

A woman in a 1920s-style costume is the central figure. She has dark hair styled in a bob with a white feather on the side. She is wearing a pinkish-brown dress with intricate gold and silver beading and sequins. She holds a white parasol with a wooden handle. The background is a soft-focus outdoor setting.

SURVEY OF
**HISTORIC
COSTUME**

6th Edition

Phyllis G. Tortora
Sara B. Marcketti

25th
ANNIVERSARY
EDITION

B L O O M S B O R Y

Survey of
HISTORIC
COSTUME



Survey of
HISTORIC
COSTUME

PHYLLIS G. TORTORA SARA B. MARCKETTI

Fairchild Books An Imprint of Bloomsbury Publishing Inc.

B L O O M S B U R Y
LONDON • NEW DELHI • NEW YORK • SYDNEY

Fairchild Books

An imprint of Bloomsbury Publishing Inc

1385 Broadway
New York
NY 10018
USA

50 Bedford Square
London
WC1B 3DP
UK

www.bloomsbury.com

FAIRCHILD BOOKS, BLOOMSBURY and the Diana logo
are trademarks of Bloomsbury Publishing Plc

First edition published 1989

Second edition published 1994

Third edition published 1998

Fourth edition published 2005

Fifth edition published 2010

This edition first published 2015

© Bloomsbury Publishing Inc, 2015

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without prior permission in writing from the publishers.

No responsibility for loss caused to any individual or organization acting on or refraining from action as a result of the material in this publication can be accepted by Bloomsbury Publishing Inc or the author.

Library of Congress Cataloging-in-Publication Data

Tortora, Phyllis G.

Survey of historic costume / Phyllis G. Tortora, Sara B. Marcketti. — Sixth edition.

pages cm

ISBN 978-1-62892-167-0 (hardback)

1. Clothing and dress—History. I. Marcketti, Sara B. II. Title.

GT580.T67 2015

391.009—dc23

2014032833

ISBN: HB: 978-1-62892-167-0

Typeset by Lachina

Cover Design by Eleanor Rose and Sam Clark

Printed and bound in Singapore

CONTENTS

Preface xiii

New Online Student Resources xvi

Acknowledgments xvii

Chapter One Introduction 1

PART ONE The Ancient World c. 3000 BCE – 400 CE 14

Chapter Two The Ancient Middle East c. 3500–600 BCE 18

Chapter Three Crete and Greece c. 2900–100 BCE 50

Chapter Four Etruria and Rome c. 800 BCE–400 CE 74

PART TWO The Middle Ages c. 330–1500 100

Chapter Five The Early Middle Ages c. 330–1500 106

Chapter Six The Late Middle Ages c. 1300–1500 144

PART THREE The Renaissance c. 1400–1600 178

Chapter Seven The Italian Renaissance c. 1400–1600 182

Chapter Eight The Northern Renaissance c. 1500–1600 204

PART FOUR Baroque and Rococo c. 1600–1800 230

Chapter Nine The Seventeenth Century 1600–1700 236

Chapter Ten The Eighteenth Century 1700–1790 266

PART FIVE The Nineteenth Century c. 1800–1900 298

Chapter Eleven The Directoire Period and the Empire Period 1790–1820 304

Chapter Twelve The Romantic Period 1820–1850 326

Chapter Thirteen The Crinoline Period 1850–1870 354

Chapter Fourteen The Bustle Period and the Nineties 1870–1900 382

PART SIX From the Twentieth to the Twenty-first Century 1900–2014 416

Chapter Fifteen The Edwardian Period and World War I 1900–1920 420

Chapter Sixteen The Twenties, Thirties, and World War II 1920–1947 454

Chapter Seventeen The New Look: Fashion Conformity Prevails 1947–1960 504

Chapter Eighteen The Sixties and Seventies: Style Tribes Emerge 1960–1980 540

Chapter Nineteen The Eighties and the Nineties: Fragmentation
of Fashion 1980–1999 590

Chapter Twenty The New Millennium 2000–2014 650

Bibliography 687

Index 689

EXTENDED CONTENTS

Preface xiii

New Online Student Resources xvi

Acknowledgments xvii

CHAPTER ONE

Introduction 1

The Origins of Dress 1

Limitations to the Design of Garments 3

Common Themes in Costume History
across Time 4

Sources of Evidence for the Study
of Historic Costume 10

Summary 12

PART ONE

The Ancient World c. 3000 BCE – 400 CE 14

TABLE I.1 CIVILIZATIONS OF THE ANCIENT WORLD 16

CHAPTER TWO

The Ancient Middle East c. 3500–600 BCE 18

Historical Background 20

Differences in the Egyptian and Mesopotamian
Civilizations 22

Mesopotamian Civilization 23

Sources of Evidence about Sumerian
Costume 25

Mesopotamian/Sumerian Costume:
c. 3500–2500 BCE 25

Costume of Mesopotamians/Later Sumerians
and Babylonians: c. 2500–1000 BCE 26

Costume of Mesopotamians/Later Babylonians
and the Assyrians: c. 1000–600 BCE 28

GLOBAL CONNECTIONS 29

Egyptian Civilization 32

Sources of Evidence for Egyptian Costume 33

Contributions of Artisans to Costume 35

Egyptian Costume: c. 3000–300 BCE 36

TABLE 2.1 EGYPTIAN GARMENTS 37

CONTEMPORARY COMMENTS 2.1 38

ILLUSTRATED TABLE 2.1 SOME OF THE HEADDRESSES
WORN IN ANCIENT EGYPT 46

Summary 47

VISUAL SUMMARY TABLE 48

Legacies of Mesopotamian and Egyptian
Dress 49

CHAPTER THREE

Crete and Greece c. 2900–100 BCE 50

Historical Background: Minoan and Mycenaean
Civilizations 52

Social Organization and Material Culture 53

Minoan Costume: 2900–1100 BCE 54

Transitions in the Dominant Styles 57

ILLUSTRATED TABLE 3.1 EXAMPLES OF HAIRSTYLES
AND HEADDRESS WORN BY MEN AND WOMEN
IN GREECE 58

GLOBAL CONNECTIONS 59

Historical Background: Greek Civilization 59

Sources of Evidence for the Study of Greek
Costume 64

Greek Costume: 650–100 BCE 64

TABLE 3.1 TYPES OF CHITONS WORN BY GREEK MEN
AND WOMEN 65

CONTEMPORARY COMMENTS 3.1 67

CONTEMPORARY COMMENTS 3.2 69

Summary 71

Legacies of Greek Dress 72

VISUAL SUMMARY TABLE 73

CHAPTER FOUR

Etruria and Rome c. 800 BCE–400 CE 74

Historical Background: The Etruscans 76

Etruscan Costume: c. 800–200 BCE 77

Costume Components for Children 80

Historical Background: The Romans 80

TABLE 4.1 THE APPEARANCE AND SIGNIFICANCE OF
VARIOUS TYPES OF TOGAS 83

Sources of Evidence for the Study of Roman
Costume 84

GLOBAL CONNECTIONS 85

Roman Costume for Men and Women 85

CONTEMPORARY COMMENTS 4.1 87

Roman Costume: 500 BCE–400 CE 89

ILLUSTRATED TABLE 4.1 EXAMPLES OF HAIRSTYLES AND
HEADDRESS WORN BY MEN AND WOMEN DURING
THE ROMAN EMPIRE 93

Costume Components for Children 94

Costume for Specialized Occupations and
Occasions 95

Changes in Costume 96

Summary 96

VISUAL SUMMARY TABLE 97

Legacies of Etruscan and Roman Dress 98

PART TWO

The Middle Ages c. 330–1500 100

CHAPTER FIVE

The Early Middle Ages c. 330–1500 106

Historical Background: The Byzantine Period
c. 330–1453 108

Sources of Evidence about Costume 110

Byzantine Costume: 330–1453 111

GLOBAL CONNECTIONS 112

Historical Background: Western Europe from the
Fall of the Roman Empire to 900 116

Sources of Evidence about Costume 117

Western European Costume: Fall of the Roman
Empire to 900 118

The Merovingian and Carolingian Dynasties 118

Clerical Costume: The Early Middle Ages 119

CONTEMPORARY COMMENTS 5.1 120

Historical Background: The 10th–13th
Centuries 122

Factors Related to Developments in
Costume 125

Sources of Evidence about Costume 127

European Costume: The 10th and 11th
Centuries 127

European Costume: The 12th Century 131

CONTEMPORARY COMMENTS 5.2 134

European Costume in the 13th Century 135

Accessories of Dress for Men and Women:
10th–13th Centuries 138

Military Costume 138

Summary 140

Legacies of Byzantine and Early Medieval
Styles 140

VISUAL SUMMARY TABLE 141

CHAPTER SIX

The Late Middle Ages c. 1300–1500 144

Historical Background 146

Medieval Social Structure 147

GLOBAL CONNECTIONS 150

CONTEMPORARY COMMENTS 6.1 152

Fabrics and Tailors 152

Sources of Evidence about Costume 153

Fashion Change Becomes Evident 154

Costume: 14th Century 154

ILLUSTRATED TABLE 6.1 LATE MIDDLE AGES

ACCESSORIES 159

Costume: 15th Century 162

CONTEMPORARY COMMENTS 6.2 162

Costume for Children: 14th and 15th
Centuries 170

ILLUSTRATED TABLE 6.2 EVOLUTION AND STYLES OF
15TH-CENTURY HEADDRESS FOR WOMEN 171

Dress for Rites of Passage 172

Costume for Specialized Occupations 172

Summary 173

VISUAL SUMMARY TABLE 174

Legacies of Styles from the Late Middle
Ages 176

PART THREE

The Renaissance c. 1400–1600 178

CHAPTER SEVEN

The Italian Renaissance c. 1400–1600 182

Historical Background 184

Life in Renaissance Italy 184

Cross-Cultural Influences from the
Middle East 186

Sources of Evidence about Costume 186

GLOBAL CONNECTIONS	187
Costume: 1400–1600	187
CONTEMPORARY COMMENTS 7.1	188
ILLUSTRATED TABLE 7.1 ITALIAN RENAISSANCE: ACCESSORIES	193
Costume: 16th Century	196
Regional Distinctions in Costume for Men and Women: 15th and 16th Centuries	198
CONTEMPORARY COMMENTS 7.2	199
Costume for Children during the Italian Renaissance	200
Summary	200
Legacy of Italian Renaissance Styles	201
VISUAL SUMMARY TABLE	203

CHAPTER EIGHT

The Northern Renaissance c. 1500–1600 204

Historical Background	206
Factors in the Dissemination of Fashion Information	208
TABLE 8.1 ROYAL INTERMARRIAGES DURING THE 16TH CENTURY	209
Cross-Cultural Influences from the Middle East	209
Sources of Evidence for the Study of Costume	211
Costume for Men: 16th Century	211
Costume for Women: 16th Century	216
CONTEMPORARY COMMENTS 8.1	217
Costume Accessories for Men and Women: 16th Century	222
ILLUSTRATED TABLE 8.1 NORTHERN RENAISSANCE: ACCESSORIES	224
Costume for Children: 16th Century	226
Summary	227
GLOBAL CONNECTIONS	227
VISUAL SUMMARY TABLE	228
Legacy of 16th-Century Dress	229

PART FOUR

Baroque and Rococo c. 1600–1800 230

The Arts during the Baroque and Rococo Periods	231
---	-----

Expanding Trade with East Asia	233
The Cotton Trade with India	233
The Industrial Revolution	234
The Consumer Society and the Acceleration of Fashion Change	234

CHAPTER NINE

The Seventeenth Century 1600–1700 236

Historical Background	238
Social Life during the 17th Century	240
Some Distinctive Costume Traditions	241
Production and Acquisition of Textiles and Clothing	243
Sources of Evidence of Historic Costume	243
Costume for Men: 17th Century	244
TABLE 9.1 TERMS DESCRIBING MEN'S TROUSER-TYPE GARMENTS: 16TH CENTURY TO 19TH CENTURY	245
ILLUSTRATED TABLE 9.1 17TH-CENTURY ACCESSORIES	248
CONTEMPORARY COMMENTS 9.1	251
GLOBAL CONNECTIONS	252
Costume for Women: 17th Century	253
CONTEMPORARY COMMENTS 9.2	258
Costume for Children: 17th Century	259
Summary	262
VISUAL SUMMARY TABLE	263
Legacies of 17th-Century Styles	264

CHAPTER TEN

The Eighteenth Century 1700–1790 266

Historical Background	268
18th-Century French Society	269
18th-Century English Society	270
CONTEMPORARY COMMENTS 10.1	271
The American Colonies in the 18th Century	272
Production and Acquisition of Clothing and Textiles	272
Influences on Costume in the 18th Century	274
Sources of Information about Costume	274
Costume for Men: 18th Century	274
CONTEMPORARY COMMENTS 10.2	275
GLOBAL CONNECTIONS	280
Costume for Women: 18th Century	281

ILLUSTRATED TABLE 10.1 18TH-CENTURY ACCESSORIES	282
ILLUSTRATED TABLE 10.2 TYPICAL WOMEN'S HAIRSTYLES AND HEADDRESS IN THE 18TH CENTURY	286
CONTEMPORARY COMMENTS 10.3	288
Costumes for Active Sports for Men and Women: The 18th Century	291
Costume for Children: The 18th Century	292
Summary	294
VISUAL SUMMARY TABLE	295
Legacies of 18th-Century Dress	296

PART FIVE

The Nineteenth Century c. 1800–1900	298
France	299
England	299
Italy and Austria	299
The United States	300
Immigration	300
Clothing of Indigenous Peoples	300
Industrialization	301
Textiles from India	301
Resumption of Trade with Japan	301
Dress Reform for Women	302
Changes in Clothing for Men	303

CHAPTER ELEVEN

The Directoire Period and the Empire Period 1790–1820	304
Historical Background	306
The Arts and Costume Styles of the Period	311
CONTEMPORARY COMMENTS 11.1	312
GLOBAL CONNECTIONS	313
The Revolution in Men's Clothes	314
Production and Acquisition of Clothing and Textiles	314
Sources of Information about Costume	314
Directoire and Empire Periods	315
ILLUSTRATED TABLE 11.1 TYPICAL WOMEN'S HAIRSTYLES AND HEADDRESS IN THE EMPIRE PERIOD	318
ILLUSTRATED TABLE 11.2 EMPIRE PERIOD: ACCESSORIES	319

Costume Components for Men	320
Costume for Children: The Empire Period	322
Summary	323
VISUAL SUMMARY TABLE	324
Legacies of Empire Style Costume	324

CHAPTER TWELVE

The Romantic Period 1820–1850	326
Historical Background	328
Women's Social Roles and Clothing Styles	330
Manufacture and Acquisition of Clothing and Textiles	331
Sources of Evidence about Costume	331
Costume: The Romantic Period, 1820–1850	332
ILLUSTRATED TABLE 12.1 EXAMPLES OF WOMEN'S HAIRSTYLES AND HEADDRESS: 1820–1850	337
GLOBAL CONNECTIONS	340
ILLUSTRATED TABLE 12.2 ROMANTIC PERIOD: ACCESSORIES	341
Costume for Children	346
Clothing for Slaves in North America	347
CONTEMPORARY COMMENTS 12.1	349
Summary	351
Legacies of Romantic Period Costume Styles	351
VISUAL SUMMARY TABLE	352

CHAPTER THIRTEEN

The Crinoline Period 1850–1870	354
Historical Background	356
Worth and the Paris Couture	356
Production of Clothing: The Sewing Machine	360
CONTEMPORARY COMMENTS 13.1	361
Early Attempts at Dress Reform: The "Bloomer" Costume	361
Gymnastics for Women	363
Sources of Evidence about Costume	363
Costume for Men and Women: The Crinoline Period	363
ILLUSTRATED TABLE 13.1 SELECTED UNDERGARMENTS FOR WOMEN, MEN, AND CHILDREN: 1850–1870	365

ILLUSTRATED TABLE 13.2 TYPICAL WOMEN'S HAIRSTYLES
AND HEADDRESS: 1850–1870 371

GLOBAL CONNECTIONS 372

ILLUSTRATED TABLE 13.3 ACCESSORIES: CRINOLINE
PERIOD, 1850–1870 373

Costume for Children 376

Summary 378

VISUAL SUMMARY TABLE 379

Legacies of Crinoline Period Costume
Styles 380

CHAPTER FOURTEEN

The Bustle Period and the Nineties

1870–1900 382

Historical Background: 1870–1890 384

Historical Background: 1890–1900 384

Social Life: 1870–1900 384

Sports for Women 385

The Visual Arts and Costume 387

Sources of Evidence about Costume 390

Costume: The Bustle Period, 1870–1890 390

CONTEMPORARY COMMENTS 14.1 391

ILLUSTRATED TABLE 14.1 SELECTED UNDERGARMENTS FOR
WOMEN, MEN, AND CHILDREN: 1870–1900 394

GLOBAL CONNECTIONS 398

ILLUSTRATED TABLE 14.2 SELECTED HATS AND
HAIRSTYLES FOR WOMEN: 1870–1900 400

ILLUSTRATED TABLE 14.3 SELECTED FOOTWEAR FOR
WOMEN AND MEN: 1870–1900 401

Costume: The Nineties, 1890–1900 402

ILLUSTRATED TABLE 14.4 BUSTLE PERIOD AND NINETIES
ACCESSORIES: 1870–1900 403

Costume for Children 409

TABLE 14.1 TYPICAL STAGES IN THE ACQUISITION OF
ADULT CLOTHING IN THE LATE 19TH CENTURY 411

Mourning Costume: 1850–1900 411

Summary 412

VISUAL SUMMARY TABLE 413

Legacies of Bustle and Nineties Costume
Styles 414

PART SIX

From the Twentieth to the Twenty-first Century 1900–2014 416

Art and Costume 418

Globalization of Fashion 418

New Media Depictions of Dress 419

CHAPTER FIFTEEN

The Edwardian Period and World War I

1900–1920 420

Historical Background 422

World War I 423

CONTEMPORARY COMMENTS 15.1 425

Influences on Fashion 426

TABLE 15.1 HAUTE COUTURE DESIGNERS:
1900–1920 428

Asian Art Styles 428

GLOBAL CONNECTIONS 429

The Production and Acquisition of Clothing 430

Sources of Information about Costume 431

Costume: 1900–1920 431

ILLUSTRATED TABLE 15.1 SELECTED UNDERGARMENTS FOR
WOMEN, MEN, AND CHILDREN: 1900–1920 433

ILLUSTRATED TABLE 15.2 SELECTED HAIRSTYLES AND HATS
FOR WOMEN: 1900–1920 436

ILLUSTRATED TABLE 15.3 SELECTED EXAMPLES OF
FOOTWEAR FOR WOMEN: 1900–1920 437

ILLUSTRATED TABLE 15.4 ACCESSORIES: 1900–1920 439

Costume Components for Men 444

Costume Components for Children 448

Summary 450

VISUAL SUMMARY TABLE 451

Legacies of Edwardian and World War I
Styles 452

CHAPTER SIXTEEN

The Twenties, Thirties, and World War II

1920–1947 454

Historical Background 456

CONTEMPORARY COMMENTS 16.1 460

CONTEMPORARY COMMENTS 16.2 462

Influences on Fashions	463
TABLE 16.1 DESIGNERS OF THE FRENCH COUTURE: 1920–1947	468
Art Movements and Their Influence on Fashion	472
Sources of Information about Costume	472
Costume: 1920–1947	473
ILLUSTRATED TABLE 16.1 SELECTED UNDERGARMENTS FOR WOMEN, MEN, AND BOYS: 1920–1947	474
GLOBAL CONNECTIONS	478
ILLUSTRATED TABLE 16.2 SELECTED HAIRSTYLES AND HATS FOR WOMEN: 1920–1947	479
ILLUSTRATED TABLE 16.3 SELECTED EXAMPLES OF FOOTWEAR FOR WOMEN: 1920–1947	481
ILLUSTRATED TABLE 16.4 ACCESSORIES: 1920–1947	489
Costume Components for Men	490
Costume Components for Children	497
ILLUSTRATED TABLE 16.5 CHILDREN’S CLOTHING STYLES: 1920–1938	498
Summary	500
VISUAL SUMMARY TABLE	501
Legacies of Styles of the 1920s and 1930s	502

CHAPTER SEVENTEEN

The New Look: Fashion Conformity Prevails

1947–1960	504
Historical Background	506
Influences on Fashion	510
TABLE 17.1 INFLUENTIAL PARIS-BASED DESIGNERS, 1947–1960	516
TABLE 17.2 MAJOR AMERICAN FASHION DESIGNERS OF THE 1950S	517
Costume for Women: 1947–1960	518
CONTEMPORARY COMMENTS 17.1	519
ILLUSTRATED TABLE 17.1 SELECTED UNDERGARMENTS FOR WOMEN, MEN, AND BOYS: 1947–1960	521
ILLUSTRATED TABLE 17.2 TYPICAL HATS FOR WOMEN: 1947–1960	527
ILLUSTRATED TABLE 17.3 SELECTED EXAMPLES OF POPULAR FOOTWEAR: 1947–1960	528

ILLUSTRATED TABLE 17.4 ACCESSORIES: 1947–1960	529
Costume Components for Men	530
GLOBAL CONNECTIONS	534
Costume Components for Children	535
ILLUSTRATED TABLE 17.5 CHILDREN’S CLOTHING STYLES: 1947–1960	535
Summary	536
VISUAL SUMMARY TABLE	537
Legacies of New Look Styles	538

CHAPTER EIGHTEEN

The Sixties and Seventies: Style Tribes Emerge

1960–1980	540
Historical Background	542
The Impact of Social Change on Fashion	547
GLOBAL CONNECTIONS	552
Other Influences in Fashion	552
TABLE 18.1 MEDIA INFLUENCES ON FASHION: 1960–1980	553
The Changing Fashion Industry	556
CONTEMPORARY COMMENTS 18.1	559
TABLE 18.2 INFLUENTIAL DESIGNERS IN PARIS AND OTHER FASHION CENTERS: 1960–1980	560
Costume: 1960–1980	562
CONTEMPORARY COMMENTS 18.2	565
ILLUSTRATED TABLE 18.1 SELECTED UNDERGARMENTS FOR WOMEN AND MEN: 1960–1980	566
ILLUSTRATED TABLE 18.2 TYPICAL HATS AND HAIRSTYLES FOR WOMEN: 1960–1980	572
ILLUSTRATED TABLE 18.3 SELECTED EXAMPLES OF POPULAR FOOTWEAR FOR WOMEN AND MEN: 1960–1980	573
ILLUSTRATED TABLE 18.4 ACCESSORIES: 1960–1980	575
Costume Components for Men	579
Costume Components for Children	583
ILLUSTRATED TABLE 18.5 CHILDREN’S CLOTHING STYLES: 1960–1980	585
Summary	586
Legacies of Styles of 1960–1980	586
VISUAL SUMMARY TABLE	587

CHAPTER NINETEEN

The Eighties and the Nineties: Fragmentation of Fashion 1980–1999 590

Historical Background 592

Changes in the Fashion Industry 599

TABLE 19.1 STYLE TRIBES AND THEIR IMPACT ON MAINSTREAM FASHION 601

TABLE 19.2 PROMINENT EUROPEAN AND ASIAN DESIGNERS 607

TABLE 19.3 PROMINENT AMERICAN DESIGNERS 610
Fashion Influences 612

CONTEMPORARY COMMENTS 19.1 613

GLOBAL CONNECTIONS 616

TABLE 19.4 MEDIA INFLUENCES ON FASHION: 1980–1999 618

CONTEMPORARY COMMENTS 19.2 619

CONTEMPORARY COMMENTS 19.3 623

Costume: The Eighties and the Nineties 623

ILLUSTRATED TABLE 19.1 SELECTED UNDERGARMENTS FOR WOMEN AND MEN: 1980–1999 627

ILLUSTRATED TABLE 19.2 SELECTED EXAMPLES OF POPULAR FOOTWEAR FOR WOMEN, MEN, AND CHILDREN: 1980–1999 634

ILLUSTRATED TABLE 19.3 ACCESSORIES: 1980–1999 635

Costume Components for Children 640

Summary 643

ILLUSTRATED TABLE 19.4 CHILDREN'S CLOTHING STYLES: 1980–1999 644

New Views of Fashion 646

VISUAL SUMMARY TABLE 647

CHAPTER TWENTY

The New Millennium 2000–2014 650

Historical Background 652

TABLE 20.1 SOME PROMINENT DESIGNERS: 2000–2014 654

Changes in the Fashion Industry 661

The Origins of Major Fashion Trends of 2000–2014 662

TABLE 20.2 MEDIA INFLUENCES ON FASHION: 2000–2014 666

Costume Components: 2000–2014 668

CONTEMPORARY COMMENTS 20.1 669

GLOBAL CONNECTIONS 673

ILLUSTRATED TABLE 20.1 POPULAR FOOTWEAR: 2000–2014 677

Costume Components for Children 682

Summary 683

New Views of Fashion 683

VISUAL SUMMARY TABLE 684

Bibliography 687

Index 689

PREFACE

We are delighted to present the sixth edition of *Survey of Historic Costume*, now celebrating its 25th anniversary as a best-selling textbook for the study of fashion history. We are pleased to introduce new co-author Sara B. Marcketti, Associate Professor at Iowa State University, who has taught History of European and American Dress and Twentieth Century Dress History courses since 2005 and is an associate director of the university's Center for Excellence in Learning and Teaching. She brings a wealth of scholarship, knowledge, and teaching experience to this edition. Marcketti is delighted to join esteemed Professor Emerita Phyllis Tortora in this revision. This edition is supported by a new multimedia resource—*STUDIO: Survey of Historic Costume*—which provides a digital study tool directly related to the content of the book, including online self-quizzes with results and personalized study tips, flashcards with definitions and image identification, chapter videos and images, maps, a timeline, and activities to help students master concepts and improve grades.

NEW TO THIS EDITION

One goal of this edition is to refine the historic content and help students draw connections between themes and dress history. We have decreased the length of part openers and made chapters a more manageable length. A new Chapter 20, The New Millennium, places greater emphasis on major fashion events of this century, making this book as current as possible and more relevant to the study of fashion today.

In addition to streamlining and updating the text for 2014, this edition includes two new features. Decorative and Fine Arts tables of previous editions have been incorporated into new, illustrated chapter-opening timelines. Each timeline spread quickly orients the student in the era's history, including political, economic, social, technological, decorative and fine arts, and cultural events.

Survey of Historic Costume is a basic text for readers who need an overview of the history of costume in the

Euro-American world. We make no attempt to survey the vast topic of historic costume in all parts of the world. Our purpose is to present a *survey* of Euro-American dress rather than an infinitely detailed picture. At the same time, it is our intention to make that picture as complete as possible within the limitations of space. Thus, another key change to this edition is introduction of global dress through a new Global Connections boxed feature, which demonstrates cross-cultural interactions of dress and clothing.

FEATURES

The consistent organization and parallel contents across chapters provide a systematic way for students to read and learn the information. Each chapter contains the following features.

Timeline

The one-page chapter chronologies of previous editions have been expanded in this edition to full-spread, illustrated timelines, which coordinate with six themes that appear in the chapters: fashion and textiles; politics and conflicts; decorative and fine arts; economics and trade; technology and ideas; and religion and society. Illustrations from the chapter-opening timeline appear again at relevant points in the chapter, drawing clear connections to chapter topics and adding depth to the chapter.

Chapter Organization

We must view the dress of each era within the context of the period. To assist readers who may have a limited background in history, a brief summary of the major historical developments related to the chapter is provided both in the chapter opener pages and in the text.

Clothing is a part of the basic equipment for everyday life, and so each chapter makes note of some of the important aspects of the lives of the people of the time. Where the arts, specific individuals, events, or societal values can be seen to have influenced styles, they are discussed. The technology and economy of the production and distribution of fabrics

often influence dress; therefore, changes in technology for the making of cloth and items of dress, and in the economic systems of production and distribution, are noted. As the fashion industry becomes more complex, changes in its organization and function are stressed.

After the setting has been delineated, specific styles of each period worn by men, women, and children are described. Organization and contents are parallel in all chapters, and all elements of dress, ranging from undergarments to accessories, are included for every period. In this way, a rather detailed picture of costume can be provided even within the space limitations imposed on a single volume. Each chapter concludes with a summary of the themes evident in the dress of the period.

Illustrations

The history of dress is in major part a visual history. In this sixth edition, 90 percent of the photographs are full color, with black and white reserved for important illustrations not available in color.

Readers need depictions of costume from original source materials not only to understand unfamiliar terms, but also to supplement the general, survey approach of the text. The captions of the illustrations not only identify various parts of the costume and provide the contemporary names for elements of the styles, but also identify the aspects of the pictures that provide supporting evidence to the costume historian of the nature of costume in this period. The material in the captions of illustrations is as important as the contents of the book and should be read as carefully as the text.

Tables

Survey includes both illustrated and descriptive tables. Illustrated tables summarize material briefly and effectively. These are usually line drawings based on primary source materials. We have chosen to use clean line drawings without color, because these can often provide a clearer idea of the structure of the item than a photograph. **Illustrated Tables** depict important accessories, footwear, and headwear that were predominant during the period, and **Visual Summary Tables** show clear line drawings of the fashionable silhouettes and details of the period. Types of descriptive tables include those listing names of style, influential designers, and fashion influences from the period.

Global Connections

Global Connections is a new boxed feature that illustrates how items from one culture have influenced another. Usually, items will relate to influences on Euro-American dress, but in a few examples readers will see the influence traveling in another direction. The photographs are of items that originated or were in use during the time periods discussed in each chapter. Our objective in these features is to make readers aware that no culture, present or past, is without some connections to other cultures around the globe. By showing images and physical objects that demonstrate cross-cultural influence, students are able to holistically understand the ways in which the world has influenced Western dress.

Contemporary Comments

Each chapter includes at least one box in which comments from contemporary sources on some aspect of clothing are reproduced. These quotations are intended to provide readers with a flavor of the attitudes toward clothing that individuals of the period held as well as contemporary descriptions.

Modern Influences

This feature appears throughout the book and depicts a recent fashion that has been influenced by some aspect of dress from the period surveyed in that chapter.

Notes and References

A list of references used by the authors is placed at the end of each chapter.

Terminology

Historic costume reference books and materials (particularly for some of the early periods where actual records are confusing, contradictory, and scarce) show marked differences in terminology and content. We have attempted to present as accurate a summary as possible and one that we hope is free from the tendency to present largely apocryphal stories of the origins of styles as fact. When such material is introduced, it is clearly labeled as questionable or as legend.

In this text, the terms **clothes** and **clothing** are synonymous and mean wearing apparel. **Dress** is a general

term that includes not only garments and accessories, but also aspects of personal appearance that can be changed, such as grooming, and management of parts of the body such as hair, manipulation through piercing, decoration by tattooing, or addition of cosmetics and fragrances. **Style** is the predominant form of dress of any given period or culture. Styles may persist for very long or shorter periods of time. The term **fashion** is used synonymously with *style* after the latter part of the medieval period. It implies styles of relatively short duration. **Costume** is used as a synonym for dress by those who work in the museum field and by many scholars who study historic dress. Some scholars prefer the use of the word *dress*, because to many people, *costume* means dress used in the theater, in dance, or for masquerade.

Several tools have been provided for readers. Many of the words for items of historic costume are not English

terms. Where the pronunciation of these terms is not obvious, a **phonetic pronunciation** of the word is provided in parentheses just after the word. The **index** is organized so that it can be used as a glossary of terms. Terms printed in boldface type are defined within the text; the page numbers printed in bold type immediately after these words in the index are the pages on which these words are defined or explained.

Bibliography

A bibliography at the end of the book lists some of the many books written about historic costume. This bibliography does not include books dealing with techniques of theatrical costuming or sociocultural aspects of dress.

NEW ONLINE STUDENT RESOURCES

***Survey of Historic Costume* STUDIO™**

This new multimedia resource provides a digital study tool directly related to the content of *Survey of Historic Costume*. Consisting of online self-quizzes with results and personalized study tips, flashcards with definitions and image identification, chapter videos, world maps, a timeline, and much more, *Survey of Historic Costume STUDIO* will enhance learning, aid in instruction, and may result in better long-term retention for students.

STUDIO access cards are offered free with new book purchases and also sold separately through Bloomsbury Fashion Central (www.BloomsburyFashionCentral.com).

Student Resources

- Watch chapter videos that bring historic costume topics and concepts to life.
- Study smarter with online self-quizzes featuring scored results and personalized study tips.
- Review concepts with flashcards of terms/definitions and image identification.
- Learn context with a comprehensive timeline spanning the ancient world to present day, including key moments in fashion and textiles, politics and conflicts, decorative and fine arts, economics and trade, technology, and religion, plus the evolution of silhouettes over time.
- Enhance geographic knowledge with world maps showing the ancient world and modern world.
- Browse the Fashion Designer Index for an alphabetized list of key designers with brief bios.
- Branch out with links to fashion museums, costume collections, and online resources.

***Survey of Historic Costume* Student Study Guide**



ISBN 9781628922349 | Sold separately on www.BloomsburyFashionCentral.com

This student study guide is designed to help students effectively navigate *Survey of Historic Costume* and provide a tool that enables students to identify, synthesize, and retain the text's core information. Following the chapters of the textbook, the Student Study Guide includes chapter objectives, key terms, historic snapshots, chapter summaries, chapter quizzes, image-analysis exercises, garment analysis worksheets, glossary of key terms, and a fashion garment guide—a “mini” dictionary identifying basic garment terminology with illustrations. By providing a consistent approach to all of the chapters in this text, the guide provides a vehicle that enhances the journey students will take through time and place, making the study of historic costume accessible, memorable, and exciting.

Instructor Resources

Now easily accessible through www.BloomsburyFashionCentral.com.

- Access to all STUDIO content, eBook versions of *Survey of Historic Costume*, 6th Edition, and *Student Study Guide*
- Image library with every illustration and photo from the book
- PowerPoint slides for each chapter
- Test Bank including multiple choice, true/false, and essay questions for each chapter with answer key
- Instructor's Guide including sample syllabi and units based on the timeline in the book, chapter objectives, discussion questions, additional research projects, assignments, and information about sources of video materials that complement and amplify this book and web sites that provide information about costume, as well as suggested teaching strategies and evaluative techniques

ACKNOWLEDGMENTS

No person, even after a lifetime of study, can be expected to be knowledgeable in all aspects of historic costume solely on the basis of his or her own research. Fortunately, there are many individuals whose specialized work has been invaluable in the preparation of a broad survey of this type. It is important that these sources be given special acknowledgment. Readers who are interested in any of these periods may wish to consult these sources.

Elizabeth Barber's books on prehistoric textiles, the books of Mary Houston and Lillian Wilson on costume of the ancient world and the more recent work on Egyptian dress of Gillian Vogelsang-Eastwood and Judith Sebesta and Larissa Bonfante on Roman dress added new information. Larissa Bonfante's illuminates Etruscan costume and related Greek styles.

For the medieval period, Joan Evans's work on costume of the Middle Ages and the fine handbook by Phillis and Cecil Willet Cunnington were invaluable. Eunice Rathbone Goddard's work on French costume of the 11th and 12th centuries also provided useful information, as did works by Françoise Piponnier and Perrine Mane, and Desoree G. Koslin and Janet E. Snyder. A recent addition to scholarship about the Middle Ages that is helpful in understanding the beginnings of fashion change is Sarah-Grace Heller's *Fashion in Medieval France*.

Elizabeth Birbiri's fine study of Italian Renaissance costume provided not only detailed information but also a wealth of excellent illustrative materials, as did the work of Jacqueline Herald. For the 16th through the 19th centuries, the several volumes of handbooks on costume by the Cunningtons, and that by Phillis Cunnington and Alan Mansfield for the 20th century, were among the most useful of the materials cited. Not only were they a superlative source for detailed information, but they were also a helpful tool for cross-checking conflicting information.

For menswear of the 20th century, the *Esquire Encyclopedia of 20th Century Men's Fashion* was by far the most useful secondary source an author or researcher could find, with its wealth of detailed information quoted directly from the fashion press and its many illustrations from the periods covered in this book. For women's fashions in the 20th century, probably the most extensive reference prepared to

date is *Vogue History of 20th Century Fashion*. For information about fashion designers, *Who's Who in Fashion*, fifth edition, by Holly Price Alford and Anne Stegemeyer, was invaluable.

Underclothing has been thoroughly illustrated and explored in the books by C. W. Cunnington, Nora Waugh, and Elizabeth Ewing. Waugh's work is especially helpful in its inclusion of quotations from the literature of various periods concerning different types of undergarments. For some specialized material in the area of bathing costume, Claudia Kidwell's monograph was useful, as was the work she and Margaret Christman did on American ready-to-wear.

The works of François Boucher and Millia Davenport should be noted for their wealth of illustrative material drawn from sources from the various periods, although we recommend that readers approach these books armed with a magnifying glass.

A number of scholars have explored the many complex changes that fashion has undergone in the 20th and 21st centuries. We note particularly the work of Ted Polhemus, Amy de la Haye, and Cathie Dingwall on "style tribes"; Diana Crane's insightful work on the contemporary fashion system; and Valerie Steele's corpus of work.

Books on subjects related to fashion and fashion design in the recent past have proliferated. There are too many of excellent quality to list them.

Having begun by citing some of the books to which we are indebted, we also acknowledge libraries that were especially helpful from the first edition to this edition: the Costume Institute Library of the Metropolitan Museum of Art; the Pierpont Morgan Library in New York City; the research library of the New York Public Library; the Queens College Library; the Port Washington Public Library; the library of the Fashion Institute of Technology; Alderman Library and Darden Graduate School of Business Administration Library, University of Virginia; the Charlottesville branches of the Jefferson-Madison Regional Library; the Westchester Public Library system; and the libraries of Westchester Community College and Iowa State University.

Some individuals also deserve special recognition. Two whose work is still an integral part of this book are no longer living. Keith Eubank, co-author from the first to the fifth

edition, died before the current edition revision was begun. His work on the historical contexts of the periods remains and is still appreciated. The late Vincent Tortora took many of the photographs used in this and previous editions and also reviewed and corrected phonetic pronunciations. His encouragement and contributions made this book possible.

Special thanks also to the Marcketti and Brubacher families who provided matchless support throughout the revision process and more. We appreciate the willingness of designer Rob Hillestad, who provided photographs of his fine work. We are also grateful that the Huntington Historical Society, Huntington, New York, has continued to permit reproduction of images from its collection. Other important assistance in finding illustrative material came from the Cleveland Museum of Art. Commercial image banks were very helpful, especially Art Resource. Dover Publications has been very generous in permitting reproduction of images from its books. Thanks to Daniel Castro of Daniel Castro Photography for the beautiful cover image.

We cannot thank individually all of our colleagues and friends who contributed in many ways, but we would like to note that the International Textile and Apparel Association (ITAA), the Costume Society of America (CSA), and the Textile Society of America (TSA) have consistently provided settings for the reporting of new research and the interchange of ideas with colleagues from around the world, and these opportunities to hear about the latest scholarship have been much appreciated.

A number of anonymous reviewers had offered suggestions over the many years during which the first edition was developed, and their input continues to influence subsequent editions. Prior to publication of the first edition, Elizabeth Ann Coleman, curator, author, and scholar, did a careful reading and made excellent suggestions for the chapters on the 19th and 20th centuries.

We express grateful thanks, also, to the many users and readers of previous editions who have made helpful suggestions for revisions. Among those who have consistently offered sound advice are Patricia Warner, retired from the University of Massachusetts at Amherst, Patricia Cunningham of the Ohio State University, and Linda Welters of the University of Rhode Island, who offered valuable critiques and suggestions and willingly shared resources. Other experienced scholars and teachers were very helpful in considering additions to the ancillary materials, including Jose Blanco, University of Georgia; Sheryl Farnan-Leipzig, Metropolitan Community College; Anne Bissonette, University of Alberta, Canada; Janet Blood,

Indiana University of Pennsylvania; Susan J. Torntore, Colorado State University; Amanda Lensch, Iowa State University; and Carmen Keist, Western Illinois University. Reviewers selected by the publisher were also very helpful and we gratefully thank them: Jennifer Banning, Illinois State University; Ali Basye, Art Institute of Seattle; Vicki Bolan, University of the Fraser Valley; Jill Carey, Lasell College; M. Kathleen Colussy, The Art Institute of Florida; Kathleen Evans, The New England Institute of Art; Rhonda R. Gorman, Texas Women's University; Janice S. Jenny, Herkimer County Community College; Catherine Amoroso Leslie, Kent State University; Donna Meester, University of Alabama; Diana Saiki, Ball State University; Elizabeth Cole Sheehan, Fisher College, Lasell College, Mount Ida College, Newbury College, and New England Institute of Art; Emily Stoehrer, Fisher College; Alexandra Jordan Thelin, Montclair State University; and Andrea Varga, SUNY New Paltz. Thanks are also due to the many instructors who participated in online surveys and offered their thoughtful feedback on past editions of the book; we rely on you immensely as we strive to meet your students' needs.

Olga T. Kontzias, former Executive Editor of Fairchild Books, was associated with this book from its first edition until her retirement in 2013. Her role in the evolution of this book is gratefully acknowledged and appreciated. Always ready to support new ideas and to offer ideas of her own, she made the work a pleasure.

Fairchild Books is now a part of Bloomsbury Publishing's Visual Arts Division. Kathryn Earle, Head of Visual Arts, Priscilla McGeehon, Publisher, and Amanda Breccia, Acquisitions Editor, launched the work on the new edition and spearheaded the online resources and videos. An excellent and supportive staff, including Joseph Miranda, Editorial Development Director; Edie Weinberg, Art Development Editor; Karen Fein, Development Editor; Sue Howard, Photo Researcher; Kiley Kudrna, Editorial Assistant; and Bina Abling and Yelena Safronova, Illustrators, carried the work along. Special thanks to Josh Barinstein of Zenergy Films for his fabulous work creating the new videos. A debt of gratitude to Amanda Lensch for her help preparing the historic garments for the videos, all of which would not be possible without the support and resources of Iowa State University, the Apparel, Events, and Hospitality Management Department, and the Textiles and Clothing Museum.

CHAPTER ONE

Introduction

THE ORIGINS OF DRESS

Beads are possibly the most plentiful examples of dress from early periods. According to Dubin (2009), the oldest beads found so far are those in Sikul Cave in Israel on Mount Carmel. These beads, made of shells, have been dated to 108,000 BCE (Dubin, 2009). Other examples from c. 36,000 to 28,000 BCE show beads strung in quantity on something like a cord or animal sinew, quite possibly onto garments and head coverings now long disappeared.

From the post-ice-age or the Upper Paleolithic period, approximately 35,000 to 12,000 years ago, stylized depictions of humans have been found in sculpture; statuettes; incised figures on bone, horn, and antler; and incised and painted art in caves or on rocks. Although many of the sculpted statuettes (c. 25,000 BCE) are unclothed, some of them appear to be wearing elements of dress that were most likely made from fibers (Barber, 1991). Hairnets, caplike headgear, string skirts, and bands above and below the breast and around the back are visible (see Figure 1.1).

Archeologists have concluded that the headgear in particular appeared spirally hand woven, made much in the way a basket might be. The string skirt was made by tying cords made from twisted plant fibers with loose or frayed ends to another cord that formed a belt. The bandeaux appeared to be made by twining, and its parts were probably sewn together at the

points where they intersected (Adovasio, Soffer, and Page, 2009).

Additional excavations have presented evidence of textile weaving in the form of textile imprints on unfired and fired clay fragments. Archeologists have reported that the textile imprints, dated at between



FIGURE 1.1 This Venus of Willendorf statuette appears to be wearing headgear or hairnetting. Dated to c. 24,000–22,000 BCE, it was discovered at a Paleolithic site in Austria in 1908. (HIP/Art Resource, NY.)

29,000 to 24,000 years ago, exhibit variations in the size of interlacings and in the weaves used. This led them to speculate about possible end uses, including woven garments. These imprints were found near eyed needles, some of which archeologists believe are too small to have been used on hides, arguing that “this likely reflects working on woven textiles and/or embroidering rather than conjoining animal hides” (Soffer, Adovasio, and Hyland, 2000, 514).

The oldest actual textile fiber archeologists have discovered dates to about 30,000 years ago. The flax fibers discovered in a cave in Georgia, a country at the crossroads between Europe and Asia, appear to have been twisted in complex ways, indicating to archeologists that the fibers had been spun (Kvavadze et al., 2009). Perhaps used for cordage, clothing, and basketry, the fibers were dyed in a color range including yellow, red, blue, violet, black, brown, green, and khaki.

Sandals and slip-on shoes have been found from c. 8,300 BCE at the Arnold Research Cave in Central Missouri (see Figure 1.2). The specimens include varying materials, styles, and construction techniques (Kuttruff, DeHart, and O’Brien, 1998). The wearing of shoes, though, is almost certainly older than the oldest

extant shoes. For example, a weakening of small toe bones found in 40,000-year-old human fossils has been cited as evidence of early shoe use (Trinkaus and Shang, 2008). Based on visual and artifact evidence, humans most probably wore dress made from fur, skins, and fibrous materials held together in some type of textile construction (Tortora, 2015).

There are places in the world where clothing is not essential for survival, and yet most cultures use some form of dress. Psychologists and sociologists have suggested four basic motivations for wearing clothes: decoration, protection, modesty, and status. Of these four reasons, decoration is generally acknowledged to be primary.

Most cultures use dress to denote status, but this function probably became attached to dress after clothing first came into use. Just what constitutes modesty differs markedly from society to society, and what is modest in one part of the world may be immodest in another. Modesty, too, may have become associated with dress after its use became widespread.

Protection from the elements is needed, it would seem, for survival, but humans seem to have had their origins in warm, not cold, climates. Furthermore, shelter and fire also provide warmth, and people from



FIGURE 1.2 Leather footwear constructed in moccasin style discovered at the Arnold Research Cave in central Missouri. The shoe, dated to 8,300 BCE, includes grass lining. (University of Missouri Museum of Anthropology.)

various geographic areas have differing responses to the temperature of their surroundings.

Another type of protection may be related to the origins and functions of dress: supernatural protection, or protection against spiritual dangers that are thought to surround each individual. Good-luck amulets and charms are worn in most cultures. Aprons used to protect the genitals from physical harm and from witchcraft may have evolved into skirts or loincloths in some areas.

The reasons for believing decoration to be a primary, if not the most primary, motive in human dress are compelling. Although using dress as protection against the elements and evil spirits is not universal, decoration of the human body is. There are cultures in which clothing as such does not exist, but there are no cultures in which some form of decoration does not exist. The logical conclusion is that decoration of the self is a basic human practice. Dressing the body may have grown out of this decoration of the self; protection, modesty, and status may have been important motivations for the elaboration and development of complex forms of dress.

LIMITATIONS TO THE DESIGN OF GARMENTS

As with any medium, the design of clothing is subject to limitations. Garments have some functional aspects. Except for costumes that have only a ceremonial purpose, the wearer must be able to move, to carry the weight of the garment, and, often, to perform certain duties while wearing the clothing. The duties assigned to an individual have a direct influence on the kind of dress he or she can wear. Affluent men and women with servants to do the work of the household are able to dress in one way, while the servants dress in costumes more appropriate to the labors they perform.

There are other limitations as well. Although paint and ornaments alone can serve as the prescribed dress in some cultures, more complex dress evolved in most societies. Early human may have used skins. The draping qualities of skins are different from that of

cloth and would therefore impose certain restrictions on the shapes of garments that could be constructed.

Once people learned to spin yarns and weave fabrics, these techniques were employed to make clothing. Before the advent of manufactured fibers in the 20th century, only natural materials were available for use. Each of these had inherent qualities that affected the characteristics of fabrics that could be made from it. Some materials such as barkcloth, which is made of the inner layer of the bark of trees, are relatively stiff; other fibers such as cotton, wool, or linen are more flexible.

People in isolated regions were limited to the use of local materials. Trade between regions brought materials from one part of the world to another. Silk was little known in Europe until the Romans imported it from India and China around the beginning of Christianity. Cotton does not grow in the cool northern climate of Europe, so it was not until after the Crusaders imported limited quantities of cotton fabrics from the Near East that cotton cloth was known in medieval Europe.

The word *costume* tends to be used in museums and by historians who study what people wear. The word *dress* has been defined quite precisely as anything that individuals do to modify the body, anything they attach to the body, and anything they place around the body (Eicher and Roach-Higgins, 1992). As used in this text, the words *costume* and *dress* are generally synonymous.

Dress is generally constructed by either draping or tailoring. **Draped dress** is created by the arrangement around the body of pieces of fabric that are folded, pleated, pinned, or belted in different ways. Draped clothing usually fits the body loosely. Draped garments were probably developed after people learned to weave cloth.

By contrast, the use of skins or leather likely led to the development of **tailored dress**. In tailored garments, pieces are cut and sewn together. They fit the body more closely and provide greater warmth than do draped garments; hence, they are more likely to be worn in cool climates. Draped garments are

more characteristic of warm climates. Some costume combines elements of both draping and tailoring.

Technology has had an important impact on dress. Some regions developed spinning and weaving skills to a far greater extent than did others. Many of the changes in dress that came about in Europe and North America after the 18th century can be directly or indirectly attributed to such developments as mechanized spinning and weaving, the sewing machine, and the emergence of the American ready-to-wear industry. The resulting mass production probably helped simplify styles and speed up fashion changes.

Costume is also limited by the mores and customs of the period. The word *costume* derives from the same root as the word *custom*. Persons who violate the dress customs of their culture or even those of their socioeconomic class are often considered to be deviant or asocial—perhaps even mad. George Sand, a French female writer of the 19th century who dressed in men’s clothing, was considered to be decidedly eccentric; later women such as writer Radclyffe Hall in the early 20th century used masculine dress to express sexual identity (Marcketti and Angstman, 2013). Even in the postmodern world of “anything goes,” there still exist norms of dressing, particularly within subgroups.

COMMON THEMES IN COSTUME HISTORY ACROSS TIME

A **theme**, in the sense that the word is used here, is “a recurring or unifying subject or idea” (*Webster’s New World Dictionary*, 1988). One can identify many themes related to dress. Although the ways in which various themes emerge, develop, and have an impact on dress differ from period to period, a thematic approach to the study of dress may facilitate the comparison of historical periods and aid in understanding how and why styles developed and changed.

In the pages that follow, specific themes are identified and discussed. These themes are printed in small capital letters so that they will be readily identifiable. The themes that emerge from what is known of costume in any period are often most clear

when that period is viewed retrospectively. For this reason, although each chapter will touch on many themes, a final section of each chapter will summarize, highlight, and discuss some of the themes that stand out for that period.

Individual humans rarely live in isolation but gather together in social groups. The interactions of individuals living together and communicating on many levels have strong influences on how people dress. SOCIAL LIFE, SOCIAL CLASS STRUCTURE, SOCIAL ROLES (including those related to GENDER), and CHANGES OF PATTERNS IN SOCIAL BEHAVIOR (what modern terminology might call LIFESTYLES) comprise one set of important themes in the study of dress. As these themes play out, many of the functions of dress are evident.

Functions of Dress in the Social Context

Throughout history, clothing has served many social purposes. It has been used to differentiate between the sexes and to designate age as well as occupational, marital, and socioeconomic status, group membership, and other social roles that individuals played.

Designation of Gender Differences

One of the most fundamental aspects of dress in most societies is that custom decrees that the dress of men and women be different. These differences reflect culturally determined views of the social roles appropriate to each sex. No universal customs exist that dictate the specific forms of dress for each gender. What is considered appropriate may differ markedly from one civilization or one century to another. From the Late Middle Ages until the 20th century in western Europe, for example, skirted garments (with a few exceptions such as kilts) were designated as feminine dress, and breeches or trousers, as male dress.

Understanding the part clothing plays in reflecting gender-related issues requires some knowledge about relationships between the sexes in a particular cultural context. Costume historians have explored the topic of gender and dress, paying attention to the complex and intricate interplay of attitudes toward gender roles

and the dress of men and women (Kidwell and Steele, 1989; see this publication for a lengthy exploration of the topic of gender and dress).

Designation of Age

Sometimes clothing serves to mark age-associated changes. In western Europe and in European settlements in North America, for example, boys and girls often were dressed alike in their earliest years, but once they reached a designated age, a distinction was made between the dress of boys and girls. In England during the Renaissance, this stage was celebrated in a ritual called **breeching**, when a 5- or 6-year-old boy was given his first pair of breeches.

Age differentiation may, as in the preceding example, be an established procedure, but it is often less a ritual than an accepted part of the mores of a society. Throughout the 19th century, for example, younger girls wore shorter costumes than their adolescent sisters. During the 1920s and 1930s, wearing knickers marked a stage of development between childhood and adult life for many young men.

Designation of Status

A uniform or a particular style of dress frequently designates occupational status. In England, even today, lawyers wear an established costume when they appear in court. Police officers, firefighters, postal workers, and some of the clergy are but a few of those whose dress may identify them as members of a particular profession. Sometimes the uniform also serves a practical function, as, for example, the firefighter's waterproof coat and protective helmet or the construction worker's hard hat.

Dress designating occupational status is not limited to a uniform. For many years, particularly during the 1950s and 1960s, men employed by certain companies in the United States were required to wear white shirts with ties to work. Colored shirts were not permitted. Young lawyers who, on first entering the practice of law, went to a menswear store and requested "a lawyer's suit" found that the salespersons knew exactly what they wanted.

Marital status may be indicated by customs of dress. In western society, a wedding ring worn on a specific finger signifies marital status. Among the Amish, an American religious group, married men wear beards while unmarried men do not. For many centuries, it was customary for married women to cover their hair, while young unmarried women were permitted to go without head coverings.

In some cultures or during some historical periods, certain types of clothing have been restricted to individuals of a particular rank and social and economic status. These restrictions were sometimes codified into **sumptuary laws**, which restricted the use of, or expenditures on, luxury goods such as clothing and household furnishings. During the 14th century in England, those who worked as servants to "great men" were required to limit the cost of their clothing, and they were not permitted to wear any article of gold or silver, embroidery, or silk (Scott, 1975). In ancient Rome only the male Roman citizen was permitted to wear the costume called the *toga*, which identified his sociopolitical status.

Identification of Group Membership

Dress is also used to identify an individual as belonging to a particular social group. A uniform or insignia may be adopted formally by that group and kept for its members alone, as in the uniforms of fraternal groups such as the Masons or Shriners or religious groups such as the Amish of today or the Puritans of the 17th century. At other times, group identification is demonstrated by an informal kind of uniform, such as those adopted by adolescents who belong to the same clique or the zoot suits worn by certain groups of young people during the early 1940s.

Ceremonial Use of Clothing

Ceremonies are an important part of the structure of most societies and social groups. Designated forms of dress are frequently an important part of any ceremony. Sociologists speak of rites of passage, ceremonies marking the passage of the individual from one status to another. Often these require wearing designated garments. Specific

costumes exist in modern American society that are considered appropriate for weddings, baptisms, burials, mourning, and graduation. Other ceremonies that serve to strengthen the community, called *rites of intensification*, may involve special clothing. For example, when the bicentennial of the founding of a town is celebrated, townspeople often dress in the costumes of the period of the founding of the town. Many significant moments of life are accompanied by wearing culturally specified ritual dress.

Enhancement of Sexual Attractiveness

Clothing is also a means of enhancing sexual attractiveness. In some cultures this is quite explicit, with clothing focusing attention on women's breasts or men's genitals. In many periods women have padded dresses to make the bosom appear larger or have worn dresses with very low necklines designed to call attention to the breasts. At other times the waist, the hips, or the legs have been emphasized. James Laver (1950), a well-known costume historian, believed that fashion changes in women's dress were a result of shifting erogenous zones. His theory was that women uncovered different parts of the body selectively in order to attract men; for example, as men became used to seeing more of the breasts, this area lost its interest and power to excite and therefore was covered while another area, such as the hips, was emphasized.

Laver also suggested that sexual attractiveness might lie in other aspects of dress. Men in modern western society, he said, are considered attractive when they appear affluent and successful.

Clothing as a Means of Social Communication

The foregoing discussion of the functions of dress leads to the conclusion that dress serves as a means of communication. To the person who is knowledgeable about a particular culture, dress is a silent language. It tells the observer something about the organization of the society in which it is worn. It discloses the social stratification, revealing whether the society is one with rigid delineations of social and economic class or is

a classless society. For example, the political leaders in the African Ashanti tribe once wore distinctive dress marking their special status. Any subject who wore the same fabric pattern as the king was put to death. In contrast, the costume of American political leaders does not differ from that of most of the rest of the population. The political distinctions between the two cultures—one an absolute monarchy, the other a democracy—are mirrored in their clothing practices.

Other aspects of social organization may manifest themselves in dress. The garments worn by religious leaders may distinguish them from worshippers or may show no differentiation. The roles of men and women may be distinctly identified by dress (as in some Islamic countries that require women to be veiled). Alternatively, when the social roles of men and women are not clearly defined, there may not be sharp distinctions in the customary dress of the sexes. For example, since the 1920s in Europe and North America, women have been free to wear trousers, a garment previously nearly exclusively reserved for men (Waugh, 1964).

The Historical Context

Most writings about historic dress provides modern readers with some context for the period in which costumes were worn. In this text, the introductory section of each chapter, "Historical Background," establishes that context. Within the historical background of each period, one of the recurring themes is **POLITICS**, a term that refers to government. Governments and political leaders often have a strong impact on the lives of individuals under their influence and can affect clothing styles either directly or indirectly. Such political influences may range from laws restricting the wearing of actual items of dress or regulation of clothing-related industries to the desire of individuals or groups to imitate clothing worn by a charismatic political leader. Examples of the impact of politics on dress include the banning of imported Kashmir shawls by Napoleon in the early 19th century, the revival of interest in homburg hats that followed President Eisenhower's wearing of this hat to his

inauguration, or the popularity of fashion designer Charles Worth in the mid-1800s after Empress Eugénie began wearing clothes he had designed.

Unfortunately, another common theme in history is **CONFLICT**, often the cause of wars. Warfare may restrict access to the raw materials needed for apparel, or it may produce the opposite effect: Through exposure to other societies, new materials and ideas can be introduced, resulting in the expansion of apparel alternatives. For example, nylon disappeared from the consumer market during World War II, when it was diverted for use in wartime equipment; the trench coat, an item of military dress, was adopted after World War I; and following conflicts in the Middle East from the 1990s onward, camouflage was worn.

Another important theme in history is **ECONOMIC EVENTS**, which include **TRADE**. Economic events may be the result of political policy or may be shaped by unexpected occurrences, such as disease or the discovery of valuable natural resources. Such themes were evident when the Depression of the 1930s was accompanied by a shift from ornate, decorative clothing to more subdued styles, or when the opening of the silk trade with China by the Romans by the end of the first century BCE made this fabric available to the upper class Romans.

Another theme closely related to economics is the **PRODUCTION AND ACQUISITION OF TEXTILES AND APPAREL**. Textiles are the raw materials from which many elements of dress are created. This theme is quite literally woven throughout the history of costume. One dramatic example from the 19th and early 20th centuries is the development of mass production of clothing in the United States, which made possible the modern fashion industry.

The theme of **TECHNOLOGY** is often related to the production of textiles and apparel. Technology may also have an impact on such areas as transportation, communications, or the production of consumer goods, each of which, in turn, may influence dress. Examples range from the invention of the sewing machine, without which mass production would have been impossible, to the development of the

automobile, which probably encouraged the wearing of shorter skirts by women.

As has been noted, dress can be a form of communication, but it is also the subject of communication. Information about dress can be transmitted through a variety of **MEDIA OF COMMUNICATION**. Over the centuries, the media by which information has been transmitted have changed. The impact of those changes on dress is another theme to be explored. Photography, motion pictures, and television can be cited as examples of 19th- and 20th-century media that both communicated information about dress and also influenced it.

Cross-Cultural Influences

In an article suggesting new approaches to the teaching of history of costume, Jasper and Roach-Higgins (1987) reminded us that unless we include the historical traditions of Asia, the Near East, Africa, and North and South America before Columbus, we are studying the history of western costume. Throughout the history of western dress, influences from other parts of the world have appeared. When explorers, traders, soldiers, tourists, and immigrants visited regions new to them, the local practices contrasted with those of their own culture. As one of the most visible manifestations of culture, dress immediately draws the attention of strangers, just as the dress of the visitor commands the attention of those being visited. Judgments are made on both sides of this cultural divide, and when an element or type of dress is viewed as attractive or interesting or useful, it may be subsequently incorporated into the dress of local residents or visitors. For example, a new style might appear after the invasion of one country by another, or a new fiber or fabric might come into use after trade opens between countries. When historical documents and illustrations are available, they may provide quite specific evidence about how, why, and where an influence or a new style originated. Some influences are subtle; others are obvious.

Roach and Musa (1980) called styles that incorporate components from several cultures **mixtures**. Erekosima and Eicher (1981) suggested the term **cultural**

authentication to identify the process “whereby elements of dress of one culture are incorporated into the dress of another” (48). Usually the culturally authenticated style is changed in some way. Only rarely are entire garments adopted. The steps in cultural authentication, according to Erekosima and Eicher, are *selection* of an item of dress from another culture, *characterization* of the item by giving it a name, *incorporation* of the item into its possessions by a particular group, and *transformation* of the item by making some changes from the original.

The fashion designer who incorporates ethnic styles into fashionable garments is participating in cultural authentication of the styles that inspired the design, just as the fashionable ladies of the Empire period did when they “borrowed” Middle Eastern turbans for their headdress in the early 19th century.

Many cultures and ethnic groups have contributed to and influenced all aspects of life in the western world. The study of historic costume can sometimes provide a visual representation of some of these multicultural contributions. Hence, the theme of **CROSS-CULTURAL INFLUENCES IN DRESS** grows out of recognition that western society, or any one country or other political entity within that society, cannot exist in isolation. As cultures come into contact with one another, there is a reciprocal infusion of new ideas, and much of this cross-cultural material is culturally authenticated, resulting in styles that are mixtures. Examples of cross-cultural influences are present in almost every period: the introduction of tunics to ancient Egypt from abroad, Middle Eastern influences on Renaissance dress, and Chinese influences on American fashions after President Nixon visited China in the early 1970s. For this reason, each chapter that follows includes a discussion of specific dress items from around the world that were influenced by or contributed to western clothing practices of the period.

Geography, the Natural Environment, and Ecology

FACTORS SUCH AS GEOGRAPHIC LOCATION, the NATURAL ENVIRONMENT, and ECOLOGY (the relationship of

humans to their physical environment) may emerge as themes that are evident in dress. Examples can be seen in preferences for tailored clothing in cold climates and draped clothing in warm environments, or in contemporary avoidance of fur by some consumers as a means of protecting endangered species.

Clothing as an Art Form

Expression through the arts is rooted in a particular culture and historical period. Conventions or customs determine the form and content of art in any given period. Although the human impulse toward expressing feelings through art is universal, the specific expression of an era is determined by a complex mixture of social, psychological, and aesthetic factors often called the **zeitgeist**, or spirit of the times.

The artists or designers of a given period all experience many of the same influences; therefore, it is not surprising that different art forms from the same era may display similar qualities. These similarities may occur in the decorative motifs that are used; in scale, form, color, and proportion; and in the feelings evoked by works of art. This phenomenon is certainly true of clothing, and likenesses between dress and architectural forms, furnishings, and the other visual arts are often pointed out. Writers speak of the visual resemblance of the tall, pointed headdresses of northern European women of the Late Middle Ages to the tall spires of Gothic cathedrals. The elaborate trimmings applied to Victorian women’s dresses have been likened to some of the decoration applied to Victorian furniture. The spare, straight lines of early modern architecture and the work of cubist painters are seen as related to the straight, somewhat square lines of women’s clothing in the 1920s, clothing that is frequently ornamented with art deco designs similar to those used in architecture and interior design of the period. The result may be expressed as yet another theme for examination: **THE RELATIONSHIPS BETWEEN COSTUME OF A PARTICULAR ERA AND DEVELOPMENTS IN THE FINE AND APPLIED ARTS.**

The modern apparel industry assigns the role of creating new design ideas to fashion designers. Some designers are exceptionally innovative,

generating exciting new ideas that the public finds to be in keeping with the current zeitgeist. When this happens, a designer may help move current fashion in a new direction, a theme that might be called *THE RELATIONSHIP BETWEEN COSTUME AND THE WORK OF INDIVIDUAL ARTISTS AND DESIGNERS*. Examples of such influential designers include Paul Poiret before World War I, Gabrielle Chanel in the 1920s, Madeleine Vionnet in the 1920s and 1930s, and Christian Dior in the post–World War II period.

At the same time, clothing offers the designer or the wearer a medium of expression with its own forms and techniques. The lines, textures, colors, proportions, and scale of fabric designs and the shapes of garments can and have varied enormously at different times and in different places throughout history. Ideals of human beauty change with changes in the zeitgeist. Often individuals use clothing to attempt to conform to the physical ideal of human beauty at a particular time.

Another theme in historic costume grows out of the tendency for dress to play a role in *REVIVALS* of interest in earlier styles. This phenomenon of deriving contemporary styles from those of an earlier time period may result from factors such as a culturewide interest in ideas or art of an earlier period, from the popularity of films or books, or from political events. Whatever the cause, revivals in clothing styles have been especially notable over the past two centuries and deserve attention. For this reason, each chapter closes with a discussion of how and where the styles of the period under study survived and were later revived.

The Phenomenon of Fashion in Western Dress

The word *fashion* is often used interchangeably with the words *costume*, *dress*, and *clothing*. **Fashion** is more precisely defined as a taste shared by many for a short period of time. Although fashion as a social phenomenon is not limited to clothing (it can be observed in such diverse aspects of modern life as the design of automobiles, houses, or furniture; in literary styles; and in vacation destinations), it is very much

a feature of 20th- and 21st-century clothing styles. It is also a characteristic of **western dress**, the dress prevalent in western Europe and Euro-America since the Middle Ages.

Although acceptance of a style by a large and influential part of the population is characteristic of all periods, frequent change of these styles is not. Although occasional exceptions can sometimes be observed in earlier periods, it is generally agreed that fashion as a pervasive social phenomenon first appeared in western Europe in the Middle Ages. The precise date when fashions began changing more rapidly is debated, but it is clear that by the 15th century, style changes were occurring at least every several decades instead of taking a hundred or more years.

Scholars who have investigated fashion as a social phenomenon agree that for fashion change to occur, a society must have sufficient affluence for a reasonably large number of people to participate in the fashion process, a class structure that is open enough to allow movement from one social class to another, and a means of communication of fashion information. The history of western dress in the Middle Ages and later is a history of fashionable dress worn by affluent people.

As a social phenomenon, **FASHION** is a theme integral to all periods after the Middle Ages. This focus on fashionable rather than utilitarian dress is particularly true of the centuries preceding the French Revolution, which began in 1789. Little documentation of the clothing worn by the poor existed in earlier times. Their clothing was worn until it was no longer serviceable. Their portraits were not painted, and they rarely appeared in other art works of these periods. For the 19th through 21st centuries, far more evidence of costume for all levels of society has been preserved, particularly from the documentation of daguerreotypes, photographs, the moving image, and the Internet (Severa, 1987; Tortora, 2015). Then, too, a far wider proportion of the population was wearing fashionable dress. Recent scholarship has shed some light on the dress of slaves, of the rural and urban poor, and of others who by necessity or by choice did not follow fashion.