

CHAPTER XXIV.

JAMES I. TO THE RESTORATION.

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“Now up aloft I mount unto the Ruffe,
Which into foolish mortals pride doth puffe ;
Yet Ruffe’s antiquity is here but small :
Within these eighty years not one at all.
For the 8th Henry, as I understand,
Was the first king that ever wore a Band,
And but a falling band plaine with a hem,
All other people knew no use of them.”

Taylor, Water Poet, 1640.

THE ruff single, double, three piled, and Dædalian,¹ to the delight of the satirists, retained its sway during the early days of King James I. It was the “commode” of the eighteenth—the crinoline of the nineteenth century. Every play teems with allusions to this monstrosity. One compares it to

“A pinched lanthorn
Which schoolboys made in winter ;”²

while a second³ talks of a

“Starched ruff, like a new pigeon-house.”

The lover, in the play of the “Antiquary,”⁴ complains to his mistress in pathetic terms—

“Do you not remember how you fooled me, and set me to pin pleats in your ruff two hours together ?”

Mr. Stubbs stood not alone in his anathemas. The dignitaries

¹ “Your trebble-quadruple Dædalian ruffles, nor your stiffe necked Rebatoes that have more arches for pride to row under, than can stand under five London Bridges.”—*The Gul’s Horne-booke, by T.*

Deekar. London, 1609.

² Beaumont and Fletcher, “Nice Valour.”

³ *Ibid.* “The Blind Lady,” 1661.

⁴ 1641.