth and Linfoot’s initial careful consideration of the requirements. Indeed, in the early development of academic and official dress at the University, we see another case of what was to be Butterworth’s standard (and often very successful) *modus operandi*—to sketch out a few initial requirements, and then to seek out enthusiastic and talented experts and let them get on with the job.

In this case, as has been described earlier, he appointed the talented costume designer Anthony Powell; that this strategy was not ultimately successful in this specific instance appears to have been primarily due to a difference of opinion
regarding adherence to traditional forms, and not to any lack of vision or commitment on the part of either Butterworth or Powell.

It becomes clear from studying the primary source material that between them, Butterworth, Linfoot and the Senate started out with five main requirements, namely that any scheme of academic dress adopted by the University should be:

1. Traditional in form, so that its significance and function should be clear to both the wearer and any onlookers
2. Practical to make (so as to keep costs within reasonable limits)
3. Recognizably different, in its use of colour, from schemes adopted by other universities
4. Logical and systematic, to allow room for the future expansion that was always intended by the founders of the University
5. Coordinated in its use of colour, to avoid unpleasant or confusing clashes when graduates in different disciplines were gathered together in the same place (such as at graduation ceremonies)

The scheme adopted by Warwick is among the most conventional of all the 1960s British universities. Butterworth in particular was unconvinced by the innovative designs for Sussex produced by John Piper and was keen that Warwick should not go down a similar route. In addition, by adhering closely to conventional designs and materials, it was ensured that the second aim was also achieved.

With the unprecedented expansion in the British higher education sector at the time, it is in retrospect surprising that the third of these requirements was satisfied; nevertheless the designers at J. Wippell & Company succeeded in producing a scheme which was both traditional in form and sufficiently distinctive that even now many of the gowns and hoods (in particular those specified for degrees in Philosophy) are easily distinguished from those of other institutions.

The fourth requirement, too, was satisfied: even forty years later it is usually clear what shape (and, in some cases, colour) a hood and gown for a newly-introduced degree should be. The only slight anomalies are the FdA hood (which is fully-lined with white taffeta, but which might perhaps have had some sort of cerise binding or part-lining by analogy with the BA, MA and DLitt) and to a lesser extent the MMedEd and MPH (which, by analogy with the MMedSci, might perhaps have been given, respectively, a green and a lilac binding). Even the robes for the DClinPsych (which, as a joint award with Coventry University, presented a particular design challenge in a number of ways) fit into the Warwick scheme quite well.

The fifth aim, that the scheme not result in awkward colour combinations, was also attained. That the majority of the hoods are lined with a single shade of taffeta ensures that no esthetically questionable combinations of colours are placed next to each other.
We may therefore conclude that, at least relative to these five aims, the system of academic dress designed for, and subsequently adopted by, Warwick is a successful one. It has served very well over the past four decades, accommodating the addition of new types of degree (advanced first degrees, foundation degrees, and degrees awarded jointly with other institutions) and new subjects (law, education, engineering, medicine, business administration, public administration, and so forth) and there is no obvious reason why it should not continue to do so in future.
Appendices

A note on sources and materials

Very fortunately, most of the early documents pertaining to academic dress at Warwick have been preserved in the University archives. One file in particular (numbered UWA/VC1/5/16, originally part of Lord Butterworth’s files from his tenure as Vice-Chancellor) contained a wealth of interesting correspondence relating to the design of both the officers’ robes and the gowns and hoods for the first graduates of the University.

The letters, notes and memoranda in this file cover the period from 18 January 1963 (some months before the officers and founding professors had moved to their new campus) to 20 April 1967 (by which time the first generation of students were more than halfway through their degree courses, and the University was preparing for the formal installation of Lord Radcliffe as Chancellor). This material was supplemented and corroborated by the minutes of some meetings of Senate, and the reports of the Ceremonials Committee.

For the period from 1972 until the present day, the main source of information has been the University Calendar, in which are listed both the degrees and courses offered by the University, and the specifications for the academic dress for those degrees. In this way it was possible to build up a reasonably accurate picture of when each new degree was introduced (and, in three cases, roughly when they were abolished).

A. Memoranda and minutes

A.1 Memorandum by Dr Charles Franklyn, 26 February 1963

Charles A H Franklyn Esq MA MD FLS
Wickham Hill House
Hassocks
Sussex

Tues 26 Feb 1963

Academical Dress and Official Robes

This has been my especial study since Sept 1910 and I have been responsible for the article on Academical Dress in the ‘Encyclopædia Britannica’ since June 1941 and have it under constant review. More recently I have had to do it for 2 more encyclopædias, one a famous
one, ‘Chamber’s’, in 15 vols, is in the press now (new edition). I have done also Coronation, clerical, judicial, ecclesiastical and episcopal robes in the ‘Encyclopædia Britannica’.

Twice I have read a paper on the subject before the Univ. Arch. Soc. in New College, Oxford (1941 and 45). I am the only individual living who has designed the complete system of Academic and Official Dress for 4 British Universities and also many other hoods and robes. To give a set of Official Robes for Chancellor, Pro.-C., Vice-C., Chairman of the Court, the Esquire Bedell, etc. would cost £1,500–2,000.

I did place myself unreservedly at the disposal of the new University of Warwick, and would like very much to design all their robes, also all the hoods, robes, gowns and caps, for all degrees.

Normally, I am asked to give a demonstration, with 25 living mannequins (young men and women) in which I show existing systems of robes, and a suggested new system or two for the new University: all are delighted and between us we hatch out what they want for the new university. If Lord Rootes could get me invited to do this, I would be honoured and thrilled.

A Vice-Chancellor was appointed (Times, 14 Nov 1962) and is John B Butterworth MA, fellow and tutor of New College, Oxford.

A.2 Statement to the Executive Committee, 3 July 1964

I have consulted Mr Paul Reilly of the Council of Industrial Design about the problem of designing academic dress for the University and he, after taking the advice of Professor Janey Ironside, the Professor of Fashion Design at the Royal College of Art, strongly recommends a young man, Mr Anthony Powell, who is both a designer of men’s wear and a theatrical designer. Their second choice would be Mr Hardy Amies, but he is already designing the academic dress for the University of Essex.

If Mr Powell were prepared to accept the commission, the University would require the following:

**Ceremonial Robes:**
- Chancellor
- Pro-Chancellor
- Vice-Chancellor
- Pro-Vice-Chancellor

**Degree Robes:**
- BA
- BSc
- MA
- MPhil
- PhD

Presumably at some stage robes must be designed for an Esquire Bedell or Mace Bearer, if and when the University is presented with a Mace.

It may be simpler if the University does not have separate ‘faculty’ colours for Arts and Science degrees. An exception should, however, presumably be made in the case of the Doctor of Letters and the Doctor of Science. Separate ‘dress’ (red) and ‘undress’ (black) gowns for PhD and higher doctorates may be necessary.
If the Committee is agreeable, I will approach Mr Anthony Powell and see if he is prepared to accept the commission.

JBB

A.3 Notes of meeting, 4 September 1964

R.1370 Vice-Chancellor

The University of Warwick

Note of a meeting between the Vice-Chancellor and the Registrar, and Mr Anthony Powell, in London on 4th September, 1964.

The Vice-Chancellor stated briefly what academic dress would be required, and for which officers ceremonial robes would be needed; the latter would probably be wanted by the time the University opened, in mid-1965, but the University’s first degrees would not be awarded until mid-1966.

Mr Powell said that he would be happy to undertake the task of designing academic dress and ceremonial robes, and gave some indication of his view of the matter. He accepted the traditional nature of academic dress, and felt sure that the right thing to do was to work within this tradition, but to develop it in ways appropriate to the tradition and to the character of the University. This would be a step in an evolutionary trend, rather than a novel or radical change. Mr Powell was interested in the University’s policy on the distinctions between degrees which the academic dress was to express, and said he had thought that tonal variations might be used for this purpose instead of the different bright colours which most universities so far appeared to have used. Mr Powell was conscious of the danger of producing designs which were excellent as drawings, but lost their effectiveness when made up and worn. The possibility of using silk (if silk is required) from the West Cumberland Silk Mills was also mentioned.

The Vice-Chancellor suggested that Mr Powell, and an associate who might work with him, should come up and see the University site and the buildings in progress, and the city of Coventry and the county of Warwick, at an early date, and undertook to get in touch with Mr Powell shortly after his return from Canada.

The Registrar undertook:

To write a note for Mr Powell, setting out in some detail the scheme of robes and dress required, and other relevant considerations;

To obtain information about the robes and ceremonial dress of all other British Universities, including the other new ones and the CATs;

To enquire of the Registrar at Essex about the contractual arrangement with their designer (this was felt to be the nearest parallel so far with the present situation, particularly as it was understood that the University’s agreement would be with Mr Powell alone, who would of course be free to make his own arrangements with others to assist him if he wished).
A.4 Notes on ceremonial and academic dress

The University of Warwick

Ceremonial robes
The University will require robes for

The Chancellor
The Pro-Chancellor(s) (at present only one, but up to three may be appointed)

The Vice-Chancellor
The Pro-Vice-Chancellor(s) (at present only one)

We should also require robes for a Treasurer, if we were to appoint one (the Statutes provide for this), but it does not appear likely that we shall do so in the near future.

If we acquire a mace, we may require dress for an esquire bedell, but this too is uncertain at the moment.

There may also be student officers (e.g. President of the Union) who should have some (modest) ceremonial dress, but no decisions on this have yet been taken.

Academic dress
This normally consists of a gown, a hood, and a hat or cap. The cap is in some universities of different design for men and women.

The degrees which we shall, or are likely to, award are as follows:

**BA, BSc**
(Bachelor of Arts and Bachelor of Science). So-called ‘first’ degrees. There may be bachelors’ degrees in Technology in a year or two, and it remains possible that degrees in e.g. Medicine or Dentistry, might be introduced. It is also possible that e.g. the BA degree might be divided into Arts and Social Science. Thus, while there are at the moment only two first degrees, there might possibly be more, up to five or six at some future date.

We are at the moment rather inclined to feel that it is unnecessary for the academic dress to distinguish between the BA and the BSc, but this is not a final decision.

**MA, MSc**
(Master of Arts and Master of Science). The lowest ‘higher’ degrees given, mostly after one further year’s study. Much the same applies as about the bachelors’ degrees, with regard to subjects.

**MPhil**
(Master of Philosophy). Not yet a common type of degree in British universities—midway between MA/MSc and PhD. The degree at present applies only to Arts, but might be extended to Science and would in that case retain the same name for both.
PhD

(Doctor of Philosophy). The commonest research degree, especially in Science: it applies to all subjects, i.e. the PhD is given for research in Arts, Science, or other subjects such as Medicine.

At most other universities, there are ‘dress’ and ‘undress’ robes: the dress robes, for such occasions as degree congregations, tend to consist of a dark red gown and outside of hood, with a soft, flat, ‘medieval’ hat, while the undress robes consist of a somewhat different black gown for such everyday purposes as giving lectures. (The reason is presumably that gowns of a colour other than black are not entirely suitable for everyday wear.)

In universities which distinguish between the degrees of different faculties, this is done by means of the lining of the hood and/or facing on the ‘dress’ gown.

Higher research degrees

No decision has yet been taken about these, but most universities find it necessary to have the Doctor of Science (DSc) and Doctor of Letters (DLitt) and sometimes the Doctor of Laws (LLD) and others. These all rank higher than the PhD, and usually include bright red dress robes with a flat ‘medieval’ hat.

Use of academic dress

Students would not normally wear gowns within the university, and it is not proposed to have an undergraduate gown.

Graduates (e.g. those going into school teaching or university teaching) will need to be able to buy a gown (and possibly hat and hood) appropriate to their degree, but most students will require academic dress only at their graduation ceremony. The dress will need to be available in large quantities for hire, on these occasions, and the University will therefore need to make some arrangement in due course with a robe-maker to be able to make and stock a sufficient quantity of robes for this purpose, and be able to organise their delivery and supervision at the University.

A.5 File note, 21 January 1967

File note R.1370

Academic Dress

I saw Mr Austin at Ede & Ravenscroft on 20.1.67, and explained our present situation vis-à-vis Anthony Powell, the process by which we got to it, and the action we now propose.

I said that the University had proceeded so far with the ceremonial robes designed by Mr Powell that if he now indicated that he was prepared to proceed with these alone, leaving academic dress to us, and did in fact act at once, we should probably have to let him. But unless he did this within the next few days, we proposed to tell him that we would proceed with different designs.

Mr Austin was willing to come in on this basis. He would be prepared to meet our Ceremonials Committee either at the University or in London, and was very conscious of the need for speed, especially in the case of ceremonial dress. He strongly advised the use
of traditional material (heavy, hard-wearing brocade) in preference to rayons etc. which crumple and sag, and pointed out that while black brocade exists ‘ready-made’, it would certainly take three months to obtain any coloured brocade to order, and if a range of colours was specified, it might be very difficult indeed to obtain them in time.

Mr Austin noted that Mr Powell’s drawings had been favourably received, and was not inclined to think that copyright presented any difficulty, but said that it would be difficult to make any reconstruction of them without Mr Powell’s co-operation, since the drawings are now in his possession. Basically traditional designs might be agreed upon more quickly, and Mr Austin pointed out that in the absence of conventions relying on colour along, designs such as Mr Powell’s might be mystifying to the majority of those who saw them. Furthermore, those universities which have recently developed novel designs have usually adopted traits which have some distinct meaning in ecclesiastical, civic or livery company dress.

As a start, it is necessary for us to decide whether we wish to consider designs for ceremonial dress of a more or less traditional character. Mr Austin has supplied illustrations of typical dress for Chancellor (A–C), Pro-Chancellor (D), Vice-Chancellor (E), and Treasurer, etc. (F). The main variables are: train or not, for the Chancellor; the type of gold ornament to be used (Dundee has thistles and fleur de lys, one or two of the CATs have supposedly ‘modern’ shapes); Vice-Chancellor’s robe is sometimes figured material; and one or two universities use coloured material.

Mr Austin indicated that Ede & Ravenscroft will be prepared to make our ceremonial robes. But as Mr Austin had said in 1963 might be the case, Ede & Ravenscroft would be unable to act as official robemakers to the University, because of shortage of storage space. Mr Austin strongly recommended that we should appoint official robemakers, and said that Wippell’s of Exeter would give the best service. He would begin discussions with us on the design of degree robes, but we should bring Wippell’s in at an early stage.

ADL 21.1.67.

A.6 Wippell’s suggestions for graduates’ dress, 15 March 1967

J Wippell & Co Ltd, Exeter

University of Warwick
Suggestions for Academical Dress

Undergraduates
Gown if worn. Colour and shape to be discussed.

BSc

Gown
A black stuff gown similar to the Oxford BA pattern but with plain open sleeves.

Hood
A hood of black ribbed rayon of a special burgon pattern, fully lined and turned out %” on the cowl and neckband with blue red taffeta HS 250.
BA

**Gown**
As for BSc.

**Hood**
As for BSc but lining and edging to be of green HS.297 blue instead of blue red.

BEd

**Gown**
As for BSc.

**Hood**
As for BSc but lining and edging to be of red HS.300 instead of blue red. (Colour not yet decided.)

MSc

**Gown**
A black gown of russell cord or ribbed rayon with glove sleeves and inverted ‘T’ slits as armpit. The bottom of the sleeves to have small cut out portions front and back, the top of the cut out portions being rounded, the bottom pointed.

**Hood**
In black ribbed rayon lined and turned out 2″ on the cape and cowl with blue red taffeta HS.258, the edging being carried through the neckstrap. Shape based on the Aberdeen pattern but cut wider in the cape and to turn out fully.

MA

**Gown**
As for MSc.

**Hood**
As for MSc but lining and edging to be of green HS.297 blue instead of blue red.

MPhil

**Gown**
As for MSc.

**Hood**
As for MSc but lining and edging to be of green shot red or red shot green instead of blue red.

PhD

**Gown**
Undress: As for MPhil
Full Dress: Details as for MPhil gown but with the addition of green shot red or red shot green facings.

**Hood**
Maroon cloth, shape as the MSc hood but the lining and edging to be of green shot red or red shot green.
DSc

Gown
Undress: As for MSc.
Full dress: Red cloth gown similar to the Oxford Doctors pattern but with shaped sleeves similar to St Andrews. The facings to be of blue HS.258 red and the bottom of the sleeves to be faced back the width of the facings with blue HS.258 red.

Hood
Red cloth lined and turned out 2” on the cape and cowl with blue HS.258 red, the edging being carried through the strap. Shape as for MSc hood.

DLit

Gown
Undress: As for MA.
Full dress: As for DSc but trimming to be of green HS297 blue instead of blue red.

Hood
As for the DSc hood but lining and edging to be of green HS297 blue instead of blue red.

Headwear
For Undergraduates, Bachelors, Masters and Doctors in undress, a black cloth mortar board for men and a black cloth Oxford Cap for women.
For PhD in full dress a black cloth round cap with a green/red cord and tassels.
DSc and DLit, a black velvet round cap with a cord and tassels of the faculty colour.

A.7 Ede & Ravenscroft's suggestions and quote for ceremonial dress, 17 March 1967


University of Warwick
Brief description of Officials Robes and costs

Chancellor’s

Robe
Red Satin Damask with 3” gold plate lace on fronts, cape, hem and bottom of hanging sleeves, as plate ‘B’. £779.8.0

Hat
Black velvet Mortar Board with gold bullion and gold lace. £13.0.0

Pro-Chancellor’s

Robe
Green satin Damask with 2½” gold oak leaf lace on fronts, cape and bottom of hanging sleeves with ½” gold oak leaf lace on the wings and arm slits and the top part of sleeve trimmed with gold ornaments.
£204.11.11
Hat
Black velvet Mortar Board with gold bullion tassel only. £11.0.0

Vice-Chancellor’s
Robe
Red satin Damask (2½” gold oak leaf lace), as plate ‘Z’ but with embroidered wings. £234.8.1
Hat
Black velvet Mortar Board with gold lace and black tassel. £9.0.0

Treasurer’s
Robe
Green silk Damask, trimmed with gold oak leaf lace, as plate ‘F’ the gold lace on the fronts should be 2½”. £136.7.11
Hat
Black velvet Mortar board with gold netted button and black tassel. £7.0.0

Pro-Vice-Chancellor’s
Robe
Green silk Damask trimmed with 1” gold oak leaf lace on fronts, cape and bottom of hanging sleeves with 1½” gold oak leaf lace on wings and sleeve cuts, as plate ‘E2’. £101.4.10
Hat
Black velvet Mortar Board with black tassel. £5.0.0

Registrar’s
Robe
Green silk Damask, as plate ‘E3’. £106.1.9
Hat
Black velvet Mortar Board with black tassel. £5.0.0

Mace Bearer’s
Robe
Black Panama cloth 2½” facing and sleeve panel boardered with red silk.
£52.0.0
Hat
Doctors cloth bonnet with red cord and tassel. £4.0.0
B Academic and ceremonial dress as of 2008

According to the University calendar, the official academic dress for officers and members of the University is as follows:

Officers of the University

Chancellor
- **Robe**
  - Red satin damask, trimmed with three-inch gold plate lace on fronts, cape, hem and bottom of hanging sleeves.
- **Hat**
  - Black velvet mortar-board with gold bullion and gold lace

Pro-Chancellors
- **Robe**
  - Green satin damask, trimmed with with two-and-a-half-inch gold oak-leaf lace on fronts, cape and bottom of hanging sleeves with half-inch gold oak-leaf lace on the wings and arm slits and the top part of sleeve trimmed with gold ornaments.
- **Hat**
  - Black velvet mortar-board with gold bullion tassel only.

Vice-Chancellor
- **Robe**
  - Red satin damask, trimmed with two-and-a-half-inch gold oak-leaf lace, with embroidered wings.
- **Hat**
  - Black velvet mortar-board with gold lace and black tassel.

Deputy Vice-Chancellor
- **Robe**
  - Red satin damask, trimmed with 2 inch oak-leaf lace on fronts with 1 inch gold oak-leaf lace on top of sleeve and arm slits.
- **Hat**
  - Black velvet mortar-board with black tassel.

Treasurer
- **Robe**
  - Green silk damask, trimmed with two-and-a-half-inch gold oak-leaf lace.
- **Hat**
  - Black velvet mortar-board with gold netted button and black tassel.
Pro-Vice-Chancellors
Robe
Green silk damask, trimmed with one-inch gold oak-leaf lace on fronts, cape and bottom of hanging sleeves with one-and-a-half-inch gold oak-leaf lace on wings and sleeve cuts.
Hat
Black velvet mortar-board with black tassel.

Registrar
Robe
Green silk damask.
Hat
Black velvet mortar-board with black tassel.

Mace-Bearer
Robe
Black panama cloth, two-and-a-half-inch facing and sleeve panel bordered with red silk.
Hat
Doctor’s cloth bonnet with red cord and tassel.

Graduates of the University

Gowns

Bachelors
will wear a black stuff gown with long pointed open sleeves.  

Masters
will wear a black stuff or silk gown, the long closed sleeves to have inverted ‘T’ slits for armholes and the bottom of the sleeves to have small cut-out portions front and back. 

PhD
in undress will wear the Master’s gown.

DClinPsych
in full dress will wear a gown similar to Master’s but with scarlet fronts and royal blue inner sleeves. (Jointly conferred with Coventry University.)

EdD
in full dress will wear a gown similar to the Master’s but with green facings.

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25 Holders of the new foundation degrees (FdA) and advanced first degrees (for example, the MEng and MMath) also wear this gown.

26 In practice, only holders of postgraduate masters’ degrees (MA, MSc, MPhil, and so forth) wear this gown; despite the wording of the regulations, holders of advanced first degrees (such as the MEng and MMath) wear the same gown as bachelors.

27 This description is ambiguous and not strictly correct. For a more accurate description see the discussion in the Subsequent Development (1967–2007) section, above.
EngD
in full dress will wear a gown similar to the Master’s but with navy blue taffeta facings.

MD
in full dress will wear a gown similar to the Master’s but with scarlet taffeta.

PhD
in full dress will wear a gown similar to the Master’s but with red shot green taffeta facings.

DLitt, DSc and LLD
in undress will wear the Master’s gown.

DLitt, DSc and LLD
in full dress will wear a red gown of a special pattern with the facings and the bottom of the sleeves faced back with the Faculty colour.

Hoods

BA and BA(QTS)
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with red taffeta.

BSc
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with blue taffeta.

BEd
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with green taffeta.

BEng
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with light blue taffeta.

BMedSci
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with scarlet and blue taffeta.

BPhil(Ed)
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with light green taffeta.

FdA
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with white taffeta.

LLB
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with purple taffeta.

MBChB
Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with scarlet taffeta.

MEng
Simple shape. In black corded rayon, fully lined and bound with navy blue taffeta.
MMath
Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

MChem
Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

MMathPhys
Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

MMathStat
Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

MMorse
Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

MPhys
Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

MA
Of a special shape, in black corded rayon, fully lined and bound with red taffeta.

MBA
Of a special shape, in black corded rayon, fully lined and bound with gold taffeta.

MClinSci
Of a special shape, in black corded rayon, fully lined and bound with scarlet taffeta.

MMedEd
Of a special shape, in black corded rayon, fully lined and bound with scarlet taffeta.

MPA
Of a special shape, in black corded rayon, fully lined and bound with lilac taffeta.

MPH
Of a special shape, in black corded rayon, fully lined and bound with scarlet taffeta.

MSc
Of a special shape, in black corded rayon, fully lined and bound with blue taffeta.

MS
Of a special shape, in black corded rayon, lined and bound in scarlet taffeta

MMedSci
Of a special shape, in black corded rayon, lined in scarlet and bound in blue taffeta

MEd
Of a special shape, in black corded rayon, fully lined and bound with green taffeta.

LLM
Of a special shape, in black corded rayon, fully lined and bound with purple taffeta.

MPhil
Of a special shape, in black corded rayon, fully lined and bound with red shot green taffeta.
DClinPsych
Of special shape in black corded rayon, fully lined in royal blue and scarlet taffeta. (Jointly conferred with Coventry University.)

EdD
As the Master’s hood, but in crimson cloth lined and bound with green taffeta.

EngD
As the Master’s hood, but in crimson cloth fully lined and bound with navy blue taffeta.

MD
As the Master’s hood, but in crimson cloth lined and bound with scarlet taffeta.

PhD
As the Master’s hood but in maroon cloth fully lined and bound with red shot green taffeta.

DLitt
As the Master’s hood but in red cloth fully lined and bound with taffeta.

DSc
As the Master’s hood but in red cloth fully lined and bound with blue taffeta.

LLD
As the Master’s hood but in red cloth fully lined and bound with purple taffeta.

Headwear

For Bachelor, Master and Doctor in undress
a black cloth mortar-board.

For PhD in full dress
a black cloth round cap with red and green mixed cord and tassels.

For DLitt, DSc and LLD
in full dress a black velvet round cap, with cord and tassels of the Faculty colour.

For DClinPsych
black cloth round cap with scarlet and blue cord and tassels. (Jointly conferred with Coventry University.)

For EdD in full dress
a black cloth round cap with green cord and tassels.

For EngD in full dress
a black cloth round cap with navy blue cord and tassels.

For MD in full dress
a black cloth round cap with scarlet cord and tassels.

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28 This description, also, is inaccurate. The DClinPsych hood is of special (Aberdeen) shape, scarlet, lined with royal blue taffeta.
C Hood and gown key

C.1 Foundation degrees

FdA

C.2 Bachelors’ degrees

BA, BEd, BEng, BMedSci, BPhil(Ed), BSc, LLB, MB ChB
C.3 Advanced first degrees

MEng

MMath, MPhys, MChem, MMORSE, MMathStat, MMathPhys

C.4 Postgraduate masters’ degrees

MA

MBA

MEd

LLM

MSc

MS, MClinSci, MMedEd, MPH

MMedSci

MPA
C.5 Doctorates

MPhil

PhD
EdD
MD
EngD
DClinPsych
C.6 Higher doctorates

DLitt  DSc  LLD

C.7 Obsolete degrees and hoods

MEng (old hood)  MRes  MHist
C.8 Gowns

First degrees

PhD

EdD

MD

EngD

DClinPsych

Postgraduate masters

DLitt

DSc

LLD
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The Cutting Edge of Academe: Trends in the Manufacture of Academical Dress

by Kenneth Crawford

Academical dress

‘It is typical of the growth of specialized costume that a fashion abandoned in everyday life is appropriated by institutions, themselves strongholds of conservatism.’ Whilst ‘abandoned fashion’ might pay very little respect to ongoing continuity and symbolism, for academic institutions to adopt that which is the best in fashion and retain it symbolically is in the very vanguard of that for which those institutions stand. For academical dress to undergo fashionable change is to suggest that any symbolic constant in the world might be unnecessary.

This is not to say that the style and form of academical dress must remain immovable for ever. There are many factors controlling the style and form, such as improvement in the quality of cloth, in weaving, in dye-lots—the raw materials from which the robes are made. Universities might find that a particular colour or style of robe is no longer suitable and seek to improve it as the visual symbol of their various degrees—this has been the case particularly in the United States, where in 1959 a review committee modified the Intercollegiate Code of academical dress. With so many institutions of higher learning now being awarded university status, the increase in robe manufacture means that suppliers might be forced to consider more streamlined techniques.

In his fine, short treatise on the cutting of academical gowns and hoods, William D. F. Vincent has offered methods accessible to all who can follow a

This paper was submitted for the Fellowship of the Burgon Society in 2008. I am indebted greatly to The Revd Philip Goff of Ede & Ravenscroft, London, and Mr Robin Richardson of J. Wippell & Company, Exeter, for their kindness in permitting me to visit their respective offices and agreeing to talk with me about trends in the manufacture of academical dress. Also, to Professor Bruce Christianson of the University of Hertfordshire for valuable suggestions and comments.


pattern. Whilst his expression is somewhat antiquated for our day, nevertheless his system still stands as a guide for making robes. The following pages will outline a comparison of Vincent’s style and method for gowns and hoods, but will deal in more depth with the manufacturing process.

**Gowns**

The foundation of academical dress is the gown. Whilst early gowns, down to the end of the eighteenth century, are represented in art as full-length, what seems to be an acceptable length, now, is to have the hem 8 inches above the ground in normal shoes. Some gowns are too short or too long, making the wearer look comical rather than an achiever in higher learning. Undergraduate gowns, such as the Commoners’ gown in Oxford and the college gowns in Cambridge, may be understood nowadays to represent transition in the degree of learning and therefore shorter, alluding perhaps to a forthcoming greater dignity in the proper length of gown.

Vincent illustrates the standard portion of the gown, the coat, well in his treatise (Fig. 1—for the figures see the pages following the text). The coat pattern in Fig. 2 is now more commonly used, showing a slightly deeper underarm cut. In Fig. 1, Vincent shows the pattern for the rear half-panel of the gown as convex at the top. The pattern in Fig. 2 shows a straight cut. With this straight cut, drawing the bottom thread (that furthest from the top of the panel) slightly tighter will curve the whole gathered section (Fig. 3) to fit the bottom of the yoke. This will allow for any degree of curve in the style of the yoke. If the yoke is curved sharply, as with the Oxford doctor’s festal gown, a convex shape to the top of the back panel can be used, as Vincent illustrates in Fig. 1. To pattern this convex shape for any gown, the yoke is measured across the base, the outer points being the finished length. The distance up from the horizontal to the centre of the yoke base is added to the centre of the rear pattern and the arc drawn for the full width (Fig. 4). When gathered back, the rear panel will shape to the base of the yoke. This method will suit any shape of yoke.

To gather the back, Vincent illustrates the basic process (Fig. 5). A century later, the process is identical. Fig. 6 shows the marking closer together and more

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6 The advent of gathering tape with drawing strings has changed the shape of the work. While this is expedient, it does mean that a stitch line appears on the outside of the gown at
evenly distributed over the padding than in Fig. 5. A double thickness of the same fabric as the gown coat, folded length-wise with the fold to the bottom, is sewn to the top of the section to be gathered, and then the ‘graph’ is marked out. The rows (four rows for the back) are ½ inch apart and the stitch marks are 3/16 inch apart. The drawing thread should be of a gauge such as Gutteman’s polytwist for durability.

The stitches are sewn as in Fig. 7, ensuring that they go down and up vertically rather than simply moving through to pick up each point on the graph. This ensures that, when the fabric is pulled back into its pleats, the stitching will lie horizontally through the gathers. Once all the stitching is done, the fabric thicknesses are gathered back to the required finished width (Fig. 8)—in the case of the back panel of the gown, to match the width at the bottom of the yoke. Comparison with Vincent’s illustration in Fig. 5 will show the measurements and spacing modified slightly to suit individual technique.

Vincent, using the Oxford and Cambridge patterns as examples, represents the bachelor’s gown sleeve as in Fig. 9. However, the underarm shape on the sleeve is shown more appropriately as in Fig. 10. Similarly, Vincent shows the master’s gown sleeve as in Fig. 11, but the underarm allowance to fit the coat pattern more appropriately is shown in Fig. 12. The reason for these deeper underarm shapes is that, in Vincent’s pattern for both bachelor’s and master’s sleeves, there will be a droop of fabric without an appropriate allowance for the undercut for the arm. Allowing for the underarm in the sleeve pattern takes up this droop of fabric and leaves the sleeve to drape with a minimum of excess cloth. The length of the sleeve should be to within 1½ inches of the gown hem for the Oxford and Cambridge styles.

The BA gown in the University of London—and adopted by various other universities—requires the gathering of the sleeve forearm into pleats, with a cord and button to hold the pleats in place—the custom seems to be four pleats. George W. Shaw shows this pleating bringing the gown forearm sleeve up to the elbow rather than half way down the forearm. In terms of style, this shows the sleeve appearing to sit properly rather than appearing to be pleated up because the sleeve is too long, hanging well over the forearm. If the pleats are simply caught up from the straight cut, the base point of the sleeve tends to curve forwards. However, if the pleats are let into the forearm and styled to gather back, the base of the sleeve will hang straight. Fig. 13 shows the BA London sleeve pattern with the pleat allowance marked out, allowing four pleats ½ inch apart—and parallel with the line of the sleeve hem.

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the base of the gathers on the back and sleeves where the tape has been sewn down to hold it in place. See later reference in the text, p. 65.

7 Academical Dress of British Universities (Cambridge: Heffer, 1966), p. 21, Fig.14. Also in G. W. Shaw, Academical Dress of British and Irish Universities (Chichester: Phillimore, 1995), p. 22, Fig. 42.
The hem of the bachelor’s sleeve, being cut inevitably on the bias, often appears to twist. The maker can avoid this by sewing the hem from the sleeve wrist to the bottom point on one side and then repeating from the wrist to the bottom point for the other side. If the sewing simply starts at the wrist and continues through the bottom point and back to the wrist, one side will sit flat (that sewn from wrist to point) and the other side (from point to wrist) will twist.

In the master’s sleeve, the slit to free the arm is placed excellently in Vincent’s pattern, inclining upwards from the sleeve side seam (see Fig. 11). This upward cut is important because, when the finished gown is worn, the shape of the wearer’s shoulder will show the arm slit as slightly above horizontal. The former Cambridge firm of Bodgers has styled the Cambridge master’s sleeve with an armhole cut almost at right angles from the sleeve side seam—when worn, this gown will show a distinct descent in the cut of nearly 30°. This makes the gown look awkward and ill-fitting, the sleeve appearing almost to be inverted. The upward cut of the slit will make the gown appear to have some height, leading the viewer to see a robe which complements the wearer’s height rather than accentuating ‘width’.

Vincent does not treat the doctor’s sleeve in his treatise. However, taking again the Oxford and Cambridge patterns for the doctor’s sleeve, we can see the Oxford festal sleeve in Fig. 14 and the Cambridge festal sleeve in Fig. 15. For the Oxford festal gown, the degree colour is used to face the sleeve, as it is used also to face the gown. Following the sewing together of the sleeve seam (wrong sides together so that the seam is outwards) and the colour panel seam separately, the colour is sewn onto the outside of the sleeve, right sides together, but with the colour covering the top of the sleeve as in Fig. 16. It is turned over and pressed so that it falls over the base of the sleeve (Fig. 17), turned under the base of the sleeve (the line d-e) and pressed to form a turning for sewing down. The colour is hand-sewn to the inside of the sleeve, all stitching therefore being concealed with the sleeve seam being under the arm. The Oxford doctor’s sleeve is faced with the faculty colour; the colour does not simply form the lower three quarters of the sleeve. Scarlet, therefore, is seen inside the sleeve. The sleeve is then gathered as described for the rear gown panel, but curved and tapered (Fig. 18) and with three threads rather than four—as are the bachelor’s and master’s gown sleeves.8

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8 In gathering the master’s gown sleeve, the outer side seam needs to be caught up in the gathers so that the seam does not affect the pleating. The needle is brought up at one side of the seam, or put down through one side of the seam. Whichever way it happens, the seam is then caught in the middle of the gathering at the drawing thread, allowing the gathering to appear evenly spaced without seam intrusion in the line. Also, for the sake of expediency, some makers prefer to keep the untapered shape in the sleeves, allowing the yoke shape to cover the gathers as illustrated above.
The Cambridge festal gown sleeve (see Fig. 15) and lining seams are sewn together separately and pressed out. The two are put together, right sides together and sewn around from wrist to point to wrist, snipped at the points, and turned in and pressed so that the colour forms a complete sleeve lining. The extended portion at the wrist is turned back to form a shallow triangular ‘cuff’ and is held back with a cord and button. Fig. 19 illustrates this sleeve in a ThD gown made for the University of Trinity College, Toronto, Canada. The sleeve and lining are then gathered with three threads. Some manufacturers now shorten the sleeve lining to finish 8 inches under the sleeve turning. This shorter lining is sewn to the sleeve shell.

The American doctoral gown is modelled on the Oxford festal gown, but the sleeve is bell-shaped, turning under at the wrist to join a tailored jacket-style sleeve lining. This gown is modelled in Fig. 20 (style only), the sleeve and lining patterns shown in Figs 21 & 22. The doctoral gown has three velvet bars on the sleeve which, along with the velvet facings, are black or in the faculty colour (Fig. 23). In some universities, the gown has the pleats in the front panels extend beyond the front yoke seam right around the neck to join at the back in the centre of the yoke (Fig. 24).

In all of these gowns, the common element is the yoke. This device locks the rear panel and the sleeves in place. Style and depth of the yoke often seem to be at the whim of the various robemakers. The lie of the yoke fabric is important: normally there is a vertical seam in the yoke at the centre back. It is best to cut the yoke panels with the front of the yoke on the grain. This means that the rear seam will have both yoke panels on the bias. For cotton/viscose ribbed fabric or faille, this will mean that the ribs in the fabric will form a chevron shape when sewn together. The more important aspect of this particular cut is that the line of the gown from the front panels will show the grain line from the hem to the centre back of the yoke. This adds strength to the front; the canvas interlining being cut on the grain will strengthen the yoke overall even though the outer fabric is on the bias.

The basis of the yoke is the interlining. This is cut as one piece with the centre back on the grain. Turnings are allowed ½ inch for the base and sides, and ¾ inch for the fronts and neck curve. On the underside of the interlining is sewn a piece of fabric cut to the yoke finished size. Because the yoke interlining is cut longer than the finished top yoke, the fronts of the interlining need covering in the gown fabric back to the point where the top yoke seam will sit. The top yoke fabric is sewn to the front panels of the gown coat, and then the whole top yoke is sewn to the interlining. The rear panel gathers are sewn to the yoke first, then the sleeves. The base yoke turning is snipped and then pinned to the rear gathers and sewn first (Fig. 25), then the sleeve gathers. Once the back is sewn, the gathers are turned back onto the interlining and sewn back to the underside fabric (Fig. 26). This holds the gathers and yoke flat. At the corners, where the rear gathers and sleeve
gathers meet, all gathers are turned back on themselves for sewing. This enables
the yoke to sit flat at the corner points. Following Figs 25 & 26 is a series of yoke
designs with description.

These methods all apply to hand-gathered gowns, as do Vincent’s methods,
allowing for care and custom finishing in the work. Modern manufacturers,
however, are faced with a major dilemma: given the dearth of training in hand
needlework, machine work and finishing, especially at school level, the number of
people able to provide hand-gathered gowns is decreasing. Also, with the volume
of new universities emerging within the past twenty years, the manufacturers are
having trouble keeping up with the demand. The development of gathering tape to
enable traditional gown manufacture to keep up with demand has compensated for
both of these issues, but has its own problems: it requires extra visible stitching on
the gown, making the finish look somewhat cumbersome and the process
‘exposed’; the tape manufacturer is discontinuing the wide tape for the backs of the
gowns. While the narrower tape for the sleeves is still in production, the maker
must use either a double width of the sleeve tape for the back—being difficult to
apply because of the need to line up the drawstring spaces (requiring extra lines of
visible stitching on the outside at the back)—or a single row of tape, making the
gown appear wide at the bottom of the yoke rather than the deeper gathering
emphasizing the height.

The flap-collar gown, used extensively for degrees at Oxford, has facings which
turn out and join at the front of the square collar. The inside edges of the gown
front panels are extended 7½ inches in the cutting, turned back and hemmed on the
inside of the panels—the ½ inch being the hem turning. The collar (see Fig. 27)
and lining are sewn at first only on the two sides, the wide base of the collar, the
neck and the two curved sides left open. The collar is not turned out at this point.
Once the back panel is gathered to the finished width, the two side panels are
placed inside the collar through the wide straight edge (Fig. 28). While the process
causes some ‘congestion’, it allows for the side panels to join the curved sides of
the collar. When sewn, the whole collar is snipped on the curved edges, turned out
and pressed. The wide straight edge is turned through the small gap in the centre
between the side panels and sewn. The corners are snipped and shaped. When the
hem is pushed back through the centre gap, the hem is inside the collar. All is then
pressed flat and the collar and side panel joining is complete. The small gap in the
centre, along with the side panel straight extensions, is then sewn to the gathered
rear panel of the coat. To conceal the gathers and the turnings, when the rear panel
is sewn to the complete collar section, a strip of fabric is sewn on top of the
gathers. When the rear panel gathers are pressed back onto the base of the collar
panel, the extra strip is then turned over the top to conceal the turnings and the
whole is sewn down. The ‘gathers’ on the rear panel of this gown are better done as
pleats, evenly spaced out from the centre, rather than piped gathers as in the other
gowns. This pleating enables the gown to sit quite flat under the flap-collar. The sleeve for this gown is the square-ended Tudor boot sleeve with inverted T-slit armhole (Fig. 29). The sleeve is not gathered, but sewn into the coat as in a suit or jacket.

**Hoods**

Vincent shows various styles of hood in his treatise but, being a cutter, his patterns are a guide to dimensions for cutting out. He gives no description about making up. In his Cutter’s Guide to Clerical Garments, Vincent details the pattern dimensions of all hoods for Oxford, Cambridge and Trinity College Dublin. He shows the Cambridge MA hood as in Fig. 30 and the BA hood as in Fig. 31. The Cambridge MA shape may have had rounded corners in the past. In any event, Vincent indicates the lining as ‘white silk, edged or bound with the same, the bordering or binding overlapping the outside ¼-inch’ all round the tippet (cape). He states, also, that it is ‘always lined throughout with white silk and sometimes not edged’. Standard documents on the subject of the Cambridge hood shape seem consistently to show all Cambridge hoods with square tippet (as in Fig. 31) and the lining not turned out. When making up a Burgon or simple shape hood with a full lining, either the anterior or posterior side of the hood will be on the bias rather than the grain. This can produce weakness in the hood if both shell and lining are cut on the same grain line: with both hood and lining cut on the bias on the same side, the bias side will be susceptible to stretching.

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10 London tailors used to make Cambridge hoods with rounded corners. Cambridge University forbade this practice by statute in 1934. From then, all Cambridge hoods have been with a square tippet. See the Council of the Senate of Cambridge University Report on Academical Dress of 16 May 1932, point 6, which states that tippets should always have square corners. Reproduced in Charles A. H. Franklyn, *Academical Dress from the Middle Ages to the Present Day including Lambeth Degrees* (Lewes: Baxter, 1970), p. 178. Also see Franklyn, p. 194, for the 1934 ordinance. Also, *The Cambridge University Reporter*, No. 2965, 6 February 1934.

11 Vincent and Tonkin, p. 17.

Cutting the hood shell with the posterior side on the grain, leaving the crescent cut and anterior side on the bias, works very well especially with cotton/viscose weaves or faille. If, then, the lining is cut with the anterior side on the grain, leaving the posterior side on the bias, the shell and lining will stabilize each other on both edges when sewn together as both sides of the hood will have one grain and the other bias (Fig. 32 & 33).

In the Durham MA simple shaped hood (for pattern see Figs. 32 & 33) the lining turns out ¼ inch onto the shell on both anterior and posterior sides. In measuring out the lining, ⅛ inch must be added to both sides before cutting. The stitch line will be ¼ inch in from the cut edge, and the ⅛ inch allowance will be the lining’s return to the shell’s finished edge. Then the lining will fold over and fall into the shell as a full lining. The reason for the ⅛ inch return rather than a ¼ inch is that all fabric needs space. If the return allowance were only ¼ inch, fabric width would be lost in the stitching and then in the turning over into the inside of the shell. By allowing the extra ⅛ inch in the return, the stitching and crease on the finished edge are allowed for and the shell edge will sit flat inside the lining turnings (Fig. 34).

When joining the lining to the shell at the crescent cut on the anterior side, the lining allowances must be mitred so that they match the angle of the hood sides when laid out flat (Fig. 35). On the posterior side for the simple shape hood, the sewing together is quite different. The seam stitching in the shell from the liripipe base to the anterior side must be left 1 inch short at the top (for cutting the lining, see Fig. 36). The lining turnings are sewn on each side through the gap in the stitching to the edge of the shell turnings and then pressed back so that the ⅛ inch allowance is on the outside. Once this is done on both sides, the 1 inch gap in the hood shell is then sewn together so that lining turnings and shell are seamed as one piece. Once this is complete, the liripipe side of the lining is sewn. When all seams are pressed out, the crescent on the anterior side can be sewn together and the anterior turnings of the lining sewn down. This process applies to all simple shape hoods, British and American.

The Burgon shape does not have this problem: the anterior and posterior sides join to form outward Vs at the top both of the crescent and the liripipe. The method of joining the lining to the anterior and posterior sides is the same as for the simple shape hood at the crescent.

Lining full shaped hoods without outer turnings is straightforward as both shell and lining fabric can be cut on the grain line. When turning out the lining onto the shell, either the grain line can be used or the whole lining can be cut on the bias. This bias cut will allow a slightly softer turning back on the stitch line where the grain will not be apparent (Fig. 37). The corners of the hood need to have the lining mitred in the same way as for the Burgon and simple shape hoods at the crescent point on the anterior side.
Turning the lining out on the curved tippet of the full shape hood is best done with the shell fabric cut on the grain line and the lining cut on the bias (Fig. 38). The usual turning allowance for British hoods is ¼ inch (plus ⅛ inch return). The lining is placed on the shell, right sides together, so that the central seams in the tippet match. From there, on each side, the grain line point should be pinned and the lining pinned again at the beginning of the tippet vertical straight sides. The lining should pin all round the shell, except for the spaces around the tippet curves. All points should match.

The lining needs to be eased in from the centre tippet seam towards the pin at the grain line point and pinned closely, then in from the other side (Fig. 39). Once the lining is sewn around, the whole hood is turned out through the liripipe lining and the lining turning dry-pressed gently, working from the hood shell towards the edges. When pressing initially with the dry iron, the lining should be eased into shape to ensure that the lining spreads evenly. The cut edge of the shell should remain flat beneath the turned-over lining edge at all times, otherwise buckling will occur. When the curve is pressed flat, a light steam press will ensure the flatness of the curved turning. This is done only on the front of the shell, otherwise stitch lines will show on the lining. Fig. 40 illustrates the finished turning on the curved tippet.

Worcester University has opted for a modified Aberdeen shape hood (Fig. 41), lined fully with the university colour (BSI Standard 381 Col.103 Peacock Blue), and faced on the anterior side 1 inch with silver grey silk. Because the anterior side has an extended curve to the tippet crescent, the silver grey silk is cut on the bias, 2½ inches wide and one third as long again as the anterior side, one strip for each side. The strips are seamed together. After pinning the strip seam onto the lining crescent seam, right sides together, the binding strip is then placed on the lining and eased and pinned. When sewn down, the strip is turned over to the lining edge and the lining sewn to the shell (Fig. 42). This produces a flat, custom-finished facing.

Hoods of the American Intercollegiate Code (hereinafter the ICC), unless of a single colour lining, have an added requirement—the sewing in of one or more chevrons, pales, bars—and perhaps different colours—on either side of the hood. The patterns in Figs. 43 & 44—master’s hood and doctor’s hood respectively—

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13 In heraldry, the chevron is always portrayed as an inverted ‘V’, with point upwards. The pale is a vertical block. The bar is a horizontal block. In the American ICC, the chevron is always V-point downwards, and described as ‘chevron reversed’ if the V-point is upwards. A chevron is that of another colour placed on the field of the hood lining. Per chevron means the chevron shape, but as a dividing line with one colour above the other. Likewise, per pale and per bar.

14 The doctoral hood pattern shown is the standard ICC pattern. However, a number of universities has opted for a different doctoral hood style. For a complete review of non-ICC American doctoral hoods with illustration, see Smith and Sheard, Vol. 2, pp. 1575–1620. Also, Kevin Sheard, Academic Heraldry in America (Marquette, MI: Northern Michigan College Press, 1962). Not mentioned in either publication is the doctoral hood pattern for
show the placing of a chevron on the hood. For the doctor’s hood, the chevron is placed so that the inner edge of the chevron falls just short of the return back on the curved seam between liripipe and tippet. It is placed this way to ensure that, when the tippet is open, the chevron does not show as part of the lining. Two or more colour linings require that all the colours are made up in their positions before the actual hood pattern is marked out.

The binding of the hood on the anterior side is always with velvet, except where stipulated in a university’s statutes,\(^\text{15}\) cut on the bias to allow for the curved shape of the anterior base, ½ inch inside on all hoods (Fig. 45), then 2 inches outside (bachelor), 3 inches outside (master), and 5 inches outside (doctor). A soft interlining for shape is recommended (Fig. 46: a master’s hood with 3 inches of velvet—Columbia University MEd).

All ICC hoods require the lining on the posterior side for bachelors and masters and the tippet for doctors to turn out onto the shell ¾ inch. The process is the same as described for the Durham MA simple shape and the full shape hood with curved tippet. But some universities diverge wildly: Columbia University, in which the ICC began, has chosen to have the doctoral ‘hood’ as a single tippet (Fig. 47), taking away the whole sense of a real hood. The Columbia master’s ‘hood’ bears no resemblance to a hood of any kind, being more like a draped scarf (Fig. 48). For some, dismissive; for others, progressive; for still others, a travesty. Graduates may choose the ICC or the contemporary style.

While the manufacture of academical hoods requires the same custom finishing as the gowns, again the modern manufacturers are faced with a dilemma: for manufacturers to maintain their supply of robes and be responsible for some degree of standard, there is a need for simplified hood design. Because of the detail required for hoods, those such as the University of Exeter—grey stuff, bound all round with two inches of blue—might need revising so that simplicity of manufacture is possible. Mitred corners and other time-consuming processes cannot always be maintained, except at increasingly prohibitive costs. Institutions need to recognize that manufacturers are at the mercy of the dyers: one batch of dyes will not necessarily be compatible with the previous batch. Wear and tear on

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\(^{15}\) Union Theological Seminary, New York, for example, has prescribed that the degree of MDiv should have a hood of the master’s shape, black, lined with scarlet silk, the 3-inch master’s binding on the anterior side being of the lining silk rather than scarlet velvet. This is to differentiate the MDiv hood from that of STM—Master of Sacred Theology—which is prescribed as a master’s hood of black stuff, lined with scarlet silk and bound over the anterior side ½ inch inside and 3 inches outside with scarlet velvet, the lining turned out ¾ inch on the posterior side.
hoods made for hire compounds this problem; with dry cleaning and exposure to the light, various dye-lots will alter.

On the other hand, part of the maintenance of the tradition of academical dress lies in the importance of consistent colour representation. Anything approximating the Oxford MA shot crimson or the Royal College of Organists three-colour shot pearl will not really be good enough. If the approximation is good enough, the institution’s view of itself and its reputation might well come into question—the any-old-thing-will-do issue. Equally, if an approximation is accepted as good enough, it might not be long before the approximation becomes confused with other institutions using the same ‘colour’. Given that modern-day weaving looms cannot handle adequately the production of shot silks and other thread mixtures, proper shuttle looms must be used. Modern weaving looms seem unable to handle two different thread types, perhaps silk in warp and polyester/rayon in weft, with one of the threads breaking frequently. Shuttle looms will handle the different threads easily. The tension for manufacturers now lies in the balance between maintaining the tradition of excellence the very fine companies have established and catering for the enormous number of gowns and hoods required, either for purchase or for hire. If for purchase, the leading companies have a responsibility to themselves and their clients to explain that they can provide a quick economical dress fast, or something custom-made for the appropriate price. This will require the continuous training of good workers in the craft of custom-made robes. If the great companies ever dispense with the custom-tailored, hand-made academical dress, it will spell the end of the tradition—academical dress will not be seen as anything more than ‘grad togs’, representing in their cheapness a cheap view of academical excellence. Dignity requires dignity: if academical achievement is a dignity to which people aspire, the visual dignity of that achievement must be commensurate.

The manufacture of academical dress, while seeking to preserve its own evolution, nevertheless is governed by exigencies which make the process interesting, challenging and worthy of maintaining the very best in continuing the ancient traditions of dignity and symbolism. Modern manufacturers should be applauded for working so hard to maintain a balance in demand, supply and standard. If the world of academe has taken the best of fashion and made that best its own, institutions and manufacturers must work together sympathetically to maintain that ‘best’.

16 The problem with modern weaving machinery is that it is set to handle one kind of thread—silk, polyester, cotton, rayon, for example. Because each of these threads has a different tensile structure and strength, one will be seen to be stronger than another in warp and weft for weaving shot fabrics. Modern machinery does not differentiate these strengths of various threads, whereas the shuttle machinery will compensate for different strengths because of its more mechanical rather than automotive technology. The same principle is evident in industrial sewing machines when compared with treadle machines.
Glossary of terms

**GOWNS**

**Coat**
The back and sides, possibly seamed under the arms, the back gathered into the base of the yoke (q.v.) and the sides joined to the top yoke (q.v.).

**Flap Collar**
The square-shaped portion of the gown in lieu of a yoke. The collar holds the side panels together across the back, the side panels extending over the shoulder to meet the horizontal seam. The collar then folds back on the outside, forming a square across the shoulders and supporting the facings.

**Sleeve**
That which is indicative of the degree of bachelor, master, or doctor, the style of which is illustrated in the text.

**Top Yoke**
The portion of the yoke which extends from the back just forward of the shoulder and on top of the interlining, the interlining extending further forward for balance when the gown is worn. The side panels are sewn to the top yoke.

**Yoke**
The collar portion of the gown, made up of three parts—the interlining, the underlining cut to the yoke finished size, and the top yoke (q.v.)—into which the back and sleeves are sewn.

**HOODS**

**Anterior Side**
The side of a simple shape hood which extends from the neck to meet the cut of the crescent (q.v.) shape.

**Cowl**
The alternative name for the posterior side (q.v.) of a simple shape hood. Also, the side of the full shape hood extending from the neckband to the top of the liripipe (q.v.).

**Crescent**
The hook shape on a simple shape hood which is the stylized remnant of the curved space separating the tippet (q.v.) and the liripipe (q.v.) on the full shape hood. It extends in various styles from the base of the anterior (q.v.) side of the simple shape hood to meet base of the liripipe (q.v.).

**Liripipe**
On a simple shape hood, the ‘boot’ of the hood with the crescent (q.v.) on one side to meet the base of the anterior side (q.v.); and on the other side a straight or curved line to meet the base of the posterior side (q.v.). On a full shape hood, the ‘tail’ which is adjacent to the tippet (q.v.) and which extends upwards as a straight or curved line to meet the cowl (q.v.). The liripipe itself is a remnant of the extended scarf which wrapped around the wearer’s neck, securing the hood in place on the shoulders.

**Posterior Side**
The side of a simple shape hood which extends from the neck to meet the top of the liripipe (q.v.). Sometimes referred to as the cowl (q.v.).

**Tippet**
The square cape on the full shape hood, either with square or rounded corners, which sits flat against the wearer’s back. Sometimes simply called the cape.
Fig. 1 - The line represents the underarm seam in the back and front panels compared with the seam in the rear panel in Fig. 1.

Fig. 2 - Drawn tighter

Measurement from base of yoke to hem of rear panel

Measurement from base of yoke to hem of rear panel plus extra from the horizontal to the yoke base.

Fig. 4a illustrates the made-up result of a convex rear panel as described in Fig. 4.
The illustrations in Figs. 16 and 17 show the Oxford festal sleeve laid out flat for the sake of explaining the sewing of the sleeve facing fabric. The lines marked a-b and f-g are sewn together to form the cylindrical sleeve.

Fig. 16

Taper, according to pattern, at each end

Fig. 17

Fig. 18

Fig. 19

Fig. 20

Fig. 21

Fig. 22

Fig. 23

Fig. 24
BODGERS
CAMBRIDGE
The distinctive feature of this yoke is that the top yoke is cut on the diagonal at the front, giving a sense of height to the wearer. The yoke depth is very shallow at only 3 inches.

EDE & RAVENSCROFT
LONDON
Six inches deep at the centre back, this yoke was the standard yoke design for E&R in the ’60s and ’70s. The company now use an even wider yoke.

SHEPHERD & WOODWARD, OXFORD
A ‘square’ collar, used extensively for Oxford degrees and Chancellors’ gowns. For Oxford degrees, the collar is edged with gimp.

JAMES NEAL
CAMBRIDGE
A fine yoke, it is five inches deep at the centre. Used for doctoral gowns in particular, it sits as one piece without an extended underyoke.

SHEPHERD & WOODWARD, OXFORD
An elongated yoke, this is the pattern for Oxford doctors’ gowns. It is applied with a stiff interlining for shape, but sits over the gathers.

W. & G. TAYLOR
CAMBRIDGE
This is the standard size yoke for all Oxford and Cambridge gowns. A four-inch-deep yoke at the centre back, it sits well.

T. C. MARSH
BRISTOL
The standard yoke for Bristol University, it is quite shallow at 2.75 inches. Because of the wide neckline, this yoke tends to sit awkwardly.

USA ICC GOWNS
BENTLEY & SIMON, N.Y.
A doctoral gown yoke, it shows the pattern for the velvet neckline and the extended pleats from the front to the centre back of the yoke.
Fig. 37

Fig. 38

Fig. 39

5/8” extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 40

Edge of shell and lining flash

Grain point

Fig. 41

Fig. 42

Fig. 42a

Cut on bias

Pins

Ease lining in on either side towards grain point

Finished edge

Grain point

Stitch line

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

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Fig. 37

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Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 42a

5/8”

extra

Cut edge

Stitch line 1/4” in from cut edge

Grain point

Finished edge

Grain
Illustrations

With the exception of Figs 1, 5, 9, 11, 30 and 31 all line drawings are from the author’s set of illustrations, prepared over the past twenty years in a log of the processes of making up.

Figs 1, 5, 9 and 11 are reproduced from The Cutter’s Practical Guide to the Cutting of all Kinds of Garments, Part 9, including the ‘Cutting and Making Various Kinds of Robes, Gowns, Surplices, Hoods, Vestments, etc. (London: John Williamson, 1898), pp. 69–84.


All patterns on green cutting boards are from the author’s library of patterns for gowns and hoods.

Fig. 23 is reproduced from O. J. Hoppner, Academic Costume in America: A Compendium (Albany, NY: Cotrell & Leonard, 1965).

With the exception of Figs 4a and 48, all gowns and hoods in photographs and on green cutting boards are made by the author. The gown in Fig. 4a was made by the former firm of James Neal & Company, Cambridge, and is part of the Burgon Society Archive. The ‘hood’ in Fig. 48 was made by Cotrell & Leonard, Albany, New York, in 1979. Fig. 47 is reproduced from a set of twelve advertising brochures, the gift of Mr Anthony Harden of Cotrell & Leonard, Albany, New York, in 1978.

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The Mastery of Midwifery of the Worshipful Society of Apothecaries of London

by Anthony W. Fox and Dee Cook

The Worshipful Society of Apothecaries of London, perhaps unexpectedly given its name, is a City livery company. In late 2007, the Society comprised, in ascending rank, Yeomen (424), Liverymen (1244), the Court of Assistants (23 plus 6 Assistants Emeritus), two Wardens and the Master (these last three being elected annually from amongst the Assistants). By its constitution, 85 per cent of the membership has to belong to the medical professions and includes a number of pharmacists, veterinary surgeons and dentists. The remainder come from various professional backgrounds and there are a few honorary Freemen.

In 1815, almost two hundred years ago, the Society of Apothecaries began awarding its Licence to practise Medicine (LSA). Following the national reorganisation of the examining and licensing of doctors in 2007, the Society has retained that capability. It also currently holds examinations for eleven specialist postgraduate medical diplomas.

Apothecaries evolved from the mediaeval spicers who had joined forces with the pepperers (whose guild dates back to 1180) to form the Grocers’ Company in London in 1378. The pharmaceutical and medical skills of the apothecary members set them apart from their brother merchants and eventually, in 1617, the Society was incorporated by royal charter as a livery company in its own right. It manufactured drugs at Apothecaries’ Hall from 1672 until 1922, and established Chelsea Physic Garden in 1673, where plants were grown for processing in the Hall laboratories, as well as for research and educational purposes. Apothecaries’ Hall (built 1668–1672) is situated in Blackfriars Lane near St Paul’s Cathedral, and is built on part of the precinct of the former priory of the monastic order known as the Black Friars. It contains many mementoes of the Company’s early days. Defence of the bailiwick of the professional apothecary has formed a large part of the Society’s history.

1 The postnominal LSA was changed by an Act of Parliament in 1907 to LMSSA to denote Licentiate in Medicine, Surgery and Midwifery of the Society of Apothecaries. This was to clarify the fact that, since the Medical Act of 1886, all who qualified as medical practitioners by obtaining the Society’s Licence were fully proficient in all aspects of medicine, including surgery.
From early in the eighteenth century, the apothecaries were essentially the general practitioners (GPs) of their day, and they could, in addition, dispense their own medicines.

Midwifery has always been an important component of the GP’s workload, and apothecaries have had a long-standing interest in this specialism as an integral part of health care. We tend to forget the dread and dangers of childbirth during the first three or so centuries of the Society’s existence, when women were offered no analgesia, and might be attended by a rather unclean lady thought by the neighbourhood to have more experience than most in delivering babies. Apothecaries who were well-trained in obstetrics were rightly seen as addressing this important medical need and, of all the British medical organisations, it was the Society of Apothecaries that was the first to demand that medical professionals had certified experience in midwifery in order to gain its Licence. Certainly, midwifery was of no interest to the well-dressed members of the Royal College of Physicians who, while providing medical advice to the rich and famous of yore, hardly ever touched their patients at all, let alone under such inelegant and messy situations as when they were in labour. Meanwhile, the surgeons only started taking an interest in midwifery in 1825 as an optional extension of their studies. And lastly, the (now Royal) College of Obstetricians and Gynaecologists (COG) was only established in 1929 when, as now, it offered a postgraduate Diploma in Obstetrics. But even so, holders of that Diploma were often amongst the candidates for the Mastery of Midwifery of the Society of Apothecaries (MMSA).

Within livery companies, the term ‘Master’ is used to denote somebody of the very highest status. The usage survives in the commonplace attribution that someone is a ‘past master’ of a particular skill, in other words a master of long standing, and whose abilities are unsurpassed. The Apothecaries intended the MMSA to be just that, and to be awarded only to those truly expert in the art. The MMSA was awarded during the years 1928 to 1963; during that whole period, just 177 candidates satisfied the examiners.

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2 The Royal College of General Practitioners was founded in 1952, and was accommodated at Apothecaries’ Hall during its first few years.

3 This livery company usage of the term ‘Master’ contrasts importantly with Masters of universities, who have been outranked by Doctors since the sixteenth century. In its entire history, the Society has used the term ‘Master’ for only one other qualification: the Mastership in Medical Jurisprudence, which outranks the Society’s own Diploma in the same specialty, but has no academical dress.


5 Hunting’s opinion, op. cit., p. 239, that the MMSA was ‘in the shade’ of the College of Obstetricians and Gynaecologists’ qualifications may be questioned given the number of candidates for MMSA who already held the Diploma of the COG. Furthermore, her inference that the MMSA was discontinued because the numbers of candidates dwindled in the early 1960s is not supported by evidence from the Society’s archives, nor by the fact
It is the robe for the MMSA that we are pursuing here. While most city livery companies (including the Society) have costume for their yeomen and liverymen, these indicate membership and not the achievement of an academic standard. The distinction of the MMSA qualification is emphasized by the fact that it is the only one for which the Apothecaries seem both to have designed and brought into use a specific academic dress. While the robe for the MMSA relates to a diploma of the Society and not a university degree, this does not detract from its academical nature.

That relatively large numbers of candidates sat the exam in its final years. The decision to discontinue the qualification can be traced in the minutes of the Society’s Examinations Committee and those of its governing body, the Court of Assistants. Between 1960 and 1963 Mr Richard Alan Brews, MS, FRCS, FRCOG, FRCP, the second most senior Liveryman of the Society, sat on the Examinations Committee. He had a London MD in Midwifery (1927) and had become a Fellow of the Royal College of Obstetricians and Gynaecologists in 1940. His current appointments were Surgeon and Recognised Tutor to Pupil Midwives at the London Hospital, and Director of Obstetrical Studies at the London Hospital Medical College. Minuted in the Examinations Committee report, which was presented to the Court of Assistants at its meeting on 20 October 1960, was the following: ‘The Mastery of Midwifery papers were very satisfactory—but as this examination was originally designed for the examination of Assistant Medical Officers, particularly in connection with ante-natal child welfare clinics, it was suggested that the Society might at some time have to re-consider the terms of the examination; with a view to stressing the neo-natal and not so much the obstetric aspects. After some discussion Mr Brews agreed to prepare a report upon the whole examination for submission at the next meeting.’ It was minuted on 21 March 1961 that ‘The Committee considered a short report from Mr Brews—which had been circulated—upon the Mastery of Midwifery Examination. After certain views had been expressed, it was decided to submit the report to the full court for discussion.’ The Court minutes of 21 March 1961 reveal that ‘After full consideration of a Report from Mr Brews it was resolved that the examination for the Mastery of Midwifery be discontinued: that a public announcement to this effect be made in March 1962, the final examination to be held in November 1963.’ The report has not survived. It would seem from this end-result that Alan Brews may have allowed his affiliation with the Royal College of Obstetricians and Gynaecologists (he had a very obvious conflict of interests here) to influence the recommendations made in his report.


Another gown, for Licentiates, was designed in 1901 but does not seem to have been brought into use for academical or ceremonial purposes. In a letter addressed to Percy Lodge, FRCS, dated 9 July 1901, the robemakers, Ede & Son, describe the gown thus: ‘The L.S.A. Gown is made of dark blue stuff, trimmed with old gold-coloured silk and the price is 63/–.’ A contemporaneous watercolour of the design exists in the Society’s archives and is labelled: ‘painted and mounted by Ede & Son, Robe Makers, by special appointment to the Society of Apothecaries’. The picture shows it without any hood or epitoge, and with the Licentiate holding a black mortarboard. A lone specimen, perhaps prototype, survives at Apothecaries’ Hall.
The MMSA gown was devised by Dr Cecil Wall in October 1929, and his four-page typescript rationale is in the Society’s archives. His intention was that the basic structure of the gown should imitate that of the livery robes of the senior members of the Leathersellers’ Company (another City livery company), as depicted in their charter, dated 1604, but differing in colour. His description reads as follows:

A long loose gown open in front reaching from the shoulders where at the back the material is gathered into a yoke, down to below the knees. The gown has long hanging sleeves in the upper part of which are openings for the arms to pass through. In front and round the neck the gown is trimmed with budge [i.e. lambskin dressed with the hair outwards] 2\(\frac{1}{2}\) inches wide. The opening for the arm in the sleeve is trimmed with budge 2 inches wide, and the lower dependent part of the sleeve has two strips of budge of the same width, one at the level of the hand and the other near the bottom. Guarding the upper part of the sleeve where it is inserted into the gown is an epaulette or wing about 1 inch wide in front and 1\(\frac{1}{2}\) inches wide behind. This epaulette is found in all the robes of the Jacobean period and apparently is reminiscent of the time when sleeves were detachable from the body of the garment …The colour of the gown is blue and the material is a reproduction in artificial silk with a woollen back of antique satin which was much used in the Jacobean period, so much so that satin became a generic term for people of fashion …The ribbon used for binding is sarcenet, a thin silk material originally of oriental (Saracenic) origin which has been in use in England since the thirteenth century.

Dr Wall goes on to specify a cap and hood for the MMSA. The former was of ‘city flat cap’ design, again commonplace amongst London liverymen of the early seventeenth century. This cap had a semi-stiff rim, a soft circular crown of 13 inches diameter tied round with a gold cord, and was to be of blue velvet, matching the gown; in its design, this resembles the Tudor bonnet that is prescribed for higher doctorates of the University of London.

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8 C. Wall, ‘Mastery of Midwifery’ (1929). Another Wall typescript in the Apothecaries’ Archives collates extracts from some of the Society’s manuscripts (chiefly the Court minute books) which document and testify to its historical interest in midwifery. Dr Wall was subsequently Master of the Society (1932/3).

9 Budge was a common facing on the robes of City livery companies of this period and is consistent with the Jacobean theme (see footnote 8).

10 P.Goff, op. cit., p. 42.
Dr Wall described the MMSA hood as follows:

The hood consists of a padded roundlet 5 inches in diameter to the lower edge of which is gathered a short curtain 6 inches deep by 36 inches wide, and to the upper edge is joined a tippet or ‘liripipe’ 32 inches long and 1½ inches wide. The roundlet is fastened to the back of the right shoulder so that the curtain falls down the back and the tippet passes over the shoulder to be fastened in front just outside the budge. The hood is made of velvet and in colour is half blue and half cream …

The hood as worn by liverymen was not a descendant of the cucullus or monk’s cowl as are the university hoods but appears to be a ‘vestigial remain’ of the turban cap of the 14th century. The turban is a headdress made by winding a scarf or strip of cloth round the head, one end being often left loose so that it may form a skirt or pugaree to shield the nape of the neck. From this was evolved the 14th century headdress which consisted of a close fitting cap encircled by a roll of cloth which formed the brim: above this was sewn a broad piece of cloth frequently jagged at the edges which was worn sometimes as a skirt falling behind, sometimes forward, and sometimes to one side. These caps appear to have been of Italian origin (cf. Fairholt’s Costume—Dillon’s 4th edition, Vol. II, p. 226 & Vol. 1, pp. 334 & 177). The tippet was added as a ‘hat guard’ to secure the cap when it was thrown off and usually passed across the right shoulder to be fastened across the breast. The cap was sometimes termed a ‘casting ‘hood’ [sic]’ and the tippet a ‘liripipe’. The cap fell into disuse but its vestigial remains may be found in the hood worn by liverymen of the Jacobean period; this hood consisting of a roundlet much too small to fit the head, a jagged skirt or curtain and a tippet. These hoods were often bicoloured, those depicted in the Charter of the Leathersellers were half red and half black.

Fig. 1. Illustrations in the text of Fairholt’s Costume referred to by Dr Cecil Wall
(The authors are grateful to Dr Alex Kerr for contributing this figure)
Thus did Dr Wall conceive, as far as hoods are concerned, the infidel London Leathersellers versus the Christian English universities! This vestigial hood is more accurately called an epitoge. While Dr Wall’s rationale demonstrates considerable interest in its evolution, more modern research finds that the epitoge indeed has the same ancestors as the hoods of the English universities. The thrown-over-the-shoulder ‘casting’ hood is now thought to be a transitional form known as a *chaperon*.

The lambskin wool was intended to be yellowish or cream, and so the overall colour scheme of this robe matches the colours of the Society’s livery dress. The Leathersellers, in contrast, have red and black epitoges, with black gowns carrying yellow, orange, or brown budge facings and stripes. In 1929, Dr. Wall thought that the cost of materials for an MMSA gown would be £2. 6s. 8½d. This comprised four yards of antique satin with an artificial silk face at 7s. 11d. per yard, two lambskins for 11s. 6d., five yards of Sarsenet riband at 2½d. per yard, and half-a-crown’s worth of sundries such as sewing silk, wadding, tape, and linen for the yoke. The tailor’s labour was not included in this estimate, and the cost of the velvet cap and ‘hood’ was reckoned at probably less than an additional £2. 0s. 0d. from a good milliner.

Although it has never been official policy, the Society has a happy tradition of maintaining a wardrobe at Apothecaries’ Hall; its members and diplomates usually do not need to bring their own gowns for formal occasions. In spite of the fact that it is now almost forty-five years since the MMSA was last awarded, there remain three surviving specimens of the MMSA gown at the Hall. These three MMSA robes have been made at different times and places, and are of varying quality. However, they all approximate closely to Dr Wall’s seminal design, even though his final sketch (dated 16 November 1929) is annotated ‘Rough idea’ in pencil (see Fig. 2). We shall refer to them as Specimens A, B, and C. In all three the ‘budge’ is white, not yellow or cream, although Dr Wall’s dimensions for it have been followed. No headgear has survived.

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11 See footnote 6.
12 Except for the fact that the tailor’s labour is not estimated, the sum of £2.33 in today’s decimalised currency for the materials in an MMSA robe compares with the total cost, say, of a new robe for a London MD of about £400 + VAT; with bonnet and hood the total is about £640 + VAT.
13 Two were known at the start of this project. The third (Specimen C) was found in a bundle at the bottom of the bag of one of the others by Dr Paul Simmons, a Court Assistant. A separated epitoge that seems to match Specimen C was recently found by the Archivist in a dark corner of Apothecaries’ Hall, after a search prompted by this project. Specimens A and B have recently undergone cleaning and conservation by a specialist textile conservator. We are grateful to Dr Simmons for modelling the gowns shown in Figures 2, 3, and 4.
Specimen A appears to be the oldest of the three (Fig. 3). This is a well-made, unlined robe, and the ‘budge’ appears genuine. Its blue cloth has faded unevenly and, had it been silk, then its appearance from a distance might have been described as watered. It is a much paler shade of blue than the other two specimens, and is almost turquoise. The epitoge is halved, with white medially and a matching blue laterally. Specimen A has an early-looking Ede & Ravenscroft label, black embroidery on white, which features the emblems of two Royal Warrants, namely those of the King and of the Prince of Wales. This dates it to the reign of George V, and consequently, Specimen A almost certainly dates from the very beginnings of the MMSA qualification. It appears to have been last worn, as denoting academic distinction, at a British Medical Association (BMA) meeting at which academic dress was required more than twenty-five years ago by liveryman Dr Frank Collings, MBBS, MMSA, MRCGP, DCH, when accompanying Sir John Peel (Past President of the BMA). At that function, Dr Collings received a message from Prince Charles (the then President of the BMA), enquiring as to its provenance.14

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14 Letter from Dr Frank Collings to the Clerk of the Society of Apothecaries (29 August 2007); the Princess Royal expresses a similar curiosity to her brother in her preface to P. Goff, op. cit, p. 5.
Fig. 3. Specimen A

Fig. 4. Specimen B

Fig. 5. Specimen C

Fig. 6. The epitoge on Specimen A

Fig. 7. A comparison of the colours and cloths of (left to right) Specimens A, B, and C
Specimen B has an epitoge as before, but the material of the robe is blue grosgrain (i.e. blue art silk). It, too, is well-made, heavy, partly-lined, has an overall ‘wrinkle-free’ appearance, and the ‘budge’ would seem to be genuine (Fig. 4). This specimen carries a more modern Ede & Ravenscroft label, gold on black, with the single emblem of the Royal warrant of Queen Elizabeth II. It was made in 1982 at the behest of Dr Collings, who was then a member of the Court of Assistants, specifically for the presentation by the Master of the Society of an MMSA Honoris Causa to Professor Ian Donald at Apothecaries’ Hall. Afterwards, this gown was given on permanent loan to the Society by Dr Collings.15

Specimen C appears more modern still, and is the lightest of the three, being made wholly of some type of artificial silk (Fig. 5). It is unlined and unlabelled. Its ‘budge’ is quite unconvincing, being described by one well-respected commentator as looking like strips torn off a fluffy nylon bathroom mat.16 This specimen has only a telltale piece of white cotton in the seam of its right shoulder, but a matching, amputated epitoge has recently been found at the Hall. The shade of blue seems very similar to that of Specimen B, although the material is much more reflective. No living memory of the use of Specimens B and C exists now amongst the staff of Apothecaries’ Hall. However, there are still four liverymen in the Society’s List of Members who hold the MMSA.

In the pursuit to define what exactly is academical dress, contrasts with livery dress can be instructive. One criterion for academical dress, if not exclusively, is that it is worn at formal occasions only by those who have completed a course of study to the satisfaction of some examiners.17 The MMSA robe is the only one that fulfils this criterion at the Worshipful Society of Apothecaries of London,18 and we know of no other among any of the other 106 livery companies in the City of London.19 Moreover, its epitoge (Fig. 6) distinguishes the MMSA robe from any

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15 See footnote 14.
16 Fr Philip Goff, personal communication at Apothecaries’ Hall (14 May 2007); see also footnote 6.
17 Within universities, officials’ robes and undergraduate dress for those aspiring to this criterion (see W. Gibson, ‘The Regulation of Undergraduate Academic Dress at Oxford and Cambridge, 1660–1832’, Burgon Society Annual, 2004, pp. 26–41) are obvious counter-examples of the non-exclusive criterion. Lambeth degrees, it can be argued, fulfil the criterion by reason of a course of study (professional experience) and examination by the Archbishop or his designates, if in an unorthodox yet well-earned manner; see also N. Cox, ‘Lambeth Degree Academical Dress’, Transactions of the Burgon Society, 2005, pp. 64–75.
18 See footnote 7.
19 Liverymen of the Worshipful Company of Hackney Carriage Drivers, however, must have passed ‘the knowledge’. Consequently, when the livery dress of this modern London guild becomes defined, this will create another complexity, being indicative of both academical and livery status.
university academical dress in use in England. One of the authors is working on a larger project to define exactly what academic dress is, using objective criteria. Any future formulation must be able to accommodate this sort of exceptional case which has clear and consistent practice over a prolonged period of time, yet is without any written regulation or university degree.

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Dee Cook, BA(Hons), MA, DARM, RMSA, is the Archivist of the Worshipful Society of Apothecaries of London; she is also a Freeman of the City of London and a member of the Guild of Freemen of the City of London.

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20 However, we are grateful to Dr Nicholas Groves, who has pointed that Brunel University used an epitoge for its sub-degree awards until 1998, and Edinburgh and Aberdeen use one for their Licentiates in Theology.
The Origins of the University of Wales Robes

by William Gibson and Nicholas Groves

For those of us who regard the range of University of Wales shot silks as among the most beautiful and dignified of silks that adorn academic robes, the fact that details of their origins are unknown has been a source of irritation. The University of Wales Registry has often denied any knowledge of the origins of the University’s robes, and the University of Wales archives in the National Library of Wales contain no papers relating to the design of the robes. However, the recent development of the British Library’s Nineteenth Century Newspapers digital project, available through the Gale Group, has at last revealed something of the origins of the robes.¹

The colleges of the University of Wales preceded the foundation of the University itself. In 1872 University College of Wales, Aberystwyth, in 1883 Cardiff (at that time the University College of South Wales and Monmouthshire) and in 1884 University College of North Wales, Bangor were founded as university colleges, but they prepared external candidates for degrees of the University of London. In 1893, Queen Victoria granted a charter to the University of Wales to examine and award degrees to those who had studied at the colleges, and each became a constituent institution of the new University. The 1893 Charter established all the structures of the University: Visitor, Chancellor, Court, Vice-Chancellor, Senate Guild of Graduates and degrees. The Charter forbade the constituent colleges from teaching theology, which was the preserve of the Welsh theological colleges, and which, as the University’s faculty of theology, could present candidates for the graduate degree of BD.² Similarly the University was prevented from awarding degrees in medicine and surgery—probably because of the need to meet the requirements of the various medical regulatory statutes passed

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¹ Details of this digital service is available at <http://www.bl.uk/collections/wider/eresources/colindale2.html>.
² The theological colleges were: the Theological College, Aberystwyth; the Theological College, Bala; the Baptist and Congregational Joint School of Theological Studies, Bangor; the Memorial College, Brecon; the Baptist College, Cardiff; the Presbyterian College, Carmarthen and St David’s College, Lampeter. Though Lampeter was listed as a theological college by the University of Wales, it was not, of course, such a college, possessing its own degree of BD. Additionally Mansfield College, Oxford, was recognized as having the status of a theological college by the University of Wales.
earlier in Victoria’s reign. The final article of the Charter on degrees read ‘the Court may authorize academic costumes for members of the University.’

Accordingly, on 26 January 1895 the Liverpool Mercury reported that, at the University of Wales Court meeting at Shrewsbury, ‘it was decided that the established faculties of the University shall for the present be the faculty of arts or letters, the faculty of science, the faculty of music, the faculty of laws and the faculty of theology or divinity; the initial degree in each faculty to be of a bachelor.’ The faculty of theology was to be a graduate school, with the BD as a second undergraduate degree. Emrys Evans remarked that ‘… the framers of the charter [i.e., the 1893 Charter], in deference to popular opinion, and without having received any instructions from the conference,’\(^3\) recommended the immediate establishment of a Faculty of Theology. Its degrees should require a period of study in an ‘Associated’ theological college to have been preceded by a degree in arts or in some other secular faculty in one of the constituent colleges of the university or in some other approved British University.’\(^4\)

In May 1895 the Court established an executive committee with the responsibility for proposing academic robes for the University. The committee reported back to the Court in October 1895. The recommendations were reported slightly differently in a number of newspapers, but these various accounts provide a range of details about the proposals. The Daily News, on 5 October 1895, described the Court meeting as follows:

After discussion on academic costume, it was agreed on a division, to adopt the Cambridge rather than the Oxford gown for Bachelors of the Welsh University, but for masters a gown similar to that of either Oxford or Cambridge is to [be] used, with a slight alteration in the sleeves. The ordinary colours having been adopted by established Universities to distinguish the different faculties, it was recommended that hoods of Mazarin blue, shot with various hues should be adopted to distinguish the wearers of Welsh degrees, but the adoption recommended was postponed.

The North Wales Chronicle, on 12 October 1895, reported the proposal in a little more detail. It included the robe for the Vice-Chancellor: ‘a scarlet doctoral robe, faced with silk, the sleeves and hood lined with the same’. As far as hoods were concerned, the report described black silk hoods for bachelors and masters, bordered and lined respectively with ‘silk of the colours proper to their respective faculties’. Bachelors’ hoods were to be Oxford shape, masters’ were to be Cambridge.\(^5\) Doctors’ hoods would be scarlet with a lining of faculty silk. It went on:

\(^3\) Presumably indicating that the Court established a working group or committee to work on this.

\(^4\) Emrys Evans, The University of Wales: A Historical Sketch (Cardiff, 1953), p. 49.

\(^5\) The eventual shape of the masters’ hoods was an adaptation of the Cambridge shape. Evidence from Ede & Ravenscroft’s work book, which was updated between 1925 and
The committee further recommended that the colours proper to their respective faculties be: faculty of arts Mazarin blue shot with ‘old gold’, faculty of theology Mazarin blue shot with red, and faculty of music pearl colour (shot silk of three hues). Patterns of the different combinations were submitted to the Court, and a number of alterations were suggested, one member proposed, amid laughter, that the matter should be remitted to a committee of ladies.

The *Liverpool Mercury*, which took a closer interest in the development of the University than some Welsh papers, reported on 25 October 1895 with rather different details of the meeting. It noted the division to adopt the Cambridge gown for bachelors. But on hood silk it went on:

The committee recommended that the Welsh University gowns *sic* should be distinguished by hoods of shot silk, each faculty having a different colour, but the final decision of the distinguishing colours was postponed. The Deputy Chancellor explained that the ordinary colours had been already adopted by British universities, and that Lady Verney had suggested shot silk for the Welsh faculties, the colour ground in arts, sciences and theology being Mazarin blue, in music pearl colour.

There are a number of features in these accounts which are noteworthy. Firstly the design of bachelors’ gowns based on Cambridge rather than Oxford was a distinct choice by the committee and, on the basis that there was a division, or vote, on the matter, clearly a contentious point for the Court. But more significant is the evidence of the hood silk. From the *Liverpool Mercury* it seems as if the executive committee was perplexed by the fact that most ‘ordinary colours had been already adopted by British universities.’ Lady Verney (1844–1930) was the wife of Sir Edmund Verney Bt, and had long been a promoter of university education. In Wales her activities extended to higher education in connection with the University College of North Wales at Bangor; she was an original member of the Court of governors, and a memorial scholarship in her name was set up shortly after her death. She was a member of the University of Wales Court (afterwards the Council) from 1894 to 1922, and she continued thereafter to represent that body on the Court of the National Library of Wales and on the Bangor Council. In 1919 she

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1937, suggests that the shape may have been changed between these two dates. This indicates the Wales hoods had shapes as: bachelors—current shape [s5]; masters—with rounded cape [f3]—then later (n.d.) altered to square [f1]; doctors—with square cape [f1]. This source also indicates that music hoods were all blue, lined ‘peacock shot’—which sounds like blue shot green, though this seems to be an error if pearl was assigned from the start. (It has BMus as blue and bordered ‘peacock shot”; MMus as blue and lined ‘peacock shot”; DMus as MMus, then altered to scarlet lined ‘peacock shot’. Having the DMus the same as the MMus is paralleled by London use—as is giving the music faculty blue hoods.)

6 The pearl silk is orange and yellow warp, with pale blue woof. The overall effect is pinky-pearl, with highlights of green and rose.
was appointed Junior Deputy Chancellor of the University, and received the honorary degree of LLD. The report that the suggestion to use shot silk was her idea at last locates the source of the design.

The Daily News’s reference to Mazarin blue shot with different hues seems to be confirmed by the Liverpool Mercury’s reference to a standard ‘ground’ of Mazarin blue for the three faculties. The most extraordinary of the three, however, is the reference in the North Wales Chronicle to arts faculty silk as ‘Mazarin blue shot with “old gold”’ since the final selection was Mazarin blue shot with green. Moreover, the final science silk was yellow shot with black to make a bronze colour. It is clear that the decision to postpone the decision on the silks resulted in a major re-think of the original proposals. Only theology silk remained unchanged as Mazarin blue shot with red. The other issue not resolved is the shape of the bachelors’ hood, which was not eventually what is now known as the Oxford shape, but a variation of it. It may be that the Wales shape was the Oxford simple shape used in the 1890s.

Fig. 1. Wales bachelors’ hood

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9 In 2000 the former Librarian of the University of Wales, Lampeter, George Lilley, wore a black hood of Wales shape, lined with a pinky-red. It was an Oxford MA which had belonged to the father of a friend, who had graduated about 1890. So it may be that Wales had adopted what was the Oxford simple of the 1890s—as Edinburgh seems to have adopted the Oxford simple of the 1870s.
There is no explanation for the change of colours for the faculties of arts and sciences. One simple possibility may be the widespread fashion for Mazarin blue shot with green. The popularity of this coloured silk is well documented in the newspapers of the time. On 4 March 1891, 18 March 1893 and 16 October 1899 the Glasgow Herald reported the fashion for Mazarin blue shot with green silk. In the Hampshire Telegraph and Sussex Chronicle on 8 October 1892 the silk was described as strikingly beautiful, ‘like a bird’s wing’. Perhaps the popularity of this colour influenced its selection. The source of the science yellow shot with black silk remains a mystery, however.

In 1904 the Boy’s Own Paper printed a hopelessly confused chart, which may reflect that the designs of the University of Wales robes had been fairly recent. The BA, BSc, and BD hoods are shown as simple, black, and bound on the cowl (about 1” inside and out). The silk shown for both the BA and BD was blue shot green; for the BSc plain yellow; the ‘BacMus’ is sky blue fully lined white (presumably meant for pearl). The MA is also shown simple, black lined green. There are two doctors’ hoods, but shown only in schematic form: DSc: black, lined yellow shot black; DLitt: black, lined red shot blue.

The University of Wales did not finalize its academic dress in October 1895, though there are no subsequent reports on the new proposals. For some time additions and amendments were made to the scheme. On 7 November 1896 the Liverpool Mercury reported that the University of Wales Court was debating the status of ‘scholars of the University’ and proposed that they should hold scholarships of various values and have the ‘privilege and distinction’ of ‘a special academic costume.’ And in April 1897 the University adopted a gown for the President of each constituent college. The Western Mail on 24 April reported the design as follows:

A gown of black corded silk, shaped like a chancellor’s gown and trimmed with gold similar to a chancellor’s gown but to a less [sic] extent and without a train.

There also remained a number of issues which were only resolved in the following century. The first of these was the doctoral gown and hood. The 1895 regulations specified that doctoral robes were to be scarlet. However from the early years of the century the arts doctorate was described as either a PhD or a DLitt, the latter not becoming a higher doctoral degree until after 1923, when a PhD could be awarded in any subject. At this time the present PhD gown was introduced and was designed in crimson, distinguishing it from the gowns of higher doctors.

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10 This is almost certainly a confusion with the London BMus convocation degree hood.
12 This scholar’s distinguishing gown was never established.
The second issue was the hoods for Bachelors and Masters of Music. In 1895 they were described as black silk with binding or lining in pearl silk, made up of three hues. As late as 1923 the MMus was still described in the regulations published in the University Calendar as black rather than blue silk. However, at some point, again probably in the 1920s, the outer silk for both hoods changed to dark blue, to further distinguish the faculty of music hoods from other faculties.

Thirdly there is the sleeve of the bachelors’ gown. The masters’ gown, according to the Daily News had ‘slight alteration in the sleeves’ but so did the bachelors’. On the Wales bachelors’ gown there is a cut along the upper surface of the sleeve allowing the cloth to be turned back, and the two points thus created and the central seam are secured with three buttons. It may be that this was a design to create a forearm sleeve ending which echoed the three plumes of the Prince of Wales’s feathers. The Northam work book described the sleeve thus:

Ordinary P[lain] S[leeve] hvg the Forearm split 4¼” and the 2 sides thrown back 3” each side from the seam. A piece of Prussian bdg,\textsuperscript{13} 3” long is laid on the seam & 3 buttons sewn on, that is one on each point.
The following measurements were taken from a gown bought at Ede’s for a Lady. L= 56”. H[end]arm 40”. F’arm 18” & then split up the 4¼”.\textsuperscript{14}

The newspapers also reported something of the earliest degree-awarding ceremony in the University of Wales. On 28 October 1898 the Western Mail described the degree congregations held in the Pier Pavilion at Aberystwyth.\textsuperscript{15} The report referred to the Senate and Court in ‘gaily coloured robes’ and the University

\textsuperscript{13} binding.
\textsuperscript{14} Northam MS workbook in the possession of the Revd P. Goff. The workbook, begun c.1859, includes the BA (Wales) design inserted c.1895. From the reference to Ede’s, it clear that Northam obtained a gown to see how their competitor made them. This source also indicates that Aberystwyth had its own undergraduate gown—the Oxford scholar, but the sleeves gathered (like London BA) with green cords and buttons.
\textsuperscript{15} Originally the University held only one degree ceremony each year, which went to each of the three Colleges in turn.
of Wales graduates in ‘more sober lined academic gowns.’ The congregation proceeded as follows:

After entering the congregation, each candidate for a degree was individually presented by the principal of his college with a Latin formula to the Vice-Chancellor of the University, who was seated on the right of the chair. The Vice-Chancellor then took the candidate’s right hand in his own, and pronounced the Latin formula for admission to a degree. The candidate thus admitted, having bowed to the Vice-Chancellor, gave place to the next candidate in the division, remaining in the congregation until all the candidates in the same division had been admitted. When all the candidates in each division had been admitted they advanced to the chair, and received the diploma of their degrees from the presiding Deputy Chancellor,16 who pronounced a form of allocution after delivering them. After the allocution from the chair the candidates bowed to the chair and to the Warden of the Guild of Graduates,17 who was seated to the left of the chair.

By 22 November 1900, when there was another degree congregation, the Western Mail called the event ‘a festival of hoods’.

It seems unlikely that much further information will be uncovered to fill in the gaps of exactly what happened in the weeks after the University Court meeting in October 1895. Clearly Mazarin blue shot with old gold was abandoned for the silk of the faculty of arts and letters, as was the common theme of Mazarin blue as the ground for all faculty silks. The familiar bronze of yellow shot with black was also adopted for science. What is clear, however, is that we owe the suggestion of shot silk for the University’s faculty colours to Lady Verney.

The two figures in this article are taken from George Shaw’s Academical Dress of British Universities (1966).

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16 Lord Kenyon held the post of Deputy Chancellor.
17 Graduates of the University of Wales are admitted to the Guild of Graduates of the University, a formal alumni society.
The Use of the Academic Hood in Quire

by Nicholas Groves

In recent years, it has become more common to see members of robed choirs wearing academic hoods over their robes—no doubt because the number of graduates is increasing, but also because the number of bodies granting the right to a hood is also increasing. From time to time, arguments break out over when hoods may be worn, or by whom, or even if they should be worn at all. This paper is an attempt to cut through these arguments, and, while certainly not regarding itself as definitive, to make some suggestions which are based on historical practice. What I have to say applies largely to the Church of England (and to an extent therefore to other branches of the Anglican Communion), and this stems from the fact that the universities were (until the foundation of the ‘godless’ University of London) ecclesiastical organizations—at least in origin. Indeed, the use of academic dress at London can be traced back to an enquiry in 1843 by a clerical graduate who wished to know what hood he might wear over his surplice so as to conform with the Canon: ‘the Canon making it imperative upon clergymen being graduates to wear hoods.’

- I -

It is, perhaps, first necessary to remind ourselves that robed choirs in parish church chancels are an invention of the nineteenth century. They had existed in cathedrals and other choral foundations, but the first permanent robed parish choir would

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1 I prefer to make a spelling distinction between the body of singers (choir) and the place where they sit (quire). I am, as ever, grateful to Professors Bruce Christianson and William Gibson, and Dr Alex Kerr, for comments on early drafts of this article.
2 This includes an increasing number of ‘livery hoods’, awarded on the basis of membership of a guild or society, as well as those awarded after examination.
3 Notably in the Yahoo! discussion groups devoted to academic dress and ecclesiastical vesture, and also in the Facebook Choral Evensong group.
4 It is perhaps indicative that the ‘godless’ University College London was built in the classical (‘pagan’) style, while the slightly older Anglican St David’s College, Lampeter, was built in Gothic.
5 P. Goff, University of London Academic Dress, p. 27, and vide infra.
6 The Book of Common Prayer’s ‘quires and places where they sing’. Medieval parish churches may have had three or four singers in surplices; post-Reformation choirs were unrobed, and sat in galleries or special ‘singing-pews’. The ritual quire of a cathedral can in fact be in the architectural nave: e.g., Norwich Cathedral.
seem to have been in 1841, when Walter Hook instituted one at Leeds Parish Church. (A predecessor, Richard Fawcett, had made an abortive attempt as early as 1818.)

When these parish choirs became more common, around the 1860s, it was extremely unlikely that any of their members would have had the right to a hood, as the few graduates in any parish⁷ would not have joined them; it was not something a ‘gentleman’ did. On the other hand, graduate members of the choral foundations at Oxford and Cambridge would quite certainly have worn their hoods in quire—but so would all other members of the foundation.⁸ Likewise, members of cathedral choirs (lay clerks, lay vicars, etc.) were on the whole likely to be drawn from non-graduate parts of society, although the Organists (by whatever name they were called) were often graduates in that they held the MusBac or MusDoc of either Oxford, Cambridge, Dublin, or Durham (and occasionally Lambeth), though of course these degrees did not require residence, nor did they make their holders full members of their university,⁹ and it is unclear at what point they started to wear their hoods for services, but it is possibly quite late in the century.¹⁰ On the other hand, Dr Frank Bates, organist of Norwich Cathedral from 1886 to 1928, had previously been organist at St John’s Episcopal Church, Princes Street, in Edinburgh, and when he took his external Dublin MusD, he remarked that the congregation objected to his red hood as too gaudy.¹¹ So far as choristers wearing hoods is concerned, Dearmer noted in 1921 that ‘readers, clerks, and choristers, who have a degree, wear also the hood of that degree’.¹² He had made a firmer statement in his earlier Ornaments of the Ministers, saying that ‘the Hood should be used as part of the normal choir-habit of graduates’—though whether he meant this to refer to lay choristers is unclear.¹³

So far as non-degree awards are concerned, the first examining body for church music was The Church Choral Society and College of Church Music, founded in

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⁷ Other than the incumbent, this might include the physician, the lawyer, and possibly some schoolmasters if there were a grammar or public school in the parish. Some of the local gentry may also have taken a degree.

⁸ The earliest reference to members of a collegiate body wearing hoods ‘after their degree’ is in the foundation statutes of All Souls College, Oxford, of 1443, when Chichele required graduate fellows to wear ‘furred hoods lined with silk according to their degrees’. In the same year the graduates of King’s College, Cambridge, were required to wear their hoods in quire (Dearmer, Ornaments of the Ministers, p. 141).

⁹ At Oxford and Cambridge the BA (eventually proceeding MA) was required to become a full member; the position at Dublin and Durham is less clear.

¹⁰ It may well have started when the Organists decided they needed to conduct their choirs, rather than play the organ, which practice can be dated to the later twentieth century.

¹¹ F. Bates, Reminiscences and Autobiography of a Musician in Retirement, p. 25. It would appear that at this time the Dublin MusD hood was red lined rose, reverting to the cream damask shell later on.


¹³ Dearmer, Ornaments of the Ministers, p. 144.
1872, later changing its name to Trinity College of Music, London. It is worth noting that the holders of its original awards, the Choral Associates (ChATCL) and Choral Fellows (ChFTCL) were entitled to wear black gowns only—although the Fellows were allowed purple facings on theirs. Only the Senior Choral Fellows (SChFTCL) were allowed a hood.\footnote{See further, N. Groves and J. Kersey, \textit{Academical Dress of Music Colleges}, p. 45. The hood was black, lined violet silk, and bound fur; probably simple shape. The designations may have been suggested by King’s College, London, which awarded a Theological Associateship—ThAKCL, instituted \textit{c}.1846.} Later on, hoods were allowed to Licentiates, but never to Associates.\footnote{Loc.cit. This is still the case.} In 1888, the Church Choir Guild was founded, which became the Guild of Church Musicians. Again, this appears to have allowed only its Fellows to wear a hood initially, although they were introduced for all levels of diploma by the end of the century.\footnote{Ibid, p. 16. The exact date of introduction is unknown.} A third early foundation concerned with choral singing, the Tonic Sol-fa College (founded 1863) followed this route; initially a hood for the FTSC only, and later for all diplomas except Associates.\footnote{Ibid, p. 12. It is interesting that the original FTSC and FGCM hoods were almost identical, being of crimson, bound with fur: both seem to have been of the simple shape.} A number of other bodies were founded in the later nineteenth century, granting diplomas with varying degrees of rigour, each of which had a hood—indeed, some appear to have been set up purely to grant the right to wear a hood. Again, to what extent these diploma hoods were seen in the parish church choir-stalls is unclear, but certainly by the end of the nineteenth century, there was a plethora of them available to parish church organists and choristers, should they have wished for them.

- II -

Let us now consider some of the commonly raised objections to, and questions about, the use of hoods in quire. A good deal of what I have to say is founded on the Canons of 1604, which of course knew nothing of parish church choirs, but had a good deal to say about cathedral and collegiate choirs; they have been superseded by the current version, which says nothing about choirs either, but I would argue that where they do not contradict the 1604 Canons, then the 1604 provisions may still hold.\footnote{The relevant Canon is B8: ‘The minister shall wear a surplice or alb with scarf or stole.’ Hoods are now not mentioned at all.} Whether of course a voluntary parish choir can be held to be a collegiate body is another matter (I suspect not, though some have required formal admission and may thus be corporations, at least informally), but as they are modelled on that base, then the logical thing is to apply the same rules to them.
‘Only hoods which relate to a music qualification should be worn.’
This is a very common misconception, and lies alongside the equally mistaken idea that clergy should wear only theological hoods. Canon 17 of 1604 says, albeit of members of the universities:

All masters and fellows of colleges or halls, and all the scholars and students in either of the universities, shall, in their churches and chapels, upon all Sundays, holydays, and their eves, at the time of Divine Service, wear surplices, according to the order of the Church of England: and such as are graduates shall agreeably wear with their surplices such hoods as do severally appertain unto their degrees.\(^{19}\)

Further, Canon 25 says of cathedral and collegiate churches:

… when there is no Communion it shall suffice to wear surplices; saving that all deans, masters, and heads of collegiate churches, canons, and prebendaries, being graduates, shall daily, at the time of prayer and preaching wear with their surplices such hoods as are agreeable to their degrees.\(^{20}\)

And Canon 58, which relates to parish clergy, says:

Every minister saying the public prayers, or ministering the sacraments, or other rites of the church, shall wear a decent and comely surplice with sleeves … Furthermore, such ministers as are graduates shall wear upon their surplices, at such times, such hoods as by the orders of the universities are agreeable to their degrees.\(^{21}\)

Thus it can be seen that graduate clergy must wear their degree hood, whatever degree it represents.\(^{22}\) Of course, neither Canon refers to members of parish choirs, and they have been superseded by the current Canons, which also make no reference at all to the vesture of parish choirs, but they do serve to form an historical foundation from which we may extrapolate. Thus the idea that a PhD in chemistry or an MLitt in classics is not allowed to wear their hood, while the holder of a minor music diploma may do so, is seen to be contrary to the spirit of the Canon: as contrary as the PhD or MLitt, if a cleric, wearing their theological college hood ‘because it is their only theological qualification’. Indeed, it has

\(^{19}\) Quoted from J. H. Blunt, *The Book of Church Law*, revised W. G. F. Phillimore and G. E. Jones, p. 378. It was certainly the case that in the seventeenth and eighteenth centuries clergy who were graduates in Law or in Physick wore the hoods for these degrees in church.

\(^{20}\) Ibid, p. 381.


\(^{22}\) Canon 58 goes on to say that non-graduate ministers were not allowed to wear hoods, ‘under pain of suspension’; the same Canon allowed them the ‘decent tippet of black, so it be not silk’, the exact nature of which has caused much discussion. See further my ‘Who may wear the “Literate’s Hood”?’ in *Burgon Society Annual*, 2002, p. 15.
frequently been argued that, following from the above, only degree hoods are authorized to be worn, and that the use of diploma hoods—including theological college ones—is merely tolerated by custom.

‘Hoods should not be worn at eucharistic services.’
This idea appears to have two roots. The first is a notion that the hood is an article of personal adornment: ‘ornaments of merely personal dignity are out of place on those engaged in offering the Eucharistic Sacrifice’. This appears to be an obiter dictum which has no foundation: as we have seen above, Canon 58 says that a surplice is to be worn by clergy when ministering the sacraments, and goes on to say the hood shall be worn with it (vide supra): in other words, the hood is required to be worn when celebrating the eucharist, so that disposes of the notion of it as an item of ‘personal dignity’. Again, the new Canons have authorized the ‘customary’ vestments (chasuble, etc.) but allow the surplice to be used also, in which case the hood ought probably to be worn with it.

The second root follows from this, and is that ‘all should approach the altar as equals’. This is clearly an untenable position: if followed to its logical conclusion, the whole congregation would wear surplices, hiding the differences in their street clothes, or the choir (and clergy) would abandon their cassocks and surplices. It is also not applied consistently: in choirs where hoods are not worn at the eucharist, the various RSCM medals usually are, although these are just as much items of ‘personal adornment’, as they represent success in various tests.

A third strand also contributes to this argument, and that is that all should be ‘uncovered’ (i.e., bare-headed) in the presence of the Sacrament. This is also

24 It also pays no regard to the number of ‘ornaments of merely personal dignity’ that are worn by various Western prelates over their eucharistic vestments.
25 It is worth reminding ourselves that such pioneer Tractarians as Edward Pusey and J. H. Newman (at least so long as he was an Anglican) wore surplice and hood at all services. Dearmer maintains (p. 146) that the ‘Ornaments Rubric’ abrogates the Canon by ordering the traditional vestments, and that therefore the hood ‘may not be worn’ by the celebrant and other ministers. This conveniently ignores the fact that the Rubric was a dead letter from the start, and that the surplice was the maximum that the bishops could insist on. The ‘Ornaments Rubric’ is notoriously difficult to interpret.
26 As has been seen (note 8 supra), the hood is in fact not mentioned at all in the current version.
27 This would at least be in accordance with primitive practice, when communicants wore a white linen robe.
28 The writer once saw a RSCM officer, conducting a weekend school, wear his gown and hood for the two evensongs, but the gown alone for the Sunday eucharist. In what way did his gown not represent the ‘personal dignity’ that his hood did?
clearly nonsensical, as anyone wearing an academic hood (even if made in the revived medieval or ‘Warham’ shape) is ‘uncovered’—the hood hangs down the back.

But what of the choir? They are sitting in quire, and may be regarded as effectively being ‘clerks’; thus they should wear full quire dress: surplice and hood. This follows from Canon 25, where graduate members of quire in cathedral and collegiate churches are required to wear their hoods—and this means that clergy who are merely sitting in quire, and who have no part to play in the eucharist, ought to wear quire dress too. It is worth noting that even the Ritualistic Notes on Ceremonial (first published 1875) in its fourth edition (1903) directs that ‘An assistant priest or deacon at a Missa Cantata should occupy a stall in the quire vested in surplice and hood’. ²⁹

‘The hood is a Protestant garment’.
This is an argument often heard in some extreme Anglo-Catholic churches, where all is to be as ‘Roman’ as possible. It betrays a woeful sense of history: in the seventeenth century, it was the Puritans who objected to the hood, along with the surplice, as ‘Popishe Ragges’, and did their best to avoid wearing either of them. (This was one of the reasons why hoods fell out of use in Scotland after the Reformation.) As has been demonstrated above, it remained the standard garb of the Anglican clergy until the start of the twentieth century; as the more ‘advanced’ clergy started to wear the traditional vestments for the eucharist, it remained the dress of the less advanced or old-fashioned clergy, and thus by default became seen as the Low Church dress. However, it was certainly worn for Mattins and Evensong (often with a black or coloured stole) by advanced Ritualists throughout the nineteenth, and well into the twentieth, century.³⁰ Its disuse was hastened by the adoption of the illegal cotta by the extremer clergy. The cotta was adopted from contemporary Roman Catholic practice; in that Church, academic hoods were not worn, and so the notion grew up that they ‘could not’ be used over the cotta.³¹ Thus, the unadorned cotta became the mark of the ‘correct’ Ritualist. As the cotta is merely a cut-down version of the surplice,³² what can be worn over a surplice can de facto be worn over a cotta. It is not unknown for hoods to be worn over cottas, although traditional hood shapes do not look well, owing to the cotta being

²⁹ Notes on Ceremonial, p. 146, art. 315. It goes on to remark that there is no authority for wearing a stole if sitting in quire. The use of the black scarf at this time was still restricted to canons and other dignitaries, and BDs and DDs.
³⁰ E.g., Edward Ram did so at St John Timberhill, Norwich, in 1884 (with black stole), and presumably did so until his death in 1918 (see Daylight, 17 April 1880, p. 5), as did Frederick Creaney (with white stole) at St Michael-at-Thorn (Daylight, 5 June 1880, p. 3).
³¹ This view did not prevent them using the stole over the surplice, which was equally incorrect.
³² The RC ritual books invariably refer to ‘the surplice’, and never the cotta. It is an abbreviated surplice, designed for use in hot countries such as Italy and Spain.
less full than a surplice. On the other hand, experiment shows that a Warham pattern hood [f11] does look well over a cotta. It is also notable that an increasing number of RC choirs use hoods—either weekly, or at least on special occasions, although not necessarily over cottes.33

- III -
What has been said above applies largely to the Church of England, although, *mutatis mutandis*, it will apply to other branches of the Anglican Communion. Whether it can apply also to the Roman Catholic and Nonconformist churches34 is another matter, but it may perhaps form an historical basis for discussion within those communions.

What I hope I have done is to show that the commonly cited arguments against the use of the hood in quire have no basis in fact, and that, if anything, its use is probably required at all services, at least for graduates.

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33 In London alone, St James, Spanish Place; St George’s Cathedral, Southwark; and the Brompton Oratory.
34 The use of robes among Nonconformist choirs appears to be increasing.
Bibliography


The relevant section (B8) of The Canons of the Church of England is to be found here: <http://www.cofe.anglican.org/about/churchlawlegis/canons/02b11-17.pdf>.
Hargreaves-Mawdsley’s History of Academical Dress and the Pictorial Evidence for Great Britain and Ireland: Notes and Corrections

by Alex Kerr

In 1935 L. H. Dudley Buxton and Strickland Gibson wrote that ‘the history of academical costume is one of great difficulty and one which at present has no authoritative historian’.1 W. N. Hargreaves-Mawdsley is generally acknowledged to have succeeded in filling that role with the publication three decades later of his History of Academical Dress in Europe until the End of the Eighteenth Century.2

Charles A. H. Franklyn welcomed it in a short review, declaring, with an echo of Buxton and Gibson, that Hargreaves-Mawdsley had ‘tackled a most difficult subject in a masterly manner and his book, filling a long-felt need, will remain for all time the standard work on the subject and a monument to his industry’.3 From Franklyn that was praise indeed! While he picked up one or two errors of fact, he did not detect—or at any rate did not comment on—the numerous inaccuracies the book contains in references to the pictorial evidence.

As a conventional historian, Hargreaves-Mawdsley was more at home with textual records than pictorial ones. I suspect that he made notes of what he saw—or sometimes thought he saw—in the images of academic dress he examined, but did not check his draft text later against the original materials. And yet, almost all the engravings he cites in the two chapters on Great Britain and Ireland were available to him in the Bodleian Library in Oxford. As far as other material is concerned, the present-day researcher enjoys a distinct advantage: many of the portraits Hargreaves-Mawdsley saw perhaps only once or knew from indifferent black-and-white photographs in books are now recorded in fully illustrated catalogues or can be viewed, often in colour, on the Internet.

I am very grateful to Professor Bruce Christianson for his valuable comments on an earlier draft of this article.

3 Oxford, 19, No. 1 (December 1963), pp. 102–06 (p. 102). Franklyn took the opportunity to rehearse his own oft-repeated preoccupations: for example, degrees were not held in the genitive, and hence we should say Doctor in Theology, etc.; and the chimere was an academical robe and not popish, to be worn by all doctors and BDs, and long established. Then, referring to himself in the third person, he chided Hargreaves-Mawdsley for making only one fleeting footnote reference to his (Franklyn’s) publications.
The main purpose of this article is to annotate and correct Hargreaves-Mawdsley’s account of the pictorial evidence in Chapters 3 and 4 of his *History of Academical Dress*, covering Oxford, Cambridge, Scotland and Ireland. My comments are based on a review of the drawings, paintings, engravings, seals, stained glass and monuments he refers to. I have not examined the other documentary evidence in any systematic way. References to primary sources on paper or parchment are given in the text by artist/source and date, with details in a list at the end. References to secondary material, including online resources where, at the time of going to press (1 October 2009), particular images may be viewed, are given in the footnotes.

**Hargreaves-Mawdsley’s career**

William Norman Hargreaves-Mawdsley (H-M) was born in Clifton, Bristol, in 1921. He attended Clifton College and in 1940 went up to Oriel College, Oxford, to read Classics and Modern History. His studies were soon interrupted by war service and he spent five years in the Royal Army Ordnance Corps. He returned to Oxford in 1946 to complete his studies and graduated in 1948. At about this time, he and his parents moved to a house in North Oxford. For a short period during his student days he was literary editor of the undergraduate journal *The Isis* and (under the name Norman Mawdsley) published a slim volume of his own verse and a collection of poems by contemporary fellow Oxonians.

In 1955 he began work for a DPhil on the history of academic and legal dress. In 1957 he published a piece which gives a very lucid and accurate thumbnail sketch of Oxford academic dress and its history in just over fifteen hundred words. The following year he submitted his thesis, entitled ‘A History of Academical and Legal Dress in Europe from Classical Times to the End of the Eighteenth Century’. He stipulated—as candidates could at that time—that the copy deposited in the Bodleian Library should be embargoed in perpetuity, and therefore it is not

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4 I am indebted to Oxford University Press, the copyright holder, for permission to quote extensively from Hargreaves-Mawdsley’s work.
5 Information for this biographical note has been drawn from *Clifton College Register 1979–1994* (Clifton: Council of Clifton College, 1996), the University of Oxford *Calendar*, *Kelly’s Directory of Oxford*, and a special issue of the Brandon University student newspaper, *The Quill*, 18 April 1980, which following his early death was devoted to warm appreciations of ‘H-M’ (as he was affectionately known there) as distinguished scholar, devoted teacher and wise colleague. I am very grateful to Arthur Casey for bringing this last item to my notice and for his account of visits to the Hargreaves-Mawdsleys’ home in Oxford. Rob Petre, Archivist of Oriel College, and Jeremy Drew, of the University of Oxford Degree Conferences Office, have verified several details from their records.
possible to consult the thesis even now, half a century later. The Library’s catalogue and other records show that it runs to some 753 pages in three volumes: one of plates, one on academic dress and one on legal dress. The Clarendon Press published his work as two books in 1963.

He did not pursue his history beyond the eighteenth century and he wrote disparagingly of the iconoclastic nineteenth century, which ‘gave scope for robe-makers to use their ingenuity in creating new robes for institutions without a past, sometimes borrowing freely and without true knowledge of the manner whereby the old universities had gradually acquired their costume through the years’ (p. vii). Extraordinary then that it was he who drew up the radical scheme of academic dress adopted by the University of Sussex when it was founded in 1961. George Shaw, whose own proposals had been rejected, said that some features of it showed tendencies to return to the style of dress worn in the medieval universities of Europe. However, these features are merely echoes of unconnected items found in continental universities at various times. The bachelors’ hood lined with squares of grey nylon fur and the doctors’ cylindrical pileus bear no relation to British graduate academic dress at any earlier period. And yet this was the work of a historian otherwise so careful of tradition.

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8 A. H. Campbell, the Scottish legal historian, reviewed ‘these two informative and intriguing volumes’ for the English Historical Review, 80 (1965), pp. 145–46, commenting that ‘even those historians who do not thrill to details about gimp and tumps and liripipes will find them pleasant fireside reading’. However, he identifies significant historical errors in the History of Legal Dress and claims that H-M’s ‘general historical background, is … second-hand, sketchy and sometimes inaccurate’. Later, J. H. Baker found the History of Legal Dress ‘full of inaccuracies and inconsistencies’ (History of Gowns Worn at the English Bar, Costume, 9 (1975), pp. 15–21 (p. 20)).
9 The practical implementation of H-M’s proposals was apparently left to the artist John Piper, with the couturier Hardy Amies engaged later to create the officers’ robes. I am grateful to Phyllis Hicks of the Graduation Office at the University of Sussex for confirming these facts from the University’s archives (pers. comm., 7 May 2008) and to Dr Andrew Campbell for his account of discussing Sussex academic dress with H-M, who was his regent (personal tutor) at St Andrews in 1967 (pers. comm., 13 November 2008). Dr John Birch recalls that he saw samples of silks for the doctors’ robes in Piper’s studio when he visited the artist’s home (‘Burgon: A Hooded Progress’, Burgon Society Annual, 2 (2002), pp. 12–14 (p. 13)).
11 Franklyn, who like Shaw had submitted designs that were rejected, described the Sussex hoods as ‘freaks, which should be redesigned’ (The Degrees and Hoods of the World’s Universities and Colleges, 5th edition, revised and enlarged by F. R. S. Rogers et al. (Lewes: W. E. Baxter, 1972) p. xiv). A more conventional bachelors’ hood was introduced in 2004.
After he had been awarded his doctorate H-M held a post as tutor and sub-librarian at Exeter College, Oxford, and then a senior research fellowship at Edinburgh University before taking up a lectureship in history at St Andrews in 1964, a post he held until 1969. He was a visiting professor at the University of South Carolina in 1970 and later that year was appointed professor and head of the Department of History at Brandon University in Manitoba. After his parents’ deaths in the early 1970s, he and his wife, Josefina, kept the house in Oxford and returned there from Canada in university vacations. He died suddenly of a heart attack in 1980, aged fifty-eight, while attending a university committee meeting at Brandon. His name is commemorated in scholarships, endowed by his widow, for graduate studies in history at Brandon University and at Wolfson College, Oxford.

Between 1967 and 1978 he wrote half a dozen books on historical subjects, focusing especially on Spain and on England in the seventeenth and eighteenth centuries, but to the best of my knowledge he published nothing more on academic dress. Hardly surprising perhaps, since he opens his book with these words: ‘This history is detailed, and contains all the facts gathered together during more than eight years of work. Supplementary information could be collected, but this would increase the size of the book for no commensurate gain. I trust that the essentials and all the necessary implications are here’ (p. vii). This last statement is probably true and after forty-five years the History of Academical Dress remains the standard work on the subject. However, it contains many errors of detail.

**Notes on Chapters 3 and 4**

As H-M points out in his Preface (pp. vii–viii), Oxford and Cambridge have a longer and more elaborate history of academic dress than other universities; and there is more evidence about it. In the sections on these two universities he devotes subsections to the dress of each office and degree and one to the dress of undergraduates. No doubt this is the best way to proceed, although it produces a somewhat piecemeal effect. These sections must therefore be read in conjunction with the concise and (on the whole) accurate survey in his Introduction in order to appreciate general trends at different periods. In the later parts of Chapter 4, dealing with the Scottish universities and Dublin, he gives a brief chronological account of the academic dress of each university (as he does in Chapters 1, 2 and 5 on universities outside Great Britain and Ireland).

12 Histories of universities and studies of costume commonly cite the work as their source for statements about academic dress. However, Franklyn makes no reference to it in his own book, except in his Bibliography, where he calls it ‘a work of great scholarship, containing an immense Bibliography of pp. 15’ (Academical Dress from the Middle Ages to the Present Day, Including Lambeth Degrees (Lewes: W. E. Baxter, 1970), p. 247).
Hoods
For H-M the word ‘hood’ means two things: the medieval cowl and the post-medieval simple-shape hood. He thinks of the cape, which he calls a ‘shoulder piece’, as something separate and additional. As Franklyn rightly says in his review, he misses the point that ‘the hood proper’ consists of three parts: cape, cowl, and liripipe. In his Introduction (p. 7) H-M does acknowledge that the medieval hood ‘was small and close to the neck, and was joined to its “shoulder piece” which covered the shoulders and the upper part of the arms, the two together in reality forming one article’ (see Fig. 1, below), but he forgets this last, crucial point in Chapters 3 and 4. Furthermore, he says: ‘In England the academical “shoulder piece” was abandoned [during the sixteenth century] and the hood was worn alone’. The pictorial evidence proves that the process was more complex than that.

During the 1520s the part of the cowl round the neck (which H-M calls a ‘roller’) and the top of the vertical seam in the front of the cape were opened up to form a V shape and reveal some of the lining (Fig. 2). By about 1600 the fabric on either side of this gap was turned back further to display more of the lining, and the front seam was sewn up again for part of its length. A consequence of this was that the cape rode up at the front and usually no longer covered the upper arms, but took on a V shape like the part covering it (Fig. 3). It also followed that the rest of the hood slipped lower down the wearer’s back. In the late seventeenth century the front of all hoods was reduced even further, eventually losing its V shape, and during the eighteenth it shrank to a mere neckband (Fig. 4). This neckband narrowed to an exceedingly thin strip by 1800 (Fig. 5), but has become a little wider again in modern times.
When the front and sides of the cape were reduced, the back remained, with the cowl and liripe lying over it. This gave the so-called ‘full’ hood. At Oxford the process went a stage further for masters and bachelors other than BDs: the cape covering the back was lost, probably by the early seventeenth century, leaving only the ever-narrowing neck portion at the front and the cowl and liripe at the back, that is the ‘simple’ hood. Then, during the eighteenth century the simple hood came to be worn back to front, with the fore-edge of the cowl against the wearer’s back and the liripe pointing outwards. (This reversal was rectified with the Burgon hood, introduced at the turn of the twentieth century.) Failing to recognize the distinction between full and simple hoods leads H-M into difficulties, especially in the section on Cambridge.

Developments at Dublin are less certain, but until the early twentieth century doctors and masters there apparently wore a full hood and bachelors a simple one. At Scottish universities hoods were not worn from the Reformation until the 1860s.

Note: From this point on, H-M’s page numbers are shown in the left-hand margin.

CHAPTER 3: Great Britain and Ireland—
1. Oxford

(a) The Chancellor

H-M believes that the first four figures he describes are wearing a loose or wide-sleeved supertunica (medieval gown) as the outer garment, but this is incorrect. In the universities the supertunica did not start to develop wide sleeves until the end of the fifteenth century. In formal circumstances like those represented in these images, a sleeveless habit (cappa) or a mantle would be worn over the tunic or gown as an essential article of academic or official dress; H-M has mistaken the folds of these voluminous garments for sleeves.

He writes that the figure of the chancellor on his seal of 1238, ‘which appears as half-length, with the face in profile, wears a pileus and a loose supertunica’. Edward T. Beaumont, his source for this description, provides no illustration, but says the figure wears a ‘loose robe’, and Beaumont uses the term ‘robe’ in a general sense throughout his book for both cappa and supertunica. In fact, the chancellor is wearing a cappa or mantle, with his hands emerging from a gap in the middle.14

14 See H. E. Salter (ed.), The Oxford Deeds of Balliol College, Oxford Historical Society, 64 (Oxford: Horace Hart, 1913), plate facing p. 364, Fig. 1.
A seal of the University probably also from the thirteenth century, very detailed and beautifully executed, shows the chancellor in what Beaumont describes as ‘a loose robe and almucium’. But the seated figure is wearing a form of cloak, the front of the garment being draped over the forearms and pulled in below them. It is probably a *cappa* or mantle; the skirt is spread across the knees and ends above the ankles, with the folds at the hem of the *supertunica* visible below. He has a *pileus* and appears to be wearing an academic hood rather than an almuce.

The chancellor’s second and third seals, which date from the fourteenth century and are almost alike, show the figure full-length, wearing a *supertunica*, a *cappa clausa* with one very large slit, a hood and *pileus*.

Stained-glass windows in Merton College chapel include multiple images of Henry de Mannesfield (or Mamesfield), Master of Theology and chancellor. We read that he is wearing ‘a wide-sleeved *supertunica* and an amess (almuce), … not the costume of his degree’. In fact, each figure of this donor does appear to be wearing the academic dress customary for his degree in the early fourteenth century. This includes a narrow-sleeved *supertunica* under a *cappa clausa* with one slit at the front for the passage of the arms, although in some of the lights this looks more like a mantle, open at the front. There is no almuce, but as the figures are in profile the cowl and liripipe of the hood, which is part of the *cappa*, as is usual with this style of habit, can be seen clearly. ‘In addition he has a *pileus*.’ This is quite large and has a narrow brim.

H-M writes that the chancellor in a miniature in Registrum A (1375) in the University Archives wears ‘a scarlet *supertunica* with great hanging sleeves, which are lined with grey fur and edged with it’. In a footnote he adds that J. E. Sandys ‘wrongly states that it is sleeveless’. Sandys is quoting verbatim from Hastings Rashdall, and Rashdall is right. Under the almuce the kneeling figure is wearing a voluminous sleeveless cape, lined but not edged with miniver. The wearer’s outstretched arms lift the front edge of the cape, which hangs down to the

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15 *Academical Habit*, p. 64.
16 See Salter, plate facing p. 364, Fig. 4; also as the frontispiece in J. I. Catto (ed.), *The History of the University of Oxford*, Vol. I, *The Early Oxford Schools* (Oxford: OUP, 1984). For a similar effect in modern times see the photograph of Sir Henry Miers, vice-chancellor of Manchester University, wearing a cope (like the one still worn at Cambridge) and seated with honorary graduands in 1919, reproduced in P. Lowe, *Manchester Academic Dress* (Manchester: John Rylands Library, 2002), Pl. 17, following p. 21.
17 See Salter, plate facing p. 364, Figs 2 and 3.
18 For several of these donor figures see <http://www.sacred-destinations.com/england/oxford-merton-photos/index.htm>.
floor at the side and in a deep fold between the arms and could be mistaken for ‘great hanging sleeves’. The end of a close-fitting sleeve of the true supertunica underneath can be seen where the chancellor’s hand and forearm emerge from under this cape.\footnote{See J. Wells, The Oxford Degree Ceremony (Oxford: Clarendon Press, 1906), plate facing p. 19.}

The figure on the chancellor’s fourth seal, dated 1429, is described as wearing ‘a long loose supertunica with large sleeves and an amess’. Again, this paraphrases Beaumont: ‘a long loose robe with large sleeves and an almucium’.\footnote{Academical Habit, p. 63.} And yet again, the seated figure is actually wearing a cappa or mantle draped over the arms and gathered up in his lap. Under this he has a narrow-sleeved supertunica, and over it a hood. He is wearing a pileus with a narrow brim.\footnote{See Salter, plate facing p. 365, Fig. 1.}

We may conclude from the pictorial evidence that on formal occasions the medieval chancellor wore the academic dress of his degree (supertunica, cappa and hood) or a form of ecclesiastical dress (a narrow-sleeved tunic with a cope or mantle over it and an almuce).

‘There is a portrait of Sir Christopher Hatton painted at the time of his appointment to this office in 1588, but its value as evidence is very small owing to the darkening of the picture, and we are left in doubt as to whether or not he is wearing a distinctive dress or, as seems more likely, merely the dress of his degree, \textit{which was Master of Arts}.’ The picture has been cleaned and it is now clear that Hatton is wearing a black gown with wide facings of marten fur, continuing up as a broad collar across the shoulders. This is probably a robe of dignity, but not necessarily distinctive dress for the chancellor, and it is certainly not the full dress or undress of an MA at this period.\footnote{See National Portrait Gallery <http://www.npg.org.uk/collections/search.php>, NPG1518.}

‘The chancellor’s gold-brocaded black robe ...’ The chancellor’s robe introduced in the seventeenth century was (and still is) of black figured silk damask, decorated with gold lace frogs and braid.

‘The head-dress was a round black velvet cap.’ This reads as though it continues a description of Roberts’s watercolour of 1792, but no cap appears in that image: the chancellor leans on a table with an earl’s coronet and coronation robe on it. The picture is based on George Huddesford’s posthumous portrait of the 3rd Earl of Lichfield, chancellor 1762–72.\footnote{See Portraits in Oxford <http://www.odl.ox.ac.uk/portraitsinoxford/index.php>, search ‘Lichfield’, OP14.} However, a footnote to this sentence cites a plate in Combe (1814), wrongly attributing it to Uwins. The engraving in question is by
Meyer after a portrait by William Owen and shows Lord Grenville, chancellor 1809–34, holding a square cap with a gold tassel and the skull edged with gold braid.\textsuperscript{26} Combe’s text (Vol. II, p. 17) explains that although a wig and round bonnet were customary with this dress Grenville did not wear them for reasons of ill-health. I have not discovered any image of an Oxford chancellor wearing a round bonnet with his official robe. At Cambridge the chancellor was already wearing a square cap in 1803, as seen in Harraden’s plate. All Oxford chancellors since Grenville have worn a square cap rather than a bonnet and of course the wig never reappeared.

\textit{(b) The Vice-Chancellor}

\textbf{In 1588 it was decreed that all Bachelors of Civil Law on their presentation should give the vice-chancellor gloves, and as late as the third quarter of the seventeenth century they wore them’}. H-M refers to Edwards’s plate of 1674 as evidence. However, all doctors and the proctors wore gloves with academic dress until the mid-nineteenth century, as we read on p. 104 (and see Whittock 1840). Throughout the period in question the vice-chancellor at Oxford was invariably a doctor (usually DD) and therefore wore them in any case as part of the dress proper to his degree. (The first vice-chancellor since the Restoration who was not a doctor was Benjamin Jowett, in office 1882–86.)

\textit{(c) Proctors and Collectors}

‘\textit{There are no early records of proctors’ dress, nor is there any illustrative material in which they are depicted.’} Possibly so, but the bare-headed figures on either side of the chancellor on his second, third and fourth seals may be proctors: their dress is probably indistinguishable from that of other MA’s in this period.\textsuperscript{27}

H-M claims that in 1675 collectors’ gowns ‘\textit{were exactly the same as those of bachelors with long pointed sleeves … their sleeves were more pendulous than those of proctors … they had no tippet’}. Neither the collector nor the BA in Loggan has noticeably pointed sleeves. The collector’s sleeves are not so long or full as the BA’s, but they are slightly more pendulous than the proctor’s. Like the proctor’s, they are covered in velvet from the wrist to elbow level. The collector’s gown does have a tippet, just like the proctor’s, covering the left shoulder, plainly visible even though it is turned away from the viewer.\textsuperscript{28} The comment that ‘\textit{the authorities of the eighteenth century, careless of tradition in many ways, allowed them to assume one …}’ is therefore incorrect; it was there already.

\textsuperscript{26} See <http://www.life.com/image/3368930>.
\textsuperscript{27} See Beaumont, \textit{Academical Habit}, p. 63.
\textsuperscript{28} Loggan’s Oxford costume plate, as photographed by Henry Taunt c.1907, like those of Edwards, Grignion and Uwins, can be viewed at <http://viewfinder.english-heritage.org.uk/>.
(d) Doctors of Divinity (originally called Masters of Theology)²⁹

‘With the *cappa* a *hood* and “shoulder piece” were worn.’ The normal medieval style of hood was worn over the less formal *cappa clausa* with two slits. It was not worn with the *cappa clausa* with one slit. It has been suggested that this *cappa*, prescribed as the formal outer garment for the DD and DCanL, was itself a huge hood, the cape of which reached the feet.³⁰ If this is right, the upper part, which looks like a cape or ‘shoulder piece’, must have been the cowl flattened out, turned down and draped over the shoulders to display the fur lining. Thus there is no roll of fabric or fur formed by a cowl round the neck (compare Fig. 3a with Fig. 3b in H-M’s Glossary, p. 91).

The dress of a Master of Theology in the fifteenth century, as shown in the brass of Thomas Hylle (d. 1468), is described as: ‘a *cappa clausa* with its one large opening in front, a *hood* and its “shoulder piece”, a *subtunica* (cassock), and a “stalk”-*apexed pileus*. In fact, the sleeves that emerge from the front slit in the *cappa* belong to a *supertunica* (gown). All that is seen of the *subtunica*, a separate garment underneath, is what look like tight shirt cuffs showing above the ends of these coat-style sleeves.

In a fifteenth-century window at Clavering, Essex, depicting St Catherine disputing with philosophers: ‘the latter are given the *cappa clausa* and are no doubt intended to be Masters of Theology.’ Not all of them: on p. 72 H-M identifies one as a DCL and the group may well represent different faculties.³¹ A figure on the left—perhaps a member of a religious order and a medical man—is tonsured, has no cap and wears a dark-red *cappa* with two slits, and he holds what could be a box of ointment. One in the middle—probably a Master of Theology—wears a blue *cappa* with one slit and a black *pileus* with a stalk (apex). One on the right—probably a DCL—has a dark-red *cappa manicata* and a black cap with no stalk, but side pieces which come down round the ears like a lawyer’s coif or *tena*, and he has an open book in his lap. Kneeling in front with his back to the viewer, there is a fourth, bare-headed and tonsured, in a dark-brown or black habit of some sort.

²⁹ Degrees have been known by various titles at different times: the DD would also have been styled Professor of Sacred Theology in the medieval period; the DM/MD would have been called Doctor in Physic in the seventeenth and eighteenth centuries. For brevity I have used the modern DD, DCL, DM, LLD, MD, etc., even when referring to periods when these abbreviations were probably unknown.


Each figure has a fur-lined hood to match his *cappa*. Faculty colours were by no means fixed at this period, but the cut of the dress seems to be distinctive of the degree held.

However, this is probably not Oxford dress at all. The artist, identified as a member of the Norwich School of glass painting, is more likely to have been familiar with academic dress at Cambridge, less than twenty miles from Clavering.

In a series of illuminations in Harley MS 2887 (c.1475) *‘the Masters of Theology … appear in undress.’* In other words, they do not wear a *cappa* over their *supertunica*, which is described as having *‘moderately hanging sleeves’*. However, this is misleading: the sleeves are like those of a coat; at the wrists they are only about six inches in diameter.

*‘In the later fifteenth century, when Masters of Theology gave up wearing the *cappa clausa* with one slit, they used the *cappa* with two slits as their formal dress. This was what came to be known in the course of the sixteenth century as the “Convocation habit”.’* I wonder whether this was a less cumbersome version of the old *cappa* with two slits, made up in the shape of the MA’s *cappa nigra* (see H-M’s p. 79), having the slits at the sides at shoulder level rather than at the front at elbow level. N. F. Robinson takes a different view: he believes that the *cappa* was replaced by a sleeveless tabard and that this was the forerunner of the Convocation habit.32 A *cappa* is made from a circular disc of fabric or segment of a disc. A tabard is of a different construction: if it has sleeves it is made from two T-shaped pieces of fabric; if it is sleeveless it is made from two oblong pieces.

Of Philip Bisse in Convocation dress, painted in 1612 (illustrated in H-M’s Pl. 8): *‘He wears … the hood fastened low in front …’* This deep V shape is what remains of the front of the cape, covered to within a couple of inches of the lower edge by the black silk facing, formed by the turned-out lining of the upper part of the cape. *‘… the gown appears underneath the habit with very short glove sleeves appearing through the arm-holes.’* In fact, Bisse’s wrists and hands emerge from tight velvet cuffs at the ends of the sleeves, not halfway down as they would if he was wearing his sleeves in the glove style. The gown also has wide velvet facings, which show below the hem of the habit. A variety of gown styles was acceptable in the pre-Laudian period, and this alternative is found in several portraits and monuments around the end of the sixteenth century. Of course, we should not assume that we are looking at the latest styles in academic dress. Portraits may include robes dating from any time between the wearer’s admission to his degree and when he sat for the artist: in Bisse’s case that is a span of thirty-two years. A good example of a gown with short glove sleeves worn with

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Convocation habit and DD hood can be seen in a sculptural monument to Richard Latewar (d. 1601) in St John’s College, Oxford.

The pileus quadratus had been obligatory since 1565, but Bisse wears a sort of skullcap or pileus rotundus, which was allowed officially only in cases of ill-health (although images of academics wearing one are common).

69 ‘To the original tump on the square cap a tassel was unofficially added during the 1730’s.’ The tump was a pompon made up of silk threads. In some pictures of the late seventeenth century and early eighteenth a button had already replaced the tump, and it was to this button that the tassel was added later.

Of the DD in full dress in Roberts (1792): ‘it is noticeable that his broad black cincture is drawn over the scarlet robe and holds it closed.’ Confusion has occurred because the figure is wearing a red cassock under his robe rather than the usual black. Velvet facings are visible on either side above the cincture, showing that the robe is not held closed.

(f) Doctors of Civil Law

71 ‘According to an illumination in the Holkham Bible (c.1330), the head-dress of a Doctor of Civil Law was a red pileus rotundus with a blue button on top.’ H-M gives no explanation for this statement, which does not agree with his source, W. O. Hassall, who says of the scholars addressed by St John the Baptist:

Here the caps are black (for theology), with red stripe and button, red with blue button and dark brown (or black) with red button. The hood [coif?] is a pale blue biretta floccata of a DCivL in [a cappa with] false sleeves.33

The different colours of the caps in this image, like the two styles of cappa visible, may be intended to represent different faculties, as Hassall thinks, although the Anglo-French caption calls the whole group mestres de la ley (‘masters/doctors of law’). The cap that H-M refers to belongs to a figure at the back whose habit cannot be seen. The black cap with the red stripe and button, which Hassall identifies with theology, belongs to one in a calf-length tabard with short, diaphanous bell sleeves—hardly the habit of a theologian or canonist. The pale-blue, coif-like headdress, which comes down round the ears, belongs to one at the front in a cappa manicata—the obvious candidate to be a civil lawyer.34

The Holkham picture book was made in London and there is nothing to suggest that Oxford rather than Cambridge dress is depicted (if, indeed, there was anything to choose between them at this date).

Of the *cappa manicata* used for this degree in the fifteenth century: ‘It was sometimes red and sometimes blue, as in [a window] in Clavering Church, Essex.’ At Clavering it is dark red (see note to p. 65, above).

‘The *cappa clausa* with two slits appears in a particular character in the brass of John Lowthe … at New College, for attached to the back of the dress on each shoulder are two hollow pendants or liripipes, the open ends being dressed with fur, and as long as the main costume. The liripipes were merely an extravagance and do not seem to have any significance.’ This may be right, but it could be a *cappa manicata*, like the ones illustrated in a late-thirteenth-century Cambridge manuscript (see note to p. 116, below), the Holkham Bible picture book (see note to p. 71, above) and the Clavering glass. In these images the pendants are redundant sleeves hanging behind the arms, like those on the Congregation dress of Cambridge lay doctors until the early nineteenth century.35

‘In another brass (1605) also at New College, that of Hugh Barker, D.C.L., is to be found the first example of black tassels added to the buttons in the rows of braid.’ This is a fine sculptural wall monument, not a brass.

The full-dress robe in Loggan (1675) is described as ‘without taffeta on the sleeves’. In the figures of both the DCL and the DM the sleeves are actually turned back to the same point as the top of the velvet of the DD, and one cannot tell whether they are faced or not. H-M says that the sleeves are ‘hitched up with a cord and buttons’; no buttons or cords are visible: they appear to be held up by a stitch at the elbow.

‘the Convocation dress, perhaps better illustrated in Edwards [1674] …’ Edwards does not illustrate the DCL’s Convocation dress but only the DD’s; for the DCL/DM he gives only the undress gown. However, he does succeed in presenting all the different styles of Oxford dress as economically as possible in just eleven plates, with multiple images in several to display some gowns from different angles.

‘the round bonnet is worn only with festal dress [in Loggan], but in Robert Sayer’s *Oxonia Illustrata* (1700) … it is worn with the undress.’ In fact, the DCL and the DM are shown in Loggan with a round bonnet for all three dresses. The plates published by van der Aa (1707) and by Sayer copy Loggan. Edwards’s plate of a lay doctor in undress also shows this style of cap, and contemporary portraits invariably do the same. According to the statutes of 1636 jurists and medical graduates are to wear round caps, and there is no suggestion that this means only with full-dress. This is repeated in 1770, and the convention that lay doctors in undress and Convocation dress wear a square emerges only later. In

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1814 Combe records: ‘The square cap is considered most appropriate to this dress, though a velvet one, which appears in [Uwins’s] print, is frequently worn with it’ (Vol. II, p. 260). And yet lay bachelors are always shown in a square cap.

Sayer’s plate is later than 1700, a date repeated several times in this chapter. On this very large sheet, a montage after Loggan’s plates, including the academic dress figures at the foot, there is one image captioned ‘Worcester College, was Gloster Hall’, and Worcester was not founded until 1714. In fact, it was originally a prospectus or advertisement for one of Henry Overton’s reprints of Loggan in c.1724 or 1730. Sayer re-issued it, with his own imprint, after he acquired the printseller’s business on Overton’s retirement in the 1740s.

Richard Rawlinson’s dress in his portrait of c.1750 is described as ‘a scarlet cloth robe with salmon-coloured silk on the facings in front and half-way up the bell-sleeves, which are no longer held up by means of a cord because they have been reduced in size’. In Loggan, as noted above, the sleeves had been turned up and possibly held by a stitch (not a cord), but the silk covering them is now sewn in place, like the DD’s velvet. 37

75 ‘Thomas Uwins (1815) [1814] gives the three kinds of costume.’ He illustrates only two for the DCL: full dress and Convocation dress. There is no separate image of the undress gimp gown in Combe (1814), probably because it is so similar (if not identical at this date) to the BCL’s, which is included.

(g) Doctors of Medicine

‘In a stained glass window of about 1440 in Minster Lovell Church, Oxon., a Doctor of Medicine … wears a crimson cappa manicata lined with miniver, and a black pileus (Pl. 9).’ This figure of St Cosmas or St Damian, depicted as a medical practitioner examining a urine sample, appears to be wearing the less formal tabard: it has small bell sleeves and is not so full as a cappa.

76 Sir Charles Scarburgh in a watercolour in the Royal College of Physicians copied from a portrait in oils of 1651 is described as wearing ‘a very high bonnet, a very large white fur hood with only a thin line of pink silk showing’. The original oil painting now hangs in the rebuilt Barber-Surgeons’ Hall. 38 In both pictures the turned-down part of the front V-shaped portion of Scarburgh’s hood is covered to within two inches of the lower edge with the white fur lining. The lining is also

36 Buxton and Gibson, p. 29, n. 3, say that the practice of lay doctors wearing a square in Convocation survives from a 1620 statute, but the ruling in question (which they quote in translation on the previous page) refers specifically to regent and non-regent MAs.


turned up at the foot to form a narrow binding of fur, about one inch wide, on the lower edge of the V. The thin strip about an inch wide between the fur covering above and the fur binding below is not pink silk but scarlet cloth, exactly the same colour as Scarburgh’s Convocation habit: it is part of the shell of the hood and not some silk facing. These hoods, like the habits, could still be lined with either fur or silk (but surely not both together). Oxford Convocation dress and Cambridge Congregation dress for the DM/MD must have looked very similar at this time, except for the long, redundant sleeves behind the arms on the Cambridge dress (see the notes to H-M’s p. 117, below). By 1675 Oxford seems finally to have abandoned fur as an alternative to silk for lining this dress—in practice, though not in the regulations; Cambridge would continue with it until the nineteenth century—although the Congregation dress there was rarely worn by the late eighteenth century.

An earlier type of bonnet is worn in the portrait dated 1674 of Baldwin Hamey, the younger, incorporated DM at Oxford from Leiden in 1630. The crown is high, like Scarburgh’s, but below the brim there is a flap covering the ears and back of the head. No doubt the wearing of wigs put an end to this once common but now outmoded style.

‘The height of their bonnets seems to have been a particular feature of their dress until the end of the seventeenth century.’ This is true, and appears to contrast with the smaller, toque-like bonnet of the DCL. And yet Loggan (1675) gives the same medium-sized bonnet to both these lay doctors, in all three dresses, and to the DMus. The high bonnet continued in use into the eighteenth century: H-M cites the portrait of Richard Hale, but does not record that this posthumous painting dates from as late as 1733.

‘In the diary of Dr. Claver Morris, he mentions that in 1691, on taking this degree he paid £2. 13s. for having velvet and tufts added to his Bachelor of Medicine gown, which means that the doctor’s undress gown differed from it in having extra decoration.’ To judge by Loggan and Edwards, lay bachelors were allowed up to four rows of tufts on the foot of their sleeves, while lay doctors had five or six. In addition, the doctors had tufts on the back of the gown, which the bachelors did not have (pace H-M, p. 85).

n. 5. ‘See Loggan’s plate (1675). The only difference between the dress of the [DM and DCL] is that in No. 23 the Doctor of Medicine wears the round bonnet with the undress gown instead of the square cap.’ In fact, both these lay doctors wear the round bonnet with all three dresses in Loggan (see note to H-M’s p. 74, above).

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(h) Doctors of Music

`it seems likely that the elaborate dress of Doctors of Music was adopted in late Elizabethan or early Jacobean times.' The earliest portrait showing it is William Heather’s (DMus 1622). He wears a white damask robe with very ample, rather pendulous bell sleeves and a hood typical of the period, with a V-shaped front almost completely covered by the deep-cherry lining turned down over it. The front of the robe is open, unlike all other DMus robes in seventeenth-century pictures. No coloured silk appears on the sleeves or facings. Heather wears a large Jacobean ruff and a round bonnet of moderate size. 41

`Laud ordered inceptors in Music at the Vesperies and Act to wear sleeved gowns with “white wavy damask capes” and round black caps, all of silk, which shows that they were to wear a hood with the festal robe. … They naturally had no Convocation ‘habit’, but until recently, as Laud had ordered, wore their hood with their festal dress.' The full dress of the DMus was indeed peculiar in including the hood with the robe, but this is not what the Code means here. If H-M had consulted the Latin text instead of relying, inexplicably, on G. R. M. Ward’s translation, 42 he would have seen that ‘capes’ translates capas, that is (Convocation-style) habits. The words toga for gown or robe, capa (now invariably with one p) for habit, and caputium for hood (of whatever shape) are unambiguous in Latin texts of this period. The same clause in the Laudian Code speaks of capas that may be worn clausas vel apertas (‘closed or open’), which could not refer to capes of hoods—as H-M acknowledges when he writes of Laud’s prescription for the DD’s habit (pp. 68–69). Although there seems to be no supporting pictorial evidence, Laud’s statutes required any graduate to wear a habit with his gown and hood when incepting, when delivering a formal lecture at Vesperies and when attending specified church services. 43 Of course, some of Laud’s directives, especially those that were antiquarian reinventions, fell into abeyance during the Commonwealth, and after the Restoration only the DD, DCL and DM continued to wear the Convocation habit. 44

41 See Bridgeman Art Library, Art, Culture & History Images [henceforth Bridgeman] <http://www.bridgemanart.com>, 310289. The bonnet can only just be made out in the painting and is invisible in the online image.
43 J. Griffiths (ed.), Statutes of the University of Oxford Codified in the Year 1636 under the Authority of Archbishop Laud, Chancellor of the University (Oxford: Clarendon Press, 1888), pp. 77–78, 144–45. This supports Franklyn’s claim for the continuing use of the habit by masters and BDs (Academical Dress, p. 112), although he argues from Henry VIII’s sumptuary laws rather than Laud’s Code. In ‘Layer upon Layer’, p. 51, I repeated the conventional belief that the DMus never had a Convocation habit; now I am not so sure.
44 However, in a forthcoming article William Gibson will suggest that MAs may have worn habits in Convocation as late as 1658, when Walter Pope successfully opposed the abolition of cap and hood by the Puritan vice-chancellor, Owen.
As it happens, no candidate incepted in Music during Laud’s chancellorship (1630–41); the first to do so under the Code was John Wilson, admitted in 1644 or 1645. However, in his portrait of 1655 he wears a full-dress robe with a hood that is of the same style as Heather’s, but a little larger at the front, like Bisse’s or Scarburgh’s (see above), and a black bonnet.45

John Evelyn recorded in 1669 that the shape of the DMus full-dress robe ‘was the same as that of the festal robes of other doctors’; H-M continues: ‘as is to be seen in the costume plate of Loggan (1675) where the Doctor of Music (No. 12) wears hood, festal robe and round bonnet’. However, in Loggan there are differences between the robes of the DMus and the other doctorates. It should be noted that Loggan’s DMus is clearly copied from a portrait of William Child probably painted in 1663, the year his degree was conferred.46 The robe is closed, while those of the DD, DCL and DM are open. It has longer, more pendulous sleeves than theirs and the lower part of the sleeve is not faced like the DD’s or turned back and held with a stitch like the DCL’s or DM’s. The neck portion of the hood appears to be deeper than theirs even though the V has become very shallow. It was normal for the DMus to wear the hood when in full dress at least until 1813, by which time the robes had become similar in shape to those of other doctors.

‘The shape of the hood changed during the seventeenth century.’ H-M bases his description of the changes on a collection of eighteenth-century engravings he found in an album in the Bodleian Library (MS. Top. Oxon. c. 16). ‘Orlando Gibbons (D.Mus. 1623) wears his tucked down in front and fastened underneath his closed robe.’ There is a conspicuous seam down the middle of the V at the front. It forms a vertical cleft but the hood is not tucked into the slit on the chest of the robe.47 The seam or cleft is not so marked in the better-known portrait of Gibbons; the original, said to date from c.1623, is lost and the small-scale copy that has been preserved was painted in the eighteenth century.48 ‘William Child (D.Mus. 1663) wears his hood squarely and not tucked into the robe.’ It is simply that the neck portion has now become shallower. ‘William Croft (D.Mus. 1713) wears in his print of that year a smaller [hood] than Gibbons and Child.’ The neck portion is narrower still, now no more than a neckband, but that does not

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45 See Bridgeman <http://www.bridgemanart.com>, 312482. A strong light is needed to see Wilson’s bonnet in the oil painting; like Heather’s it is invisible in the online image.
46 See Garlick, p. 69; or image in ‘Child, William (1606/7–1697)’, ODNB <http://www.oxforddnb.com>. Costume plates often include figures copied from (or at least modelled on) earlier portraits or engravings. The robe and hood worn by Christopher Gibbons (DMus 1664) in his portrait are identical to Child’s—indeed, they could be the same garments (see Bridgeman <http://www.bridgemanart.com>, 312494).
48 See Bridgeman <http://www.bridgemanart.com>, 312480. J. Harley questions whether Orlando Gibbons was ever admitted to this degree (Orlando Gibbons and the Gibbons Family of Musicians (Aldershot: Ashgate, 1999), pp. 64–65).
mean the whole hood is necessarily smaller. This engraving is not as early as H-M thinks, for it is based on Murrey’s painting of c.1720 (see below).

79 ‘Cherry-coloured facings and sleeves [on the DMus robe] are not found until the 1815 plates [actually 1813–14] of T. Uwins.’ This is true of the sleeves, but not the facings. There are still no coloured facings on the robes in Murrey’s portrait of Croft of c.1720 or Hudson’s of Pepusch of c.1735. However, Cornish’s painting of c.1760 of William Hayes (DMus 1749) and all later portraits, do have them. This includes portraits mentioned by H-M: Burney (DMus 1769), painted c.1781, and Dupuis (DMus 1790). Dupuis’s shows only head and shoulders; all the other figures mentioned here have the sleeves turned back to display some of the cherry lining, but this is not yet stitched up or otherwise held in place. Grignion’s engraving (1770) and Roberts’s watercolour (1792) are back views, but the lower part of a cherry facing can be seen in Roberts.

(i) Masters of Surgery

In a footnote H-M says that in the nineteenth century the MCh ‘wore a plain blue hood’. He provides no evidence for this. ‘From the fact that the hood was of navy blue it can be seen that it was derived from the old Civil Law faculty colour of blue, which in the fifteenth century Bachelors of Medicine assumed in common with Bachelors of Law as the colour of their hood.’ But Buxton and Gibson, cited as authority for this statement, say that the hood is ‘of black ribbed silk, lined with light blue silk (not navy)’ [the phrase in parentheses is theirs], approved by Decree in 1923. I cannot find any pictorial or other evidence of a hood specifically for the MCh before that date.

(j) Masters of Arts

80 Describing the MArs in the Chaundler Manuscript of 1463, H-M writes: ‘The sleeved robas which they wear reach to their feet and have short bell sleeves which come only to the elbow.’ This is an understandable misinterpretation of the figure on the extreme left with his back to the viewer in Pl. 7. A faint, but crucial line across the MA’s back indicating the lower edge of the cape of the hood is easy

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51 See Bridgeman <http://www.bridgemanart.com>, 312483.
52 For Burney see Bridgeman <http://www.bridgemanart.com>, 316375; for Dupuis see NPG <http://www.npg.org.uk/collections/search.php>, NPGD1812
53 Oxford University Ceremonies, p. 38.
to miss in the manuscript and it has disappeared entirely in H-M’s halftone plate. It is visible in a plate in Robinson’s article, but omitted in the otherwise very useful marked-up key, which faces it and which H-M will have consulted.\textsuperscript{55} What he takes to be a bell sleeve is simply one side of the cape of the hood. A few lines earlier we read that in the mid-fifteenth century the \textit{cappa clausa} with two slits was left off by masters and the \textit{roba}, a gown developed from the \textit{supertunica}, was worn as the outer garment—at least on less formal occasions. However, in near-contemporary monumental brasses, naturally formal in style, MAs still wear a \textit{cappa} over their gown, although by this time it is a shorter, less cumbersome article, the \textit{cappa nigra} (see note to p. 66, above, on Masters of Theology). As far as one can judge, the Chaundler figures of MAs, arranged for their group portrait, are dressed formally in \textit{cappa} and hood.

\textbf{81} ‘On special occasions even as late as 1636 the old “shoulder piece” as a kind of cape (\textit{mantellum}) was still worn by all inceptors.’ The MA seems to have been required to wear a kind of tippet (\textit{mantellum}) perhaps of the kind the proctors continued to wear covering one shoulder, which possibly derived from a mantle to indicate admission to a role of authority.

\textbf{82} ‘In the engravings which Grignion made in order to illustrate the academical dress mentioned in [the statutes of] 1770 there is a notable change in the Master of Arts hood. It has become narrow and deep, as have those of all non-doctors except Bachelors of Divinity.’ It has, but H-M has not grasped that the hoods he refers to had lost the back of their cape as early as the seventeenth century and the distinction between full and simple shapes was already established then. Also he seems not to have noticed that between 1675 and 1770 all simple hoods have come to be worn back to front with the liripipe pointing outwards (see also the BMus, below). The custom of wearing the MA hood inside out in Loggan’s day may have contributed to this extraordinary development.\textsuperscript{56} This was rectified only at the turn of the twentieth century with the introduction of the Burgon shape as an alternative.

\textit{(k) Bachelors of Divinity}

\textbf{83} ‘By the early sixteenth century, they … had left off the upper dress, so that the by now full-sleeved \textit{supertunica} appeared as the outer garment (\textit{roba}), as is to be seen in the brass of John Spence, B.D. (1517), at Ewelme, Oxon.’ Although this certainly was the trend, Spence wears a \textit{subtunica}, a \textit{supertunica} and a habit (\textit{cappa nigra}) in the old style.

\textsuperscript{55} ‘The Black Chimere of Anglican Prelates’, Pl. 1, following p. 208.
H-M must be wrong when he writes: ‘The “shoulder piece”, which had long been abandoned, appears again in the Laudian Codex (1636) in the form of a cape, to be worn on certain occasions.’ As noted above, the Laudian statutes require all graduates, on certain solemn occasions, to wear a habit (capa) over their gown and under their hood. It can be assumed that the habit of the BD would be of black silk, but I know of no pictorial representations of this dress. BDs never lost the back of the cape of the hood or ‘shoulder piece’.

‘In Grignion’s plates (1770) (Pl. 11B) … the hood is not shown.’ A very large full hood is plain to see in the plate referred to, which faces H-M’s text.

*(l) Bachelors of Canon Law*

84 ‘in 1507 the toga talaris is mentioned as their costume on the occasion of their being allowed a typet or cornetum as an alternative.’ If this is a garment like Lowthe’s DCL dress, as H-M suggests, these words could refer to a cappa manicata.

Of the figure of John Noble (d. 1522), on his tomb in St Aldate’s Church: ‘He wears over a roba, a full “shoulder piece” which covers the shoulders and arms as far as the elbows. The hood is detached from the “shoulder piece” in a deep V-shape. Hood and “shoulder piece” are red.’ There is no reason to believe that the cowl is detached from the cape: it is simply that the roll formed by the cowl round the neck and the top of the cape have been opened out and turned back to form a V displaying a little of the lining. This marks an early stage in the evolution of the hood from its medieval to modern shape. As for Noble’s outer garment, it is very loose, only calf-length, and has extraordinarily full open sleeves reaching to the knees, quite unlike a roba or gown of the early sixteenth century. The fairly wide cuffs of the cassock underneath can be seen inside these sleeves. In a mid-nineteenth-century etching of this alabaster figure a hand-coloured inset of the head and shoulders in profile has the hair black and the hood red, but the lining of the hood and the top of the garment underneath are uncoloured, and thus white; any paint present on the sculpture itself when the drawing was made has since been stripped.57 In fact, Noble appears to be wearing a surplice rather than a roba.

*(m) Bachelors of Civil Law*

85 ‘The colour of the dress of this degree, as was the case with all medieval academical dress at an early period, greatly varied … but the dress of bachelors was restricted as to the fur with which it was edged, for it might

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only be of cheap kinds or of wool.’ It may not be so simple. At any rate, H-M could usefully have reviewed developments in the lay bachelors’ hood in the later medieval period when colour becomes an indicator either of faculty or of rank.  

Of Loggan’s plate, No. 11, the BCL: ‘Here are to be seen the black tufts in rows joined together by pieces of braid, and these are laid on the upper part of the sleeves, and on the skirt of the gown in three places, that is the sides and the back.’ This is inaccurate. There is decoration on the foot of the sleeves but not on the skirt, unless it is underneath the sleeve and not visible. The tufts or tassels are smaller on the foot of the sleeves than on the upper parts. Indeed, the gown looks like a cross between the BMus with cord and buttons and little tassels and the BM with larger tufts the size of those on the lay doctors’ gowns. Of course, Loggan may just be illustrating the possible permutations of tufts and tassels on any lay gown. Like the BMus, the BCL has no decoration on the back of the skirt. The BM figure is turned so that the back cannot be seen.

‘The tufts are still to be seen in Overton’s print … of 1730.’ Overton’s plate is merely a reprint from Loggan’s original now fifty-five years old, one of those advertised on the oversize poster referred to above. It is precisely the same as Loggan’s in every detail apart from Overton’s imprint added in the bottom right-hand corner. No conclusions can therefore be drawn about the use of tufts in 1730.

Of Grignion’s plate (1770): ‘a silk gown with the false sleeves key-shaped at the ends’. In fact, this BCL gown clearly has the expected square-ended sleeves. It is interesting that the BCL here has a panel of gimp on the side of his gown under the elbow; in modern dress it would signify a doctor in a lay faculty or an MCh.

(o) Bachelors of Music

Of the BMus figure in Loggan (1675): ‘Their hood was less full than those of other degrees.’ Actually, it appears to be about the same size as the BCL’s, both being shorter than the MA’s or the determining BA’s. However, by this time all these hoods have lost the back part of the cape and are now of the simple shape. H-M fails to notice that, unlike the BCL’s, the BMus’s is worn back to front, with the liripipe pointing outwards and the fur or lambswool on the outer edge of the cowl rather than next to the wearer’s back. Perhaps this was peculiar to the BMus, but Loggan may simply be illustrating that any bachelor’s hood could be worn either way round at this time. Like Edwards the year before, Loggan plans his presentation with great care, although his conception is very different. The forty-two figures in his academic procession are not just individual images: how they are depicted, from the front, from the back or in profile, sometimes two in the same

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58 See Christianson, ‘Oxford Blues’, for various hypotheses on this topic.

pose, directs our attention to parallels, contrasts, and possibly (as here) optional alternatives. As noted above, the back-to-front style becomes the norm for all simple hoods by 1770.

\textit{(p) Bachelors of Arts}

89 Of the BA gown: \textit{‘It had by the Tudor period, as was the case with masters’ gowns, a “standing collar”, that is an upright one ... in opposition to the flap collar of the lay type of gown; but in the course of the seventeenth century this collar was cut away.’} This is based on the prescription for an ecclesiastical gown in Canon 74 of the Church of England of 1604, but I have found no pictorial or other evidence of bachelors or masters wearing a gown with such a collar. However, they often did have an upstanding collar on their coat at this time.

Under the Laudian statutes of 1636 \textit{graduati} were to wear a hood lined with miniver or silk (rather than the usual budge) at certain church services on Sundays. H-M adds: \textit{‘They were also to wear “capes” (i.e. the remnant of the old “shoulder piece”) ...’} Once again the reference in Laud must be to a habit, not a cape added to the hood. The habit was not retained (or revived) after the Restoration except for doctors who were members of Convocation. \textit{‘... and their hood was to be square in shape.’} There is no reference in the Code to a hood that was to be square in shape—whatever that may mean.

90 Referring to Loggan’s plate of 1675: \textit{‘A determining bachelor wore the hood with the fur fully displayed, but when the degree had been taken the fur was not displayed.’} This may be correct, but can we be sure that the fur or lambswool on the upper edge of the cowl was not an addition for this special occasion, as we know it was in the eighteenth century?

\textit{The gown [in Grignion 1770] had no cuff strings when worn by a determining bachelor.} There is no difference between the BA’s gown when determining and in other circumstances. The sleeves of the gown in both images are tucked up to the elbow, probably held there by cuff strings hidden under the folds of cloth.

91 \textit{‘It should be noticed that only the determiner’s hood was lined with fur. The other was merely trimmed with fur after the seventeenth century.’} No evidence is given for this statement. Both are trimmed, not lined, with fur in Grignion’s plates, as is clearly intended in the 1770 statute they accompany. The determiner’s hood is differentiated from the ordinary one only by the additional ‘wool fells’ sewn to the upper edge for the occasion, a practice perhaps introduced when the hood came to be worn back to front.
Undergraduates

1. Students of Civil Law, or civilians

The brass of Thomas Baker (d. 1510) at All Souls is described as an example of the special dress of the civilian before the Reformation: ‘He wears a cloak of the pattern familiar to us from the armelauusa of judges, but as if to show that he is a legal tyro, it is the left side that is open, while the right is closed, the opposite to theirs.’ H-M does not give any evidence that this was an accepted convention, and the cloak or mantle was by no means restricted to lawyers. ‘There are buttons on the shoulder of the cloak on the open side.’ There are no buttons (or indeed rivets that could be mistaken for buttons) visible anywhere on this figure. ‘Under it he wears an open tabard with furred bell-sleeves, and under the tabard a supertunica with a girdle.’ As a tabard was an outer habit rather than a gown, it would not be worn with a mantle or cloak. Under the mantle the garment with furred bell sleeves is a gown or roba, an open version of the supertunica, like others recorded in the early sixteenth century. Under that the narrow-sleeved garment worn with a girdle is a subtunica or cassock. Beaumont’s captions for his illustrations of this brass are accurate for once, but H-M has not followed them.60

‘In Edwards’s plate of 1674 the gown is of black silk with a plain flap collar and plain glove sleeves like those of a master at the time, straight at the ends, but in Loggan’s plate (figure No. 6) of 1675 the tops of these sleeves are decorated with formal square pleats.’ In both Edwards’s and Loggan’s plates the civilian actually has an inverted-T opening in the sleeve, unlike the master, who has a horizontal slit. The master did not have straight ends to his sleeves: they were curved, although the sharp crescent cut-out is not found until the late eighteenth century. In Loggan, but not in Edwards, the civilian appears to have a seam or slit from above the inverted T to the shoulder with two small buttons spaced out along it. The square formal pleats appear only on the little wings and are not peculiar to this dress: they appear in Loggan on the gowns of all undergraduates (except scholars), graduates in lay faculties and University servants.

92 ‘The flap collar was removed from the gown before 1815.’ Actually, it is still present in Uwins’s image in Combe (1814), but is quite small and does not cover the ruching or gathering of the yoke, as it did before and would do again later.

2. Noblemen and gentlemen-commoners

Of Loggan’s plate, No. 5, the figure of a gentleman-commoner wearing a false-panel-sleeved gown with a flap collar (which here and elsewhere H-M calls a

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60 Ancient Memorial Brasses (London: OUP, 1913), p. 110; Academical Habit, figure facing p. 27. The reference to the armelauusa may have been prompted by Beaumont’s caption for the latter.
‘winged-sleeved gown’): ‘the shoulders of the gown and the sides of the skirt being richly decorated with button and cord braiding’. The decoration does not in fact show on the sides of the skirt, but only on the upper and lower part of the sleeve. In Edwards the skirt has no decoration on the sides, but does have it on the back.

94 ‘In 1686 this practice of wearing a square cap [by gentlemen-commoners] was well established; but was forbidden and finally suppressed in 1689.’ And yet van der Aa (1707) gives square caps with tumps to gentlemen-commoners, baronets and noblemen, unlike Loggan, who was his source. Overton’s advertisement poster (c.1724 or 1730), later re-issued by Sayer, copies Loggan’s round bonnets for these dresses.

‘The round black silk bonnet worn by these orders [of 1689] had by 1700 come to be made of black velvet’ and a footnote refers to Sayer’s plate. It is not clear in Sayer (actually Overton) that the bonnets are of velvet rather than silk or cloth.

Of the tassels prescribed for square caps in the 1770 statutes: ‘gold ones for noblemen and black ones for baronets and gentlemen-commoners’. In fact, the baronet was allowed a gold tassel, like the nobleman, and he wears one on his cap in full dress and undress in Grignion’s plates to accompany these statutes and in Roberts’s watercolours of 1792.

95 Describing the undress gown of the gentleman-commoner in Roberts: ‘the middle of the wings of the sleeves is decorated with small black “pebble” pleats formed into a square with a pointed top.’ This description is unclear; there is pebble pleating on the upper part of the arm and also, in an oblong with a pointed top, on the hanging part of the sleeve.

3. Scholars or students

96 H-M is right in stating that in general undergraduates on the foundation at most Oxford colleges originally wore a tabard. He does not mention, as his source does, that of course they wore it over their supertunica or gown. It seems that the tabard became optional for undergraduates and was rarely worn by them by the sixteenth century. However, H-M writes: ‘The tabard was always worn closed before the sixteenth century but in 1507 scholars at Magdalen had to be warned against wearing tabards not sewn together in front.’ He cites W. D. Macray as his source for this, but the contemporary notes Macray quotes in translation refer explicitly to gowns: the warning in question is not about tabards.

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61 E. C. Clark, ‘English Academical Costume (Mediaeval)’, *Archaeological Journal*, 50 (1893), pp. 73–104, 137–49, and 183–209 (pp. 139–40). Incidentally, H-M misspells this author’s name as ‘Clarke’ throughout these chapters and in his Bibliography and Index.

The memorial brass of Henry Dow (d. 1578), junior student (i.e. scholar) of Christ Church is described as showing ‘a long full gown with a high standing collar and large bell sleeves which hang down below his elbows behind, a ruff and a small round and unlined hood of black cloth’. It is impossible to know from the brass what colour the hood would have been or whether it was lined. H-M says that Dow and John Bisshop (d. 1588), mentioned next, are ‘similarly dressed’. Their sleeves are fairly loose, but not large bell sleeves: they are only about six inches in diameter at the ends. Bisshop has no hood.\textsuperscript{63}

‘By 1700, the approximate date of Robert Sayer’s \textit{Oxonia Illustrata}, the scholar’s square cap had a tump.’ Sayer, actually Overton and after 1714 (and possibly \textit{c.}1724 or 1730), like Loggan (1675) and van der Aa (1707), depicts the scholar with no tump on his square cap.

4. Commoners

The gown in the brass for Edward Chernock (d. 1581) is described as ‘winged-sleeved, after the style worn by Bachelors of Civil Law, but not so elaborate’. Indeed, it has no decoration on the sides or sleeves, but the facings and flap collar appear to be covered with fur. The shape is as prescribed much later for the Student of Civil Law in Fell’s \textit{Orders to Tailors} of 1666\textsuperscript{64} and illustrated in Edwards (1674) and Loggan (1675). But the fur is difficult to explain: is this academic dress at all? In any case, it is idle to think, as H-M does, that the commoner’s sleeveless gown with streamers evolved from a gown like Chernock’s.

Of Edwards’s plates of 1674 ‘it can be seen that the cap of gentlemen-commoners had a broad band, of commoners a narrow one, while there was no band on the cap of servitors.’ The brim of the gentlemen-commoner’s cap is narrower and the crown fuller and higher than the commoner’s—this is also the case in Loggan—but the band is very much the same width. The distinction H-M mentions comes not from these engravings but from Fell’s \textit{Orders}.

H-M does not refer to the fact that commoners, like gentlemen-commoners, took to wearing a square cap, in defiance of regulations, early in the eighteenth century, a practice not officially sanctioned until 1770. For example, Thomas Tyers, a sixteen-year-old commoner of Pembroke College, Oxford, appears in a family portrait of 1740 in sleeveless gown and square cap with the tassel which had started to appear about 1730.\textsuperscript{65}

The decoration at the top of the streamers on the gown in Grignion (1770) is described as ‘formal pleating in large squares, which was also placed in a line below the flap collar (Pl. 11D)’. In fact, pebble pleating is confined to the

\textsuperscript{63} For Bisshop see <http://farm1.static.flickr.com/146/392858943_162161a941.jpg>.

\textsuperscript{64} Quoted in Buxton and Gibson, pp. 30–31.

\textsuperscript{65} See NPG <http://www.npg.org.uk/collections/search.php>, NPG5588.
streamers. The back of the gown is ruched below the flap collar in the conventional way.

5. Battelars and servitors

“The flap collars of the servitors were to be “round” [according to Fell’s Orders] (that is, with a yoke), but those of batellars were to be “square”, but in Loggan’s plate of 1675 their dress which appears in figures 1 and 2 is exactly the same, there being no difference in the collars, which in both cases are square.’ There is no need to suppose ‘round’ meant with a yoke. In Loggan’s plate the servitor has a flap collar with rounded corners, while the battelar’s has square corners. However, Edwards, who has no plate for the battelar, shows the figure captioned ‘Serviens’ with square corners to his flap collar.

CHAPTER 4: Great Britain and Ireland—
II. Cambridge

(a) The Chancellor

The figure on the chancellor’s seal of 1580 is incorrectly described as wearing ‘a festal robe with pudding-sleeves … The old cappa has been reduced to a shortened cape worn over the robe but under a large miniver “shoulder piece”. This “shoulder piece” covers the shoulders and the upper part of the arms, and thus almost entirely covers the cape.’ He is actually wearing the medieval cappa dress unchanged, but only the upper part is visible: the ornate front of the pulpit in which the figure is shown and which H-M seems to mistake for part of his dress hides the rest. There is no question of a shortened cape, festal robe or pudding sleeves.66

Of the chancellor now in his special robe of office in Harraden (1803): ‘Such a dress, hardly academical dress but rather a dress of dignity, was worn also by such important officials of the realm as the lord chancellor.’ True, but here an academic square cap with a gold tassel is worn with the robe.

(b) The Vice-Chancellor

H-M does not refer to any contemporary pictorial evidence to support his statement that when the chancellor began to wear his special official dress in the seventeenth century ‘the vice-chancellor continued to wear the pudding-sleeved robe with the shortened cappa and the large miniver hood which he had used earlier’. In the light of his mistake about the 1580 seal mentioned above, this cannot be right.

66 See W. H. St.J. Hope, The Seals and Armorial Insignia of the University and Colleges of Cambridge, Vol. I [no more published] (London: Satchell, 1883), Pl. 2, facing p. 2, Fig. 3.
He relies on Harraden’s 1803 image, which he illustrates in his Pl. 13, and also misinterprets: ‘a scarlet cloth robe with pudding-sleeves, and over this a scarlet cape, the shortened cappa, which now comes down square over the sleeves of the robe. The robe is edged with miniver, and a huge miniver hood, developed from the original “shoulder piece”, covering the shoulders entirely, is worn over all the other dress … the cape is now square in front and longer than it had been in the sixteenth century.’ H-M has been misled by the way the upper part of the sleeveless cope is draped over the arms of the seated figure. It does not help that the colourist applied a red wash to a sleeve underneath, perhaps mistaking it for part of the cope. In an uncoloured example the shading suggests that it was not part of a scarlet robe but the sleeve of the black cassock worn under the cope.67

Uwins’s DD in Congregation (1815), seated in the vice-chancellor’s chair in the same pose as Harraden’s figure, is clearly wearing a full-length sleeveless cope of scarlet edged with fur, a large miniver hood, and no separate shoulder cape—very similar to the dress of the modern vice-chancellor. In fact, down to the late eighteenth century, the Cambridge vice-chancellor, like his Oxford counterpart, wore the dress of his degree, and that was almost invariably DD; after that the cope was regarded as his official Congregation dress, whatever his degree.

(c) The Proctors

109 ‘In the seal of the late thirteenth century … the two proctors standing one on each side of the chancellor wear coifs … and sleeveless tabards open down the sides from the arms. In the fifteenth-century seal the two proctors are bare-headed, and their sleeveless tabards, which were plain in the earlier example, are pleated.’ The coif worn by the figures on the first seal may indicate that they are lawyers; they appear to be engaged in a disputation. The figures on the second seal are, in fact, wearing a cappa manicata with long, streamer-like redundant sleeves, the dress prescribed for Cambridge lawyers.68

H-M says of the two proctors in the University seal of 1580 (not the chancellor’s seal of this date mentioned above): ‘The right-hand figure, the senior proctor, wears a large tippet on the left shoulder falling equally before and behind, but the junior proctor is without one.’ This is inaccurate. J. H. Baker is right when he says: ‘Both wear gowns and hoods and what appear to be mantles reaching to the ground. These mantles are open from the shoulder, apparently on different sides, so that each proctor is a mirror image of the other.’69

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67 Reproduced in R. B. Johnson, The Undergraduate (London: Stanley Paul, 1928), plate facing p. 28. In ‘Layer upon Layer’, p. 57, n. 41, I accepted H-M’s description of Harraden’s plate, but with reservations. Now I see that we were both mistaken.
68 See Hope, Pl. 2, facing p. 2, Figs 1 and 2.
69 ‘The Dress of the Cambridge Proctors’, Costume, 18 (1984), pp. 86–97 (p. 89). Baker argues persuasively that these mantles followed a process of attenuation, like judges’
'In a print of Andrew Willet (d. 1621) as a proctor, he is shown wearing a gown with full bell sleeves, open in front and with silk facings, a skull-cap, a ruff, and a very square-shaped miniver hood fastened far down in front.' The sleeves of the gown are actually of the closed MA/undress DD style, not bell-shaped. By ‘ruff’ H-M here means the Jacobean neckwear, not the special abbreviated mantle-like proctor’s cape. The hood, like others of this period, is faced to within an inch or two of the lower edge with miniver and the ample neck portion is bound with the same fur. Willet was a DD and this is the contemporary winter dress for that degree; there is nothing peculiarly proctorial about it. The lettering on the cartouche round the figure on this engraving of 1630 states that he was a DD and does not mention his being a proctor.\textsuperscript{70}

As the treatment of Cambridge proctors’ dress after this point is very confused and full of errors, it will be better to describe the figures in Loggan (1690), Harraden (1803) and Uwins (1815) than to provide a detailed commentary on H-M’s text. J. R. Tanner, to whom H-M refers in a footnote on the following page, is perfectly clear about the proctors’ two styles of dress:

The Proctors had two costumes, the ‘Congregation habit’—the ordinary hood worn over the cape of black silk known as the ‘ruff’; and the ‘ad clerum’ habit—the squared hood without ruff.\textsuperscript{71}

H-M betrays that he has not grasped what the ruff is or what a Cambridge hood is like, always of the full shape with what he would call a ‘shoulder piece’ as an integral part of it. As Baker observes, ‘Dr Hargreaves-Mawdsley even confuses ruffs and squared hoods!’\textsuperscript{72}

Loggan neatly shows the two styles by drawing figures in profile of the proctor in Congregation dress and the taxor (see below) in \textit{ad clerum} dress. The proctor wears an MA gown with a ruff gathered in to a button on the shoulder, and over it a displayed or flourished regent MA hood lined and edged with white silk. He wears a square cap with a tump.

Harraden’s plate of 1803 has the proctor in \textit{ad clerum} dress.\textsuperscript{73} He wears an MA gown and a squared regent MA hood. To be worn squared, a hood is laid flat; then

\footnotesize{mantles of the period, and eventually evolved into the proctors’ ruff. Such a parallel with legal dress suggests that the figures in a coif or in a \textit{cappa manicata} on the earlier seals may indeed be proctors too.}

\footnotesize{\textsuperscript{70} Image reproduced in ‘Willet, Andrew (1561/2–1621)’, in \textit{ODNB} http://www.oxforddnb.com; or see NPG <http://www.npg.org.uk/collections/search.php>, NPGD25972.}

\footnotesize{\textsuperscript{71} \textit{The Historical Register of the University of Cambridge} (Cambridge: CUP, 1917), p. 197.}

\footnotesize{\textsuperscript{72} ‘The Dress of the Cambridge Proctors’, p. 96.}

\footnotesize{\textsuperscript{73} See \textit{Costumer’s Manifesto} <http://www.costumes.org/history/100pages/1803cambridge.htm>.}
it is draped round the back of the neck; the liripe is brought forward over the left
shoulder, the cape over the right, and the ends are fixed in place below the neck.74
He wears a square cap with a tassel.

In Uwins’s illustration in Combe (1815) the proctor in Congregation dress wears an
MA gown, a ruff, now with a bow in place of the button seen in Loggan, and a
flourished regent MA hood. He also wears a square cap with a tassel. The button or
bow on the ruff simply decorates the pinched-in middle part on the shoulder; laces
on the ends, tied out of sight under the opposite arm, hold it in place.75

(d) The Taxor

111 ‘according to Loggan’s costume plate (figure No. 11), [his dress] retained a
medieval character. Over a master’s gown he wore a black silk “shoulder
piece” of the same nature as the “ruff” of proctors but not pleated, and lined
with white silk.’ H-M has misinterpreted this figure. The taxor wears a regent MA
hood squared and no ruff, which in any case is the prerogative of proctors—and see
the notes below on the hood of the non-regent MA and the BD.

(e) Doctors of Divinity

On the medieval dress for this degree (and lay doctorates) see also the notes above
on H-M’s pp. 65, 71 and 72 (the Clavering glass and Holkham Bible picture book).

112 H-M writes of ‘the brass (Pl. 12b) of the Cambridge Doctor of Divinity,
William Taylard, 1530, in All Saints’ Church, Huntingdon. He wears a Tudor
cap with side pieces ...’ In fact, Taylard died in 1532 and his monument is at
Offord Darcy, near Huntingdon. It is now known that he was an LLD, not a DD;
therefore a Tudor cap rather than a pileus quadratus is to be expected.76

113 Describing Loggan’s plate (1690): ‘No. 15 shows the undress consisting of a
square black cap with a tuft, a cassock with a sash, and the Master of Arts
gown.’ Unlike the MA, the DD wears long black gloves, like gauntlets.

‘the festal dress (No. 18) consists of an open bell-sleeved robe, the sleeves being
folded back at the wrists, a scarf, and a square cap.’ The turn-backs on the
sleeves are not yet held up by a cord and button and no hood is worn.

114 H-M describes a loose plate dated 1805. He records that ‘the scarlet festal robe’ is
‘lined with cherry-coloured silk, which is incorrect, the full tapering sleeves

74 Baker says ‘the tail is placed over the left shoulder and the cowl on the right’ (‘The
Dress of the Cambridge Proctors’, p. 94), but it is the cape, not the cowl, on the right; the
cowl lies across the wearer’s back.
76 J. H. Baker, “Doctors Wear Scarlet”: The Festal Gowns of the University of
being fastened up by means of button and cord’. Each sleeve does have a scarlet button, but there are no cords. However, this is an image of a Cambridge DD adapted as an illustration of a ‘Doctor of Laws’ for one of Pyne’s plates showing occupational and professional dress (1808, Pl. 22). This accounts for the incorrect colours applied for the silk on the buttons and lining. Miller was the publisher and not the artist, as H-M seems to think.

‘the undress is not illustrated [in Combe 1815], but is said to be the pudding-sleeved gown and the cassock, sash, and scarf.’ In fact, it is illustrated, with the caption ‘Doctor in Divinity in his ordinary dress’, in the same plate as the ‘Doctor in Divinity in his surplice’, the ‘Esquire Beadle’ and the ‘Yeoman Beadle’.

‘the hood worn with the chapel dress [as illustrated in Combe 1815] was full and rounded, of exactly the same shape as that worn by Oxford doctors.’ Like all the other hoods in these plates, it is has a square cape with quite sharp square corners to it, a shape quite different from its Oxford counterpart.

115 (g) Doctors of Laws (LLD)

Franklyn points out in his review that the degree is ‘Doctor in Law’, despite the double ‘L’ in the abbreviation. When canon law was no longer taught, ‘Laws’ was changed to the singular, but the abbreviation was left unaltered.

116 ‘In accordance with the statutes for the studium of Cambridge made by Hugh de Balsham, Bishop of Ely, in 1276, incepting Doctors of Laws were to wear a red cappa manicata.’ A footnote adds: ‘This dress is worn by the LL.D. on the extreme right in the illuminated initial of the Confirmatory Charter of Cambridge (1291–2).’ The cappa manicata in this image, with its redundant sleeve clearly visible, is black, not red.

117 ‘In 1558/9 the square cap was enjoined for them as for others.’ Burghley’s letter speaks of ‘scholars’ and ‘graduates’ on the foundation of a college, which may mean bachelors and not necessarily lay doctors. (Also see the note to p. 112, above, about William Taylard (d. 1530), an LLD, previously mistaken for a DD.)

118 ‘The Congregation dress (No. 19) [in Loggan 1690] is a scarlet dress, closed in front and with holes at the sides for the passage of the arms like the Oxford Convocation habit, with a large hood lined with fur, the flat liripipe of which

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77 See Bridgeman <http://www.bridgemanart.com>, 13861. The website captions this as ‘Doctor of Civil Law at Oxford University …’, but Pyne does not specify the university. The buildings behind look like Oxford, but the figure is wearing a Cambridge festal gown.

78 Franklyn dismisses square corners as ‘a tailor’s innovation’ (Academical Dress, p. 191), but here they are in 1815 and they are to be seen even in Loggan in 1690.

hangs down almost to the foot of the dress, and a round bonnet.’ What H-M takes to be the liripipe is a redundant fur-trimmed sleeve, preserved from the medieval *cappa manicata*, hanging behind the arm as a streamer.

‘In using the bonnet [in undress and Congregation dress in Loggan] Burghley’s order, to the effect that then the square cap should be worn, was ignored.’ The question is whether Burghley intended his directive to apply to lay doctors: even in Cobbould’s picture, H-M’s Pl. 14, after Stokys’s painting of c.1590, they wear or carry round bonnets with their Congregation dress (see note on the MD, below).

In Uwins (1815) ‘a hood is incorrectly worn over the festal robe.’ This is H-M’s Oxford prejudice. There is no historical reason to prevent wearing a hood with a full-dress gown; it is simply a matter of fashion or custom, which changed from century to century.80

‘the Congregation dress [in Combe 1815] ... consists of the scarlet cloth *cappa* of the same shape as that of the Doctor of Divinity.’ It is not like the DD’s; it is similar to the LLD/MD Congregation dress in 1690 except that it is probably worn open at the front, although it is hard to be sure. H-M has again failed to recognize the redundant sleeve: the figure is seated and the furred end of the sleeve lies on the floor.81 Although included in Combe, lay doctors’ special Congregation dress may have been falling out of use by the late eighteenth century.82

118 ‘The undress [in Combe 1815], with which a black tasselled square cap is worn.’ The LLD has no cap while the MD in undress in the same plate holds a top hat.

*(h) Doctors of Medicine*

‘The first evidence we have of the round bonnet worn by holders of this degree is the ... picture by Cobbould ... after Bedell Stokys (1590).’ H-M does not remark on the fact that the lay doctors in this university procession are wearing Congregation dress, not festal dress, with the bonnet (see note on the LLD, above).

The MD’s bonnet is fuller in the crown than the LLD’s in portraits from the seventeenth and eighteenth centuries, although in Loggan’s costume plate the distinction is not obvious. A portrait of Edward Tyson painted c.1695 by Lilly shows the sitter in Cambridge MD Congregation dress, wearing a large bonnet, like the DM’s at Oxford at this period. Incidentally, the dress is now open on the chest, the slit trimmed with a generous edging of fur.83

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81 See Kerr, ‘Layer upon Layer’, p. 53, n. 29, and Fig. 15, p. 52.
A good example of MD festal dress, contemporary with and very similar to Loggan’s figure, appears in a portrait of Charles Goodall, painted c.1690–1700. \footnote{See image in ‘Goodall, Charles (c.1642–1712)’, in ODNB <http://www.oxforddnb.com>}. A portrait of Robert Nesbitt (MD 1728) shows Congregation dress as it was later in the eighteenth century: it was painted c.1760. \footnote{See W. LeFanu, A Catalogue of the Portraits and Other Paintings Drawings and Sculpture in the Royal College of Surgeons of England (Edinburgh and London: Livingstone, 1960), No. 177, and p. 20 in the plates section; or see <http://surgicat.rcseng.ac.uk>, search Reference number RCSSC/P 177.} The neckband of the scarlet hood still has fur on the upper and lower edges, like Loggan’s in 1690, but the slit on the chest now reaches almost to the navel, with fur trimming much wider at the top than at the foot, giving an impression of lapels. Nesbitt’s redundant sleeve is not trimmed with fur. He holds a bonnet with gold cord.

H-M claims that in Loggan (1690) ‘a bonnet with a gold cord’ is worn with the festal robe and the Congregation *cappa* and ‘without one’ with the undress gown. In fact, no cord is visible on any of the three bonnets, and this is also true of Tyson’s, but it is present on Nesbitt’s.

While LLDs left the braid-and-tassel decoration off their undress gowns in the eighteenth century MDs ‘had theirs worked with ornaments of black cross and bead braiding.’ But H-M goes on to say: ‘The change must have come about after 1780’, because a chalk drawing of Thomas Okes, MD, by Downman in that year shows the sitter in a plain gown, the same as an LLD’s. Perhaps this sketch is an anomaly: it seems more likely that with changing fashion Cambridge lace of the modern style replaced braid and tassels in the mid-eighteenth century without a break, as gimp did at Oxford about that time. The removal of all ornament from the LLD’s undress gown is a separate question; perhaps professional legal dress was a factor in that development.

\(\text{(i) Doctors of Music}\)

\footnote{The figures in question are: No. 3, scholar > No. 2, pensioner on a foundation; No. 9, determining BA > No. 5, BA; No. 12, DMus > No. 13, MusD; No. 13, MA > No. 7, MA; No. 15, mourning gown > No 10, MA in mourning; No. 31, vice-chancellor > No. 23, vice-chancellor (not reversed).}

‘In Loggan (No. 13) they wear the round bonnet, the brocaded robe and a hood to match.’ The figure is a mirror image of the Oxford DMus in Loggan’s 1675 plate with the face and hands and other minor details redrawn, a technique Loggan uses for several figures, in cases where Oxford and Cambridge dress was very similar. \footnote{See W. LeFanu, A Catalogue of the Portraits and Other Paintings Drawings and Sculpture in the Royal College of Surgeons of England (Edinburgh and London: Livingstone, 1960), No. 177, and p. 20 in the plates section; or see <http://surgicat.rcseng.ac.uk>, search Reference number RCSSC/P 177.} The MusD wears his robe closed, unlike the other doctors, and the sleeves are more pendulous than theirs. The MusD festal dress follows the same development in the first half of the eighteenth century as its Oxford counterpart: for
example, Maurice Greene (Cambridge MusD 1730), painted c.1735, and William Croft (Oxford DMus 1713), painted c.1720, wear very similar robes. Later, differences appear: sleeve cords and buttons, peculiar to Cambridge, are present in Harraden’s plate of 1805; coloured facings always present on the Oxford DMus robe from 1760 onwards (see note to p. 79, above) seem not to have become the norm at Cambridge until after Whittock in 1847, the last image to include facings without cherry silk.

‘In Harraden’s plates (1803) …’ Unlike the others, this one is dated 1805, but in the Bodleian example, which H-M no doubt examined, the date has been cropped.

120 ‘the robe [in Harraden], instead of having a yoke as do the other festal robes, has a black velvet flap collar.’ H-M has mistaken the deep Regency velvet collar of the wearer’s coat for part of the robe; the gathering of the yoke appears below it.

(h) Masters of Arts

123 Of strings on gowns from the sixteenth century onwards: ‘The reason for their not appearing in Loggan, Harraden, and Uwins is because from their position they could not be seen unless the wearer was in movement.’ H-M may have a point, but the strings could be pulled to the back under the gown and tied there to hold the garment in place, and so would be out of sight. In Uwins’s illustrations of the LLD, MD and the MA (Combe 1815) the strings are tied in a bow on the wearer’s chest.

‘The non-regent (No. 9) [in Loggan] wears a plain black cloth hood which appears as a simple square of black material covering the shoulders and reaching half-way down the back.’ H-M fails to see that the figure is wearing the hood squared, so that the cape and liripipe are brought round the neck to the front.

H-M thinks that by 1815 ‘the non-regent hood has become full and of the same shape as that of the regent’. It always was the same shape. The difference lay in the white lining for the regent and the black lining for the non-regent; either hood could be worn flourished or squared as the occasion required. Incidentally, I have found no pictorial evidence to support the contention that latterly the non-regent MA hood was unlined.

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87 See image in ‘Greene, Maurice (1696–1755)’, in ODNB <http://www.oxforddnb.com>; and see <http://www.rslade.co.uk/images/Greene_colour.jpg> for detail showing the academic dress in colour.
88 And possibly even Hoppner’s portrait of Edmund Ayrton of 1786 (see D. Baldwin, ‘Having Dignities …: Academic Attire as a Component of the Livery of the Chapel Royal’, Transactions of the Burgon Society, 7 (2007), pp. 106–41 (p. 129)).
89 Piece by ‘D.C.L. Cantab.’ in Notes & Queries, 2nd ser., 5, No. 129 (19 June 1858), pp. 501–02. The Non-Regent House was abolished in the reforms of 1858; all MAs lined their hoods with white thereafter.
 Also H-M does not notice that by the early nineteenth century at least two shapes of Cambridge hoods seem to have co-existed. Harraden (1803) puts his MA and BA in very rounded, Aberdeen-shape hoods with no liripipe visible and Whittock (1847) does the same. Uwins in Combe (1815) has square-cornered capes on his Cambridge hoods.

(\textit{k}) Bachelors of Divinity

124 ‘\textbf{By 1690 … they wore the non-regent hood.}’ True, but H-M fails to recognize that this is worn squared in Loggan’s plate (see the MA, above). This leads him to write: ‘\textbf{By 1815 the hood was lined with black silk in conformity with the similar elaboration in the non-regent master’s}.’ The BD/non-regent MA hood had been lined before and there was no essential change now. Therefore the statement in the footnote that ‘the Cambridge non-regent hood was simply the small clerkly hood common to all members of universities in the Middle Ages’ must be wrong.

(\textit{p}) Bachelors of Arts

127 In Loggan (No. 5): ‘\textbf{a black gown with very full and long tapering sleeves exactly the same as the sleeves of the Oxford Bachelor of Arts.}’ This figure is a copy reversed of the Oxford determining BA, but with the sleeves altered so that they are longer. (The fur lining of the cowl is longer too.)

(\textit{q}) Undergraduates

3. Fellow-commoners

130 ‘\textbf{By 1690 [Loggan] they wore the winged-sleeved gown, braided in loop and button style at the bottom of the sleeves, on the skirt at each side, and at the back.}’ The braiding is also laid on in two columns at the top of the sleeves and round the inverted-T armhole.

The decoration on these gowns took various forms in the eighteenth century. An interesting example, with delicate interlaced gold cord on the upper part of the sleeves is seen in the portrait of Ralph Wormeley V, of Rosegill, Virginia, fellow-commoner at Trinity Hall, painted in 1763. Robes or pictures brought home to the Colonies may have helped to make English academic dress known in America.\textsuperscript{90}

H-M’s treatment of fellow-commoners’ gowns becomes more confused as he proceeds. In paragraphs about Harraden’s plates of 1803 he writes: ‘\textbf{Fellow-commoners of Trinity were distinguished from fellow-commoners of other colleges, who had black gowns decorated with gold braid, by having a blue bell-sleeved gown decorated down the front on each side of the opening with a

\textsuperscript{90} See <http://www.vahistorical.org/dynasties/ralphwomeleyv2.htm>.}
zigzag line of silver braid.’ In fact, it has false-panel sleeves, with an inverted-T armhole—and of course the rich decoration on the sleeves and shoulders is also silver rather than gold.⁹¹

131 The paragraph beginning ‘In 1815 all fellow-commoners …’ is so full of errors that a description of the dress as it appears in the engravings in question will be more useful than a commentary on H-M’s text.

Three styles of fellow-commoners’ gowns, all with false-panel sleeves, are illustrated in Harraden (1803) and again, without any significant change, in Uwins (1815):

Trinity—a blue gown with silver zigzag braid on the facings and silver lace decoration on the upper sleeves
Emmanuel—a black gown with velvet facings and panels of gold lace on the sleeves and skirt
Other colleges—a black gown with velvet facings and gold lace decoration on the sleeves, less elaborate than at Emmanuel, and one or two bars of gold braid at the foot of the sleeves

We can add the unique gown for fellow-commoners at Downing, founded in 1800 and therefore only just within H-M’s compass, which Harraden and Uwins do not illustrate and H-M does not mention. It was black with rows of black braid and tassels on the sleeves and skirt, rather like a contemporary Oxford gentleman-commoner’s dress gown, with the addition of black lace on the facings (Gradus ad Cantabrigiam 1824, plate facing p. 50).

A black velvet square cap was worn, with a silver tassel at Trinity and a gold one elsewhere, except by ‘hat fellow-commoners’, who wore a top hat. Both Harraden and Uwins give the Emmanuel fellow-commoner a top hat and all the others square caps.

The wide-ranging changes in undergraduate dress in the 1830s included several more colleges adopting their own distinctive fellow-commoner’s gown: Whittock (1847) illustrates ten different styles in all.

4. Pensioners

133 Referring to Loggan (1690) H-M writes: ‘at King’s, Queens’, and Trinity Hall a plain black gown was worn, in shape like that used at Trinity but in every way shorter.’ In fact, there is little difference between these other colleges and Trinity in the length of the foundation pensioner’s gown or its sleeves; the main difference is that the Trinity figure is drawn with lighter shading and is captioned Togâ Coloris violacei (‘with a violet-coloured gown’).

134 Describing Loggan’s figure of the non-foundation pensioner: ‘Broad streamers like those on Oxford commoners’ gowns hang from the shoulder to the hem

⁹¹ See <http://www.costumes.org/history/100pages/1803cambridge.htm>.
and they are decorated all the way down with small lozenges of braid.’ The decoration is actually horizontal oblong strips of braid with a little tuft at each end. The streamers were lost during the eighteenth century.

‘In Harraden’s book of 1803 [published in 1805] the bell sleeves of Trinity, Peterhouse, King’s, Queens’, and Trinity Hall gowns had come to be split high up the arm so that the arm was free of them.’ By 1803 the sleeves on the gowns in question are of a long, open shape rather than a bell shape, but the split is no more pronounced than in Loggan. Harraden illustrates only the blue Trinity gown, although the black gowns in the same shape worn at the other colleges named here are referred to in his text.

(r) Notes

3. Academical Mourning at Cambridge

136 ‘The mourning gown at Cambridge was of the same shape as that used at Oxford, according to Loggan’s costume plate, figure No 10.’ However, the mourning cap, which H-M describes on p. 137, was unknown in Oxford. He does not say when it came into use. Loggan’s figure is wearing one: the ribbons and rosette are visible and three tiny tufts on the back of the skull appear to represent what came to be called ‘butterflies’. This style of cap also figures in Uwins (1815) and Whittock (1847).

III. Scotland

St Andrews (1411)

137 Of the early period: ‘We have no definite evidence as to the type of dress used, for Scotland is particularly poor in illuminated manuscripts, brasses and glass.’ Mention should be made of the incised gravestone of Provost Hugh Spens (d. 1534), which is of ‘unique interest since it provides the only illustration of the everyday dress of a Scottish academic dignitary of the medieval period’. 93

138 ‘Masters and doctors wore some form of cappa, perhaps a cappa manicata.’ No evidence is offered for this opinion. The figure of Spens, which is very mutilated, appears to be wearing a mantle or sleeveless cappa clausa with a birretum.

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92 See <http://www.costumes.org/history/100pages/1803cambridge.htm>.
93 R. G. Cant, The College of St Salvator, its Foundation and Development (Edinburgh and London: Oliver & Boyd, 1950), p. 89; also see Inventory of Monuments in the Counties of Fife, Kinross and Clackmannan (Royal Commission on Ancient and Historical Monuments of Scotland, 1933), Fig. 363. I owe this latter reference to a posting by Jonathan Cooper to the Academic Dress Yahoo group on 22 Sept. 2008.
‘A gown of lay type was [from the Reformation] worn by Regent Masters of Arts.’ This statement is based on a remark by an Englishman, Thomas Kirk, visiting Scotland in 1677, who described the gown as ‘almost such as our freshmen have at Cambridge’. H-M comments: ‘that is like the sleeveless “curtain”.’ However, Kirk had probably seen a Geneva gown, commonly worn by masters in Scotland, and was comparing it with the contemporary bell-sleeved gown worn by pensioners on the foundation at Cambridge colleges.

The undergraduate’s scarlet gown before 1838 is described as short and sleeveless, ‘varying slightly for primars, secondars and ternars’. These are ranks similar to noblemen, gentlemen- or fellow-commoners, and commoners or pensioners; and the last should read ternars, meaning ‘third-rank’ and not ‘final-year’. Primars’ and secondars’ gowns had decoration on them, while ternars’ were plain and made of inferior cloth.94

H-M states that the DD gown in the eighteenth century had ‘decorations of cloth sewn on … in the form of the letter gamma and the gamma reversed … an interesting example of the revival of the medieval gammadium’. Cardon, whose engraving is cited as evidence, has drawn set-square shapes where his model, Raeburn’s 1795 portrait of Hugh Blair (DD 1757), has a style of decoration customary on Scottish doctors’ gowns: strips of braid with a tassel hanging from one end of each. Other engravings of Blair after Raeburn and others, collected in an album in New York Public Library, all have tassels or braid with tassels.95

Glasgow (1451)

‘In the eighteenth century Doctors of Medicine wore a black gown with a large flap-collar and wide bell sleeves. It was … decorated at wide intervals down the front on each side with large square braided buttonholes to each of which was attached a tassel hanging from one side.’ This is based on a portrait by Cochran painted c.1768 of William Cullen (MD 1740).96 In fact, like all other Scottish doctoral gowns of the time this one clearly has false-panel sleeves. The buttons and buttonholes appear to belong to Cullen’s coat, not the gown; only the tassels are attached to the gown.

An interesting set of watercolours by ‘J. G. H.’ (c.1844) includes eight figures in official and academic dress.97

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95 See <http://digitalgallery.nypl.org/nypldigital/>, search ‘Hugh Blair’.
97 See <http://special.lib.gla.ac.uk/manuscripts/search/detaild.cfm?DID=77296>.
The rector (fol. 1) wears a black gown with false-panel sleeves, the facings and sleeves decorated with strips of ornate gold braid, each with a gold tassel at the inner end. Unlike the other officers, who are wearing trousers and plain shoes, he has knee-breeches and shoes with gold buckles. From behind (fol. 2) we see that the back of his round flap collar is edged with gold braid and a half belt gathers the gown in at the waist. The chancellor (fol. 3) wears a gown similar to the rector’s but the decoration is black: it is essentially the Scottish doctoral gown of the period. The dean of faculties (fol. 4) wears a gown of the same shape but with the facings and collar covered in ermine and no braid-and-tassel ornaments. An image captioned ‘Teacher of High School, Glasgow’ (fol. 5) shows a Geneva gown with pendulous bell sleeves: this is probably the MA gown. The bedellus (fol. 6) wears a gown of the same shape as the other officers, but with no decoration.

After quoting John Wesley, who saw undergraduates at Glasgow in 1753 wearing scarlet gowns reaching only to their knees, H-M says ‘These gowns later reached well below the knees and a flap collar, a cape, and short panel sleeves were added to them.’ The change probably occurred following student pressure in the 1830s, as happened at St Andrews, and not in the late eighteenth century, as H-M supposes. J. G. H.’s watercolours (fol. 7 and 8) show a red gown with a remarkable cape: it has a scalloped edge and raised seams or ribs radiate from under the flap collar above to the points between the curves, giving an impression of an open umbrella. One figure has a glengarry cap, while the other wears a silk top hat.98

**Aberdeen (1494)**

On account of the bonnet with ear-flaps and lay style of gown with braid-and-button decoration H-M says ‘there is no suggestion of academical dress’ in the memorial brass of Duncan Liddel, MD, d. 1613.99 He may be right, but elsewhere he acknowledges that in Scotland after the Reformation an ordinary hat was worn when headgear was required—and in any case caps somewhat similar to this were worn also by MDs south of the Border in the seventeenth century. Doctors in all faculties are portrayed in gowns with braid-and-button, later braid-and-tassel, decoration through to the nineteenth century. However, Liddel’s has fur on the facings and collar; velvet soon became the norm, following James VI’s order.

**Edinburgh (1582)**

‘Principals of the college had no particular dress, but being generally clergy appeared in the Geneva gown.’ This is probably true and H-M cites a 1790 drawing of William Robertson (Kay 1838, No. 92).100 However, in his portrait by

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98 H-M knows only the last of these watercolours, as it appears in D. Murray, *Memories of the Old College of Glasgow* (Glasgow: Wylie, 1927), frontispiece.
99 See <http://www.mbs-brasses.co.uk/page83.html>, Continental brasses [sic!].
100 See <http://www.edinburghbookshelf.org.uk/volume8/page144.html>.
Raeburn Robertson is wearing a doctoral gown with false-panel sleeves and braid-and-tassel decoration.  

‘In the eighteenth century the gown of Doctors of Divinity had … large long braided buttonholes on each side, from the outer end of which hung a tassel.’ There is no question of buttonholes. This style of gown with braid-and-tassel decoration was also worn by doctors in other faculties: Joseph Black, MD, wears one in a drawing of 1787 (Kay 1838, No. 23), and Alexander Monro, MD, in a portrait by Raeburn of c.1800. The claim that ‘this was an adaptation of a lay fashion of the time’ is tenuous; similar styles of ornament are common on academic gowns in England and Scotland from the early seventeenth century onwards. Roubiliac’s coat in Carpentier’s portrait, cited by H-M as evidence, is not ‘decorated with tassels in precisely the same way’: the strips and the large round buttons or tufts on the chest are quite different.

H-M does not acknowledge that if all the Scottish universities are taken together a simple pattern emerges from the portraits and other evidence of post-Reformation dress. Doctors wore a black gown with a wide flap collar, usually in velvet, covering the shoulders, and with tassel or braid-and-tassel decoration on the facings and false-panel sleeves. Masters wore a black Geneva gown. Undergraduates wore a red gown, with local variation in shape.

IV. Ireland

Trinity College, Dublin (1591)

‘its academical dress was almost entirely copied from Cambridge, and in a few cases from Oxford.’ Apart from the use of the cope by its vice-chancellor and its visitor (and possibly other DDs as ‘business’ dress), Dublin actually followed Oxford rather than Cambridge from the seventeenth century to the nineteenth.

‘The vice-chancellor’s dress was copied from that of Cambridge.’ It is likely that early vice-chancellors wore the ‘business’ dress of their degree, and for two

103 For an engraving of this see <http://digitalgallery.nypl.org/nypldigital/>, search ‘Alexander Monro’
106 The vice-chancellor was in effect the pro-chancellor and one of two visitors, the archbishop of Dublin being the other visitor ex officio. The office of vice-chancellor was
hundred years that was always DD. Michael Ward, vice-chancellor 1678–81, is
wearing *cappa* dress, ‘the red robe [cope] and the white fur “shoulder piece”’,
in his portrait, like his successor, Anthony Dopping.\(^{107}\) These companion portraits
were probably posthumous, painted *c*.1710. The cope is still worn closed in the
1749 portrait of Arthur Price, vice-chancellor 1747–52, with the subject’s hands
emerging from the front slit and holding a square cap with a large gold tassel.\(^{108}\)
John Fitzgibbon, later Earl of Clare, lawyer and lord chancellor of Ireland, was the
first layman in this office, appointed in 1791. I have found no evidence that he or
any of his successors wore the cope.\(^{109}\)

William King, archbishop of Dublin, wears *cappa* dress in his portrait, with a small
round cap on the back of his head.\(^ {110}\) Although H-M takes this to be DD ‘business’
dress, King may have worn it as visitor (1703–29). Would a DD who did not hold
office as vice-chancellor or visitor have any occasion to wear this dress in the
eighteenth century? Provosts of Trinity College and other doctors wear a black
gown or the full dress of their degree in their portraits.

*The full dress [of the DD] was scarlet with bell-sleeves lined and faced with
white silk.* The plates in Taylor (1845), on which H-M relies heavily, are based on
images from *c*.1820 and are the inexpert work of the engraver E[dward?] Williams,
with colour crudely applied; they should be viewed with caution. His DD’s robe
has pudding sleeves, with the lower half unpainted, and thus white. The facings
have been coloured red (probably not what was intended), but one side, turned
back a little at the foot, reveals some white lining. In a footnote, citing T. W.
Wood’s catalogue of 1875,\(^ {111}\) H-M says: ‘*In the nineteenth century the colour …
was changed to black.*’ However, Dublin DDs in full dress in eighteenth-century
portraits wear an Oxford-style scarlet robe with black facings and sleeve coverings:
for example, Richard Baldwin (DD 1706), painted in 1745, and John Stokes (DD
1755), painted *c*.1770.\(^ {112}\) J. W. G. Gutch records black as the colour of the hood
abolished in 1964, replaced by a panel of pro-chancellors. The ‘chief executive officer’ at
TCD has always been the provost.

\(^ {107}\) See A. Crookshank and D. Webb, *Paintings and Sculptures in Trinity College
Dublin* (Dublin: Trinity College, 1990), pp. 47, 138. For Ward (who had been provost
1674–78) see Trinity College Dublin, Former Provosts [henceforth TCD]
<http://www.tcd.ie/provost/former/m_ward.php>.

\(^ {108}\) See Crookshank and Webb, p. 112.

\(^ {109}\) At Cambridge by the early nineteenth century the cope did become the official dress
of the vice-chancellor, whatever his degree, but the role of the vice-chancellor was different there.

\(^ {110}\) See an engraving based on the painting at <http://commons.wikimedia.org/wiki/
Image:Monasticon_Hibernicum_1876_Frontispiece_William_King.png>.


\(^ {112}\) See Crookshank and Webb, pp. 15, 128. For Baldwin see also TCD
lining in 1858. The plate in Taylor is an aberration; black was probably always the Divinity faculty colour.

‘Doctors of Laws wore as full dress a scarlet cloth robe with salmon pink bell-sleeves.’ In the engraving in Taylor (1845) described here, one sleeve is pulled in at the wrist as a pudding sleeve, but the other is open, almost bell-shaped. The sleeves are covered halfway up with pink silk but the facings have been coloured red like the body of the robe. Back in about 1710, when John Stearne (MD 1658, LLD 1660) was painted, there was little difference in shape between Oxford and Cambridge lay doctors’ robes. Like them, Stearne’s at Dublin has the bottom of the sleeves turned back a few inches to display the silk lining. As the two English universities’ dress diverged, Dublin followed Oxford, as seen in the portraits of John Hely-Hutchinson (LLD 1783) painted in 1788 and Edmund Burke (LLD 1795) painted c.1797, the silk now covering the bell sleeves well up to the shoulders. Taylor’s figure wears a square cap; Stearne holds a bonnet; Hely-Hutchinson and Burke have no cap. ‘The Master of Arts gown was worn as undress.’ H-M provides no evidence for this (although it is the case nowadays). In his portrait of c.1766 Francis Andrews (LLD 1745) wears a plain black silk gown with a flap collar and bell sleeves turned up about nine inches.

In a portrait painted by Kneller in 1687 Sir Patrick Dun (MD c.1676) wears a scarlet robe with pink silk on the narrow facings and on the turn-backs of the bell sleeves, and he wears a hood to match. MD full-dress robes follow the same development as the LLD’s: this is seen in the portraits of Ralph Howard (MD 1694), c.1700, and William Clements (MD 1748), c.1780.

‘Doctors of Music followed the Cambridge dress of that degree.’ There is no evidence to support this statement. No image of a Dublin MusD in his robes

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113 Notes & Queries, 2nd ser., 6, No. 141 (11 September 1858), p. 211 (information incorporated from a note by J. Ribton Garstin, N&Q, 2nd ser., 6, No. 120 (17 April 1858), p. 324).
114 See Crookshank and Webb, p. 123, or Royal College of Physicians of Ireland <http://www.rcpi.ie/About/Pages/HistoryoftheCollege.aspx>. Captions stating that Stearne is wearing his RCPI president’s robe are incorrect as none existed until the nineteenth century; his robe is that of a Dublin LLD or MD.
115 See Crookshank and Webb, pp. 70, 29. For Hely-Hutchinson see TCD <http://www.tcd.ie/provost/former/j_hely_hutchinson.php>; for Burke see H-M’s Pl. 17.
118 See Crookshank and Webb, pp. 72, 38.
119 H-M cites Wood, p. 48, who specifies crimson cloth lined white silk for the hood, but this seems to have been wrong—or a short-lived anomaly—and in any case it is unlike Cambridge dress.
before the mid-nineteenth century is known. When John Smith and Robert Prescott Stewart were admitted to the degree in 1851 it was reported:

The correct dress for the doctor [of music] was never seen here before; the pattern was procured from the reverend the principal of St Edmond’s [St Edmund Hall] Oxford, and the material was bought and made up in Dublin. It is a rich white figured damask silk gown, lined and faced with crimson satin; the sleeves wide and open, turned up with crimson satin; a double hood of white damask silk lined with crimson satin, and a black velvet round cap.\textsuperscript{120}

In 1858 the hood was said to be ‘white figured satin, lined with rose-coloured silk’.\textsuperscript{121}

Of the MA: ‘The hood is given in Taylor’s book as being of black silk lined with pink silk. The change to dark blue lining took place in the mid-nineteenth century.’ No other evidence of a pink-lined MA hood at Dublin has been found, except possibly a small portrait painted some two hundred years ago.\textsuperscript{122} Again, the colour in Taylor’s plate may be incorrect.

In the next paragraph H-M relies on Wood, whose 1875 list does not always match Gutch’s of 1858. ‘The dress of the Bachelor of Divinity and the Bachelor of Laws was the same as the dress for these two degrees at Cambridge.’ Since the Reformation both Oxford and Cambridge have used a black hood lined black for the BD. The Dublin LLB wore a black hood lined white, while his Cambridge counterpart was supposed to wear the non-regent’s black lined black (but some claim that he could, if qualified, wear the regent’s black lined white).\textsuperscript{123} ‘That of the Bachelor of Medicine was the same as the Dublin master’s dress …’ By 1858 (if not before) the MA’s hood was lined blue, and so the MB’s, lined rose (or crimson), is not the same. ‘… the dress of the Bachelor of Music had a mid-blue silk hood trimmed with white fur.’ This is like the Oxford hood. If Gutch is right in giving black lined light-blue, a change must have occurred between 1858 and 1875. ‘The hood of the Master of Surgery was copied from that of this degree at Oxford.’ No hood is known at Oxford for the MCh before the twentieth century and the colours given in Wood are unique to the Dublin MCh.\textsuperscript{124}

\textsuperscript{120} \textit{Saunders Newsletter} (Dublin), 10 April 1851, p. 2. A description of the event and the robes, clearly based on this, appeared in \textit{Illustrated London News}, 19 April 1851, p. 314. I owe these references to Dr Lisa Parker and Professor Barra Boydell (pers. comm., 14 April 2009). Dr Nicholas Groves confirms that ‘double hood’ means one of the full shape.

\textsuperscript{121} Garstin and Gutch, \textit{Notes & Queries}.

\textsuperscript{122} See Christianson, ‘In the Pink’, esp. pp. 53–54; and the portrait in ‘Have You Seen This Fellow?’, \textit{Burgon Notes}, 5 (May 2007), p. [1].

\textsuperscript{123} See \textit{Notes & Queries}, 2nd ser., 5, No. 129 (19 June 1858), pp. 501–02, and 8, No. 186 (23 July 1859), pp. 74–75.

\textsuperscript{124} Degrees in Surgery at Dublin do not figure in Garstin or Gutch. In 1875 Wood has ‘crimson silk, bound with blue, and lined with white silk’ for the MCh; in 1882 he has
The BA’s gown in the 1820 plates is said to have ‘very large bell sleeves slashed open as at Cambridge’. The sleeves are long, open and pointed rather than bell-shaped.

The figure in a black gown captioned ‘Junior Fellow’ in the 1820 plates is very similar to one in a plate of c.1819, captioned ‘Fellow’, whose gown is red.\textsuperscript{125}

Having described the gold decoration on the nobleman’s gown in the 1820 plates, H-M mentions that ‘the sleeves end in front at the elbow and hang down behind the arms in little panels with one gold tassel on the lower outside corner.’ He goes on to note that the fellow-commoner’s gown differs from the nobleman’s by having decorations in black instead of gold, but adds ‘the sleeves in this case reach only to the elbow and stop abruptly there without the little panel.’ True, but the figure used here for the nobleman had appeared, in reverse, in a second plate of c.1819, captioned ‘Fellow Commoner’, with black decorations and the little panel and tassel on the sleeve. This gown is closer to a contemporary Oxford gentleman-commoner’s dress gown than a Cambridge fellow-commoner’s (except at Downing College).\textsuperscript{126}

\textsuperscript{125} The first few sections of Taylor’s book were printed in about 1819, but the job was not completed (three copies known, one in TCD Library). Two plates from drawings by Taylor himself were included, which were used as models for two figures in the 1820 set by E. Williams, published in the 1845 History.

\textsuperscript{126} Again, a point noted in Christianson, ‘In the Pink’, p. 55.
Primary published and manuscript pictorial sources

Album of loose plates of academic dress from the seventeenth to the nineteenth century.
Oxford, Bodleian Library, MS Top. Oxon. c. 16.

Cambridge, Charter of the University (1291/92). Founding Charter of Edward I, dating from 1291/92, confirming the privileges of the University: illuminated initial.
Cambridge, University Archives.

Chaundler Manuscript (c.1463). Oxford, Bodleian Library, MS New College 122.


Edwards, George (1674). Omnium ordinium habituumque academicorum exemplaria ([Oxford: the engraver]).

Gradus ad Cantabrigiam (1824). Gradus ad Cantabrigiam; or New University Guide to the Academical Customs, and Colloquial or Cant Terms Peculiar to the University of Cambridge (London: John Hearne).

Harley MS 2887 (c.1475). A miscellany of religious works and including a set of illustrations of theologians, in undress, arranged like students in a lecture room; the lecturer is the Virgin Mary.
London, British Library.


J. G. H. (1844). ‘Collection of original water colour drawings of academical robes, insignia, etc., connected with the University of Glasgow’, compiled by Richard Cameron, bookseller of Edinburgh and presented to the University of Glasgow in 1889. Two of the drawings are signed ‘J. G. H.’. University of Glasgow Library, MS Murray 593.


Loggan, David (1675). Oxonia illustrata (Oxford: the engraver), Pl. 10.

Loggan, David (1690). Cantabrigia illustrata (Cambridge: the engraver), Pl. 7.

Overton, Henry (c.1724 or 1730). Loose plates: prospectus advertisements for reprints of Loggan’s Oxford (1675) and Cambridge (1690) plates; reprinted by R. Sayer, c.1745. Not c.1700 as H-M supposes.


Registrum A (1375). Oxford, Bodleian Library, University Archives, Registrum A.


Sayer, Robert. See Overton (c.1724 or 1730).

Taylor, William B. S. (1845). Plates by E. Williams, based on drawings from c.1820, in *A History of the University of Dublin* (London: Cadell; and Dublin: Cumming; repr. General Books LLC (print on demand), 2009).


Uwins, Thomas. See Combe (1814) and Combe (1815).


Willet, Andrew (1630). Loose plate: engraving after a portrait by an unknown artist of Andrew Willet (d. 1621), DD Cambridge, published in 1630.
Academic Dress: Personal Reminiscences

by Arthur B. Casey

My first contact with an academic hood was when, at eight years of age, I joined a local parish church choir. I can still vividly remember the choir lining up in the vestry ready to process into the church and our vicar, a Keble man, holding his Burgon-shape MA hood in front of him by the neckband and, with great style, swinging it over his head. Most of the clergy who came to preach at our church at that time seemed to have the same hood; these were the days when most of those entering the Church seemed to be Oxford men. How things have changed over the years in the Anglican Church!

Being a member of a choir gave me two other lifelong interests. One is a love of English cathedral music, mainly the Victorian and Edwardian period, although I also have a great fondness for the music of Herbert Howells. My other interest is in organ building. While I was a member of the choir, our Norman & Beard organ was dismantled for cleaning. Seeing all the different pipes placed in the side aisles fascinated me so much that I decided that I would be an organ builder when I left school. And I did in fact work for an organ-building firm for two years.

I can clearly remember a Deanery Service, at which our choir was to sing, where one of the clergy attending was wearing what to me looked like a very unusual hood: it was lined with fur and had black spots on it. Of course, a few years later I found out that this was a Lampeter BA hood, but the next time I actually saw one of these was at a Burgon Society garden party at St George’s College, Weybridge, a few years ago.

When I was about thirteen years old, my brother, who worked in the Mining Department at Birmingham University, used to tell me when degree congregations were taking place. I would go to the entrance of the Great Hall and watch the Chancellor’s procession. The Chancellor was Sir Anthony Eden at that time and the organ was played by the University Organist, Dr George Thalben-Ball. I used to get great enjoyment from watching all the professors and doctors in their Tudor bonnets in the procession. In those far-off days, of all the robes I loved to see the green ones worn by Leeds doctors were my favourites.

After watching the Chancellor’s procession, I would go round to the Students’ Union building, where all the graduands collected their hired academic robes. I used to pester the people who had come from Ede & Ravenscroft and ask them to show me the different hoods and gowns being delivered in wickerwork hampers.
In his book *Academical Dress from the Middle Ages to the Present Day* (p. 206) Dr Charles Franklyn states that the Birmingham University MA hood is one of the most beautiful in the world. From Dr Franklyn this is praise indeed—considering he had not designed it!

It was not until I was in my late twenties that my interest in academic dress really began to flower. I had often wondered if anyone had written a book on this unusual subject. I soon found out that there were a number of them. Looking through a large book on the history of English costume in Birmingham Central Reference Library, I found a reference to academic dress and its origins; best of all there was a long bibliography at the back, which gave a very comprehensive list of publications on the subject. The books listed were by authors such as Haycraft, Hargreaves-Mawdsley, Franklyn and Shaw. Little did I know at this time that I would eventually get to know the last three of these authors personally!

The first books I purchased about academic dress were the very early ones written in 1875 and 1882 by the Revd T. W. Wood. One day I was browsing in an antiquarian bookshop in Birmingham, the sort that no longer exists, very dusty and full of cobwebs. As I looked along the shelves I just couldn’t believe my luck: there were three books by Wood and I bought them for just a few shillings.

Within the next few years I was able to locate three editions of *Degrees and Hoods of the World’s Universities and Colleges* by Frank W. Haycraft. In fact, my fourth edition is a dedication copy for Alwyn Surplice, organist of Winchester Cathedral, signed by the editor, E. W. Scobie Stringer. Having managed to obtain three of the editions, I was now particularly keen to find the first, published in 1923, and the fifth, published in 1972. I later discovered that the fifth was published by Dr Franklyn, in collaboration with three other authors, in a limited edition of 500 copies.

I managed to trace Dr Franklyn’s address, in Hassocks, Sussex, and so I wrote my first letter to him, asking if he had any copies of the fifth edition of Haycraft left. He wrote back, but I found his handwriting most difficult to read—he was a medical man after all! When I did finally decipher his letter, I saw that the book had sold out. But this was to be the first of many contacts with Dr Franklyn. I had so much difficulty reading his writing that I thought it better to go down to Hassocks and meet him. I arranged a date, drove down and found the house, and approached with some trepidation. To the side of the front door was fixed a brass plate with his name and degrees; it had been polished so much that some of the letters were nearly worn away. I rang the doorbell and was invited in. It was obvious that he was a cat-lover; there were one or two cats wandering about the house. At our first meeting I got to know very little about academic dress. Instead I had a lecture on the dangers of salt in our diet. He informed me that even his cats were fed on a salt-free diet. During our conversation I mentioned the teaching
profession; Dr Franklyn was quite emphatic that there were only two groups of people that had a profession and they were in medicine and law.

On another visit I tried to get him to tell me what he thought were the origins of the cream damask robes that Doctors of Music wore at Oxford and Cambridge. I didn’t get very far with this enquiry. In fact, he asked me who I thought was the greatest composer. I said that it had to be either Bach or Beethoven. Once again he was quite emphatic: there was only one great composer and that was Haydn. I did not dare argue the point with him!

Later, when I was visiting Sussex again, I called at Dr Franklyn’s house but got no reply. A next-door neighbour told me he had been moved to a nursing home in Sackville Gardens, Hove, because he was no longer able to look after himself. I visited him there and it was sad to see him in those circumstances; but the owners had allowed him to keep just one of his cats. We corresponded a few times after that, but then I received a reply to one of my letters not from Dr Franklyn but from a member of the staff informing me that he had died on 15 November 1982.

I wrote a letter of condolence and sent it to the home asking for it to be forwarded to his next of kin. In it I asked whether, when they had sorted out his estate, they would let me know if there were any books they would like to sell on the subject of academic dress. To my surprise, I had a very rude letter by return of post from a man who accused me of harassing his wife. I wrote back immediately saying that my intentions had been completely misunderstood. I soon had a letter from their solicitor threatening action if I did not stop writing to them. And so that was the sad end of my association with Dr Franklyn.

At about this time I got in touch with the secondhand bookshop of Heraldry Today, in Knightsbridge, and had them put me on their wants list for any books on academic dress. After some time, they informed me that they had a nice copy of the fifth edition of Haycraft. This of course was the edition published by Dr Franklyn. The frontispiece shows four colour photographs of hoods designed by Dr Franklyn himself, and each worn by him, standing in his back garden. The caption reads—in a phrase now often repeated in Burgon Society circles—’four of the most beautiful and dignified hoods in the world’!

Another book that I particularly wanted was A History of Academical Dress in Europe by W. N. Hargreaves-Mawdsley. I asked our city centre bookshop if they could order me a copy but was told that the title was out of print. And so I wrote to Oxford University Press and they told me that there were no copies left in stock but that they would pass my letter on to the author, who they thought might have a few. I had a reply from Dr Hargreaves-Mawdsley to say that he did in fact have some copies left, but they were all in Canada.

At this time Dr Hargreaves-Mawdsley was Professor of History at Brandon University, Manitoba. I went down to Oxford to see him and he promised that
when he and his wife went back to Canada he would send me a copy of his book. This was the only time I met him; the next communication I had was from his wife some time later to tell me that her husband had died very suddenly at Brandon University. She said that when she had sorted out her husband’s estate in Canada she would be coming back to the family home in Oxford.

When Mrs Hargreaves-Mawdsley had settled down in Lathbury Road, in North Oxford, she invited me to tea and on this visit gave me a copy of her late husband’s book. I mentioned to her that I visited Brandon quite often because I had relatives who lived in the city. I was astonished to find that their apartment had been in the same street. I always made a point of visiting Mrs Hargreaves-Mawdsley whenever I was in Oxford, but then in April 1984 I heard that she had died.

About ten months after Mrs Hargreaves-Mawdsley’s death I had a letter from Heraldry Today’s bookshop, informing that they had just acquired a copy of Dr Franklyn’s Academical Dress from the Middle Ages to the Present Day. Needless to say I snapped it up as this book is so rare. When it arrived and I unwrapped it, I discovered on the first page that this was the copy presented to Dr Hargreaves-Mawdsley—what a lovely surprise!

I must mention two other coincidences.

One happened while I was on a Bach tour in East Germany. One member of our group, the Revd Walter Donald Baker, overheard me talking about academic robes. It turned out that he was also interested in academic dress and asked me if I knew about an occasional newsletter called Hoodata and thought I would find it interesting. Naturally, when I got home from Germany I sent off for all the back issues.

The other goes back even further. Many years ago I asked Ede & Ravenscroft if they would supply me with a swatch of all the Birmingham University faculty silks. They informed me that this would be no problem but they would need a letter of authorization from the Vice-Chancellor’s office. I obtained a letter and sent it off to the robemakers and they sent me a beautifully presented set of the faculty colours. About six or seven years ago a friend of mine, knowing of my (unusual) interest in academic dress sent me details of the Burgon Society on the Web, which he had come across. Needless to say I joined without delay. And so I attended a Burgon Society meeting at Ede & Ravenscroft’s warehouse in Waterbeach, near Cambridge. During tea I was having a conversation with Ron Brookes, the Executive Ceremonies Co-ordinator. I mentioned that the company had supplied me with swatches of all the Birmingham colours and, to my surprise, he told me that one of his first jobs when he joined the firm had been to make up that package of silks for me.
The late Dr George W. Shaw was still teaching at Lancing College when I corresponded with him and he sent me a signed copy of his 1966 book, *Academical Dress of British Universities*. Again, it was through the Burgon Society that I eventually met him, at the study day held at Girton College, Cambridge. In conversation we had a chuckle about our various experiences of Dr Franklyn.

*Arthur Casey was admitted as a Fellow of the Burgon Society honoris causa in October 2007 in recognition of his life-long and indefatigable research into academical dress and authors who have written about it.*

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**Burgon Society On-line Bibliography**


- The aim is to build up a comprehensive resource for those researching the design, history and practice of academical dress.
- The *Introduction* is a brief survey of the key materials on academical dress that are either in print or available in the larger public and university libraries.
- The *Alphabetical list* that follows is intended to cover what has been published on the subject since the beginning of the nineteenth century; earlier items are listed if they include engravings that provide important evidence of robes of the period.
- Suggestions for additions (or corrections) are welcome. Please e-mail webmaster@burgon.org.uk
Forthcoming

Volume 9 of *Transactions of the Burgon Society* will be a North American issue with Stephen Wolgast as Guest Co-Editor. Articles will include:

- Peculiar Habits: Academic Costumes at Princeton University  
  *by Donald L. Drakeman*

- King’s Crowns: The History of Academic Dress at King’s College and Columbia University’  
  *by Stephen L. Wolgast*

- Many Coloured Coats: The Systems of Academical Dress in Nova Scotian Universities  
  *and*  
  The ‘Canadian Tradition’ of Academical Costume in Nova Scotia: The Dalhousie University Model  
  *by John N. Grant*

- On the Making of an American Doctoral Gown  
  *by Kenneth Crawford*

Volume 10, which we hope to publish in time for the Society’s tenth anniversary in the autumn of 2010, will include, among other contributions:

- Academic Dress in Canterbury  
  *by Michael Brewer*

- The Academic Dress of the University of Hull 1954 to the Present Day, and Including the Hull York Medical School from 2003  
  *by Richard Baker*

- The Academic Robes of Graduates of the University of Cambridge from the End of the Eighteenth Century to the Present Day  
  *by Nicholas Groves and John Horton*

- ‘The Remembrance Whereof Is Pleasant’: A Note on Walter Pope’s Role in the Attempt to Abolish Academic Dress during the Commonwealth  
  *by William Gibson*
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**Malachite and Silver: Academic Dress of the University of Stirling**
by Colin Fleming
*Published in 2009 by the Burgon Society. A5 Stapled.*
**Members £7.50; Non-members £10.00**
This book, with full colour photographs of all degree and ceremonial robes, describes the academic dress of the University of Stirling and its history, as well as the graduation ceremonies and ceremonial symbols of the University.

**Key to the Identification of Academic Hoods of the British Isles**
by Nicholas Groves
**Members £8.00; Non-members £12.00**
Based on the Key in George Shaw’s *Academical Dress of British Universities* published in 1966, this simple to use key enables any hood to be identified from its colour and shape. This revised edition contains the more recent universities and degree-awarding bodies, as well as updates for the older ones.

**The Academical Dress of the University of East Anglia**
by Nicholas Groves
*Published in 2005 by the Burgon Society. A5 Stapled. Includes 16 pages of colour plates.*
**Members £7.50; Non-members £10.00**
This book, with colour photographs of all degree and official robes, examines the rationale behind Cecil Beaton’s designs, and charts developments in the scheme since 1963.
Theological Colleges: Their Hoods and Histories
by Nicholas Groves
Published in 2004 by the Burgon Society. A5 Stapled. Includes 4 pages of colour plates.

Members £10.00; Non-members £13.50
This booklet covers all theological colleges, institutions and training courses in the British Isles, with brief notes on their histories, as well as full details of their academical dress, including obsolete and superseded robes. It also includes details of many long-closed colleges.

Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom
by Nicholas Groves and John Kersey
Published in 2002 by the Burgon Society. A5 Stapled. Includes 4 pages of colour plates.

Members £6.00; Non-members £8.00
This booklet covers all music colleges and societies, with brief notes on their histories, as well as full details of their academical dress, including obsolete and superseded robes.

The Academical Robes of Saint David’s College Lampeter (1822-1971)
by Nicholas Groves
Published in 2001 by the University of Wales Lampeter. A5 Stapled. 28 pages.

Members £3.50; Non-members £4.75
This book contains a history and description of the hoods and gowns in use at Saint David’s College Lampeter from its foundation in 1822 until its incorporation into the University of Wales in 1971.

University of London Academic Dress
by Philip Goff
Published in 1999 by The University of London Press. A5 Bound. 56 pages.

Members £6.50; Non-members £8.75
This book contains a brief history of the origins and evolution of university costume, plus a guide to the gowns, hoods, caps and official dress of the University of London.

Academic Dress in the University of Hertfordshire
by Bruce Christianson

Members £5.50; Non-members £7.50
This revised and expanded edition includes a full guide to the history and design of the University of Hertfordshire’s academic robes, easy identification keys for the robes of graduates and of officers, and photographs of the University Awards Ceremonies held at St Albans Abbey.
Transactions of the Burgon Society Volume 8 (2008) edited by Alex Kerr
Published in 2009 by the Burgon Society. Crown Quarto. 160 pages.
Further copies of this volume of the Transactions of the Burgon Society are available:
Members £10.00 per copy; Non-members £13.00 per copy

Transactions of the Burgon Society Volume 7 (2007) edited by Alex Kerr
Published in 2008 by the Burgon Society. Crown Quarto. 144 pages.
Members £9.00 per copy; Non-members £12.50 per copy
This issue includes articles on academical dress at the University of Toronto; the question of Lambeth degree holders and the University of London; Wills’s Cigarette cards of university hoods and gowns; the robes of the medical Royal Colleges; and academic attire as a component of the livery of the Chapel Royal.

Published in 2008 by the Burgon Society. Crown Quarto. 128 pages.
Members £7.50 per copy; Non-members £10.00 per copy
This issue includes articles on the Tudor Sumptuary Laws; green as the colour for doctor’s robes; Masters of Grammar; the academical dress of the University of Stirling; and academic dress and nursing.

Transactions of the Burgon Society Volume 5 (2005) edited by Alex Kerr
Published in 2006 by the Burgon Society. Crown Quarto. 128 pages.
Members £7.50 per copy; Non-members £10.00 per copy
This issue, which continues the series of Burgon Society Annuals under a new name, includes articles on the history of robes in Germany and France; the evolution of English academical dress from the Middle Ages to modern times; Lambeth academical dress; the original London University scheme; gold as the colour of science; and the use of the British Colour Council numbering system by British and Commonwealth universities.

The Burgon Society Annual 2004 edited by Alex Kerr
Published in 2005 by the Burgon Society. A4. 64 pages.
Members £5.50; Non-members £7.50
The 2004 Annual contains articles on the evolution of undergraduate dress at Oxford and Cambridge, unrecorded engravings of Oxford dress, the change in colour of the Dublin hood, and a suggested scheme for a national system of academical dress; as well as accounts of the annual Congregation and Garden Party and of a Study Day held at Trinity College, Oxford.

The Burgon Society Annual 2003 edited by Alex Kerr
Published in 2004 by the Burgon Society. A4 Stapled. 64 pages.
Members £5.50; Non-members £7.50
The 2003 Annual contains articles on the academical dress of the University of Westminster, the origins of the lay bachelor’s hood and the evolution of hood patterns; as well as accounts of the year’s Congregation and the Study Days held at Weybridge and Girton College, Cambridge.
The Burgon Society Annual 2002 edited by Michael Powell
Published in 2002 by the Burgon Society. A4 Slide Bound. 38 pages.
Members £3.50; Non-members £4.75
The 2002 Annual contains articles on French academic dress, the evolution of the Oxford Simple Shape hood and the literate’s hood; as well as accounts of this year’s Congregation and visit to Ede & Ravenscroft at Waterbeach in Cambridgeshire.

The Burgon Society Annual 2001 edited by Michael Powell and Philip Goff
Published in 2001 by the Burgon Society. A4 Slide Bound. 36 pages.
Members £3.50; Non-members £4.75
The 2001 Annual contains articles on New Zealand academic dress, the origins and development of academic dress at Manchester; as well as a short history of the Burgon Society and an account of its first Congregation.

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