



BURGON NOTES

The Newsletter of the Burgon Society

Issue No. 1 June 2002

Editorial

Welcome! to the first issue of *Burgon Notes*, & we hope that you will find something of interest here. "Notes" aims to keep members up-to-date with developments within the society; events, plans and the like.

There will be, we hope, some regular features too, for example our re-examination of Loggan's Oxbridge engravings & a regular update on new robes.

We are keen, also that members will use the newsletter as a forum e.g. to request information, perhaps regarding their dissertation for Fellowship - or simply to advertise if you have some "tat" which you want to sell.

Please do let us have your comments & opinions about *Burgon Notes*, to help us know we're are on the right track!

Thankyou.

Philip Lowe & Bruce Christianson
Hon. Editors

NEW ROBES.....



Christchurch University

College Canterbury has gained the right to award its own degrees. The robes are:

Bachelors: gown [b1] in black; hood [a1] cardinal red lined purple.

Masters: gown [m10] in black; hood [f5] in purple lined cardinal red.

Doctors (so far only DClInPsy): robe: [d2] in purple; the facings and sleeves are covered with cardinal red embossed with the College arms; the facings are bound 1" white, and there is 1" white on the sleeves between the purple and the red (like a Durham PhD); hood [f5] in purple lined embossed cardinal red, the cowl bound 1" white.



The Open University

has also acquired some new degrees and hoods:

BA and BSc under the OU Validation Service (OUVS): [s1] gold lined light blue. [grander than the 'real' OU BA!!]

MMath and MEng (OUVS): [f1] gold lined turquoise.

MEd: [f1] dark blue lined and the cape bound gold, the cowl bound white.

DClInPsy: [f1] gold lined and the cape bound cream brocade, the cowl bound light blue [luscious!!] -

- see further the OU link from the Burgon website (where they omit the blue on the DClInPsy...)

N.W.G

Diary.....

❖ Friday 20th September '02



Burgon Society Dinner-
Central London venue.

❖ Saturday 19th October '02



Annual General meeting and
Congregation at Charterhouse in London

Further details to follow...



New Members .

We are pleased to welcome the following who have recently joined the Society:

- Revd Nicholas L. Biddle
Chichester, West Sussex.
- Michael Brewer,
Faversham, Kent
- Dr Donald R. Buttress St Albans
Formerly Surveyor of the Fabric - Westminster Abbey
- Clifford M. Dunkley
Western Park, Leicester
- Rev Canon Dr M N Gretason,
London. SW17
- Gordon Nevill.
Halifax, Yorkshire
- Anthony D. Perry Crieff, Perthshire.,
- Dr Howell Sasser , Charlotte NC
USA

Are you a member?

For those who have not yet become members-
Full details are available from;

Ian Johnson;

Treasurer and Membership Secretary,
The Burgon Society,

Address removed

E. Mail treasurer@burgon.org.uk



New Fellows.

Very many congratulations are offered to two new Fellows who have qualified during the last quarter:

- **Dr. Steven E. Plank of Ohio. USA :**
"Academic Dress of Oberlin College, Ohio"
- **Revd. D. Ambrose Southward of Cumbria, UK,**
St. Bees Theological College Hood;
Carlisle/Blackburn Theological Institute Hood &
"Is Academic Dress obsolete in the 21st century?"

Reading for Fellowship (an invitation)



Membership of the Burgon Society is open to all, but certain voting rights are reserved to the fellows of the society. Far from forming an exclusive elite, the fellowship of the society may be applied for by any member of at least one year's standing; the major requirement for election is the preparation and presentation of a piece of scholarly work on the subject of academic dress. Although the society will always be happy to provide a haven for members whose interest in academic dress is purely passive, it is nevertheless the hope of the founders, and of the council, that a large number of you will, sooner or later, be moved to prepare such a submission for fellowship.

The benefits are fourfold:

1. You get to write the letters FBS after your name
2. You get to wear a lovely shot pink-lined hood
(ok, we are not the Central Institute but we do have a hood)
3. You have the satisfaction of becoming the society's expert on some particular aspect of academic dress
4. Doing it is fun.

The standard required for the dissertation is about that of a final year honours degree project, either a single piece of between five and ten thousand words, or an equivalent portfolio consisting of a number of shorter pieces on related

themes. A fellowship dissertation typically represents in total about 300 hours work (assuming a good general background knowledge to begin with.) The dissertation should deal with some particular aspect of past or current academic dress, systematizing it critically in an appropriate historical or social context. It is evidence of sound scholarship which will be sought by the examiners, and groundbreaking original research, although welcome, is not required.

Previous successful dissertations are available for members to consult, and the society can, if you desire, appoint a mentor to guide you through the process of refining your topic, tracking down the appropriate literature, and planning your dissertation. Perhaps you already have a half-baked project in hand, and would like to discuss how best to take it forward? But even if you are an absolute beginner, we can provide a programme of guided reading to bring you up to speed.

Members should feel free at any time to discuss, however tentatively, the possibility of reading for a fellowship with the Dean of Research, Nick Groves, with or any other member of Council with whom they are in contact. **B.C.**

Work in progress:

Successful submissions for Fellowship and work which has been approved to be undertaken has included some of the following areas:

Witwatersand & South Africa
Oberlin College, Ohio
Academic dress in New Zealand
St Andrews' Undergraduate Gowns
Liturgical use of AD in Anglican & Dissenting churches
Various UK universities including Exeter; Bristol; Leeds, Sheffield & Victoria Manchester
Lampeter (SDC)
St Bees' College; "Is Academic dress obsolete in the 21st Century?" ; Carlisle & Blackburn Theol. Institute

Burgon Annual 2002-3:

Preparations are well in hand for this years annual, and the Editors Michael Powell & Philip Goff would be interested to hear from anyone who has an article which they would like to submit for inclusion. Please contact

Email addresses removed

Focus

The President Dr John Birch

John Birch MA DMUS FRCM FRCO (CHM) LRAM was installed as President of the Burgon Society on 19th October 2001. He has had a distinguished career as a musician, notably as Organist & Master of the Choristers at Chichester Cathedral from 1958 - 1980, during which time re-established the Southern Cathedrals Festival. In 1982 he succeeded the late Sir George Thalben-Ball as Organist & Director of Music at the Temple Church, similarly following in the footsteps of the legendary "G.T.B" on his appointment as Curator-Organist of the Royal Albert Hall, in 1984.



The President at the Burgon Society's first Congregation, wearing George Thalben-Ball's D.Mus. robe.

His association with the Royal College of Music spans more than 50 years - as a Professor from 1959 - 97 & his honours include D.Mus (Cantaur), Freeman of the City of London & also Honorary Bencher - Middle Temple.

What may be less well known is Dr. Birch's expertise in the field of Academical Dress, having designed robes & hoods for both the Royal College of Organists & the Royal College of Music. He has penned a fascinating account of the Academical Dress which has "accompanied his various appointments" & which will appear in the next Annual, in the Autumn. Meanwhile we have included a short extract to whet your appetite:

Writing of his time on the staff of H.M. Chapel's Royal, Dr. Birch relates:

In the period from Easter to July, Chapel Royal Services were held in the Queen's Chapel Marlborough Gate, which, with vesting in the Chapel Royal, St James's Palace, entailed the crossing of a road. Fully accoutred, music in hand, I prepared to dodge the not inconsiderable flow of London traffic, though, to my surprise (and delight) two duty

constables held up the mighty flow, in order to allow me to make my stately and solitary progress in total safety. The hood was not very substantial. On one occasion accompanying my Master, the late Dr Harry Gabb, CVO, to the Royal Maundy, as we waited outside the cathedral, the fresh spring breezes persisted in blowing his hood over his head to hang down his front, resembling, if that were possible, a kangaroo in holy orders. I solved the problem by dropping my cigarette case into the hood, not without some trepidation, for that particular hood was well worn and frayed at the base, and it was with some relief that I eventually reclaimed my property after the service.

Short Notices:

"The Graduates"

A set of playing cards depicting doctoral robes of US universities plus small leaflet.

Available from Y and B Associates Inc
33 Primrose Lane
Hempstead
New York 11550
USA

(I bought mine years ago in a shop in Camden Passage, Islington. It's possible they may be advertised on the Internet) **PFMG**



Loggan

Revisited....

Some of the very finest pictorial records of Academical Dress can be found in two 17th century collections of engravings by David Loggan: *Cantabrigia Illustrata* & *Oxonia Illustrata*

Such rich "fare" must be savoured at leisure & in forthcoming issues we will be including one or two, for you to enjoy & ponder.



Dr. Christianson & our Dean of Studies Nick Groves have composed a short 'meditation' to accompany each portrait to assist our edification.....

1. Doctors of Music



CAMBRIDGE

These two pictures show a Doctor of Music from Oxford and a Doctor of Music from Cambridge. they are taken from Loggan's plates, published in 1675 and in 1690 respectively. Loggan's plates are very detailed, and other sources such as portraits confirm their accuracy, although (like most officially sanctioned records) they necessarily reflect only those aspects of contemporary practice which were consistent with the regulations of the time.

A number of points will immediately strike those more familiar with present day academic dress at these two universities: the first probably being how similar the two sets of robes are to one another. even the folds in the sleeves are (almost) mirror images. indeed, the main differences between the plates are the facial expressions of the wearers, and the fact that the Cambridge man needs to see his music.

However it may be appropriate here to draw attention briefly to a number of other points which differ from more recent usage. both sets of robes are made of 'white wavy damask' but interestingly both are worn closed, although (unlike a convocation habit) they have turnbacks (facings) down the front, there is no sign of any coloured silk on the facings. (to see the turnbacks, look carefully along the lower hem of the robes.)

The sleeve may well be lined with cherry silk (it's hard to tell) but has not been turned up to make a cuff. it is rucked up to the elbow, and may have been caught there with a stitch. The back of the sleeve is partly dropped, making a shape half way between the present Oxford and Cambridge sleeves used for other doctor's robes -



OXFORD

very different from the present Cambridge MusD sleeve shape. Both doctors wear the tudor bonnet, but no cord or ribbon is visible. the Oxford Doctor of Music wears his hood with the full dress robe, a practice which seems to have been ordered (or possibly confirmed) by laud in 1638 and which continued until recently. note also the bands.

The hood is worn 'off the shoulder' so as to display a great deal of the coloured lining: in fact the neckband has been doubled over to permit this (note carefully the position of the edge of the lining). Unrolling the hood so that less of the lining was displayed would give it an even more cape-like effect relative to today's shape. BC & NG

Series to be continued.....

MUSICAL DOCTORS ii

By way of comparison three later portraits of Oxford Doctors of Music are discussed by
Nick Groves, Bruce Christianson & Philip Lowe:

The portraits are of

1. **Charles Burney, DMus Oxon**, by Sir Joshua Reynolds, 1781. [See Page 6]

This shows a robe with sleeves lined with 'cherry', and only turned back about 1" or so - almost by accident, as a result of wear. (It is a half-length portrait, and thus the actual shape of the sleeve is not visible). The robe is, however, open at the front, and is turned back for about 3" with 'cherry' silk. The hood is worn 'displayed' on the shoulders, so the 'cherry' lining shews - i.e. much as in the Loggan

plates, though there does seem to be a narrowing of the neckband - it's tucked under his bands and lace cravat!

The robe here, tallies with that in Grignon's 1770 plate (silk on the facings and a narrow silk turnback at the end of the sleeve.) The hood in the portrait is odd though, since only the coloured silk is showing. Either the neckband has been turned right over, or he's put the hood on back to front.



2. William Croft

The other portrait is of

2. **William Croft, DMus Oxon**. By George Virtue 1724.

It is a mezzotint found on the cover of his *Musica Sacra*. However it shows again what at first might appear as a closed robe, with facings of white brocade, not silk.

The Croft is earlier than the Burney suggesting that between 1724 & 1781, the robe has opened up, and become faced with silk.

Neither is wearing a bonnet, square or any other hat.

Dr. Croft wearing a cravat and wig, without bands or cap, seems very similar to Loggan - White brocade but no silk lining; sleeves drawn up in a ruch (and possibly stitched there)

On careful examination Croft's robe is partially open-pulled closed at the top under his cravat, but seems to have fallen open as he sits. Mind you his suit/coat (underneath) is his buttonholes (to keep the hood on in a high wind one also open and his cravat is pulled through suspects)



© H. O. D. 149

1b Charles Burney D.Mus



1a Charles Burney, DMus Oxon



3. William Croft DMus Oxon, painted by Thomas Murrey.

This second portrait of William Croft bears many similarities with the first & probably dates from the same period; The pattern of the brocade is quite distinctive - - geometric perhaps. Facings aren't covered with silk. Also an interesting comparison can be made with the 1623 portrait of Orlando Gibbons [see below], where the hood seems to be lined with **scarlet/vermillion** rather than **cherry** silk. It would appear that at this time the neckband was more of an integral part of the hood- not "let-in" as with many hoods today.



Orlando Gibbons

In the pipeline:

FORTHCOMING PUBLICATIONS.

A Key to the Identification of Academic Hoods of the British Isles, compiled by Nicholas Groves (Dean of Studies, the Burdon Society).

Based on the key in Shaw's 1966 book, this easy-to-use key will assist in the identification of almost all hoods in use in the UK and Ireland, as well as many obsolete hoods. Any publication like this will be slightly out-of-date the minute it is published, and it is hoped to issue periodic updates. It includes the Groves system of hood pattern classification, and sketches of all the shapes.

Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom with notes on Degrees in Music of certain other institutions, by Nicholas Groves and John Kersey.

This book lists the robes for all colleges and societies for which it has been possible to discover details, as well as brief details of their histories, and catalogues mergers and changes of name. The range covered is from such well-known institutions as The Royal Academy of Music to such as the little-known (and now defunct) Church Organists' Society. Includes colour pictures of some of the less-common hoods. It is hoped to issue a companion CD-ROM with a full selection of pictures of robes in the near future.

Details of price and how to order will be included in the next Newsletter.



FRENCH CONNECTION at the University of St. Andrews.
<http://www.st-and.ac.uk/services/muscoll/Textiles.htm>



The University has a very large collection of academic dress dating from the mid 19th century. The items featured above are: 3 caps from a set of 6 proposed caps for graduates of St Andrews, made in Paris, following research into academic dress in the 1860s; the undergraduate gown of Sir Robert Robertson (1869-1949).

PJL

Perhaps we ought to organize an outing?.....

BOOK REVIEW

Many of you will have come across Haycraft's "Degrees and Hoods.." and we thought this review of Scobie Stringer's 4th Edition, from the late 1940's might be of interest.

Had these few comments come to the notice of any prospective buyers, it would seem miraculous that any copies of the book were sold. No prizes for guessing the author of this rather acidic outpouring!

THE DEGREES AND HOODS OF THE WORLD'S UNIVERSITIES AND COLLEGES. 4th Edition revised by E.W.S. Stringer, M.R.S.T. Cheshunt Press 32s 6d.

In 1923 the late Frank W. Haycraft, who was an accountant and a part-time organist, brought out a little paper-covered book entitled *The Degrees And Hoods Of The World's Universities And Colleges* (pp. 60) It seems to have escaped notice at the time that this was based on and was, for all practical purposes, a copy of an earlier book, *The Degrees, Gowns, and Hoods of the British, Colonial, Indian, and American Universities and Colleges*, by the late Rev. Thomas William Wood, Vicar of Eldersfield, Worcestershire (London: Thomas Pratt and Son, 1882, pp. 36). It was copied practically page for page, and even certain critical sentences in Wood's Introduction appeared word for word in Haycraft's "Preface." No acknowledgment of any kind was paid by Haycraft to Wood's original work. Wood did not die until 1910, so his copyright would extend until 1960.

A 2nd Edition followed (in cloth), pp84, in 1924, and a 3rd Edition (in cloth), pp101, in 1927: a roneoed paper-covered *Supplement* was issued privately in November, 1930. The writer gave considerable help to Haycraft for his 2nd & 3rd editions, and he had expressed the hope (in letters) that the writer would collaborate with him in preparing a 4th Edition. The war 1939-45, and the unfortunate death of the author in July, 1945, rendered this impossible. Haycraft confined his treatment in the book to *Hoods* only, and eliminated gowns.

Although the List of Hoods given in the 4th Edition by E.W.S. Stringer are generally useful, they are by no means infallible – e.g., on p. 16 he states that the new B.Phil Oxford hood is "dark blue lined with white silk", whereas on p. 129 he states that this hood is of "blue lined with white fur"! Neither is correct. Douglas Veale, the Registrar at Oxford, kindly informed me in 1947 that the B.Phil. hood at present was to be the same as the B.Litt. – viz., "Light blue corded Ottoman silk lined with white fur."

The Degrees he gives in Music for London and Durham are incorrect, and the hood he gives for a London B.Mus Member of Convocation, is also incorrect (it is lined throughout with white watered silk).

In his Introduction, pp. 1-10, which is factually incorrect, in places ungrammatical and badly put together, Stringer shows that he has little knowledge of the origin of universities, of degrees, or of academical dress.

Pp. 1-6 are so incorrect that it is impossible to correct them in detail. This section was dealt with authoritatively by the writer in *Oxford, Winter No.*, 1946/7, pp. 78-85 (No. 2, Vol. IX).

His attack on p.7 on continental degrees, and M.D.s of continental universities, is quite unwarranted. The robes worn by British graduates of Gottingen, and by British M.D.s of Brussels, have been duly authorised over sixty years. The M.D. Lausanne robes (for British and U.S. practitioners) were *not* invented by the Graduates Association, and the term "Virgin Mary blue" has never been used. This silk, described by Ede and Ravenscroft as "watered Virgin blue silk" is unique, and was duly approved by the Chancellor "for the lining of the hood ('Capuchon rouge') and for the facing of the robe, to be worn by British M.D.s of Lausanne in accordance with British customs," and the silk was stamped with the university seal and returned to the robe makers for safe custody, who still hold it. In any case Doctors (of a university) in England are entitled to wear scarlet robes, by Act of Parliament, 24 Henry VIII, Caput 13 (1533).

It is notable that Stringer describes himself as a B.A., but does not (perhaps advisedly) disclose the source of the degree. His English, as revealed on p.6, lines 12-13, is not of matriculation standard.

In his "Addenda" Stringer gives an incorrect description of the new and lovely Chichester Theological College hood (designed and thought out by the writer at the Lord Bishop's request in November last): the cape is rounded. Throughout the book wherever the word "tippet" is used Stringer means "cape." He seems not to realize that the medieval Hood consisted of three parts, a semi-circular shoulder cape, a hood (cowl), and a tail or tippet ("liripium"). Stringer mistranslates "liripium" "laripipe." It is the tail or tippet of the hood that is square, the cape should be rounded. The modern academical hood to-day still consists of cape, hood, and liripipe.

The illustrations, though not correct in all cases, are a great improvement on those in the 3rd Edition, but it is unfortunate that Stringer (who runs the book as an exclusive family affair) should have rushed the book out before every possible form of expert assistance in making it correct had been utilized. The whole book needs drastic revision.

