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## **HISTORY OF CLOTHING IN THE MEDIEVAL BRITAIN**

## **ІСТОРИЯ ОДЯГУ БРИТАНІЇ В ПЕРІОД СЕРЕДНЬОВІЧЧЯ**

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### **ABSTRACT**

*The article contains the investigation of clothing in the medieval Britain. It highlights the social role of clothing during the named period and studies various articles of clothes. The history of fashion is viewed alongside the history of clothing taking into consideration that these events mark the observable beginning of the Western fashion system. The dynamics, the changing of the fabrics, colors, types of tailoring have been pointed out. The described period starts with the fall of the Western Roman Empire in the 5th century AD and goes up to the rise of the Renaissance in Italian city-states in the middle of the 15th century. It has been noted that the Britons greatly adopted the language, clothing manners and customs of Romans that occupied the territory before. Strengthening of the local nobility of the period contributed to the development of different crafts. Though handicrafts lost their national character on the northern territories the original Celtic ornament survived, which influenced the further clothing manufacturing. As both, medieval man and woman occupied a certain place in the social hierarchy, peculiarities of clothing, food and housing, were given unconditional social significance as each person had to wear clothes appropriate to his position and not offending public morals. Christianity with its moral and view of life was another factor that influenced people's clothing. The religious view, associated uniformity in clothing with the purity of mind thus demonstrating that people do not spend much time and money on the decoration of the body. Consequently, this impact was well observed, especially in women's clothes. The article contains the description of church administration, clergy and priests from the point of view of their clothing. The origin of the terms «fashion» and «silhouette» applied to the period have been studied. Peculiarities of clothing and its colors as the «signs and tools for the formation of the collective identity of local social groups» have been observed. The images of a medieval scholar and student have been noted. The presence of a single stable style of women's clothing for many centuries has been described. Changes in the forms of costumes during the Middle Ages period, their acquisition of much greater splendor and luxury, invention of new materials have been studied.*

**Key words:** *England, Middle Ages, clothing, social factor, fashion and style, fabrics, colour, costume.*

**Statement of the problem and relevance of investigation.** Man's clothing is one of the important components that accompany him throughout history, reflect the aesthetic condition, class affiliation, degree of economic development. Man's clothes has changed a lot in the course

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of time. At first, it was a garment designed to protect man from the cold bad weather and the environmental collapse, then – a symbol that indicated national and class affiliation. We may say that the way a person dresses, expresses the most complex concepts of social life. Each historical epoch, people developed their own dress codes, which could be changed under the influence of new economic contacts and cultural background, military expansion, trade treaties, new routes of travelling, which led to mental shifts as well. Britain of the Middle Ages as a European state that did not experience strong influence of Romanization, which, in turn, played a major role in shaping the characteristics of feudalism on its territory. The medieval history of Britain dates back to the formation of the Anglo-Saxon kingdoms on the island in the VII century. The emergence of these kingdoms was greatly facilitated by the weakening of England and Celtic renaissance, in the core of which lied the fact that Roman Britain was territorially cut off from the rest of the Roman Empire. We definitely know that changes in economic development, wars and religious background affect all the spheres of man's life, which concerns clothes and other embodiments of everyday life.

**Analysis of recent research and publications.** The 21 century opened the way to the deepened study of routine features of history in the Middle Ages. This aspect of investigation has been represented in the work of professor C. Dyer, who entitled «Making a living in the middle ages: the people of Britain 850-152» (Dyer, 2002:22).

The history of clothing goes hand by hand with the history of fashion, so L.A Wilson, the author of the work «De novo modo: The birth of fashion in the Middle Ages», turns to English medieval sources and on their grounds analyses written, visual and archeological data. Most scholars of fashion and dress consider that these events mark the observable beginning of the Western fashion system, but this premise has for the most part been ignored or discounted by medievalists. The result is that a notable development in late medieval society has never been contextualized, nor has it been used as a means of investigating the society in which it took place (Wilson, 2011: 48).

O.S. Okhrimenko in the investigation entitled «History of Everyday Life as a modern direction of studying the cities of England in the High Middle Ages» notes that by the fourteenth century there appeared high dynamics and the changing of the widespread at that time fabrics, colors, types of tailoring. He points out that this «change» (in Latin – «modo») is fashion in the modern sense (Охріменко, 2014: 146).

WE may also observe the investigations of specific forms of clothes decorating. Thus, the braid motif has become widespread, as in pagan antiquity knots were used as talismans. This tradition penetrates into the Middle Ages, which is observed by O.V. Zaitseva in her work: «Art of Island Europe V-X centuries. Ornamentation and figurative art» (Зайцева, 2015: 95). Origin and development of everyday English clothing in the Middle Ages (VII – XV) became the object of investigation of such scientists, as: V. Ed, Savchinsky, A.V. Ilyichev and M.S. Sitalo in the work «Origin and development of everyday English clothing in the Middle Ages (VII – XV)» who investigate various kinds of clothing that used to wear medieval men and women (Савчинский, Ильичев, Ситало, 2019). The religious influence on various spheres of man's life has been reflected in the work «Religion and devotion in Europe in 1215 – 1515» by R. N. Swanson (Swanson, 2004: 486). Consequently, we may see constant interest to the problem of clothing in the Middle Ages.

**Purpose** of the article – to analyze the history of clothing in medieval Britain in social classes of people, because man's clothes according to different investigators perform social and religious functions.

**Presentation of the main material.** In any historical epoch, people produced their own types of clothing, which then changed under the influence of cultural contacts, the improvement of technology, or the expansion of trade relations. One such systems had been created in medieval England. The time frame of this period covers the fall of the Western Roman Empire in the 5th century AD and the rise of the Renaissance in Italian city-states in the middle of the 15th

century. There is constant interest in various spheres of life in the Middle Ages for historical reasons. At this time in Britain there was observed strengthening of the local nobility. It, in its turn, adopted the Roman way of doing business, and gradually became land magnates. According to Tacitus, the Britons greatly adopted the language, clothing manners and customs of Romans. They became more intense, but handicrafts lost their national character in a way; only in Wales and on the northern territories the original Celtic ornament survived. Even in villages inhabited exclusively by Celtic peasants, Roman utensils and clothing were found during this period. The fierce struggle that broke out among the privileged class, as well as the lack of any central government that could contain internal contradictions, led to the weakening of the state. It was during this period that English and Saxon troops invaded British territory (Штокмар, 2005: 45). Starting with the second half of the fifth century, there was a military expansion of the Germanic tribes of the English and Saxons, as well as the adjoining Utahs into British territory. Clothing of this period does not vary in different social groups. However, beginning with the tenth century, national clothing has become more refined and beautiful. This may be explained by the emergence silk in the VIII century. But, due to its rarity and very high price, silk becomes an attribute of the nobility (Савчинский, Ильичев, Ситало, 2019: 46).

In medieval society, clothing as part of culture was a way of social control, and medieval man occupied a certain place in the social hierarchy. In everyday life, clothing was given social significance, it indicated a person's position on the social ladder, the degree of his wealth, and the state issued orders regarding the clothing of people from different social groups, including their food and drink, the order of holidays and processions, funerals. According to J. Schofield, in the plans of the city of London from 1250 and 1300, palace-type houses with courtyards were occupied by high-ranking clergy, secular nobility, as well as the richest and most influential citizens, who were also distinguished by the way they used to dress themselves (Schofield, 2000: 231).

The most common urban and rural buildings were low and modest in size, which faced the street or alley. Families of small traders and artisans inhabited the two-room houses. In the Middle Ages, clothing, as well as food and housing, were given unconditional social significance. The question of how and what to dress was directly related to the problems of social status and morality: each person had to wear clothes appropriate to his position and not offending public morals. The type and volume of fabric, color, variety of patterns and accessories, the number of costume details - all testified to the position of the individual within a particular group and the place of this group in society (Панарина, 2014: 115).

The Christianization of the Anglo-Saxons began at the end of the 6th century. The new religion left a noticeable imprint on the culture, manners and way of life of Anglo-Saxon society. Monasteries appeared and became important centers of culture and education. The church passed down a moral code from generation to generation, which included restrictions on clothing. Christian understanding of man had been based on two ideas: the ideas of inborn sin, which in the Middle Ages was often transformed into the idea sexual sin, and the idea of the incarnation of Christ for the salvation of man from sin. On the other hand, there may be observed phenomena of eroticism in medieval urban culture. The naked body in city fables and legends that "people talk about", is depicted differently than in church-based ideology, which, of course, requires further analysis and separate research (Охріменко, 2016: 88).

In religious view, uniformity in clothing was associated with purity of mind, hence the desire to not to follow fashion or even destroy it. The suit was not only intended to reflect the humility of the spirit, but also to demonstrate that its owner does not spend much time and money on the decoration of his body. That is why foreigners were often criticized by the native people, as it is seen in an early medieval British chronicler's remark about the Danes: «Their clothes are feminine and frivolous, they comb their hair every day, take a bath every week, and change their clothes rather often» (Рибейро, 2012: 37).

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In the XIV starts the creation of complex styles and stylized fabric structures, which defines the concept of «fashion». It was at this time that the secular authorities passed a series of luxury laws governing the wearing of clothing by various social groups. An important social marker, such as clothing, being regulated since the 14th century in «Luxury laws» did not affect the group of former clergy of England in the High and Late Middle Ages. The canonical rules, having clear instructions on the liturgical vestments, did not contain elaborate norms for the daily dress of priests. Contrary to the moralizing appeals of the church administration, the clergy living in the secular environment of the parishes sought to position their social position by using, outside their official duties, both patterns of behavior and clothing comparable to secular fashion and tradition. Fashion affects the relationship not only between people, but also characterizes the relationship between man and the thing, the subject environment as a whole (Леонова, 2020: 222).

The concept of "fashion" is related not only to what a person wears, but also to the way of life, therefore, this definition has a fairly wide range in the cultural sense. The term «costume», as a rule, means two or more wearable objects connected by composition, so the word has a social, political color, and in general demonstrates a certain cultural mission. The terms «fashion» and «silhouette» have French and English origins. Moreover, close to modern definitions of semantic load, these concepts began to sound not earlier than the middle of the XIX century (Барт, 2003: 24-25).

However, the etymology of the named words goes back to more ancient times. In the modern International Dictionary of Fashion it is said that the first mention of the word «fashion» in the meaning of «collective manner of dress» dates back to 1482. This word comes from the Latin «modus», which means measure, module, manner. It is in this sense that it has been found since 1393. the words both fashion and style had almost the same meaning by the fifteenth century, but the structure of the word «fashion» originally had a broader social meaning, characterizing a certain behavioral order and norms used by man in society. Although it should be noted that English fashion from the end of the XV and up to the XVIII century was used to mean custom, manners.

In the absence of written evidence of identity in medieval society, the social marker was appearance: clothing and possession of weapons. Both, clothing and its color are widely used «signs and tools for the formation of the collective identity of local social groups», which is quite applicable to the clergy. The social function of clothing was to «unite or divide», which according to medieval English was embodied in the phrase: «a dress makes a man» (Skinners, Dohar, 1998: 1216).

During the Middle Ages, university statutes placed greater emphasis on the clothing of graduates, the academic attire of doctors, teachers, and bachelors of various faculties (Catto, 1984: 20). The style of the academic costume, and not its coloring at all, was the distinguishing feature of the student robes. According to A. B. Cobban, the robes of teachers and doctors of art in the senior faculties in the fourteenth and fifteenth centuries were lined or decorated with fur according to rank. The type of fur or lining used for a dress and hat often served as an indicator of a student's status. Bachelors of Arts in Cambridge were forbidden to decorate their clothes with fur or silk (unless they were of noble origin, in which case more valuable furs were chosen), only sheepskin on hats was allowed (Cobban, 1969: 198-199). Among the types of fur used in English academic costume, sheep's wool, rabbit, marten, wolf, fox and wild cat fur were less prestigious than squirrel fur, and silk and satin were used as lining (Catto, 1984: 20).

The attractive mantle of the senior students was the envy of the junior students, and the Oxford leadership considered it necessary to pass a law against the wearing of liners or furs intended for teachers and the nobility. It was decided that junior high students should not wear hats that are more appropriate for the status of a teacher.

In 1342, the Archbishop of Canterbury was forced to issue a decree condemning the extravagance in appearance and clothing of some university students and clerics who had long,

women's curly or powdered hair, cloaks decorated with very expensive furs, rings, luxurious and artfully decorated from which hung long knives in the manner of a sword. However, many colleges have introduced the wearing of livery, similar to the tunic of clerics. At Oxford Royal College, members of the student fraternity wore purple outer garments in memory of the blood shed by Christ. In the first half of the XIV century. Their tunics and buttonholes were blue or emerald. Nothing is known about the colors in the second half of the century, but in the royal wardrobe register from 1444 it is noted that the students received a measure of blue cloth on the mantle and this blue livery was royal. Established from Henry VI's letters of November 19, 1448 the new mantle styles were designed to dress the undergraduates decently in clerical attire according to their academic rank. Of all the English universities, this privilege belonged only to the Kings Hall. (Cobban, 1969: 373).

The vestments of priests mainly came from the Roman secular costume. Monasticism and the clergy did not look much different from the laity if they were not at the altar in the performance of their duties. However, we can talk about the tendency of this class to luxury and splendor, as evidenced by the decree issued in 785. It forbade priests to wear precious or dyed clothes brought from India. Considering the clothes of the clergy during this period, it must be said that the roe deer has not changed, while the Dalmatian becomes curved on the sides. The pastoral staff looked simple, reminiscent of a Roman «*litus*», probably a prototype.

The symbol of this epoch was the image of King Arthur, which did not cause any religious, national or class contradictions. In the history of England, he was used to justify the legitimacy of his reign (Henry VII, James I), as a «*banner*» in periods of historical prosperity and hope for the future in an era of decline. Therefore, the art of the Pre-Raphaelites, along with the image of the Arthurian legend, reflected the very daily life of the Middle Ages (Кирюхина, 2013:383).

English cities of the XI-XIII centuries developed a whole system of professions that formed professional guild weavers, rollers, dyes, combers, hats, shoemakers, fur coats, tanners, masters of belts, brooches, fur processing and others. The only difference in clothing was in the ornament and the degree of luxury. The presence of significant the amount of gold, silver and precious stones from which they were made accessories, demonstrate the function of cities as centers of state concentration wealth and trade.

Various elements of clothing were routed in pagan traditions. Most of the surviving objects of this period were found in burials and are ornaments and objects associated with the cult of burial. The knot as a part of clothing acted as a trap for evil forces, weaving into the ornament of the heads or paws of animals meant strengthening the «*magical power*» of the pattern. Thus, transferring the braided ornament to jewelry, weapons, armor, artisans saturated the object itself with a protective function (Зайцева, 2015:94).

Such elements as beads and spirals, scrolls, cruciform patterns, star-shaped images became typical of round English brooches of the 5th – early 6th centuries. During this period, animal figures began to be introduced. Clothing manners were reflected in the works of art. Anglo-Saxon masters did not try to accurately reproduce the figure of a man or beast until the tenth century. They created in an abstract manner, the images of animals were performed in curved intertwining lines, and their principles were radically different from the naturalism of the Mediterranean contemporaries. One of the central images of the Celtic ornament was the image of a snake, from the intertwined bodies of which a ribbon ornament was often formed. Popular ornaments were gold or silver chains and crosses; gold, silver and ivory bracelets inlaid with jewels; amber cords; rings, brooches, buckles, etc. Metal products were sometimes covered with enamel.

The image of a medieval man, becomes generally gray, and the semantics of this color makes sense – a gray man, i.e. small, in a social context, uneducated and suffering, in their sinfulness, the ordinary experiences of everyone. During this period, black became a symbol not only of Christian humility and renunciation, but also of educated people, as universities opened at monasteries, and black robes served as a sign of scientists, lawyers, priests and doctors. Later,

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the Middle Ages made abundant use of color in clothing. The abundance of paints is eccentric, combining two or three colors in one suit. For the first time in the history of the costume, color is endowed with symbolic meanings: for example, blue meant fidelity, and green meant love. Casual clothing was often gray, purple and black (Харви, 2010: 46).

Adherm, Bishop of Sherborn, who wrote in the seventeenth century, tells about the amazing level of the art of weaving and embroidery of English women even in that early period. According to sources, the most common colors at that time were red, blue and green. A very peculiar type of clothing is the so-called *mi-parti* type of medieval clothing, divided vertically in half and sewn from contrasting dyed fabrics. It was distributed both in fashion, in medieval miniature, and in heraldry. When the representatives of two noble feudal families got married their new emblem united two colours, which indicated nobility for the descendants of the new family. In the 11th century the vassals of the suzerain-ruler began to wear the colors of his coat of arms. There is a suit, divided vertically in half, the fashion is picked up by the noble youth, who began to add new details to the suit. There were not only costumes divided in half, they also added hats and even shoes of different colors. Colored fabrics belonged only to the rich and were an indicator of wealth and medieval status of a person. The average person had to wear only dark or brown clothes. (Савчинский, Ильичев, Ситало, 2019: 47-48).

Costumes, above all, were differentiated by the gender factor. Sexual differentiation of clothing in the English cities of the High Middle Ages was manifested mostly in hats and hairstyles (Охріменко, 2016: 98).

Clothes of English burghers of the XI-XIII centuries had no age restrictions: all children and teenagers were dressed in the same way as adults, except for infants, which were carefully wrapped in diapers (Jose, 2010: 342).

In the days of the High Middle Ages in the cities of England there appeared another feature in clothes: a specific differentiation was based on social human accessories. Clothing was a sign of position or condition in the society. Type and volume of fabrics, their colors, variety of lace and accessories, quantity of details in a costume – all testified to the position of the individual within a certain society (Textiles and Clothing, 2001: 15).

The study of women's lives during the Middle Ages covers both different regions of the British Isles and the situation of women in them, affecting not only the status but also other aspects of life. The patriarchal way of life gave the woman a secondary place, and her position was completely dependent. The social status of a woman within her subordination was determined by the family role – daughter, wife, widow. The medieval world sought to control women in everything: in everyday life, family life and clothing. For women in this Middle Ages, there were usually two ways in life: marriage or a monastery, but family and society did not always give a woman a choice. One such work is H. Brooke's monograph «The Medieval Idea of Marriage». The two main questions of this book are: what is marriage and what is Christian marriage, what do these phenomena have in common in medieval England (Brooke, 1989:132). One of the earliest works on women's history and dating back to the Middle Ages was the five-volume History of Women in the West, edited by Georges Duby and Michel Perrault (Histoire des femmes en Occident, 1991: 216). D. Nelson believes that Christian wives and abbots often served as agents of a refined culture, which included the manner of dress and Christianity (Nelson, 2004: P. 185-197). For the Middle Ages, one of the most important is religion and religious views, as they greatly influenced, among other things, gender identity. A true Christian had to be virtuous, humble, silent, obedient, hardworking, tidy, and patient. Early Christian moralists often spoke of the most obvious manifestations of female vanity – the love of jewelry and attention to hairstyles. It was believed that women should wear clothing that completely hides the shape of the body. The virgin costume – a white tunic and a black or gray spacious cape – became the clothing of the first women's religious orders. The vestments of the priests also came mainly from the Roman secular costume (Душенко, 2014: 179).

A distinctive feature of women's clothing in the Anglo-Saxon era was the presence of a single stable style for many centuries. Women usually wore a loose-fitting floor-length dress with long sleeves. The sleeves of the dress were folded to the wrist and fastened with a bracelet or ended with a beautiful border. On top of the dress you could see a cape that covered the whole figure. The most common materials used to make dresses were silk and linen. Many items of women's clothing were decorated with embroidery, and the most common during this period were red, blue and green (Савчинский, Ильичев, Ситало, 2019: 50).

The head was covered with a handkerchief, which could be of different lengths. It was called *heafodes roegel* (head – rail), or «*woefles*», from the verb «*woefan*», which means «cover» or «embrace». However, such a hat was rarely worn, except for travel abroad. In medieval England, a woman's costume was a rather shapeless pile of fabrics. Nothing caused such a violent reaction as the fashion to tightly lace a tunic, both on the body and on the hands. Only in the middle of the XIII century we notice first attempts to create clothes according to the figure (Рибейро, 2012: 178). Women's dresses were also deaf, closed, concealing the figure, with lace collars to the ears, frills, ruffles and puffs. Buttons were allowed only on outerwear. A man without a high stand-up collar and tie, a woman without gloves and a hat, were considered naked (Акатьева, Явнова, 2016: 26). Women also wore stockings and shoes that did not differ from men's in shape or color. Gloves did not appear to be worn by either sex until the eleventh century. They were replaced by long sleeves or a cape. The ornaments included gold-plated hats, hoops made of gold, bracelets, earrings, openwork necklaces and crosses, which were worn around the neck over clothing (Савчинский, Ильичев, Ситало, 2019: 51-52). The main innovation in women's fashion in the late Middle Ages was lacing, which pressed the material and emphasized the figure. Another feature of women's clothing of that era were the sleeves: narrowed to the wrist, below sharply expanded and fell to the ground (Келли, Швабе, 2007: 28). The hem of the dress was wide, edged with gold embroidery. The hair at this time was braided into two or more braids. Fashionable hats were considered immoral not only in themselves, but also because they consisted of many elements (ribbons, hairpins, nets, etc.) and their creation required a lot of time, which should be spent on good deeds.

Carnivals, which have their roots in pagan festivals and which are known for their sexual freedom (including dressing in clothes of the opposite sex). The women's carnival costume had a rather low neckline and often a long train, which was considered a symbol of pride. The clown costumes, which in medieval culture were associated with folk festivals, were traditional at carnivals. They wore a hood with horns or donkey ears, sometimes with bells that covered the entire head and shoulders. The man was dressed in a colorful camisole and leggings (each trouser was a different color), sometimes with a tail or with remnants of wool or bird feathers. The image of the clown, largely a continuation of the archetype of the trickster from the Attic world, in the Middle Ages was closely influenced by the Christian concept of stupidity and outlined it with dense symbols, including animals. From a carnival element of Roman saturnalia and the Feast of Fools, it has become a conceptualized symbol of human sin (Пастушук, 2011: 211-219).

The image of a medieval man, becomes generally gray, and the semantics of this color makes sense - a gray man, i.e. small, in a social context, uneducated and suffering, in his sinfulness, the ordinary experiences of everyone. During this period, black became a symbol not only of Christian humility and renunciation of all worldliness, but also of educated people, as universities opened at monasteries, and black robes served as a sign of scientists, lawyers, priests and doctors. Later, the Middle Ages made abundant use of color in clothing. The abundance of paints is eccentric, combining two or three colors in one suit. For the first time in the history of the costume, color is endowed with symbolic meanings: for example, blue meant fidelity, and green – love. Casual clothing was often gray, purple and black. (Харви, 2010: 98). Further changes in clothing, associated with the strengthening of French fashion in England, occurred during the reign of the heirs of William the Conqueror: William II and Henry I. Clothing due to

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its utilitarian qualities protects the body from mechanical and other damage, communicates temperature comfort, creates the appearance of a person, etc., while allowing the necessary movements. Men's clothing consisted of a linen shirt, a linen tunic, or long-sleeved wool, usually reaching to the knees. The sleeves were folded, which depicted a wavy pattern from the wrist to the forearm. To support it, a bracelet was attached to the wrist, when removed, the sleeves were straightened and the hands were closed, thus replacing the gloves. The tunic was decorated with ornaments around the neck, wrists, and hem, denoting a person's social status in society. A belt or girdle was worn around the waist. Over the tunic they wore a short cloak «*mentit*», which resembled the Roman pallium «*pallium*» and the Gallic «*sagum*». Men wore knee-length shorts and knee-length socks. Strips of cloth, cotton, or leather that began at the foot and ended just below the knee, supported golfs. Saxons named them «*scanc-beorg*», that in its initial sense means «*rod*» or «*leg protection*». According to ancient canons, monks were required to wear them made of flax so that they could be distinguished from the laity who wore leather goods. (Савчинский, Ильичев, Ситало, 2019: 52).

The shoes of the Anglo-Saxons were quite simple and, as a rule, only black. The nose of such a boot was pointed and prolonged. Often such shoes had a continuous cut in the center from the rise to the toes or small rounded holes in the same area. There was strap on the ankle, which in a way resembles a modern type of shoes (Чалтыкьян, 2011: 23-24), supported this shape of the shoes.

The Danish invasion did not lead to any significant changes in the everyday clothing of Anglo-Saxons. This was due, first, to the fact that the clothes of the Danes were identical with the Saxon ones, including the ornament, and they differed, as a rule, only in color. From sources, we know that the dominant color was black, which was due to the colors of the sails under which they walked, as well as the crow, which was their emblem. (Савчинский, Ильичев, Ситало, 2019: 52-53).

The reign of King Henry III, which covers most of the thirteenth century, is characterized not only by changes in the forms of costumes of this era, but also by their acquisition of much greater splendor and luxury. New materials appear «*cloth of Baldekins*» as a kind of very expensive silk woven from gold and velvet villosa or French villuse (velour). Due to the fact that the tunic becomes more open, thus drawers (pants) are used. Mantles and cloaks are worn only at formal events or during travelling. The spread of the Gothic style in Europe in the XIV – XV centuries brings serious changes in the appearance of people of this time, thus giving rise to a new fashion. There was a gradual shortening of clothing, which, in this connection, was in dire need of cuts with lacing or buttons. In addition, new items of clothing are appearing, both in men's and women's suits. One of these is the «*jupe*», which was a vest, the hem of which was lined with metal pendants and under which they usually wore a «*blio*», i.e. «short clothes cut at the waist with slits on the sides, tied with lacing on the back» (Чалтыкьян, 2011: 78).

The body painting of the warriors of ancient and medieval England had, above all, military significance - intimidation of the enemy. Painting the body of the warriors in red, white or green spots and stripes was frightening, because it was no longer coloring of living people, but of the dead, thus not afraid of injury or death, but deadly to their enemies. The expressive means of cosmetics are similar to the same means of clothing both on the principle of the flow of vitality from the outside world to the human body, and on the plastic nature of these means. From the point of view of beliefs about cosmetics and clothing, man becomes as if involved in the divine act of creation. The plasticity of clothing seems to be its most necessary property, if we proceed from the dichotomy about the internal (integral) and external (non-integral and therefore especially open to all external influences state of the body). The wars of the Red and White Roses ended with the coming to power of the Tudor dynasty, the beginning of the Renaissance in England. These changes contributed to the spread of Spanish fashion, prone to dark colors.

In conclusion we may say that clothing of the Middle Ages depended on social person's status, was determined by religious, military, psychological and other factors. Changes in

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political, social and even psychological sides promoted changes in the other spheres of man. On the other hand, clothing influences the other sides of the medieval society. Religious loading is embodied in specific changes in the way people of both sexes dress and behave. This historic aspect is multisided and needs further deep investigation.

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### **АНОТАЦІЯ**

*Стаття містить матеріал, присвячений вивченню одягу середньовічної Британії. Дослідження висвітлює соціальну роль одягу протягом означеного періоду та вивчає різні його предмети. Поряд із історією одягу розглядається історія моди, оскільки, ці події разом свідчать про помітне начало Західної системи моди. У статті відображено динамічну зміну тканин, особливості кольорів та види фасонів одягу. Описаний період починається з падіння Західної Римської імперії в V столітті нашої ери і сягає становленню періоду Відродження в італійських провідних містах у середині XV століття. Відмічається, що британці в значній мірі прийняли мову, манери одягу та звичаї римлян, які раніше займали цю територію. Зміцнення місцевої знаті в означений період сприяло розвитку різних ремесел. Хоча ремісниче виробництво втратило національний характер на північних територіях, оригінальний кельтський орнамент було збережено, що вплинуло на подальше виробництво одягу. Оскільки середньовічні чоловіки та жінки займали певне місце в соціальній ієрархії, особливостям одягу, їжі та житла надавалося безумовне суспільне значення, тому кожна людина мала носити одяг, відповідний своєму соціальному стану і не ображати суспільну мораль. Християнство, з його розумінням життя, було ще одним фактором, який впливав на одяг людей. Релігійний погляд, асоціював особливості одягу з чистотою духу, демонструючи тим самим, що людина не витрачає багато часу та грошей на прикраси тіла. Отже, цей вплив особливо спостерігався в жіночому одязі. Стаття містить опис церковного керівництва, духовенства та священників з точки зору їхнього одягу. Досліджено походження термінів «мода» та «силует», що застосовуються в означеному періоді. Розглянуто особливості одягу та його кольорів як «ознак та інструментів формування колективної ідентичності місцевих соціальних груп». Визначено образи середньовічного вченого та студента. Описано наявність єдиного стійкого стилю жіночого одягу протягом багатьох століть. Вивчено зміни форм костюмів, надбання ними набагато більшої пишності та розкішності, вказано на винахід нових матеріалів у пізньому періоді Середньовіччя.*

**Ключові слова:** Англія, Середньовіччя, одяг, соціальний фактор, мода та стиль, тканини, колір, костюм.