

Textiel in Context by Hanna Zimmerman lists several terms in the glossary starting on page 375. Isis Sturtewagen's dissertation *All Together Respectably Dressed* has a glossary in English, and provides more detail throughout the text. *All Together Respectably Dressed* vocabulary is potentially Bruges specific, as that's what Sturtewagen's work focused on. I've expanded on her glossary by providing alternate spellings I've noticed throughout inventories for some items.

The following list is taken from both sources, definitions I've hunted down using an etymological Dutch dictionary, as well as select translations from *Een archiefstuk uit 1560*:

De nalatenschap van Jan Douwes, kleermaker te Leeuwarden by Betty Rozema-Fruechnicht en Gieneke Arnolli. I have an undergraduate background in German Language and Literature and have translated 16th century German texts in the past. I am comfortable using Dutch etymological dictionaries, though sometimes I do get tripped up.

In order to make this list easier to parse, I have done by best to provide English equivalents for the Dutch terminology but it's not always so simple. For example, a *wambuis* can have sleeves and be made of fabric in which case I'd call it a doublet, or it can be sleeveless and made of leather, in which case I'd call it a jerkin.

In the interest of loose organization I sorted this list roughly from the layers closest to the skin out.

Clothing and Accessories

- Shirt/Smock/Shift
 - *Hemd*
 - Usually made of linen due to ease of laundering.
 - *Vrouwenhemd*
 - Women's shirt
 - *brudecoms hemde*
 - Groom's shirt
 - One *brudecoms hemde* was decorated with frilled wrist cuffs (*pijngnetten*) and priced 192 d. while the other also had a neck ruff, and was slightly more expensive at 196 d. Compared to all the other shirts mentioned in the sale record these are about four to six times as expensive. Fine shirts such as these were still worn as a man's best shirt long after the actual wedding. (Sturtewagen 246)
- Hose/Stockings
 - *Cous, Hoze* -
 - a knee long stocking worn by women and children (Sturtewagen)
 - Men's joined hosen covering the entire lower body with a codpiece covering the crotch. (Sturtewagen)
- Shoes
 - *Schoenen*

- *Koeienbekschoenen*,
 - flat shoes in fashion in the 16th century, with a short wide toe in the form of a cow's mouth¹.
- Skirt
 - *Bouwen*
 - formal skirt, usually dark, with trim attached².
 - *Pelsse*
 - a [fur lined skirt](#) or a skirt for warmth.
 - The *pels* was often a separate addition to the women's clothing and was lined with fur. It is not clear from which animal species most of the fur was. For example, in men's clothing Jan Douwes worked not only "lamb fleece" but also "dog fur"³.
 - *Wachtgen*
 - Possibly another term for skirt. I cannot find it in the Dutch etymological dictionary. More research is required. Maritgen's inventory lists *een root wollen laeckensche wachtgen zonder lijf* (a red wool skirt without a bodice)

It is difficult to say if the skirts have bodices stitched to them or attached with hooks and eyes or points, as they appear in inventories without (*zonder lijf*). In the case of Maritgen, the skirts without bodices specifically say they don't have them.

- Kirtle
 - *Baaiken*
 - it is a female garment similar to a *keurs* or kirtle, named after the fabric bay or baize. Despite its name, different types of textiles other than bay were used, ranging from cloth to various silks. *Baaiakens* were however made exclusively from different shades of red such as carnation or scarlet. (Sturtewagen) This garment, or at least its name, seems to have been typical for the Bruges area; outside of Bruges there are hardly any written references to it. (Sturtewagen 54)
 - *Keurs*
 - women's dress, with a tightly lacing body and wide skirts, worn on itself or underneath a *keerel* or *rock*. Kirtles could be worn with or without sleeves, or have detachable sleeves that could be pinned or laced to the bodice of the dress. (Sturtewagen)

¹ Original text: Koeienbekschoenen, lage schoenen, in de 16e eeuw in de mode, met een kort zeer breed voorblad, in de vorm een koeienbek. (Zimmerman 375)

² Original text: Bouwen, formele vrouwenrok, meestal donker, met passement afgezet (Zimmerman 375)

³ Original text: De pels was vaak een losse toevoeging aan de kleding van de vrouw en werd met bont gevoerd. Het is niet duidelijk van welke diersoort het meeste bont was. Jan Douwes werwerkte bijvoorbeeld in mannenkleding niet alleen "*lamsfellen*" maar ook "*hontsfellen*." (Arnolli, Fruehnicht 12)

- Sleeves
 - *Mouwen*
 - *Mouwen mit Lubbekens*
 - These decorations occur beginning around the 1550s and could perhaps be found even earlier. Etymologically, *lubbekens* and *lobben* are related but contextually they are not cuffs made from white linen that has been gathered, but rather decorated sleeves. I describe these as the cuff of an oversleeve that has been turned under and then cut into.

- Stomacher
 - *Borst, boesem.*
 - A rectangular or triangular piece of fabric pinned or laced into the neckline of the front opening of an upper garment, worn by women, and occasionally also by men. (Sturtewagen)

- Bodice
 - *Liveken, Lijf, lijfgen*- a short women's garment, with or without sleeves.
 - *Onderlyff, rijglijf* - The term *overlyff* is still used in Hindeloopen for a *rijglijf*. A *rijglijf* was made of cloth, often with a lining, or sometimes all of canifas (a strong kind of linen hemp or flax. Eq. Canvas). Metal rings or eyelets were used with a string for closure, or eyes with hooks. In other inventories of this period, the bodice is also sometimes referred to as 'onderlyff'⁴.

- Jacket
 - I believe the term for jacket could also *lijf*, when it includes the specification of "with sleeves. - *een graue lijfgen mit mouwen mit 3 boorden om den hals* (a gray colored bodice with sleeves with 3 rows of trim around the neck⁵) ;

- Forepart
 - *Voorschoot*
 - a separate skirt worn under the *tabbaard*⁶.

- *Rock* - Item of clothing for both men and women . For men, a long loose garment. For women the main overgarment. I.e. *vrouwenrock*. This is likely a catchall term.

- Overdress/Gown
 - Gown
 - *Keerel, Hupelande*
 - a wide outer garment often lined with fur or warm wool, worn by both men and women throughout the fifteenth and sixteenth

⁴ Original text: De term *overlyff* is in Hindeloopen bewaard gebleven voor een *rijglijf*. Een *rijglijf* was gemaakt van laken, vaak met een voering van, of soms geheel van *canifas* (een stevig soort linnen van hennep of vlas. Vgl. canvas). Voor de sluiting werden maliën gebruikt, voor een rijgsnoer of nestels, of maliën met '*haecken*.'.... In andere inventarissen van die periode worst het lijf soms ook aangeduid met '*onderlyff*.' (Arnolli, Fruehnicht 11)

⁵ Original text:*een graue lijfgen mit mouwen mit 3 boorden om den hals* (

⁶ Original text: *voorschoot*, een los rokdeel onder de openvallende *tabbaard* (Arnolli, Fruehnicht 11)

centuries, which' style evolved heavily throughout this period. For women it was usually floor length, while men also wore shorter versions, reaching to the knee or even shorter. (Sturtewagen)

- *Tabbard*
 - For women, a fitted long dress with a split skirt⁷.
 - For men, a long wide jacket with a wide collar and sleeves, worn in the house and as a sign of high station⁸.
- *Vlieger*
 - Long wide split overdress for women⁹
- loose gown
 - *Samaer*, sometimes also *vlieger*
 - a loose fitting a line gown, popular during the second half of the sixteenth century, with short or long puffed sleeves which closed with a single button under the chin. (Sturtewagen)
- Belt
 - *Webbe, tissut* - a fifteenth century particularly female type of broad silk belts. Often heavily decorated with gold or gilt mounts, buckles, and strap ends. (Sturtewagen)
- Coif, also hair net
 - *Huve, Huive, Huyfd*
 - a linen cap or bonnet worn by women underneath or instead of veils. (Sturtewagen)
 - Luxurious versions were often decorated with lace or embroidery or made from silk net. (Sturtewagen)
 - Linen coif may also be called *douchuyfgens* or *vrouwenmutsen*

A *huive* according to Zimmerman is an undercap or coif, although Sturtewagen implies the *huive* is a knitted or knotted hairnet and not only a cap (82). She writes:

While women only occasionally wore hats over their veils, most women certainly wore *huves*, small linen, lace or silk caps underneath their veils. *Huves* are mentioned throughout the fifteenth and sixteenth centuries, and even before. The *Bouc vanden Ambachten* describes how women needed them to properly dress their heads in the morning:

'Ende omme hare wel te pareerne, ghebreect hare eenen spieghel, eenen cam ende eenen priem omme te makene eene sceedele, een zidine huve ende een hoofcleed.'

⁷ Original text: Tabbard, voor vrouwen: een getailleerde lange jurk met wijde opvallende rok. (Zimmerman 377)

⁸ Original text: Tabbard, voor mannen: een lang, wijde opvallende jas met brede kraag en mouwen, veelal in huis gedragen, ook teken van waardigheid. (Zimmerman 377)

⁹ Original text: Vlieger, lang, wijd opvallend overkleed voor vrouwen (Zimmerman 377).

And to adorn herself well, a woman needs a looking glass, a comb and a pin to part her hair, a silk coif or hairnet and a head kerchief.

Although simple linen *huves* were hidden below multiple layers of veils the more elaborately decorative and precious ones were often worn underneath sheer veils or even remained uncovered. Silk *huves* or hair nets were made from evenly knotted silk in a technique called *filet* today. In contemporary sources this technique is referred to as knitting – even though it fundamentally differed from the technique used at the same time to knit stockings and other garments. Cornelis Kiliaan, for instance, talks of *ghestrickte huyue* (knitted caps) and *ghebreydt ghelijck huyuen* (knitted like caps), which he translates to Latin as *reticulum*, *vitta reticulate* (net-work cap) and *reticulatus* (reticulated, net-like) respectively. (82-4)

According to Zimmerman, men also wore *huives*

- Veil
 - *Hovetcleet* - potentially out of popular use after the [15th century](#)
 - *Hooftdoucken/Hoofddoek* - a woman's item of clothing, a cap, generally made of white, slightly protruding from the front outside of the head, and falling to the both sides of the face in folds on the shoulders and neck¹⁰.
- Hood
 - *Kaproen*
 - a hood with a short shoulder mantle worn by both men and women in a variety of styles. From around 1500 onwards a type of fashionable female headwear, evolved from the earlier wool hood, made of costly fabrics such as velvet and satin, often decorated with embroidery, pearls, or spangles. (Sturtewagen)
- Apron
 - *Shortecleet, schortcleen* - a protective and sometimes highly decorative garment worn over the front of one's clothes and tied at the back. (Sturtewagen)
- Partlet
 - *Collette, craghe, crage*
 - Also 4 stuivers from Fenne (his wife) to make a velvet *crage*¹¹
 - A very short rounded or squared mantle, called partlet in English, made of various materials, mostly wool and silk and often lined, covering the chest and shoulders. They could be tied under the armpits or pinned to the garment below. Both upper- and lower partlets existed, depending on

¹⁰ Original text: *Hoofddoek*, een vrouwenkleedingstuk, *een kap*, gewoonlijk van wit goed gemaakt, dat iets van voren buiten het hoofd uitstak en aan de beide zijden van het gelaat in plooiën op de schouders viel en over den hals hing. (Het Instituut voor de Nederlandse Taal)

¹¹ Original text: Noch 4 st. van Fenne (zijn vrouw) fluele crage ende 3 st. van Fenne fluele mouwen toe maecken (Arnolli, Fruehnicht 12)

whether they were intended to be worn on top of or below the *keerel*. This also suggests that two *colletten* could be worn simultaneously. A common synonym was *coliere*. (Sturtewagen)

I've been calling these *gollars* which is the German term to distinguish them from the white linen partlet. Sturtewagen writes

Separate square shaped or rounded flat collars or partlets, called *colette* or *coliere* in Bruges sources, were now used to cover women's necks and shoulders. They could be pinned onto the kirtle, or were alternately worn on top of the gown, as is suggested by two squared partlets to wear below *keerels* (*ii vierante coletten om onder keerels te draghen*) and five upper collars (*vijf oppercoletten om up keerels te draghen*) owned by Johanne van Ydeghe. Like sleeves, the *colette* and *coliere* were often made of fine silks, as is illustrated by Glaudine Lem's *vier fluweelen coletten* (four velvet partlets) of which two had a closure, Ampluenie Lockaerts' *zwarte damaste colette met een verghulden cnopkin* (black damask partlet with a gilt button), and Kathelyne van Lanstoot's *fluweele colette met goude haecken* (velvet partlet with gold hooks). For just over half of the 111 collars mentioned in the database the material is listed, only a few exceptions of which are not made from silk but from fustian, leather, or ostade. (89)

We shouldn't confuse these with the white linen partlet, or *halscleet*.

- *Halscleet, Halsdouck, halscleer*
 - a garment similar to the *collette*, mostly made of linen, but exceptionally also from other materials, sometimes with an attached ruff. (Sturtewagen)
- *Craghe* -
 - A linen collar, either flat or ruffled. (Sturtewagen)

In Maritgen Dircksdochter's 1578 probate inventory, she had 3 *vrouwenhemden mit 10 halsdoucken* (3 women's shirts with 10 partlets). In Bruges, they were referred to as *halscleers*. Sturtewagen writes

This started in the fifteenth century with neckerchiefs to cover the skin left bare by increasingly wide and deep necklines in women's clothes, in more or less the same way *colettes* did. Olivier de la Marche writes that the ideal neckerchief (*halscleet*) should be so finely woven that it was translucent, so that one would still be able to admire the fair skin below, but just enough to protect from chilly wind. And indeed, in fifteenth- and early sixteenth-century paintings *halscleers* are often made from almost invisibly fine fabrics. These neckerchiefs were worn below the *keerel*, and pinned to the underdress. In the beginning they were simple triangular pieces of linen, the ends of which were crossed over on the chest, but towards the end of the century they became more tailored and often had a round neckline. In paintings from the 1550s onwards, women's *halscleers* started to have a small standing collar, which usually had a more or less pronounced ruffled edge. The *halscleers* themselves were often decorated with embroidery, for instance in the 1551 portrait of Jacquemyne Buuck, and fine pleatwork such as Livina van

der Beke's *halscleet* in a 1558 portrait by Pieter Pourbus. During the second half of the 16th century the pleated and goffered shirt and neckerchief collars, as well as the wrist cuffs (*pignetten*) because individual accessories. (92)

- Ruff
 - *Lobben*- a ruffled and often starched linen collar, worn roughly from the mid sixteenth century onwards. (Sturtewagen)
- cuffs
 - *Pignet* - ruffled and starched ruffs worn around the wrists, originally attached to the shirt sleeve, but towards the end of the sixteenth century also a separate accessory. (Sturtewagen)
- Mantel
 - *Falie*
 - cape-like mantel with a hood that was worn outdoors (Zimmerman)
 - - a type of women's mantle that was worn over the head and was pulled up under the elbows. It fell down to the ground so that it hardly revealed any of the clothes worn underneath. The name derives from the latin *velum* or veil. (Sturtewagen)
 - *Huik, huque, huyke*
 - a long cape-like cloak without sleeves worn outdoors by women. Often the head of the cloak is a type of cap¹².
 - type of long mantle worn by both men and women since at least the fourteenth century. In the fifteenth century the *huik* as it was worn by men, was a mantle, short or long, with an opening from the shoulder to the hem either on one side or on both sides. The women's *huik* was probably a semi circular quote similar to the *faille*. By the late fifteenth century men had stopped wearing this garment. (Sturtewagen)

The *huik* is a sort of cloak or mantel that is specific to the Low Countries. Worn by both men and women in the fifteenth century though no longer used by men towards the end of the century (Sturtewagen 60).

Of *huiks* Sturtewagen writes :

The few later instances of garments called *huik* in Bruges inventories, are specified as being *Brabantse huiken*. In sixteenth-century Brabant the *huik* had become a typically female garment as well. Clearly, the female *huik* and the *falie* were the same garment in the sixteenth century, although there were different styles according to the region. From an originally unisex garment, the *huik* had 'merged' with the *falie* and was turned into a garment that was associated very closely with women. By the 1530s the *huik* and *falie* were gathered into pleats on top of the head, ending either in a little stump or in a beak. This little counterweight which held the whole garment in place, allowed the wearer to

¹² Original text: uik, lange capevormige mantel zonder mouwen, buitenshuis door vrouwen dedragen. Op het hoofd had de huik een soort handvat of klep (Zimmerman 375)

keep her hands free. A few decades later wealthy women in Brabant wore a *huik* attached to a straw hat, with a pommel-shaped knob on top. Flemish ladies on the other hand, are often depicted wearing a style of *falie* with a very wide, half-circle shaped frame surrounding the face. In portrait painting the *falie* remains suspiciously absent, only in portraits of the seventeenth century the *falie*, which had become a fashionable accessory made of transparent black voile rather than a functional garment, would sometimes take centre stage.

As stated by Sturtewagen, they existed in different styles. In the 16th century they are primarily black, and are worn by mostly women on the head. Karinne Taylor has done amazing research on these. [Her PDF is available here.](#)

- Breeches
 - *Brouck*
 - Linen underpants (Sturtewagen)
 - Knee-long breeches. An outer garment similar in function to *boxen* but cut on a different pattern, with a cross seam on the inside of the legs, rather than a central back seam on each leg. A popular type in the second half of the sixteenth century were Venetian Hose or Galligaskins (*galen brouck* in Middle Dutch). See also *boxen*. (Sturtewagen)
- Knee Hose
 - *Baersen*
 - Men's lower hose, also often called *neerbaersen* (netherstocks) reaching to the knee or mid-upper leg, worn together with a pair of *boxen* or a *brouck* covering the upper legs. (Sturtewagen)
- Trunk hose
 - *Boxen*
 - padded upper hose. A garment covering the lower part of the body, worn by men in combination with knee hose (*baersen*) instead of the more old fashioned full hose since the second half of the sixteenth century. See also *brouck*. (Sturtewagen)
- Galligaskin
 - *Galen brouck*
 - also called simply 'gaskin' in English sources, was a type of under the knee breeches, that were wide and puffy at the top and narrowed towards the bottom. (Sturtewagen)
- Doublet
 - *Wambuis*
 - A tight fitting male garment, often padded and quilted, worn by itself or below a *rock* or *keerel*. Along the bottom edge there were lacing holes for attaching the hose, *boxen* or *brouck*. (Sturtewagen)

- a piece of clothing for men or boys with a short skirt, with or without sleeves¹³.
 - The *wambuis*, *vamboes*, in medieval Latin *wambasium* (undergarment for with armor) was the usual upper garment for men, it was originally military or hunting clothes. Sometimes it was sleeveless and it could be made of different kinds of fabrics: broadcloth, velvet or bombaine, but also of leather¹⁴.
- *Borstrock*, *heemsrock*
 - The *hemsro[e]ck*, sometimes called a *borsrto[e]ck*, was worn by men and women and was primarily made of red (also white, blue or black) English cloth which cost between 26 and 37 *stuivers* per ell. Sometimes the *hemdrok* was worn with a bodice. Because the *hemdrok* was made of expensive material, it was presumably not worn only as an undergarment... Sometimes with the *hemdrok* Jan made a *voorschoot*, a separate skirt worn under the *tabbaard*¹⁵.
 - Probably *borstrock* is synonymous to *wambuis*, i.e. a *rock* that only covers the chest, without skirt panels. (Sturtewagen 49)
- *Pierock*, *pijrok* -
 - male doublet of *pijlaken*.
- Jerkin
 - *kolder*
 - a sleeveless doublet, often made in leather. (Sturtewagen)
 - *Wambuis*
- *Paltrock*
 - Men's gown with a pleated skirt that covered the thighs¹⁶.
- *Journeye*
 - - a sleeveless *rock* for men, worn as part of livery robe. (Sturtewagen)
 - 1200-1550 Worn over armor, [persisted into the 16th century](#)
- Cassock
 - *Kazacke*
 - a type of *rock* worn only by men. (Sturtewagen)

¹³ Original text: Wambuis, kledingstuk voor mannen en jongens, met korte schoot, met of zonder mouwen. (Zimmerman 377)

¹⁴ Original text: Het wambuis, vamboes, in het middeleeuws Latin wambasium (onderkleed bij een pantser of harnas) was het gewone bovenkledingstuk van de man, Het was oorspronkelijk oorlogs- of jachtkleding. Soms was het mouwloos en het kon van verschillende soorten stoffen gemaakt worden: laken, fluweel of bombasijn, maar ook van leer. (Arnolli, Fruehnicht 12)

¹⁵ Original text: De *hemsro[e]ck*, soms ook *borsrto[e]ck* genoemd, werd door iedereen gedragen en was voornamelijk gemaakt van rood (ook wit, blauw of zwart) Engels laken, dat tussen de 26 st. en 37 st. per el kostte. Soms was de *hemdrok* gevoerd of was er een overlief bij... Omdat de *hemdrok* vaak van vrij prijzige stof gemaakt was, werd de vermoedelijk niet alleen als onderkleding gedragen. ...Soms maakte Jan bij een *hemdrok* een *voorschoot*, een los rokdeel onder de opvallende *tabbaard* (Arnolli, Fruehnicht 11)

¹⁶ Original text: Paltrok, mannenjas met een enigszins uitstaande of geplooid schoot die de dijen bedekt. (Zimmerman 376)

- Gimmel ring - A ring with two or three hoops that are linked and fit together to form one complete ring. In the sixteenth and seventeenth century they were often used as betrothal or wedding rings. (Sturtewagen)
- Swaddle Cloth
 - *Luwer*- linen and wool band used for swaddling babies. The linen *luwers* were put on first, being the most gentle and soft to sensitive baby skin and most easily washable, optionally covered by a woolen *luwer* for extra warmth and finally tied crosswise with a narrow ribbon. The wool *luwers* were white or red in color. (Sturtewagen)
- Biggin
 - *Bagijn*
 - Small children's caps made of linen, which tied under the chin with a ribbon. More costly versions were often decorated with lace borders along the edges. (Sturtewagen)

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