

of the Church of England waxed raging wroth, and violent were their pulpit invectives.

“Fashion,” emphatically preached John King,<sup>5</sup> Bishop of London, “has brought in deep ruffs<sup>6</sup> and shallow ruffs, thick ruffs and thin ruffs, double ruffs and no ruffs. When the Judge of quick and dead shall appear, He will not know those who have so defaced the fashion He hath created.” The Bishop of Exeter, too, Joseph Hall, a good man, but no prophet, little wotting how lace-making would furnish bread and comfort to the women of his own diocese for centuries to come, in a sermon preached at the Spitel, after a long vituperation against its profaneness, concludes with these words: “But if none of our persuasions can prevail, hear this ye garish popinjays of our time, if ye will not be ashamed to clothe yourselves after this shameless fashion, Heaven shall clothe you with shame and confusion. Hear this, ye plaister-faced Jezabels, if ye will not leave your daubs and your washes, Heaven will one day wash them off with fire and brimstone.” Whether these denunciations had the effect of lessening the ruffs, we know not; probably it only rendered them more exaggerated.

Of these offending adjuncts to the toilet of both sexes, we have fine illustrations in the paintings of the day, as well as in the monuments of our cathedrals and churches.<sup>7</sup> They were composed of the finest geometric lace, such as we see portrayed in the works of Vinciolo and others. The artists of the day took particular pleasure in depicting them with the most exquisite minuteness.

These ruffs must have proved expensive to the wearer, though in James I.’s time, as Ben Jonson has it, men thought little of “turning four or five hundred acres of their best land into two or three trunks of apparel.”<sup>8</sup> According to the wardrobe

<sup>5</sup> Called by James I., “the King of Preachers.” Ob. 1621.

<sup>6</sup> In the “Dumb Knight,” 1608, a woman, speaking of her ruff, says:—

“This is but shallow. I have a ruff is a quarter deep, measured by the yard.”

<sup>7</sup> See the portraits, in the National Portrait Gallery, of Sir Dudley and Lady

Carleton, by Cornelius Janssens, of the Queen of Bohemia, by Mirevelt, and of the Countess of Pembroke, by Mark Geerards. In Westminster Abbey the effigies of Queen Elizabeth and Mary Queen of Scots, on their tombs.

<sup>8</sup> “Every Man Out of His Humour,” 1599.

Again, in his “Silent Woman,” he says:—

“She must have that  
Rich gown for such a great day, a new one  
For the next, a richer for the third; have the chamber filled with  
A succession of grooms, footmen, ushers, [And