

CAROLYN G. BRADLEY



*Western World*  
*Costume*

AN OUTLINE HISTORY



CAROLYN G. BRADLEY

THE OHIO STATE UNIVERSITY

*Western World*  
*Costume*  
AN OUTLINE HISTORY



APPLETON-CENTURY-CROFTS, INC., NEW YORK

COPYRIGHT, 1954, BY  
APPLETON-CENTURY-CROFTS, INC.

*All rights reserved. This book, or parts  
thereof, must not be reproduced in any  
form without permission of the publishers.*

616-8

Library of Congress Card Number: 53-7150

PRINTED IN THE UNITED STATES OF AMERICA

E-11674

# WESTERN WORLD COSTUME

*An Outline History*

## *Anatole France on Fashion\**

*In his old age Renan would have liked to lift the veil from the future. And why?—To satisfy his scientific curiosity! “Ah,” he declared, “How I would have turned with emotion the pages of the little book, the elementary manual of science, which will be carried by the school children a hundred years after my death.”*

*And I, also, would like to lift this mysterious veil. I, too, have my scientific curiosity. But it is not so fanciful as that of the aged devotee. I scorn retorts and alembics, steam, and electricity. I had for too long the delusion of science. Today I am freed from these follies. I no longer believe in this science which arrogates to itself alone, the privilege of being exact. This presumption suffices to condemn it.*

*If I were permitted to choose from the rubbish which will be published a hundred years after my death, do you know which I would take?*

*A novel? No, it is always the same rhapsody: a man loves a woman who does not love him; or a woman loves a man who does not love her; or both love each other madly or detest each other furiously. This offers a certain number of combinations, but it does not exceed, even by introducing another lover, more than ten situations.*

*No, it is not a novel which I would pick in this library of the future, nor a work on history—when it offers something of interest it is only another novel.*

*I would take simply a fashion magazine in order to see how women will dress themselves a century after my death. And their fantasies would tell me more about future humanity than all the philosophers, the novelists, the preachers, or the scientists.*

\* From *Anatole France Himself*, by J. J. Bronsson, translated by James R. Hopkins. Reprinted by permission of the publishers, J. B. Lippincott Co.

## Preface

It is hoped that this volume will be a mine of information for students of costume, fashion designers, theater producers, artists, and that it will give, as a whole, a kaleidoscopic view of the development of dress from primitive times to the present. A glance through various chapters should likewise demonstrate how closely related fashions are to the social climate of various eras—for example, the cool simplicity of Grecian garments, the elaborate styles of the Restoration in England, the emphasis on freedom of movement in modern American clothes.

The book is not a narrative history of costume but is presented in outline form to facilitate reference to the vast store of material that it contains. Each historic period is treated as an entity but chapters are arranged under uniform topics so that the reader can, for instance, easily trace the development of "Footwear" from Thebes to present-day New York, and make quick comparisons with other periods. Short historical sketches and chronologies introduce each chapter, but the meat of the book is in the sections entitled "Dress" (for both Men and Women) where all the distinctive features of costume of a given era are listed under: Garments, Hair, Headdress, Footwear, Accessories, Jewelry, Typical Colors, Typical Materials, and Make-up. Most of these items are also contained in a Glossary at the end of the chapter. *Words in italics in the text indicate the first appearance of a style.*

Additional features of individual chapters include short listings of "Significant Motifs" of a specific period, "Influences on Later Costumes," bibliographies, and (beginning with the Renaissance) the names of artists whose works reflect the fashions of their times. An extensive general bibliography and other helpful references are provided at the end of the volume.

Many drawings, of both the full costume and characteristic details, illustrate the book, with cross references in the text. The maps included show the geographical and political background of significant historic epochs. More information is presented on the 19th and 20th centuries than for previous periods on the assumption that the recent past is of especial interest to the reader today.

My acknowledgments are due to Ruth Bradley Smith, F. Meredith Dietz, and Dorothy Perkins Lyon for suggestions and assistance in the

## PREFACE

realization of this book; to Lois Lampe for her helpful criticism and careful reading of the manuscript; to Olga Krill for locating the sources of many illustrations; to the New York, Indianapolis, and Columbus Public Libraries, the Ohio State Library, the Library of The Ohio State University, and for the graciousness of their librarians, especially Ralph Janeway, Esther Stroedter, and Nellie Jennings; to the illustrators, Phyllis Lathan Stoner, Marjory Stewart, and Eleanor Smith Johnson; to James R. Hopkins, Director Emeritus of the School of Fine and Applied Arts of The Ohio State University, who has always been a source of encouragement; and to Ruth D. Keener, editor of this volume, who has given freely of her time and energy in preparing it for publication.

C. G. B.

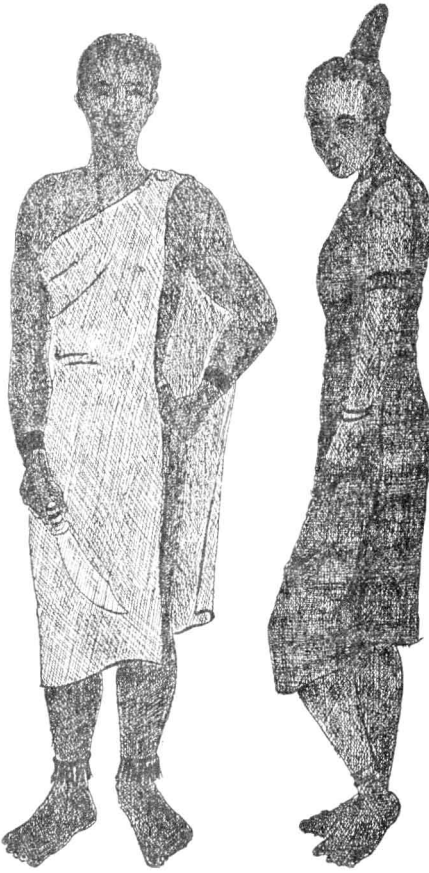
# Contents

	<i>Page</i>
PREFACE	v
<i>Chapter</i>	
1. PRIMITIVE AND ABORIGINAL PEOPLES	1
2. EGYPT	13
3. ASIATIC EMPIRES	29
4. GREECE	45
5. ROME	63
6. BYZANTIUM	79
7. THE MIDDLE AGES: PART I, 5TH-10TH CENTURY	93
8. THE MIDDLE AGES: PART II, 11TH-13TH CENTURY	111
9. THE MIDDLE AGES: PART III, 14TH-15TH CENTURY	133
10. 16TH CENTURY	153
11. 17TH CENTURY: PART I, 1600-42	177
12. 17TH CENTURY: PART II, 1643-1714	191
13. 18TH CENTURY: PART I, 1715-73	207
14. 18TH CENTURY: PART II, 1774-88	225
15. TRANSITION PERIOD, 1789-1813	237
16. 19TH CENTURY: PART I, 1814-35	257
17. 19TH CENTURY: PART II, 1836-49	273



## CONTENTS

18. 19TH CENTURY: PART III, 1850-67	287
19. 19TH CENTURY: PART IV, 1868-89	307
20. 19TH CENTURY: PART V, 1890-99	323
21. 20TH CENTURY: PART I, 1900-13	339
22. 20TH CENTURY: PART II, 1914-27	357
23. 20TH CENTURY: PART III, 1928-39	371
24. 20TH CENTURY: PART IV, 1940-46	385
25. 20TH CENTURY: PART V, 1947-52	399
<i>Appendix</i>	♦
GENERAL BIBLIOGRAPHY	433
SOURCES OF ILLUSTRATIONS	441
EUROPEAN RULERS	443
PRESIDENTS OF THE UNITED STATES	451



*Primitive and  
Aboriginal Peoples*

## CHRONOLOGY

**PALEOLITHIC PERIOD** (*Old Stone: earliest times-8000 B.C. or later*): Oldest man-like remains *Pithecanthropus erectus* (Java) may be as early as 550,000 B.C. *Homo Heidelbergensis* (Germany) 150,000 B.C. or earlier. *Homo Neanderthalensis* (western Europe to Palestine) c. 100,000-25,000 B.C. *Cro-Magnon*, c. 8000-4000 B.C. Man a nomad, lived in crude huts and caves, followed food supply, hunted and collected vegetables for food. Tools of chipped stone, wood, bone. Development of culture during Ice Age.

**NEOLITHIC PERIOD** (*New Stone: c. 4000-2500 B.C.*): Man located in one place, accumulated possessions; practiced agriculture, domesticated animals. Made pottery and tools of polished stone. Growth of large communities, social organization. Possible migration of people from a central locality in Asia to parts of Europe and Africa.

**BRONZE AGE** (3000-1000 B.C.): Bronze implements.

**IRON AGE** (*after 1000 B.C.*): Examples of iron tools date back as far as 2500 B.C. in Mesopotamia. In many cases this civilization resembled that of various present-day cultures.

**PRIMITIVE PEOPLES OF TODAY**: Indian tribes of Latin America. Natives of Africa, Asia, Australia, South Pacific Islands, and islands off the coast of Alaska.

## CHAPTER 1

# *Primitive and Aboriginal Peoples*

### HISTORY

There is much difference of opinion about the chronology of the early periods in the story of mankind, but it is generally agreed that man first appeared at a very remote date, possibly 550,000 B.C. The oldest human-like remains within our knowledge is the *Pithecanthropus erectus*, found in Trinil, Java. The next stage in development is represented by the *Homo Heidelbergensis* and other human skeletal remains from Java, China, and Europe. Evidence from the *Homo Neanderthalensis* (c. 100,000-25,000 B.C.) indicates a new type of man who used numerous and diversified instruments of bone, finished with skill, and lived in caves and rock shelters. It is thought that he painted his body and possibly practiced *tattooing*, as well as fashioned materials for dress. This race, which disappeared quite suddenly, was replaced by a fourth type of man—the Cro-Magnon (c. 8000-4000 B.C.). From evidence which has been found the latter possessed a very different kind of culture and apparently had unusual artistic ability as shown in little bone implements, crude needles and coloring materials, the latter denoting a development in costume.

Paleolithic culture reached its peak in the last part of the Old Stone Age or Reindeer Period. In the Neolithic Period or New Stone Age, more highly developed men occupied Asia, Africa, and western Europe some 4000 years ago. They wore garments of skin and ornaments, and left us important contributions from their culture: the bow and arrow, the boat form, the wheel, pottery making, and the art of weaving. Body painting and tattooing were popular. Necklaces of shells also date from this period.

The Bronze Age followed the Neolithic Age and continued from c. 3000-1000 B.C. These dates may vary greatly since in some locations the Bronze Age was not arrived at and in others this period was never

## PRIMITIVE PEOPLES

terminated. Costume at this time was highly developed and accompanied by beautiful accessories.

Our knowledge of the clothing of primitive man may be obtained through archaeological evidence, and from peoples living under like conditions at the present time.

Less than a hundred years after Columbus discovered America, John White recorded in water color paintings the life of the Indians on the Carolina coast, and Jacques Le Moyne, a Frenchman, made memory sketches of Florida, after he returned to England. These records give an excellent idea of the primitive costume of the North American Indian.

Opinions vary in regard to the origin of clothing, but the most important may be classified: (1) as a protection against the elements; (2) to satisfy the aesthetic sense; (3) as an expression of modesty.

Exception has been found to the first theory. Nude natives have been seen in cold climates with sleet frozen on their bodies. The natives in the extreme south of South America wear very little clothing.

Throughout centuries man has justified decorating himself in various ways in order to attract the opposite sex. The owner of a *bear's-tooth necklace*, for example, was able to attract the object of his affection, not only because the teeth were thought beautiful, but also because possession of such a necklace signified bravery. He would be considered a valiant man and be recognized as a good provider.

There are arguments against modesty as a reason for donning clothing. Tribes that wear the most clothing are not necessarily the most modest. The costumes of some tribes show the marital status of the individual, such as skirts of coconut leaves worn by Yap women of the Caroline Islands and the longer skirts of the Indian women of Chichicastenango, Guatemala.

As the centuries of various costume unfold before us we are impressed with the repetition of certain costumes and new accessories suggested by those of ancient times. Permanent waving and straightening of the hair, in common use now, was considered an innovation a number of years ago, although these arts had been practiced by women for centuries. The primitive hairdresser when straightening hair used about two hundred sticks and a bowl containing paste made of black powder mixed with an oleaginous substance. First, the operator took a strand of hair, stretched it out to the length of a stick and

## CHAPTER 1: DRESS

then rolled the two between the palms of the hands. The application of paste caused the hair to adhere to the stick, and after drying, to be straighter.

The position of woman in primitive cultures is usually that of homemaker. She often has a servile attitude toward her husband, sometimes helping him in the field. At other times, she may take charge of the financial affairs of the house and make decisions in important transactions. In one Indian tribe in the southwestern part of the United States, the wife asserts her authority by placing her husband's belongings outside of the door when she has become tired of him and does not wish to have him around the house any more.

Primitive man is an excellent hunter and often a very good agriculturist. He is accomplished in the handicrafts; the man of an Indian tribe in Guatemala does the expert weaving and embroidering and works with woolen fabrics, whereas the woman weaves only cotton.

The costume historian is never surprised to find a counterpart of a costume of today in an illustration of primitive man in Africa, Australia, or other parts of the world, the difference being that the higher the stage of development, the greater the variety of costumes, and the greater the individual freedom with which they are worn.

## DRESS

A. *Sources of information:* tomb relics and frescoes, statues and statuettes of ancient tribes; present-day tribes.

### B. MEN AND WOMEN

#### 1. Garments:

(PEOPLES OF WARM CLIMATE)

*Outer upper and outer lower:* *body painting* and tattooing by light colored tribes, *scar-tattooing* by dark-colored tribes; social standing shown by amount of tattooing used by Yap Islander and native of the Amazonian section; tattooing by Maoris of New Zealand, after first successful fight, a fresh design for each ensuing exploit; loose garment woven from fibre worn by Maoris; *loin cloth*; upper part of body nude; full skirt resembling *broomstick skirt* of 1945, or *wraparound skirt*, *refajo*, by Guatemalan Indian woman; *huipil*, used by Aztec, or Mayan woman.

## PRIMITIVE PEOPLES

### (PEOPLES OF COLD CLIMATE)

*Outer upper and outer lower:* trousers usually worn by both man and woman; sometimes hide and skin sewed with bronze needle; wraparound skirt and simple upper garment with opening for head; *fur skirt*, having fur on inside or outside of garment sometimes sewed on linen or wool; *poncho*; clothing made from wool, skin of livestock, horse, sheep, goat or camel, by nomad of steppe region in western Turkistan; long skirt of feathered bird skin worn by man in Aleutian Islands, fur of seal or sea otter by woman; waterproof raincoat of seal intestine with decoration of feathers with drawstring on hood and at wrist, by man and woman of Aleutian Islands; *rebozo* worn by Mexican woman of the highlands; *perraje* used by Guatemalan Indian woman; *capizaje*, by Guatemalan Indian man.

2. **Hair:** woman's head sometimes shaven in British East Africa; elaborate arrangement used by some African women, twisted and plastered topknot or hundreds of hanging curls by Zulu woman; gum and mud mixture used in twisting hair into curls and unusual shapes, such as *cockscomb spike* and knob with an added decoration of *cowrie shells* and feathers; numerous permanent plaits solidified with palm oil and cornwood dye keeping them in place for several months, by some African tribes; hair oiled and buttered, then set in waves by Tigré woman; decorative coils by Nigerian woman; loose flowing hair sometimes symbol of mourning by Mayagasy woman; hair dressed over an elaborate wire frame by some tribes in Africa; elaborate hairdress used as carrying place for precious objects by messenger; braids and more simple hairdress usually worn in cold climates.
3. **Headdress:** simple headband of animal skin; narrow band of iron later used as a symbol of royalty; various *masks*, insect-like mask with pendant tassels, worn with tunic of palm fibre, and helmet when initiating young man to manhood, by South Kukuruku in Africa; white headband used to attract object of affection; shawl worn as head covering; fur turban by man in cold climate; feathers by various Indian tribes; *tzut* worn by Guatemalan Indian man.
4. **Footwear:** woman usually barefoot; man often barefoot; *sandal*; low shoe or *moccasin* by man or woman; fur stocking and leather boot in Fox Islands; fur-lined boots worn in cold climates, also soles of shoes made especially for walking on ice; stocking of woven grass and salmon skin by Eskimo; *zapato* worn by Guatemalan Indian man; *huarache* worn by Mexican Indian.

CHAPTER 1: PLATE I



1. Earring 2. Wraparound Skirt 3. Tattoo 4. Baldric 5. Fur Skirt  
6. Bear's-tooth Necklace



## PRIMITIVE PEOPLES

5. **Accessories:** *faja* worn by Guatemalan Indian woman; walking stick; ceremonial mask; torque or twisted rod of gold as mark of dignity; *baldrick*; hairpins; buttons; feathers worn as decoration by Indian tribes; beaded decorations, by Eskimo and Indian; fur gloves and mittens, by Eskimo.
6. **Jewelry:** amber worn as ornament in Neolithic times; intricate charm and *amulet*, sometimes of amber; shell, bone, teeth, polished stone, and bangled copper wire necklace; flint bracelet; *earring*; nose, ear, arm and leg ornaments; girdle of brass rings worn by Dyak woman of Borneo. Additional forms of jewelry found in this Chapter, *Section 9*.
7. **Typical colors:** many bright colors, in warmer climates: red sometimes used as symbol of blood of sacrifice, green, blue, yellow, orange, and sometimes purple, symbol of royalty; white used for war and black for mourning in north and west Australia, whereas white used for mourning in the south of that country; red used as symbol of mourning in some sections of Africa; red, brown, yellow, white, black, gray, and blue by Bushman; red, yellow, ochre, black and white and sometimes purple and salmon pink by Polynesian, tuft of red feathers indicating presence of Supreme Being; subdued colors of fur combined with bright colors in cold climates.
8. **Typical Materials:** bark cloth, the tapa cloth of the Hawaiian, the balassor cloth of the Polynesian; leaves; handwoven cloth of fibre, wool, cotton or linen; cloth decorated with embroidery; tassels and fringe; animal skin, ordinarily softened and made pliable, used by Indian tribes and the Eskimo; shoe of hide, wood, fibre or other plant products.
9. **Make-up:**

*Body Painting:* in hot climates, to ward off perils of warfare, evil spirits, illness, and death; to prevent excess sleeping (a superstition of the Moroccan man); as an aid in obtaining food; for courtship; during funeral rites; also coconut and palm oils used as protection from burning rays of sun.

### *Decoration and mutilation:*

*Lips:* huge disks inserted; piece of wood put through wife's lip as symbol of husband's authority by Saras-djingas; labret worn in perforation of lip and cheek by Eskimo.

*Teeth:* filed to a point; blackened in order not to resemble teeth of a dog; sometimes two upper teeth knocked out during a special initiation ceremony in Australia.