



JACKET A jacket is short coat, worn by both men and women. Apart from the suit, the jacket is one of the most important pieces in a man's wardrobe. If cut and styled well, and if made in a fairly neutral color palette, this versatile piece of outerwear is suitable for both formal and leisure activities. A jacket should never be exaggerated in the shoulder or tight-fitting in the body, but cut proportionately to a man's height and width in single- or double-breasted versions, with notched lapels or Nehru collar revers. There are countless styles and shapes of jackets through history, but each fits neatly into formal and semiformal styles.

History

In April 1857 the women's magazine *Corriere delle dame* announced the arrival of the jacket (a shortened version of the morning coat with shorter jacket skirts), a style that would go on to become an essential item for both men's and women's wardrobes. The *Adam Magazine* stated in its July 1935 issue "The jacket, a type of coat that is neither tail coat nor redingote, will be the general fashion in a single-breasted version with skirts that do not reach the knee." Adam went on to say how the jacket "barely covers the buttocks and is shaped like a sack."

The jacket seems to have originated during the Middle Ages or early Renaissance as the jerkin, a more fitted version of the older short tunic worn by working-class men. By the early eighteenth century, the jacket became standard working dress for those employed both in agriculture as well as by servants in urban settings.

From the late 1830s, fitted single-breasted lounge jackets (as opposed to more loosely cut jackets of the previous century), with darts beneath the arms, small revers, and waisted pockets became popular with middle-class men, with a double-breasted version appearing about 1862 (which would later become known as the reefer jacket). At that time the single-breasted Norfolk jacket, which buttoned high to the neck, became very fashionable, particularly for country sporting activities.

But by the end of the nineteenth century, only three-buttoned styles were deemed fashionable, with the lounge jacket remaining the most popular. One version, made with silk-fronted lapels, was often worn to dinner parties and would become known simply as a dinner jacket (part of the formal suit known as a "tuxedo").

Similar styles to those worn in the nineteenth century were worn for most of the twentieth century and into the present century as well. Sports jackets are still worn with flannels, the Norfolk remains a sporting favorite, and blazers with brass buttons are popular summer attire when worn with white pants. The upper garment of a man's suit is known as a jacket, and "dinner jacket" remains an alternative term for the ensemble known as "black tie."

Jackets in the Early 2000s

The term "jacket" has assumed a much wider meaning. No longer simply associated with more formal styles, "jacket" has become an umbrella term for many styles, including sports jackets, Harringtons, anoraks, blazers, and even bomber jackets. Originally cut in wool, tweed, and cotton, current styles incorporate nylon, leather, suede, and hemp.

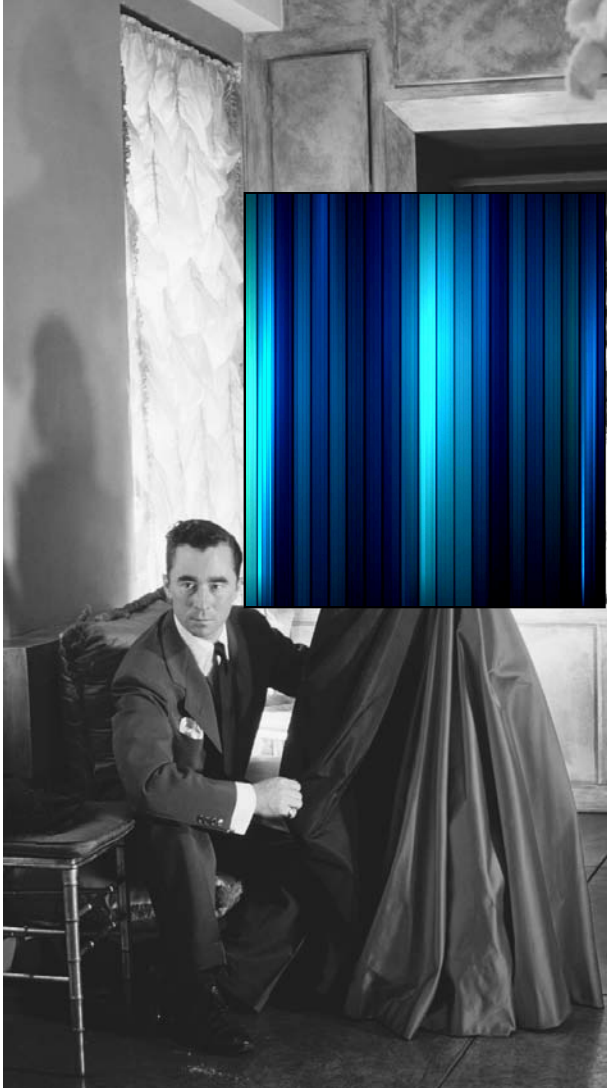
See also **Blazer; Coat; Outerwear; Sports Jacket; Windbreaker.**

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Tom Greatrex

JAMES, CHARLES Charles Wilson Brega James was born 18 July 1906, in Camberley, Surrey, England. He was described by a friend, Sir Francis Rose, as temperamental,



Charles James fitting a dress for Mrs. Randolph Hearst. Known for his obsessive attention to the fit of garments, James created gowns for several prominent socialites during his career. © JERRY COOKE/CORBIS. REPRODUCED BY PERMISSION.

artistic, and blessed even in childhood with the ability to escape the mundane chores of life like a trapeze artist. His mother's family was socially prominent in Chicago and his father was a British military officer, so young Charles experienced an international upbringing. He was educated at Harrow, a British public school, where he met the fellow fashion enthusiast and fashion photographer Cecil Beaton, whose images later defined James's work.

While still in his teens James initiated his design career in Chicago, where friends of his mother supported him. He began by making patterned scarves that he modeled and sold from his office desk at the architectural division of a utilities company, where he was employed. When he was fired from his job, he turned to millinery.

He sculpted hats directly on the heads of clients in the shop he had named after a school friend, Charles Boucheron. In 1928 James left Chicago in a swirl of financial confusion and relocated in New York City. He was there long enough for Diana Vreeland to observe and comment on his hats, to have his hats merchandised through a prominent department store of the time, and to begin designing dresses before heading to London in 1929. For the next ten years he divided his time between London and Paris, with brief promotional journeys to Chicago and New York. During this period he opened his first salon in London, located in Mayfair, but he quickly declared bankruptcy. In 1933 he reopened the business.

James, who was never afraid to try new materials, spiraled a zipper around the torso in 1929, thus designing his famous taxi dress. The taxi dress and several other of his designs were licensed in the early 1930s so that manufacturers in both England and the United States could copy them. Marketed in famous department stores of the day—most notably Best and Company, Marshall Field's, and Fortnum and Mason—these garments gave his designs, if not his name, wide visibility. Friends of James's mother on both sides of the Atlantic were counted among his most enthusiastic clients for his increasing output of couture garments, at least until her death in 1944. Additionally, his designs intrigued actresses such as Gertrude Lawrence and women with artistic leanings such as Anne, countess of Rosse, and Marit Guinness Aschan. By this time, however, the twin nemeses of James's career were obvious: his desire to receive outsized financial rewards for his designs, coupled with perfectionism and his insistence on total control, eventually destroyed him.

The late 1930s were a period of great and lasting creativity for James. He produced the Corsette or L'Sylphide evening dress (1937); the two-pattern piece halter gown (1937); La Sirène evening dress with a pleated front panel (1938); a raised, pouf-fronted gown (1939); and the Figure-8 wrapped skirt (1939). In 1937 James held his first showing in Paris; included among the garments were striking wraps made of old silk ribbons from the firm of Colcombet. For the remainder of his design career, James produced variants of the ribbon gowns he first fashioned for this Paris show. The gowns were initially in two pieces, bodice and skirt, with the winglike skirt featuring tapering tips of ribbon ending in infinity at the waistline; later examples featured one-piece skirts constructed of cut fabric terminating in a much less graceful manner. Indeed, James continually reused many of the designs that he first created in the 1930s. For example, the garment made for Austine Hearst that James himself identified as his thesis in dressmaking, the 1953 Clover Leaf or Abstract gown, actually evolved from a trilobed, skirted gown created in 1938 and a cloverleaf crown hat designed in 1948. Excluding mass-produced designs of the 1930s, for which no records are known to

exist, James created just over one thousand designs during his career. Only a few of James's designs are titled; those that generally identify a unique cut rather than a single garment.

Because of various financial escapades that skirted the limits of legality, James found himself in 1939 no longer welcome in England. The next year he opened Charles James, Incorporated, at 64 East Fifty-seventh Street, New York City. Virtually ignoring wartime rationing, he began designing collections for Elizabeth Arden and redesigning her couture collection in 1944; their relationship was severed in 1945 because of financial overruns. However, the Arden-James partnership spawned a Cecil Beaton drawing of several of James's greatest designs, including a variant of the *Sirène* gown, which is associated with the collaboration.

Following his year-long stint at Arden, James established himself at 699 Madison Avenue, the address where he remained longer than any other in his career. One observer quipped that it was James's perpetual house of torture, not couture. The majority of extant James couture creations came from the Madison Avenue workrooms. James did not let go of his creations easily. He made his clients pay, sometimes twice for the same gown, and sometimes for a garment he had also promised another client. He was notorious for not having garments delivered on time. He was known to cut completed garments off of clients because he was unhappy with either the product or the client. Despite his volatile and often outrageous behavior, his clients acknowledged his genius for cut and color, and many of them supported him financially until the end of his career.

James was obsessed with understanding exactly how clothes worked on the body. He spent thousands of dollars in 1950 and 1951 trying to understand how a sleeve worked. The result was an arced sleeve that drew an editorial observation that James's interest in a sleeve was equivalent to an engineer's interest in a bridge. The writer had it right, for James worked not only with tools associated with dressmaking but also construction tools like calipers, a compass, and a plumb line, among others. During his later years James tried teaching his theories, which related to the proportion of the female figure and how it intersected with apparel construction. In the end, some of his clients found his clothes a joy to wear, while others were tortured. One even bought two opera seat tickets, one for the skirt of her "Butterfly" gown, the other for its sweeping, layered tulle back panel.

So sure was James of the cut of his garments that only rarely does one find him using either patterned fabrics or surface embellishment. Indeed, one of the joys of looking at a James creation is following the flow of seams, seams that seem to go in previously unexplored directions. He made this indulgence easy by selecting contrasting fabrics, such as silk jersey, satin, and taffeta or velvet, organdy, and satin to meld in skirts of black, gar-

net, and tobacco brown or rose red, white, and ruby. He enjoyed blending cool celadon and celery greens, as well as contrasting warm moss and cool bottle greens. When combinations of purple, pink, and green were all the rage in the mid-1940s, James never blended such colors; rather, he would meld dusty rose and pale gold; mustard and maroon; and oranges and blacks in different materials. On a garment's surface he treated the two sides of the fabric equally, playing the color and texture of the one against the other.

For roughly a decade, from 1947 to 1954, James achieved success and recognition. His garments were acquired by many of the fabled socialites of the period, including Mrs. William (Babe) Paley, Mrs. William Randolph (Austine) Hearst Jr., Mrs. Harrison (Mona) Williams, Mrs. Cornelius Vanderbilt Whitney, Mme. Arturo Lopez-Willshaw; by fabled theatrical personalities such as Gypsy Rose Lee and Lily Pons; and by notable collectors of art such as Dominique de Menil. But the most important client of his career was Millicent Huddleston Rogers, a Standard Oil heiress. In her he found a perfect figure to dress, a client with whom he could discuss art and design. Moreover, she was able to pay his inflated prices. She arranged an exhibition of James's work at the Brooklyn Museum in 1948; the show featured the garments he had made for her during the previous ten years. These formed the nucleus of the unequalled collection of Charles James material at this institution, which includes not just garments but half and full toiles and card patterns. Of all James's clients, Rogers is the only one with whom he is known to have codesigned a garment, an eighteenth-century inspired, open-robe gown.

Even while the manager Kate Peil was keeping his dress salon on an even keel, James was becoming restless and demanding more recognition of his talents as well as increased financial reward. To this end he rapidly entered into contractual arrangements with a variety of manufacturers. In 1951 he began by working with the Cavanaugh Form Company, a mannequin manufacturer, to produce his uniquely proportioned, papier-mâché dress form that he called Jenny. In 1952 he began designing collections of dresses and separates for Seventh Avenue's Samuel Winston and suits and coats for William Popper that were retailed by Lord and Taylor. In 1953 James designed furs for Gunther Jaeckel and belts for Bruno Belt based on his "floating line" principle—that is, the waist is not a true oval but has depth as well as dimension. In 1954 he added a line of jewelry to be manufactured by Albert Weiss and agreed to design for another Seventh Avenue concern, Dressmaker Casuals. By the time this last contract was signed, however, previously signed agreements were unraveling due to James's inability to deliver designs on time and his convoluted business practices. Two Coty awards in 1950 and 1954 for "great mystery of color and artistry of draping" and "giving new life to an industry through his sculptural ready-to-wear coats designed for Dressmaker Casuals" did nothing for

the ensuing courtroom battles that effectively ended the most productive and potentially profitable period in James's career.

He tried in 1956 to design a line of Borgana synthetic fur coats with Albrecht Furs as well as a coat for off-the-rack distribution by E. J. Korvette. Most astonishingly, he designed a line of infant wear to be manufactured by Alexis Corporation of Atlanta. James married Nancy Lee Gregory in 1954 and soon had a young family. His success with the baby garments surely lay in the fact that once again he had at his disposal a live model on which to experiment, his son, Charles Junior. As with so many other early designs that evolved over the years, James transformed some of the baby clothes into adult attire.

By 1958 James was a beaten man, unwelcome on Seventh Avenue, and mentally, physically, and financially drained. His marriage ended in 1961, and in 1964 he moved into New York's bohemian hotel, the Chelsea. Here he worked with the illustrator Antonio to document his career. Old clients joined with his protégé Halston in 1969 in a bravely attempted salute to his career. James attempted to document the creations of a lifetime, whether they were in public or private holdings. He accomplished some design work with Elsa Peretti and Elizabeth de Cuevas. Above all, during those final years of his life, Charles James was fanatical about securing his proper place in the history of twentieth-century fashion.

His fellow fashion designers, potentially his most severe critics, left no question regarding their assessment of his talent. Poiret passed his mantle to James, and Schiaparelli and Chanel dressed in his clothes. Dior praised him for being the inspiration for the New Look, and Balenciaga saw James as the greatest and best American couturier; moreover, he believed that James was the only couturier who had raised dressmaking from an applied to a pure art form.

See also **Art and Fashion; Halston; Milliners.**

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Elizabeth Ann Coleman

JAPANESE FASHION The appearance of Western clothing and fashion during the Meiji era (1868–1912) represents one of the most remarkable transformations in Japanese history. Since the United States' 1854 treaty allowing commerce, negotiated by Commodore Matthew Perry, the Japanese have enthusiastically and effectively borrowed and adapted styles and practices from Western countries. Until then, Japan had isolated itself economically, politically, and culturally from the West as well as



Children in traditional Japanese costume. During the Meiji period, the T-shaped *kosode* became known as the *kimono*, and it is now recognized as the national dress of Japan. The *hakama*, as worn by the young boy, can be worn as an outer garment over the *kimono*. © JOHN DAKERS; EYE UBIQUITOUS/CORBIS. REPRODUCED BY PERMISSION.

neighboring countries for two hundred years. The new Meiji era heralded hope for the future, and government officials felt change necessary for the system to quickly convert Japan into a modern state. Emperor Meiji instituted a parliamentary form of government and introduced modern Western educational and technological practices. The Japanese were then exposed widely to Western influences, and its impact on people's lives has been impressive.

This new modern phenomenon encouraged and expedited the spread of Western clothing among ordinary people, and it became a desirable symbol of modernization. It was first adopted for men's military uniforms, with French- and British-style uniforms designed for the army and navy, as this style was what Westerners wore when they first arrived in Japan. Similarly, starting in 1870, government workers, such as policemen, railroad workers, and postal carriers, were required to wear Western male suits. Even in the court of the emperor, the mandate to dress in Western clothing was passed for men in 1872 and for women in 1886. The emperor and empress, as public role models, took the lead and also adopted Western clothing and hairstyles when attending official events, and

Japanese socialites were also participating in lavish balls in Western-style evening gowns and tuxedos.

By the 1880s, both men and women had more or less adopted Western fashions. By 1890, men were wearing Western suits although it was still not the norm, and Western-style attire for women was still limited to the high nobility and wives of diplomats. Kimonos continued to dominate in the early Meiji period, and men and women combined Japanese kimonos with Western accessories. For instance, for formal occasions, men wore Western-style hats with *haori*, a traditional waistcoat, *hakama*, an outer garment worn over the kimono that is either split like pants between the legs or nonsplit like a skirt.

Conversely, there was also a trend for Japanese goods in the West. The opening of Japan's doors to the West enabled the West to significantly come into contact with Japanese culture for the first time. New trade agreements beginning in the 1850s resulted in an unprecedented flow of travelers and goods between the two cultures. By the

end of the nineteenth century, Japan was everywhere, such as in fashion, interior design, and art, and this trend was called *Japonisme*, a term coined by Philip Burty, a French art critic. Western appreciation for Japanese art and objects quickly intensified, and World Fairs played a major role in the spread of the taste for Japanese things. In an age before the media, these fairs were influential forums for the cultural exchange of ideas: London in 1862, Philadelphia in 1876, and Paris in 1867, 1878, and 1889.

Fashion after World War II

During the Taisho period (1912–1926), wearing Western clothing continued to be a symbol of sophistication and an expression of modernity. It was in this period that working women such as bus conductors, nurses, and typists started wearing Western clothes in everyday life. By the beginning of the Showa period (1926–1989), men's clothing had become largely Western, and by this time, the business suit was gradually becoming standard apparel for company employees. It took about a century for



Western-style clothing for sale in Japan. In the mid-nineteenth century, Japanese dress began to be influenced by the West, and by the late twentieth and early twenty-first centuries, most urban Japanese only wore traditional clothing on special occasions.

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Table 1: Japanese Designers' Year of First Collection in Paris

Japanese Designers	First Collection in Paris
Kenzo	1970
Issey Miyake	1973
Kansai Yamamoto*	1974
Yuki Torii	1975
Hanae Mori	1977
Junko Koshino	1977
Yohji Yamamoto	1981
Comme des Garçons by Rei Kawakubo	1981
Junko Shimada	1981
Hiroko Koshino*	1982
Zucca by Akira Onozuka	1988
Mitsuhiro Matsuda*	1990
Trace Koji Tatsuno	1990
Atsuro Tayama	1990
Yoshiki Hishinuma	1992
Masaki Matsushita	1992
Junya Watanabe	1993
Shinichiro Arakawa	1993
Naoki Takizawa**	1994
Koji Nihonmatsu	1995
Miki Miyai	1996
Junji Tsuchiya	1996
Yoichi Nagasawa	1997
Keita Maruyama	1997
Oh!Ya? By Hiroaki Ohya	1997
Gomme by Hiroshige Maki	1997
Hirokichi Nakano	1998
Yuji Yamada	1999
Undercover by Jun Takahashi	2002

*Hiroko Koshino, Kansai Yamamoto, and Mitsuhiro Matsuda are no longer showing their collections in Paris but continue to design in Japan.

**Takizawa started designing for Issey Miyake's menswear in 1994 and, after Miyake withdrew from his women's wear in 1999, Takizawa took over the collection.

Western clothing to completely infiltrate Japanese culture and for people to adopt it, although women were slower to change.

After World War II, the strong influence from the United States caused Japanese ways of dressing to undergo a major transition, and people began to more readily follow the trends from the West. Japanese women were starting to replace the loose-fitting trousers called *monpe*, required wear for war-related work, with Western-style skirts. By the early 2000s, the kimono had virtually disappeared from everyday life in Japan. Kimonos were worn only by some elderly women, waitresses in certain traditional Japanese restaurants, and those who teach traditional Japanese arts, such as Japanese dance, the tea ceremony, or flower arrangement. Furthermore, special events at which women wear kimonos included *batsumode* (the new year's visit to shrines or temples), *seijinshiki* (ceremonies celebrating young people's reaching the age of twenty), university graduation ceremonies, weddings, and other important celebrations and formal parties.

Fashion information from Europe, such as Christian Dior's New Look, was disseminated by way of the United States. The new trends and fashion were generated pri-

marily from the American and European movies shown to the Japanese public. For instance, when the English film *The Red Shoes* was first screened in Japan in 1950, red shoes became fashionable among young people. Similarly, when the film *Sabrina*, starring Audrey Hepburn, was shown in 1954, young Japanese women became fond of tight-fitted Sabrina pants, and flat low-heel Sabrina sandals became trendy. After the mid-1960s, Japanese men adopted the new "Ivy Style," which paid homage to the fashions of American Ivy League university students. This style supposedly came from the traditional fashions of America's elite class and spread from young students to middle-aged Japanese men.

As Japan's economy prospered in the 1980s, the Japanese fashion and apparel industries expanded rapidly and became very profitable as consumers were becoming fashion-conscious. A new fashion movement called the "DC Burando" was focused on brands of clothing with insignia or with clearly identified styling of specific fashion designers. Famous brands, such as Isao Kaneko, Bigi by Takeo Kikuchi, and Nicole by Hiromitsu Matsuda, among many others, had cult-like followings. Some of the women's fashion trends diffused during this decade were *bodikon* (body-conscious) style, emphasizing the natural lines of the body, and *shibukaji* (Shibuya casual), originating among high school and college students who frequented the boutiques of Tokyo's Shibuya Ward shopping streets.

While Japanese create their own unique trends, they are at the same time voracious followers of Western fashion. They are eager to dress themselves in the latest designs from such names as Chanel, Yves Saint Laurent, Christian Dior, and Gucci. Even in the traditional corporate world, many companies implemented the trend "Casual Friday" that originated in the United States, allowing workers to wear casual clothing on Fridays.

Japanese Youth Fashion

In Japanese society of the early twenty-first century, the uncontested arbiters of fashion, street fashion in particular, were high school and junior high school students.



"The widespread popularity of the 'Japanese fashion' in the 1980s was a decisive factor in placing Tokyo on the list of international fashion capitals. A number of Japanese designers ... established the Tokyo Designers' Council in the early 1980s to handle the inflow of foreign editors covering the local collections."

Lise Skov, in "Fashion Trends, Japonisme and Postmodernism."

Among them, loose, baggy white knee socks deliberately pushed down to the ankles like leg warmers were all the rage. Fashion-conscious girls have taken the lead in setting fashion trends. Young Japanese embraced Western fashion in a unique Japanese way. While Japan produced its own distinctive fashion, it drew on a mix of the latest trends from the United States and Europe. They became the new breed of young Japanese who were not afraid to break and challenge the traditional values and norms.

In the early twenty-first century, it became common on the streets of Tokyo to see groups of young girls with long, dyed-brown hair, tanned skin, and miniskirts or short pants that flare out at the bottom. Their natural black hair was often replaced with hues of bleached-blond and red. It became fashionable to have a light suntan with heavy makeup. Many of them wore thick-soled mules in the summer and white boots with towering platform soles in winter. As in the West, tattoos were also part of the latest fashion. Previously, tattoos held a connection to the Yakuza, the Japanese mafia, who adorned themselves with elaborate tattoos as a badge of membership.

As Japan faced the worst economic recession in history, the younger generation's value system had become changed—the result of a deliberate move away from traditional ideology and ways of life. The previous generation's Japanese values, such as selfless devotion to their employers, respect for seniors, and perseverance, were breaking down. The decline of traditional way of thinking had accelerated in the teenage generation. Attending cram schools after their regular school hours was no longer the norm. The Japanese shifted from deeply disciplined, industrial attitudes to much freer consumerist ways. The doctrine of long study hours and single-minded focus on exams and careers that helped build Japan were disappearing and evaporating. The Japanese youth post-World War II became more hedonistic and wanted to have fun and live moment to moment, and their attitude was reflected in their norm-breaking fashion and styles.

Designers and Their Influence

As Japanese began to consume Western fashion, Japanese designers were becoming prominent in the West, especially in Paris. They are said to have created the Japanese fashion phenomenon and influenced many Western designers. Kenzo in 1970, Issey Miyake in 1973, Hanae Mori in 1977, Rei Kawakubo of Comme des Garçons and Yohji Yamamoto in 1981, first appeared in the Western fashion world and have since solidified their positions. Fashion professionals recognize and accept their achievements because of their “Japaneseness” reflected on their designs, and many called it “the Japanese fashion” only because these clothes were definitely not Western in regard to constructions, silhouettes, shapes, prints, and combination of fabrics. The Japanese public is reminded of its racial and ethnic heritage every



“When I first began working in Japan, I had to confront the Japanese people's excessive worship of things foreign and fixed idea of what clothes ought to be. I began ... to change the rigid formula for clothing that the Japanese followed.”

Issey Miyake, quoted in *Issey Miyake: Bodyworks*.

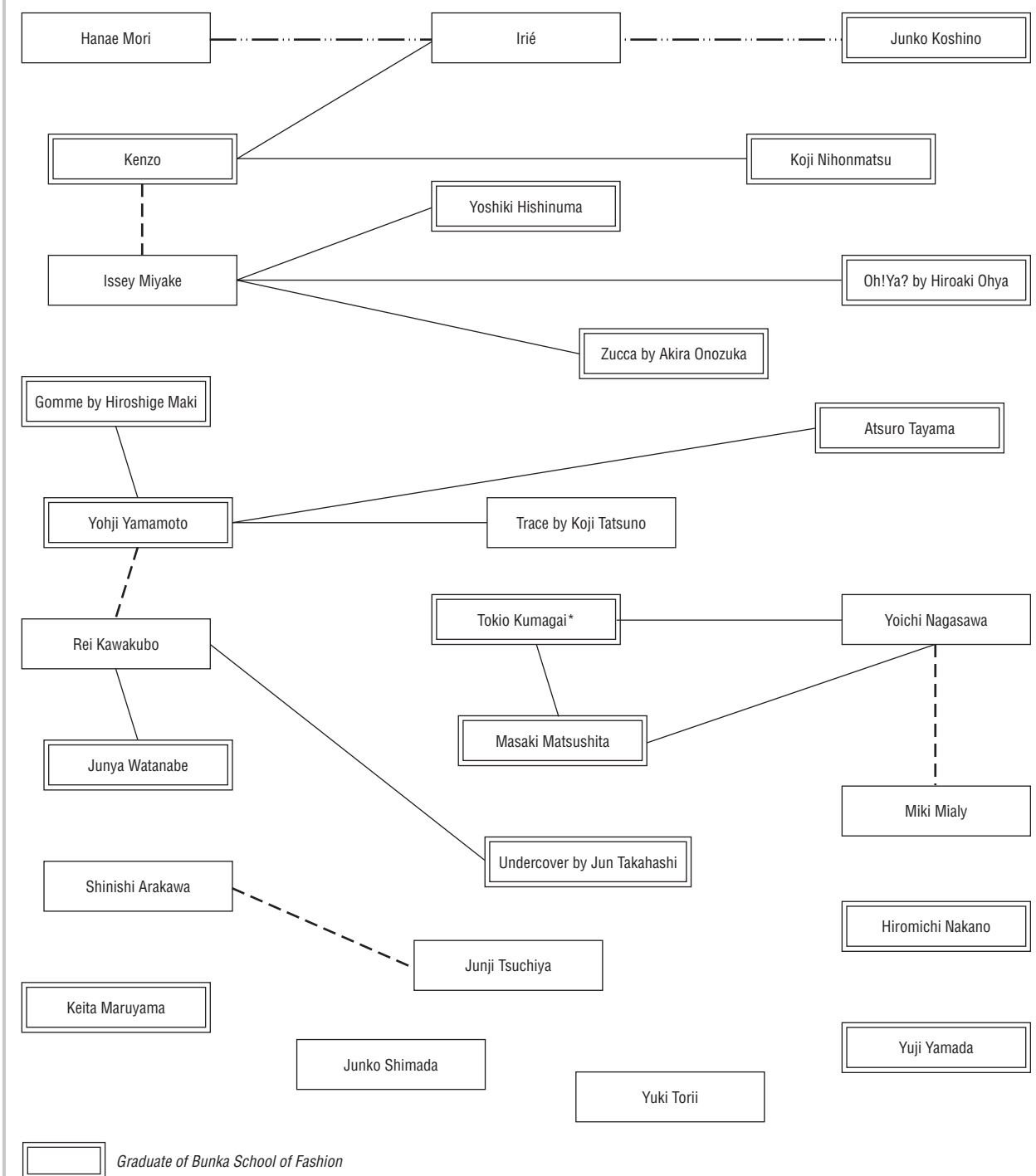
fashion season with the references to Japanese cultural products and artifacts. Fashion journalists and critics in the West used everyday Japanese vocabulary familiar to Westerners to describe their designs. The source of their design inspiration undoubtedly came from symbols of Japanese culture, such as Kabuki, Mount Fuji, the geisha, and cherry blossoms, but their uniqueness lies in the ways they deconstructed existing rules of clothing and reconstructed their own interpretation of what fashion is and what fashion can be. These Japanese first proved to Paris, and then to the world, that they were masters of fashion design, prompting Western societies to reassess the concept of clothing and fashion and also the universalism of beauty. They shocked fashion professionals in the West by showing something none of them had seen before.

The Japanese designers were the key players in the redefinition of clothing and fashion, and some even destroyed the Western definition of the clothing system. Rather than being isolated as deviant and left outside the French fashion establishment, they were labeled as creative and innovative and were given the status and privilege that, until then, only Western designers have acquired. These Japanese managed to stay within the territory that is under the authorization of the system and the fashion gatekeepers.

After the first generation Japanese designers, other Japanese were flocking to Paris one after another. The second, the third, and the fourth generations were emerging in Paris. There were formal and informal connections among almost all the Japanese designers in Paris, some through school networks and others through professional networks. They can be traced back directly or indirectly to Kenzo, Miyake, Yamamoto, Kawakubo, and Mori as they have learned the mechanism of the fashion system in France.

These Japanese acquired the means to enter the French fashion system and at the same time used their ethnic affinity as a strategy. They achieved insider status in the realms where artistic power is concentrated and where gatekeepers, such as editors and critics, participate. The line between inside and outside the system is an issue about status and legitimacy, and the inside bound-

Figure 1. Network Map of Japanese Designers in Paris: 1998–99



* Tokio Kumagai set up his company in Paris in 1980 and died in 1987.

SOURCE: Compiled from *Modem* (1998, 1999) and various other documents.

aries provide privilege and status whose boundaries in the world of fashion can be expanded and manipulated through style experiments and innovation. Fashion professionals accept and welcome designers who push and test the boundaries, signs of creativity. Once the designers are acknowledged as insiders, although recognition is never permanent, they slowly gain worldwide attention. Fashion design is an occupation where prestige necessarily antedates financial success. Prestige, image, and name bring financial resources. Until designers reach that stage, they struggle to achieve it; once it is achieved, they struggle to maintain it.

Due to the structural weaknesses of the fashion system in Japan, Japanese designers have continued to mobilize in Paris, permanently or temporarily, to take part during the Paris Collection. Though Kenzo's appearance in Paris in 1970 through Yamamoto's and Kawakubo's in 1981 had some impact, in the early 2000s Tokyo still fell far behind Paris in the production of "fashion"—that is, setting the fashion trends, creating designers' reputation, and spreading their names worldwide. Tokyo as a fashion city lacked the kind of structural strength and effectiveness that the French system had. Thus, lack of institutionalization and of the centralized fashion establishment in Japan forced designers to come to Paris, the battlefield for designers, where only the most ambitious can compete and survive.

Acceptance of the new Japanese styles led to the success of a group of Belgian designers, who also utilized the French fashion system to their advantage. From the mid-1980s to the early 1990s, a group of radical Belgian designers trained at the Royal Academy of Fine Arts in Antwerp followed the path that the Japanese had taken: Dirk Bikkembergs in 1986, Martin Margiela in 1988, Dries Van Noten in 1991, and Ann Demeulemeester in 1992, among others. By tracing the success of new designers, such as the Japanese and the Belgians, in Paris, one can see whether they are promoting and reinforcing the existence of the French fashion authority and the system, or are impeding the stability of the system and proposing the emergence of a new institutional system.

Influence in Western Fashion

Exhibitions such as *Orientalism* at the Costume Institute of the Metropolitan Museum in 1994, *Japonisme et Mode* at the Palais Galliera costume museum in 1996, *Touche d'Exotisme* at the Art Museum of Fashion and Textile in Paris in 1998, and *Japonisme* at the Brooklyn Museum of Art in 1998, show that Western designers have long been inspired by the Eastern textiles, designs, construction, and utility, including Japanese kimonos. For instance, Jeanne Lanvin's dress with its bolero jacket in the 1930s simulated kimono sleeves. Similarly, in the beginning of the twentieth century, as boning and corsetry were reduced to a minimum, a loose fitting kimono sleeve of Paul Poiret came in, and the high-neck collar was abandoned for an open V-neck resembling a kimono. Chrysanthemum

prints or the exotic fabrics were used by many couturiers, such as Charles Worth and Coco Chanel. Those fascinated by the kimono's geometry, such as Madeleine Vionnet, cut dresses in flat panels and decorated only with wave-seaming, a Japanese hand-stitching technique. The East remained a fashion influence through World War I. Western designers incorporated Japanese elements into Western clothing with Western interpretation while remaining within the normative definitions of clothing and fashion.

See also **Japanese Traditional Dress and Adornment; Kimono; Miyake, Issey; Mori, Hanae; Yamamoto, Yohji.**

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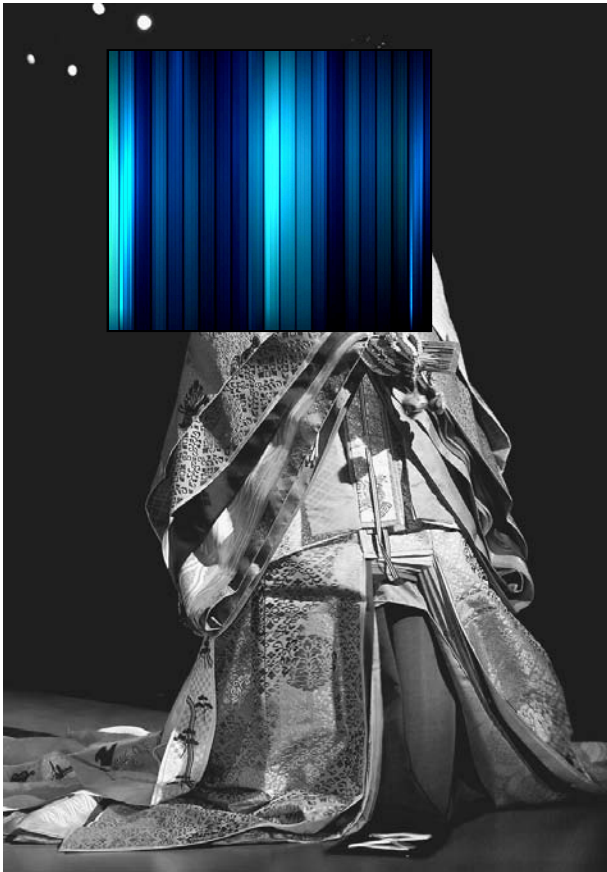
Yuniya Kawamura

JAPANESE TRADITIONAL DRESS AND ADORNMENT

Japan, an archipelago consisting of four principal islands situated off the east coast of the Asian mainland, was a relative latecomer in terms of both receiving from the outside and nurturing at home a rich and sophisticated material culture. Whereas ample archaeological evidence exists in China of extant garments, ceramic sculptures, and tomb paintings, giving a credible view of Chinese costume history across several centuries before the advent of the Common Era, a verifiable history of Japanese dress does not begin until the eighth century C.E.

Speculative Early History

Apart from its indigenous peoples, Japan was populated by successive waves of immigrants from China, Korea,



Woman modeling Japanese formal court ensemble. While it varied from period to period, female imperial court dress often featured voluminous sleeves, overlapping panels, and many layers of fabric. © REUTERS/CORBIS. REPRODUCED BY PERMISSION.

Southeast Asia, Central and North Asia, and possibly Polynesia. Native textile fibers were processed from the inner bark of trees and plants, and weaving was done on a backstrap loom. Textile technology continually advanced as the result of immigration, with the production of silk presumably established by the third century. Silk remains the fiber of choice for traditional Japanese dress.

The archaeological record in Japan yields little in the way of human imagery until the fifth century C.E. Prior to that time representations of stick figures found on pottery shards and bronze bells allow for the hypothesis that a long tunic-like garment, belted at the waist, may have been a common form of dress.

In the fifth and sixth centuries, large quantities of *haniwa*, terra-cotta tomb sculptures, were produced for important burials. Male figures are often depicted wearing tight, body-hugging, long-waisted jackets flared at the sides with long tubular sleeves and baggy pants secured with ties just above the knees. Such garb is reminiscent of the practical wear of horse-riding, nomadic steppe peoples from the Asian mainland. The horsemen required

full mobility of arms and legs to guide their mounts and tightly fit garments for warmth in the cold, wind-swept northern latitudes. Loose-fitting, wide-sleeved, floor-length Chinese robes, the other dominant elite mode of dress on the continent, were the antithesis of this kind of nomadic clothing.

Typical female *haniwa* figures wear an upper garment resembling the men's jacket and a skirt, rather than trousers. It is important to note that *haniwa* jackets tend to be fastened in a sequence that places the right front panel over the left panel, after which the ties are secured at the right side of the jacket. This was considered a barbaric practice by the Chinese, whose robes were closed left side over right. Japanese dress was to mimic the Chinese mode in this and in other ways soon thereafter.

It is doubtful that *haniwa* dress was widespread in Japan during the fifth and sixth centuries. Such dress would not be suitable for Japan's long months of warm and humid weather, and a life on horseback would have been unlikely in mountainous Japan. Judging from the large number of extant *haniwa* horse figures, a horse-riding elite may well have established itself in Japan during this period, perhaps after an incursion from the Asian mainland, but their way of dressing was not to prevail.

Asuka and Nara Periods

The year 552 is considered the official date for the introduction of Buddhism in Japan and marked the first year of the Asuka period (552–710). Buddhism had its origins more than a thousand years earlier in India, spread to China by the beginning of the Common Era, and finally reached Japan by way of Korea. One of the important cultural advances that arrived with Buddhism was literacy. The Japanese employed the Chinese writing system based on ideograms.

Japan's native religion, Shintoism, coexisted with Buddhism, in keeping with a continuous theme in Japanese history of borrowing from the outside while preserving the most valued native traditions and ultimately transforming foreign ways into something uniquely Japanese.

The history of Buddhist dress in Japan, as embodied in the religion's principal ritual garment, a patchwork mantle (*kesa*), illustrates the theme of importation and adaptation. *Kesa* are among the oldest extant garments in Japan. As the physical manifestation of Buddhist teachings, examples were brought from the Asian mainland in order to aid in the implantation of the religion on Japanese soil. In later times, certain *kesa* tested the limits of the garment's parameters in a uniquely Japanese way.

Another early group of costumes in Japan were used during performances and ceremonies commemorating an enormous bronze Buddha completed in 752, midway through the Nara period (710–794). Dignitaries from various Asian countries came to Nara, then the capital of Japan, to attend. These costumes, along with most of the

early *kesa*, have been preserved in the famous temple storehouse known as the Shōsōin.

The Shōsōin performance wear is mostly left-closing and includes both knee-length sleeveless vests and long-sleeved full-length robes. Collars are either narrow and round or V-neck, with front panels that either abut or overlap. Both figural and geometric decorations, in either woven or dyed patterns, are part of the rich legacy of this diverse group of silk robes. Also included are trousers and accessories such as leggings, socks, shoes, and aprons.

Other costumes in the Shōsōin include robes worn by craftsmen, similar in cut to the full-length robes with the round collars mentioned above, but in hemp rather than silk; robes with wide flaring sleeves; and even archaic, right-closing *haniwa*-style costumes.

The Shōsōin costumes are very likely representative of diverse types of Asian dress then in use, and any number of them may well have been made outside of Japan. In later Japanese traditional dress, several of these early modes of clothing were to be reflected in the costumes of the No theater.

According to period documents, dress at Japan's imperial court followed that of China's at this time, with rank indicated by color. Contemporary pictorial representations depict both male and female courtiers in long flowing robes with voluminous sleeves ample enough in length to cover the hands. A characteristic of male dress was a close-fitting, narrow, round collar, while female dress featured wide front panels that overlapped in the left-over-right sequence. Women's court dress also included one or more underrobes that closed in the same manner.

Heian Period

Kyoto became the new imperial capital at the end of the eighth century, marking the beginning of the long and relatively peaceful Heian era (794–1185). Japan's previous periods of intensive cultural absorption from the Asian mainland was followed by the internal development and refinement of foreign ways combined with native sensibilities.

A costume history of this period cannot be based on extant garments, as extremely few examples have survived. Knowledge of Heian dress is largely derived from pictorial representations, wardrobe records, and two of the earliest novels in world literature—the *Tale of Genji*, by Lady Murasaki Shikibu, and the *Pillow Book* by Sei Shōnagon.

The novels describe the insular world of the imperial court and its daily life full of intrigue, poetry, wit, romance, and a remarkably refined way of dressing. Women wore layer upon layer of silk robes, with only the edges of individual robes being revealed at the sleeve ends, collar, and hem, and the outermost robe setting the overall tone for the color scheme. A woman's taste and sensitivity was displayed by her choice of color combinations in

selecting the various robes for the ensemble in accordance with the season, an occasion, or a prevailing mood. Further articles of clothing, such as a jacket, skirt-like pants (*bakama*), and an apron worn at the back completed women's court dress.

The robe, presumably worn closest to the body in this ensemble, is considered the precursor to the Edo period (1603–1868) *kosode* in terms of construction and shape. This innermost garment had an overall T-shape composed of square- or rectangular-shaped sleeves with narrow openings for the hands. These sleeves attached to long, straight lengths of cloth composing the body of the robe. A relatively wide, flat collar and lapels were sewn to the inner edges of the body panels at the front of the garment. This article of clothing conforms to the present-day kimono.

Male dress of the Heian period retained the narrow, round tunic-like collar reflecting the earlier period of influence from the Asian mainland, and men also wore a skirt-like trouser and an underrobe or two. Sleeve shape departed from previous mainland models in that a square or rectangular shape came to dominate, and a single sleeve could be as wide as the entire body of a garment. In the wearing of such a robe, the bottoms of the sleeves, which were unsewn at their extremities, could practically sweep the ground.

It is also during this period that family crests are thought to have first appeared on clothing. Some Heian costume types have persisted to the present day as seen in imperial court wear, religious dress, and costumes of the No theater.

Kamakura Period

During the latter part of the twelfth century, the base of power in Japan shifted away from the increasingly decadent, self-absorbed imperial court in Kyoto to provincial military clans who chose the town of Kamakura as their headquarters. There are few extant garments from the Kamakura era (1185–1333), and the period literature is not very rich on the subject of costume. However, well-detailed surviving paintings do give an idea of dress at that time.

Women's clothing was less encumbered by exaggerated multilayering, and large-scale dyed patterns appear on some female outer robes. Pattern-dyed designs were to become one of the most important creative expressions in later Japanese dress. Expressions of originality in men's clothing also began to be manifest through the use of outscaled motifs and the splicing together of pieces from two completely different robes in order to create a startling new costume. Buddhist sects (such as Zen), previously unknown in Japan, were introduced from the Asian mainland, which resulted in the importation of *kesa* made from certain luxurious types of textiles otherwise unavailable to the Japanese. Earlier *kesa* were, on the whole, more humble in appearance.

Nambokuchō, Muromachi, and Momoyama Periods

The imperial city of Kyoto became the capital again with the advent of the Nambokuchō era (1333–1392), a period marked by clashes between rival military clans. Warfare continued during the subsequent Muromachi period (1392–1568). Since the advent of the Kamakura era, the imperial family had ruled in name only; the shogun, as the supreme military power, wielded the real power.

In regard to cultural matters, the imperial court ceased to be in the vanguard. Elite members of the military class and high-ranking Buddhist monks were the leading practitioners of the newly established and extremely aesthetic tea ceremony. The shogun Ashikaga Yoshimitsu (1358–1408) was the first important patron of the No theater.

Costumes of the No theater continued to exist in a wide variety of different types through the early twenty-first century. During the initial centuries of the all-male theatrical form, actors wore garments donated from the wardrobes of their elite patrons. By the Edo period (1603–1868), No costumes were being made specifically for use on the stage; however, for the most part the costume styles did not change and continued to reflect the clothing of earlier periods.

Within the broad category of No robes called *ōsode*, a term referring to tall and wide sleeves that are left unsewn at their ends, are certain types of robes long since obsolete in Japan, except within the most conservative and traditional spheres of Japanese life, such as imperial court rites and Shinto rituals.

Often making use of gold threads in the form of flat, gilded narrow strips of paper, along with silk threads, *ōsode* costumes always have woven designs. These designs can be quite bold in scale and composition, though their coloration is more reserved, usually limited to just one color for the silk. The No theater also preserves the skirt-like trousers (*bakama*) of earlier times, and the layered wearing of costumes, with an *ōsode* robe typically worn as an outer robe.

The other principal category of No costumes features robes with sleeves shorter in height and width relative to *ōsode* sleeves. The sleeves are also rounded off at their bottommost outer edges rather than having a right angle as in *ōsode*. Sleeve ends are sewn up, allowing just enough of an opening for the hands to pass through. The name for this general category of No costumes is *kosode*. The same term had been used for the plain silk robe worn next to the skin and under layers of voluminous garments in the Heian period.

During the Muromachi period, the *kosode* literally emerged as acceptable outerwear. What had previously been private intimate wear was now permissible outside of domestic interiors. This form of dress became the principal vehicle for the expression of changing fashions and styles.

During the Edo period, most *kosode*-category costumes still preserved Muromachi and Momoyama period styles. Archaic styles that persisted included the use of heavy, ornate brocade fabric, extensive gilding, the splicing together of two completely different kinds of fabric in one robe, and an empty-center composition that concentrates the design motifs at the shoulders and hem of the robe. Such costumes did, however, change their overall sleeve shape from oblong to squarish in response to an Edo period trend, and certain No robes with embroidered designs were occasionally influenced by contemporary fashion styles.

Extant No costumes date as far back as the latter part of the Muromachi period. No robes were still being made in the early twenty-first century, and some of the modern producers made use of traditional hand weaving and natural dyeing techniques.

For the purpose of providing comic relief from the tragedy and melancholy of No, *kyōgen* plays were traditionally performed along with No plays. Costumes for *kyōgen* reflect lower-class dress and are made of bast fibers (usually hemp or ramie) rather than silk, use no gold threads or gilding, and are patterned by means of dyeing—unlike No robes with their woven, embroidered, or gilded designs. Extant *kyōgen* costumes do not predate the Edo period.

In the 1540s, when the first Europeans reached Japan, the country was in the midst of protracted civil war. This combination of turbulent times and a new wave of foreign influence led to the creation of some astonishing examples of samurai-class dress. Western-style tailoring and the newly imported “exotic” fabrics of European woolen cloth, Indian cotton chintz, and even Persian silk tapestry can be seen in several extant *jimbaori* (a type of vest worn over armor).

Further creativity in male dress is evident in some short *kosode*-shaped garments (*dōfuku*) associated with the leading military figures of the sixteenth century. These robes exhibit unconventional motifs and surprising color combinations.

Edo Period

Three successive military leaders were to emerge as unifiers of war-torn Japan. An enduring peace was finally established by the last of the three, Ieyasu Tokugawa. A new capital was established in Edo (later known as Tokyo), and all of the subsequent shoguns were supplied by the Tokugawa clan ruling from Edo while the imperial court remained in Kyoto. Japan entered a period of isolation, during which time the new religion of Christianity was suppressed, travel to and from Japan was prohibited, and foreign trade came under strict controls.

Conservative dress became the norm for the samurai class. Men’s formal wear consisted of a short vest with winglike shoulders and the traditional *bakama*, with both



Man in samurai clothing. The traditional samurai costume consists of armor, *hakama* (skirt-like pants), and a short vest worn over the armor. The *hakama* and vest, both typically dyed blue, were made from a bast fiber. © HISTORICAL PICTURE ARCHIVE/CORBIS. REPRODUCED BY PERMISSION.

garments made from a bast fiber patterned with tiny repeat motifs and invariably dyed blue. The samurai had no more wars to fight, though armor and its associated vest continued to be made. Although creative examples of the vest were still produced, samurai were not encouraged to dress like dandies.

The greatest creativity in dress during the Edo period was manifest in the *kosode*. Much of the impetus for transforming this garment into such a fashion-conscious form of dress came from the newly rich merchant class, which was, nevertheless, at the bottom of the social hierarchy.

Whereas the No theater was the preserve of the upper classes, Kabuki theater was the performance art for the nouveau-riche merchants. Most Kabuki costumes have the standard T-shape of *kosode*; however, their coloration tends toward the garish and their design motifs can be overwhelming in scale. For example, a giant lobster might cover the entire back of a robe.

Leading Kabuki actors (also an all-male theatrical form) became wildly popular, their faces and dress disseminated in myriad woodblock prints. However, their costumes tended to be too outlandish to influence fashion, other than by popularizing a particular shade of a color or a certain motif. Kabuki costumes of the early twentieth century continued to resemble those of the Edo period.

Buddhist clergy ranked high on the social scale and were given administrative powers and official support under the Tokugawa government, enabling them to share in the general prosperity. The most unusual tendency seen in *kesa*, the patchwork garment, was a pictorial impulse that resulted in examples being woven, embroidered, or painted with such narrative representational imagery as birds and animals in landscape settings, gatherings of divinities, and even flower arrangements. Two of the methods used to satisfy token adherence to the patchwork tradition involved the stitching of cording or the drawing of lines onto the garment in order to create the impression of a pieced construction. As the *kesa* is a flat, wide, horizontal-oriented, usually rectangular-shaped garment, an inspiration for this new style in surface design was quite likely to have been the broad painted screens widely in use during the Edo period.

The *kesa* also reflected fashionable taste in a more indirect way as a result of the custom for lay Buddhists to donate valuable clothing to temples. The garments would be unstitched, cut up, and remade into Buddhist robes. Other *kesa* were assembled from rich brocades, which were being woven domestically, as the Japanese textile industry had, by this time, absorbed the foreign skills and technology necessary for the weaving of luxury textiles.

The extravagant tendencies in *kesa* led at least one Buddhist sect to make an austere, monochromatic, unpatterned vestment in a bast fiber. Although there were

no new innovative styles, *kesa*—in the early 2000s—reflected all of the variety seen in the Edo-period examples. However, several early twenty-first-century textile artists in the West have made creative works inspired by the traditional form of the *kesa*.

Meiji Period

Japan was forced to end its isolation in the 1850s when Western powers with advanced military technology demanded trading concessions. The Tokugawa Shogunate collapsed, and power shifted to the imperial family, which moved the court to Tokyo in 1868 and proclaimed a new era, the Meiji (1868–1912). Once again, the Japanese realized the need to keep pace with more developed nations, and embarked upon a policy of rapid Westernization.

Western dress was adopted, with the emperor and empress helping to set an example for the rest of the country by occasionally wearing Western clothing. Buddhists and elite samurai families sold off quantities of *kesa* and No costumes, ultimately enriching museum and private collections in Japan and the West. For the more sophisticated urban population, and especially men, traditional Japanese dress ceased to be a part of everyday wear until eventually the use of traditional dress was relegated to Buddhist temples and monasteries; Shinto shrines; No, *kyôgen*, and Kabuki theater; tea ceremony and other traditional arts such as flower arranging; and the imperial court. Geisha, still an institution in Japan at the start of the twenty-first century, were still expected to entertain in kimono.

In the early 2000s, rites of passage such as children's coming-of-age ceremonies, school graduations, and weddings are occasions for members of the general public to wear traditional dress. A Japanese family also might don kimono when participating in special national and regional festivals or when relaxing after bath time at a traditional inn. It was not uncommon for a Japanese housewife to attend kimono school in order to better understand how to select and properly wear a kimono and its most important accessory, the obi.

During the Meiji period, terms were coined in order to distinguish the old Japanese way of dressing (*wafuku*) from the newly adopted Western dress (*yofuku*). Kimono (derived from the verb for wearing clothes and the word for “thing”) became the new term for the T-shaped garment formerly known as the *kosode*. The word has entered the dictionaries of languages the world over and commonly serves as the designation for the national dress of Japan, just as “sari” is universally recognized as the timeless Indian garment.

During the early Taishō (1912–1926) and late Taishō (1926–1989) periods, the *mingei* movement was founded by artists and intellectuals for the purpose of preserving and perpetuating the folk crafts of Japan, especially as practiced by farmers and ethnic minorities. Those who

championed the idea of *mingei* can be thought of as the East Asian inheritors of the Arts and Crafts movement, although they did not have to insist on the importance of handicraft, as did their Western predecessors, because in the traditional Japanese distinctions between fine and decorative arts were not emphatic. However, the elevation of handcrafted works made by simple-living country people and minorities on the fringe of Japanese society did not fit with conventional ideas of social hierarchy in Japan.

Examples of costumes collected and studied by *mingei* enthusiasts include the bast fiber and cotton robes of the indigenous Ainu tribe, specially dyed costumes from Okinawa, heavily stitched farmers' jackets, and fishermen and firemen's garb.

See also **Kimono; Japanese Fashion.**

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Alan Kennedy

JAPONISME Prior to the 1800s, Japan was a nation isolated from the West. The arrival of its wares in Europe and America in the second half of the nineteenth century precipitated a new creative surge in art and design that became known as *Japonisme*. While many scholars have studied the influence of Japonisme, or the assimilation of Japanese aesthetic principles on European painting and decorative arts, few have addressed its influence on Western dress. And yet fashion, which differs from traditional dress in that it stresses urbanity and constant change, eagerly absorbed the principles of Japanese design.

In the mid-nineteenth century, European and American garments were ornamented with Japanese motifs or made of fabrics exported from Japan while conforming to fashionable Western silhouettes. Later, in the early twentieth century, some costume items, ranging from tea gowns to opera coats, were constructed with elements adapted from the construction of kimonos. More recently, some of the world's most influential designers have emerged from Japan to redefine contemporary fashion.

Although some Japanese objects had been arriving in Europe since the 1600s, it was not until after the American commodore Matthew Perry opened this island nation to international trade in 1854 that Japonisme began in earnest. Its popularity accelerated when many Europeans and Americans saw Japanese artworks and design objects for the first time at the world's fairs of 1862 in London, 1867 in Paris, and 1876 in Philadelphia. These expositions exerted a profound influence on innumerable nineteenth-century artists, artisans, designers, and manufacturers. Everything from paintings to porcelain began to be produced in the Japanese manner. In the 1870s and 1880s, such designs—then considered avant-garde—developed into a distinctive style that came to be associated with the aesthetic movement.

While nineteenth-century critics had reservations about artists' adopting Japanese conventions in paintings and prints, this was not true in the arena of fashion. French textile designers in the 1890s, for example, readily appropriated new and "exotic" floral motifs from Japan, and these fabrics were readily used by couturiers like Charles Frederick Worth. The most popular item of dress exported to the West in the late nineteenth century was a modified version of the kimono, worn as a dressing gown. Both fully finished garments and unsewn components were sold at small boutiques and at large firms such as Liberty of London. Kimonos for export were often constructed with elements to suit the European market; these might include a set-in box pleat to accommodate the bustle; a collar lining instead of an under kimono; the addition of a knotted and tasseled trim; and a variety of sleeve styles.

In the decade prior to World War I, the construction of women's garments began to change dramatically. As early as 1908, revolutionary couturiers, such as Marie Callot Gerber and Paul Poiret, took inspiration from the drapery-like quality of kimonos. Loosely cut sleeves and crossed bodices were incorporated into evening dresses, while opera coats swathed the body like bat-winged cocoons.

One of the twentieth century's greatest couturiers, Madeleine Vionnet was inspired by the kimono, with its reliance on uncut lengths of fabric, and raised dressmaking to an art form. From the onset of World War I to the late 1920s, she abandoned the traditional practice of tailoring body-fitted fashions from numerous, complex pattern pieces, and minimized the cutting of fabric. A

“minimalist” with strict aesthetic principles who rarely employed patterned fabrics or embroidery, Vionnet relied instead on surface ornamentation through manipulation of the fabric itself. For example, the wavy parallel folds of a pin-tucked crepe dress evoked the abstracted image of a raked Zen rock garden, itself a metaphor for the waves of the sea.

Although the influence of the kimono on the construction of garments was extremely important in the 1910s and 1920s, surface ornamentation remained a vital force. During the art moderne, or art deco, era, French textiles in the Japanese style developed a more sophisticated use of both abstract motifs and recognizable images. Examples range from metallic lamé dresses that replicate the appearance of black lacquer inlaid with gold particles, to garments of brocaded silk woven with a pattern of crashing waves and fish scales. Also appropriated was the *mon*, or family crest. While the *mon* is usually an abstracted image drawn from nature, such as a bird or flower, it can also represent a man-made object, such as the *nara bi-ya*, or parallel rows of arrows; or celestial bodies such as the *mitsuboshi*, an abstraction symbolizing the three stars of Orion's belt.

The influence of “exotic” cultures on fashion began to diminish in the late 1930s. Instead, American and European designers created modern versions of historical Western dress, and this trend dominated fashion from the late 1930s through the 1950s. The revival of historical styles offered an escape from the pressures of the Great Depression of the 1930s and helped assert the growing sense of nationalism in Europe at that time. Also a factor in the United States was strong anti-Japanese sentiment during and after the war. Nonetheless, some of this country's most innovative designers remained open to Japanese influence. One of the best was Elizabeth Hawes, who designed a variety of Asian-inspired garments in the late 1930s and early 1940s using modern Japanese kimono fabric.

The use of Japanese elements became the cornerstone for another revolutionary American ready-to-wear designer, Bonnie Cashin. Born in California in 1915, Cashin was one of a handful of female American designers who made clothes for the modern and active woman. By using the loose construction of the *nakajuban*, or informal kimono worn by peasants, and discarding Western tailoring, Cashin created functional fashions that fit a broad range of sizes and later seemed decades ahead of their time. Not only were her garments in sharp contrast to the couture creations of her French contemporaries, they had little in common with the designs of her American counterparts. Cashin's use of indigenous Japanese textiles, like double *ikat* silks with their subtle geometric designs, did much to advance the notion of modern luxury in American fashion.

Although by 2004 Japonisme was no longer a major force in fashion, the influence of Japanese design and aesthetics continued to be important. One of the main

reasons was the dramatic impact of creators such as Issey Miyake, Rei Kawakubo, and Yohji Yamamoto. Born just before and during World War II, they became some of the most important fashion figures to chart a new course since the 1970s. Their use of oversized silhouettes, cutting-edge textiles, and the appropriation of Japanese aesthetic principle like *sabi/wabi* have made them leaders of the avant-garde.

See also **Asia, East: History of Dress; Cashin, Bonnie; Europe and America: History of Dress (400–1900 C.E.); Kimono; Vionnet, Madeleine.**

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Patricia Mears

JEANS “Blue jeans” are the archetypal garment of the twentieth century. They are traditionally ankle-length, slim-fitting trousers made of blue denim worn for labor and casual dress. The term “jeans,” or “blue jeans,” has been in widespread usage since the mid-twentieth century.

The word “jeans” comes from the word *Génes*, the French word for Genoa, Italy, where sailors were known

to wear sturdy pants of fustian, a sturdy twill of cotton, linen, or wool blend. By the sixteenth century, the fabric was being referred to as “Jene Fustyan.” By the eighteenth century, jean fabric was made entirely of cotton and was being used to make work clothes. Jean was available in many colors, but often dyed with indigo. Pants made from jean were often referred to as “jean pants,” the origin of the contemporary jeans.

Jeans, however, are made of denim. Denim is also a sturdy cotton twill, similar to jean, but even stronger. Denim is traditionally yarn-dyed and woven with an indigo-blue face and a gray or unbleached fill. This method of manufacture enables denim to develop distinctive areas of fading and wear with usage. It is commonly believed that the name “denim” is an Anglicised name for *serge de nîmes*, a French fabric dating back to the seventeenth century. While this attribution has been popular and widely disseminated, it has recently been called into question. *Serge de nîmes* and a second French textile known simply as “nim” were mainly wool, not cotton. The sturdy cotton twill now recognized as denim was originally given the name “denim” in eighteenth-century England. It has been theorized that the French name was given to an English product to add prestige.

To confuse the matter even further, jeans are sometimes referred to as dungarees. This term refers to a coarse calico fabric that was often dyed blue and used to make work pants. The word “dungaree” would later describe the pants as well.

Miners and the Workingman

The first true “jeans” were created in 1873 by Jacob Davis, a Nevada tailor, who went in with Levi Strauss, a San Francisco merchant, for the patent. The pair received a patent for the addition of copper rivets at the pocket joinings of work pants to prevent tearing—a boon to the many California miners and laborers. The first jeans Levi-Strauss and Co. produced were available in brown cotton duck and blue denim and were known as waist overalls (the name jeans not adopted until the mid-1900s). In the late nineteenth century, Levi’s (as they became known) began to acquire their hallmarks: the leather “Two Horse Brand” patch, lot numbers, and back patch pockets with distinctive stitching. The Levi’s “501,” which originated in 1890, is considered by many to be the archetypal pair of blue jeans.

Levi-Strauss had cornered the market with their denim pants, but competitors moved quickly. Companies manufacturing similarly styled denim work pants entered the market. These included OshKosh B’Gosh in 1895 and Blue Bell in 1904, which later became Wrangler. The Lee Mercantile began production of their waist overalls in 1911 and enjoyed their first great success with the Lee Union-All in 1913. During World War I, Union-Alls were standard issue for all war workers, and the design was modified for the doughboy uniform.

Hollywood, Cowboys, and Wartime

During the 1920s and into the 1930s, the image of the waist overall was given a glamorous spin by handsome cowboy movie stars like Tom Mix, John Wayne, and Gary Cooper. In 1924 H. D. Lee Mercantile Co. introduced their 101 cowboy pants, which were designed to meet the needs of cowboys, rodeo riders and others looking for authentic western garb. The 101 cowboy pant was given a facelift in 1941 when Sallie Rand, the wife of famous rodeo champion Turk Greenough, recut them for a tighter fit. These new and improved cowboy pants were then called Lee Riders. The romanticized view of the cowboy life seen onscreen brought about an enthusiasm for dude-ranch vacations, and tourists brought back comfortable waist overalls as souvenirs. This glamorous new image was reinforced by publicity photos featuring actresses like Ginger Rogers and Carole Lombard wearing the humble waist overalls while camping and fishing. Through these glamorous associations, the waist overall became associated with leisure and rugged individualism rather than manual labor. Young people began to adopt them into their casual dress, wearing them rolled up and baggy.

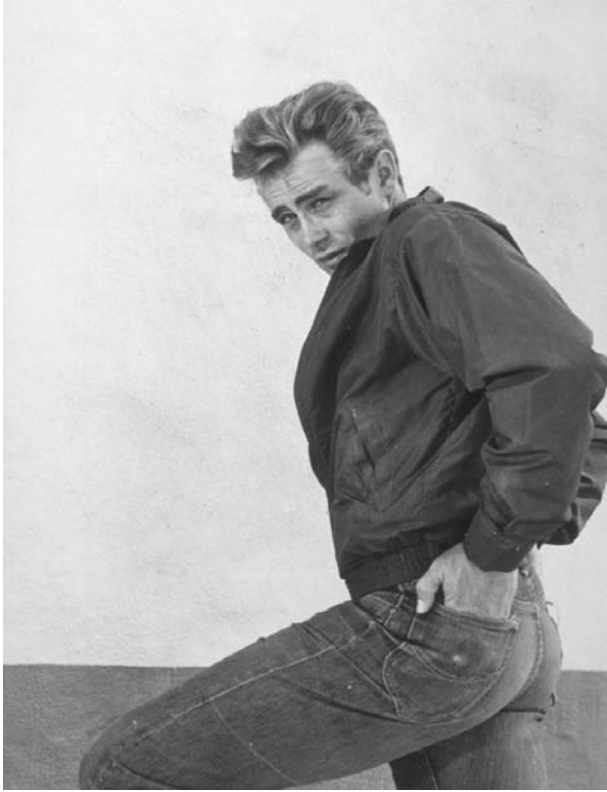
World War II would change the image of the waist overall forever. Raw materials were restricted for the war effort, and the general silhouette was slimmed down to reduce fabric consumption. As a result of these restrictions, Levi’s lost their back cinch and copper crotch rivet while the stitching on the back pocket was painted on to conserve thread. Denim began to be used as a fashion fabric by fashion designers like Claire McCardell, whose denim wrap dress, the “popover,” sold in the thousands.

American GIs brought jeans overseas with them to wear while off-duty. This had an important impact on the international reputation of jeans; they became associated with American leisure and abundance, especially in countries devastated by the war. To many, blue jeans were an important symbol of freedom and wealth.

Post-World War II Leisure and Rebellion

Blue jeans would continue to be associated with leisure in the post-World War II period. The term “jeans” became widely adopted during this time, and jeans began to be marketed specifically to the youth market. In 1947, Wrangler introduced the slim “body fit” jeans, which emphasized fit and appearance over traditional qualities like durability. In 1949, Levi Strauss and Co. opened an outlet in New York, and began nationwide promotion of their waist overalls, which they grudgingly began to call “jeans” in 1960. In 1953, H. D. Lee (formerly Lee Mercantile Co.) began an advertising campaign aimed at teenagers. Lee Riders were transformed into a slimmer “drainpipe” style popular with teens.

Once again, Hollywood films had an important role in the reinvigoration of the image of the utilitarian waist overall. While young children continued to idolize the cowboy, teenagers found new denim-clad idols in Marlon Brando (*The Wild One*, 1953) and James Dean (*Rebel*



Actor James Dean in jeans. The entertainment industry did much to promote the popularity of blue jeans in the 1950s, associating them with rock stars and sexy film rebels. © SUNSET BOULEVARD/CORBIS SYGMA. REPRODUCED BY PERMISSION.

Without a Cause, 1955). Denim now had a dangerous element and a healthy dose of sex appeal. Exciting new rock'n'roll musicians like Eddie Cochran, a Levi's devotee, also played a role in the popularization of denim. This rebellious association caused jeans to be banned from many high schools throughout the 1950s, but this only strengthened their popularity.

The 1960s saw an explosion of the production and acceptance of jeans as leisure wear. Denim as a fashion fabric also became widely accepted, and the important contribution denim jeans had made to fashion and popular culture began to be acknowledged. In 1964, it was boldly stated in *American Fabrics* magazine:

Throughout the industrialized world denim has become a symbol of the young, active, informal, American way of life. It is equally symbolic of America's achievements in mass production, for denim of uniform quality and superior performance is turned out by the mile in some of America's ... most modern mills. (*American Fabrics*, No, 65, 1964, p. 30)

With this mass acceptance came the need for distinction. Early in the 1960s, slim-fitting styles dominated but were superseded by the well-worn bell-bottom styles popularized by the hippie movement. The wearing of

jeans was both a political and social statement and the baby boomers embraced the aesthetic of customized decorated denim. Embroidery, paint, and appliqué on faded bell-bottom jeans became a powerful symbol of anti-establishment ideals around the world.

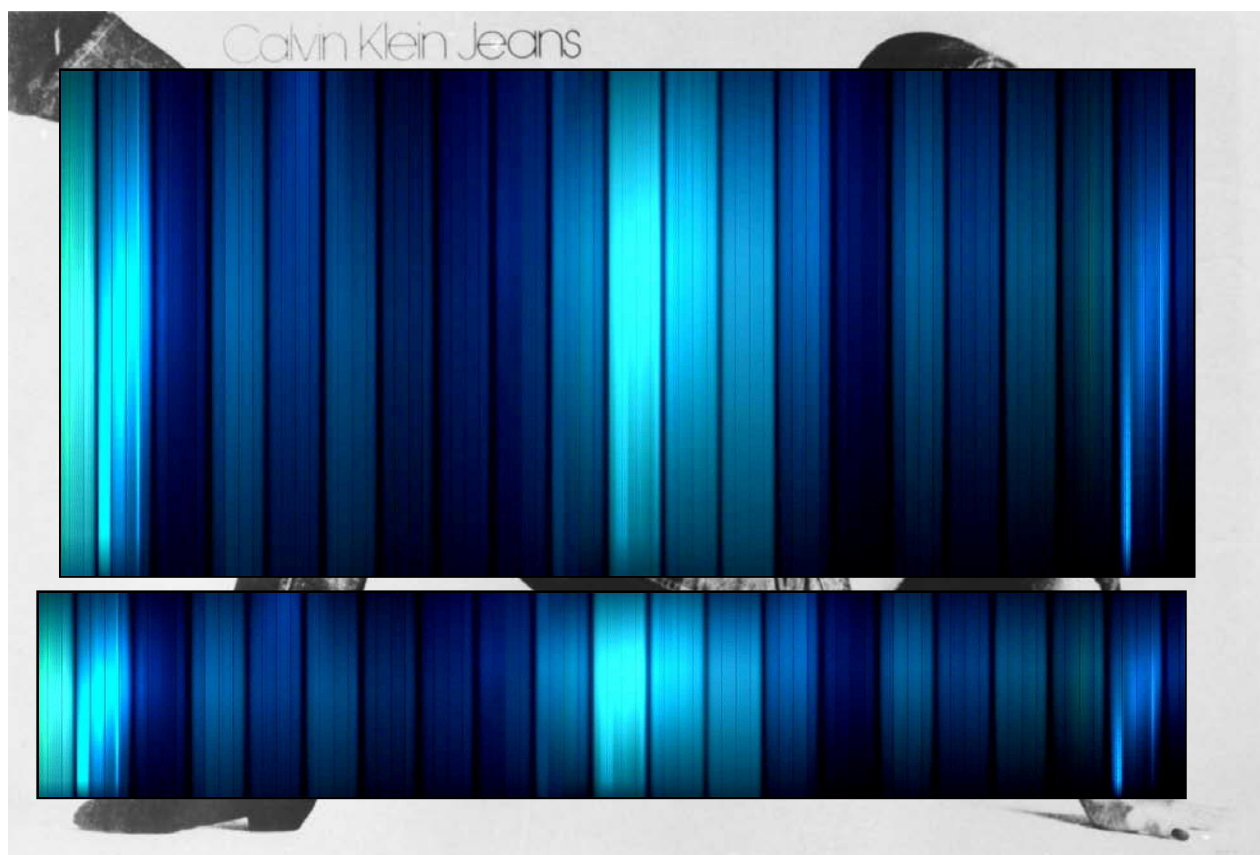
Designer Jeans

Since jeans and denim-inspired fashions were everywhere in the 1970s, this period has been called "the golden age of denim." The customization of jeans continued and reached its pinnacle with Levi's Denim Art Contest of 1973. Mass-produced jeans echoing the earthy styles worn by political activists and rock stars, and the traditional workingman's garb, the overall, became popular.

Increasingly though, denim jeans reflected a new sophistication. Early inroads were made by the Italian company Fiorucci with their Buffalo 70 jeans. Buffalo 70 jeans were skintight and dark, the opposite of the faded bell-bottoms worn by most consumers. Since they were also expensive and difficult to find, they became a status symbol among the Studio 54 set. Their success paved the way for the high-end designer jean market of the early 1980s. American socialite Gloria Vanderbilt introduced her jeans in 1979. Similar in styling to the Fiorucci Buffalo 70 jeans, they also featured dark denim, a slim fit that emphasized a woman's curves and a bold designer logo on the rear pockets. They were significantly more expensive than other jeans and were promoted as being "high fashion." The jeans used the glamour and celebrity of socialite Gloria Vanderbilt to promote them, rather than emphasizing their practicality or styling.

This type of marketing strategy would become increasingly important during the 1980s, since there soon was a deluge of similarly styled "designer" jeans on the market. Advertising had the ability to make or a break a brand's success, and this trend has continued. Designer jeans lines from this period included Jordache, Sassoon, Sergio Valente, and the legendary Calvin Klein Jeans. In 1980, Calvin Klein Jeans embarked on a now-legendary ad campaign featuring fifteen-year-old model Brooke Shields, who cooed provocatively, "Nothing comes between me and my Calvins." The public outcry was great, but Calvin Klein Jeans sales rose from \$25 million to \$180 million in the span of one year. During the next decade, sexy marketing campaigns became standard. Some of the most successful were advertisements for Guess? Jeans that featured sultry models like Claudia Schiffer in seductive poses.

The jeans market grew increasingly fragmented during the 1980s. What had been the uniform of youthful rebellion and social protest during the 1950s and 1960s was now seen as a wardrobe basic and worn by all age groups. The many different styles offered included pinstriped, acid-washed, stonewashed, cigarette cut, two-toned, stretch, and pre-ripped. With this focus on innovation and novelty, many traditional denim manufacturers languished. The designer denim movement continued into the 1990s when well-established fashion



Advertisement featuring Brooke Shields in Calvin Klein jeans. In 1976, designer Calvin Klein became the first fashion designer to showcase blue jeans on the runway. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

houses like Versace, Dolce & Gabbana, and Donna Karan branched out into denim.

Vintage Denim and Retro Styling

After more than a decade of designer jeans of various finishes, denim saw a return to classic styles, dark denim, and dangerous rebellion. Dark denim returned to mainstream popularity during the 1990s, a dramatic change from the pale, fluffy denim being produced throughout the 1970s and 1980s. Dark denim was stiff and was often worn with cuffed hems in the style of a 1950s bobby-soxer. Dark denim was seen as intellectual and ironic, a deliberate throwback to the essential elements of mid-century jeans. Traditionally styled dark denim was given an additional boost by the popularity of hip-hop. The hip-hop styles of the early 1990s were characterized by oversized, low-slung baggy jeans, associated with convicts forced to turn in their belts. Manufacturers like Ben Davis and Carhartt prospered since their no-frills, dark denim work clothes appealed to this hard-edged prison aesthetic and were prominently featured in music videos and lyrics by artists such as Dr. Dre and Snoop Dogg. Based on styles popularized by the hip-hop community, urban sportswear labels like FUBU, Rocawear, and Phat Farm

emerged. Mainstream labels like Tommy Hilfger and Polo Jeans were also appropriated in this style.

At the same time, vintage denim was experiencing a renaissance. By the late 1980s, the simple garment of the mid-century had been bastardized by the glut of fashion jeans on the market. To many consumers, vintage denim symbolized strength and integrity, a direct challenge to the perceived corruption of the 1980s. Increasingly the wearing of vintage denim became popular, and prices for original Levi's, Wranglers, and Lees soared. Others turned to faithful modern renditions of vintage denim. Evis Jeans, a Japanese company, made their name during the early 1990s by producing modern versions of classic denim, like the Levi's 501 and the Lee 101 with a twist. In 1999, Levi Strauss and Co. launched the "Red" line, a successful series of high-priced reproductions of vintage styles. Likewise, Lee jeans produced a replica of their highly collectible "hair on hide" cowboy pants for the Japanese market. Jeans, at least for the moment, had returned to their roots.

During the 1980s, smaller, higher-priced lines began to experiment with vintage-styled denim, paving the way for the vintage-inspired denim explosion of the

1990s. Adriano Goldschmied, founder of the influential “genius group” of denim innovators, was an early proponent of sandblasted knees and painted on “cat’s whiskers” (the wear pattern at the crotch of vintage jeans). The genius group would become hugely influential, spawning many denim labels, such as Diesel and replay, whose higher priced lines provided finishes that the coveted striations and fading that characterized vintage denim. By the mid-1990s this aesthetic had gone mainstream as seen by success of “Dirty Denim” produced by designers such as Helmut Lang and Calvin Klein. The denim craze has continued into the twenty-first century with cult denim lines like Mavi, Paper Denim and Cloth, Seven, and Blue Cult all competing in the marketplace with perfectly faded, whiskered, and creased jeans.

Jeans, the ubiquitous twentieth-century garment, will undoubtedly continue to have a permanent place in twenty-first-century wardrobes around the world. Their iconic status will remain intact, largely since they will be reinterpreted by each passing generation. In 1983, legendary French couturier Yves Saint Laurent told *New York Magazine*, “I have often said that I wish I had invented blue jeans. They have expression, modesty, sex appeal, simplicity—all that I hope for in my clothes” (*New York Magazine*, November 28, 1983, p. 53).

See also **Denim**; **Klein, Calvin**; **Strauss, Levi**.

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Clare Sauro

JERSEY Jersey is a weft-knit fabric that is also called plain knit or single knit. Some sources claim the term “jersey” is used loosely to refer to any knitted fabric without a distinct rib. It is called jersey because it was manufactured on the island of Jersey off the coast of England. This early version of the fabric was used for fishermen’s clothing and was a heavier weight fabric than the jersey fabrics of the early 2000s. The related term in current usage used to describe athletic shirts is from a similar origin. The tight-fitting, knit tunic-style sweaters worn by seamen were also known as jerseys.

Jersey can be made by hand or on flat and circular knitting machines. Jersey knits are made from the basic knitting stitch, in which each loop is drawn through the loop below it. The rows of loops form vertical lines, or wales, on the face of the fabric and crosswise rows, or courses, on the back. Jersey knits are lightweight in comparison with other knits and are the fastest weft knit to produce. Jersey stretches more in the crosswise direction than in length, may be prone to runs, and curls at the edges because of the difference in tension on the front and the back.

Historically, jersey was used mainly for hosiery and sweaters. However, as early as 1879 the actress Lillie Langtry, “the Jersey Lily,” made jersey fashionable for daywear. Her costume was made up of a tight-fitting, hip-length jersey top that was worn over a pleated skirt. In the 1920s Gabrielle Chanel popularized the fabric for comfortable womenswear, constructing dresses and suits out of it.

Jersey may be finished with napping, printed, or embroidered. Variations of jersey include pile versions of the knit and jacquard jersey. Pile jerseys have extra yarns or sliver (untwisted strand) inserted to make velour or fake-fur fabrics. Jacquard jersey incorporates stitch variations to create complex designs that are knitted into the fabric. Intarsia fabrics are jersey knits that use different colored yarns to produce designs and are more costly to produce than printing the design as a finish.

Jersey is used to make hosiery, T-shirts, underwear, sportswear, and sweaters. It has also been incorporated into the home furnishings market and is used for bedding and slipcovers.

See also **Napping**.

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Marie Botkin

JEWELRY Jewelry is often associated with treasure—gold, gemstones, valuable materials—and is considered to be objects of intrinsic beauty, though the early beginnings were very different. In prehistoric times, long before humans worked metals, jewelry was made of non-precious materials. Burials of 30,000 B.C.E. in Europe show that at the time people used local materials available to them, such as shells and pebbles, and, in hunting societies, also animal teeth and claws, to make jewelry. Existing examples reveal that pieces were engraved with intricate geometric patterns and, later, zoomorphic images. Thus, jewelry was an early form of decorative art. The study of some primitive cultures gives evidence that organic materials, which have since disintegrated, would have also undoubtedly been utilized in the past. It was not until a later stage of human development that people chose precious and possibly scarce materials from far-away for jewelry.

Jewelry is as old as humankind. Whether coming from a primitive culture or modern civilization of the West or East, and regardless of material and style, humans of both genders and all age groups have the need for self-adornment. The significance of jewelry transcends time limits and geographic boundaries; similarities in the use of jewelry for personal adornment become apparent in the study of various cultures.

In prehistoric times, as well as in contemporary cultures, jewelry is not only ornamentation for the body, but also a means of communication. Hierarchy, prestige, and power are expressed through jewelry, which can affirm the status of an individual in society. What initially appears to be an ornament can mark allegiance to a society or individual. Men and women can impress each other through jewelry. Yet possibly the most powerful qualities attributed to jewelry are the amuletic and talismanic functions of warding off evil or giving luck. These properties go back to the origins of jewelry and continue well into the nineteenth century. Even in contemporary cultures people carry good-luck charms. Jewelry also played an important role in protecting against the dangers of life, and was given in burials for the afterlife of the deceased. In addition, jewelry was also worn as a sign of personal affection and fidelity, and marked special occa-

sions in life, such as coming of age, association to a religion through communion or confirmation, nobility, marital status, and motherhood. Jewels in their aesthetic expression are not only signs of wealth and taste, but also reflect—and communicate—the personal character and temperament of the wearer.

Throughout its history until about the mid-twentieth century, when jewelry experienced a radical change, it had been dependent on the fashions of the day, with the exception of finger rings. Varying necklines, sleeve lengths, hemlines, and fabrics determined the type of jewelry worn, while the choice of materials and symbolism determined its function and usage. The creativity of the goldsmith is boundless, as are the types and styles of wearable objects for the body.

If not passed on as a family heirloom or given for the person's afterlife and found in excavations of burials, many types of jewels that are known to have existed have not survived. Jewelry made of precious materials, regardless of century or culture, have been destined to be dismantled, the gemstones reused and the metals such as silver and gold melted down for bullion, either to become a financial resource or to be remodelled in a new fashion. Jewels with enamel have withstood this destiny, as it was too complicated and costly to remove the enamel, whereas golden chains with a considerable weight in metal were the first to be melted down. Few images of jewelry types and how they were worn survive from antiquity. Mummy masks and wall paintings of the ancient Egyptian era, ancient Greek statues of gods and vase painting, Etruscan tomb sculpture, Roman tombstones, and the informative mummy portraits of Fayum from the Roman period all give valuable evidence. In the Middle Ages, tomb effigies and even religious paintings of the Virgin Mary and saints illustrate jewelry of the time. More importantly, the development of portrait painting and the depiction of the individual from the fifteenth century onwards (supplemented after the mid-nineteenth century by photography) enables a comprehensive study of jewelry, and makes possible the reconstruction of many types that are no longer in existence.

In prehistoric times people chose materials from their immediate environment. A statuette dating back to 20,000 B.C.E., the so-called "Venus of Willendorf," shows a fertility statue wearing a bracelet, and burials give evidence of the use of necklaces made of snails and shells—both fertility symbols and a sign of motherhood. Men wore animal teeth and claws to signify their strength over the animal kingdom and their ability to hunt and, in turn, feed and protect their families. Such objects would possibly have marked their position within the community. In its early stages, jewelry was predominantly amuletic—its function was to guard its wearers in a life of hardships.

Until recently, and even to a limited extent in the early 2000s, among traditional peoples who managed to resist the impact of Western religion and culture, it is

possible to discern elements of these more traditional attitudes toward personal adornment. Tattoos, makeup, and jewelry were in many cases, in such societies, not simply matters of personal adornment, but also conveyed specific messages about social and gender roles; they were used to ward off disease and other evils, and sometimes also to work magic against opponents; and as acts and signs of prayer and devotion to divinities. A widespread, if attenuated, example of the magical power of jewelry can be found throughout the Middle East and in parts of Africa, where the wearing of blue glass beads as a means of warding off the “evil eye” is very common.

In some societies, Western-style jewelry has still not completely effaced the wearing of more traditional forms of jewelry. The use of natural materials in jewelry in ways that probably preserve a very long continuous tradition of craftsmanship can be found, for example, among the highland peoples of New Guinea, where shell, bird-of-paradise feathers, boar tusks, and other animal products are commonly employed in personal adornment. Until the second half of the twentieth century these elements of jewelry were ubiquitous in the absence of alternative materials (for example, metal objects); in the early twenty-first century their continued use represents a choice among a wide range of possibilities.

In other contemporary non-Western societies, jewelry can still be seen as fulfilling another of its ancient functions, that is, it acts as a repository of wealth while also retaining its amuletic properties. Among pastoral nomadic peoples in the steppelands of Asia, throughout the Middle East, and in North Africa, women commonly wear very heavy silver jewelry, including headdress ornaments, earrings, necklaces, bracelets, belts, and frontlets, sometimes including actual silver coins (of many eras and many countries) worked into the jewelry. These coins also had an amuletic function, because their jingling sound was believed to ward off evil. Such jewelry not only displays the status of the family to which the woman belongs, but also acts as a highly portable form of wealth that can be converted to monetary use at any time it is needed. Likewise, in cities and agricultural regions of the Middle East, India, and Southeast Asia, gold jewelry acts as a repository of wealth as well as being beautiful and prestigious. In many Indian communities, for example, the conspicuous wearing of gold jewelry by a bride is an essential element of a wedding ceremony.

Jewelry found in western Asia in the cradle of civilization from about 5000 to 2500 B.C.E. illustrates a society with a taste for refined and decorative jewelry, as well as a trade network in supplying rare materials for their goldsmiths and differing local traditions. The earliest examples were necklaces made of obsidian from Turkey and cowrie shells with red stain from the nearby coastal areas. The most splendid jewels found in the area were from the royal graves of the Sumerian city of Ur in southern Mesopotamia, where the king and queen lay

buried accompanied by their soldiers and attendants. Men wore beads to keep their headdress in place, whereas women’s jewelry was more elaborate with dress pins, headdresses, and necklaces made of embossed and repoussé gold, probably from the areas currently known as Iran and Turkey. The motifs were stylized flowers and foliage, interspersed with beads in varying geometric shapes cut from lapis lazuli imported from Afghanistan and carnelian from India. The designs are intricate with signs of inlay, filigree, and the use of alternating colors.

Like the Sumerians, the ancient Egyptians from 3100 B.C.E. till the Graeco-Roman period in the first century B.C.E. showed a preference for lapis lazuli and carnelian, and typically, in Egyptian jewelry, turquoise is added to this combination. The resources in the area were vast and the choice of materials for the Egyptian jewelry-maker amazing as they also included a variety of organic materials. Gold and many other metals were found in the surrounding areas as were agates, amethysts, garnets, jaspers, malachite, and steatite, to name but a few. Glazed faience, and glass imitations in substitution, were applied to achieve colorful compositions, forming a contrast to the rather plain clothing the Egyptians wore, which was essentially made of white linen. Pectorals and necklaces were the most popular of jewelry types, but bracelets and head ornaments of all sorts are characteristic for the culture. The motifs ranged from the animal world (including fish and lions), the magical scarab, sphinxes, the *udjat* eye, and deities, either signifying rank or serving an amuletic purpose. Other designs are of a more decorative nature with vivid color combinations achieved through varied bead shapes and stones. Pharaohs, princesses, peasants, and artisans alike wore jewelry in life and in death, many surviving types were in fact funerary objects. The jewelry-making techniques were most sophisticated, such as inlaying in cloisons and granulation, and we even have pictorial records of craftsmen from ancient Egypt demonstrating technical processes in their workshops.

In the eastern Mediterranean of about 2500 B.C.E. there was the Minoan culture in Crete, which was taken over by the Mycenaeans in about 1450 B.C.E. The jewelry of that period and area is characterized by an abundance of gold; their styles were greatly influenced by the jewelry of the Babylonians and Egyptians. The Phoenicians were traders who colonized the eastern and western Mediterranean from Syria to Spain, and their choice of jewelry was influenced by the ancient Egyptians. Near Eastern designs also had influence on the later Greeks, as seen in the Orientalizing style of the Archaic period (700–480 B.C.E.), and in Etruscan jewelry (seventh to fifth centuries B.C.E.). The Etruscans were known for their technical perfection in goldsmithing and most of all for their outstanding technique of granulation with almost pulverized granules of gold. By the seventh century B.C.E., however, forms and decorative elements in jewelry were dominated by Greek designs and symbols.

Greek goldsmiths of the classical to Hellenistic periods were renowned for their technical skills and fine craftsmanship mainly in gold—a reputation that would be retained in future centuries. Greece was not rich in gold resources until its empire was extended as far as Persia in the fourth century B.C.E. In the classical period, from the Crimea to as far west as Sicily, Greek men wore more jewelry in some areas than others. In certain places it was even considered to be effeminate. Jewelry were gifts presented at birth, birthdays, and weddings, or even as votive offerings to cult statues. Rings and hair wreaths adorned men, both men and women wore rings, and the main forms of adornment for women were necklaces, earrings, bracelets on their upper arms or thighs, and diadems or golden nets in their hair. Fibulae were widespread and not only a decorative feature, but functional in as much as they held the drapery of the chiton on the shoulder. As the iconography of Greek jewelry confirms, it was intended for women, mainly to attract the opposite sex. This may explain the numerous images of Aphrodite, the goddess of love, in gold, as three-dimensional figures suspended from necklaces or earrings, possibly given at the birth of a child. Eros, symbolic of desire, was equally popular and given as a token of love. Deities such as Athena or Dionysus or other figures from mythology referred to religious beliefs and the power of the deities during life. Bracelets worn in pairs on the upper arm or rings with elaborately coiling snakes functioned as amulets, calling on the sacred creatures of the underworld to protect against evil. Antelopes and goats would attract the opposite sex, whereas lions were worn as emblems of fertility and royal power. These decorative motifs were all rendered in a naturalistic manner in gold sheet metal with intricate filigree wires and granulation, as were the interspersed motifs from nature such as seeds, nuts, and different shapes of foliage. Enamels, garnets, emeralds, and glass pastes became fashionable during the Hellenistic period as beads or inlay to add color to the previously predominantly gold jewelry.

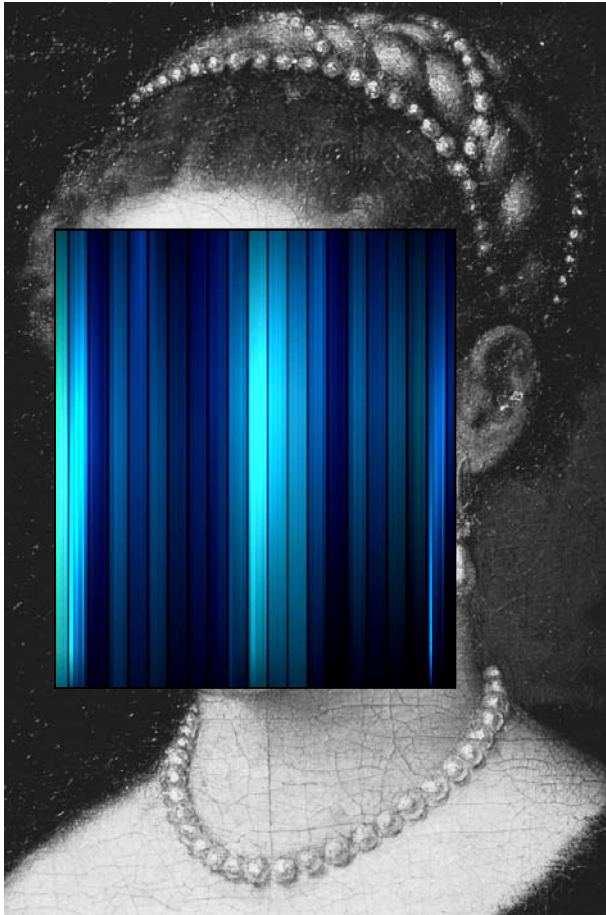
With the loss of Greek independence and the victory of the Romans over Macedonia in 168 B.C.E, Rome became a strong military and political power. The wealth of the new empire attracted many Greek craftsmen to come to the capital, where they were most successful. Essentially the Romans followed Greek styles until about the first century B.C.E, when the aesthetics of their jewelry began to change. The jewelry became unpretentious, the gold techniques less elaborate, the designs simplified, and more emphasis was laid on the choice of stones and the use of color—a new taste had developed, it was the beauty of the material to which one aspired. Regional differences are evident: jet was fashionable in Britain, where it was found in Whitby, and amber from the Baltic Sea was cut in Aquileia in Roman Italy. Emeralds from the newly discovered mines in Egypt—what was then recently acquired Roman territory—became fashionable and their abundance led to the natural hexagonal crystal



Bracelet by René Lalique. Lalique began designing jewelry in the late 1880s and was known for his unique combinations of metals, glass, and gemstones. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

shapes being drilled, strung on thread, or connected with simple gold links to be worn as necklaces. Garnets were imported from the Middle East, and sapphires from Sri Lanka. Pearls were considered to be an expression of luxury and indulgence. Apart from the Romans showing a preference for gemstones, each has a special significance, described in the *Historia naturalis* by Pliny the Elder (23–79 B.C.E). Specific gemstones were chosen for certain images, such as Bacchus on amethyst as a safeguard against drunkenness; the Sun god Sol is depicted on heliotrope; and Demeter, goddess of crops, on green jasper to symbolize growth and abundance.

Trade was flourishing in the vast empire with far-reaching provinces, and jewelry was being produced in Rome, Alexandria, and Antioch. Roman goldsmiths had guilds and rules existed about who could wear certain types of jewelry, but these soon diminished. During the Republic gold jewelry was reserved for the aristocracy, but by the first century C.E. its significance soon depreciated and by the second century gold was worn by those who could afford it. With adornment becoming socially acceptable for a wider public, even slaves were permitted to wear jewelry made of iron—it was mass produced, and thus plenty has survived from the Roman period. With a thriving economy by the second century, Roman jewelry became more elaborate, even heavy and gaudy—a sign of wealth and status—yet at the same time the iconography suggests the jewelry was full of symbolism and personal messages for the wearer. Deities became symbols of wealth and good fortune, the gorgon Medusa destroyed evil powers, the phallus was a popular good luck charm, and cupids with Venus or cupids riding on dolphins tokens of love. Images of clasped right hands or husband and wife facing each other alluded to the mar-



Detail from Titian's *Girl in a Fur*. The Renaissance lady in this painting wears pearls, which were a popular, if expensive, jewelry choice during the period. © BURSTEIN COLLECTION/CORBIS. REPRODUCED BY PERMISSION.

riage vows, and Latin inscriptions served as charms to protect life. Other types of jewelry such as the brooch were more decorative in character and, in fact, served a functional purpose of holding the drapery together.

By the fourth century the Roman Empire was in decline. With Christianity having been recognized by Constantine the Great, the iconography found in jewelry was relevant to the new religion, but often coded to protect the owner from being persecuted. The early Christians appear to have worn finger rings as a sign of their allegiance, and engraved on the bezels are symbols and ciphers of Christ the Saviour. In the fourth century the empire transferred to East Byzantium with its capital in Constantinople, which continued as an ecclesiastical and successful trading power until 1453 when the city fell to the Ottoman Turks. Greek goldsmiths were active there, and with their influence, despite the style being a continuation of late Roman jewelry with a love for gemstones and color, there was a greater emphasis on intricate goldwork with enamel or niello decoration. Except for bronze

gilt or gold rings, the laws were strict about who could wear jewelry. Emeralds, pearls, and sapphires were reserved for the emperor, and all the splendor of their richly embroidered and bejeweled fabrics is documented in the mosaics of the churches in Ravenna, northern Italy, as are the elaborate necklaces, earrings, and brooches. Nevertheless, the iconography was religious and the cult of saints is confirmed by the use of pectoral crosses with their images and relic inserts.

Mutual artistic influence between the Byzantine world and the expanding world of Islam is evident from the mid-seventh century onward. Byzantine and Islamic influence can also be seen in the jewelry of the Germanic tribes that occupied much of Europe after the fall of the western Roman Empire. Germanic tribesmen acquired gold from Byzantium. The jewelry of these nomadic tribes tended to be restricted to basic types and was more functional in its application, but nonetheless the jewels were a statement of status. Men wore belts, buckles, and sword harnesses; both men and women needed clasps for their dress, and these are found in the form of disc brooches or fibulae. The tribes show distinctive styles in their goldsmiths' work, but even they had many common elements, such as sophistication in the applied goldsmithing techniques, the lavish engraving, the use of garnet inlays, and the intricacy of patterns, including stylized animal themes.

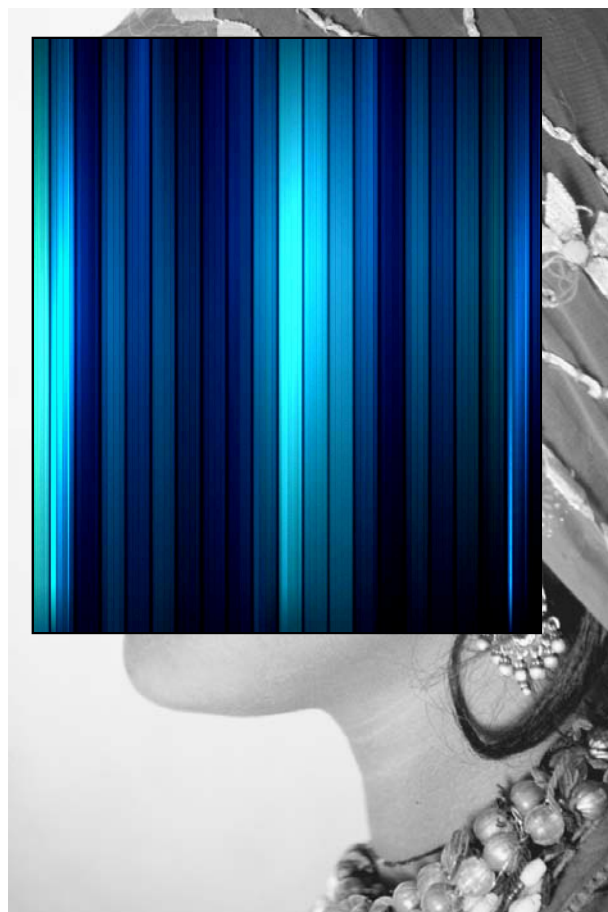
During the Middle Ages cities were enlarging, the merchant classes were gaining prominence and becoming a new economic force, and with the church losing power, society became more worldly. With the rise of the middle classes and increase in wealth, sumptuary laws became necessary to restrict who was allowed to wear jewelry. Fashions determined the types of jewelry worn: with the sleeves becoming wider and more lavish, bracelets were unnecessary; high collars did not allow for earrings; cape-like coats required brooches; and the high waistlines of women's dresses made fancy belts necessary. Rings with signets or love messages were very popular.

By the twelfth and thirteenth centuries an international style in jewelry had evolved. Shapes of stone settings, designs, and decorations showed astonishing similarities in England, France, Denmark, Germany, and Italy. This phenomenon presumably can be explained by the trade routes and import of gemstones from the Near and Far East. Paris was trend-setting in the manufacturing of jewelry, whereas the ports of Venice and Genoa were influential in trade. The inscriptions on jewelry were mostly in Latin or French, the international language of the courts. The pointed arches and tracery of Gothic architecture, naturalistic rendering of foliage in sculpture, and the colors of stained glass were mirrored in the jewelry designs of the time. Devotional and secular iconography were often interlocked, gemstones in cabochon were amuletic or reflected divinity, and the images of saints had protective and healing powers, as did the emerging use of the bones of saints in reliquary pen-

dants. Flowers and animals decorate medieval jewels as a symbol of faith, and classical gems were given Christian interpretations. Medieval jewelry was largely heraldic, religious, or expressive of courtly love.

In Europe the transition to the Renaissance period differed according to country, beginning with Italy in the fifteenth century and spreading throughout Europe by the sixteenth century. Italy, with its discoveries of ancient monuments and sculpture, was all-important in the re-birth of the cultures of ancient Greece and Rome, whereas in northern Europe Gothic styles continued much longer. With an explosion of economic trade, in particular wool and banking, many wealthy families in Italy became patrons of the arts. Goldsmiths became known as individuals by name. In the fifteenth century, Florence and the Burgundian Courts established trends in dress and jewelry; by the sixteenth and seventeenth centuries Spain became a major European power with colonies all over the world, leading to a dominant Spanish style in dress and jewelry. Religious wars raged in Europe and, often due to the circumstances, artisans traveled from one country to another—at the same time following the wealth of emerging courts in Europe. Jewelry again developed into an international style with less regional distinctions. Another factor that led to this phenomenon was the newly discovered art of printing. Artists made ornamental drawings that were printed and distributed throughout Europe, and even as far as the Spanish colonies, where jewelry was made in the style of the day for trade with Europe.

Men, in fact, showed more adornment than women. However, the function of jewels was display, as the abundance of portraits of that period document. The merchant classes were following fashions of the aristocracy, the materials used, though, were usually less precious. The heavy and dark velvets or brocades with gold embroidery were covered with jewelry, either sewn on the fabric as ornaments, or worn on the body. Pendants were fashionable for all genders, and the images were either religious or from classical mythology; exotic birds, flowers, or marine themes were also displayed as symbols of status and new wealth. Gemstones were in open settings when on the body, so that the amuletic qualities would be more effective. Heavy gold chains worn by both men and women on the breast or across the shoulder and cascading in multiple strands were undoubtedly a sign of social ranking. Men wore hat jewels, belts with sword harnesses, and jeweled buttons. The custom of wearing bracelets in pairs was revived from antiquity, as was the fashion for earrings. Decorative chains encompassed ladies' waists, often from which pomanders or pendants were suspended. Dress studs ornamented the already elaborate fabrics. To add to the display of color, Renaissance jewels often had polychrome enamels in combination with gemstones, such as rubies from Burma, emeralds from the New World, pearls off the coast of Venezuela, and diamonds from India. In contrast to the



Indian woman with nose ring. Silver and gold are signs of prestige in India, and among nomadic tribes jewelry made from these metals functions both as adornment and as portable wealth. © BRIAN A. VIKANDER/CORBIS. REPRODUCED BY PERMISSION.

cabochon cuts of the Middle Ages, during the Renaissance table cuts were common. With the renewal of classical traditions the art of cameo cutting was revived and northern Italy was an important source for this form of lapidary arts.

In the second half of the seventeenth century while Spain was in decline, France became the most important economic and cultural center. All luxury industries flourished in the France of Louis XIV. French silks from Lyon and dress fashions were exported and, with these, styles for jewelry. It was also a period when women were playing an increasingly significant role in society. For their dress, heavyweight brocades had been replaced by light silks in various pastel shades. The splendor and bright colors of the fabrics required a decrease of color in jewelry. Portraits of the period illustrate a passion for pearls, strung as necklaces or worn as pearl drops suspended from earrings, or from brooches worn on the breast, sleeve, or in the hair. Pearls were very valuable, and while pearls often were ostentatiously displayed, it is likely



Papua New Guinea native. In some parts of the world, natural and unaltered materials such as shells, feathers, and the teeth, horns, and claws of animals are worn as jewelry. © WOLFGANG KAEHLER/CORBIS. REPRODUCED BY PERMISSION.

that most of them were fake; fake pearls are known to have been produced since about 1400. Diamonds were favored. French-style enamelled settings and decorations were equally subdued in their color scheme: opaque white enamel was outlined with black, and pale pink or turquoise enamel was applied as highlights of the decoration. A source for the naturalistic floral designs of enamel decorations was the study of botany, a new science. Jewelry had the tendency of being less figural and more decorative with bows and clusters of gemstones. However, the Thirty Years War that ravaged Europe between 1618 and 1648, as well as the plague, resulted in a new type of jewelry, *memento mori*. The wearer was reminded of his or her transience and mortality, and skull's heads and skeletons were featured in all types of jewelry, which lived on in mourning jewelry of the eighteenth and nineteenth centuries with funerary ornaments and weeping maidens as motifs.

Designs in jewelry were in general more playful by the eighteenth century and the grand elegant court style

of Louis XV of France was to influence the whole of Europe, even as far as Russia. The compositions of the jewelry were more naturalistic, and thus asymmetrical; flower sprays and baskets were gem-studded, as were feathers, ribbons, and bows. Eighteenth-century jewelry moved from monochrome to polychrome; metal foils placed under the gemstones enhanced their color. Indian diamond mines had been exhausted, but with new mines found by the Portuguese in Brazil the fashion continued, and by 1720 the rose-cut diamond had been developed, allowing more light reflections. Other fashionable stones were agates, mossagate, and marcasite. Pearl strands with ornate clasps were worn like chokers; large stomachers were attached to the narrow bodices, and aigrettes to the hair; and shoe buckles were also bejewelled. With the Industrial Revolution in its beginnings towards the end of the eighteenth century, new materials for jewelry had been discovered, including cut steel. This hard metal was faceted to look like diamonds. The industrialist, Josiah Wedgwood (1730–1795), the founder of Wedgwood pottery, designed porcelain cameos to be inserted into jewelry. A special formula for making glass paste was named after Georges Frédéric Strass (1701–1773). After Marie Antoinette of France wore strass at court, it became socially acceptable to wear paste jewelry, which would have shimmered splendidly in candlelight.

In 1789 the French Revolution had dramatic effects not only in the politics and life of France, but also on Europe as a whole. Outside France the market was flooded by the jewels and gemstones of those who managed to escape, and prices fell radically. In France anybody owning jewels of aristocratic origin faced death by guillotine; only jewelry made of base metals was permitted, and this jewelry had political and patriotic inscriptions or symbols.

Luxury was revived in France with Napoleon when he proclaimed his empire in 1804. His wife Josephine was a trend-setter and wore Greek fashion, which was reflected in jewelry. Cameos, the Greek key pattern, laurel wreaths, and filigree work were reminiscent of antiquity. However the Napoleonic Wars led to quite a different and innovative type of jewelry known as Berlin iron, first developed when ladies gave their golden jewelry to finance the wars and received iron jewelry in return. The fashion spread from Germany to Austria and France; the style of this jewelry was antique or Gothic, typical of the nineteenth century with its eclectic styles.

The effects of the Industrial Revolution and the rise of the middle class became particularly evident in Britain. The middle class imitated the jewelry of the aristocracy, but instead of diamonds, rubies, sapphires, and emeralds, gemstones such as amethyst, chrysoprase, tourmaline, turquoise, and many other colourful substitutes were applied. Seed pearls were labour intensive, but as an inexpensive material replaced opulent pearl jewelry. As in dress fashions, evening and day jewelry was differenti-

ated, the full parure consisting of necklace, bracelets, brooch, and earrings was intended for the evening, whereas the demi-parure, a brooch with matching earrings, for daytime wear. Sentimental jewelry was extremely popular: gifts with love or messages of friendship, and souvenirs of hair of the beloved or deceased were integrated in jewels. The newly acquired wealth of the middle class enabled travel, and souvenir jewelry was invented soon after, such as *pietra dura* work from Florence, coral from Naples, micromosaics from Rome, and the archaeological styles from Egypt, Assyria, and the Celtic lands. Not only were archaeological and exotic cultures reinterpreted, but so were the Middle Ages and Renaissance. By the second half of the nineteenth century the famous jewelry houses of today opened branches in the capital cities of Europe; jewelry became global.

The path to modernism in jewelry began around the turn of the twentieth century, during the *belle époque* when there was a mood for renewal and individually crafted luxury items. Paris with its exhibition of 1900 was predominant in the new aesthetic movement. The jewelry expressed emotions, and winged women were symbolic of emancipation; nature was metaphorically interpreted: themes such as birth, death, and rebirth were expressed through plants in varying stages of their life. René Lalique laid the foundation for artists' jewelry of the twentieth century and introduced novel material combinations, such as precious gold with non-precious glass. Diamonds were applied sparingly, *plique-à-jour* enamel allowed light to shine through, opals gave iridescence, and materials appeared to almost dematerialize. In contrast, silver with enamel and a few gemstones defined the Jugendstil in Germany and the Viennese Secession in Austria, both reducing nature to stylized geometric forms. Liberty of London chose Celtic inspirations, and Georg Jensen in Denmark a more sculptural rendering of nature. By 1910 platinum jewelry in the Louis XVI style with bows, tassels, and garlands enabled thin, almost invisible settings and linear designs. The costumes of the Ballets Russes in Paris were immensely inspirational for vivid color combinations in jewelry, such as emeralds with sapphires, turquoises, and coral.

Decisive innovations in jewelry were brutally interrupted by World War I. Many widows were obliged to gain employment to survive; dress and hair fashions became casual, and so did jewelry. In the golden twenties elegant lifestyle and lavish luxury prevailed again, mirrored in the jewels of the epoch. Diamonds and gemstones form stylized compositions in contrasting colors that are reminiscent of such art movements as Cubism, de Stijl and Futurism. The exoticism of Africa and Egypt attracted jewelers as well. Germany, struggling with political and economical concerns and following the artistic philosophies of the Bauhaus school of design, developed jewelry made of non-precious materials such as chrome-plated brass. Events such as the stock market crash on Wall Street in 1929 had a global economic effect in Europe, as

did World War II, when materials for jewelry were scarce, but the desire for jewelry never ceased.

In the aftermath of the wars in the twentieth century, jewelry experienced a departure from its traditional values due to radical changes in society: housewives could no longer afford staff, and young people learned to be self-sufficient. Like fashion, jewelry designs followed the movements of youth culture. Women became more independent, and began buying their own jewelry rather than traditionally having it given to them by their husbands as had been traditional. Never before had jewelry been so diverse and so independent of dress fashions.

In the 1950s and 1960s the desire for luxury was epitomized by Hollywood with its make-believe world, mink stoles, and diamonds galore. During this time jewelers in Europe were experimenting with gold surfaces, designing unconventional settings, and, thus, transforming jewelry into a free art form. After the 1960s jewelry took an almost revolutionary turn with the freelance artist jewelers in their studios boldly setting out on the path of the fine arts—by the 1980s they broke existing boundaries of dimensions and materials and used materials from gold to rubber to paper.

More than any other time in its history, by the early twenty-first century, jewelry reflected the wearers' moods and feelings, favorite colors, taste, understanding of the arts, and last, but not least, their individuality.

See also **Brooches and Pins; Earrings; Necklaces and Pendants; Rings.**

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Anna Beatriz Chadour-Sampson

JEWISH DRESS Although no specific costume was ever mandated by Jewish law, and no universal Jewish costume ever evolved, certain dress codes have been clearly identified with the Jewish people throughout the ages. In addition to the influence of Jewish law and custom on the development of these dress codes, these codes were impacted by the geography and historical setting in which the costume developed, and the extent of integration in the wider, gentile community.

Several principal factors have determined Jewish dress throughout the ages:

1. Halachah: the whole legal system of Judaism which embraces all laws and observances, from the Bible henceforth, as well as codes of conduct and customs.
2. Restrictive decrees and edicts by non-Jewish authorities in countries where Jews lived, as well as Jewish inner-communal regulations.
3. Prevailing local sartorial styles and dress codes.

Halachah

Halachah, the code of Jewish law, is based mainly on biblical precepts, which are considered the primary and most authoritative source for all Jewish laws. Since biblical precepts concerning dress are few, they determine only several aspects of Jewish costume. Later halakhic rulings regulated dress codes and interpreted the biblical injunctions.

The explicit biblical precepts refer to attaching fringes to men's dress and the prohibition of wearing a garment made of a mixture of wool and linen. Some rabbinical authorities and scholars deduce that the covering of women's hair and *peoth*—sidelocks (Leviticus 19:27) worn by Jews, which are today distinctive features of the Jewish male external appearance, were also biblical precepts. One should also mention the *tefillin*—philacteries: these are small leather boxes containing holy and protective texts which are attached to the forehead and the left arm during morning prayer (see Exodus 13:9, 16, and Deuteronomy 6:8; 11:18). Today these are ritual accessories to which utmost importance is attributed, but in Talmudic times some scholars wore them throughout the day.

Tzitzith. In biblical times, fringes were attached to outer garments, which were probably a kind of sheetlike wraps, which had four corners. In time, when dress styles changed, two separate ritual garments evolved to fulfill this precept. The *tallith*, the prayer shawl, is a rectangular fringed shawl worn for prayer and important events in the Jewish life cycle. The *tzitzith*, which literally means fringe, or *tallith katan* (literally "small tallith"), is a poncho-like undershirt worn at all times by orthodox Jewish men. According to the Torah, one tassel should be blue (Numbers 15:18), but as the process of production of the blue extracted from the *murex purpura* (a snail used for dyeing blue and purple in the Mediterranean) was lost, the fringes were usually white. The fringes consist of four

cords folded to produce eight ends, knotted in differing numerical combinations, equivalent to the numerical value of the letters of names of God. The religious, mystic-symbolic meaning attributed to these garments imbued them also with protective and magical powers.

Sha'atnez. Because it is not outwardly visible, *sha'atnez*, though kept to this day by certain observant Jews, is not a distinctive mark of Jewish dress. With mass-produced clothing, special laboratories are required to determine whether a particular garment contains the forbidden mixture. In the past, in many communities, tailoring became a prevalent Jewish occupation in order to be able to control the combination of fibers and textiles of clothes.

Two major tendencies direct halakhic rulings concerning dress. One is segregation from the gentile environment: "Nor shall you follow their laws" (Leviticus 18:3), as is stated generally in the Bible. More specifically relating to dress, Maimonides, the renowned medieval Jewish scholar, stated: "One must not follow in the ways of those who worship the stars nor imitate them either in dress or hairstyle" (*Mishneh Thorah, Hilkhos Avodas Kokhavim* 11:1).

Modesty

Another major concern of halakhic rulings regarding dress are various issues of modesty—for instance, the requirement to be decently dressed and covered during prayer (Tosefta Brachot 2:14, second century C.E.). This attitude was later interpreted as the separation between the upper part of the body, considered spiritual and pure, from the lower part, considered mundane and impure. Among the Hasidim of Eastern Europe (from the eighteenth century on) this division of the body acquired a rich symbolical meaning and is fulfilled by the *gartle*, a belt donned ritually before prayer.

The equivalent item among women was the apron, the purpose of which was to cover and protect their reproductive organs. These aprons, worn either under or above the skirt or both, were considered a symbol of modesty and magically protective. The wearing of aprons persisted among Eastern European Jewish women and after having almost vanished, made a comeback among some of the ultraorthodox women who wear them while lighting Shabbat candles and during festive occasions. They regard them as charms that will bring them well-mannered children.

Head covering for women. The practice of women covering their heads became pervasive and universal throughout the Jewish world. In some communities, it became customary to cut the hair or even shave it shortly before or after the wedding. Some women attempt to leave no hair uncovered while others allow some parts to be seen as is customary in each community. The custom of wearing *sheytls*, wigs, was adapted by Jewish women in Europe in the sixteenth century, when it was fashionable for both

men and women, and it has lasted as an option for head covering among some Jewish orthodox groups into the twenty-first century. In several places in Morocco, in Bukhara and Georgia, Jewish women's coifs incorporated false hair that served as partial wigs. Such is the elaborate *mabdour* headgear of the Jewish women of the Sous region on the southern coast of Morocco. This is an intricate work of silver interwoven with the hair of a horse's tail, two locks of which frame the woman's forehead.

The wearing of wigs even in the twenty-first century is a highly controversial issue among the different orthodox groups. Some claim that the display of hair, even false hair, does not abide with the prohibition to conceal it, since the showing of any hair is considered erotic, and therefore immodest.

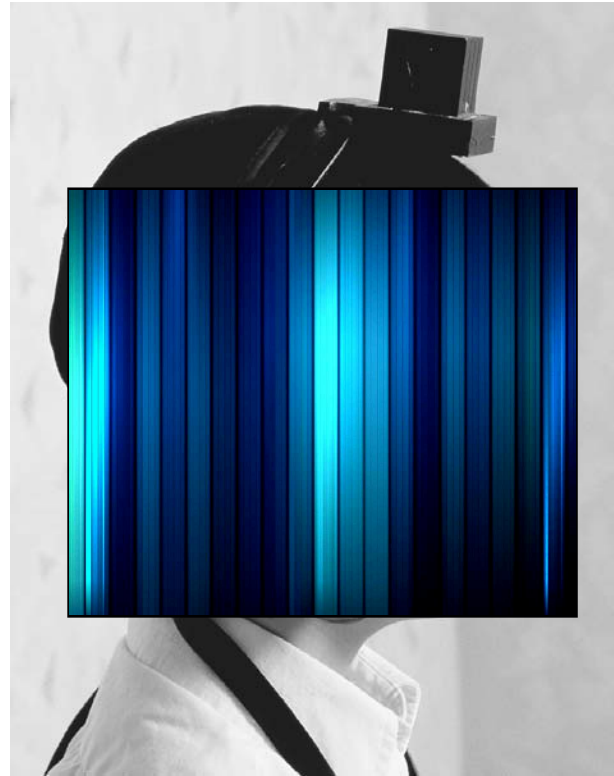
With the passing of time, both the manner and style of the head covering have taken many forms and differ immensely from place to place. In the past, prior to modernization, women's head covering attested both to her marital status as well as to her socio-economic status, her place of residence, and communal affiliation. In Sana'a, Yemenite Jewish women wore the distinctive *gargush*, a hoodlike headgear that concealed the hair, the forehead, and the neck. It identified the Jewish woman from the Muslim woman and the Jewish woman of San'a from Jewish women of other localities. Every woman had several hoods, the most sumptuous was the *gargush mezabhar merassaf* (the full golden hood), decorated with gilt, silver filigree pieces, and with several coins. All these riches formed part of the woman's dowry, which she received from her father and were used as her cash reserve.

In the early twenty-first century the distinction is less geographic and attests to religious group affiliation and degree of religiosity. Szatmar Hasidic women in New York and Jerusalem wear similar head coverings—a scarf covering their hair entirely, sometimes with a padding under it or a small piece of synthetic wig in front, or a synthetic wig worn under the scarf.

The women of the Neturei Karta, and the most extreme groups, shave their hair, and cover their head with a tight black scarf. Whereas the Belz Hasidic women wear a wig and a small cap on top of it, Sephardi-Oriental women in Israel do not wear wigs but fashionable hats and scarves.

Head covering for men. Unlike women's hair covering, men's head covering has only become obligatory in the last centuries. It is not mentioned in the Torah, and in the Babylonian Talmud it is only a custom practiced by certain people—Torah scholars—and at certain times, such as during prayers and benedictions. It is conceived as a sign of religious submission and respect to higher authorities and before God.

In the sixteenth century, when the Shulhan Aruch, the Code of Jewish Law, was written and accepted by all Jewish communities, men's head covering was not yet uni-



Hasidic boy wearing phylacteries. Small leather boxes called *tefillin*, phylacteries, are worn on the forehead and left arm during prayer. The boxes contain holy texts. © RICHARD T. NOWITZ/CORBIS. REPRODUCED BY PERMISSION.

versal or compulsory. The code stated that covering the head was a sign of a God-fearing Jew and especially important during study and prayer (*Orakh kbayyim* 2,2; 151.6). In Christian countries, the Jewish covering of the head in the synagogue evolved as contrary to the practice of uncovering one's head as a sign of reverence, while in the Muslim world, Jews were no exception to the general practice of covering their heads. In both Christian and Muslim lands, Jews were required to wear a hat, the shape and color of which would serve to identify them as Jews.

Well known in its time was the *Judenhut*, the medieval pointed Jewish hat by which Jews were identified, and which are clearly seen in both Jewish and Christian depictions of Jewish life. The wearing of a double head covering—a *kippab* or yarmulke (skullcap) and hat—among the ultraorthodox, or a skullcap only, by orthodox Jews, evolved in nineteenth-century Europe and became part of the controversy between reformists and traditionalist groups. Among some of the reformists, the skullcap is worn during prayer and other ceremonial occasions. As for the ultraorthodox, in order to express their opposition to the reform, they started to wear a skullcap and a hat on top of it. In the early twenty-first century, especially in Israeli society, covering of the head or not



Jewish father and sons at prayer. During prayer, rectangular fringed shawls, or *talliths*, are worn. Some Orthodox Jews also wear small fringed talliths under their clothing at all times. © DAVID H. WELLS/CORBIS. REPRODUCED BY PERMISSION.

distinguishes between secular and observant Jews. The type of covering indicates socio-religious and ideological, even political affiliation. For instance the *kippah sru-gab*, a crocheted skullcap, has become an identity mark of the National Religious community and political party.

Restrictive Decrees and Edicts

Apart from the inner Halakhic rules, Jewish costume was determined by restrictive decrees issued by the gentile authorities in the countries in which Jews lived in the diaspora. These laws required Jews to wear special garment items, prohibited them from wearing particular fabrics and colors, and obliged them to mark their dress with badges.

In Muslim lands, the edicts began with the Laws of Omar (in the eighth century) that required that all non-Muslims be distinguished by their external appearance, by their clothing, the external manifestation of their lower legal status as “infidels.” This distinction had far-reaching legal and social implications, and it served as a tool for keeping ethno-religious hierarchies and boundaries. These laws were the conceptual guidelines for practical restrictions imposed by different rulers. The decrees

did not deal with entire outfits, but pertained mainly to the colors and quality of fabrics, and sometimes to particular components of dress such as head gear or footwear. In Bukhara, the Jews had to wear ropelike belts as a distinction mark.

Infidels were supposed to wear dark colors such as black or dark blue (some places had specific colors for Jews and others for Christians). Green was reserved for Muslims because it is the holy color of Islam. Jews were not allowed to use luxurious fabrics, as were enumerated in the edicts. There were restrictions pertaining to the cut and size of the garment. In Turkey, the size of the turban was of great significance—the larger the turban, the higher the rank of its wearer—thus the edicts restricted the length of the turban fabric and the width of the cloak permitted to Jews. In Afghanistan in the first half of the twentieth century, Jewish men could only wear gray turbans.

Similar restrictions were imposed in medieval Europe by the church councils. In 1215, the Lateran Council issued the well-known dress restriction as a reaction to the forbidden mingling of Christians with Jews and Muslims:

... [T]hey may not ... resort to excusing themselves ... for the excesses of such accursed intercourse, we decree that such [Jews and Saracens] ... in every Christian province and at all times shall be distinguished in the eyes of the public from other peoples by the character of their dress. (Rubens, 1973, p. 81)

These decrees also included the wearing of a badge. The badge differed in shape and color as well as in the place where it should be displayed, either on the right shoulder or on the hat. In the duchies of Italy, a yellow patch was worn. In England, its shape was of the Tablets of the Law, and in Germany, the badge was a ring-shaped sign. The Jews were also obliged to purchase these badges from the government. “Every Jew above the age of seven must wear a yellow or red and white badge. The royal tax collectors will collect the fee for the purchase of the badge” (France, 1217–1284).

These edicts and restrictions were intended to mark the Jewish population and set them apart from others, thereby aiming at degrading and humiliating them. The spirit of this distinction did not disappear altogether and was revived by Nazi Germany by imposing the yellow badge as a race discriminator. The reaction of the Jewish population to these laws took different forms. In many cases, as can be expected, it was resented, but in some instances, it was accepted positively as described by a traveler to the Ottoman empire in the seventeenth century: “As in religion they differ from others so they do in habit: in Christendom enforcedly, here in the Turkie voluntarily” (Sandys, p. 115).

Though this may not be accurate, it does acknowledge different reactions to the humiliating restrictions. These differentiating restrictions were accepted posi-

tively, as they met with the Halakha and the desire to differentiate themselves from others by their clothing. In some cases, these restrictions were given different explanations and an inner symbolic interpretation. For example, Moroccan and Tunisian Jews and the Jews of Sana'a in Yemen held that the wearing of black, adapted by the Jews themselves, was considered as a sign of mourning commemorating the destruction of the Temple. (There are several other signs commemorating the destruction that, according to Jewish law, one has to keep).

These restrictions were at times corroborated by inner communal regulations and sumptuary laws called *takkanot*. These regulations issued by Jewish communities referred mainly to women's attire, instructing them to refrain from wearing luxurious clothes—especially with gold decorations and opulent jewelry—mainly in the public domain. Their purposes were twofold: the first, to avoid arousing jealousy among non-Jews, as it was feared that excess finery in Jewish dress might bring about additional edicts by the authorities; the second, to avoid internal tensions between rich and poor families within Jewish communities. These regulations limited excessive finery in weddings and other festive occasions but allowed some exceptions.

Such rules and regulations provide very important historical sources for a meticulous study of dress codes in each community.

We have unanimously decided that from this day forward ... no woman, young or old, shall wear arm bracelets, or chains, or gold bracelets, or gold hoops, or gold rings, or any gold ornament ... or pearl necklaces, or nose rings ... [A woman] cannot wear any garment made of wool or silk, and [she] certainly [cannot wear] gold or silver embroidery, even if the lining is inside out, except for a head covering, which is all she is allowed to wear ... and as for children and infants, neither boys nor girls may [dress] themselves [in articles made] either of gold or of silver or of silk. (From regulations pronounced by the rabbis of the community of Fez, Morocco, 1613)

Velvet for dresses, even for linings, is forbidden to women and girls, with the exception of black velvet. The bride may wear any kind of velvet under the canopy during her wedding ... any type of skirt which is stiffened with a hoop of wire or ... other devices is forbidden to married and single women ... even small children. ... From today until further notice, no silk dresses of two colors should be made for women, with the exception of dark grey and brown. (Fine: 20 thalers). Whoever offends openly or in secret will be excommunicated and treated as someone who has sinned against God. (From the Jewish regulations for clothing and weddings, Hamburg, Germany, 1715)

Sartorial Styles and Dress Codes

The great variety of Jewish traditional attire prior to modernization, attests to the marked influence of the surrounding culture on each Jewish community. One can



Sephardic Jews in skull caps. Covering of the head became mandatory for most orthodox Jews after publication of the *Code of Jewish Law* in the sixteenth century. © ALEN MACWEENEY/CORBIS. REPRODUCED BY PERMISSION.

safely say that the attire of the Jews resembled more that of their surrounding culture than that of Jews living in other places, notwithstanding the distinction marks imposed on them.

Yet costume was not only conceived as marking ethno-religious boundaries, but also as defining group identity within the Jewish communities; one example is the “great dress,” worn as a bridal and festive dress by urban Spanish Jewish women (descendants of the Jews expelled from Spain in 1492) in Morocco. This sumptuous outfit made of metal thread-embroidered velvet, was strikingly different from the local Muslim costumes. It strongly resembled Spanish costume of the sixteenth century and preserved many of its stylistic traits. In Morocco, this dress became an identity mark of the urban Spanish Jews vis-à-vis the local rural Jews; it was one of the symbols of the preservation of the Spanish heritage, which was a source of pride to this group. However, it is not certain that this dress was worn by Jews in Spain. Within Morocco, there were also variations of this dress each belonging to a certain town, Fez, Rabat, Mogador, and others.

This rare example of the preservation of sartorial styles by an immigrant group for over 400 years leads to another feature thought to be typical or recurring in Jewish costume in different places. It has been observed that

Jews in many communities had a tendency to retain dress styles long after they have been abandoned by the gentile society. After some time, these anachronistic clothes or items of dress were appropriated by the Jews and considered later to be exclusive to them and even an identifying trait. The best known example of this phenomenon is the Hassidic or ultraorthodox costume, derived from the Polish eighteenth-century dress of nobleman and appropriated and preserved by the Jews, which became a distinctive attire exclusive to them. Another example is the sheetlike wrap-and-veil street wear worn by Jewish women in Baghdad until 1952. The custom of veiling was a norm in Muslim society. Jewish women adhered to that norm. Veiling was the prerogative of Muslim women and was not imposed on low-status women such as servants and non-Muslims. Non-Muslim women are not required to veil themselves. The Bagdadi wrap covered the whole body, while the face was hidden by a square black veil. In this period, Bagdadi Jewish women's *izar*, veils, were made of pastel-colored silk interwoven with metal thread. Prevalent among Muslim women in former times, such dress came to be considered a distinctively Jewish outfit in the early twentieth century when the customary Muslim attire changed to a plain black wrap.

The conflict between the will to integrate and the will to isolate Jewish society from the gentile surrounding cultures was strongest in Europe in the period of emancipation and modernization during the nineteenth century. As European society enabled the Jews to become equal citizens, some of the Jews wanted to assimilate and not to be distinguished by their dress, while others saw this assimilation as a great danger to Jewish religion and culture. The reform Jews changed their traditional garb to fashionable modern costume. This change was accompanied by debates over head covering and other matters. These changes and reforms caused a strong reaction among some of the East European Jews centered in Hungary, who preached to cling more strongly to tradition. Every domain of life and dress was considered a central aspect of this tradition (under the *balachic* precept that anything new is forbidden by the Torah).

The wearing of better clinging traditional attire down to the minutest detail has turned the dress of the ultraorthodox Jews into a kind of uniform by which they are recognized. It is also considered a protective mechanism against sin.

Since there are few common features of Jewish costume across time and place, it is fundamental to study it in relation to surrounding historical and cultural setting. Yet, in the confines of a given society and the bounds of limited time, Jews could still be identified by certain particularities of their dress, which were often a combination of local dress with one or two sartorial elements that they carried with them throughout time.

See also **Religion and Dress.**

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Orpa Slapak and Esther Juhasz

JILBAB A plain, ankle-length garment or set of garments, the *jilbab* is worn by Muslim women in many different countries for reasons that include modesty, religious devotion, and political activism. Several other words, including *jellabib* and *djellaba*, refer to the same or similar styles of dress. The *djellaba*, a long cloak with a hood, is worn in North Africa by both men and women. In Palestine, Jordan, and Syria, the *jilbab* is a long overcoat that buttons down the front and is worn with a headscarf called a *khimar*. In Southeast Asia and East Africa, the terms *jellabib* and *jilbab* refer to a set of simple, opaque garments that, except for the face and hands, cover the body from head to toe. This new style of Muslim dress is intended as a specific change from garments (such as a sarong or *garbasaar*, a traditional head and body covering) that are part of local culture. The *jilbab* has diffused from the Middle East in conjunction with the rise of Islamism (political Islam) following the Iranian Revolution

in 1979. It is also connected with more recent efforts to counteract some of the perceived negative effects of globalization such as materialism and the corruption of secular governments.

Meanings

Along with *khimar* (a head covering) and *hijab* (a more general word for something that covers), *jilbab* is a special term because it appears directly in the Qur'an. Verse (33:59) briefly describes how the wives of the prophet Muhammad (and by extension, Muslim women) should be dressed: "O Prophet! Tell thy wives and thy daughters and the women of the believers to draw their cloaks [*jilbab*] round them [when they go abroad]. That will be better, so that they may be recognized and not annoyed" (Pickthall p. 449). This passage highlights several reasons for renewed interest in the *jilbab*. As more Muslims than ever have come into contact with non-Muslims or taken up residence in non-Muslim countries, many have wanted to make their status visible "so that they may be recognized." The *jilbab* marks a devout woman's need to pray regularly, to abstain from pork and alcohol, and to avoid compromising situations with unrelated men. For Islamist purposes, the *jilbab* speaks to an interest in "pure" Islam as exemplified by the prophet Muhammad. This is part of a pan-Islamic effort to find common ground between different sects and cultures in the Muslim world.

Construction

Although the Qur'an does not specify the color, texture, or shape of the *jilbab*, a few basic styles have become commonplace and in the early 2000s are viewed as "authentic" dress for Muslim women. In the United States and parts of Europe, the *jilbab* is easily recognized as "religious dress" because it resembles the style of clothing worn by nuns before Vatican II. Some corporations, in an effort to comply with antidiscrimination laws, have adapted the *jilbab* as a Muslim version of their standard uniform.

Patterns for women who want to make their own Islamic clothing are widely available in books and even on the Internet. Somali women living in the United States, Europe, and Australia frequently commission or sew their own *jilbab* using cloth from local fabric stores. This requires at least four yards of material. Two yards are used for a skirt and the rest for a two-piece, tailored head covering that fits closely around the neck and hairline. Older and more devout women often prefer to have a longer head covering that extends to the waistline or even mid-calf. (This requires more fabric.) As an alternative, some women wear the button-down overcoat called *jilbab* in Jordan and Palestine. This garment has a longer history in Somali culture and is called "shuka," a word for something that conceals the body.

In Iran, women often construct these garments from heavy black, navy blue, or gray fabrics. As Faegheh Shi-



"In June 1992, when a delegation of twenty-two Islamist women . . . visited Baku, Azerbaijan, their heavily-covered figures in chadors in Baku's hot summer brought stares and disdainful reactions everywhere they went. They met with the same reaction in Tajikistan and the rest of Central Asia during visits in the early 1990s. On one occasion, a middle-aged Azeri woman asked me to translate a question. . . . "Don't you feel hot under this heavy black garment in this hot summer? . . ." "But the fire in hell is much hotter if one fails to follow Allah's orders," one of the Iranians replied. Baffled by her response, the Azeri woman mumbled, "What a cruel God you have! The Allah of Islam that I know of is much kinder to women" (Tohidi, p. 20)

razi notes in *Undressing Religion*, "Black, being a sign of mourning, carries a symbolic meaning in tune with the cause of the Revolution, the Iran/Iraq war and . . . those who lost their lives as martyrs [in the cause of establishing an Islamic state]" (p. 120). Women in other countries wear the *jilbab* in a variety of muted colors—white (for prayers), brown, green, and rose. Somali dress in the 1970s and 1980s was very colorful, and Somali women in the early 2000s sometimes wear the *jilbab* in brighter colors such as yellow, mint green, and magenta. They might also combine the plain *jilbab* with a few touches of more colorful printed fabrics at the hemline or on a scarf worn just underneath the tailored head covering.

The Spread of Islamism

For many women, the decision to wear the *jilbab* is based on their own personal beliefs and convictions. At the same time, these garments are part of a global dialogue concerning how Muslims should live in the contemporary world. The Iranian Revolution of 1979 was an early success of Islamism, a movement to create social, economic, and political change through Islam and to establish new systems of power based on Islamic law. In the 1980s, Iranian activists who believed in Islamic dress as a symbol of this transformation traveled to parts of Central Asia, North Africa, the Persian Gulf, and Turkey to promote their ideas. The *jilbab* worn in Syria, Jordan, and Palestine is called "rupush-rusari" in Iran. There were limits to their success, however. In her essay in *Iran and the Surrounding World*, Nayereh Tohidi notes there were differences in language (Persian vs. Arabic), religious practices (Shi'a vs. Sunnī), and a general dislike for restrictive styles of dress based on the chador.

Since that time, ideas about these styles of dress have spread more indirectly through religious books and pamphlets, videos, television programs, and the Internet. In

the United States and Europe, Muslims from many different countries have been brought together to worship in neighborhood mosques.

See also **Djellaba; Islamic Dress, Contemporary.**

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Heather Marie Akou

JILLABA. See **Djellaba.**

JOCKEY SHORTS The display of Jockey shorts in the window of Marshall Field's department store in Chicago on 19 January 1935 revolutionized the men's underwear market. Over the following three months, thirty thousand were sold, and Jockey began "Changing the Underwear Habits of the Nation."

The Jockey short's Y-front with overlapping fly was patented by Coopers Inc. in 1934. Unlike other underwear of the time, it provided men with "masculine support," then only available by wearing an athletic supporter or jockstrap. In order to reinforce the idea that this new underwear would provide support, it was discreetly called the Jockey (JOCK-ey). Advertising played a key role in the awareness and massive sales of jockey shorts, and an underwear-clad Jockey statue was used both in window displays and stores. The success of the Jockey short and its massive brand recognition led the company to change its name from Coopers Inc. to Jockey.

Until the advent of Jockey Y-fronts in 1934, men's underwear consisted of loose shirts, singlets, long johns, and drawers that revealed little of the body's form. Y-fronts were revolutionary in that, owing to the way the fly was angled for modesty when urinating in public, the seams drew attention to the male genitals.

Jockey shorts, however, were not the first revolutionary underwear idea that the company had introduced. In 1910, S. T. Coopers and Sons, as the company was then known, developed one of the first closed-crotch union suits. The "Kenosha Klosed Krotch" had a seat design of two pieces of fabric that overlapped in an X to allow access for hygienic purposes and it required no buttons or ties. This new underwear made history in 1911 after the oil paintings of men in their Kenosha Klosed Krotches by *Saturday Evening Post* artist J. C. Leyendecker became the first national print advertisements for men's underwear.

Brief-style underwear quickly caught on, and many other underwear manufacturers began to produce their version of the jockey short. Traditionally these shorts had been made of white cotton, but variety was introduced in the 1950s when manufacturers began to experiment with new man-made fibers such as rayon, Dacron, and Du Pont nylon.

However, it was not until after the menswear revolution of the 1960s, spearheaded by the boutiques in London's Carnaby Street, that colored and patterned briefs and Y-fronts became popular. The increasing popularity of tight trousers in men's fashion led to an increased demand for brief underwear that did not wrinkle under trousers. Skimpier brightly colored briefs began to be produced by the major underwear companies and were overtly promoted for their erotic connotations. Magazine advertisements of the 1970s marketed underwear as a means of sexualizing the body to attract members of the opposite sex.

In 1982, Calvin Klein used an enormous billboard in New York City's Times Square to advertise his men's white briefs. It was an overtly sexual image of a perfectly formed muscular man wearing nothing but white underwear. "Klein's billboard has been credited with heralding a new era in the imagery of men in advertising and with precipitating a new fashion in men's underwear" (Cole, p. 136).

By 2004, major designers had established underwear lines, ranging from thongs to briefs to boxer shorts. Traditional companies like Jockey reacted to the competition by producing new styles and "rebranding," marketing themselves using the now almost-clichéd images of muscular, hairless models in immaculate and revealing white jockey shorts.

See also **Boxer Shorts; Underwear.**

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JUMPER. *See* Sweater.

JUMPER DRESS As an item of dress, the word “jumper” has referred to various garments at different points in history and in diverse sectors of society. For example, in the United States, a jumper has been a loose jacket, a sailor’s overshirt, or middy blouse, a child’s garment or coverall with straight-legged pants, a hooded fur jacket, or a sleeveless one-piece dress usually worn over some type of upper garment. A British jumper is a pullover sweater, and the British refer to a U.S. jumper as a pinafore dress, a pinafore, or a “pinny.”

In mid- to late twentieth-century American English, a jumper is a woman’s or girl’s one-piece, sleeveless, dress-length garment with a low round, V, or square neckline designed to wear over a blouse, sweater, or shirt. Specific styles are described by adjectives such as “bib jumper,” styled with a biblike front inspired by bib overalls, or “horseshoe jumper” referring to the low horseshoe neckline in front and back.

The origin of the word is unclear especially since “jumper” refers to many different garments. It may have come from mid-nineteenth-century English dialect “jump,” meaning short coat; from Old French *juppe*, or Modern French *jupe*, meaning skirt; from Spanish *aljuba*, a Moorish garment; from Arabic *jubba*, a long garment with wide open sleeves, or *jabba*, to cut.

The evolution of the garment is also unclear. Historically, the jumper may have evolved from the fourteenth-century woman’s sideless *surcote* that was worn over a gown with tight-fitting long sleeves. The sideless *surcote* had a low neckline, giving the illusion of shoulder straps and deep oval armholes extending to the hips, so the tunic worn beneath could be seen. By the early fifteenth century, when other styles replaced it, the sideless gown identified the wearer as a French queen or princess.

References to jumpers in the early twentieth century often meant a two-piece dress with a long middy-style top designed for sports, a dramatic change in sportswear for women. Jean Patou, Paul Poiret, and Coco Chanel were leaders in replacing cumbersome garments with practical and convenient clothing for sports. Patou dressed Suzanne Lenglen, the 1920s champion tennis

player, in his hallmark short skirts and sleeveless long-waisted jumper blouses. Her athletic youthfulness captured the imagination of the fashion conscious (Lee-Potter), although it is unknown if this look was a predecessor to the American jumper.

While the jumper has not been at the forefront of fashion, its form has followed fashionable silhouettes such as the body skimming chemise or an exaggerated A-line resembling a tent or trapeze shapes in the 1960s. Jumpers seemed to evolve from function; and sportswear, separates, and layering are all concepts that apply to jumpers. Some jumper styles are reminiscent of children’s garments or school uniforms. The ideal body for women in the 1920s was straight, undeveloped, even childlike. The *garçonne*, or waif, look also was popular in the 1960s and again in the 1980s with many images of young women wearing short, mini-length jumpers. Functional, apron-like wraparound jumpers designed to protect clothing may have inspired Claire McCardell’s 1940s denim wrap-around coverall “popover dress.” McCardell was famous for her sportswear designs, including jumpers to wear over jersey leotards. Bonnie Cashin is another designer also known for designing jumpers as versatile and sophisticated sportswear.

See also Cashin, Bonnie; McCardell, Claire; Sportswear.

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