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FASHION IN EUROPE FROM IIND CENTURY TO XVII TH CENTURY AD

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DECLARATION

I, Vidhi Dhanuka from FYS-Section B hereby declare that all digital and written work appearing in this book as part of my Imaging course 15th week submission under the academic guidance of my course faculty is my own and all sources of knowledge used have been duly acknowledged.

I will be solely responsible for any irregularity found with respect to non-adherence of academic integrity as per ISDI School of Design and Innovation's standards and requirements.



INTRODUCTION

This book is fashion of 15 decades of various parts of Europe . It is a wide spectrum view of fashion from general people to the royals . It is analysis of fashion from sculptures, paintings , statues etc . Fashion style and its fabrics are very much identified from shapes and colors .It is also an amalgamation of various cultures due to takeover of various parts . This book radiates and illustrates the aristocracy at each point .Even the goddesses played a very important role in influencing fashion . Some are even traditional sculptures of Cathedral and holy Places . So in a nut shell this book is a time machine to capture aesthetic Fashion in AD era .

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NORTHERN
AND
WESTERN
EUROPE

I

People of northern and central Europe

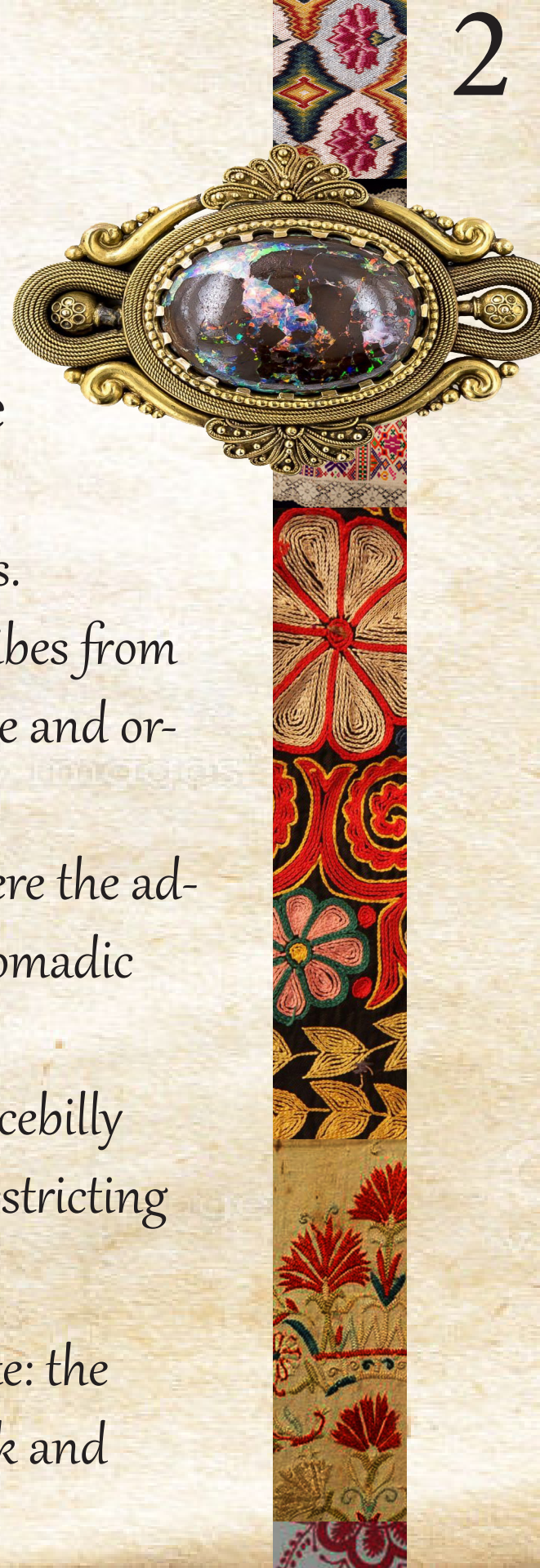
Europe was affected by early migratory movements.

In last centuries before Christian era, Germanic tribes from Scandinavia and Denmark were forced between Elbe and Rhine.

The west – south west Germany is the triangle where the advanced civilization being Celts apart from other nomadic tribes.

Gaulish costume before Roman conquest was principally to protect body from inclement weather without restricting movement.

After Roman conquest it perfectly suited to climate: the slightly shaped Tunics longer than its Roman cloak and breeches.



Military Costume



**Funerary
stele of a
blacksmith
third-
fourth**



Various costumes were in Gaullish battle by Roman Patronage : some wore armour in shape of long iron coat of mail with broad shoulder pieces tightly belted at the waist. Others might wear a fringed sagnum fastened with a fibula on the right shoulder.

Children Costume



**Children in
hooded cloaks
second-fifth
centuries AD
Paris, Musee
des antiquites
nationales.**



The typical Gaulish cloak is the *bardo-cucullus* a circular cape with hood, of varying length; the garment was worn in several regions by children and peasants travellers and lower classes.

General Costume



**Hunting god
from Mont
Saint- Jean
(Sarthe) Second
century AD Paris
Musée de an-
tiquities nation-
ales**



The long sleeved tunic is common to both sexes, men wore it short of roll collar, with or without a girdle a women wore a long chausses and shoes complete the costume.

Eastern Europe

II

EASTERN EUROPE

In the east 3rd century was decline of Roman empire.

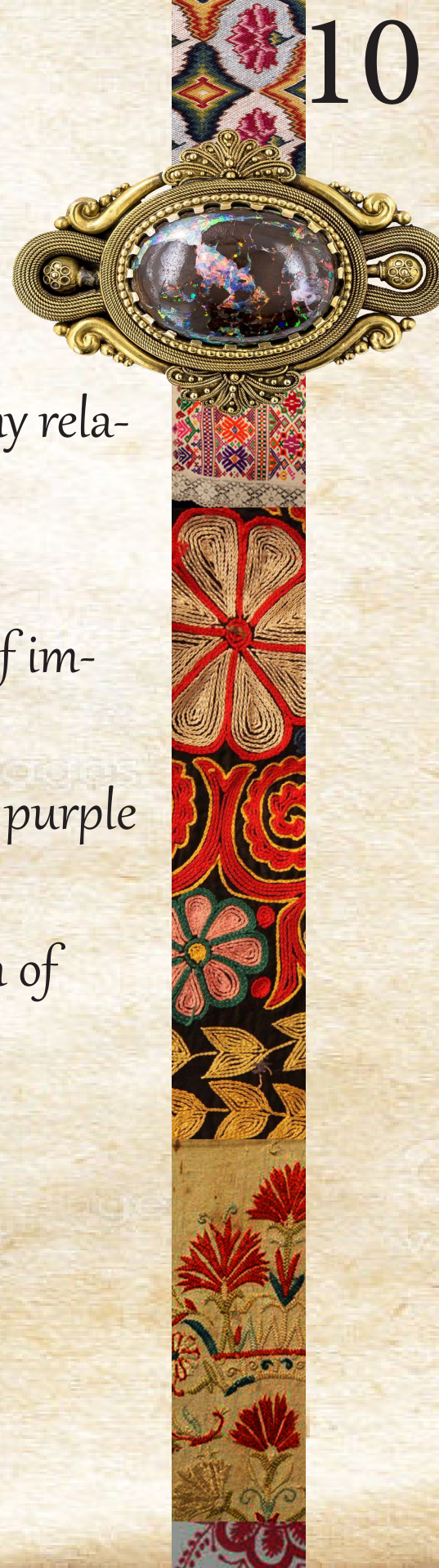
Byzantine was from 9th to 13th century and had many relations from other countries like Asia.

Byzantine costume reflected diverse influences.

Constantinople by Turks conquest in 1453 had a lot of impact.

Justinian the emperor by Byzantine is shown wearing purple robes.

Empress worn garments with scenes of the Adoration of Magi.



Costume in Greece

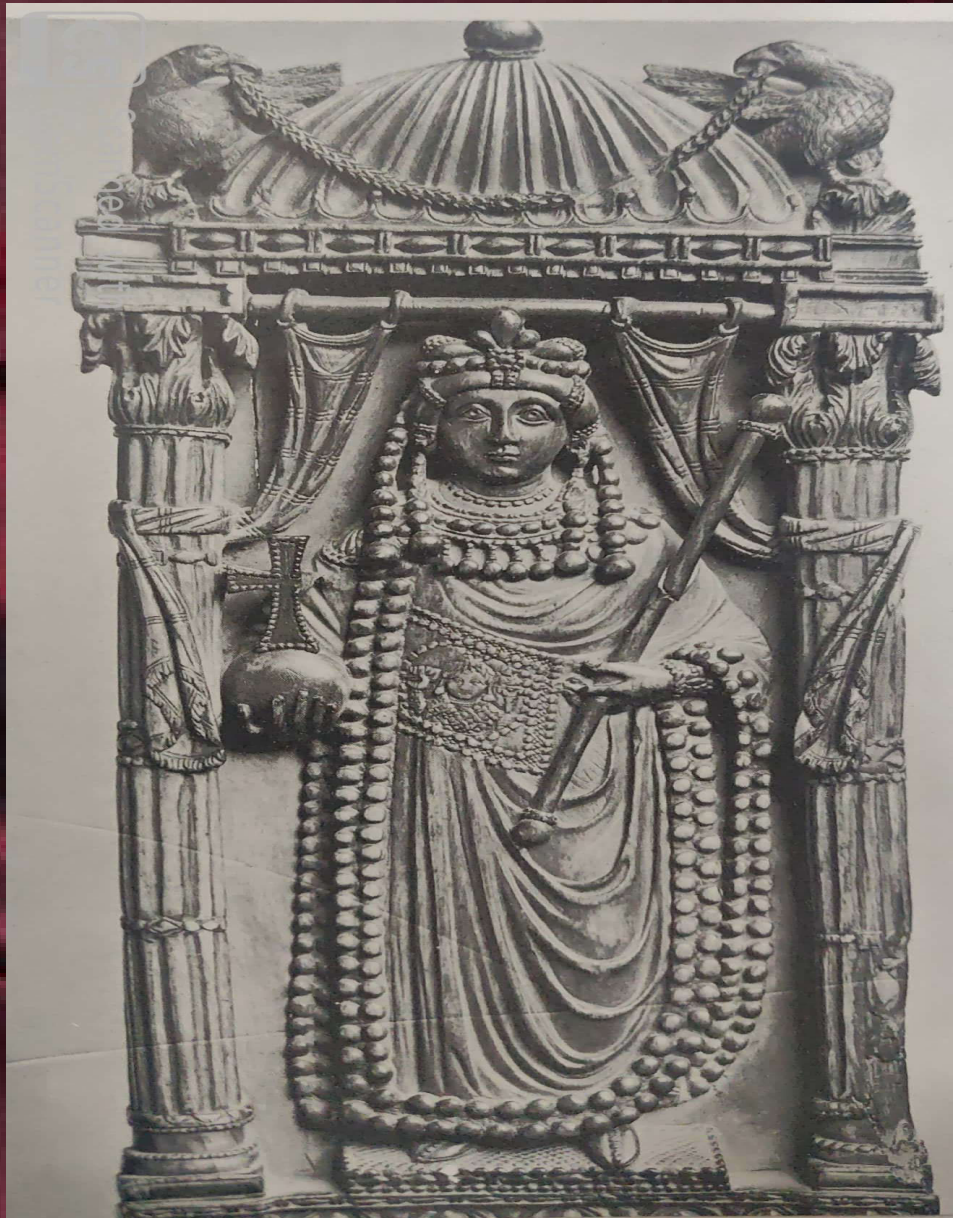


**Justinian-
Detail of
mosiac in
the church
of San Vi-
tale, Ravenna**



There are no longer any Byzantine characteristics in the garments worn here: short gowns with sleeves slit at the elbows, hoods, hats with pointed brims. Merchants wear Turkish costume, with caftan and turban.

Imperial Costumes

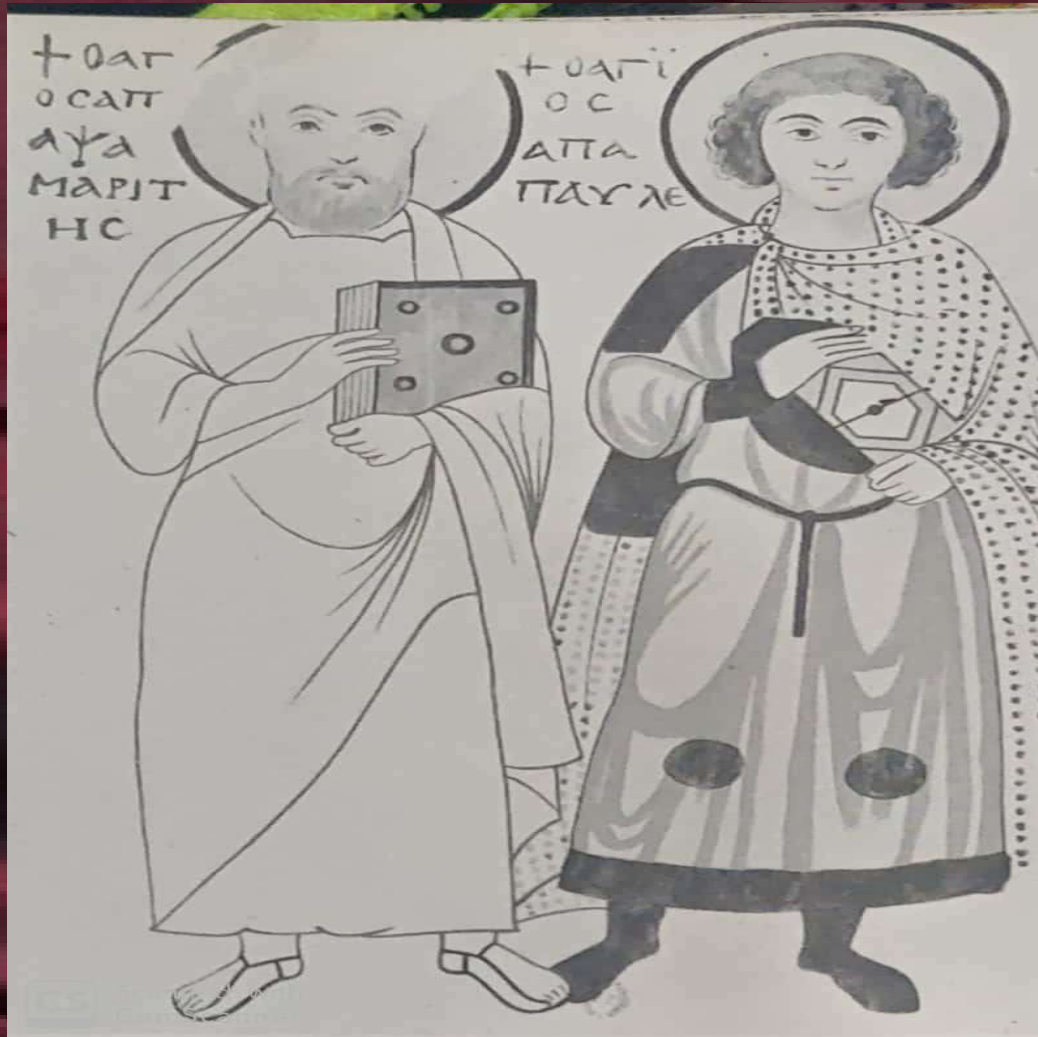


The Empress
Adriens, ivory
fifth-sixth cen-
turies, Florence
Musee Nazio-
nale



Imperial costume is enriched with precious stones and all kinds of decoration: necklaces, the manikis or gorget a tablion on set in the flowering purple chamleys trimmed women wore head-trimmed hairnets and earrings.

Civilian Costume



**Saint Sismos
and Saint
Phibamon on
horseback,
frescos in the
monastery of
Beirut(Egypt)
fifth and sixth
centuries.**



The arrangement of embroidered or woven motifs decorating the talaris worn by men and women or the short tuncs worn by men and optic weaving tradition: it appears in vertical bands on shoulders and at a knee height.

Costume in Roman Period



**The tetrachs,
group in red
porphyry Ven-
ice(Byzantine
costume in Ro-
man period)**

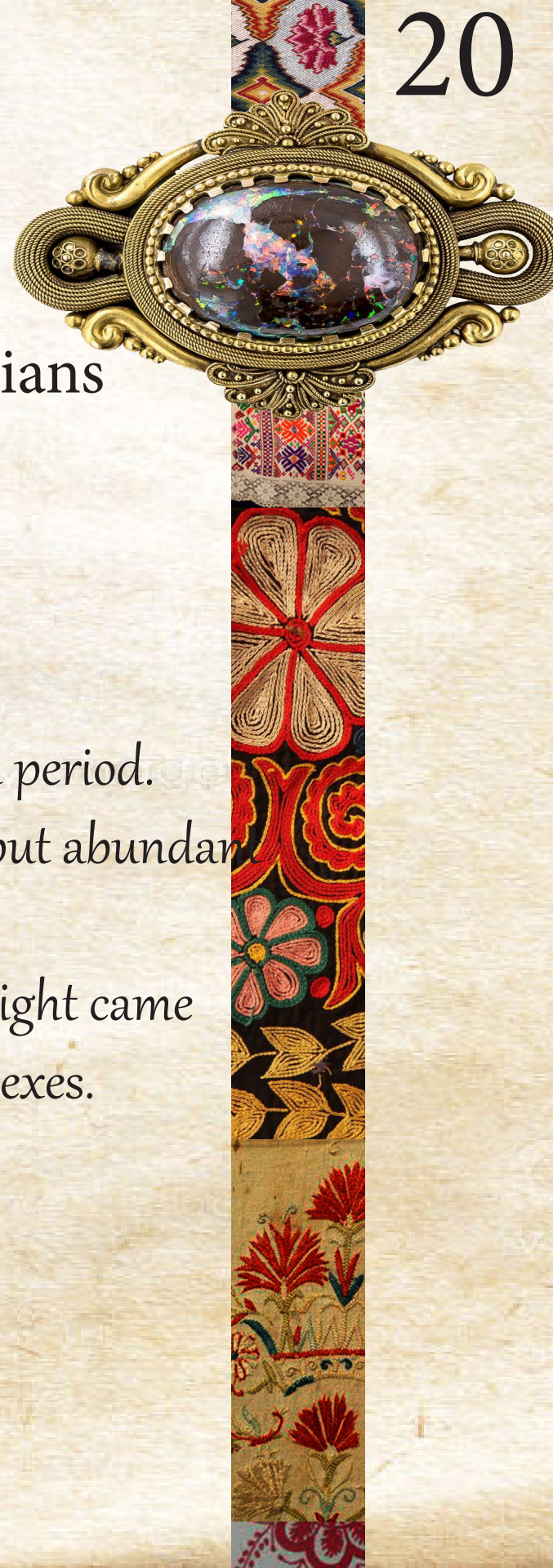


Costume reflects Roman influences
Ugarments are simple in shape, loose
and flowing: the tunic with long tight
sleeves the military chlamys or long
pallium fastened on the right shoulder.

Costume in France under Merovingians and Carolin- gians

Costume in France under Merovingians and Carolingians

Costumes not varied differently in Merovingian period.
The documents are rare of Merovingian times but abundant of Carolingian period.
A general feature of this period were which straight came from Byzantium that it was similar for both sexes.



Barbarian Costume



**Bronze panels
from Bjornhof-
da in Torslun-
da, Oland, C.600
Stockholm, Na-
tional Museum of
Antiquitee.**



The small gold statuette gives a unique representation of the sewn fitted tunic following the line of the body. The wearer is beardless with fairly long hair. The Horseman wears braies tucked tight hose.

Male Costumes



**Altar of
Ratchins,
Eight century
AD cividale,
church of
Saint Martin**



T

he stylized images show the garments mentioned in the various texts: breaches tide at ankles with crossed thongs short full skirt tunic short cloak are typical Spain costumes.

Female Costumes



**Charles Gospel
book ninth cen-
tury AD Paris,
BIB, NAT MS TAL
9836F.146V**



Female costume is composed of two tunics worn one of top of the other, or of a long tunic with mantle fasted shoulder. The left sleeve is decorated more than right sleeve.

The whore of Babylon wears a costume which has been a transposition of an eastern Modet.

Carolingian period



**Metz sacramen-
tary coronation
of an emperor
ninth centu-
ry AD, Pares
Bib Nat mistal
1141.f.2v**



The representations inspired by naturalism of ancient models show with precise detail the short, full tunic, the gonelle whose top hangs over to hide the girdle. The medium length rectangular cloak, a survival of the ancient pallium, is fastened on the right shoulder

Military costume

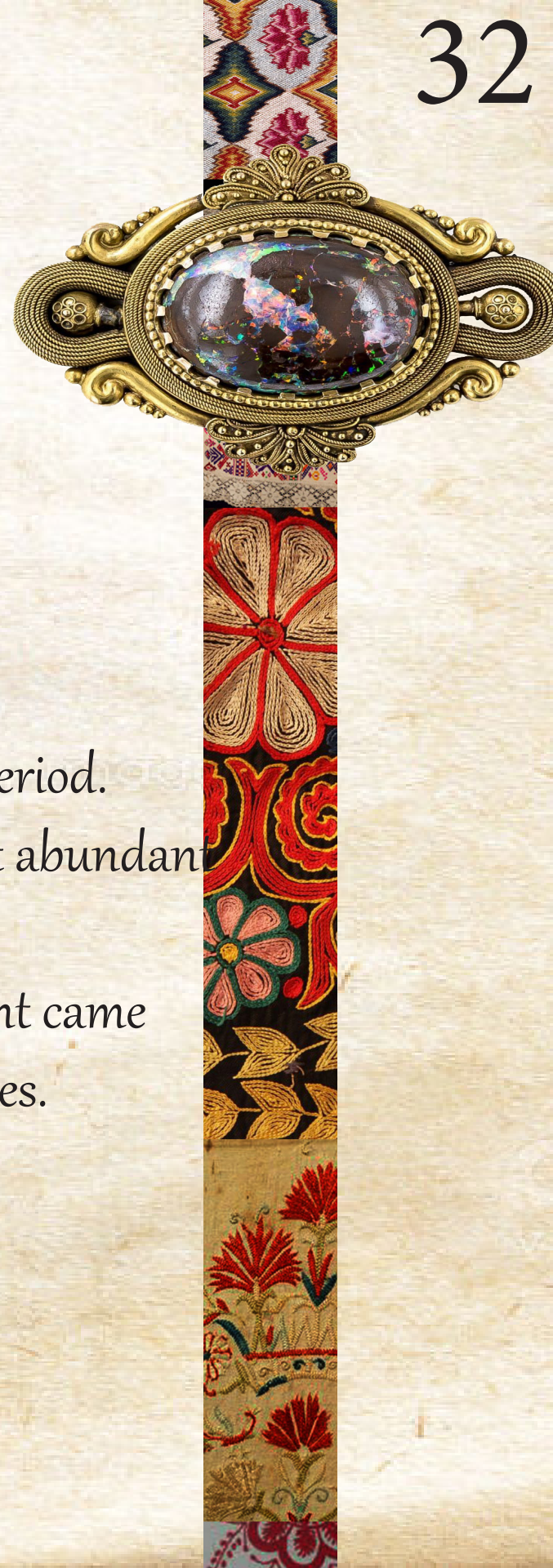


Carolingian warriors resting ivory panel ninth century AD, Paris, Luvre



Over the gonelle the guards wear a cuirass with a roman style lather and metal kilt with helmets decorated on top with a crest which may have been no more than a rudge where two parts of the helmets are soldered together.

Central and Western Eu- rope in 9th- 11th centu- IV ries



Central and Western Europe in 9th-11th centuries

Costumes not varied differently in Merovingian period.

The documents are rare of Merovingian times but abundant of Carolingian period.

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In Italy under Byzantine influence



**Three saints,
wall painting
in Santa Maria
Antica, Rome.
Eighth century
AD**



The talaris Tunic with purple hands
comes from Coptic costume through
Byzantium as do its wide pallium

Liturgical costumes



**Mosaic in
San Prasseto
Rome, Ninth
century**



It consists of long, flowing garmants worn one of top of the other the the lines alf (Gunica alfa), the elalmatic with its wide sleeves decorated with clavi in purple, like linen trinca talaris and the circular chasuble.

In France in Romanesque period



Life of Saint Radegonde. Late eleventh century. Poitiers library ms 250 f.25 v. and 38.v



Female costumes consists of a chain with long fitted sleeves and a gown, sometimes short with long, flaring sleeves, known as blauid embroidery and braid often decorates the foot of the gown and sleeves and the inset panel over shoulders.

Italy in Romansque

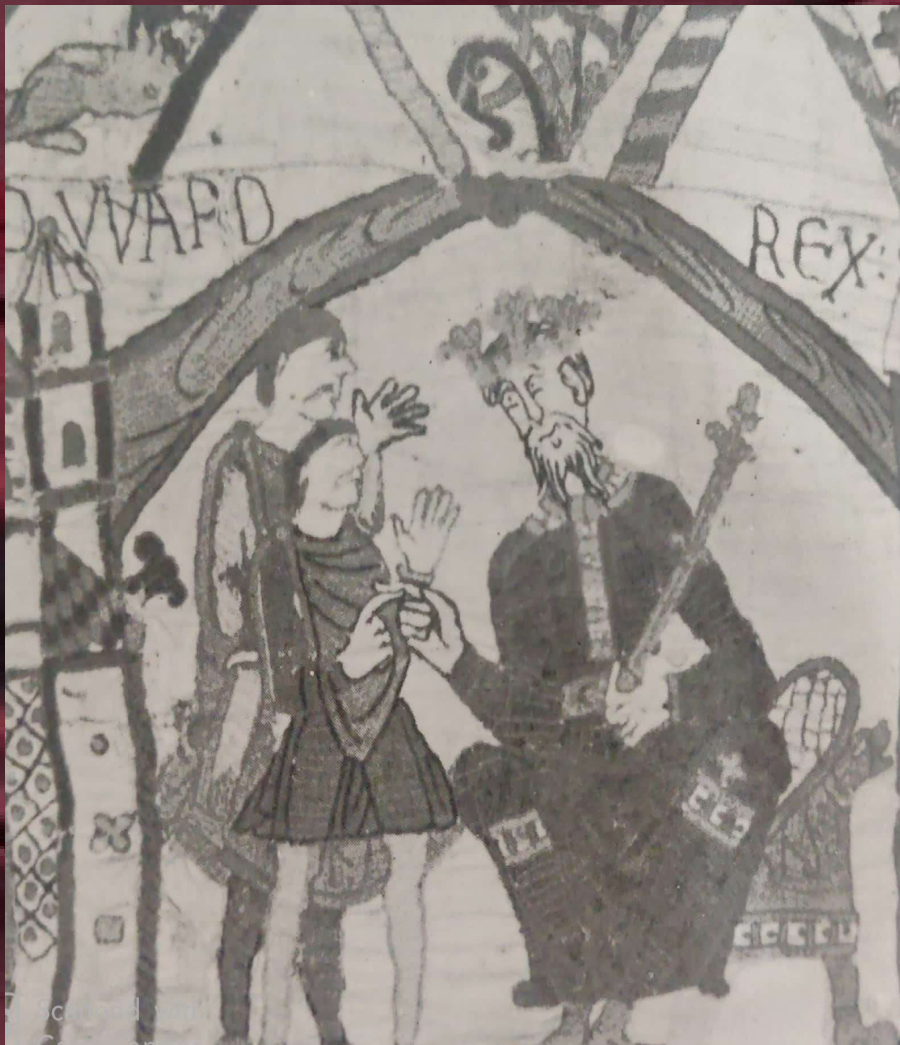


Poem by don
in honor of
Countess
Matilda. Early
twelfth century
Vatican Library
ms lat.4928



As in France women wore wide sleeved.
Matilda wears a circular cut adorned
with Embroidery, like the costumes of the
Emperor Henry VI whose are decorated
with rings of embroidery and short veil

Royal costume in Roman- esque



**King Edward,
tapestry of
Queen Matilda.
Late Eleventh
century Bayeux.**



Royal costume in the Romanesque Period.

King Edward and Herod wear the same long gown decorated with a hand of embroidery heightened with ornament on the front is the clavi is inspired by Imperial costume.

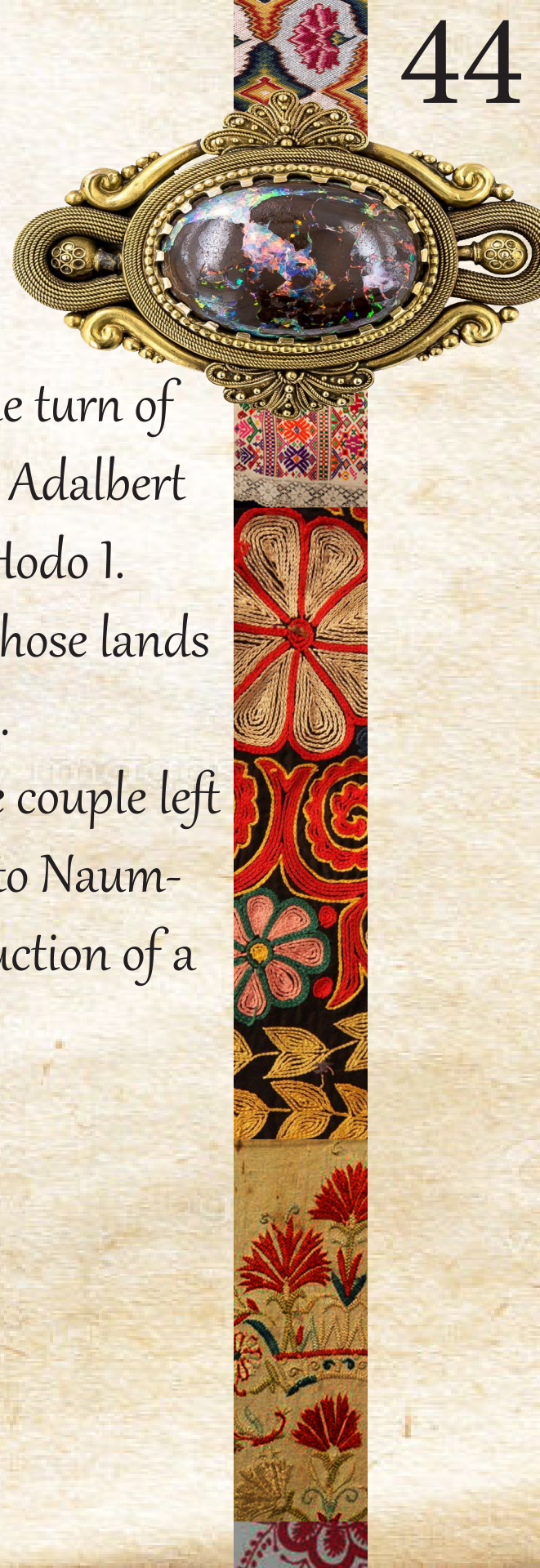
GERMANY

V

GERMANY

Uta of Naumburg was probably born around the turn of the 10th century, she was the daughter of Count Adalbert of Ballenstedt and his wife Hidda, daughter of Hodo 1. She was a member of the House of Ascanian, whose lands covered what today is Saxony and Brandenburg.

Uta's marriage was childless, on their deaths the couple left their estates to Henry III and their great wealth to Naumburg Cathedral in order to help with the construction of a chapel.



Countess of Utah



**Countess Uta
of Naumburg
c.1260 Naum-
burg Cathe-
dral. Germany**



The commemorative statues of founder of Naumburg Cathedral (Saxony) set up around 1260 in the choir.

The Noble face of Uta is radiant expression of spiritual favour and charm.

Wearing a heraldic crown she raises the collar of her mantle to her cheek is an exquisite gesture of coquetry and modesty.

The colored grain of the stone shows brightly stretched material and drapery

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PORTUGESE

VI

Portugese



Known for: regent of Spain during long absences of her husband, Charles V, Holy Roman Emperor

Titles: Empress, Holy Roman Empire; Queen of Germany, Spain, Naples, and Sicily; Duchess of Burgundy; princess (Infanta) of Portugal

Dates: October 24, 1503 - May 1, 1539

Isabella



Isabella of Portugal, wife of Emperor Charles V, 1548 Oil on Canvas by Titian (c.1490-1576)



Charles V was attending the Diet Augslurg in 1568 and summoned Titan to paint his late wife.

Her Noble Beauty and natural distinction are enhanced by the brocades and jewelry. In 1636 it was taken in Madrid in Alcazar it remained there for some years until and it was a fire in 1734

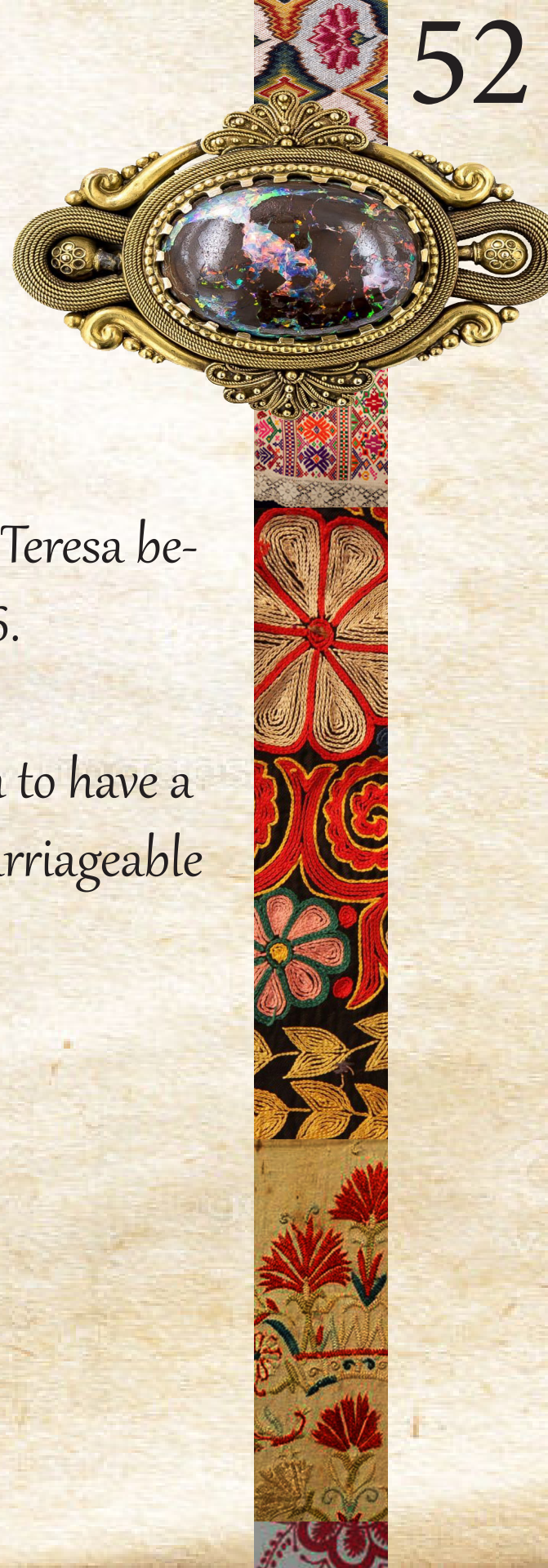
SPAIN

VII

Spain

The daughter of King Philip IV of Spain, María Teresa became the presumptive heir to the throne in 1646.

Princely suitors from around Europe were keen to have a portrait of the young infanta as she reached marriageable age.



Diego Velazquez



**Diego Velazquez
(1599-1660) The
Infanta Maria
Teresa c.1653 Oil
on canvas**



Spain introduced a rigid and severe style. The costume has a geometric structure high corsage above the bell skirt with an armature of wood or metal Hoops the farthingale. In the seventeenth century the criteria for costume was no longer elegance ,as in Renaissance and Mannerist epochs ,but social ceremony and decorum.



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