Merit Students Encyclopedia

MERIT STUDENTS ENCYCLOPEDIA

WILLIAM D. HALSEY
EDITORIAL DIRECTOR
LOUIS SHORES
SENIOR LIBRARY ADVISOR

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ALPHABETICAL ARRANGEMENT OF ENTRIES

The entries in the *Merit Students Encyclopedia* are arranged in a simple alphabetical order. The method of arrangement combines elements of the system used in most dictionaries with that used in telephone directories. Each entry begins with a heading in dark type. Some of these headings contain a comma; others do not. The basic principles of arrangement are listed below, including rules for placement of identical headings.

The alphabetical sequence is letter by letter.

air
air conditioning
aircraft
aircraft carrier
aircraft landing system
airedale terrier
airfoil

When headings contain words out of their usual order, a comma is used to indicate the change of order, as in

Alaska, University of Alba, Duke of Alger, Horatio

Such entry headings are arranged in alphabetical sequence only up to the comma.

Bryansk Bryant, William Cullen Bryant College

When words preceding a comma are the same in two or more consecutive entries, the order is determined by the arrangement of the letters following the comma.

> Brooks, Phillips Brooks, Van Wyck

When two or more entries have the same heading, the entries are placed in the following order: persons, places, things.

Hannibal	Hercules	Phoenix (place) phoenix	
(person)	(person)		
Hannibal	Hercules		
(place)	(constellation)	(bird)	

Rulers with identical names are listed alphabetically by the name of the territory ruled. Rulers with the same name and same realm are listed according to dates of reign.

Frederick IX (of Denmark)
Frederick I (of Holy Roman Empire)
Frederick II (of Holy Roman Empire)
Frederick II (of Prussia)

Popes are listed by dates of reign, and they precede rulers of the same name.

Paul VI (Pope)
Paul I (Emperor of Russia)

Other persons with identical names are listed according to date of birth.

Butler, Samuel (born 1612)
Butler, Samuel (born 1835)

Places with identical names are listed according to the importance of the political unit, in descending order.

New Brunswick (Canadian province)
New Brunswick (U.S. city)

When places of the same political unit have identical names, they are arranged alphabetically by location. Cities in the United States and Canada are always located in reference to states or provinces. Cities elsewhere are usually located in reference to countries.

Abilene (Kansas) Abydos (Egypt)
Abilene (Texas) Abydos (Turkey)

Things with identical names are arranged alphabetically according to the subject in which they are classified.

aberration, in astronomy aberration, in optics

GUIDE TO PRONUNCIATION

Pronunciations in *Merit Students Encyclopedia* appear in parentheses following entry headings. Heavy and light stress marks are used after syllables to indicate primary and secondary accents. A heavy stress mark is used in words that contain one primary accent, such as **comet** (kom'it). Both heavy and light stress marks are used in words that have secondary as well as primary accents, as in **communication** (kə mū' nə ka'shən). When two or more entries have exactly the same pronunciation, as with Paris the mythological hero and Paris the French city, the pronunciation is given only with the entry that appears first. Where possible, letters of the standard alphabet are used as symbols in the pronunciation system in preference to less familiar symbols. The symbols used are shown below with some words in which their sounds appear.

a ā ä ä b	hat, cap age, face care, air father, far bad, rob	j k l m n	jam, enjoy kind, seek land, coal me, am no, in long, bring	ս ս ü ū	cup, butter full, put rule, move use, music
	child, much	0	hot, rock	v	very, save
d	did, red	ō	open, go	w	will, woman
e ē ėr	let, best equal, see term, learn	ō ô oi ou	order, all oil, voice house, out	y z zh	young, yet zero, breeze measure, seizure
f g h	fat, if go, bag he, how	p r s sh t	paper, cup run, try say, yes she, rush tell, it		represents: in about in taken in April
i	it, pin	th	thin, both	0	in lemon
$\frac{\mathbf{i}}{\mathbf{i}}$	ice, five	ŦH	then, smooth	u	in circus

In pronunciations for entries describing foreign persons and places it is sometimes necessary to represent sounds that are not used in English. Such foreign sounds are represented by four special symbols, which are listed below. Each symbol is accompanied by a brief indication of how the sound it represents is produced.

- Y as in French du. Pronounce $\overline{\mathbf{e}}$ with the lips rounded as for English $\ddot{\mathbf{u}}$ in rule.
- œ as in French peu. Pronounce \bar{a} with the lips rounded as for \bar{o} .
- N as in French bon. The N is not pronounced but shows that the vowel before it is nasal.
- H as in German ach. Pronounce k without closing the breath passage.

CLOISTER to 5 DIGITALIS

cloister (klois'tər), an open courtyard, usually a part of a medieval monastery or college. A cloister is generally square or rectangular in shape and is surrounded by a covered walk or arcade. One side of the arcade is formed by the walls of the adjacent monastery buildings. The side facing the courtyard is open and decorated with a series of arches supported by columns. The monastic cloister provided the monks with a place for conversation and recreation. On special occasions, such as Christmas and Easter, solemn processions and ceremonies were held there. The cloister's bordering arcade served as a passageway to the surrounding buildings.

Most cloisters were built in the Romanesque and Gothic styles of architecture. Remains of 13th-century Romanesque cloisters still stand in Italy, southern France, Sicily, and Spain. An outstanding example is the cloister at the Church of St. John Lateran, Rome. Many Gothic cloisters may still be seen in England and northern France. Among the most famous are those at Westminster Abbey, London, and within the colleges at Oxford. Examples of Renaissance cloisters are rare, except in Spain, Italy, and Portugal, where monasteries were encouraged.

The cloisters in the New World were built by Spanish monks primarily in Mexico, South America, and southern California. The outstanding example in the United States is The Cloisters, a museum of medieval art in New York City.

Percival Goodman

Cloisters, The (klois'ters), a branch of the Metropolitan Museum of Art. Located in Fort Tryon Park, New York City, The Cloisters is a museum of medieval art. It incorporates, in a modern structure, sections from a 12th-century chapter house, parts of five monastery cloisters, a Romanesque chapel, and a Spanish apse that has been recreeted as a chapel.

Displayed at The Cloisters are the rare and impressive Nine Heroes tapestries and the magnificent Unicorn tapestries, which rank among the great art treasures of the world. Also on view are sculptured doorways, painted statues, frescoed walls, stained-glass windows, carved and painted altarpieces, notably the Merode Altarpiece by Robert Campin, and precious metalwork of the Middle Ages. A large part of The Cloisters collections, as well as its building and the land on which it stands, was the gift of John D. Rockefeller, Jr.

*Margaret B. Freeman

cloning (klōn'ing), a method of producing two or more genetically identical organisms by vegetative reproduction. The cloning of higher animals may someday be possible, but is presently in the experimental stage. However, the cloning of plants is easy to do and has many practical applications. For example, commercially valuable apple trees are produced by grafting, a method of vegetative reproduction. House plants are also commonly propagated vegetatively from cuttings or other plant parts. (See also grafting and house-plant.)

Vegetative reproduction is significantly different from sexual reproduction, which is the normal method of reproduction in higher plants and animals. In sexual reproduction, an offspring has two parents. The genes, or hereditary units, of these parents combine by chance in various ways when the male and female sex cells unite. As a result, the offspring of the same parents differ genetically from each other and therefore have different characteristics. (See also HEREDITY.) In vegetative reproduction, however, the offspring arise from one or more body cells of a single parent. These body cells divide and produce new organisms. Because the organisms receive the genes of only one parent, they are, with rare exceptions, genetically identical to each other and to the parent. For this reason, it is possible to know in advance what the characteristics of the new organism will be. A group of such genetically identical individuals, all descended from a single cell. is called a clone.

Bacteria, protozoa, and other one-celled organisms normally reproduce vegetatively. Most multicellular plants and animals reproduce sexually. However, these plants and animals may also reproduce by vegetative reproduction. For example, the strawberry plant puts out runners that develop into independent plants. Certain flatworms may fission, or break in two, and each half develops into a complete individual. In this way, clones of genetically identical flatworms are produced.

In some higher animals, clones are produced naturally. A fertilized egg cell may first divide into two or more cells, which separate. Each of these cells then forms a new individual. The occasional birth of identical twins in man occurs in this way. Although the twins have two parents, they both develop from the same cell, the fertilized egg, and are therefore genetically identical. In this sense the twins may be considered to be a clone. Unlike the example discussed earlier, however, the twins are not identical to either parent. The reason is that the twins receive their genes from two parents, and therefore their characteristics cannot be predicted in advance.

2 closed-circuit television

Some higher animals have been successfully cloned in the laboratory. The nuclei of frog eggs have been removed mechanically and replaced by the nuclei of frog body cells. A small number of these eggs have developed normally, and the frogs produced were genetically identical to the donor of the nuclei. By implanting nuclei from a single donor into many eggs, clones of individuals can be produced.

If cloning of higher animals should become practicable, it would be useful in propagating desirable strains of domestic animals. It has been further suggested that cloning might be applied to man in order to produce copies of outstanding individuals, such as Isaac Newton. Even if this were possible, it would pose numerous social, political, and ethical problems. See also GENETIC ENGINEERING.

Martynas Yčas

closed-circuit television. See under TELEVISION.

closed shop, a form of security for a union based on an agreement with an employer. The agreement provides that the employer will hire only union members, who must remain union members in good standing while employed. In 1935 the National Labor Relations Act, or Wagner Act, recognized the legality of closed-shop contracts. However, the Taft-Hartley Labor Act of 1947 declared that establishing the closed shop is illegal because it limits the freedom of both the employer and his employees.

*Paul G. Keat

clothes moth, the common name for any of several moths whose larvae feed on wool, mohair, cashmere, fur, and other materials that consist of animal products. Contrary to popular belief, clothes moth larvae do not normally feed on vegetable products, such as cotton and linen. However, if articles made of these materials are soiled with sweat, grease, or other animal substances, they may be attacked by moths.

The most common kinds of clothes moths are the casemaking clothes moth (*Tinea pellionella*) and the webbing clothes moth (*Tineola biselliella*). Both kinds have a wingspread of about half an inch (1.8 cm), and they are pale yellow or grayish yellow. The female moths lay 100 to 150 small white eggs on clothing, rugs, or draperies. The larvae that hatch from the eggs are small white caterpillars.

The larva of the webbing clothes moth spins a silken web, while the casemaking clothes moth larva makes a portable silken case to live in. The larvae of both kinds of moths may feed from six weeks to as long as four years. They then pupate and develop into adults within one to four weeks.

Fabrics may be protected against clothes moths by being dry-cleaned, sprayed with insecticides, or stored with mothballs or crystals.

Clothes moths are classified in the order Lepidoptera, family Tineidae. *John C. Pallister



CHACE/NATIONAL AUDUBON SOCIETY

A clothes moth larva feeding on woolen material



ABOVE, UPI; RIGHT, JAPAN AIR LINES

clothing (klōth'ing). Among the most familiar articles of clothing in Western countries are dresses, suits, coats, trousers, hats, gloves, and shoes. There are clothes for regular daytime wear, for formal evening wear, and for more casual occasions. More specialized kinds of clothing include the uniforms worn by various groups such as the armed forces or the police, the vestments worn by the clergy, and the academic robes worn by professors on ceremonial occasions.

Clothing in some form has been important to man from the earliest times. It has often been worn for protection against excessive cold or heat, for its decorative and flattering qualities, and because of modesty. In the past, clothing has often indicated the social position of the wearer. For example, a slave in ancient Rome was not permitted to wear the toga, a draped woolen garment. Only Roman citizens could wear togas. In modern times, however, the basic uniformity of clothing designs conceals differences in social position.

Functions of Clothing

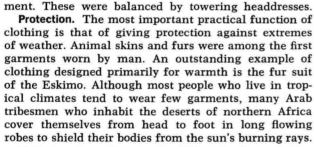
Adornment. Throughout history, different peoples have developed their own clothing styles, which reflected their customs and standards of beauty as well as the climate of the regions where they lived.

Even when clothing is worn primarily to protect against the weather and to provide a modest covering, the love of adornment is often expressed. The ornamental features of clothing have at times been highly impractical. During the 18th century, for example, fashionable French ladies of the court wore wide hooped skirts that greatly hampered freedom of move-



DIFFERENT PEOPLES DEVELOPED THEIR OWN CLOTHING STYLES

The sari (left) is worn in India. The kimono (above) is the traditional clothing of Japan. In Nigeria loose fitting robes are worn (right).



Modesty. According to the Bible, the first reaction of Adam and Eve upon eating the fruit of the Tree of Knowledge was a sudden awareness of their nakedness. They then covered themselves with aprons made of fig leaves. Before Adam and Eve were expelled from the Garden of Eden, they were provided with garments made of animal skins. Since ancient times it has been the prevailing attitude in most civilized societies that it is indecent to expose the human body completely.

In some parts of the world, however, the concept of modesty is different. Primitive peoples in areas of Africa and on some of the islands of the South Pacific, where the climate is tropical, wear little or no clothing.

Even in modern Western society, there are variations in the standards of modesty. Bathing costume, for example, is usually scanty and revealing. Although acceptable at the beach, a bathing suit is regarded as immodest and in bad taste if worn on city streets.

Attractiveness to Others. Another reason for wearing clothing is the desire to appear attractive to members of the opposite sex. Within the limits of the conven-



WOODFIN CAMP & ASSOCIATE

tions, tastes, and standards of beauty of their own particular society, most people dress to gain approval and admiration. The desire of some people to wear the latest styles before they have been generally adopted may reflect a wish to be regarded as a fashion leader.

Basic Forms of Clothing

There are certain basic types of apparel that have appeared throughout most of history. These include an outer garment, such as the cloak, mantle, coat, cape, or wrap; the tunic, shirt, smock, or blouse, worn on the upper part of the body; the skirt, worn around the body from the waist down; the shawl, used as a headdress, wrap, girdle, or overskirt; and trousers, a divided garment covering the legs and the lower part of the torso.

Among the garments devised from unsewn strips of cloth are the Indian sari, which serves as both dress and head covering, and the sarong, a skirtlike dress worn by South Sea islanders. The South American poncho, a blanket-like cape with a center opening for the head, is also made without seams.

Rectangular pieces of cloth with straight side seams include the Japanese kimono, which is held to the waist by a wide sash known as the obi. Semicircular garments, including the Roman toga and the Renaissance cape, are noted for their grace. Circular cuts, such as those of modern skating skirts and evening dresses, form interesting silhouettes. Divided leg garments, such as trousers and breeches, are generally worn in very cold climates by both men and women who, like the Eskimos, lead vigorously active lives. In

countries with temperate climates, it is usually the men who wear trousers, while the women customarily wear more graceful skirtlike garments. However, pants and slacks for women have become increasingly popular.

Evolution of Clothing Styles

Women's Clothing. Until recently, clothing styles in the 20th century seemed to change remarkably often. Hemlines, necklines, waistlines, and sleeves were among the most variable elements in women's dresses, coats, and suits. Thus a flapper dress of the 1920's, with its dropped waistline, straight skirt, and kneelength hemline, appears completely different from a New Look creation of 1947, with its natural waistline, full skirt, and hem extending to mid-calf. Most dresses are basically a bodice and a skirt sewn together to form one piece. They are differentiated mainly through stylistic details and through variations in the silhouette.

Certain basic styles seem to keep reappearing through the ages. The three basic silhouettes from which most dresses have developed are the tubular, or perpendicular, style; the bell-shaped style; and the bustle, or backfullness, style. In the 20th century the tube has developed into the sheath or shift dress, the bell-shaped skirt into the full-skirted dress, and the bustle has survived only as back-swept drapery.

Men's Clothing. The basic masculine garments worn in Western society are trousers and a coat or jacket. This costume, with various modifications, has been worn by men in Europe and the United States since the end of the 18th century. The modern suit jacket evolved from the tunic, one of the oldest and most basic garments in the history of clothing. Although its construction and length have varied, the tunic may be described as a shaped upper garment that is joined at the shoulders and the sides. It usually has sleeves and is often worn with a belt.

Trousers, in one form or another, have also existed for thousands of years. In ancient Rome, trouser-like garments were considered to be the mark of the barbarian and were not worn. During the period of the Byzantine Empire, leg coverings, usually knee-length, began to appear. These later developed into breeches, tight-fitting pants that extended to the knee or just below it. Long trousers became fashionable at the beginning of the 19th century and have remained a standard article of men's clothing since that time.

Men's clothing styles from antiquity to modern times have varied greatly in the degree to which they have obscured or emphasized the shape of the male figure. A garment that completely hid the figure was the long tunic or robe that men wore in ancient Egypt and again, in modified form, from the Byzantine period through the 13th century. The long tunic later developed into the scholar's gown. Its modern counterparts are the priest's cassock and the academic robes usually worn at graduation ceremonies.

During the Renaissance, men wore garments that accentuated the torso and the arms and legs of the male figure. Men's clothes consisted of a short, elaborate, waist-length jacket, called a doublet, and tightly fitting hose. A modified 20th-century version of the doublet, worn with trousers instead of hose, is the waist-length Eisenhower or paratrooper jacket, which became popular during World War II. The 20th-century business suit partially conceals the torso but indicates the outlines of the arms and the legs.

Factors That Influence Clothing Styles

Political, social, and economic factors, as well as the artistic ideals of any period, influence fashions and costume. The simple streamlined clothes fashionable in the 1960's, for example, paralleled the trend in modern design and architecture toward clean, smooth, and clear-cut lines. The similarity in the style of men's garments in modern times has often been said to reflect the democratic ideal that all men are equal.

The emphasis on worldly splendor during the Renaissance is illustrated by the lavishly cut and adorned costumes of upper-class men and women of the time. The quest for classical simplicity and restraint during the late 18th century is reflected in the graceful lines of the gowns worn during that period. In the late 19th and early 20th centuries the movement for the emancipation of women in the United States brought clothes that provided greater freedom of motion. During World War II, when textiles for clothing were scarce, short skirts became fashionable.

Another important influence on fashion has been the taste in clothing of certain famous people. In the past, rulers often set the pattern of styles in clothing. Among the most influential royal fashion leaders were Queen Elizabeth I of England, Queen Catherine de' Medici of France, King Louis XIV of France, and Empress Eugenie of France. Noted English commoners who dictated taste in fashion in past centuries included Beau Nash and Beau Brummel. During the 1930's, the English Prince of Wales, who later became the Duke of Windsor, led male fashion both in Europe and the United States. Among his innovations in costume were the double-breasted blazer and the widespread shirt collar. In the early 1960's the elegant and simple clothing of Jacqueline Kennedy, the wife of the President of the United States, was widely admired and imitated by women throughout the world.

Early History of Western Clothing

The history of clothing is closely connected with the development of fabrics. Man's first garments were made of the raw materials that he found in his natural surroundings. These probably included grasses and other vegetable fibers in warm regions and animal skins and furs in colder regions. Primitive man threw single skins over his back or fastened two skins together at the shoulders, making a simple garment. At some point in prehistoric time, man learned the art of making cloth by processing, weaving, and dyeing plant and animal fibers, such as linen, cotton, and wool.

Egypt. The ancient Egyptians produced delicate and thin linen fabrics for their clothing. Egyptian garments were generally simple, designed for coolness and ease of movement. Men wore short skirts, somewhat resembling aprons or kilts. The skirts were frequently pleated for decorative purposes. Simple loincloths were worn by male slaves and workers. The common feminine dress was a long, tight sheath, which reached from below the arms to the ankles and was held in place over the shoulders by one or two straps. Both men and women wore light cloaks or capes.

The Egyptians had numerous and richly varied headdresses. Wigs were very popular and were worn by both men and women. Royalty sometimes wore small cone-shaped headpieces, which were filled with a perfumed substance. Egyptian jewelry, usually made of gold and set with carnelian and turquoise, included necklaces, amulets, and bracelets. A typical piece of jewelry worn by high-ranking men and women was a wide beaded or jeweled collar. Although it was quite acceptable to walk in bare feet, some Egyptians wore sandals made of leather or rushes.

Babylonia and Assyria. The Babylonian and Assyrian civilizations had a great similarity in their wearing apparel. The Babylonians were among the first to develop and use woolen cloth, which they exported to surrounding countries such as Egypt. Long tunics with short sleeves were worn by both sexes. Men wore these garments with belts and women wore them loose. A cloak or shawl, decorated with heavy fringes, was sometimes worn over the tunic. The robes of the nobility were elaborately embroidered with gold and jewels.

Babylonian and Assyrian headdresses were quite simple. Men wore their hair long and held it in place with a headband. Only men of royal birth were permitted to wear tall caps, the mark of royalty. Women usually dressed their hair in braids and sometimes wore wigs. Jewelry was highly ornate and included large heavy earrings and necklaces.

Crete. The clothing worn by the Cretans, especially the feminine apparel, was perhaps the most elaborately designed and skillfully cut in all the ancient world. A distinguishing characteristic of Cretan clothing styles was the tiny waist. The Cretan man wore a kilt or apron over a snugly fitting loincloth, which had loose fringed ends in front. Young men wore tight belts to emphasize their small waists.

The tiny waist, high bust, and large hips of the Cretan woman gave her an hourglass figure, similar to the ideal feminine shape in Europe and the United States during the late 19th century. The Cretan woman wore a garment that consisted of a short-sleeved bodice and a long bell-shaped skirt, cinched around the waist with a girdle. The laced bodice, which may have been of leather, was cut away to expose the breasts.

Men wore feathered headdresses and turbans for special occasions. Women wore high headdresses shaped somewhat like truncated cones. Although it is not certain what kind of shoes Cretan women wore, the men wore leather boots with pointed upturned toes, and they may also have worn sandals. Cretan jewelry, consisting of diadems, brooches, necklaces, and bracelets, was fashioned of gold, silver, and beads.

Persia. The ancient Persians were among the earliest people to wear trousers. Leg coverings, which are believed to have been originated by peoples of northern Europe as a protection against the cold, were also useful in protecting the legs of horsemen from the rough hair of the animal. The trousers of Persian men were loosely fitted and held close at the ankles. Originally they were made of leather, but later of cloth.

The Persians were also among the first to wear seamed coats. The Persian coat reached from the neck to the knees and had long, tight sleeves sewn into armholes. A sleeved shirt was worn under the coat. The common male headgear was a cloth hood, covering the forehead, neck, and chin. Women are thought to have worn about the same clothing as men.

Greece. The garments of the ancient Greeks were simple, graceful, and functional. Unlike the clothing of the Egyptians and Cretans, the clothes of the Greeks were not fitted to the body but draped upon it. The costume worn by the Greeks consisted of lengths of material, frequently rectangular in shape. These were

pinned at the shoulders with brooches known as fibulae and were drawn to the body with a girdle. The most commonly used fabrics were linen and wool, and the favorite colors included red and white.

One of the basic items of clothing worn by the Greeks was the chiton, a garment consisting of two pieces of material, usually cotton or some other light fabric, which were partially sewn together. The chiton was fastened at the shoulder with pins, and its folds were sometimes gathered to form sleeves. The garment was clasped to the body with a girdle or belt. Men wore the chiton short, while women wore it long.

The Greek cloak, called a himation, was a rectangular piece of cloth draped across the chest and over the left shoulder. A shorter version of the himation, known as the clamys, was popular among young men. Another important Greek garment, the peplos, was worn only by women. It had an overfold that hung down over the chest and the back. Secured at each shoulder with pins, the peplos was worn with a girdle.

The men in ancient Greece occasionally wore hats as protection from the sun. Among the most common male head coverings were the petasos, a wide-brimmed, low-crowned hat used for traveling, and small close-fitting caps. Women smoothed their hair back and caught it in a knot just below the crown of the head. Their headcoverings included diadems, veils, and kerchiefs. Shoes were worn mainly by men. Sandals were common everyday footwear, and high leather boots were worn for traveling or hunting. Jewelry, which included pins, rings, and necklaces, was usually of metal.

Rome. The clothing of the ancient Romans was similar to that of the Greeks. Among the materials commonly used in Roman garments were linen, wool, and silk. The most famous and important article of male clothing in Roman costume was the toga. The toga became a symbol of Roman pride and culture. All Roman citizens, regardless of wealth or social position, wore togas. Slaves, foreigners, and former citizens who had been banished were not permitted to wear togas.

The toga was elliptical and was usually made of wool. It was draped onto the entire length of the body, covering the left arm and leaving the right arm exposed. Since all togas were essentially identical in style and shape, the garments were differentiated only by color and ornamentation. The approximate social position of a person could be determined by the kind of toga he wore. The all-white toga pura or toga virilis was worn by well-to-do citizens from the age of 14. Roman senators, and also very young boys, wore the toga praetexta, a white toga with a purple edging. People in mourning wore dark togas of either brown or gray. A mounted warrior wore the toga trabea, which had red stripes. The toga picta of the emperor was purple with gold embroidery.

Underneath the toga, the Roman man wore a tunic known as the *tunica*. It was made with or without sleeves and ranged in length from the knees to the ankles. Since the toga was essentially a wrap, the tunic was the customary indoor dress. Another important part of Roman costume was the pallium, a large rectangular garment which was worn as a wrap by men, women, and children. It also served as a blanket.

Breeches became known in ancient Rome after the Roman conquest of the northern Teutonic and Celtic barbarians, who wore leg coverings. Aristocratic Romans, however, disdained breeches, which were worn



NATIONAL PORTRAIT GALLERY, LONDON A central feature of Renaissance dress was large ornate sleeves.

first only by field workers and laborers and later, toward the end of the Roman Empire, by soldiers.

The Roman woman also wore a linen tunic, known as the *tunica intima*, as an undergarment. Her outergarment was the stola, a long robe with sleeves, which was draped to the body and was usually made of wool. For outdoor wear, a woman generally used the palla, a wrap which was often arranged in such a way that it could be raised over the head to form a hood.

The hats and headdresses of Roman men were very similar to those of the ancient Greeks. Women wore their hair long, piling it high in braids or elaborate ringlets. Roman footwear consisted mainly of sandals and boots. The jewelry commonly worn included brooches, earrings, head wreaths, and necklaces.

The Middle Ages

There were no major style changes in the daily costume of either men or women from the fall of the Roman Empire in the 5th century until the Crusades of the 12th century. The basic items of clothing were still the tunic and cloak, and distinctions in attire between the sexes were limited largely to differing headdresses and variations in the length of garments. Medieval European fashion developed from the combination of Byzantine styles and elements of the costumes of northern barbarian tribes. The Byzantine influence was visible in the widespread use of double tunics, of which the outer garment was cut and designed to reveal parts of the undergarment. The general adoption of hose by both men and women may be traced to the influence of the barbarian leg coverings. By the 9th century, royal personages wore breeches as well as hose. Garments were no longer worn draped but tended to fall loosely or to be slightly fitted.

During the 12th century several new styles were introduced into European costume by Crusaders returning from the East. Trade was established with the East, and rich materials, including satins and patterned silks, were imported for the clothing of European nobility. A major innovation in European costume, the bliaud, a long fitted tunic, was derived from Oriental fashion. A marked departure from the loosely fitting Roman tunic, the bliaud consisted of a laced clinging bodice and a slightly flared skirt. It had long tapering sleeves. Men wore the bliaud in lengths varying from below the knee to longer. Women also wore the bliaud, with skirts extending to the ground.

By the beginning of the 14th century the cotehardie had largely replaced the bliaud. Another variation of the tunic, the cotehardie was a fitted garment, cut narrow in the shoulders. Like the bliaud, it was worn by both sexes over an undergarment, with a thighlength skirt for men and a long skirt for women. Simple capelike mantles were used as outer garments.

The armor worn by knights during the Middle Ages had an important influence on the development of male costume. The closely fitting iron plate armor of the 14th century brought about a need for short, snugly fitted undergarments in place of the longer and looser tunics worn earlier. Jerkins, or short fitted coats, were originally designed to be worn under armor and were later adopted for everyday wear.

As men's garments became shorter, leg coverings assumed greater importance. Hose, which were first made of bias-cut sewn cloth, were worn over the breeches until the end of the 13th century, although short stockings were also sometimes worn. By the 15th century, hose were joined with the breeches to form long one-piece tights.

Another important garment worn by both sexes during the 14th century was the houppelande, a very full gown with a gored skirt. It usually had wide trailing sleeves, which were sometimes knotted to keep them from dragging the ground. However, some variations of this gown had comparatively narrow, funnel-shaped sleeves, while others had full, bagpipe sleeves, which were held close at the wrist. With this garment, French ladies often wore a hennin, a high conical headdress with a veil.

Clothing fabrics became increasingly luxurious as the Middle Ages drew to a close. Velvet, silk, brocade, and fur were widely used in brilliant color combinations. Men's and women's clothing, which had been very similar in the early part of the medieval period, became differentiated in the 14th century. Women's dresses were snugly fitted at the bodice, which was either laced or buttoned, and had long trains and full skirts. With the emergence of large towns and the growing prosperity of the merchant classes, people vied to outdo one another in their costumes.

Men's headwear during the 14th century came in a variety of shapes, including hoods with extremely long points, called liripipes, as well as turbans and high conical forms. A popular headcovering for women in the 13th and 14th centuries was the wimple, a scarf that was draped over the head and neck. The liripipe was also worn by women. Footwear was worn by both men and women and was made of leather or of fine fabrics, including silk and velvet. Shoes became more and more tapered, and by the end of the 14th century, their points frequently extended several inches beyond



ELIZABETHAN CLUB, YALE UNIVERSITY

Elizabeth I of England helped set fashion during her reign.

the toes. Handkerchiefs and gloves were used mainly by the wealthy during the Middle Ages.

The Renaissance

The Renaissance, a period of renewed interest in the arts and in learning, is often regarded as the beginning of modern times. It originated in Italy in the late 14th century and eventually spread to other parts of Europe. One of the most important concepts of the Renaissance was emphasis on freedom of individual expression.

Fabrics were more sumptuous than ever before. Silk was widely used in the clothes of the wealthy, replacing the heavy fabrics worn during the Middle Ages. The Italians produced velvets, laces, and brocades, as well as the famous cloth of gold, a textile made partially or entirely from gold threads. The fabric colors were rich and deep. Among the favorite colors were reds, browns, blues, and greens, which were frequently worn with white and gold.

The differentiation in men's and women's clothing, which had become more and more marked toward the end of the medieval period, was virtually complete by the time of the Renaissance. Styles in European clothing were set largely by Spain. Men's garments were cut to reveal the male figure. Until the end of the 15th century, men wore long hose extending to the waist and short, closely fitting jackets, which often had elaborate sleeves. After the beginning of the 16th century, men wore padded breeches or trunks, which usually extended to the knees. Hose covered the legs from the knees down. Underneath the short jacket or doublet, men wore a shirt, of which only the collar and sometimes the sleeves were visible.

Sleeves of both masculine and feminine clothing became increasingly large and ornate. Occasionally they were separate from the garment and were attached to the bodice with lacings or buttons. In the second half of the 16th century, sleeves were often padded.

Men's outer clothing included a sleeveless tunic, which extended to the knees and sometimes further down and was worn usually by members of the upper classes. Mantles were short and flared and were worn like capes. The clothing of laborers was simple and functional. They wore a short sleevless tunic over a shirt and snugly fitting knee-length breeches.

Women's dresses were designed to accentuate the female form. Corsets, emphasizing the bust and the hips, began to be worn. Although some slender, tubelike gowns were worn during the Renaissance, most women's dresses were full-skirted, tightly cinched at the waist, and made of stiffened fabrics such as brocade. These wide-skirted dresses were given shape by a kind of hoop petticoat known as the farthingale. From the mid-16th century the waistline was low and pointed in front and followed the natural contour in back. Women wore a fine linen undergarment, or chemise, which showed over the top of their low-cut dresses. In the second half of the 16th century, both men and women began to wear the ruff, a starched and pleated collar shaped somewhat like a wheel.

Men's hats were generally made of felt or velvet and were trimmed with plumes or fur. Jewelry including elaborate pins, was sometimes used to decorate headwear. Hats with wide brims appeared in the early 16th century. Depending on the fashion of the country in which they lived, women wore different kinds of head coverings, including the small decorated caps worn in Italy and the large intricately arranged linen cloths worn in Germany. Headwear was worn by all except the poorest people, both indoors and on the street.

The long pointed shoes worn during the Middle Ages went out of fashion during the Renaissance. After the first half of the 16th century, shoes were made with blunt, very broad toes, and high heels were added to men's shoes as well as women's. Footwear was made of a variety of materials, including felt, velvet, and leather. Jewelry was also worn by the wealthy, both men and women. Renaissance jewelry was usually massive and quite ornate.

The 17th Century

17th-century costume was influenced largely by the fashions of France. From the time of King Louis XIV, all of Europe, with the exception of Spain, adopted French styles and designs. The heavy, elaborate, and darkly colored clothing of the Renaissance was replaced by garments that were more graceful in outline and made of lighter fabrics. Pastel colors gradually became common, and the garments of both sexes were often lavishly ornamented.

By the first half of the 17th century, the stiff ruff and the farthingale were no longer fashionable except in Spain. Men continued to wear the doublet over a shirt of fine material. The shirt collar was large and full and was worn over the top of the doublet. Later, cravats, or scarves of fine fabrics, were worn around the neck. A famous variation of the cravat worn toward the end of the 17th century by both men and women was the steinkirk, a scarf that was tied loosely about the neck. Doublets were indented at the waist and had short flared skirts.

Breeches, which from the time of the Renaissance had been secured by being tied or laced underneath the doublet, were now fastened on the outside with elaborate ribbons and rosettes. By the second half of the 17th century, breeches were no longer laced to the doublet, but were fastened around the waist like modern trousers. They usually extended to the knees and were cut full and loose. During the mid-17th century the doublet evolved into the vest and was worn with an outercoat. Early vests were sleeved and were worn knee-length or slightly shorter than the coat. These 17th-century garments were the ancestors of the 20th-century vest and jacket.

Women wore an overgown or robe over a tightly fitted bodice and underskirt. The outer robe was frequently open or looped up in front to reveal the underskirt, which was often of a fine material and brightly colored. Sleeves were full and necklines were low. In the earlier part of the century only the outer robe had a train. Later the underdress had trailing skirts as well. The stomacher, a separate piece of heavily embroidered or jeweled material set in the front center of the bodice, continued to be an important part of 17th-century female costume, as it had been during the Renaissance. An apron made of fine lace or silk and trimmed with ribbons was sometimes worn over the dress. Outer garments included full capes and mantles.

Men wore wide hats trimmed with feathers and also "steeple" hats with high conical crowns. Toward the end of the century, crowns gradually became lower and fur or cord trimmings replaced the plumes. At this time also, curled wigs became fashionable for men. Women arranged their hair in elaborate styles and wore head coverings such as hoods.

The shoes of both men and women were trimmed with ribbons and bows. Most shoes had heels and squared toes and were held to the foot by a strap across the instep. The rich and people of the upper classes wore brightly colored silk stockings. Boots, which were very popular as footwear in the early part of the century, were worn mainly for riding toward the end of the period. Gloves as well as muffs were worn by both men and women in the 17th century. Gloves were made of fine materials, including silk and kid, and were often embroidered and fringed. Women carried parasols and fans. Cosmetics and perfumes were used by men as well as women during this century.

The 18th Century

Throughout most of the 18th century, France continued to dominate European fashion. The most popular fabrics during the first part of the century were silk, brocade, and velvet. Toward the end of the century, cotton, muslin, and delicate silk, either domestic or imported from the Far East, were widely used. Both men and women wore brightly colored and lavishly decorated clothing.

Men's coats were generally knee-length and became wider and fuller in the skirt. Worn open, the coat revealed a long-sleeved vest underneath. Gradually, vests were shortened and became sleeveless. Coats also underwent various changes throughout the century, particularly the addition of lapels and collars. By the second half of the 18th century the skirts of coats were sloped to the back. Shirts were designed with full sleeves and ruffled cuffs, and in the mid-18th century they had decorative frills at the front opening.

The most popular 18th-century breeches were known as culottes. They were trimly fitting pants that were cut diagonally, or on the bias. Stockings, which were

at first rolled over the breeches, were later worn underneath the culottes. Neckwear included both the simple and ruffled cravat and the solitaire, consisting of a band of black ribbon fastened around the neck, knotted in front, and worn over the stock.

Women wore hoops under their dresses to give their skirts additional fullness. Dresses were generally anklelength and had low-cut bodices, which usually came to a V-point at the waist. A popular dress was the open robe, a bodice attached to a split skirt worn over a petticoat that showed at the front. After the second half of the 18th century the pannier, a framework projecting from the hips that emphasized the width, rather than the roundness, of the skirt, was adopted for formal wear or at court. Women wore the pannier skirt in enormous widths, ranging from 3 to 6 feet across. This style is associated with the French queen Marie Antoinette, who led French fashion from 1774 to the Revolution. To offset the great width of their gowns, French women adopted fantastic towering wigs which often rose to as much as three feet above the head. These great powdered headdresses, constructed on wire frames, were often adorned with plumes, jewels and other decorations, including ships.

Another style of gown which was popular through much of the 18th century was the sacque dress. A loose, robelike gown, the sacque was cut full in the back and was generally worn open in front over a bodice and full skirt. Sacque dresses were also popular with wealthy Englishwomen, who, however, did not adopt either the fantastic headdresses or the exaggerated pannier skirts worn by Frenchwomen. A garment similar to the sacque was the popular robe a là française, which was snugly fitted in the front. In the back, it had a distinctive arrangement of pleats, which fell in a wide sweep from the shoulders to the floor. Women's outer garments included capes, jackets, and cloaks, often trimmed with feathers or fur.

Men wore elaborate powdered wigs through much of the 18th century. The most commonly worn headgear was the simple and usually undecorated tricorne, or three-cornered hat. Women sometimes placed tiny caps on their towering headdresses. Toward the end of the century, Frenchwomen adopted the large straw hats that were fashionable in England at that time.

Male footwear consisted of boots and shoes. Boots were generally knee-high, finely made, and fitted snugly to the leg. Shoes were worn with buckles and were often decorated with real or imitation jewels. Women wore high-heeled or low-heeled shoes, occasionally in backless styles. Their shoes were made of costly fabrics, including silk, brocade, and velvet.

Men carried canes and umbrellas. Watches, which were very expensive, were worn by the rich. Both sexes continued to wear gloves and muffs. Women used painted folding fans and carried purses decorated with beading or worked in needlepoint.

The 19th Century

European fashions underwent significant changes at the turn of the 19th century. The clothing of men and women became plainer and simpler in style as well as in color. Simple fabrics, including muslin, cotton, and wool, replaced the sumptuous brocade, velvet, and silk that were formerly displayed at court functions. Elegant patterned materials were woven on the Jacquard loom, which was perfected in 1801. The elaborate

headdresses, which had reached incredible proportions just before the revolution, vanished completely.

Another important factor in the trend away from the elaborate clothing of 18th-century France was the English influence upon French fashion. English clothing, restrained in color and simple in cut, began to be copied by the French, particularly by men.

During the periods of the Directory and Empire in France, the costume of both men and women was styled to accentuate the figure. Men's coats were made mostly of wool and broadcloth. One of the most popular styles was the single-breasted or double-breasted tailcoat, which was cut away across the front and had long tails at the back. Sleeveless vests continued to be worn underneath coats. The knee breeches, or culottes, widely worn in pre-revolutionary times, were discarded during the revolution in favor of long trousers. Although knee breeches were retained for court wear both during the reign of Napoleon I and in later times, the fashion of long trousers became firmly established in the early 19th century, lasting to the present day. Tight-fitting long pants, known as pantaloons, were made of knitted and stretchable fabrics.

Hoops and panniers were discarded, and women's dresses became tubular in silhouette. Inspired by the classic simplicity of the garments of ancient Greece and Rome, the typical French Empire dress was a sheer white high-waisted gown with an extremely low neckline and small puffed sleeves. English and American women adopted this so-called Neoclassical style of dress but wore it with opaque undergarments. Embroidery, sashes, and hair ribbons in pastel shades added touches of color to the white muslin dresses. Outer apparel included capes, large shawls, a short double-breasted jacket that was known as the spencer, and a long double-breasted coat called a redingote.

Powdering of the hair and wigs had ceased toward the end of the 18th century, and the result was a more natural look for both men and women. Men wore raised round hats with brims. Women wore turbans trimmed with plumes and also large hats made of straw and fabric. Boots were the most popular footwear for men, while women wore flat-heeled or lowheeled slippers that were made of silk or leather.

Mid-Century. In the middle decades of the 19th century, clothing, especially that of women, became increasingly ornate. The wealthy middle classes that had developed with the Industrial Revolution displayed their new riches in opulent and frequently tasteless costumes. Another important factor in the development of 19th-century fashion was the invention of the sewing machine in the first half of the century. By means of the sewing machine, clothes were mass-produced at a fraction of the cost of custom-made garments, and a wide range of clothing was thus made available to a larger public than ever before.

The cutaway or tailcoat continued to be worn by men in the first half of the 19th century. After 1820 it became fashionable to wear knee-length coats that had full skirts and were snugly fitted at the waist. A notable example of this coat style was the Prince Albert coat, made famous by the husband of Queen Victoria of England. The Prince Albert was a full-skirted frock coat, reaching just below the knees in front and in back. It was worn both in England and the United States through the early years of the 20th century.

By mid-century the waistlines of coats were lowered and both collars and lapels became larger and more prominent. Tweeds, checks, and striped fabrics were widely used in the making of coats and trousers. Through the 1840's, vests were still made of luxurious fabrics such as velvet and brocade. At mid-century, however, woolens and tweeds were used in vests to match the fabric of the coat and trousers.

Long pantaloons of looser cut than the skin-tight trousers of the previous decades were worn in the early



Eugénie, Empress of France from 1853 to 1870 (right), led a trend toward immense bell-shaped skirts held out with hoops and crinolines. Mrs. Amelia Bloomer (left), a suffragette of the same period, started a trend toward less elaborate clothing for women. Her outfit consisted of Turkish trousers worn beneath a loose-fitting, knee-length shirt and a jacket.



part of the 19th century. Trimly tailored, the pantaloons were held taut by foot straps, which were worn under the instep of the shoe. Although foot straps were discarded after the 1850's, the basic style of trousers remained the same through 1860. Men had a wide selection of outer garments. These included coats and cloaks for daytime wear and travel and jackets for sports activities. Formal evening attire often consisted of a long flowing cape worn over a tailcoat.

The slim tubular shapes of the early 19th-century dresses gradually changed into a bell-skirted silhouette. Waistlines were lowered from beneath the bosom to the natural level. Necklines were raised and sleeves became large and full. The transparent fabrics of the early 19th-century gowns were replaced by light wool, silk, brocade, and velvet. In the mid-19th century, Empress Eugénie of France led the fashion trend toward immense bell-shaped skirts that were supported by crinolines. Women laced themselves into tight corsets to obtain the tiny waists that were needed as contrast to the great billowing skirts. Women's outer garments included wraps, mantles, jackets, coats, and soft woolen shawls.

A complete departure from conventional feminine attire, the Bloomer outfit, was introduced in the 1850's by an American feminist Mrs. Amelia Bloomer. Designed for comfort and ease of movement, the outfit consisted of turkish trousers worn under a knee-length skirt and a jacket. The Bloomer, however, was adopted by few women, and it was a short-lived fashion.

Men wore top hats, such as the tall stovepipe hat, caps, and hats of felt or straw with low crowns and wide brims. Toward the mid-19th century, women wore their hair smooth or in soft waves and drawn to the back of the neck. Straw was a popular material for headwear and was fashioned into a variety of hats, including the large leghorn bonnets decorated with plumes and smaller, less ornate bonnets. Starched lace caps were also commonly worn by women.

Boots, the most popular male footwear in the first half of the 19th century, were worn either laced or buttoned. Women wore soft leather slippers and also





laced or buttoned shoes. Among the accessories used by women were gloves and mitts, made of kid, suede, silk, or lace. Women began to wear fine batiste underclothing, first introduced by Empress Josephine of France during the 19th century.

Late 1800's. As women's clothing became more and more elaborate and ornate, men's garments became increasingly functional and simple. During the 1860's, men's clothes were marked by their looser cut and fit. One of the most popular coats, the sack coat, was a long single-breasted or double-breasted jacket with a straight unfitted back. The sack coat had a small collar and small lapels. A vest, frequently made of the same fabric as the coat, was worn underneath. Loosely fitting trousers were also frequently made in fabrics matching those of the vest and coat.

For sports, men wore baggy knee breeches, called knickerbockers. Informal clothes and sportswear also included blazers, Norfolk jackets, and flannel trousers. Outer garments included greatcoats, capes, and cloaks.

The great hooped skirts that had been fashionable through the 1860's were gradually replaced by a new silhouette, the bustle, or back-fullness effect. The bustle was a wire framework that was flat in front and sharply curved in back. It was worn under the skirt. After appearing briefly in the 1870's, the bustle went out of fashion and then returned as a popular style in the 1880's. Corsets were worn to cinch the waist for greater contrast with the hips.

With the exception of evening dresses, which had low necklines, most gowns during the last half of the 19th century were cut high and had long sleeves. Dresses were heavily decorated with a variety of ornaments, including beads, buttons, fringes, and lace ruffles. Skirts were elaborately draped and trimmed.

In the 1890's the ideal feminine shape was the hourglass figure. For the first time in 50 years, skirts tended toward a tubular silhouette. One of the most important fashion influences of the period was the Gibson-girl look, created by the American illustrator Charles Dana Gibson. Admired both in Europe and in the United States, the Gibson-girl style consisted of a shirtwaist with a small turned-down collar and puffed sleeves and a flaring gored skirt. The style afforded women greater freedom of movement, and it marked the beginning of a trend toward more functional clothing for women.

Top hats for formal wear and caps for informal wear and sportswear continued to be popular male headgear. Women wore elaborate hairstyles, supplemented with false braids and ringlets. Their generally small hats, decorated with plumes and ribbons, were perched behind a pompadour on top of their heads. Men continued to wear boots through the second half of the 19th century. Women wore boots, walking shoes (oxfords), and slippers that often had low heels and squared-off toes, somewhat similar in style to mid-20th-century women's shoes.

The 20th Century

In the early years of the 20th century the changes that took place in men's clothing styles were gradual and almost imperceptible. Men's suits became more conservative in cut and more subdued in color. The skirts of the Prince Albert coat were abandoned in favor of a simple straight jacket. The few muted colors that were still worn at the end of the 19th century were replaced by grays, browns, black, and dark blue during the early part of the 20th century. As a result of the trend toward plain masculine attire, the last remnants of finery in male costume, such as the furcollared coat, also generally disappeared. Bright colors were not used again in men's clothing until the late 1940's and 1950's, when they reappeared in sportswear.

The basic attire of men in the 20th century has been the business suit. Its design has varied mainly in the width of the shoulders and lapels, the number and placement of the buttons, and the fullness of the trousers. In the first decade of the century the suit jacket was long and loose and had very wide shoulders. The trousers were wide at the hip, narrow at the ankles, and had very wide cuffs. In 1910, however, the natural-shoulder suit was introduced. It had a fitted jacket with narrow lapels and high buttons. The trousers of the outfit were slim and straight.

In the 1920's, trousers were widened, and baggy knee-length knickers were fashionable for sportswear. A highly popular suit during the 1930's was the double-breasted English drape, with its square shoulders, full chest and back, double-breasted front, and nippedin waistline. In the late 1940's, following the period of drab fashions imposed by World War II, men began to wear more varied patterns, including pencil stripes, plaids, and checks. Their accessories included wide ties in bright colors and design and wide-brimmed hats.

Throughout the 1950's the trend in men's suits was toward narrower shoulders and lapels. The double-breasted jacket went out of fashion, reappearing only as an optional style in the 1960's. The most popular men's suit during the 1950's was the slim, charcoal-gray flannel suit, with slightly padded shoulders, medium lapels, and two or three buttons. In the 1960's, suits came to have even narrower shoulders and lapels and slimmer trousers, frequently without cuffs. The

suit was usually worn with a narrow-collared pastel or white shirt and a slim tie. In the early 1970's the European influence on men's suits was strongly felt, with Italian and French designs prominent. Lapels broadened, side-vented or no-vent jackets were most common, and trousers were flared, either with or without cuffs.

Variations of the business-suit jacket include white, dark-blue, or black dinner jackets with satin lapels for formal evening wear and casual sports jackets, which come in a variety of tweeds, checks, and stripes.

Current men's outergarments include slim kneelength overcoats and raincoats and a wide variety of shorter car and sports coats, which may be lined and trimmed with fur on the collar.

A major trend in 20th-century men's clothing has been a decline in formality, largely through the influence of the United States. The trend toward casualness may be seen in the decline of formal attire, such as the cutaway, tailcoat, and dinner jacket, and the corresponding rise in the popularity of sportswear. Blue jeans and bermuda shorts are highly popular forms of leisure clothing. Hats, which in the early part of the century were considered an essential part of men's apparel, are now worn by comparatively few men.





late 1960's. Culottes and boots (second from left) were introduced in 1970. Men's fashions of the late 1960's and early 1970's included wide ties, jackets with patch pockets and wide lapels, and cuffless trousers (left).

The most colorful items of contemporary male clothing are informal sports shirts and knitted sweaters and pullovers. These are available in shades and patterns that are frequently as bright as those of women's garments. Men's shoes, however, have tended to stay in subdued colors, and they are usually of plainly cut leather, with only occasional perforations and decorative stitching along the seams. More casual types of footwear include canvas sneakers and sandals.

SEVENTIES

The development of synthetic fabrics, including nylon, rayon, Orlon, and Dacron, has had a tremendous impact on both men's and women's fashions. Nylon, important for its strength, lightness, and quick-drying qualities, became widely used after World War II in women's stockings, lingerie, and blouses, and in men's shirts. In the 1950's the wrinkle-resistant fiber Dacron

made possible a whole new range of wash-and-wear clothing for both men and women.

In contrast to the conservative and restrained style of men's clothing, 20th-century women's fashions have, for the most part, been characterized by flair, imagination, and a daring use of color. A whole new category of clothing, sportswear and playclothes, became available to 20th-century women. Garments such as slacks, shorts, and brief bathing suits are a part of the modern woman's casual wardrobe.

Fashion cycles in women's clothing, which in the past had lasted from 30 to 100 years, became shortened in the 20th century into periods of at most 5 to 10 years. Noted fashion houses in Paris and New York have set styles of dress that are copied in Europe, the United States, and elsewhere.