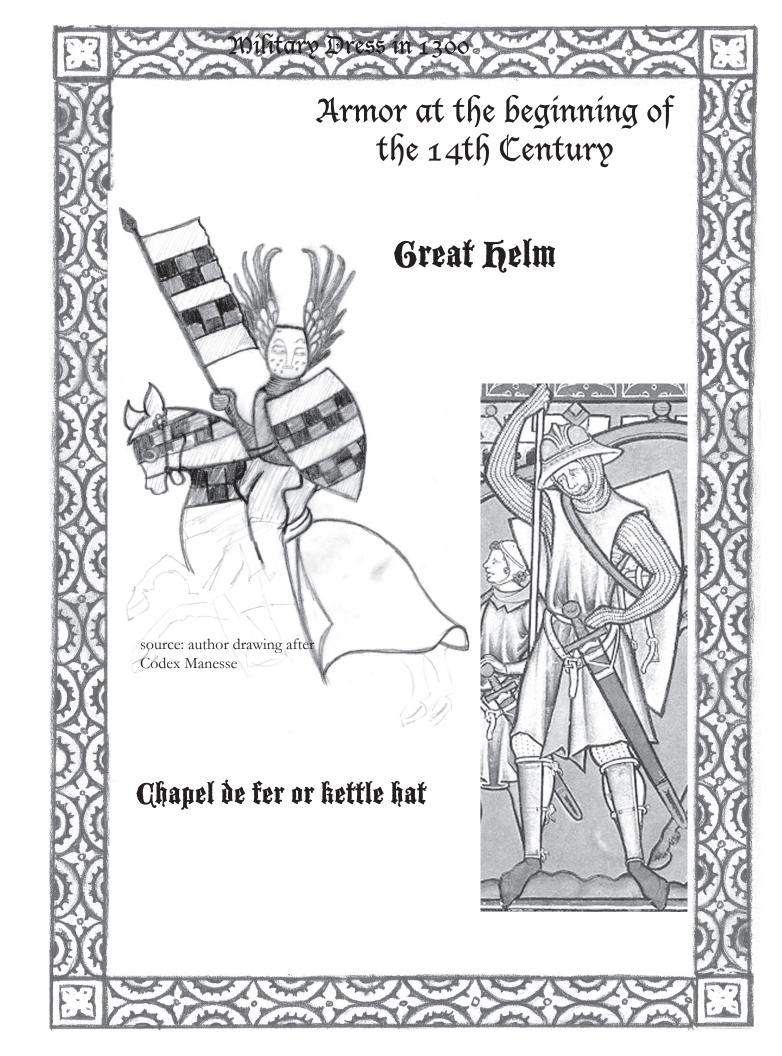
A Farhion con Fizheinz - the 14th Centuny







source: author drawing after the Codex Manesse



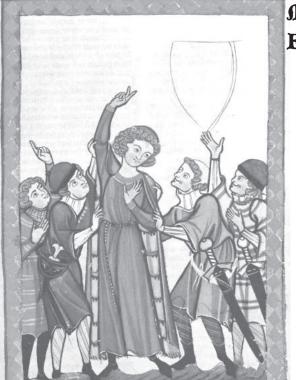
source: author drawing after Egerton 745 f. 7v British Library



Mail hauberk with an integral coif and mufflers

Mail chausses for the legs

34



Codex Manesse 273r



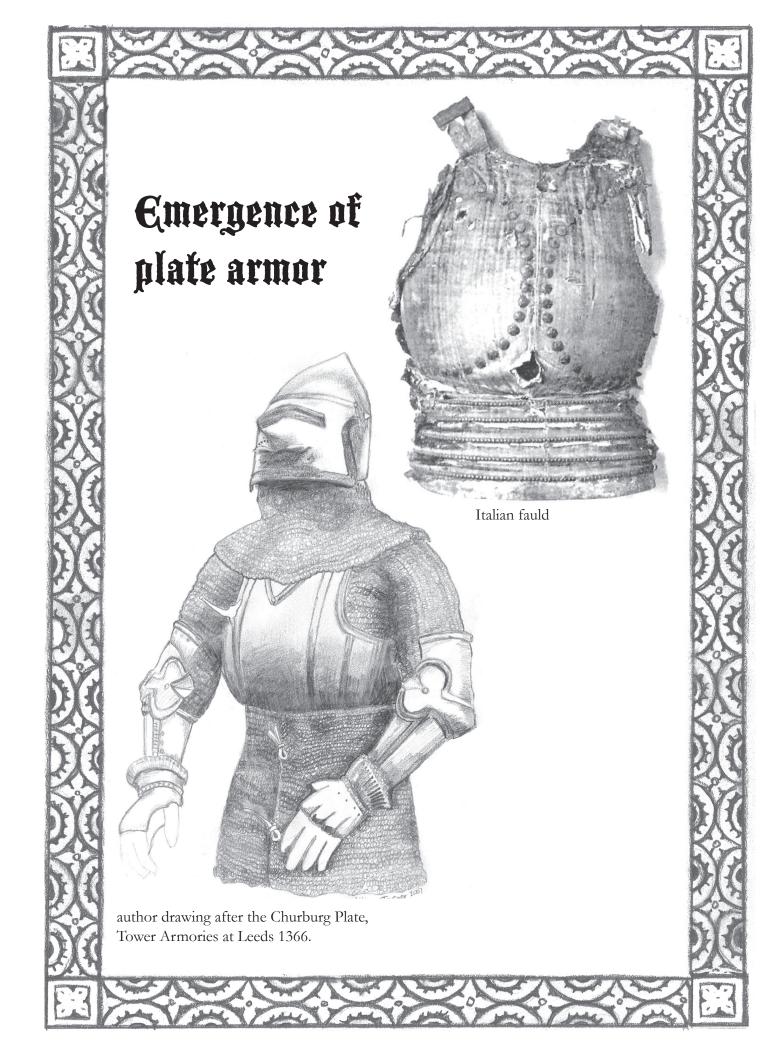


Men's Dress in the Early Fourteenth Century



source: Maciejowski Bible

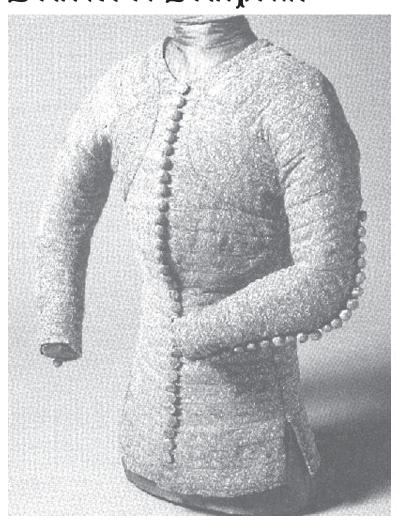
Changes in armor in the later part of the century Wisby Plates

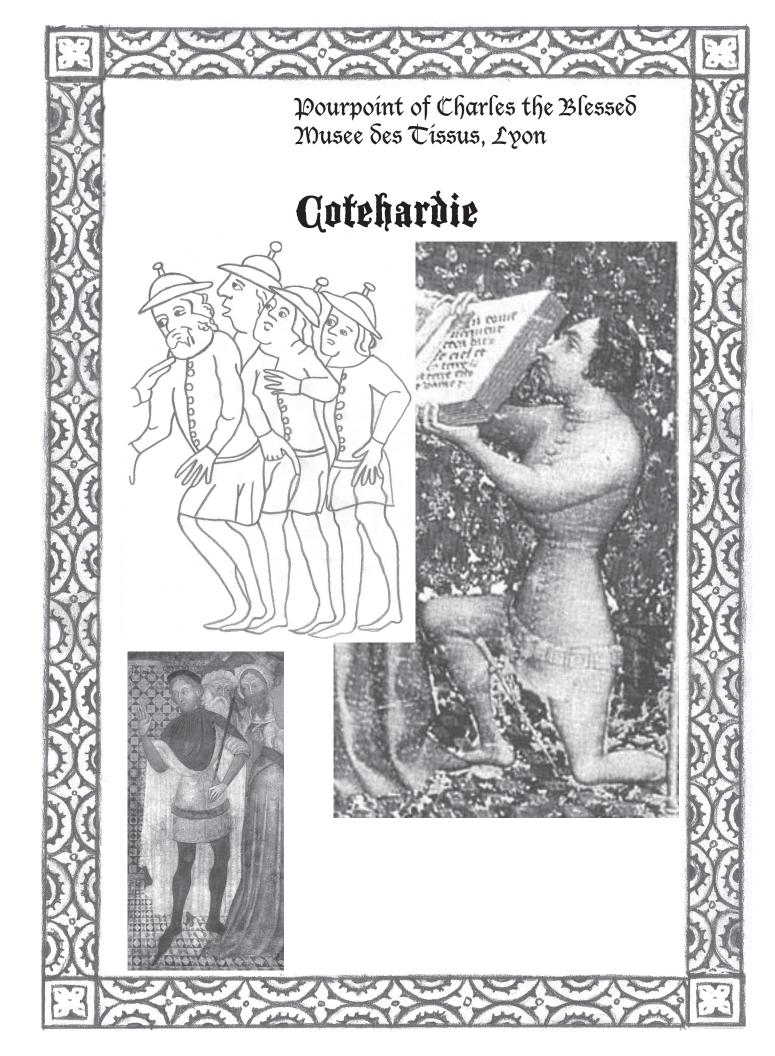


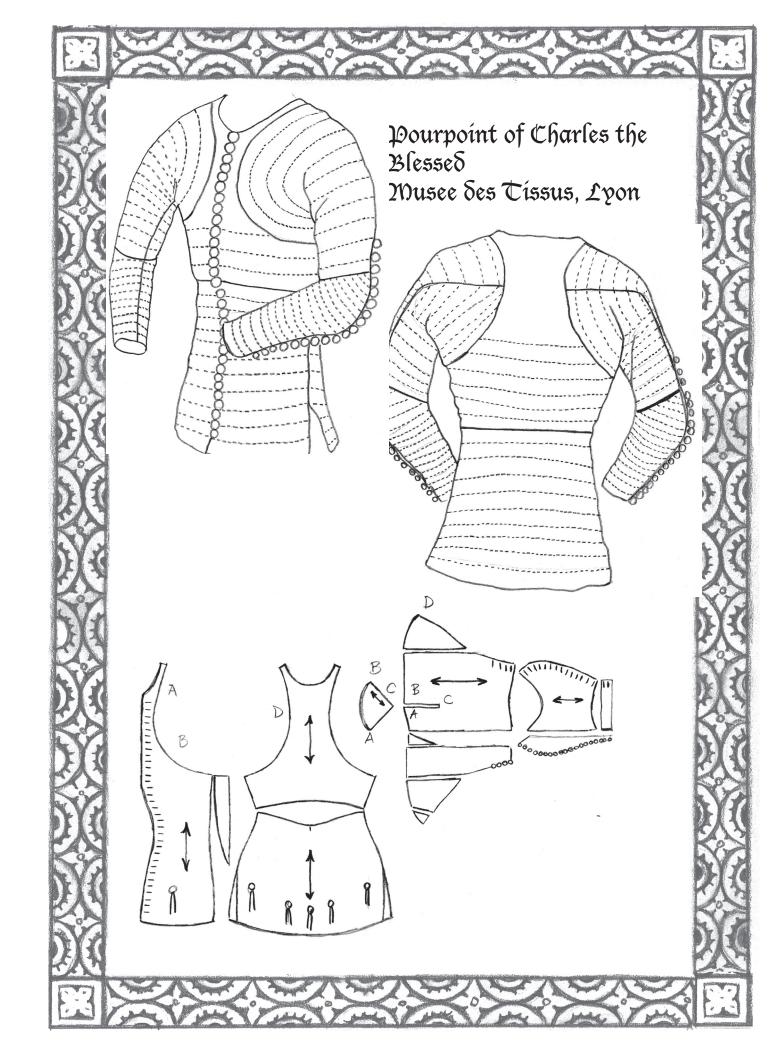
Changes in Men's Dress in the Fourteenth Century

Doublet or Pourpoint











 $1376\ \ \mathsf{UUPON}\ \ \mathsf{Part}$ of the funeral achievements of Edward Plantagener, the black prince , canterbury cathedral

THE JUDON, OR COAT ARMOUR, IS NA A VERY FRACLEC COMPITION AFTER HANGENG OVER THE BLACK TRANCE'S TO THE JUDON, OR COATTARNOE SHARKS SK HANGENG WERE A MAS CLUED DOWN TO A LICENTER LIMITED OF THE SHARKS TO THE GUARTERS OF THE THE SHARKS THE SHARKS TO THE GUARTERS OF THE GUARTERS OF THE THE SHARKS THE SHARKS TO THE GUARTERS OF THE GUARTERS OF THE SHARKS THE WORK THE SHARKS THE JUDON A GUARD WARLY AND A CAMBER OF THE PRINCETTE JUDON THE FANCIONAL THE SHARKS THE JUDON OF THE PRINCETON OF THE PRINCETON OF THE PRINCETON OF THE PRINCETON OF THE SHARKS T

HE ENTIRE LEFT FRONT
SHIRT IS HIS SHOWN
HE UNFER KIGHT BALCA
IS HIVERY POOR
A-OUTTON! THE UNFER
EFT PACKES HIVE
WAS DONE HEASTONEWERS
HER TOAKEN FRONT IT
BE SAWELHEST THAN IT
BE SAWELLE THAN IT
BE SAWELHEST THAN IT
BE SAWELLE THAN IT
BE SAWELHEST THAN IT
BE SAW

The state of the s

的影響

THE RIGHT FRONT BODY IS IN BUJE VELVET WITH GOLD FLEUR. DE-LIS.

THE RIGHT FLOOT SKART HE IN TAX DISCHAIM AND ADDITIONAGE.

THE RIGHT BLOK BODY IS!N RED FLEUF WITH GOLD LEDWRED.

THE RIGHT BLOK BODY IS!N RED FLEUF WITH GOLD ELEVE PLEU. PLEU. PLEUS.

THE RIGHT ROAT SEENE IS IN RED YELLET WITH LEDWRED.

THE RIGHT ROAT SEENE IS IN RED YELLET WITH FLEUR. DE-LIS.

THE RIGHT SON EXTREMENTAL.

AD ON THE SON THE DOTED DIME ------ BACKON ON THE STALL TANGED PALLE WHICH AS BRITEHED AND ON THE STALL TANGED PALLE WHICH AS BRITEHER, THERE WHEN THE REPORTS ARE LACED TOGETHER, THERE IS A PROTECTIVE. LAVER OF PANDHAG TO WELL GROWN THE WALGE SO THAT IT IS UNECCESSARY TO LACE THE TWO SIDES TRACETHER.

LINE OF STITCHING HOLDING THE PADDING

UNDER THE MICROSCOPE IF IS POSSIBLE TO SEE THY AREGO OF VELVET PILE REMAINING ON THE PROST, SOME OF BLUE NOW DISCOLOURED TO YELLOWISH

SLEEVE JOIN TO HERE ON LEFT BACK ONLY

GACK

THERE IS AN BUM (\$\hat{T}\) WIDE WHITE HINEY BINDAYS ROUND THE NECK,
BUT PRACES RENAUL ON THE FIGHT FROM ONLY THERE ARE
TRACES OF THEREVIS ON THE PRESELVE ON THE PRESERVE ON

PHM (24) STANIO FOR WORKED

EYELET HOLES, 25 FROM

NECK TO WAIST AND IF

BELOW THE WAIST

HAD EYELET

ATTERN DIAGRAM

BY BOTH LINES AND VELVET LAYERS ARE GWEN

BY AND COAPLSTON WITH THE LINES OF STITCHING

WYD SHAPES OF FIRDING-DE-LIE AND LEGENTON.

SONE ORIGINAL STITCHES
MAY STILL BE SEEN IN THE
UNES HOLDING PADDING, IN
POSITION, THE THE AD IS PARLY
THICK, AND APPEARS TO BE SILK.

Have the property of carbolated readons are violate brought the construction and the construction of the c

ON THE FORM BETWEEN THE TWO COLOURS OF VELWET IS A TWISTED WHITE CORP OF THE (SET) NO DAMETER. THIS SHOWLS THAN TRUCKES OF YELLAW (CARGANALY RED) AND BILLS SILK WARNED ROUND. (T. THIS MAY BE A CETTOR CARE, SHILLER TO THAT IS SED ON A WORN'N'S DOUBLET OF CLISSE IN THE GENARALISES NATIONAL TO THE WISTED THE CARD WAS ONE OF THE SET OF THE SET ONE WESTER OF THE SET OF THE SET ONE WESTER SECTIONS OF THE SET O

IT IS VERY DIFFICULT TO SEE THE FLEUNG-DE-LIS, AS ALMOST ALL HAVE DISINTEGRATED. THE SHAPES HAVE BEINT TAKEN FROM THE DIRTY MARKS AND DEMTS WHICH ARE JUST VISIBLE IN THE VELVET.

Approximately by Gold Metal. Threads per 3mm $\binom{k}{8}$ are used for the Fillings of the Leopards and Fieur-de-Lis.

@ 1989 JANET ARNOLD

8. Pattern diagram of the jupon in Figure 2

References

Arnold, Janet (1993) The Jupon or coat-armour of the Black Prince in Canterbury Cathedral. Church Monuments. (VIII). 12-24.

Blair, Claude. (1958) European Armour: circa 1066 to circa 1700. London: B.T. Batsford, Ltd.

De La Croix, Horst, and Tansey, Richard G., and Gardner, Helen. (1980). Art Through the Ages: Volume I. New York: Harcourt Brace Jovanovich.

Edge, David and paddock, John Miles. (1988) Arms and Armor of the Medieval knight: An Illustrated history of weaponry in the Middle Ages. New York: Crescent Books.

Monnas, Lisa (1992) The Cloth of gold of the pourpoint of the Blessed Charles de Blois: A Pannus Tartaticau?. CIETA Bulletin (70) 117-129.

Newton, Stella Mary. (1980). Fashion in the Age of the Black Prince: A Study of the years 1340-1365. Bury St Edmunds, Suffolk: Boydell & Brewer, Ltd.

Russell, Douglas (1983) Costume History and Style. New Jersey: Prentice-Hall.

Tortora, Phyllis G., and Eubank, Keith. (1998) Survey of Historic Costume: A History of Western dress. New York: Fairchild Publications.