

**COSTUME** (Fr. *costume*, from It. *costume*, from ML. *costuma*, from Lat. *consuetudinem*, custom or habit).

Costume is dress (q.v.) regarded from the point of view of style, the distinctive garments worn at different periods by different human groups, and including not only gowns, shirts, drawers, coats, vests, trousers, petticoats, skirts, hoop skirts, waists, corsets, stockings, hats, boots, shoes, collars, belts, fans, garters, gloves, but also jewelry, modes of dressing the hair and beard, military and naval uniforms, ecclesiastical vestments, university robes, armor and coats of arms. See HERALDRY; ARMOR; COSTUME, ECCLESIASTICAL; HAIR DRESSING; BEARD; UNIFORMS, MILITARY AND NAVAL; JEWELRY; DRESS; FASHION; CROWN; CORONET; UMBRELLA; PARASOL; SHOES; CORSET; CRINOLINE; TATOONG; ETC.

Once it was the generally accepted opinion that the primary object of clothing is to conceal nakedness and satisfy innate feelings of modesty. This view was perhaps based to some extent on the third chapter of Genesis, where,

after Adam and Eve ate of the fruit, "the eyes of them both were opened, and they knew they were naked; and they sewed fig leaves together and made themselves aprons . . . and hid themselves from the presence of the Lord God amongst the trees in the garden." During the past few years, however, anthropologists have accumulated and arranged facts about primitive peoples which, in the works of Westermarck, "appear to prove that the feeling of shame, far from being the cause of man's covering his body, is, on the contrary, the result of it; and that the covering . . . owes its origin, at least in a great many cases, to the desire of men and women to make themselves mutually attractive.

Certainly, when we turn from primitive to modern civilized humans, it is obvious that the primary object of costume, which is merely clothing that has style, is to increase the attractiveness of the individual or class of individuals and to enhance the curiosity and desire of the sexes for each other by exaggerating the difference between them and the mystery of it. Structurally as well as decoratively the difference between "pants and petticoats," "trousers and skirts," is fundamental—so thoroughly fundamental that when women "wear the trousers" we are said to have "petticoat government."

Climatically, clothing may be divided into two classes (with apologies to Dr. Stratz)—one tropical, based on skirts; the other arctic, based on trousers—both developed from the girdle or waist cloth. In the arctic regions both men and women wear trousers; in the tropics both wear skirts; while in between, the men adhere to the arctic costume, the women to the tropical one, apparently because most of the women lead an inactive and house-sheltered life, while the men are active out-of-doors. It is noteworthy that when women work as laborers they are apt to don trousers, e.g., in the Belgian mines or the Swiss fields. The ancient Greeks and Romans were much impressed by the fact that the barbarians to the north wore trousers. Cicero speaks of the Transalpine tribes as the "panted people" (*nationes braccatæ*), while Pliny's term for what was afterward called *Gallia Narbonensis*, is *Gallia braccata* (Breeches Gaul). However, it will not do to push the geographical division too far, for trousers were the national costume not only of the peoples to the north of the Greeks and Romans—Gauls, Belgians, Franks, Britons, Germans, Scythians—but also of those to the east—Medes, Persians, and Parthians, as well as Armenians and Phrygians.

To judge from the artistic remains of ancient Egypt and Assyria, the use of rich stuffs was the primary thought of those Egyptians who sought to be splendid in appearance. Beauty of material and of pattern at least held an even place in their minds with jewelry. Thus, from the earliest era known to us by the painted monuments down to a period later than the Macedonian conquest, the little-changing adornment of the Egyptian official or court lady was something very magnificent indeed, in the way of broad necklaces made up apparently of ring within ring of carved gems, mounted in gold with exquisite handling and taste, and covering the shoulders and the junction of the throat with the breast, as completely as the steel gorget of the sixteenth century. The full significance of these collars is not entirely certain.

It may be that in some cases the jewelry was sewn upon a collar-shaped piece of stuff, which has fallen away from those jewels which are found in the ancient tombs. Armlets worn on the upper arm and also on the wrist, like the modern bracelet, are as common as the necklaces, and there are evidences of a jewelled girdle as rich and as broad as the combination of necklaces, although this, being worn, as the necklaces are, directly upon the skin, is only in part seen, being often covered by the folds of the skirt, which is sometimes secured to the belt and falls below it. The stuffs themselves are found of still greater splendor in the representations of upholstered furniture; but this appears to be in part because a larger surface could be presented there than in the garment worn by man or woman. The patterns are so similar to the earlier painted designs of the tomb interiors that there becomes evident a close connection in the mind of the Egyptian designer between one surface and another, the beautifying of which was to be intrusted to color. There are, however, stuffs of the eighteenth dynasty, and perhaps earlier, usually of linen, which have been found in a more or less fragmentary condition in the tombs, and many of these are of the most exquisite beauty, equaling in the perfect intelligence of the design adapted to textile fabrics the finest work of the Byzantines or Persians 2000 years later. In the warm climate of Egypt the clothes even of persons of rank were very slight and rather for ceremonial purposes than for utility. In the Assyrian monuments, on the other hand, there is a marked tendency towards covering the whole person with what seem to be heavy draperies, whereas in the Egyptian bas-reliefs the lines of the body are often made visible through the opening which represents the outer garments, suggesting either a partly transparent material or at least a material so little adjusted to the person and so slight that the body itself was never forgotten. The monuments of the Assyrian tombs, on the contrary, show wrappings apparently opaque and stiff. It is evident, however, that embroidery was much used; for parts of the garments, as of a king, are sculptured in low relief upon relief, and in a way which resembles closely the representation of the embroideries upon priestly robes in the sculpture of the Italian Renaissance. As for jewelry, it was as rich and splendid in Assyria as in Egypt, though the forms differ.

Among the peoples of western Asia even partial nudity was considered dishonorable, or at least the badge of inferiority. Accordingly, the heavy garments shown in the works of art of Mesopotamia are easy of explanation, for where only slaves are wholly or partially naked, the tendency is strong towards the association of high rank with complete clothing. But then another tendency appears, that of making the garments of plainer stuff when the body is covered by them from shoulders to ankles, and using the richer stuffs, as above explained, for borders and the like. The Egyptian, with body, arms, and feet bare, might make his kilt of the most splendid piece of weaving obtainable, but the Assyrian, using yards of material for his garment, would naturally employ a simpler stuff: not to avoid expense, but because people of such refined taste as those of Mesopotamia would shun the use of large surfaces, of uniform

patterns, or the contrast, side by side, of differing patterns, of about equal size and brilliancy.

This tendency is not maintained, however, in that other ancient civilization in a sense equal in antiquity as in importance to the civilization of western Asia. The Chinese, from the oldest times of which we have any knowledge, have been among the greatest artists in textile fabrics, as in other industrial arts, and history does not tell us of the time when the population, whether of true Chinese origin or of conquering Tatar dynasties and their followers, have not been more and more clothed in proportion to their rank and station. Porters may go barelegged and barearmed, and, in warm weather, with the body naked above the belt, but as one ascends in the orders of rank, the clothing becomes more and more complete. This tendency is not, however, accompanied by any objection to brilliant and rich stuffs. The more abundant the means of the wearer, the richer his costume—that seems to have been the rule from all time; and this is partly explained by the beauty of the floral and foliated designs. Embroidery, too, is used to heighten and complete the splendid weaves, and at least from the tenth century of our era until the present day, the most magnificent stuffs in texture and in color are those used by the ladies and gentlemen of the court. On the other hand, personal jewelry, that which is worn apart from the garments, is not very rich nor very costly, though it may be effective. Strings of pearls are known, and many stones that we in the West ignorantly despise because they are inexpensive, are made much of by the Chinese, who will use a rough turquoise, a piece of veined or spotted agate, or even a beautiful piece of glass accidentally rich in its veining and cut deliberately from the vessel to which it belonged—setting them in bronze or silver gilt, and making a very decorative clasp, or buckle, or pommel of a sword hilt. Chinese costume should be most carefully studied, because it has been maintained in its traditional character even to our own time. The blue cotton blouse of the workingman, and the garment of delicate blue and gold silk, woven in very elaborate patterns expressly for this garment, with gold or gilt buttons spherical in shape and working in loops, are mainly the same garments as those of a century ago.

The people of India are even more divided among themselves in details of costume than are the people of Europe. The general character of the different races, north and south, leads towards a great distinction between classes of the population. The simple piece of stuff, 4 feet wide by thrice as long, worn by the women, is most gracefully draped about the shoulders and breast; in very recent times it is often a piece made in Europe of three large handkerchiefs, with their several borders complete. This is worn over a petticoat; arms and legs are bare, and the feet, except for occasional use of sandals; but the dark skin is barred and spotted with many and large jewels. Necklaces, broad armlets and wristlets, rings for toes and fingers, earrings, and nose rings, are all made of silver wire for the poorer women, who often put their whole savings into these adornments. The necessity of providing for a very warm summer climate, and in the south for a wholly tropical year, has caused the making of muslins of a fineness and perfection of weave never approached in Europe, though these native manu-

factures have been destroyed by the competition of British cottons. A few of the native princes alone encourage the making of these exquisite weaves. Besides these there are figured cottons of such perfect make and so beautiful in design that they are worn even by princes, as if of equal importance with silk. The gold-flowered and silver-flowered textiles of silk and cotton, or even of fine cotton alone, are famous in Europe, under the name "kinkab" or "kincob." The costume of India in general is mainly an affair of beautiful stuffs, very little shaped to the body and usually worn loosely, and of jewels in great abundance.

Among the people of the tropical islands, the Malays, and the black and brown inhabitants of Polynesia, the art of weaving has never reached sufficient perfection to allow the stuffs to be sought for their own sake. Very beautiful patterns are printed upon cotton by the women of the larger islands, wood blocks being used for the purpose in a way almost exactly like that employed in the printing of cretonnes and wall papers among the Western nations; but these stuffs, however attractive to our eyes, however superior in design, are yet inexpensive—they could be produced by any one who has a little skill in the use of the hands, and are therefore not a part of ceremonial or decorative costume. A few very beautiful weaves exist, as in the Solomon Islands, and especially in New Zealand, but still they are not of rare material, nor is the elaboration of the design very great. The skill in the working of metals, which is great among the Indians of the continent, is much smaller among the islanders, and so it happens that personal jewelry also is but little sought for by the chiefs. The result of all this is seen in the simple and tasteful use of natural productions, brilliant flowers, and richly colored fruits and seeds, which, strung as necklaces or worn as pendants, have especial significance and are attached each in its way to the traditional ceremonies of these curiously civilized peoples.

If now we turn to the race which of all peoples has had the most influence over modern intellectual life, we shall find that the Greeks of antiquity limited their desires in the way of textile fabrics to very simple patterns, as of stars or round spots diapered over the surface of a stuff, with somewhat more elaborate patterns of zigzags and frets in the borders. Their costume, including their jewelry, was, in fact, marked throughout by extreme simplicity, which increases as our studies bring us to a later time. The statues discovered on the Acropolis at Athens since 1883 are certainly of the century before the Persian invasion of 480 B.C. They show a number of garments, certainly as many as three, worn one over the other by the priestesses represented in the statue; and each of these garments is made of a different stuff, all the stuffs, or all but the craped undershirt (the *chiton* of later dress), covered with elaborate patterns in several colors. There is nowhere a more interesting study of brilliant coloring in costume than were these statues when first discovered, and fortunately the finest of them have been reproduced in water-color painting, and these water colors often multiplied in chromolithography, and published by the archaeological societies. It is clear that, immediately after the Persian War, during the period of the Athenian hegemony in Greece, beginning with 477 B.C., the use of these striped and spotted

stuffs becomes much less common, at least in the mainland of Greece, and the use of plain materials, white, bordered with stripes, or of one rather subdued color perhaps striped at the edge, becomes the rule. Those admirable bronze statues which were discovered in the famous villa at Herculaneum and now stand in the Museum of Naples (the Room of the Greater Bronzes) show perfectly well—better than any bas-reliefs, however elaborately detailed—the true Greek sense of what was beauty in costume. The long *chiton*, which, left ungirdled, would sweep the floor, is belted up so far as to allow a foot or more of its length to hang over the girdle outside of the skirt or lower part, forming a sort of pocket, known as the *kolpos*. Outside of this is seen hanging what looks like a cape, and which generally reaches just the line of the girdle or may fall a little below it. This, however, is not a cape nor a separate garment at all: it is the reverse or turning over of the *chiton* at the top. Of the *chiton* there were several forms. The earliest was not sewn at all, and therefore left the right side, thigh and leg, exposed on the slightest movement. A later form was a sewn-up cylinder, a long shirt in the modern sense. The stately maidens of the reliefs and the vase paintings often wear one of these two forms of *chiton*, and nothing else. To such a dress, even on occasions of great ceremony, there is nothing to be added, except perhaps a more splendid brooch on the shoulder, a broader and more brightly colored border to the *chiton*, perhaps an armlet, perhaps richer and more glittering earrings. Splendor in the modern sense was hardly desired, and beauty was shown in the perfect taste with which these simple appliances were disposed. Other garments, however, are seen in the sculptures and vase paintings: the *himation* and a variety of it, the *chlamys*, were square or oblong pieces of woolen cloth, draped about the left shoulder and covering the body more or less as it might be adjusted; it was held sometimes by brooches. Statues show a garment arranged nearly as the Scotch plaid is, at times folded long and narrow, falling over one shoulder and passing around the waist; and this is thought to be a long and narrow *himation*. It is impossible to distinguish these garments from the *epiblemata*. The essential fact is that the Greeks, both women and men, wore a long shirt and a loose, square shawl over it, and nothing else on body or limbs.

The Etruscans were quite as simply clothed as the Greeks. The later Etruscan work passes by insensible gradations into that Italian work of the centuries during which the Roman Republic and the early Empire controlled the whole peninsula, and introduced insensibly its own strongly Hellenic tendencies into the arts of the subject countries. The effect of this on the art of northern Italy was altogether fortunate, except in so far as the lover of strongly accentuated national peculiarities found reason to regret their partial disappearance. The terracotta sarcophagi, with high reliefs and with what are almost statues wrought upon the covers; the bronze statues and groups, the jewelry of the fourth century B.C., and the following epoch, are almost Greek in their charm, while preserving a certain attractive local color. It is probably because of this constantly increasing influence of the Grecian artistic sense upon all the nations of Italy that the Roman dress from the earliest times known to us remains

Greek in its simplicity, although very different in form. There were different ways of wearing the toga, some of which were connected with ceremonial occasions. Thus, when a statue or a bas-relief shows a Roman draped in a large and elaborately folded toga, one fold of which is brought over the head, he is assumed by modern students to be a person who is performing a sacrifice. The toga, as ordinarily worn, showed the *tunica* in front, from the throat nearly to the waist, but the long end could be thrown over the right shoulder so as to cover the *tunica* entirely, and in this way the toga would cover the whole person, from the neck to the ankles. Here, as among the Greeks, good taste dictated the utmost simplicity of effect, except in the mere arrangement and careful disposition of the folds. There was no other garment of the men while in the city which in any way concerned their appearance, as the only leg coverings known were bandages or wrappers, not unlike those worn to-day by the peasantry in some parts of Europe. On the other hand, the *toga prætexta*, which was worn by certain officials and even by some priests, had a "purple," i.e., a dark crimson border, and the *trabea* seems to have been a sort of cloak with still more elaborate stripes, including perhaps one made entirely of red cloth, which generals were allowed to wear on the day of their triumph. It is probable, however, that in this last usage the military cloak of red was worn during the triumphal procession, that being the one occasion when the soldiers of the Republic were allowed to appear within the walls with their arms and military trappings. The women were dressed as simply as the men, wearing over the *tunica* merely a garment called the *stola*, which replaces for them the toga of the men, and when the woman of rank went abroad, usually in a litter, a shawl-like garment called the *palla* might also be added. That which makes the peculiar stateliness of the dress seen in female statues of the early Empire is the contrast of the folds of the long *tunica*, reaching the floor, nearly covering the feet, and forming a strongly marked base, as it were, for the whole figure, while the more loosely folded *stola* above it seems to reinforce the lines of the undergarment. A veil of more or less thin and floating material covered the head and could be brought around to the front to hide the face at pleasure. It must be constantly kept in mind that the idea of beauty in dress was simply uniform whiteness and many skillfully contrived folds; the whiteness was kept up by the use for woolen garments of the most elaborate system of cleansing applied by the *fullones*, or cleansers, and, for the folds of the drapery, highly trained experts—body servants who knew their business—were employed. It is evident that these peculiarities of dress had much influence upon the art of sculpture.

In all the above discussion of costume one thing is very noticeable—the absence of anything like tailoring, except, perhaps, among the Chinese. The clothes of the Greeks and the Romans, like those of the people of the Pacific islands, always approximated to the ideal of an uncut, unsewn, unaltered piece of textile fabric; square or oblong, as in the *himation*, *chlamys*, *sagum*, or *paludamentum*; semicircular or semioval in shape, or approximately so, as in the toga, or simply sewn down one side so as to make a tubular garment of one piece of stuff, as in the

COSTUME



1. GREEK.  
2. ROMAN.  
3. GERMAN (Third and Fourth Century.)  
4. FRANKS (Eighth and Ninth Century).  
5. GERMANS (Thirteenth Century).  
6. NOBLES (Fourteenth Century).  
7. SPANIARDS (Sixteenth Century).  
8. ENGLISH (Henry VIII., 1509-1546).

1. GREEK.  
2. ROMAN.  
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4. FRANKS (Eighth and Ninth Century).

later chiton, and in the tunica. A curious reproduction of this characteristic of ancient costume exists among the wilder Arabs, the Bedouins of the desert, and the horsemen of the uplands. They wear a shirt, indeed, and this is of thicker stuff and covers the body more completely than what we know by that name, but apart from this their covering is almost wholly a matter of unaltered or scarcely altered pieces of woolen. Perhaps two breadths of the narrower stuff are sewn together to make the *haïck*, or, as in the north of Africa, a square of striped woolen stuff is caught up in the middle of one side so as to form a sort of hood, as in the *burnous*; or, as in the *aba* or *abayeh*, the square of stuff may have its two outer edges folded over towards the middle, so that the two edges meet or nearly meet, and then two openings are made in the two outer folds where the stuff is actually creased, which serve as armholes, so that the square blanket resembles an overcoat. But in all this there is absolutely no fitting of the piece of stuff to the body. It is a heavy woolen blanket, which is adapted more or less to the shoulders so as not to slip off, but is not otherwise altered in any way, and might cover a man or a woman, and a person of any stature. What is curious about this costume is the enormously heavy woolen dress worn in the desert and under the semitropical sun. It is evident that nothing but a heavy material is expected to keep off the heat of the sun or the burning wind of the desert; and therefore a man who wears only the long shirt, and has the legs and feet, arms and neck, absolutely naked, will pile two or three of these heavy woolen things upon his shoulders and head. The result of this arrangement is that the only decoration sought for is in the beauty of two or three colors arranged in stripes of different widths, and broken more or less by the carrying of threads of different colors across the stripes, like the countercharging of heraldry. A much greater development of design by stripes alone is in the cotton *dhurries* of India. The *aba* may indeed be further adorned by very simple embroidery in woolen thread.

The first appearance of any tendency to fit the garments to the person among nations more western than the Chinese is probably in the leg coverings of the Persians and Syrians, as represented in Grecian and Greco-Roman art; and yet these garments are of extreme simplicity and there is no appearance of tailoring in any modern sense in connection with them. They are merely loose trousers, gathered at the ankles, or sleeved tunics; and their use seems to have come from the mountain regions of Asia Minor and the shores of the Caspian Sea. The barbarians of Europe, Gauls, Scandinavians, and Germans, made up suits of clothes in a not dissimilar way; but it does not seem that their example affected the Greco-Roman world very much.

The beginning of change is to be looked for in the Byzantine Imperial epoch. From a time as early as the seventh century A.D. there is a constant increase in the number of garments worn, and in the elaboration of their shape and their combination, while at the same time the costliness and splendor of the stuffs are in no way diminished, and the custom begins which was destined to have so much effect on the costume of later times in Europe, the sewing of jewels, mounted in slender rings, or *chatons*, of gold or silver gilt, to the material. Sometimes smaller fragments of glittering material of no value were

used in this way, as in a later time pieces of mirror were used throughout the lands influenced by Persian decorative ideas. In the Byzantine Empire the dress of the officials shows a certain disposition to follow early Roman traditions, but only in the general shape of outer garments and to a certain extent in their names. The general aspect of a member of the Imperial family, or an officer of the court, as it is seen in the mosaics of Ravenna, or in the illuminated manuscripts of the time, is altogether different from that of higher antiquity. The robes reached to the feet; they were closely sewed up and not very loose or flowing, not greatly tending towards elaboration of folds or to what we commonly call "drapery"; and over them are worn dalmatics, maniples, and stoles, not merely by the clergy, but by the laity as well, and showing plainly where the peculiar clerical dress took its origin. See COSTUME, ECCLESIASTICAL.

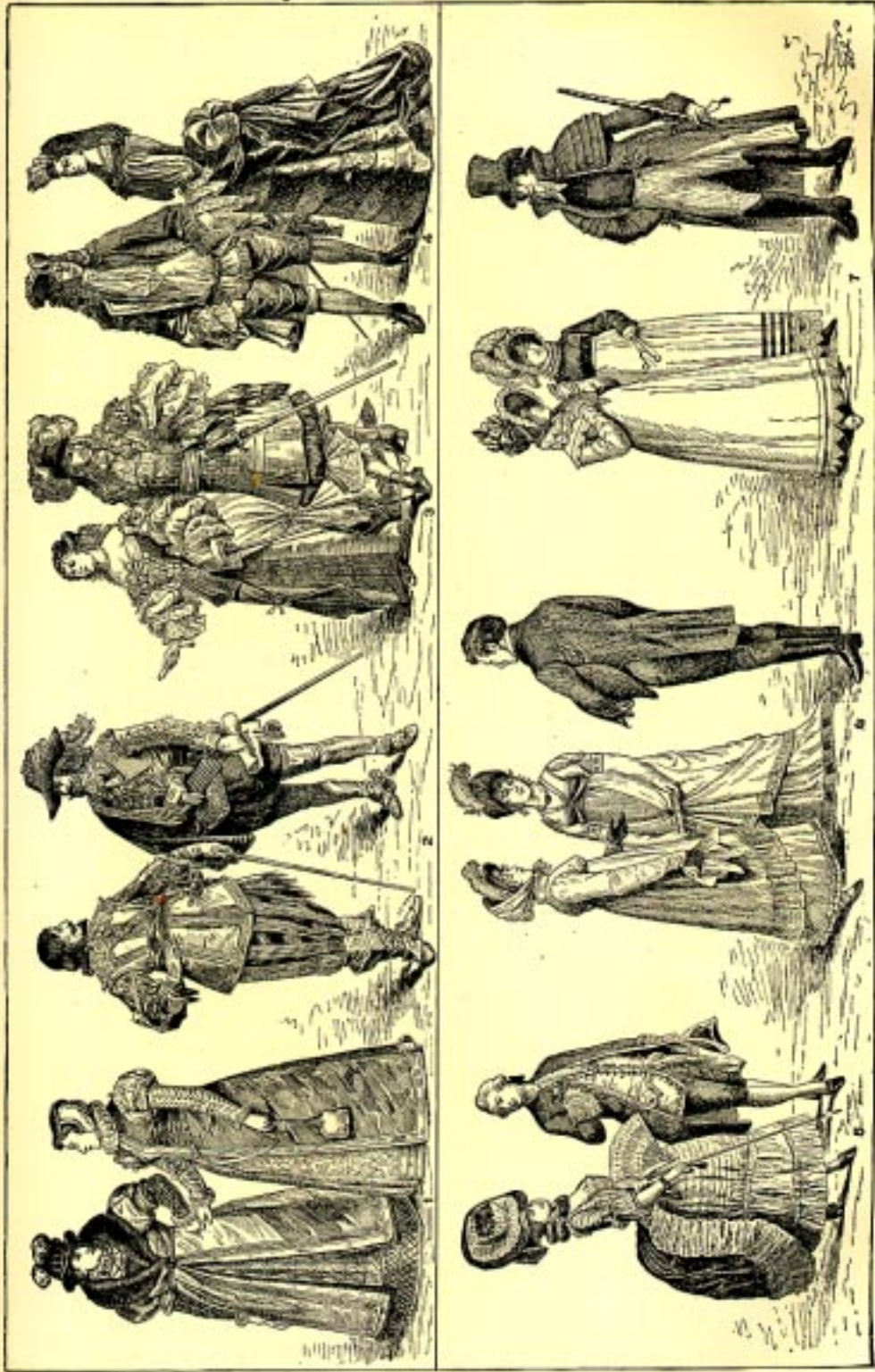
The Eastern influence was still strong, and all costume which was at all splendid was a matter of long and ample robes, made of stuffs of almost incredible richness, and more or less richly decorated by embroidery. Western dress was at this early time very different from anything in common use in the Byzantine Empire, except in so far as that the poorer people, and those engaged in out-of-door work, would naturally dress in almost the same careless fashion East and West. For one thing, it was more nearly classical Roman in character. If the costume of the eleventh and twelfth centuries, in the lands which are now France and Germany and England, be studied in the sculptures of Romanesque and Gothic buildings, or in the rare illuminations of manuscripts of that time, it will be seen that a certain antique or early Roman character obtains in the garments worn by persons presented as kings and princes, which had already been lost in the Eastern Empire. The robed figures of the porch of Chartres, or the doorways of Le Mans, do not seem to record much that was splendid in the way of stuffs or of jewelry, loose or applied to the garment. Their robes are still simply falling in loose folds, girded at the waist and differing from the garments of antiquity mainly in this, that the arms are always covered by sleeves. Men and women alike wore a gown, that garment which in the French archaeological vocabulary is called the *robe*. This garment, which is treated under DRESS, served for people of every rank and of both sexes, but its fashion changed very much, and in like manner the resulting appearance of the clothed figure in the sculptures changed greatly between the twelfth and the fourteenth centuries. In the fourteenth century it grew more and more into that stately but most inconvenient garment, well known to us from the paintings in manuscripts of the time of Richard II of England and his immediate successor, and Charles VI of France. This garment swept the floor. It was girded around the waist with the military belt, or some modification of it; it had sleeves, which also reached the floor, and were of fullness equal to that of the skirts, covering the hands also when the arms hung down. The collar covered the neck completely in a solid cylinder, and rose on the sides nearly to the ears. How this rich and grandiose dress could be used at all in summer, and how it could be girded and shortened in any way, in time of necessity, does not appear, nor is it

known whether the men wore complete leg coverings of some kind beneath this long and completely closed skirt. The dress of elegant women of the same epoch was less elaborately conceived; the same habit of long sleeves prevailed, but the upper part of the sleeve was pierced with a slit through which the forearm could be extended. The result of this was that the robe, as a garment for women, hardly changed during the next two centuries, whereas the use of it for men went out very soon, and while there are still representations of gentlemen of the first half of the fifteenth century dressed in robes reaching the ground, those robes are far more convenient than before; they are evidently capable of being tucked up, and the man is dressed beneath his skirt, which can either be removed or shortened up to nothing when the occasion of ceremony is passed. Finally, as early as the second decade of the fifteenth century, it disappears from the dress of men, and from that time on the short-skirted garment, called *rochet*, or corset, became the dress of business, while the name *cotte* was then and thereafter given to a very tight-fitting garment, laced or buttoned close to the body and having a skirt reaching only to mid thigh. This last-named garment existed under the name of *cotte d'armes* as long as the complete suit of armor was worn by gentlemen, and in this case it was embroidered with the armorial bearings of the wearer. The French terms were commonly used in England as well, as Chaucer lets us know; and in modern study we can hardly find English equivalents. Under all these garments were worn the long, close-fitting stockings, serving as the only covering from the waist to the toes, except as the skirt covered the upper part of the thigh. These changes involved the complete establishment of tailoring as the main thing in elegant costume. From the middle of the fifteenth century on, the dress of nobles and courtiers, and of men who affected elegance, was a matter of cutting out and shaping, fitting in gores and gussets, and, in fact, adapting garments closely to the body in the first place, and then covering them with elaborate adornment. This might be applied in the way of *passementerie*, or by modifying the whole surface of the stuff by what we now call quilting and the like. A piece of brocade used for a doublet or the body of a gown would be gathered up into puffs and projecting rounded surfaces, the lines of sewing between those projections being themselves decorated and even including the setting of a pearl or of a jewel of some other kind set in a gold *chaton* at the junction of these two lines of stitching. The stockings were the only part of the dress that was not elaborately decorated; and these stockings were half concealed in the sixteenth century by the enormous *hauts de chausses*, which, in 1530 and the following years, are sometimes in two or three rings of puffs like rounded ridges, passing horizontally around the thigh, and which, in the closing years of Elizabeth's reign and the corresponding times in France, the reigns of Henry III and Henry IV, are closer in their fit and resemble not distantly the knee breeches of the eighteenth century. They are, however, made of costly stuff, and elaborately adorned almost in the style of the body garment. Still again, in the time of James I of England, the *hauts de chausses* were stuffed (bombasted), or held with springs in a single rounded projection, as if the man had been

thrust feet foremost through a rather flat, oblate spheroid. This projected so much all around the hips that the sword had to be hung in a horizontal position and great pains taken to prevent its being entirely dislodged by the monstrous garment.

At no time during the Middle Ages and the epoch of the Renaissance was the tailoring and mantuamaking more rich and fantastic than during the French religious wars and the succeeding reign of Henry IV. Painted portraits, prints from famous engravings, carved ivories, medallions, and painted enamels of the time, exist in some quantity; and they agree in telling the most extraordinary tale of splendid extravagance in the dress of both sexes. Embroidery was loaded upon bodice and doublet, or was dispensed with only when a very rich brocade was employed; and lace, or its earlier forms of cut work and drawn work, and needle embroidery in pierced patterns like filigree, were used with freedom. The circular ruff, projecting like a dish on which the head seems to lie, appears, but is not yet so popular as the broad and flat laced collar, sometimes lying on the shoulders, sometimes standing stiffly out horizontally, or for women in steep, upward slope behind the head and neck. The fashion of bombasted thigh coverings for the men is identified in artistic history with the reign of Henry IV of France, but it did not last very long, being replaced by the loose, short trousers of about 1625 and after. No costume in the modern sense is perhaps more graceful and spirited at once than the dress of the gentlemen of the time of Louis XIII, which, with its short trousers, the stocking below covering the calf of the leg, which was concealed by the boots commonly worn out of doors, the doublet, reaching a little below the waist, and worn loose, generally unbuttoned in front and showing the shirt in its full folds, the short cloak, worn on the left shoulder, except when it was gathered around the body, the flat hat, with very broad brim, and soft falling feather, and the broad, loose collar, is a complete and graceful translation into form of those ideas which the modern world has conceived—ideas absolutely contrary to those of antiquity. Simplicity and grace have given place to picturesque combination of small details; and here is the new theory, perfectly put into practice. The reign of Louis XIV had but little influence on this dress of men, except to stiffen it and make it rigid and hard, but the dress of women improved, on the whole, in tastefulness throughout the seventeenth century, and as late as 1670 was introduced that admirable costume which we identify with Madame de Sévigné—a skirt not very full, over which was worn a short upper skirt, open in front; a bodice fitting snugly, but not involving very tight lacing; a stomacher, but not excessive in its length; sleeves reaching the elbow, and accompanied by lace ruffles, which partly shroud the lower arm; the bodice cut low, but not to excess, and a cape worn over the neck and shoulders on occasion of going out-of-doors. The same thing, in simpler stuffs and in graver colors, was worn by the wives of the wealthier *bourgeois*, and this is the dress which we identify with the women of Holland and the English Puritans. It is preserved for us in a great number of paintings, and in the prints from Hollar's engravings; and it has impressed itself upon modern designers as the most complete type of womanly costume which we know;

COSTUME



- 1. ENGLISH WOMEN (1590).
- 2. ENGLISH NOBLEMEN (1625-40).
- 3. FRENCH (1660-1700, Louis XIV.).
- 4. FRENCH (1700-40).
- 5. FRENCH (1780).
- 6. FRENCH (1808—Empire).
- 7. EARLY NINETEENTH CENTURY.
- 8.



but that is because the richer dress of the time is impossible to realize nowadays—it seems non-human, as if of fairyland. The eighteenth-century dress in England, which was at times popular and acceptable in decorative design, is a modification of it, not for the better. The fop of 1750 is less beautifully dressed than the *muguet* of 1650, and the ladies of 1775, with their enormous hoops, far less charming in appearance than Madame de Sévigné 100 years earlier.

The French Revolution in 1789 brought in a number of strange vagaries in dress—red and white striped waistcoats, stockings striped blue and white in horizontal rings, white cravats wound round and round the neck until they reached the point of the chin, while at the same time the women wore the lightest and thinnest costume possible, in fancied imitation of the Romans. Cocked hats of exaggerated shape for the men alternated with steeple-crowned hats with curly brims; while the female costume was finished by the most elaborate pile of curls and crimps, crowned by an enormous cap, either simply of muslin and lace, or with these combined with a sort of hat half concealed with feathers, flowers, and ruffles of lace. The momentary prohibition of elegances of this sort under the Revolution led to a change in the dress of both sexes, which was not to be temporary, except in details. Thus the dress which we call that of the "Empire," the famous "pink nightgown," girded immediately below the breasts and hanging thence to the ankles, but so close that a woman could hardly walk and was utterly unable to step across a gutter, was worn with low shoes and with an unprotected neck, while the cold of winter was met by a *pelisse*, generally worn open in front and affording merely shelter for the shoulders and back, however richly it might be furred. The men fell immediately into the simple and not impressive dress of a time when the civilian was of little account, and any man who was elegant in his aspirations found some excuse to wear a military or official uniform. The civilian dress was then merely a waistcoat, over which was worn a long-skirted coat, and the *pantalon*, or tight-fitting breeches reaching to the ankle instead of the knee. The large and loose white cravat still continued. From these dresses all our modern fashions have followed. See FASHION.

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There is also a wealth of material available in the form of prints, paintings, and photographs, as well as in books about engravings and paintings.