

B

0000078311



UC SOUTHERN REGIONAL LIBRARY FACILITY



177
M. d.

38

Quarant
m. de la
- 100.

UCSB LIBRARY

K - 53550





HIGHLANDERS.



COSTUMES
OF
EUROPE.

PHILADELPHIA:
C. G. HENDERSON & CO.



COSTUMES OF EUROPE:

WITH

DESCRIPTIONS

OF THE

PEOPLE, MANNERS, AND CUSTOMS.

BY A TRAVELLER THROUGH EUROPE.

ILLUSTRATED WITH 24 ENGRAVINGS.



PHILADELPHIA :

C. G. HENDERSON & CO.,

No. 164 CHESTNUT STREET,

1852.

Entered according to Act of Congress, in the year 1852,
BY C. G. HENDERSON & CO.,
in the Clerk's Office of the District Court of the United States,
in and for the Eastern District of Pennsylvania.

COSTUMES OF EUROPE.

HIGHLANDERS.

THESE people are remarkable, both for their manners and their costume. They live in a part of Scotland called the Highlands, or mountain districts. The scenery in these parts is rude and wild. Craggy rocks are piled upon each other in the greatest confusion, and so as to admit no footway between them. Down these, rapid torrents, swelled by rain and melted snow, rush with great noise, and sometimes carry away the flocks, vegetables,

and even the houses of the inhabitants. The winters in the Highlands are very severe. Sometimes during several days snow falls so fast and thick, that the air seems like a thick white cloud, through which nothing can be seen. It covers rocks and trees, and buries oxen and sheep beneath it. If any traveller loses his way among these wild mountains during a snow storm, he is sure to perish. On one occasion seven young men were overwhelmed in this manner. Two of them were brothers. When the younger brother sunk in the snow, the other stooped down and felt him. He became convinced that it was his own brother; and raising him upon his shoulders, he travelled on with him, hoping to reach

some house before he would fall. One after another of his companions sunk down; but still he went on, carrying his brother on his back. At last he reached a house; but was so much exhausted, that when the people came out he sank down and died. The younger brother had revived from the heat imparted to him by his brother's body; and he alone of all the seven was saved. Afterwards the six bodies were dug out of the snow, and buried in one grave.

Yet the Highlanders love their cold country, and are rarely known to leave it. They are a brave and hardy people, and in war, make some of the best soldiers in the world. They delight in dancing, hunting the stag, reciting stories of their

old warriors, and playing on a kind of a musical instrument called the bagpipe. Their dress is the coarse worsted cloth, called Scotch plaid, which they fashion in various ways; and on the head they wear a bonnet or turban of the same material, ornamented with a large feather.







FINLANDERS.

FINNS.

FINLAND is a cold country belonging to Russia. In some parts it contains many rocks, and a few high mountains; in others it is flat, sandy, and marshy. There are many lakes in the southern and eastern districts, all of which contain excellent fish. In general the soil is not fit for cultivation; the best portions of it produce grain, potatoes, and flax. Cattle, sheep, and horses are fed in the pastures. The woods are large and gloomy, affording a place of refuge for wolves, bears, and other wild animals. The hunting of these forms a chief occu-

pation of the inhabitants. Fishing is also a favorite as well as a lucrative employment.

The Finns are small in stature, but stout. Their countenances are generally flat, their cheeks sunken, and their complexion swarthy. They have gray eyes, and yellow hair. Some of them till the soil, others lead a wandering life—hunting, fishing, or tending cattle. The better part of the nation are a sober industrious people, inured to hardship, fearless and brave. To strangers they are kind and hospitable; but apt to be obstinate when opposed. They are fond of poetry and music, and learn rapidly. The picture shows that they are not wanting in taste, with respect to dressing.





RUSSIANS.

RUSSIANS.

RUSSIA is the largest and one of the coldest countries of Europe. Its people are active and hardy, fond of such rough exercises as sleighing, riding on the ice, and bear hunting, and in time of war make excellent soldiers. The country is ruled by an emperor, who is called the Autocrat of all the Russias, and has full power over the lives and property of his subjects. The higher classes, called nobles, also possess much power. Nearly all the wealth of Russia is in their hands, and some of them treat the poor people very badly. These poor people are

slaves. They belong to the nobles on whose lands they were born, and are sold from one to another like cattle. Russia, as I have already told you, is a very cold country; hence the people are obliged to dress themselves in garments much thicker than we use in this country. Coats or robes made of bear-skins, or seal-skins, and covered with a heavy cloak, are some of their most common articles of dress. The wide head-dress worn by the women is often embroidered with flowers, or figures of animals, so as to present an agreeable contrast to the uniform appearance of the other parts of their dress. The men wear shaggy beards, thick hair, and short fur caps, so that they sometimes look almost as

savage as the wolves and bears, which roam through the vast Russian forests.

But the Russians do not depend upon their warm dress as much as we do to shield them from the cold. They are inured to it from infancy. One of their children ten years old would laugh and play in the open air without hat or coat on, in weather that would make an American numb. It is said that their infants are every morning plunged into icy cold water, so that in a few years they can endure the most severe weather. The children at school often amuse themselves by building snow-houses and snow-forts, some of them are so large that they remain standing until spring. The Russians are fond of holidays—especially

Christmas, when they enjoy themselves fully as much as the people of England or America do.

In that part of the Russian dominions called Siberia, the inhabitants hunt the sable, the martin, and various kinds of foxes, and other wild animals, whose furs are purchased by the Russian nobles at a very high price. Below is a Siberian hunter.







SWISS.

SWISS.

PERHAPS you have all heard of Switzerland, the country where the Alps, the highest mountains in Europe are situated. This is a picture of the people and their mode of dress. One may know by observing their countenance that they are an open-hearted, kind, and intelligent people. They are likewise very brave. During a period of more than five hundred years, they have maintained their freedom, often in spite of the efforts of great countries to subdue them. When pursued by the armies of their enemies, they went to the tops of high mountains

and rolled great stones upon the masses of troops that were pursuing them. William Tell, the brave patriot, who was condemned by the tyrant Gesler to shoot an apple from his child's head, and who afterwards delivered his country from Gesler's authority, was a Swiss. There are many shepherds in Switzerland. They lead a peaceful life, conducting their flocks from one pasture to another, without meddling with the noise and bustle of city life. Their flocks may often be seen feeding beside the quiet lakes, which are embosomed among the tall mountains. Some of the Swiss live by hunting the chamois. This is a dangerous business, and the poor hunters sometimes fall from great heights, and

are dashed to pieces on the rocks below. It is dangerous to live among the mountains of Switzerland; for masses of ice, called avalanches, often roll from their tops, sweeping away every thing that opposes them. In this manner, men, flocks, barns, and houses have been destroyed. The Swiss are famous for their skill in making watches, and ornamental machinery. They are a religious people; and none of their villages is without a church and schools for religious instruction. It is pleasing to see these people on a Sabbath morning, issuing from their peaceful cottages, and moving toward the venerable village church, whose well known bell is ringing and echoing among the quiet hills. The Swiss are

devoted to their country, and rarely known to leave it.

Below are some Swiss hunting the chamois, a species of wild goat that inhabits the Alps.





GREEKS.

GREEKS.

THE Greeks are a remarkable people. Once their nation was the greatest in the world, and ruled over two-thirds of the known world. Ancient history is full of their wars, their conquests, and their greatness. But this is not all that makes their history wonderful. Learning of every kind flourished among them. Some of their poets, their sculptors, their philosophers, have never been equalled. Greece taught all other nations. Her learned men knew more than those of the people around. But a sad change came over this beautiful land. It was

conquered by barbarians, its learning was gradually suppressed, nothing was left of its former glory except the deserted temples, and the statues which the people had erected in the days of freedom. These still excite the wonder of all nations. For many hundred years the Greeks were slaves to the Turks. Sometimes their masters would burn their villages, murder the men, and sell the women and their children into bondage in other lands. Then came a change. The Greeks resolved to be free. Rising upon their Turkish masters, they fought as the old Greeks had fought more than two thousand years ago. Other nations helped them, for they pitied the poor women who had been sold for slaves.

They drove the Turks from the country, so that the Greeks were once more free.

The Greeks are a handsome people. They have regular features, full dark eyes, and elegantly rounded limbs. Observe in the picture how handsome, and yet noble they appear. Their country is one of the finest in the world. The beauty of their moonlight nights, surpasses any thing of the kind ever seen in this country. At this time the Greeks love to be in the open air, and frequently spend the whole night in singing, reciting stories, or dancing. But it is sad to think that these people once so great, have few learned men among them—that the common peasantry of Greece

move as strangers among the marble columns and sculptured temples raised by their ancestors.

When the Greeks revolted from the Turkish government, the Turks cruelly massacred the inhabitants of Scio, one of the beautiful islands inhabited by Greeks. Below is a picture of the Massacre of Scio.





PLATE I



ITALIAN.

ITALIANS.

ITALY enjoys a delicious climate, and abounds in the finest grapes, figs, prunes, and other fruits. For this reason it has been named the garden of Europe. During the summer, the sky is remarkable for its clear deep blue color, and the air for its softness. The Italians spend much of their time out of doors, dancing, playing on instruments of music, and singing. They are famous for their love of music, and by many persons their singers are considered the best in the world. Very often Italian singers visit our country, and earn large sums of

money by singing at concerts and operas. There is another class of Italian musicians whom we occasionally see in the streets. They are called organ grinders. I suppose every child has seen one of these individuals, performing under the window of some large house in the city. The noise they make is intolerable except to those who know nothing of music

Below is an Italian shepherd.







SPANIARDS.

SPANIARDS.

HERE is a picture of Spaniards dancing the fandango,—for this is the name they give to their favorite dance. We would think people mad who would dance in such style here; but the Spaniards find so much enjoyment in it, that they generally dance all night in the open air. They are a singular people. Generally they appear grave and solemn, so that you might suppose they never enjoyed a pleasant hour; yet the Spaniard can sing and play the guitar as merrily as the Frenchman or the Italian. He is fond of games of all kinds—I am sorry

to say that he delights especially in bull fights. At these cruel exhibitions thousands of spectators are sometimes present, including rich people, nobles, and even the king or queen. Pride is another quality of the Spanish character. It has caused many a quarrel between one gentleman and another, and resulted in the loss of many lives.

Spain was once a powerful country. Its soldiers were dreaded throughout Europe, and its ships sailed in every sea. It was from Spain that Columbus sailed to discover America. Afterwards it conquered almost all of South America, and and many parts of North America. But these great possessions have long since departed from her.





TURKS.

TURKS

THIS is a picture of some Turks. You perceive at once that their dress, their manners, and their whole appearance are different from ours. Their robes are loose and flowing, and they wear pieces of cloth, called turbans, instead of hats. When sitting, their feet are doubled under them in a manner that would give great pain to an American. They sit on mats or low sofas instead of chairs, eat without using forks, knives, or spoons, place their cups of coffee on the floor, and smoke pipes three yards long. Their

laws, their customs, and their religion are as singular as their habits.

Turkey enjoys a fine climate, and abundance of the productions of the earth; but the government is despotic. The Turks were once a powerful people, but they are now weak and contemptible. They are fond of smoking opium, and will sit whole days with a pipe in their mouths, puffing, drinking coffee, and sleeping. They do not allow their women to appear in public, or to speak without permission in the presence of men.





GERMANS.

GERMANS.

GERMANY is an extensive region, divided into many small countries, whose inhabitants differ from each other in dress, language, and other particulars. The picture shows the dress of a few. None of the Germans are so fond of dress as the Spaniards and Italians are. Their wish is to be comfortable; and when this is gratified they are not anxious about elegance or beauty.

The German people are kind, open-hearted, and generous. They do not boast of their honor like the Spaniard; nor carry daggers to defend their good

name like the Italian; yet they have far more true honor than either Spaniards or Italians have. Pride is no part of the German character; but their great men labor harder and acquire more honors than those who look upon them with contempt. There are many great scholars in Germany; and the German artists, especially those who labor in fine and delicate instruments, are the best in the world. Wherever they go they are sure to obtain employment; because they form not only useful but quiet citizens.

Germany is famous for its strong castles, its wide, gloomy forests, and its many noble churches. Some of the castles are very old. They were built by chieftains who lived a thousand years

ago, and whose families were protected by the thick walls and massy gates. In the forests many deer, bears, and wild boars once lived. These the old Germans were fond of hunting; and many stories are still told of the danger incurred while chasing the wild boar, through mountain passes, thick forests, and along the borders of rivers. Now these animals are not often met with in Germany; so that the boar hunt is no longer an amusement of kings and nobles.

Germany produces some of the finest wines in the world. The vineyards on the banks of the Rhine are particularly celebrated, producing what is called the Rhine wines. The wine which is produced on the estate of Prince Metternich

is called Johannisberg; and commands an enormous price. Below is a company of peasants gathering grapes for the vintage.







GIPSIES.

GIPSIES.

THE Gipsies have no national home. They wander through the countries of Europe in small parties, leading the lives of beggars and vagrants. They are not white like European people, but of a sallow complexion. It is not known where they first came from. When travelling they carry their tents and furniture with them, and the mothers have their children strapped in sacks on their backs. They generally pass the night near hills or on a wide plain, apart from the dwellings of other people. At such times they spread their tents across

poles, cook their victuals in the open air, and if the weather is not cold, spend three or four hours telling tales or singing songs. Most people in Europe are afraid of Gipsies; and the truth is that these people are great thieves, neglecting no opportunity to pilfer food or property, They have been known to carry young children from the cradle, and afterwards bring them up as their own. Often they have done so much mischief throughout a particular country, that severe measures were taken against all who could afterwards be found in it.

The Gipsies are especially famous for telling fortunes.





COSSACKS.

COSSACKS.

HERE are some very rough looking characters. It would be hard to describe their dress, since no two of them appear to be dressed alike. These are Cossacks—a people who in battle are among the most terrible horsemen of any known at the present day. They live on the borders of Russia and Turkey, and are generally regarded as forming a part of the Russian army in time of war. Being almost constantly on horseback, they are the best riders in the world; and when five or six thousand of them sweep down against an enemy's army nothing can

withstand the shock. Sometimes they ride without any saddle, and with nothing but a rope for a bridle. When roving about from one place to another, they often eat and sleep on horseback. They are barbarous in peace and cruel in war. In battle they give no quarter, riding down those who flee or those who stand, and spearing the wounded that may be lying on the ground. If they take any prisoners they murder them without mercy. A party of Cossacks will sometimes enter a Turkish village, tie the inhabitants, and carry away every thing valuable that they can find. In the wars of Russia with different nations they have been found more efficient than even the Russian cavalry.





HUNGARIANS.

HUNGARIANS.

HUNGARY was once an independent nation. It was ruled by its own king, and its nobles were brave and warlike. The people were open-hearted, generous, and brave. Now Hungary is subject to Austria, and its people are oppressed by the Austrian soldiers. Yet they are still brave and generous. The men are proud of their descent from the old nobles who once fought against the Austrians, and watch for an opportunity to deliver themselves from the yoke of their masters. They have tried to do so several times, but as

yet without success. Perhaps a time will come when Hungary will be free.

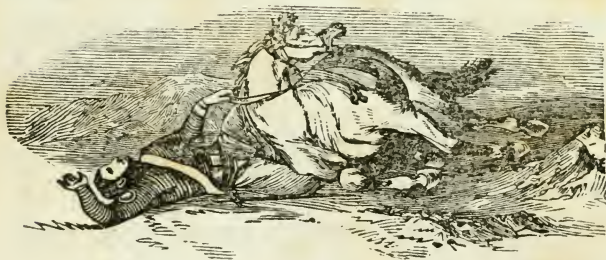
These people like the Austrians are fond of dress. The men generally wear coats in the military style, with high boots, and an ornamented cloak. The women dress in various ways, but usually with taste and elegance. They are fond of martial music and dancing.

There are many high mountains in Hungary. To these the people retire when the country is invaded by an enemy. In some places the road between the rocks is so narrow, that a few men could drive back or destroy an army that would attempt to pass through. In this manner a small party of Hungarians has sometimes defeated the Austrian forces

which were sent to enslave them. But then in revenge, the enemy would desolate their fields, and burn their villages. Hungary is at present much oppressed by Austria. Her great men have been shot or hanged, the peasantry have been plundered, and many parts of the land made desolate. Hundreds of these oppressed people driven from their homes are now wandering through the different countries of Europe seeking a place of refuge.

Some of them have come to our own country, and have been received with very cordial welcome. Among the rest was the veteran general who had commanded the Hungarians during their long and obstinate defence of the city of Co-

morn, which was beseiged by the Austrian forces. Another interesting Hungarian exile is Mademoiselle Jagello, who served as a lieutenant in the recent struggle against the Austrian power.







AUSTRIANS.

AUSTRIANS.

AUSTRIA is a large country in the southern part of Europe. Its people are fond of holidays, parades, and gay dress. The men wear clothes of very bright colors, with feathers in their hats, and long swords by their sides. The women deck themselves in a variety of ways. All strive to appear as fine as they can, and to wear the richest clothes they can afford. Some have their hair hanging round their shoulders in curls or long plaits; others place roses or other flowers in it; and many tie it with long green ribbons which hang down and flutter in

the wind. Women as well as men learn to smoke at a very early age.

Austria is a fine country. The climate in most parts is warm and healthful. There are long thick forests, noble rivers, and high mountains. The soil produces in abundance, grains, fruits, vegetables, and useful trees. The people of such a country would be happy if they had good rulers. But the Austrian rulers do not care for the people. The nobles, as they are called, despise the poor peasants and laborers, and treat them cruelly. They are obliged to pay many taxes to support the emperor, the army, and the rich clergy.

But though badly governed the Austrians are generally cheerful. They de-

light to hear music and to dance. While gathering their harvest or their vintage, they make the fields resound with their loud laughter and merry songs. The children of the poorer classes have to work when they are quite young; and the women labor in the fields, ploughing, reaping, and mowing, like the men. The nobles are those who own great castles, extensive fields, and much money.

The capital of Austria is Vienna. Here the emperor and the court reside. It is a very ancient and splendid city, and contains a great number of fine buildings and beautiful works of art. Here they have large and splendid opera houses, and the finest music in the world may be heard in them. The emperor has

several palaces in Vienna and its neighborhood, and these palaces are adorned with beautiful pictures and statues.





1852



SCLAVONIANS.

SCLAVONIANS.

SCLAVONIA is a small province in the south-eastern part of the empire of Austria. It produces grain, fruits, and nuts in great abundance. In the thick forests, wild honey is found in large quantities; while the mountain districts contain valuable plants and minerals, many of which are used in medicine. Excellent fish are caught in the rivers.

The people of this country are called Slavonians. They are brave and cheerful, and greatly attached to their own land. Most of them are engaged in the tending of cattle. They roam with their

large flocks from place to place ; but are generally fond of the pasture at the bottom of mountains, or near streams of water. These people fight bravely for their land, and will not allow the Austrians to exercise much dominion over them. But they have not much education. There are few schools or learned men in the country. The children instead of being engaged with books until they are twelve or fifteen years old, learn to watch flocks of sheep to give notice if a wolf approaches, to hunt for honey in the woods, and to climb from rock to rock of their high mountains. Thus they become strong and healthy, and afterwards make able soldiers. Sclavonia is divided into a number of tribes,

each of which has its own chief, and is independent of the others. Our picture shows the dress in one of these tribes. You observe that the people are tall and handsome, and look somewhat like Hungarians. The shepherds and mountaineers dress very differently.

In Slavonia, a good deal of excellent wine is made. Fruit is very plentiful, and there are vast orchards of plums, from which a favorite liquor, called *Slivovitza*, is distilled. The people breed immense herds of live stock; and have large flocks of hogs feeding wild in the forests. They export cattle, hogs, hides, skins, rye, wheat, honey, wax, timber, and other articles, to the most distant provinces of the Austrian empire.

The wealth derived from this extensive internal commerce is great; and many of the Slavonians are quite rich.





CROATS.

CROATS.

THESE people inhabit a province of Austria, which joins Hungary. A portion of it is fertile, possessing fine rivers and extensive plains. The remainder has high mountains in its northern districts. The climate is mild and healthful. The soil produces maize and grain of various kinds, fruits, vegetables, and forest trees. Mines of iron, copper, and sulphur abound. Cattle, sheep, horses, and swine are raised; the woods abound with game, and the rivers with fish.

The Croats are a fierce and warlike people. In battle they rush forward with

loud shouts upon the enemy, as though they delighted in scenes of death and misery. Their war songs are said to be lively and powerful, stirring the blood of those who hear them. The Croatian women labor in the fields, tend cattle and horses, engage in hunting parties, and carry heavy burdens from one place to another. The Croats lead a rude life, mostly as husbandmen or shepherds; for among them, many of the trades which flourish in civilized countries are unknown. Yet they are honest, industrious, and contented.

The picture, which represents a Croatian dance, will serve to exhibit the half-barbarous manners of these people.



SERVIAN SHEPHERD.

SERVIANS.

SERVIA is a large province belonging to Turkey. It is covered by thick forests; but the population is small on account of the wars, which for many years past have desolated the country. The Servians are a brave people. They fought long and well against the Turks, who endeavored to reduce them to slavery. During a number of years, the Turkish armies burned their villages, murdered the men and carried the women and children into slavery. The Servians fled to the mountains, and there fought hard for their liberty. The Russians helped

them. They drove out the Turks and established a government of their own. This the Sultan of Turkey would not agree to; so he began another war. But he could not subdue the Servians, and was forced to consent that they should have a government of their own, and only pay him a sum of money. This they have continued to do ever since.

Many of the Servians are very poor. They live in small huts and have to work very hard to support their children. The picture exhibits the dress and appearance of a Servian shepherd. He is generally a contented and happy being, leading a peaceful life with his flocks among the mountains and green pastures of his country.





TYROLESE.

TYROLESE.

TYROL is a beautiful country, situated among some of the highest mountains in Europe. The prospect from the summit of these mountains is very grand. Stretching over the country or dotting its surface, may be seen, fields of corn waving with their golden harvests, well planted orchards, with the fruit peeping from their covering of leaves, thick forests, dark and gloomy; small lakes from whose still waters the sun shines as from polished glass, little cottages near the hill sides, with the smoke curling from their chimneys. The people are brave,

cheerful, honest, and industrious. They delight in music. In the evenings, when their labor is over, little groups of six or ten assemble under the olive trees, and spend many hours in singing and dancing. Many years ago the people fought hard to maintain their freedom against other nations, whose armies entered their territory. If overpowered by numbers, they retired to the highest rocks and hurled down large stones upon the enemy. In this manner they several times destroyed the greater part of the invading army.

The Tyrolese are very skilful in making tops, watches, delicate machinery, and household wares. Sometimes one of their number leaves his own country and travels to Germany, England, or

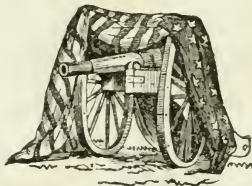
America, to sell his goods. After remaining for several years in his new home, he returns to Tyrol with his hard earned fortune, and passes the remainder of his life among the lakes and mountains where he stood in childhood.

The picture represents the usual dress of these people. Sometimes, instead of a coat, they wear a cloak thrown gracefully around the shoulders. In their appearance as well as their habits and disposition they closely resemble the Swiss.

The music of the Tyrolese is very peculiar in its character, and is greatly admired for its sweet melody and its singularly wild and abrupt changes, suited to the heroic disposition of the people,

and the romantic beauty of the mountain scenery which abounds in Tyrol.

The Tyrolese are not less remarkable for patriotism and love of domestic pleasures than for their heroic courage in war. Hofer, the patriot, who resisted the French in the time of Napoleon, is called the William Tell of the Tyrol. After bravely defending his native land, he was finally captured and barbarously put to death by the French.





TRANSYLVANIAN SHEPHERDS.

TRANSYLVANIAN SHEPHERDS.

HERE is a fine picture of a bold and hardy race of people. Their country is covered with high mountains, wide forests and deep lakes. Wolves and bears are found among the forests, and in many places the climate even in the summer is quite cold. To all these difficulties the shepherds are exposed. But at an early age they learn to endure the cold, to wander with the flocks amid the wildest scenery, and to hear, without exhibiting signs of fear, the howling of wild beasts. Most of them go armed, generally with knives, guns, and pistols. Some of the

ways in which they dress are shown in the engraving.

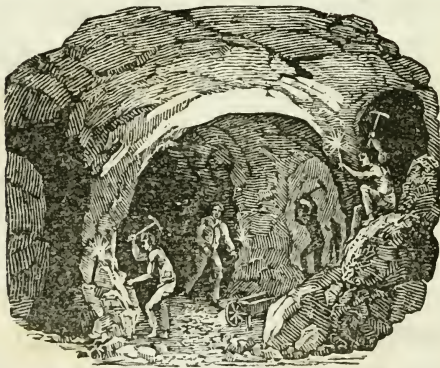
In time of war these shepherds often leave their flocks to the care of their families, and join their countrymen in driving off the enemy. Being good marksmen, they are useful as skirmishers and sharp shooters; and after enduring the hardships of a shepherd's life, they are well fitted to sustain the labors of a camp.

Transylvania is a large country, subject to the Emperor of Austria. It is wild and rocky, possessing many streams of water, but destitute of large plains. The climate is cold, but grain, vegetables, and fruit are raised in considerable abundance. The people, like those in

other parts of Austria, are divided into nobles and peasants. Many of the latter are treated no better than slaves; while the nobles possess most of the wealth and property of the country. The Transylvanians are much oppressed by the government of Austria; though among the mountains small tribes are found which do not acknowledge the authority of that country.

The rearing of horses and other live stock is one of the most important sources of wealth in Transylvania. Their horses are celebrated for spirit and speed. They have the long-wooled and curly-horned sheep of Wallachia; and immense herds of swine feed in their great forests of oak and beech trees.

Transylvania has rich mines of gold and silver, and the sands of her rivers are mingled with gold dust. Iron, lead, copper, antimony, arsenic, tellurium, and coal are also found in this country.





ALBANIANS.

ALBANIANS.

ALBANIA is a province of Turkey. It contains many high mountains, which render the climate colder than that of most other provinces of that country. Some thick forests extend through the northern parts; while the middle and southern portions are watered by the branches of large rivers. The people are fierce and warlike. Some of them attend flocks upon the sides of the mountains; some hunt wolves and other wild animals, for killing which they receive a reward; many search among the mountains for valuable minerals, which they

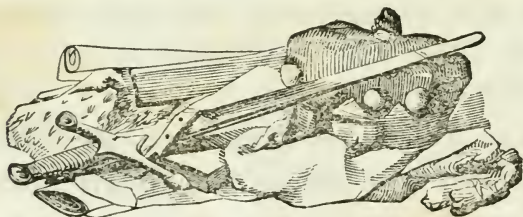
sell to traders; and others, uniting in small bands, roam about the country, attacking travellers and plundering the houses into which they are able to force their way, Thus they lead a wandering life, full of dangerous adventure. Sometimes a party consisting of several hundreds, with their wives, children, cattle, and goods, leave their country, and settle in one of the neighboring provinces. The emigrations, as they are called, have been so frequent during some years, as to greatly lessen the population. In much the same manner, a gang of robbing Albanians, occasionally wander into other countries, and commit much mischief before they can be taken.

You may readily suppose, that such

people do not care much for either books or schools. Among the greater part of the Albanians such things are unknown. They are more anxious that their children should become strong hunters and hardy shepherds, than that they should know how to read and write. Hence, from the time that their boys and girls can walk, until they can take care of themselves, they are inured to cold, hunger, toil, and hardship of every kind. By this means their limbs and bodies become strong and powerful, and they are able to sustain much more fatigue than those who have been educated in civilized countries.

The Albanians, in consequence of this course of education, have always been a

very courageous, patriotic, and valiant people. Their king, George Castriot, surnamed Scanderberg, was the great hero of the fifteenth century; and for twenty-four years he maintained a perpetual war with the Turks, under their famous sultans, Amurath and Mahomet II. Scanderberg was at that time justly considered the bulwark of Christian Europe against the Mahometan power. The Albanians are still a very warlike people, and fond of liberty and the wild independence of their mountain life.







BAVARIANS.

BAVARIANS.

THESE people inhabit a small kingdom in the southern part of the great Germanic empire. As their country borders upon Tyrol and Switzerland, they enjoy a sight of the fine mountain scenery of those two countries. Bavaria enjoys a warm and healthy climate, and is noted for the intelligence and industry of its inhabitants. The soil produces all kinds of grain and vegetables, together with the more common fruits. The mountainous districts are well adapted to the raising of cattle; and many shepherds, like those among the mountains of Swit-

zerland, tend their flocks in the pastures among the vallies. In the northern parts, the people are mostly engaged in agriculture and manufactures. This difference of occupation makes so much difference in appearance and manners, that the Bavarians of the south seem to be of a different nation from his countrymen of the north. There are many canals and public roads in this kingdom. Over these, traders from the north of Germany, France, and Austria, convey their merchandize to Italy, Turkey, and other southern countries.

The Bavarians are famous for their skill in making mathematical instruments. Their telescopes, chronometors, microscopes, and sextants, are sent to

every part of the known world. Their watches, spectacle-glasses, and jewelry, are likewise excellent. The picture represents one of these people selling toys and other trinkets. Sometimes they leave their own country and travel through different parts of Europe selling these wares. Many musical instruments are also manufactured in the cities of Bavaria. They are considered, good and usually command a high price.

The Bavarians are fond of hunting, wrestling, and other manly sports. Those who inhabit the mountains hunt the chamois. Their women like rich dresses and ornaments. Some of them wear hoods of rich gold lace, and boddices ornamented with rich silver chains, from

which hang a number of medals. Even the servants and the poorer class of trades people wear rich ornaments on Sundays and holidays.





DANES.

DANES.

IN reading a description of Denmark, you must not expect to see accounts of beautiful fields, high mountains, and tempting orchards. It is one of the most barren spots in Europe. On all sides except the south, it is surrounded by the sea. There are no woods, no fields of corn, no hills, and no good pastures for cattle. In some places the sea has washed so much sand upon the shore that it resembles a desert. For the most part the ground is damp and cold, unfit for cultivation except after much labor has been bestowed upon it. Many

marshes exist, especially in districts near the sea; and a large portion of the country is covered with heath. Wood cannot be bought except for a great price; but turf, a hard substance, growing in the earth, is found in abundance.

The inhabitants of Denmark are called Danes. Once they were the boldest people in Europe, and would venture out to sea, in little boats made of bark, during storms, which the strongest vessels of that time could not brave. They roamed from one country to another, taking whatever they pleased in their route, defeating armies, and seizing whole provinces as their own. Among other countries they conquered England, northern Germany, and part of France. Par-

ties of them, in swift boats, often visited the shores of the southern nations, burned a number of villages in one night, seized the men, women, cattle, and property, and departed before morning. After leading this robbing life for several hundred years, the Danes became weak and irresolute. At the same time other nations, ceasing to fear them, united to defend themselves; and at last these once powerful people were driven into the small territory they now inhabit. The picture shows the manner in which they dress at present.

The Danes have recently been engaged in a very obstinate war with some of the German states, on some question respecting the territory of Schleswig Holstein

This war has been protracted for several years, and has been attended with many severe battles and great expenditure of life and treasure; and although it has been repeatedly suspended by truces, it is not yet terminated.







DUTCH PEASANTS.

DUTCH.

SOMETIMES these people are called Hollanders, because the name of their country is Holland. This is a singular region. It is quite level, without hill or mountain, and on the side toward the sea is much lower than the sea. It would therefore be soon overflowed with water if the industry of the inhabitants had not provided against such a calamity. On the low shores that border on the sea, high banks, called dikes, have been built, which are fortified so strongly that the waves cannot break through. The Dutch are famous for their industry.

Throughout their flat country they have constructed roads, canals, and other public works, which render traveling easy and comfortable. In some cities, canals are used instead of streets. During the summer they are navigated by small boats; but in winter, when hard frozen, the Dutch travel on them by means of skates. At an early age the children, both boys and girls, learn to skate; so that they soon become more expert at this exercise than the inhabitants of any other country are. Men, women, and boys, with great loads on their heads or in their arms, travel in this manner along the frozen canals from one market town to another.

In appearance the Dutch are rude and

awkward; and their habit of almost incessant smoking, render them repulsive to the more delicate feelings of the Americans. It is generally believed that they are very fond of money, and will endure almost any sacrifice which can be endured honestly in order to obtain it. The higher classes are often learned and liberal in their feelings and opinions; the poorer classes are ignorant and addicted to intoxication. The Dutch often leave their country to seek a fortune in foreign lands; but they remain ardently attached to it, and seem never to unite with the feelings and customs of other nations.

Holland has produced many scholars of great learning and ability, many great

generals and naval commanders, and a great number of painters, whose pictures adorn the galleries of princes and lords, and are esteemed excellent specimens of art. In industry, commerce, wealth, and warlike ability, Holland has long been ranked among the first nations in the world.





ENGLISH PEASANTS.

ENGLISH PEASANTS.

IN almost every country of Europe the people are divided into two great classes—nobles and peasants. The nobles possess nearly all the land, have large fortunes, and live in splendor; the peasants work hard for their daily bread. This is the state of things in England. In no country are the nobility richer, or the peasantry more laborious. The picture represents some English peasants. They look as if just returning from work; and one may observe that their whole appearance is rough and weather beaten. Their dress is pretty much the same as

is worn by the poorer classes in this country; yet, you may remember that, this is by no means the manner in which they all dress.

Only a part of the English peasants are engaged in tilling the ground. Some of them attend to the parks and estates of the nobility. Some lead a wandering life among the mountains which border upon Scotland, and others labor in the coal mines. They generally live in cottages, built on commons or near hills, far from the large cities. Most of these cottages are quite small, like huts, with thatched roofs, and dark unhealthy rooms. Here the hard working peasant and his wife with their little children live and die. Generally they live on the poorest

fare—some milk and coarse bread, or a little broth—nor have they any hope that their condition will ever be better. When a number of these cottages stand together it is called a village. Villagers are usually more comfortable than those whose huts stand alone. They have generally a cow or some sheep of their own, they have a store in the villages at which they purchase many articles of food or clothing, and on Sundays they lay aside their daily occupations and go to the village church.* During the few last years many of the English peasantry have been taught to read and write, and their children have received some education in schools established by benevolent people.

[This change is in consequence of its having been ascertained by recent inquiries that the English peasantry are not only very poor, but generally almost entirely destitute of education. No people in all Europe, it is said, are so illiterate as the English peasants. On the continent, the despotic governments cause the great mass of the people to be taught reading and writing. The Prussian and Austrian schools are excellent; and in France, Napoleon established a system of national education, which has been maintained ever since his time. The English are now becoming sensible of this defect, but little has been done to remedy it.





FRENCH PEASANTS.

FRENCH PEASANTS.

IN France there is a great variety of costumes. Every province has its own peculiarities of dress; and in the different provinces there is also quite a variety of corruptions of the French language. The picture represents the dresses of the female peasantry in the neighborhood of Marseilles, in the south of France. These people, like the other inhabitants of the rural districts of France, are a very lively and merry set. They love to dance in the open air, and are active in all the out of door games and sports of the country.

In some of the provinces of France, the people wear wooden shoes; and this fashion is much ridiculed by the lower classes of the English, who forget that their own hobnailed shoes are quite as heavy and inconvenient as the wooden shoes of the French peasantry.



A

CATALOGUE

OF

ENTERTAINING AND INSTRUCTIVE

JUVENTILE BOOKS,

PUBLISHED AND FOR SALE BY

C. C. HENDERSON & CO.,

AT THEIR

Central Book & Stationery Warehouse,

No. 164 CHESTNUT STREET,

Corner of Seventh,

UNDER BARNUM'S MUSEUM:

PHILADELPHIA.



KRIS KRINGLE'S RHYME BOOK.

A Lively Book of Rhymes for very little Children.

RICHLY EMBELLISHED WITH PICTURES.

Square 16mo. Paper Covers,	. . .	12½ cents.
Cloth Binding,	. . .	25 "



MAMA'S ALPHABET.

A

VERY BEAUTIFUL
PICTORIAL ALPHABET,

In Rhyme.

WITH NEW AND ORIGINAL DESIGNS,
BY ABSOLON.



CARLO FRANCONI,

AN ITALIAN STORY,

And other Stories for Young People.

BEAUTIFULLY ILLUSTRATED WITH ENGRAVINGS FROM ORIGINAL DESIGNS.

Square 16mo. Cloth Binding.

This is a very touching and entertaining Story for Youth. The Scene is laid in England, and in Italy, the incidents are of a peculiarly interesting character.



THRILLING STORIES

OF THE

o **OCEAN,** *e*

For the Entertainment and Instruction of the Young.

This is a neat volume of 300 pages, with numerous Embellishments.

It is written in a familiar, popular style, and is well suited
to the Juvenile, Family or School library.

CLOTH BINDING, PLAIN AND GILT EXTRA.

HENDERSON & CO'S JUVENILE PUBLICATIONS.



Nut Cracker and Sugar Dolly

A FAIRY TALE.

TRANSLATED FROM THE GERMAN.

BY CHARLES A. DANA.

SQUARE 16mo. CLOTH AND CLOTH GILT.

This New Fairy Tale is one of the liveliest, most readable, and most unexceptionable for Children which has ever appeared.



COSTUMES OF AMERICA.

An excellent volume for Young People of both sexes, and well calculated to awaken an interest in the History of this Continent.

Illustrated with Twenty-four Engravings of Original Costumes. One volume, square 16mo. Cloth, 50 cents. With Colored Plates, 75 cents.

HENDERSON & CO'S JUVENILE PUBLICATIONS.

COSTUMES OF EUROPE.

Beautifully Embellished with 24 Engravings of Original Costumes. One vol.
Square 16mo. Fine Cloth binding, 50 cts.; with Col'd Engravings, 75 cts.



This is a Companion volume to the COSTUMES OF AMERICA, and is equally
instructive as well as pleasing for young readers.
Every intelligent Boy should possess a Copy of the Book of Costumes of
Europe and America.



UCSB LIBRARY

K-53550

UC SOUTHERN REGIONAL LIBRARY FACILITY



B 000 007 831 1



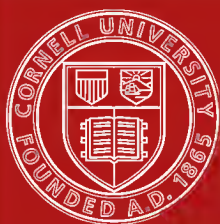
ALBERT R. MANN
LIBRARY

NEW YORK STATE COLLEGES
OF
AGRICULTURE AND HOME ECONOMICS



AT

CORNELL UNIVERSITY



Cornell University Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

GT 530.H68 Cornell University Library

Ancient Egyptian, Assyrian, and Persian



3 1924 014 491 314

msam, v.0411

A
TECHNICAL HISTORY
OF COSTUME

ANCIENT EGYPTIAN, ASSYRIAN, AND
PERSIAN COSTUMES

IN PREPARATION

ANCIENT GREEK, ROMAN AND
BYZANTINE COSTUME AND DECORATIONS.

EUROPEAN COSTUME FROM THE
THIRTEENTH CENTURY TO THE
COMMENCEMENT OF THE SEVENTEENTH
CENTURY — WITH DECORATIONS.

TYPES OF INDIAN, PERSIAN, CHINESE
AND JAPANESE COSTUME AND DECORA-
TIONS. WITH NOTES ON VARIOUS ADDITIONAL
TYPES OF PRIMITIVE GARMENTS.

AGENTS

AMERICA	THE MACMILLAN COMPANY 64 & 66 FIFTH AVENUE, NEW YORK
AUSTRALASIA	OXFORD UNIVERSITY PRESS 205 FLINDERS LANE, MELBOURNE
CANADA	THE MACMILLAN COMPANY OF CANADA, LTD. ST. MARTIN'S HOUSE, 70 BOND STREET, TORONTO
INDIA	MACMILLAN & COMPANY, LTD. MACMILLAN BUILDING, BOMBAY 309 BOW BAZAAR STREET, CALCUTTA

ANCIENT EGYPTIAN
ASSYRIAN AND
PERSIAN COSTUMES
AND DECORATIONS

BY
MARY G. HOUSTON
AND
FLORENCE S. HORNBLOWER

CONTAINING TWENTY-FIVE FULL-PAGE ILLUSTRATIONS,
SIXTEEN OF THEM IN COLOUR, AND SIXTY LINE
DIAGRAMS IN THE TEXT

A. & C. BLACK, LIMITED
4, 5 & 6 SOHO SQUARE, LONDON, W. 1.

1920

INTRODUCTION

IF this work is to be kept within its limitations, it is naturally impossible to give a complete survey of all the varieties of the various styles. To get this knowledge it will be necessary to consult the works of reference, of which lists are given in each section. On the other hand, the special aspect of the work is more fully treated than in any other accessible book upon the subject.

Every illustration of costume given has been actually cut out and made up before being sketched, except in a few cases which are of the nature of duplicates, so that by following the directions given it will be easy for anyone to reproduce them in material. Where decoration is required, the exact drawing and colouring of the various styles of Historic Ornament, which are the work of F. S. Hornblower (who has also coloured the costumes where necessary), will enable such details to be appropriately applied.

Throughout the book, the illustrations are given by means of facsimiles of drawings by artists of the various centuries, so that a historic survey of the History of Figure Drawing will be included. Where the drawings of primitive artists do not clearly express the ideas intended to be conveyed, a modern drawing

of the garment on a dress-stand will be used for explanation of the measured drawings of the cut-out garments. The growing appreciation of the beauty and value of the earlier and more primitive systems of cutting shown in modern dress designing for the last decade, when the so-called Magyar blouse (really the simple tunic common to all primitive folk) began to be popular, will make the present volume a convenient form of inspiration for designers ; also, where more exact reproduction is needed, as in theatrical work, pageantry, and so forth, the careful working out of the details of cut and decoration will expedite production and save hours of fruitless searching in reference libraries.

To the Art Student, in addition to the always interesting history of costume, the development of the Art of Representation, as shown in the illustrations of these volumes, which is so strangely repeated in the personal history of every young person learning to draw, will be attractive and instructive. Finally, in connection with the history lesson in the ordinary school, teachers will find the illustrations clear and helpful, especially if dramatic representations are attempted.

MARY G. HOUSTON.

CONTENTS

			<small>PAGE</small>
ANCIENT EGYPTIAN COSTUME	-	-	1
ANCIENT ASSYRIAN COSTUME	-	-	- 43
ANCIENT PERSIAN COSTUME	-	-	- 75

LIST OF PLATES

IN COLOUR

PLATE		PAGE
I.	ANCIENT EGYPTIAN GODDESS - - -	7
II.	ANCIENT EGYPTIAN QUEEN - - -	9
III.	ANCIENT EGYPTIAN DECORATION - - -	13
IV.	THE GOD OSIRIS - - -	15
V.	ANI, A SCRIBE - - -	17
VI.	THUTHU, WIFE OF ANI - - -	21
VII.	ANCIENT EGYPTIAN DECORATION - - -	23
VIII.	ANCIENT EGYPTIAN QUEEN - - -	25
IX.	ANCIENT EGYPTIAN DECORATION - - -	29
X.	ANCIENT EGYPTIAN PRIESTESS - - -	33
XI.	ANCIENT ASSYRIAN PERSONAGE - - -	51
XII.	ANCIENT ASSYRIAN DECORATION - - -	61
XIII.	KING ASSUR-NASIR-PAL - - -	63
XIV.	QUEEN OF ASSUR-BANI-PAL - - -	71
XV.	ANCIENT ASSYRIAN JEWELLERY AND TASSELS - - -	73
XVI.	DARIUS, KING OF PERSIA - - -	81

LIST OF ILLUSTRATIONS

IN THE TEXT, OTHER THAN PLANS

FIG. 2.	TUNIC WITH BRACES - - -	11
FIG. 3.	TUNIC WITH SHORT SLEEVES - - -	11
FIG. 4.	SLEEVELESS TUNIC - - -	11

LIST OF ILLUSTRATIONS—*continued*

	PAGE
FIG. 5. ROBE, UNDRAPED - - - - -	14
FIG. 6. ROBE, DRAPED AND GIRDED - - - - -	18
FIGS. 7, 8 AND 9. THREE VIEWS OF A DRAPED ROBE -	19
FIG. 10. ROBE DRAPED ON A WOMAN - - - - -	20
FIGS. 11 AND 12. TWO SKIRTS AND A CAPE - - - - -	27
FIGS. 13, 14 AND 15. SKIRTS, CLOAKS AND A CAPE -	31
FIG. 16. SHAWL OR DRAPERY - - - - -	32
FIGS. 17 AND 19. TWO DRAPINGS OF SHAWLS - - - - -	35
FIG. 18. A SIMPLE SHAWL DRAPERY - - - - -	37
FIG. 20. DRAPING OF A CLOAK - - - - -	38
FIG. 21. MILITARY CORSELET AND APRON-LIKE APPENDAGE	39
FIG. 22. ROBE WITH CORSELET AND GIRDLE - - - - -	39
FIGS. 23, 24 AND 25. AN INDIAN SARI - - - - -	41
FIGS. 26, 27 AND 28. THREE VIEWS OF A SHAWL DRAPERY	49
FIG. 30. BELTED TUNIC AND SMALL SHAWL - - - - -	53
FIG. 31. BELTED TUNIC WITH FRINGE DRAPING - - - - -	55
FIG. 32. SHORT TUNIC WITH SMALL SHAWL AND BELT	57
FIG. 33. TUNIC DRAPED WITH SHAWL - - - - -	59
FIGS. 34, 35 AND 36. FOLDED DRAPERY OVER TUNIC -	65
FIG. 37. FOLDED DRAPERY OVER TUNIC - - - - -	67
FIG. 38. SEMICIRCULAR AND FOLDED DRAPERIES - - - - -	67
FIG. 39. RICHLY DECORATED TUNIC - - - - -	69
FIG. 40. ROBE, BELTED AND DRAPED - - - - -	80
FIGS. 41 AND 42. A DRAPERY IN ANCIENT AND IN MODERN DRAWING - - - - -	83
FIGS. 43 AND 44. A DRAPERY IN ANCIENT AND IN MODERN DRAWING - - - - -	85
FIG. 45. SHORT-SLEEVED COAT OVER TUNIC - - - - -	87
FIG. 46. OVERCOAT, SHORT TUNIC AND TROUSERS -	89

LIST OF CUT OUT PATTERNS OR PLANS OF GARMENTS

		PAGES
TUNICS, WITH BRACES	- - - -	8 AND 11
TUNIC, SLEEVELESS	- - - -	11
TUNICS, WITH SLEEVES	- - - -	11 AND 69
ROBES	- - - -	14 AND 80
SKIRT	- - - -	26
CAPE	- - - -	26
COLLAR	- - - -	26
SHAWLS OR DRAPERIES	34, 35, 37, 41, 49, 50, 62, 67, 82, 84	
CLOAK	- - - -	38
CORSELETS	- - - -	39
COATS	- - - -	86 AND 88
TROUSERS	- - - -	88

LIST OF DATED GARMENTS

ILLUSTRATED

ANCIENT EGYPTIAN SECTION

	PAGE		PAGE
3700 B.C.	- - 10	1200 B.C.	- - 38
2500 B.C.	- - 16	700 B.C.	- - 6
1700 B.C.	- 8 AND 10	550 B.C.	- - 36
1600 B.C.	- - 36	FOURTH CENTURY B.C.	30
1500 B.C.	- - 10	FIRST CENTURY B.C.	8
1450 B.C.	16 AND 20	A.D. 200	- - 30
1300 B.C.	- - 36	A.D. 1920	- - 40

ANCIENT ASSYRIAN SECTION

	PAGE
2500 B.C.	- - - - - 48
1000 B.C.	- - - - - 50
NINTH CENTURY B.C.	- - - - - 52, 56 AND 62
EIGHTH CENTURY B.C.	- - - - - 58
SEVENTH CENTURY B.C.	- - - - - 68 AND 70

ANCIENT PERSIAN SECTION

EIGHTH CENTURY B.C.	- - - - - 84
SIXTH TO FIFTH CENTURIES B.C.	- - 80, 82, 86 AND 88

DECORATION

ANCIENT EGYPTIAN DECORATION	- - 13, 23 AND 29
ANCIENT ASSYRIAN DECORATION	- - 61, 69 AND 73

WORKS OF REFERENCE	- - 5 AND 47
--------------------	--------------

ANCIENT EGYPTIAN COSTUME

GENERAL DESCRIPTION OF ANCIENT EGYPTIAN COSTUME

CUTTING OUT

As far as the cutting out of ancient Egyptian costume is concerned, we may divide it broadly into four types—namely: (1) The type of the *tunic*. (2) The type of the *robe*. (3) The type of the *skirt*, with or without cape. (4) The type of the *shawl* or *drapery*. The one or two varieties which occur in addition to these may be found in military dress and adaptations from the costumes of other countries. All the varieties above referred to are described in detail in this volume.

DECORATION AND COLOURING

Though we find Egyptian costume in many instances decorated all over with woven or printed patterns, decoration in the main was confined to accessories such as the head-dress, collar, and girdle, these being often painted, embroidered, beaded, or jewelled. See various examples given. The colouring which was usually,

ANCIENT EGYPTIAN COSTUME

though not invariably, confined to the decorations consisted of simple schemes, variations of the hues of red, blue, green, yellow, and deep purple described on p. 66.

MATERIAL

The material used in the costumes was chiefly linen. In the most ancient types it was of a fairly thick, coarse weave ; but in the later examples a fine thin linen, loosely woven so as to appear almost transparent, was used. The linen has often a stiffened appearance, and also gives the idea of having been goffered or pleated.

DATES

The earliest types of costume were the tunics ; midway come the robes and skirts, and the draped or shawl type of costume appears the latest. However, the older types of costume did not disappear as the new ones were introduced, but all continued to be worn contemporaneously. The dates of most of the costumes in this volume are given with their description, and have been verified at the British Museum.

MEN AND WOMEN : THE DIFFERENCE IN THEIR DRESS

It can easily be gathered from the illustrations that the types of costume worn by both sexes were

ANCIENT EGYPTIAN COSTUME

very similar. The high waist-line prevails in feminine dress, while the male costume, if girded, was generally confined about the hips.

Egyptian Works of Reference.

Prisse d'Avennes, "L'Art Egyptiens";	Hottenroth, "Le Costume"; Racinet, "Le Costume Histori- que";
Leeman, "Aegyptische Monu- mente";	Sir J. G. Wilkinson, "Ancient Egyptians";
Rossellini, "Monumenti Egitto";	

British Museum Handbooks and Reproductions.

These reproductions have lately been augmented and for those who cannot visit the Museum will be found most useful.

ANCIENT EGYPTIAN COSTUME

PLATE I.

Plate I., which dates 700 B.C., is an exact copy of an Egyptian drawing. It will be noticed that the Egyptian method of representing the figure is a peculiar one. A modern representation of the same type of dress is shown in Fig. 2, and the plan of cutting in Fig. 2A. It should be noted that this plan—namely, a tunic with braces—is in some instances shown with the braces buttoned on each shoulder at the narrowest part. This illustration is given as a type of Egyptian dress decoration, which would be either printed, painted, or embroidered on the garment. It might be considered that this type of dress more nearly approaches the skirt than the tunic; but reaching, as it does, to the breast-line, and comparing various examples which, as it were, gradually merge into the sleeveless tunic which again merges into the tunic with short sleeves, the present classification will be found to be the most convenient.

Plate I noted missing on
April 27, 1988

ANCIENT EGYPTIAN COSTUME

PLATE II.

Plate II., which dates 1700 B.C. also first century B.C., is an exact copy of an Egyptian drawing of a woman wearing a species of tunic with braces (plan, Fig. 1). The striped decoration upon this tunic is suggested by the lines of another type of Egyptian dress—namely, the drawn-up skirt. The origin of the decoration can

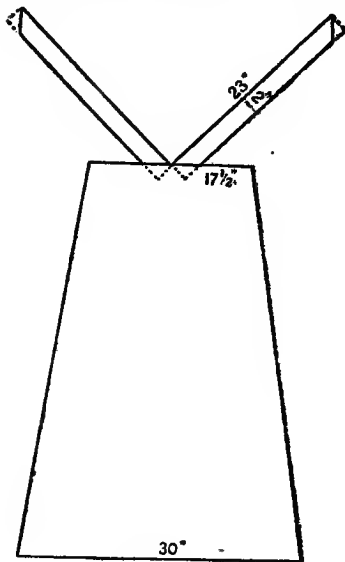


Fig. 1

be easily understood by a reference to the drapery on Plate IX. In the original of this drawing the figure is represented with a lofty head-dress in addition to the fillet of ribbon and the golden asp here shown, but for the sake of getting the figure on a scale large enough to show clear details the head-dress is omitted. The person represented is said to be Cleopatra dressed as a goddess.



Plate II noted missing
on April 27, 1988

none

ANCIENT EGYPTIAN COSTUME

Figs. 2, 3, and 4, dating 1700, 1500, and 3700 B.C. respectively, are wearing dresses of the first great type of Egyptian costume—namely, the tunic type. They were made of fairly thick linen. Fig. 2 is put on by stepping into it and pulling it up. Figs. 3 and 4 are put on over the head; the measurements given will fit a slim figure without underclothing. The origin of Fig. 2 was most probably a piece of linen of the same length as this garment but wide enough to lap about half round the figure and have a piece tucked in at the top to keep it closed. This sort of tight drapery is quite commonly worn by negresses in Africa to-day. We also find it on some ancient Egyptian wooden statuettes, the drapery being of linen while the figure only is in wood.

ANCIENT EGYPTIAN COSTUME

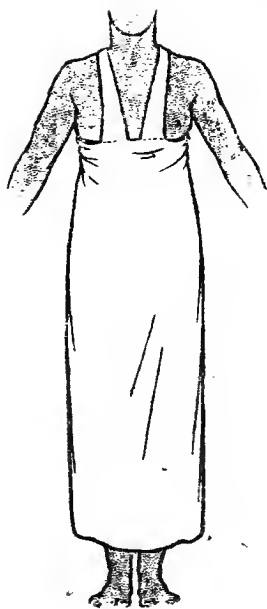


Fig. 2

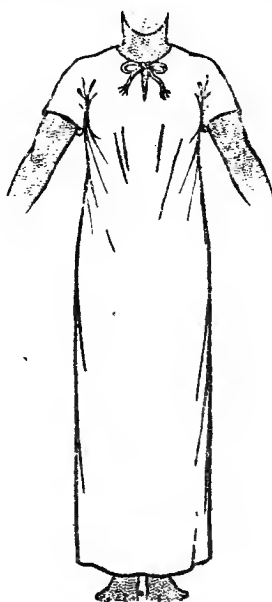


Fig. 3



Fig. 4

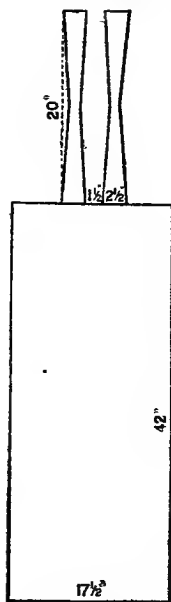


Fig. 2A

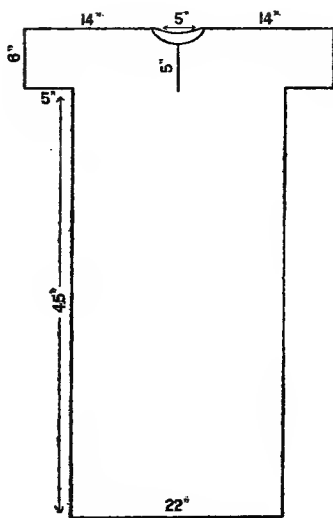


Fig. 3A

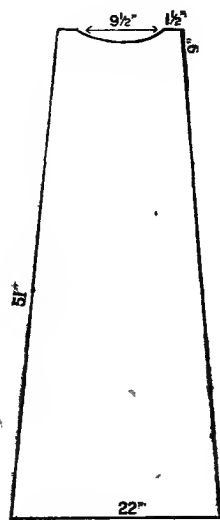


Fig. 4A

ANCIENT EGYPTIAN COSTUME

PLATE III.

It will be noticed that the Egyptian dress decoration is chiefly confined to the collar, which will be seen in wear on Plates V., VI., VIII., and X. The patterns were either embroidered, painted, beaded, or jewelled ; the favourite lotus flower is almost always in evidence in the designs (see a, b, c, and d on Plate III.). On this plate also will be seen several other characteristic borders (f, g, h, i), and two all-over patterns (k, e), which were probably either stamped or tapestry-woven on the dress fabric. The colouring of these patterns is chiefly taken from *painted* representations of persons and ornaments. To arrive at the exact colouring used if the garments were decorated with dyed materials the description of the types of colours used in dyeing ancient Assyrian and Persian costumes, see p. 66, will give a more exact notion of what was worn. We have, in the British Museum, actual examples of dyed wools ✓ and coloured beads used in dress decoration.

Plate III noted missing
on Apr. 27, 1988

ANCIENT EGYPTIAN COSTUME

PLATE IV.

Plate IV. belongs to the next great division of Egyptian costume, which may be called the "Type of the Robe." This illustration shows it in its simplest form—namely, ungirded. To understand the quaint Egyptian drawing of Plate IV. a reference to Fig. 5 is necessary, which is a modern drawing of the same costume. As will be seen from the plan, Fig. 5A, this garment consists of a piece of material twice the height of the figure and folded over in the middle; a hole is here cut for the neck and, in addition, a short slit down the front to allow of the garment being pulled over the head. The material is sewn up the sides from the bottom, leaving a space at the top for the passage of the arms. A garment similar in type to this is worn at the present day in Egypt and Syria, and also, strange to say, by the natives of Brazil.

This robe should be compared with that worn by Darius, King of Persia, later in this volume.



Fig. 5

Musicians are often represented wearing this robe, sometimes rounded off at each side of the hem so that it does not trail as it does on Fig. 5.

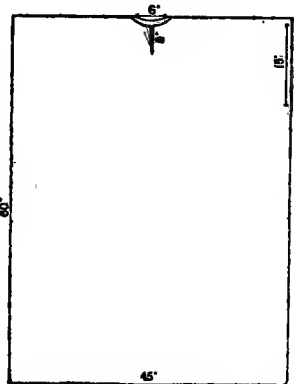
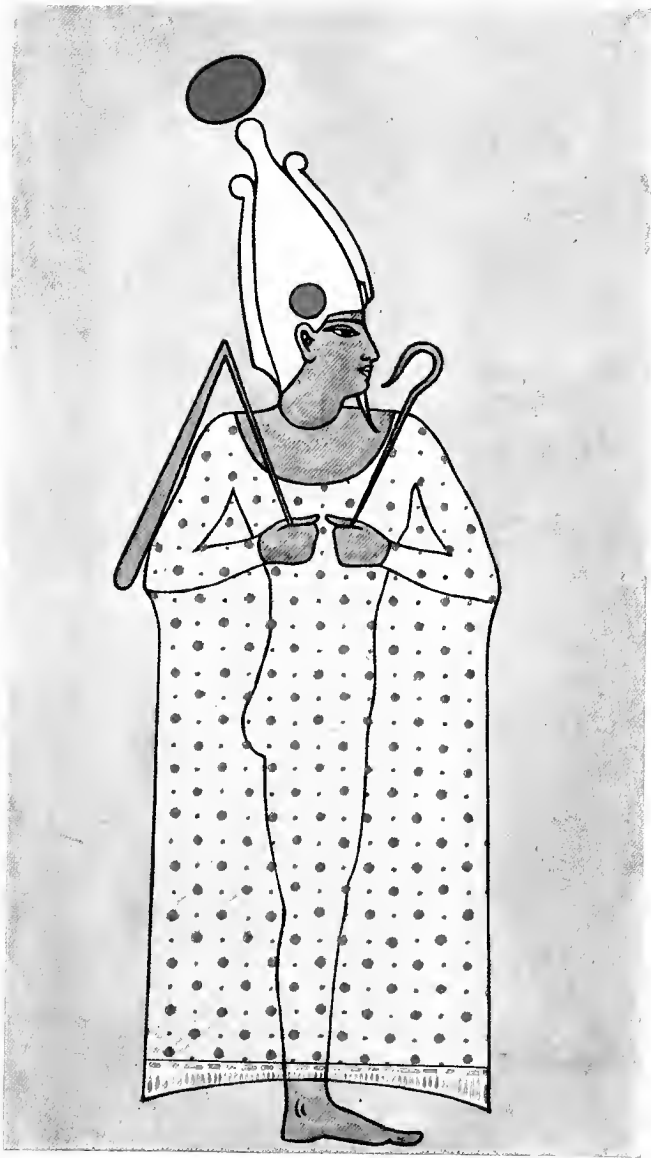


Fig. 5A



M.G.H. del.

THE GOD OSIRIS

F.S.H. pin.v.

ANCIENT EGYPTIAN COSTUME

PLATE V.

Plate V., dating 1450 B.C., shows the same robe as Plate IV. worn in a different manner. In this case the garment is left open down the sides, the front half is taken and pinned at the back of the waist, and the back half is drawn towards the front and girded with a wide sash measuring 32" \times 120", as shown in Plate V. and Figs. 6, 7, 8, and 9. It should be noted that Fig. 6 is a modern drawing of Plate V.; also the costume upon p. 19, which dates 2500 B.C., gives three different views of the same dress, a costume which emphasizes the love of the Egyptians for drawing up the dress tightly so as to define the limbs at the back and allowing great masses of drapery to fall in front to the feet. To adjust the sash or girdle on Plate V., commence at the right side of waist drawing the sash downwards to the left and round the hips at back, next draw upwards across the front from right to left and round waist at back and tuck the remaining length of sash in front as shown in Fig. 6.



H. del.

E. ANI, Scribe.

ANI, A SCRIBE

ANCIENT EGYPTIAN COSTUME

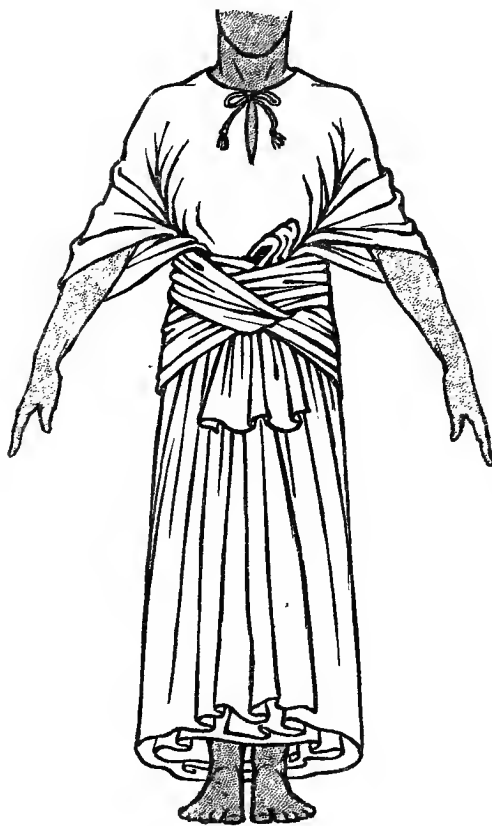


Fig 6

ANCIENT EGYPTIAN COSTUME

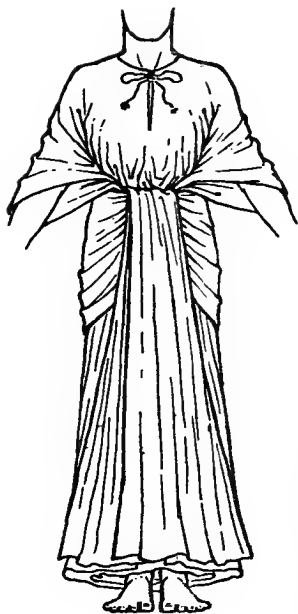


Fig. 7



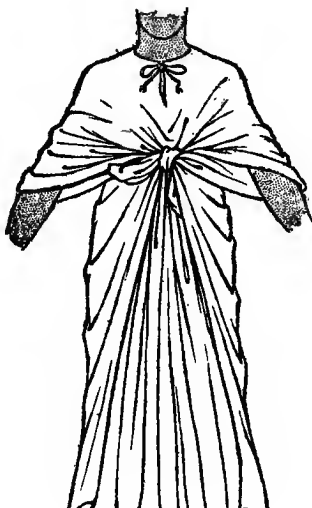
Fig. 9



Fig. 8

Plate VI. is an illustration of a robe worn by a woman 1450 B.C., and Fig. 10 is a modern representation of the same robe. It will be noted in this case that the front half is not pinned behind the back, but is kept quite full in front, and that the back half, instead of being girded by a sash, is drawn round and tied in a knot just under the breast.

This robe on women is also sometimes tied with a narrow girdle under the breast instead of the edges being knotted.

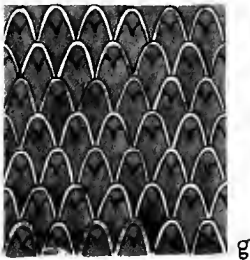
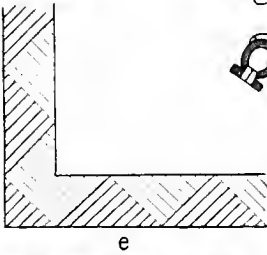
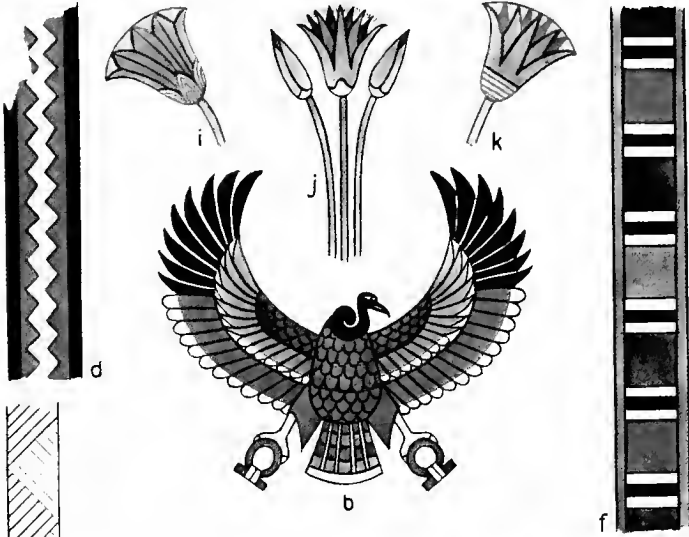


ANCIENT EGYPTIAN COSTUME

PLATE VII.

The decoration on this plate shows the detail of the characteristic Egyptian winged globe (a), hawk (b), and beetle (scarabæus) (c). Plates I. and VIII. are examples of the application of winged decoration upon Egyptian costume.

Three other geometrical borders (d, e, and f) and two all-over patterns (g and h) are given; g shows an example of the well-known feather or scale pattern; h (which is similar to e, Plate III.) is a favourite geometric motif, and was often printed or painted on garments. A very charming effect also of this pattern was a tunic entirely composed of beads, or beads and reeds, and worn over the garment shown on Fig. 2, p. 11. Several beaded networks of this type may be seen on the mummies in the British Museum.



DETAILS OF DECORATION

ANCIENT EGYPTIAN COSTUME

PLATE VIII.

The third outstanding type of Egyptian costume may be described as the "Type of the Petticoat and Cape." (the petticoat was sometimes worn without the cape). Now this petticoat or skirt, as shown in Plate VIII. and Fig. 11, consists of a straight cut piece of material threaded through at the waist with a narrow strip which is knotted round the figure to keep the garment in position; the cape-like shoulder drapery is an oblong piece of stuff, to drape which take the corners d and e of Fig. 11A, in your hands and twist them till the triangles a, b, c, and d, e, f, have become cords, and then knot as shown in the diagram. In the skirt piece, Fig. 11B, sew together the two short sides. As will be seen in the illustration, a long knotted girdle about 100 inches in length is worn over the skirt. It passes twice round the waist, and is knotted at the back as well as the front. In Plate VIII. the deep ornamental collar is worn over the cape. The collar, which was fastened down the back, is shown in plan (Fig. 11c).

Fig. 12 shows another method of wearing a similarly cut but rather longer skirt; in this case there is no waist cord; two pieces of the upper edge about half a yard apart are taken in the hands and twisted, one is crossed over the other and tucked inside, the other is pulled up and

PLATE VIII

7 SKIX 4/20/88

Plate VIII noted missing
on April 27, 1988

M.G.H. del.

A QUEEN

F.S.H. pinx.

ANCIENT EGYPTIAN COSTUME

forms an ear, as shown in sketch. This particular draping is the inspiration of the decoration on Plate II. Similar drapings without the twisting were worn both by men and women. (It is interesting to note that a practically similar garment is worn in Burma at the present day by both men and women,

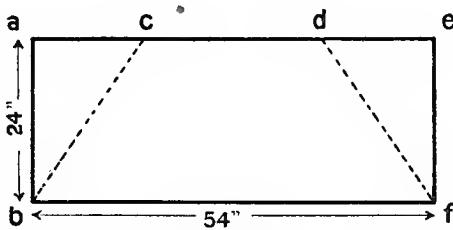


Fig. 11A

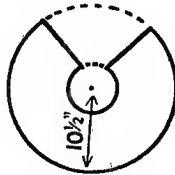


Fig. 11B

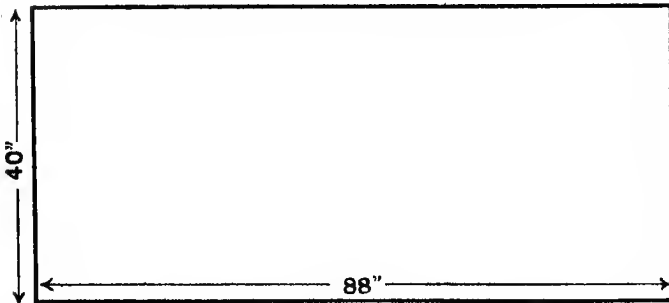


Fig. 11c

ANCIENT EGYPTIAN COSTUME



Fig. 11

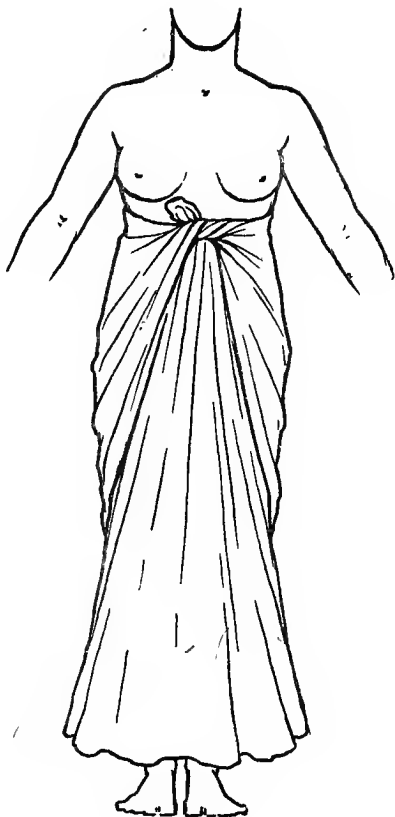


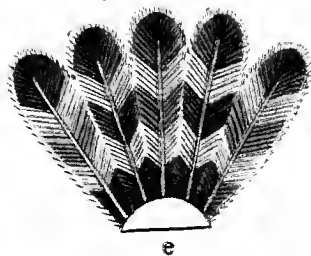
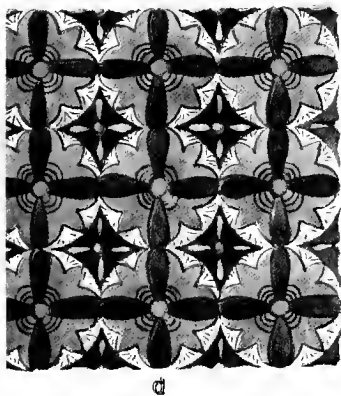
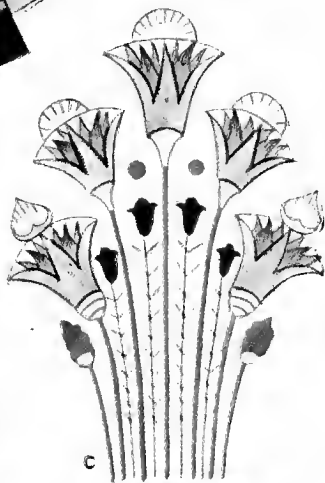
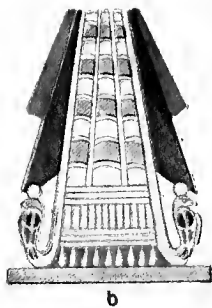
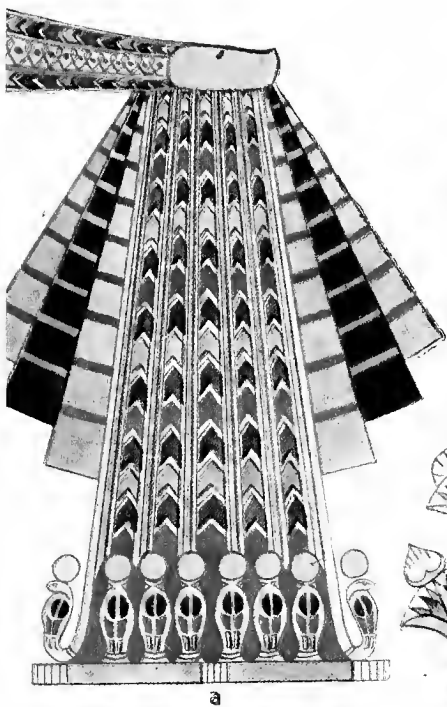
Fig. 12

Compare Fig. 12 with Plate II. where the drapery here given has suggested in its lines a decoration of stripes.

ANCIENT EGYPTIAN COSTUME

PLATE IX.

The noteworthy details of the decorations on this plate are those illustrated at a and b. These are appendages from girdles such as worn by male figures; an example is Fig. 21. The material of this appendage may be possibly of painted leather, wool embroidered linen, or linen with metal mounts. Many beautiful painted illustrations of this girdle appendage are to be found in the British Museum; e is from a feather fan.



ANCIENT EGYPTIAN COSTUME

Fig. 13 is an Egyptian woman's costume dating 1450 B.C.; she is wearing two garments—namely, a skirt and cloak. This skirt, which is frequently worn alone without the cloak, as shown in Fig. 12, is cut to exactly the same width top and bottom. It is wide for the figure, and the superfluous fullness is caught up in each hand in the act of putting on. The upper edge of garment is drawn tightly round the figure just under the breasts; the portions held in each hand are then tied together in a knot. In Fig. 13 the cloak is knotted in with the skirt; this cloak is simply a rectangular piece of material. It will be noted that Figs. 13, 14, and 15 all show the popular Egyptian effect of drapery drawn tightly round the back of the limbs and falling full in front.

Fig. 14, which dates A.D. 200, shows a Roman adaptation of the same costume. The figure wears underneath a long tunic, and over this, tightening it in at the waist, an Egyptian skirt; a small Egyptian scarf is knotted to the skirt in similar fashion to the costume in Fig. 15. All the garments worn by Fig. 14 are rectangular pieces of material; the tunic is two straight pieces of stuff sewn up the sides; the top edge is divided into three parts by pinning; these openings form the neck and arm-holes.

Fig. 15 is a Greek costume of the fourth century B.C. in which the Egyptian influence is equally strongly marked; in this case, again, the garments are all rect-

ANCIENT EGYPTIAN COSTUME

angular pieces of material, the sleeves in one with the tunic. To knot the cloak to the over-skirt, as shown in this figure, the fullness of the over-skirt should be bunched up in one hand; the two corners of the cloak are taken in the other hand and twisted together round the skirt in a knot.

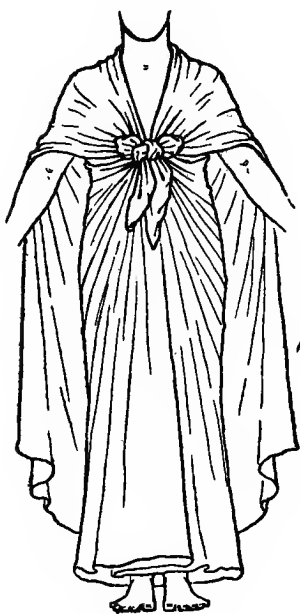


Fig. 13



Fig. 14



Fig. 15

ANCIENT EGYPTIAN COSTUME

PLATE X.

Plate X. shows the fourth division of Egyptian costume — namely, the “Type of the Shawl or Drapery.” Several varieties of this type are illustrated and described on pp. 33, 34, and 35.



Fig. 16

Shard

Plate X is missing.
April 27, 1988

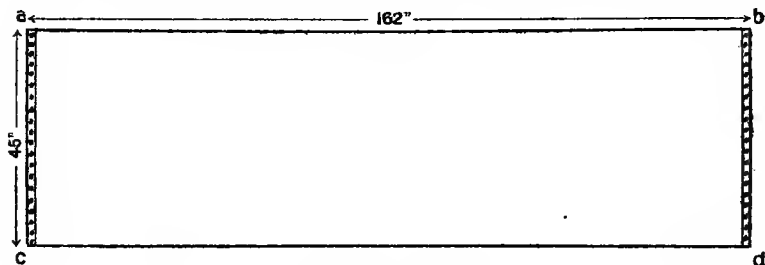
M.G.H. del.

F.S.H. pinx.

A PRIESTESS

ANCIENT EGYPTIAN COSTUME

The fourth division of Egyptian costume is shown in the examples on Plate X. and pp. 33, 34, and 35. These are the draped or shawl type of costume. They have many resemblances to the draping of the well-known Indian sari of modern times. Compare these with illustration of sari (p. 39). The ingenuity displayed in the draping of these costumes can only be realized when they are actually done upon a model. It should be noted with regard to all Egyptian costumes of the more fully draped type that the entire draperies



Figs. 16A and 17A

seem to radiate from one point, usually a knot at the waist, with very beautiful effect.

To drape Fig. 16, which is a modern drawing of Plate X., tie a cord round the waist, tuck in corner b (see plan, Fig. 16A) at left side of waist, pass round the back and round the right side to front again; make some pleats and tuck them in in centre front of waist, then pass round back again to right side; catch up the whole drapery and throw it upwards from right-hand side of waist under left arm-pit, pass on round the back

ANCIENT EGYPTIAN COSTUME



Fig. 17



Fig. 19

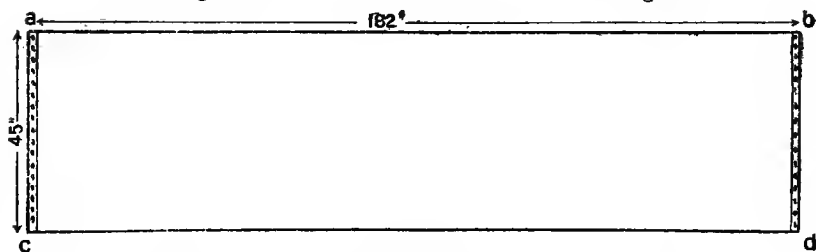


Fig. 19A

The width 45" will drape a tall figure, say 5' 6" in height. The drapery should be narrower for a lesser height. $\frac{1}{2}$

ANCIENT EGYPTIAN COSTUME

and over the right shoulder towards front, then throw the remaining portion of garment across the chest and backwards over the left shoulder; take corner a and bring it round under right arm-pit, release corner b which you first tucked in, and tie it to corner a. The corner c will hang down in a point at the back.

To drape the costume on Fig. 17, which dates 1800 B.C., take the corner a of Fig. 17A and hold it at right side of waist in front, pass round the back and round the left side to front again, tuck in some pleats in centre front, and pass on round the back to left side of waist under left arm towards the front; catch up the entire garment and throw over the right shoulder, pass the upper edge of the garment round the back of the neck and over the left shoulder and downwards across the breast to right, where the corner b should be tied to corner a. Corner d hangs down in a point at the back.

For Fig. 18, which dates 1600 B.C., take the corner a of Fig. 18A and hold it at right side of waist in front, pass the edge a-b round back of waist to the left side and across the front of waist, pass it round the right side again under the right arm towards the back and upwards over the left shoulder; tie the corner a to corner b in front.

For Fig. 19, which dates 550 B.C., tie a waist cord, hold corner a of Fig. 19A at left side of waist in front, and throw the whole garment upwards over the right shoulder to the back; take the corner c, bring it round under the

ANCIENT EGYPTIAN COSTUME

right arm, and hold it along with the corner a ; draw the edge a-b, which still hangs over the right shoulder, downwards across the back to left side of waist. Bring it round



Fig. 18

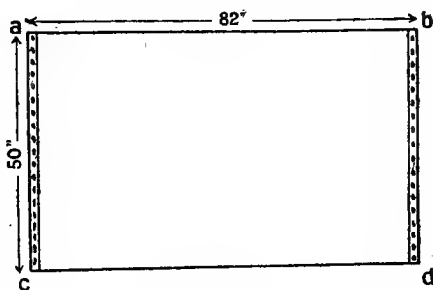


Fig. 18A

to front of waist and pin it to the corners a and c at the left side of waist in front, passing the garment on round the front ; tuck in a few pleats in centre front into the waist cord, then pass it round right side of waist and upwards across the back over the left shoulder, downwards across the breast to right side of

waist ; here pass a loop of material over the left wrist as shown in diagram ; now pass a girdle round the waist over the entire drapery, knot it at right side of waist, confining the drapery as illustrated in Fig. 19.

ANCIENT EGYPTIAN COSTUME

Here are three other varieties of Egyptian costume. Fig. 20, which dates sixth century B.C., is an arrangement of a cloak worn by a man (Plan 20A). Fig. 21 shows an interesting cross-over garment sheathing the upper part of the body, worn by a Warrior King, 1200 B.C. It was probably made of leather or quilted linen (plan, Fig. 21A). This figure is also wearing one of the characteristic belts with appendages (for detail see Plate IX., a and b). Fig. 22, which dates 1300 B.C., is wearing a robe, as previously described on Fig. 6, but in addition has a stiff corselet (Plan 22A) of leather or quilted linen which is fastened at the side; the date of this figure is 1300 B.C.

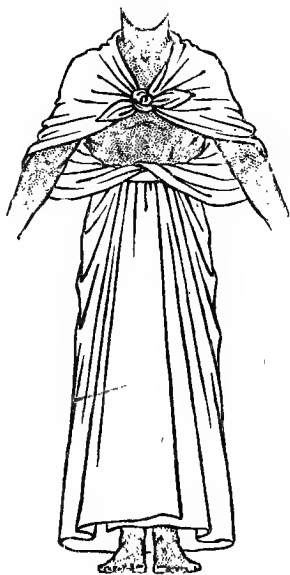


Fig. 20

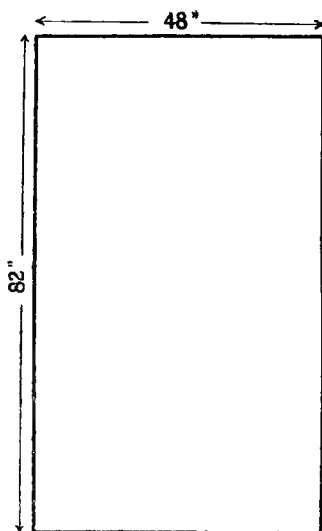


Fig. 20A

ANCIENT EGYPTIAN COSTUME

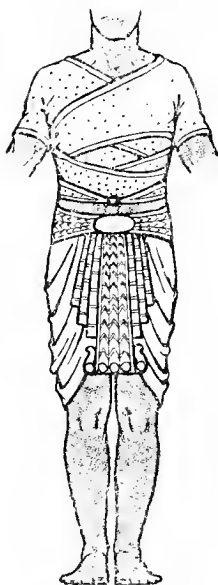


Fig. 21

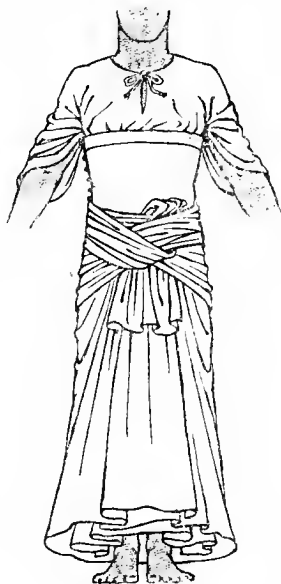


Fig. 22

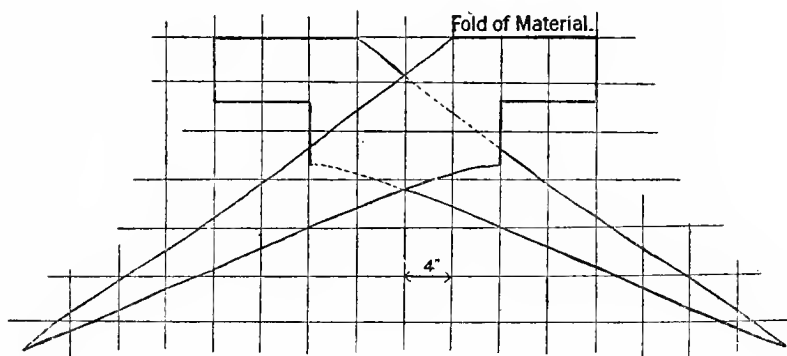


Fig. 21A

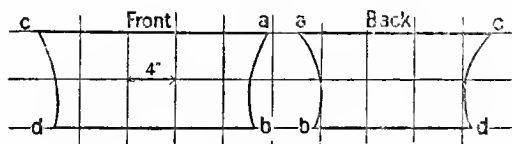


Fig. 22A

ANCIENT EGYPTIAN COSTUME

A COMPARISON THE INDIAN "SARI"

Before passing from Egyptian costume, it seems interesting to compare the accompanying illustrations of an ordinary present-day draping worn by women in India. This long shawl drapery (the "sari") presents extraordinary similarities to some of the ancient Egyptian shawls or draperies already illustrated.

The method of draping is as follows: Tie a waist cord; take the corner b and fix it to the right-hand side of waist, then pass the edge b-a across the front of waist, round the left side towards the back, and round the back of waist again to the right side; now take up some pleats in the drapery and push them inside the waist cord in centre front of waist, then pass on the drapery round the waist to back and round to the right side again. Now catch up all the remaining drapery and throw it upwards across the chest over the left shoulder. Let the corner c hang down the back, and bring the corner a round towards the front of waist and tuck it in at the left side of waist, so that it will have the thrown-over portion to the right of it. This completes this draping of an Indian sari. The width of this sari will drape a figure of 5' 4", most of those worn by Indian women are narrower.

A COMPARISON: THE INDIAN SARI



Fig. 23



Fig. 24

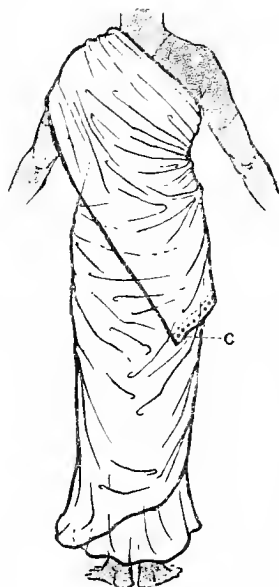
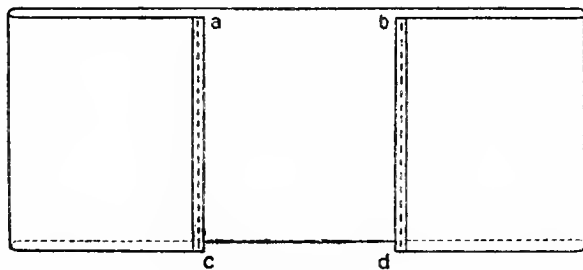


Fig. 25



Length $4\frac{1}{2}$ Yds, width 39 in.

Fig. 23A

ANCIENT ASSYRIAN COSTUME

GENERAL DESCRIPTION OF ANCIENT ASSYRIAN COSTUME

CUTTING OUT

THERE are practically only two types of garment generally found in the representations of ancient Assyrian costume: (1) the *shawl*, and (2) the *tunic*. These vary in size and proportion, and are worn either alone, but more generally in combination.

DECORATION

Except in the earliest examples, decoration is lavish in Assyrian costume; in fact, the costume of a King when at its richest may be said to be absolutely covered with ornament. Jewellery, woven and embroidered patterns, and fringes are used in the utmost profusion. See the illustrations of the most characteristic ornamental details of this style.

ANCIENT ASSYRIAN COSTUME

MATERIAL

The materials used seem to have been of linen and wool. The skins and furs of animals and metal were also in use, but chiefly for military and hunting costume.

DATES

The earliest type of costume here shown is a rather elaborate shawl drapery worn without any tunic underneath. Later comes the tunic with various fringed shawl draperies worn in addition, and some of the latest types have the tunic worn alone without the shawl draperies. The dates given for the costumes illustrated in this style have been verified at the British Museum. It should be remembered, as in the case of ancient Egyptian costume, that the dresses changed very slowly indeed, and most styles of this era were worn literally for hundreds of years.

MEN AND WOMEN : THE DIFFERENCE IN THEIR DRESS

The representations of costume which Assyrian art has left us are almost entirely those of men's dress. Two examples of women's dresses are shown in this volume. The first wears a plain ungirded tunic and

ANCIENT ASSYRIAN COSTUME

a simply draped shawl covering the figure partially. The second is the dress of a Queen, and has the tunic almost entirely covered with a voluminous shawl. The wide belt with narrow belt over it seems to be confined to the men's costume, as also the tighter and scantier shawl draperies which exist in singular variety.

For Assyrian and Ancient Persian Styles consult: Layard's "Monuments of Nineveh"; Flandin and Coste, "Voyage en Perse"; Botta, "Monuments de Ninive"; Victor Place, "Ninive et Assyrie"; Perrot and Chipiez, "History of Art in Persia"; Racinet, "Le Costume Historique"; Hottenroth "Le Costume." Also reproductions and handbooks of the collections in the British Museum.

ANCIENT ASSYRIAN COSTUME

Figs. 26, 27, and 28: This drapery is from the figure of the King Gudea, 2500 B.C. (see British Museum). To drape, place the corner **b** of Fig. 26A under left arm-pit, and draw the edge **b-a** round the back of shoulders under the right arm-pit, across the front of chest, and round the back again, and under the right arm-pit once more; then throw the edge **b-a** upwards across the chest and over the left shoulder; the corner **a** will then hang down the back. Take this corner **a** and tuck it in at the right side of breast, as shown in illustration (Fig. 26). It should be noted that, unless the left hand is raised, the left arm and hand are entirely covered by this drapery, the right arm only being left free for movement. This dignified drapery presents points of similarity to the Roman "toga" of a much later period.

ANCIENT ASSYRIAN COSTUME



Fig. 26



Fig. 27



Fig. 28

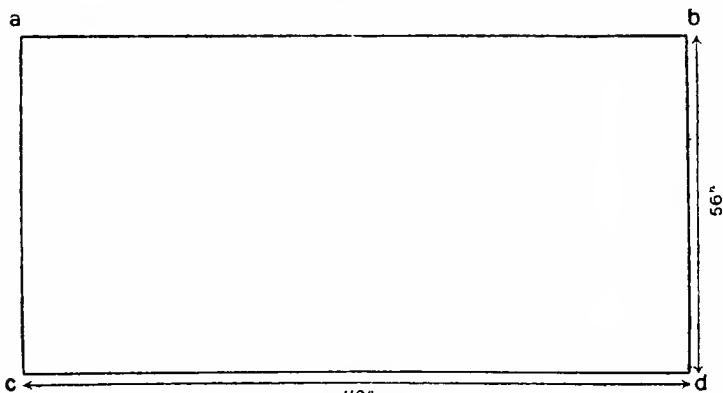


Fig. 26A

ANCIENT ASSYRIAN COSTUME

PLATE XI.—This type of dress, which in the British Museum is described as worn by “a Mythological Figure in attendance upon King Assur-nasir-pal,” ninth century B.C., might be dated about 1000 B.C., as following the usual custom of the ancients who dressed their sacred figures in the costume of some previous generation as a rule, consists of a simple tunic with short sleeves, and reaching to the knee, cut in similar fashion to the Egyptian; then a small shawl (Fig. 29B) is wrapped round the hips, beginning with the corner a on right hip, and passing the edge a-b across the front towards the left and round the waist. The triangle b-e-f can be tucked in at waist-line; then the wide belt, probably leather, which is coloured buff in the illustration, is put on and kept in position by the narrow belt, which is coloured red; this belt is much better seen in Fig. 80. Lastly, the large shawl (Fig. 29A) has the corner b tucked in to narrow belt at left side of waist, and the edge a-b passed round the back towards the right side of waist upwards across the chest, and hangs down the back over the left shoulder. The original of this figure is winged, the wings being omitted here.

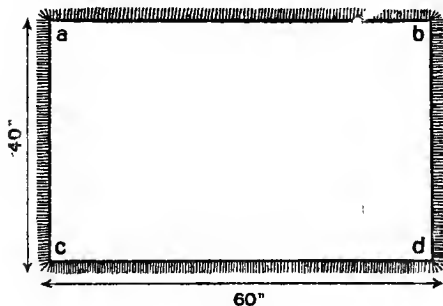


Fig. 29A

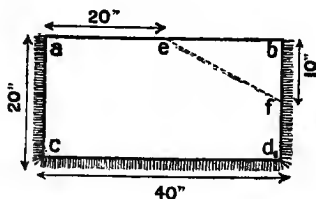


Fig. 29B



M.G.H. del.

MYTHOLOGICAL PERSONAGE

F.S.H. pinx.

ANCIENT ASSYRIAN COSTUME

Fig. 30 represents King Assur-nasir-pal (ninth century B.C.) wearing a tunic of similar type to Plate XI., but long. Tied at his waist and covering the back half of his figure is a small richly decorated shawl about 20 inches square. Note the tassels hanging from right-hand bottom corner; these would be the same on the left-hand bottom corner. He also wears the belt mentioned in connection with Plate XI. The wavy tassels which look like horsehair hang from his sword belt; a tassel also hangs from the back of his necklace, and two ribbons from his cap-band. Note the similarity of this cap to the so-called fez or tarbush worn in Assyria at the present day.



Fig. 30

ANCIENT ASSYRIAN COSTUME

Fig. 31 : The point to be noted in this figure is the arrangement of a fringe drapery which goes once round the waist, is thrown over one shoulder, and hangs down the back.



Fig. 31

ANCIENT ASSYRIAN COSTUME

Fig. 32: This man, in hunting dress, ninth century B.C., has a small scarf, fringed only at the ends, wrapped tightly round the limbs, reaching to the knee.

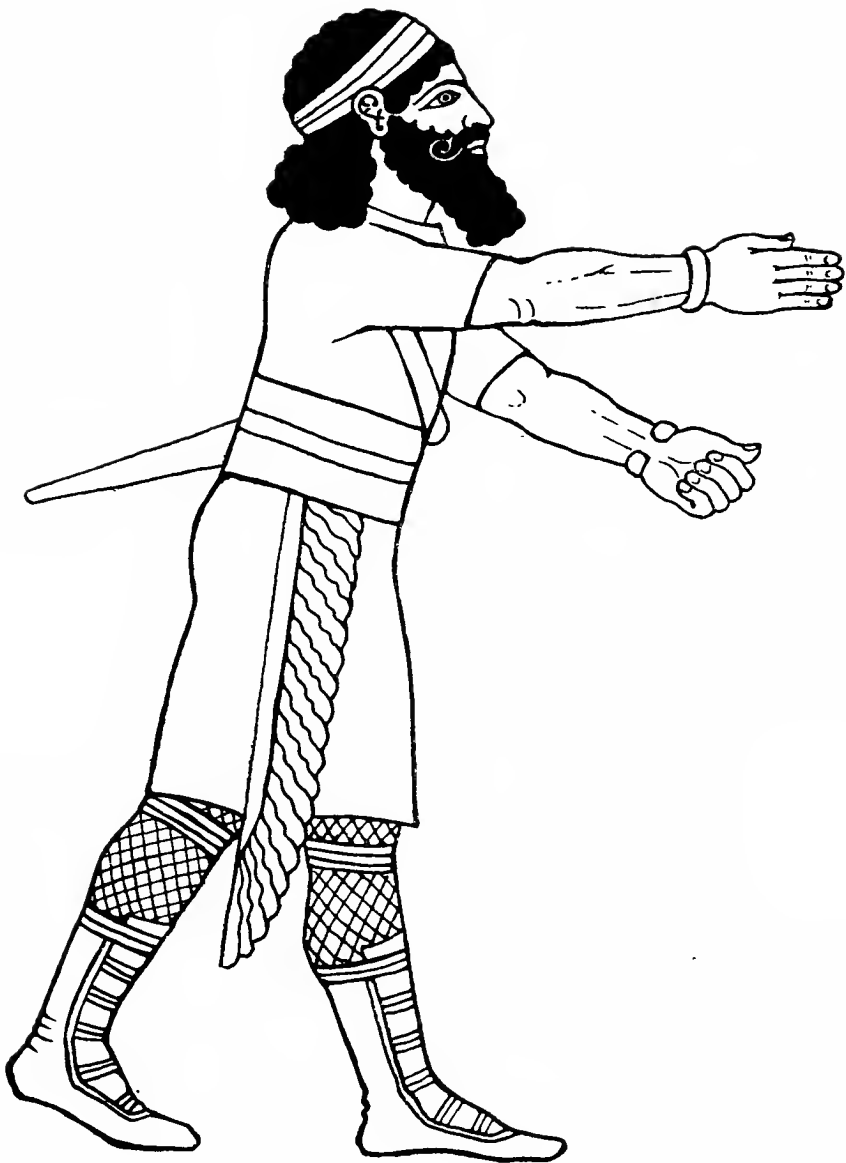


Fig. 32

ANCIENT ASSYRIAN COSTUME

Fig. 33 : This woman, a captive of Sennacherib who reigned in eighth and seventh centuries B.C., wears a long tunic, and over it a long shawl fringed at the two ends and measuring 50" \times 80". To drape this shawl, place one corner under the left arm-pit and draw it across the back under the right arm-pit, wrapping it once round the body; draw it across the back and up over right shoulder. A corner of the fringed end will hang down in front of the right shoulder.



Fig. 33

ANCIENT ASSYRIAN COSTUME

PLATE XII.

Plate XII. shows a number of characteristic Assyrian ornaments.

a, The sacred tree.

b, c, d, e, f, Repeating patterns on costumes.

g, h, i, j, k, l, Borders on costumes.

m, One of the many rosettes much used in Assyrian decorations.

These should be compared with the decorated costumes shown in the plates ; they would be either woven or embroidered.

Plate XII noted missing
on April 27, 1988

ANCIENT ASSYRIAN COSTUME

PLATE XIII.—A facsimile drawing, from an enamel tile, is one of the many representations of the King Assur-nasir-pal, ninth century B.C. The description of his dress will be better understood by referring to Figs. 34, 35, and 36. The King wears over his long tunic a very beautiful and dignified shawl drapery, which

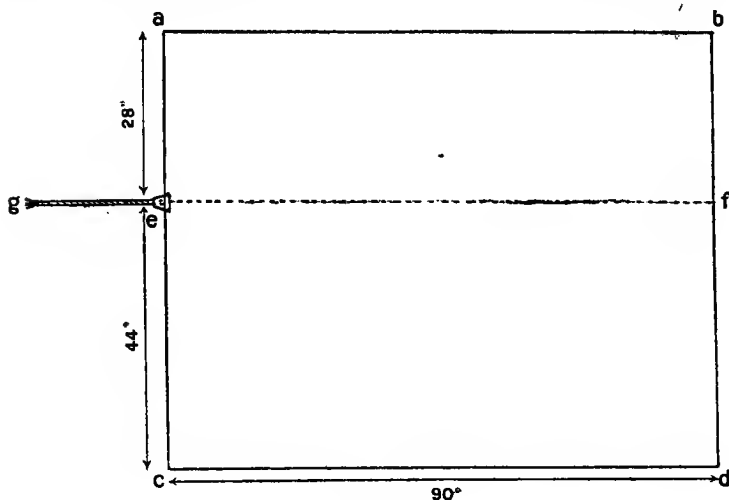


Fig. 34A

is fringed, recalling certain Egyptian types already illustrated, and, indeed, has points of similarity with certain Greek and Roman draperies. To drape this shawl (see Fig. 34A) fold over on the line e-f so that e-f, a-b, hangs down outside; then attach the cord e-g as illustrated, and hold g at right side of waist in front, throwing the rest of the shawl backwards over the right shoulder. Draw the edge e-f round the back of neck, and form a



M.G.H. del.

KING ASSUR-NASIR-PAL

F.S.H. pinx.

sling over the left arm, as shown. To complete the draping, continue to pass the edge e-f round the waist towards the right, passing under the right elbow, then on round the back and left side until it reaches about 6 inches in front of left side of waist; now fold the remainder of drapery underneath, as shown in the drawings, and tie a cord round waist to keep all firmly in position; knot the end of the cord e-g to this waist cord. Fig. 35 shows the back view, and Fig. 36 shows the drapery thrown off the left shoulder to give freedom to both arms, Figs. 34 and 35 only giving freedom to the right arm. If the cord e-g is pulled down so that e touches the waist, then both shoulders will be covered by the drapery. Fig. 34 is the most usual arrangement of this type of drapery, but in looking at Plate XIII. closely it will be seen that the modern drawing (Fig. 37) is a more exact rendering. This drawing is from a draping of the same shawl as Fig. 34 is wearing, but the fold-over is somewhat deeper, the point e is tied closely to waist belt, and the drapery is rolled at waist while it is being adjusted. When worn thus, with a roll, the drapery will remain in position without the waist cord being tied over it, but it is more secure when it has been thus confined. Fig. 38 is still another variety of this type of draping, and is taken from a small statue of Assur-nasir-pal in the British Museum; there we have two shawls, one square and one semicircular (see Figs. 38A and 38B). To arrange this drapery, take the square shawl and fold outwards about 20 inches, as at e-f. Tie a waist cord on the tunic, and tuck the corner

ANCIENT ASSYRIAN COSTUME



Fig. 34



Fig. 36



Fig. 35

f deeply into it at left side of waist cord; then draw tightly round the figure in front and round again across the back of waist till the left side is reached again. Now double about 6 inches of the shawl inwards, and tuck again into waist cord. Take the semicircular shawl g-h, and attach the cord to another waist cord, throw backwards over the right shoulder, and arrange a sling over the left arm as before in Figs. 34 and 37. The corner h of the shawl shows in front about 8 inches below the waist towards the left. Tie the second waist cord tightly over this shawl to keep in position.

NOTE ON THE COLOURING OF ANCIENT ASSYRIAN
AND PERSIAN COSTUMES

Though we do not possess the actual specimens of these costumes, still we can infer from the lavish ornament, and, from references in the Hebrew Old Testament writings, that rich colouring prevailed. The dyes were probably similar to those of ancient Egypt, and this table will suggest the particular hue of each colour:

ANCIENT EGYPTIAN AND ASSYRIAN DYE COLOURS

Blue: Usually rather a dark indigo, sometimes paler.

Red: Much like the colour known as Indian red.

Yellow: Similar to yellow ochre.

Green: Much like the paint known as green bice, but rather more dull.

Purple: Dark, and quite a brownish hue of purple.

All these colours could be used as embroideries on a white or natural coloured ground of linen, the embroideries being of wool. In other cases the whole garment might be coloured throughout.

ANCIENT ASSYRIAN COSTUME



Fig. 37



Fig. 38

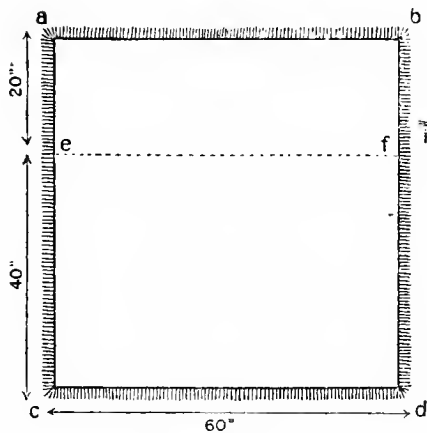


Fig. 38A

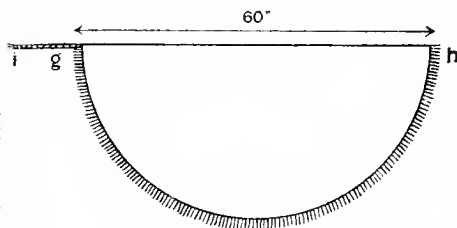


Fig. 38B

Fig. 39 is the tunic of King Assur-bani-pal, seventh century B.C. It will be noticed that it is cut very much in the same manner as the Egyptian tunic; the neck opening, which is a slit large enough to admit the head, does not show in the drawing, but three buttons on either side of neck will be seen. A row of fringe decorates the bottom, and the whole is richly embroidered; over this tunic were worn the wide and narrow belts.

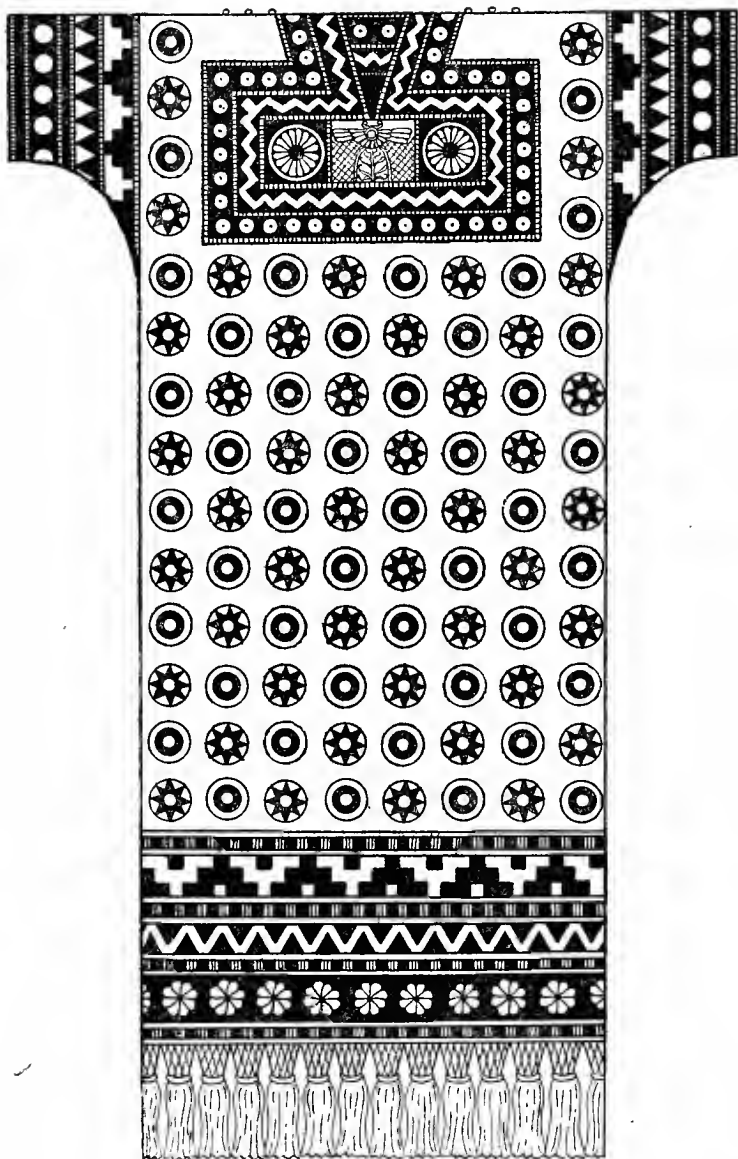


Fig. 39

ANCIENT ASSYRIAN COSTUME

PLATE XIV.

Plate XIV. is the Queen of Assur-bani-pal, seventh century B.C. She wears a similar tunic to the King, but the sleeves reach half-way down the lower arm; her shawl, which is fringed all round, would measure 50" \times 130". It is wrapped once round the lower limbs, and so covers the bottom of her tunic; it is then wound round the upper part of her body in similar fashion to that of the woman on p. 59, save that it goes in the opposite direction.



M.G.H. del.

F.S.H. pinx.

QUEEN OF ASSUR-BANI-PAL

ANCIENT ASSYRIAN COSTUME

PLATE XV.

Plate XV. shows further details of Assyrian decoration ; attention may be particularly drawn to the varied forms of the tassels.

a, b, c, Bracelets.

d, e, f, Ear-rings.

g, h, i, j, Tassels from costumes and harness on horses.

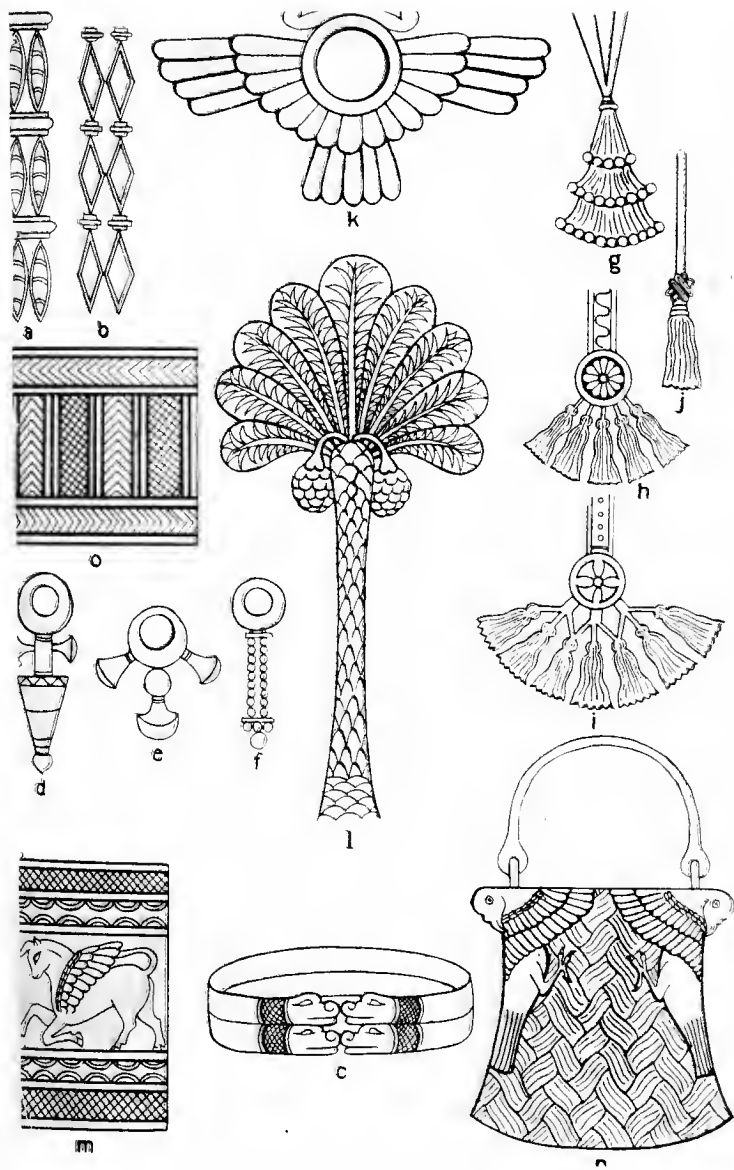
k, Winged globe.

l, Palm tree.

m, Lappet of a King's tiara.

n, Bronze vessel.

o, Sword handle.



ANCIENT PERSIAN COSTUME

GENERAL DESCRIPTION
OF
ANCIENT PERSIAN COSTUME
ALSO INCLUDING TWO EXAMPLES FROM
CAPTIVE NATIONS

CUTTING OUT

THE garments illustrated in this style are of four types; of these, three have already appeared in the two previous styles—namely, the type of the *tunic*, the type of the *robe*, and the type of the *shawl* or drapery. In ancient Persian costume we come for the first time to type five: the *coat*. We may refer here also for the first time to the wearing of trousers, for these are usually shown worn with the coats in ancient Persian costume, and a diagram is given on p. 86 showing one of the earliest known methods of cutting these garments.

DECORATION

Ancient Persian decoration was so exceedingly similar to ancient Assyrian that it does not seem necessary to illustrate it. We do not find, however, that ancient Persian garments were ornamented to anything like the same extent as ancient Assyrian; the frequent fringes of

ANCIENT PERSIAN COSTUME

the ancient Assyrian costumes were not nearly so lavishly employed in the ancient Persian style.

MATERIAL

Linen and wool were most probably the chief materials used in ancient Persian costume, but there are indications that leather may have been rather extensively employed in the more tight-fitting garments.

It must not be taken that either in Assyrian or ancient Persian dress the garments fitted as smoothly and tightly as might be imagined from the sculptured and painted representations ; it is true folds are sometimes indicated, but the chief concern of the artists of both styles was to show the human figure and richly decorative ornament.

DATES

The illustrations here given of ancient Persian costumes date about the sixth and fifth centuries B.C. with two of neighbouring nations dating eighth century B.C. and sixth and fifth centuries B.C. respectively.

MEN AND WOMEN : THE DIFFERENCE IN THEIR DRESS

There is not sufficient information to form a definite picture of the women's dress of this period and style ;

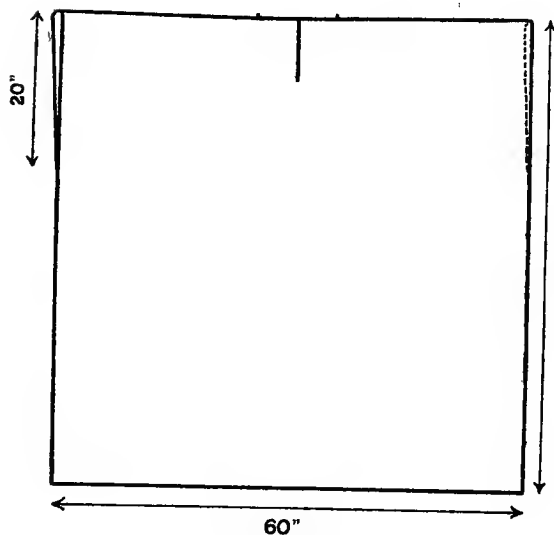
ANCIENT PERSIAN COSTUME

most probably it was a simple tunic and shawl like that worn in Assyria, but an interesting fact is that we have a representation of the Queen of a Persian King who reigned in the fifth century A.D. who is wearing trousers, which, it will be remembered, are worn by Persian women of the present day. In this connection it may be noted that the history of costume, as developed through the use of woven materials, presents a much more simple aspect than the history of those styles bearing evidences of having been first cut from leather. A moment's reflection will make it clear that in the case of woven stuffs the most economical system of cutting, and indeed the most obvious, for the primitive dress fashioner, was based on the rectangle. On the other hand, the fashioner of leather garments would naturally try to fit the human body with, as it were, a second skin, hence trousers and tight-fitting jackets may appear in very early civilizations.

For list of authorities see Ancient Assyrian Costume.

ANCIENT PERSIAN COSTUME

PLATE XVI. is a representation of Darius, King of Persia, sixth and fifth centuries B.C.; he is wearing the Median "Robe of Honour." It will be seen from the plan (Fig. 40A) that this robe is sewn up each side, leaving a space of 20 inches on either side for the hands. Like the Egyptian robe, the material required is twice the height of the figure, the material is doubled, a neck-hole cut, and the garment is pulled on over the head. The Persian or Median method of wearing the garment is unique: a girdle is tightly bound round the waist, and then the robe is pulled up at either side over the girdle so as to produce the very elegant effect shown in Plate XVI. and Fig. 40, which is a modern drawing of the front view of Plate XVI., the result giving great freedom to the arms. The King seems to have two robes of the same cut, one under the other.





M.G.H. del.

DARIUS, KING OF PERSIA

F.S.H. pinx.

ANCIENT PERSIAN COSTUME

To arrange the drapery, dating sixth to fifth centuries B.C., on Fig. 41, take the corner *b* of Fig. 41A in the left hand, letting the rest of the drapery fall down the back, draw the edge *b-a* across the back, then under the right arm-pit across the chest, and throw the corner *a* upwards and over the left shoulder; *a* will hang down the back. It will be noted that this garment is weighted at the corners; this keeps it in position.

Fig. 42 is a modern drawing showing the garment in front view.

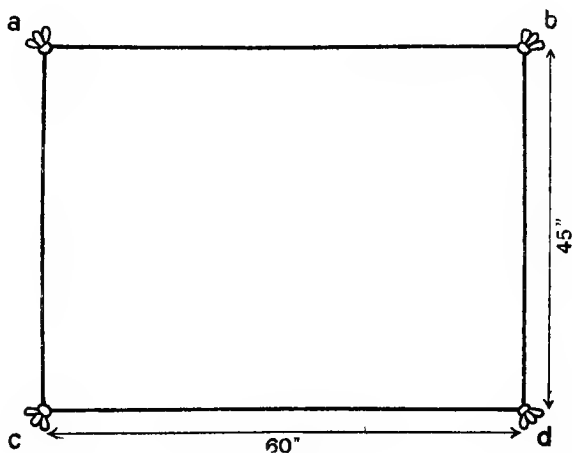


Fig. 41A



Fig. 42



Fig. 41

ANCIENT PERSIAN COSTUME

Fig. 43, dating eighth century B.C., is wearing cloak (see Fig. 43A) partly fringed. It is worn much in the same manner as Fig. 41, but in Fig. 43 the corner a is thrown backwards over the left shoulder, and the edge a-b is passed across the chest and under the right arm-pit, then drawn across the back, and the corner b falls down in front of the left shoulder.

This costume is not Persian, but that of some nation to the east of Persia in northern Asia Minor. The wearing of boots with upturned toes as here shown seems to have extended from Persia across northern Asia Minor to the Mediterranean even as far west as Italy.

Fig. 44 is a modern drawing showing the garment in front view.

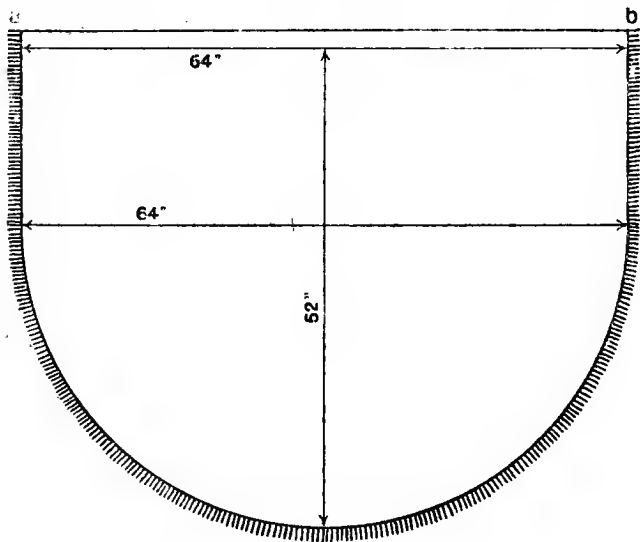


Fig. 43A



Fig. 44

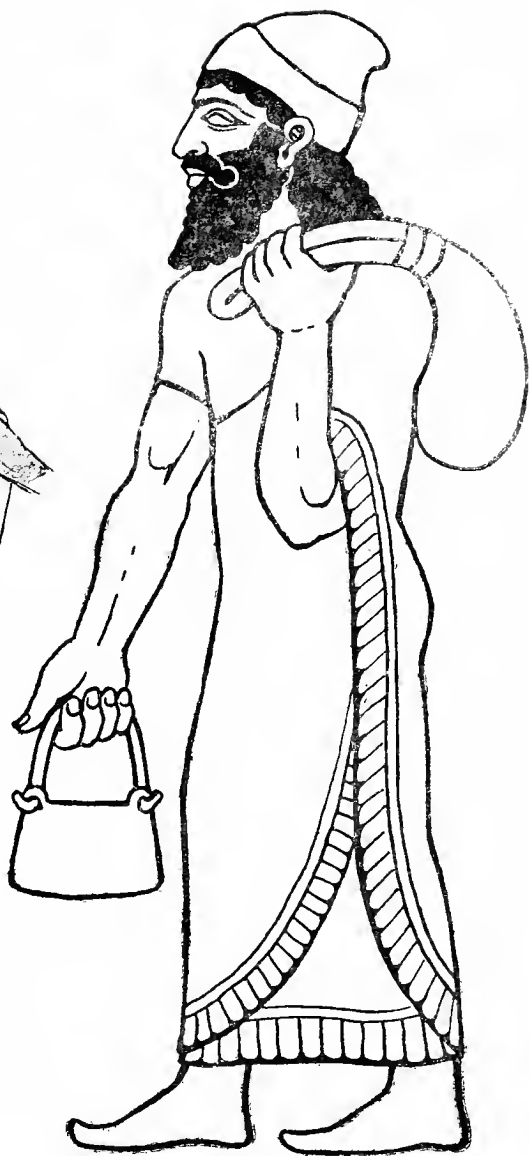


Fig. 43

ANCIENT PERSIAN COSTUME

Fig. 45 is wearing a short-sleeved coat over a tunic. The edging shown is probably uncut fringe; in reality it would not fit the figure neatly, as the ancient artist has indicated, but would hang rather loosely.

Fig. 45A shows the method of cutting.

The costume is considered to be that of a Jewish captive of the Persian conqueror and dates sixth to fifth centuries B.C.

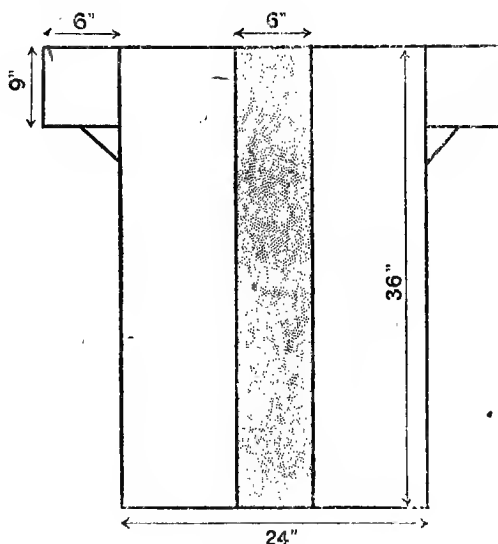


Fig. 45A

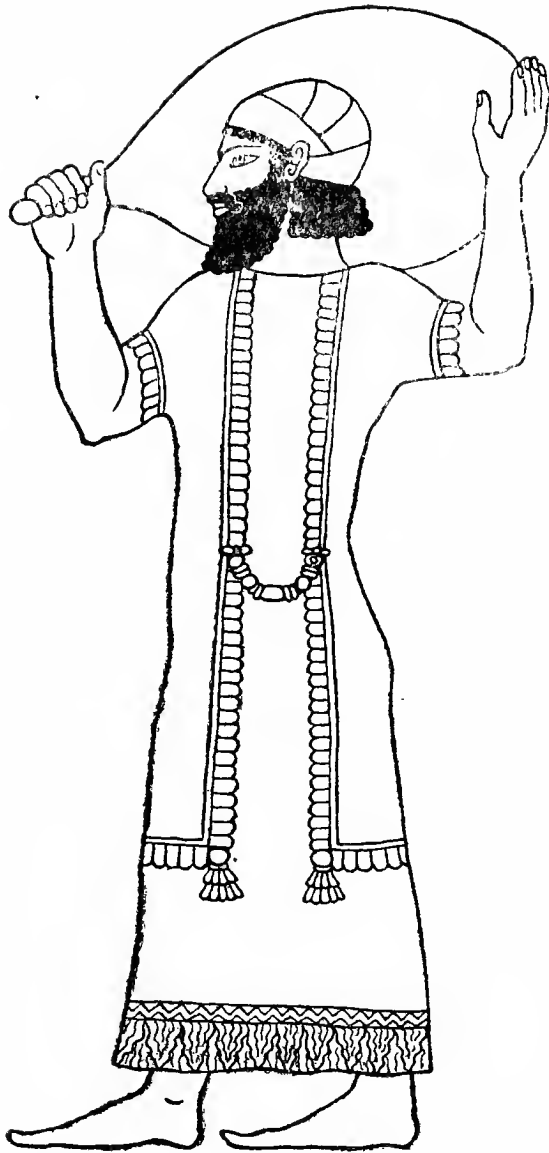


Fig. 45

ANCIENT PERSIAN COSTUME

Fig. 46, which dates sixth to fifth centuries B.C., is wearing over a tunic and trousers (see Fig. 46B) an overcoat with a set-in sleeve (see Fig. 46B), turned-over collar and cuffs, and tied in front with ribbons. The plan (Fig. 46A) shows one of the earliest known methods of setting in the sleeve; the collar in this plan is represented turned forward and lying flat.

The tunic worn by this figure, under his long overcoat, and also the trousers would most probably be of leather.

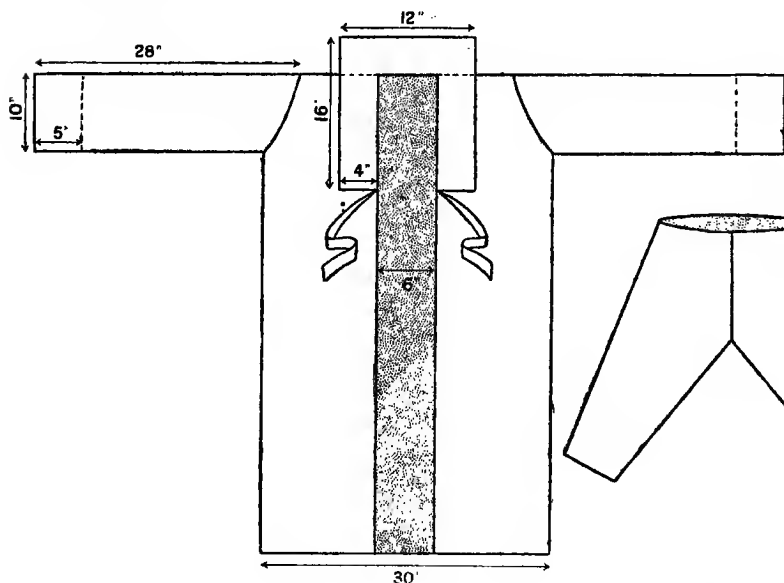


Fig. 46A

Fig. 46B

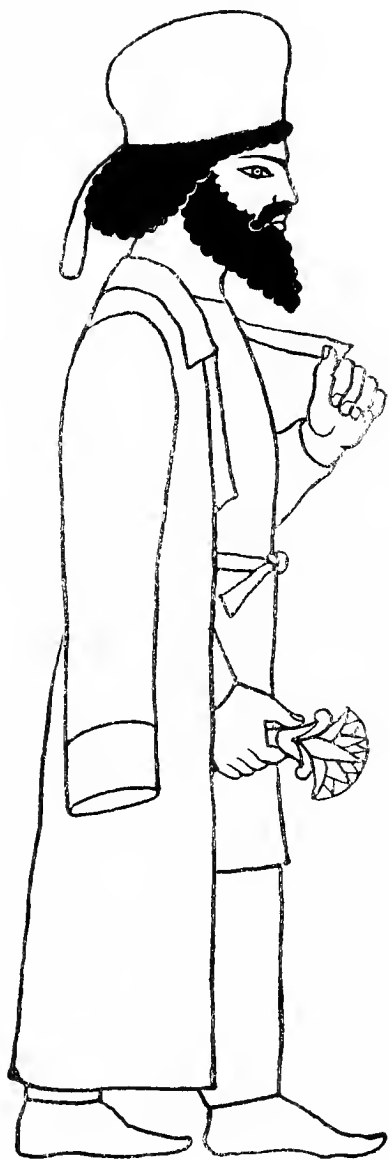


Fig. 46

PEEPS AT ANCIENT CIVILIZATIONS

NEW VOLUMES IN THE

"PEEPS AT MANY LANDS" SERIES

ANCIENT ASSYRIA

ANCIENT EGYPT

ANCIENT GREECE

ANCIENT ROME

By REV. JAMES BAIKIE, F.R.A.S.

Each containing Sixteen Full-page Illustrations, Eight of them in Colour

LARGE CROWN 8VO.

WITH PICTURE COVER.

PRICE **2/6** NET
PER VOLUME

The "Peeps" Series, written primarily for young people, giving glimpses of the scenery of various countries with the life and manners of the people, now includes sixty volumes, all of which have proved exceedingly popular.

This new group deals with the lands of the older civilizations, and the aim of the writer has been in each case to put before his readers a series of pictures of the various aspects of life in the great days of each country. For example, the country, development, and spirit of the people of **Ancient Assyria** are shown when that nation was the greatest in the Ancient World, and it is pointed out that their land was the cradle of civilization. The splendour of the Court of **Ancient Egypt**, the achievements of the Egyptians in exploration, conquest, art, architecture, and science are indicated, and special stress has been laid upon the depiction of child life and its surroundings. **Ancient Greece** is depicted when the nation was at the summit of its glory and achievement, while its matchless art and the effect of the universal prevalence of athletic training in the physical development of the race are given special prominence. Dealing with **Ancient Rome** the writer reconstructs the early Empire and the Imperial City at the time of its greatest splendour, and we are conducted in spirit to the Chariot Races at the Circus Maximus and the Gladiatorial Sports at the Colosseum.

The illustrations in the volumes faithfully depict the life and costume of the period and include examples of the pictorial and sculptured art, the architecture, and some imaginative scenes from the legends of those old days.

PUBLISHED BY

A. & C. BLACK, LTD., 4, 5 & 6 SOHO SQUARE, LONDON, W. 1

OTHER VOLUMES BY REV. JAMES BAIKIE, F.R.A.S.

LANDS AND PEOPLES OF THE BIBLE

A HANDBOOK FOR BIBLE STUDENTS

Crown 8vo., cloth bound. Containing 48 Full-Page Illustrations from Photographs.

Daily News.—"This is a book of great interest."

Edinburgh Evening News.—"Mr. Baikie has a clear and graphic style, and altogether this book is a well-written and up-to-date summary covering a wide field."

Liverpool Courier.—"A volume heartily to be commended."

THE STORY OF THE PHARAOHS A SHORT HISTORY OF ANCIENT EGYPT

Large Crown 8vo., cloth bound. Containing 32 Full-Page Illustrations from Photographs, and 49 Illustrations in the Text.

Oxford Magazine.—"While the latest conclusions of archæological investigation are embodied in the narrative, all unnecessary details are omitted, and the story flows on with ease and rapidity."

Aberdeen Free Press.—"At once popular and scholarly, and of great service. The main facts have been woven into a narrative of marvellous vividness in which accuracy has not in the least been sacrificed to effect."

THE SEA-KINGS OF CRETE AND THE PREHISTORIC CIVILIZATION OF GREECE

Large Crown 8vo., cloth. Containing 32 Full-Page Illustrations from Photographs.

The writer's aim in this volume has been to present to the general reader, in an untechnical and readable form, the results of the various explorations which have recently done so much to enlarge our knowledge of the great prehistoric civilization which preceded that of classic Greece, and on whose ruins Greek culture, as we know it, arose. The ancient legends pointing to the existence of a great sea-power in prehistoric Crete are narrated, and a short account is given of the civilization assumed in the Homeric poems. Thereafter, the work of Schliemann, leading to the discovery of the Mycænæan culture, is briefly described, and, turning to Crete itself, an account is given of the remarkable discoveries at Knossos, Phæstos, and elsewhere, which have revealed the relics of the wonderful empire of the Minoan seafarers with its advanced civilization.

PUBLISHED BY

A. & C. BLACK, LTD., 4, 5 & 6 SOHO SQUARE, LONDON, W. 1

