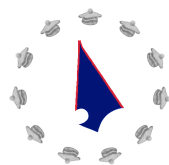


*TRANSACTIONS
OF
THE BURGON SOCIETY*



VOLUME 5
2005



THE BURGON SOCIETY

Founded to promote the study of Academical Dress

Transactions of the Burgon Society **Volume 5 (2005)**

Edited by Alex Kerr

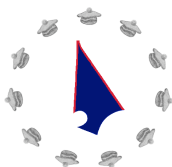
Editorial Board: Bruce Christianson; William Gibson; Nicholas Groves

Published by The Burgon Society

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ISBN 0-9544110-7-2

**Information about the Burgon Society can be found on its website at
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TRANSACTIONS OF THE BURGON SOCIETY

Volume 5 (2005)

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From the Editor

Our journal has a new look. The Editorial Board has taken the decision, endorsed by Council, to devote our annual publication to articles on topics that fall within the Society's field of interest: academic dress—history, practice and design. These will of course include papers submitted by successful candidates for the Fellowship of the Burgon Society. Accordingly, the journal has been renamed *Transactions of the Burgon Society* and the format changed from A4 to Crown Quarto, a more conventional size for a learned periodical. Reports and latest news of the Society's activities will now appear in a separate newsletter to be circulated to members several times a year under the revived title *Burgon Notes*.

I apologize for the long delay in publication, but I hope you will agree that the contents of this number were worth the wait. This issue of *Transactions* includes work on a variety of topics: the history of robes in Germany and France; English academic dress from the Middle Ages to modern times; and the use of the British Colour Council numbering system by British and Commonwealth universities.

I am very grateful for the support and practical help of members of the Editorial Board: Bruce Christianson, William Gibson and Nicholas Groves. We already have several papers for inclusion in the next volume of *Transactions*, but we would welcome more contributions from Burgon Society members and others for publication in future issues.

Alex Kerr

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- 30 April** **Forum on Fellowship**
Senate House, University of London
- Talk by Nicholas Groves — *The Academic Dress of the University of London*
- Discussion of requirements and methods for the Fellowship of the Burton Society and work in progress
- 16 July** **Garden Party**
St George's College, Weybridge
- Programme included:
- Tour of the Society's Archive of Academic Dress
- Organ recital in the College chapel by Philip Aspden
- 10 September** **Annual General Meeting**
University of East Anglia, Norwich
- Programme included:
- Talk by Nicholas Groves — *'Do different, dress different': Cecil Beaton and UEA Academic Dress.*
- Display of the official and academic robes of the University of East Anglia
- 22 October** **Congregation**
Charterhouse, London
- Admission to the Fellowship of the Burton Society:
- Clifford Dunkley (by submission — *Academic Dress of the University of Leicester*)
- Elizabeth Scott (by submission — *Merging Traditions: Nurses and Academic Dress*)
- Stephen Callander (*honoris causa*)
- Talk by Professor Yves Mausen — *The Question of Ecclesiastical Influences on French Academic Dress*

Academic Dress in the *Oxford Dictionary of National Biography*

by William Gibson

The new *Oxford Dictionary of National Biography*, published to great acclaim in 2004, contains over 50,000 biographical articles of men and women who have contributed to the history of Britain. The printed edition runs to sixty volumes and has 60,000 pages; it was written by 10,000 specialist contributors and was a multi-million-pound project funded by the British Academy and Oxford University Press. It took over thirteen years to complete, replaces the Victorian *DNB* and the online edition has all the links and connections to the National Portrait Gallery and other sites you would expect of a major academic resource. But, for Burgon Society members, the question is: what does it say about academic dress?

In the articles on medieval subjects, academic dress makes only passing appearances. In the entry for John Carpenter, a fifteenth-century benefactor of a library in Worcester—attached to the Carnary Chapel next to the cathedral—his benefaction included funds for the chaplain was to have a salary of £10—£8 if he took meals with the sacrist—and cloth for hood and gown. In passing, we also find that Richard Pates, canon of Lincoln and archdeacon of Winchester in the 1520s, received a dispensation from attendance at university funerals and other formal occasions at Oxford because it would not be seemly for him to attend such acts in the lowly academic dress of a Bachelor of Arts—how he had become an archdeacon without obtaining an MA or BD is not clear.¹ The Reformation naturally brought religious upheaval. The article on William Fulke, a fellow of St John's College, Cambridge, in the 1570s, includes the fact that his radical religious views led him to abandon academic dress (gown and square cap) and the wearing of a surplice in chapel. Such things were considered popish remnants by the zealous Protestants.² Matthew Godwin, organist and choirmaster, who died in 1587 is recorded in a monument, in colour, situated under the north tower of Exeter

I am grateful to Professor Bruce Christianson, FBS, Dr Alex Kerr, FBS, and Mr Nicholas Groves, FBS, for their comments and suggestions on an earlier draft of this article.

¹ Roy Martin Haines, 'Carpenter, John (c.1402–1476)', in *Oxford Dictionary of National Biography*, ed. H. C. G. Matthew and Brian Harrison (Oxford: OUP, printed edition 2004; online edition 2005 (and frequently enlarged)) [hereafter *ODNB*].

² Richard Bauckham, 'Fulke, William (1536/7–1589)', in *ODNB*.

cathedral, which shows the youth in academic dress, kneeling in prayer before an organ (see photograph on front cover). It is accompanied by a Latin text that reads in translation: ‘Erected by G: M: ER: to the everlasting memory of Matthew Godwin, a good, gentle, clever youth, bachelor of music, most worthy and expert chief musician of the Cathedral Churches of Canterbury and Exeter.’³

Academic dress remained in the seventeenth century an important issue for those with strong religious values. John Owen, vice-chancellor of Oxford under the Commonwealth, tried to reform Oxford, in part by making traditional academic dress optional, but Convocation rejected his plan in April 1656. Although Owen enjoyed some support among Oxford visitors they refused to reduce Convocation’s powers, nor was he able to reform the traditional festivities and ceremonies at the end of the academic year.⁴ At the Restoration, John Fell became vice-chancellor of the University. To Fell’s existing ambition to rule the entire University was united the particular aim of those who had suffered during the interregnum ‘to reduce the university to that manner and form, as to preaching, disputing, discipline, opinion &c as ‘twas when Dr Laud was chancellor’. Twenty years on, however, ‘a most strange liberty, loosness in manners and religion had taken place’. Fell moved swiftly to reintroduce the policies of Archbishop William Laud. He issued as *Cum de vestitu et habitu scholastico* regulations for academic dress and ‘with characteristic efficiency’ had done his best to ensure their enforceability by commanding Oxford tailors, under penalty of fine or withdrawal of custom, to cut their cloth according to his printed specifications. ‘For Fell as for Laud’, clothing appropriate to social rank and academic standing ‘was the mark of belonging to a well-ordered and disciplined society.’⁵

David Loggan, whose name is familiar to Burgon Society members, enjoys a detailed biography. In 1665 Loggan and his wife left London because of the plague and settled at Nuffield, Oxfordshire. There he engraved a portrait of an Oxford innkeeper, Mother Louse—supposedly the last woman in England to wear a ruff—and this brought him to the attention of Oxford University. He painted portraits, among others, of Elias Ashmole and John Aubrey. In March 1669 he was appointed engraver to the University, at an annual salary of 20 shillings. His first official commission was for a pair of plates of the newly built Sheldonian Theatre, where the university press was housed. In 1672 he was made a member of the University. The *ODNB* article claims that plates of academic dress in a book with the dedication *Reverendis ... doctoribus academiae Oxoniensis haec omnium ordinum [sic] habituumque academicorum exemplaria*, 1674, has usually been ascribed to Loggan, though they are not signed,⁶ but it has been known for some

³ Ian Payne, ‘Godwin, Matthew (1569?–1587)’, in *ODNB*.

⁴ Richard L. Greaves, ‘Owen, John (1616–1683)’, in *ODNB*.

⁵ Vivienne Larminie, ‘Fell, John (1625–1686)’, in *ODNB*.

⁶ Geoffrey Tyack, ‘Loggan, David (*bap.* 1634, *d.* 1692)’, in *ODNB*.

time that they were the work of Loggan's assistant, George Edwards.⁷ But the main legacy of his time in Oxford is his *Oxonia illustrata* (1675), a set of bird's-eye views of all the colleges, academic halls, and university buildings, together with a map. The *ODNB* does not mention that it includes a superb panorama of robed figures, featuring the whole range of academic dress in use at Oxford at that time.

There are hardly any references to academic dress in the lives of eighteenth-century Britons. But it is recorded that Richard Harraden in 1803 executed aquatints for Thomas Girtin's *Views of Paris*. It was also then that he produced a series of etched costume plates of Cambridge academic dress;⁸ focused on the human figure as a mannequin for the relevant robes, they were published in *Costume of Various Orders in the University of Cambridge*.⁹ The nineteenth century has far more references. Alexander Mitchell, for example, was forty-six years as a professor in St Andrews University. He was convener of the committee entrusted by the senate with bringing in the report in 1868 which led to the adoption by the university of its much-admired system of academic dress, based on detailed research into the medieval practice at the University of Paris. His alma mater conferred upon him in 1862 the DD degree *honoris causa*, and the University of Glasgow the honorary degree of LLD in 1892.¹⁰ More idiosyncratic is the life of Frederick North, Fifth Earl of Guilford. In the 1820s he founded a university on the Ionian Islands in Greece, which was finally located on Corfu. In November 1823 the legislative assembly appointed Guilford *archōn* (or chancellor) of the university, which was constituted with four faculties (Theology, Law, Medicine, and Philosophy) on 17 May 1824. The opening ceremony of the Ionian Academy, 'the first Greek university', was notable for the costumes worn by the professors and students, designed by Guilford himself from the example of ancient Athenian statues. His insistence on this peculiar academic dress attracted much ridicule when news reached England, Napier remarking 'He goes about dressed like Plato, with a gold band around his mad pate and flowing drapery of a purple hue.'¹¹

References to women and academic dress emerge with the Suffragists. Hertha Ayrton, despite recurrent ill health, supported by her extended family, was a stalwart of the women's movement. She marched in all the suffrage processions: in 1911, with 800 women graduates in academic dress (which Cambridge women could not wear according to University statutes until 1948), she was in the Science section.¹² Dame Millicent Fawcett was another Suffragette. Between the Liberal election victory of 1906 and the outbreak of war in 1914 mass support for women's

⁷ I owe this point to Dr Alex Kerr, FBS.

⁸ J. W. Clark, 'Harraden, Richard (1756–1838)', rev. Lucy Peltz, in *ODNB*.

⁹ I owe this to Dr Alex Kerr, FBS.

¹⁰ James K. Cameron, 'Mitchell, Alexander Ferrier (1822–1899)', in *ODNB*.

¹¹ M. C. Curthoys, 'North, Frederick, fifth earl of Guilford (1766–1827)', in *ODNB*.

¹² Joan Mason, 'Ayrton, (Phoebe) Sarah (1854–1923)', in *ODNB*.

suffrage mobilized, initially at least—as Mrs Fawcett recognized—because of the militant campaign launched by the Pankhursts in the winter of 1905. The National Union of Women Suffrage Societies, reorganized under her presidency in 1907, and much the largest of the suffrage societies with more than 50,000 members by 1913, was committed to constitutional methods—although that did not preclude spectacular demonstrations and marches in which she took the lead, sometimes dressed in her St Andrews LLD robes, always youthful in appearance and setting an uncomfortably brisk pace.¹³ Eleanor Jourdain was vice-principal and tutor in French at St Hugh’s College, Oxford, in the first two decades of the twentieth century. She was a complex, controversial, and powerful personality. From 1908 she led the St Hugh’s contingent at London suffrage demonstrations arrayed in her University of Paris doctoral robes.¹⁴

There are only three more recent entries that refer to academic dress. F. R. Leavis is described as favouring worn but good clothes, and he never sported a tie, except when the conventions of Cambridge academic dress required it.¹⁵ Mary, Baroness Stocks found herself outvoted on the college council at Westfield College, London University, when she proposed the abolition of black stockings as a mandatory part of women’s academic dress.¹⁶ The archaeologist Nowell Linton Myres is described as without pomposity: he brightened his later bedridden days with the use of one of his doctoral robes as a dressing-gown—he had honorary doctorates from Toronto, Reading, Belfast and Durham and an Oxford DLitt.¹⁷

¹³ Janet Howarth, ‘Fawcett, Dame Millicent Garrett (1847–1929)’, in *ODNB*.

¹⁴ Janet Howarth, ‘Jourdain, Eleanor Frances (1863–1924)’, *ODNB*.

¹⁵ Ian MacKillop, ‘Leavis, Frank Raymond (1895–1978)’, in *ODNB*.

¹⁶ Duncan Sutherland, ‘Stocks, Mary Danvers, Baroness Stocks (1891–1975)’, in *ODNB*.

¹⁷ Arnold Taylor, ‘Myres, (John) Nowell Linton (1902–1989)’, rev., in *ODNB*.

Academical Dress in Germany Part 1—A Historical Outline and the Development of a New System

by Thorsten E. Hauler

The present-day ceremonial customs at German universities are very rudimentary.¹ The first university degree is celebrated hardly anywhere at all, even though one has to study for an average of five or six years for a first degree in the Natural Sciences. It is slightly different with respect to a PhD as usually the research group produces a homemade hat (*Doktorhut*), generally consisting of cardboard and paper and alluding strongly in its decoration to the topic of the thesis.

I started my studies at the University of Mainz and received my first degree (*Diplom* in Physics) from the University of Heidelberg, both being amongst the oldest universities in Germany. My PhD (*Dr. rer. nat.*) is from the Technical University in Munich. My last job, Academic Administrator in the School of Engineering and Mathematical Sciences at City University, London, was unrelated to my doctoral research, but having the opportunity to act as a marshal during graduation ceremonies sparked my interest in academical dress and ceremonial. In carrying out these duties I conceived the idea of introducing a system of academical dresses for German universities.

Italy, Spain, France and England were the centres of education in medieval Europe. The Universities of Bologna, Salamanca, Paris, Oxford and Cambridge—amongst others—laid the ground for a cultural revolution which advanced knowledge in an unprecedented way. At the edge of this development—both geographically and intellectually—we find university foundations in places like Heidelberg and Cologne, some of which did not survive the first centuries. Nevertheless, the fashion and style of the time required academic personnel to be dressed appropriately.

¹ This is a revised version of a paper submitted for the Fellowship of the Burgon Society in 2004. I wish to thank the following for their help during its preparation: Miss Katy Beavers (PA to the Dean, School of Engineering and Mathematical Sciences, City University London); Mrs Katja Caspar (PR, Marketing and Organisation Dept, NIT, Hamburg); Dr Michael Handschuh (University of Leipzig); Mr Duncan Simms (Ede & Ravenscroft).

This paper will consider the higher education sector then and now and will give a summary of the present situation as far as graduation celebrations are concerned. The documentary evidence for medieval academical dress in Germany will form the basis on which a logical system of gowns, hoods and hats for use at present-day German state universities will be proposed.² The focus of this paper is on the first degree and only touches on the doctorate degree where necessary.

I am very well aware that the demand for first-degree academical dress may not be very high in Germany itself although it might be of use in other countries where German students decide to carry out their doctoral studies. One reason for this is the fact that for most students in Germany, the first degree is also their highest and the end of their academic career. Furthermore, as the chances of considerable demand are higher for doctorate dress and I may be involved in its development, it seems sensible to dedicate a separate publication (Part 2 in this series) to this aspect of academical dress. The past and present designs of doctoral robes, gowns and hats will be published there. Part 3 will investigate the situation at private institutions of higher education in Germany.

1 The present higher education system in Germany

There are three main groups of degrees at German universities: academic, state or ecclesiastical examinations are necessary for the award of the related professional qualifications or degrees. There are no academic degrees awarded on the basis of intermediate examinations. As a rule, the completion of a degree dissertation is obligatory in addition to all examinations.

In the UK, the degree of bachelor—BA, BSc, BEng or the like—is the highest academic degree most students attain. However, the educational level equals the intermediate examinations at German universities, for which there is no degree in the conventional system (*Vordiplom*, *Zwischenprüfung*). The academic system in Germany comprises the first academic degree of *Diplom*—which concentrates on a single subject and can be understood as being a research degree—and *Magister Artium* (MA), allowing a combination of several subjects. For this reason, the expression ‘postgraduate’ will not be used in this paper, in order to avoid confusion with the British system. The term ‘graduate’ will be used instead to describe holders of the first degree.

In the case of professions which are ‘of particular importance to the public interest’³ such as the medical, pharmaceutical and teaching professions, as well as jurisprudence, state examinations (*Staatsexamen*, in the singular in German) are

² The term ‘state university’ is used in contrast to the private institutions which will be looked at in a subsequent publication (Part 3 of this series).

³ Documents by the *Kultusministerkonferenz* (Committee of Secretaries of Education from all German Federal States), cited as KMK in the Bibliography.

taken. These are of an equal standard to the academic examinations but are administered by the federal examination offices. Having passed the First State Examination, prospective lawyers and teachers in particular enter a second phase of practical training. This phase is concluded by the Second State Examination—again set by the federal examination offices—which entitles candidates to practise their profession.

Courses of studies for the degrees of *Diplom*, *Magister* or *Staatsexamen* have a standard period of study of four or five years, with up to six years for Medicine.

Since 1998, bachelor's and master's degrees have been introduced at German state universities in order to increase international comparability, especially in the European context. This is due to the EU Bologna Process, which was agreed by the European Ministers and Secretaries of Education in 1999. It aims at a common two-tier system in higher education and the creation of a European Higher Education Area (EHEA) by 2010.⁴ The master's degree corresponds to the *Diplom* or *Magister* in the customary university graduation system that will be supplemented rather than replaced by the new system. Degrees leading to teaching professions are not yet included.⁵

As the German educational system is controlled by the Federal States (*Bundesländer*), different courses of studies are possible. The federal state of Baden-Württemberg in southern Germany, to give one example, has separate academic institutions for the training of teachers, the so-called *Pädagogische Hochschulen* (colleges of education). State examination degrees are not necessarily accepted in federal states other than the one conferring the degree.

In the case of academic examinations in the Faculty of Theology, the arrangements are the same as in other faculties. Ecclesiastical examinations are held at state-approved ecclesiastical universities (*Kirchliche Hochschulen*), which are administered by the church.

Successful completion of a first degree course of studies concluding in the *Magister*, *Diplom* or *Staatsexamen* or the German version of the master's degree entitles a student to study for a doctorate. Based upon a doctoral thesis—comprising independent research in a given subject area—and an oral examination or *viva voce* (*Rigorosum*, *Disputation*), a doctorate is conferred. This entitles a doctoral graduate to bear the title of *Doktor* (Dr).⁶ The right to confer a doctorate degree is the common attribute of all state or state-approved universities in Germany.

⁴ Further information and documents on the Bologna agreement can be found on the web pages of the European Association for International Education (EAIE) <<http://www.aic.lv/ace/bologna/default.htm>>

⁵ Documents by the Kultusministerkonferenz (KMK in the Bibliography).

⁶ Documents by the Kultusministerkonferenz (KMK in the Bibliography).

The doctorate degree in the Natural Sciences is equivalent to the internationally known PhD, which reflects one of the four ancient Faculties at medieval European universities. Nowadays, there are about thirty different doctorate titles in Germany associated with a variety of faculties and subject areas. The classical root of the designation PhD is preserved in the titles of *Dr. phil.* (*Doctor philosophiae*) and *Dr. phil. nat.* (*Doctor philosophiae naturalis*). The latter is equal to *Dr. rer. nat.* (*Doctor rerum naturalium*) which is more commonly used.

The three other medieval Faculties are represented by the titles of *Dr. med.* (*Doctor medicinae*), *Dr. theol.* (*Doctor theologiae*) and *Dr. iur.* (*Doctor iurisprudentiae*).⁷

2 Academic dress in medieval Germany

The grouping of subjects into four Faculties originated in Paris and was adopted by (amongst others) the University of Heidelberg.

Academical dress at the University of Heidelberg is mentioned for the first time in the orders of Ruprecht I to install a university there, again referring to the customs in Paris and valid for all four Faculties (1386):

Furthermore, that every Master and Bachelor in each Faculty shall read and perform academic acts in *cappas* and appear in (clerical) habits which are of similar proportion and appearance, as hitherto observed in the respective Parisian Faculties.⁸

Cappa (or *cappa clausa*) is the term used to describe an outer garment, first with one slit, later with two slits for the arms. Hargreaves-Mawdsley gives a drawing of both.⁹

Masters of Arts were obliged to wear robe and biretta for all congregations and official university ceremonies and prove the possession of the dress annually on the occasion of the allocation of the main lectures.¹⁰ Their dress is given in detail in 1387; Hargreaves-Mawdsley summarizes the regulations as follows:

⁷ A detailed discussion on this topic will be presented in my paper: 'Academical Dress in Germany: Part 2—Doctorate Degrees and Their Dress', in preparation.

⁸ E. Winkelmann, No. 4, p. 5: '[...] Insuper quod singuli magistri et bachalarii singularum facultatum legant et actus scolasticos exerceant in cappis ac in habitibus incedant modo proportionali et consimili, quo illud Parisius in eisdem facultatibus hactenus fuit observatum. [...]'

⁹ W. N. Hargreaves-Mawdsley, p. 191.

¹⁰ R. Klauser, p. 242; 'Zu allen Zusammenkünften hatten die Magister in Talar und Birett zu erscheinen, deren Besitz alljährlich einmal bei der Verteilung der Hauptvorlesungen offiziell nachzuweisen war. Gleiche Tracht war für alle öffentlichen Akte der Universität vorgeschrieben...'

Fig. 1. Rudolphus Agricola (1443–85), humanist and Professor of Arts at Heidelberg, 1482–85

Woodcut by T. Stimmer, c. 1500



They are to wear a dress which is a form of tabard lined with miniver or silk with two lappets (*cum duabus lingulis*), of which there are many examples in illustrations of academical and legal persons at this time throughout Europe, worn at the neck.¹¹ The tabard is either to be without sleeves or with short and close-fitting sleeves, and the head-dress is to be the biretta, that is the round one.¹²

The dress for incepting Masters of Arts and the obligatory gifts to their teachers are described in the oldest statutes of the Faculty of Arts:

Likewise, anyone of these [students] shall incept in a black *cappa*, with a varied lining or at least in a new habit with varied or silk lining, if not excused by the Faculty for a reasonable cause; he shall have at least three birettas: one for the Master under whom he incepts [his Promotor], the second for the responding Master [his Respondent or examiner] and the third for himself.¹³

¹¹ See Fig. 1.

¹² E. Winkelmann, p. 43, cited after W. N. Hargreaves-Mawdsley, pp. 155–56.

¹³ E. Winkelmann, No. 23, p. 41: ‘Item quilibet eorum incipiet in cappa nigra varia subducta vel ad minus in habitu novo vario vel serico subtracto, nisi propter rationabilem causam desuper per facultatem fuerit dispensatum, habebitque ad minus tria biretta, unum pro magistro, sub quo incipit, 2^m pro magistro sibi respondenti et 3^m pro se ipso.’

In 1437, the Faculty of Arts renewed its orders for an official dress for its members.¹⁴ In 1444, an even more strict decree had to be proclaimed to prohibit the use of unseemly garments.¹⁵

In the year 1469, a general regulation on the specification and use of academical dress at all Faculties was published:

Decided and agreed by the Deputies, and approved by the University, and then published:

The said University decrees and desires that indecent and outrageous vesture must be eschewed by everyone under its discipline.

First: as to the hood, which shall be in an appropriate and distinguished way not fastened down over the length of each hood, although it is accustomed to be so made by many, hanging in a circle; but close to the ancient use of our profession they shall be sewn on at the upper part. And so let cease this newly introduced abuse, which has been transmitted to the students by the Rùthers¹⁶, who are accustomed to make the front of the hood, which has to be rolled up and pleated, into a cover for the head, and the remaining part, which is meant to be a cover, hangs behind, in a very undignified manner. But it shall be made decently, close to the tradition, for this part [*of the hood*], folding it back again from the head and making it a cover, and [*this*] shall be ordained here.

As for the collars, it is fitting that they shall not be made, as is now seen, almost halved, but that they should totally surround and encircle the neck.

Let it also be forbidden that the robes of others should not be worn with the front portion next to the breast cut and opened, and the same prohibition shall pertain to that bundle of cords, wherever it is made from material with which mantles or tunics are customarily joined.¹⁷

¹⁴ Ibid., No. 97, p. 137: Artistenfakultät bestimmt den Gebrauch der Amtstracht.

¹⁵ Ibid., p. 152.

¹⁶ Origin unknown; nowadays a German surname.

¹⁷ Ibid., No. 127, p. 186: ‘Deliberata et conclusa per deputatos et per universitatem approbata et deinceps publicata: Statuit et vult ipsa universitas indecenciam et enormitatem vestium debere a singulis suis suppositis de cetero vitari. Inprimis quantum ad cappucia, quod in debita et honesta fiant longitudine quodque cappuciorum ligatoria non infra, ut a quam plurimis fieri solet, in circulis appendantur, sed iuxta veterem usum nostre gentis a parte assuantur superiore, cessetque abusus ille noviter introductus et a rùtheris translatus ad studentes, quo solent anteriorem partem cappucii, que convolvi et complicari deberet, capitibus tegumentum, parte reliqua, que ad operiendum deputata est, rethro cum magna turpitudine, suspense; sed fiat decens iuxta consuetudinem replicatio capitisque conteccio per eam partem, que ad hoc est ordinata.

‘De colleriis placet, quod non fiant, ut nunc videntur, vix dimidiata sed collum ex tot ambient et circumdent. [...]

‘Interdictum quoque sit, ne de cetero pallea gerantur a parte anteriore a pectoralibus secundum scissa et aperta, ad quam eandem prohibitionem fasciculus ille funicularum, quacumque ex materia fiant quo pallea sive tunicas connectere solent, pertinebit. [...]

I am greatly indebted to Nicholas Groves for his help, especially on this Latin excerpt.

It seems to have been necessary to prohibit the use of alternative head-wear after depriving them of the use of their hoods. Therefore in 1497, the use of biretta for all non-doctorates was prohibited.¹⁸

Apparently from the early sixteenth century onwards, a closed tunic was increasingly replaced by a garment similar to the gown as we know it today: the *Schaube*.¹⁹ This costume has its roots in the clerical habit of the Reformation and was for academic purposes always faced and edged with fur (see Figs 2 and 3).

Apart from doctoral robes, colours are not mentioned at all.²⁰ This is due to the fact that colours in the Middle Ages were a sign of wealth, and dyed clothes were only to be worn by royalty, the aristocracy, or priests. On the contrary, the official rules abolished any tendency to fashion:

The academic profession held on to this plain dress with mature tenacity; in contrast to the extremely variable fashion of the fifteenth and sixteenth centuries, the University wanted to stress its continuity by simplicity of appearance. It reprimanded in numerous mandates the use and emergence of certain garments or opposed increasing misuse and waste by the introduction of regulations. But even individual innovations were not tolerated: it was regarded as inappropriate to wear the hat (*pileus*) instead of the hood (*Gugel*) or to wear the *cappucia* bound like a scarf, drawn over the face or extended at the back in a fashionable way. The University especially took action against the emergence of slit, coloured or striped garments.²¹

Faculty colours are generally observed in Germany from the seventeenth century.²² The colours stated in A. Steger will form the basis of the development of the colour scheme for a new system of academical dress in Germany (see Section

¹⁸ Ibid., No. 142, p. 198.

¹⁹ M. Bringemeier, pp. 41–47.

²⁰ See T. Hauler: ‘Academical Dress in Germany: Part 2—Doctorate Degrees and Their Sress’, in preparation.

²¹ A. Thorbecke (1886), pp. 60–61: ‘[...] mit wohlüberlegter Zähigkeit hielt der Stand der Gelehrten an dieser anspruchslosen Kleidung fest; gerade im Gegensatz zu den im 15. und 16. Jahrhundert von einem Extrem zum anderen schwankenden Moden [...] wollte die Universität in der Einfachheit der Erscheinung die Stetigkeit ihrer Stellung [ausdrücken]. [...] Sie rügte in vielen Mandaten den Gebrauch und das Aufkommen bestimmter Gewandstücke oder suchte in ganzen Kleiderordnungen [...] eingerissenen Mißbräuchen und sich verbreitender Verschwendung entgegenzutreten. [...] Aber auch einzelne Neuerungen wollte sie nicht dulden: es schien ihr z.B. unziemlich, wenn der Hut (*pileus*) die Kapuze oder *Gugel* verdrängte oder wenn diese nur umgebunden oder tief ins Gesicht hereingezogen wurde, oder wenn sie gar in einen hinten weit hinabreichenden modischen Anhang auslief; sie verfolg-te mit besonderer Strenge das Aufkommen geschlitzter, bunt gefärbter oder gestreifter Gewänder [...]’

²² A Steger, pp. 29–30.



Fig. 2. Martin Luther (1483–1546) wearing a *Schaube*



Fig. 3. David Pareus (1548–1622), Doctor of Theology and Professor of Heidelberg. The shape of the cap seems to represent an intermediate stage between the round bonnet and an early type of the trencher cap.

4, below). These were: Divinity: black; Law: red; Medicine: blue; Philosophy: violet.

At the University of Göttingen, for example, which was founded in 1737, faculty colours were introduced on the occasion of the centenary in 1837. These were: Divinity: black; Law: scarlet; Medicine: crimson; Philosophy: purple.²³

Further schemes can be found in H. H. Smith/K. Sheard and are quoted in a letter from a British tailor, both of which are cited in the next section.

²³ <www.uni-goettingen.de/de/kat/6819.html> (in German).

3 Graduation customs and the use of academical dress in contemporary Germany

In 1968, the third reform bill for higher education institutions in the then GDR (*Dritte Hochschulreform der DDR*²⁴) abolished both the faculty structure and the use of academical dress. At the same time in Western Germany, students revolted against traditionalism at university in order to modernize teaching and learning conditions. Their famous slogan was ‘*Unter den Talaren der Muff von 1000 Jahren*’ (‘under the robes the frowst²⁵ of a thousand years’). This led to the condemnation and abolition of traditional customs such as academic dress and graduation ceremonies.

After these events, the first degree was no longer celebrated officially. I myself received my *Diplom* Certificate from the Dean’s Personal Assistant in her office, shook hands and left. Compared to the glorious customs which are in place in the UK, this procedure seems inappropriate and disappointing, if not unworthy. Similar discontent with the abolition of traditional rites at graduation is expressed by Jan Königshaus, author of a book on the history of the University of Kiel, which was founded in 1665. A review notice about it appeared in the newspaper *Kieler Nachrichten*.²⁶ In summary, Königshaus said it was a pity that all you received after years of hard work was a certificate and a handshake. In giving up long-established traditions, universities had lost parts of their identity within society. Königshaus himself received an Oxford MA.

A different view of rites in academia is offered by F. Bretschneider and P. Pasternak:²⁷ in the last decade of the twentieth century, more and more people became aware of the relevance of academic rites in the life of a university. This

²⁴ BPB and H. Laitko.

²⁵ This rather antiquated expression is, in my opinion, the closest you can get to the original. The *OED*, second edition (1989), offers: ‘The close and fusty air of a room, etc., which is over-warm or over-crowded and without adequate ventilation.’

²⁶ M. Drexler. The last paragraph of the review notice is quoted here (Königshaus’s words are shown within double quotation marks):

‘Der Anwalt, der demnächst bei einer großen Kanzlei in Düsseldorf einsteigt, hat in Kiel den würdigen Rahmen “schmerzlich vermisst”, als er sein Studium beendete: “Nur eine Urkunde und einen Handschlag, das war es. Dabei hat man schließlich jahrelang dafür gearbeitet”. Die deutsche Entwicklung weg vom akademischen Glanz bedauert er: “Zeremonien und Talare sind nicht nur reine Äußerlichkeiten. Sie verkörpern die Universität als unabhängige Institution und sind nicht politisch, sondern wertneutral anzusehen”. Insofern habe die Studentenrevolte einen Fehler begangen, indem sie jahrhundertealte Traditionen in wenigen Jahren weggewischt habe: “Dies hat zu einem Identitätsverlust der Universität in der Gesellschaft geführt”. Und auch für die Studierenden, vermutet er, sei der Wegfall dieser Traditionen ein Nachteil: In Oxford habe ihn die feierliche Atmosphäre bei den Klausuren jedenfalls sehr beruhigt.’

²⁷ Chapter 1, pp. 9–16, of their essay and sources cited therein.

new awareness led to the diffident revival of certain ritual celebrations such as anniversaries or other academical ceremonial acts. Bretschneider and Pasternak describe events at the Universities of Leipzig, Dresden, Greifswald, Jena, Munich, Hamburg and Cologne. The symbolism of academical rites in eastern Germany seems to be of much greater importance. Here they are seen by many as a remaining part of their tradition which survived the Communist era with its enforced rituals. The authors also quote an account of an oral examination in the Netherlands, one aspect of which may be stated here: ‘*Viva voce* examinations are very popular with English professors and their colourful gowns.’²⁸

However, by the end of the last century, individual faculties began to set up small ceremonies for recent graduates. For example, former colleagues in Munich told me about an official degree ceremony in 2000 in the Department of Physics at the Technical University of Munich, where the certificate was conferred by the *Präsident* (equivalent to the Vice-Chancellor in the UK). During these small celebrations, formal dress is usually worn but no academical robes or gowns are used.

In June 2003, the Berlin newspaper *Der Tagesspiegel* published two articles on the pros and cons of the re-introduction of rites for graduates.²⁹ They state that especially universities in eastern Germany were making increasing use of their chains of office and even their old robes. The new *Rektor* (another equivalent to the Vice-Chancellor in the UK) of the Free University in Berlin carried the chains at his inauguration but refused to wear them or even wear a robe. He says: ‘New times require new rites.’ In contrast, the *Rektor* of the University of Greifswald was given a robe, chains of office and a ring at his inauguration and the Deans wear robes at least twice a year. Interestingly, as the students would wish to ‘be special’ at their graduation, the heads of (state) universities regarded gowning the graduates as inappropriate and a return to an authoritarian education system. However, solemn celebrations were becoming more popular, e.g. at the three state universities in Berlin.

Reading the account by H. H. Smith on German academical dress, published shortly after the student revolt in 1970, one might have the feeling that the use of robes and gowns at German universities was alive and well.³⁰ A reference to the then recent events of the late 1960s cannot be found anywhere in the three-volume work, nor does Smith give proper sources for the styles and drawings he presents of various garments for a number of German universities. He states:

²⁸ G. Oberkofler; ‘[...] Besonders beliebt sind Promotionen mit englischen Professoren mit ihren farbenprächtigen Talaren. [...]’

²⁹ A. Burchard.

³⁰ H. H. Smith and K. Sheard, Vol. II, ‘German Federal Republic’ and ‘German Democratic Republic’, pp. 1035 ff.

I must also thank the Diplomatic and Consular representatives in South Africa of the following countries for their assistance: [...] German Federal Republic [...].³¹

There is no explicit reference given for the German Democratic Republic. Nevertheless, assuming the validity of the facts presented, one can draw up statistics on the use of various faculty colours (see Table 1). The colours most frequently used would be violet for Theology (6 out of 8), red for Law (6/7), green for Medicine (6/9) and blue for Philosophy (6/9).

Table 1. Faculty colours at various universities in Germany, as given by H. H. Smith and K. Sheard, Vol. II

	Heidelberg	Mainz	Cologne	Munich LMU	Würzburg	Münster	Kiel	Rostock	Greifswald
Theology	violet	violet	-	black	violet	violet	violet	black	dark violet
Law	red	flame red	ruby	red	bright red	red	vermillion red	-	-
Medicine	green	lime green	carmine red	green	green	green	green	crimson	scarlet
Philosophy	blue	navy blue	lilac	violet	blue	dark blue	blue	violet	prussian blue
Economic Science	-	flame red	-	carmine	-	-	-	grey	-
Social Science	-	-	green	-	-	-	-	-	-
Natural Science	yellow	cornflower blue	royal blue	violet	orange-yellow	bright blue	orange	yellow-brown	-

The only colour which did not change over the centuries was that for Law. Violet seems to have emerged as the colour for Theology. Looking at the ecclesiastical habits, violet may have been adopted in a similar move as the liturgical colour of Lent and Advent. It replaces black as traditional colour of mourning and death and is also a symbol of penitence.

A. Crumley notes the following on the problem of producing a black garment:³²

³¹ Ibid., Vol. I, p. xi, 'Acknowledgements'.

³² This article by the Latin Mass Society of England and Wales gives an interesting account of liturgical colours and their production and application throughout European history.

Until the introduction of chemical dyes in the nineteenth century, it was very difficult to produce a real black. Black was in reality a very dark shade of blue or green or brown. At the Catholic church in Croydon there is (or was some years ago) a set of ‘black’ velvet vestments which date from the earlier years of the nineteenth century when vegetable dyes were still in use. When the priest stands at the altar wearing them the vestments look black, but laid out on the vestment press in the sacristy with the light shining on them from a different angle it is clear they are a very dark navy blue.

For this reason, the Oxford proctors’ velvet has changed in colour from black to blue over time.³³ This is, in my opinion, exactly what happened to the faculty colour of Philosophy: it moved to the spectrally closest colour, which is blue. I further assume that due to a change in dyeing technology the colour blue, which used to be the colour for Medicine, could now be replaced. The closest colour in the visible spectrum is green, which might have been assigned for that very reason. Law kept its colour over the centuries—just as the ‘classical’ doctorate colours, purple and scarlet, have not changed—because shades of red could be produced from a very early date.

Interestingly in this context, the dye on a modern Oxford DPhil robe gradually oxidizes and goes from dark blue to purple after about twenty years and turns into a pale lavender violet after another thirty years or so.³⁴

However, the colours mentioned above will form the basic scheme for the proposed new faculty colours in Germany.

To investigate further the existence of German academical dress in recent times, I asked four British robemakers, Ryder & Amies, Shepherd & Woodward, Wm. Northam & Co., and Ede & Ravenscroft, to answer four questions: is your company the official robemaker for any German university now, or was it in the past? if yes, of which universities, and which design/colours did you choose and why? have you received any order from a German academic in the past? do you know of any other UK robemaker being involved in the making of German academical dress?

It turned out that only Ede & Ravenscroft had received requests from Germany for the manufacturing of academical dress. I quote their letter:

Dear Sir,

We are not (and have never been) officially appointed robemakers to German institutions, mainly on the basis that academic regalia is (as I understand it) infrequently worn by German institutions. We have occasionally been asked to make to specifications or copy examples brought in by individual customers, though this

³³ My thanks are due to Nicholas Groves for this useful note.

³⁴ My thanks are due to Bruce Christianson for this interesting detail.

has never been on a large scale, and as such, the entry would be listed by customer name rather than institution. The only information I have is as follows:

- We did make a PhD robe in July 1907 for a graduate of Rostock (?) university to an amended UK bachelor's shape of purple cloth trimmed with purple velvet.³⁵
- Another was cut in 1913 in black cloth to a similar shape and trimmed with purple velvet.
- In 1899 a PhD gown was made in black silk and trimmed with crimson and white (no materials specified).³⁶
- The colours we have in our records: Theology: White. Medicine: Red. Law: Blue. PhD: Purple. Engineering: Brown.³⁷
- A later record for the University of Wurtzberg³⁸ in 1903 states - Theology: Black. Medicine: Green. Law: Red.³⁹
- 'Doctors' mantles & hats formerly worn, have not been worn for very many years.' A letter from Heidelberg in 1901.⁴⁰
- 'PhD's. Do not have any gowns, such gowns & hoods do not exist at the German Universities at all.' A letter from Leipzig 22/11/1911.

This is all the information I have, based on the information collated from our sales ledgers. These are isolated incidents where we have been asked to work on a specific brief or copy an existing garment.

Yours faithfully,

Duncan Simms

The next step was to conduct a survey among twelve of the oldest universities in Germany. The use of academical dress after 1968 was investigated as well as the

³⁵ Foreign No. 1 (Consolidated Ledger) (Ede & Ravenscroft Ltd., Chancery Lane, London), No. 15 (true for all bullet points without further citation number).

³⁶ Foreign No. 1 (Consolidated Ledger) (Ede & Ravenscroft Ltd), No. 55.

³⁷ Unfortunately, there is only an entry stating these colours. No further descriptions are present. (email correspondence with D. Simms, Ede & Ravenscroft Ltd., Chancery Lane).

³⁸ University of Würzburg.

³⁹ Foreign No. 1 (Consolidated Ledger) (Ede & Ravenscroft Ltd, Chancery Lane), No. 59/4

⁴⁰ Foreign No. 1 (Consolidated Ledger) (Ede & Ravenscroft Ltd, Chancery Lane), No. 57. D. Simms later added (email correspondence, 7 October 2004):

'The letter from the University of Heidelberg was received in October 1898 but not entered up until 1901. In 1901 we made a red Oxford BA gown for a Heidelberg Ph.B. This was "made to the customer's own idea". The letter no longer exists and the phrase that I quoted is taken directly from Foreign No. 1.'

current practice and possible plans for the future re-introduction of robes and/or gowns for graduates. Seven universities replied.⁴¹ In Mainz there are no robes at all.⁴² At the Universities of Munich (*Ludwig-Maximilians-Universität*, founded as University of Ingolstadt in 1472), Rostock (1419), Cologne (1388) and Würzburg (1402),⁴³ the principal (*Präsident* or *Rektor*) wears a robe and/or a chain of office for certain graduation events, transfer of office or duties abroad. The robes of office for the *Rektor* and the Deans at the University of Leipzig (founded in 1409) were destroyed by fire during World War II.⁴⁴

New robes have been introduced at the University of Würzburg for the graduates on their international MBA degree (see below).⁴⁵

At the University of Heidelberg, the university administrators and Deans of several faculties use robes at the annual celebration, doctorate graduations, receptions for international visitors and other academic festivities.⁴⁶

The first private university in Germany, Witten/Herdecke, achieved university status in 1982.⁴⁷ Some of the private higher education institutions (HEIs) are completely independent, but some are joint ventures or enterprises of state universities. Five private HEIs were contacted. In contrast to the state universities, a number of them have graduation ceremonies similar to those in the UK.⁴⁸ The main reason for this is the international nature of their degrees and the demand among the students, many of whom are from abroad. They are provided with gowns and hoods from Talaris, a small company in Bremen. Customers include the Northern Institute of Technology, Hamburg (NIT), the International University Bremen (IUB), the European Business School (EBS) and the Stuttgart Institute of Management and Technology (SIMT).⁴⁹

⁴¹ No reply was received from Freiburg, Göttingen, Greifswald, Munich (TU), and Tübingen.

⁴² This is in contrast to H. H. Smith and K. Sheard, Vol. II, p. 1063, who describe a set of robes for Mainz.

⁴³ W. N. Hargreaves-Mawdsley, pp. 154, 158, gives the wrong dates of foundation for Cologne and Würzburg.

⁴⁴ Private email correspondence with the Universities of Mainz, Rostock, Cologne, Leipzig, and Würzburg.

⁴⁵ <http://www.businessintegration.de/index1_eng.html>

⁴⁶ Private email correspondence with the University of Heidelberg.

⁴⁷ <<http://notesweb.uni-wh.de/wg/orga/wgorganisation.nsf/name/history-EN>>

⁴⁸ Private email correspondence with Northern Institute of Technology, Hamburg.

⁴⁹ The different designs currently in place at German HEIs will be considered in a subsequent article, 'Academical Dress in Germany: Part 3—Robes and Hoods at Private Higher Education Institutions', in preparation.

4 A systematic scheme of academical dress for the first degree at German state universities

The new scheme of academical dress which I am proposing provides for distinctive colours for the four ancient faculties and three modern ones. These seven ‘faculties’—reminiscent of the seven liberal arts—are not to be considered restrictive; some subjects may be counted in one or another (as indicated by italics in Table 2, below). The system also may be adjusted in the case of interdisciplinary subjects. However, there should be agreement on these matters among the universities in order to avoid confusion.

In this scheme no distinction is made between academic degrees which are conferred on the basis of the academic examinations mentioned above (*Diplom*, MA, Master) and those for which state or ecclesiastical examinations are necessary (*Erstes Staatsexamen*).

Table 2. Proposed ‘faculties’ and related subject areas

Ancient Order	Theology <i>First</i>	Law <i>Second</i>	Medicine <i>Third</i>	Philosophy <i>Lower</i>
Subject Areas	Theology	Law	Human/Dental/Veterinary Medicine Pharmacy Nursing <i>Sports Sciences</i> <i>Psychology</i>	Philosophy <i>History</i>

New ‘Faculties’	Science and Engineering	Humanities	Social Sciences and Business Studies
Subject Areas	Natural Sciences Mathematics Informatics Engineering	Humanities Cultural Studies Arts <i>History</i>	Social Sciences Politics Business Economy Education <i>Sports Sciences</i> <i>Psychology</i>

At most ancient universities, this system nowadays is split into a wide variety of departments, faculties or schools. Examples of present structures which are close to the medieval scheme can be found at the Universities of Edinburgh (three Colleges) and Oxford (five Divisions) and at Imperial College London (four Faculties). In Heidelberg, the Faculties still exist but are supplemented by seven new ones.⁵⁰

⁵⁰ See <<http://www.uni-heidelberg.de/faculties.html>>

5 Designs and Colours

There is a movement towards the introduction of a scheme for doctors at one German university and a full documentation will be presented in a later article. However, an outline scheme for the first degree at German state universities is given here, which may serve as a basis for further discussions and developments.

As the early texts quoted above show, the original dress was meant to be very simple and it remained this way for centuries. Taking this into account, a possible dress might look like this:

- A black silk or stuff gown with long square-ended glove sleeves, in a cut similar to the Oxon MA gown, but with inverted-T armholes just above the elbows, the vertical slit being 10 cm in length. On the outer edge of this vertical slit two buttons are placed horizontally, joined by a cord 3 cm in length in the faculty colour.⁵¹ The gown has a flap collar and broad facings at the front, the inner half of which is in the faculty colour.⁵² A suit or similar formal dress is worn under the gown.
- The hood can be:
 - Either (a) a black, very simply shaped hood, based on the monk's dress, in the spirit of the Dean Burgon hood (Heidelberg shape). It has a neckband in the faculty colour and a lining in the university colour(s), which should neither overlap nor clash.
 - Or (b) a 'flat hood': one layer of cloth, lying on the back like a hood and held in place by a neckband in the faculty colour, shape and colour(s) to be chosen by each individual university, seals may be used.⁵³
- The hat for first-degree graduates is a trencher or mortar-board, with button and tassel in the faculty colour.⁵⁴

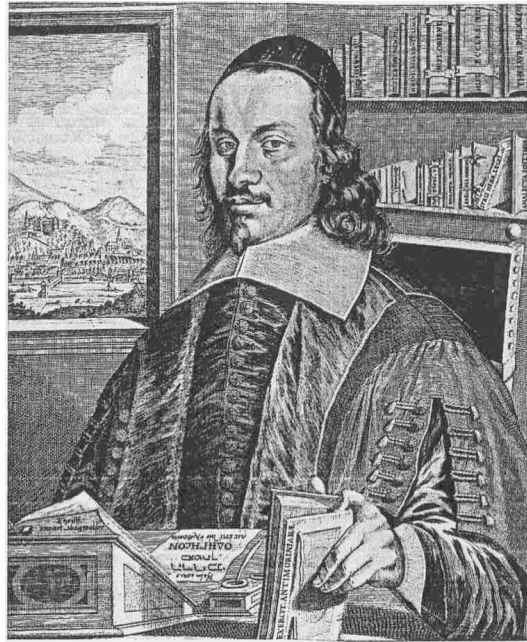
⁵¹ This feature is reminiscent of a gown worn by J. H. Hottinger of Heidelberg (see Fig. 4, below).

⁵² I observed on various occasions that gowns worn without hood tend to be dragged backwards and downwards. On enquiring the reason for this I was told that in general, gowns are fabricated with fixed shoulder width. Clearly, this will be an issue to be discussed in detail with the tailor.

⁵³ Bearing in mind the once close links with Oxford, as well as the fact that a similar type of hood, adopted by the University of Kent, was met with dislike, I personally strongly support option (a).

⁵⁴ This form and shape derive from a cap worn by masters at medieval German universities (see *biretta* in the Terminology section at the end of this article).

Fig. 4. Johann Heinrich Hottinger (1620–67), Professor of Theology at Heidelberg (1655–61), engraving from c. 1660



I chose the design of the gown based on the following considerations. The similarity to a standard English cut is mainly for a close resemblance to German sixteenth-century academical dress, as shown in Figs 2, 3 and 4. The standard English cut (e.g. the Oxford MA gown) is a Tudor design and therefore contemporary with these illustrations. Choosing this rather than the medieval throw-like garment (the *cappa*) seemed much more appropriate for modern academia. The flap collar and the cords can be seen in Fig. 4. The facing is a modern addition to replace the fur and, for consistency, the faculty should be recognizable from the front and the university/degree from the back.

Furthermore, this shape would allow production to be reasonably priced, should German universities wish to use British expertise. Of course, this design is merely a proposal, which might be altered in the course of negotiations with both German universities and tailors.

It seems reasonable to introduce a consistent colour scheme for the whole country to make for easy identification. As proposed above, subject areas should be allocated to one of seven faculties to keep down the number of different colours. The proposed colours are as follows (old faculty colours as discussed in Section 3, above):

Theology <i>violet</i>	Law <i>red</i>	Medicine <i>green</i>	Philosophy <i>blue</i>
Science and Engineering <i>maroon</i>	Humanities <i>yellow</i> <i>(intense but</i> <i>not bright)</i>	Social Sciences and Business Studies <i>orange</i>	

The colours for the ‘new’ faculties are chosen from the remaining natural colours whereas in the case of Science and Engineering, maroon is preferred to the colours frequently observed in the UK for these subjects, which are grey and brown. For interdisciplinary subjects or in cases of doubt, shades of the proposed colours may be used. In line with a worldwide tendency, the colour crimson will be reserved for the doctorate dress and not be used as a faculty colour.

Illustrative examples, using the author’s Physics degree (*Diplom*) in the Faculty of Physics and Astronomy at the University of Heidelberg, are shown in Plates 1 and 2, below. As soon as an agreed scheme is in place a prototype will be produced.

Terminology

biretta/bireta [Latin]. Medieval liturgical or clerical, and (from the fifteenth century) academic, head-wear;⁵⁵ in the early Heidelberg sources also referred to as *pileus*. This was a soft cap, probably round, which developed into the two most common forms still in use nowadays:

1) the (round) bonnet, which was worn as a doctor's cap in the sixteenth century in Germany (cf. Fig. 3) and is still in use in the same function at some UK universities today;

2) a rigid, four-cornered and square shaped cap, apparently worn by masters at medieval German universities and known in its modern form as a trencher-cap⁵⁶ or mortar-board, the British manifestation of this cap.

cappa clausa [Latin]. Closed cape with one or two armslits (drawing in W. N. Hargreaves-Mawdsley, p. 191).⁵⁷ From the early sixteenth century onwards replaced by the *Schaube* as the outer dress.

cappucia [Latin]. Originally a monk's cowl and part of the monk's habit; the modern hood.

Gugel [German]. The same as *cappucia*.

habitus [Latin]. Essentially the same as *cappa*, fourteenth and fifteenth centuries.

pileus [Latin]. An early form of academical head dress; see *biretta*.

Schaube [German]. Undress costume, first introduced in Italy as the *zimarra*, and secular dress since the end of the fifteenth century; the long black form was the garment of the Reformation. It was adopted as the academic gown throughout Europe.

vestitus [Latin]. Synonymous with *habitus*, academic dress.

⁵⁵ The *OED*, second edition, 1989, states: '[a. It. *berretta* and Sp. *birreta* (= Pr. *berreta*, *barreta*, F. *barette*), found beside the masc. forms Pr. *birret*, Béarn. *berreto*, Catalan *baret*, F. *béret*: late L. *birretum* cap, f. *birrus* (*byrrhus*) a cloak or cape of silk or wool, prob. ad. Gr. *πυρρός* flame-coloured, yellow.] The square cap worn by clerics of the Roman Catholic Church; that of priests being black, of bishops purple, of cardinals red.'

⁵⁶ *Ibid.*: 'A popular name for the academic or college cap, "in shape thought to resemble an inverted trencher with a basin upon it" (Farmer and Henley); a "mortar-board".'

⁵⁷ M. Bringemeier, p. 126, mistakenly states that the *cappa clausa* was originally a clerical tunic or *supertunica*, to be worn in undress.

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⁵⁸ All web pages were downloaded in October 2006.

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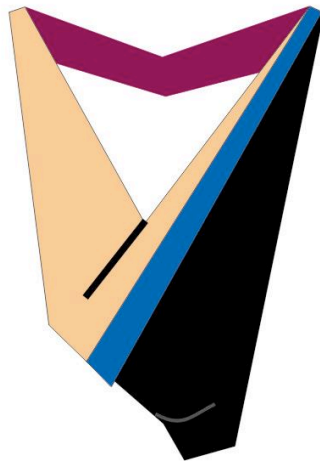
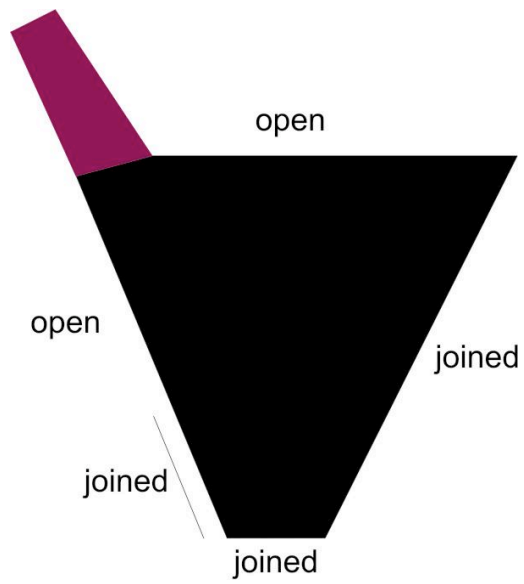


Plate 1. Proposed hood (option 1) for the Faculty of Science and Engineering, University of Heidelberg

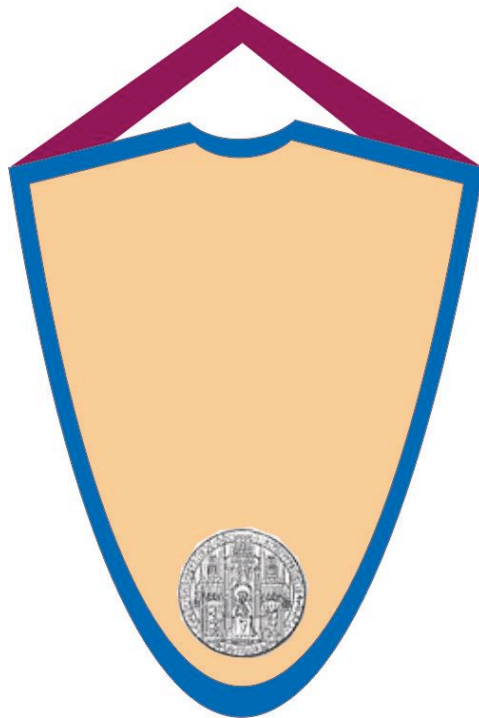
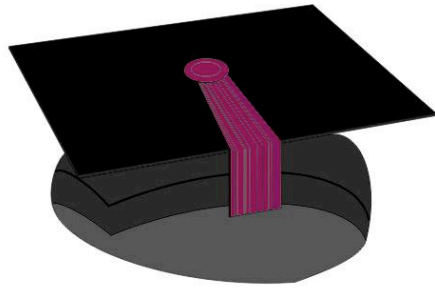


Plate 2. Proposed hood (option 2) and cap for the Faculty of Science and Engineering, University of Heidelberg

The Question of Ecclesiastical Influences on French Academic Dress

by Yves Mause

The talk given at the Burgon Society's Congregation in October 2005 on which this paper is based was intended as a tribute to Professor Bruno Neveu, one of the few French scholars to take an interest in academic dress. He had been made a Fellow of the Society *honoris causa* only shortly before his untimely death in 2004. I had the privilege of inheriting the archives on his favourite topic which he had collected during his lifetime, and I found amongst the documents an additional folder containing material for a history of ecclesiastical dress. My initial idea was to connect this field of research with my own interest in medieval ceremonial and thus try to establish whether the church gown had influenced the university robe in France, as one might be led to think from the appearance of the latter.

However, this question might lead nowhere if by 'ecclesiastical influences' we meant copying from the clergyman's outfit, for one has to admit that there are but few. First of all for no other reason than the very obvious one that for a long time there was no specific dress for the clergy. For centuries there was only the strong recommendation that they should avoid all signs of lavishness, such as jewels (naturally), but also other distinctive patterns of lay fashion in shoes, hairstyle, etc. In the eighth and ninth centuries and again in the twelfth and thirteenth, there is more than one example of legislation against the lure of luxury and the cleric's tendency to succumb to it. Some wills of members of the French clergy tell us that during the Middle Ages they wore a mantle—and they often bequeathed one to women they had been particularly close to. From 1583 onwards this mantle had to be black and in 1589 the classic cassock made its first appearance, before it came into general use in the seventeenth century. This brief chronology argues against any hypothesis that clerical attire had an influence on academia: the evolution of ecclesiastical dress took place at a time when university dress was already more or less fixed.

There is an essential difference between the two traditions in what the form of the dress signifies: whereas academic dress symbolizes the dignity of scholarship and the nobility of the mind, and thus is meant to 'show off', ecclesiastical garb (at least the everyday dress) aims at modesty.



Fig. 1. The author wearing the *grand costume* of a doctor in the Faculty of Law and holding up the robe of the *petit costume*

For both these reasons, one has to adopt a rather different perspective if one wishes to analyse ecclesiastical influences on French academic dress. So far as the dress of Law faculties is concerned (from which the dress of other faculties derives), closer scrutiny reveals that the shape of the gown is largely due to papal legislation; if the style of dress imitated anything, it was that of the professors in the Faculty of Canon Law at Paris.

Here is a brief outline of what French academic dress looks like today, before we consider more closely the origins of its various components.

1 Napoleon's legislation (1803/1809): the current gown

In 1793 the Convention abolished universities, faculties, colleges, degrees, diplomas and academic dress at a stroke. And it was only in 1804 that the Empire rescued law schools from the ashes, the different 'Faculties' being revived in 1808. One year later, on 31 July 1809, a decree restored and reintroduced gowns. But this document describes in particular the robes intended for Faculties of Medicine: it is not specific about the dress to be prescribed for Faculties of Law. For this reason, the distinctive patterns of the latter are determined by the customs of the Faculty of Paris, modelled on the gowns worn by judges; and this explains both the colour (a scarlet gown with a black cincture) and the fabric (fine wool instead of silk).

In all other respects, however, the robes of the various *Ecoles* are identical, in line with Napoleon's obsession with unifying everything. There are two variants of the same costume: full dress (*grand costume*) for ceremonies and undress (*petit costume*) for teaching. Each consists of several elements. A gown with broad bell-shaped sleeves is superimposed on a cassock (*simarre*). Gown and cassock being manufactured as one single garment, only the front portion of the *simarre* is visible and the facings down the front and on the sleeves belong to the gown. This combination may seem rather absurd: the *simarre* is made of silk and the gown of wool. In Law faculties the full-dress scarlet gown has facings made of black silk down the front and on the sleeves, whereas the undress black gown has the facings made in the same shape but of scarlet wool for the front and black silk for the sleeves (see Fig. 1).

Round their necks academics wear bands (*cravate* or *rabat*) made of cambric; round their waists, a cincture of watered silk with a knot (which serves as a buckle), with vertical bands hanging from it, ending in fringes. On their heads they wear a round, brimless cap (*toque*) inspired by the dress of the members of the Convention and the Directory: it is decorated with braid, the trimmings indicating office and the horizontal bands showing one's academic status (one band for professors, two for deans). The costume is worn with a stole (*chausse*—less accurately called an *épitoge*) trimmed with fur, formerly ermine (*vair*) and nowadays rabbit. The function of this stole is to indicate the degree level: for example, three bands of fur signify a doctorate. Even if this stole was created in its



Fig. 2. The *double camail* worn with the *grand costume*

present form by Napoleon, it actually derives from the hood (*chaperon*) worn flattened out on the left shoulder during the Ancien Régime (see below). Today the Faculty of Law at Montpellier has reintroduced this piece of the medieval costume in the form of a *camail*, a sort of a small double cape worn around the shoulders. It comes from a shoulder-piece on which originally rested a hood; but this hood was worn opened up from the sixteenth century, giving rise to the *double camail*. This distinctive element of the costume stems from the tradition of the Medical Faculty of Montpellier, where professors formerly wore it in addition to the front portion of the *chausse*—a nonsensical practice, of course, since both evolved from the headdress. When it was taken over by some members of the Law Faculty, they rightly left the *chausse* aside when the *camail* was worn (see Fig. 2).

Of course, neither the Parisian tradition nor the academic dress in the imperial legislation was invented in the early nineteenth century. With some tiny

modifications (and discounting the cap and stole), the robes as we know them were taken over from the Ancien Régime.

2 The origins of the French robes¹

The foundation of universities goes back to the twelfth and thirteenth centuries in Europe. And during the whole of the Middle Ages academic dress was determined freely by each university as a part of the privileges granted by the Pope. It therefore underwent many changes. In France, it was only in the seventeenth century that its form became fixed.

Lay influences on academic dress are indisputable.

In the fifteenth century they are threefold. The *chaperon* was abandoned as a lay fashion and was taken up by men of law and scholars in general. Originally used as a band to which a hat was fastened, it then took the form of a broad strip of stuff lying on one shoulder, the hat having become part of it in the form of the *bourrelet*, a padded circlet of cloth. Lawyers adopted a particular square form (*cornette*). The use of fur and embroidery also derives from a lay custom: the three rows of fur decorating the *chaperons* of doctors were originally a sign of royalty. It is the same story with the round pill-box *mortier* cap: formerly the distinctive sign of kings, princes and knights, it was taken over by scholars. Stemming from the lay fashion for large hats and bonnets, it typifies the evolution of the low *pileus* in its various forms, and from a round cap it became square in the sixteenth century, first soft, then rigid (*bonnet carré* or *pileus quadratus*). But the legal profession stuck to the originally round-shaped *mortier* for some time: the Faculty of Law at Montpellier, for example, adopted the square version as late as 1628.

Later, in the seventeenth and eighteenth centuries, following the model of magistrates' (and perhaps clergymen's) costume, the *cravate* became the *rabat*, that is an enlarged version of the square collar, falling below the neck and made up of two rectangles of fabric. But Napoleon reintroduced the *cravate*.

Although academics borrowed from lay fashion, they drew chiefly on the tradition of the Faculty of Canon Law at Paris. First, the colour: in 1336 Benedict XII allowed the shoulder-piece to be red; in 1339 this privilege was extended to Montpellier; in the fifteenth and sixteenth centuries red was generally used by professors of law and medicine on the model of Italian men of law and aristocrats who were part of the government. Second, the shape: originally a *cappa* (a large closed sleeveless mantle with one or two slits in front for the passage of the arms), it was taken over from the clergy. This hypothesis stems from the observation that an edict at the end of the ninth century forbade laymen to wear the *cappa*, which

¹ This attempt at a chronology has restricted aims. It is not a complete history of all the local variations of academic gowns but a teleological sketch intended to throw light on the origins of today's dress. It therefore contains nothing but major elements and landmarks and concerns mainly the costume of Law faculties.

indicates that it was intended to be an ecclesiastical garment only. Nevertheless this law was not complied with, and at the beginning of the thirteenth century, clerics were conversely forbidden to wear an open *cappa* with sleeves, to distinguish them from the laymen. In any event, scholars abandoned *cappae* in the sixteenth century for today's cassocks and gowns (first with tight sleeves, then with bell sleeves). This dress was generally used in Paris and in the centre, east and west of France, on the model of the members of the royal courts of justice.

Eventually, in the seventeenth and eighteenth centuries two sets of costumes were in use, according to rank. For their investiture, full professors (*antécresseurs*) received a purple robe, complemented by a scarlet shoulder-piece edged with wool, a black cassock with white bands, a girdle of black watered silk fastened on the left side, and a black square hat. For formal occasions after their investiture, they wore a full, long, open scarlet robe of wool with full bell sleeves and lined with black silk as well as a scarlet shoulder-piece dressed with miniver, a black cassock, white bands and a scarlet square hat. For informal occasions, they had an open black gown lined with red, a red *chaperon*, a black cassock with white bands and a black square hat. As for the assistant professors (*agrégés*), they were allowed an open black bell-sleeved gown with red *chaperon*, a black cassock with white bands and a black square hat.

Yet these arrangements aroused some discontent amongst assistant professors: sometimes *antécresseurs* were not doctors but even so they wore scarlet, whereas *agrégés* (who generally were doctors) wore scarlet only if deputizing for *antécresseurs* . . . This quarrel over precedence ended in 1766 when the Parisian Parliament decided that *agrégés* should be authorized to wear scarlet on all occasions when the *antécresseurs* did. In spite of the differences between today's *maîtres de conférence* (lecturers) and eighteenth-century assistant professors, it is my opinion that this decision should still be considered as being in force, to uphold the self-esteem of the former in the presence of the full professors (nowadays called *professeurs agrégés*, the *antécresseurs* having been put on a level with the former assistant professors). Should not the earnest wish of some of the *maîtres de conférence* to wear the gown indeed prevail over petty principles concerning rank? Especially nowadays, when academic tradition needs all the support it can get.

Professor Yves Mausen holds the Chair of History of Law in the Faculty of Law at the University of Montpellier.

Layer upon Layer: The Evolution of Cassock, Gown, Habit and Hood as Academic Dress

by Alex Kerr

Writers on the history of academic dress sometimes mistake which medieval garments were the antecedents of those worn in modern times. This happens especially when they misinterpret the evidence from memorial brasses and other pictorial sources. The situation is complicated by the fact that several Latin terms are used for a single article of dress in early university and college regulations and one term may refer to quite different articles at different periods. Now, as then, it is common to use words for clothing in both a narrow and a broad sense: for example, in modern English we use ‘jacket’ and ‘coat’ with various meanings, some of them overlapping or interchangeable. Similarly, in writing about medieval dress ‘gown’ or ‘robe’ may be a very specific item distinct from ‘cassock’ or ‘habit’ at one point, but any long, loose garment at another.

However, if we can identify the various articles of academic dress in the late Middle Ages and how they were worn together in layers, I believe it will be easier to understand how they evolved into the garments in use today. We shall see that each of these articles remains within the particular category of garments to which it belongs (cassock, gown, habit or hood), although it may alter significantly in appearance over the centuries. Each category of garments forms a distinct layer in the medieval and early modern periods: articles do not migrate from one layer to another, and the order in which the layers are worn does not change.

Academic dress exhibited the same general pattern (but by no means uniformity) all over western Europe in the Middle Ages, but it diversified along national lines from the sixteenth century onwards.¹ This paper is concerned with developments in England.

Important pioneering studies, like E. C. Clark’s ‘English Academical Costume (Mediaeval)’,² provide a mass of detailed evidence, some of it difficult to interpret

I am very grateful to Professor Bruce Christianson for reading earlier drafts of this article and making many valuable comments.

¹ See W. N. Hargreaves-Mawdsley, *A History of Academical Dress in Europe until the End of the Eighteenth Century* (Oxford: Clarendon Press, 1963; repr. Westport, CT: Greenwood Press, 1978), pp. 4–6.

² *Archaeological Journal*, 50 (1893), pp. 73–104, 137–49, 183–209.

and evaluate, so that the reader sometimes cannot see the wood for the trees. On the other hand, the note on medieval academic dress by F. E. Brightman printed in R. T. Günther's book on the monuments in Magdalen College chapel in Oxford provides a useful summary from which to begin.³ W. N. Hargreaves-Mawdsley, whose book on the subject is the standard work, acknowledges the significance of this brief outline in his Glossary (pp. 190, 195), although he does not adopt all Brightman's terms. Here is Brightman's text, to which I have added illustrations from medieval brasses. Hargreaves-Mawdsley's terms for certain items are given in the footnotes.

The clerical, and therefore the academical, dress of the middle ages consisted of

- i. an **undertunic** (*subtunica*, *tunica*),⁴ the modern 'cassock'

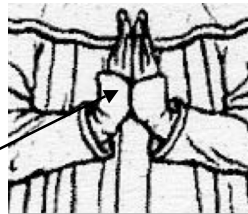


Fig. 1

- ii. an **overtunic** (*tunica*, *supertunica*, *toga*, *gona*),⁵ the modern 'gown'

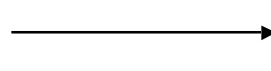


Fig. 2

- iii. a **hood** (*caputium*), consisting of a cape enveloping the shoulders nearly down to the elbows,⁶ and a head-piece,⁷ with a 'poke' (*liripipium*, *tippetum*),⁸ falling down behind.



Fig. 3

³ *A Description of Brasses and Other Funeral Monuments in the Chapel of Magdalen College* (Oxford: Horace Hart, 1914), pp. v–vii; repr. in *The Magdalen College Register*, n.s. 8 (1915).

⁴ Hargreaves-Mawdsley uses the term *subtunica* for this.

⁵ Hargreaves-Mawdsley: *supertunica*.

⁶ Hargreaves-Mawdsley: 'shoulder-piece'.

⁷ Hargreaves-Mawdsley: hood.

⁸ Hargreaves-Mawdsley: liripipe.

To these, beneficiaries, dignitaries, and graduates added

iv. a **habit** (*habitus*),⁹ which was of several forms:

1. the **cappa**, which took four shapes:

a. the **cappa clausa**, the modern *cappa magna* and ‘parliament robe’ of prelates, used academically by Doctors of Divinity and of the Canon Law, which had a hood attached to it, or rather was itself a huge hood, the cape of which reached to the feet, with a slit in front through which the arms were passed¹⁰

b. the **chimere** (*chimaera*, *pallium*),¹¹ a *cappa* with two side-slits for the arms, used by Bachelors of Divinity and Canon Law and Doctors of Medicine and the Civil Law; the present ‘Convocation habit’ of Doctors in Oxford and the chimere of Bishops, prescribed in the *Decretals of Gregory IX* and still used by English Bishops

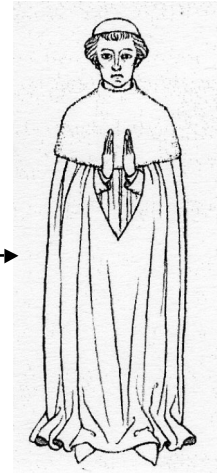


Fig. 4



Fig. 5

⁹ Of course, the habit was worn over the gown (*overtunic*, *supertunica*) and under the hood, as Figs 2, 3 and 5–8 show.

¹⁰ Hargreaves-Mawdsley: *cappa clausa* with one slit. In his view (p. 5), this *cappa* was simply a development of the priest’s pluvial, ‘a loose cape with a hood’, and Clark (p. 99) rejects the suggestion that the *cappa clausa* was an enlarged and lengthened hood. However, if Brightman is right, the body of the *cappa* was the outsize cape of a hood and the upper part (which looks like a cape) must in fact have been the cowl flattened and turned out, sewn up at the front and draped over the shoulders. This startling hypothesis is supported by two features peculiar to this *cappa* with one slit: no ‘roller’ hood appeared at the neck and the fur lining of the ‘shoulder-piece’ faced outwards rather than lying against the wearer’s back as was the case with the hood worn over other types of habit.

¹¹ Hargreaves-Mawdsley: *cappa clausa* with two slits. Some believe that the episcopal chimere had a different origin and only later came to resemble this academic habit.

c. the ***cappa manicata***, a chimere with long sleeves which were already unused in the fifteenth century and left to hang loose from the shoulders, while the arms were passed through the side-slits;¹² used by Doctors of Civil Law, and surviving in Cambridge till the end of the seventeenth century (see Loggan's plate in *Cantabrigia illustrata*)¹³

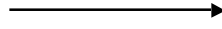


Fig. 6

d. the ***cappa nigra***, a short chimere used by Masters of Arts →

2. the **tabard** (*tabardum*), a tunic with short pointed sleeves, distinctive of Bachelors, but used by higher degrees, as a matter of convenience, of course in the colour of the faculty.¹⁴



Fig. 7

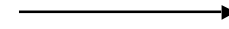


Fig. 8

The Hood of the ordinary form was used over all these habits except the first. The Hood for graduates was lined and edged with fur, or, from the first quarter of the fifteenth century, in summer (i.e. from

¹² Pictorial evidence for the medieval *cappa manicata* is elusive. The strange pendants in our illustration in Fig. 6, showing John Lowthe (d. 1427), *Juris Civilis Professor* of Oxford, may represent the 'long sleeves which were already unused' to which Brightman refers. Clark (p. 188) thinks this is possible. Hargreaves-Mawdsley believes they are liripipes attached to the back of the habit, an extravagant passing fashion (p. 72), although he recognizes a hanging sleeve with a similar opening at the foot in a late-thirteenth-century Cambridge manuscript miniature as that of a *cappa manicata* (p. 116, n. 4). Elsewhere he confuses the *cappa manicata* with the tabard (p. 75 and Plate 9, p. 193).

¹³ (Cambridge: the engraver, 1688 or 1690), Plate VII, No. 19, but see p. 53, below.

¹⁴ It is not clear on what evidence Brightman bases his statement that tabards were made in the faculty colour for higher degrees.

Easter to All Saints) with silk, if desired;¹⁵ and gown and habit might be, and commonly were, similarly lined and edged.

Authors of books on monumental brasses have adopted a terminology of their own, based on a certain misunderstanding of the facts.¹⁶ They have called the overtunic a 'cassock', which is a mistake; they have separated the hood from its cape and called it a 'tippet', whereas a 'tippet' is quite a different thing, being the modern 'scarf', derived from the liripipe, not from the cape, of the hood;¹⁷ while the chimere has been called a 'rochet', which is absurd, and the *cappa nigra* a 'sleeveless tabard', which, while no doubt it describes the superficial appearance of the *cappa nigra* after the middle of the fifteenth century, ignores its name and, therefore, probably also its origin.¹⁸

Brightman's comments in the closing paragraph of his note, published nearly a century ago, apply equally to some more recent writers on academic dress. Even those who begin by distinguishing carefully between the inner garment (the undertunic or *subtunica*), the middle garment (the overtunic or *supertunica*) and the outer garment (the habit) sometimes use terms imprecisely later in their work.

¹⁵ The summer lining of silk was permitted from this relatively early date only by Oxford, and only to those of the rank of MA and above (including BD). See B. Christianson, 'Oxford Blues: The Search for the Origins of the Lay Bachelors' Hood', *Burton Society Annual*, 2003, pp. 24–28 (pp. 24–25).

¹⁶ Brightman is no doubt alluding to works such as the following: H. Haines, *A Manual of Monumental Brasses*, 2 vols (Oxford: Parker, 1861); H. W. Macklin, *Monumental Brasses* (London: Swann Sonnenschein, 1890) and *The Brasses of England* (London: Methuen, 1907); H. Druitt, *A Manual of Costume as Illustrated by Monumental Brasses* (London: Moring, 1906).

¹⁷ Brightman must mean that they call the cape a 'tippet'. Hargreaves-Mawdsley refers to the 'shoulder-piece' and the hood as if they were separate articles—and sometimes they were, up to the mid-seventeenth century—although he is as emphatic as Brightman in rejecting the word 'tippet' for the 'shoulder-piece' or cape. I return to the vexed question of the tippet below.

¹⁸ Hargreaves-Mawdsley says the *cappa nigra* was the same as the *cappa clausa* with two slits (p. 193), but at several points he uses the term 'sleeveless tabard' for this garment.

The cassock and the suit

On medieval memorial brasses a tight sleeve end, with the appearance of a shirt cuff, is all that betrays the presence of the undertunic or *subtunica*. This is most obvious where early-fifteenth-century ‘mitten’ sleeves reach down to the knuckles (Fig. 1). It was not the overtunic or *supertunica*, as some writers suggest, but this undertunic, a fairly close-fitting garment worn with a belt, that became the cassock and was replaced in due course, for laymen, by doublet and hose, coat and knee-breeches, and lastly the suit. Academics, like most other people, doubtless wore drawers and a collarless shirt below their undertunic, but of course these were not seen.¹⁹

As the outer layers of academic dress opened up in the sixteenth century, inner layers became visible. By the middle of the century, more of the cassock or coat was revealed, and it was only from this period onwards that anything of the shirt came into view, now with a collar and accessories such as the Tudor ruff or bands. Modern wearers of academic dress will have a stock, shirt or blouse, and underclothes below that. Some institutions prescribe styles and colours for the suit, skirt or dress, the shirt or blouse and the accessories to accompany them on formal occasions (e.g. *subfusc* at Oxford).

The gown and the robe

Admittedly, visual similarities between articles of dress in the fifteenth century and those with a different function in the seventeenth can be misleading. The sleeves of the tabard, worn as a habit (the outer layer) by bachelors in the medieval period (Fig. 8), resemble the sleeves of a seventeenth-century BA gown. However, graduates gave up the tabard well before the gown with long, pointed open sleeves developed. It is unlikely that the gown and tabard coalesced to become the modern open-sleeved gown, as George Clinch believes,²⁰ or that the tabard took the place of the gown, as Charles A. H. Franklyn suggests.²¹ Rather, the medieval overtunic or *supertunica* (Fig. 2), a loose-fitting, sometimes pleated gown with fairly narrow sleeves like those of a modern jacket or coat, simply turned little by little into the bachelor’s gown we know today—and also the doctoral full-dress robe—as the sleeves widened and the front opened up (see Fig. 9).

¹⁹ See C. W. and P. Cunnington, *The History of Underclothes*, rev. edn by A. D. Mansfield and V. Mansfield (London: Faber & Faber, 1981), pp. 21–22.

²⁰ *English Costume from Prehistoric Times to the End of the Eighteenth Century* (London: Methuen, 1909), pp. 250–51, 253. Hargreaves-Mawdsley rejects this view (pp. 88–89).

²¹ *Academical Dress from the Middle Ages to the Present Day, Including Lambeth Degrees* (Lewes: privately printed by W. E. Baxter, Ltd, 1970), pp. 110–11.

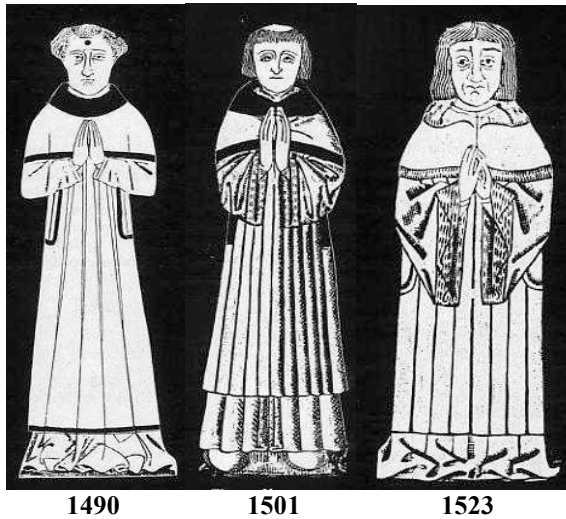


Fig. 9. Wider still and wider: sleeves of gowns opening up at the end of the Middle Ages

Figures of MAs from Magdalen College, Oxford, wearing:

- a cassock (undertunic or subtunica) with tight cuffs
- a full-length gown (overtunic or supertunica) with ever wider sleeves
- a calf-length habit (cappa nigra)—with the sleeves of the gown pulled through the edged side slits
- a hood

As early as the thirteenth century a slit was cut as an alternative opening in the upper arm or at elbow level in the loose sleeves gathered in at the wrist (so-called pudding or bagpipe sleeves) customary on some laymen's gowns. At first this was a practical measure taken by people like musicians and physicians to free their forearms when carrying out their professional work.²² By 1500 the resulting closed sleeves, in glove, bag and false-panel varieties, were common for laymen's robes of dignity. In the mid-sixteenth century, MAs, BDs and members of lay faculties in universities abandoned open sleeves on their undress gowns and adopted this style, following contemporary non-academic fashion. Up to the mid-seventeenth century the part of the gown sleeve hanging below the elbow was short, sometimes resembling a tube open at the foot with a 'cuff' (see Fig. 10), but by the 1670s it had lengthened and the foot was always sewn shut.²³ DDs at Oxford also followed this fashion, while those at Cambridge kept their bell-sleeved or pudding-sleeved gowns—at least as an alternative to the MA style.

Franklyn (p. 111) thinks that when MAs gave up the gown with wide sleeves they may have worn a sort of *cappa manicata* instead. However, there is no reason to believe that this habit took the place of the gown—and in any case Franklyn is convinced that for a while MAs kept a separate habit in black to wear over their gowns just as doctors kept a scarlet one.

²² See, for example, H. Norris, *Costume and Fashion*, Vol. II, *From Senlac to Bosworth* (London: Dent, 1927; repr. as *Medieval Costume and Fashion*, Mineola, NY: Dover, 1999), Fig. 205, p. 155; D. Hartley, *Medieval Costume and Life*, intro. and notes by F. M. Kelly (London: Batsford, 1931), p. 31; J. Peacock, *Costume 1066–1990s*, rev. edn (London: Thames & Hudson, 1994), pp. 15 ff.

²³ See Hargreaves-Mawdsley, pp. 66–67, 80, 85, 112, 116, 121.



**Fig. 10. Dean Henry Caesar
(d. 1636), Ely Cathedral**
Photograph: Nicholas Groves

Having suggested that some modern gowns evolved from medieval habits (the tabard and the *cappa manicata*), Franklyn (pp. 111–12) believes that he is left with what he calls ‘conundrums’ to clear up. He states that no hood should be worn over a habit, which is the outermost garment, and that if one were worn at all it would be under the tabard or *cappa*, not over it. This leads him to wonder how it came about that at Oxford bachelors, masters and the proctors in full dress wear a hood with their gowns, but doctors do not wear theirs when in full-dress robes. He comes round to the view that the black gowns of MAs and lay doctors must have developed from the medieval gown and not the *cappa manicata* after all. He could have saved his readers this unnecessary detour if he had recognized the simple fact that gowns invariably come from gowns and habits from habits.

Undaunted, Franklyn goes on to assert that the BA gown may derive from the sleeved tabard and that the full-dress robes of doctors are ‘most probably tabards’. Later (p. 153) he states as a fact that Cambridge doctors’ festal gowns are tabards and therefore no hoods should properly be worn with them.

I cannot see what evidence there is for any of this. The evolution from overtunic or *supertunica* (the medieval gown) to modern gown and robe can be traced with fewer missing links; and I believe that the full-dress robe is merely a festal version of the undress gown, and not a tabard. Furthermore, it is clear from the pictorial evidence that the medieval academic put his hood on over his tabard or *cappa* or, if he was not wearing a habit, over his gown. There are no grounds for the claim that it is wrong to wear a hood with a full-dress robe. It was worn in the sixteenth century at both Oxford and Cambridge, left off in the seventeenth and eighteenth (except by Doctors of Music) and put on again at Cambridge in the nineteenth; it was simply a matter of fashion or custom.²⁴

²⁴ J. H. Baker, “‘Doctors Wear Scarlet’: The Festal Gowns of the University of Cambridge”, *Costume*, 20 (1986), pp. 33–43 (p. 42, n. 25).



**Fig. 11. Cambridge vice-chancellor
in DD congregation dress (1815)**
Engraving by Agar after Uwins

The habit

During the sixteenth century the habit came to be worn less and less. However, the *cappa clausa* (Fig. 4) has continued as the DD's congregation dress at Cambridge down to modern times. It was still close to its medieval form until the late seventeenth century,²⁵ but by the early nineteenth the front was worn open, as shown in Fig. 11.²⁶ This cope is still worn by senior members, usually professors, whether DDs or not, when presenting candidates for higher degrees and it remains the official dress of Cambridge vice-chancellors and their deputies when conferring degrees.

²⁵ See D. Loggan, *Cantabrigia illustrata*, Plate VII, No. 20.

²⁶ See R. Harraden, *Costume of the Various Orders in the University of Cambridge* (Cambridge: Harraden, 1805), plate showing the vice-chancellor; T. Uwins's drawing, engraved by J. S. Agar for W. Combe, *History of the University of Cambridge* (London: Ackermann, 1815), 'Doctor in Divinity in the Ermined Robe, or Cope'.



**Fig. 12. Oxford DM
convocation dress (1675)**
Engraving by Loggan

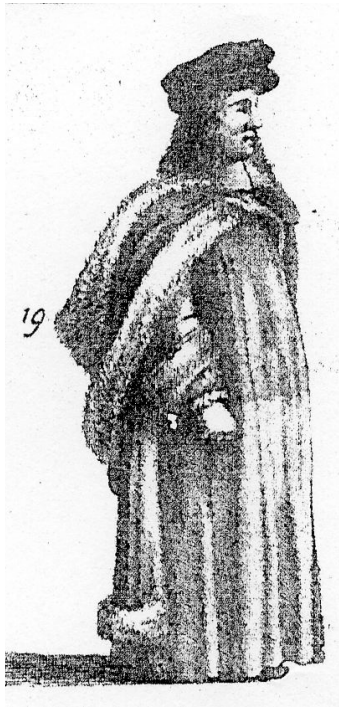


**Fig. 13. Oxford DM
convocation dress (1814)**
Engraving by Agar after Uwins

The two slits in the front of the **chimere** version of the *cappa clausa* (Fig. 5) had moved to the sides by the late fifteenth century, making the garment resemble a *cappa nigra* or sleeveless tabard (*pace* Brightman).²⁷ This development left the sleeves of the gown worn underneath free to become much fuller during the early sixteenth century, as we have seen in Fig. 9. This type of *cappa* became the convocation habit at Oxford for all doctors (except the DMus, who never had one), slit part way down the front by the seventeenth century, and later completely open, part-lined with silk and fastened with two silk-covered buttons on the chest (see Figs 12 and 13).²⁸

²⁷ Hargreaves-Mawdsley, pp. 66, 73. However, the chimere was probably still ankle-length, unlike the *cappa nigra* and tabard, which were shorter.

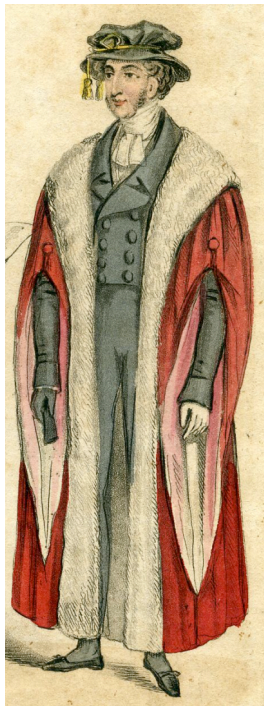
²⁸ See the portrait of Philip Bisse painted in 1612, reproduced in Hargreaves-Mawdsley, Plate 8; D. Loggan, *Oxonia illustrata* (Oxford: the engraver, 1675), Plate X, Nos 21 and 27; T. Uwins's drawings, engraved by J. S. Agar for W. Combe, *History of the University of Oxford* (London: Ackermann, 1814), 'Doctor in Divinity in Convocation' and 'Doctor in Physic'.



**Fig. 14. Cambridge LLD/MD
congregation dress (1690)**
Engraving by Loggan



**Fig. 15. Cambridge LLD/MD
congregation dress (1815)**
Engraving by Agar after Uwins
*(Reproduced by courtesy of the Trustees of the
National Library of Scotland)*



**Fig. 16. Cambridge LLD
festal dress (1847)**
Engraving by Whittock

The *cappa manicata* (Fig. 6) survived as the lay doctor's congregation dress at Cambridge longer than Brightman thinks: a habit similar to the seventeenth-century shape, but with the front open, was still worn in 1815 (see Figs 14 and 15).²⁹ This garment does seem to have fallen into disuse soon after that date and lay doctors took to wearing the DD's cope, but with a round bonnet.³⁰ Whittock includes the vice-chancellor's cope in his plate of 1847, but no lay doctor's congregation dress.³¹ However, his 'Dress gown of Doctor of Civil Law' appears to have the sleeves lined with silk and the facings covered with fur, which continues round the neck as a collar, making it look like a hybrid of festal and congregation dress (see Fig. 16).

The *cappa nigra* and the *tabard* (Figs 7 and 8) have not survived as items of academic dress down to modern times. Scholars at New College, Oxford, kept the tabard until the beginning of the Civil War, but otherwise it seems to have gone completely out of use in the universities after the Reformation.³²

Here I would like to add an item to Brightman's list: the layman's *mantle*, which belonged to the same layer as the habit, although sometimes it was worn over the hood rather than under it. It differed from the habit in being open down one side. This is the most likely origin of the ruff worn by Cambridge proctors. It seems to have replaced the *cappa* as the formal outer dress of Masters of Arts at Cambridge

²⁹ Franklyn (p. 73) says that the Loggan Cambridge plate shows a *cappa clausa* with a large fur-lined hood, but this description does not distinguish the lay doctor's dress adequately from the DD's. Hargreaves-Mawdsley (pp. 117–18) mistakes the redundant fur-trimmed sleeve behind the arm in Loggan for the liripipe of the hood, and then he fails to notice it altogether, with the furred end lying on the floor, in Agar's plate from Uwins's drawing ('Doctor in Law or Physic in Congregation Robes' in Combe, *History of the University of Cambridge*). He says that by 1815 the LLD's congregation dress is the same as that of the DD, which is plainly not the case.

³⁰ See the figure captioned 'MD/LLD Congregation Dress' in *Gradus ad Cantabrigiam* (London: John Hearne, 1824); and the head and shoulders of an examiner in R. W. Buss's plate 'Act for the Degree of Bachelor of Civil Law—Cambridge 1842' in V. A. Huber, *The English Universities*, 2nd edn by F. Newman, 2 vols in 3 (London: Pickering; and Manchester: Simms & Dinham, 1843), Vol. II, facing p. 284.

³¹ N. Whittock, *The Costumes of the Members of the University of Cambridge* (London: Whittock, 1847).

³² Hargreaves-Mawdsley, p. 97. N. F. Robinson takes a different view in his article 'The Black Chimere of Anglican Prelates', *Transactions of the St Paul's Ecclesiological Society*, 4.1 (1898), pp. 181–220 (pp. 188–93). He believes that the *cappa clausa* with two slits was abandoned during the fifteenth century and that a sleeveless tabard, a less cumbersome style of habit, was adopted in its place. He asserts that the modern chimere and Oxford convocation habit derive from this tabard rather than a modified *cappa clausa* with two slits—a case of substitution rather than evolution. Franklyn (p. 110) agrees with him.

in the sixteenth century. It began as an ankle-length black mantle and shrank until it became a sort of loose cape draped round the shoulders and pinched in on one side with a bow close to the neck, as shown in Fig. 17. A ruff was still worn by MAs conducting tripos examinations until the nineteenth century.³³

I think the tippet attached to the gowns of proctors at Oxford may be the attenuated remains of the academic mantle, like the Cambridge proctor's ruff.³⁴ In the late seventeenth century the Oxford proctor's and collector's tippet still covered the left shoulder and was fixed there by a button, as shown in Fig. 18.³⁵ In the eighteenth century it was attached to the yoke like a barrister's tippet, although its shape was different and it had no streamer passing over the shoulder to the front. By 1770 this much-reduced type of tippet was also to be seen on the undress gowns of noblemen and baronets at Oxford (see Fig. 19), but it is not clear how this came about.³⁶ In the medieval and Tudor periods the mantle generally signified authority and superior social status; perhaps the Oxford tippet still carried these associations.

Hargreaves-Mawdsley (p. 195) believes that this item has its origins in the late-medieval scarf fixed to one shoulder and attached to a padded cap or *bourrelet*, but he is relying on evidence from legal dress.³⁷ It is just possible that the proctorial tippet derives from a cape or shoulder piece detached from the cowl of the hood, but if it is, why is it worn to one side? In my view the pictorial evidence supports the hypothesis that the origins of the Oxford proctor's tippet may lie in the mantle, whatever the origins of the barrister's tippet may be.

³³ J. H. Baker, 'The Dress of the Cambridge Proctors', *Costume*, 18 (1984), pp. 87–97 (pp. 88–91). In Loggan (1690) the ruff is gathered in to a button; in Uwins (1815) a small bow has replaced the button. As Baker observes (p. 96, n. 14), Hargreaves-Mawdsley (pp. 109–11) confuses the squared hood and the ruff.

³⁴ Clark (p. 87) refers to the Statutes of Magdalen College, Oxford (1479), in which the words *mantelle*, *liripipia* and *typets* appear to denote the same item, probably 'some kind of cloak or cape'. The figure of Thomas Baker (d. 1510), Scholar of Civil Law, on a brass at All Souls College, Oxford, wears a mantle fixed on the left shoulder and open down the same side, over cassock and gown—not tabard as Hargreaves-Mawdsley says (p. 91).

³⁵ See G. Edwards *Omnium ordinum habituumque academicorum exemplaria* (Oxford: the engraver, 1674); Loggan, *Oxonia illustrata*, Plate X, Nos 10, 17 and 18. The button is plainly visible in Edwards's plate, but indistinct in Loggan's. L. H. D. Buxton and S. Gibson say that seventeenth-century drawings of the proctor's gown show the tippet secured by two buttons, one on the shoulder and one on the back, but they do not identify the drawings (*Oxford University Ceremonies* (Oxford: Clarendon Press, 1935), p. 26).

³⁶ See C. Grignon's engravings, after drawings by W. Huddesford and J. Taylor, printed to illustrate the new statutes of 1770 (loose prints; repr. Oxford: Taylor, until 1807); and the coloured drawings by J. Roberts of 1792 (Oxford, Bodleian Library, MS Top. Oxon. d. 58).

³⁷ See also W. N. Hargreaves-Mawdsley, *A History of Legal Dress in Europe until the End of the Eighteenth Century* (Oxford: Clarendon Press, 1963), pp. 90–91.



**Fig. 17. Cambridge proctor
(1815)**

Engraving by Agar after Uwins



**Fig. 18. Oxford proctor
(1674)**

Engraving by Edwards



**Fig. 19. Baronet in undress
at Oxford (1770)**

Engraving by Grignon after Huddesford

The word 'tippet' has been used, in old regulations and records and by modern writers, for: (1) what is now, in Hargreaves-Mawdsley's phrase, the 'small pyramidal tippet', a piece of cloth fixed by a button to the lower left-hand corner of the yoke on a modern Oxford proctor's gown; (2) the preaching scarf; (3) the liripipe; (4) the whole hood; and (5) the cape of the hood. To judge by the many early documents cited by Clark and others, it seems to refer most often to the first two or three of these items in Oxford and to the last two in Cambridge. Usage has

remained divided between the two ancient universities: Hargreaves-Mawdsley and Brightman, both Oxford men, insist on (1) and (2) respectively as the only possible meanings; Clark, Regius Professor of Civil Law at Cambridge, clearly favours (5) and several other writers do the same. It would be interesting to know whether it was a Cambridge graduate who drafted Canon LVIII in the Canons of the Church of England of 1604, which prescribed ‘a decent tippet of black, so it be not silk’ in place of a hood for non-graduate priests.³⁸

Parallels between academic, ecclesiastical and legal dress endorse our scheme for categories of garments and the layers in which they were worn.³⁹

- The simple undertunic (*subtunica*) was common to all three in the late Middle Ages and developed into the cassock for clerics and was eventually replaced by the suit for laymen.
- The overtunic (*supertunica*) was also common to all three and evolved into the undress gown and, for senior academics and lawyers, the full-dress robe. In ecclesiastical dress the alb is the eucharistic and the surplice the non-eucharistic equivalent, and the bishop’s rochet also belongs to this layer.
- All three had two types of ‘habit’:
 - The medieval *cappa* is analogous to the bishop’s and priest’s chasuble, the processional cope and the prelate’s chimere, and to the judge’s *armelausa* or mantle—all garments based on a circle or semicircle.
 - The tabard is analogous to the deacon’s dalmatic and sub-deacon’s tunicle, and to the serjeant-at-law’s parti-coloured tabard—garments based on an oblong. (King’s and Queen’s Counsel later superseded serjeants-at-law.)

This suggests that the following parallels between academic, ecclesiastical and legal ranks apply, at least so far as dress is concerned:

doctors/masters	=	bishops/priests	=	judges
bachelors	=	deacons/sub-deacons	=	serjeants-at-law

Bishops might wear chasuble, dalmatic and tunicle together, indicating that they combine three grades of ordination in the ‘fullness of the priesthood’; academics and lawyers wear only one habit at a time.

³⁸ Nicholas Groves shows that the word was used, following Cambridge usage, for a hood, or possibly a cape without a cowl, in eighteenth-century Norwich (“‘A Hood for the Minister’”: Some Thoughts on Academic Hoods as Recorded in Eighteenth- and Early Nineteenth-Century Church Inventories’, in this volume of *Transactions of the Burgon Society*, 5 (2005), pp. 59–63.

³⁹ See, for example, M. G. Houston, *Medieval Costume in England and France* (London: A. & C. Black, 1939), pp. 19–32, 91–94, 144–50; J. Mayo, *A History of Ecclesiastical Dress* (London: Batsford, 1984), ‘Glossary’, pp. 128–78, *passim*; Hargreaves-Mawdsley, *A History of Legal Dress*, pp. 46–48, 52–53, 58–59, 74–79, 88.

- The hood, in various forms, is still worn—but by no means invariably—by graduates in full academic dress, by clergy over a surplice, and by judges in full robes. A remnant of the hood forms part of the ecclesiastical cope.

Perhaps the most elaborate academic dress in modern times is the convocation dress worn by Oxford doctors when attending certain university ceremonies and church services, presenting candidates for degrees, or conferring degrees in the role of pro-vice-chancellor; they will be wearing five distinct layers of garments (discounting their underwear).⁴⁰ Cambridge proctors wearing the ruff with full dress also have five layers. Vice-chancellors at Cambridge take off their gown before putting on the cope and entering the Senate House, and this appears to have been the practice for doctors in congregation since the seventeenth century; they therefore do not have the full complement of layers.⁴¹ Most people in full academic dress wear four layers; in undress, three; out of academic dress, two. A general rule applies: the higher the rank of the wearer or the greater the formality of the occasion, the more layers worn.

Although it is not unusual for a layer to be left out, items do not shift from one layer to another as they evolve.⁴² If we remember this crucial principle in studying the evolution of academic dress, many unnecessary complications and confusing misinterpretations can be avoided: for example, we would have been suspicious from the outset of the suggestion that the BA's gown was a modified tabard or the MA's a modified *cappa manicata*.

In this paper I have concentrated on the evolution of the cassock, gown and habit as academic dress. Of course, the cap is also an article of academic dress, but it is not one of the layers of body garments and therefore has been relegated (for present purposes) to the status of an accessory. The hood has a very complex history and has understandably received more attention from writers on academic dress than these other items. It must be included in the scheme of layers and so it takes its place in the summary chart below.

⁴⁰ Since 2004 the vice-chancellor at Oxford has worn a newly introduced robe of office instead of convocation dress. It resembles a bedel's gown trimmed with a very modest amount of gold gimp lace.

⁴¹ In the engravings by Loggan (1690), Uwins (1815) and Whittock (1847) the DD or vice-chancellor wears a scarlet ankle-length, fur-trimmed cope over a black cassock with a cincture, and no gown or robe in between. Harraden's plate (1805), which Hargreaves-Mawdsley describes (*A History of Academical Dress*, pp. 108–09 and Plate 13), shows a black cassock, an open, pudding-sleeved scarlet robe (if the colourist has got it right), and a scarlet cape that reaches only to the wrists. However, Harraden may be less accurate than Uwins. All these plates show a large fur hood draped round the shoulders.

⁴² The only exception of which I am aware is modern: it is said that the scarlet 'habit' at Durham used to be worn over the robe or gown by university officers; it has come to be worn under it and, perhaps as a consequence, has metamorphosed into a cassock.

The layers of garments worn as academic dress from the Middle Ages to modern times

*Accessories such as caps, ties, bands, gloves, stockings and shoes
are not included here*

Medieval— 14th to mid-16th century	Modern— from mid-16th century	
shirt	→ shirt and collar / blouse	Layer A
<i>subtunica</i> , undertunic / cassock	→ cassock / suit	Layer B (Brightman's i)
<i>supertunica</i> , <i>tunica</i> , <i>roba</i> , <i>gona</i> , overtunic, tunic, robe, toga, gown	↙ undress gown (all styles) ↘ full-dress robe or festal gown	Layer C (Brightman's ii)
<div style="display: flex; justify-content: space-between; align-items: center;"> <div style="margin-right: 10px;"> <div style="font-size: 3em; margin-bottom: 10px;">{</div> <div style="margin-right: 10px;">habit</div> </div> <div style="margin-right: 10px;"> <div style="font-size: 3em; margin-bottom: 10px;">{</div> <div style="margin-right: 10px;"><i>cappa</i></div> </div> <div style="margin-right: 10px;"> <div style="font-size: 3em; margin-bottom: 10px;">{</div> <div style="margin-right: 10px;"><i>cappa clausa</i> with one slit (DD, DCanL)</div> <div style="margin-right: 10px;"><i>cappa clausa</i> with two slits, chimere or <i>pallium</i>* (BD, BCanL, lay doctors; later all doctors)</div> <div style="margin-right: 10px;"><i>cappa manicata</i>, or sleeved chimere (altern- ative for lay doctors)</div> <div style="margin-right: 10px;"><i>cappa nigra</i>, or sleeveless chimere (masters and above)</div> </div> <div style="margin-right: 10px;"> <div style="font-size: 3em; margin-bottom: 10px;">{</div> <div style="margin-right: 10px;">tabard</div> </div> <div style="margin-right: 10px;"> <div style="font-size: 3em; margin-bottom: 10px;">{</div> <div style="margin-right: 10px;">sleeveless tabard (masters and above)</div> <div style="margin-right: 10px;">sleeved tabard (bachelors and above)</div> </div> </div>		

* The ecclesiastical *pallium* worn by certain archbishops is a completely different thing, both in origin and its later forms.

† The amess or almuce, a hooded cape lined with fur, was an ecclesiastical rather than an academic garment, worn over a surplice and sometimes under a cope. However, it appears occasionally on memorial brasses in place of the hood as part of academic dress. In this function it was restricted to Masters of Theology/Doctors of Divinity and was worn over a gown,

‘A Hood for the Minister’: Some Thoughts on Academic Hoods as Recorded in Eighteenth- and Early-Nineteenth-Century Church Inventories

by Nicholas Groves

As part of my on-going doctoral research, I have had to examine the Inventories of all the Norwich city parishes. In passing, I noted down what they had to say in the eighteenth and early nineteenth centuries about hoods.¹

It was required by the XXth Canon of 1603 that the parish should provide ‘a comely surplice with sleeves’ for the parson, and most of the Inventories record this—but they also seem in many cases to have provided the hood as well. Some of the listings are less than useful—‘a hood’. Others tell us a great deal. In passing, we should note that these Inventories were compiled by the churchwardens who, then as now, did not always appreciate the finer points of ecclesiastical nomenclature. Also, the coverage is uneven—some parishes have more surviving Inventories than others, some are more fully completed than others.²

In several cases, the garment is listed as ‘a hood or tippet’. Given the notorious difficulty of deciding exactly what a ‘tippet’ is in relation to the literate’s hood (‘a decent tippet of black so it be not silk’), does this tell us that the eighteenth-century churchwardens could not tell the difference either? Certainly it tells us they regarded them as interchangeable: in 1740, St George Colegate lists ‘a scarlet hood or tippet’; St Peter Hungate (1725) has ‘a black hood or minister’s Tippet’; and Sts Simon & Jude (1709) has ‘a black hood or tippet for the Minister, lined with silk’. St Lawrence (1709) has, intriguingly, ‘a hood and tipit’—was this two items—or was it one, with a dual function (hood for graduate, tippet for literate)?³ I think we may take this as further proof that the literate’s tippet is not a scarf—whatever else it may be.

¹ Transcriptions of the relevant entries are at the end of this article. The Inventories themselves are in the Norfolk Record Office, in the series DN/TER. I shall hope to extend the sample at a later date.

² St John Maddermarket, for example, lists only the church plate!

³ It is just possible it refers to the two parts of the full hood—what we would call cowl (‘hood’) and cape (‘tipit’)— i.e. a hood with a tippet—remembering the Cambridge use of the word tippet to mean the cape of the hood.

Many of the hoods are listed as ‘black’, or ‘black lined silk’. These will be the non-regent MA hood of Cambridge—which was black, and strictly unlined, but many of these appear to have a lining—e.g. St James Pockthorpe (1722): ‘a hood of silk and woollen, black’. The ‘woollen’ refers to the outer shell, which must have been of cloth, though it is possible that ‘silk and woollen’ could refer to a mixture: a corded material perhaps, with the silk woven over the wool?

Several scarlet hoods appear, and St George Colegate in 1791 actually lists one as we would wish: ‘a scarlet hood lined with black silk’. This must be an Oxford DD—or just possibly a Dublin one. However, this simply does not seem to fit with the Vicars:

Vicars of St George Colegate.

1715–1745: William Hyrne, MA, DD Cantab.

1745–1752: Samuel Salter, MA, DD Cantab.

1752–1785: Richard Tapps, MA Cantab.

1785–1790: Henry Harrington [?literate]

1790–1795: Ozias Thurston Linley, BA Oxon.

1795–1814: James W. Newton, MA Cantab.

1814–1851: Francis Howes, MA Cantab.

1851–1852: Edward Hibgame, MA Cantab.

1852–1874: Alexander Durdin, MA Dublin.

The relevant Vicar is Linley—and he does not appear to have proceeded MA, let alone DD.⁴ The other possibility is that Harrington was a DD of Oxford, but this is unlikely. Thus it remains possible that Linley was wearing a ‘falsehood’!

St George Tombland in 1723 has ‘a hood of silk and woollen scarlet’.⁵ Whether or not we decide that ‘silk and woollen’ means cloth lined silk or a mixed cloth, (but in 1740 they list a hood of scarlet ‘lined with silk’, implying two different materials) it implies that the whole hood is scarlet. We know that the DD hood at Cambridge gained its current shot silk lining very late (c. 1850), and that previously it was scarlet lined rose: does this imply that, previous to that, it was lined with scarlet? One would like to know where these hoods were made: were they bought from robemakers in Cambridge or London—or were they ‘run up’ by

⁴ Thus *Alumni Oxoniensis*. I am grateful to Dr Alex Kerr for checking this information for me. However, as this does not mention Linley’s being Vicar of St George’s, one wonders if any higher degrees may have been omitted too.

⁵ Quite certainly acquired for John Clarke, MA, DD (Cantab), Vicar of St George’s 1712–56—and also Dean of Salisbury 1728–57. Clare Hall, Cambridge: pensioner 1699; BA 1704; MA 1707; DD 1717. The Churchwardens’ Account Books do not exist for before 1772, so it is not possible to check that this was so, but is very likely, given the case of Charles Sutton (see below).

Norwich tailors from patterns provided?⁶ If the latter, was the scarlet lining a Norwich innovation? And if so, does this imply that the rose-colour was less the pale pink we might expect than something approaching crimson, which could easily be approximated as scarlet?

St George Tombland can add a little more from other sources. In 1806, the Vicar, Charles Sutton, proceeded DD at Cambridge.⁷ On 4 June that year, the Churchwardens' Accounts note: 'Dr Sutton, for a new Doctor's hood: £2/15/-.'⁸ It was preserved in the church as late as 1891, and was, I suspect, a victim of 'clearing out'—probably by one of the ultra-Ritualist clergy who were incumbents from 1895.

So much for Cambridge: what of Oxford? The majority of Norwich incumbents were Cambridge men,⁹ but St Gregory's lists 'an Oxford hood' in 1784. This presumably refers to the MA hood, which with its red lining was of course noticeably different from the all-black Cambridge one. St George Colegate also has 'two *red* hoods' (my emphasis)—and lists these alongside a scarlet one, so it is clear that they could tell the difference between the two shades. It is difficult to see what these can be: they could be Oxford MA hoods, as from at least 1592, and until about 1770, it was the custom to wear the Oxford MA hood inside out, with the red lining showing,¹⁰ but it is possible that they may in fact be Cambridge DD hoods, the 'red' referring to the rose-colour lining, and this certainly seems to fit the list of incumbents better.

St Gregory's provides specific titles for its hoods—there is a Master of Arts hood—presumably Cambridge; a Doctor of Laws hood—again, presumably Cambridge, though at this period the LL.D hood of Cambridge was the same as the DCL hood of Oxford. It also lists in 1827 'a bachelor's hood': i.e. the standard BA hood of black and fur.

Perhaps the most intriguing entry is at St Andrew's, which has (1723) 'two Church hoods'. Does this imply that there was some difference between the hoods used in church and those used at the universities? Or simply that the Churchwardens were ignorant of their academic significance? It also raises the question of whether, despite the careful provisions noted above, in many cases the minister was provided with a hood which he wore regardless of his degree.

⁶ I would suggest this might be the case for St Mary Coslany, where the hood is of serge, lined with silk.

⁷ Charles Sutton, c. 1756–1846. Sizar of St John's, Cambridge, 1775; scholar 1778; Fellow 1784–93. BA 1779; MA 1782; BD 1790; DD 1806. Vicar of St George Tombland 1788–1841.

⁸ NRO PD 106/49.

⁹ In 1857, out of 28 incumbents in the City, 14 were Cambridge, 4 Oxford, 2 Dublin, 1 London (an MB at that), 1 St Bees, and 6 literates.

¹⁰ Bruce Christianson: 'The Evolution of the Oxford Simple Shape', *Burgon Society Annual*, 2002, pp. 30–36 (p. 33. n. 10).

The custom of providing a hood seems to die out around 1850—just as degrees from the newer universities (Durham, London) become more common—and also as theological college hoods start to be more common, too; and we must therefore assume that clergy had their own hoods. Certainly, one would like to have been able to look into the vestry cupboards of Norwich around 1750!

Hoods in the Inventories of Norwich city churches

All Saints—no hoods listed.

St Andrew—

1706—‘two tippetts’;

1723—‘two Church hoods’;

1852—‘two silken hoods’.

St Augustine—1845—‘one hood’.

St Benedict—1845—‘a black silk hood’.

St Clement-at-Fyebridge—1845—‘two hoods’.

St Edmund Fishergate—no hoods listed.

St Etheldreda—1845—‘a hood’.

St George Colegate—

1729—‘two red hoods, one all silk, the other silk and woollen’;

1740—‘a scarlet hood or tippet’;

1791—‘a scarlet hood lined with black silk; two red hoods, one all silk, the other silk and woollen; a hood of black silk’.

St George Tombland—

17??—‘two surplices and two tippetts’;

1716—‘a hood suitable to ye minister’s degree’;

1723—‘a hood of silk and woollen, a hood of silk and woollen scarlet’;

1726—‘a hood of silk and woollen black, a hood of silk and woollen scarlet’;

1740—‘a cloth hud [*sic*]of scarlet lined with silk’.

St Giles-on-the-Hill—1834—‘a silk hood’.

St Gregory Pottergate—

1735—‘one MA hood, one LD hood’;

1753—‘1 DD and 1 MA hood’; 1784—‘1 MA, 1 D of Law hood, 1 Oxford hood’;

1827—‘an LL.D, an MA and one bachelor’s hood’.

St James Pockthorpe—1722—‘a hood of silk and woollen, black’.

St John Maddermarket—1827—two scarlet and one black silk hoods.

St John de Sepulchre—1723—‘one large holland surplice and a silk tippet’; in 1740 the tippet is listed as a hood.

St John Timberhill—no hoods listed.

St Julian—no hoods listed.
St Lawrence—1709—‘a hood and tipit’.
St Margaret de Westwick—no hoods listed.
St Martin-at-Oak—no hoods listed.
St Martin-at-Palace—1845—a black silk hood.
St Mary Coslany—1827—‘a hood of serge lined silk for the minister’.
St Miles Coslany—no hoods listed.
St Michael-at-Plea—no hoods listed.
St Michael-at-Thorn—1845—‘two surplices and a hood’.
St Paul—
1827—one hood;
1834—‘one black silk hood’.
St Peter Hungate—1725—‘a black hood or minister’s Tippet; a new scarlet hood’.
St Peter Mancroft—1834—‘two scarlet hoods, two black hoods’.
St Peter Parmentergate—1845—‘a hood’.
St Saviour—1834—‘a hood’.
Sts Simon & Jude—1709—‘a black hood or tippet for the Minister, lined with silk’.
St Stephen—no hoods listed.
St Swithin—no hoods listed.



**Dr Edmund Turpin's
Lambeth DMus robes (1890s)**
Photographs: Br. Michael Powell

Lambeth Degree Academical Dress

by Noel Cox

In the United Kingdom the right of universities and other institutions to confer degrees is strictly controlled by legislation.¹ Lambeth degrees, also occasionally and perhaps misleadingly called Canterbury degrees (as in ‘DMus Cantuar’)² are still awarded by the archbishop of Canterbury under the general authority of the Ecclesiastical Licences Act 1533–1534,³ although he is not a university nor an educational institution *per se*. The continued specific authority for the archbishop to grant degrees can however be found in the Education Reform Act 1988,⁴ and the Education (Recognised Bodies) (England) Order 2003.⁵ But unlike other degree-granting bodies, the archbishop of Canterbury does not prescribe a distinct set of academical dress for the recipient of his degrees. Instead the academic dress is either that Oxford or Cambridge. This is due, at least in part, to the history and nature of the degrees which he confers.

Lambeth degrees are not honorary degrees,⁶ though the candidates do not, in general, sit any examinations.⁷ Indeed, to require examinations as a regular course

¹ Only those universities, colleges or other bodies authorized by royal charter or Act of Parliament can confer degrees; Education Reform Act 1988 s 214 (2) (a) and (b). Polytechnics, which have now become universities, and the various degree-awarding colleges are provided for in separate legislation. Any award may by Order in Council be designated a recognized award. These include the Degree of the Utter Bar (Inns of Court), Degree of Barrister-at-Law (Inns of Court of Northern Ireland), and the Degree of Master of Horticulture of the Royal Horticultural Society.

² Letter to the author from the Rt Revd Frank Sargeant, bishop at Lambeth, 8 December 1995.

³ 25 Hen VIII c 21 (1533–1534) s 3.

⁴ s 216(1).

⁵ SI 2003/1865. The older universities, the archbishop of Canterbury, the now defunct Council for National Academic Awards, Union Theological College, Royal College of Music, and the Royal College of Art are listed in the Education (Recognised Bodies) Order (England) 2003 (SI 2003/1865) and later regulations.

⁶ The faculty awarding the degree states ‘PROVIDED ALWAYS that these Presents do not avail you anything unless duly registered by the Clerk of the Crown in Chancery.’ The wording of the Faculty expressly states that the Faculty is to ‘create you an actual MASTER OF ARTS. And we do also admit you into the Number of the Master of Arts of

for these degrees would have been contrary to the idea of a dispensation (which Lambeth degrees have been said to represent), though its use was not altogether inconsistent with this notion, since the archbishop was empowered to use the privilege of conferring degrees or degree status for the good of the Church, or the benefit of an individual.⁸ Some assessment of academic ability or education would therefore often have been appropriate.

The modern practice followed by the archbishop of Canterbury now requires that the recipients must be presumed to have the potential to have studied for the degree in question and to have been awarded it.⁹ In many cases it is recognized that someone's service to the Church has precluded further academic study, and a Lambeth degree is recognition of this, as well as a sign of gratitude from the Church at large for someone's distinguished work and service. It is thus in these cases a combination of an honour and the recognition of academic standing—though perhaps rather more recognition of the latter than is usually the case for a degree awarded *honoris causa*. At the same time the Lambeth Master of Arts degrees by thesis—dating from 1990—and the Diploma of Student in Theology—dating from 1905—both reflect academic standing alone, since they are awarded purely on the basis of examination.¹⁰

In historical terms Lambeth degrees are a mixture of privilege and dispensation,¹¹ though now conferred on statutory authority. They are of the nature of positive privileges, though, like the Oxford MA by special resolution, they may potentially be conferred to meet some statutory requirement for office.¹² Indeed Archbishop Lang appears to have accurately described the true nature of Lambeth

this Realm' [from Faculty creating the author an MA, dated 3 May 2005, registered at the Crown Office of the House of Lords 18 July 2005].

⁷ Examinations were conducted regularly for the MA from the 1860s until after the First World War. A limited number of candidates with good theology qualifications, who would otherwise register for the Diploma of Student in Theology, may still register for a Lambeth MA by thesis. The award of the degree is still subject to rigorous scrutiny: (1933) 87 HL Official Report, pp. 838–39; Peter Beesley, *The Lambeth Degrees* (London: Faculty Office, 1992).

⁸ See Noel Cox, 'Dispensation, Privileges, and the Conferment of Graduate Status: With Special Reference to Lambeth Degrees' *Journal of Law and Religion*, 18.1 (2002–03), pp. 249–74; available online at:

⁹ For the mode of exercise under Archbishop Lang, see (1933) 87 HL Official Report pp. 838–41.

¹⁰ See Marjorie Thresher, *A Venture of Faith: History of the Lambeth Diploma, 1905–1984* (London: S. Th. Association, 1989); Cox, 'Dispensation, Privileges, and the Conferment of Graduate Status'.

¹¹ See Cox, 'Dispensation, Privileges, and the Conferment of Graduate Status'.

¹² Sir William Blackstone, *Commentaries on the Laws of England*, ed. by E. Christian (New York: Garland Publishing, 1978), Vol. III, p. 381.

degrees when he called himself a ‘one-man University’.¹³ This dichotomy has had its influence upon the academical dress worn by the recipients of these degrees.

Lambeth academical dress

It would seem—subject to the absence of any systematic survey of records—that the recipients of the Lambeth degrees customarily wore robes of the same style as those of the ancient university (Oxford or Cambridge as the case may be) attended by the archbishop conferring the degree.¹⁴ During the appointment of Dr Carey, who had not attended either university,¹⁵ new Lambeth graduates continued the practice of the last archbishop (Dr Runcie), who was an Oxford graduate, and wore Oxford academical dress of the appropriate degree.¹⁶ Under Dr Rowan Williams this practice has continued, though whether this is because of a desire for consistency or because Dr Williams’s senior degree was from Oxford (he has degrees from Cambridge also) is unclear.

Degrees awarded by the archbishop are not those of the University of Oxford, or indeed those of Cambridge—so far as the regulations of these universities are concerned. But it is now the rule that recipients will wear the academical dress of the appropriate Oxford degree.¹⁷ Since the degrees are awarded by the archbishop it would appear to be within his unrestricted authority to regulate academical dress. But let us set aside for a moment the variant rule established by Dr Carey, and look at the possible alternatives.

The choice may be influenced by a determination of what precisely is the legal nature of a Lambeth degree. Possibilities are (and these may not necessarily be exclusive):

¹³ (1933) 87 HL Official Report, p. 838. The Education (Recognised Bodies) Order (England) 2003 (SI 2003/1865) lists the Archbishop of Canterbury amid a list of universities and colleges.

¹⁴ Cecil Wall, ‘The Lambeth Degrees’, *British Medical Journal*, 2 (1935), pp. 854–55. The exact status of the dress is uncertain, and it has been said that this rule only applied to non-graduate recipients, graduates wearing the robes of the degree conferred by the archbishop appropriate to their own university; Charles Franklyn, *Academical Dress from the Middle Ages to the Present Day Including Lambeth Degrees* (Lewes: privately printed, 1970), Chapter 13 ‘Lambeth Degrees’. This latter interpretation has much to commend it, bearing in mind the nature of Lambeth degrees.

¹⁵ Dr Carey himself wore the academical dress of his highest earned degree, the University of London PhD, to preference to that of any of his several DD *honoris causa*.

¹⁶ Letter to the author from the Rt Revd Frank Sargeant, bishop at Lambeth, 8 December 1995. The current archbishop’s senior degree is from Oxford, but his first degree is from Cambridge.

¹⁷ Letter to the author from the Rt Revd Frank Sargeant, bishop at Lambeth, 8 December 1995. This has not always been the case, however.

- (1) a degree awarded by the archbishop as a university of himself
- (2) a 'generic' degree by dispensation or privilege (and not specific to any particular university)
- (3) a degree of Oxford or Cambridge by dispensation (irrespective of the absence of approval by the university authorities)¹⁸
- (4) a degree of the recipient's own university by dispensation (ditto)¹⁹

The origins of the Lambeth degree may lie in the ancient dispensatory powers of the papacy,²⁰ but the degrees conferred by the archbishops of Canterbury are clearly distinct degrees. This was certainly the view of Archbishop Lang,²¹ and can be seen reflected in the actual words of the fiat conferring the degree:

WHEREAS in School regularly instituted that laudable Usage and Custom hath long prevailed, and that with the Approbation as well of the pure Reformed Churches as of the most learned Men for many Ages past, That they who have with Proficiency and Applause exerted themselves in the Study of any Liberal Science, should be graced with some eminent Degree of Dignity: AND WHEREAS the Archbishops of Canterbury, enabled by the public Authority of the Law, do enjoy, and long have enjoyed, the Power of conferring Degrees and Titles of Honour upon those considered deserving of such recognition, as by an authentic Book of Taxations of Faculties confirmed by Authority of Parliament, doth more fully appear:

WE THEREFORE, being vested with the Authority aforesaid and following the Example of Our Predecessors have judged it expedient, that you whose Proficiency in the Study of Theology, Uprightness of Life, Sound Doctrine, and Purity of Morals, are manifest unto Us be dignified with the Degree of MASTER OF ARTS And We do by these presents, so far as in Us lies, and the Laws of this Realm do allow, accordingly create you an actual MASTER OF ARTS. And we do also admit you into the Number of the Master of Arts of this Realm: the Oath hereunder written having been by Us or Our Master of the Faculties first required of you, and by you duly taken and subscribed.²²

¹⁸ Beesley, *The Lambeth Degrees*.

¹⁹ Franklyn argued that the degrees were conferred by the Crown, as they were invalid without ratification (*Academical Dress*, Chapter 13). This argument is, however, untenable, since the wording of the faculty is explicit that the recipient is being created a MA or whatever by the archbishop. In ecclesiastical theory the dispensation or privilege is from the archbishop in his ecclesiastical capacity and not as an agent of the Crown.

²⁰ Cox, 'Dispensation, Privileges, and the Conferment of Graduate Status'.

²¹ (1933) 87 HL Official Report, p. 838.

²² Author's MA, 3 May 2005. See also the fiats reproduced in Franklyn, *Academical Dress*, which have virtually identical wording.

This is clearly a substantive degree, and not merely degree status (as ‘MA status’ at Cambridge). The key phrases include ‘the power of conferring degrees’, and ‘create you an actual Doctor in Civil Law’. Nor is the archbishop purporting to act ‘in prejudice of the universities’,²³ since he is acting so as to create a new doctor (master or bachelor), but not of either university (that is, Oxford or Cambridge).

The first option (a degree awarded by the archbishop as a university of himself) would appear to be the most correct, though the third may reflect its historical nature more precisely. The archbishop is dispensing the recipient from the requirements of residence at a particular university, but not necessarily from the requirements for examination. The first option is also supported by the notion of the recipient as being admitted ‘into the number of Doctors of Civil Laws of this Realm’, since the wording suggests that ‘Doctors of Civil Laws’ are generic rather than particular to individual universities. The second option is also possible, though it may be unwise to rely too much upon the precise wording of faculties.

The third option however finds support from the argument that when the authority to confer degrees was confirmed in 1533 the only universities which existed were Oxford and Cambridge. However these institutions did not purport to confer Oxford and Cambridge degrees respectively, but rather generic degrees. A Master of Arts of Oxford was equally an MA at Cambridge, which was why these universities recognized the equivalent degrees of each other. Indeed from the earliest times degrees awarded by recognized universities have enjoyed the mutual recognition of other institutions throughout Christendom—and now globally. For some centuries the faculty awarding the Lambeth degree has clearly purported to award a degree, and not merely dispense from the requirements of a particular university. The fourth option might appear logical, but there is little evidence to suggest that it reflects actual practice or underlying theory.

This still does not tell us which academical dress Lambeth degree holders should wear; indeed it widens the range of choices. These would have been proportionately narrowed had Lambeth degrees been degrees of Oxford or Cambridge (or any other designated university) by dispensation.

There are at least eight possible positions with respect to academical dress for Lambeth degree holders:

- (1) A unique academical dress, distinct from Oxford or any other university
- (2) Oxford academical dress
- (3) Oxford or Cambridge academical dress, depending upon which university the archbishop himself attended

²³ Blackstone, *loc.cit.*

- (4) For a non-graduate, Oxford or Cambridge academical dress depending upon which the archbishop attended
- (5) For a graduate, the appropriate robes of their own university
- (6) For an Oxford or Cambridge graduate, the appropriate robes of their own university
- (7) Academical dress of Oxford, Cambridge or any other university depending upon that which the archbishop attended
- (8) For a non-graduate, academical dress of Oxford, Cambridge or any other university depending upon which the archbishop attended²⁴

The first option, that of a unique costume, has much to commend it, and would clearly establish the uniqueness of these degrees. It has been advocated by a number of writers (as a change, rather than as reflecting contemporary practice).²⁵ But its institution would be a bold step, one which successive archbishops, mindful perhaps of the jealousy of the universities—and perhaps not wishing to attract undue attention to the archbishop’s privilege of conferring degrees—have hesitated to take.²⁶

The best argument for utilizing Oxford academical dress is that Oxford is the oldest university in the realm, and indeed one of the original *studia generalia*.²⁷ It also has the advantage of offering a degree of certainty—though it is perhaps to be regretted that the academical dress of Oxford has fallen into chaos, not having been properly revised since 1770.²⁸

Where a candidate—or the archbishop—is a graduate of more than one university the senior degree would presumably determine the choice of academical dress.²⁹ There is some evidence, however, to suggest that it is the first degree which is important. The argument in favour of wearing the academical dress of Oxford or Cambridge, depending upon which university the archbishop himself attended, would appear rather curious. There seems to be little logical reason why this rule should ever have achieved currency, except convenience or expediency (for long

²⁴ Other options include the combinations 4 and 5; 4 and 6; 5 and 8; 6 and 8; 5 and 2 (for non-graduates) and so on.

²⁵ e.g. Franklyn, *Academical Dress*, Chapter 13.

²⁶ See however note 33 below about the hybrid Oxford/Cambridge academical dress of Dr Edmund Turpin.

²⁷ See Cox, ‘Dispensation, Privileges, and the Conferment of Graduate Status’.

²⁸ *Oxford University Statutes*, ed. by G. R. M. Ward (Oxford: Oxford University Press, 1845–51), Vol. II, 1767–1850, pp. 9–10.

²⁹ Where the same degree is held in two or more universities, the senior is the first awarded. If the senior degree held is a Lambeth degree then we speculate on the alternatives.

the archbishops were graduates of one or the other, and indeed for much of the nineteenth century and into the twentieth century successive archbishops were Oxford men), unless indeed these degrees are dispensations from Oxford or Cambridge degree regulations. Nor is it especially helpful to observe that only these universities existed in 1533, since the Lambeth degree is but a continuation of a much older practice,³⁰ and not based upon any particular university.

The position of Lambeth degree academical dress is also complicated by the need for Lambeth degree recipients to utilize the academical dress of contemporary Oxford (or Cambridge)—and thus be affected by any changes in university regulations.³¹ It does however appear to have the support of long practice.³² It should also be remembered that prior to the seventeenth century the differences in the academical dress of the two old universities was less pronounced than it later became, and the importance of the choice was proportionately less. Moreover, it would seem that, in one instance at least, a hybrid Oxford/Cambridge academical dress was used.³³ This may well have been a deliberate attempt to return to the practice prevalent at a time that the academical dress of Oxford and Cambridge was in many particulars the same—though the dress of the DD of Oxford and Cambridge differed in the colours of the silk lining from at least the fourteenth century,³⁴ as did the MA.

For a graduate recipient of a Lambeth degree it might be appropriate to wear the robes of their own university—at least if the degree is seen as some form of dispensation or privilege. In the view of Franklyn, this was preferable as it approximated to a promotion theory, whereby the archbishop promoted a recipient within the recipients' own university.³⁵ But this could risk exciting the jealousy of

³⁰ And it could be argued that this means that the academical dress should be that of Oxford or Cambridge as it was in 1533, unreformed.

³¹ When the archbishop introduced the MLitt he adopted not merely the degree title but also the academical dress of a new Oxford degree.

³² W. N. Hargreaves-Mawdsley, *A History of Academical Dress in Europe until the End of the Eighteenth Century* (Oxford: Clarendon Press, 1963), p. 137, citing Wall, 'The Lambeth Degrees', p. 855. This view is also supported by Hugh Smith and Kevin Sheard, *Academic Dress and Insignia of the World* (Cape Town: A. A. Balkema, 1970), Vol. I, p. 802.

³³ For Dr Edmund Turpin's Lambeth DMus in the 1890s see: Nicholas Groves, *Theological Colleges: Their Hoods and Histories* (The Burgon Society, 2004), Section 7; Nicholas Groves and John Kersey, *Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom* (The Burgon Society, 2002), Plate 3. This appears to have the sleeves of the Cambridge doctors other than those of music. See photographs on p. 64, above.

³⁴ See Hargreaves-Mawdsley, *A History of Academical Dress*, Chapters 3 and 4.

³⁵ Franklyn, *Academical Dress*, p. 217.

their own alma mater,³⁶ which might give the impression that the archbishop is interfering in their internal affairs. It is also at odds with the fact that the archbishops themselves normally ascribed to their degrees a rather firmer character than that of a mere dispensation.³⁷ It also does not appear to have been the customary practice.

A compromise would be to for a non-graduate to wear the robes of Oxford or Cambridge depending upon which university the archbishop attended, and for a graduate to wear the appropriate robes of their own university. This view is supported by several writers as the practice actually followed,³⁸ but is it unclear whether this is so. Certainly it was not consistently followed. It also involves two additional complications. The graduates would appear as though they were the recipient of a dispensation from the regulations of their own universities (which suggests an authority which the archbishops did not claim to possess); and not all archbishops can be presumed to be graduates of Oxford or Cambridge. Given that the majority of recipients of Lambeth degrees have been graduates, this usage would suggest that the degree is by way of dispensation from university regulations, which it is not (at least, not principally now).

Rather than resenting the use of their own robes by Lambeth degree holders,³⁹ the universities might welcome the use of their robes. It might be possible to allow the recipients to wear the academical dress of Oxford, Cambridge or any other university attended by the archbishop, or for graduates, the dress of the recipient's own university, if there is a dress for the applicable degree. This would assuage the understandable jealousy of the University of London, which missed the opportunity to see its own academical dress utilized, when Dr Carey, a London graduate, chose Oxford for his model.⁴⁰ However, some universities might resent what they might easily see as the usurpation of their academical dress by the archbishop. Nor is

³⁶ Where there is no equivalent degree, then presumably recourse would have to be had to Oxford.

³⁷ See the wording of the fiat, above.

³⁸ Frank Haycraft, *The Degrees and Hoods of the World's Universities and Colleges*, second edition (London: The Cheshunt Press, 1924), p. 18; Revd Thomas Wood, *The Degrees, Gowns and Hoods of the British, etc., Universities* (London: Thomas Pratt and Son, 1882); and strongly supported by Strickland Gibson, according to Franklyn, *Academical Dress*, p. 217.

³⁹ Oxford's response to the use of Oxford DD dress by the newly appointed Bishop of Portsmouth, a Cambridge man, in 1941, was not favourable (Franklyn, *Academical Dress*, p. 217). See also note 44, below.

⁴⁰ Beesley, *The Lambeth Degrees*, argued that the degrees are linked with the universities of Oxford and Cambridge since these were the only universities extant in 1533, and therefore the archbishop would not be able to award a degree purporting to be of one of the newer universities (not that they purport to the degrees of Oxford or Cambridge in any case).

there any sound reason why the archbishop should purport to confer the degree of any particular university.

Options 5 and 6 have an advantage in that the dress worn by graduates would be that of their own universities, rather than determined by the archbishop's choice of university. But this would result in an unsatisfactory lack of consistency of dress—something which has in recent decades been avoided simply because prior to Dr Carey for centuries all archbishops of Canterbury were Oxford or Cambridge graduates. The argument that graduates wore the dress of their alma mater also appears unsatisfactory unless the conferring of the degree is seen as a promotion⁴¹—which again raises problems in respect of the apparent usurpation of authority over individual universities. Although in some respects these might be seen as an exercise in dispensation, such a theory bears little relation to the practice of recent centuries.

On the available evidence, it seems that the academical dress of the universities of Oxford or Cambridge was always used, and possibly for some cases at least, a hybrid of the two, and the determining factor was the university of which the archbishop was a graduate. It could follow that this rule is not limited to Oxford and Cambridge, since there is no inherent reason why the archbishop must have attended either, though the current archbishop is a graduate of both universities.⁴² Consequently, if the archbishop is a graduate of London, then any Lambeth degree recipients during that archbishop's episcopate should wear London academical dress.

However, there is a strong argument that the Act of 1533 does not confer any authority upon the archbishop to do what he could not do in 1533. Since only Oxford and Cambridge existed in that year, it would appear that he does not have the legal authority to confer London degrees, so the academical dress of London ought not to be worn.

The actual practice adopted appears to be entirely at the discretion of the archbishop.⁴³ Long-standing custom justifies the use of Oxford and Cambridge academical dress, not least because that is the only academical dress which appears to have been used for nearly five hundred years. No such history of customary use would justify the assumption of London academical dress, for example—at least, not without the consent of the university.⁴⁴ As remarked earlier, the result of broadening the usage would be less clarity.

⁴¹ This would require research into what was worn by Lambeth graduates in the last century and earlier.

⁴² MA (Cambridge), DD, DPhil (Oxford).

⁴³ Letter to the author from the Rt Revd Frank Sargeant, bishop at Lambeth, 8 December 1995.

⁴⁴ To use academical dress without permission could raise legal questions, including possible liability for the tort of passing off, or for breach of copyright. The addition of, for instance, a purple or violet stripe, might not suffice to escape liability. But it must be said

With the introduction of the Lambeth diplomas by examination from 1905 there has been some new and distinctive academical dress developed, namely the hood and gown of the Diploma of Student in Theology (STh).⁴⁵ However, since this is a distinct qualification without a university counterpart—though the hood is of Cambridge shape—this provides little guidance with respect to the Lambeth degree. It also is uncertain whether the innovation, inconsistent as it is with practice with respect to the degrees, was desirable.

With respect to the Lambeth degrees, since the archbishop is not acting ‘in prejudice of the universities’,⁴⁶ he must be presumed to be conferring a generic degree, or one of his own creation. Since the archbishop of Canterbury is a ‘one-man university’, a distinct academical dress, presumably based upon that of Oxford (as the senior university), would perhaps be desirable. It would be unsatisfactory to encourage the use of the academical dress of recipients’ alma maters (even assuming such institutions approved what they might see as the usurpation of their academical dress), and far more sensible to emphasize the inherent unity of the degree.

In the absence of a truly generic pattern for academical dress that of Oxford must be preferred—despite the relatively confused state of Oxford academical dress, and the inherent difficulty involved in utilizing the academical dress of a university and the submission to its regulations which this would appear to require.

Franklyn’s suggestion of adding a one inch purple stripe to the cape of the hood would appear sensible,⁴⁷ though there is no particular reason why that particular distinction ought to be adopted. The principal objection which might be raised is that it would be an innovation, and as such contrary to the fundamental nature of the Lambeth degree. At least the adoption of any innovations in Oxford academical dress has the authority of custom (long-standing adherence to Oxford practice), however unsatisfactory it might otherwise be.⁴⁸

The principal difficulty remaining is the inherent dichotomy in the nature of the Lambeth degree. It is scarcely to be wondered if hybrids—such as Dr Turpin’s

that it would be extremely unlikely for a university to take legal action, even if they had an arguable cause of action.

⁴⁵ Groves, *Theological Colleges*, p. 49. See also the Archbishop’s Diploma in Church Music.

⁴⁶ Blackstone, loc. cit.

⁴⁷ Franklyn, *Academical Dress*, Chapter 13.

⁴⁸ Note also that the range of degrees which the archbishop may confer does not appeared to be limited, and in recent years the comparatively new degree of MLitt has been awarded. Cambridge adopted this degree in 1922, and Oxford in 1979 (the latter to replace the BLitt of 1895). It remains to be seen whether the archbishop will institute a degree which is not awarded by either Oxford or Cambridge, and what academical dress might be utilized in that case.

DMus gown—were not tried. But ultimately it might be desirable for an element of certainty to be achieved by an express statement of archiepiscopal policy.⁴⁹

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⁴⁹ It need hardly be added that such a policy (though not unalterable) would need to be the product of full and careful consideration from historical, legal, practical, ecclesiological and æsthetic perspectives.

‘With Velvet Facings’: The Original London Robes

by Nicholas Groves

In his book on London academical dress, Philip Goff gives a glimpse of the University’s original scheme.¹ As he says, robes were not used at all, until an enquiry in 1843 caused Senate to discuss the matter. The enquiry came from a clergyman-graduate, the Revd F. Harrison Rankin, who obviously needed to have a hood to wear over his surplice; he wondered whether the University had hoods of its own or allowed the use of Oxford and Cambridge ones! Robes were authorized on 28 February 1844; their use was not compulsory.² The scheme was replaced by the current one around 1862 (to arrive at this date, many articles have been read and photographs examined). It is not known at present what precipitated the change of robes.³ The full scheme is given in a workbook belonging to Philip Goff, and it was originally used by Northams. The entry is headed ‘London: Old Style’, and so must be written after 1862, but presumably soon enough after for it to be needed for graduates who wished for the old-style hoods.

Gowns

Undergraduates: black; the sleeve pleated and buttoned; black velvet facings.

BA: as Cambridge BA [b2], faced black velvet.

MA: as Oxford MA [m1], with a crescent of black velvet over the armhole (points downwards), and with facings of black velvet, 4.5" wide at the top, increasing to 8" at the skirt, ‘divided in the middle’; i.e. it would appear as having two velvet stripes, set 1" apart.

The original version of this paper formed the basis of an address I gave at the Burgon Society meeting at Senate House on 30 April 2005. Its current form owes much to the subsequent discussion.

¹ *University of London Academic Dress* (London: University of London Press, 1999).

² It still is not; certainly as late as 1989 one could see the occasional graduate crossing the stage in street clothes.

³ I am grateful to Dr Alex Kerr, FBS, for pointing out that there was a change of Vice-Chancellor in 1862. The portrait of George Grote, who took office in that year, which hangs in the passage outside the Council Room in Senate House, shows him wearing the new-style LL.D hood over his vice-cancellarial robe, which suggests he may have had something to do with it.

LL.B: as MA, but the whole gown made in blue. The facings not divided.
LL.D: as MA, but the whole gown made in blue (with divided facings). The yoke also covered in blue velvet.
MB: as MA, but the whole gown made in violet. The facings not divided.
MD: as MA, but the whole gown made in violet (with divided facings). The yoke also covered in violet velvet.

Hoods

BA: black silk, faced 3" black velvet.
MA: black silk, lined lavender silk, faced inside the cowl with 2 x 3" bands of lavender velvet, set 1" apart.
LL.B: blue silk, faced 3" blue velvet.
LL.D: blue cloth lined blue silk, faced inside the cowl with 2 x 3" bands of blue velvet, set 1" apart.
MB: violet silk, faced 3" violet velvet.
MD: violet cloth lined violet silk, faced inside the cowl with 2 x 3" bands of violet velvet, set 1" apart.

Caps

Undergraduate and BA: black cloth, bound black velvet; a black silk tassel with a black velvet button.
MA: as BA, but all in black velvet.
LL.B: as BA, but all in blue.
LL.D: as LL.B, but bound black velvet and crimson silk.
MB: as BA, but with a violet velvet button.
MD: as BA, but all in violet.

Goff also gives a previous scheme in his book, on page 28. It has some differences from the above: the undergraduates wear the St John's College, Cambridge, gown (not Pembroke, as above); the gown for all degrees other than BA is the Cambridge (not Oxford) MA gown, in black with black velvet facings;⁴ a black cap is used for all—cloth for undergraduates and bachelors, velvet for MA and doctors. One is led to wonder if this version is the original scheme, and the one in the Northam's book is a later refinement.

A number of features stand out. The principal one is the use of velvet on the gowns and hoods. This in itself is a high-status material—it takes a significantly greater amount of silk to make a piece of velvet than to make a correspondingly

⁴ I do in fact wonder if 'Oxford' is a mistake in Northam's book, given the Cambridge basis of the rest of the scheme.

large piece of plain weave, and is thus more costly.⁵ Also, at about this time the Cambridge colleges were moving away from the old sleeveless ‘curtain’ gown for their undergraduates (similar to the Oxford commoner’s gown) to the sleeved gown based on the BA, many of which were trimmed with velvet: the first of these was the Corpus Christi gown, which has black velvet facings.⁶

The use of distinctive faculty colours is itself also a new feature: in the 1840s, neither Oxford nor Cambridge were distinguishing between medical and legal graduates in this manner; I have not been able to discover the date of introduction of these degrees at Durham, but again, the differencing is not done by discrete colours as here. (London did not gain Divinity degrees until 1900.) It will be noted that those for Laws and Medicine, blue and violet, were retained into the new scheme.

The use of coloured gowns is a novel feature—the MB’s violet gown is still used by the MS (although in a different shape); the LL.B’s blue gown, oddly, migrated to the BMus when that degree was introduced (again, in a different shape). The current BA gown [b4] seems to be derived from the original undergraduate gown. The use of single colour hoods is notable, too, as is the use of coloured caps.

Why the BA should be given what is effectively a BD hood is interesting: at this time, all BAs (Oxford, Cambridge, Dublin, Durham) wore black and fur. Why did London eschew the use of fur? In 1843, it was hardly because of environmental/animal rights concerns! I have suggested in my work on Lampeter (who did give their BA a black and fur hood in 1865) that the black and fur BA hood was seen as an ‘ecclesiastical’ garment, and the stridently secular London wished to dissociate itself from it. It is notable that no fur was used on bachelors’ hoods after London (with the exception of the Lampeter BA) until Liverpool did so in 1903—and that may well be an influence from Edinburgh. As Philip Lowe has demonstrated, Victoria (chartered 1880, robes 1881) started without fur on the bachelors’ hoods, and added it in 1901.⁷

The original MA hood was lined with lavender. It is very close to that used at Durham—and also the *alumnus* hoods of several theological colleges. Mauve is known to be the ‘latest thing’ in dyeing technology of the mid-nineteenth century, and this may well be why it was chosen both here and at Durham.

A table in *Notes and Queries* for 1858, compiled by J. W. G. Gutch (reproduced in my book on Lampeter robes)⁸ includes music degrees, and assigned hoods for

⁵ I am grateful to Susan North, FBS, for this observation.

⁶ See A. G. Almond, *Gowns and Gossip* (Cambridge: Bowes & Bowes, 1925)..

⁷ *Manchester Academic Dress: The Origins and Development of Academic Dress at the Victoria University of Manchester, 1880 to the Present Day* (Manchester: John Rylands Library, 2002) p. 8.

⁸ *The Academic Robes of Saint David's College Lampeter (1822-1971)* (Lampeter: University of Wales, Lampeter, 2001). p. 24.

the London BMus and DMus. These followed the pattern for the MB and MD, but in puce silk and velvet. ('Puce', as I have demonstrated in the case of the Lampeter BD,⁹ is in fact a dark violet shade, so Gutch may be reading too much into his sources.) They are not, as will be seen above, in the Northam's scheme, and indeed London did not award these degrees until 1877, when the Faculty of Music was set up, so where he got this information from is unclear.¹⁰

When giving this paper, I made some drawings of the robes, and when doing so, I was stuck as to what shape to use for the hoods, as this is nowhere specified. Given that the London scheme was basing itself on Cambridge, and given that Cambridge was (or at least had been) using the full shape with rounded corners, and also that this was the shape used by London tailors for Cambridge hoods anyway, I decided that this must be shape to use.

Lampeter preserves examples of its old hoods, and it would be good if the Burgon Society could have examples of these old London robes made up for our Archive, as they represent probably the first examples of 'designed' degree robes, as opposed to the adaptations of the Oxbridge system made by Dublin and Durham.

Further reading

- Goff, P., *University of London Academic Dress* (London: University of London Press, 1999).
- Groves, N., *The Academical Robes of Saint David's College Lampeter (1822-1971)* (Lampeter: University of Wales, Lampeter, 2001).
- Groves, N., *Theological Colleges: Their Hoods and Histories* (London, Burgon Society, 2004).
- Lowe, P. *Manchester Academic Dress: The Origins and Development of Academical Dress at the Victoria University of Manchester, 1880 to the Present Day* (Manchester: John Rylands Library, 2002).

⁹ *The Academical Robes . . .*, p. 11.

¹⁰ And of course the musicians were then awarded the blue hoods with white linings.

Lined with Gold: London University and the Colour of Science

by Bruce Christianson

Faculty colours for academic hoods are a surprisingly modern development. London University seems to have invented the first British system of faculty colours, out of whole cloth as it were, in 1844.¹ But in 1862 this first system was swept away and replaced by a second, radically different system which, amid other changes, altered the colours assigned to the various faculties.² It is this second system which is (with some modifications) recognizably still in use at London University today.³

London was also the first British University to establish bachelor's and doctor's degrees in Science. These degrees were instituted in 1860,⁴ and were thus conformed to the new faculty colour scheme from the beginning, with the colour of Science being yellow-gold.⁵

¹ Here I use the term 'faculty colours' to denote a system of academic dress where (a) alternative degrees, such as BA, BSc, BCom etc., are differentiated by the systematic use of a colour distinctive of the particular degree and (b) successive degrees, such as BSc, MSc, DSc use the *same* distinguishing colour. In this sense, Cambridge did not acquire a faculty colour system until 1934.

² For a description of the original London system see Nick Groves' 'With Velvet Facings'.

³ A description of the system of academic dress currently in use at London can be found at <http://www.london.ac.uk/fileadmin/documents/about/governance/ordinances/Ordinance_012_annex.pdf>, or in the little book by Philip Goff. This system, in most respects other than the colour of linings, still follows closely the interpretation of Cambridge academic dress prevailing among London tailors in the 1860s (see Nick Groves, 'Evolution of Hood Patterns', p. 19). But the introduction by London of faculty colours was an innovation based upon no obvious indigenous influences.

⁴ It was the MSc, not established until 1914, which first introduced at London the dangerous modern practice of having both a master's degree and a distinct doctor's degree with the same nomenclature co-existing in the same faculty. The appearance of this precedent, although not of course the reality, had earlier been avoided in the London Faculty of Arts by the artifice of introducing the DLit. See Simpson, pp. 34–36, 92, 48–49.

⁵ The colour was originally a rich yellow gold, and not the poor lemon yellow of later years. See note 17 below. It may be worth mentioning that Convocation had previously considered, but did not adopt, a suggestion to use a gold lining (rather than the eventual

London's innovation of lining hoods with faculty colours was enormously influential, in that it eventually persuaded many new and existing universities around the world to adopt a faculty colour system for their academic dress in whole or in part. However, other universities appear to have copied the *idea* of a faculty colour scheme, rather than adopting the details of the London system or following the same choice of colours.⁶ In my opinion, a notable early example of this type of London influence occurred at Cambridge in 1889.

Prior to 1889, the practice at Cambridge was for all doctors to use a pink lining for their hoods.⁷ The adoption in 1882 of the new doctorates in Science and Letters at Cambridge led to a debate about whether the new doctors should wear the same robes as the old, and in 1889 the different faculties all adopted distinctive colours for the lining of their doctors' hoods.⁸

It is difficult to escape the possibility⁹ that the idea of associating differently coloured linings with degrees in different faculties was a seed which had been planted, possibly unconsciously, at Cambridge by a generation of exposure to the London system, which by 1889 had been stable for over twenty-five years.¹⁰

The resulting halfway house was to persist for over forty years. Cambridge did not acquire a full-blown faculty colour system until the sweeping reforms of

white) to distinguish those holding the degree of BA who were of sufficient standing (three years) to be eligible for membership of Convocation (Minutes, 8 May 1860, Appendix 2, 'additional suggestion' no. 2). Interestingly, the white lining introduced with the new system was limited to those who had actually become members of Convocation.

⁶ By 1934, when Cambridge finally succumbed, a number of English universities (including Birmingham, Liverpool and Sheffield) had already followed London's innovation and adopted systems of faculty colours. Others (such as Bristol and Reading) had not, and did not. In particular Bristol, like the CNAAs much later, preferred to use different coloured linings to denote rank rather than faculty, cf note 10 below. London itself appears to be backsliding somewhat on the issue of late, and in September 1994 declared a moratorium on new faculty colours: see the references in note 3 above.

⁷ See for example Gutch, Wood, and Groves, 'Historical English Academic Robes' (especially p. 60). Different shades of pink were provided by different tailors, and as noted by Groves (*loc. cit.*, n. 7), London tailors making Cambridge robes often substituted a pink-looking shot silk (*vide* 'DCL Cantab', *Notes & Queries* 2nd ser., V, no. 129 (1858), p. 502).

⁸ For more detail on the mechanics of the 1889 reforms, see the excellent account in Baker.

⁹ I suggest this possibility in 'Oxford Blues' (p. 26, n. 11) but do not there enlarge upon it.

¹⁰ Franklyn to the contrary notwithstanding, the different colours then used at Oxford were historically a sign of status—degrees in Divinity and Canon Law took twice as long as those in Civil Law and Medicine—rather than of faculty *per se*. Buxton and Gibson's gloss (p. 38) that 'by a curious change the colours have ceased to be faculty colours and have become associated with rank' precisely misses the point. It is faculty colours which are the innovation, and the scheme that they describe which is the status quo ante. But see my 'Oxford Blues' for more on this theme.

academic dress in 1934 when, amongst many other radical changes, the colours chosen for doctors in 1889 were systematically extended to lower degrees.¹¹ The original proposals for reform put forward in 1932 were for bachelors' hoods to be black, lined with the faculty colour silk, and edged on the cape with white fur (Franklyn, p. 178, (3)–(5)). By the time of the second report, in 1933, this had been modified to a hood made of the faculty silk, with white fur facing the cowl and edging the cape (Franklyn, p. 183, 184–85, (3)–(5)), which was the ordinance eventually promulgated by the Grace of 28 February 1934. I have commented upon these proposals elsewhere,¹² but I cannot resist digressing here to advance an heretical hypothesis regarding the precedents for this inside-out element of the 1934 reforms.

In 1922, possibly under the influence of London, the University of Toronto modified its original Oxford-based system¹³ by the adoption of a faculty colour system for new degrees.¹⁴

In both the post-1934 Cambridge and the post-1922 Toronto schemes, bachelors' hoods are made of faculty colour silk, trimmed with fur, and masters' and doctors' hoods of black or scarlet respectively, lined with the faculty colour silk. Franklyn's support for this arrangement at Cambridge in 1932 (Franklyn, p. 180, I (c)) may have been coloured by his knowledge of the earlier developments at Toronto,¹⁵ as well as by the freakish Cambridge MusBac hood (Franklyn, p. 183).

However, returning to the choice of colours in 1889, all the Cambridge faculties except Letters (scarlet) decided in the event to retain some shade of pink. Science followed Divinity in using a pink shot silk,¹⁶ of the type regarded as characteristic

¹¹ See Franklyn, pp. 177–95. for an account of the whole sorry affair, including verbatim reproduction in their entirety of council's three reports to senate.

¹² 'Oxford Blues', p. 26, n. 11.

¹³ An excellent secondary source on the development of academic dress at Toronto is Matthew Cheung Salisbury's (as yet) unpublished 'By Our Gowns Were We Known'.

¹⁴ The first colours thus assigned were to Architecture, Commerce, Forestry and Engineering. The use by Toronto of orange for Commerce may betray a London influence, London having adopted orange for Commerce in 1920.

¹⁵ Franklyn was a good deal more knowledgeable about North American academic dress than his rather disparaging public attitude towards it might suggest. Indeed, my copy of Haycraft, 5th edition, contains a note from Franklyn to a Saskatchewan graduate, enquiring (in Franklyn's execrable handwriting) about certain details of Canadian hoods.

¹⁶ Science chose pink shot light blue. I still remember my disappointment, many years after first reading this fairy-tale description in *Pears Cyclopaedia*, upon encountering the grim reality. The appearance is similar to the grey of an Oxford DSc or DLitt, although at least the latter gradually fades to an historically correct coral pink as the dye oxidizes. It may be worth remarking that the Cambridge Science silk was referred to as 'light grey shot with rose pink' in the first report of 1932 (Franklyn, p. 177). The canonical description appears in the second report of 1933. The reference to London tailors using silks shot with light blue is 'DCL Cantab', loc. cit. (see note 7 above.)

of London tailors: perhaps the scientists and divines were more accustomed to shopping in the metropolis. Nevertheless, just as the use of shot silk had been spurned by the University of London,¹⁷ use of the colour gold was shunned by that of Cambridge.

Gold silk was, however, officially adopted in 1882 by the Victoria University of Manchester for lining the hoods of ‘Doctors of Literature, Doctors of Philosophy, and Doctors of Science’, four years before the first doctor’s degree was actually awarded, in Medicine, in 1886. At first blush it seems unlikely that Victoria’s somewhat distinctive doctoral robe could have been inspired by the London DSc. Nevertheless, the similarity of the relevant regulations is suggestive.

The 1882 regulations of the Victoria University state:

The gowns for graduates shall be alike for the two Faculties of Arts and Sciences, and of the same pattern as those worn by Cambridge graduates, except that the Doctors’ gown shall be the same as the Masters’.

Now, here are the regulations for the DSc robe from the 1880 University of London *Calendar* (and remember that that in 1880 the London robes were still approximately in the Cambridge pattern):¹⁸

A black stuff or silk gown of the same shape as for the Master of Arts. Doctors of Science who are Members of Convocation shall also be entitled to wear a scarlet gown faced with gold coloured silk.

The London regulations are worse than confusing: the failure to specify that the scarlet dress robes are of a different pattern to the black undress gown is actively misleading.¹⁹

¹⁷ At least initially: Fr Philip Goff points out to me that the original solid gold silk used by London for Science had by 1940 been widely supplanted by a gold silk shot with white. This latter silk, which appears lemon yellow in some lights, was in turn replaced some time in the 1980s with a plain lemon yellow silk that persisted until quite recently. Other uses of shot silk by London include Engineering (green shot white) since 1902, and the silver grey (actually black shot white) used instead of a faculty colour by those degrees instituted since the 1994 moratorium. I am indebted to Fr Philip Goff not only for access to samples of early silks used by London, but also for providing me with copies of a number of Senate minutes.

¹⁸ As late as 1898, Vincent’s *Cutter’s Guide* says (p. 76): ‘Hoods of London University same shape as Cambridge’.

¹⁹ The first official mention of scarlet robes at the Victoria University of Manchester does not occur until 1889, the same year as the Cambridge reforms. In that year the footnote ‘doctors who are members of convocation are entitled to wear scarlet’ was added to the academic dress regulations in the *Calendar*. In reality doctors were already wearing scarlet robes at Manchester well before this time, but the regulatory reference to

Imagine a tailor attempting to fabricate a Manchester doctor's robe for the first time. Suppose that they have in front of them the Manchester regulations and a description of a London DSc robe,²⁰ but that they have never actually seen the latter. The result would be almost exactly the robe we know.

Of course, the Manchester robe could be based more directly upon a misunderstood description of Cambridge doctoral robes. The Manchester regulations refer explicitly to Cambridge, and the cut out on the Manchester master's gown is the old Cambridge boot pattern (see my 'In the Pink', p. 55, n. 11) rather than the London variation of it. The Cambridge doctors' robes were, prior to 1889, all trimmed with the same silk used to line the hoods (pink), and the lining of gold silk prescribed for the hoods of all doctors at Manchester had already been settled in 1882.

But why was gold chosen? I have no answer to give, but of the London degrees corresponding to the three original doctors' degrees at Manchester, it is the DSc which stands first in the London *Calendar*.

Coincidentally a similar misinterpretation of written regulations and Cambridge practice seems to have happened in the University of New Zealand, where a regulation inserted in the *Calendar* in 1938 says: 'doctors may on special occasions wear a scarlet gown'. This has always been interpreted by New Zealand robe-makers as a scarlet gown in the same pattern as the black doctors' gown, which latter has from the beginning been prescribed to be that of a Cambridge MA.²¹

Convocation (a requirement which was dropped in 1914) betrays a residual London influence on academic dress at Manchester. An excellent and very full account of the development of academic dress at the Victoria University is given in the book by Philip Lowe.

²⁰ Interestingly, this description cannot be simply the London DSc regulations, because the tailor knows to trim the sleeves as well as the facings of the Manchester gown with silk. The two sets of regulations (London and Manchester) from which I have quoted are set out next to each other in Plate 7 on p. 5 of Lowe. I first examined this plate under the misapprehension that the regulations were set out side by side, whereas in fact they are one above the other. Consequently I began reading the description of the London DSc at the top of p. 196 of the London *Calendar* (reproduced at the top right of Plate 7) under the impression that I was reading the description of the doctors' robe in the 1882 Manchester regulations (which are reproduced at the bottom right of Plate 7). I had almost reached the end, and distinctly recall thinking 'they have omitted to mention that the sleeves are also trimmed with gold silk' (which they had!) before realizing my own mistake. The experience was somewhat disconcerting.

²¹ See the 1879 University of New Zealand *Calendar*, p. 63. I am indebted as always to Professor Noel Cox for sourcing material from New Zealand for me. The patterns used in New Zealand have at times been slightly out of phase with those used at Cambridge (see 'Wearing Mummy's Clothes' by Groves and Christianson). Intriguingly, the University of New Zealand from the first followed a hood system for bachelors and masters very similar to that later proposed and rejected at Cambridge in 1932 (see note 11 above). However, in

When academic hoods were reintroduced to the Scottish universities, most adopted some form of faculty colour scheme, but there is little sign of a London influence on colour choice. Glasgow, following the decision in 1868 to reintroduce academic hoods,²² chose to use a faculty colour system with gold for Science,²³ and various shades of red and purple for everything else. Edinburgh also originally used yellow for Science,²⁴ but it was lemon yellow, not gold. Following Edinburgh's change to green (statistically the most popular colour for Science worldwide) Glasgow alone in Scotland used yellow for Science, until Dundee acquired university status in 1967 and chose buttercup yellow.

The association of gold with Science in the American Intercollegiate Code (ICC), of which more below, is popularly justified as representing the wealth which scientific knowledge brings.²⁵ The University of Wales, with more realistic expectations or perhaps just a greater appreciation of the value of money, chose bronze (a yellow silk shot with black) for Science from the beginning. Although the Wales faculty colour system is remarkable for its extensive use of shot silks, it shows no apparent enthusiasm for other London faculty colours.

A superficial examination of the older colonial foundations via Wood and Haycraft reveals no particular affinity between Science and gold. In Canada, King's and Queen's have very different systems, but both use old gold for Science. Mount Allison uses old gold for Science,²⁶ but also (anomalously) for the DCL. Acadia uses gold-yellow. McGill uses yellow by 1923 according to Haycraft, but the Science lining is given as mauve by Wood in 1882.

In Australia Adelaide, Sydney and Queensland all chose yellow for Science (amber in the case of Sydney),²⁷ whereas in India Bombay alone did so. In all these cases, there appears to be no systematic copying of other colours from the London

New Zealand the fur trim (actually a facing) for bachelors has always been on the edge of the cowl, and not of the cape, resulting in an NZ BCom hood being described in a recent inventory as lined 'orange with fluffy border'. Although a London influence might be suspected, as with Toronto, in fact the New Zealand use of orange for Commerce dates from 1906, fourteen years before London.

²² Glasgow University Court Minute C1/1/1, dated 4 March 1868.

²³ The precise colour is specified in Wood's 1875 catalogue as 'Whin blossom, Ulex Europae'.

²⁴ Lemon yellow is still listed as the colour of Science at Edinburgh in Wood (op. cit.), but I am indebted to Ronan Daly for pointing out to me that the change to green had by then already been published, in the 1874-75 Edinburgh University *Calendar* p. 181 (cf p. 174 of the 1873-74 *Calendar*).

²⁵ The statement that Science gets golden yellow for producing wealth is still repeated fairly often in the USA, as a Google search demonstrates.

²⁶ Incidentally, the first degree to be awarded to a female person by a British Commonwealth university was a BSc from Mount Allison, awarded to Grace A. Lockhart in 1875.

²⁷ They have subsequently been joined by Newcastle.

system, nor from the ICC. But could London have inspired the adoption of gold for Science in the ICC itself?²⁸ I shall argue that a more likely source of inspiration for Gardner Cotrell Leonard in choosing gold for Science is Germany.²⁹

Long before London introduced faculty colours to Britain, the continental universities had developed systems of colour to distinguish regents in the different faculties, although these colours were not applied to graduates more generally. Colours widely used to trim robes and headdress (although not to line hoods) in what is now Germany included dark blue for Philosophy, green for Medicine, red for Law and black or violet for Theology.³⁰ When Science began to establish itself as a separate faculty in the nineteenth century, many German-speaking universities adopted a variant shade of blue for it, reflecting the origins of Science in Natural Philosophy. However, a significant minority appear instead to have adopted some shade of yellow (or occasionally orange) for Science.³¹

²⁸ Another possible London influence on the ICC is the use of brown for Fine Arts. Red for Theology is an outside possibility.

²⁹ It is tempting also to consider Germany as a possible influence for the choice of gold by London, or vice versa. More research is in any case required, but the dates are extremely tight for any hypothesis of this type, and moreover London appears deliberately to have avoided outside influence or precedent. See for example the Senate minute of 25 June 1902 ‘the distinctive colour for the linings should be chosen so as to be different from the colours already chosen [...] by other Universities.’

³⁰ For example, Delitzsch writing in 1859 lists the colours in use at Erlangen since 1827 as black, dark blue, scarlet and green for Theology, Philosophy, Law, and Medicine respectively (the relevant passage occurs on p. 82 of Cusin’s English translation of *Isis*.) Although these colours had apparently occasioned some local controversy when they were (re)imposed, the translation offered by Cusin of ‘purple’ for ‘phoenecus’ (as the colour used by Law in 1743) in the passage immediately following is just plain wrong. It is fascinating to speculate that a slip of this kind may have misled Leonard into believing that purple was the historic colour of Law: the colours set out by Leonard (1896, p. 12) for these four ancient faculties are essentially the system of Heidelberg (Smith, p. 1057) with Law and Theology interchanged: in many places, including Heidelberg, violet rather than black was the historic colour of Theology. Heidelberg was later to adopt yellow as the colour of Science, but Erlangen instead gave Science the dark blue and returned Philosophy to the violet which it had enjoyed in 1743. I am particularly indebted to Dr Alex Kerr for bringing this passage from Delitzsch to my attention.

³¹ Smith, Vol. II, has Berlin (yellow), Frankfurt (yellow), Göttingen (yellow-brown), Heidelberg (yellow), Kiel (orange), Marburg (yellow), Rostock (yellow-brown), Würzburg (orange-yellow) among others, in this minority group. Early separate Science faculties among this group which could have influenced Leonard include Marburg (1840), Göttingen (1880) and Heidelberg (1890). Of these only Marburg predates London. I am indebted to Dr Thorsten Hauler for supplying me with information, and dates, for developments in Germany. He makes the point in a personal communication that yellow/orange was a natural colour choice for German Science, as it was by the nineteenth century the only untenanted part of the spectrum. See also the discussion in Hauler’s ‘Academical Dress in

Several of these colour associations correspond with those in the original formulation of the ICC, set out in Leonard's 1896 'Illustrated Sketch of the Intercollegiate System of Academic Costume': in particular (p. 12) green for Medicine, dark blue for Philosophy and gold yellow for Science, whereas Divinity and Law have interchanged colours with their German counterparts.

The list of colours in Leonard's 'Illustrated Sketch' is there stated simply to be 'based on historic reasons'³² However, a later article (anonymous, but showing signs of heavy Leonard influence) published in the *Albany Argus* (27 July 1902) expands on these reasons, and is worth quoting at length:

The white for arts and letters comes from the white fur for the Oxford and Cambridge BA hoods;³³ the red for theology follows the traditional color [...] used by cardinals for centuries.³⁴ The purple for law comes from the royal purple of the king's courts; the green of medicine from the stripe in the army surgeon's uniform and earlier from the color of medicinal herbs. The degrees in philosophy are shown by blue, the [heavenly] color of truth and wisdom; science, gold-yellow which signifies the wealth contributed by scientific discoveries. Pink was taken from the pink brocade [*sic*] prescribed for the Oxford doctors of music [...].

Of course, whether these are the actual 'reasons' for the choice, or simply justifications (mnemonics) for choices already made is a moot point. But a third possibility is that both colours and reasons are copied from somewhere else. The justifications given for red and purple sit oddly in a secular republic with Puritan origins: such divinity schools as existed were mostly Protestant, and the jurists were in the service of a republic not a king. And the reason given for blue has clear echoes of Delitzsch's *Isis*.

A fascinating final twist emerges from the academic dress for Southampton and Hull. Both these systems were designed by Franklyn, and both prescribe 'rich gold' for Science.³⁵ Certain of the other faculty colours show an ICC influence (e.g.

Germany', and especially his Table 1. Other continental systems use yellow for other subjects. For example France uses yellow for Letters; Spain and Portugal for Medicine. Similarly Science is green in Italy, amaranth (crimson purple) in France, etc.

³² And on p. 6 of the reprint of Leonard's earlier 1893 article for *University Magazine*, 'The Cap and Gown in America', he says only 'if hoods are to find general use in this country, the Oxford practice should be followed.'

³³ Bryn Mawr still use white fur in place of white velvet for the BA.

³⁴ In fact, since the election of Innocent III in 1198. Prior to this, cardinals wore purple. I am indebted to Richard Schlaudroff for access to a facsimile copy of Leonard's 1896 "Sketch", which is now rare, and to Dr Alex Kerr for a reprint of the 1902 article from the *Argus*, in which the quoted passage appears on p. 11.

³⁵ See the relevant entries in the 5th edition of Haycraft, pp. 10–11, 18–20, which are written by Franklyn. In the case of Hull the carefully defined faculty colours were never used on the hoods, and are now defunct.

orange for Engineering at Southampton, scarlet for Theology at Hull) while others (e.g. blue for Law, cream/ivory for Music) are consistent with a London inspiration.

It would be interesting to speculate further about Franklyn's reasoning³⁶ but, regardless of the origin, the use of gold for Science is thus one of the few colour associations bearing the imprimatur of both Leonard and Franklyn.

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The BCC Numbering System: Back to the Future?

by Elizabeth Scott

The BCC (British Colour Council) colour standard is important as it was a very early attempt to standardize the thorny issue of describing colours, which are, by their very nature, subjective from person to person.¹ Robemakers may use different shades of colour—for example, I have a ‘scarlet’ hood binding that is almost maroon and a scarlet hood lining that is a deep red. Palatinate Purple (of Durham) has seen various shades used, as has Beaton Pink in use at the University of East Anglia.

There were two editions of the Dictionary of Colours (British Colour Council 1934 and 1951). This system worked by obtaining samples of colours, then giving them a set name and allocating them a number. Therefore, difficulties encountered by institutions calling the same colour by different names and issues in describing colours were overcome. This system seems to have been more widely utilized by the Antipodean universities than elsewhere. Smith & Sheard (1970)² note that the 1934 edition had 220 colours in it, and the 1951 edition had a further 20 colours added to it. They also seek to reassure us by the statement that the same numbers are used for the same colours between editions, with the newer additions being placed on the end of the list.

My original motivation for this project was that I was unable to find a definitive list of all the BCC numbers and had not seen the original BCC colour publication. Therefore, I attempted to compile a list myself, in order to evaluate the use of the BCC system by academic institutions and the frequency of use of the different colours within the BCC standard by the various academic institutions. This table could also be a starting point for other researchers looking into matters of academical dress. As far as I am aware, this has not have been attempted before.

The methodology used was very simple. Books, internet search engines, web sites and articles about academic dress were all consulted. A table of BCC numbers, precise colour nomenclature, and universities was set up from the outset

¹ This article is based on part of my paper ‘Merging Traditions: Academic Dress and Nursing’, submitted for the Fellowship of the Burgon Society in 2005. Sincerest thanks must also go to Dr Alex Kerr and Professor Bruce Christianson for the unenviable task of proof reading and checking the accuracy of this article.

² Smith and Sheard (1970), p. 17.

and built up as my investigations continued. It is particularly intriguing that there were very few colours within the BCC standard that have not been chosen by one academic institution or another.

As research on this project continued, various anomalies were found. It became obvious that academical institutions did not rigidly hold to the code, or they had their own names for colours or may even have cited the wrong numbers. Groves (2005) highlighted that Shaw (1966) also cited a wrong number, giving the colour of Exeter Laws as Shell Pink. Cox (2001)³ had similar experiences when researching New Zealand Academic dress. One cannot help but feel Cox’s irritation when he gives us a lengthy discussion about the various shades of green and the ‘inadequate efforts made to preserve a proper colour system’.⁴ Therefore, every alternative for each number has been added to the table below and sources cited where possible.

Where two numbers are given, e.g. 34/35, the shade is an intermediate one, halfway between the two quoted numbers. Here are combinations of shades, cited by Shaw 1966, which would have disrupted the continuity of the main table.

Lilac	177/204	National University of Ireland
Gold	67/73	National University of Ireland
Orange	56/144	Victoria University, Manchester
Blue-Green	227/239	Victoria University, Manchester

Where entries in the table are in *italics*, it was found that the university’s own regulations quoted the same BCC number and then gave it two different names, e.g. University of Sydney giving BCC 193 as Blue and Turquoise Blue and even assigning them to different faculties.

Auckland University uses a BCC colour number, the official colour name and then gives the colour its own Auckland name—just to clarify the issue!

Although the 1934 edition of the BCC Colour Dictionary has only 220 colours, some universities quote numbers such as 240 (Medici Crimson) for a colour, which they maintain is in the first edition. This numbering clearly does not fit in with the original scheme, despite the regulations of the university concerned clearly stipulating that first edition colour nomenclature is used. Many universities’ web sites cite the BCC Colour Dictionary as being their standard, but omit to give which edition that they actually use.

Indian Yellow and Indian Orange, quoted by Lincoln University, and Victrix Blue, (University of Monash) and Vitrix Blue (University of Southern Queensland), both with the same BCC numbers, could be examples of typing errors

³ Cox (2001), p. 19, n. 20.

⁴ Cox (2001), p. 22.

on the part of one institution being carried on in perpetuity, rather than of a new colour shade being invented.

A few words need to be dedicated to the University of Newcastle, Australia. They have used two different colour classification systems side by side. The BCC Colour Dictionary, second edition, 1951, alongside the Australian Standard 1700S—1985 Colour Standards for General Purposes (ASC). The ASC numbers are quoted here, rather than in the main table, for ease of interpretation.

Claret	ASC R55	
International Orange	ASC R11	
Lilac	ASC P23	
Shamrock	ASC G23	
Violet	ASC P13	BCC 179
Waratah	ASC R14	
Wattle	ASC Y12	

Macquarie University, Australia, also use two different colour classification systems side by side. The BCC Colour Dictionary, second edition, 1951, and the Australian Standard 2700S—1996 Colour Standards for General Purposes (ASC). The ASC numbers are quoted here, rather than in the main table, for ease of interpretation. Where possible I have given the BCC alternative alongside.

Malachite Green	G41	BCC 23
Mace	X53	BCC 73
Tartan Green	G11	BCC 26
Smalt	B51	BCC 147
White	N14	BCC 1
Brick Red	R12	BCC 125
Amethyst	P22	BCC 28
Diopase	T12	BCC 203
Begonia	R21	BCC 183

Where a reference is cited within the table, I have used the book/author, or web page/author, the latter having compiled a comprehensive list of links / URLs to the appropriate web site of the universities in question. This was an attempt to keep the table of BCC numbers as uncluttered as possible, but I appreciate that some data collectors would not have taken my approach.

Within the table I have used the following abbreviations:

NZ	New Zealand
SA	South Africa
U.	University

- ⌘ This symbol indicates the actual colour name as given within the BCC Colour Dictionary, second edition 1951.
- ❖ Denotes the Official BCC colour name where universities use their own name(s) for that colour.

A short paragraph must be dedicated to the recent changes in South Africa. I quote Dr John Lundy (2005):

The University of Natal has campuses at Durban and Pietermaritzburg. It has now merged with the University of Zululand so there are three campuses. A few years ago the South African government merged numerous campuses. The University of Port Elizabeth merged with a couple of technikons is now Nelson Mandela Metropolitan University. At Natal I think the AD has not changed, but the UPE AD has been changed with the new name. I have been trying to get updated information, but the universities are not being too helpful.

During my research I found that the British Colour Council had other publications, covering such items as interior design and horticulture. For a full list of these, please see the References below.

The use of the BCC code could encourage universities to standardize the shading of their hood materials, and could also encourage robemakers to do the same.

It is important to realize that there are many other systems used for colour identification. One of the English robemakers (Ede & Ravenscroft) may now use the Pantone system, and the existence of the more modern British Standards Institute may have lead to the BCC system falling into disuse in more recent times.

In conclusion, the BCC Colour Standard was an early attempt systematically to pair off a given shade of colour with a given name and allot a number to it. This should have led to a foolproof system of colour names and descriptions. However, various academic institutions did not adhere to the definitions within the system and various errors as described above crept in, allowing organized chaos to occur in what was previously an orderly system. Now the BCC Colour Standard is very difficult to obtain and has fallen out of favour in preference to the BSI, Pantone and the Australian Colour Standards. Given the problems with the BCC numbering system, its value lies with the idea of it being a 'repository' of academical institutions and their colours for future generations of researchers to consult, rather than as a way of imposing old standards on modern academical dress schemes.

Postscript

To my delight, I have recently acquired an original BCC Colour Dictionary, second edition, complete with silk ribbon samples. This has of course answered some questions, but raises others.

The Victrix/Vitrix Blue question has been answered—this was obviously a typing error on the part of the institution using Vitrix Blue and has been perpetuated ever since. Please see BCC 47.

The Indian Yellow/Indian Orange situation has also been clarified. Please see BCC 6.

But why have various universities moved away from the official BCC nomenclature and used their own (more desirable?) versions?

Have colour names become subject to political correctness? Please see BCC 20 for your answer!

Why has the convention University of Oxford Blue/University of Cambridge Blue crept in, when it is not used within the BCC itself?

And why are so many colours still unused by universities? Some are not particularly fetching. Some would not ‘go’ very well with the more conventional black hood shell; they would just not show up, being too dark. However, they could be used with a hood that has a pale outer shell. But in some cases the obstacle may be the BCC colour name itself. Would the staff and students be offended, having Donkey Brown as their faculty colour? I leave that to my learned readers to ponder!

British Colour Council numbers

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
White ☞	1		✓	U. of Cambridge; U. of Hull; U. of Oxford; U. of Southampton; National U. of Ireland; Australian National U.; Edith Cowan U.; Macquarie U.; U. of New England; U. of Tasmania; U. of Western Australia; U. of Auckland—NZ; U. of Canterbury—NZ; Massey U.—NZ; U. of Otago—NZ; Victoria U. of Wellington—NZ; Potchefstroom U. for Christian Higher Education—SA; U. of Pretoria—SA	Shaw 1966; Smith & Sheard 1970; Cox 2001; Australian National U. 2005; U. of Western Australia 2006
Champagne	2	?	✓	Lincoln U.—NZ	Cox 2001
Cream ☞	3	✓	✓	U. of Hull; Australian National U.; Charles Darwin U.; U. of New South Wales; U. of Sydney; U. of Western Australia	Shaw 1966; Cox 2001; Australian National U. 2005; U. of Western Australia 2006
Champagne ☞	4		✓	Victoria U. of Wellington—NZ; Durban	Lundy 2002; Cox 2001
Topaz	4		✓	U. of Newcastle—Australia	Smith & Sheard 1970; Cox 2001
Maize ☞	5	✓	✓	U. of Newcastle—Australia; U. of New South Wales; U. of Sydney U. of Queensland; U. of Western Australia; U. of Natal—SA; U. of the Orange Free State—SA; U. of Papua & New Guinea	Smith & Sheard 1970; Haycraft 1972; Cox 2001. Lundy 2002; U. of Western Australia 2006
Amber	5	✓		U. of New South Wales; U. of Sydney	Smith & Sheard 1970
Indian Yellow ☞	6		✓	Lincoln U.—Australia; U. of Canterbury—NZ; Massey U.—NZ; Victoria U. of Wellington—NZ	Cox 2001
Indian Orange	6	?	?	Lincoln U.—Australia	Cox 2001

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Gold	6		✓	U. of Dublin (Trinity College); Charles Darwin U.; U. of Southern Queensland	Shaw 1966; Charles Darwin U.; 2005
Mistletoe ☚	9	✓	✓	U. of Newcastle—Australia; U. of Queensland; U. of Western Australia; U. of Otago—NZ	Smith & Sheard 1970; Haycraft 1972; Cox 2001; U. of Western Australia 2006
Almond Green ☚	10	✓		U. of Pretoria—SA	Smith & Sheard 1970
Verdigris	12	✓		Massey U.—NZ	Cox 2001
Hydrangea Pink ☚	12			U. of Western Australia;	U. of Western Australia 2006
Baby Pink ☚	14		✓	U. of Canterbury—NZ	Cox 2001
Rhodochrosite	14		✓	U. of Newcastle—Australia	U. of Newcastle - Australia 2005
Pink	14	✓		U. of Canterbury—NZ	Smith & Sheard 1970
Pale Rose Pink	14		✓	U. of Sheffield	Shaw 1966
Dawn Pink ❖	15		✓	Official BCC Colour name	BCC 1951
Salmon Pink	15		✓	U. of Bristol; U. of Nottingham; Victoria U.—Manchester	Shaw 1966
Malmaison Rose ☚	16	✓		U. of Western Australia; U. of Pretoria—SA	Smith & Sheard 1970; U. of Western Australia 2006
Pink Beige ☚	17			U. of Western Australia	U. Western Australia 2006
Rose Beige ☚	18	✓	✓	Monash U.; Fort Hare U.—SA	Smith & Sheard 1970; Haycraft 1972
Nigger Brown ❖	20		✓	Official BCC Colour name	BCC 1951
African Brown	20		✓	U. of Canterbury—NZ	Cox 2001
Eau-de-Nil ☚	21		✓	Curtin U. of Technology	Cox 2001
Pale Green	21		✓	Charles Darwin U.	Charles Darwin U. 2005
Green	21	✓		U. of Auckland—NZ	Cox 2001
Apple ❖	22		✓	Official BCC Colour name	BCC 1951

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Apple Green	22		✓	U. of St Andrews; Macquarie U.; U. of Western Australia; Fort Hare U.—SA; U. of the Orange Free State—SA	Shaw 1966; Lundy 2002; U. of Western Australia 2006
Light Green	22		✓	Rand Afrikaans U.—Johannesburg	Lundy 2002
Jade	22		✓	U. of Queensland	Cox 2001
Malachite Green ❖	23		✓	U. of Stirling; Australian Catholic U.; <i>Australian National U.</i> ; Macquarie U.; U. of Melbourne; U. of Natal—SA; U. of the North—SA; U. of Stellenbosch—SA	Smith & Sheard 1970; Haycraft 1972; Lundy 2002; Macquarie U. 2005; Fleming 2005
<i>Green</i>	23	✓	✓	<i>Australian National U.</i>	Cox 2001
Green Beetle ❖	24		✓	Official BCC Colour name	BCC 1951
Green	24		✓	Aberdeen; U. of Western Cape—SA	Shaw 1966; Lundy 2002
Beetle Green	24	✓	✓	U. of Oxford; Australian National U.;	Cox 2001
Olive Green	24	✓	✓	U. of Sheffield	Charles Darwin U.; 2005
Bottle Green ⌘	25		✓	Rhodes U.—Grahamstown—SA	Cox 2001
Tartan Green ⌘	26		✓	Leicester U.; U. of Dundee; Macquarie U.; Victoria U. of Wellington—NZ	Shaw 1966; Smith & Sheard 1970; Haycraft 1972
Dark Green	26		✓	U. of Sheffield	Smith & Sheard 1970
Forrest Green	26		✓	U. of Auckland—NZ	Smith & Sheard 1970
Green	26			U. of Sheffield	Cox 2001
Green	27		✓	U. of Dublin (Trinity College)	Shaw 1966
Rifle Green ⌘	27			U. of the Sunshine Coast—Australia	U. of the Sunshine Coast - Australia 2003

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Amethyst ☼	28		✓	Australian National U.; Macquarie U.; Rand Afrikaans U.—Johannesburg	Smith & Sheard 1970; Australian National U. 2005; Macquarie U. 2005
Oyster Grey ☼	31	✓		Deakin U.	Deakin U. 2005
Pink	32	✓	✓	U. of Ballarat; U. of Melbourne; U. of Auckland—NZ	Smith & Sheard 1970; Coutts 2002
Light Pink	32		✓	U. of Tasmania	U. of Tasmania 2003
Rose Pink ☼	32		✓	U. of Melbourne; U. of Newcastle—Australia; U. of Queensland; U. of Western Australia; Massey U.—NZ; U. of Otago—NZ; Victoria U. of Wellington—NZ	Haycraft 1972; Cox 2001; U. of Western Australia 2006
Apple Blossom	34		✓	U. of Liverpool	Shaw 1966
Blossom Pink ☼	34		✓	Australian National U; U. of Western Australia.	Australian National U. 2005; U. of Western Australia 2006
Mid Cerise	34		✓	U. of Southampton	Shaw 1966
Pink	34		✓	U. of Nottingham; U. of New South Wales	Shaw 1966; Haycraft 1972
Light Cherry	34/35*			U. of Cambridge; U. of Dublin (Trinity College)	Shaw 1966
Rose	34/35*		✓	Newcastle upon Tyne	Shaw 1966
Neyron Rose ☼	35	✓		Lincoln U.—Australia; U. of New South Wales; U. of Sydney; U. of Western Australia; Durban U.	Cox 2001; Lundy 2002; U. of Western Australia 2006
Deep Rose	35	✓	✓	U. of Newcastle—Australia; U. of Queensland	Smith & Sheard 1970; Haycraft 1972
Rose	35	✓	✓	U. of New South Wales	Smith & Sheard 1970
Mid Cherry	35		✓	U. of Cambridge	Shaw 1966
Red	36		✓	The Queen's U.—Belfast; Victoria U.—Manchester	Shaw 1966

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Deep Red	36		✓	U. of Port Elizabeth	Smith & Sheard 1970
Maroon	36	✓		U. of Stirling; U. of Sydney	Haycraft 1972; Fleming 2005
Light Maroon	36	✓		U. of New South Wales; U. of Sydney	Smith & Sheard 1970; Cox 2001
Claret ☞	36		✓	U. of St Andrews; Australian National U.; Charles Darwin U.; Curtin U. of Technology; La Trobe U.; Macquarie U.; U. of New South Wales; U. of Newcastle—Australia; U. of Southern Queensland; U. of Queensland; U. of Western Australia; U. of Auckland—NZ Massey U.—NZ; U. of Otago—NZ	Smith & Sheard 1970; Cox 2001; Australian National U. 2005; Charles Darwin U. 2005; U. of Western Australia 2006
Crimson	36		✓	U. of Tasmania	U. of Tasmania 2003
Venetian Red	37		✓	U. of Glasgow;	Shaw 1966
Peony Red ☞	37	✓	✓	Charles Darwin U.; Monash U.; U. of Canterbury—NZ; U. of the Orange Free State—SA	Smith & Sheard 1970; Charles Darwin U. 2001
Dark Red	37		✓	U. of Liverpool	Shaw 1966
Maroon	37/38*			Newcastle upon Tyne	Shaw 1966
Dark Cherry	38		✓	U. of Cambridge	Shaw 1966
Ruby ☞	38	✓	✓	U. of Dundee; Edith Cowan U.; Macquarie U.; U. of New South Wales; La Trobe U.; U. of Western Australia; U. of Stellenbosch—SA	Smith & Sheard 1970; Cox 2001; U. of Western Australia 2006
Ruby Red	38	✓	✓	U. of Otago—NZ	Cox 2001
New Red	38		✓	U. of the Sunshine Coast—Australia	U. of the Sunshine Coast - Australia 2003
Sarum Red	38		✓	U. of London	Shaw 1966

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Maroon ☞	39	✓	✓	U. of Nottingham; U. of Edinburgh; U. of Dublin (Trinity College); National U. of Ireland; Monash U.; U. of New South Wales; U. of Newcastle—Australia; U. of Southern Queensland; U. of Queensland; U. of Pretoria—SA; U. of the Witwatersrand—SA	Shaw 1966; Haycraft 1972; Cox 2001; Lundy 2002
Dark Maroon	39	✓		U. of New South Wales; U. of Sydney	Cox 2001
Violet Grey ☞	41	✓		Australian National U.; U. of Auckland—NZ; U. of Otago—NZ; U. of Natal—SA	Cox 2001; Lundy 2002; Australian National U. 2005
Gunmetal ☞	42		✓	U. of New South Wales; Fort Hare U.—SA	Cox 2001; Lundy 2002
Alice Blue ❖	43		✓	Official BCC Colour name	BCC 1951
Pale Blue	43		✓	Aberdeen	Shaw 1966
Steel Blue ❖	44		✓	Official BCC Colour name	BCC 1951
Light Blue	44	✓	✓	U. of Newcastle—Australia; U. of Queensland	Cox 2001
Saxe Blue ☞	45			U. of Western Australia	U. of Western Australia 2006
Slate Blue	45		✓	U. of Liverpool	Shaw 1966
Mineral Blue ☞	46		✓	Macquarie U.	Macquarie U. 2005
Victrix Blue ☞	47		✓	Monash U.	Cox 2001
Vitrix Blue	47	✓	✓	U. of Southern Queensland	Cox 2001
Oxford Blue ☞	49		✓	U. of Western Australia; La Trobe U.	Cox 2001 U. of Western Australia 2006
Straw ❖	51		✓	Official BCC Colour name	BCC 1951
Straw Gold	51	✓	✓	U. of New England; U. of Otago—NZ	Cox 2001
Tangerine Orange	51	✓	✓	LaTrobe U.	Cox 2001
Lemon ❖	52		✓	Official BCC Colour name	BCC 1951
Primrose	52		✓	The Queen's U.—Belfast	Shaw 1966
Saffron	52		✓	National U. of Ireland	Shaw 1966
Yellow	52		✓	U. of Dublin (Trinity College)	Shaw 1966
Yellow	53		✓	U. of the Orange Free State—SA	Smith & Sheard 1970

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Buttercup ☞	53	✓		U. of Dundee; Deakin U.; U. of Sydney; U. of Western Australia; Victoria U. of Wellington—NZ; U. of Port Elizabeth; Rhodes U.—Grahamstown—SA	Smith & Sheard 1970; Haycraft 1972; Cox 2001; U. of Western Australia 2006
Gamboge	53		✓	U. of Sussex	Shaw 1966
New Gold	53		✓	U. of the Sunshine Coast—Australia	U. of the Sunshine Coast - Australia 2003
Saffron ❖	54		✓	Official BCC Colour name	BCC 1951
Gold	54	✓		U. of Sydney	Smith & Sheard 1970; Cox 2001
Saffron Yellow	54		✓	U. of East Anglia; U. of St Andrews; Australian Catholic U.; Australian National U.; La Trobe U.; U. of Newcastle—Australia; U. of Queensland; U. of Tasmania; U. of the North—SA; U. of Stellenbosch—SA	Smith & Sheard 1970; Haycraft 1972; Shaw 1995; Cox 2001; U. of St Andrews 2005; Australian National U. 2005
Rich Gold	54		✓	U. of Hull	Shaw 1995
Tangerine ☞	55		✓	U. of Birmingham; La Trobe U.; Massey U.—NZ; U. of Otago—NZ; U. of Pretoria—SA	Shaw 1966; Smith & Sheard 1970; Cox 2001
Marigold ☞	56		✓	Victoria U. of Wellington—NZ	Cox 2001
Orange	56			Victoria U.—Manchester; U. of Ballarat; U. of Canterbury—NZ; U. of the Orange Free State—SA	Smith & Sheard 1970; Cox 2001; Coutts 2002
Orange	57	✓		Deakin U.	Deakin U. 2005
Deep Orange	57		✓	U. of London	Shaw 1966
Straw	57		✓	U. of Stellenbosch—SA	Smith & Sheard 1970
Spectrum Orange ☞	57		✓	Lincoln U.—Australia; U. of Western Australia; U. of Auckland—NZ	Cox 2001; U. of Western Australia;

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Orange	57		✓	U. of Liverpool; U. of Southampton; U. of Dublin (Trinity College); National U. of Ireland; U. of New South Wales; Victoria U. of Wellington—NZ	Shaw 1966; Smith & Sheard 1970
Rust ☞	58		✓	U. of Western Australia; U. of Otago—NZ; Fort Hare U.—SA	Haycraft 1972; Cox 2001; U. of Western Australia 2006
Ochre	58		✓	Charles Darwin U.	Charles Darwin U.; 2005
Copper Brown ❖	59		✓	Official BCC Colour name	BCC 1951
<i>Medici Blue</i>	59	✓	✓	<i>LaTrobe U.</i>	<i>Haycraft 1972</i>
<i>Majolica Orange</i>	59	✓	✓	<i>LaTrobe U.</i>	<i>Haycraft 1972</i>
Chestnut ☞	60		✓	Australian National U.; U. of Canterbury—NZ	Cox 2001; Australian National U. 2005
Stone White ☞	61		✓	U. of Stirling; Massey U.—NZ	Cox 2001; Fleming 2005
Honeysuckle ☞	62	✓	✓	Macquarie U.; U. of Natal—SA; U. of Sydney	Cox 2001; Lundy 2002; Macquarie U. 2005
Banana ☞	64		✓	Monash U.	Smith & Sheard 1970
Rich Gold	65		✓	U. of Southampton	Shaw 1966
Marigold	65		✓	U. of Sussex	Shaw 1966
Satinwood ☞	65		✓	Australian Catholic U.; Australian National U.; U. of Tasmania; U. of Pretoria—SA; Rand Afrikaans U.—Johannesburg	Smith & Sheard 1970; Cox 2001; Australian National U. 2005
Buff ☞	66		✓	Massey U.—NZ; U. of Victoria — Australia	Cox 2001
Almond Shell ❖	67		✓	Official BCC Colour name	BCC 1951
Avocado Green	67		✓	Macquarie U.	Macquarie U. 2005

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Beech Brown ☞	69		✓	<i>U. of New South Wales</i>	
Brown	69		✓	U. of London; <i>U. of New South Wales</i>	Shaw 1966; Cox 2001
Russet Brown	69		✓	U. of Dublin (Trinity College)	Shaw 1966
Peat Brown ❖	70		✓	Official BCC Colour name	BCC 1951
Dusky Pink	70		✓	Lincoln U.—Australia	Haycraft 1972; Cox 2001
Copper	73	✓		U. of Sydney	Cox 2001
Mace ☞	73		✓	Macquarie U.	Smith & Sheard 1970; Macquarie U. 2005
Orange Brown	73		✓	U. of Edinburgh	Shaw 1966
Golden Brown ☞	74	✓	✓	U. of Newcastle—Australia; U. of Queensland	Smith & Sheard 1970; Haycraft 1972
Chartreuse Yellow ☞	75		✓	Curtin U. of Technology; Lincoln U.—Australia; Macquarie U.; U. of Western Australia;	Shaw 1966; Cox 2001; Macquarie U. 2005; U. of Western Australia 2006
Lemon	75		✓	Charles Darwin U.; U. of Tasmania	Charles Darwin U. 2005
Green Muscat ☞	76		✓	U. of Sussex; U. of Tasmania	Shaw 1966; U. of Tasmania 2003
Reseda ☞	77		✓	Macquarie U.; U. of Otago—NZ; U. of New South Wales	Cox 2001; Macquarie U. 2005
Olive Green ☞	78		✓	U. of Dublin (Trinity College); U. of London; U. of Melbourne; U. of Western Australia; U. of the Witwatersrand—SA	Shaw 1966; Smith & Sheard 1970; Lundy 2002; U. of Western Australia 2006
Bronze Green ☞	79	✓	✓	U. of Birmingham; U. of Edinburgh; U. of Sydney	Shaw 1966; Cox 2001
Gull Grey ☞	81	✓	✓	Massey U.—NZ; U. of New South Wales	Smith & Sheard 1970
Grebe ❖	82		✓	Official BCC Colour name	BCC 1951
Grey	82		✓	U. of Oxford; U. of New South Wales	Shaw 1966

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Forget-me-not ❖	84		✓	Official BCC Colour name	BCC 1951
Forget-me-not blue	84		✓	U. of Western Australia; Massey U.—NZ	Cox 2001; U. of Western Australia 2006
Glacier Blue	84	✓		Deakin U.	Deakin U. 2005
Adonis Blue ⌘	85		✓	U. of Natal—SA; U. of Pretoria—SA; Rhodes U.—Grahamstown—SA; Victoria U. of Wellington—NZ	Smith & Sheard 1970; Lundy 2002; Cox 2001
Light Blue	85		✓	Victoria U.—Manchester	Shaw 1966
Nanking Blue	85		✓	U. of St Andrews	Shaw 1966
Azure Blue	85		✓	U. of Glasgow; U. of Stirling	Shaw 1966; Fleming 2005
Blue	85		✓	U. of Southampton; U. of Papua & New Guinea	Shaw 1966; Haycraft 1972
Mid Blue	86		✓	U. of Birmingham; U. of Hull U. of Oxford	Shaw 1966
Light Royal Blue	86		✓	Charles Darwin U.	Charles Darwin U. 2005
Blue	86	✓		U. of St Andrews	Smith & Sheard 1970
Spectrum Blue ⌘	86		✓	Australian Catholic U.; U. of Ballarat; Deakin U.; U. of Southern Queensland	Smith & Sheard 1970; Cox 2001; Coutts 2002; Deakin U. 2005
Empire Blue ⌘	87		✓	U. of Dublin (Trinity College) Macquarie U.; U. of New England; U. of New South Wales; U. of Western Australia; U. of Auckland—NZ; Victoria U. of Wellington—NZ	Shaw 1966; Cox 2001; Macquarie U. 2005; U. of Western Australia 2006
Sapphire ❖	88		✓	Official BCC Colour name	BCC 1951
Celtic Blue	88		✓	National U. of Ireland	Shaw 1966
Brunswick Green	88	✓	✓	LaTrobe U.	Smith & Sheard 1970
Lido ❖	89		✓	Official BCC Colour name	BCC 1951
Lido Blue	89	?	?	U. of Otago—NZ	Smith & Sheard 1970
Midnight ⌘	90		✓	Massey U.—NZ	Cox 2001
Blue	90		✓	Massey U.—NZ	Haycraft 1972

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Peach ☞	92		✓	Australian Catholic U.; Charles Darwin U.	Cox 2001; Charles Darwin U. 2001
Coral ☞	93		✓	U. of East Anglia; Australian National U.; U. of Otago—NZ	Smith & Sheard 1970; Shaw 1995; Cox 2001; Australian National U. 2005
Grenadine Red ☞	94	✓		U. of Otago—NZ	Cox 2001
Flame ☞	95	✓	✓	U. of Newcastle—Australia; U. of Queensland	Smith & Sheard 1970; Haycraft 1972
Orange	95		✓	U. of Western Cape—SA	Haycraft 1972
Nasturtium ☞	96		✓	Australian National U.; Macquarie U.; Victoria U. of Wellington—NZ; U. of Stellenbosch—SA	Smith & Sheard 1970; Cox 2001; Australian National U. 2005; Macquarie U. 2005
Poppy ♦	97		✓	Official BCC Colour name	BCC 1951
Burnt Orange	97		✓	U. of Southern Queensland	Cox 2001
Poppy Red	97		✓	Durban; U. of the North—SA; U. of Port Elizabeth	Smith & Sheard 1970; Haycraft 1972; Lundy 2002
Chilli ☞	98	✓		U. of Sydney	Cox 2001
Light Green	99	✓		U. of Sydney	Cox 2001
Water Green ☞	99		✓	Macquarie U.	Macquarie U. 2005
Light Green	100		✓	National U. of Ireland	Shaw 1966
Emerald Green	100		✓	U. of Tasmania	U. of Tasmania 2003
Spectrum Green ☞	100		✓	U. of East Anglia; U. of Ballarat; Curtin U. of Technology; U. of Otago—NZ; Durban; U. of the Orange Free State—SA	Smith & Sheard 1970; Shaw 1995; Cox 2001; Coutts 2002; Lundy 2002

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Sky Green ☞	101	✓	✓	U. of Otago—NZ; U. of Western Australia	Smith & Sheard 1970; Cox 2001; U. of Western Australia 2006
Green	101	✓	✓	U. of Western Australia; U. of the Witwatersrand—SA	Haycraft 1972; Lundy 2002
Sea Green ❖	102		✓	Official BCC Colour name	BCC 1951
Light Green	102		✓	U. of Leeds; U. of Southampton	Shaw 1966
Pale Green	102		✓	U. of Sheffield; The Queen's U.—Belfast	Shaw 1966
Grass Green ☞	103	✓	✓	U. of Sydney; U. of Western Australia; Massey U.—NZ	Cox 2001; U. of Western Australia 2006
Green	103		✓	U. of Nottingham	Shaw 1966
Green	104		✓	U. of Sheffield	Shaw 1966
Mid Green	104		✓	U. of Leeds	Shaw 1966
Brunswick Green ☞	104		✓	La Trobe U.	Cox 2001
Dark Green	105		✓	U. of Leeds	Shaw 1966
Cossack Green ☞	105	✓		Charles Darwin U.	Charles Darwin U. 2005
Orchid Pink ☞	106			U. of Western Australia	U. of Western Australia 2006
Petunia ☞	108	?	?	U. of Otago—NZ	Cox 2001
Light Purple	108		✓	U. of Western Cape—SA	Haycraft 1972
Heather Red	108/109		✓	U. of Glasgow	Shaw 1966
Imperial Purple ☞	109	✓		U. of Dundee; U. of Natal—SA; Massey U.—NZ; U. of Otago—NZ; U. of New South Wales; U. of Sydney; Rhodes U.—Grahamstown—SA	Smith & Sheard 1970; Cox 2001; Lundy 2002
<i>Purple</i>	109		✓	U. of Nottingham; U. of New South Wales; U. of Sydney	Shaw 1966; Haycraft 1972; Cox 2001
Petunia	109	✓	✓	U. of Melbourne	Cox 2001
<i>Purple</i>	110		✓	Aberdeen; U. of Sheffield; Australian National U.; U. of Western Australia; U. of Pretoria—SA	Shaw 1966; Haycraft 1972; Smith & Sheard 1970

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Royal Purple ⌘	110	✓	✓	Australian National U.; Edith Cowan U.; U. of Western Australia Durban; U. of Natal—SA; <i>U. of Pretoria</i> —SA	Smith & Sheard 1970; Cox 2001; Lundy 2002; Australian National U. 2005; U. of Western Australia 2006
Primrose ❖	111		✓	Official BCC Colour name	BCC 1951
Primrose Yellow	111		✓	U. of Birmingham; U. of St Andrews; Macquarie U.; Monash U.; U. of Queensland; U. of Auckland—NZ; Rhodes U.—Grahamstown—SA	Shaw 1966; Smith & Sheard 1970; Cox 2001; Macquarie U. 2005
Gold	111		✓	U. of London	Shaw 1966
Deep Chartreuse Yellow	112		✓	U. of Sussex	Shaw 1966
Sulphur ⌘	112		✓	La Trobe U. Macquarie U.	Cox 2001; Macquarie U. 2005
Citron	112		✓	U. of Liverpool;	Shaw 1966
Gold	112 / 113*		✓	U. of Glasgow;	Shaw 1966
Lemon Yellow	113	✓		U. of Sheffield	Shaw 1966
Light Gold	113	✓		U. of the Witwatersrand—SA	Lundy 2002
Bunting Yellow ⌘	113		✓	Macquarie U.;	Macquarie U. 2005
Gold ⌘	114		✓	U. of New England; U. of St Andrews; Australian National U.; Edith Cowan U.; Macquarie U.; U. of Melbourne; Monash U.; U. of Western Australia Durban; U. of the Witwatersrand—SA	Shaw 1966; Smith & Sheard 1970; Lundy 2002; Australian National U. 2005; U. of Western Australia 2006
Gold	115		✓	U. of Newcastle upon Tyne	Shaw 1966

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Old Gold ☼	115		✓	U. of Durham; U. of London; U. of Sheffield ;U. of Dundee; The Queen's U.—Belfast; Australian National U.; U. of Melbourne; U. of New South Wales; Victoria U. of Wellington—NZ; Rhodes U.—Grahamstown—SA	Shaw 1966; Smith & Sheard 1970; Cox 2001; Australian National U. 2005
Bronze ☼	116		✓	U. of Liverpool; Australian National U.; Edith Cowan U.; U. of Western Australia	Shaw 1966; Haycraft 1972; Cox 2001; Australian National U. 2005; U. of Western Australia 2006
Light Blue	118		✓	Rand Afrikaans U.—Johannesburg	Smith & Sheard 1970
Turquoise	118	✓	✓	U. of Exeter; La Trobe U.; U. of Newcastle—Australia; U. of Pretoria—SA; U. of Sydney	Shaw 1966; Smith & Sheard 1970; Cox 2001
Turquoise Blue ☼	118		✓	Australian National U. Lincoln U.—Australia; Monash U.; U. of Queensland; U. of Western Australia; U. of Otago—NZ	Cox 2001; Australian National U. 2005; U. of Western Australia;
Honey Bird ☼	119		✓	Australian National U.; Lincoln U.—Australia; U. of New South Wales; U. of Auckland—NZ; Victoria U. of Wellington—NZ	Cox 2001; Australian National U. 2005
Peacock Blue ☼	120	✓	✓	Edith Cowan U.; Macquarie U.; Monash U.; U. of New England; U. of Western Australia	Smith & Sheard 1970; Cox 2001; Macquarie U. 2005; U. of Western Australia 2006
Grotto Blue	120		✓	U. of St Andrews	Smith & Sheard 1970
Turquoise Green ☼	121	✓	✓	U. of New England	Smith & Sheard 1970
Light Green	122		✓	U. of Stellenbosch—SA	Smith & Sheard 1970

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Blue Green	122		✓	U. of Tasmania	U. of Tasmania 2003
Jade ☞	122		✓	Australian National U.; U. of Melbourne; U. of Newcastle—Australia; Massey U.—NZ; U. of Natal—SA	Cox 2001; Lundy 2002; Australian National U. 2005
Jade Green	122			U. of Western Australia	U. of Western Australia 2006
Dove Grey	123		✓	U. of Melbourne	Cox 2001
Peacock Green ☞	123		✓	Deakin U.; U. of Southern Queensland; U. of Western Australia; U. of Otago—NZ; Victoria U. of Wellington—NZ; U. of the Orange Free State—SA	Smith & Sheard 1970; Cox 2001; U. of Western Australia 2006
Peacock	123		✓	U. of St Andrews	Shaw 1966
Azaelea ☞	124		✓	Curtin U. of Technology	Cox 2001
Brick Red ☞	125	✓	✓	U. of St Andrews; Australian National U.; Macquarie U.; U. of New South Wales; U. of Sydney	Smith & Sheard 1970; Haycraft 1972; Cox 2001; Australian National U. 2005
Red	126		✓	U. of Sheffield	Shaw 1966
Scarlet Red	126	✓	✓	Rand Afrikaans U.—Johannesburg	Smith & Sheard 1970
Guardsman Red ☞	126		✓	U. of East Anglia; U. of Pretoria—SA	Smith & Sheard 1970
Bunting Azure ❖	131		✓	Official BCC Colour name	BCC 1951
Pale Blue	131		✓	The Queen's U.—Belfast; U. of Dublin (Trinity College); National U. of Ireland	Shaw 1966
Electric Blue	132		✓	U. of Birmingham	Shaw 1966
Garter Blue ☞	132		✓	U. of Western Australia; U. of Natal—SA	Lundy 2002; U. of Western Australia 2006
Terracotta ☞	133		✓	U. of Birmingham; U. of Glasgow; Victoria U.—Manchester; National U. of Ireland; Australian National U.; U. of Port Elizabeth; Rhodes U.—Grahamstown—SA	Shaw 1966; Smith & Sheard 1970

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Brown	133		✓	U. of Tasmania	U. of Tasmania 2003
Horse Chestnut ☞	134		✓	Massey U.—NZ	Cox 2001
Murrey ☞	135	✓		U. of Sydney	Cox 2001
Purple Brown ❖	136		✓	Official BCC Colour name	BCC 1951
Puce	136		✓	St David's College; Lampeter	Shaw 1966
Fawn ☞	138		✓	Victoria U.; Manchester	Shaw 1966
Carrot ❖	144		✓	Official BCC Colour name	BCC 1951
Orange	144		✓	Victoria U.; Manchester	Shaw 1966
Pale Orange	144	✓		Rhodes U.—Grahamstown—SA	Haycraft 1972
Old Gold	144	✓	✓	U. of Auckland—NZ; U. of Natal—SA	Coutts 2002; Lundy 2002
Apricot	144		✓	U. of Sheffield; U. of Ballarat	Shaw 1966
Mazarine Blue	145		✓	Official BCC Colour name	BCC 1951
U. Blue	145			U. of Nottingham	Shaw 1966
Salvia Blue ☞	146	✓		U. of Newcastle—Australia; U. of Queensland; U. of Western Australia; U. of Sydney; U. of the North—SA	Haycraft 1972; Cox 2001; U. of Western Australia 2006
Wisteria	146	✓		Deakin U.	Deakin U. 2005
Blue	147	✓	✓	Australian National U.; U. of Western Cape—SA; U. of the Witwatersrand—SA	Smith & Sheard 1970; Haycraft 1972; Lundy 2002
Smalt ❖	147		✓	Official BCC Colour name	BCC 1951
Smalt Blue/ Copenhagen Blue	147	✓	✓	Australian National U.; Curtin U. of Technology; La Trobe U.; Macquarie U.; Massey U.—NZ; U. of Natal—SA	Smith & Sheard 1970; Cox 2001; Lundy 2002; Australian National U. 2005; Macquarie U. 2005
Dark Blue	148	✓		U. of Canterbury—NZ U. of Sydney	Smith & Sheard 1970; Cox 2001
Deep Blue	148	✓	✓	U. of Newcastle—Australia; U. of Queensland	Smith & Sheard 1970; Haycraft 1972

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Ultramarine ☞	148	✓		Lincoln U.—Australia; U. of Sydney; U. of Canterbury—NZ; Rhodes U.—Grahamstown—SA	Smith & Sheard 1970; Cox 2001
Ultramarine Blue	148	✓		Fort Hare U.—SA; U. of Zululand—SA	Haycraft 1972
Stewart Blue ☞	149		✓	U. of Dundee; U. of Melbourne; U. of Port Elizabeth	Smith & Sheard 1970
Light Navy Blue	149	✓	✓	U. of Nottingham	Shaw 1966
Dark Blue	149		✓	U. of Reading	Shaw 1966
Dark Blue	150		✓	U. of Exeter	Shaw 1966
Deep Royal Blue	150		✓	U. of Sussex	Shaw 1966
Lapis Lazuli ☞	150	✓	✓	Australian Catholic U.; U. of Newcastle—Australia; U. of Pretoria—SA	Smith & Sheard 1970
Pearl White ☞	151	✓	✓	U. of Newcastle—Australia; U. of New South Wales; U. of Southern Queensland; Rhodes U.—Grahamstown—SA	Smith & Sheard 1970
White	151	✓	✓	Charles Darwin U.; U. of Queensland; U. of Sydney U. of the Orange Free State—SA	Smith & Sheard 1970; Cox 2001; Charles Darwin U.; 2005
Grey	153		✓	U. of Liverpool	Shaw 1966
Silver	153		✓	Australian National U.	Australian National U. 2005
Silver Grey ☞	153		✓	U. of Birmingham; U. of Hull; National U. of Ireland; U. of Newcastle—Australia; U. of Western Australia; U. of Tasmania; Durban; Fort Hare U.—SA; Rhodes U.—Grahamstown—SA; U. of Western Cape—SA; U. of the Witwatersrand—SA; U. of Zululand—SA	Shaw 1966; Smith & Sheard 1970; Haycraft 1972; Lundy 2002; U. of Western Australia 2006
Canterbury Grey	154	✓	✓	U. of Canterbury—NZ	Smith & Sheard 1970
Slate Grey ☞	154		✓	Lincoln U.—Australia; U. of New South Wales; U. of Canterbury—NZ	Cox 2001
Graphite ☞	155			Victoria U.—Australia	Victoria U. 2006

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
RAF Blue Grey ☞	156		✓	U. of New South Wales	Cox 2001
Old Rose ☞	157	✓	✓	U. of Sussex; Monash U.; U. of Sydney; U. of Western Australia; Fort Hare U.—SA	Shaw 1966; Smith & Sheard 1970; Haycraft 1972; Cox 2001; U. of Western Australia 2006
Rose	157		✓	Australian National U.	Australian National U. 2005
Crushed Strawberry ☞	158	✓	✓	U. of Sheffield; U. of Sydney; U. of Natal—SA	Shaw 1966; Cox 2001; Lundy 2002
Light Cherry	158		✓	U. of Glasgow	Shaw 1966
Strawberry	158/159*		✓	National U. of Ireland	Shaw 1966
Garnet ❖	160		✓	Official BCC Colour name	BCC 1951
Garnet Red	160		✓	U. of Birmingham; Deakin U.; U. of Melbourne; U. of Newcastle—Australia	Shaw 1966; Smith & Sheard 1970
Sky Blue ☞	162		✓	U. of St Andrews; Australian National U.; Edith Cowan U.; U. of Melbourne; U. of New South Wales; U. of Western Australia	Shaw 1966; Smith & Sheard 1970; Australian National U. 2005; U. of Western Australia 2006
Pale Blue	162		✓	Victoria U.; Manchester	Shaw 1966
Calamine Blue ☞	163	✓	✓	U. of Stellenbosch—SA	Smith & Sheard 1970
Kingfisher ❖	164		✓	Official BCC Colour name	BCC 1951
Kingfisher Blue	164		✓	U. of Exeter; U. of Melbourne; U. of New South Wales; U. of Newcastle—Australia; U. of Queensland; U. of Western Australia; U. of Otago—NZ; Durban; Fort Hare U.—SA; U. of the Orange Free State—SA	Shaw 1966; Smith & Sheard 1970; Haycraft 1972; Cox 2001; Lundy 2002; U. of Western Australia 2006
Parchment ☞	165		✓	U. of New South Wales	Haycraft 1972

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
French Beige ☞	166	✓	✓	U. of Newcastle—Australia; U. of Queensland; Victoria U. of Wellington—NZ	Smith & Sheard 1970; Haycraft 1972; Cox 2001
Beige	166		✓	U. of New South Wales	Cox 2001
Mastic ☞	167		✓	James Cook U.; North Queensland; U. of Natal—SA	Haycraft 1972; Lundy 2002
Nutmeg ☞	168		✓	La Trobe U.	Cox 2001
Mink ☞	169		✓	U. of Melbourne	Smith & Sheard 1970
Chartreuse Green ☞	171		✓	Macquarie U.; U. of Melbourne; U. of Newcastle—Australia; U. of Queensland; U. of Auckland—NZ; Rhodes U.—Grahamstown—SA	Smith & Sheard 1970; Haycraft 1972; Cox 2001; Macquarie U. 2005
Pea Green ☞	172		✓	Lincoln U.—Australia; U. of Western Australia; U. of Canterbury—NZ; Massey U.—NZ; U. of Melbourne	Cox 2001; U. of Western Australia 2006
Sage Green ☞	173	✓	✓	U. of Stellenbosch—SA	Smith & Sheard 1970
Moss Green ☞	174		✓	Charles Darwin U. U. of Western Australia	Charles Darwin U. 2005; U. of Western Australia 2006
Cypress Green ☞	175		✓	U. of Western Australia	U. of Western Australia 2006
Lilac ☞	176	✓	✓	U. of Nottingham; U. of Sussex; Australian National U.; U. of Melbourne; U. of Newcastle—Australia; U. of Southern Queensland; U. of Queensland; U. of Sydney; U. of Tasmania; U. of Otago—NZ; Potchefstroom U. for Christian Higher Education—SA	Shaw 1966; Smith & Sheard 1970; Haycraft 1972; Cox 2001; Australian National U. 2005
Heliotrope	176/177 *		✓	Victoria U.; Manchester; U. of Ballarat	Shaw 1966; Coutts 2002
Palatinate	177		✓	U. of Durham; Newcastle upon Tyne	Shaw 1966
Crocus ☞	177		✓	U. of East Anglia; U. of Stirling; La Trobe U.; U. of Natal—SA	Smith & Sheard; 1970 Cox 2001; Lundy 2002; Fleming 2005
Crocus Mauve	177		✓	Massey U.—NZ; U. of Otago—NZ	Cox 2001

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Lilac	177		✓	U. of London; National U. of Ireland; U. of Sheffield	Shaw 1966
Lilac	178		✓	U. of Oxford	Shaw 1966
Heliotrope ☞	178		✓	Macquarie U.; U. of New South Wales; U. of Western Australia;	Cox 2001; Macquarie U. 2005; U. of Western Australia 2006
Violet ☞	179		✓	U. of London; Victoria U.—Manchester; The Queen's U.—Belfast; Australian Catholic U.; Curtin U. of Technology; Lincoln U.—Australia; U. of New England; U. of Newcastle—Australia; U. of Western Australia; U. of Auckland—NZ; U. of Canterbury—NZ; Fort Hare U.—SA	Shaw 1966; Haycraft 1972; Cox 2001; U. of Western Australia 2006
Wood Violet	179		✓	U. of St Andrews	Shaw 1966
Dark Violet	179		✓	U. of Bristol	
Purple	179		✓	U. of Edinburgh; Charles Darwin U.	Shaw 1966; Charles Darwin U. 2005
Pansy ☞	180		✓	Massey U.—NZ; Victoria U. of Wellington—NZ	Cox 2001
Coral Pink	183	✓		The Queen's U.—Belfast; U. of Dublin (Trinity College); National U. of Ireland	Shaw 1966
Begonia ☞	183		✓	Macquarie U.	Macquarie U.
Cherry ☞	185	✓	✓	U. of Nottingham; U. of St Andrews; U. of Dundee; Deakin U.; Lincoln U.—Australia; Macquarie U.; U. of Melbourne; U. of New England; U. of Sydney; Victoria U.—Australia	Shaw 1966; Smith & Sheard 1970; Cox 2001; Macquarie U. 2005; Victoria U. 2006
<i>Crimson</i>	185	✓		U. of Sydney	Cox 2001
<i>Scarlet</i>	185	✓	✓	National U. of Ireland; Macquarie U.; U. of New South Wales; <i>U. of Sydney</i> ; U. of Papua & New Guinea	Shaw 1966; Smith & Sheard 1970; Haycraft 1972; Cox 2001
Scarlet	185/186		✓	U. of Glasgow;	Shaw 1966

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Cardinal ☞	186		✓	U. of Birmingham; Australian Catholic U.; U. of Melbourne; U. of Western Australia; U. of Otago—NZ; U. of Newcastle—Australia; U. of New South Wales; U. of Southern Queensland; La Trobe U.; Fort Hare U.—SA; U. of the North—SA; U. of the Orange Free State—SA	Shaw 1966; Smith & Sheard 1970; Haycraft 1972; Cox 2001; U. of Western Australia 2006
Red	186		✓	Charles Darwin U.	Charles Darwin U. 2005
French Grey ☞	188	✓	✓	U. of Newcastle—Australia; U. of Southern Queensland	Smith & Sheard 1970; Haycraft 1972
Pigeon ❖	189		✓	Official BCC Colour name	BCC 1951
Steel Grey	189		✓	U. of Sheffield	Shaw 1966
Cambridge Blue ☞	191		✓	Potchefstroom U. for Christian Higher Education—SA	Smith & Sheard 1970
Juniper ☞	192		✓	Macquarie U.; U. of Melbourne; U. of New South Wales; U. of Western Australia	Haycraft 1972; Cox 2001; Macquarie U. 2005; U. of Western Australia 2006
<i>Blue</i>	193	✓		U. of New South Wales; <i>U. of Sydney</i>	Haycraft 1972; Cox 2001
<i>Turquoise Blue</i>	193	✓		<i>U. of Sydney</i>	Cox 2001
Powder Blue ☞	193	✓	✓	U. of Dundee; U. of Stirling; Charles Darwin U.; Curtin U. of Technology; U. of Otago—NZ; U. of the Witwatersrand—SA	Smith & Sheard 1970; Lundy 2002; Fleming 2005; Charles Darwin U. 2005
Pompadour ☞	194		✓	Macquarie U.; U. of Western Australia; U. of Auckland—NZ; U. of Otago—NZ; Victoria U. of Wellington—NZ; Potchefstroom U. for Christian Higher Education—SA	Smith & Sheard 1970; Cox 2001; Macquarie U. 2005; U. of Western Australia 2006
Delphinium ❖	195		✓	Official BCC Colour name	BCC 1951
Blue	195		✓	U. of East Anglia	Shaw 1995
Blue	196			U. of London	Shaw 1966

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Larkspur ☞	196		✓	Macquarie U. U. of Western Australia	Macquarie U. 2005; U. of Western Australia;
Royal Blue	196		✓	Newcastle upon Tyne	Shaw 1966
St Patrick's Blue	196/197 *		✓	The Queen's U.—Belfast; National U. of Ireland	Shaw 1966
Royal Blue ☞	197	✓	✓	Leicester U.; U. of Nottingham; Edith Cowan U.; U. of Sydney; U. of the Sunshine Coast—Australia; U. of Western Australia; U. of the Orange Free State—SA; U. of Stellenbosch—SA; U. of the Witwatersrand—SA; U. of Papua & New Guinea	Shaw 1966; Smith & Sheard 1970; Haycraft 1972; Cox 2001; Lundy 2002; U. of Western Australia 2006
Blue	197		✓	U. of Oxford; U. of Edinburgh	Shaw 1966
Magenta ☞	198		✓	U. of East Anglia; U. of Ballarat; Charles Darwin U.; U. of Melbourne; U. of New South Wales; U. of Western Australia; U. of Canterbury—NZ; U. of Otago—NZ	Smith & Sheard 1970; Shaw 1995; Coutts 2002; Charles Darwin U. 2005; U. of Western Australia 2006
Dark Pink	198		✓	U. of Tasmania	U. of Tasmania 2003
Fuchsia ☞	199		✓	Australian Catholic U.; Curtin U. of Technology; U. of Newcastle—Australia; U. of Queensland; U. of Otago—NZ; Victoria U. of Wellington—NZ; U. of Natal—SA	Cox 2001; Haycraft 1972; Lundy 2002
Cerise	199		✓	U. of Durham	Shaw 1966
Purple-Violet	199		✓	U. of St Andrews	
Beetroot ❖	200		✓	Official BCC Colour name	BCC 1951
Purple-Lilac	200		✓	U. of St Andrews	Shaw 1966
Verdigris ☞	202		✓	Victoria U. of Wellington—NZ	Cox 2001
Dioptase ☞	203	✓	✓	Macquarie U.; U. of New England; Massey U.—NZ; Victoria U. of Wellington—NZ	Smith & Sheard 1970; Haycraft 1972; Cox 2001; Macquarie U. 2005

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Academic Green	203		✓	U. of the Sunshine Coast—Australia	U. of the Sunshine Coast - Australia 2003
Cinnamon ☞	204	✓	✓	Macquarie U.; U. of Newcastle—Australia; U. of Queensland; Potchefstroom U. for Christian Higher Education—SA	Smith & Sheard 1970; Haycraft 1972; Macquarie U. 2005
Shell Pink ❖	206		✓	Official BCC Colour name	BCC 1951
Purple	206		✓	U. of Exeter; The Queen's U.—Belfast	Shaw 1966
Flamingo ☞	207	✓	✓	U. of Western Australia	Smith & Sheard 1970; Haycraft 1972; U. of Western Australia 2006
Scarlet	208			U. of Western Australia	U. of Western Australia 2006
Pimento	208		✓	U. of St Andrews	Shaw 1966
Signal Red ☞	208		✓	Lincoln U.—Australia; La Trobe U.; U. of Southern Queensland; ; U. of Canterbury—NZ;	Cox 2001
Post Office Red ☞	209		✓	La Trobe U.; Macquarie U.; U. of Sydney; U. of Canterbury—NZ; Massey U.—NZ; Victoria U. of Wellington—NZ	Cox 2001; Macquarie U. 2005
Scarlet	209		✓	U. of Cambridge; Potchefstroom U. for Christian Higher Education—SA U. of Stellenbosch—SA; U. of the Witwatersrand—SA	Shaw 1966; Smith & Sheard 1970; Lundy 2002
Scarlet	210	✓	✓	U. of Newcastle—Australia; U. of Queensland; Rhodes U.—Grahamstown—SA	Smith & Sheard 1970
Union Jack Red ☞	210		✓	U. of Dundee; U. of Ballarat;	Smith & Sheard 1970; Coutts 2002
Green	213	✓		Australian National U.; U. of New South Wales; U. of Sydney	Cox 2001; Australian National U. 2005

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Emerald ☞	213		✓	Deakin U.; Edith Cowan U.; Lincoln U.—Australia; U. of Newcastle—Australia; U. of Queensland; U. of Western Australia; U. of Canterbury—NZ; Massey U.—NZ; Fort—U.; SA; U. of the Witwatersrand—SA	Smith & Sheard 1970; Haycraft 1972; Cox 2001; Lundy 2002; U. of Western Australia 2006
Spectrum Violet ☞	214	✓		Deakin U.; U. of Otago—NZ; U. of Sydney; U. of the North—SA; U. of Stellenbosch—SA	Smith & Sheard 1970; Haycraft 1972; Cox 2001
Violet	214	✓	✓	U. of St Andrews; U. of Newcastle—Australia; U. of Queensland	Smith & Sheard 1970; Haycraft 1972
Parma Violet ☞	216		✓	Macquarie U.; Massey U.—NZ	Cox 2001; Macquarie U. 2005
Lavender	216		✓	U. of Liverpool	Shaw 1966
Amethyst	216		✓	U. of Sussex	Shaw 1966
Green	216	✓		U. of Sydney	Haycraft 1972
Blue	216		✓	U. of Glasgow	Shaw 1966
Union Jack Blue ❖	218		✓	Official BCC Colour name	BCC 1951
Navy Blue	218		✓	U. of Oxford	Shaw 1966
Dark Blue	218		✓	U. of Tasmania	U. of Tasmania 2003
Purple Navy ☞	219			U. of Otago—NZ	U. of Otago 2006
Jet Black ☞	220	✓	✓	Australian National U.; U. of New South Wales; U. of the Sunshine Coast—Australia; U. of Sydney	Cox 2001; Australian National U. 2005
Eggshell Blue ☞	221		✓	U. of Sussex; U. of Dundee; Curtin U. of Technology	Shaw 1966; Smith & Sheard 1970; Cox 2001
Oatmeal ☞	222		✓	Macquarie U.	Macquarie U. 2005
Lupin blue ❖	224		✓	Official BCC Colour name	BCC 1951
Lilac	224		✓	National U. of Ireland	Shaw 1966
Lavender	224		✓	Charles Darwin U.	Charles Darwin U. 2005

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Mauve ☞	225		✓	Lincoln U.—Australia; U. of New South Wales; U. of Western Australia; Victoria U. of Wellington—NZ	Cox 2001; U. of Western Australia 2006
Petrol Blue ☞	227		✓	Macquarie U.	Macquarie U. 2005
Mayflower Lilac ❖	228		✓	Official BCC Colour name	BCC 1951
Lavender	228	✓	✓	U. of the Witwatersrand—SA	Lundy 2002
Mayflower Blue	228		✓	U. of Auckland—NZ;	Cox 2001
Clover ☞	229		✓	Victoria U. of Wellington—NZ	Cox 2001
Howard Green ❖	230		✓	Official BCC Colour name	BCC 1951
Medici Crimson	230		✓	Massey U.—NZ	Cox 2001
Dove Grey ☞	231		✓	U. of Exeter; U. of Nottingham; U. of Stirling; The Queen's U.—Belfast	Shaw 1966; Fleming 2005
Pastel Yellow ☞	232		✓	Curtin U. of Technology	Cox 2001
Tuscan Yellow ☞	233		✓	Edith Cowan U.; Massey U.—NZ; U. of Western Australia	Smith & Sheard 1970; Cox 2001; U. of Western Australia 2006
Ice Blue ☞	234		✓	U. of New England; U. of New South Wales; <i>U. of Canterbury</i> —NZ	Haycraft 1972; Cox 2001
<i>Light Blue</i>	234		✓	<i>U. of Canterbury</i> —NZ	Smith & Sheard 1970
Crayon Blue ❖	235		✓	Official BCC Colour name	BCC 1951
Pale Blue	235		✓	U. of Edinburgh	Shaw 1966
Kenya Red ☞	237		✓	Macquarie U.; U. of New England; Victoria U. of Wellington—NZ	Haycraft 1972; Cox 2001; Macquarie U. 2005
Marina Green ☞	238		✓	U. of Sussex	Shaw 1966

Colour	BCC number	1st Ed. 1934	2nd Ed. 1951	University	Sources of BCC numbers
Medici Crimson ☞	240	✓	✓	Aberdeen; U. of St Andrews; U. of Edinburgh; U. of Stirling; U. of Dublin (Trinity College); Australian National U.; U. of New South Wales; U. of Western Australia; U. of Auckland—NZ; Durban; U. of the Witwatersrand—SA	Shaw 1966; Lundy 2002; Australian National U. 2005; Fleming 2005; U. of Western Australia 2006

***British Colour Council colours
and their corresponding numbers
not known to have been used by any university***

BCC number	Colour
7	Nettle Grey
8	Lichen Green
11	Flesh
13	Venetian Pink
19	Coffee
29	Plum
30	Egg Plant
33	Cyclamen Pink
40	Burgundy
48	Indigo
50	Blue Black
63	Ecru
68	Oakwood
71	Gault Grey
72	Khaki
80	Cedar Green
83	Mole
91	Salmon
107	Amaranth Pink
117	Beryl Blue
127	String
128	Brazil Nut
129	Sable
130	Falcon
137	Chocolate

BCC number	Colour
139	Nutria
140	Clove Brown
141	Vanilla
142	Corn Husk
143	Apricot
152	Platinum
159	Raspberry
161	Sky Grey
170	Natal Brown
181	Mushroom
182	Strawberry Pink
184	Geranium Pink
187	Squirrel
190	Rose Taupe
201	Opaline Green
205	Olive Wood
211	Dreadnought Grey
212	Battleship Grey
215	Wedgewood
217	Cornflower
223	Elephant Grey
226	Charcoal Grey
236	Donkey Brown
239	Gloucester Green

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Elizabeth Scott's paper on
Merging Traditions:
Academic Dress and Nursing

will appear in the next issue of the
Transactions of the Burgon Society

Academical Dress at Platt Hall, Manchester

by Susan North

On Thursday 11 August 2005, several current and former members of Burgon Council visited the Gallery of English Costume at Platt Hall, Rusholme, Manchester to look at the academical dress in their collections. They hold some early-twentieth-century examples from Liverpool and Manchester. Notable items include gown, hood, facings and caps from James Smith and his wife Dorothy (née Johnson). Both won scholarships to Liverpool University and graduated in 1909. Phil Lowe thinks these may be the earliest surviving Liverpool academical dress, pending information from Liverpool Museum. Also interesting was the comparison of quality between the two gowns. James's was made by L., Y. & J. Nathan of Liverpool and Dorothy's by C. & S. Burkinshaw. Although of similar fabric, Nathan's gown was better quality than Burkinshaw's with more hand finishing and better binding. Nathan's sleeves hang better. While the Burkinshaw label says 'robemakers', curator Anthea Jarvis pointed out that they also made and sold 'civilian' dress. Another observation made on the whole collection was that while the length of the gown was obviously relative to the height of the wearer, sleeve lengths appeared fairly standard. The 'vertically challenged' might end up trailing their sleeves on the floor!

We looked at a spectacular set of robes for the Chancellor of the University of Manchester, worn by the Earl of Crawford and Lord Woolton. Equally interesting were some DMus Manchester robes belonging to E. C. Jarvis (Anthea's father-in-law). He was organist for Liverpool University and of St George's Hall, Liverpool, and wore his robes regularly for many years. They were probably originally made in 1930, but the pale gold silk facings of the scarlet robe wore out and were replaced in the 1960s with a synthetic fabric. A torn and mended hanging loop, thread-bare label and shoe polish-smudged hem attest to a very hard-working gown.

Other academical dress at Platt Hall includes: an MA Manchester gown and hood worn by Miss C. M. Davey (1926); an MA Manchester gown and cap belonging to Howard Axon (1960) and an MA Manchester gown, hood and two caps worn by Mary Mabel Barber (1909). We wondered if the predominance of gowns from women (compared to their small number as students) indicates the value that university education represented for those women determined and clever enough to pursue it in the early twentieth century, and for their descendants.

Robemakers' labels were very interesting, often bearing addresses. A valuable future research project lies in studying city and telephone directories, and newspaper advertisements to gather more information about the companies which made academical dress in Manchester and Liverpool in the early twentieth century and their relationship to mainstream tailoring as well as specialist legal and clerical robemaking.

Our sincere thanks to Anthea Jarvis for allowing us to study the academical dress at Platt Hall.

Burgon Society On-line Bibliography

www.burgon.org.uk/society/library/biblio.html

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

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The Academical Dress of the University of East Anglia by Nicholas Groves

Published in 2005 by the Burton Society. A5 Stapled. Includes 16 pages of colour plates.

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This book, with colour photographs of all degree and official robes, examines the rationale behind Cecil Beaton's designs, and charts developments in the scheme since 1963.

Theological Colleges: Their Hoods and Histories by Nicholas Groves

Published in 2004 by the Burton Society. A5 Stapled. Includes 4 pages of colour plates.

Members £10.00; Non-members £13.50

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

Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom by Nicholas Groves and John Kersey

Published in 2002 by the Burton Society. A5 Stapled. Includes 4 pages of colour plates.

Members £6.00; Non-members £8.00

This booklet covers all music colleges and societies, with brief notes on their histories, as well as full details of their academical dress, including obsolete and superseded robes.

**Key to the Identification of Academic Hoods of the British Isles
by Nicholas Groves**

Published in 2002 by the Burgon Society. A5 Stapled. 42 pages.

Members £5.50; Non-members £7.50

Based on the Key in George Shaw's *Academical Dress of British Universities* published in 1966, this simple to use key enables any hood to be identified from its colour and shape.

**The Academical Robes of Saint David's College Lampeter (1822-1971)
by Nicholas Groves**

Published in 2001 by the University of Wales Lampeter. A5 Stapled. 28 pages.

Members £3.50; Non-members £4.75

This book contains a history and description of the hoods and gowns in use at Saint David's College Lampeter from its foundation in 1822 until its incorporation into the University of Wales in 1971.

**University of London Academic Dress
by Philip Goff**

Published in 1999 by The University of London Press. A5 Bound. 56 pages.

Members £6.50; Non-members £8.75

This book contains a brief history of the origins and evolution of university costume, plus a guide to the gowns, hoods, caps and official dress of the University of London.

**Academic Dress in the University of Hertfordshire
by Bruce Christianson and Brian Piggott**

Published in 1993 by the University of Hertfordshire. Stapled. 20 pages.

Members £3.75; Non-members £5.00

This book contains a description of the gowns, hoods, caps and official dress of the University of Hertfordshire as well as a description of its achievement of arms.

**Transactions of the Burgon Society
Volume 5 (2005)
edited by Alex Kerr**

Published in 2006 by the Burgon Society. Crown Quarto. 128 pages.

Further of copies of this volume of the *Transactions of the Burgon Society* are available: **Members £7.50 per copy; Non-members £10.00 per copy**

**The Burgon Society Annual 2004
edited by Alex Kerr**

Published in 2005 by the Burgon Society. A4. 64 pages.

Members £5.50; Non-members £7.50

The 2004 Annual contains articles on the evolution of undergraduate dress at Oxford and Cambridge, unrecorded engravings of Oxford dress, the change in colour of the Dublin hood, and a suggested scheme for a national system of academical dress; as well as accounts of the annual Congregation and Garden Party and of a Study Day held at Trinity College, Oxford.

**The Burgon Society Annual 2003
edited by Alex Kerr**

Published in 2004 by the Burgon Society. A4 Stapled. 64 pages.

Members £5.50; Non-members £7.50

The 2003 *Annual* contains articles on the academical dress of the University of Westminster, the origins of the lay bachelor's hood and the evolution of hood patterns; as well as accounts of the year's Congregation and the Study Days held at Weybridge and Girton College, Cambridge.

**The Burgon Society Annual 2002
edited by Michael Powell**

Published in 2002 by the Burgon Society. A4 Slide Bound. 38 pages.

Members £3.50; Non-members £4.75

The 2002 *Annual* contains articles on French academic dress, the evolution of the Oxford Simple Shape hood and the literate's hood; as well as accounts of this year's Congregation and visit to Ede and Ravenscroft at Waterbeach in Cambridgeshire.

**The Burgon Society Annual 2001
edited by Michael Powell and Philip Goff**

Published in 2001 by the Burgon Society. A4 Slide Bound. 36 pages.

Members £3.50; Non-members £4.75

The 2001 *Annual* contains articles on New Zealand academic dress, the origins and development of academic dress at Manchester; as well as a short history of the Burgon Society and an account of its first Congregation.

The Burgon Society Member's Tie

Available only from the Burgon Society.

Members £10.50; Non-members £14.00

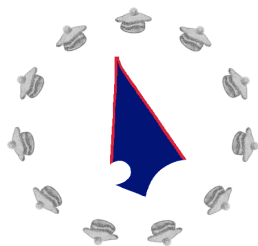
Small crimson Burgon shaped hoods between narrow triple stripes of silver, crimson and silver on a dark blue background.

The Burgon Society Scarf

Made by Ryder & Amies, Cambridge.

Members £20.00; Non-members £26.75

Two narrow crimson stripes each between two narrow silver stripes on a dark blue background.



THE BURGON SOCIETY

Founded to promote the study of Academical Dress

ISBN 0-9544110-7-2

Printed by Alden Press, De Havilland Way, Witney OX29 OYG, UK