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TO CLOTHE A FOOL
A Study of the Apparel Appropriate
for the
European Court Fool
1300 - 1700
by
VIRGINIA LEE FUTCHER

Submitted to the Faculty of the School of the Arts
of Virginia Commonwealth University

in Partial Fulfillment
of the
Requirement for the Degree
Master of Fine Arts

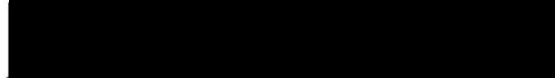
Richmond, Virginia
December, 1979

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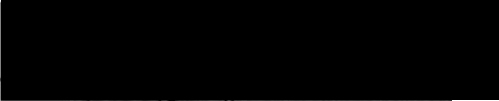
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28 JANUARY 1980
Date

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PREFACE

In order to design a costume for a period show, a costumer must unify the personality of the character in the appropriate historical style with the director's concept for the production. My study endeavors to aid the costumer in search of the historical clothes of the Medieval and Renaissance court Fool. Lack of time to do extensive research often imposes limitations on a designer's creativity. Through extensive research into Medieval and Renaissance art, with the aid of Robert Armin's jest book, and descriptions of the household accounts of the period, I have compiled a document that will save a harried designer time and leg work.

There are several books available on the personality of the court Fool as presented in drama, and studies are available about the history of the court Fool. However, no one, to my knowledge, has collected and presented a study solely dedicated to the clothes of the court Fool. Costume book authors either ignore the Fool or present only one illustration. Many of the most interesting illustrations are in books printed in the 1800's; and, therefore, they are not available to most researchers. Also several of the books are written in French; and, therefore, they must be translated before the text can become valuable to most American designers. Some writers have concentrated on various special

characters such as servants or royalty; other writers have specialized in costume pieces or special periods of clothing.

The plan followed in this study was first to carefully view the art of the Medieval and Renaissance courts. I studied paintings and etchings and searched for the court Fool in the background. Then I would sketch or xerox the Fool and isolate him from the rest of the picture. His clothing was analyzed by breaking it down into four categories: hood, bauble, coat, shoes. Note was taken of any other accessories such as swords or jewelry. The Fool's wardrobe is distinguished by several recurring traits. To be included in this study, traditional Fool's clothing must have ass's ears, bells, cockscomb, or some type of a tail. The Fool may carry one of several types of baubles or marottes. The basic garment may be either a tunic of varying length or a body suit. The shoes may be long and pointed, or they may reflect the contemporary fashion.

My second approach was to read source books containing documents pertaining to the household accounts of the period and literature providing references to the court Fools. From these I gleaned such information as money allotted for the Fool's clothes, descriptions of the clothing, insights into the social position of the Fool, and the function of the court Fool in the noble household.

In order to provide a study encompassing all the design possibilities, my third approach was to scour costume

books, assembling a series of costumes that prominent costume writers advocated for the court Fool. I included secondary sources because my purpose was to compile a document containing all the costume possibilities available for a designer. The secondary sources provided adaptations of the historical garments and stylized designs based on the writer's historical research.

Since there are numerous fool characters in the plays of Shakespeare, children's drama, and musicals like Once Upon A Mattress, my goal is to fill a void by providing a fingertip reference for a costume designer. My hope is that with the aid of the study a costume designer can quickly scan the various costume possibilities. Therefore, a designer could create designs for the court Fool of greater variety that would combine the personality of the character and the director's vision.

The illustrations for this study were drawn by Tom Hammond, a fellow graduate student at Virginia Commonwealth University. He scaled all the figures to a uniform size and created the combination plates as needed. When part of a costume was obscured, he completed the picture following the style of the visible portion. Such additions are noted in the text.

The translating of the German titles was done by Dr. Beate H. Bennett, Assistant Professor, Department of Theatre, Virginia Commonwealth University. She also aided in checking some of the difficult French translations.

CHAPTER ONE

By carefully viewing the examples of the Fool's clothing which appear in the art of the Middle Ages and the Renaissance, there are several underlying assumptions that can be made regarding the traditional clothing worn by the Fool. The hoods are of three basic designs. One type of hood sports ass's ears (fig. 1), and the second style (fig. 2) shows at least one point. The third type sports a combination of points and ears (fig. 3). There is less variation in the ass's ears style than the pointed style; however, there is greater evidence of the ass's ears design which is found from the fourteenth century until the early seventeenth century. The ears may stand above the head, flop, or curl (fig. 4). They may terminate plainly or with bells (fig. 4). The ass's eared hood may be plain or have a cockscomb (fig. 4). On a tapestry housed in the British



Fig. 1



Fig. 2



Fig. 3



Fig. 4

Museum, there is reported by Iris Brooke to be a solo example of one hood (fig. 5) with an animal's head on the top instead of a cockscomb.¹

The pointed hoods can be sub-divided into three groups. Some hoods have a single point that varies from the long hanging liripipe (fig. 6) popular around the 1350's to



Fig. 5

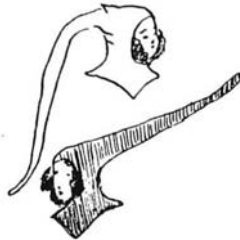


Fig. 6

a short point at the back of the head seen around 1450 (fig. 7). A second style of pointed hood contains two points that

¹Iris Brooke, English Costume of the Later Middle Ages (London: A & C Black, Ltd., 1935), p. 10.

are stiffened and have bells at the peaks (fig. 8). The two-pointed hood was popular in the English courts of Edward II and Edward III from 1307-1377. The more popular three-pointed design reflects the greatest variety. The three points are sometimes stiff and resemble a high front crown (fig. 9), or they may be soft and hang from each side and the back of the hood (fig. 10). Subtle variety can be noted in the size and placement of these points.

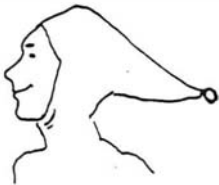


Fig. 7

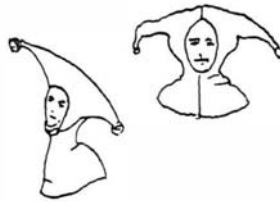


Fig. 8



Fig. 9



Fig. 10

The combination of eared and pointed style hood (fig. 11) is primarily seen in the work of Carl Rohrbach. He shows two combination hoods. One has long ears and a short point; the other has a long point and short ears. The crown of the short eared hood is also described with a cockscomb.

It is difficult to isolate a traditional tunic or dress design. Primarily, the Fool's dress reflected the current fashion or a previous fashion. Many of the tunics contain bells either on the points, on the sleeves, or on the belts. Tassels are also used as a tunic decoration. Some of the tunics are dagged, and many are pointed around the sleeves and bottom edge. The Germans had an interesting sleeve design called à comeo. An à comeo sleeve is a full sleeve weighted down by a tassel or bell. The German sleeve design consists of a right sleeve that is straight and a left sleeve à comeo (fig. 12).

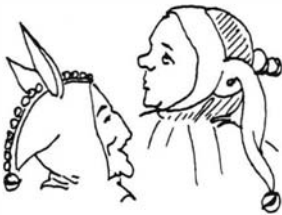


Fig. 11



Fig. 12

The shoes predominately are poulaines with ~~elongated~~ toes, but frequently a Fool would wear a regular,

fashionable shoe. The length of the poulaines varies as well as the amount of curl to the toe. Rare instances of a barefooted Fool in the stirrup-type hose were found, but most either wore some type of footgear or soled hose or were totally barefooted.

Another distinguishing feature of the Fool is his mixture of many colors patched together on one garment. A motley or parti-colored design features two or more contrasting colors (fig. 13). There are varying examples of the hood, tunic, hose and even the shoes being motley. In addition, there are instances of the diamond and checkered design used with the motley (fig. 14).

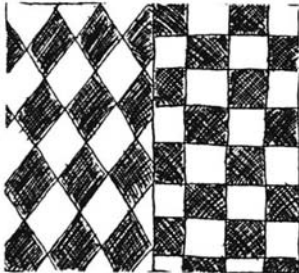


Fig. 13



Fig. 14

A symbol of the Fool's office was a bauble or what the French called a marotte. This wand-type object

frequently functioned as a weapon as well as a power symbol. The bauble closely reflects the personality of the Fool and was carefully chosen by him. There are four basic types of baubles and many differing designs for each type. Some Fools, especially in the fourteenth century, carried a bladder which is a ball suspended from a stick (fig. 15). Other Fools favored a club design (fig. 16), and many

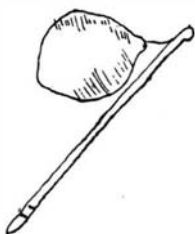


Fig. 15



Fig. 16

chose a puppet on a stick (fig. 17). The French term *marotte*, while loosely used for all baubles, refers specifically to the puppet design. A fourth design is seen in the German illustrations where the Fool carries a wand (fig. 18) with a mirror image painted or carved on the end. Some Fools are pictured with no bauble, and others who doubled as musicians carried a musical instrument as well as a bauble.

The traditional Fool's clothing was primarily worn only for official occasions. However, through his dress as well as his wit, the Fool was able to command attention and respect for his office. Today, the main

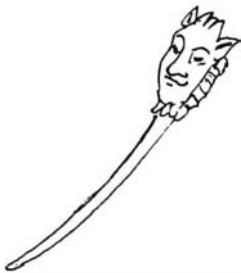


Fig. 17

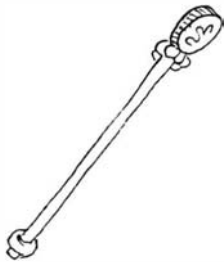


Fig. 18

source of identification of the Fool is through one of his traditional clothing pieces.

CHAPTER TWO

There is repetition of individual features but little duplication in the Fool's garments. Most garments were a unique combination of traditional features. This chapter is a chronological discussion of the various combinations of Fool's clothing. The earliest pictorial evidence of the court Fool is found in a manuscript illustration from around 1300. Figure 19 depicts the Fool in the manuscript. In the picture there is a V-shaped mantle with a stiffened headdress. There are three visible points and no evidence of bells on the points of the hood; however, there are bells on the points of the cowl. Davenport, in describing the illustration, said, "Fool wears a three pointed pink cowl, ending in bells, over a loose gray tunic. . . ." ²

Manuscript #964 in the Bodleian Library at Oxford, contains an illustration dated 1344. Figure 20 illustrates this mid-fourteenth century Fool. His hood is two peaked with bells, and he appears to wear a wrapped loincloth. The hose extend to the Fool's bare feet. The hood, though exaggerated with bells, appears to be of the shepherd tradition of the twelfth century.

²Milia Davenport, The Book of Costume, vol. I (New York: Crown Publishers, 1948), p. 194.



Fig. 19



Fig. 20

The clothes for the Fool reflect tradition as well as the fashion of the period and the personal taste of the Fool and his master. The hood or cap combines the tradition of ass's ears on some type of headgear. One simple style of headgear originates with the liripipes³ of the fourteenth century and is pictured in the illustrations of the 1347 English manuscript, The Brass of Flemish Workmanship. Figure 21 shows two varieties of the liripipe. One is stiffened and stands out behind the head; the other

³ liripipe: long, hanging part of a chaperone or hood.

droops behind the Fool. Both Fools wear a simple tunic, and the mantles are pointed in the front.



Fig. 21

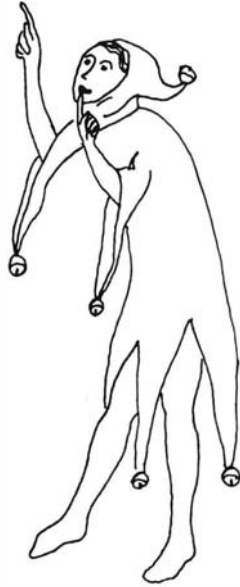


Fig. 22

Several examples of Fools are found in manuscripts of the early fifteenth century. Figure 22 shows the Fool as pictured in an English manuscript titled Group With Jester. The clothing shows several changes from the fourteenth century examples. The sleeves and bottom of the tunic have long points of varying lengths terminating in large bells. It is difficult to be certain about the foot covering, but it is probable that the Fool wore soled hose. Note that the Fool does not carry any type of bauble.

Another early fifteenth-century English manuscript titled King and Jester (fig. 23) shows additional varieties. The portrait is of King Henry IV (1399-1413). The tunic is now belted at the waist. The points on the bottom of the tunic are even, and one sleeve is fitted at the wrist with an elongated elbow. The other sleeve is of two parts. One is fitted, and the other is open. The hood has three peaks, and the leg hose are of differing colors. The Fool carries a bauble with a small bladder.



Fig. 23



Fig. 24

An early fifteenth-century monograph entitled A Lute Playing Fool and a Cook with a Pot and Spoon gives an

interesting hose variation similar to the hose in figure 20. This copper engraving is of the Fool Marcolf, who also worked as a jester. Note the bare feet and hose stirrups (fig. 24).

Van Eyck in an undated painting of the Burgundian Court (1425-1441) shows a unique Fool (fig. 25). The lines of the horned cap and the stance of the man create a menacing quality. Note the sleeve treatment and the tops of the shoes.

Israhel van Mecken (1450-1500) depicts a Fool in a work titled Fool in a tunic with typical à comeo sleeves.



Fig. 25



Fig. 26

The hood with its dotted design and dagged edges (Fig. 26) offers a unique example of the early fifteenth-century Fool. Note the pouch worn at the waist.

Another copper engraving of a Fool on a Denari card by an unknown master from the mid-fifteenth century is typical except for the use of boots (fig. 27). This is the earliest example of boots found.



Fig. 27



Fig. 28

Figure 28 illustrates a traditional hood that is similar to most; however, its ears are small, stiff and closely resemble an animals ears. The Fool carries a bauble dressed to mirror himself. This work is not dated, but the other figures wear clothes from around 1450.

Figure 29 illustrates another early type of hood. While no exact date is known for this painting that depicts King David with his jester, it is likely created in the early fifteenth century. Although the artist was creating a biblical scene, he dressed

the two men in contemporary styles. However, the hood is of traditional lineage. The hood is attached to the mantle, and the two fool's ears project from the hood in two directions. The ends of the ears are decorated with large bells or balls. Another unique feature of the hood is its decoration, most likely with bells or balls, around the face and again around the skirt of the mantle. The Fool wears motley knee-length pantaloons. The bands of color and the tight sleeves are interesting features of this garment. The decoration on the pantaloons is undiscernible, but its placement offers an alternate choice for the costumer. Furthermore, the placement of the decoration and the bands of color create a feeling less formal than many of the previous Fools and more whimsical. The bladder is smaller than most and is mounted on a shorter rod that resembles a bone.

In 1448 a Franco-Flemish artist pictured a Fool entering a dining hall. The Fool (fig. 30) is dressed in motley with bells on the skirt of his tunic. His shoes and headdress are traditional; however, the cut of the tunic is a variation from the customary and again reflects the current high fashion.



Fig. 29



Fig. 30

Sometime between 1440 and 1467 a German Master ES. engraved a work, Fool with a Lute and a Naked Flute Player. The hood (fig. 31) has stiff ears, and the short tunic has a different trim around its rounded edges. The right sleeve is full at the wrist and varies from the usual German style. The shoes are poulaines. The Fool wears a pouch hanging from a low belt.

Another engraving from the same period called Garden of Pleasure shows a Fool being scolded by a lady. He is

depicted (fig. 32) wearing a long robe that buttons in front. His shoes are poulaines similar to the other Fools of the period. The hood is thrown back and therefore difficult to see. One sleeve is tight fitting and the other is à comeo.



Fig. 31



Fig. 32

Erasmus's 1509 work, Praise of Folly, provides several illustrations of the mid-fifteenth-century Fool. One of Holbein's drawings illustrating Erasmus's work shows a Fool with his bauble. The Fool (fig. 33) wears an eared hood with a cockscomb. The tunic is circled at the waist with a wide belt decorated with bells. The right sleeve, à comeo, is of the German tradition as well as the tassel

decoration at the elbow. The bauble appears to be carved to mirror the Fool.

Erhard Schon's illustrated etching, Verdeling Van de narrenkappen, used in Erasmus's Praise of Folly presents a Fool (fig. 34) playing an instrument. The tunic has a dagged skirt overlaid with a set of points terminating in bells. The ears are larger than usual and stiffened. The mantle also is pointed but with no bells. He is carrying two unusual baubles which appears to be a Fool's ears on a pole. From his right wrist hangs a club type bauble.



Fig. 33



Fig. 34

Figure 35 is a rear view of another Fool from the same etching. Of interest is his knee pants and the length of the back mantle.

An Austrian Tarot dated 1453-57 and inscribed "Female Jester" provides an example of the female Fool's clothing. Figure 36 illustrates her gown with two purses hanging from the belt. The sleeves are loose, and there is no visible headdress. She holds a mirror in her hand which faces away from her. The image in the mirror appears to reflect her face, a style similar to some baubles. Note the bare feet.



Fig. 35



Fig. 36

Two other jokers taken from the Austrian Tarot playing cards of 1453-1457 depict male Fools. The hoods of the two jokers (fig. 37 and 38) are traditional and offer little variety. However, the robes offer a costumer an alternative to the popular tunic design.



Fig. 37



Fig. 38

In the foreground of a woodcut entitled Procession with Hunter, Fools and Monkeys, the Fool (fig. 39) wears a hanging sleeve terminating in a weighted tassel. In the rear he has a small pouch hung from his belt. The head-dresses are differing styles. The unique feature of the woodcut is the shape of the gowns. The fools represent

various characters, such as scholars or lawyers; and, therefore some are dressed in long robes. However, the huntsman, symbolized by the powder horn, has a short tunic.

A representation of an ancient stained glass window executed during the reign of King Edward IV (1461-1483) purports to be Edward's Fool (fig. 40). The hood, cowl, and right leg are blue. The tunic and shoes are red; and the left leg, the bells, the girdle and the trim around the cowl are yellow. The Fool carries a yellow bauble. The vivid colors are bright with sharp contrasts.



Fig. 39



Fig. 40

A 1468 drawing entitled The Magnificent, Fool of the Duke of Bourgoigne (fig. 41) illustrates a Fool dressed in a pointed mantle and tunic. His hood has a single point terminating in a bell. Bells also decorate the point on the mantle and hood. He is wearing hose and small poulaines. The sleeves are trimmed with a ruffle at the wrist. The Fool carries a bauble dressed similar to himself. However, the bauble has a two-pointed hood. While dated 1468, the Fool is depicted against a background of 1828 and probably was retouched by a nineteenth-century artist called V.H.



Fig. 41



Fig. 42

Charles Knight in his book, Old England, depicts a Court Fool (fig. 42) and Buffoon that he found in a Harlequin manuscript #4379. This fifteenth-century Fool resembles both his predecessors and his contemporaries. His clothing is parti-colored and edged with points. Instead of a bauble, he carries a staff, and his headdress appears stuffed and curls slightly more than many of the other hoods.

A Master From Hausbuches between 1480-1490 engraved a copper work called Card Playing Group. In this work the Fool (fig. 43) wears his hood pushed back and a belted tunic.



Fig. 43



Fig. 44

The tunic buttons in front. The other characters in the work wear long poulaines; however, the Fool's footwear is very short.

In 1490 another German, Erfter Band, provides more evidence of the Fool's clothing. In one of his illustrations the ass's ears are small and stiff (fig. 44). The right sleeve is a loose poky sleeve with a tight undersleeve. There is a pouch attached to the belt in the front. The bauble is merely a stick with a whip, most likely of leather, at the end.

Figures 45-46 are taken from Antwerpener oder by Master Mechelner in 1493 and show two Fools. The Fools are dressed to depict the moods of the Fool. One is white (fig. 45), and the other is black (fig. 46). Figure 46 is important mainly for the division of color and for the shoes. The black Fool (fig. 46) appears to wear the soled hose and pattens.⁴

Figure 47 is from an illustration in Ship of Fools, 1494. The woodcut is attributed to Dürer. The Fool wears the traditional eared headdress with cockscomb, and his right sleeve is a good example of the German à comeo sleeve. Note the long bauble with the carved face.

A fifteenth-century French manuscript, Style du droit francais, presents a different type of Fool's

⁴pattens: overshoes made generally of wood, secured by leather straps.



Fig. 45



Fig. 46

clothing from the reign of King Jean and King Charles V. The garment (fig. 48) is more ornate than previously seen. The mantle has a decorative scalloped edge, and the bottom of the tunic appears to have a stuffed band with bells suspended from it. The colors of this garment add to its decorative appeal. The hood and cape are green with a silver bell on the point and silver trim around the edge of the cape. The tunic is beige on the right and black on the left. The roll is white with silver trim and silver bells. The right hose is red, and the other is black.



Fig. 47



Fig. 48

Figure 49 is taken from a relief showing the Emperor Maximilian I with a counselor and a jester. The relief was made between 1497-1500 as part of the decoration of the Goldenen Dachl, Innsbruck. The relief is titled "Little Golden Roof" and is by Erasmus Grasser.

Hieronymus Bosch in a woodcut, "The Effeminate Courtier," from Sebastian Brandt's Ship of Fools in 1498 illustrates a Fool (fig. 50) in a tunic with the German traditional à comeo sleeve. Here the Fool carries a mirror. Note the unusually large stiff ears and the strange shoes.



Fig. 49



Fig. 50

From the late fifteenth century, there is a bronze statue of a Fool (fig. 51). He wears a simple headdress with one belled point. The pants are knee length, and one knee sports a string of bells.

Figure 52 shows an undated Fool in the German painting of a dance titled Freydal. Consistent with the German tradition, the Fool wears one sleeve à comeo weighted down by a tassel. The skirt of the tunic has a dagged edge. The tunic is girdled with a belt of bells, and the traditional hood has bells down the top center. The shoes are not unique and match those of the other dancers in the painting.



Fig. 51



Fig. 52

In 1500 G. Hoornbuch painted a Flemish calendar page for February illustrating a typical evening's entertainment. Included in the entertainment is a Jester (fig. 53) dressed in white with gold bells on the point of his hood and a series of bells around the wrist like a cuff. Although the doublet is too concealing to reveal the sleeves, the shape seems to resemble that of the other entertainers. In figure 53 the hood, hose, garter and the top of the arm are from the painting. The rest of the coat is conjecture based on the other characters in the picture.

The jester carries a bauble with what appears to be a carved head. The face is a tan skin color, and the hood and stick are an earthy red color. It is interesting to note that the face on the bauble does not mirror the jester's face. The shape of the face and the noses are dissimilar.



Fig. 53



Fig. 54

Master Mair from Landshut in 1499 executed a copper engraving titled View of the Inside of a House. One of the entertainers is a Fool wearing a plain tunic, traditional hood and hose. This illustration (fig. 54) is included because of its simplicity.

Figure 55 shows a Fool from the turn of the fifteenth-sixteenth centuries. The Fool is found in a painting titled Grimani Breviary by the Northern European School. The Fool reflects the high fashion of the day. The main identifiable characteristic is his bauble which is unique for it does not mirror the person. Newton in his Renaissance Theatre Costume describes the painting, "he wears sleeves à gozzi trimmed with a line of ornamental dags sew [sic] along the underseam of the sleeve. . . . The Fool, furthermore, wears a curious hair cut. . . ."5

Hans Burgkmair in Triumphzug: Car of Fools depicted five Fools; however, none appear to wear traditional costume. The two Fools that are the most interesting are Figures 56 and 57. Newton described the scene saying:

Enthroned within this niche is a frenetic, gesturing, mouthing creature who wears his hood so twisted around his head that any ears which may belong to it are concealed--it has become rolled into the twisted hood of the 1430's. In the wagon's prow is poised a far more sophisticated though equally theatrical character, whose clothing suggests the type of court Fool privileged to hang about the person of his master. From the square toe of his shoe, made in the prevailing style grows the long point of the shoe of the Fool's own archaistic Gothic fashion. A border, cut into leaf shapes edges his tunic, is striped vertically with the wide fashionable stripes in alternate colours so often worn by Maximilian himself.⁶

⁵Stella Mary Newton, Renaissance Theatre Costume (Great Britain: Butler and Tanner, Ltd., 1975), p. 113.

⁶Ibid., p. 172.



Fig. 55



Fig. 56

The rear section of the car (fig. 58) rises as a canopy in the shape of a Fool's hood and underneath stands a Fool.

The fierce looking Fool pictured in figure 59 is taken from Dancing Party, an engraving by Master M.Z., Munich, 1500. Of special note is the Fool's hood with its unique ears and center pointed piece.

A Fool located in Das landliche Feste by Hans Schaufelein cannot be dated accurately. The artist worked from 1493-1540; however, the other figures in the engraving are early Renaissance around 1300. The Fool (fig. 60) wears his fur pouch on the side and his legs are covered by



Fig. 57

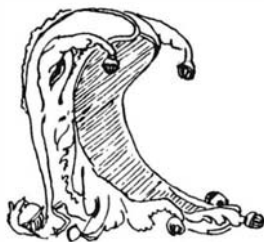


Fig. 58



Fig. 59

what appears to be heavy leggings. Of special note is the hood which appears to be of two pieces. One is the usual hood, and the other is a piece wrapped over the ears and across the top.

Four tarot playing cards titled German Playing Cards from around 1510 by an unknown German master, most likely Peter Flotner, provide the Fool's clothing illustrated in figure 61 and 62. In figure 61 the sleeves are again unmatched with one tight and one hanging. The tunic and hood are sewn together instead on the familiar hood-mantle arrangement. The short tunic sports a series of front



Fig. 60



Fig. 61

buttons and is cut in small points around the skirt. The Fool carries a torch-like bauble. The hood is traditional with the ass's ears and a small cockscorn. In figure 62 the Fool wears a simple dagged tunic and mantle with

a plain hood. The hood has an exaggerated top. Because there is no evidence of this variation elsewhere, it could be an artist's stylized approach. The artist is consistent with the German tradition of sleeves of differing styles.



Fig. 62

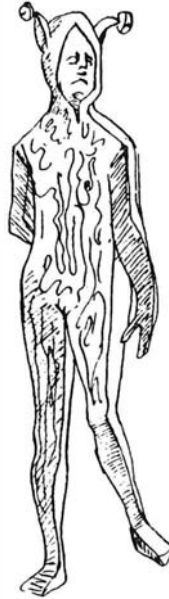


Fig. 63

On another of the cards the artist illustrated a very unusual Fool's garment. It is doubtful that he was representing actual clothing and seems more likely that he was creating a character. The garment appears as a body suit of two textures and colors with a back that appears to be solid-colored. Figure 63 attempts to capture the Master's shading style to illustrate the motley effect.

It is impossible to tell what the artist was really presenting with his textures; however, his abstraction offers possibilities for a costumer.

Figure 64 shows a Fool musician in a tunic with one full sleeve and one inner tight sleeve with a hanging outer sleeve. The hood bears the traditional bells and a cockscomb. It is interesting to note the variety offered by the four cards. Here are four distinct selections all from the same period and all bearing traditional features.



Fig. 64



Fig. 65

Figure 65 is from a 1512 manuscript illustration of Doctor Murner by the Swiss artist Urs Graf (1485-1527) and

is titled A Fool Naked in Bath Tub Being Exorcised By A Priest. This illustration is from the title page of the book. There are eight other illustrations, but the Fools are all dressed similar to the Fool in figure 65. Here the Fool is wearing a simple hooded tunic with knee length hose or boot with the toe exposed. This footgear is used for all the Fools in the illustrations. All the tunics have the double lines down the front and the same style eared hood with a cockscomb. Some wear the pouch, and others do not.

Albrecht Dürer's woodcut from Narrenschiff provides an example of mid-sixteenth-century dress. He shows a Fool in motley apparel with one sleeve cut like a hanging bag weighted down by a tassel. The simple tunic (fig. 66) is full cut with a pouch hanging from a loose girdle. Note the cuff on the one bag sleeve. The hood is traditional with stiff ears and bells in place of a cockscomb.

A woodcutting titled Garden of Pleasure in the style of a German Master M.Z. around 1520 contains two Fools. One (fig. 67) shows a Fool leaning over a well. His doublet with its slashed sleeves and his striped hose are of interest. Also he wears small round hose and a sword. It is unusual to see a Fool with any type of fighting equipment. A second Fool in the picture (fig. 68) also wears the striped hose. The front of his round hose is obscured by a large pouch.

Lucas Van Leyden in 1502 engraved The Fool and The Woman. The Fool (fig. 69) has a hood with one small



Fig. 66



Fig. 67

rear point terminating in a tassel and a small point cockscomb on the top. The mantle is dagged, and he wears a pouch suspended from a belt. The sleeve has an elbow slash and a small dagged decoration.

Figure 70 is drawn from a woodcut by an unknown German master, based on a poem by Hans Sachs (1494-1576). The doublet is slashed with full sleeves, and the tight fitting pants have a ruffle around each knee. The shoes are simple with soles. The hood shows two ears, and at the top a bell is seen. The third bell is most likely attached to a point. The top of the hood has a small cockscomb.



Fig. 68



Fig. 69

The mantle shows one ball and point hanging down the back. The Fool plays a small horn and carries a flower.

An obscure Elizabethan artist, Bulloz, painted a village square where people were dancing and playing games. He included two Fools in his villagers. Figure 71 shows one in motley with a pointed mantle and skirt. The other (fig. 72) is seen only from the back. He wears a pointed skirt of two colors and a hat instead of a hood.

Hans Rudolf Manuel Deutsch (Deutsch the Younger) between 1525 and 1571 etched a work titled, A Man Resting On A Donkey, Surrounded by Seven Persons. Here the Fool



Fig. 70



Fig. 71

(fig. 73) is dressed in a long pointed skirt attached to the top with a wide belt. He wears boots and striped hose. The hood is similar to many others.

L. Cranach in his painting, Mouth of Truth, done in 1528 shows a Fool dressed in a simple, full blue-green tunic (fig. 74). The material reflects light easily and appears shiny. Only one sleeve is shown, and it is à comeo. The hood is a loose-eared style with a decorative band instead of a cockscomb. The hose are dark and probably soled. The tunic style in this painting is reflected in



Fig. 72



Fig. 73

the work of numerous artists, and would be considered the most common German style.

Dürer also illustrated some books with woodcuts containing Fools. In a non-published edition of The Comedies of Terence by Basle Amerbach, the title page shows a Fool dressed similar to others discussed. On the title page of another book, The Classical Theatre, Dürer depicted a Fool dressed like his Fool in figure 48, and another Fool (fig. 75) dressed in a belted tunic which is slit at the sides and trimmed around the bottom possibly with fur.



Fig. 74



Fig. 75

The left sleeve appears to be of different fabric from the rest of the outfit. A third illustration (fig. 76) is for Andria. In this the Fool wears a long tunic and a curious headpiece. It is worn with the traditional hood and appears to be a crown piece of feathers.

A woodcut attributed to the Dürer School is shown in figure 77. The work is titled, Nude Woman and a Fool. The barefooted Fool wears a simple tunic, an eared hood, and a pouch hung from his girdle.

In an engraving by Hans Leinberger (1515-1530) titled A Dance, there are two Fools. One is similar to L. Cranch's



Fig. 76



Fig. 77

Fool (see fig. 74). The other (fig. 78) has two variations. The hood has an unusual circular cockscomb that appears to stand above the head. The bauble has a face on each end and is shaped like a bone. Also both the sleeves of the tunic are à comeo. This is rare for the German Fools usually have only one sleeve of that style.

An engraving from 1550 of an illustrated souvenir provides additional evidence of theatrical costume of the sixteenth century. In the Entry of Henri II into Rouen, a Fool is illustrated in the background. While most of his costume is concealed, the jerkin and traditional hood

provide costume possibilities. Figure 79 shows the hood and jerkin as illustrated by the engraving. The hood is traditional and provides no new insights. The jerkin and visible portion of the round hose reflect the mid-1500's fashion. The cannons and bottoms of the round hose are conjecture based on the other figures in the engraving.



Fig. 78



Fig. 79

Two sources present the same collection of engravings of Fools from 1510-1550. One (fig. 80) shows a Fool in a short tunic that is unbelted and of fairly full cut. The tunic buttons in front and has small dags around the bottom. Attached to the tunic is a hood with stiff ears terminating

in bells. The Fool also wears an additional headpiece of ears that hang forward. The Fool is a rare example of one with a beard. The bauble is a puppet on a stick. The face on the bauble is bearded but not exactly like the Fool's own face. He wears long poulaines which end in bells. The clothing is of motley color. Red and gold alternate sides of the body. The right shoe is red, the right hose is gold, the right tunic is red and the right hood and ears are red. The left shoe is gold, the left hose is red, the left tunic is gold, and the left hood and ear are gold. All the bells and buttons are gold. The extra-eared hat is green with a gold tie to attach it to the head. The puppet bauble is flesh colored, and the stick is green.

The other Fool in the collection is shown passing out a door. He, too, is motley (fig. 81). The hood is two-colored red on the right and light blue on the left with gold bells down the center and at the ends of the ears. There is a narrow gold ribbon trim around the edge of the hood and around the dagged side and sleeve and gold on the left. The skirt of the tunic is light blue on the left and gold on the right. Where the skirt is pulled up, it can be seen that the lining is white. The hose are green on the left and red on the right. The bells around the knee are gold, and the shoes are brown. The puppet bauble is red with gold balls, and the face closely resembles the Fool's.



Fig. 80



Fig. 81

Bruegel in a pen and ink drawing titled Fair at Hoboken, 1559, shows a Fool (fig. 82) with a pointed skirt on his tunic. Also note that the hood and tunic are one piece. This Fool does not have the typical German sleeve design.

In an engraving, The Bridge for Adulterers Made by King Arthur, Jost Amman, who worked from 1539-1591, presented an interesting Fool. The Fool (fig. 83) wears a doublet with the traditional German sleeve. The vest is decorated with bells, and he carries a club. Also of interest are the boots.



Fig. 82



Fig. 83

The sixteenth-century German artists left posterity considerable evidence that the Fool was alive and well. In 1568 there is an etching by Der Schalschnarr (fig. 84) that supports the traditional German sleeve design. However, Der Schalschnarr has illustrated several new and interesting variations. First, the hood has a short point at the top back that is trimmed with a bell. Secondly, the Fool reflects high fashion with his round hose. However, the influence of the traditional Fool's garment is reflected in the over tunic with its dagedged edge. Few other artists showed a Fool wearing a sword, and the ovals with symbols

are also unique. Each oval sports a different symbol, the sources of which are unknown. Possibly the symbols are coats of arms for the different houses where the Fool was employed. Der Schalchsnarr's Fool not only wears a sword but also a club on his girdle, and he carries a mirror-shaped bauble. The bauble is painted with a face resembling the Fool's.

Figure 85 illustrates the title page to The Histories of Till Eulenspiegel, Elzevir edition, 1703. Here the Fool is primarily recognized by his bauble, for his clothing has shifted from the traditional medieval garment to a post-Elizabethan style. One characteristic of the Elizabethan style is the ruff.



Fig. 84



Fig. 85

Heinr Goltzius (1558-1617) shows a Fool pouring drink at a feast. The Fool (fig. 86) wears contemporary clothes, and his only distinguishing feature is the traditional Fool's hood. Note the shoulder roll and the long knee pants.

There is a Fool from 1550-1600 that reflects an intricate design (fig. 87). The hood is gold on the right and lined with red/orange. The left hood is lined with blue. The right ear and cockscomb are blue, and the left ear is gold. The bells on the ears are gold. The right inner sleeve is blue with a gold outer sleeve terminating in a blue tassel. The right doublet is a red/orange. The left doublet is green with blue and gold shoulder rolls. The left sleeve is gold with blue slashes. Below the girdle the doublet is blue on the right and green on the left. The left leg is gold in the slashes and blue on the strips. The right leg is red with gold buttons. There is a gold tie on the left leg. The left shoe is red with a gold bell. The right hose is gold. The left hose is blue. The Fool carries a bladder bauble which is brown and also a puppet bauble which is red with a flesh-colored face.



Fig. 86



Fig. 87

Mathaus Merian illustrated the baptism of the son of Jean Frederic, Duke of Wurtemberg. The ceremony lasted from March 10-17, 1616. In one of the processional carts, Merian shows a Fool playing a musical instrument. While the Fool is seated and most of the clothing is hidden, the hood (fig. 88) appears to be the traditional type with a slightly different cockscomb. The cockscomb is dagged instead of pointed and, therefore, has a softer look.

Artists are still portraying the Fool as present at court entertainment around 1620. Figure 89 shows the part of the clothes as demonstrated by an unknown master in an engraving titled The Receiver of Contributions. The hood has two points decorated with bells and is attached along with a collar to the cowl. The crest of the hood sports a small cockscomb. The rest of the Fool's garment consists of a doublet that appears to be of two layers, similar to the current fashion in the 1620's. The jerkin is a full-sleeved garment with small wrist cuffs. Unfortunately the illustration fails to show the leg covering; however, it may be surmised that the hose would be of a 1620 style. Therefore, the costume would be the headdress with its ears and cockscomb. The Fool also wields the traditional club.



Fig. 88



Fig. 89

From a deck of playing cards designed for England's King Charles I in 1628 comes a colorful Fool (fig. 90).

He is dressed in a red doublet with black buttons. The pants are yellow with a white tie around the knees. The hood is a yellow-gold color and has bells at the ends of the points. The shoes are black with red soles. A white ruff is around the neck and at each wrist.



Fig. 90



Fig. 91

A German master, in an engraving, The Users of Tobacco dated in the 1630's, illustrates another Fool. The Fool's clothing (fig. 91) closely resembles current fashion with doublet and hose as well as the shoes. However, this Fool also wears the traditional hood with points and bells. Instead of carrying a bauble, the Fool

holds the symbol of tobacco which here is the pipe.
Therefore, in this work the only clue that the person is
a Fool is his traditional hood.

In 1638 Pieter Jansz Quast (1634-1647) did an
illustration titled The Five Senses And A Title-Page With
A Fool. Of special interest in this work (fig. 92) is the
shoes with a bell behind each leg, the striped hose, and
the two bells on the left sleeve. Stuck in the Fool's
belt is a puppet bauble with a face like the Fool's.



Fig. 92

The Germans contributed some of the best illustrations of Fools. The German engravings and woodcuts are clear and easy to decipher. There is extensive evidence that the Fool in some combination of his traditional garb was alive and well from the early 1300's to the 1700's.

CHAPTER THREE

Throughout the ages costume designers have consulted art as a basis for their designs. Most authors of costume texts have presented a Fool's clothing without crediting their sources. I have attempted to trace a possible origin for each of these designs and to show any modifications that the author may have created. Many of the authors created unique designs by mixing elements from several of the etchings and paintings. A few designers created unique designs that capture the spirit of the character of the Fool without any real historical basis.

In his book, Die Trachten der Volker, Carl Rohrbach presents an interesting Fool design that he attributes to the English around 1200. While the dates for the design seem early, they do correspond to the other characters in the picture. Nevertheless, the design (fig. 93) offers costume possibilities. Rohrbach's color scheme is also of interest. The tunic is a series of white bands separating the colored bands. The points on the cape are red and edged with white. The yoke part of the cape and cowl around the neck are a pale yellow gold with a repeat of the white bands. The lower yoke band, however, is of a soft turquoise which is repeated in the pants. The legs and feet are bare and around the waist is a girdle.

The Fool does not appear to wear the traditional hood; however, he carries a bladder on a stick. Bells on the end of the tunic's points further identify the character as a Fool.

Longman's Historical Illustrations by Thomas Barfield shows the thirteenth-century hall of Stokesay Castle where a Fool is leading a procession of servants. The rear view of the Fool (fig. 94) shows a parti-colored tunic with six points, parti-colored hose and a two pointed hood. There does not appear to be any bells on the points. This illustration is the earliest example of the English use of the pointed tunic style.



Fig. 93



Fig. 94

Figure 95 is a Morris dancer that Thomas Barfield depicted in his book. The dancer was first illustrated in Bodleian Library's manuscript 264 and is purported to be a fourteenth-century English dancer. Here the dancer is closely related to the Fool by his choice of clothing. The hood and use of motley garments qualifies him for inclusion in this study.

Figure 96 was taken by Barfield from the Romance of Alexander manuscript. It is fourteenth-century English and is a tighter fitted tunic than most. Also the use of the points around the mantle is different from most garments as they are cut separate and later sewed to the mantle.

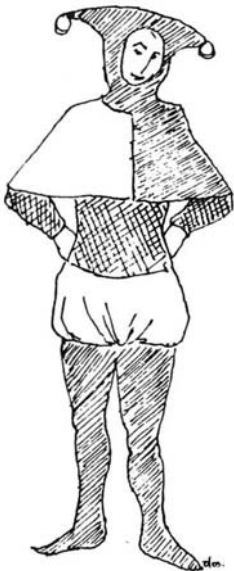


Fig. 95



Fig. 96

Iris Brooke in her book, English Costume of the Later Middle Ages, uses a Fool dated 1300-1325. Her drawing appears to be a modification of the manuscript drawing from 1300 (fig. 19). Brooke has extended the points of the hood and abandoned the cuff on the right sleeve (fig. 97). To the points on the hood she added bells.



Fig. 97



Fig. 98

Herbert Norris, in his book, Costume and Fashion, presents a headdress that he attributes to a Fool in King Edward's court from 1307-1327. The stiffened points (fig. 98) are decorated with bells, and the hood is attached to a shoulder length mantle. Norris says that the head is out

of the Mummer's tradition. Another Fool from the Mummer's tradition is shown by Dion Calthrop in English Costume. Calthrop attributes this Fool (fig. 99) to King Edward III's (1327-1377) court. Note must be taken of the parti-colored tunic and hose. The patterned headdress and mantle offer a stylized design. The shoes appear to be of differing colors but of a simple style.

Iris Brooke illustrates a Fool (fig. 100) that she claims is appropriate for 1400-1420. There is no source given for the design which resembles several from that period.



Fig. 99



Fig. 100

The garment is of two colors with opposing legs of the hose to match. Note the stuffed headpiece and the face on the bauble.

There are two styles of dress for the Fool of Henry the VI (1422-1461) according to Calthrop. Here the Fool's hood is shown to be both three and one peaked (fig. 101-102).

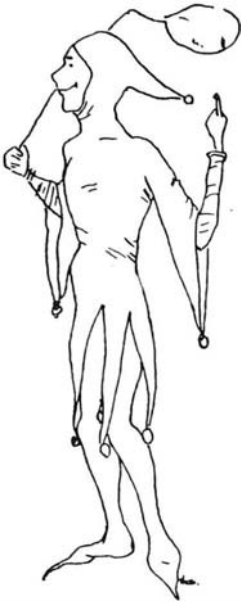


Fig. 101



Fig. 102

Both hoods have bells on the peaks. The tunics are knee length with long points. Figure 101 has a tight fitting under sleeve and carries a bladder bauble. On the other hand figure 102 carries a staff and has parti-colored hose.

The sleeve in figure 102 is full and has bells at the elbows.

Figure 103 is another Dutch design presented by Carl Rohrbach dated 1450-1500. Here the Fool carries a puppet bauble with a face that matches the Fool's. Note the unusually long stick which serves as a staff. The cockscomb is a series of gold bells, and the bell motif is repeated down the center of the back of the garment. The hood, bauble head, and tunic are a red color. The jerkin has one straight white sleeve and a large gold à comeo sleeve. Again the sleeve design mirrors the German tradition. The back pouch and boots are of brown leather. The hose are multi-colored with a gold and white striped right leg and a blue and white striped left leg. The Fool carries a blue piece of cloth.

Thomas Barfield's search through old manuscripts uncovered the Fool in figure 104 in a fifteenth-century manuscript of Quintus Curtius. The manuscript depicts a reception during the reign of Edward IV (1461-1483). The French Fool sports decoration on his hose and tunic of uneven length.

Mary Houston in her book, Medieval Costume in England and France, the 13th, 14th, and 15th Centuries, uses a Fool dated late fourteenth century. The lower part of the tunic appears to be quilted and padded. There is a seam at the waist and the hood is joined at the neck. The Fool (fig. 105) has long points at the edge of the tunic and sleeves.



Fig. 103



Fig. 104

Thomas Barfield shows a Fool from a contemporary manuscript originally done by Flemish artists for King Edward IV about 1480. However, Barfield identifies the Fool in the picture as French and not part of the original picture. The Fool (fig. 106) wears a tunic seamed at the waist, as well as cannons that end above the knee. His hood is of two colors, and the face on the bauble does not match the Fool's.



Fig. 105



Fig. 106

In an illustration of the fourteenth and fifteenth-century royalty, Northrup in 1925 uses an elaborate Fool's costume (fig. 107). Not only is the garment parti-colored, but also one section has a detailed pattern. The hood is topped with a unique ornament for which no historical prototype was found. The stuffed point on the hood is also unusual. Bells decorate the points on one side of the mantle. Northrup's description says, "doublet and hose; cowl or chaperone with long pointed end or ends. Edges of sleeves, chaperone, and doublet dagged, parti-colored,

stripped; bells. Fool's head for septre."⁷ However, the illustration fails to show the septre. The Northrup design closely resembles a Rohrbach creation of 1500 (fig. 110).



Fig. 107

Iris Brooke, in her book, Western European Costumes, creates a family of Fools (fig. 108). All three wear traditional headdresses. However, each Fool has an individual tunic or dress. The man's costume appears to be adapted from the Durer woodcut of the mid-fifteenth century (see fig. 65). Brooke has taken the fullness in

⁷Belle Northrup, A Short Description of Historic Fashion (New York: Teacher's College, Columbia University, 1925), plate XXX.

the shoulder of the Dürer Fool and created a shoulder roll. She has omitted the cuff from the inner sleeve and added smaller bells on the ears. The bauble that Brooke shows was not present in the original woodcut. The man's tunic is full, and his hose show a line that could either be a seam or an indication that the hose are motley. The woman's kirtle and dress reflect medieval fashion while the child's tunic is closest to the Fool in figure 76. No historical prototype was found for the woman or the child.



Fig. 108

Parmentier in his Album Historique in 1907 illustrates a fifteenth-century Fool found in a manuscript.

The Fool (fig. 109) wears both a tunic with points and pants. The mantle has small scallops, and the bauble face resembles the Fool's. Again note the use of boots. Parmentier also presents another Fool for the fourteenth century. However, the clothes are similar to several others from that period.



Fig. 109



Fig. 110

One of the few designs attributed to the Dutch is presented by Carl Rohrbach in his Die Trachten der Volker. He dates the Fool as 1500-1550. The design (fig. 110) provides flair and color possibilities. The hood is a three pointed creation with the two side points drooping

like ears with bells on the end. The rear point appears to be stiffened and protrudes behind the head. The right side point is red and white striped, and one might assume that the left follows the color motif for the rest of his costume. The back point is a soft gold, and around the face is a large white band. The Fool is divided into left and right sides. All parts of the garments on the right side bear the red and white stripes while the left side is olive and gold striped. Both shoes are an olive-brown color. The belt and pouch are colored to match the shoes. The Fool has differing sleeves cut similar to the German tradition. The stick that the Fool carries is striped like a barber pole and contains all the colors of the costume.

In another of Brooke's books, Medieval Theatre Costume, she shows a Fool (fig. 111) sketched from tapestry in the Nancy Museum. The Fool is unusual with its goose head on the peak of the hood. It has bells on the ears and on the skirt points. Brooke also noted that the Fool in the tapestry has a bearded face that is reflected on the bauble. This is an unusual feature for most illustrations show the Fool with a clean shaven face.

Mary Houston illustrates a Fool (fig. 112) found in a fifteenth-century British museum. Note the points terminating with bells. The hood is white, the tunic is blue, and the hose are red on one leg and green on the other.



Fig. 111



Fig. 112

Margot Lister dates another Fool as late fifteenth century. This design (fig. 113) is of two colors, red and green. The three pointed hood has a full and stuffed appearance. Gilt bells decorate each of the points and also the elbows. The Fool carries a puppet bauble with a face similar to his own.

A set of three Fools appears in several costume books. Figure 114 is credited by Planche as coming from Royal MS 15D 3. Here the Fool wears a long tunic and carries a club bauble. Planche says that figure 115 is from Royal MS a B3. The tunic is still long but is

dagged with bells. The sleeves are of a multi-piece design, and the Fool carries a stick. Figure 116 is from Harleian MS 2287 and is a motley design. The three Fools appear to show a progression of period as well as complication of design. Strutt uses the same three designs and titles them Jesters of the Fourteenth Century.



Fig. 113



Fig. 114

However, in his text he dates the figures over both centuries. Figure 114 he labels as fifteenth century; figure 115, as fifteenth; and figure 116, as fourteenth century. Figure 115 appears identical to the Planche design.



Fig. 115



Fig. 116

Only Strutt credits it as Harleian MS No. 2897. Strutt also includes a thirteenth-century design from Royal MS 15 D III (fig. 117). This Fool wears a simple garment and carries a bladder. Rosenberg includes figures 114-116 in his book and calls them fourteenth-century jesters.

The Leloie dictionary of costume shows two illustrations of Fools. The illustrations (fig. 118-119) are basically abstractions. No historical prototype was found for these designs. It is believed that Leloie has designed two costumes based on a combination of period artists.

Leloie dates figure 118 as 1553 and figure 119 as sixteenth century.



Fig. 117



Fig. 118

Edith Dabney and C. M. Wise in their Book of Dramatic Costume presents a Fool's costume (fig. 120) to be appropriate for pre-Shakespearean and Shakespearean use. The design is a hood in the cut of Calthrop's Fool that Calthrop attributes to King Edward III (see fig. 99). However, the ladies have shortened the mantle and used a checkerboard motif. The rest of the design appears to be of the author's own creation, for no evidence was found to

support the design of the jacket or the hose. This costume, while offering variety lacks flair and fails to capture the mood of the period that the authors recommend for it.



Fig. 119



Fig. 120

Another undated Fool is from Grimball and Wells. This rather simple design (fig. 121) sports numerous small points, each terminating in a bell. The hose are motley, and the bauble mirrors the Fool's image.

A bizarre design was created for King Louis XIV's production of The Festival of Bacchus put on at court during the seventeenth century. A contemporary watercolor sketch (1651), titled Ballet du Roy des Festes, shows a Fool (fig. 122)

dressed in a collection of red, white, and blue striped fabric. The large balloon sleeves are white as are the hose and shoes. The fabric around the face is gold.



Fig. 121



Fig. 122

Grimball offers a very stylized design which is a combination of several traditional elements. The shoes are poulaines, and the tie around the knee is similar to ties found in figure 80. The use of the body suit is faintly reminiscent of the 1510 German card in figure 62. However, figure 123 is strictly a Grimball creation. The costume combines many colors, and the cape is unique. The following key will identify the color codes.

- A - gold
- B - blue-green
- C - orange
- D - purple
- E - lavender
- F - blue
- G - very light
blue-green
- H - white



Fig. 123

In 1839 Douce wrote and illustrated a book about Shakespeare and Elizabethan theatre. One chapter he devoted to court Fools. Douce attempted to catalogue and organize several types of Fool's clothes. He presented various complete costumes and a section on hoods and baubles. Douce collected the most complete document to date on the court Fool. His work included several illustrations as well as detailed notes on the function of the court Fool. Although Douce credits Strutt as a source, there is little of Strutt's designs (see fig. 114-117) reflected in Douce's designs. Douce also alluded to the Fool in King David

and His Jester (see fig. 28). Douce claims that the King is Henry VIII and the Fool is Will Somers. However, the design is not represented in Douce's collection.

One of Douce's Fools (fig. 124) shows a man in a typical garment. The striped robe is floor length, and there are no traditional elements. Another of his selections is of a man (fig. 125) in a tunic with a pouch. The basic garment is similar to many of the Fools represented in art; however, the hood is not shown, and to be within the tradition the hood would need to be eared or have points. The pouch is consistent with the tradition.



Fig. 124



Fig. 125

Douce's other selections for the Fools follow more closely the traditional garments. Figure 126 shows a Fool in a cote and surcote. The Fool's cote is decorated with bells which capture the spirit of the character, although no historical prototype was found for this selection. The sleeves are similar to the German tradition and the hood with two ears also sports a detailed bird head. The prototype for the head is possibly from an etching of Peter Balters (1540-1598). However, Balters's bird head is small and lacks detail. Balters's bird head is closer to the Brooke design found in a tapestry (see fig. 111).



Fig. 126



Fig. 127

Figure 127 shows another Douce design that is stylized but still retains some elements of the traditional hood. In figure 128 Douce again uses a bird head hood. The hood is the only traditional thing in this costume which resembles the Elizabethan style.



Fig. 128



Fig. 129

Douce presents a less stylized and more historically accurate Fool (fig. 129). Here Douce has added a feather to the hood which is an occasional decoration. The mantle has bells on each point. The sleeves are à comeo, and there are bells on each of the doublet's points. The shoes are poulaines.

Figure 130 is a Douce design that is similar to Brooke's (see fig. 108). The Fool wears a simple surcote with a stylized cote decorated with bells. The hood and mantle are similar to various historical pieces. In figure 131 Douce presents a simple design. The bladder, instead of a bauble, appears to be attached to the rear of the hood.



Fig. 130



Fig. 131

A final Douce Fool sports all the traditional Fool's garments. His hood has two ears and a cockscomb. The tunic has a bell at each elbow, and there is another row of bells worn around each ankle. Below the knee is a small strip

of cloth with dagged edges. The shoes are pattens. The bauble on a rather long stick has a face similar to the Fool's. This fellow (fig. 132) is the closest Douce Fool to the traditional.



Fig. 132

No document would be complete without including Douce's creations. Figures 133-137 are illustrations of Douce's hoods. He has put more emphasis on the bird decorations than it perhaps deserves.



Fig. 133



Fig. 134



Fig. 135



Fig. 136



Fig. 137

Douce's collection of baubles is historically more accurate than his other designs. Figures 138-146 are a collection of baubles. While representative of the various baubles, Douce's collection is far from complete.



Fig. 138

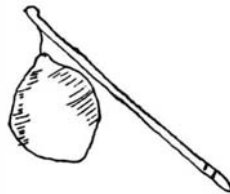


Fig. 139



Fig. 140

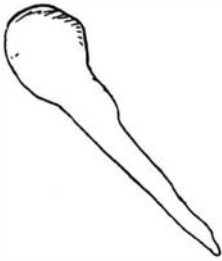


Fig. 141



Fig. 142



Fig. 143



Fig. 144



Fig. 145



Fig. 146

CONCLUSION

The study was started with the hope of discovering at least twenty-five variations of Fool's traditional clothes; yet, many more varieties were identified. There was surprise at the extremes of dress, the wide variety of styles and the unique places where examples were located. The staff at one library got excited and aided the search. They would greet me saying, "Hey, I have two more possibilities." The search could be likened to a scavenger hunt with the clues being any Medieval or Renaissance book, any type of art that did not have horses or military scenes, any art that had at least one personage of rank. Frequently a painting would have all the clues, but a magnifying glass would be needed to identify the Fool.

Few of the Fools discovered were in color. Nevertheless, those that were colored covered a full range from primary colors, both complementary and analogous, to pastel and muted shades. One should pick a line of costume that fits the personality of the fool character and then use most any colors that will fit the production style. Since only two beards were found on Fools and only one costume text author used a beard, caution should be exercised using beards. Caution should also be taken in the use of a bird head hood. Douce presented several; yet, no evidence

was found to substantiate their popularity.

The cut of the clothing varies; however, construction of the garments would be simple. To costume a show the designer can choose between historical accuracy or the Fool's temperament. There is great variety of style within each historical period. Since the items repeat so frequently, one would be free to mix and match any item in the study. There are some basic guidelines that one might like to bear in mind. The German Fool usually wears one à comeo sleeve and the other tight; therefore, for creating a costume for German Fools, one might want to follow tradition. Also the headdress tends to be more elaborate in the later Renaissance than in early medieval times. Early Fools tend to wear tunics because their contemporaries wore tunics. The most popular shoe design is the poulaine and can be used for any period, though it would be acceptable to use any shoe popular for the period of the play. The baubles were the personal creation of the Fool and therefore should closely reflect his personality. The rest of his clothes were purchased by the master and should reflect the status and personality of the master.

This reference collection provides a costumer with numerous styles of tunics, a variety of hoods and an assortment of baubles. With such variety to choose from, hopefully, a designer can be creative and employ more than the couple of variations that are so popular today.

APPENDIX

Figure		Date
1.	Hirth, fig. 1594, p. 1065.	1616
2.	Enhart, pl. 388, p. 432.	late 15th century
3.	Strutt, pl. LXXI.	15th century
5.	Tapestry Nancy Museum, Brooke, <u>Medieval Theatre Costume</u> , p. 144.	late 15th century
6.	Norris, vol. II, p. 311.	1307-1327
7.	Calthrop, p. 185.	1422-1461
9.	"Bromholm Psalter. Fool and Wise Man," Davenport, fig. 534, p. 194.	1300
10.	Brooke, <u>English Costume of the Later Middle Ages</u> , p. 41.	1400-1420
11.	Rohrbach, vol. II, pl. 52 and 65.	1450-1550
12.	<u>The Dance of the Golden Ring</u> , Master I.M., Diederichs, p. 18.	1375
14.	Mummer's tradition Calthrop, 110.	1327-1377
19.	See fig. 9.	1300
20.	Manuscript #964, Bodleian Library.	1344
21.	<u>The Brass of Flemish Workmanship</u> .	1347
22.	<u>Group With Jester</u> .	15th century
23.	<u>King and Jester</u> , MS Harl. 1892 Green, p. 513.	15th century
24.	Berlin, Kuferstichkabinett, P. II 121. 27., Diederichs, p. 8.	15th century

25. Dickens, fig. 54, p. 59. 1425-1441
26. Zurich, Polytechnical Institute
Geisberg #417, Diederichs, p. 8. 1450-1500
27. Berlin, Kuferstichkabinett BX78,33
Diederichs, p. 11. 15th century
28. Bodleian Library, Oxford, Black,
p. 122.
29. Bodleian Library Oxford, Black,
p. 109. c.15th century
30. Brussels, Bib. Roy. MS. 9967,
Davenport, p. 314. 1448
31. Berlin, Kupferstichkabinett
Diederichs, p. 3. 1450
32. Berlin, Kupferstichkabinett
Diederichs, p. 12. 1450
33. Tietze-Conrat, pl. 63, p. 57. 1450
- 34-35. Holtink, p. 119. 1450
36. Vienna, Kunsthistorisches Museum
Willeford, pl. 12, p. 39. 1453-57
- 37-38. Vienna Kunsthistorisches Museum
Tietze-Conrat, pl. 65, p. 59. 1453-57
39. Newton, p. 111. 1462
40. Knight, pl. 1461-1483
41. des Gost. Belges, pl 83,
Lith. Royale de Jobard
retouched 1828. 1468
42. Knight, pl. 1237.
43. Amsterdam, Kupferstichkabinett
Diederichs, p. 7. 1480-90
44. Diederichs, p. 12. 1490
- 45-46. Schutzenfest im Zunstgarden
Die mode, vol. 3, p. 235. 1493

47. Basle, Kunsthalle
Tietze-Conrat, pl. 61, p. 56. 1494
48. Racinet, vol. 4, pl. 213.
49. Dickens, p. fly leaf. 1497-1500
50. Williams, n.p. 1498
51. Enhart, pl. 388, p. 432. late 15th century
52. Newton, pl. 61, p. 182. 15th century
53. Newton, pl. 55, p. 170. 15th century
54. Diederichs, p. 19. 1499
55. Newton, pl. 35, p. 112. c.1500
- 56-58. Newton, pl. 56, p. 172. 1472-1531
59. Metropolitan Museum of Art
ed. p. 72. 1500
60. Hans Schaufelein, "Daslandliche
Feft," B. 96, Boehn, vol. I,
p. 45. 1493-1540
- 61-64. Hirth, p. 756⁺. 1510
65. Narrenbeschwerung, Strassburg
Hollstein, vol. II, p. 125. 1512
66. Newton, pl. 33, p. 110. 16th century
- 67-68. Nurberg, German Museum
Diederichs, p. 13. 1520
69. von Grote Collection
Hollstein, p. 170. 1520
70. Willeford, pl. 29. c.1500
- 71-72. Gail, p. 60-61. 1500's
73. Basle, Hollstein, vol. 6, p. 203. c.1525
74. Slide, Virginia Commonwealth
University, Richmond, Va. 1528
- 75-76. Hollstein, p. 246. 1550

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|--------|--|--------------|
| 77. | Coburg, Oxford, Hollstein,
p. 271. | 1550 |
| 78. | Vienna, Hollstein, p. 187. | 1550 |
| 79. | Newton, pl. 74, p. 234. | 1550 |
| 80-81. | Berlin, K. Handzeichnungen
Kabinett, Von Hefner-Alteneid,
vol. 8, pl. 528. | 1550 |
| 82. | London: University of London
Virginia Commonwealth University
Slide Library, Richmond, Va. | 1559 |
| 83. | Fischell, vol. 2, p. 744. | 1539-91 |
| 84. | Hirth, vol. 3, pl. 1269. | 1568 |
| 85. | Willeford, pl. 15, p. 40. | 1580 |
| 86. | Hirth, vol. 3, pl. 1444. | 1558-1617 |
| 87. | Von Hefner-Alteneid, vol. 9,
pl. 603. | 1550-1600 |
| 88. | Hirth, vol. 3, pl. 1594,
p. 1065. | 1616 |
| 89. | Hirth, vol. 3, pl. 1657,
p. 1126. | 1620 |
| 90. | Blitzer, p. 19. | 1628 |
| 91. | Hirth, vol. 4, pl. 1713,
p. 1171. | 1630 |
| 92. | Hollstein, vol. 17, p. 242. | 1638 |
| 93. | Rohrbach, vol. 2, pl. 38. | 1200 |
| 94. | Barfield, pl. 35. | 13th century |
| 95. | Barfield, pl. 37. | 14th century |
| 96. | Barfield, pl. 38. | 14th century |
| 97. | Brooke, <u>English Costume of
the Later Middle Ages</u> , p. 11. | 1300-25 |
| 98. | Norris, vol. 2, p. 311. | 1307-27 |

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|----------|---|-------------------|
| 99. | Calthrop, p. 110. | 1327-77 |
| 100. | Brooke, <u>English Costume of the Later Middle Ages</u> , p. 41 | 1400-20 |
| 101-102. | Calthrop, p. 185. | 1422-61 |
| 103. | Rohrbach, pl. 52. | 1450-1500 |
| 104. | Barfield, pl. 60. | 1461-83 |
| 105. | Houston, fig. 222, p. 120. | 1475 |
| 106. | Barfield, pl. 70. | 1480 |
| 107. | Northrup, pl. XXX. | 14th-15th century |
| 108. | Brooke, <u>Western European Costume</u> , p. 103. | c.1500 |
| 109. | Parmentier, vol. 2, p. 25. | 15th century |
| 110. | Rohrbach, pl. 65. | 1500-50 |
| 111. | Brooke, <u>Medieval Theatre Costume</u> , p. 104. | 1500's |
| 112. | Houston, fig. 313, p. 179. | 1500's |
| 113. | Lister, p. 150. | 1500's |
| 114. | Strutt, pl. LXXI.
Planche, p. 301.
Rosenberg, vol. 2, pl. MCMXXU. | 15th century |
| 115. | See fig. 97. | 14th century |
| 116. | See fig. 97. | 15th century |
| 117. | Strutt, pl. LXXII. | 13th century |
| 118. | Leloi Dictionary, p. 156. | 1553 |
| 119. | See fig. 118. | 16th century |
| 120. | Bagney-Wise, pl. XIII. | 1600 |
| 121. | Grimball-Wells, pl. XII-A,
fig. 3, p. 85. | no date |
| 122. | Bibliothèque National, Paris;
Blitzer, p. 127. | 1651 |

123. Grimball-Wells, n.p.
124. Douce, pl. VI, fig. 2.
125. Douce, pl. IV, fig. 2.
126. Douce, pl. VI, fig. 4.
127. Douce, pl. VI, fig. 5.
128. Douce, pl. VI, fig. 3.
129. Douce, pl. IV, fig. 1.
130. Douce, pl. VII, fig. 1.
131. Douce, pl. VII, fig. 2.
132. Douce, pl. II, fig. 1.
133. Douce, pl. II, fig. 4.
134. Douce, pl. II, fig. 3.
135. Douce, pl. IV, fig. 3.
136. Douce, pl. IV, fig. 4.
137. Douce, pl. III, fig. 1.
138. Douce, pl. III, fig. 2.
139. Douce, pl. III, fig. 6.
140. Douce, pl. III, fig. 4.
141. Douce, pl. III, fig. 5.
142. Douce, pl. III, fig. 3.
143. Douce, pl. III, fig. 8.
144. Douce, pl. III, fig. 7.
145. Douce, pl. III, fig. 9.

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