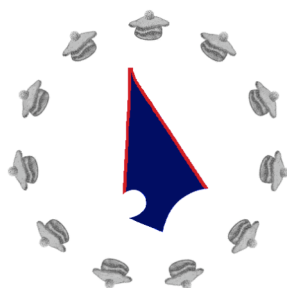


THE BURGON SOCIETY



ANNUAL 2002



THE BURGON SOCIETY

Founded to promote the study of Academical Dress

ANNUAL 2002

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Burgon Society Website:
www.burgon.org.uk

Burgon Society members may also be interested in the Academic Dress E-Group, founded by the Archivist of this Society, which is to be found at http://groups.yahoo.com/group/academic_dress

Officers of the Burgon Society

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Dr John Birch (honoris causa), *President, Past President of Royal College of Organists, former Professor of Organ at Royal College of Music.*

Sqd. Ldr Alan Birt (honoris causa), *former editor of "Hoodata"*

Mr Giles Brightwell (foundation),

Mr Ronald Brookes, (honoris causa) *Executive Ceremonies Co-ordinator, Ede and Ravenscroft.*

The Rt Revd & Rt Hon. Richard Chartres (jure dignitatis), *Patron, Bishop of London*

Prof. Bruce Christianson (foundation), *Member of Council, co-author of "Academic Dress in the University of Hertfordshire"*

Dr Noel Cox (by submission), *author of website "Academical Dress in New Zealand"*

Mr Matthew Duckett (foundation),

Mr Peter Durant (foundation), *Webmaster*

The Revd Philip Goff (foundation), *Chairman of Council, author of "University of London Academic Dress"*

Mr Nicholas Groves (foundation), *Dean of Studies, author of "The Academical Robes of St. David's College Lampeter"*

Dr John Horton (foundation), *Member of Council, Marshal*

Dr Stephen James (foundation), *Registrar*
Mr Ian Johnson (de jure), *Membership Secretary, Treasurer*
The Revd Harry Krauss (honoris causa), *Senior Curate of St. Thomas, Fifth Avenue, New York*
Mr Philip Lowe (by submission), *Member of Council, author of "The Origins and Development of Academical Dress at the Victoria University of Manchester"*
Dr John K Lundy, (by submission), *"Academical dress of the Republic of South Africa, with especial reference to the University of the Witwatersrand."*
Ms Susan North (de jure), *Communications Officer, Senior Curator of Fashion, Victoria & Albert Museum,*
Dr Stephen E. Plank (by submission), *"Academic Regalia at Oberlin College, Ohio: the establishment and dissolution of a tradition"*
The Revd Michael Powell (foundation), *Archivist, Editor of Annual, founder of Academic Dress eGroup ,*
Dr Robin Rees (foundation), *Member of Council, former editor of "Hoodata"*
Prof. Aileen Ribeiro (honoris causa), *Head of History of Dress, The Courtauld Institute*
Dr George Shaw (honoris causa), *author of "Academical Dress of British Universities", "Cambridge University Academical Dress" and "Academical Dress of British and Irish Universities", co-author of "The Degrees and Hoods of the World's Universities and Colleges"*
The Revd Canon Douglas A Southward, (by submission), *1. "Is Academic Dress obsolete in the 21st century?" 2. "St Bees College, Cumberland, 1816-1896: a study of its academical dress." 3. 'The hood of the Carlisle & Blackburn Training Institute.'*
Dr James Thomson (jure dignitatis), *Vice-Patron, Master of Charterhouse*
Prof. Graham Zellick (honoris causa), *Vice-Chancellor of the University of London*

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 Mr Glenford Richard Bishop, MA (Sheffield) DipCOT MIHM
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 Mr Kenneth Waller, BA FRCO AKC
 Mr Terry Worrol, BA GTCL FCCM ARCO

Members enrolled since the last Annual

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The Revd Dr William Beckles, PhD (Alberta)
The Revd Nicholas Biddle, BA (London) MA (Leeds) FGMS
Mr Michael Brewer, MA (Kent) LTCL DipTESOL Dip TEFL FBIELT
Dr Donald Buttress, DLitt MA Dip Arch LVO FSA ARIBA
Mr Clifford Dunkley, MA (Oxon)
Mr David Grant, MA (Cantab) FSI FRSA
Dr Nicholas Gledhill, ThM DMin
The Revd Canon M.N. Gretason, BA BMus MTh MPhil PhD DD
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The Revd Dr Gregory Henderson, PhD (Indiana) MTh (Sydney) BEd (Aus Cath Univ) MSc (James Cook)
Dr Robin Humphries, GRSC, MSc (Sussex) PhD
Mr Nicholas Jackson, BA (York), MSc
The Revd Keith Jones, BA (Theol) (Manchester) MA (Bradford) MCMI
Dr John Kersey, Hon DPhil Mus (WU Arizona) MMusRCM DipRCM Hon FMusICMA FRSA FNCM
Mr Stephen John Klimczuk, BA (Calif) MBA (Harvard) FRSA,
Dr Carl Lindgren, DEd (S Africa) MEd (Mississippi)
Dr Daniel Peter McCarthy, MB ChB FSAScot FRSM
M. le Professeur Bruno Neveu, D ès L D en Droit MA (Oxon)
Mr Harry Nevill, BEd (Bradford) PGDipTh (Leeds) CertEd (Sussex)
The Revd Dr Peter Newing, BA BSc BEd EdD ACP APhS
Dr Stuart Newton, BSc MEd (London) EdD (Bristol) ALCM MIBiol Cbiol FRSA FCMI
Dr John Ollason, BSc PhD DSc (Dunelm)
Mr Anthony Perry, BA (Hons) (London), PGCE
Dr Herman Peterson, BA MTS MS DMin
Mr Frederick Rapsey, BEd, ACP, FRSA, FSA (Scot)
Dr Howell Sasser, BA (Johns Hopkins) PhD (Pittsburg)
Dr Stewart Sime, MA DLitt LTCL
Mr William Stone, BA (Notts) PGCE
Mr Brian Turvey
Mr Ian Watt, BA (London)
Mr William Watt, BD (Edinburgh)
Dr Robert Williams, BSEd MEd (U.Drayton) PhD (UMd) MA (MI/OU)

Corporate Members

Wm Northam & Co., Ltd. (Mr Christopher Bottley)
M. Perkins & Son, Ltd. (Mr John Woolvett)

Members' post-nominal letters are printed as stated on the membership application forms.

In Memoriam
Alan Tait M.A., B.Mus., FTCL, ARCO, ARCM
1953 - 2002
Member of the Burgon Society

It was with immense shock that all his friends learned of the sudden and unexpected death of Alan Tait (49), younger son of Margaret and the late Alex Tait. Alan was educated at Edinburgh: Leith Academy Primary and Secondary Schools and at age 16, decided that he wanted a career in the Civil Service serving some 27 years achieving the rank of Higher Executive Officer. Changes in Government staffing in 1996 offered him the opportunity of early retirement from the Service and the opportunity to do the one thing which through the years he had always cherished and that was, to study music. As a mature student he commenced studies at Napier University Edinburgh, graduating Bachelor of Music with Honours in the year 2000 and at the time of his death, he was studying at Edinburgh University for the postgraduate degree of Master of Music. Throughout his life, music had consistently played a huge part particularly his interest in the pipe organ of which he was an accomplished performer. He was appointed Organist at Junction Road Parish Church in 1966 at age 15 years and this was followed with appointments over the next 34 years to various Edinburgh Churches including the Interdenominational Robin Chapel in the Thistle Foundation, Edinburgh. In his search for knowledge and particularly in his earlier years he researched and studied music at a variety of levels holding an impressive array of musical qualifications. His interest in academic dress stemmed from his earliest years at Leith Academy Primary School where all the staff then held the Edinburgh M.A., and throughout his life he studied and researched the background and development of academic dress and its usage. He particularly abhorred the increasing number of Ministers in the Church of Scotland, of which he was an Ordained Elder, in dispensing with wearing academic robes when conducting public worship! Music was his life and in August 2000 he was asked to lecture at selected music classes at Napier University. This invitation absolutely delighted him and he told a close friend only weeks prior to his death, that he had never been so happy as he was when lecturing at the University and he very much hoped that at some future time he would secure a permanent position on the music faculty. Alas however it was not to be, for sometime during the hours of Saturday/Sunday morning 28 April he was called into the nearer presence of Almighty God. We have all lost a good friend and a good person. We give thanks for his life and for everything which he achieved, and the standards for which he stood, the world is but a poorer place for his passing. *Dr Stuart W Sime*

Congregation 2002 - Chairman's address

President, Vice-Patron, Members of Council, Fellows, Members and Guests.

It seems but the blink of an eye since last I stood here to address this Congregation.

During the year our growth has accelerated and our Membership stands at 81 with 27 Fellows.

This is all the more surprising since we do not set out to entice people into joining our Society with free offers, and we don't even give our members a hood or a gown. For that they must work towards Fellowship, an award we do not make, as the old marriage service has it, "lightly or wantonly". We are determined not to be seen as a dressing-up society, however much we might all admire our new Officer's robes, which are receiving their first outing today, thanks to the generosity of Ede and Ravenscroft.

Instead we seek to keep alive an interest in, and formal study of, our rather specialised area of costume; concerned at all times with academic enquiry into the origins, evolution and design of such dress, and all that flows from its study, for example: the history of universities and degrees; dyeing, weaving; the social history of robemaking and the use of academical dress in society today.

Just as the Master or Mistress of the robes to a monarch has always been privy to much else besides, so we find, in our pursuit of the story of academical dress, that we learn about many other things as well.

Little by little we are piecing together the great jigsaw that no one individual can possess. We are, if you like, the hunter-gatherers of the costume world except that we have learned to pool our resources and in this lies the strength of our Society.

Today we have presented three Fellowships by examination, all of which, as we have heard, cover very different territories. Dr Stephen Plank, Dr John Lundy, and The Revd Canon Ambrose Southward increase our number of Fellows by submission to five. Moreover there are, currently, three candidates actively working towards Fellowship and five others at the enquiry stage.

We are also fortunate that the Master of Charterhouse, Dr James Thomson, has taken us under his wing and has made us so welcome here. We are delighted that he has agreed to become our Vice-Patron and know that he will be a good ambassador for us. We also know that our award to him of the FBS *jure dignitatis* is not quite in the same league as his Fellowship of the Royal College of Surgeons whose gown he is wearing today. Nevertheless we hope that he will sport our Fellowship with pride!

His work as secretary of the Lambeth Degree Holders Association is, for us, a link with one of the most fascinating of all degree awarding authorities, namely the Archbishop of Canterbury, exercising former Legatine powers bestowed by the Pope; and dispensing Lambeth alumni from such trivial and wearisome things as residence and examination!

This year we have awarded the FBS *honoris causa* to one of the great characters of the robemaking business. Ron Brookes is known to every university in the land and beyond. He has been honoured with the Associateship of Liverpool John Moores University but, more importantly he is held in great esteem by the robemaking business as a whole, together with all its

attendant industries. He enjoys, and this is the real acid test, the respect and affection of all of his colleagues which is a testimony to his goodness as well as his unrivalled knowledge of the business. Inside Ron's head is an incredible map of colours and shapes as well as an intricate appreciation of the ins and outs, comings and goings of robemakers. His skilful organisation and running of ceremonies has averted many potential disasters and his uncanny sixth sense for something not seen or overlooked is legendary. We very much look forward to an informal gathering with Ron during the coming year and to as many of his stories as he feels able to tell us. It is also a great pleasure to welcome his wife Christine and daughter Carmel here today.

We welcome to Council and to Fellowship, as our Communications Officer, Susan North, Senior Curator of Fashion in the Textiles and Fashion department of the Victoria and Albert Museum. Susan graduated from the MA course in dress at the Courtauld Institute. Amongst many other things, she has an interest in the academical dress of her native Canada and we can look forward to the fruits of her research. Susan's responsibility within the Society, will be to link us to museums, dress collections, costume societies, departments of dress and to oversee the way we present ourselves to the world. She remarked to me recently that all of the costume societies with which she has a connection are composed almost entirely of women with one or two brave men as exceptions. It is a great delight for us then, that rare commodity in the costume world, namely a society composed almost entirely of men, to welcome Susan to our ranks.

During the year the Newsletter, Burgon Notes, was introduced thanks to the efforts of Bruce Christianson and Philip Lowe. It aims to present more immediate items of news and to be less formal than our Annual. We are pleased to have items of news for inclusion in it from any of our Fellows, Members and friends.

The first Burgon lecture and dinner took place in September. The lecture here at Charterhouse was given by The Reverend Colin Lawlor, Chaplain of Brighton University. It was an amusing and erudite insight into the life and personality of John Burgon and was based on the research which Fr Lawlor did for his MPhil thesis on the vexatious and quarrelsome Dean from whom the Society takes its name. A splendid Society dinner followed the lecture at the Café du Marche a mere step away from these hallowed walls!

During the year we were saddened by the death of Alan Tait, who would have played an increasing part in our proceedings. His executor, Dr Stuart Sime, also a Member of the Society, very kindly donated Alan's academical dress collection to us. Several Council members enjoyed a memorable lunch at our Secretary's home to inspect the collection: something Alan would have approved of enormously, I suspect.

This collection together with other robes held by the Society has recently been given a home, thanks to Br Michael Powell, at St George's College, Weybridge and photographs of our archive, which is being catalogued, will soon be available on our website. I should also like to thank Br Michael for his work on our 2002 Annual which will be available before Christmas.

Another loss to the academical dress world and beyond comes with the death of Dr David Avery. Twice Lord Mayor of Westminster, he was much involved with the Polytechnic of Central London and designed the academical dress for the University of Westminster which emerged from PCL.

Behind the scenes much has been going on: the administration of the Society by our Registrar, Dr Stephen James. and the Secretary and Treasurer Mr Ian Johnson; the preparation and examination of candidates for Fellowship by our Dean of Studies, Nicholas Groves and others and the development of the website by Peter Durant.

As a Council our greatest strength, I think, is not just in our shared hobby, although we would all want to keep that enjoyment alive, but that we engage in open debate in a spirit of cooperation and allow ourselves room for disagreement. The Council conducts the business of the Society on an almost daily basis, by means of Cyburcouncil, our virtual meeting chamber on the Internet. Meanwhile, our sister organisation, the academical dress discussion forum on the Yahoo Groups website has a worldwide membership of 318 people.

So in a short time we have experienced a good deal of growth and change. As Cardinal Newman said, 'to grow is to change, and to be perfect is to have changed often.' We have plenty to do in the year ahead and can only do it with the continued support and interest of all our Members.

Philip Goff



Fellowship of the Burgon Society 2002

Fellowship by Examination

In the course of the past year Fellowship of the Society by submission has been awarded to Dr John K Lundy (*"Academical dress of the Republic of South Africa, with especial reference to the University of the Witwatersrand."*), Dr Stephen E. Plank (*"Academic Regalia at Oberlin College, Ohio: the establishment and dissolution of a tradition"*), and The Revd Canon Douglas A Southward), (1. *"Is Academic Dress obsolete in the 21st century?"*, 2. *"St Bees College, Cumberland, 1816-1896: a study of its academical dress."* 3. *The hood of the Carlisle & Blackburn Training Institute."*)

Dr John Lundy currently holds the posts of Professor of Anthropology and Forensic Science, Clark College, Vancouver, and Forensic Anthropologist, Medical Examiner Division, Oregon State Police. He holds the following degrees and diplomas: BA, MA, Western Washington University; PhD University of the Witwatersrand, Johannesburg; Diplomate, American Board of Forensic Anthropology; Chartered Biologist, Institute of Biology, UK; Fellow, American Academy of Forensic Sciences; Member, Forensic Science Society, UK. He was a Fulbright Scholar at Sheffield University in 1991, and is presently a Visiting Fellow, Clare Hall, Cambridge University.

FBS Research Abstract - *"Academical dress of the Republic of South Africa, with especial reference to the University of the Witwatersrand."*

This work addresses the academic dress of the University of the Witwatersrand, Johannesburg, and the dress at the eight other South African universities where requested information was provided. The focus is on Witwatersrand - a brief historical note including changes that have occurred, the use of academic dress by students and staff during the campus protests of apartheid, and a detailed description of current prescribed academic dress. Aspects of academic dress at Witwatersrand are compared with the other South African universities as well as with selected Commonwealth universities. Findings of note are the bachelor's gown being the most common doctoral style gown at the included universities, and the most common bachelor's gown is the Oxford MA gown.

Dr Stephen Plank holds the degrees of B.Mus. with honor Louisville (1973), M.Mus. Louisville (1974) and Ph.D. Washington Univ. in St. Louis (1980) He has held the posts of Professor and Chair of the Dept. of Musicology and Director of the Collegium Musicum at Oberlin College (Ohio) where he has taught since 1980. He is also Associate Organist and Choirmaster at St. Paul's Episcopal Church, Cleveland (Ohio). He is the author of 'The Way to Heavens Doore: an Introduction to Liturgical Process and Musical Style" (1994), and of articles in *inter alia* Early Music, Musical Times, Music & Letters. He has in preparation a new book: "Mind the Gap: Historical Performance and the Modern Choir"

FBS Research Abstract - "Academical Dress in Oberlin."

Oberlin College, founded in 1833 in the 'western reserve' area of Ohio (US) may claim a varied history, ranging from the fervent evangelical idealism of its early years to the impassioned liberalism and individualism of the present day. Characteristic of much of its history are high academic distinction and social activism – it was, for instance, the first American college to admit African-American students and the first to educate men and women together. This study, based on pictorial and textual sources in the college archives, surveys the history of academical dress in the life of the college, in part to document its particularities but also to relate changes in academic attire to the evolving ethos of the college. Particular attention is given to the student rejection of academic attire as a response to the deaths of anti-Vietnam war protestors at nearby Kent State University in 1970, and the latter-day echoes of this in present-day commencement ceremonies."

The Revd. Canon Douglas A. Southward's entry in Crockford shows that he studied at the London College of Divinity becoming ALCD in 1957. He was ordained deacon in 1957 and priest in 1958. He received an LTh from St John's Nottingham in 1974. After holding various curacies 1957-63 he became Priest-vicar at Lichfield Cathedral from 1963-65, Vicar of Hope, Derbyshire 1965-72, Vicar of Crosby Ravensworth 1972-82 and Vicar of Bolton 74-82. From 1978-82 he was Secretary to his Diocesan Pastoral Committee and Redundant Churches Committee. He was Rural Dean of Appleby 1978-82 and became an Honorary Canon of Carlisle in 1981. After being Rector of Asby 1981-82 and Priest-in-Charge of various parishes 1982-98 he retired.

FBS Research Abstracts:

1. ***St Bees Theological College, 1816-1895: a study of academical dress.*** This essay begins with a brief outline of the College's history. The question of the AD of students is addressed; but no conclusions can be reached as there is no surviving information. The College hoods are next discussed, including contemporary remarks on the original hood, and possible causes for its abandonment. A comparative table from various sources for the three hoods is also given, and the relation of the violet lining to other contemporary hoods is discussed. The text of the 1882 Report of the Upper House of Convocation on Theological College hoods is given, and the whole essay illustrated with colour diagrams of various hoods.
2. ***Carlisle and Blackburn Diocesan Training Institute: its hood.*** A brief outline of the Institute is given, and the writer's part in the introduction of the hood is explained. The reasons for its colours are summarised, as is the surviving documentation. A number of questions regarding the hood are answered in tabular form, and it is compared with hoods for similar courses. The Appendix contains the text of the 1882 Report, and copies of relevant correspondence about the hood. Illustrated with colour diagrams of hoods.

3. *Is Academical Dress obsolete in the 21st Century?* This wide-ranging essay starts by examining the reasons for which robes are worn – not only in the academic context – and the question of what clothes say about their wearers. A brief outline of the evolution of AD is given, outlining the way it has moved from being everyday dress through specialist dress to almost ‘fancy dress’. The use of robes at the four ‘ancient’ Scottish universities is discussed, with especial reference to the possible discontinuance of AD after the Reformation, and its revival in the 1870s. The base question is then re-addressed. Illustrated with examples of robes both historical and contemporary.

Fellowship Jure Dignitatis

Fellowship *jure dignitatis* was awarded to our new Vice-Patron, Dr James Thomson, Master of Charterhouse. In his presentation of the new Vice Patron the President made the following biographical remarks:

“James Thomson was born in 1939, the son of a Doctor, and after education at Haileybury and the Imperial Service College, received his medical training at the Middlesex Hospital. Thereafter followed a distinguished career notable for the wideness of its speciality in so many branches of medicine and a most impressive list of appointments, including honorary consultant in surgery to the Royal Navy and The Royal Air Force, and, in 1976, St. Luke's Hospital for the Clergy. His devoted work to that last institution led to the award by the Archbishop of Canterbury in 1987 of the degree of DM (Lambeth). Shortly afterward proposed and then founded the Society of Lambeth Graduates

A stalwart member of The Church of England, as a medical student he worshipped at All, Saints', Margaret Street and after retirement from medicine he for a time looked after affairs at the Church of St. Bartholomew the Great, Smithfield, and then became Master of the Charterhouse.

The church and medicine owe so much to the devotion of James Thomson, as, indeed does the Burgon Society, very much still in its infancy. The generosity of allowing it to meet in the distinguished and historical surroundings of Charterhouse, and the interest and support of James and Katharine Thomson have given an enormous fillip to us as we secure our foundation.”

Fellowship De Jure

Fellowship *de jure* was awarded to our new Communications Officer, Susan North: she holds the degrees of B.A. Art History, Carleton University (Ottawa) and M.A. Art History (History of Dress), London. She worked for the National Gallery of Canada and National Archives of Canada, before joining the Victoria & Albert Museum in 1995. She is currently Senior Curator of Fashion in the department of Furniture, Textiles and Fashion, and co-author of “Historical Fashion in Detail: The 17th and 18th Centuries”.

Fellowship Honoris Causa

Fellowship of the Society *honoris causa* was awarded at Congregation 2002 to Mr Ron Brookes. Mr Brookes is also an Hon. Fellow of Liverpool John Moores University. The Chairman introduced Mr Brookes to Congregation with these words:

“For most people in the academical dress world, and indeed, the university world the name of Ron Brookes conjures up an image of courtesy and reliability which belong to an age which sadly seems to have all but passed by.

Born in Northfield, Birmingham, Ron’s connection with the robemaking business began in earnest in 1959 when he joined the firm of Albert Thrussells, a specialist supplier of college apparel. This brought him into contact with both the University of Birmingham and Ede and Ravenscroft, the university robemaker, who had a special agreement with Thrussells.

In 1961 Thrussells were taken over by Moss Brothers and Ron, as Assistant Manager, was put in charge of the development of the academical dress hire side of the business. Most of the gowns and hoods were made by Joshua Taylor of Cambridge, and Radcliffe and Taylor of Stockport.

As Moss Brothers expanded, Ron became the manager of the Stoke on Trent branch and then, two years later he was promoted again to the Cambridge branch where Moss Brothers had taken over an old-established business named Buttress. Moss Brothers-Buttress had good connections with several Cambridge Colleges and also Joshua Taylor, who were near by. The business, under Ron, expanded rapidly and Cambridge became the centre of Moss Brothers’ academic wear business.

In 1978 Moss Brothers made a policy decision away from academical dress which defies all reason given the position of the shop opposite S. John’s College. Meanwhile Bill Keen, the Managing Director of Ede and Ravenscroft, having just purchased Radcliffe and Taylors, came on a fortuitous visit to Ron to discuss the supply of robes.

In 1980 this connection bore fruit when Ede and Ravenscroft moved its HQ from Leatherhead to Waterbeach, near Cambridge, and Ron became Manager of the new warehouse.

Opening in January 1981 with four warehouse staff and later two office staff he has seen it through its extraordinary growth, especially when the polytechnic colleges received their charters and needed help and advice both with dress and with ceremonies.

In 1997 Ron was made an Associate of Liverpool, John Moores University, in recognition of his work for the university and beyond.

In 1998 Ron reduced his working commitment to three days a week although it seemed to me and others that he continued to do the same amount of work. In 2001 he was rumoured to have retired again, this time to a single day a week but still managed to find the time to design the new academical dress for the new University of Gloucestershire.

Ron has an unrivalled knowledge of the university ceremonies scene and has nurtured and supported countless numbers of novice ceremonies officers in his time. He also possesses a huge amount of knowledge about the social history of robemaking in Great Britain and a detailed understanding of the academical dress of a vast array of universities, colleges, and other institutions worldwide.

Married in 1963 to Christine, who ran the new sales department of Ede and Ravenscroft for ten years, they have three daughters, Angela, Bernadette and Carmel and it is a delight to welcome Christine and Carmel here today.

President, I present to you Mr Ronald Christopher Brookes for the award of the Fellowship of the Society, honoris causa”

BURGON - A HOODED PROGRESS

John Birch, President of the Burgon Society

I presume that, as President of the Burgon Society, rather than a survey of my professional career as a musician, a description of the Academic Dress which accompanied my various appointments might not be entirely inappropriate. Clergymen of the Church of England and Organists, particularly those connected with cathedrals and their worship, most probably wear their hoods on a near daily basis; as the rubric has it:

“With scarves and hoods of your degrees
And surplices below the knees.”

With the marked increase in the number of universities in the United Kingdom (all of which, I am reliably informed, have adopted some form or other of academic dress) and the authorisation of robes by many of the colleges and learned societies, identification of a wearer's academic achievement or distinction has become as complex a study as that of train-spotting used to be in the sorely missed bygone days of steam (when everything seemed to run to time and travel was something of an adventure.) (There has always been a close affinity between organists and railway engines-perhaps it is something to do with power- and this is underlined recently by the finalising of plans for the removal of the Royal College of Organists from London to Birmingham, to occupy eventually the oldest railway building in the world, namely, the original terminus of the London to Birmingham Railway ending at the Curzon Street Building in the latter city (1836-1838), the original Euston terminal buildings being no more).

School (where I remained perplexed for a number of years as to what manner of garb it was hanging down the back of the chaplain—eventually I had to become Chapel Warden to gain access to the vestry cupboards to satisfy my curiosity) to College (The Royal College of Music) was bridged by the acquisition of an LTCL (Licentiate of the Trinity College of Music) providing me with my first contribution for the vestry hook during my two years of National Service during which I was Organist of St. Oswald's Garrison Church Catterick at the same time as being a member of the Band of the Royal Corps of Signals, (in which I fought in some notable battle-campaigns, mainly on the Grand Parade Bandstand, Eastbourne.) To the aspiring organist the acquiring of the extremely exacting diplomas of The Royal College of Organists is paramount. In the 1950's only the Fellowship (FRCO) conferred the right to academic dress. A BA-style gown, (the edges of the sleeves of which had a not infrequent habit of getting caught between the notes of the keyboards) and a hood of the Oxford simple shape; brown, (of the colour of the edging/lining of the London BA/MA, lined with light blue silk. Mine received its first outing (literally) when playing for choral Mattins in my capacity as Sub-Organist at Her Majesty's Chapels' Royal, a post I held in conjunction with that of Organist and Choirmaster at All Saints' Church, Margaret Street, London W1, (where cottas, (nowhere near approaching the knee-line) did not mix with hoods of degrees!) In the period from Easter to July, Chapel Royal Services were held in the Queen's Chapel Marlborough Gate, which, with vesting in the Chapel Royal, St James's Palace, entailed the crossing of a road. Fully accoutred, music in hand, I prepared to dodge the not inconsiderable flow of London traffic, though, to my surprise (and delight) two duty constables held up the mighty flow, in order to allow me to make my stately and solitary progress in total safety. The hood was not very substantial. On one occasion accompanying my Master, the late Dr Harry Gabb, CVO, to the Royal Maundy, as we waited outside the cathedral, the fresh spring breezes persisted in blowing his hood over his head to hang down his front, resembling, if that were possible, a kangaroo in holy orders. I solved the problem by dropping my cigarette case into the hood, not without some trepidation, for that particular hood was well worn and frayed at the base, and it was with some relief that I eventually reclaimed my property after the service.

During the course of my twenty-two years as Organist and Master of the Choristers of Chichester Cathedral, the Royal College of Organists decided to change its academic dress. The clumsy and impractical BA gown gave way to a London Master's Gown, with an additional vertical slit in the armhole, most comfortable, though it robbed one of the opportunity to blame one's technical blemishes and deficiencies, as in the past, on the gown! For the first time the gown was made available to both Associates and Fellows. In addition the new hood for Fellows, designed by Dr Francis Jackson OBE, sometime Organist of York Minster, certainly raised the profile of the Diploma on the 'Peacock' Scale from 2 to 8! Full Shape in red brocade lined throughout with RCO pearl shot silk. The Associates were also granted a hood-Oxford Simple shape edged with one inch of red brocade, which, as it was rather Ferial, should have heightened their resolve to conquer the examination requirements for the Fellowship! Perhaps a trifle unrestrained, certainly for the Penitential Seasons, Fellows now looked, from behind that is, twice as good, (even if the hood did cost three times as much) as before! My personal 'Lenten Array' was eventually resolved satisfactorily. In the early 1960's I was invited to act as consultant for the organ of The Meeting House, Sussex University, which building was then approaching completion, and when, in turn, the organ was installed, I was invited to stay on as University Organist, and subsequently, with the inauguration of the Faculty of Music, a visiting Lecturer in Music.

Since I was, without exception, the only member in the University without a degree, I thought I ought to take steps to study for one, but just as I was about to put pen to paper, independently, the University decided to confer on me an Honorary Master of Arts, the second in the history of the university. The hood, basic Oxford BA, is black alpaca, lined dove-grey, which saw me respectably through Advent and Lent. Not so the gown! Some years after receiving the degree it was ordained that any Masters Degrees awarded *honoris causa* should wear the Full Dress Doctor's Robe, but without the shoulder ribbons. It is very striking, and would stand out in a crowded Wembley Stadium, being of gamboge silk. I wore it once at an academic function at The Royal College of Music. The silk of the robe is not ribbed but I was by my colleagues! Some years before that, I was invited to lunch by the distinguished artist, John Piper, and in his studio on the table were some pieces of silk, samples for the new Doctors Robes he was designing for the University of Sussex. So to wear something designed by such an eminent artist gave an added pleasure (though I gather that not all robes designed by experts in other fields have been so successful.)

Having entered The Royal College of Music as a student in 1947, I became, shortly after leaving in 1953 (in which year I attended the Coronation as a member of the Coronation Choir when hoods were not to be worn—no room!!) a deputy professor, and then, in 1959, a Professor of Organ.

Apart from two years National Service, I remained at the College for over half a century. In 1981 I was made a Fellow of the College (FRCM), an honorary award, which carried with it a hood in the Full Cambridge shape in the College Royal Blue, lined with College Gold, (FRCM's and B.Sc's of the University of Strathclyde are difficult to tell apart) (During the intervening years both the ARCM and the LRAM were entitled to gowns and hoods, but, by that time, the vestry hook was shewing decided signs of metal fatigue, so that was two fewer cheques to the Robemakers) This hood carried me forward, as it were, to my time as Organist and Director of the Choir of the Temple Church London, until the day when a Lambeth Doctorate of Music was conferred on me by Archbishop Runcie. I inherited the robe of my predecessor, Sir George Thalben Ball, CBE, the hood of my former professor, Sir John Dykes Bower, CVO, and the bonnet of my friend and

colleague, Dr Herbert Howells, CH CBE. On my appointment I was only the fourth organist of the Temple since 1841, though, surprisingly, this was not at that time the record; the Organist of Bath Abbey being only the fourth since 1837! Of the four of us at the Temple, three were honoured with Lambeth Doctorates, the fourth, Sir Walford Davies, having acquired one of his own from Cambridge by the more conventional method early in his professional career.

The disintegration of 'the vestry hook', overburdened and with metal fatigue, more or less coincided with the transition of my regularly wearing academic dress to my designing it for others to wear. For the Royal College of Music (which has the right by its Royal Charter to confer degrees in music) I designed the robe for the Director, much assisted then by Dr George Shaw (particularly on the assurance that my design did not infringe that of some other institution.) Subsequently I added the gown worn by Fellows. The gown and hood from Honorary Members (Hon.RCM), the Post-Graduate diploma hood, and subsequently the B.Mus. (together with a full dress gown after the style of London University), the M.Mus. robes, and then, with a subtle distinction, the Full Dress robes for D.Mus by examination and the honorary Doctor of Music. (The robe for the Chancellor has been designed but not, as yet, made.)

The Royal College of Organists has in recent years widened the number and scope of its diplomas. In addition to designing the robe for the President, which, eventually, will be complemented by robes for the other honorary officers, the Honorary Treasurer and the Honorary Secretary, the FRCO hood has been recut on more 'generous' lines, closer to those of the Durham BA, the ARCO hood has been altered to Full shape with a little more of the College brocade on show, and new hoods have been designed for Honorary members (Hon.RCO), the Choir Director's diploma (DipCHD,) and for the new Teachers Diploma, (Dip.TCR) which brings us full circle using, for its lining, the light blue silk of the original FRCO hood

My task at The Royal College of Music was made significantly easier, and so much the more educative, by the help of Mr Chris Bottley of William Northam and Sons, the College Robemakers. Work on the Royal College of Organist's Robes brought me into contact with Ede and Ravenscroft, and, in particular, with The Reverend Philip Goff, which happy chance may possibly have some bearing on my Burgon connection.

At the age of rising 73 I considered that my academic 'wardrobe' had attached to it the notice so beloved by seaside boarding house landladies - NO VACANCIES. No final coda, in the form of an Hon.FBS and the most distinguished hood which accompanied it, could have given me so much pleasure, particularly so since it was linked to the high honour of becoming the first President of the Burgon Society.

WHO MAY WEAR THE ‘LITERATE’S HOOD’?

Nicholas Groves, Dean of Studies

I have enclosed the words ‘literate’s hood’ in inverted commas as I do not entirely believe in such an animal. The wording of the famous Canon is ‘a decent tippet of black, so it be not silk’, and I am not entirely persuaded that a ‘tippet’ is a hood. However, common usage has led to its being so defined, and thus it deserves discussion. (I leave it to another to define when, why and how the ‘tippet’ became a hood).

We need to start, I think, by defining what a hood is used for, and the simple answer is that it is used to define the status of one’s membership within a corporation. Despite current practice, whereby each degree is seen as a discrete qualification, in the manner of A-levels, the original meaning of a degree was to mark one’s membership at bachelor or master/doctor level within a faculty – but not necessarily, I suspect, within any particular university; the hoods associated with the degrees meant ‘This chap is a member [of this university] at doctor level in the Faculty of Divinity.’ Indeed, the earliest hoods of Oxford and Cambridge (there is room for discussion over St Andrew’s, Glasgow and Aberdeen!) seem to have been identical – Doctors of Laws, for example, at both universities wore scarlet and pink. Hoods were (and indeed are) used by corporations such as the Livery Companies to signify membership, and some recently-founded societies use them in precisely this manner – ‘this chap is a member of our club at Fellow level’. At some point in the nineteenth century, there is a shift of perception, and each degree is seen as discrete – thus it is possible, these days, to graduate as BA in English, and then as BA in German in the same university, and claim one has two BAs!¹ The *academic* hood then comes to signify a certain amount of study completed.

For those clergy who were not members of a university, the ‘decent tippet’ was prescribed.² This was, I think, a garment of dignity, marking their status as Clerks in Holy Orders, rather than an indication that they had studied privately; other clergy wore their hoods primarily as marks of dignity, not to ‘parade their learning’.³ Again, during the nineteenth century, there is a change of perception, and the ‘tippet’, by now a hood⁴, has come to mark study completed, and non-graduate clergy who attended a theological college wear distinctive hoods. Some of the first such hoods were striking: St Bees (fnd 1816, the first such college) originally (until 1866) used a black hood lined inside with white in the left side and red in the right side;⁵ Chichester (fnd 1839) had a black hood, lined violet and bound with fur; Truro (fnd 1877) a black hood trimmed with grey rabbit fur. These hoods were quietened down in 1882, when they were restricted to a black stuff hood with a narrow border of coloured silk. But some colleges were intended for graduates only, and did not prescribe a hood, and such non-graduates as did attend them used the plain black hood.⁶ Thus the ‘literate’s hood’ comes to mark successful completion of a course of theological study for which no specific academical hood is awarded.

¹ My case is interesting: I ‘have’ two MAs, but from different universities. I suppose technically I ‘have’ only one, but satisfied requirements to be admitted at MA level to the second university (of which I was already a bachelor anyway...).

² Facetiously, I often wonder what an *indecent* tippet might look like...

³ An all-too-frequent excuse for not wearing one.

⁴ There is also the possibility that it is founded on the non-regent MA Cantab hood, which was black silk, unlined.

⁵ At least one C19 bishop directed some ordinands wearing this St Bees hood to ‘take those things off’! It was replaced by a hood lined with violet.

⁶ I suspect it may have got mixed up with the plain black unlined stuff hood of the Arts undergraduate at Oxford, still in use in the mid-C19. See Hargreaves-Mawdsely, p 98

The logical extension of this is that anyone taking any course which does not have its own hood may wear the plain black hood. Indeed, Basil Minchin, in his book *Outward and Visible*,⁷ says that ‘the plain black hood is the mark of the scholar, and ... the qualification to wear it has been defined as the ability to sign one’s name’. I am not sure I would go so far, but obviously there must be a cut-off point: but where do we put it? A public examination? In which case, A-level? O-level/CSE/GCSE? Any of these is as logical as any other suggestion.

Is it therefore appropriate to non-theological non-graduates? I have often urged non-graduate colleagues in schools who wanted to wear a hood to acquire one (that is, those who couldn’t be bothered to do a part-time degree), and I think this was justified; teachers are, if at a long remove, still historically ‘clerks’, even if not in holy orders. Many non-graduate Readers also use the black hood, again, appropriately, I think, as having theological training. And I suppose therefore we must allow it to Chartered Accountants, Members of the Royal Pharmaceutical Society, Associates of the Institute of Banking, Diplomates of the Architectural Association...⁸: all have studied, and thus qualify as ‘clerks’.

But, and it is a ‘big but’, the form of the hood is important. Objections are frequently made against having it made it the [f1] shape, as it looks too much like the BD Cantab;⁹ using the [s1] or [s2] shapes obviates this – as indeed would the [a1] shape, which would be a very dignified garment. But the real point is that the hood must be *unlined*: black stuff lined black stuff (as they are commonly made) is, in whatever shape, not a ‘literate’s hood’. It happens not to be anything at all (at present), but the true literate’s hood can only be made without a lining.¹⁰ The BDs of Oxford, Cambridge, Dublin and Durham are all of black silk lined with black silk; remove the lining and it is not a BD.¹¹

I shall finish with a provocative point. Certain students at Oxford, who were allowed to read for the BCL without first completing the BA, were known as ‘Students in Civil Law’ (SCL).¹² They were allowed to wear a plain, unlined blue hood. It is arguable that this is the true Arts undergraduate hood – the black hood used by Arts undergraduates and BAs being in fact borrowed from Divinity. Thus, anyone who wishes to wear a literate’s hood, and is not theologically qualified, ought perhaps to wear, not a black, but a *blue* unlined stuff hood, in one of the simple shapes.

“Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom with notes on Degrees and Diplomas in Music of certain other Institutions”

by Nicholas Groves and John Kersey

This booklet gives an authoritative account of the robes of as many colleges and societies as can be discovered - including many now closed. It also gives details of obsolete robes. Also included are brief histories of the institutions concerned, with details of mergers and re-namings. There are four pages of colour plates, illustrating several of the hoods and robes. Published by The Burgon Society, 2002. Price £3.50 inc. p&p.

Orders to the Treasurer, The Burgon Society, Weyhill House, Weyhill, Hants; SP11 OPP with a cheque for payable to The Burgon Society.

⁷ Darton, Longman & Todd, 1961; p 234

⁸ ...and I am sure someone will tell me all these have hoods anyway these days!

⁹ Indeed, a certain robemaker sells the same hood indifferently as BD Cantab and as the literate’s hood.

¹⁰ The post-1882 theological college hoods were unlined with a narrow border – see above.

¹¹ Again, nor is it anything else, though in [f1] shape it might be the old non-regent MA of Cambridge.

¹² Cambridge had them too, but they wore the BA robes.

FRENCH UNIVERSITY DRESS: REGULATIONS AND CUSTOM

Bruno Neveu, Président de l'Ecole Pratique des Hautes Etudes

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When the Imperial University, created by the law of 10 May 1806, was organised by the decree of 17 March 1808, the body of teachers in the five faculties: Catholic & Protestant Theology, Law, Medicine, Science, Arts - numbered only about 200 in the whole of the French empire.

This number only increased very slowly during the C19 and it is only from 1880 that Higher Education became an important Public Service, with the faculties being grouped, under the terms of the law of 10 July 1896, into universities under the control of each *académie* (education authority). 100 years later, in 1996, the number of professors and lecturers in the universities, not to mention the similar staff in the *Grandes Ecoles* (a bit like our Oxbridge), has reached several thousand (17,536 professors, 36,053 lecturers and 6,200 professors and lecturers in medical institutions). The official dress conferred on this class of civil servants should therefore be by far the most often worn and therefore best known. However experience shows that it is amongst the most rarely worn and it was even possible to believe after 1968 that lack of interest in it would lead to it being simply abandoned. For the last 10 years or so, however, it would seem that those employed in Higher Education, which is experiencing a decrease in its status in proportion to the increase in its numbers, are hoping by the wearing of their official dress at university activities (theses (debates?), inaugural lectures, ceremonial gatherings) or at ceremonies where the University has a presence, to remind people of their status among constitutional bodies and the dignity of their office. They have all the more reason to do this because French academic dress, which at the beginning of C19 was remodelled for a good part on the sartorial traditions current under the *Ancien Régime*, has the advantage over almost all its foreign counterparts, particularly those in Anglo-Saxon countries, in the amplitude of its cut and the vibrancy of its colours. A further national characteristic is that it is covered by precise regulations, drawn up by public authorities, and therefore constitutes quite literally an official costume, administratively defined and legally protected. A university or faculty can opt to modify locally the dress appropriate to the *ordre*¹ to which it belongs - there are examples of this in the C19 - or decide upon the insignia of an honorary degree, but such a decision must be approved by the administrative authorities governing higher education.

It is precisely from an administrative perspective that I wish here broadly (and sacrificing many valuable details) to compare on the one hand the rules which fixed academic dress at the beginning of the C19 and on the other hand current practice in this matter at the end of the C20, together with the adaptations and amendments which can be seen or expected. It goes without saying that any approach to a subject so intimately bound up with tradition can only be historical. One must start with the dress appropriate to the medieval and modern universities of Europe - from Poland to Portugal - and then consider the various costumes worn in French universities under the *Ancien Régime*. This descriptive and comparative study has been excellently undertaken by the late regretted scholar Jean Dauvillier; it can be complemented on certain matters by the more general work by W. N. Hargreaves-Mawdsley.

¹ *Ordre* seems to be used as a cross between "order" (as in religious order), degree and professional register/association.

The evocation of this historical academic dress is necessary because contemporary French dress is, as I said, largely inspired by it and because certain local particularities have sometimes been retained in Law and Medicine. The universities of the *royaume* (presumably pre-Napoleon), corporate bodies completely independent both of each other and of any central administrative body, were never constrained to any uniformity in matter of dress and the difference between one place and another, for the same faculty, are considerable, even though the practice of the *alma matre parisiensis* exerted a wide influence. Furthermore one should observe that between the C16 and C18 more than one evolution took place as regards material, colour and cut. The transformation of the hat (*bonnet*) and of the bands (*rabat*) are instructive in this regard.

One can distinguish several types, all essentially descended from the cape (*cappa*) and the hood (*capucium*) with its decoration of fur (*vair* or *ermine*) and from the superimposition of the *simarre*² and the gown/robe.

The Parisian model incorporates the universities of the centre and west as well as *Reims* and *Dijon*. It is distinguished by the splendour of the rector's dress, with its square black hat (*bonnet*), very low with projecting *cornes* (literally horns, perhaps points) in C16, higher in C17 and which, in C18, takes the form of a truncated pyramid with an enormously developed tuft. The bands (*rabat*) are large-spread in C17 but get smaller in C18: sometimes in a transparent bluish-white material in the form of two joined (placed side by side) rectangles, sometimes (more rarely) in pleated cambric. The *Decret* Faculty of Paris, later the Law Faculty, in C16 adopted instead of the red cape, a great scarlet gown with a train with wide sleeves gathered at the cuffs and collar, with a black *simarre* with buttons and belt, and on the left shoulder the *chausse à bourrelet*³ edged with ermine. The belt is of black watered silk, knotted on the left and with a fringe. One can see here the similarities with the current costume. Theologians and doctors, on the other hand, have maintained a more archaic costume than jurists. Doctors of the faculty of Medicine in Paris wear over the wide-sleeved black gown, a scarlet gown with an ermine hood shaped like a *camail*⁴; doctors of secular theology of the Paris faculty wear a black silk or satin cape, which opens on a cassock, which has an ermine hood in the form of an ample *pelerine*⁵ gathered up behind. This grand costume is commonly known as "the furs".

The Southern universities form a characteristic group, which perpetuates the old medieval costume: cape with hood *en forme de camail*, made of stuff and never fur. It resembles closely the practice in Spain and Portugal. In the course of C18 the University of Montpellier, in the faculty of medicine, substituted for the cape in red damasked silk, a robe with wide gathered sleeves, worn over a black *simarre* and whose colour varied from crimson to scarlet and mauve. In the C18 there can also be seen a double *camail*, also worn by jurists.

The Netherlands type is common to Douai and Louvain: a black gown with a red *épomide*⁶ in the form of a scarf (or sash) or square *camail*. The Lorrain type (University of Pont-à-Mousson transferred to Nancy in 1769) retains quite an archaic look, particularly for Law. Strasbourg keeps, as well as a black robe with wide gathered sleeves, a little red or black velvet biretta, which evokes the Germanic, Lutheran world.

² *Simarre* is described as 'under-dress of magistrates'

³ *chausse* = *épitoge*. I cannot find the full expression in any French dictionary (but *chausse* was not in most of them!). A *bourrelet* is/was a stuffed ring of material placed on the head to assist in carrying things on the head or to protect the head. Is there an *épitoge* with a stuffed circle at the end? It seems familiar.

⁴ *Camail*- described as either chain-mail hood protecting head, neck & shoulders, or short cape worn by ecclesiastics (*mozzetta*)

⁵ *pèlerine* sleeveless coat covering the shoulders

⁶ *épomide* is not even in the Dictionary of the Academie Française

One should bear in mind that the Universities of the *Ancien Régime* are sometimes 'doctoral' (all those who have graduated doctor preserve, in theory, the right to teach and determine results), sometimes 'professorial' (only those doctors holding chairs fulfil the functions of teaching and government). Our universities created in C19 know only the professorial type and academic dress, unlike in the Anglo-Saxon world, does not designate an academic degree (doctorate or masters degree) but a teaching appointment or administrative function (rector, general inspector).

In September 1793 the *Convention* did away with universities, faculties and colleges, degrees and diplomas. It was quickly realised, however, that such a vacuum would bring about within a few years a crumbling of professional ability and knowledge. It was, however, intended to entrust higher education to specialist schools and large institutes: viz the retention of the *Collège de France*, the transformation of the Royal Plant Garden into a Natural History Museum, the reorganisation of the School of Mines, creation of a Central School of Public Works (1794), which is renamed *Ecole Polytechnique* by 1795, creation of the *Conservatoire National des Arts et Métiers* (Arts & Crafts), of the *Ecole Normale* in Paris, of the *Bureau des Longitudes*, of the specialist school of living Oriental languages, not to mention the three medical schools in Paris, Montpellier and Strasbourg (4 December 1794). The *Directoire* for its part decided on the creation throughout French territory of central schools for the teaching of science, humanities and arts and founds the *Institut National de France* (25 October 1795). The *Consulat* and the *Empire* tend towards a veritable restoration with the creation of the Pharmacy Schools (1803) and Law Schools (1804). Appearances are again a preoccupation: as early as 13 May 1801 the *Institut de France* is endowed with two forms of dress: the small and the great, which latter is thus described: "black *habit*⁷ waistcoat or jacket, knee-breeches or trousers, embroidered fully with an olive branch in deep green silk, French-style hat."

For the Schools, which became faculties in 1808, a return to the gown is preferred over the leafy beauties of embroidered uniforms: so the outfit proposed by the officer Barailon in the year III for the *Ecole de Santé in Paris* is not taken up: "ordinary *habit*, with facings with flaps/straps (?) in grey-blue wool, white lining; standing collar in pale red wool; waistcoat and knee-breeches with an edging in yellow cord, yellow buttons, high top hat, drawn back on one side with gold braid and a gold button; *tricolore cocade*."

The bill of 12 November 1803 decides for medicine on a much more traditional dress. For the full dress "worn at exams, theses, taking of oaths and giving evidence in court and on all feast days and public ceremonies" : "crimson satin, with black silk front facings, a cravate in hanging cambric, cap in crimson silk with a gold tassel (two tassels for the director), a crimson *chausse* edged with ermine", which costume should be worn on top of a black French-style *habit*, which one must suppose was visible. Thus the crimson - deep red - silk robe takes the place of the scarlet cape of the former faculty of medicine in Paris. The black silk front facings, which one finds on all robes, indicate the *simarre*, or rather what remains of it: we know that originally it was a sort of ample piece of clothing that clergymen and magistrates sometimes wear over their surplice, and which will continue to be worn in ecclesiastical dress. University dress in the 19th Century unites in one single article of clothing the black satin *simarre*, closed down the front by a row of buttons (usually 25), tied at the waist by a belt of watered silk, black or coloured, *simarre* of which only the front panels are visible, and the gown of crimson silk with wide sleeves, gathered at the collar and cuffs, with the vestige of a train.

⁷ *habit* can mean dress, costume or outfit. It can also mean tail-coat.. *Habit à la française* is a former court dress with upright collar and long skirts.

Medical professors wear a belt of black watered silk, which characteristic design will be followed by the other faculties: on the left a large *godronnée* rosette⁸, from which fall two pendants finished with a twisted fringe. The square hat (*bonnet*) is replaced by the round cap, a reminder of certain official costumes of the revolutionary period: it is of the same colour as the robe, with the Director of the school (later faculty) wearing two gold tassels and not one like the professors. But the medical cap doesn't have quite the same form as those of the other faculties: a *torsade* (twisted cable) of four strands of golden *canetille* (metallic twisted thread), of which the middle two are twisted round each other, joins two coils of gold twisted thread, four cm in diameter, placed one in the centre of the *calot* (cap?) and the other on the left side of the *bandeau* (head-band?). Another slight variation: for medicine the sleeve takes the form known as 'dressed', coming down onto the wrist. As for the *chausse* (later styled less felicitously *épitoge*) which is the former hood, it is still worn flat on the left shoulder, as under the *Ancien Régime*. After the creation of the imperial university, the provincial medical faculties adopt three rows of ermine *à la cornette* (on the front) while retaining one row with a fold on the *guleron* (back). Paris retains a single row of ermine on the front with no belt. Montpellier and Toulouse have retained local particularities, in contradiction of the napoleonic wish for unity; a double hood in the form of a *camail* edged with ermine, as under the *Ancien Régime*, to which Montpellier has recently added the hood flat on the shoulder, with three rows of ermine on the front which show beneath the hood *à pèlerine*.

Instead of the bands (*rabat*), composed of two rectangular pieces of transparent cloth, worn in the C18 by the clergy and magistrates, they have kept the white pleated cravate in hanging cambric, which was also current, although less than the bands (*rabat*), under the *Ancien Régime*. The presence of this cravate, commonly called bands (*rabat*) since the C19, nowadays justifies not accompanying the hard starched white collar (high or with corners broken) which men should wear with a white dress shirt, with a white bow-tie, since this would be wearing a "tie on top of a tie". But one could also consider that the wearing of the white bow-tie has been made acceptable by virtue of more than 100 years of custom, as prove many graphic representations, such as the painting by Joseph Wencker: "The laying of the foundation stone of the Sorbonne (1885) (Salle Camot in the Sorbonne) or the frescos "The Paris Academy" by J J Benjamin-Constant (1897) (Academic Council Chamber) or "The Reception of the Ecole Normale Supérieure by the Paris University Council (1903) by A V Devambez (Salon Saint-Jacques).

As for the lesser everyday dress, stipulated for medicine by the same act of 12 November 1803, to be worn "to lectures and private assemblies", it is formed of the "black muslin gown, with a back, with crimson front facings, crimson *chausse* edged with ermine, suit, cravate and cap as above."

The facings of the black robe are thus of crimson silk. There is no belt. This lesser dress, quickly abandoned by professors, was left for *agrégés*⁹ in medicine (created in 1823) and lecturers with this qualification (1949), which differs from Science and the Arts where lecturers (both senior and junior), even though not holders of chairs, have the right to the same dress as professors (circular of 18 June 1880).

The same act provides that professors in the Schools of Medicine should have at their disposal a bedell wearing a black suit with a coat of the same colour and carrying a silver mace. The gown of the *Ancien Régime* has thus disappeared and the dress is similar to that worn by ushers, while that of the mace-bearers is characterised today by a gown with bands (*rabat*) and a black cap.

⁸ *godronnée* decorated with gadrons (a series of joined convex curves)

⁹ the *agrégation* is a competitive examination of a somewhat similar standard to our PhD. One must be *agrégé* in order to hold a university post.

The 'lesser dress' of professors in the Ecole de Pharmacie, set by a decree of 9 September 1804, picks up certain component elements of that of medicine: "black, French-style suit, black muslin gown, with front facings in deep red, silk cap of the same colour, cravate in hanging cambric.

The *simarre* appropriate to all *ordres* is not mentioned until 1809: Pharmacie, although not an *ordre*, follows suit, with the effect that the black French-style suit is no longer visible, since the front facings of the *simarre* join.

The incorporation of the Pharmacy Schools within the University in 1840 brought about a modification of dress, approved in 1841, whereby "the lining" - the facings - of the sleeves is also of red silk, and mentioning a Grand dress with a gown of black silk, and also a lesser dress of woollen muslin. From the creation of the School no mention has been made of the *chausse*, since there are no faculties of Pharmacy and hence no doctorates. After the incorporation of the Schools, the professors wear either the amaranthine (purple) *chausse* of Science, or the crimson *chausse* of medicine, according to the faculty of their doctorate. The setting up of the Schools into faculties in 1920 did not imply the conferment of a degree of doctor of Pharmacy: all there was at that time was the *doctorat d'Université*, simply a title, not a degree, and lower than the Higher National Diploma in Pharmacy which crowned scholastic studies, and gave no right to doctoral insignia. It was the establishment of the state doctorate in Pharmacy in 1939 which gave rise to the '*ponceau*' (poppy- coloured) *chausse* in the faculty of Pharmacy.

The organisation of the Schools of Law also includes a dress, henceforth established thus: *simarre*, over-gown with wide sleeves, belt, *chausse*, and hanging cravate. A decree of 1804 describes it briefly thus: "Teachers and doctors in Law (from the Law Schools) shall wear for classes, examinations and public business, as also for ceremonies, a similar dress to that of doctoral professors in Medicine, except that instead of the crimson colour, the red used in the dress of the Law Courts will be employed."

In Paris the Faculty quite simply took the scarlet robe of the former Law Faculty, with black silk facings and large sleeves, which also have black silk facings. On the left shoulder is the ermined *chausse*. The black silk *simarre*, with threads of scarlet silk and silk buttons of the same colour, is worn with a belt of black silk, with a rosette knot and pendants. The cap is completely scarlet red, decorated with gold braid and a band of black velvet at the base. The Director of the School, later Dean of the Faculty, has two stripes of gold braid. Certain provincial particularities persist until the end of C19. The distinctive point remains the material of the gown, which is not silk or satin as for other faculties, but fine woollen cloth (merino or cashmere) as in the appeal court and the *Cour de Cassation*. The transformation of the Faculties of Law into Faculties of Law and Economic Sciences in 1957 in no way changed the official dress.

A decree of 1805 provides that assistant professors in the Law Schools should wear "both in classes and private gatherings of these schools, and in public ceremonies, the same dress as professors."

The *suppléants*¹⁰ and *agrégés* who replaced them in 1855 therefore have the red robe, which they wear under the same circumstances as professors.

The lesser dress for Law is a black gown with red facings, with a red *chausse* with three rows of ermine and the cap. There is also a third form of dress - for doctors - a simple black gown,

¹⁰ *suppléants* - could mean supply teachers, but probably means non-appointed teachers

without *simarre*, with a red *chausse* with a single row of ermine. This is the dress which candidates for the *agrégation* ought to wear when they give their classes. The article of 1807 is no longer applied, which said that during tests and public acts required to achieve the *Baccalaureat* the candidate shall wear a black suit and little coat, in those for the degree he shall wear a robe of black muslin and a cap, in those for the doctorate he shall wear the robe and *chausse* of a graduate.

The decree of 1808 makes certain brief recommendations in the three articles of its *Titre XVII*: Of Dress:

Art 128: The dress common to all members of the University is the black suit, with palm leaves¹¹ embroidered in blue silk on the left side of the chest.

Art 129: Lecturers and professors will wear for their classes a robe of black muslin. On top of the robe on the left shoulder will be placed the *chausse*, of the colour appropriate to the degree and with a border appropriate to the degree.

Art 130: Professors in Medicine and Law will keep their current costume.

Article 129 called upon a pre-existing code without which it could not be put into practice (colour appropriate to each order, edging). As early as 27 June 1808 the Imperial University Council addressed itself to the question, as is testified by the original record of its transactions.

"The Council, at the suggestion of Mr Cuvier and in accordance with the intention of the decree of 17 March 1808, which leaves it to the University Council to determine the colours which could distinguish new faculties and to establish and conserve the dress assigned to the faculties of Law and Medicine, determined that members of the faculties of Science, Arts and Theology should wear a robe of a similar form to that worn by professors in the faculties of Law and Medicine; that *grades* (degree or rank) should be distinguished by similar marks to those employed by those two faculties; that as for the colours which should distinguish the faculties, the colour *amarante* should be assigned to Science, orange to Arts and black with ermine to Theology ."

On 30 June 1809: "On the proposal by a member of the Council, it was decided: 1) that faculty professors shall wear academic dress to the next prize-giving; 2) that the Vice-Rectors shall be responsible for having the necessary number of robes made; 3) that the expenses incurred for these robes shall be advanced by the Central Coeffers of the University; 4) that to permit each individual more easily to pay without hardship the cost of this dress, it will be retained in twelve instalments from their salary."

For their part the offices had been working for several months on a project to produce a decree about dress. A note has been preserved (National Archives AF IV/394, volume 2915) from the General Secretary of the Ministry of the Interior, dated Paris, 16 November 1808: "Report to his Majesty the Emperor and King, Protector of the Confederation of the Rhine". The text is as follows:

Sire, at the request of the Grand Master (of the University), I respectfully submit to your Majesty the draft of a decree serving to regulate the dress of title holders, officers and members of the Imperial University on solemn occasions. This project is in line with the principal distinctions

¹¹ *palmes* is the French symbol for 'honours' - a bit like the laurel wreath.

which were established by your decree of last 17 March which regulates ordinary dress. I request your Majesty to send this matter for deliberation by the Council of State."

This project was forwarded on the same day - 16 November 1808 - the Interior section of the Council of State by the Lord High Chancellor, Cambacérès, who later added the following 'observations':

The Grand Master and members of the Imperial University Council have requested that the question of their costume be addressed immediately, in order that they may be able to wear it at the solemn prize-giving which they must undertake on 15 August next. The Grand Master, who did not at first wish for a long outfit, has eventually understood that this was the only suitable one for him, only to be worn for public ceremonial. As for the *palmes*, the section had at first considered that, outside their normal professional duties, this should only be worn by members of the higher grades (degrees/ranks?), but the Council recognised that article 128 of the Law of 17 March did not allow for such a distinction.

The University Council continued to be consulted. Thus on 21 July 1809, just before the decree is passed, various questions relating to the dress of the three new faculties (Theology, Science and Arts) were submitted to it.

"Should Assistant Lecturers in the new faculties wear a belt of the same colour as the *toge* or black?" Reply: "They will wear a black belt". "Should the cap, belt and *chausse* for the lesser dress be the same as for the grand dress?" Reply: "Yes". "Shall the robes - both ceremonial and everyday - for the faculty of Theology have the same shape as those for other faculties?" "Yes". "Should the colour of the ceremonial robe for the faculty of Theology be black or purple?" "It should be black". "Should a double *palmes* be embroidered on both the ceremonial and everyday dress?" "The decision on that question will be deferred until such time as the draft law submitted to his Majesty has been approved."

Note the retention of the colour black for Theology, purple being the special colour of the University. Note further that the *palmes* which at first was embroidered "on the left side of the chest" will become an insignia suspended on a dark purple ribbon, when it becomes both a title and a decoration which can be conferred on people outside the University and therefore without academic dress (cf laws of 1852 and 1866).

The fruit of the work of the *Conseil d'Etat* was the decree on the dress of title-holders and officers of the University, approved by Napoleon at Schonbrunn in 1809. It is to this decree, which is still valid, that one must always refer in the first instance: the text can be found in Beauchamp, or more easily in the "Collection of Laws and Rulings of State Education".

The decree is composed of nine articles (10 in the first draft): 1) Members of the University shall wear, for the exercise of their office and for public ceremonies the following costume:" I leave aside here article 2 concerning the *Grand Maître*, a position which disappeared in 1848 and with it the sumptuous costume worn by Fonanes in a full-length portrait by Robert Lerevre, and for the same reasons article 3 (Chancellor and Treasurer), and article 4 (titular counsellors; General Secretary). Article 5 concerns the ordinary Counsellors (disappeared today) and the general inspectors; article 6 rectors of *académies*¹² and inspectors (of *académies*); article 7 deans and faculty professors; article 8 officers of the *académies* and members of the University; article 9

¹² *Académie* - France is divided into *académies*, which are administrative districts for education.

the porters of the University and the *académies*. We shall see shortly the modifications brought about by usage on the basis of this reglementary text and those which completed it for Pharmacy, Dentistry and Theology .

Article 7, concerning deans and faculty professors is worth quoting in full:

"For the faculties of Law and Medicine, the dress already stipulated; for the faculties of Theology, Science and Arts, the same dress as to shape as the two other faculties, but the colour black shall be adopted by the faculty of Theology, the colour *amarante* by the faculty of Science, and the colour orange for *Arts*; *palmes* in silver no.4 (smallest size); *chausse* in the faculty colour, with ermine as in article 6" (8 cm) on the front.

The particular ruling for the Paris Science Faculty (1809), the statute on the faculties of Arts and Science (1810) take great care to prescribe for professors the wearing of the University dress allocated to them.

Alongside this long costume, more or less directly inherited from the *Ancien Régime*, the Imperial regime tried to introduce a short costume which would have been worn at the numerous functions of official life. On 25 November 1809 a decree was proposed whose first article declared:

"Members of the University as they undertake their duties and at those ceremonies where they do not wear the grand dress, will wear the following costume: (the Grand Master, the Chancellor and the Treasurer, titular Counsellors and the General Secretary); titular Counsellors, Inspectors and Rectors: black dress suit (French style), trimmed with the same colour (purple?), black silk coat; French hat, cravat and *palmes* according to their duties."

Article 2 set the dress of the other members of the body: "Other members of the University will wear a French suit and the decoration appropriate to their grade (degree), without a coat."

It will be seen that the Second Empire, also with no greater success, took up the principle of a short costume for officers of the *Instruction Publique*.

I should also mention the *arrête* of the University Council of 21 June 1811 which stipulates that *professeurs suppliants ou adjoints des facultés* (I think this just means non-appointed teachers) have the right to the title and decoration of officers of the University. It is based on this text that Senior Lecturers, formed in 1877, and ordinary lecturers adopted the grand dress of professors, the only difference being that lecturers who were not doctors wore a *chausse* with two rows of ermine. The statute on the composition of the faculties of Science and Arts in Paris (7 August 1812) states indeed that *les suppliants* should wear, in the exercise of their duties, the dress of doctor (article 8).

Graphic representations of academic dress after 1810, in portraits, pictures and frescos, engravings, busts, medals etc display diversity and developments in both cut and colours. Rectors and Deans of Faculties very soon adopted the use of the lace bands (*rabat*), whereas the 1809 decree specified it only for *inspecteurs généraux*. Nowadays this custom is more than 100 years old, which honourably (?) legitimises this mark of distinction within the bosom of the faculty (but not if there has been a transfer to another university).

Despite being violently attacked under the *Restauration*, the University, an imperial creation, managed to continue. The emblems decorating the faculty maces were changed - hence the

disappearance of the eagles. But academic dress was not suppressed, witness the act of 6 October 1819 concerning the teaching of the reformed liturgy (cult) at the Faculty of Protestant Theology in Strasbourg (article 6) or the edict which bestows the title of *Conseil Royal de l'Instruction Publique* on the *Commission de l'Instruction Publique*, and which contains a ruling on this matter (1 Nov 1820) detailing in art. 14: Each member of the University, in whatever function or office he may otherwise be clothed, is charged at all times to wear the distinctive insignia of his university rank.

The act concerning teaching in the Secondary Medical Schools (7 November 1800) does not omit to prescribe in article 22 that:

"...at public ceremonies (professors) wear only the doctoral robe, namely the robe in black wool faced with *nacarat* (between red and orange)."

In his "*Système de l'Université de France*", published in 1816, A. Rendu includes a section entitled: XIII of Academic Dress, decoration and rank in public ceremonies. He stipulates in Art. 22:

"Current dress is (to be) maintained: *docteurs agrégés* in each faculty will have the same dress as professors, when they are present at examinations, on public occasions and when the Faculty processes. In addition there will be a lesser dress, which will be the black *habit*, to which title-holders and officers of the University may add the *coat*. The lesser dress will be purple for the *Grand Maître*, the Chancellor and the Treasurer."

The wearing of academic dress in secondary education was abandoned as early as 1838, according to Paul Gerbod, historian of "*La Condition Universitaire*", but that was by no means the case in higher education. Thus one finds a long article on the "Dress of members of the University for public ceremonies and in the exercise of their duties" published in the University calendar for 1847. There it is stated that "the description of this dress has been made either according to the imperial decrees or according to current usage where there are no specific laws. You will notice that the *recteur's* belt still has two silk tassels, that the professors' has a twisted cord fringe, that the cap for Law is in red cashmere, while that for Medicine is in crimson satin and those for Science and Arts in *amarante* or orange silk. The dress for Theology is described thus:

Gown and *simarre* in black silk, *chausse* in violet silk with three rows of ermine, the lowest of which should be eight centimetres (wide), belt in purple ribbon with two purple silk tassels, cap in black velvet, with gold braid.

This dress would be modified for Catholic Theology by the decree of 22 November 1863, probably introduced to raise the status of its professors, whose new garb resembled that of bishops:

Gown in purple *poult de soie*, *simarre* in black silk cloth, buttonholes and buttons in purple silk; facings and sleeve linings in black silk; *chausse* or *épitoge* in purple *poult de soie*, with three rows of ermine; belt in purple watered ribbon with a fringe in the same shade; square cap in purple velvet, decorated at the bottom with black velvet. Deans will wear two pieces of gold braid on their cap; professors will wear only one.

This costume was worn until the suppression of the Catholic Theology faculties in 1885. Not to be outdone the Protestant Theology faculties adopted facings and sleeve trimmings in purple

satin, on a totally black robe granted in 1809 and which moreover was reminiscent of the pastoral robe.

A complicated problem is posed by the Schools (later faculties) of Pharmacy. Light was thrown upon it in a detailed article to which we refer the reader. To put it briefly, professors of the School of Pharmacy in Paris were granted a "lesser dress" by the act of 9 September 1804: the gown, with front panels in dark red silk, was little different from that of doctors with their crimson. The three schools of Pharmacy were incorporated into the University by the ordinance of 27 September 1840 (before becoming faculties in 1920), which led to a modification of the dress in 1841: mention is then made of a "grand costume" with a black silk robe, which gave way to a "lesser costume" in woollen muslin. Robe-makers have been reduced to various interpretations of texts, which are not sufficiently precise in their definition of a colour, which is always subject to variations. It is generally agreed that the Doctors' red is *groseille* and that of Pharmacists *ponceau*, having been for a while salmon, which is far removed from the dark red of the act. The *chausse* has been *ponceau* with three rows of ermine since the creation of the doctorate in Pharmacy. The Faculty of Montpellier voted on 5 November 1846 to adopt a shrimp coloured satin silk robe, with belt of the same colour and front panels and sleeve trimmings in black silk.

The law of 8 December 1874 had established the "Mixed Faculties of Medicine and Pharmacy", where the Pharmacy departments took, without any official ruling, the dress of the Doctors. The National Schools of Medicine and Pharmacy, established by decree in February 1855, replaced the *écoles de plein exercice* and the preparatory schools: their robe remained officially of black wool with facings of *nacarat* silk (a pale red tending towards orange), whereas one should have retained the crimson. Veterinarians, following a decree of 1967, wear a heather-coloured robe and belt. Since 1970 the faculties of Odontology (Dental Surgery) at Montrouge have chosen a purple satin outfit (*robe, chausse, cap*) and, at Nancy, heather-coloured.

Thus the work of unification accomplished in 1803, 1804, 1808 and 1809 has suffered variations brought about by custom and tending in the past to a greater differentiation and today to a simplification dictated by an evolution in manners (*mores*). How do these things stand at present, as depicted in the attempted codification, not without some surprising inconsistencies, which is the "Summary Table" of the "Collection of Laws and Rulings of L'Education Nationale, where the text of the decree of 31 July 1809 is modified on various points?

The two higher offices of today's University - since the disappearance during the C19 of the *Grand Maître*, the *Chancelier*, the *Tresorier*, the ex officio members of Council, the Secretary General and the ordinary members of Council - are the *Inspecteur General* and the *Recteur*, the latter tending in practice to take precedent over the former, whereas the original hierarchy, which is still reflected in their dress, gave precedence to general inspectors. The dress of these *inspecteur generaux* is *simarre* and gown in *blackfaille de soie* threaded with purple, a belt in purple watered silk (formerly with silver tassels), purple *chausse* with 12 cm of ermine, black velvet cap with two rows of silver braid, lace cravate, (bands (*rabat*)). As for *recteurs*, their costume comprises *simarre* and gown in *blackfaille de soie* threaded with purple, belt of purple watered silk (the two silk tassels have given way to a twisted fringe), purple *chausse* with 8 cm of spotted ermine (that is, with black tails), a velvet cap with silver braid silver thread and coils of fine silver, lace cravate (bands (*rabat*)) (in 1809 cravate in cambric). In 1809 the costume of *Inspecteurs d'Academie* is similar to that of *recteurs*. In these outfits the purple belt is a reminder of the dress of the *recteur* of the former University of Paris. The cap is exceptional in its shape and its ornamentation, since it comprises two coils in fine silver, one on the top of the cap, the other at the centre of the left side, joined by a cord with four strands of silver twisted thread.

Deans and faculty professors vary according to the different *ordres*. The summary talks of black silk for Theology, as in 1809: in reality the two Theology faculties of the University of Strasbourg adopted different designs in purple (tending to blue, so quite distinct from the colour adopted for Theology). The Catholic Faculty wears the dress established by the decree of 1863 quoted above, the Protestant Faculty wears a gown of *black faille de soie*, with facings and sleeve lining in purple satin, purple *épitoge*, black silk *simarre* with buttonholes and buttons in purple, belt in purple watered fabric, cap in black velvet, with squared sides and a black silk *bandeau* (head band). For Law, the Summary speaks of *ponceau* silk for the gown and cap whereas in fact scarlet woollen cloth is used. The belt of black watered silk is rarely worn. For Medicine the cap, as for general inspectors and rectors, is badly described since the presence of the cord with four strands of golden twisted thread and of the coils is not mentioned. Nothing need be said of the *amarante* of Science and orange of Arts, but as mentioned previously, the salmon of Pharmacy is very much open to debate. There is no Dentistry. It would be preferable to rely, not on this decidedly inaccurate summary, but rather on the descriptions provided by J Dauvillier and by the great collection of Smith and Sheard.

It would seem that the regulations currently in force are lacking in precision. They do not provide entirely certain indications to the administration, to those obliged to wear an official dress - a circular of May 1888 reminds members of the University that they, by regulation, have a duty to appear in costume at public ceremonies - and above all to the suppliers and robe-makers, who are free to introduce and imperceptibly impose regrettable modifications. Unnoticed practices of everyday life and university custom both equally contribute to increasingly visible changes.

By unnoticed practices of daily life should be understood, along the lines of the analyses presented on several occasions by M Guy Thuillier, objects and customs subject to changes usually imperceptible at the time, but progressive and irreversible. This gesture, that clothing accessory, the other verbal expression, all understood by all within a certain social group, large or small as the case may be, insensibly becomes obsolete, before descending into oblivion one day with the last user or the last witness. Usage which in former days was as ordinary as wearing a wig, powdering one's hair or taking snuff, or more recently the wearing of gloves or a hat, with the polite behaviour associated with it, has become unusual and finally incomprehensible.

Being a question of dress and fashion, such developments are particularly noticeable. Articles of clothing remain as mementoes, disproportionately lengthened or shortened. The wearing of shoes fastened by buckles with tongues, then simply decorated with silver buckles, was normal while the *habit français* was the usual form of dress; it has long since disappeared in civil dress, although it was maintained among the high clergy until the 60s. Important modifications have taken place in the fabrication, coloration and cut of materials. Cambric, prescribed in 1809 for the hanging cravate (later bands (*rabat*) for University dress) is almost impossible to find commercially nowadays. Starching and glazing, even fine ironing, are arts on the way out, which even convents no longer practice. Hence the alterations, to the increasing ramifications of which the robe-makers (themselves reduced to a handful and therefore in a position of quasi-monopoly) intentionally contribute. One cannot over-emphasise their responsibility in this matter. If certain modifications are dictated by necessity, when the material is too rare (ermine almost universally replaced by rabbit - even for the spotted *chausse* of rectors; cambric replaced by lawn), others are dictated only by a desire of simplification or economy, which one should resolutely oppose: belt fastened by adhesive band rather than hooks and eyes; impoverishment of the trimmings by forsaking the practice of threading (oversewing?) buttonholes, the replacement of buttons covered in silk by buttons in coloured plastic; the bands (*rabat*) in pleated nylon; replacement of satin,

faille de soie or woollen muslin (Law) by synthetic fabrics. The most strange remains the practice, introduced at a date which is difficult to pinpoint (but before the turn of the century) of changing the orange colour laid down for Arts to a most uninteresting shade of daffodil or buttercup. It is only too clear that these practices encouraged or even imposed by the suppliers or robe-makers are all a backward step: they render less beautiful a distinguished costume made for the pomp of ceremony, equal to those of the *Institut de France* or of French ambassadors, which time has rendered more costly but has not modified.

What is more, it is academic practice in *res vestiaria* which has preceded or provoked some of these regrettable changes. Few professors have their own gown - apart from the faculties of Law and Medicine - although it is tax deductible, as are the costs of cleaning it. Even more rarely do they wear the starched collar, upright or winged, which should be the rule for men, women having the right on this article of official costume, to modify normal usage by wearing a white blouse with a high or turned down collar on which the bands (*rabat*) are buttoned or otherwise attached. They wear the costume provided for them by their university - when it has one - often too short, and it is not unheard of for this calf-length gown to lead to mockery rather than reverence, particularly if it is accompanied by badly-fixed bands (*rabat*), a *chausse* put on back to front, a belt too loose, even a coloured shirt or stockings. Not to mention decorations put on in the wrong order. Far from having gained in decorum, one has lost in dignity. Hence the refusal by many professors to rig themselves out in a dress which they judge from what they have seen, as a cast-off. It is to be hoped that universities will stock their wardrobes with a greater variety of sizes and that interested parties will be give instruction before and during their robing. In this manner, which does not seem excessive, one would manage to preserve in public duties and ceremonial, the splendour which the wearing of official dress to a very large extent provides.

I spoke earlier of the circular sent by the Vice-Rector of the *Academie de Paris* (Octave Greard) to the *doyens de ressort* in June 1888. It would be best to give the text:

"Mr Dean, one of your colleagues asked me what costume could be worn at official ceremonies by lecturers and senior lecturers in the faculties. The Minister, whom I (had to) consult(ed), replied: It is appropriate for them to adopt the same dress as for titular professors, with the difference that, if they do not have a doctorate, they should only wear two rows of ermine on the *épitoge*."

These days the former Senior Lecturers have been granted the grade of second-class professors. But it would seem blatantly obvious that the current Senior Lecturers, former assistant lecturers, should not imagine that the circular of 18 June 1888 authorises them to wear the professorial dress. They should wear a gown of black muslin, without a *simarre*, with a *chausse* with three rows of ermine if they have a doctorate from one of the faculties. If they were designated President of their university, they would add to this outfit, during the exercise of their duties, lace bands (*rabat*).

The special schools and grand literary and scientific institutions which remained outside the University never adopted university dress nor had a dress of their own.

In its early years the *Second Empire* did indeed try to establish something of this sort *en reprenant* the act of the University Council of Nov 1809 quoted above. Drawing on the decree concerning official dress of civil servants belonging to the Ministry of Public Instruction and *Cultes* dating from 24 December 1852, followed by the ministerial circular of 22 January 1853 putting this into effect, a short dress was set up, which was basically composed of: a suit of black cloth, single breasted with tails and a notch (?) in the collar, the front having nine buttons, a white

single breasted waistcoat with six buttons; black trousers; embroidery of *palmes* interlaced with olive branches; a French hat in black felt with braid, a sword.

The members of the Council for Public Instruction had a particularly luxurious treatment, as did rectors, with silk embroidery and gold on the collar, the facings, at the waist, on the beading (?) around the suit and the edging across the chest, with a purple silk brocade stripe on the trousers, a feathered hat and a sword with a mother-of-pearl handle with a gold hilt. Deans and faculty professors and the directors of large institutions received 'purple silk embroidery on a black background on the trousers, hat with black feathers, sword with mother-of-pearl handle with gold hilt. Art. 3 specifies that "the foregoing measures are not applicable to civil-servants working for the Ministry of Public Instruction and Religious Cults for whom a different costume is assigned according to other titles or offices, and the circular reminds the reader that this decree does not abrogate the former rules which said that members of the teaching body should wear a gown for classes and grand ceremonial. These rules should continue to be observed."

The short suit envisaged for all professionals in the service of the Ministry of Public Instruction - secondary school teachers were to wear a black town suit with *palmes* embroidered on the left side of the chest - was never really taken up, no doubt because of its high cost and, for faculty members, out of an attachment to the long gown, part of the heritage of old France. It was worn for a few years under Napoleon III for receptions and civic ceremonies. Although the right to wear it still exists, it is very unlikely that it will ever reappear, the more so since it is uniquely masculine.

Having suffered from being deprived of an official costume, similar or related to that of the *Universite de France*, teachers attached to the *grands établissements*, often illustrious, have ended up glorying in their situation, as for its part does the *Conseil d'Etat*. Thus the teachers of the *Collège de France*, who until 1775 wore *la cornette*¹³, the stole inherited from jurists, nowadays do not have their own dress. At the moment, however, some of the *grands établissements* do have doctoral schools: they confer degrees after the fashion of universities, hold *viva voce* examinations, and solemnly confer honorary degrees. The status of their teaching staff is identical to that of universities. This is the case for, among others, the *Ecole Pratique des Hautes Etudes*, of the *Ecole des Hautes Etudes en Sciences Sociales* and of the *Institute d'Etudes politiques*, and the *Conservatoire National des Arts et Métiers*. What costume, when circumstances demand, should the professors and Senior Lecturers in these institutions wear? Short of envisaging the creation by ministerial authority of dress particular to these bodies, it will be a question there too of progressing by assimilation, determined by deliberation by the governing bodies of the institutions and authorised by the Ministry. But who will assimilate the individual or the institution?

In any case, all that would then remain would be to clear and protect the official dress of French Higher Education from the alterations brought about by negligence, and to accord it the symbolic place in French public life which is its due.

Further reading for those interested:

"Origine et Histoire des Costumes Universitaires Français" par Jean Dauvillier dans "Annales de la Faculté de Droit de Toulouse", 1958 pp 3-41.

"Le Costume Universitaire" par Georges Dilleman, Doyen Honoraire de la Faculté de Pharmacie de Paris

¹³ cornette is a head-dress worn by nuns (cornet)

THE EVOLUTION OF THE OXFORD SIMPLE SHAPE

Bruce Christianson

The Oxford simple shape could, with some justification, be described as one of the ugliest and least dignified hood patterns in the world. (1)

This short paper takes as premise the belief that all Oxford hoods were at one time of the full shape (2), and essays a reconstruction of the process by which the pattern of hood for the lower degrees evolved, or more accurately devolved, into the modern Oxford simple shape (3).

It will be argued that the Oxford Burton shape "introduced" by the eponymous Dean Burton in the 19th century was in fact (exactly as he himself is alleged to have claimed) a re-introduction of an earlier form through which the simple shape had by then already passed.

I shall begin by noting some obvious connections between the modern patterns used for the various shapes.

Figure 1 shows a pattern for the Oxford full shape, a shape which has remained relatively unchanged (4) from well before the English reformation until the present day.

Figure 2 shows the modern Oxford Burton shape. Figure 1 can be transformed into Figure 2 by cutting off the cape, rounding off the slot to the side of the liripipe, and abridging the cowl edge.

Specifically, cut in a straight line from a' towards d , meeting the line $f-g$ at g' . (See Figure 4.) The result is what I shall call the "proto-Burton" shape (5). The proto-Burton turns into something very like the modern Burton shape when the rectilinear slot ($g'-f-e-d$) in the side of the liripipe in Figure 4 is rounded into the more familiar crescent shape $g'-d$ of Figure 2 (6). To complete the transformation, cut the cowl edge from a' to b' (instead of b).

Figure 3 shows the modern Oxford simple shape. Figure 2 can be transformed into Figure 3 by putting the hood on back to front, cutting away the parts which are no longer visible (because they are now against the back of the wearer), and then sewing up the resulting seam.

Specifically, cut from d at right angles to a' , intersecting $c-b'$ at c' , then cut from c' parallel to $g'-a$, intersecting $a'-b'$ at b'' . Sew up $d-c'-b''$.

The same construction which transforms the modern Burton shape (Figure 2) into the modern simple shape (Figure 3), if applied instead to the proto-Burton shape (Figure 4), produces what I shall call the "early simple" shape (Figure 5).

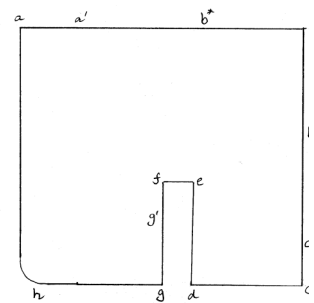


Figure 1. Oxford Full Shape

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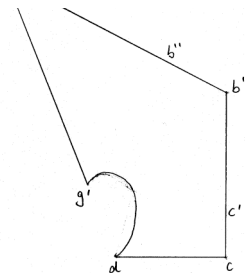


Figure 2. Modern Oxford Burton Shape

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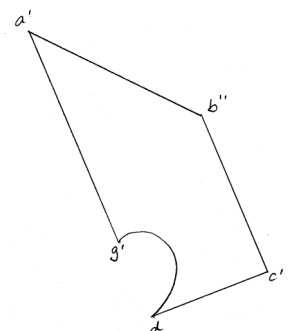


Figure 3. Modern Oxford Simple Shape

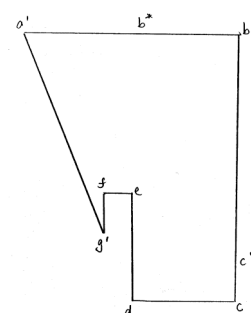


Figure 4. Proto-Burton Shape

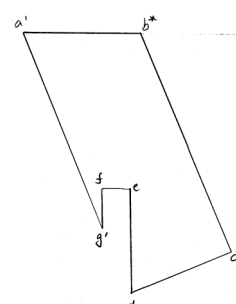


Figure 5. Early Simple Shape

The early simple shape can in turn be transformed into the modern simple shape by rounding the slot, and abridging the cowl edge (from a'-b* to a'-b").

The hypothesis being advanced here is that the Oxford full shape was originally used for the lower degrees, and did in fact undergo a series of modifications similar to those described above, passing successively through the proto-Burgon and early simple shapes before assuming its present form (7).

The immediate question which arises upon assumption of this hypothesis is, at what point and for what reason did the proto-Burgon shape come to be worn back to front?

To address this issue I shall begin by pointing out that shortly after separation from the cape (8), the proto-Burgon shape came to be worn by Masters of Arts not merely back to front, but inside out, ie in such a way that only the lining was visible.

Loggan's Oxford plates of 1675 clearly show both forms of the MA hood (9) being worn inside out like this (10). The "everyday" hood lined with red silk is his Figure 14 and the miniver-lined hood worn on special occasions and by the proctors is in Figure 18.

Compare in particular the silk-lined MA hood in Figure 14 with the full-shaped hood of the BD in Figure 19, and imagine the shape that would be produced by cutting off the cape from the latter hood to form the proto-Burgon shape. Note also the similarity in visibility and position of the liripipe between Figures 14 and 19: both liripipes point inwards, towards the wearer's back.

Take the proto-Burgon shape, turn it inside out, turn the lining along the cowl edge in (instead of out), and put the hood on with the cowl edge outermost (ie away from the back) and the liripipe pointing inwards (ie toward the back), and you have the same effect as shown by Loggan for the MA hoods.

The modern proctors still wear their miniver-lined hoods inside out in this manner, but by the time of Grignion's plates of 1770, the MA hood lined with red silk had come to be worn with most of the lining once again tucked inside - with the result that the hood is now on back to front. (The relevant illustrations from Grignion are reproduced in Hargreaves-Mawdsley as plates 11B and 11C.) The rectilinear liripipe in Grignion sticks out, away from the back, rather than inwards towards the back as before in Loggan.

Interestingly, however, by the time of Grignion the BA hood is also on back to front. This can perhaps be seen most clearly in the case of the 'determining' BA (11). Compare Grignion's plate with Loggan Figure 9.

In the Loggan plate the fur showing on the upper edge of the hood is the turned-back lining on the inside of the cowl (12), and stands away from the wearer's back, while the thin edging of fur visible on the lower edge of the hood (where it would join onto the cape if cape there were) is next to the wearer's back.

In the Grignion plate of the determining BA it is the fur trim on the lower edge of the hood which stands away from the back, while the fells on the upper edge are on the side of the hood worn next to the back (13). In the Grignion plate the liripipe is closer to the back than is the lower edge of the hood, and the liripipe points away from the back.

The fact that the rectilinear liripipe sticks out, away from the back, in Grignon and inwards, towards the back, in Loggan, is if anything ever clearer in the case of the BCL, who conveniently stands side on in Loggan's plate (Figure 11). Comparing this with the Grignon plate showing the BCL, not only is the liripipe now pointing out instead of in, but the fur trim (14) now runs along the edge of the hood standing away from the wearer's back, instead of along the edge next to the back as it does in Loggan (15).

In fact the only exception to this pattern of reversal between Loggan and Grignon is the BMus hood, which is already on back to front in Loggan (Figure 7) and remains so in Grignon.

According to tradition, Dean Burgon always claimed that his 'new' shape, far from being an innovation, was merely the restoration of an older shape, that of an old BA hood which he had found in a chest. If the reconstruction put forward here is correct, then his claim may well be true (16). Certainly the story is more consistent with what else we know of his somewhat reactionary character than is the hypothesis of a radical new shape from nowhere.

In its new incarnation, the revived Burgon shape has followed a different evolutionary path to that which it had followed the first time, while the simple shape (with which the Burgon shape has co-existed ever since) has itself continued to evolve.

Some of the other intermediate forms through which the Oxford simple shape has passed upon the way to its present horrible form have been preserved in the practices of certain colonial and provincial universities. For example a form of the Oxford simple shape slightly earlier than the modern form is preserved in current use at both Harvard and Edinburgh (17).

At Edinburgh, however, the devolution of the simple shape assumes a final ironic twist. The hood used at Edinburgh for the three senior Doctorates (DD, LLD and MD) has resumed the cape, but because the hood has turned back to front, the cape has been re-attached to the opposite side of the cowl to that from which it originally became detached (ie now to a'-b' rather than as originally to a'-g').

To add insult to injury, the cape itself has been reattached back to front (ie with the lining facing outwards rather than to the back.) Interestingly, this would be the correct alignment were the cape re-attached to the original side (18).

Notes:

(1) Even if the great Charles Franklyn never actually said this, he probably should have. Following his example, I shall give no justification whatsoever for any aesthetic judgements.

(2) Those who object to this premise on religious grounds, and believe that all hoods have always had their present shape, need read no further.

(3) A task made infinitely more difficult by the stubborn refusal of the figures in a number of engravings and portraits to turn around upon request.

(4) In Figure 1 the sewn edges are b-c-d-e-f. As with all the Figures, the pattern is merely schematic. No systematic attempt is made in this short paper to capture the detailed changes in length and angle which have occurred over the years. Nor do I do propose here to entertain discussion about exactly when the corners of the cape became rounded.

(5) This is essentially the same construction as that shown in Plate II of Buxton and Gibson (opposite page 24), although their description in the text on page 25 confusingly talks about inserting a ribbon at the point they label b (which corresponds to our point g'). The point they label a (corresponding to our a') would be a more logical place if the ribbon is intended for a neckband.

(6) There is also a rounded slot on the Cambridge full shape.

(7) In fact the rounding of the slot is relatively late, occurring some time after 1840, and thus after devolution from proto-Burton to early simple. Rounding of the slot of the simple shape had certainly occurred by the time of Shrimpton, about 1870, but the exact date of the (re)introduction of the Burton shape remains so far an unsolved mystery. Consequently it is still an open question whether rounding occurred before or after re-introduction of the Burton shape.

(8) There is room for debate about whether the cape was simply lost, or whether in the first instance it merely became detached from the cowl and liripipe resulting in two separate garments. Proponents of the latter theory may argue that this is the origin of the "shoulder piece" worn under the hood by Masters of Arts as late as 1636 (Hargreaves-Mawdsley p 81) and depicted by Loggan in the proctors' dress (Figures 17 and 18.)

(9) The miniver-lined MA hood is now the exclusive preserve of the proctors, but even as late as 1770 the statutes technically permitted any MA to wear one (Hargreaves-Mawdsley p 81.)

(10) Buxton and Gibson (p 26 n1) relate this practice by the proctors to the 'caputiis obversis' clause in the Laudian statutes of 1636 governing the admission of proctors (Griffiths, 172; Corpus Statt Add 575). But the practice of wearing the MA hood inside out is older than this. The practice of wearing the silk hood in this way was already well established by 1592 (Hargreaves-Mawdsley p 81 n5 citing Clark p 231.)

(11) In Loggan's time the BA wore their hood with the fur lining displayed at the time of determination, ie while performing the final exercises for the degree, after admission but before commencement. Hargreaves-Mawdsley asserts (p 90) that thereafter the fur lining was not turned back to form a facing when the hood was worn, although his source for this assertion is unclear.

(12) The BA hood was originally fully lined with fur, but this gradually reduced until there was but a facing of fur on the upper edge of the hood and an edging of fur on the lower, although it is not clear how far this process had advanced by the time of Loggan. Certainly by the time of Grignon, the fur facing on the upper edge has disappeared entirely from the ordinary BA hood, and has been replaced by a wool fell (a piece of sheepskin attached, fur side out, to the hood) for the determining BA. See also note (14) below.

(13) Is the BA hood in Grignon on back to front, or inside out? Reaching inside the poke of the hood in Grignon, grasping the boot of the liripipe from the inside and by this means pulling the hood inside out, and then hanging the bag over the fur-trimmed lower edge would also produce exactly the effect shown in Loggan, with the lower edge right next to the back and the liripipe pointing in towards it. For an unlined hood this achieves the same effect as simply putting the hood on back to front. For a lined (or partly lined) hood however it also interchanges the lining with the outer. The answer to the question thus depends on determining whether the fells are on

the inside of the hood, or sewn to the side against the back and turned as a facing. I incline to the former view, in which case the hood is on back to front, and right side out.

(14) It is not clear when the fur lining of the BCL degenerated into an edging. All bachelors were ordered to have their hoods fully lined, and not merely edged, with fur in 1490, but as usual with sumptuary regulations, the very existence of the rule is evidence that it was by then being regularly broken. No fur is visible at the upper (ie outer) edge of the BCL hood in Loggan, but this just could be because the hood is folded, as the ordinary BA hood then was, in such a way that no facing is displayed (see note (11) above). But by the time of Grignon, the fur trim on the lower edge is clearly all that remains. BCLs were forbidden the use of silk in 1432, but appear to have been allowed it by the time of Henry 8th's act of 1533.

(15) I am indebted to Alex Kerr for verifying that Loggan's plates do indeed verify the hypothesis of reversal, and for his other correspondence on this issue.

(16) I am grateful to Nick Groves for suggesting that the old hood 'found' by Dean Burgon may actually have been an old determining bachelor's hood, with wool fells on the upper edge, dating from a time when the proto-Burgon shape was still in use for determiners. At any rate subsequent to its revival the Burgon shape was worn as in Loggan, with the liripipe pointing in towards the back, although the remarks on this issue by Wells (p 71) and Buxton and Gibson (p 40 & n1) may indicate a (brief) later fashion for wearing the Burgon shape back to front.

(17) The general hypothesis, that cadet foundations tend to preserve relatively unchanged the forms and practices of Academic Dress then current at their mother house, in fact gives rise to a number of fruitful lines of research, upon which I hope to expand more fully in a later paper. As a further example of this type of argument, Nick Groves has raised the fascinating possibility that an old form of the Oxford proto-Burgon shape, with rectilinear liripipe, may effectively be preserved in current practice at Belfast and at the National University of Ireland, having migrated thence from Oxford via Trinity College Dublin.

(18) A similar evolution has occurred with the Doctoral hood used by the American Intercollegiate Code, which has also re-attached a cape to the "wrong" side of the modern simple shape. In this case however, the lining on the cape is aligned with that of the cowl, allowing the seam a'-b' to be re-opened, in contrast with Edinburgh where it remains closed.

References:

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W.N. Hargreaves-Mawdsley, *A History of Academical Dress in Europe until the End of the Eighteenth Century*, Oxford 1963.

D. Loggan, *Oxonia Illustrata*, Plate X (containing 37 Figures), Oxford 1675.

T. & G. Shrimpton, *Shrimpton's Series of the Costumes of the Members of the University of Oxford*, Oxford c1870.

J. Wells, *The Oxford Degree Ceremony*, Oxford 1906.

*Master
of
Arts*



*Bachelor
of
Civil Law*



*Bachelor
of
Divinity*



Grignion
Plates

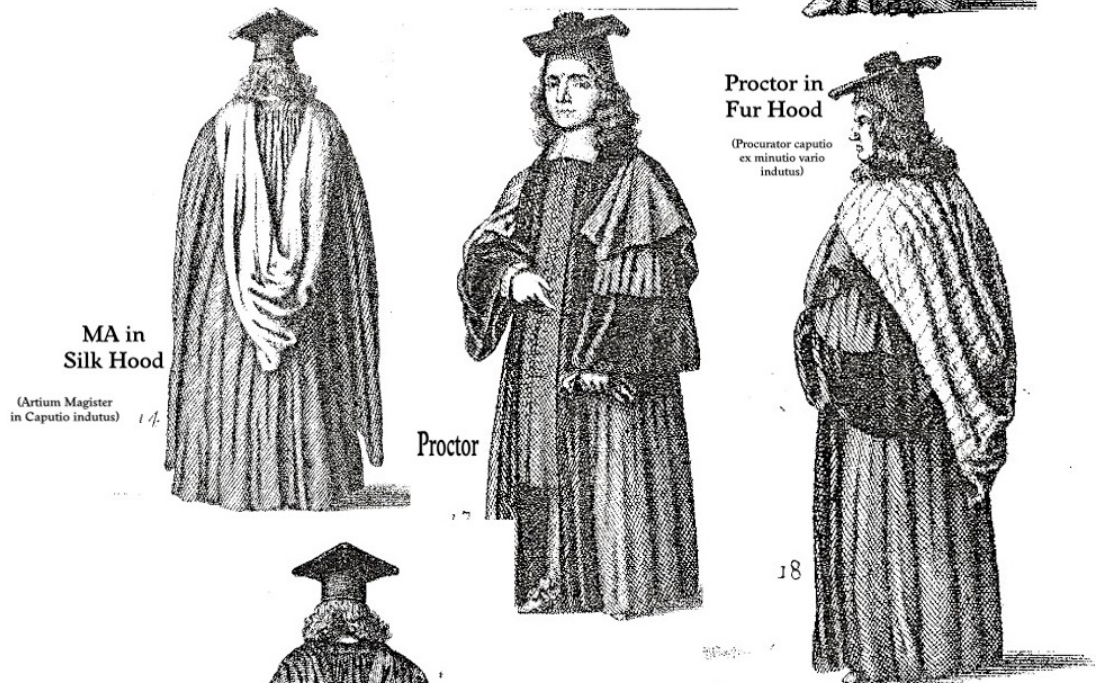
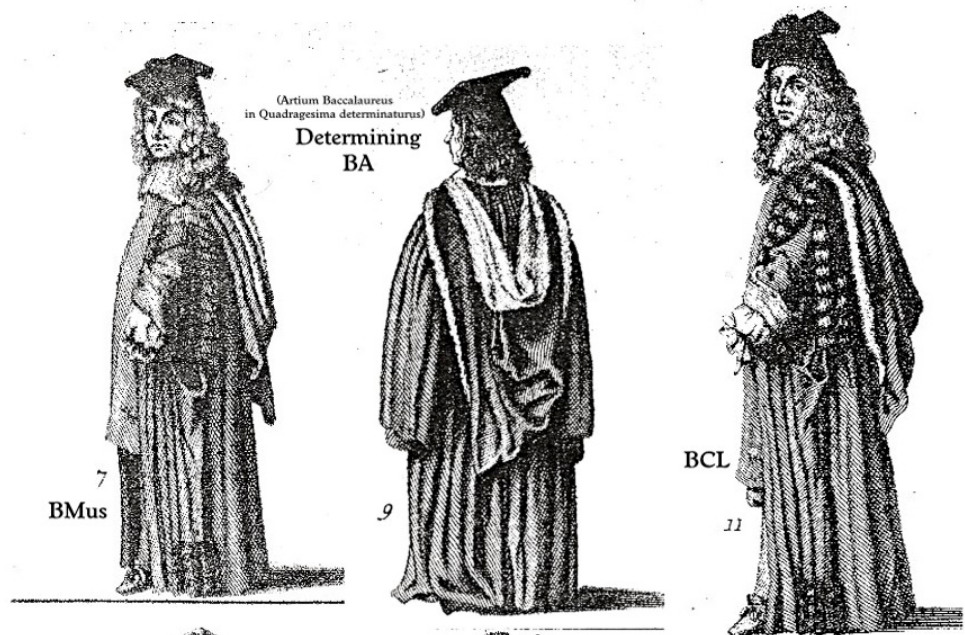
*Bachelor
of
Arts
with
"ordinary"
hood*



*Bachelor
of
Music*



*"Determining"
Bachelor
of
Arts*



Loggan Plates

Burgon Society Visit To Ede & Ravenscroft At Waterbeach

‘Children in a sweet-shop’ was a phrase heard more than once during the course of the Burgon Society visit to Ede & Ravenscroft’s warehouse at Waterbeach, which took place on Saturday 15th June. Some 20 members and Fellows attended. (Some had travelled a good way: Canon Ambrose Southward had come from Cumbria, and Kerstin Froberg had felt the call all the way from Sweden!)

We were welcomed by Nick Shipp and Ron Brooks, who told us about the logistics of organizing an ever-increasing number of awards ceremonies each year: getting the robes back, repacked and in many cases sent out again. There were some amusing stories, such as having to set all the robes out ready for the graduands at 2 o’clock in the morning, as they had been held up in transit! (Well, it was amusing to us; perhaps not to a weary E & R worker at the time!) By far the majority of robes are hired these days, though there is still a significant proportion being bought; there was a tale here of a young man who wanted a bespoke hood to his own design to match his degree-day outfit! They were in the middle of packing robes during our visit: extra hours have to be worked to keep up with it all; Nick said he might almost bring his bed to the warehouse for the duration!

One interesting point is that, despite increasing disuse of academic dress on a day-to-day basis, more and more institutions – many of which have been in existence for many years without the least desire for robes – are asking for schemes to be designed for their awards: we were told that a new scheme comes ‘on-line’ about once a fortnight. The latest one was the Institute of Road Safety Officers – yes, we did ask if the hoods have a reflective yellow binding!! (and no, they don’t).

Then the tour of the warehouse. We saw the dry cleaning machines and the ironing machines. But of course, what we really wanted to see was ... the robes. These are kept in huge stacks which run on rails. Many of them were folded ready for dispatch to ceremonies, but there were sufficient doctors’ robes and boxes of hoods to repay inspection. Children in a sweet-shop, indeed. Cries of ‘Oh gosh, *that’s* what it looks like!’ and ‘Whoever designed this must have been...’ resounded. Many questions about shades of colour and shapes were cleared up. Eventually we were moved on (not too forcibly!), and we finished by looking at a display of robes that I am sure could form the basis of another e-group and Society – those of peers and orders of chivalry.

Back to where we started; wine and food was provided. An excellent day, and I am sure not the last time we shall visit. Thanks are specially due to Phil Goff, for arranging it, and Nick and Ron for being such excellent hosts.

Burgon Society Annual Lecture & Dinner, Friday, September 20th 2002

The first Annual Dinner of the Burgon Society was held at the Café du Marché, Charterhouse Square, on Friday, September 20th 2002. The Dinner was preceded by a fascinating Lecture in the Great Hall of Charterhouse given by the Reverend Colin Lawlor, of the University of Brighton, on Dean Burgon. Before dinner those present were entertained to sherry by Hilary Haydon, Society member and Charterhouse Brother, standing in for the Master of Charterhouse who was unable to be present.

Present were:

John Birch, Philip Goff, Michael Powell, Ian Johnson, Bruce Christianson, Robin Rees, Stephen James, Peter Durant, accompanied by Ellen McGrath, Colin Lawlor, John Cullen, Andrew Hogg, Donald Buttress, Hilary Haydon, accompanied by Katharine Haydon, Clifford Dunkley, Andrew Linley, accompanied by Stephanie Lane, Gordon Nevill.

Members who would like a full copy of Father Lawlor's talk should apply to the Editor at brmichael@st-georges-college.co.uk or by phone 01932 839457.

“Manchester Academical Dress ”

by Philip Lowe

“The Origins and Development of Academical Dress at the Victoria University of Manchester”. Philip Lowe's history traces the development of Academic Dress at one of the first great civic Universities. Copiously illustrated, it contains full colour photographic details of all the hoods awarded at Manchester University, together with details of officers' robes and a large amount of newly researched material. Produced with the support of the John Rylands University Library of Manchester and the Burgon Society. Cost £6.75 inc.p&p.

Orders details via the Burgon Society website “Shop” or from Philip Lowe at Philmus22@aol.com

Future Events

Fixed Dates:

Congregation: Saturday, October 18th 2003 at the Charterhouse.

Dates to be announced:

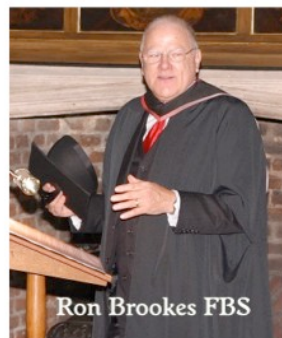
Council are planning the following events but no dates are fixed as yet. Announcements will be made in the Newsletter.

Annual Lecture & Dinner: It is Council's feeling that this event should be scheduled further away from Congregation.

An afternoon with Ron Brookes and Len Brown. This will probably take place in Cambridge.

Study Day. This will take place at St George's College, Weybridge (home of the Society's Archive Collection) and will take the form of seminars / talks, question and answer sessions, and a look at the Archives.

Possible other events are: a visit to E&R Waterbeach for the benefit of members who were unable to make the last visit and / or a visit to the AD collection at the Museum of London.



Photographs
courtesy of
Geoff Espin,
staff photographer,
Ede & Ravenscroft

