Transactions of the Burgon Society, 25 (2025), pages 16–53

Decreasing Circles, Sharper Triangles, Fewer Squares: Evolving the Academic Dress of the University of Sussex, 1963–2023

By Andrew Plant

Abstract and methodology

The determinedly modernist outlook of the University of Sussex impelled a radical reimagining of its academic dress. This article follows directly from the first part of the study,[1] and concludes the vibrant history and complex gestation of Norman Hargreaves-Mawdsley's colourful scheme, detailing the protracted debates concerning his designs, the installation of the chancellor, and the emergence of a completely new system of AD for the twenty-first century.

For all researchers of the University's history, The Keep, Brighton, is an indispensable archive. This investigation completes the exploration, sifting and analysis of its relevant holdings and extensive unpublished correspondence. Findings are supplemented by the papers of George Shaw in the archive of the Burgon Society, together with secondary literature, including photographs and press reports. Six appendices clarify the developing regulations, and showcase previously unseen designs from the archives of Ede & Ravenscroft.

James James
Morrison's Mother
Put on a golden gown ...

A. A. Milne

On with the motley

As 1963 dawned, matters were moving towards the University's first graduation ceremonies that summer with somewhat ill-advised leisureliness. The prototype hat for Sussex's first chancellor (Walter Monckton, 1st Viscount Monckton of Brenchley) was complete, but its future wearer remained unconvinced, preferring a mortar-board to the proposed cross between a fez and a biretta. In June, two letters from W. Hamilton of West Cumberland Silk Mills detailed an unexpected problem with the decorative lamé fabric for one of the official copes. This necessitated the weaving of three more yards of cord with a more emphasized effect, together with an enviably cast-iron reliance on the General Post Office and British Railways to transport it: 'The length will leave here by passenger train tonight, will be picked up at Euston tomorrow (Thursday) morning by a member of our London staff and will be taken at once to Victoria

1 'Designing in Circles, Conversing in Triangles, Dressing in Squares: Evolving the Academic Dress of the University of Sussex, 1958–1963', *TBS*, 23 (2023), pp. 39–74.

and sent on by passenger train to Brighton. Mr Cobley will be informed when it leaves Victoria and will arrange for it to be collected from Brighton station.'[2]

Five days later, the Brighton *Evening Argus* reported the assembly of an international host in variegated finery, representing twenty-nine UK universities and thirty-seven from abroad.[3]

> 10 June 1963
>
> FIRST VIEW OF VARSITY POMP
>
> Brighton had its first view today of the pomp and colour of the University of Sussex.
>
> Dons in their academic robes walked in procession to St Peter's Parish Church where a service of thanksgiving and dedication was held this afternoon.
>
> It was the curtain-raiser to tomorrow's installation of the university's first Chancellor, Lord Monckton, in the Dome. [...]
>
> Two processions entered the west door of the church watched by a large crowd.
>
> The Glyndebourne Festival Chorus augmented an undergraduate choir during the impressive service.

Two days later, the *Daily Telegraph* featured photos of Sussex's first honorary graduates—'The Prime Minister wore primrose-coloured robes, stiff collar and pillbox hat'[4]—followed on 14 June by the *Brighton and Hove Gazette* admiring the procession of yellow gowns. The recipients included Harold Macmillan (enmeshed in the Profumo affair and staggering to the conclusion of his second premiership); Mervyn Stockwood (controversial Bishop of Southwark); Paul-Henri Spaak (Belgian Foreign Minister); Thomas Lyddon Gardner (benefactor and Chairman of Yardley); Solly Zuckerman (zoologist and scientific advisor); Lord Mountbatten (1st Earl Mountbatten of Burma); David Keir (historian); George Woodcock (Canadian historian and philosopher); and the lawyer Lord Radcliffe (1st Viscount Radcliffe).[5] By this time, Britain's newest university was good copy, and many reports were filed: the *Illustrated London News* published a dramatic aerial view of the ceremony inside the Dome, and also remarked on Macmillan's 'yellow robes and black fur pill box',[6] while the *Daily Mirror* devoted its front page to a full-length photo of Macmillan in his 'primrose gown'.[7]

> During the year a Committee of the Senate continued to work with Dr W. N. Hargreaves-Mawdsley on the designs for the academic dress of the University and agreement was reached on the various items required for the Installation Ceremony of the Chancellor. These included the Chancellor's and Vice-Chancellor's robes, the official gowns to be worn by the Deans of Schools, the Senior Tutor and the Registrar, and the doctoral gowns to be worn by the honorary graduates. For many of these robes, the designs proposed by Dr Hargreaves-Mawdsley, which were based on Venetian originals, differed appreciably from those of other British Universities, and they attracted considerable attention when they first appeared in public.
>
> The Council appointed Messrs Cobleys Ltd. of Hove as official robe-makers to the University.[8]

2 Letter from W. Hamilton to the registrar, Alfred Shields, 5 June 1963.

3 See Gray, pp. 3 and 10.

4 *Daily Telegraph*, 12 June 1963.

5 These recipients, all proposed by the chancellor, were accepted at a special meeting of Senate (19 April 1963).

6 *Illustrated London News*, 22 June 1963.

7 *Daily Mirror*, 12 June 1963.

8 Fourth Annual Report, p. 35. They were a respected outfitters.

The principal rouser of controversy was, of course, the horrified Charles Franklyn, who trumpeted his uninhibited thoughts to the *Brighton and Hove Gazette* almost before the ceremony was concluded.

14 June 1963

EXPERT HITS AT VARSITY ROBES

The flamboyant academic wear around the Royal Pavilion Estate, Brighton, this week, by the first honorary graduates of the University of Sussex has become a talking point among all who have seen it. The bright yellow gowns, the scarlet chevrons and the black birettas are a complete departure from the traditional English academic dress. The gowns have no hood and no yoke—but a high stand up collar. The biretta replaced the familiar mortarboard.

This is more than enough to get the traditionalist and the progressive immediately at variance.

Major critic of the dress is Dr Charles Franklyn, an authority on the traditional academic dress. After looking at the yellow-robed honorary graduates at the degree ceremony on Tuesday, he walked out of the Dome and gave his views to the Gazette.

'I would call them canaries, bananas and primroses' he declared. 'They are completely mad and quite out of keeping with British academic dress. They are a deplorable monstrosity and it is only a matter of time before they will have to be changed. No one is going to walk around in things like that. The university have been very badly advised.'

Dr Franklyn is a life-long student of academic dress, university degrees and ceremonies, heraldry and genealogy.

He has designed academic dress for a number of universities, including Nottingham, Singapore and Australian National.

The dress under fire—chancellors and vice-chancellors as well as honorary graduates—has been designed by Mr Hargreaves-Mawdsley who holds a staff appointment at Edinburgh University and who is also designing the dress for the new University of East Anglia.[9]

Defending the designs, the university's registrar, Mr A. E. Shields, said: 'Mr Mawdsley was anxious to get away from designs adopted by most universities founded in the last 100 years and the university intended they should be something different.

[']The designs were approved by the university senate and council.'[10]

It was not the first time that a shade of yellow had denoted a doctorate per se. The Victoria University of Manchester, which gained its independent charter in 1904, dressed its doctors in hoods of gold velvet or satin serge, lined with a lighter silk of the same hue. Franklyn would later scorn them as 'rather like a musical degree or comic college',[11] and now considered that Sussex were not so much processing as gallop-

9 The scheme for UEA, deplored by Shaw (1995, p. 99)—who even employed the Franklynism 'freakish' in so doing—was eventually designed by Cecil Beaton.

10 *Brighton and Hove Gazette*, 14 June 1963.

11 Franklyn (1970), p. 207, thus echoing Shaw's 1962 allusion to *The Mikado*—although *Princess Ida* and its all-female university would have been closer. (SxUOS/1/1/17/24. Letter from George Show to John Fulton, 14 August 1962; see Plant, p. 60). Attention had already been drawn to this operetta when discussing the dress of St Andrews: 'The long close robe with girdle; the soft biretta-cap, recall the handsome costumes worn by the collegians in Gilbert's *Princess Ida*. Surely that beautiful dress, or something like it, might will [*sic*] replace the academic caps and gowns of the present day; which are really quite modern, and mostly represent the convenience of tailors [...] A herald, rather than an artist, should be consulted when hoods

ing down the same incongruous road. The *Gazette* increased the gaiety of nations by concluding wickedly: 'The Student Union on Tuesday afternoon debated the motion: "This House deplores tradition." The motion was defeated by a 2–1 vote.' Franklyn's rejoinder highlighted his achievements and bewailed his treatment, while citing an earlier meeting with Hargreaves-Mawdsley. He then widened the theatre of war to include one S. T. Willcox, whose cry for change was published alongside Franklyn's second letter, supported by Shaw, all in the issue of 21 June 1963.

> I am writing in connection with the report on page one of the June 14 issue of the Gazette concerning the design of the new dress worn by the first honorary graduates of the University of Sussex and I would be grateful if I could clarify some points.
>
> I designed the complete system of academical and official dress for four British Universities—Malaya, Australian National, Southampton, and Hull, also the Chichester Theological College new hood in November, 1948 at the special request of the late Dr G. A. K. Bell and many other hoods and robes.
>
> I did not design the complete system for the University of Nottingham but I did revise and convert the proposed system for them in 1948–49, and I played a not insignificant part in revising Cambridge academical dress in 1932–34 when the system was subjected to topical correction and completion to date.
>
> My greatest work was for Southampton, Hull and Malaya and on June 11 the vice-chancellors of Southampton and Hull were wearing the stately and dignified robes that I designed for them.
>
> Dr (not Mr) William Norman Hargreaves Mawdsley, who designed the Sussex University dress, spent two days here in the first week of August, 1952,[12] and studied all my compilations on academical dress and thanked me in the preface to his book published on March 14 that I reviewed for the Daily Telegraph on May 10.[13]
>
> I offered to do my best for Sussex University but I was snubbed.
>
> My family has been connected with Sussex intimately for some 80 years.
>
> Charles Franklyn

> It is satisfactory to note that in your issue of June 14 your leading article goes some way towards answering the criticism of Dr Charles Franklyn that the new academic dress adopted by the University of Sussex is out of keeping.
>
> Traditional academic dress adopted elsewhere is medieval in origin and nothing would be more out of keeping than to introduce it into Sir Basil Spence's revolutionary university buildings.
>
> Something equally new in academic costume is therefore called for. It would even have been appropriate for the gowns and birettas of the Chancellor, Vice-Chancellor and honorary graduates to have been made of plastic.
>
> S. T. Willcox, Farthings, Cuckfield

> Mr Stanley Willcox of Cuckfield, misses the point in his letter to you last week about the academical dress for the University of Sussex.
>
> We all know that academical dress is of mediaeval origin but Dr Hargreaves-Mawdsley, in designing robes for Sussex, has tried to reproduce some of the 1465

are designed.' (Baty, p. 6.)

12 Franklyn means 1962; he did not know Hargreaves-Mawdsley in 1952. The statement flies in the face of his 1961 dismissal of the younger man as an authority. See Plant, p. 51.

13 Strictly true, but Franklyn simply appears within a list of eight others to whom Hargreaves-Mawdsley offers his thanks. Franklyn's 1963 review is entirely uncritical, comprising cherry-picked facts.

robes as shown in the New College MS., fantastic and out of keeping.

Charles Franklyn

Hargreaves-Mawdsley discussed the Chaundler MS (New College MS 288 f.3r) to which Franklyn refers, in his volume. No evidence has yet come to light that he took specific inspiration from this source when creating his scheme for Sussex; or, indeed, any reason why such derivations would be inappropriate.

I would like to endorse the observations made by Dr Charles Franklyn on the academical dress of the University of Sussex and published in your columns last week.

The choice of the jesters' colour—yellow—for doctors' robes is most unfortunate, and to have three shades of yellow which are so similar is almost a catastrophe. It is difficult enough to recognise them when seen together, but seen separately it would be almost impossible to identify the degree.

Doctors expect to wear scarlet, and Sussex doctors will no doubt feel somewhat embarrassed to find only a yellow rayon robe to symbolise their degree.

And why no hoods? What is Dr Stockwood to wear with his chimere to show his Sussex degree?

Is it not surprising that a university which prides itself in its progressive views should attempt to revert to a form of mediaeval academical dress (seen particularly clearly in the outfit worn by Vice-Chancellor Fulton)?

We must hope that the bachelors and masters from this university will not be encumbered with comparable eccentric garments.

(Dr) G. W. Shaw, Lancing College.

Amid this furore, and perhaps on the same day as the *Gazette's* second column appeared, Fulton received a comforting letter from Hargreaves-Mawdsley, his equilibrium now quite restored: 'a triumphant success [...] I am looking forward to bringing the matter of the hoods to an equally successful conclusion.'[14] The students were less enamoured, their surly rebellion against the wearing of gowns swelling to a mass protest in the autumn. Senate reviewed the minutes of its Discipline Committee in December 1963 and ruled that gowns should be hired to those students who had the temerity to present themselves at examinations without one. Should there be insufficient stock, a fine was to be levied instead.[15]

Consolidation

Although it was probably impractical for the committee to be reassembled before Hargreaves-Mawdsley left for the summer, it was 4 November when Fulton began canvassing for contributions from the deans of schools, and not until 6 January 1964 that the sub-committee finally met, with Hargreaves-Mawdsley and Cobley in attendance. The registrar (Shields) had circulated a résumé of the current situation, but the debate occasioned numerous alterations, with further summaries produced in quick succession, and the ordinances were not finally approved by Senate for some months.[16] Matters arising are here discussed alongside sections of Shield's document, with obvious errors silently corrected.

14 Letter from Hargreaves-Mawdsley to John Fulton, 20 June 1963. He also asked Fulton to put in a word on his behalf to the vice-chancellor of York: was he perhaps hoping to design their scheme?

15 Nineteenth meeting of Senate, 11 December 1963.

16 Twenty-third meeting of Senate, 25 June 1964.

Shield's document [divided for clarity] for the sub-committee, 1964.

The University of Sussex
Academical Dress

The following are the items on which decisions have been taken:
Chancellor's cap and gown
Vice-Chancellor's cap and gown
Deans' caps and gowns
Senior Tutor's and Registrar's cap and gown
Bachelors' gown and hood ?
Masters' gown (Arts and Science)
Doctors' cap and gown
Relevant descriptions are as follows:

Undergraduate

No headdress.

A black cloth gown without sleeves, simply holes for the passage of the arms. Knee-length.

Cut away at the collar with a broad square piece of stuff let in between the shoulders, the gown being gathered into small folds round this square. Open in front without fastenings.

Bachelor of Arts

Headdress, a black square cap (mortar board) with a button and tassel of the School colour and with a border of black alpaca round the bottom edge of the head-piece.

A black cloth gown with a cutaway collar and a yoke rounded at the bottom, the gown being pleated round this yoke. The sleeves to be bell-sleeves of moderate length with very sharply pointed ends, with a wide but not long vertical opening halfway down their length for the passage of the arms.

Decorated on each sleeve above the arm-holes with a piece of twisted silk cord looped in the shape of a decoration on a bandsman's sleeve, to indicate the BA.

Hood of black cloth lined and edged with grey fur in squares. Medium length with narrow square ended liripipe in the School colour.

Bachelor of Science

The same except the sleeves of the gown are to be decorated with a horizontal piece of black silk with three black buttons spaced out on the line of black silk.

Annotations drawing attention to the bachelor's hood show that matters were not settled. The dimensions of the squares are absent, but Shaw described them as 'four-inch'.[17] He also remarks on 'a small fold of stuff sewn on as a liripipe' and states that the

17 Shaw (1966), p. 90. Haycraft states 5½ inch; Shaw (3rd edn) states five-inch with a

colour binding is one inch wide inside and a quarter inch outside, as well as pointing out that the sleeves of the gown are the London undergraduate shape. The eccentric idea of highlighted liripipes had been jettisoned, although this would have been relatively easy to facilitate, since the Sussex hood is essentially the Victoria University of Manchester shape [s9] with a liripipe stitched on.[18]

The committee recommended that bachelors' dress should not be differentiated by faculty but by school, with a single gown for both BA and BSc, both 'with a looped piece of twisted silk cord in the faculty colour'. As a result, the black decorations on the BSc gown were abandoned, although not, it seems, in time for the first graduates. The school colour would now appear as an edging of a band of silk one inch wide round the outside of the entire hood.

> Master of Arts
> Headdress, a black square cap with button and tassel of the School colour.
>
> A black cloth gown with cut-away collar and yoke in the form of a double bracket, e.g. ⌣⌣ gathered below and at the shoulders.[19] Black silk facings in front.
>
> The gown to be ankle-length (or thereabouts). Sleeves to be as long as the gown, panelled in type (i.e. square and sewn up below the arms), with broad square flat ends, with a broad but not long vertical opening half-way down for the passage of the arms. Decoration on the sleeve the same as BA for the bachelors' degrees.
> Hood of black alpaca lined (but not edged) with ultramarine white-striped (vertically) ribbed silk.
>
> Master of Science
>
> As above. Decoration on the sleeves as Bachelor of Science.
> Hood, black alpaca, lined with gamboge ribbed silk.

The underlined passages in the description of both masters' hoods were, of course, Hargreaves-Mawdsley's original suggestions; but these had since been modified, and new samples were shown.[20] It was agreed that the gown for both masters' degrees should include the decoration on the sleeves as for the bachelors' gowns; the hood for both was to be black alpaca lined with dove grey silk, the edge bound in the school colour. The choice of grey as the basic colour (as also at the newly-established University of York)—fur for bachelors, silk for masters—was clearly an attempt to concoct some unifying convention from the elements remaining, but now the cart was before the horse. The demise of the master's ultramarine and white stripes meant that the reasoning behind the original pattern of the bachelor's hood was also lost, so it would have been far better if the hoods had been fully lined with fur in conventional fash-

half-inch gap between them.

18 See Groves (2003), p. 21.

19 Shaw (1966), p. 90, points out that the lower border of the yoke would normally have a concave outline.

20 Exactly what these were is no longer known.



Image Courtesy Sussex Alumni Facebook Group (2023)

Fig. 1. Graduation, The Dome, Brighton (1965).



Fig. 2. Old squares: a 2014 reunion of eight of the first thirty-seven graduates from 1964. The gowns, with twisted silk decoration, are paired with hoods bound in white, although only one square cap has a tassel of the correct school colour.

ion,[21] or even simply edged instead. No wonder Hargreaves-Mawdsley railed against committees. Little was left of his scheme other than the grey fur squares: these, being shorn (so to speak) of their heraldic companions, were reduced to a curious anomaly: the tail-ends (so to speak again) of an abandoned system, within which alone their design had made any logical sense.

> Master of Philosophy
>
> Headdress: a black square cap with deep royal blue button and black tassel.
>
> Gown: as for the Masters of Arts and Science, except that the sleeve decoration should be scarlet.
>
> Hood: of black alpaca lined with dove grey silk, without the binding in the School colour, but with a one inch wide band of scarlet silk over the dove grey lining; this band not to form an edging but to be set in from the inside edge of the hood so as to allow approximately ¼" of the dove grey silk to appear between it and the edge of the hood.
>
> Doctor of Philosophy
>
> Headdress: For ordinary occasions a black square cap with navy blue button and black tassel.
>
> For special occasions a stiff black domed round biretta with ultramarine button on top.
>
> For ordinary occasions a black silk gown like that of MA, except that
>
> (1) the bottom edges of the sleeves are to be serrated, and
>
> (2) instead of the sleeve decoration of MA is to be substituted one

21 Not only would this have followed the traditional pattern of bachelors' hoods, but the use of acrylic would have negated the cost that diminished similar designs elsewhere to mere binding. See Groves (2004), p. 61.

horizontal line of navy blue silk with three navy blue buttons and with a small navy blue tassel hanging from each of the three navy blue buttons.

For special occasions, together with the biretta, a silk robe of exactly the same shape as the undress gown, but the whole to be navy blue in colour, and instead of a cut-away collar to have a stiff collar high and upstanding at the back and coming down to join the facings in front. On the right shoulder a thin band of scarlet silk fastened on the top of the shoulder by means of a scarlet button, the ends hanging down back and front. No decorations on sleeves. No hood.

The MPhil degree was devised at Sussex after the submission of Hargreaves-Mawdsley's original proposals. Deep royal blue (BCC 150) was adopted as the general colour for Philosophy, not only for the full-dress doctoral robe but on the decorations on the undress gown. The headdress for special occasions was changed from a biretta to a black velvet *pileus* crowned with a deep royal blue button. By May 1964 the gown for ordinary occasions had become: 'a black silk gown like that of the MPhil, except that the bottom edges of the sleeves are to be scalloped'. For some time, only Oxford, Sussex and York awarded a DPhil as opposed to a PhD.[22]

Doctors of Laws, Science and Letters

The same as for the DPhil, except that the button on the biretta and on the square cap, the decorations on the sleeves of the undress gown, and the colour of the full dress robe to be of different shades of yellow (one shade corresponding to each degree).

Colours of gowns for the remaining awards were allotted as follows: LLD gamboge; DSc marigold; DLitt chartreuse green. Gamboge is the University's own nomenclature of Buttercup, BCC 53, while marigold is Banana, BCC 64. Chartreuse Green is BCC 171, where it has the same name, although this choice was changed within weeks to Deep Chartreuse Yellow, BCC 112. The amended scheme had been proposed by May 1964:

Doctor of Laws

Headdress as for the DPhil, except that the button on the pileus and on the square cap to be gamboge.

The ordinary gown to be as for the DPhil, but decorated on the sleeves with a horizontal line of gamboge buttons and tassels.

The special gown to be the same shape as the DPhil special gown, but of gamboge silk.

22 Shaw (1995) lists the University of Buckingham as awarding a DPhil, but the nomenclature was soon changed to a PhD. According to the earliest papers at Birmingham, a DPhil was initially offered there, but the nomenclature transitioned to a PhD at some unidentified point. It appears thus in the 1920 encyclopaedia *Athena*. Sussex and York renamed their DPhil in the twenty-first century.

Doctor of Science

The same as for Doctor of Laws, except that the button on the pileus and on the square cap, the decorations on the sleeves of the ordinary gown, and the colour of the special gown to be marigold.

Doctor of Letters

The same as for Doctor of Laws, except that the button on the pileus and on the square cap, the decorations on the sleeves of the ordinary gown, and the colour of the special gown to be deep chartreuse yellow.

School Colours [23]

English and American Studies	white
Social Studies	green muscat
European Studies	old rose
African and Asian Studies	eggshell blue
Education and Social Work	chartreuse yellow [agreed 6 Jan. 1964]
Physical Sciences	dove grey [changed to amethyst 6 Jan. 1964]
Biological Sciences	marina green
Applied Sciences and Engineering	lilac

As already noted, the DLitt robe was no longer the dark green disparaged by Shaw but had become chartreuse, joining the lighter shades allotted to other doctors. This close blending is likely evidence of John Piper's hand.[24] The colour for the school of Educational Studies (soon renamed as the school of Education and Social Work) was agreed, while that for the school of Physical Sciences was changed to amethyst, since white and dove grey were considered too closely related. The question of ladies' head-dresses for bachelors' and masters' dress was discussed; but although the committee was still in favour of soft oxford caps, the decision was deferred until a certain Dr Cook (female) could be present. The prescribed dress for the following officials was also in place:

The Mace Bearer

Frock coat in deep royal blue barathea, with double row of silver buttons in front (five pairs) with turned-back scarlet facings, black trousers and a silk hat with a scarlet band.

The Registrar & Secretary and the Bursar

Black velvet pileus, with deep royal blue button.

23 These are all listed in the BCC catalogue under the same names, except for amethyst, which appears to be Sussex's renaming of Parma Violet, BCC 216 (see Scott).

24 Plant, pp. 67–70.

Gown as for Doctors, but in black silk and the front edges and collar piped with deep royal blue silk.

The Deans and Senior Tutor

Black velvet pileus with scarlet button.

Gown as for Doctors but in black silk and the front edges and collar piped with scarlet silk.

A thick horizontal bar of silk in the School colour on the sleeves above the arm-holes (for the Deans only).

The committee recommended that the black and gold robe for the vice-chancellor (already the second to be designed) should be altered to have a high collar with accompanying *pileus*, and then allotted to the pro-chancellor.

The Vice-Chancellor

Black velvet pileus with off-white button.

On ordinary occasions, the dress of whatever degree he happens to have.

On special occasions, a robe in shape exactly like the special gown of Doctors, but without the button and scarlet band on the shoulder. The gown to be in a heavy ribbed off-white silk with a half-cape of black silk secured to the robe by two buttons of the same colour as the gown running from the shoulder seam on each side to the sleeve.

The Pro-Chancellors

Black velvet pileus with gold lace button.

A gown in black brocade silk with square yoke at the back into which is gathered the folds of the gown and sleeves; the sleeves being of cape shape with wide openings tapering to points and faced at cuff and round the edge with gold braid. The collar to be high and upstanding at the back as in the Doctors' gowns. The front of the gown turned back and edged with gold braid.

The chancellor's robes had already been approved:

The Chancellor

Black velvet pileus with a thick band of gold braiding surrounding its base, with gold button.

A black silk gown like that of the Doctors' ordinary gown, decorated round the lower edge of the yoke, on the sleeves above the arm-holes (where the decoration is to consist of three horizontal stripes of silk each with three buttons and three tassels), below the arm-holes, and at the bottom of the sleeves, and the facings, with gold braid. On the right shoulder of his robe the University Arms in an embroidered medallion of figured gold on black cloth.[25]

25 See Fig. 3.

The academic year of 1964 was rounded by publication of the first history of the University.[26] Shaw was then working on the first edition of his seminal handbook. A letter of 3 June 1965 to Shaw from Ede & Ravenscroft[27] thanked him for offering to supply details concerning Sussex, as well as matters pertaining to incomplete schemes for Bath, Strathclyde and Lancaster. Shaw's calculated concealment of his project until it was too late for Franklyn to inveigle himself into it, resulted in an aggrieved rumination.

> I am most surprised that you should have a book in the press, now actually printed, in such secrecy! & without telling me one word about it! I would have expected you to be quite delighted to cooperate [...] Since we have been working together so many years I am more than surprised [...] I hope you mentioned me in your book & paid tribute to the beautiful systems I designed for Hull, S/ton & Malaya? Strathclyde let me down & I know NIL as to Ede & R's scheme.[28]

Shaw did not name any designers, nor include Franklyn in the acknowledgements (which mostly express gratitude to registrars and official robemakers); but he laid particular emphasis on Sussex:

> The academical dress for Sussex has been designed by an historian, and the influence of his profession can be seen in his creations. The vice-chancellor wears an off-white robe, closed at the front and topped with a black velvet cape. This is a return to the style of robe worn in the medieval universities of Europe, and similar tendencies can be seen in the robes of doctors. These are surprising measures from a university which in every other respect has shown such a complete breakaway from the past.[29]

The particulars were doubtless transcribed from the University's updated summary of May 1964, since Shaw refers to the school of Education and Social Work, rather than the former school of Educational Studies. Preceding the listing itself is a calm but critical paragraph which continues to stress the foundation's supposed earlier models rather than its new developments:

> The new university of Sussex has decided not to follow too closely the pattern of academical dress used by the older universities. But rather than showing some future trend in this field, the garments which have been approved show a reversion to styles which were in use in mediaeval universities. The yokes of bachelors' gowns are not gathered in the usual way but are ruched like a surplice, whilst those of the masters' gowns are also of a peculiar but different design [...] For the DSc, DLitt and LLD three shades of yellow are used. These shades are so similar as to be difficult to distinguish when seen together. When seen separately it is probably impossible to say which degree is represented. No school colours are shown on these robes. Doctors unfortunately do not have a hood, and hence a clergyman with a Sussex doctorate would have to wear the hood of his lower degree over his surplice.[30]

Dr Alex Kerr's illuminating criticism of this passage separates the grudging respect proffered by Shaw from the inconsistency of Hargreaves-Mawdsley's pseudo-historical approach to design:

26 Daiches (see Bibliography).

27 The Burgon Society: Shaw 1.1.6

28 Charles Franklyn, Letter to George Shaw, dated 12 April 1966 (Burgon Society: Shaw 1.1.16). Franklyn later excoriated the volume in *The Oxford Magazine*, mostly praising himself.

29 Shaw (1966), p. 10.

30 Shaw (1966), p. 89.

> [Hargreaves-Mawdsley] did not pursue his history beyond the eighteenth century and he wrote disparagingly of the iconoclastic nineteenth century, which 'gave scope for robemakers to use their ingenuity in creating new robes for institutions without a past, sometimes borrowing freely and without true knowledge of the manner whereby the old universities had gradually acquired their costume through the years'.[31] Extraordinary then that it was he who drew up the radical scheme of academic dress adopted by the University of Sussex [...] [George Shaw] said that some features of it showed tendencies to return to the style of dress worn in the medieval universities of Europe. However, these features are merely echoes of unconnected items found in continental universities at various times. The bachelors' hood lined with squares of grey nylon fur and the doctors' cylindrical pileus bear no relation to British graduate academic dress at any earlier period. And yet this was the work of a historian otherwise so careful of tradition.[32]

Contemporary reviews and coverage often regarded the whole subject as impossibly arcane and therefore ripe for levity. '[Shaw] partly disapproves, it seems, of Sussex's reversion to medieval styles. The gowns don't hang very pleasantly; nor is the yellow collar on doctors' gowns too practical a notion. Learned gentry with dirty necks could soon make their robes look very second-hand.'[33] Shaw's noting of the continental legacy of the headdress—'The university of Sussex has copied the French universities in having a *pileus* for its doctors. This is a round brimless flat-topped hat similar to the headgear of rabbis'[34]—was seized gleefully by the local press, proclaiming 'THE DOCTOR (of philosophy) PANS THOSE "RABBI HATS"', accompanied by a photo taken in June 1965 of the actor Albert Finney as an honorary DLitt.[35] The following year, when Harold Wilson was awarded the same degree, the *Daily Mirror* paralleled the sallies: 'WHERE DID YOU GET THAT HAT? WHERE DID YOU GET THAT TILE? [...] But how do they dress up Mr Wilson for the occasion? In fancy dress costume reminiscent of a 16th-century Italian lawyer.' A jaded Hargreaves-Mawdsley, lauded (no doubt much to Franklyn's chagrin) as 'the country's acknowledged expert', retorted:

> What are you going to put people in that is fitting for a degree ceremony—a Space suit? [...]
>
> I wanted something that was dignified, had links with tradition and was international. I thought of the new Renaissance of Britain and felt it fitting therefore to evoke Renaissance Venice. [...] Those bonnets of Oxford and Cambridge take a lot of living up to. Some people look rather ridiculous in them.[36]

This explanation does not imply lineage, and it is important to note Hargreaves-Mawdsley's choice of the verb 'evoke', since it is the closest he would come to acknowledging the origins of his designs. Whether or not they recall Venetian splendour, they undoubtedly anticipate modernity, being less a compromise than a reinvention by a fine historian. The nub of the matter, as Professor Bruce Christianson mentioned, is not the exact historical situation, but what Hargreaves-Mawdsley made

31 Hargreaves-Mawdsley, p. vii.

32 Kerr (2008), p. 108. For an explanation of the reasoning behind Hargreaves-Mawdsley's initial scheme, see Plant.

33 Peter Preston, 'All mod dons', *Guardian*, 25 April 1966.

34 Shaw (1966), p. 10.

35 Brighton *Evening Argus*, 14 April 1966.

36 *Daily Mirror*, 15 July 1966.

of it; and since the concept of history as a reconstruction of the past is central to the interpretation of the subject from contemporary perspectives, it would be entirely natural to encounter such an approach in one who was, by all accounts, a supremely conscientious and erudite scholar.[37] It was therefore most unfortunate that his softly spoken ideas had always to contend with Franklyn's acerbic *fortissimo* derision; for the unresolved conflict between an imaginative viewpoint and an unbending (not to say ossified) mindset entirely encapsulates the problems at their heart of their vexed relationship. Franklyn would later damn the dress of the post-1956 foundations as 'deplorable and lamentable: the hoods of Kent, Leicester, Stirling, and Sussex are freaks and should be redesigned.'[38] He gave fuller vent two years earlier while hoping to obtain a consultant role, although no opportunity ever materialized:

> The academical dress adopted for [Sussex] is, perhaps, the most deplorable, freakish, and unorthodox of any British University [...] Doctors were [*sic*] not allowed to have any hoods nor are they allowed full dress scarlet robes, so that these degrees are useless to bishops and clergy [...] [The writer] has suggested already what orthodox robes should be for graduates in music and he is prepared to design correct robes for Sussex which would put her on a level with Oxford, Cambridge, Southampton and Hull. [...] In many cases the national robes would be far finer than the university's: this applies especially to Sussex whose robes are so dreadful and so freakish that many of her *alumni* detest them [...][39]

In the summer of 1966, at the instigation of George Cobley, it was agreed that an exhibition of academic dress might occasionally be mounted at the University to encourage students to wear their own ties and colours more frequently. The registrar noted that although Cobley's appeared to have been initially satisfied that the more expensive forms of attire would mostly be hired, 'what was not clear at that time was that there would be very little demand from undergraduates for academic dress.' It was a curious equivocation in view of the vociferous objections of the first term, as well as Shaw's warning to the vice-chancellor in his letter of 14 August 1962.[40] As a result, the University subsequently purchased all Cobley's stock of undergraduate gowns,

37 The student newsletter, *The Quill*—'the voice of Brandon University'—(18 April 1980), published a week after Hargreaves-Mawdsley's untimely death, contains an outpouring of tributes that clearly demonstrate the high esteem in which he was held. One asserts that he was a friend of such luminaries as Ralph Vaughan Williams, W. H. Auden, Louis MacNeice and John Masefield, for which claim the present writer has been unable to trace a shred of evidence. The intention may simply have been to place a beloved teacher among the ranks of the great.

38 Haycraft, p. xiv.

39 Franklyn (1970), pp. 208, 214. Although he does praise some institutions with which he has not been connected, notably Birmingham and Liverpool, Franklyn is chiefly concerned to highlight his own University of London, and those for which he designed. The volume, essentially Franklyn's working notebooks, highlights his outspoken opinions concerning certain degrees or foundations (in particular, those of Durham, Sheffield, Reading and Lampeter, as well as Sussex), notwithstanding such contradictory remarks as '... academical dress must be a living reality or practical science, and cannot stand still just because we are not living now in the 15th century' (p. 156). It is notable that Hargreaves-Mawdsley's scholarship is entirely ignored, with Franklyn's book presented as if it were the first-ever study on academical dress; indeed, his especial abhorrence of Sussex is surely entangled with his frustration that his own research had long been eclipsed.

40 Plant, p. 59

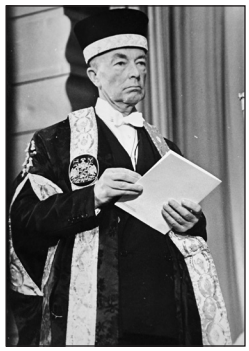


Fig. 3



Fig. 4



Fig. 5

Fig. 3. Lord Shawcross (chancellor 1965–1985), 1965. **Fig. 4.** John Fulton (vice-chancellor 1961–67), 1965. **Fig. 5.** Quentin and Ann Bell, in their honorary DLitt robes (1966).

arranging for them to be stored with the firm until they were required on loan; such occasions, already rare, would soon be no more.[41]

The early sparring was mentioned in Daiches, although by the time of its publication, the Union's initial defeat—which apparently 'served to show where the real power lay'[42]—had been turned to victory. Continuing student dissatisfaction soon triumphed, causing 'Peter Simple' in the *Daily Telegraph* to fulminate against the lamentations of one Miss Debbie Epstein, never knowingly over-dressed:

> She and her fellow protesters, for example, have just protested successfully against having to wear academic gowns on ceremonial occasions. 'We all felt quite stupid walking round in these gowns,' she says. 'We think these garments are outdated and anachronistic.'
>
> Let us hope she feels more intelligent without her gown. She may even feel intelligent enough to explain this rage to destroy the past, this lust to root out every symbol and association which connects us with our ancestors and make the world a blank.[43]

Despite Shield's warning to Hargreaves-Mawdsley that the University's colours could never be changed once chosen, few foundations have made so many alterations to their academic dress as Sussex. Only four years later, on 14 October 1966, it was agreed that a joint committee of Senate and Council should 'review some questions' concerning the attire,[44] and a smaller Academic Dress Committee of seven convened on 7 February and 22 March the following year. Hargreaves-Mawdsley was not present

41 After Cobley's was absorbed by Moss Bros, in 1981, Sussex owned and hired out its own academical dress until the late 1980s or early 1990s, when Bill Keen (Managing Director of Ede & Ravenscroft) purchased all the remaining items. They were held for some years for staff to hire, but the University eventually requested that the stock be withdrawn. (James Middleton, email to author, 5 October 2023.)

42 Granville Hawkins, 'From the Cage: An Undergraduate View', Daiches, p. 194.

43 Peter Simple, 'Phantom of Protest', *Daily Telegraph*, 16 June 1964. Of the plateglass universities, only East Anglia and Kent would retain undergraduate dress for any appreciable length of time.

44 Report of the decisions taken by the council at its meeting on 14 October 1966 (Meetings of Senate, op. cit.).

on either occasion. An all-purpose doctoral hood was strongly desired, but the general objective was to standardize and simplify arrangements without making any major changes. Recommendations from these meetings appear as Appendix A.

School colours would eventually be abandoned, but later minutes nonetheless continued to list them in increasing numbers and hues, even though degrees were no longer awarded in schools. On 24 February 1967, Len Brown, director of Joshua Taylor, informed Shaw that only one colour would henceforth be used for doctors' robes, doubtless giving the recipient a measure of gratification that at least some of his suggestions had finally been accepted.[45] Continual toying with clothing also raised palpable irritation at Senate. 'An unnamed member of Senate gave notice that he wished to discuss the need for (any) academic dress.'[46] It was over a year before the Academic Dress Committee met to debate yet another sheaf of largely self-inflicted problems, most of which would have evaporated quickly had they only co-opted and heeded an expert. Matters were approved by Senate on 15 May 1968 and finally passed by Council on 21 June. One improvement, a restyled *pileus* that sloped outwards rather than inwards was markedly more dignified than the fez-like headgear previously in use.

Unless the robemakers proceeded with exceptional haste, the earliest occasion on which the new designs might have been worn was the graduation ceremony at the Dome, Brighton, on 9 July. Honorary graduates then included Gordon Watts, DSc (Foreign and Commonwealth Office advisor on technical education), Brian Flowers, DSc (physicist), and Gerald Moore, DLitt (pianist). On 26 April during the Brighton Arts Festival, one hundred and fifty guests had attended a special graduation ceremony to bestow an Hon. DLitt on composer William Walton: probably the last individual to be formally arrayed in the original DLitt robes.[47]

Music and renewal

In his occult thriller *The White People* (1904), Arthur Machen wrote: 'Then there are the Ceremonies, which are all of them important, but some are more delightful than others—there are the White Ceremonies, and the Green Ceremonies, and the Scarlet Ceremonies.' As Machen deliberately left his phrases tantalizingly obscure, they may be gaudily applied to the present topic, since many authorities were by now firmly convinced that in replacing Scarlet Ceremonies with Yellow ones, Sussex had written a horror story of its own. The appositeness of the title of Simon Raven's 1960 vampiric novel *Doctors Wear Scarlet*[48] would also decline rapidly during the decade. By 1968, Beloff felt able to opine: 'The original Oxbridge trappings have dwindled in significance. Gowns have disappeared, and formal leave-takings are vanishing.'[49] The publication of Smith and Sheard's magisterial volumes (1970) set out the status quo of Sussex, including the

45 F. L. Brown, Letter to George Shaw, 24 February 1967 (Burgon Society: Shaw 1.1.1.9).

46 Minutes of the forty-second meeting of Senate, 15 March 1967.

47 Walton was guest conductor at the Festival, but this was an extremely brief Congregation, evidently convened for one purpose only. In his official biography, seven universities are listed as bestowing honorary degrees on him, but for some reason Sussex is omitted. See Susana Walton, *William Walton: Behind the Façade* (Oxford, OUP, 1988), p. 181.

48 Simon Raven, *Doctors Wear Scarlet: A Romantic Tale* (London: Anthony Blond, 1960).

49 Beloff, p. 81.

obstinately persistent school colours, together with a description of the unusual length of the master's gown—reaching 'to about the ankles.' Details of the undergraduate gown were also given, although the garment was effectively obsolete by then.

Courses in Music were established at Sussex in 1969, with a strong emphasis on twentieth-century repertoire: the prime mover was Eric Roseberry, author of standard studies on Britten and Shostakovich. If this had been an independent department, its relatively small numbers might well have threatened viability, but Sussex's disposition—with subjects linked across schools rather than existing in self-contained faculties—allowed it to flourish within a larger interdependent body. Donald Mitchell, one of the advisors guiding the foundation of the department and subsequently first Professor of Music, ensured that certain composers connected with Faber Music (which he had founded in 1965 at Britten's suggestion) were granted posts, such as the Commonwealth Visiting Professor, Peter Sculthorpe.[50] Mitchell's appointment also resulted in senior Aldeburgh luminaries receiving honorary degrees, including Peter Pears, John Piper, and the cellist Mstislav Rostropovich.[51] Also in post from 1967 was University Organist John Birch, who, being without a degree, received only the second Hon. MA in Sussex's history.[52] On 15 June 1971, Asa Briggs (the vice-chancellor) informed Franklyn of the new BA in Music, the latter merely observing grumpily, 'The hood will be the freak BA hood.'[53]

Expansion and development

By November 1974 further particulars were in place arising from the introduction of new degrees (see Appendix B). Sussex now offered Bachelor of Education and Bachelor of Laws, both of which were awarded the existing BA gown and hood without its twisted silk cord loop. Masters in both social work and educational psychology used the existing master's hood of black alpaca lined with dove grey, incorporating facings of black grosgrain. The new MPhil in Developmental Studies was allotted the same gown and hood as the existing MPhil degree. Some of the doctors' robes had been subtly altered in colours and materials so as to distinguish honorary degrees, while new robes adorned an increasing number of officials.

50 See *The Times*, 24 April 1969. Twentieth-century music was also central to the course at the University of York, and contemporary material flourished in other academic schools at Sussex, particularly English. Mitchell's personal network may be discerned in the appointment of several Aldeburgh names (notably composer Gordon Crosse and the Allegri Quartet) to Sussex's first residential summer school of music in August 1971. The sculptor Henry Moore, another with Aldeburgh connections, received a DLitt in 1965.

51 The DMus was not established until 1974, meaning that Yehudi Menuhin's award in 1966 was again a DLitt, not a music degree. The first recipient of a Sussex DMus *h.c.* was the violinist Levon Chilingirian (1992).

52 Birch, p. 13. A visiting lecturer at Sussex from 1971 to 1983, his robes are held by the Burgon Society (WJB-001), of which he was formerly president. See also Congregation for the Conferment of Degrees (The University of Sussex, 8 December 1971).

53 Haycraft, p. 20. Franklyn pounced again (p. 26) when the Stirling BA was unveiled, complaining that its hood of black silk lined in dove grey infringed the Sussex MA. He did not worry that the shells of Sussex's hoods are alpaca, not silk. The main issue was that the vacillations over the Sussex school colours had seen them quietly removed a few months earlier and then as soon replaced, which Stirling could hardly have been expected to know about.



Courtesy of Britten Pears Arts

Fig. 6. Honorary DLitts, 13 July 1971. Seated from left: Stanley Theobald (mayor of Brighton); Anthony Powell (novelist); Lord Shawcross (chancellor); Veronica Wedgwood (historian); Asa Briggs (vice-chancellor); Peter Pears (tenor). Standing from left: mace bearer for Brighton; mace bearer for the University.

In the same year, it was agreed that the chancellor might choose either a *pileus*, or a black square cap with a band of gold braiding and gold tassel. As the first holder of the office had foreseen, the cap was much easier to doff and replace in ceremonies; but convenience appears to have trumped logic, since it opened the possibility of the senior representative of the University appearing without the especial headgear unique to the foundation. In contrast—probably at the encouragement of the then post-holder, the sartorially conscious Asa Briggs—the vice-chancellor now wore his distinctive robe on all occasions, rather than 'whatever degree he happens to have'. The pro-vice-chancellors lost their high collars but otherwise the robes were unaltered. The gowns of the registrar, secretary and bursar were changed to grosgrain.

The PhD now sported a shoulder ribbon two inches wide. Further to the first part of this investigation into Hargreaves-Mawdsley's sources, it is worth noting another possible inspiration for this decoration: the magnificent Portait of the Knight Giovanni Grimani by Bernardo Strozzi (*c.* 1640) in the Gallerie dell'Accademia, Venice.[54] But confusion about shoulder ribbons for higher awards persisted for decades, with the robemakers seemingly veering between ribbons on one shoulder or both as the fancy took them. Photographs from 1966 (see Fig. 5) demonstrate that two was a very early

54 At <https://commons.wikimedia.org/wiki/File:Accademia__Ritratto_del_cavaliere_Giovanni_Grimani_by_Bernardo_Strozzi.jpg>.

modification, yet five years later (Fig. 6) single ribbons had been restored. It was probably a simple misreading of the regulations: 'ribbons' in the plural did not refer to two separate ones, but the varying colours of different awards. By the time of the revised regulations of 1990–91, all had been consolidated and clarified: the DPhil was to have 'a 2" wide red satin ribbon, 8" long with swallowtail ends fastened in the middle by a red satin covered button', while higher doctors (LLD, DLitt, DMus, DSc), would wear 'a gown in the same style and shape as DPhil but gown of Gamboge Yellow'. Following this, heavily emphasized, was the stipulation: 'Shoulder ribbons as DPhil but coloured for faculty. RIBBONS ON BOTH SHOULDERS.' This entirely sensible outcome prevailed thenceforward, and may be seen, for example, in photographs of alumnus Thabo Mbeki in a Doctor of Laws robe (6 October 1995), and of Sir Ben Kingsley receiving a DLitt (25 July 2008).[55]

Few relevant documents appear to be extant for the next decade, although a circular regarding the 1983 graduation emphasized the traditional attire: 'Academical dress must be worn as there will be a faculty procession at the Ceremony. Arrangements can be made to hire the academic dress of other universities provided the appropriate action is taken in good time [...] The attention of members of faculty is drawn to the possibility of claiming tax relief on the hire of academic dress.'[56]

In the 1990s, Sussex witnessed a complicated melding of its schools. The department of Media grew out of Social Sciences, migrated to the school of Humanities, and much later became the school of Media, Film and Music. A graduate school in Arts and Social Sciences appears to have ceased entirely within months of its creation, or else was quickly absorbed into other faculties. Such movements towards greatly expanded courses, encompassing single, joint and major/minor degrees, were an acknowledgement of a world where individual specialities prevailed, but were greatly lamented by those who prized the interdisciplinary nature of the original courses.[57] The senior assistant registrar sent Shaw the latest regulations in June 1993 (see Appendix C). The principal innovations were joint masters' degrees with the University of Brighton, and new honorary degrees of DMus, DUniv, and MUniv. Robes for the last-named included a Tudor bonnet, whose allocation to a non-doctoral degree was an anomaly that would surely not have been permitted by Hargreaves-Mawdsley or any other authority. Undergraduate dress had lapsed entirely. Degrees of BEng, MPhil (Developmental Studies) and MPhil (Technology and Development), were on offer; all MPhils continued to wear the same academic dress.[58]

Schemes for a new century

Material concerning the next decade is scanty, but essential information on the status quo in 2003 is given in Appendix D. In this year, the affiliated Brighton and Sussex Medical School opened, offering five-year medical degrees (BM, BS) awarded jointly by both universities. The gowns for the deans of schools—which had previously been

55 Gray, pp. 6, 11.

56 Summer Graduation Ceremony 1983, Court Minutes.

57 See Gray, p. 243.

58 See Birch, p. 13. Only the MUniv was given an undress gown, the same design as that for higher doctors.

similar to the Sussex DPhil in shape, but black, edged in claret red silk, and worn with a black velvet *pileus*—were redesigned as Cambridge doctors' gowns in black grosgrain, with facings, yoke, and sleeve linings in the school colour, and a Tudor bonnet. Seven gowns were created: five for the university deans, one for the dean of the BSMS, and one for the director of the Science Policy Research Unit.[59] In the same year (2003), Sussex's black alpaca hood for bachelors was changed to a special simple shape [s8], the cowl bordered inside with six inches of silk in the school colour to match that of the relevant senior figures.[60] When this model appeared in 2004, Hargreaves-Mawdsley's hood of squares was relegated to certain lower-status validated awards (others had no hood at all), under which guise the grey fur lingered like a reluctant fogbank for another six years.

This state of affairs proved short-lived. In 2010, additional restructuring and the abandonment of school colours (other than those for the BSMS[61]) meant the newly minted deans' gowns and the related scheme for first-degree awards became immediately out of date. Moreover, the original high-collared royal blue DPhil gown from 1964 had endured decades of criticism for not appropriately reflecting its status, yet only the dimensions of its shoulder ribbons had changed. In addition, the mangled directive for its headgear (see Appendix D) made no sense: 'a black cloth Tudor bonnet square cap (mortarboard)'! Evidently some annotation had not been correctly transcribed; the most likely explanation is that the mortar-board was replaced by the bonnet when the *pileus* was reserved for honorary degrees. It was therefore perhaps with no little irritation that, on 1 February 2010, yet another Senate Working Group on Academical Dress was convened.

The vice-chancellor gave a brief presentation on current and historical robes, and the University was urged to revert to a single colour for all first-degree awards and adopt similarly identical gowns for heads of schools, thus creating a unified identity able to withstand constitutional upheavals. As the provision of gowning services was about to be reviewed, the timing was optimal.[62] First-degree awards were accordingly allotted a hood of black alpaca, fully lined in a deep scarlet of silken fabric, while all certificates, diplomas and foundation degrees had a hood of the same shape, with a three-inch edge of scarlet satin. At this point, therefore, Sussex's smouldering grey squares were finally extinguished.

---

59 It focused on long-term transformative change across societies and disciplines.

60 Information concerning proposal and design has not been traced, but the scheme is summarized in the Paper for the Senate Working Group of 11 February 2010, and in the Executive Summary of Business of March 2010. They are the most recent relevant documents so far discovered.

61 Originally simply 'light green' and 'light blue'. Their poetic rebranding as 'moss green' and 'chalky blue' appears to have been a brainwave by an unknown committee member, but the exact colours were not defined. The genuine Moss Green (BCC 174) is much richer than the pale hue used by BSMS that Shaw III termed 'eau de nil'. Chalky Blue, referencing the Chalk Hill Blue butterfly that favours the South Downs, does not appear in BCC, and might be one of several shades. A more precise entomological choice would have been Adonis Blue (BCC 85), the rarest butterfly of the area. One hopes that Franklyn, had he lived, might have drawn solace from these topographic descriptions, recalling his 'blue-green of the sea and the green of the Downs'.

62 Executive Summary of Business for Senate: report on academical dress (March 2010), S/224/13.

An initial suggestion was for DPhil robes to be scarlet, edged or lined in dove grey, thereby combining the colour of the proposed bachelor's hood with the grey of the current master's hood. However, at a subsequent meeting in March 2010, new designs by Ede & Ravenscroft were circulated, together with a mock-up of the DPhil gown (see Appendix E).[63] This incorporated the Sussex colours of red and blue from the University coat of arms designed by Anthony Wagner: a scarlet gown in panama wool, with facings and sleeve linings in blue. The scarlet hood was fully lined and bound on the cowl edge in blue, while the bonnet had scarlet tassels. A few years later, the degree was redesignated as a PhD.

As detailed in Appendix F, the robes for DPhil, EdD and Doctor of Social Work were made uniform and distinguished from honorary awards. Higher doctorates retained their gamboge gowns and the *pileus*, while joint degrees had claret robes. It will be noted that these gowns were now in wool rather than silk, yet were still unconventional in being of masters' shape, as Hargreaves-Mawdsley had originally suggested, rather than the usual design for doctors. It is still possible to acquire a substantive higher doctorate at Sussex by examination, but these are extremely rare, and usually honorary.

Since the 2010 regulations, the dress for the BSMS has been enlarged with the addition of robes for a postgraduate certificate or diploma. The new designs for both the University and the BSMS may be found online.[64] These most recent regulations have remained essentially unchanged for over a decade—a singular achievement, given the frequent uncertainties and alterations since the University's foundation—and comprise regulation 27 of the University's General Counsel, Governance and Compliance.[65]

Afterword

Sussex's scheme now reflects the dignified sobriety of the most senior universities. While the Scarlet Ceremonies have triumphed, the BSMS pastels of chalky blue and moss green have lent the South Downs a gratifying degree of the requisite beauty that the troubled Franklyn yearned to supply with sea-blue silk and white fur. Indeed, now that Sussex's fur squares have been consigned to grey ashes with few mourners after almost fifty years of disdain, it may be sincerely regretted that a handful of gamboge robes and a *pileus* or two are the sole remnants of her Renaissance-tinted early years. The gulf between evocations of the sumptuous 1460s and the austerity of the streamlined 1960s must always have been difficult to bridge. What Hargreaves-Mawdsley visualized as a homage to the opulence of Venice, Franklyn and Shaw perceived as a capitulation to Carnaby Street. As a result, their triangular relationship and circular pursuits could never be in accord; indeed, they recall Tom Stoppard's guying of Euclid: 'A triangle is the shortest distance between three points. A circle is the longest distance to the same point.'[66]

63 Until the 1990s, Ede & Ravenscroft's designs were all hand-drawn sketches. (James Middleton, email to author, 5 October 2023.) The earliest University scarves from 1962 had also been plain red on one side and plain blue on the other.

64 At <https://www.sussex.ac.uk/graduation/before/gowns> [retrieved 14 June 2026].

65 At <https://www.sussex.ac.uk/webteam/gateway/file.php?name=27-regulation-27---academical-dress---july-2025.pdf&site=76> [retrieved 14 June 2026].

66 Tom Stoppard, *Every Good Boy Deserves Favour* (London: Faber and Faber, 1978), pp. 25–26.

Perhaps Hargreaves-Mawdsley did not go far enough. Might a closely unified system that recalled with even greater immediacy (and expense) the abundant luxuries of La Serenissima in her prime—ermines, damasks, rich brocades, and all—have better withstood the criticism of historians and the carping of committees? Or would such refined attire in glowing stained-glass hues have appeared the more incongruous when set against Basil Spence's brick pillars and concrete staircases, as it were Barbara Hepworth's geometric stage-set for Tippett's 1955 opera *The Midsummer Marriage*?

Since the publication of the first instalment of this history, Timothy Hallett's ongoing research has unearthed fifteenth-century accounts at Merton College, Oxford, attesting to the use of blue cloth for MA dress. This welcome discovery, along with supporting evidence that the livery at All Souls was also blue, happily strengthens my earlier propositions that Hargreaves-Mawdsley's remarkable ideas were stimulated by Oxford's medieval glass. While his uniquely elegant scheme never reached full fruition, it was a forerunner to the florid conceptions of Cecil Beaton at the University of East Anglia, as well as the flamboyance championed by Sir Grayson Perry during his chancellorship of University of the Arts London. The history of Sussex therefore sounds a cautionary note to all embarking on historical reinventions. Every new circle needs some old grey squares.

Acknowledgements

My appreciations given after the first part of this study are, of course, unchanged; but I should like to reiterate my especial thanks to Rose Lock and her staff at The Keep, Brighton, and to Chloe Ratcliffe Schofield and her team at The University of Sussex. Particular gratitude also goes to James Middleton, for allowing the publication of hitherto unpublished designs in Appendix E, which appear by kind permission of Ede & Ravenscroft; and to the Revd Philip Goff, who located the scheme of Sussex's academic dress from 1990–91, which clarified the use of doctoral shoulder ribbons. I am also indebted to Dr Nicholas Clark (Britten Pears Arts) for providing the photo for Figure 6.

All quotations from the writings and publications of George Shaw appear by kind permission of the Burgon Society.

All attempts to identify and contact the copyright holder of Charles Franklyn have been unsuccessful.

The author

Andrew Plant, BA (Leeds), PhD (Birmingham), FBS, is Curator of the Burgon Society. His book, *Painting Britten: 100 Visions of the Music*, in collaboration with artist Jane Mackay, was published by Bittern Press in June 2026.

Image credits

Fig. 3 The Burgon Society, SHAW3/2/22
Fig. 4 The Burgon Society, SHAW3/2/19
Fig. 5 The University of Sussex, SxUOS1/5/2/2/13/66. Image reproduced by kind permission of the University of Sussex Special Collections at The Keep.

Bibliography

The reader is also directed to the bibliography for the first part of this article in *TBS*, Vol. 23.

Primary sources

University of Sussex Special Collections: The Keep, Brighton: Academic Dress June 1961-Oct 1966, SxUOS1/1/1/17/24. This includes the quoted correspondence by Franklyn and Shaw.

University of Sussex Special Collections, The Keep, Brighton: SxUOS1/1/1/17/24 Academic Dress June 1961–Oct. 1966.

University of Sussex Special Collections, The Keep, Brighton: SxUOS1/1/2/32/2 Minutes of Court.

University of Sussex Special Collections, The Keep, Brighton: SxUOS1/1/2/27/3/1-14 (Senate Meetings Minute Books).

University of Sussex Special Collections, The Keep, Brighton: SxUOS1/1/1/1 – GB181 (Annual Reports).

University of Sussex Special Collections, The Keep, Brighton: Executive Summary of Business for Senate S/224/13 and Senate Working Group on Academical Dress SWG/1/1 and SWG/1/2.

University of Sussex SxMs59/6 (papers of W. G. Stone): Proposal of the University of Sussex and correspondence/reports 1955–62.

The Burgon Society: Letters and papers connected with George Shaw: Shaw: 1.1.1.6; 3.2 (1); 4.1.7.

Unless otherwise stated, all letters and documents cited are taken from the above files.

Secondary sources

Articles

Baker, Richard, 'The Academic Dress of the University of Hull from 1954 to the present day, including the Hull–York Medical School from 2003', *TBS*, 11 (2011), pp. 30–58.

Birch, John, 'Burgon: A Hooded Progress', *The Burgon Society Annual*, 2 (2002), pp. 12–14.

Brewer, Michael H. L., 'Academic Dress in Canterbury', *TBS*, 11 (2011), pp. 8–29.

Christianson, Bruce, 'Doctors' Greens', *TBS*, 6 (2006), pp. 44–48.

——'The Sussex BA and the Grey Amess', *Burgon Notes*, 50 (Winter 2019/20).

Cox, Noel, 'Tudor Sumptuary Laws and Academical Dress: An Act against Wearing of Costly Apparel 1509 and An Act for Reformation of Excess in Apparel 1533', *TBS*, 6 (2006), pp. 15–43.

Eggleston, Edmund, 'The Academic Dress of the University of Essex', *TBS*, 17 (2017), pp. 13–38.

Franklyn, Charles, 'Dressing up the Learned', *Daily Telegraph*, 10 May 1963.

Goff, Philip, 'Len Brown 1918–2007', *TBS*, 6 (2006), pp. 12–13.

Groves, Nicholas, 'Evolution of Hood Patterns', *TBS*, 3 (2003), pp. 18–23.

——, 'Historical English Academic Robes: A Basis for a 'National System', *Burgon Society Annual*, 4 (2004), pp. 59–62.

Jackson, Nicholas, 'The Development of the Academic Dress of the University of Warwick', *TBS*, 8 (2008), pp. 10–59.

Kerr, Alex, 'Hargreaves-Mawdsley's *History of Academical Dress* and the Pictorial Evidence for Great Britain and Ireland: Notes and Corrections', *TBS*, 8 (2008), pp. 106–50.

Plant, Andrew, 'Designing in Circles, Conversing in Triangles, Dressing in Squares: Evolving the Academic Dress of the University of Sussex, 1958–1963', *TBS*, 23 (2003), pp. 39–74.

Scott, Elizabeth, 'The BCC Numbering System: Back to the Future?', *TBS*, 5 (2005), pp. 90–120.

Teather, Edward, 'The History of Undergraduate Academical Dress in Britain's Modern Universities since 1880, with a Discussion of its Recent and Current Use', *TBS*, 23 (2023), pp. 75–93.

Books

Ayers, Tim, *The Medieval Stained Glass of Merton College, Oxford, Corpus Vitrearum Medii Aevi VI* (Oxford: OUP, 2013).

Baty, Thomas, *Academic Colours* (Tokyo: Kenkyusha Press, 1934).

Beloff, Michael, *The Plateglass Universities* (London: Secker & Warburg, 1968).

Buxton, L. H. Dudley and Gibson, Strickland, *Oxford University Ceremonies* (Oxford: OUP, 1935).

Campbell, Una, *Robes of the Realm: 300 Years of Ceremonial Dress* (London: Michael O'Mara Books for Ede & Ravenscroft, 1989).

Daiches, David (ed.), *The Idea of a New University: An Experiment in Sussex* (London: Andre Deutsch, 1964).

Ealand, Charles Aubrey (ed.), *Athena: A Year-book of the Learned World – the English-Speaking Nations*, Vol. I [no more published] (London: A. & C. Black, 1920).

Fox-Davies, A. C., *A Complete Guide to Heraldry*, rev. edn (London: Orbis Publishing, 1985).

Franklyn, Charles A. H., *Academical Dress from the Middle Ages to the Present Day, Including Lambeth Degrees* (Lewes: privately printed by W. E. Baxter, 1970).

Gray, Fred (ed.), *Making the Future: A History of the University of Sussex* (The University of Sussex, 2011).

Groves, Nicholas, *Charles Franklyn: A Man of Strong Opinions* (London: Burgon Society, 2022).

——(ed.), *Shaw's Academical Dress of Great Britain and Ireland*, 3rd edn (London: Burgon Society, 2011).

Hargreaves-Mawdsley, W. N., *A History of Academical Dress in Europe until the End of the Eighteenth Century* (Oxford: OUP, 1963).

Haycraft, Frank (rev. Frederick R. Rogers et al.), *The Degrees and Hoods of the World's Universities and Colleges*, 5th edn (Lewes: printed privately by W. E. Baxter, 1972).

Newton, Stella, *The Dress of the Venetians 1495–1525,* Pasold Studies in Textile History, 7 (Aldershot: Scolar Press, 1988).

Shaw, George W., *Academical Dress of British Universities* (Cambridge: W. Heffer & Sons, 1966).

——*Academical Dress of British and Irish Universities* (Chichester: Phillimore & Co., 1995).

Smith, Hugh, and Sheard, Kevin, *Academic Dress and Insignia of the World* [...] (Cape Town: A. A. Balkema, 1970).

Spalding, Frances, *John Piper, Myfanwy Piper: Lives in Art* (Oxford: OUP, 2009).

Appendix A: Recommendations from the meetings of the Academic Dress Committee, University of Sussex

1) 7 February 1967

The Vice-Chancellor's special dress

The present gown and pileus should be replaced by a gown of the same type as the Pro-Chancellor's, that is black with a high collar and gold decoration, and a black square cap with a gold button and tassel.

The pileus

(a) The pileus (round black cap) should continue to be the special headdress for honorary graduates, the Pro-Chancellors (thus distinguishing their dress from that of the Vice-Chancellor, see 1. above), the Deans, the Treasurer (thus distinguishing his dress from that of the Pro-Vice-Chancellors (see 4.(b) below), the Registrar and the Bursar only.
(b) Women entitled to wear the pileus, as prescribed in (a) above, should be allowed the option of not wearing any headdress.
(c) The pileus should be optional for honorary graduates of Sussex taking part in ceremonies outside the University.
(d) The headdress for all those taking a doctorate by examination or thesis should be a black square cap (mortar board), instead of the pileus.
(e) The Chancellor's hat with its special gold braid should continue to be used.

The robes for doctors

(a) In future there should be no distinction in colour between the special gowns for doctors of laws, science and letters; the present special gown for doctors of laws (gamboge) should be adopted for doctors of science and letters also.
(b) A hood should be prescribed for all doctors, to be worn with their ordinary academic dress only and not with the dress for special occasions. This should be of the Cambridge shape (i.e. with a square tippet at the back) and should be in deep royal blue lined with scarlet. (See also (6)(b) below.)

Official robes for the Treasurer and the Pro-Vice-Chancellors

Official robes should be prescribed for these officers as follows:–
(a) the gowns should be of the same pattern as those worn by the Vice-Chancellor and Pro-Chancellors (see 1. Above) but with the decoration in silver instead of gold;
(b) the headdress for the Treasurer should the same as for the Pro-Chancellors (i.e. the pileus), and for the Pro-Vice-Chancellors it should be similar to the Vice-Chancellor's, namely a black square cap, but with silver button and tassel.

The Masters' degree robes

The hood for degrees of Masters of Arts and Science should be black alpaca lined in dove grey silk as at present, but there should be no coloured binding at the edges.

The coloured trimmings on gowns, hoods and caps

(a) All trimmings in School colours on gowns (including the Deans' gowns), hoods and caps should be abolished.

(b) The coloured trimmings on all doctors' ordinary academic dress should also be abolished.

(c) The red ribbon on the right shoulder of the special gowns for doctors of laws, science and letters should be retained but increased to double its present width.

2) 22 March 1967

Ordinary academic dress for doctors

The Committee noted that as a result of the decisions taken by the Committee at its first meetings, and accepted by Senate and Council, the ordinary gowns for the holders of all doctors' degrees are virtually the same as for masters' degrees. A sample gown showing possible distinguishing marks was considered and it was agreed to recommend that the ordinary gowns for doctors should be distinguished in the following manner:

(a) Doctors of Laws, Science, and Letters: a double line of black braiding at each shoulder.[67]

(b) Doctors of Philosophy: a single line of black braiding at each shoulder.

The pileus (round black cap) and mortar board (black square cap)

It was agreed to recommend that the headdresses of certain degrees should be decorated in the following manner:

The pileus for doctors of laws, science and letters: a gamboge button in the centre of the headdress.

The pileus for honorary doctors of philosophy: a royal blue button in the centre of the headdress.

The mortar board, for all types of graduate: a plain black button and tassel in the centre of the headdress.

The robes for the degree of B.Ed.

The robes should be exactly the same as those prescribed for the degrees of BA and BSc.[68]

The shape of the pileus

It was agreed that a further sample should be obtained of a modified pileus with its sides sloping outwards from the lower to the upper edges.

Academic dress for certain members of faculty

The Committee agreed that, where a member of the Sussex faculty holds a degree of a University which does not specify academic dress (e.g. the University of Vienna), he or she should be allowed the option of wearing the Master's gown for ceremonial purposes.

67 The undress gown for higher doctors.

68 The hood of grey fur squares.

Appendix B: Extracts from the Regulations of the University of Sussex, November 1974

Doctor of Philosophy
Headdress: for ordinary occasions, a black square cap with black button and tassel.
For special occasions (for honorary graduates), a black velvet pileus (round bonnet) with deep royal blue button on top; for other graduates, the same as for ordinary occasions.
Gown: for ordinary occasions, a black cloth gown like that of the Master's degree, except that the bottom edges of the sleeves are to be scalloped and each shoulder is to have a single line of black braiding.
For special occasions: a grosgrain robe of exactly the same shape as the ordinary gown, but the whole to be deep royal blue in colour, and instead of the cut-away collar to have a collar high and upstanding at the back coming down to the join the facings in front. On the right shoulder a wide band of scarlet fastened on top of the shoulder by means of a scarlet button, the ends hanging down back and front.
Hood: for ordinary occasions, a hood of the Cambridge shape (i.e., with a square tippet at the back) of deep royal blue lined with scarlet. No hood for special occasions.

Doctor of Laws, Doctor of Letters and Doctor of Science
Headdress: as for the Doctor of Philosophy, but the button on the pileus to be gamboge.
Gown: for ordinary occasion to be as for the Doctor of Philosophy, but each shoulder to have a double line of black braiding. For special occasions, the gown to be the same shape as the Doctor of Philosophy special gown, but in gamboge colour.
Hood: as for the Doctor of Philosophy.

The Pro-Chancellors (Arts & Social Studies) and (Science), Chairman of Education, Chairman of Community Services and Chairman of Counselling Services:
Headdress: black velvet pileus with scarlet button.
Gown: as for Doctors' but in black grosgrain and the front edges and collar piped with scarlet.[69]

School Colours

English and American Studies	white
Social Studies	green muscat
European Studies	old rose
African and Asian Studies	eggshell blue
Cultural and Community Studies	chartreuse yellow
Mathematical and Physical Sciences	amethyst
Biological Sciences	marina green

69 These robes were therefore the same as for the deans and senior tutor, except that the deans still retained a band of silk in their school colour on the gowns. Educational Studies had become Cultural and Community Studies.

Applied Sciences	lilac
Molecular Sciences	peacock blue[70]
Graduate School in Arts & Social Sciences	scarlet

Miscellaneous

(a) Women entitled to wear [the] pileus have the option of not wearing any headdress.

(b) The pileus is optional for honorary graduates taking part in ceremonies outside the University.

(b) Members of faculty of the University of Sussex who hold a degree of a University which does not prescribe academical dress have the option of wearing the Master's degree gown.

70 The colour for the school of Molecular Science (BCC 120) had been chosen in consultation with Shields, Hargreaves-Mawdsley, and Cobley, and approved at the Thirty-first Meeting of Senate, 30 September 1965. Scarlet was less precisely defined, and might have been any one of several shades.

Joint Masters' Degrees with Brighton Polytechnic
Headdress and gown: as for all other masters except Master of the University
Hood: black alpaca lined with dove grey; edged with gold and blue for the Joint Master of Arts and edged with gold and red for the Joint Master of Science.

Master of the University
Headdress: a soft doctor's bonnet of black velvet with a stiffened peak, encircled by a gold silk cord with tassels.
Gown: for ordinary occasions to be as for the Doctor of Philosophy but each shoulder to have a double line of black braiding. For special occasions as for the Doctors' special gowns, but of black material with red silk collar and lapel facings and no shoulder ribbon.
Hood: as for the Doctor of Philosophy, but of black material lined with red silk.

Doctor of Laws, Doctor of Letters, Doctor of Music, Doctor of Science
Headdress: as for the Doctor of Philosophy, but the button on the pileus to be gamboge.
Gown: for ordinary occasion to be as for the Doctor of Philosophy, but each shoulder to have a double line of black braiding. For special occasions, the gown to be the same shape as the Doctor of Philosophy special gown, but in gamboge colour; differentiated by coloured shoulder ribbons in accordance with the following scheme.

Doctor of Laws	red[71]
Doctor of Letters	blue
Doctor of Music	oyster white[72]
Doctor of Science	green

Hood: as for the Doctor of Philosophy, but of gamboge material lined with coloured silk in accordance with the above scheme for gown shoulder ribbons.

Doctor of the University
Headdress: as for the Master of the University.
Gown: for ordinary occasions to be as for the Doctor of Philosophy but each shoulder to have a double line of black braiding. For special occasions, as for the Doctors' special gowns, but of red material with blue silk collar and lapel facings and no shoulder ribbon.
Hood: as for the Doctor of Philosophy, but of red material lined with blue silk.

School Colours

African and Asian Studies	eggshell blue
Biological Sciences	marina green
Chemistry & Molecular Sciences	peacock blue

71 The shade of red was again not specified.
72 Oyster White may have been BCC 31 where it is termed Oyster Grey, but the exact shade of the other three colours cannot be ascertained from the designations as given.

Cognitive & Computing Sciences	pansy[73]
Cultural and Community Studies	chartreuse yellow
Engineering	lilac
English and American Studies	white
European Studies	old rose
Mathematical and Physical Sciences	amethyst
Social Studies	green muscat
Centre for Continuing Education	jade green
Mathematical Sciences	lupin [pink]
Science Policy Research Unit	raspberry
Social Studies	green muscat
Institute of Education	burnt gold

73 BCC 180.

Appendix D: Extracts from the Regulations of the University of Sussex, 2003

Validated programmes (Master of Arts, Master of Business Administration, Master of Laws, Master of Music, Master of Research, Master of Science)

Full Dress

Gown — of black cloth, with a cut-away collar and yoke in the form of a double bracket, gathered below and at the shoulders. Black grosgrain facings in front. The gown length to be below the knee. Sleeves to be as long as the gown, panelled (i.e. square and sewn up below the arms), with broad square flat ends, with a broad but not long vertical opening halfway down for the passage of the arms.

Hood — black outer fully lined in dove grey. Plain black neckband that is self lined black.

Hat — a black square cap (mortarboard)

Bachelor of Medicine, Bachelor of Surgery (BMBS) in the Brighton and Sussex Medical School

Full Dress

Gown — of black cloth, with a cut-away collar and a yoke rounded at the bottom, the gown being pleated round this yoke. The sleeves to be bell-sleeves of moderate length with very sharply pointed ends, with a wide but not long vertical opening halfway down their length for the passage of the arms.

Hood — black outer self lined and face inside lined in 125mm (5") Chalky Blue and 25mm (1") Moss Green satin. Plain black neckband that is self lined black.

Hat — a black square cap (mortarboard)

Bachelor of Science (BSc) in the Brighton and Sussex Medical School

Full Dress

Gown — of black cloth, with a cut-away collar and a yoke rounded at the bottom, the gown being pleated round this yoke. The sleeves to be bell-sleeves of moderate length with very sharply pointed ends, with a wide but not long vertical opening halfway down their length for the passage of the arms.

Hood — black outer self lined and face inside lined in 125mm (5") Moss Green and 25mm (1") Chalky Blue satin. Plain black neckband that is self lined black.

Hat — a black square cap (mortarboard)

Postgraduate Certificate, Postgraduate Diploma (Validated programmes and otherwise)

Full Dress

Gown — of black cloth, with a cut-away collar and a yoke rounded at the bottom, the gown being pleated round this yoke. The sleeves to be bell-sleeves of moderate length with very sharply pointed ends, with a

wide but not long vertical opening halfway down for the passage of the arms.

Hood — black outer self lined and face inside 75mm (3") in dove grey.

Hat — a black square cap (mortarboard)

Master of Arts, Master of Fine Arts, Master of Business Administration, Master of Laws, Master of Music, Master of Research, Master of Science, Master in Teaching and Learning

Full Dress

Gown — of black cloth, with a cut-away collar and a yoke in the form of a double bracket, gathered below and at the shoulders. Black grosgrain facings in front. The gown length to be below the knee. Sleeves to be as long as the gown, panelled (i.e. square and sewn up below the arms), with broad square flat ends, with a broad but not long vertical opening halfway down for the passage of the arms.

Hood — black outer fully lined in dove grey. Plain black neckband that is self lined black.

Hat — a black square cap (mortarboard)

For degree *honoris causa*

When any of these degrees has been awarded *honoris causa*, as for the honorary Doctors' special gowns in gamboge, but with no coloured shoulder ribbon.

Joint Master's Degrees with the University of Brighton

Full Dress

Gown — as for Masters degrees.

Hood — of black alpaca lined with dove grey; edged with gold and red.

Hat — as for Masters degrees.

Master of the University

Full Dress

Gown — as for the Honorary Doctor of the University's full dress gown, but of black material with red silk collar and lapel facings and no shoulder ribbon.

Hood — no hood is worn.

Hat — a black cloth Tudor Bonnet with cord and tassels of gold silk.

Master of Philosophy and Master of Philosophy (Development Studies)

Full Dress

Gown — as for Masters degrees.

Hood — of black alpaca lined with dove grey and with a one inch wide band of scarlet over the dove grey lining; this band not to form an edging but to be set in from the inside edge of the hood so as to allow approximately 5mm of the dove grey to appear between it and the edge of the hood.

Hat — a black square cap (mortarboard).

Doctor of Philosophy

Full Dress

Gown — a grosgrain robe of exactly the same shape as the Masters gown but the whole to be deep royal blue in colour, and instead of a cut away collar to have a collar high and upstanding at the back coming down to join the facings in front. On the right shoulder a wide band of scarlet fastened on top of the shoulder by means of a scarlet button, the ends hanging down back and front.

Hood — no hood is worn

Hat — a black cloth Tudor bonnet square cap (mortarboard). [*sic*]

For degrees *honoris causa*

Gown — as for the full dress Doctor of Philosophy

Hood — no hood is worn [which had already been changed to:]as for the full dress Doctor

Hat — a black velvet pileus (round bonnet) with deep royal blue button on top

Doctor of Education

Full Dress

Gown — as for the Doctor of Philosophy but on the right shoulder a wide band of forest grey ribbon fastened at the top of the shoulder by means of a forest grey[74] button, the ends hanging down back and front.

Hood — no hood is worn

Hat — a black square cap (mortarboard).

Doctor of Social Work

Full Dress

Gown — a grosgrain robe of exactly the same shape as the Masters gown but the whole to be deep royal blue in colour, and instead of a cut away collar to have a collar high and upstanding at the back coming down to join the facings in front. On the right shoulder a wide band of scarlet fastened on top of the shoulder by means of a scarlet button, the ends hanging down back and front.

Hood — no hood is worn

Hat — a black square cap (mortarboard).

74 'Forest Green' was intended.

Appendix E: Designs by Ede & Ravenscroft, 2010



Fig. 7. From left: sub-degree, bachelor, postgraduate certificate/diploma, master, DPhil and PhD.



Fig. 8. DPhil/PhD.

Doctor of Philosophy, Doctor of Education and Doctor of Social Work

Full Dress

Gown	traditional Doctors style in scarlet panama wool with facings of, and sleeves lined in, blue.
Hood	scarlet panama wool outer self lined and cowl edge bound in blue satin.
Hat	a black cloth Tudor bonnet with cord and tassels in scarlet

Honorary Doctorate

Full Dress

Gown — a panama wool gown of exactly the same shape as the master's gown but the whole to be gamboge in colour, and instead of a cut away collar to have a collar high and upstanding at the back coming down to join the facings in front. On the right shoulder the award differentiated by coloured shoulder ribbons in accordance with the following scheme:

Doctor of Laws:	Red
Doctor of Letters:	Blue
Doctor of Music:	Oyster White
Doctor of Philosophy:	Purple
Doctor of Education:	Forest green
Doctor of Social Work:	Grey

Hood — no hood is worn.

Hat — a black velvet pileus hat with the button on the pileus to be gamboge in colour.

Honorary Doctor of the University [75]

Full Dress

Gown — to be the same shape as the honorary Doctor of Laws gown, but of red material with blue silk collar and lapel facings and no shoulder ribbon.

Hood — no hood is worn.

Hat — a black cloth Tudor bonnet with cord and tassels of gold silk.

Joint Degree of Doctor of Philosophy of the University of Brighton and the University of Sussex

Full Dress

Gown	a claret panama robe with sleeve cuffs of dark blue. The facings being dark blue with an edging of light green and light blue.
Hood	a claret full shaped hood with rounded corners lined in dark blue and edged inside the cowl one inch of light green and one inch of light blue. The neckband is lined and edged with dark blue.
Hat	a black cloth Tudor bonnet with a light green and light blue cord and tassel.

75 Prior to 2010 this award had used the same design of gown as the DPhil full dress, but in red.

Joint Degree of Doctor of Medicine of the University of Brighton and the University of Sussex

Full Dress

For degrees *honoris causa*

Gown — a scarlet gown with sleeve cuffs of yellow. The facings being yellow with an edging of moss green and chalky blue.

Hood — a scarlet full shaped hood with rounded corners lined in yellow and edged inside the cowl one inch of light green and one inch of light blue. The neckband is lined and edged with yellow.

Hat — a black velvet Tudor bonnet with a light green and light blue cord and tassel.

Chancellor's award and University of Sussex Alumni Society Fellows[76]

Gown — the gown to be the same shape as the honorary Doctor of Philosophy full dress gown but purple in colour. Shoulder ribbons to be gamboge colour.

Hood — no hood is worn.

Hat — a black velvet pileus with a purple button.

The Chancellor

Gown — of black silk, like that of the Doctors' undress gowns, with a half-train. Decorated round the lower edge of the yoke, on the sleeves above the arm-holes (where the decoration is to consist of three horizontal strips of gold silk each with three buttons and three tassels), below the arm-holes, and at the bottom of the sleeves, and the facings, and the hem, with gold braid.

Hat — a black square cap (mortarboard) with a band of gold braiding, and a button and gold tassel.

The Vice-Chancellor

Gown — of black brocade silk, with square yoke at the back into which are gathered the folds of the gown and sleeves; the sleeves being of cape shape with wide openings tapering to points and faced at cuff and round the edge with gold braid. The collar to be high and upstanding at the back as in the Doctors' gowns. The front of the gown turned back and edged with gold braid.

Hat — a black square cap (mortarboard) with a band of gold braiding, and a gold button and tassel.

The Senior Pro-Chancellor

Gown — of black brocade silk, with square yoke at the back into which are gathered the folds of the gown and sleeves; the sleeves being of cape shape with wide openings tapering to points and faced at cuff and round the edge with gold braid. The collar to be high and upstanding at the back

76 The Burgon Society holds a pileus for the chancellor's award (WBS-194) and what appears to be a prototype of the gown: dark blue with a single silvery shoulder ribbon (WWC-082).

as in the Doctors' gowns. The front of the gown turned back and edged with gold braid.[77]

Hat — a black velvet pileus with a thick band of gold braiding surrounding its base, with a gold button.

The Treasurer

Gown — of black brocade silk, with square yoke at the back into which are gathered the folds of the gown and sleeves; the sleeves being of cape shape with wide openings tapering to points and faced at cuff and round the edge with silver braid. The front of the gown turned back and edged with silver braid.

Hat — a black velvet pileus with a silver button.

The Deputy Vice-Chancellor

Gown — of black brocade silk, with square yoke at the back into which are gathered the folds of the gown and sleeves; the sleeves being of cape shape with wide openings tapering to points and faced at cuff and round the edge with silver braid. The front of the gown turned back and edged with silver braid.

Hat — a black square cap (mortarboard) with silver button and tassel.

The Pro-Vice-Chancellors

Gown — a silk damask robe of exactly the same shape as the Masters gown but the whole to be black in colour and instead of a cut away collar to have a collar high and upstanding at the back coming down to join the facings in front and faced at cuff and round the edge with silver braid.

Hat — a black square cap (mortarboard) with silver button and tassel.

The Heads of Schools

Gown — traditional Doctors style in black grosgrain with facings and yoke of, and sleeves lined in, the colour proper to the school.[78]

Hat — a black square cap (mortarboard) with silver button and tassel.

The Registrar & Secretary and the Academic Registrar

Gown — a silk damask robe of exactly the same shape as the Masters gown but the whole to be black in colour, and instead of a cut-away collar to have a collar high and upstanding at the back coming down to join the facings in front and faced at cuff and round the edge with silver braid.

Hat — black velvet pileus with silver button.

The Mace Bearer

Gown — traditional macebearers' style in deep royal blue grosgrain fully trimmed with silver lace.[79]

77 This robe was originally allocated to the Chair of Council.

78 From 2010, the heads of Schools wear their own individual academic dress.

79 This description gives little indication as to nature or cut, but the robe may be seen in Fig. 6.

Hat a black velvet Tudor bonnet with cord and tassels of silver bullion.

Staff Gown

Gown a midnight blue gown in the traditional Masters' pattern.

Hat a midnight blue square cap (mortarboard).