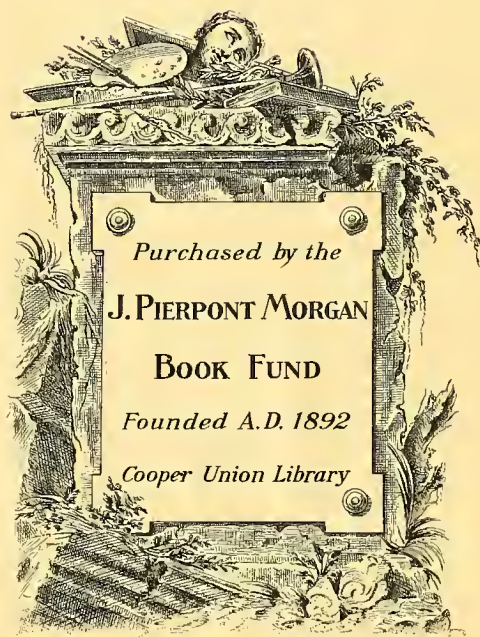




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ORIENTAL COSTUMES

THEIR DESIGNS AND COLORS

BY
MAX TILKE



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PREFACE

The history of costumes has now become an indispensable factor in the study of cultural history. But not only the learned specialists are interested in this branch of human invention which has by no means been exhaustively investigated. Ever-widening circles, such as artists, craftsmen, fashion firms, and the theatrical profession are becoming increasingly interested in it. True, much new and valuable work has been done, since Hermann Weiss laid the first foundations in his "Kostümkunde" (1860—72) for the investigation and definition of costumes in connection with the general cultural life of the various nations. Yet, in turning over the leaves of the various books dealing with costume-lore one is struck by the fact that there is yet something lacking. The real dress itself. That is, we obtain but little information as to the shape of the dress itself, as to its cut, and the connection of the single parts. But even the few patterns in the books especially devoted to the subject of costumes are nearly always completely neglected. Reconstruction of patterns from old oriental costumes are few and far between. They do not do justice to actual discoveries, because the investigators allowed themselves to be unduly influenced by the schematic forms of representation of the old artists without having a general conception of former and present parts of dresses and costumes.

We cannot reconstruct unless we can compare. For this reason it was first necessary to gather as complete a collection as possible of new and old patterns of garments used by all nations. On journeys in North Africa, Spain, the Balkans, and the Caucasus the material found in the European museums and private collections was completed, and finally united into a collec-

tion. I exhibited my first collection in 1911 at the Lipperheide Costume Library of the Berlin "Kunstgewerbe" Museum. The heads of the museum were so much interested in my collection that it was purchased for the library with money provided by the state.

Our illustrations of costumes, which are to be continued, only present a part of all the former and present types worn in the orient. But an attempt has been made to select the most conspicuous and particularly characteristic forms of each country, and thus at least to provide a general view of the general character of oriental costumes. The reader will have no difficulty when looking carefully at the various plates, and comparing them, to find out the types of costumes belonging to certain cultural areas and to recognize their geographical distribution. Inspection of the plates will soon show how costumes resembling one another are distributed over great geographical areas, but also that there are great differences among the costumes of one and the same country. History, it is true, teaches us that peoples have migrated since the earliest times, have crowded each other out, and intermingled. But everything that is recognized as akin could not have been invented in one region and have spread from there. Where human intelligence found similar requirements and the same climate, the same form of costume had to be evolved in spite of local modifications.

In studying a costume one should at first see how many seams are marked or emphasized by ornamental decorations. Attention should not be paid to such seams that are the incidental result of lack of material or similar causes. The shape of the sleeves, the opening for the neck, the fastenings, ornamentation, and colour of the garments should then be scrutinized. The most ancient dresses

are the most simply cut, and have the fewest seams. Complicated costumes can be traced back to a characteristic nucleus which remains if one subtracts all adjuncts recognizable by seams. It is interesting to note that these costume nuclei — which I shall term original forms — resemble those still worn to-day. Many of the original forms seem to belong to certain cultural circles, others to have been generally used. As many nations are still living in circumstances that are similar to those of ancient times, it is easy to understand that ancient costume shapes have been retained. In the same manner as excavations devulge various strata of cultural epochs, so do the garments of certain peoples consist of costume types of different cultural circles and epochs.

The wide undershirt from Morocco (cf. Plate 3) will serve as an example. The nucleus of this shirt corresponds to the ancient Roman tunic, which is characterized by the vertical slit for the neck. The sleeves consist of two parts. The upper part attached to the tunic corresponds to that of the ancient dalmatica, a wide-sleeved tunic of the late Roman period. To the dalmatica sleeve was added a slanting piece which lengthened the sleeve considerably towards the hand. This slanting additional piece corresponds to Syriac-Arabic taste, and was probably introduced into North Africa at the time of the Arab conquest. And in this manner a new garment was finally created, the older local shape of garments was not abandoned. The tunic still exists in Morocco as "djebba", the rough Berber shirt, and the dalmatica is worn by the women of Algiers as a chemise, though greatly reduced in size. And Algerian women still wear the two strips running over both shoulders ("angusti claviae") which were sewn onto the tunic and dalmatica, and are also found on Coptic garments. They are replaced by coloured satin ribbons sewn to the light chemise.

This example will suffice. My "Studien zur orientalischen Kostümgeschichte", which is to some extent a more extensive text-book of this volume of plates, will provide further information. The text accompanying each plate is intended, in connection with the material in my "Studien", to pave the way for the understanding of the history of the development of oriental costumes. It was often very difficult to find out the names of the garments. I made all the enquiries I could on my journeys, but no doubt I often received inexact information. Whenever I have found the names in the collections of costumes in museums I have made use of them. I should be particularly grateful to readers who could supply me with information about names missing in this work.

I regret to say that I am only partly able to fix the names of all types of dress according to their geographical distribution. But no one will deny how important this is for the history of costumes.

The costumes shown on the plates are drawn to the scale of 1 : 10, so that the size relations of the various costumes to one another are clearly expressed. Whenever possible, the costumes are depicted as spread out so that the cut is visible, and tailors and costumiers thus enabled to reproduce them.

I have found that the most useful way of arranging the plates was according to geographical distribution of the costumes. But of course related forms could have been grouped together. This would have better expressed the historical development. But such an attempt would have remained more or less fragmentary, and for this reason the present arrangement is justified.

There are two groups of costumes. Either a costume belongs to that class which has been sewn and provided with an opening

for the neck, or it is simply one piece of material which is used to cover the head partly or altogether. Of course cut and sewn costumes are better adapted for reproduction than those which are used as loose wraps, and only receive their shape by more or less artistic draping. The former group is chiefly depicted on the accompanying plates, whereas the latter appeared more suitable for illustrating the text of the "Studien".

The reason why I begin my investigations with oriental costumes is because just these afford excellent material for studying the development of individual forms of garments. It is here that we can trace the gradual development of simple wraps to complicated combinations, or how original garments with only one button were developed by the addition of accessories and seams into new forms of dress.

If I am now able to publish a new collection of costumes, and at the same time to show in my "Studien zur orientalischen Kostümggeschichte" the construction of some original forms and their development to costumes, I must not omit to sincerely thank authorities who have so heartily assisted me in my work. Above all, I am obliged to Dr. Albert Grünwedel, one of the directors of the Berlin Ethnographical Museum, who has assisted me in my investigations for a great number of years. The same thanks are due to Professors Le Coq and Ankermann, both of the same institute. I must not forget to express my gratitude to Professor Doege, the late eminent head of the Lipperheide Costume Library in Berlin, for his interest in my collection from its very inception.

MAX TILKE

Berlin, Summer 1922.



Plate 1.

NORTH AFRICA, MOROCCO.

The djellabia or djellaba.

This hooded garment serves as an outer dress and replaces the burnoose or sulham. It is usually made of rough wool, has brown-grey, or grey and black stripes, and is mostly edged yellow or red with green and red tassels. The Riff Kabyles wear unicoloured dark brown djellabias with yellow braid and coloured tassels. Townsfolk favour blue cloth djellabias. The braid is then often crimson. The "mokhasznia" (native gendarmes) and travellers wear the djellabia over the haik.

Tilke Collection.

Plate 2.

NORTH AFRICA, MOROCCO.

The farasia.

This garment is a shirt-dress with wide sleeves, it is buttoned over the chest. It is often belted, and made of light transparent stuff. Similary cut garments are often worn by the wealthy in Morocco, are of cloth, and can be buttoned all the way up in the same manner as the vests (sedria). The favourite colours for this cloth garment, also called kaftan, are wine-red, olive-green, light blue, or brown.

In Morocco weapons are suspended by particularly woven woollen cords called "medshul". They are slung over the shoulder. The curved dagger is known as kumia.

Tilke Coll.

Plate 3

NORTH AFRICA, MOROCCO.

Djebba and kamis, or gamis.

The square djebba with horizontal opening at collar which can be fastened by strings at side of neck is a characteristic garment of the Moghreb. Like the gamis, it is only worn by men. The djebba in our illustration is made of rough finely striped wool. But is also made of white or blue cotton. The gamis is a djebba to which sleeves have been added. It serves as shirt.

Original in Berlin Ethnographical Museum, and Tilke Coll.

Plate 4.

NORTH AFRICA, ALGIERS.

Spahi officer's burnoose.

Red European cloth, trimmed with gold cord, braid and tassels. Corners lined with coloured silk, front seams underlayed with the tricolore colours. The usual N. African burnoose (also called "sulham" in Morocco) consists of white wool or cotton. But black, brown, and blue ones are also worn. Wealthy townsfolk wear cloth burnouses matching the colour of their clothes. Vertically striped burnouses, usually in the natural white, grey, or black wool are often seen in S. Algeria or Tunis.

Tilke Coll.

Plate 5.

NORTH AFRICA, ALGIERS.

Jewess' brocade dress, buttoned on shoulders, stomacher embroidered.

Muslin shirt of Algerian women. Often trimmed with coloured satin stripes 5 cm. wide running over shoulders to the lower seam. Favourite colours for these ribbons are: red, green, violet, or orange.

In the collection of W. Gentz (Painter of oriental scenes).

Plate 6.

NORTH AFRICA, ALGIERS.

Tunic: habayah or djebba. Vest: ssedria or firmla. Trousers: sserual.

The characteristic underclothing of the Algerian rural population. They are usually made of light white cotton material. The haik or burnoose is worn over same when required.

Tilke Coll.

Plate 7.

NORTH AFRICA, TUNIS.

*Jacket: ghlila. Trousers: sserual. Vest: ssedria or firmla.
Shoes: begha. Cap: shishia.*

The Tunisian jacket and trousers are of cloth, but those worn in summer are also made of white linen or cotton. The vest is usually of same material as the rest of the suit. N. African men's shoes are yellow, those of women mostly red, seldom green. The shishia is rounder in Tunis, and in Morocco more pointed.

Tilke Coll.

Plate 8.

NORTH AFRICA, TUNIS.

Kasabia, gasabia and hood-jacket.

The gasabia is a garment worn by the working-class, small shop-keepers, camel-drivers, etc. It is made of rough brown, grey, or white haik material, and decorated with white woollen borders. The hood-jacket takes the place of the burnoose with the busy itinerant dealers and such like folk for whom the former is too wide and inconvenient. The hood-jacket is worn over the gasabia or the ordinary suit. The coachmen in Tunis wear blue ones with red lining.

From drawings made in Tunis.

Plate 9.

NORTH AFRICA, TUNIS.

Kandura or gandura.

The kandura is usually made of haik material. Urban population, in contradistinction to rural, favour a kandura of haik material dyed wine-red and decorated with green or yellow borders.

Wealthy Tunisians wear a kandura made of European cloth over their cloth suits matching the colour of the suit. Grey-blue, pink, and lilac-grey are the popular colours. The silk braid is usually a shade or so darker than the rest of the garment.

Tilke Coll.

Plate 10.

WESTERN SUDAN, TOGO.

Sleeveless tobe.

Characteristic garment of a Togo man; lower part of the garment is widened by gores in the manner of the medieval albes. An oblong cloth serves as cloak in W. Sudan; it consists of five or six narrow strips sewn lengthwise. One of the cloths was 140 cm. wide and 210 cm. long. It is worn loosely draped round the body.

Orig. Berlin Ethnogr. Mus.

Plate 11.

SUDAN.

White Haussa trousers.

African trousers, like tobes, are made of narrow strips sewn together and embroidered in accordance with their colours.

Orig. Berlin Ethnogr. Mus., Thierry Coll.

Plate 12.

SUDAN, BORNU.

Embroidered Bornu woman's shirt.

Material of this shirt is either dyed indigo-blue, or of white cotton. The embroidery is very peculiar, and tastefully worked in blue floss-silk. Embroidery pattern depicts an upper garment (decorated along its lower hem with tassels) drawn over the wide-sleeved lower garment, and superabundantly decorated with necklaces. Similar decoration patterns are found on Indian garments. Cf. Pls. 86 and 93

Orig. Berlin Ethnogr. Mus., Nachtigall Coll.

Plate 13.

SUDAN, BORNU.

Guinea-fowl tobe.

African tobes are sewn together out of small 4—5 cm. broad woollen strips (gabag) which are woven on the narrow native looms. The Bornu tobes are either white or dyed with indigo. Colour of ornamentations, embroidery, and open-work, which also cover the large breastpocket, is usually white. Material employed is raw silk or fine cotton. Embroidery on those tobes, made of white material and dyed indigo-red strips sewn together, is nearly always green. The wide sleeves of the tobe are draped in folds on the shoulders according to requirements. Nachtigall's book "Sahara und Sudan" (Vol. 1, p. 642 et seq.) provides further details about tobes.

Orig. Berlin Ethnogr. Mus., Flegel Coll.

Plate 14.

ABYSSINIA.

Shama and hood-cloak.

The shama is a large oblong shawl of soft white cotton, and is wrapped about the wearer according to weather requirements. The hood-cloak is a bournoose reduced in size and embroidered with coloured floss-silk in the Abyssinian manner.

Orig. Berlin Ethnogr. Mus.

Plate 15.

ABYSSINIA.

Woman's shirt, embroidered.

The Abyssinian women's shirts are made, like the shama, of doubly folded soft cotton material. Opening for neck and sleeve ends are embroidered with silk chain-stitching. Slanting trousers are worn with these shirts, and are buttoned and laced tight beneath the calves down to the ankle. They are embroidered up to the knee.

Orig. Berlin Ethnogr. Mus., Rohlf's Coll.

Plate 16.

EGYPTIAN SUDAN.

Warrior's blouse from Omdurman.

These garments are made of cotton and ornamented with coloured decorative material. The amulet pockets behind and in front, as well as the characteristic triangle at the opening for the neck, are cut out of cloth and trimmed with coloured cord. The cut of the blouse is akin to the Egyptian shirt on Pl. 18, the opening for the neck is similar to those of Afghanistan and Northern India (cf. Pls. 84 and 92).

Orig. from Tilke Coll., now in Berlin Ethnogr. Mus.

Plate 17.

EGYPT.

Tob or sebleh, wide garment for women.

The material employed for this garment is usually a cotton fabric dyed blue. The only ornamentation is edging around opening for the neck and over breast-slit with coarse floss-silk stitching. Wealthy women wear black cotton garments interwoven with silk stripes, or also taffeta and watered-silk garments. Tob shaped garments are worn between Egypt and Mesopotamia.

W. Gentz Coll.

Plate 18.

EGYPT.

Man's shirt (kalabia?)

Characteristic garment of the modern Egyptian population. Owing to the insertion it is tighter under the arms than that of the following Plate. The material is black cotton. Sserual, men's trousers, of blue cotton. In Arabia they are called "libas" (according to Schweinfurt). Cap with blue silk tassel, called "tarbush" in Egypt.

Tilke Coll.

Plate 19.

EGYPT.

"Eri"? Man's shirt, blue woollen fabric.

Characteristic garment of the modern Egyptian population.
Copied from an original.

Plate 20.

EGYPT.

Wide man's shirt (kamis) of white linen or cotton.

Worn in Egypt particularly by the Fellahin, as well as the tight-sleeved shirts. Is also dyed blue.

W. Gentz Coll.

Plate 21.

EGYPT.

Kaftan, kuftan (Egyptian) or entari (Turkish) and under-vest, sedria.

The kaftan is one of the most common articles of dress in the Near East. It is worn by people of rank, and the middle-class. It is always girdled with a cloth belt (hizan).

Only striped cotton or half-silk fabrics are employed in making men's kaftans. The lining is always made of ramie. Formerly kaftans made of satin or brocade were popular. The most favourite colours are crimson or violet-red with white or yellow stripes. (cf. the under-vests on Pl. 38).

The kaftan depicted here is made of coarse half-silk material woven in Sanaa in S. Arabia. Nearly all kaftans have a 5 cm. broad vertical piece of white or yellow stitching about a hand's breadth over the seam.

A vest, shirt and trousers are worn under the kaftan. The djubbeh (Pl. 23) or binish (Pl. 22) serves as overcoat; in Asia Minor and Syria the short salta jacket (cf. Pl. 39). Travellers prefer to wear a dust or weather cloak, the aba, (cf. Pl. 29) over the kaftan.

Tilke Coll.

Plate 22.

EGYPT.

Binish. Cloth overcoat with wide sleeves, frequently slit below.

The binish, like the kaftan, is spread all over the Near East. Those countries where it is chiefly worn are Egypt, W. Arabia, Syria, Asia Minor, and Turkey. It is the upper garment of scholars and priests. It is usually of a dark or grey colour, unlined. Instead of being lined it is faced with quiet coloured silk.

W. Gentz Coll.

Plate 23.

EGYPT.

Djubbeh or gibbeh. Cloth overcoat. Front and back view.

The djubbeh, like the binish, is worn as an overcoat over the kaftan. It is nearly always of cloth, but distinguishes itself from the binish by its complicated cut and narrow sleeves. Favourite colours for the djubbeh are wine-red, brown, grey, and blue. It is mainly worn in Turkish countries by persons of rank. The Kurds of the S. Caucasus like to trim the djubbeh with gold Turkish braidings over the chest.

W. Gentz Coll.

Plate 24.

EGYPT AND THE NEAR EAST.

Yelek. Woman's kaftan of flowered cotton print with ramie lining.

The better sort of women's yeleks are made of valuable silk fabrics. Gold and silver brocade are also employed. The woman's kaftan is open at the neck as far as the breast. It is provided with a number of buttons and laces from the breast to the belt along the front seams in order to fit it close to the waist, and has a high side slit to expose the wide trousers worn by females (cf. Pl. 40). The front part, which is often in the way, is frequently hung over the lower arm. The yelek is girded with a cloth shawl.

The shirt is worn under the yelek; a djubbeh or binish over it. These garments are closer fitting, and usually more brilliant in colouring than those of men. The woman's djubbeh is often made of velvet or silk, and ornamented with gold braid and embroidery.

W. Gentz Coll.

Plate 25.

ANCIENT EGYPT.

Shirt garment from a grave of the New Kingdom (ca. 1400 B. C.).

This garment shows the simple shape of former oriental dress, and is certainly identical with the kalasiris mentioned by Herodotus. It is made of one piece folded in the middle and sewn at sides up to the armpit. The material is fine linen. In the middle of the fold is a slit or round opening for the neck. The kalasiris was always belted in such a manner as to gather the folds in front.

Orig. Berlin Ethnogr. Mus. (Egypt. Dept.).

Plate 26.

ANCIENT EGYPT.

Coptic tunic, found in a grave dating about 400 B. C.

Sleeve tunic of saffron yellow wool with woven pattern resembling tapestry work. The opening for the neck is placed horizontally like that of the Roman tunic. The side seams, as well as those of the sleeves, are trimmed with twisted woollen cord. Purple tunics were much favoured, as well as those of natural colour wool. The latter had patterns of a brown-violet tint. Coptic tunics often have vertical stripes next to the neck-opening reaching to the nether hem in the ancient Roman fashion.

Orig. in Neues Museum, Berlin.

Plate 27.

ANCIENT EGYPT AND NEAR EAST.

Persian cloak made of shiny fine hair woollen material.

(Found in an Egyptian grave of the 6th cent. B. C.)

This garment shows oriental origin in the super-long sleeves in accordance with the Asiatic custom. The open parts at the arm-pits are also found in Persian-Caucasian as well as Indian garments. The breast-flap, which can be tied, reminds one of the forms of the Indian angarkha (cf. Pl. 95). The back of this cloak, which is made of one piece, is cut in the same manner as the modern Turkish djubbehs or binishes. The braid on the cloak resembles in its technique the tent-carpet of the Turkomans. The ornamental motif also points to north-western Persia.

Orig. in the Neues Museum, Berlin. Now published by kind permission of the directors for the first time.

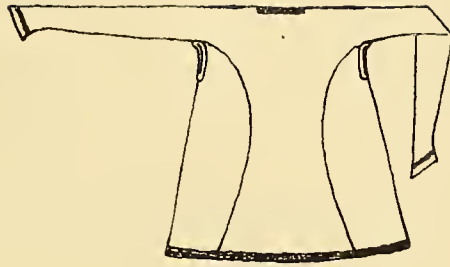


Plate 28.

ANCIENT EGYPT AND NEAR EAST.

Persian kirtle from an Egyptian grave (ca. 6th cent. A. D.)

The garment is made of fine linen. The nucleus has already had side parts added. The sleeves slant towards the wrist in the modern Persian fashion. In colour, motif, and the manner of making, the woollen braid resembles that of modern Turkoman tent spreads and carpets. The shape of the neck-opening is very similar to that of the Afghan shirts (Pl. 84), the women's kirtles in Benares (Pl. 92), and the warriors' tunics in Omdurman. The leg coverings are of reddish or brown felt ornamented below; they were fastened to a hip-cord. High soft leather top-boots, some of which are still preserved, completed the ancient costume of the Persians.

Orig. in Neues Museum, Berlin. Published by kind permission of the directors.

Plate 29.

EAST ARABIA.

Aba (abayeh), kofia and ogal.

The aba on our plate is made of black hard woollen material and consists of two pieces sewn together. The shoulder-seam, neck-slit, and front seam are ornamented with silk cords and embroidery (cf. details). In this shape it is used as a mantle by the upper class of Arabs.

The kofia or kefijeh is a square piece of cotton cloth interwoven with vertical silk stripes. Thin cords with small tassels are fixed on both sides. The kofia is worn diagonally, so that the cords hang down over the shoulders and back.

The ogal is used to fasten the kofia on to the head. It is usually made of natural colour camel's wool around which silk, gold, or silver threads are wound at intervals. In Palestine and Syria the ogal consists of a ring-like roll wrapped with black wool and folded twice round the head. The aba, kopia, and ogal are worn in Mesopotamia, Syria, Palestine, Arabia, and Egypt.

Orig. in Berlin Ethnogr. Mus.

Woman's shirt, kanis, from the mountain districts of Yemen.

The shirt is dyed with indigo-blue and made of shiny cotton. The sleeves, like those of the Bornu woman's shirt (Pl. 12) are wide. The embroidery consists of white cotton threads, and is enlivened by red and yellow stitches. The embroidery ends on the back in a triangular pattern between two stripes in the style of the painted shirts worn by Afghan women (cf. Pl. 86). The opening for the neck and breast are ornamented with gold threads and copper coloured edging.

As these shirts are very badly dyed, the white embroidery threads soon get dirty and stained light blue. Besides the wide-sleeved garments, there are others with sleeves narrowing at the wrist. Under their shirts the women wear long drawers which are tight at the end, and of the same colour. Sub is the name of a white pleated skirt with very long sleeves.

Orig. in the Berlin Ethnogr. Mus., Schweinfurth Coll.

SYRIA AND MESOPOTAMIA.

Front and back view of an aba from Damascus.

This aba is a type of those beautiful, gold-embroidered garments which the aristocratic Syrians and Arabs wear as gala dress. In this specimen, not only golden, but coloured threads are also woven into the natural colour fine woollen material.

A favourite colour combination on the gala-abas is that of black, gold and crimson; brown-gold, crimson and green; light-blue and gold; light-blue and silver; red with gold; wine-red, silver and gold; white and silver, and other colours. Abas made of ribbed silk and moiré are also worn.

The most magnificent gala-abas are made in Syria, Mesopotamia, and Western Persia.

W. Gentz Coll.

Striped aba.

The common aba is striped brown and white. The shoulder-seam, the opening for the neck, and the middle-seam are embroidered with coloured silks. The horizontal stripes over the chest are reminiscences of the frogs worn on the garments of the Turkish peoples.

An aba striped in white and black, chiefly worn by Bedouins in Syria, is often seen beside the brown striped aba. But unicoloured, white, brown, or dark blue abas are also much favoured. The material is wool of the most various qualities.

Tilke Coll.

SYRIA.

A mashla from Damascus.

This costume is made of fine unicoloured or rougher woollen fabric with thin stripes. It is interwoven with tapestry-like colours on back and upper seams over chest. It serves as an over-jacket, and is worn by men over the kaftan, and also by women over their shirts. The mashla, like the aba, is composed of two pieces, but is considerably tighter, and shorter, and has short sleeves. Beside the coloured and decorated mashlas, there are some with simple broad white, brown, or black-white stripes corresponding to the material of which the aba on Pl. 33 is made. This garment is met with between the S. Caucasus and S. Mesopotamia.

W. Gentz Coll.

Plate 35.

SYRIA, PALESTINE, MESOPOTAMIA.

Man's white cotton shirt with pointed sleeves.

This shirt is usually worn under the aba out of the sleeveholes of which the long points of the shirt-sleeves project. These shirts are worn from the southern parts of the Caucasus to E. Arabia.

W. Gentz Coll.

Plate 36.

SYRIA, PALESTINE.

Blue rough cotton woman's shirt with pointed sleeves.

The sleeves of this shirt are cut out of one piece, and not put together, as is the case with the shirt shown on the previous plate. The seams are often decorated with multicoloured silk stitches.

The native women of Jerusalem used to wear garments cut in a similar fashion, but of huge dimensions. They were gathered in the ancient Persian manner, and the upper sleeve-edges were tied together behind the neck. This produced a very picturesque fold arrangement.

W. Gentz Coll.

Plate 37.

PALESTINE.

Woman's blue woollen garment with coloured floss-silk stitching.

This garment served as a shirt. It has the shape of the mashla, but is longer, and closed at the breast. The seams are enlivened by coloured silk stitches.

W. Gentz Coll.

Plate 38.

SYRIA, PALESTINE, MESOPOTAMIA.

Two vests of kaftan material from Baghdad.

These two vests show the shape of the vests worn in the whole of the Near East. They are mostly made of kaftan material; but like the upper-jacket are also made of unicoloured cloth.

A single row of pear-shaped buttons covered with woven material and caught into loops form the characteristic method of fastening this garment. The material is silk cord, 3 mm in width.

Origs. in Berlin Ethnogr. Mus.

Plate 39.

SYRIA, PALESTINE, MESOPOTAMIA.

Three types of jackets.

Left, a so-called "salta" of cloth with stitching in coloured and gold threads. This jacket comes from Bethlehem, but is worn in this shape by women in the whole of the Near East. In the middle, a sleeveless overcoat of rough wool material with shoulder-seam. Right, a salta for men, rough wool material. Note the shoulder-seam and side pieces. The sleeves are tighter than is usually the case (cf. the form of the chogas on Pl. 88).

W. Gentz Coll.

Plate 40.

TURKEY, SYRIA, PALESTINE, AND EGYPT.

Wide taffeta women's trousers, tshatvar (Turkish), shintiján (Egyptian).

Women's trousers in the Near East are made of both unicoloured or striped silk, as well as of unicoloured or cotton print. They are tied round the hips with a strip of material made to draw ("dikkeh"). The lower part of the trousers is pulled up and gathered below the knee by means of tape drawn through the hem. Owing to their length, however, the trousers reach to the feet, or nearly to the ground, although they are tied up.

Turkish man's cloth trousers ("potur").

They have extension pieces cut like gaiters which can be fitted close to leg by buttoning.

W. Gentz Coll.

Plate 41.

TURKEY, SYRIA, MESOPOTAMIA.

Three differently cut men's trousers.

The middle pair is of cloth. It shows the type of slanting trousers. Trousers from Baghdad made of natural colour wool, or ramie.

Trousers from the Nupairier Mts. (N. W. Mesopotamia). They are made of very rough red cotton stuff interwoven with dark blue stripes running lengthwise and with yellow horizontal ones. A blue cord gathers the trousers into pleats at the bottom.

Titke Coll. and Berlin Ethnogr. Mus.

Plate 42.

TURKEY.

Old Turkish gala-coat. "Usth-kurby"?

This characteristic over-garment shows the type of Turkish costumes as worn by the Sultan or the upper-classes from the 16th. to 19th. cent. The long empty sleeves betray the Asiatic origin of this garment. At the side, slits to admit the arms encased in the kaftan or entari sleeves. Upper garments made of cloth, velvet, or silk, and trimmed with sable, were very popular at the Turkish court.

Orig. in Berlin Ethnogr. Mus

Plate 43.

ASIA MINOR.

Dust-mantle from Smyrna.

This garment shows the form of the mashla, and is of cotton interwoven with rough yellowish silk stripes. Net-like open-work on the sleeves. Seams on chest and around neck of the mantle are stitched in the style of the Asia Minor "state towels".

Orig. in Berlin Ethnogr. Mus.

Plate 44.

TURKEY AND ASIA MINOR.

Turkish woman's shirt and shoes from Kars, S. Caucasus.

The shirt is made of so-called Brussa material. The extension of the nucleus of the garment and the sleeves by a straight strip of material, which is joined to both sides, is very original.

Turkish women's shoes are yellow.

Orig. in Caucasus Mus., Tiflis.

Plate 45.

TURKEY AND ASIA MINOR.

Men's Turkish jackets from Kars.

The men's jackets, closely related in form to the djobbeh, are also made of cloth. The favourite colours are blue, and grey-blue shades. Sometimes these jackets are provided with applied ornamental cord, usually of darker shade.

Orig. in Caucasus Mus., Tiflis.

Plate 46.

TURKEY AND ASIA MINOR.

Turkish trousers ("tshalvar"), and men's red leather shoes.

These trousers show the straight type. They are of blue cloth, and inconspicuously ornamented with black cord. A woollen draw-string runs through the cotton hem (top) which gathers the trousers in pleats round the waist. A unicoloured, striped, or checked woven belt is worn over the hem of the trousers.

Orig. in Caucasus Mus., Tiflis.

Plate 47.

BALKAN PENINSULA.

Under-jacket and vest types from western Balkans.

"Djamadan", sleeveless cloth vest worn overlapping the chest. Asiatic form. (Cf. Pls. 94 and 103).

"Mintan", under-jacket with sleeves; always of striped material; worn under djamadan. Herzegovina.

Vest with straight slit and black silk cord edging from Albania (cf. Pl. 38).

Sleeveless over-jacket, cloth, with gold and silver thread edging. Worn over the djamadan. Herzegovina.

Tilke Coll.

Plate 48.

SOUTH-EASTERN EUROPE.

Shepherd's cloak from N.-W. Hungary.

This cloak reproduces an old Finnish-Asiatic shape. The sewn-on neck cover is very characteristic. This form of mantle is also worn in N.-E. Russia among the garments of the Cheremissians.

Orig. in a private coll.

Plate 49.

CENTRAL CAUCASUS.

Georgian man's garment. "Tchockha".

A festive garment of a well-to-do Georgian from the district of Tiflis. The material is fine, but very strongly and closely woven blackish-blue wool. The lower part of the garment has small pleats sewn on to the top part. Richly trimmed with gold braid which is both well and tastefully made in the Caucasus by so-called board weaving.

Orig. in Caucasus Mus., Tiflis.

Plate 50.

CENTRAL CAUCASUS.

A cherkesska, the national Caucasian dress.

This tight waisted garment is always made of strongly woven wool. The favourite colours are black, dark blue, grey, and brown. Red, white, and ochre coloured materials are also used. Cloth cases are attached to that part covering the chest in which formerly cartridges were kept. Even peaceful urban artisans have not discarded the empty cloth cases on their coats. A narrow leather belt is worn round the cherkesska to middle of which the national dagger (the kindshal) is hung. Shirt, trousers, and beshmet (cf. Pl. 69) are worn under the cherkesska, and over it the large semi-circular weather coat, the burka (cf. Pl. 52).

Orig. in the Caucasus Mus., Tiflis.

Plate 51.

CENTRAL CAUCASUS.

Khevsur blouse.

Made of black-blue strong woollen material with pieces of cloth trimming, braid and small white china buttons.

The decorated opening for neck is buttoned at side like the Perso-Indian shirts (cf. Pls. 82 and 90).

The Khevsurs, like the old Retennus, who lived in the Near East, favour the cross as a decoration on their garments. The blouse is slit at side, and there is an opening in the old Persian manner under the arm-pits (cf. Pl. 27).

Khevsur woollen trousers with coloured cloth trimmings (cf. von Radde "Die Chewsuren und ihr Land", Kassel 1878).

Orig. in the Caucasus Mus. Tiflis, v. Radde Coll.

Plate 52.

CENTRAL CAUCASUS.

The burka.

The burka is the weather cloak of the Caucasians. It is semi-circular, and made to fit the shoulders by the insertion of a gore. It is made of a felty milled wool, a sort of rough hunter's cloth, on the outside of which the hair is sometimes left.

The favourite colours are black, or black-brown; seldom white. The opening for the neck, and the seams over the chest are trimmed with the customary gold braid. The inside of the burka, and the shoulder parts are often lined with silk or calico. The burka is tied at the neck with strings. The bashlik is a complement to the burka. It is a hood, the ends of which are slung round the neck (cf. Pl. 53).

Plate 53.

CENTRAL CAUCASUS.

Three bashliks.

The bashlik belongs, like the cherkesska, the burka, and the lamb's-wool cap ("papache") to the national costume of the Caucasians. Bashliks are mostly made of natural colour wool, but cloth is also sometimes used. In the latter case they are edged with Caucasian gold and silver braid, or are decorated with ornamental gold piping. The bashlik is worn like a hood. Its ends can be used like a shawl, etc., or twisted round the head to the shape of a turban. Felt hats of the Ossetes and Swanets. Georgian felt caps.

Drawn after orig. in the Caucasus.

Plate 54.

CENTRAL CAUCASUS.

Georgian woman's garment; beginning of 19th cent., from Tiflis.

This costume is made of silk striped kaftan cloth. Blue flannel is used to line bodice, grey silk for sleeves, which are slit at ends. The front and lower seams are edged with green silk, the sleeves decorated with black braid. The somewhat broadly projecting parts above the hips are characteristically Persian.

Orig. in the Costume Depart. of the National Theatre, Tiflis.

Plate 55.

CASPIAN STEPPES.

Over-dress of a Calmuck woman.

This dress is a combination of bodice and skirt. It is of black satin with grey-brown flannel lining. Caucasian silver braid is used as edging, also narrow strips of inferior brocade. The bodice is fastened in front with galoons in the Turkish-Mongolian manner.

Orig. in Stavropol Mus.

Plate 56.

CASPIAN STEPPES.

Calmuck woman's under-garment ("tshonor").

This shirt-garment is made of red patterned Chinese silk. Breast and sleeves are edged with Caucasian braid. The galoons at the breast are of the same material. The parts over hips are pleated up to the arm-pit piece. (cf. Pl. 112).

Orig. in Stavropol Mus.

Plate 57.

CASPIAN STEPPES.

Nogair woman's kaftan.

This garment shows the type of the Caucasian beshmet or archaluk cut (cf. Pl. 69). It is made of silk and lined with flowered calico. With the exception of jacket pattern seams, the kaftan is quilted vertically. The sleeves and seams are lined with silk of another colour. The bodice is closed in front with metal clasps (developed from Turko-Mongolian gagoon patterns), and ornamental silver discs sewn onto underlying pieces of leather or cloth.

Orig. in Stavropol Mus.

Plate 58.

CASPIAN STEPPES.

Nogair-Tartar shirt.

Flowered kaftan is the material of this shirt. It is provided with a rather high collar.

Nogair-Tartar woman's trousers.

The trousers are made of red-white-black flowered calico. The method of cutting is very interesting. The legs and the front part have been widened to correspond with the Turkish shirt. (cf. Pl. 44).

Orig. in Caucasus Mus., Tiflis.

Plate 59.

CASPIAN STEPPES.

Turcoman boy's gala suit.

The cut of the Caucasian beshmet. Quilted silk is used. The hems and seams are hemmed with Caucasian silver braiding and green silk ribbon.

The Turcomans of the Stavropol district are very fond of highly coloured garments. Orange, yellow, white, violet, crimson, blue, etc. are often composed into patterns on the semi-circular women's cloaks.

Orig. in Caucasus Mus., Tiflis.

Plate 60.

S.-E. CAUCASUS, DAGHESTAN.

Primitive mantle called "tchopus".

The material of this simple mantle is made of a piece of felt shaped like a cross. This rough shepherd's dress is made by folding it together, and cutting and sewing the sides.

Copied from the orig. purchased (1913) in Kach for the Caucasian Mus., Tiflis.

Plate 61.

S.-E. CAUCASUS.

Short jacket-dress of a Tartar woman from Shemachá.

The dress is made of orange coloured velvet, lined with yellow silk, and decorated with Caucasian braid, as well as gold braid of lace-like texture. The cut is adapted to the Persian taste.

Orig. in Caucasus Mus., Tiflis.

Plate 62.

S.-E. CAUCASUS.

Short jacket-dress of a Tartar woman from Daghestan.

The jacket was made in the beginning of the 19th cent. Good old brocade was used; it is lined with calico and quilted. The seams are edged with silk ribbons. The narrow sleeves, half open at bottom, are lined with brocade of another colour. The character of the cut is Persian

Orig. in Caucasus Mus., Tiflis.

Plate 63.

S.-E. CAUCASUS.

Shirt of a Tartar woman from Nuchá.

This shirt is made of shot silk, which is very popular in the Caucasus. A black satin ribbon which is ornamented with coins has been added to the front hem. The lower part of hem is ornamented with gold plaques. These are fastened to little tubes through which a string is drawn.

Hair-bag of a Tartar woman from Nuchá.

The women of the S.-E. Caucasus are in the habit of enveloping their hair in a hair-bag which is open below, and can be tied at the neck to the back of the head so as to fit it tight to the forehead. These hair-bags are either made of calico or silk and are edged with braiding at both ends.

Orig. in Caucasus Mus., Tiflis.

Plate 64.

S.-E. CAUCASUS, DAGHESTAN.

Shirt garment of a Lesghian woman from Kubátshi.

This garment dates, like the last, from the beginning of the 19th cent. and is made of good old silk brocade interwoven with gold and silver threads. It shows the usual shape of the Caucasian shirt.

Orig. in the Caucasus Mus., Tiflis.

Plate 65.

S.-E. CAUCASUS, DAGHESTAN.

Velvet kaftan of an Avar woman.

The cut is similar to that of the archaluk or beshmet. Hem and seams are decorated with gold braid. Ornamental enamel-work pendants are attached to the bodice seams.

Orig. in the Caucasus Mus., Tiflis.

Plate 66.

S.-E. CAUCASUS.

Udin woman's shirt-garment and divided skirt.

Both garments are typical underwear of the S.-E. Caucasus. They are made of calico.

Orig. in the Caucasus Mus., Tiflis.

Plates 67 and 68.

S.-E. CAUCASUS, DAGHESTAN.

Lesghian overcoat from Kubátshi.

The garment is made of strong blue-black woollen material cut in the Persian manner. The long sleeves, which are slit at ends, and only loosely sewn together underneath, usually hang down from back, or are folded together behind. Gold braiding is used as trimming. The lining — only in body piece and sleeves — is flowered calico.

Cartridge cases are not sewn on over the chest. Instead of these the Lesghians carry a leather cartridge-case slung from a string over the shoulder.

Orig. in Caucasus Mus., Tiflis.

Plate 69.

S.-E. CAUCASUS.

Lesghian jacket (archaluk or beshmet) from Kubátshi.

The beshmet is made of cotton. It is quilted like most of these garments. The trousers are of coarse woollen material and cut in the Persian fashion.

Lamb's skin cap ("papache").

The high black leather boots of the Lesghians have long sole points bent upwards, and the heels are iron shod.

Orig. in Caucasus Mus., Tiflis.

Plate 70.

S.-W. CAUCASUS.

Armenian woman's kaftan from Achalzich.

This kaftan is made of striped wool interwoven with silk. The lining is ramie. Long, so-called, "false sleeves" are meant to simulate an undergarment of another colour. The edges of the sleeves are dentated. On them gold cord is sewn, as is also on the Armenian apron worn over the kaftan.

Red cap with long silk tassel worn by Armenian women in Achalzich.

Orig. in Caucasus Mus., Tiflis.

Plate 71.

S.-W. CAUCASUS.

Armenian woman's shirt from Artwin.

This skirt is similar in cut and use to the Turkish djubbeh. It is of red velvet, lined with flowered calico and trimmed with gold cord and green facings.

Orig. in Caucasus Mus., Tiflis.

Plate 72.

S.-W. CAUCASUS.

Armenian woman's under-jacket from Achalzich.

This jacket, which shows the shape of the Turkish mintan, is made of damask and trimmed with gold cord. The sleeves are made to button at the end in the Persian-Kurdish fashion and provided with a triangular point.

Women's trousers from Achalzich.

They are made of striped cotton interwoven with silk.

Orig. in Caucasus Mus., Tiflis

Plate 73.

S.-W. CAUCASUS.

Armenian woman's shirt garment from the Nachitsev district near Erivan.

This garment is chiefly of red taffeta. Those parts that are covered by the over-garment and are not visible, such as lower part of neck and upper arm, are replaced by cotton for the sake of economy. Gold braid along slit over breast.

Orig. in Caucasus Mus., Tiflis.

Plate 74.

SYRIA AND KURDISTAN.

Short underu-jackets called tshepks.

Of richly braided cloth with open pendant sleeves. They are worn by Kavasses in Syria, and by Kurds in Erivan over the mintan or the striped sleeve-vests. The dark red jacket is lined with olive green velvet. The area of distribution of the jackets reaches from W. Persia to the Balkan Peninsula.

Orig. in Gentz Coll. and Cauc. Mus., Tiflis.

Plate 75.

SYRIA AND KURDISTAN.

Wide cloth trousers.

The cut of the trousers is slanting. They are richly ornamented with gold cords; and are part of the dress of a Kurd from the district of Erivan. The same trousers are also worn in Syria.

Orig. in Caucasus Mus., Tiflis.

Plate 76.

ASIA MINOR, S. CAUCASUS AND SYRIA.

Sleeve-vest (mintan) of a Turk from Kars and of a Kurd from Erivan.

Such vests are worn under the blue Turkish cloth jacket, under the salta, or under the tshepke.

Orig. in Caucasus Mus., Tiflis.

Plate 77.

KURDISTAN, SYRIA AND W. PERSIA.

Kurd winter coat. Mashla type.

This coat is shaped like the aba to which square sleeves have been added. It is made of a carpet-like fabric made of sheep's wool with long hair on the inside. This material is also often used to make the black Caucasian burka. The opening in front can be fastened over the upper part of the chest by means of strings and knots. Usually blue cords as employed in Turkey are used as ornamentation.

At sides two fur-caps around which many multicoloured and black lengths of cloth are wound like a turban.

Orig. in Berlin Ethnogr. Mus.

Plate 78.

S. CAUCASUS, ALEXANDROPOL.

Jeziden woman's dress; red velvet with apron and breast-bib.

Orig. in Caucasus Mus., Tiflis.

Plate 79.

S. CAUCASUS.

Jacket (gedjalyk) and trousers (shalvar) of an Aissor.

These are made of grey-black, hard, loosely woven woollen material. The seams are embroidered with yellow and green silk threads. The sleeves, open below, are lined with red calico. Aissor woven material is 26—28 cm wide and has a crease running down the middle which looks as though it had been ironed in. This probably originates in the making.

Orig. in Caucasus Mus., Tiflis.

Plate 80.

S. CAUCASUS, NESTORIAN MOUNTAINS.

Aissor and Kurd over-jackets and shirt.

The peculiar sleeveless over-jackets are made of thickly felted woven woollen material, and are about, 1 cm thick. For this reason, only the outer edges can be sewn together. These thick stuffs have also a crease as mentioned in connection with Pl. 79.

The shirt is of ramie ("sitar"), and has pointed pendant sleeves which, if in the way, are wrapped round the waist or buttoned at the ends behind the back.

The Aissores and Kurds wear felt caps which are wrapped around with black and coloured cloth.

Orig. in Caucasus Mus., Tiflis.

Plate 81.

PERSIA.

An aba from Ardebil, Azerbaijan.

This mantle is made of stout brown woollen stuff interwoven with gold threads. The front part (not shown on Pl.) corresponds to the make-up of the aba on Pl. 31. The ornamentation on back (shown on Pl.) is peculiar in its position on sides. This is not a Persian peculiarity. The aba is often decorated in this manner in other parts of the Near East.

Orig. in Caucasus Mus., Tiflis.

Plate 82.

PERSIA.

The Persian shirt is characterized by the side slit running down from neck-opening.

Persian trousers, mostly made of black or blue stuffs, consists of two straight legs with a gusset-like enlargement of seat.

The head of a young Persian shows favourite manner of dressing the hair which is covered by the "kula", lamb's-wool cap, or a dome-like felt cap.

Orig. in Caucasus Mus., Tiflis.

Plate 83.

PERSIA, AZERBIJAN.

The Persian overcoat, like the Caucasian jacket, which originated from the former, is a combined jacket and overcoat. It is usually made of natural colour camel-wool and ornamented with dark cords.

Orig. in Caucasus Mus., Tiflis.

Plate 84.

AFGHANISTAN.

The Afghan shirt is characterized by a wide opening for the neck which can be buttoned on both sides. It belongs to the Persian-Sassanid type (cf. Pls. 92; 28, and 16).

Lambskin jacket with the shouder seam ("nimsha"; neemcha according to Rattrey) is worn with the fleece inside. It is ornamented with floss-silk embroidery.

Cap, quilted gold brocade, lined with red calico. The large turban is wound round the cap.

Orig. in private coll.

Plate 85.

AFGHANISTAN.

Trousers (460 cm wide) shown on this plate are not even the widest worn in Afghanistan. They are fitted in folds to the waist by knitted silk band. They are usually of white muslin or shirting material. But blue striped cotton stuffs are also used.

Orig. in a private coll.

Plate 86.

AFGHANISTAN.

Afridi woman's shirt garment.

The material of this shirt is strong wool dyed a deep indigo colour. The ornaments are painted on the garment with yellow, red, and grey wax which readily adheres to the material. The grey stripes are powdered with mica. Both sides of the garment, excepting a small triangular piece in back, are decorated in the same manner.

Orig. in Berlin Ethnogr. Mus.

Plate 87.

CASHMERE.

Sikh prince's coat, Lahore.

This garment is made of Cashmere wool. The lining is raspberry colour and green taffeta, the selvedge, being of another colour, is also used as decoration. The ornamentation consists of a fine gold cord sewn (not embroidered) onto the cloth. The shoulder seam is strongly pronounced. Rather tight silk trousers, dyed crimson with white stripes, are worn with this suit.

The turban is made of fine muslin and provided with an interwoven gold edge. An aigrette of black heron feathers is stuck in the turban and fastened in its folds.

Orig. in Berlin Ethnogr. Mus.

Plate 88.

CASHMERE.

Upper garment of a member of the upper-classes.

The decorations of this coat made of green Cashmere wool are quite similar to that of the garment on last plate. Here too the shoulder seam is pronounced.

Orig. in a private coll.

Plate 89.

PUNJAB, CASHMERE.

Camel-wool over-garment, "tshoga".

The Punjab tshoga is reminiscent of the shape of Turkestan garments. It always has a shoulder seam. Plaited silk cords are attached to slit over breast to close garment.

Orig. in Berlin Ethnogr. Mus.

Plate 90.

PUNJAB.

Man's shirt, Cashmere.

It is made of ramie. The opening for neck is Persian in shape. (cf. Pl. 82).

Man's trousers, Cashmere. Wide shape.

Orig. in Berlin Ethnogr. Mus.

Plate 91.

PUNJAB, CASHMERE.

Woman's garment, Cashmere.

These garments are made of diagonally woven Cashmere wool, braided and embroidered.

Underclothing:—shirts made of shirting, but same shape, and also embroidered with black threads.

Cashmere women, as well as men, wear rather tight trousers. They are always striped, and made of silk or cotton.

Orig. in Berlin Ethnogr. Mus.

Plate 92.

INDIA.

Woman's shirt, Benares (?)

Made of fine light cotton material patterned by the favourite tying and dyeing method. The triangular ornamentation below opening for neck consists of silk embroidery in conjunction with little pieces of red cloth and small round chips of looking-glass. The opening for neck has same shape as those in Afghanistan (cf. Pl. 84).

Orig. in a private coll.

Plate 93.

INDIA.

Women's and girls' dresses.

Child's dress made of shot taffeta and embroidered with red floss-silk. Hyderabad, Sindh.

Small jacket ("tsholi") for Baluchistan women. Punjab.

Wedding jacket for Hindu country women. Punjab.

Child's shirt ("khurti"), shirting. Multan.

Khurti for festival occasions, rough cotton. Printed and painted in white water colours. The ornamentation is supposed to imitate a garment drawn over the khurti (cf. Pl. 12).

Small jacket for country women in Bikaner, Rajpootana. The material is rough cotton. Cotton threads and small chips of looking-glass are used for embroidery.

Orig. in Berlin Ethnogr. Mus.

Plate 94.

INDIA.

Hindu jacket. Ancient Mongolian shape; light cotton material.

Dhoti. A cotton cloth; selvedge (often coloured); worn by Indians as loin-cloth or puttee.

Orig. in Berlin Ethnogr. Mus.

Plate 95.

INDIA.

Angarkha, Bahawalpur.

The angarkha is the national Indian dress. It is usually made of white muslin to suit the climate. But it is also made of calico, silk or woollen material of various colours.

Our plate shows the three parts of which the angarkha consists: — In the middle: back piece; left: right front side which is tied over the left front side. Arm-pit holes are left open.

Orig. in Berlin Ethnogr. Mus.

Plate 96.

INDIA.

Suit, Bahawalpur.

The jacket is shaped like a shortened angarkha. The upper corner of the chest flap can be buttoned at side of neck. The wide trousers, as well as the jacket, are made of ramie and remind one of the straight Persian shape, which have a curved piece at the fork. Such garments are much worn in the country extending from Lucknow to Bengal.

Orig. in Berlin Ethnogr. Mus.

Plate 97.

INDIA, BOMBAY.

Parsee garment.

This garment is a minor shape of the angarkha. The flap fixed to left of neck can be tied to the upper corner on right side of neck. The hip gores are pleated at top like the medieval albs. The super-long sleeves are pushed up into a series of small tucks. The garment is made of white shirting, and tied by ribbons.

Orig. in Berlin Ethnogr. Mus.

Plate 98.

FURTHER INDIA, ASSAM.

Mikir man's poncho ("simphong").

Orig. in Berlin Ethnogr. Mus.

Plate 99.

FURTHER INDIA, BURMA.

Khasi woman's upper-garment, poncho shape ("simphongshad").

This dress is of red cloth. Ornamentation is made of pieces of cloth sewn to the garment. Silk cord is sewn on to complete the decoration, which is in the Perso-Indian style. Attached to the lower hem of the dress are long fringes made of silk cord.

Orig. in Berlin Ethnogr. Mus.

Plate 100.

FURTHER INDIA, BURMA.

Man's short jacket ("eng-kji", "eng tshi").

The upper part of jacket is made of white shiny calico. It is thickly wadded and quilted. Front flap is buttoned underneath. A lap is attached to the lining for this purpose.

The other jacket is of fine cotton material lined with coarse stuff. This jacket is also quilted, but is provided with an ornamental embroidered edging for which yellow yarn is used.

Orig. in Berlin Ethnogr. Mus.

Plate 101.

FURTHER INDIA.

Woman's jacket ("eng gji"), light cotton material. Burma.

Petticoat ("man coe"). Tonking.

The garment is of strong cotton material dyed blue and decorated with embroidery as well as pompons and tassels attached to strings of glass beads.

Orig. in Berlin Ethnogr. Mus., Dr. Stöninger Coll.

Plate 102.

TIBET.

Man's garment of diagonally woven felted brown woollen stuff,

Orig. in Berlin Ethnogr. Mus.

Plate 103.

TIBET.

Jacket of a Leptsha man from Darjiling.

The sleeveless jacket is made of felted woollen material and lined with linen. The cut is characteristic of the Mongolian form. The leglets are made of blue linen and are fastened to the hip-belt in the ancient Persian manner. (cf. Pl. 28).

Orig. in Berlin Ethnogr. Mus.

Plate 104.

TIBET.

Lamaesque monk's garment.

It is made of rough diagonally woven wool. The cap is of woollen fabric and lined with cotton.

Orig. in Berlin Ethnogr. Mus.

Plate 105.

TIBET.

Lamaesque dancing cloak.

This garment is made of yellow safin decorated in the Chinese manner and lined with ramie. The sleeves ornamented with strips of silk damask and lined with red calico. The 108 cm. broad insertions at bottom of sides are likewise calico. They are folded and tucked up.

Orig. in Berlin Ethnogr. Mus.

Plate 106.

TIBET AND S.-W. ASIATIC STEPPES.

Shoulder-collars.

These are made of Chinese brocade and lined with ramie. They are worn over the Lamaesque ceremonial costume. The one on right is a satin Kalmuk priest's shoulder-collar, and is slit in front. It is worn over the gown of office.

Orig. in Berlin Ethnogr. Mus. and in the Stavropol Mus.

Plate 107.

TURKESTAN.

State coat. Bokhara officer's magnificent "chalat".

This costume is made of velvet, and lined with so-called Andidjan silk. On upper part rosettes of silver thread are embroidered. The hem edging is of yellow velvet. Across breast-part gold braid to which decorations are attached.

Orig. in Berlin Ethnogr. Mus.

Plate 108.

TURKESTAN.

Sart silk overcoat lined with ramie, Tashkent.

This garment is edged along hems — as is the case with all chalats — with silk figured braid. The Turkestan garment is called "tshapán". The term chalat is used more in the sense of a gown of honour

Orig. in a private coll.

Plate 109.

TURKESTAN.

Man's under-garment.

Wadded, calico, lined and lightly quilted, and made of soft patterned watered silk. The nether garments are corded at waist, the upper ones can be tied over chest.

Orig. in Berlin Ethnogr. Mus.

Plate 110.

TURKESTAN.

Sarik shirt and trousers, Bokhara.

Both garments are made of strong ramie. Opening for neck and pocket edge are often hemmed with coloured trimming. Note the original cut of the seat-piece. These garments are often made of rough cotton material with narrow blue and red stripes.

Orig. in Berlin Ethnogr. Mus.

Plate 111.

TURKESTAN, BOKHARA.

Woman's trousers ("izar adras").

These are made of half-silk and are moiréd.

Riding-breeches ("tshim").

Yellow silk embroidered sheep-skin breeches. The lower part trimmed with fur and lined with calico.

Orig. in Berlin Ethnogr. Mus.

Plate 112.

TURKESTAN.

Woman's overcoat.

Red velvet embroidered with silver thread. The lining is usually Andidjan silk. The side-pieces of women's garments are pleated over the hips onto the sleeves.

Orig. in Berlin Ethnogr. Mus.

Plate 113.

TURKESTAN.

Chemise, Bokhara.

Watered Andidjan silk.

Orig. in Berlin Ethnogr. Mus.

Plate 114.

TURKESTAN, SAMARCAND.

Chemise.

Very light soft silk. The patterns are produced by a series of dyeing and stopping, or tying.

Orig. in a private coll.

Plate 115.

TURKESTAN.

Chemise.

Bi-coloured strips sewn together. The strips are made of so-called Hissarish silk. They are 32 cm wide and made of coarse light red and violet shot half-silk.

Orig. in Berlin Ethnogr. Mus.

Plates 116 and 117.

TURKESTAN, BOKHARA.

Woman's walking cloak ("tarantshi alatsha").

Front and back view. The cloak consists of strong finished striped cotton material, and is lined with flowered calico. A coloured strip of cotton cloth is sewn onto inner edge of cloak. The seams are trimmed with silk edgings. The opening for neck is worn on the head. The super-long decorative sleeves hang loosely down the back, and are only joined at the ends. A stiff veil ("tshashpant") made of woven horsehair covers the face of Sart women when out of doors.

Orig. in Berlin Ethnogr. Mus.

Plate 118.

CHINESE TURKESTAN, YARKAND OR KHOTAN.

Wadded overcoat, "tshapán".

Made of 19 cm wide half-silk known as "maceru". The lining is coarse cotton dyed blue, so-called "eastern stuff". The garment is done up in the Turco-Mongolian manner by means of cords with loops and brass buttons. The high collar is trimmed with black cord.

Orig. in Berlin Ethnogr. Mus.

Plate 119.

CHINESE TURKESTAN, YARKAND.

Woman's walking dress ("kham tshapán").

This black dress, with its green hem, is made of strong shiny calico. The lining is of rough blue cotton. The galloons on bodice are made of silk braid.

Orig. in Berlin Ethnogr. Mus.

Plate 120.

CHINESE TURKESTAN, KUTCHA.

Woman's garment.

Light cotton, damask-like interwoven with light silk in Chinese patterns. The embroidery is red and green silk adapted to Persian style. The galloons around collar and front opening are cut out of Persian brocade.

Orig. in Berlin Ethnogr. Mus.

Plate 121.

CHINESE TURKESTAN, KUTCHA.

Undergarment for women.

Chinese silk with coloured embroidery in the Chinese style. The opening for neck can be done up on each side by strings. (cf. Pl. 28.)

Orig. in Berlin Ethnogr. Mus.

Plate 122.

CHINESE TURKESTAN.

Dzungarian woman's over-garment.

Satin with silk lining; embroidered in the Chinese style, but also provided with slightly curved cord decoration as is customary with Turkish peoples. Seam at back.

Orig. in Berlin Ethnogr. Mus.

Plate 123.

CHINA.

Man's coat ("ha-ol").

Unlined silk, narrow sleeves, closed under right arm.

Sleeveless jacket for men.

Black tulle-like and ornamented material which permits the light-blue linen to show through the texture. All Chinese garments have a seam in the middle of the front and back pieces.

Man's summer hat.

Orig. Tilke Coll.

Plate 124.

CHINA.

Over-jacket worn by women of the upper-classes.

Silk with interwoven tapestry-like patterns. Trimmings of gold fabric. Round collar, and breast-flap. Lining apple-green silk.

Orig. in E. Fritsche's China goods store, Wilhelm Str. Berlin.

Plate 125.

CHINA.

Sleeveless jacket.

Closed vertically in front in Turco-Mongolian style; blue cotton stuff. The circular piece of material with lettering is made of varnished shirting. These jackets are worn by officials and military persons.

Men's trousers.

Black strong silk with cotton waist-belt.

Men's caps.

Black satin.

Tilke Coll.

Plate 126.

JAPAN.

Kimono, Coat for men.

Patterned half-silk with soft silk lining. The kimono is worn with a belt. Vertical seam down middle of back.

Tilke Coll.

Plate 127.

JAPAN.

Man's over-jacket ("haori").

Slightly wadded. Half-silk, checked pattern, silk crape lining. The garment is fastened round the body with plaited silk cords. The sleeves are used as pockets. Back seam.

Tilke Coll.

Plate 128.

JAPAN, SAGHALIEN.

Aino man's dress ("atooshi").

Made of the bark of the atooshi tree cut into thin strips, and woven to dress material on a primitive loom.

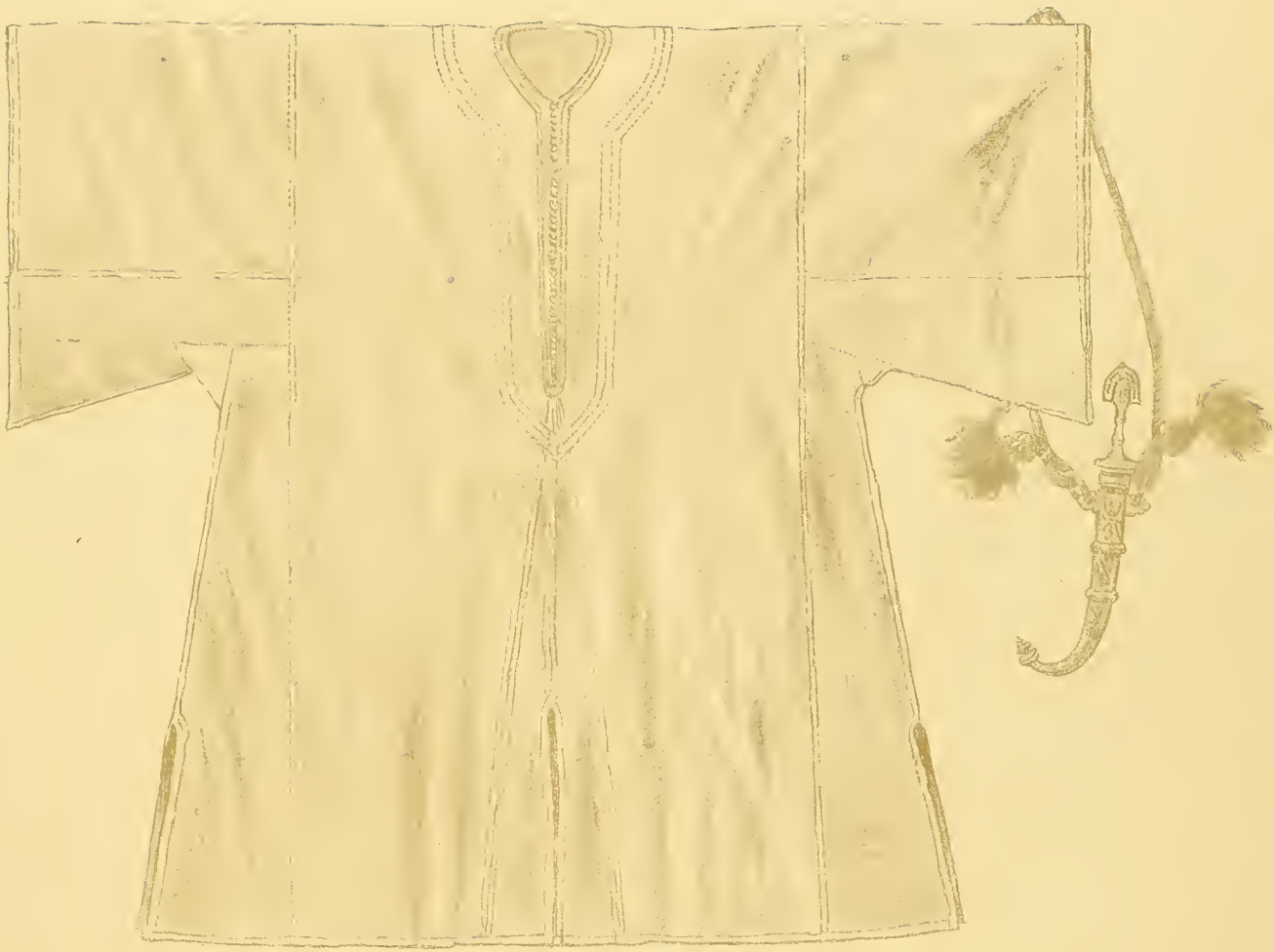
Trimming: — strips of coarse cotton stuff interwoven with ornamental thread lines.

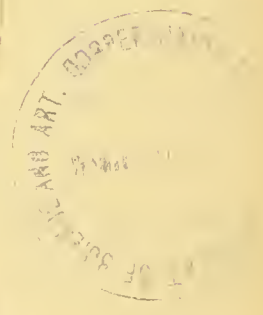
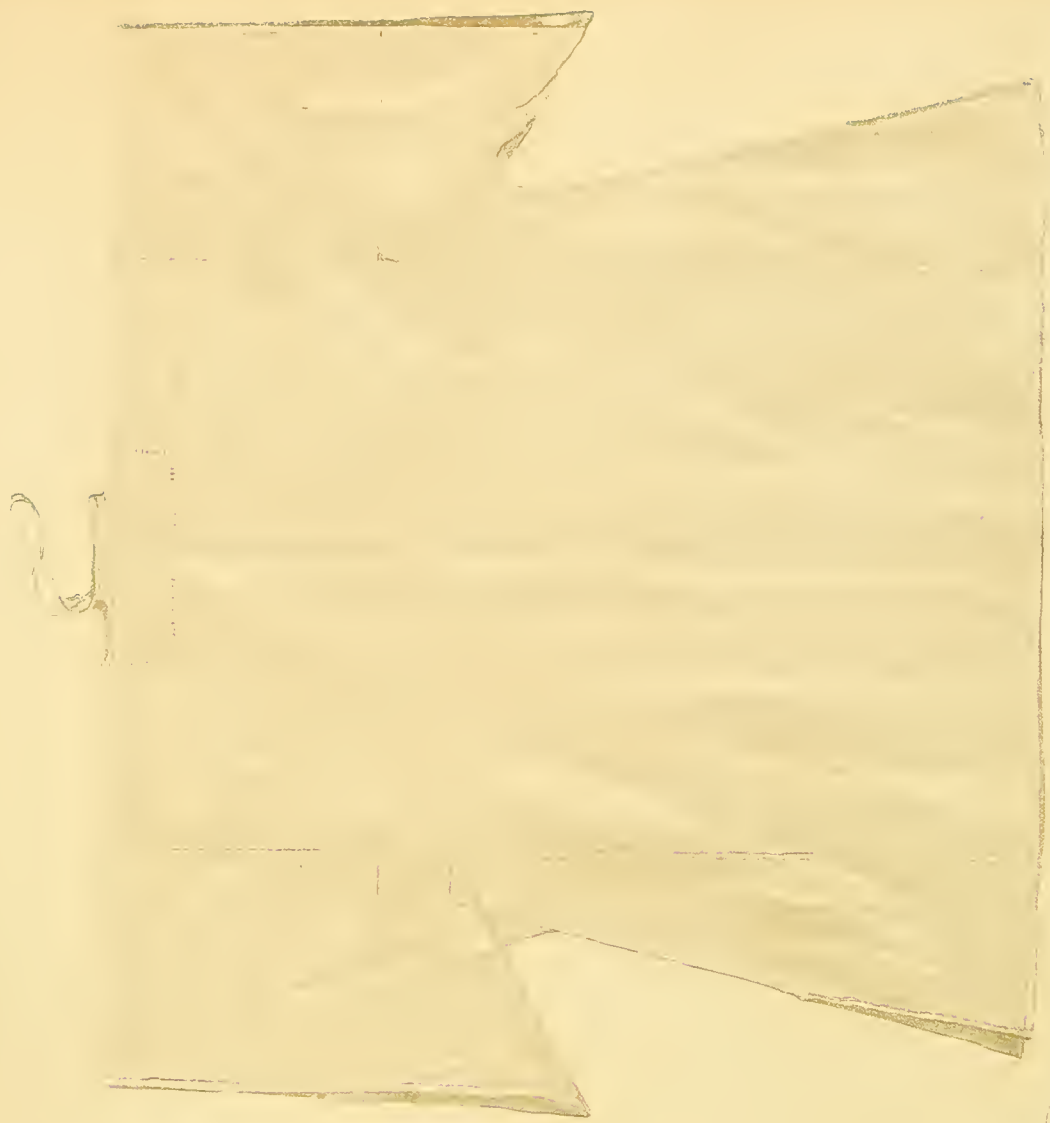
The front part of garment is shown on plate, and the back part of another one. Note the middle seam in back.

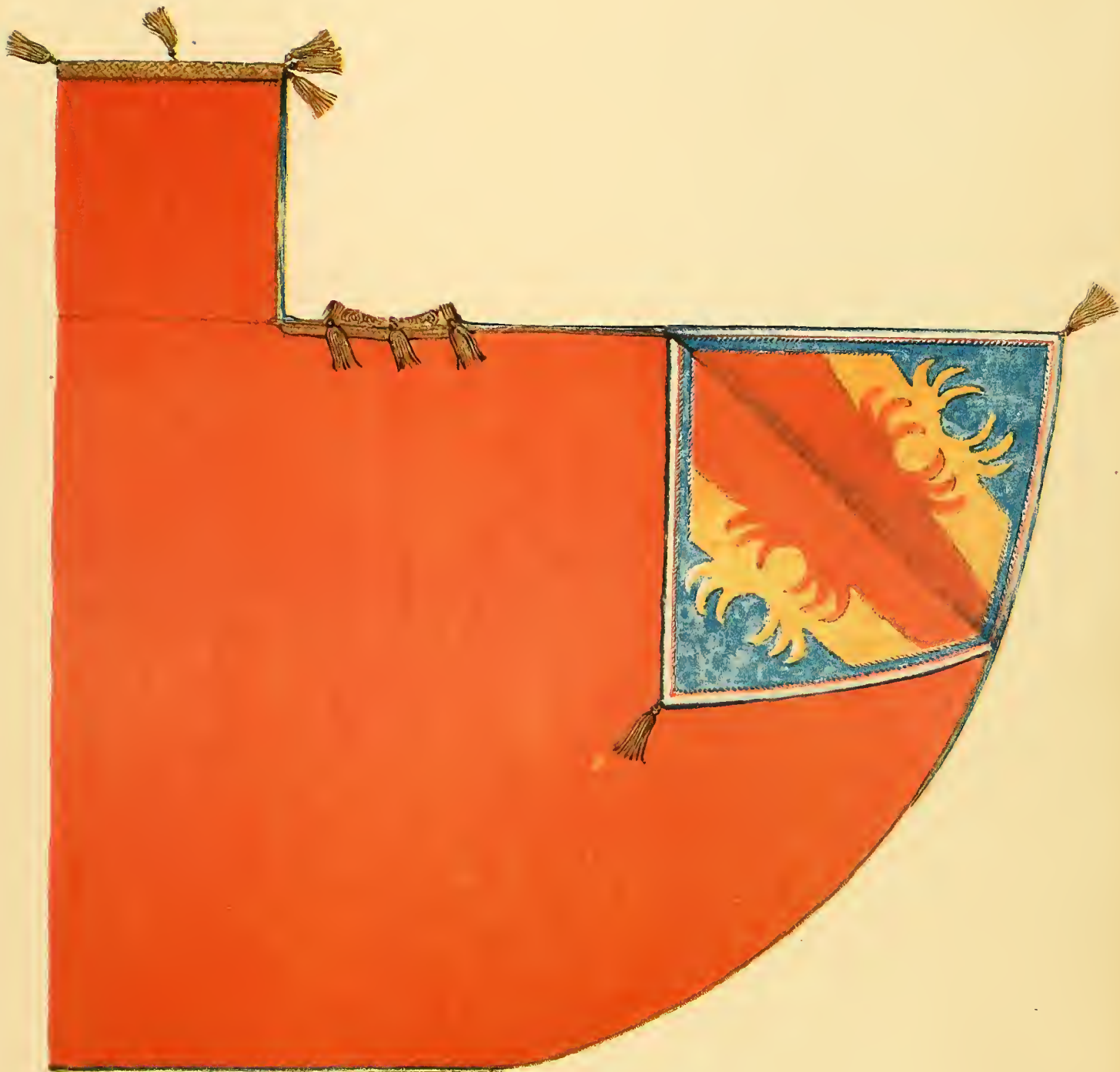
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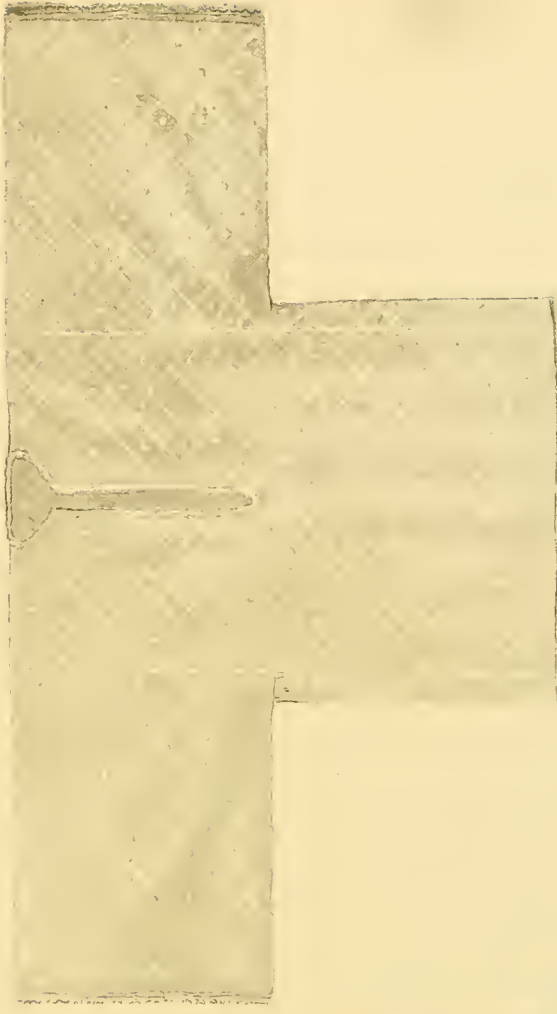
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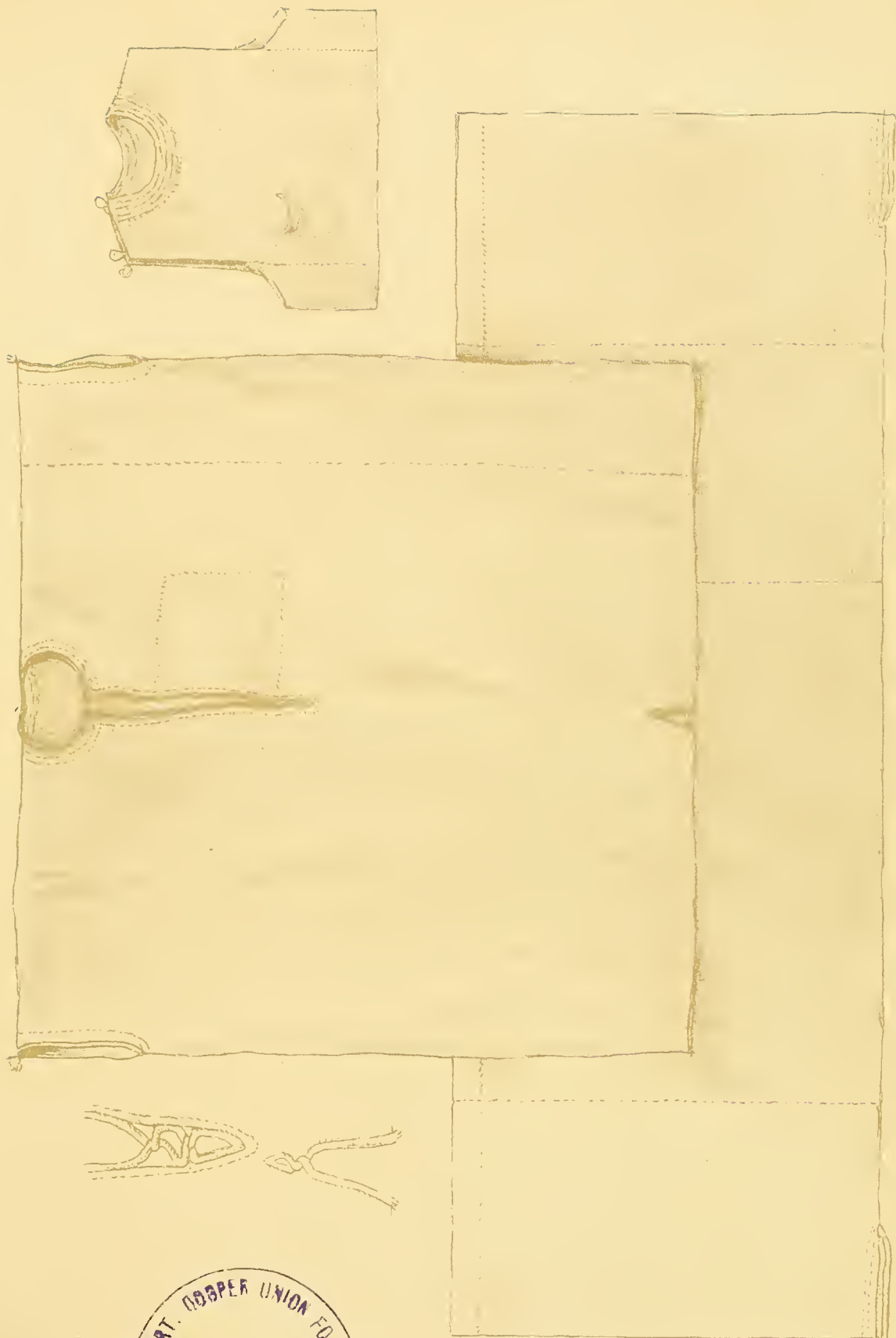


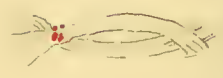
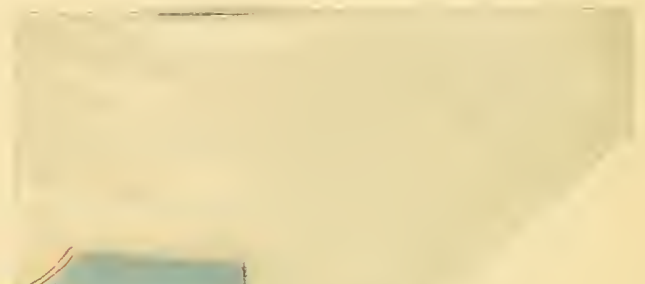
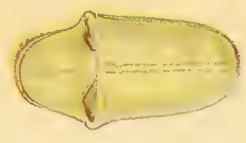


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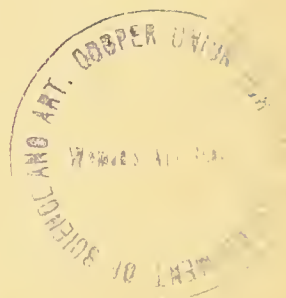
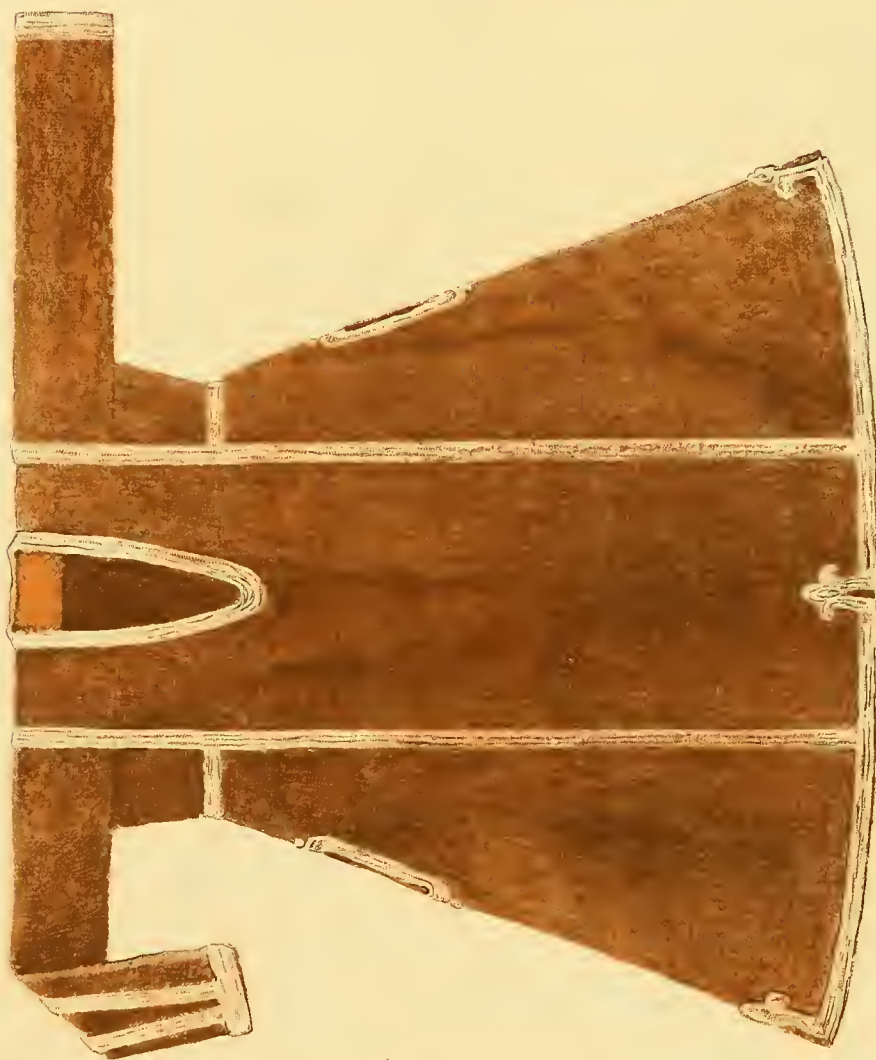
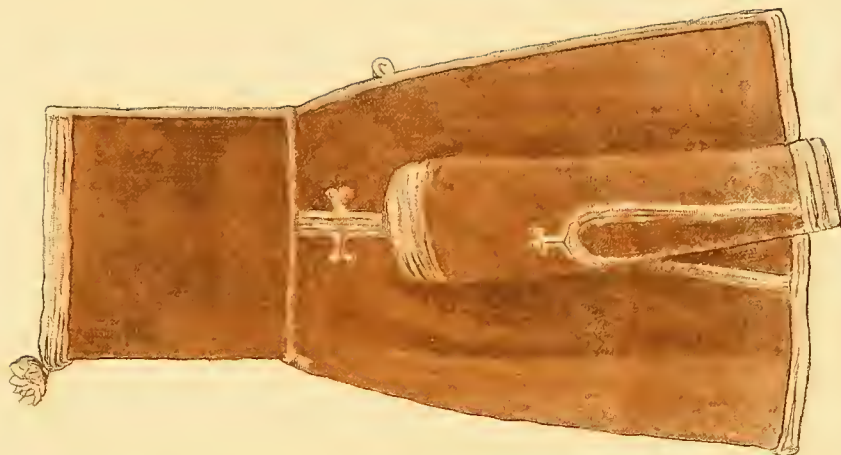


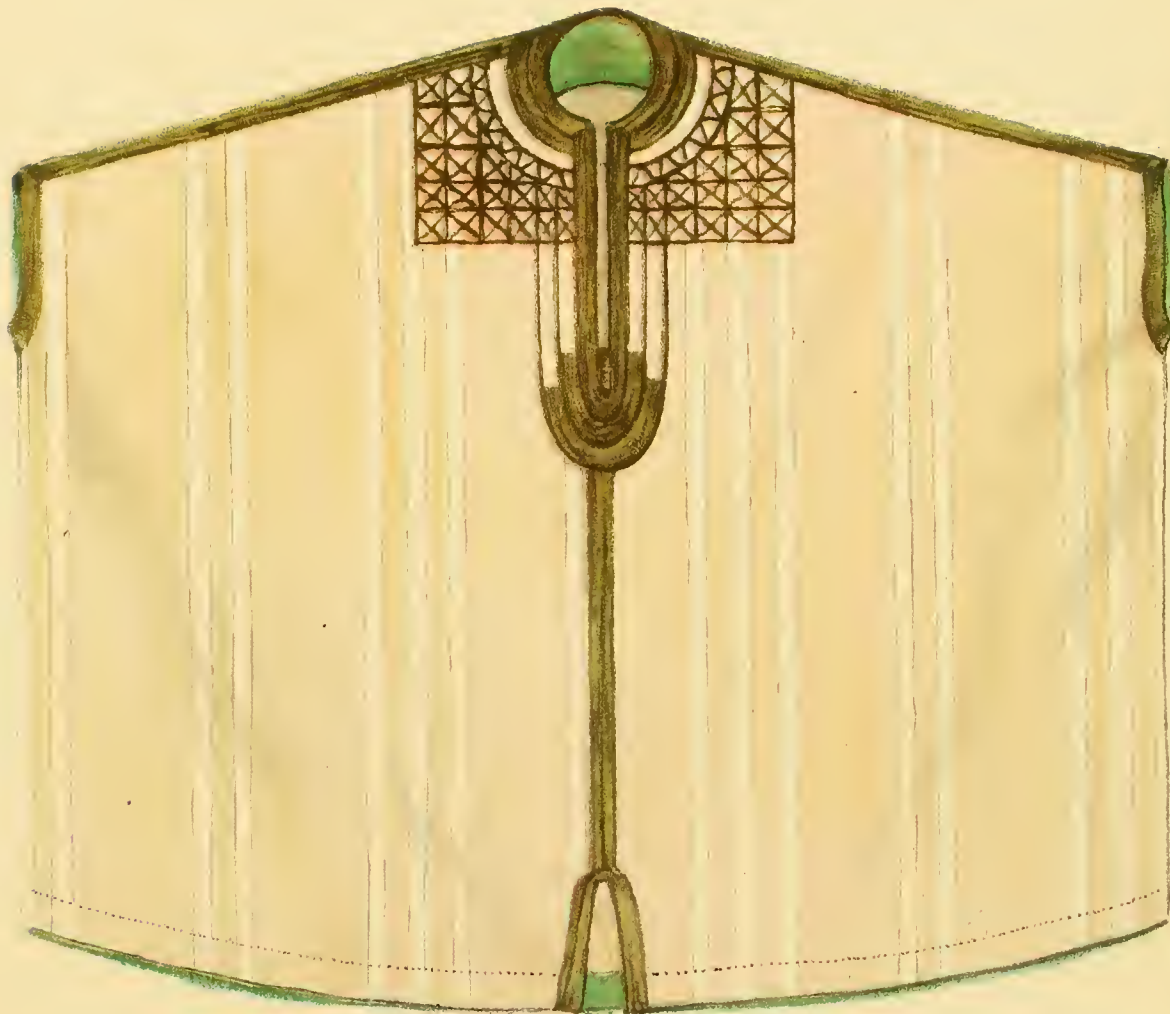
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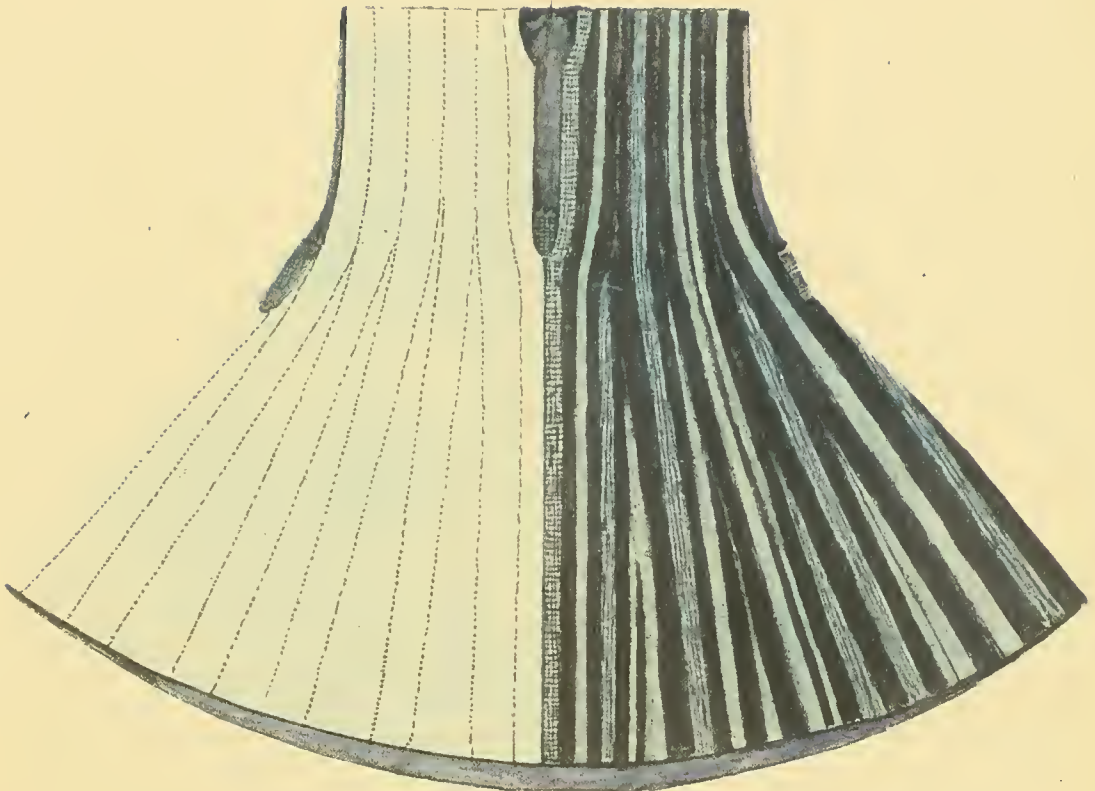


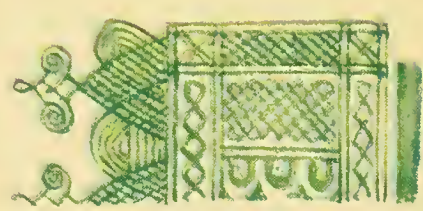
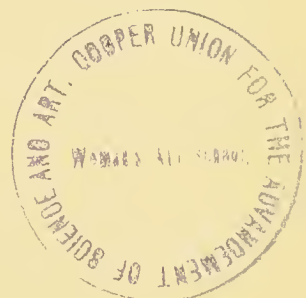
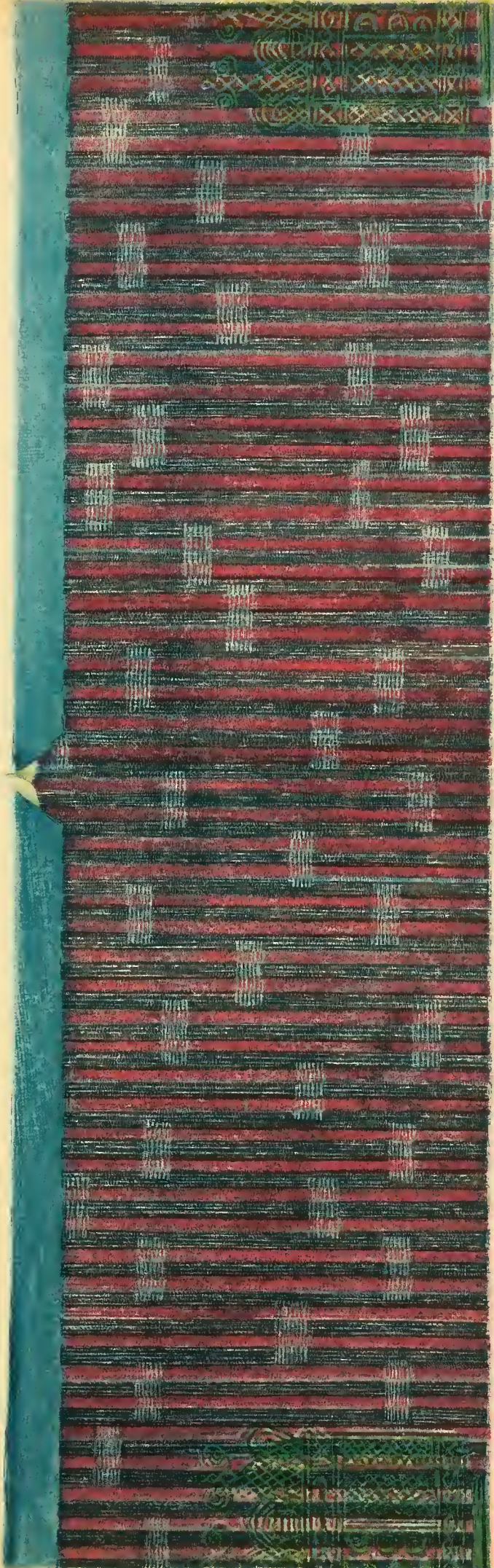
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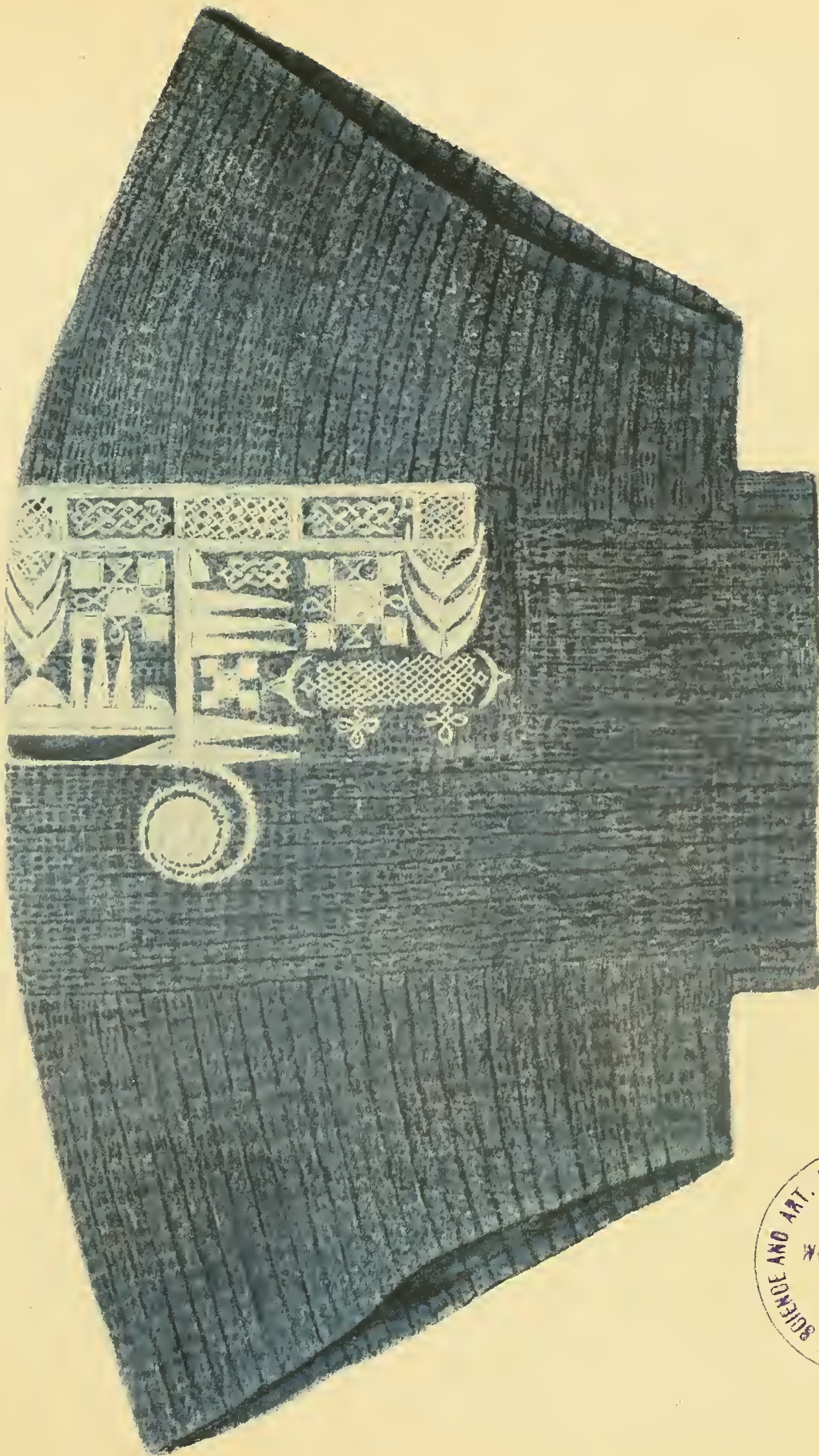


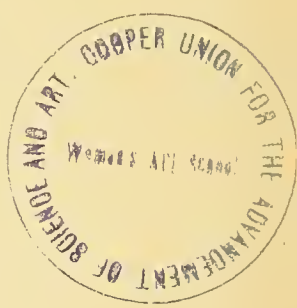
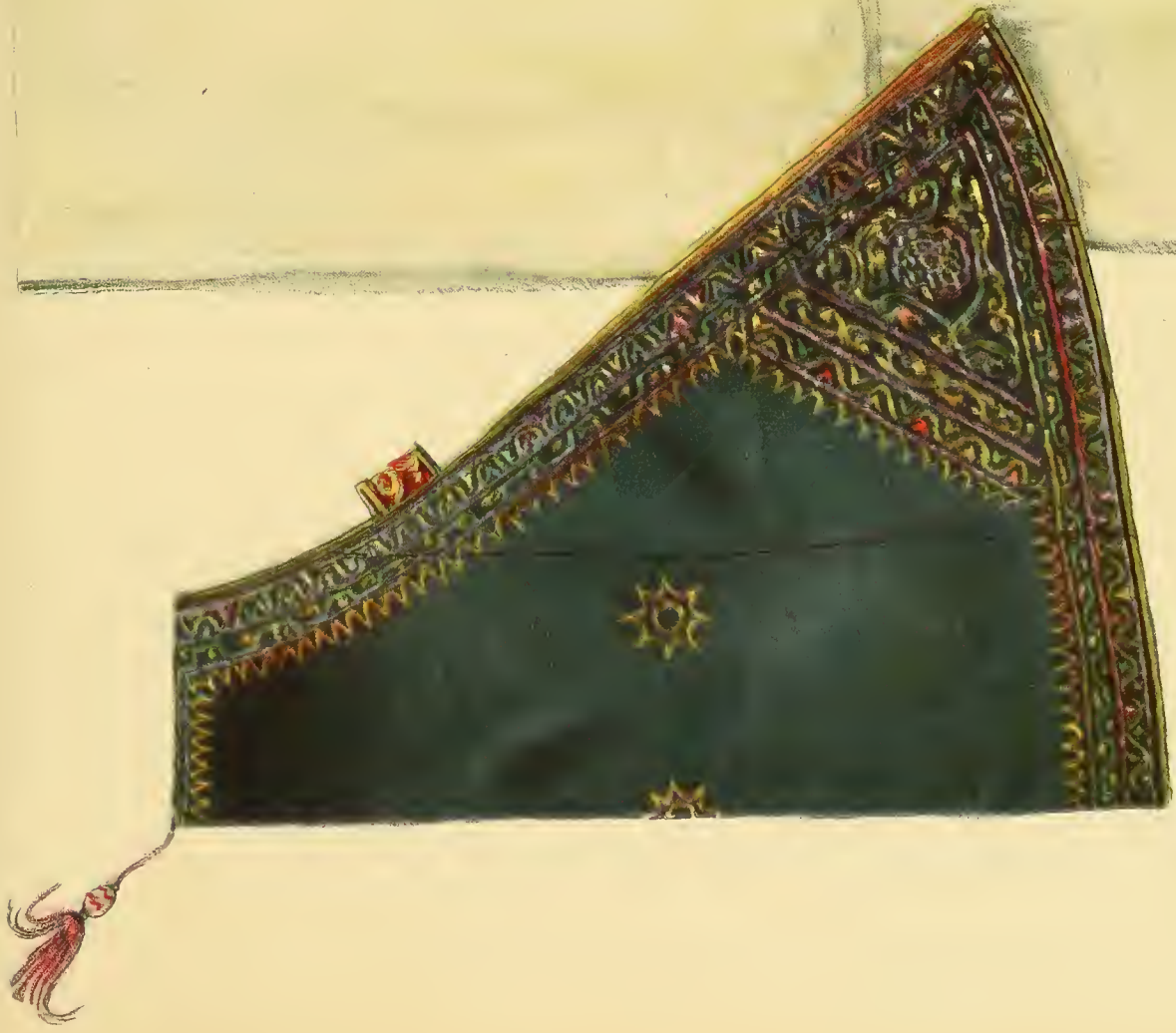


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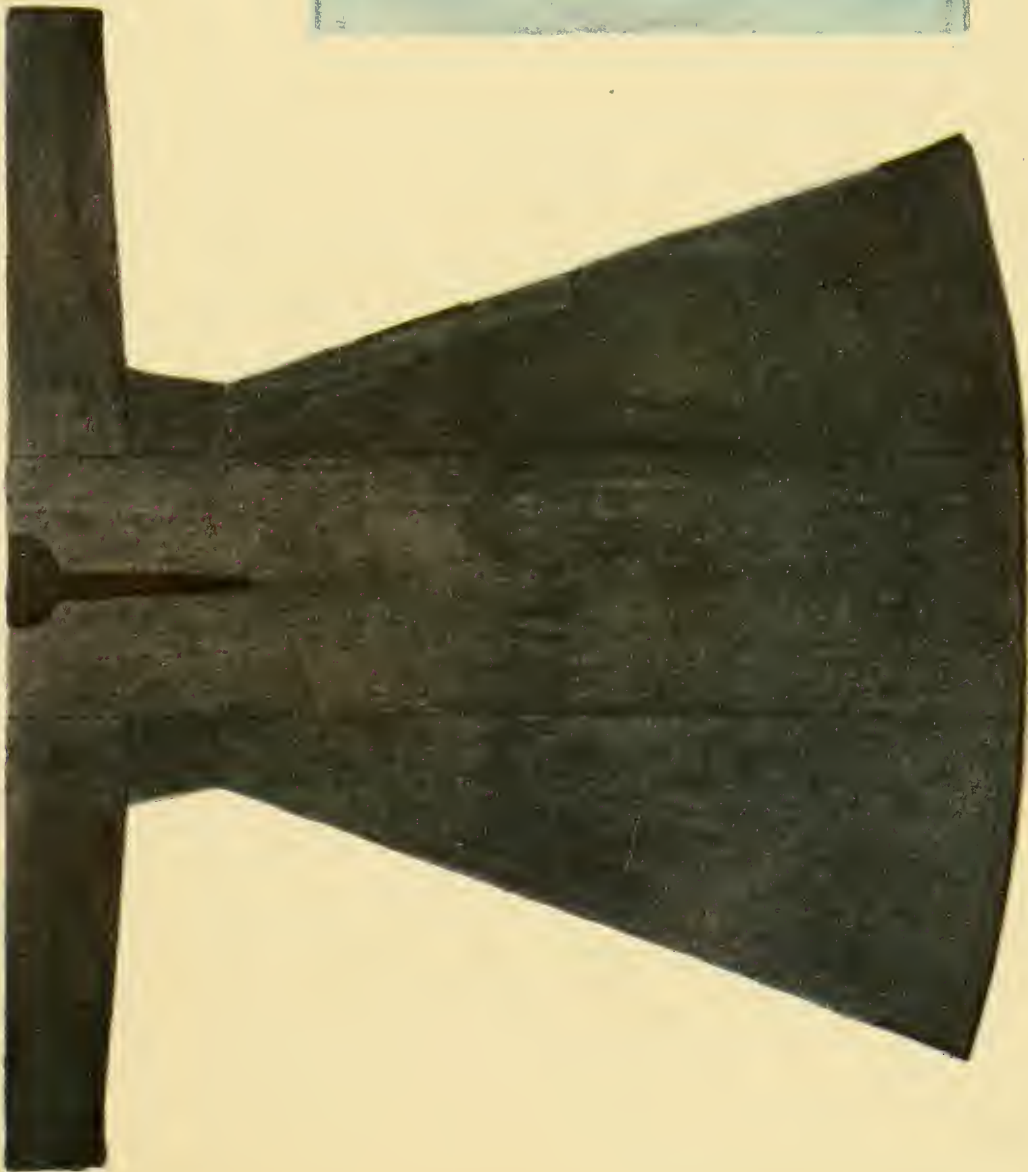
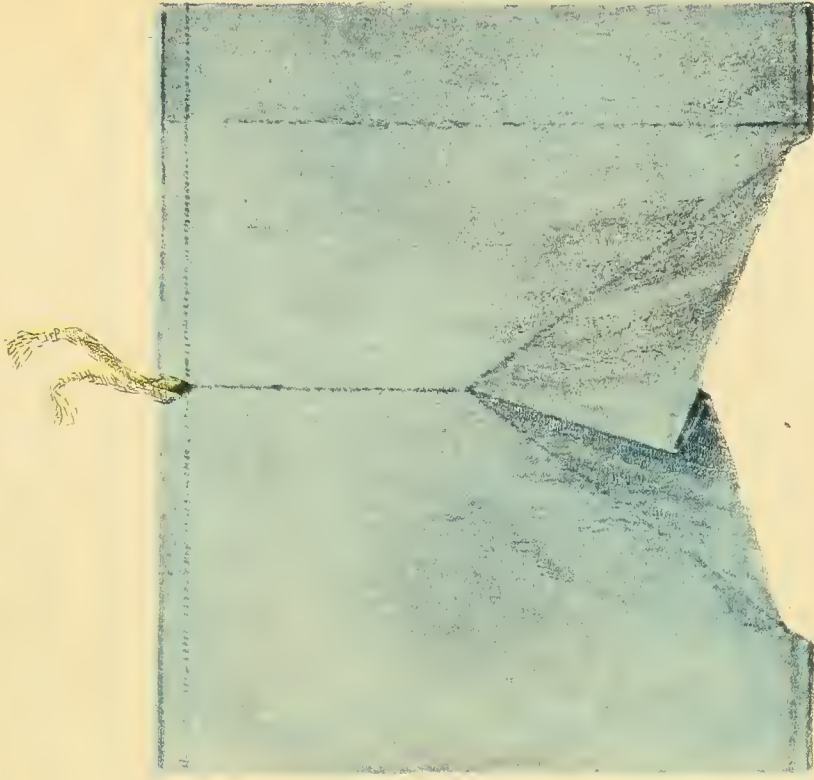


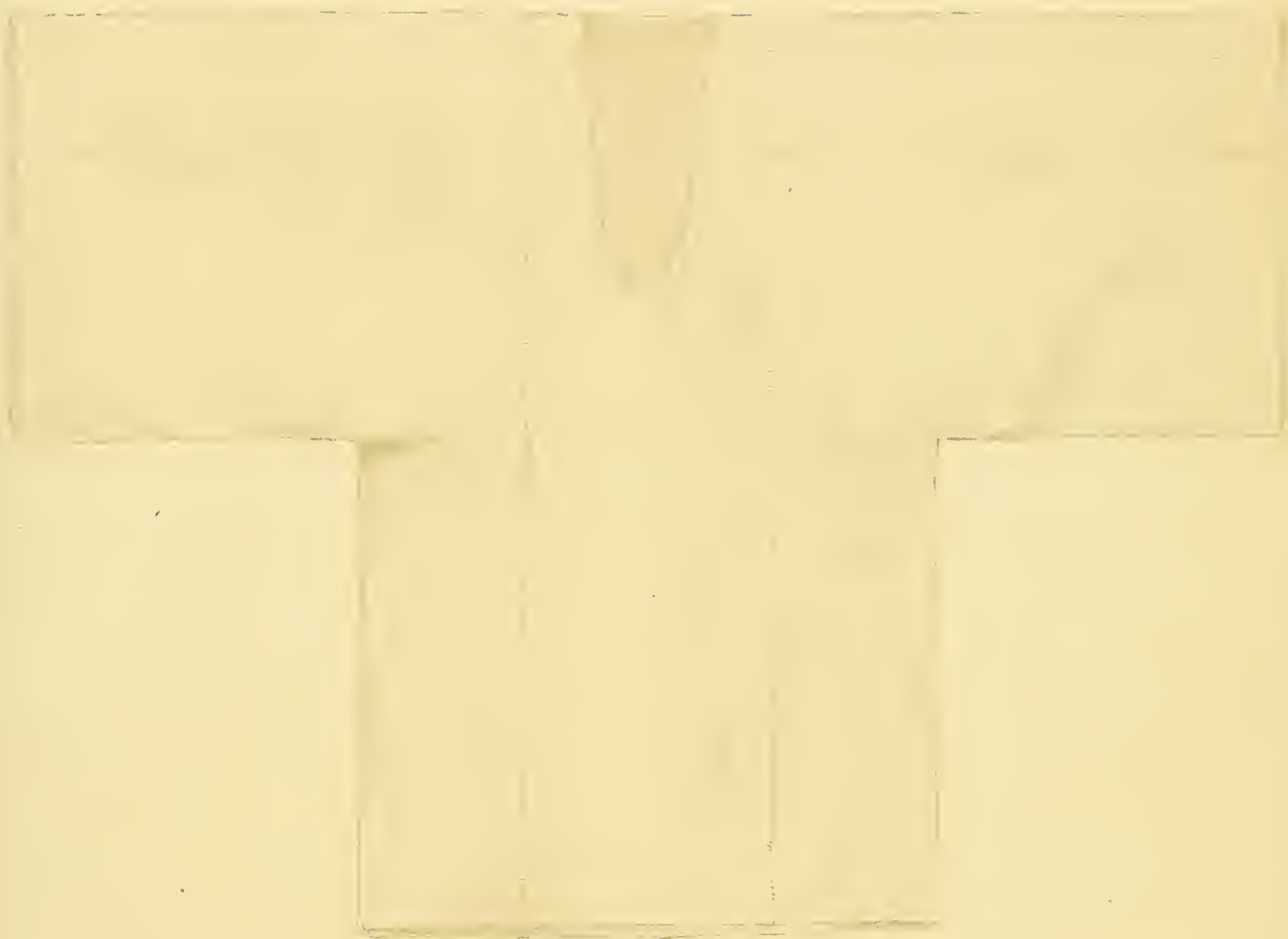
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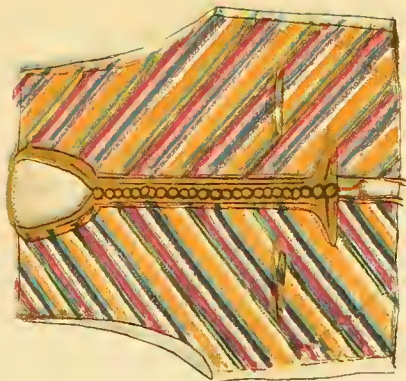


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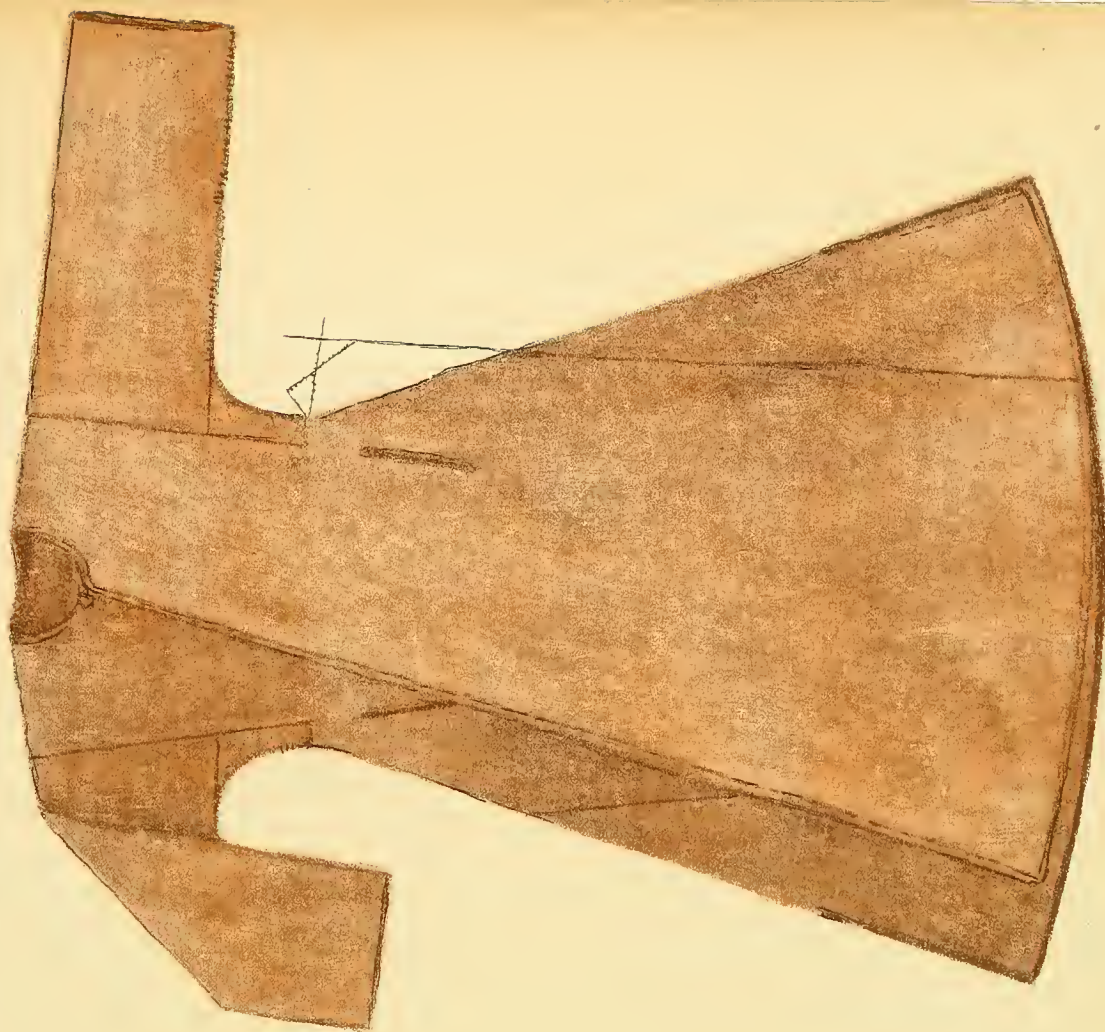


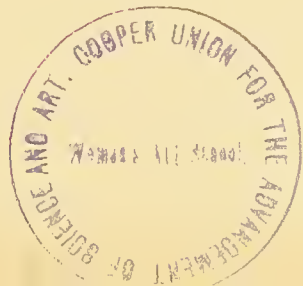








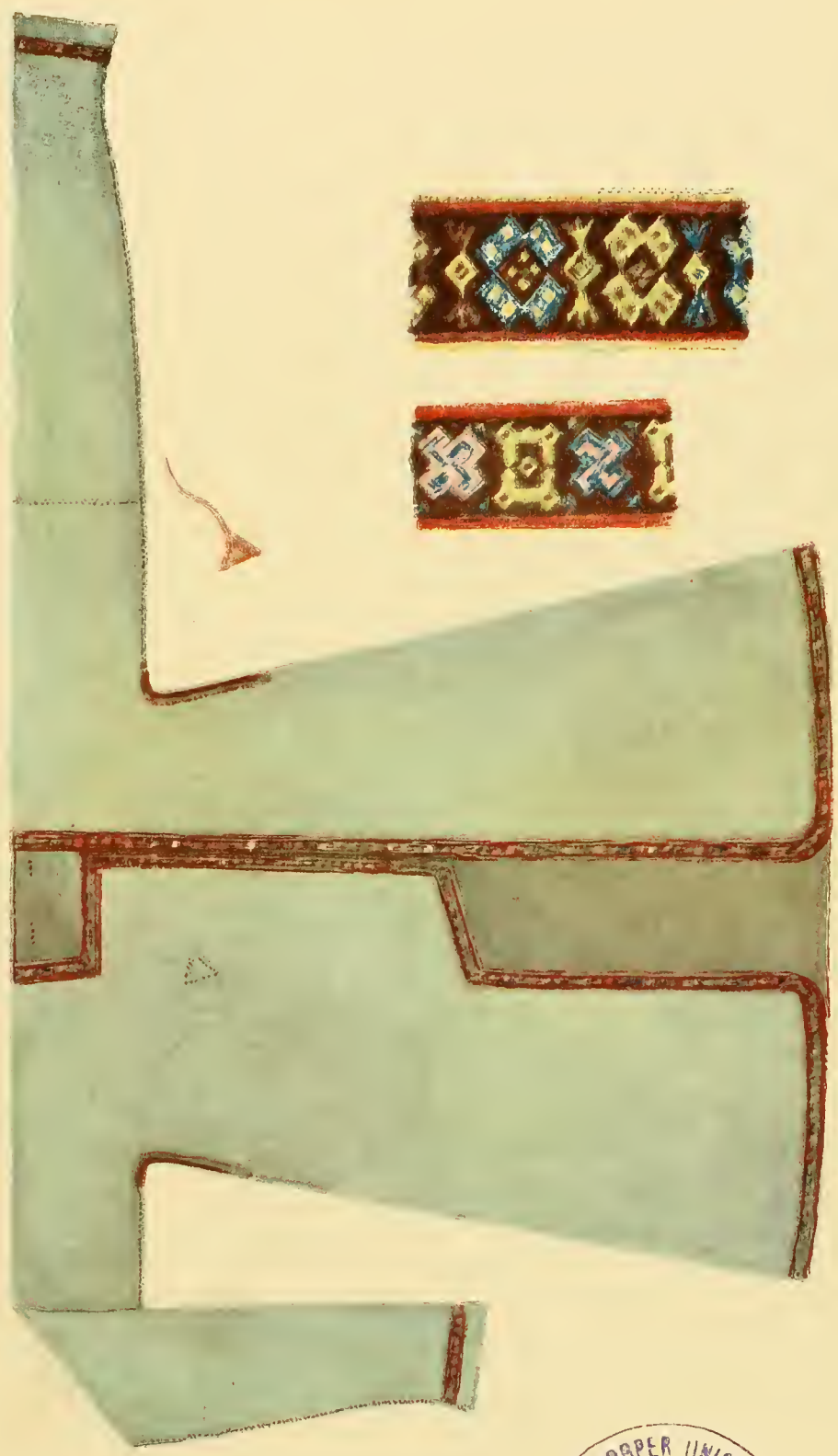








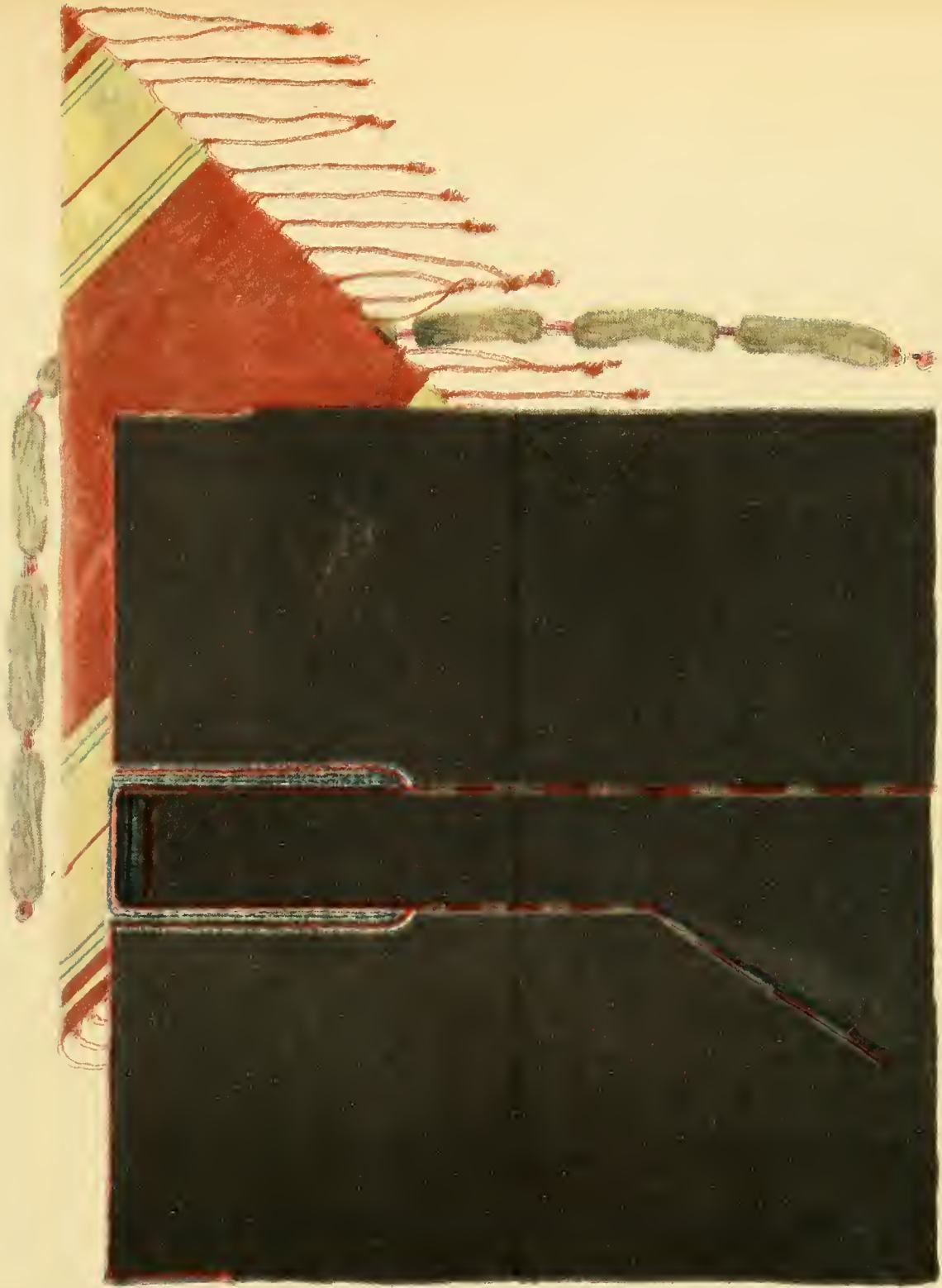
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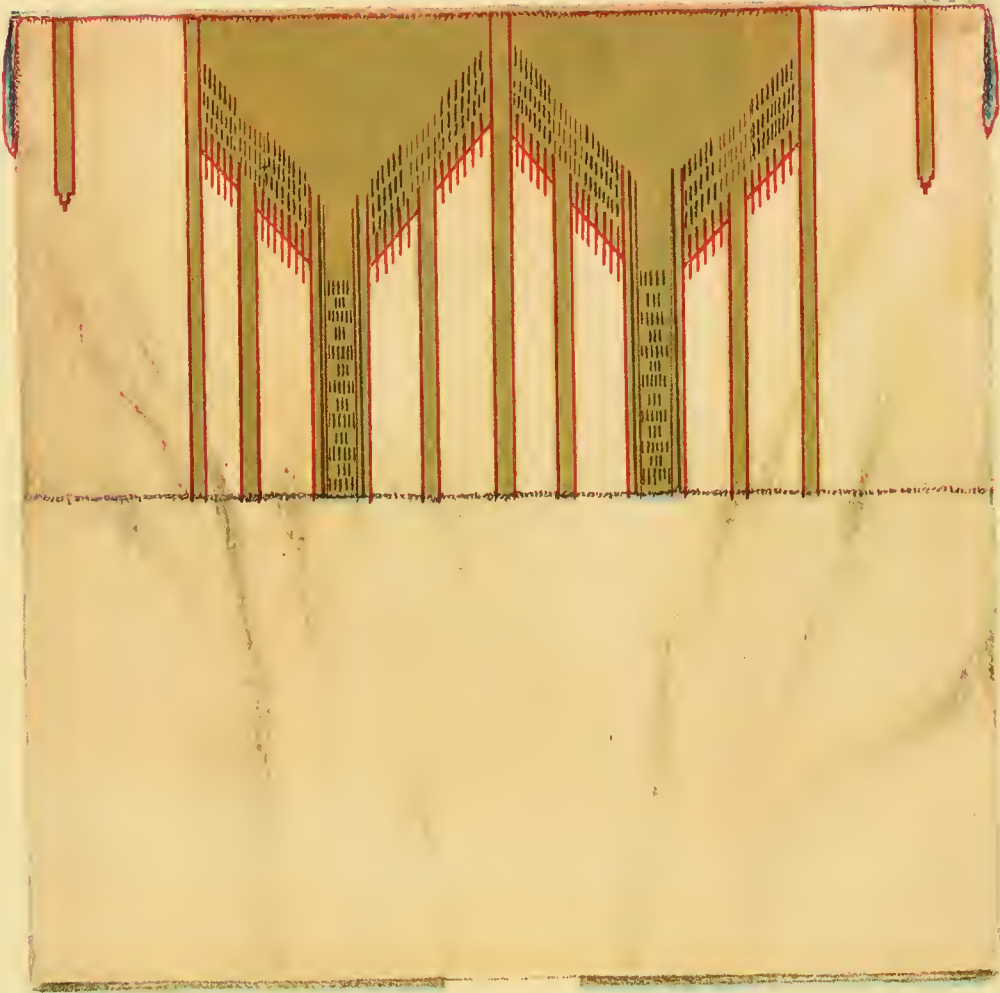
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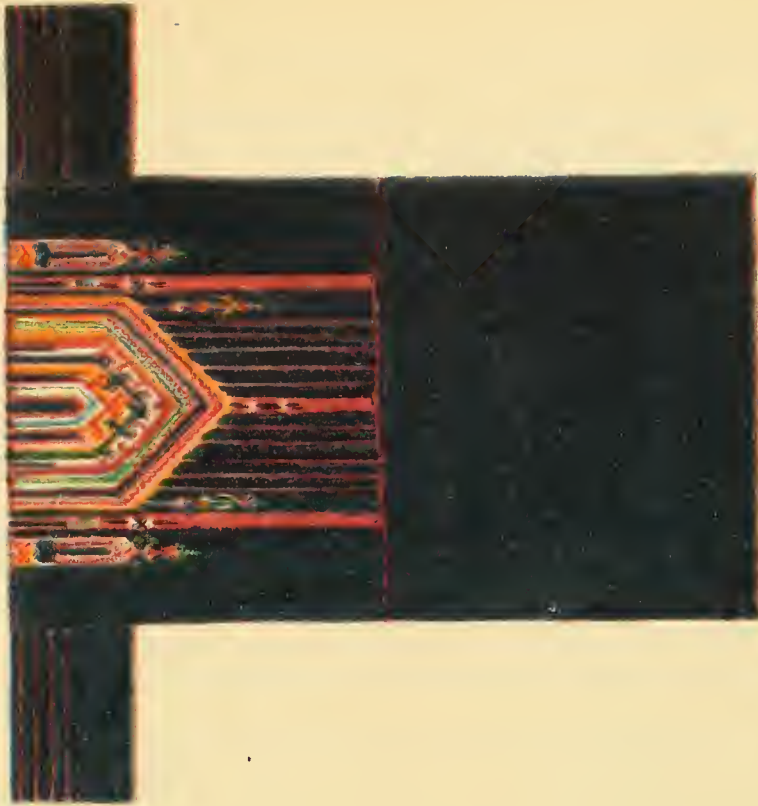


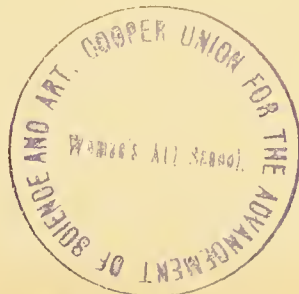
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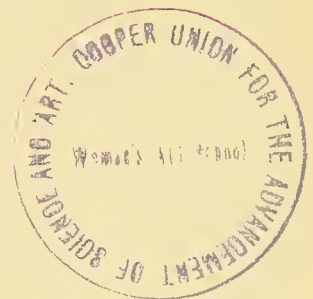
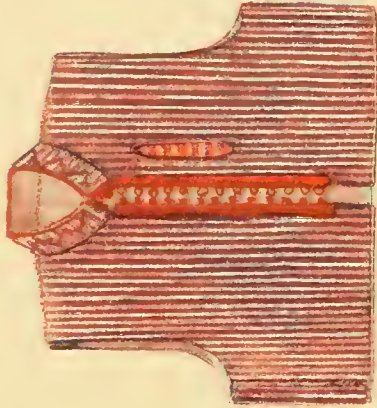


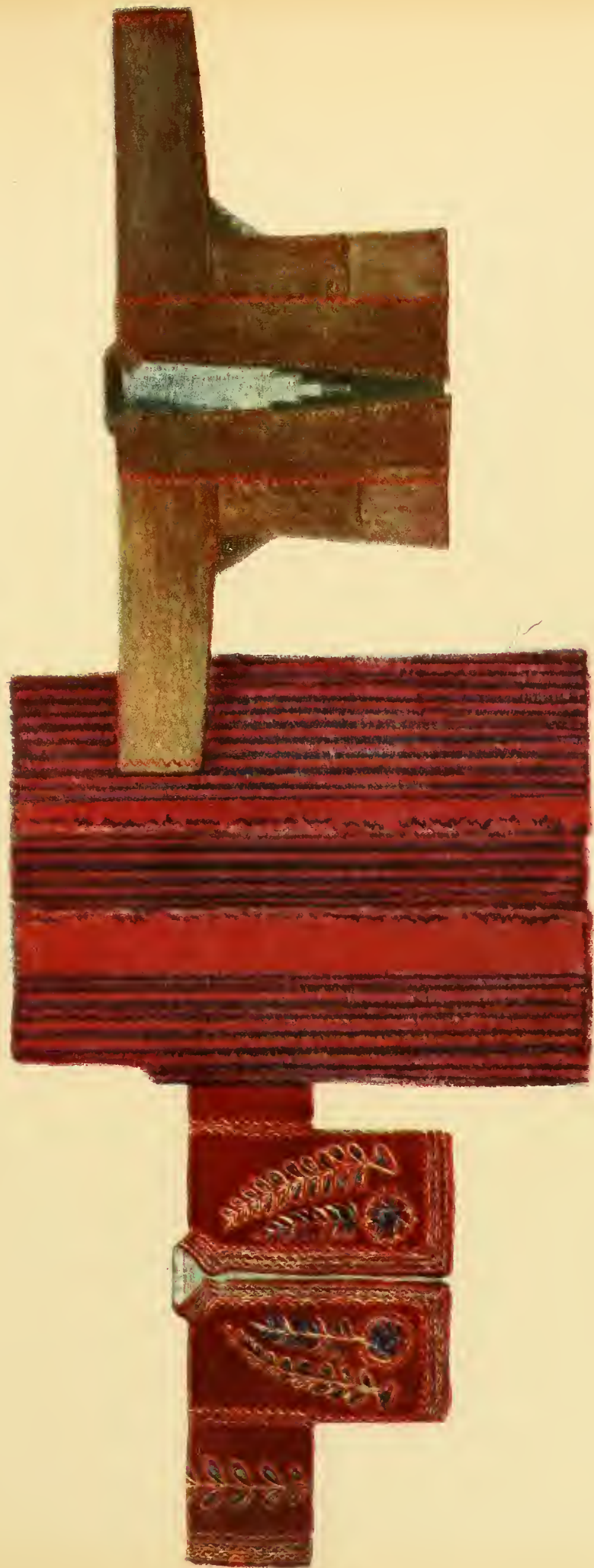




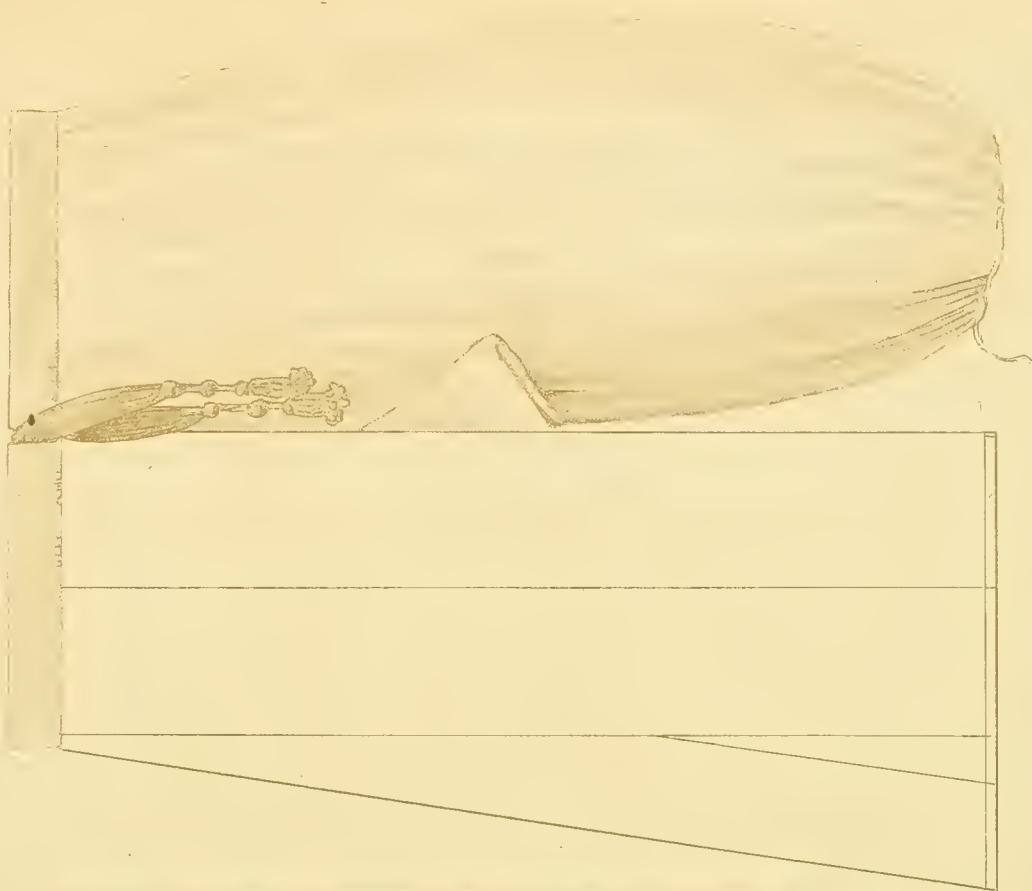


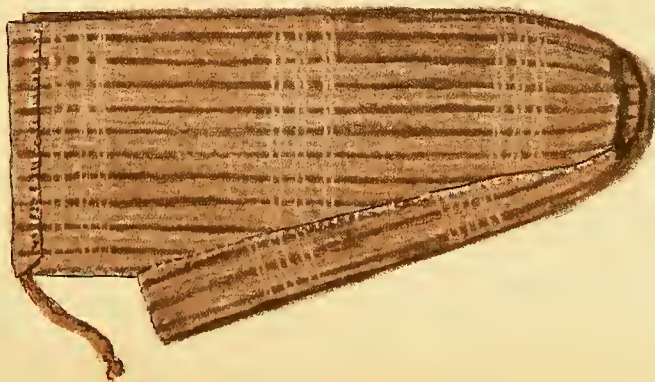
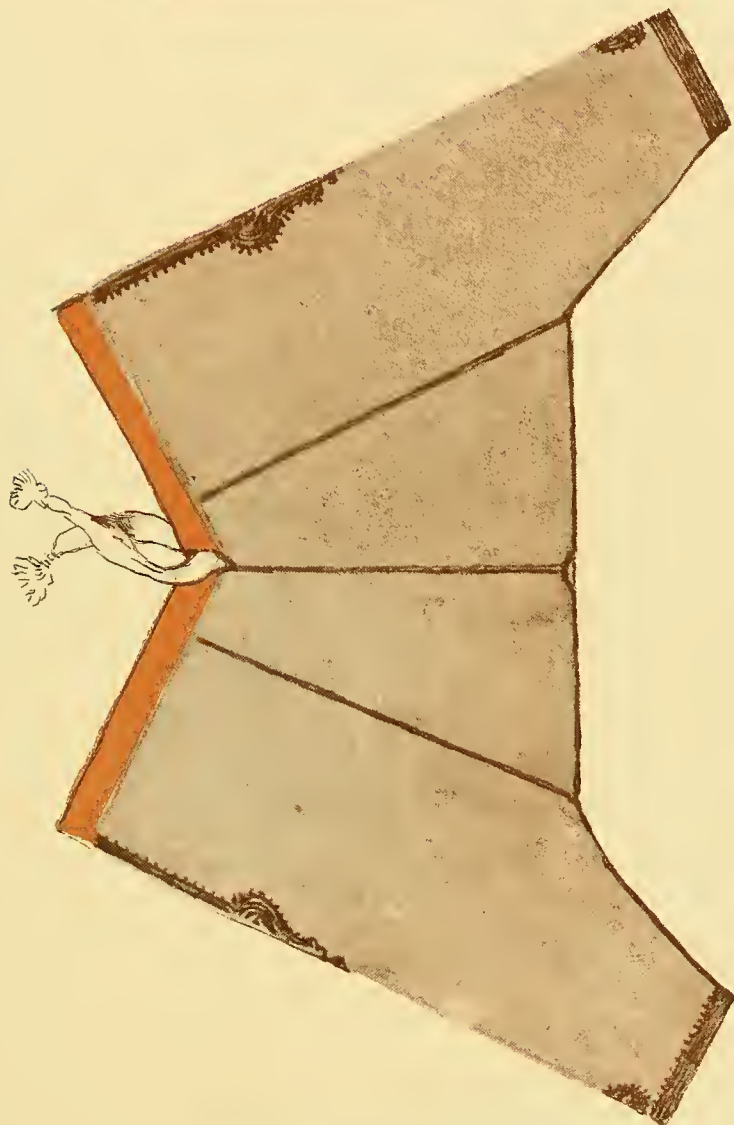






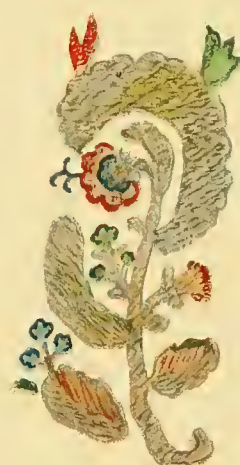
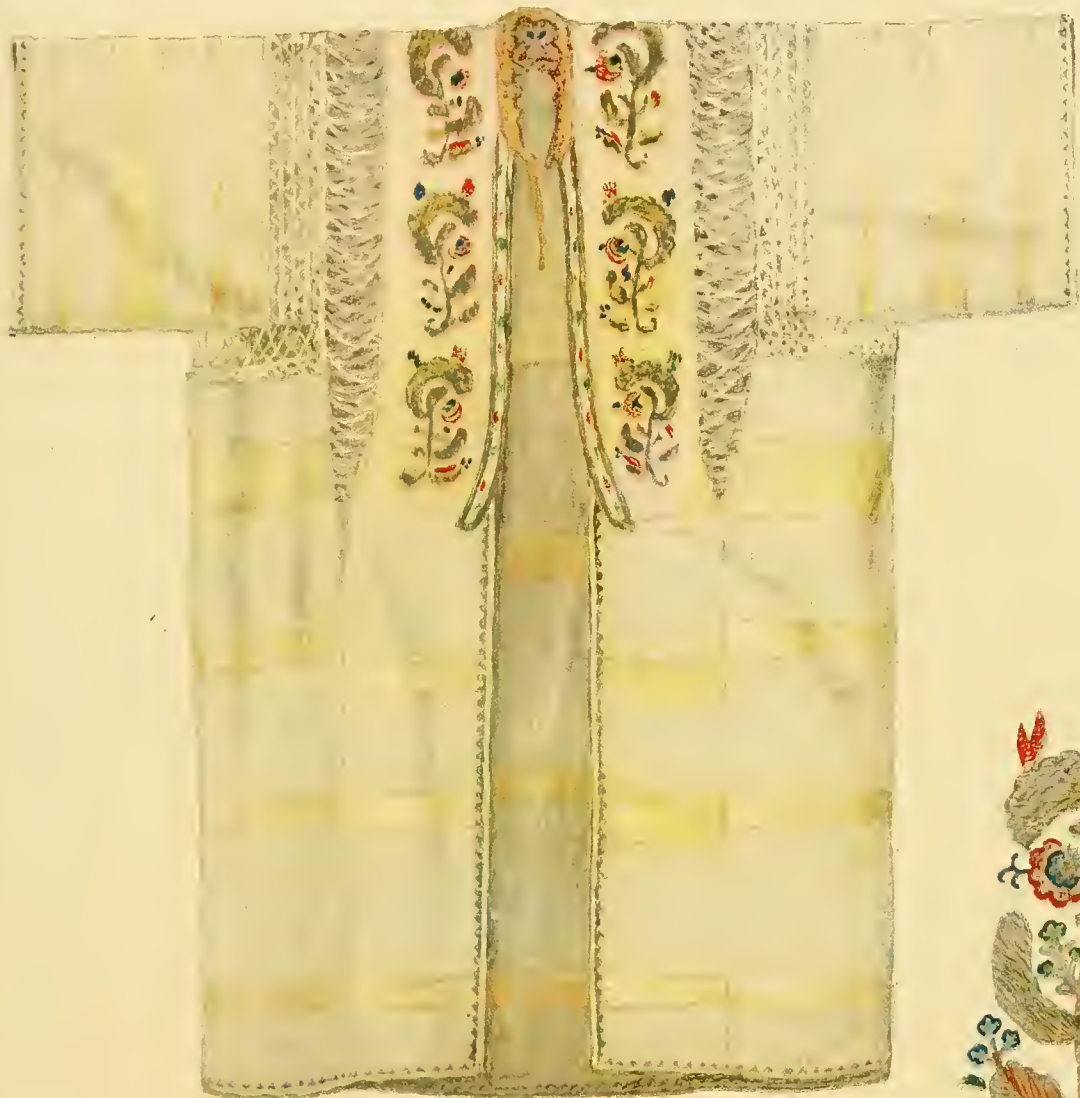




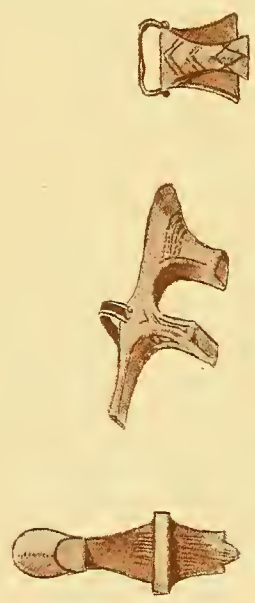
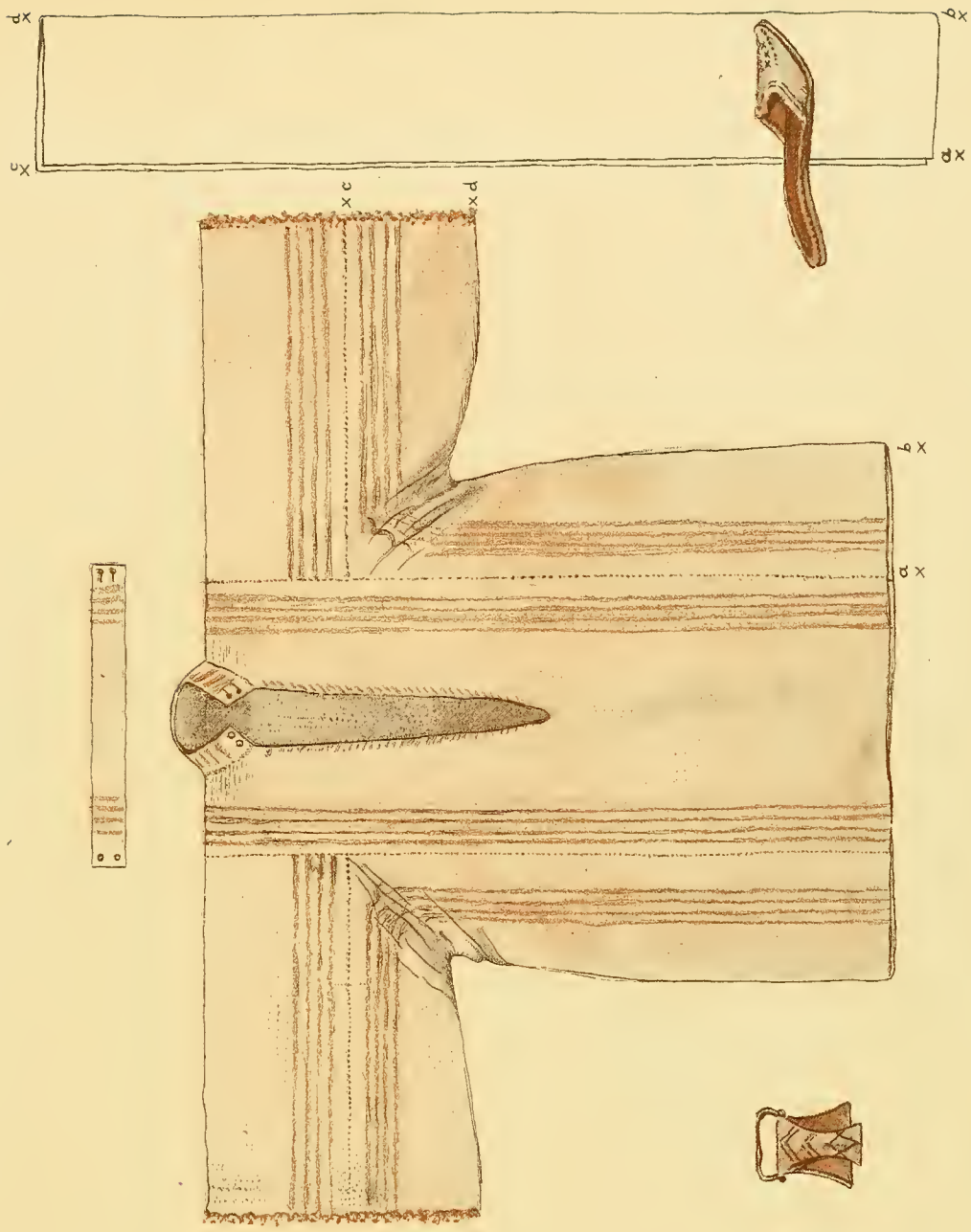


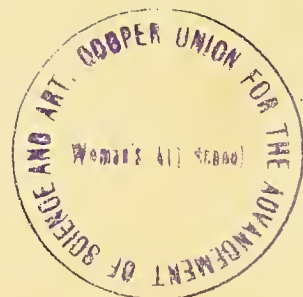
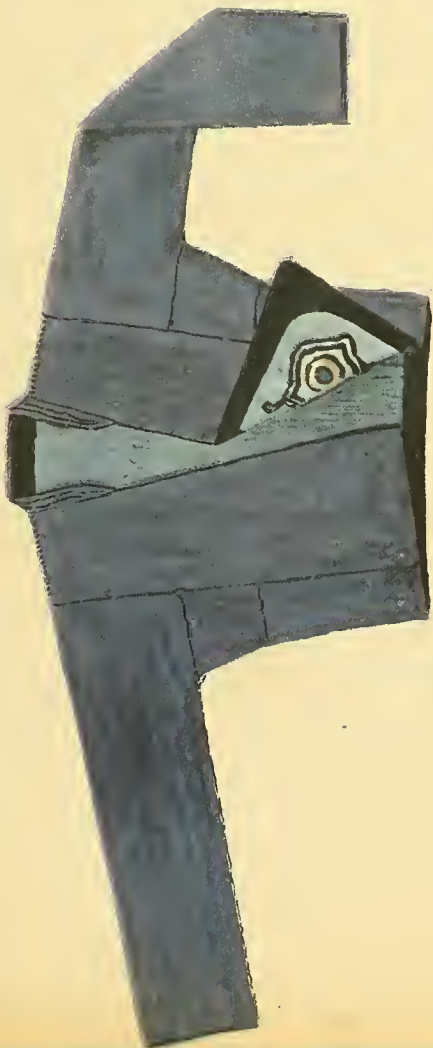


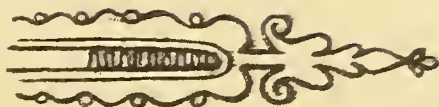
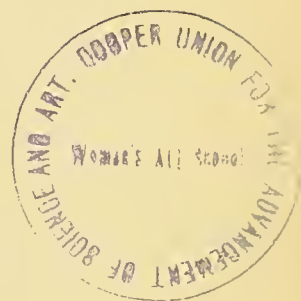
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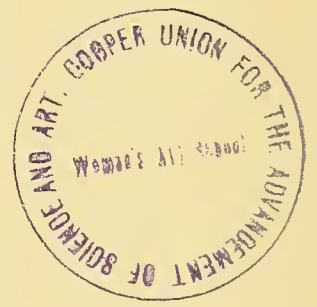
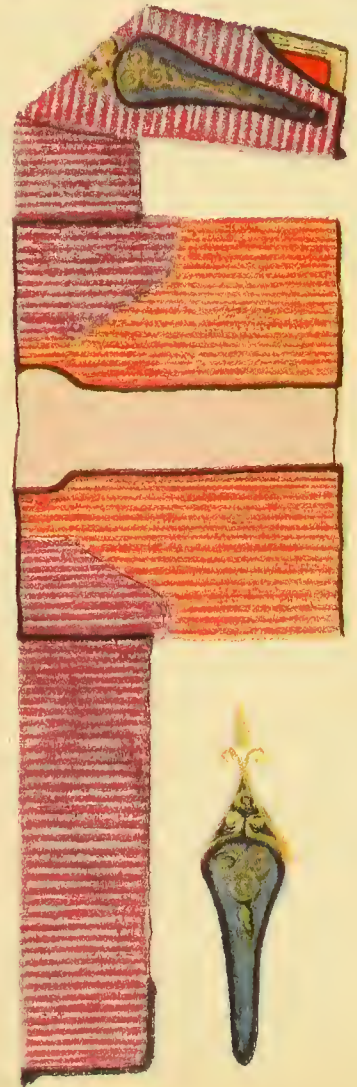
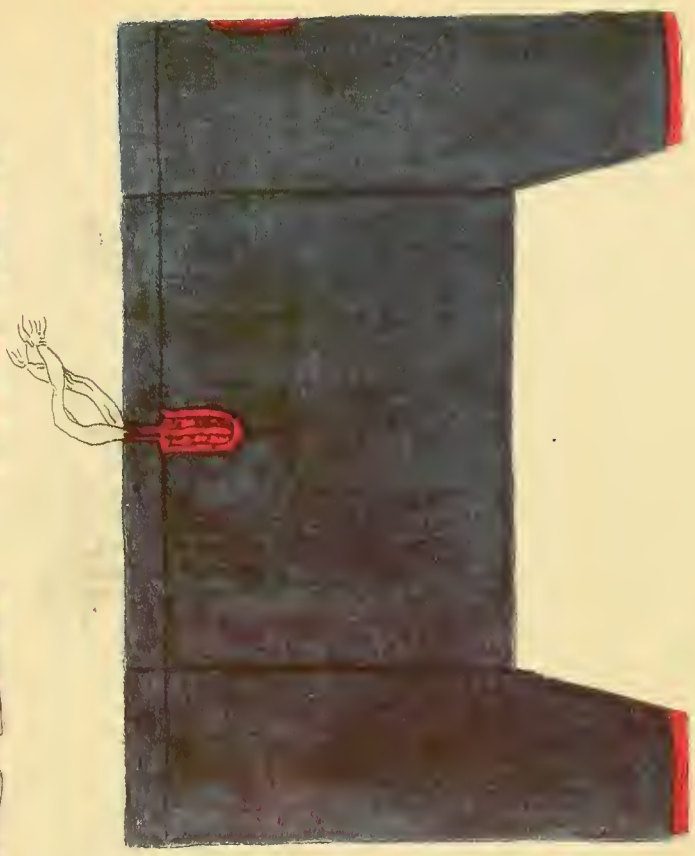
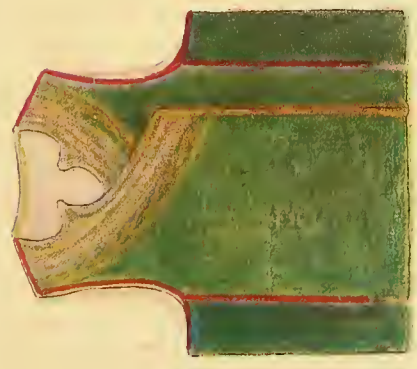
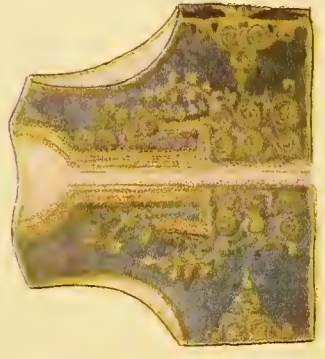
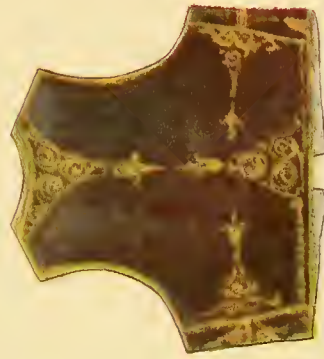
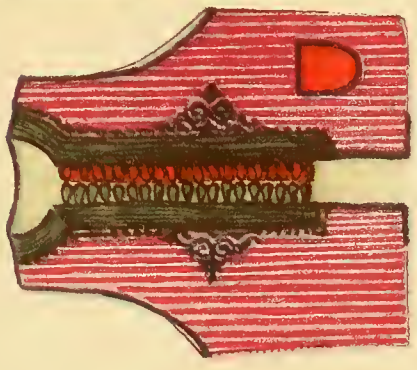
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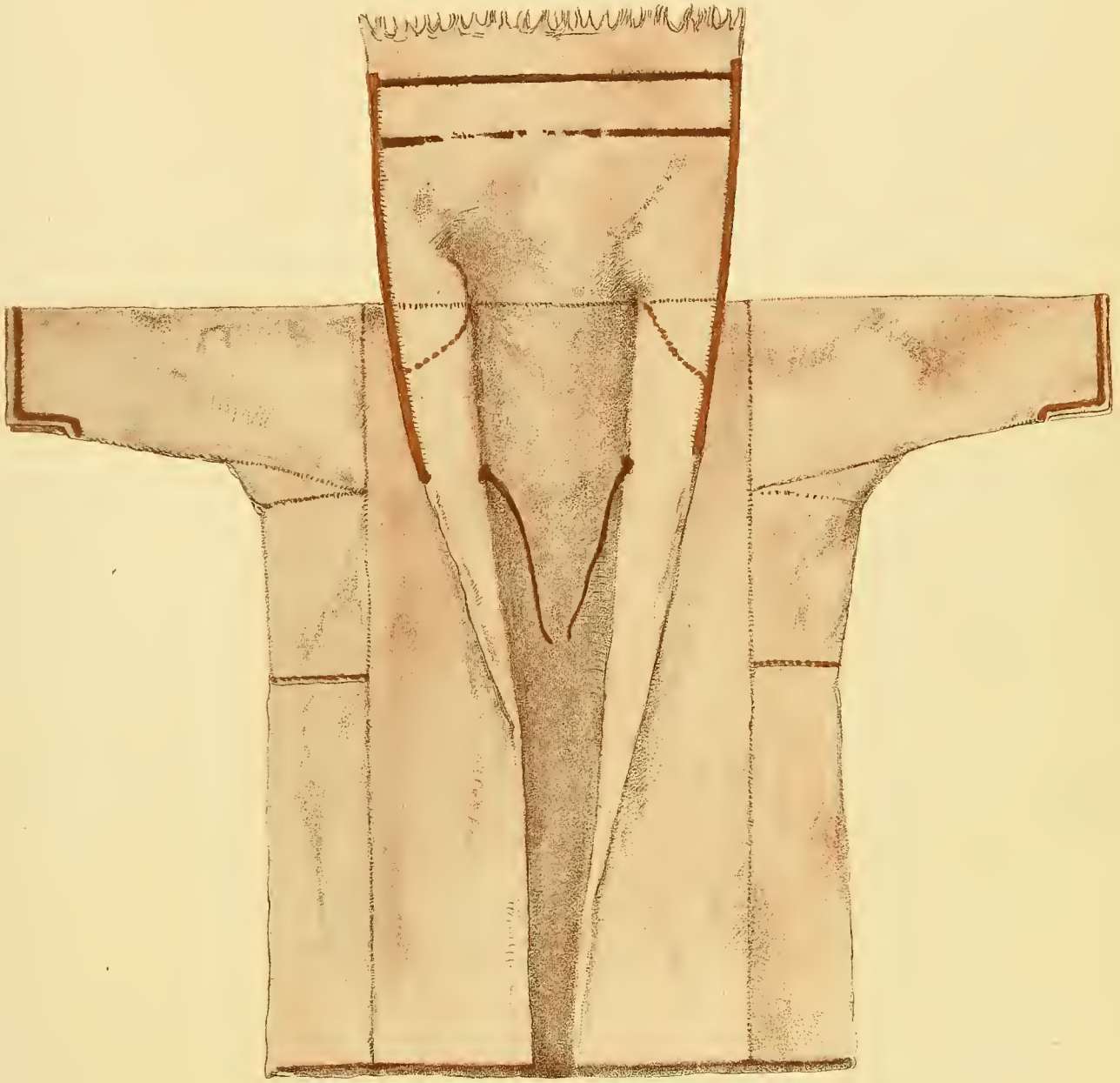






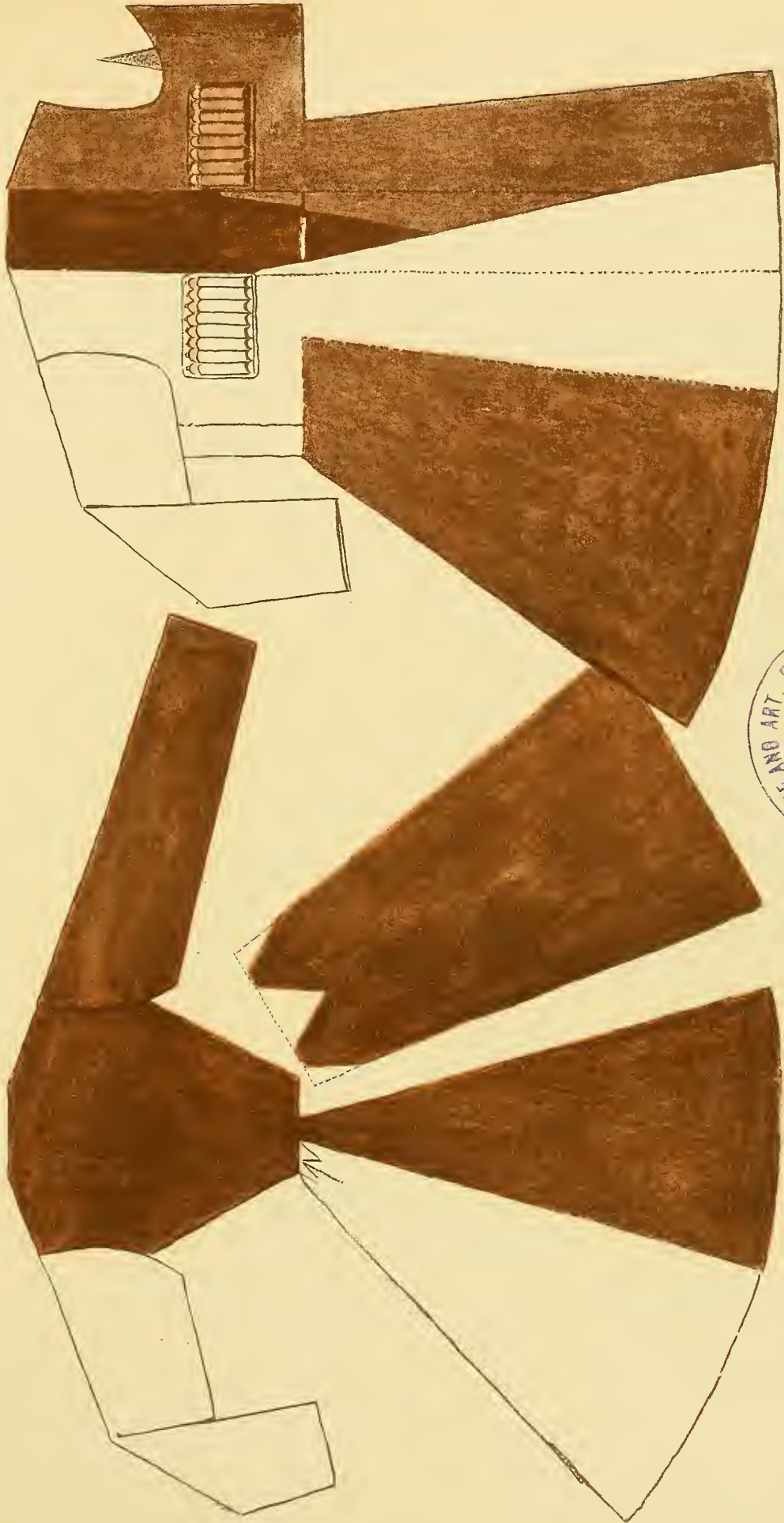
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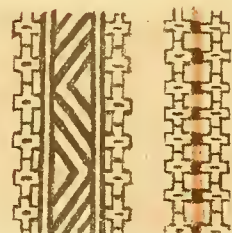
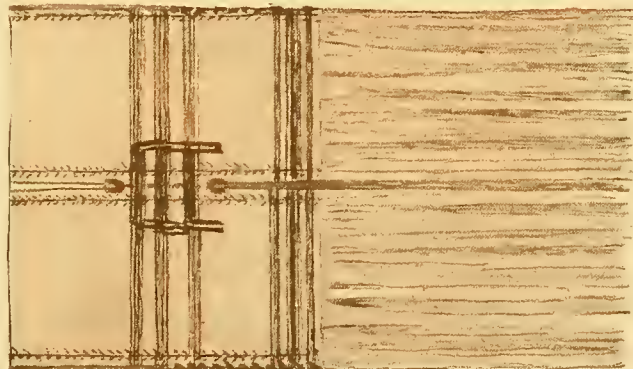
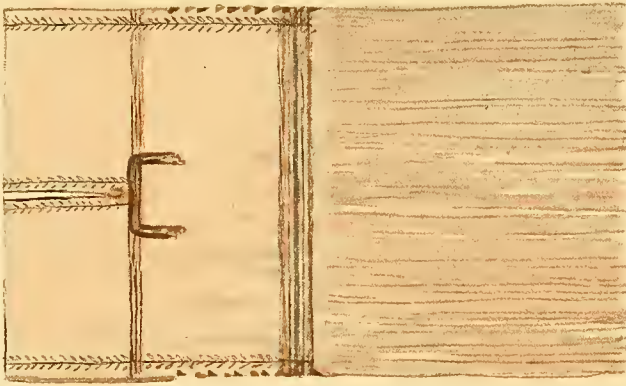
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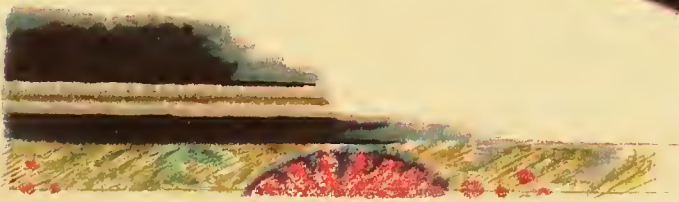
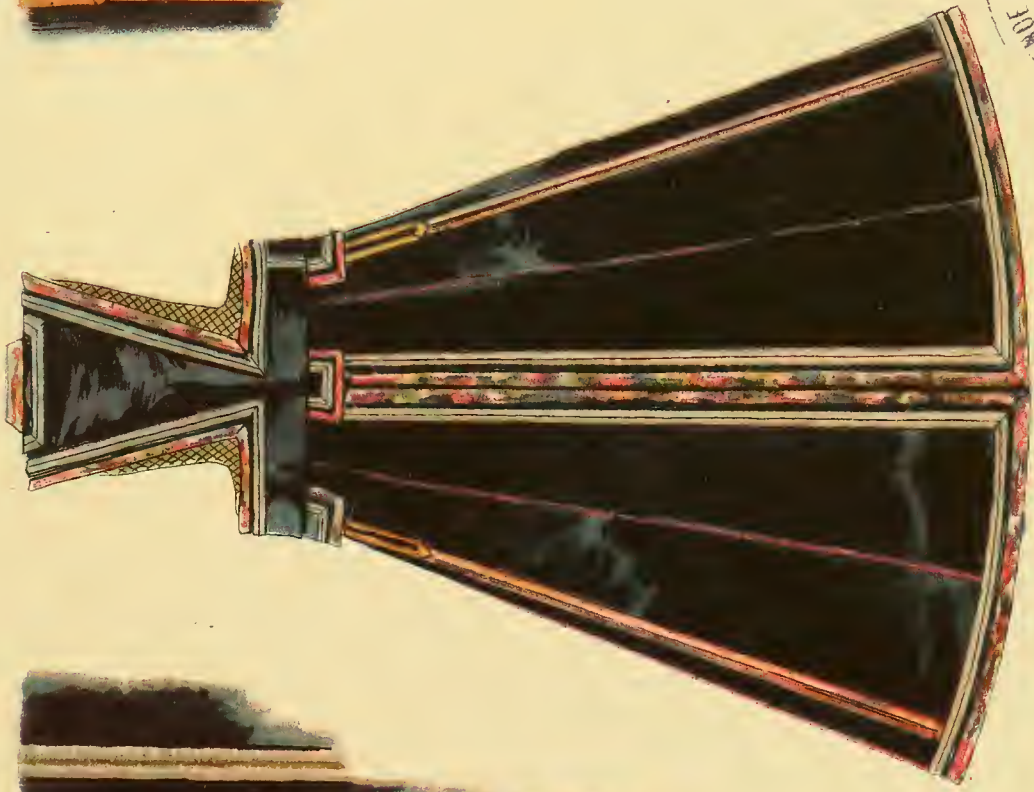
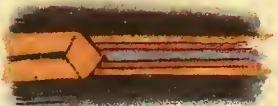
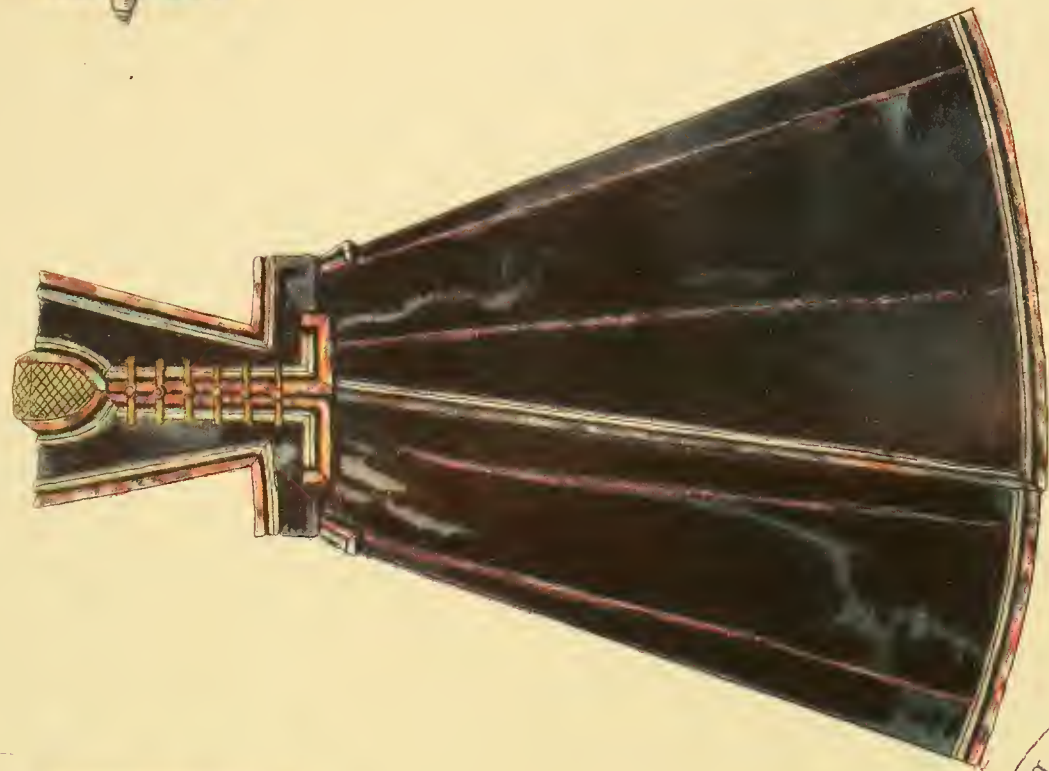


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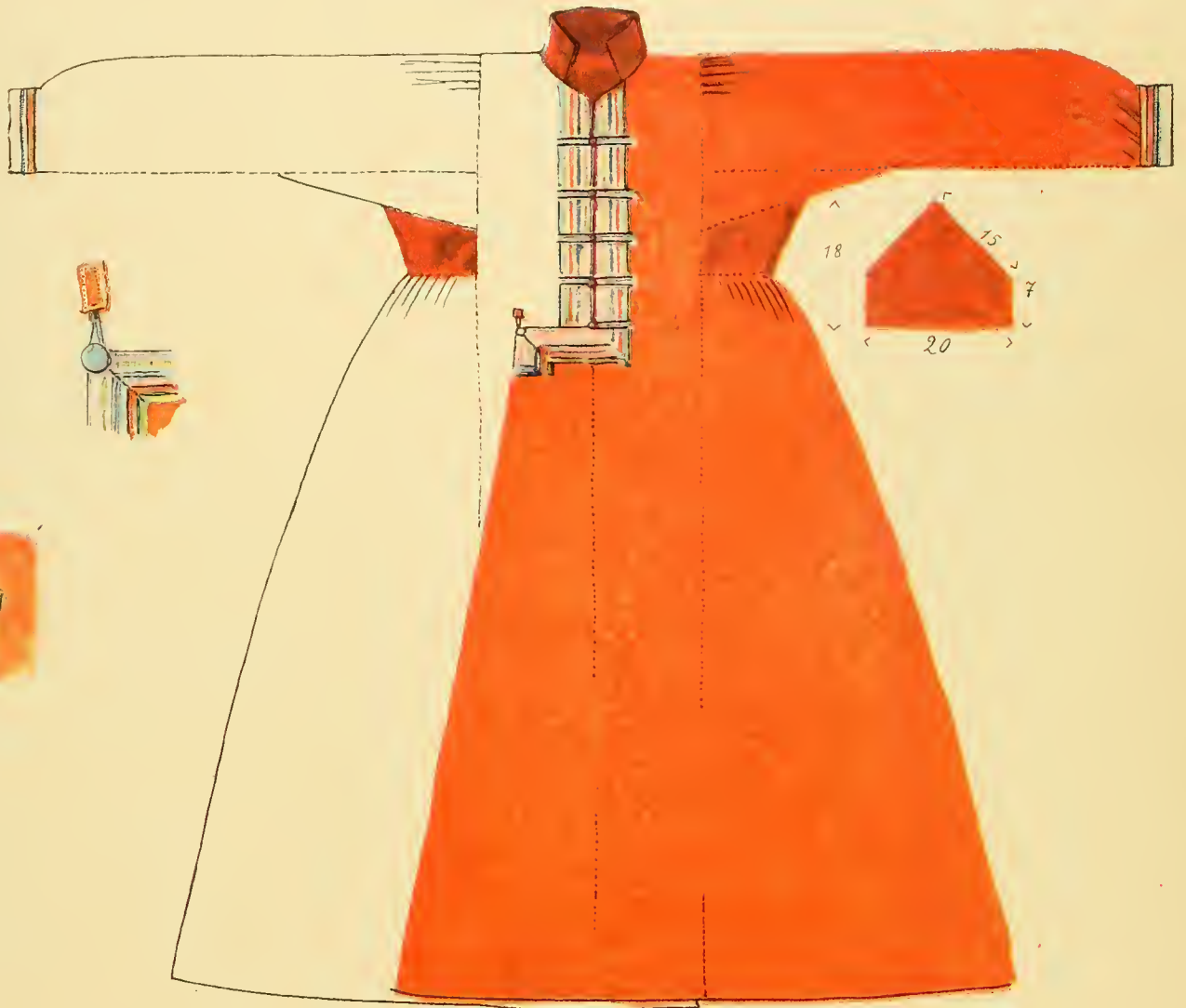


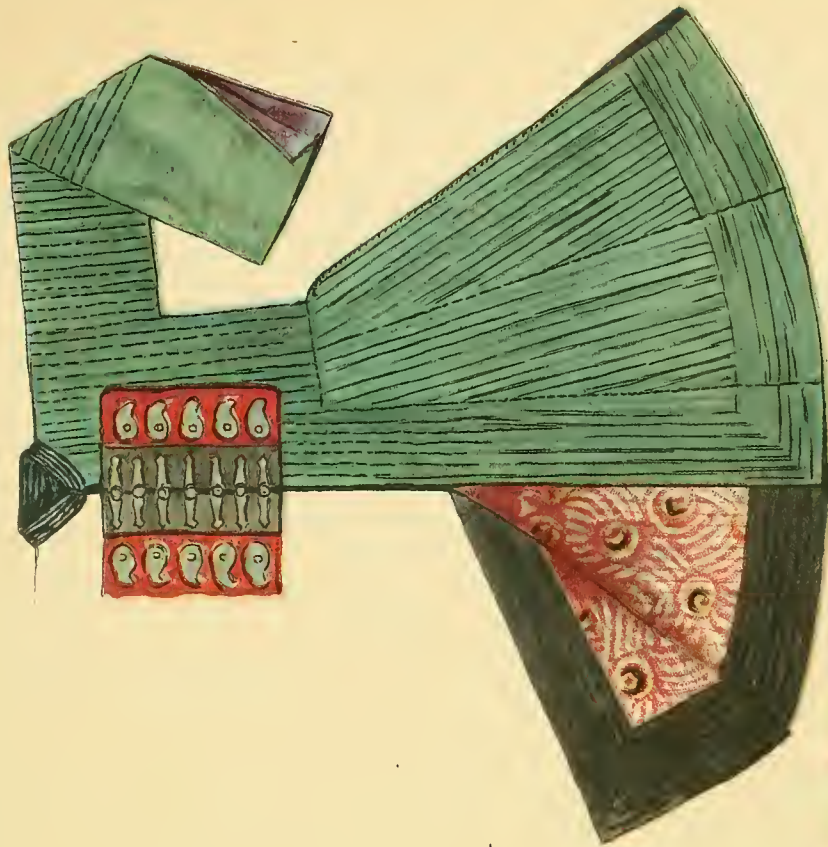


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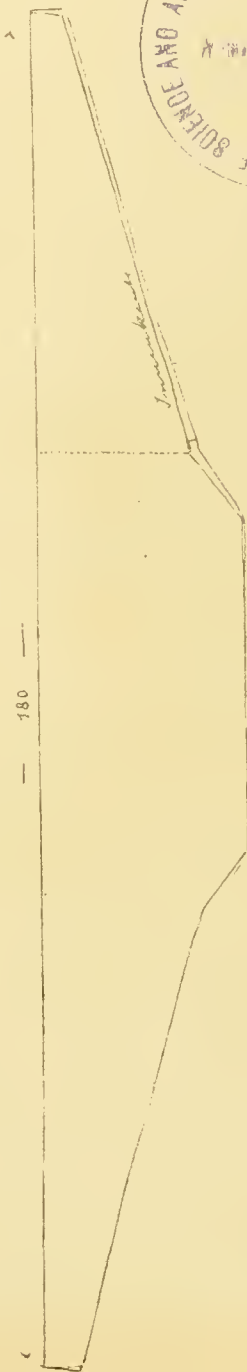
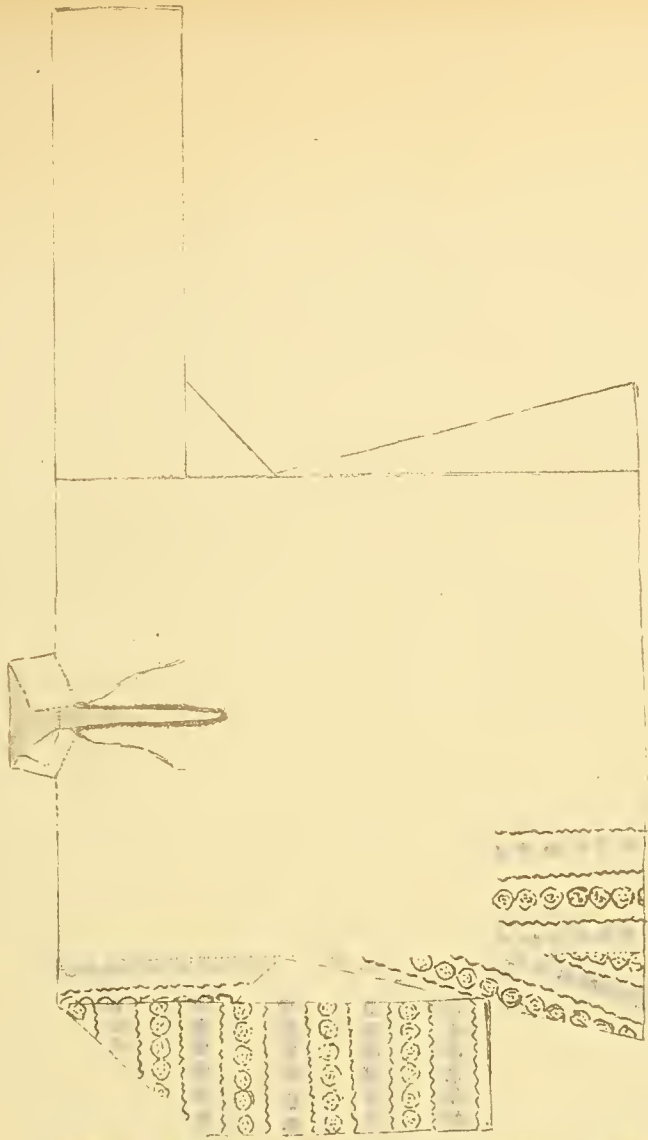
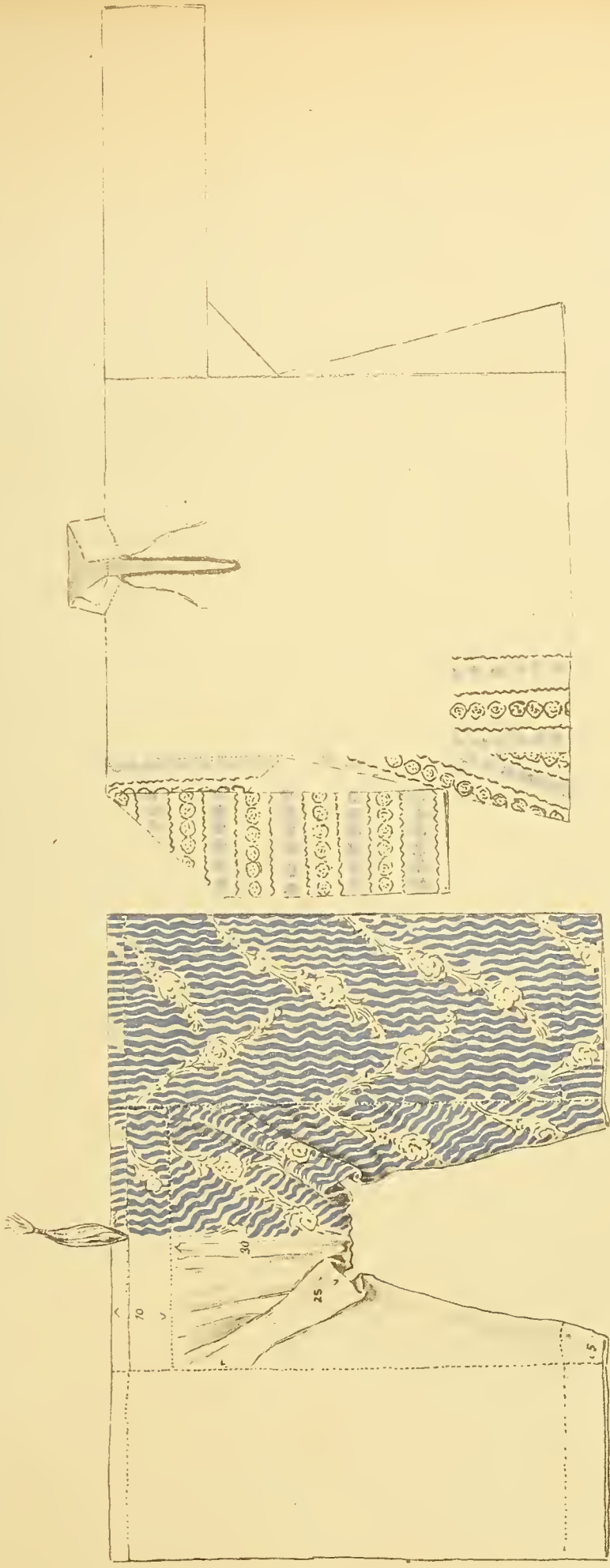


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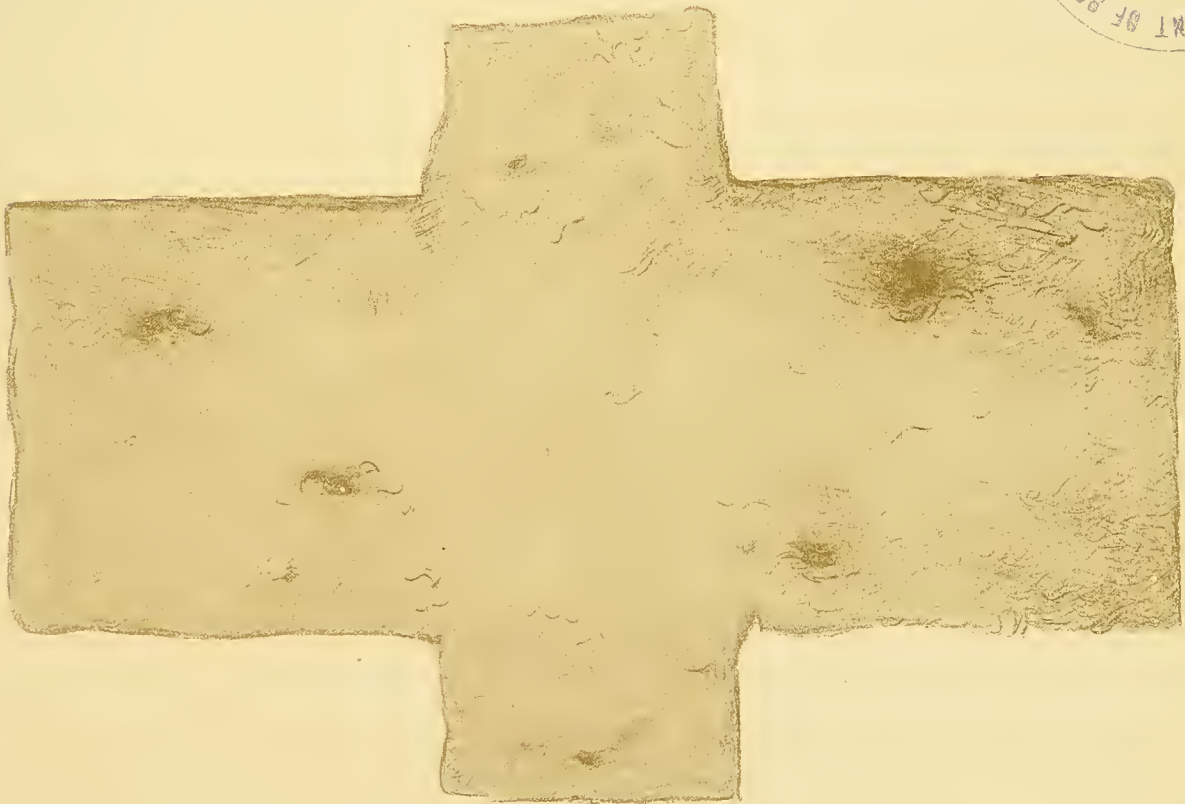
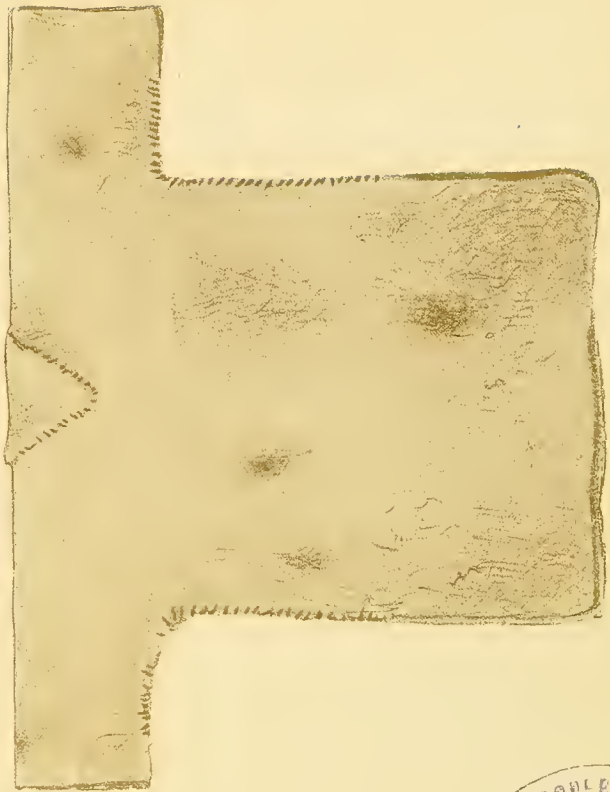
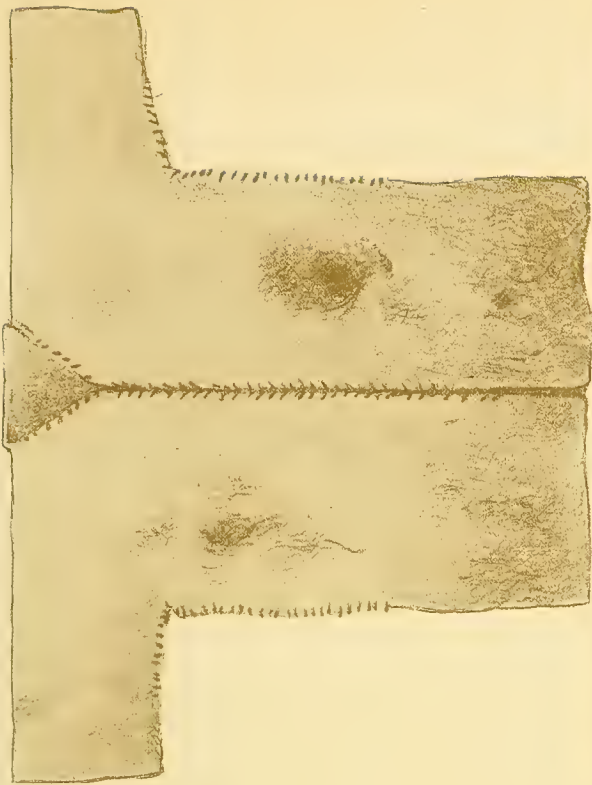


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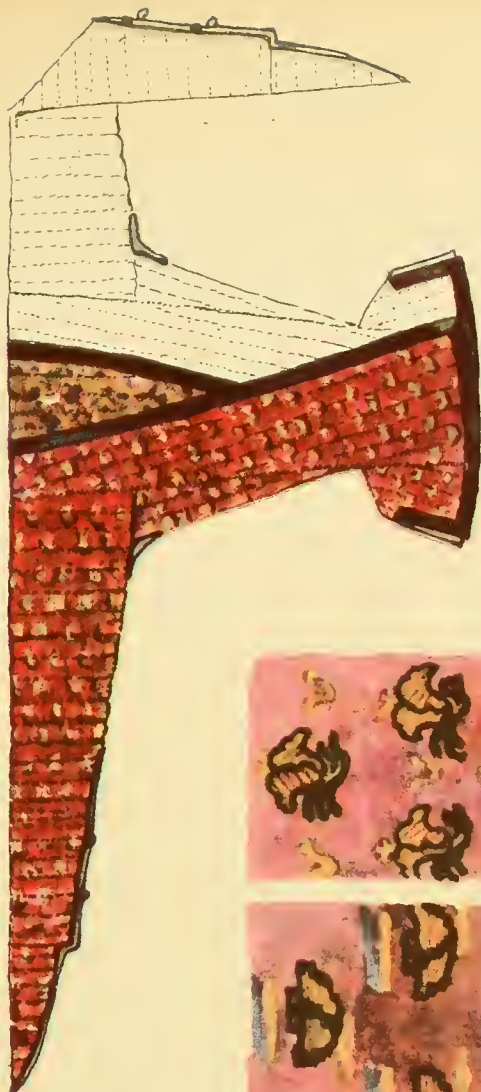


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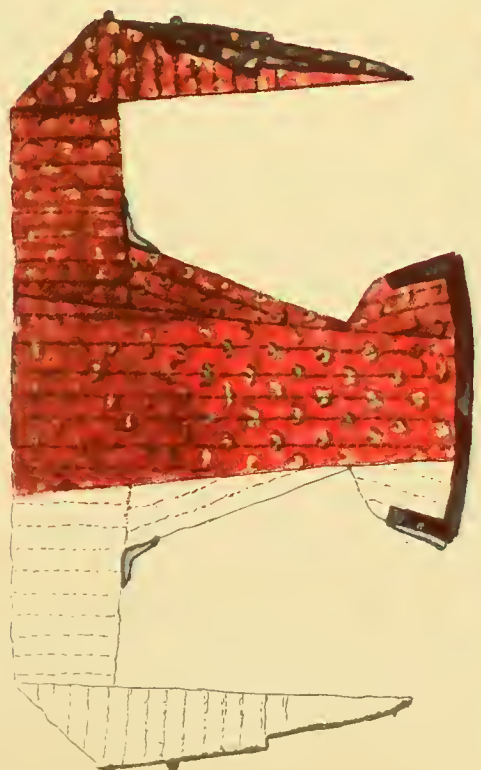
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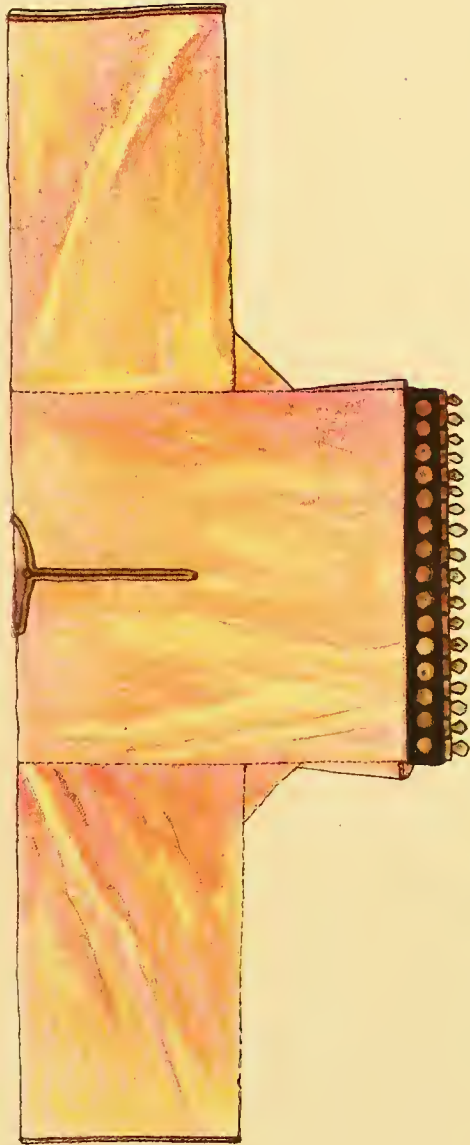


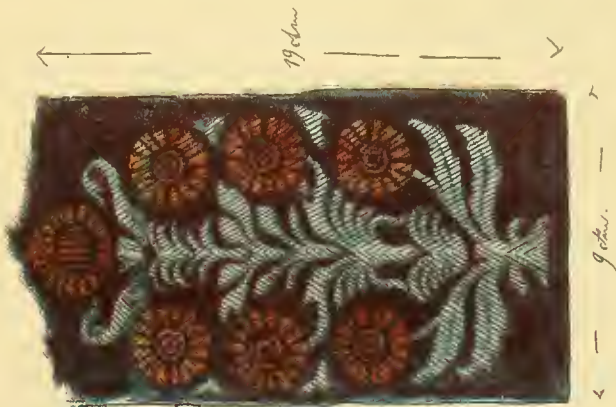
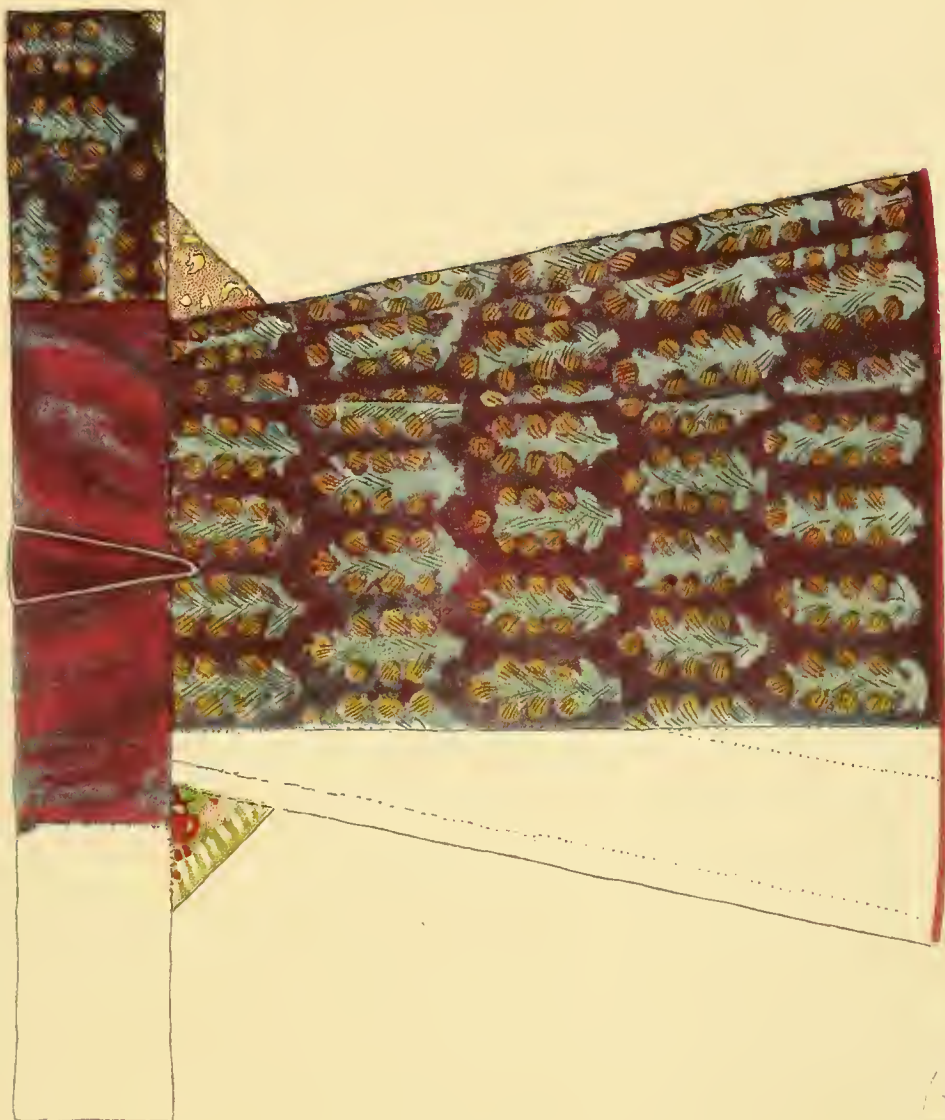
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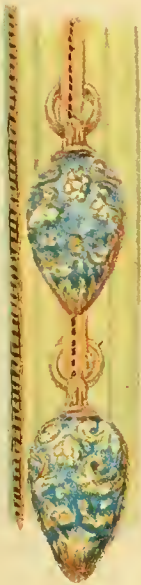
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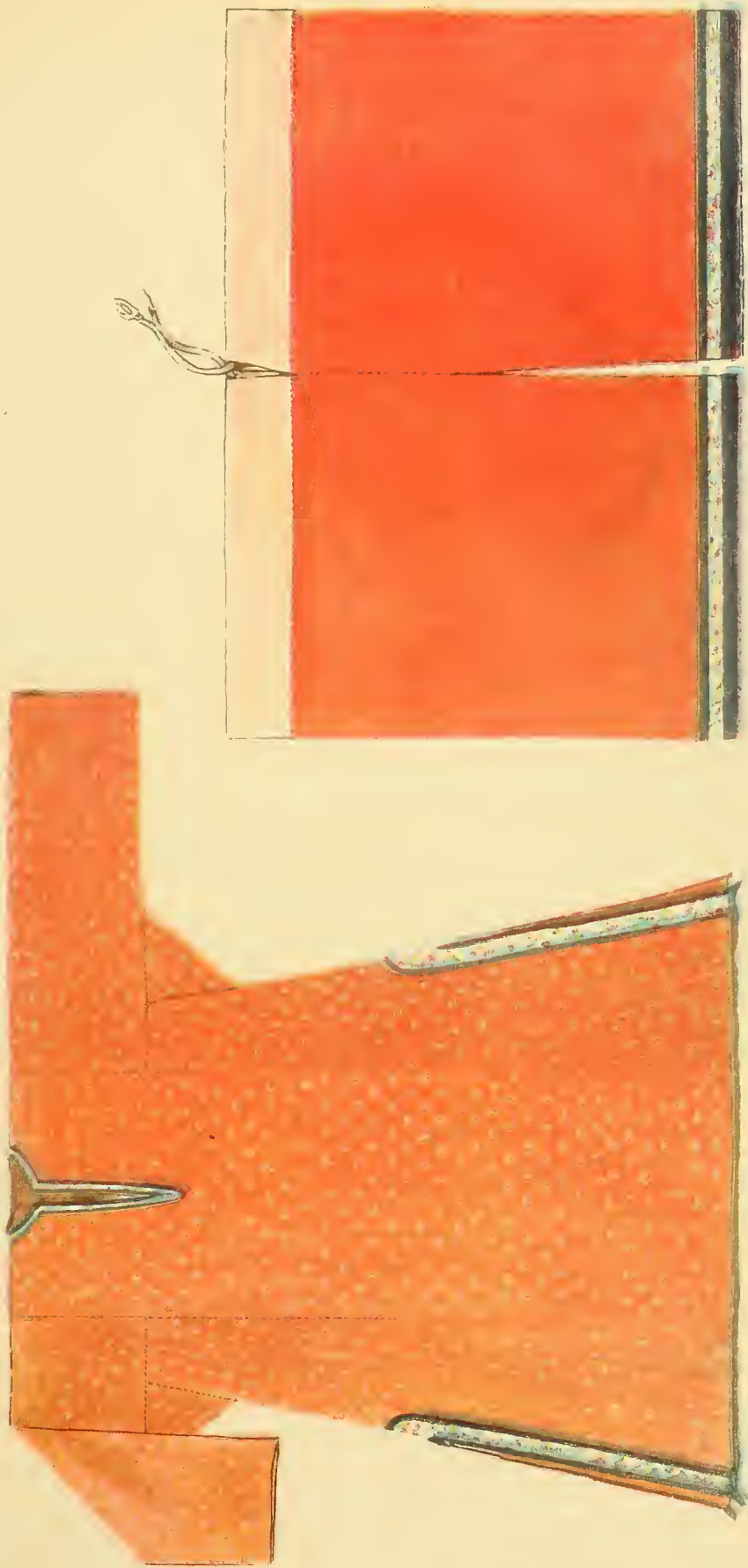


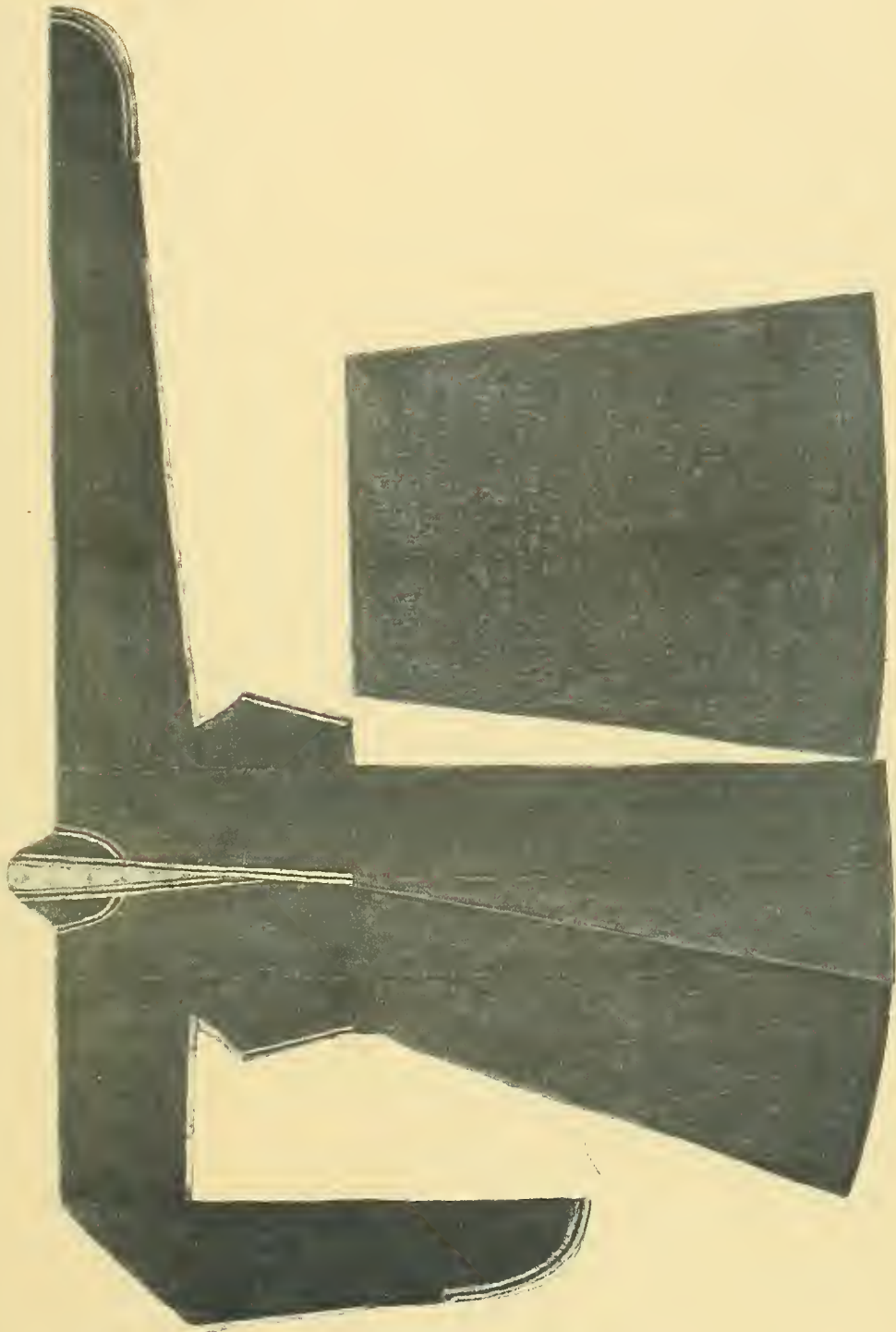




COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART. 1904



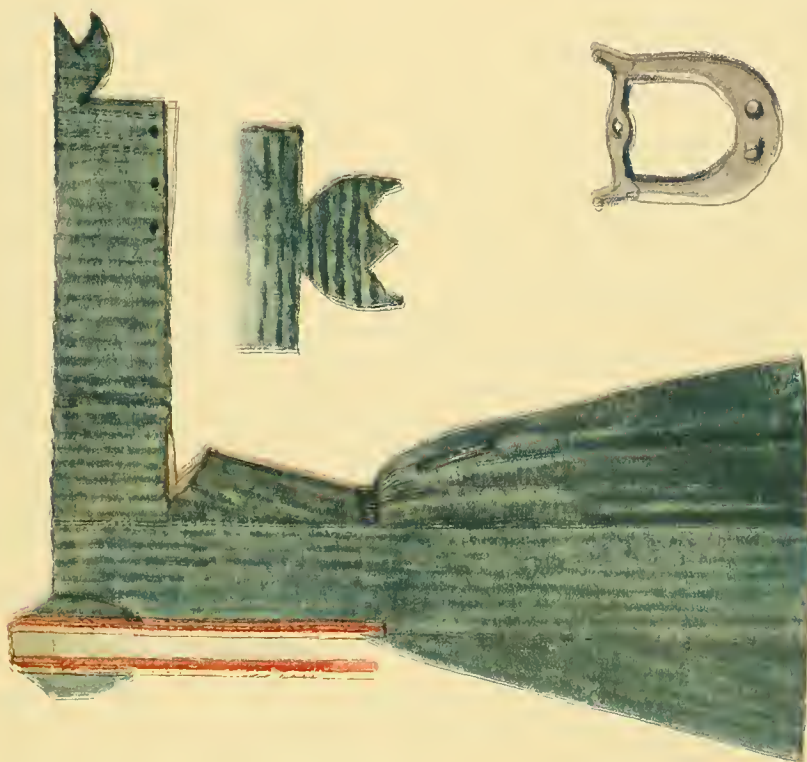
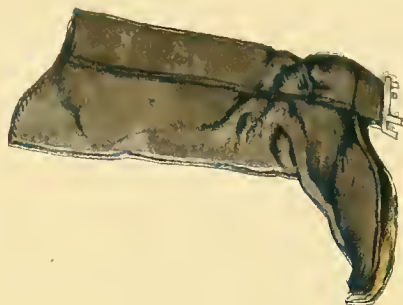
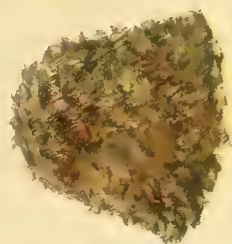






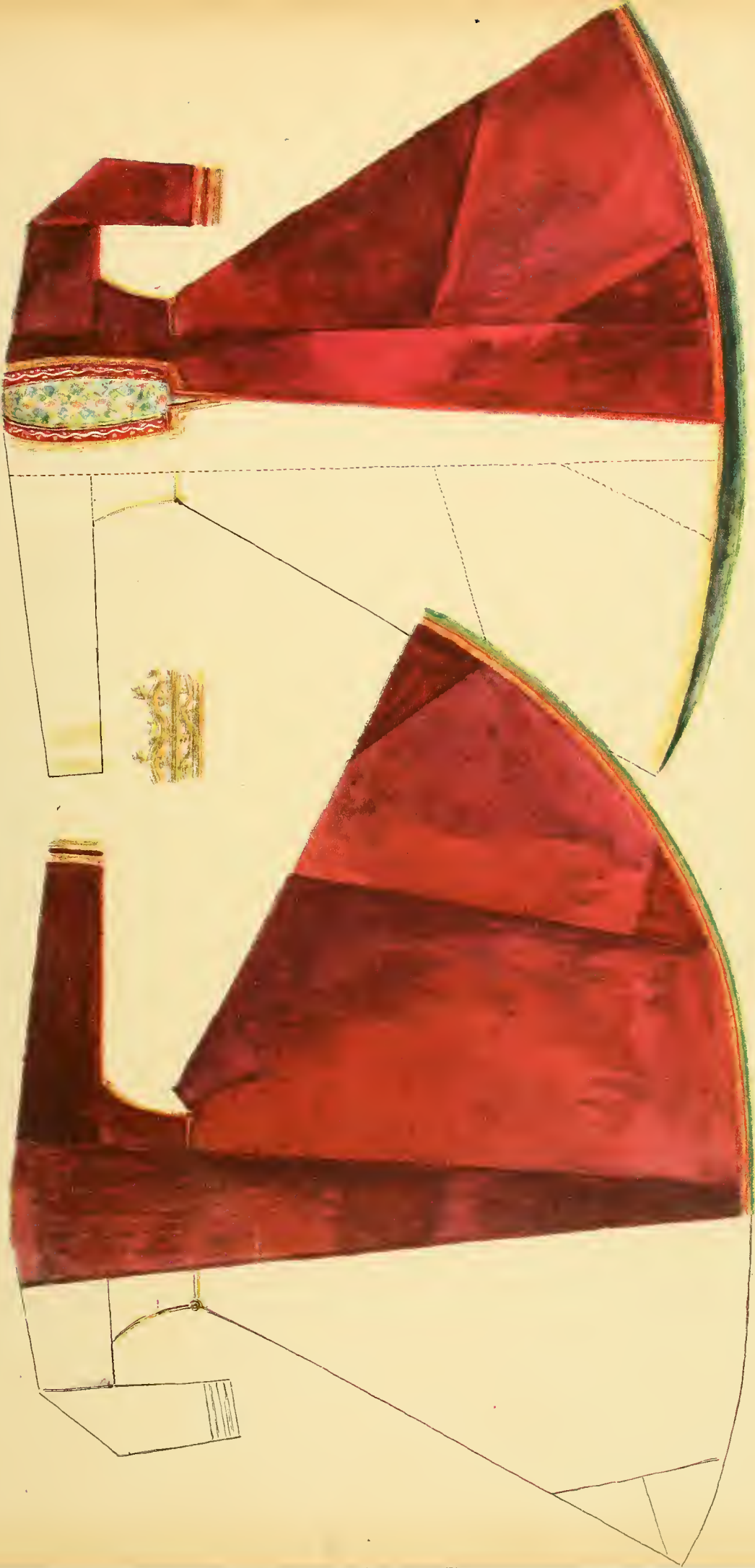
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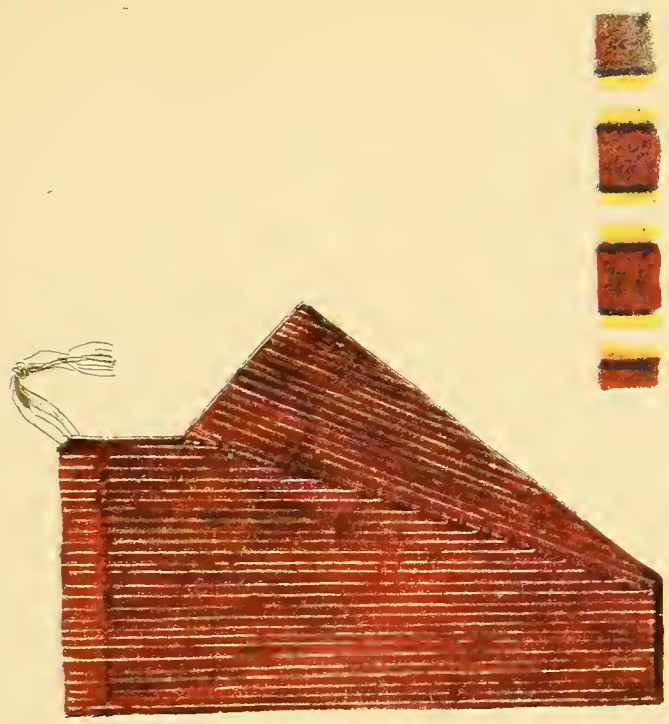




THE ADVANCEMENT OF SCIENCE AND ART. ROYAL UNION FOR THE ADVANCEMENT OF SCIENCE AND ART. ROYAL UNION FOR THE ADVANCEMENT OF SCIENCE AND ART.



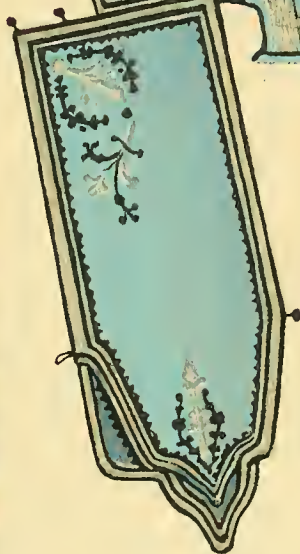
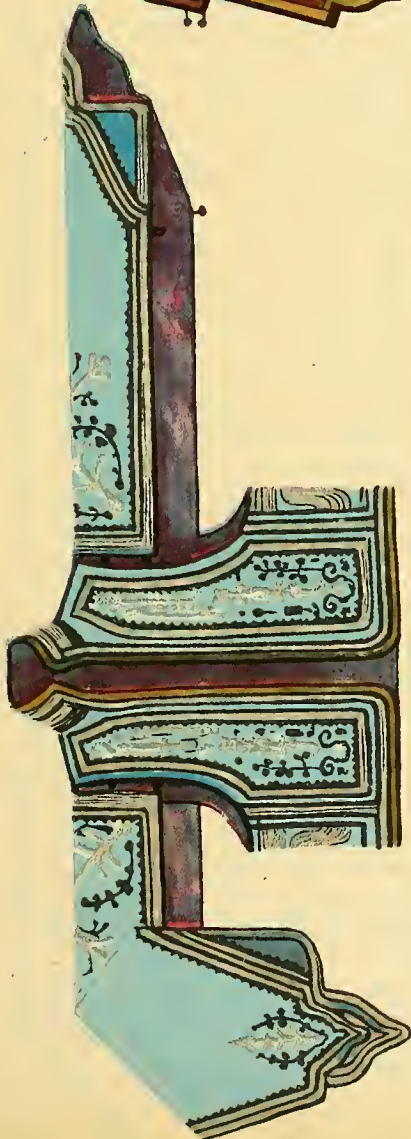
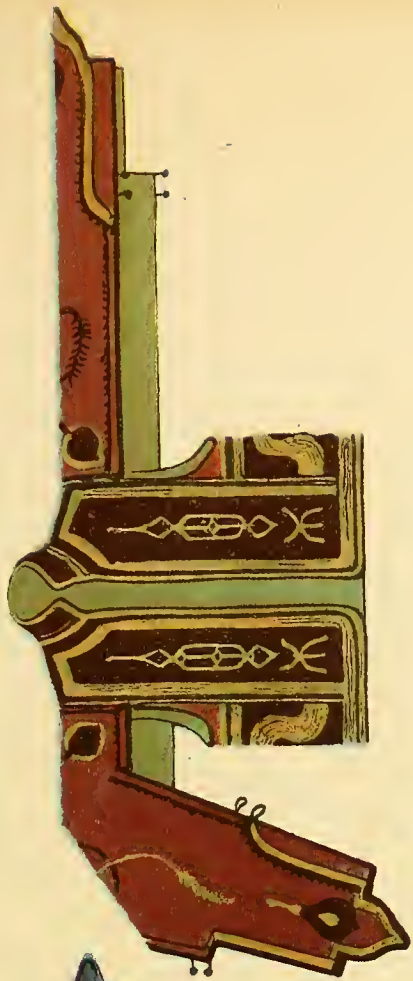
THE MUSEUM OF SCIENCE AND ART, LONDON

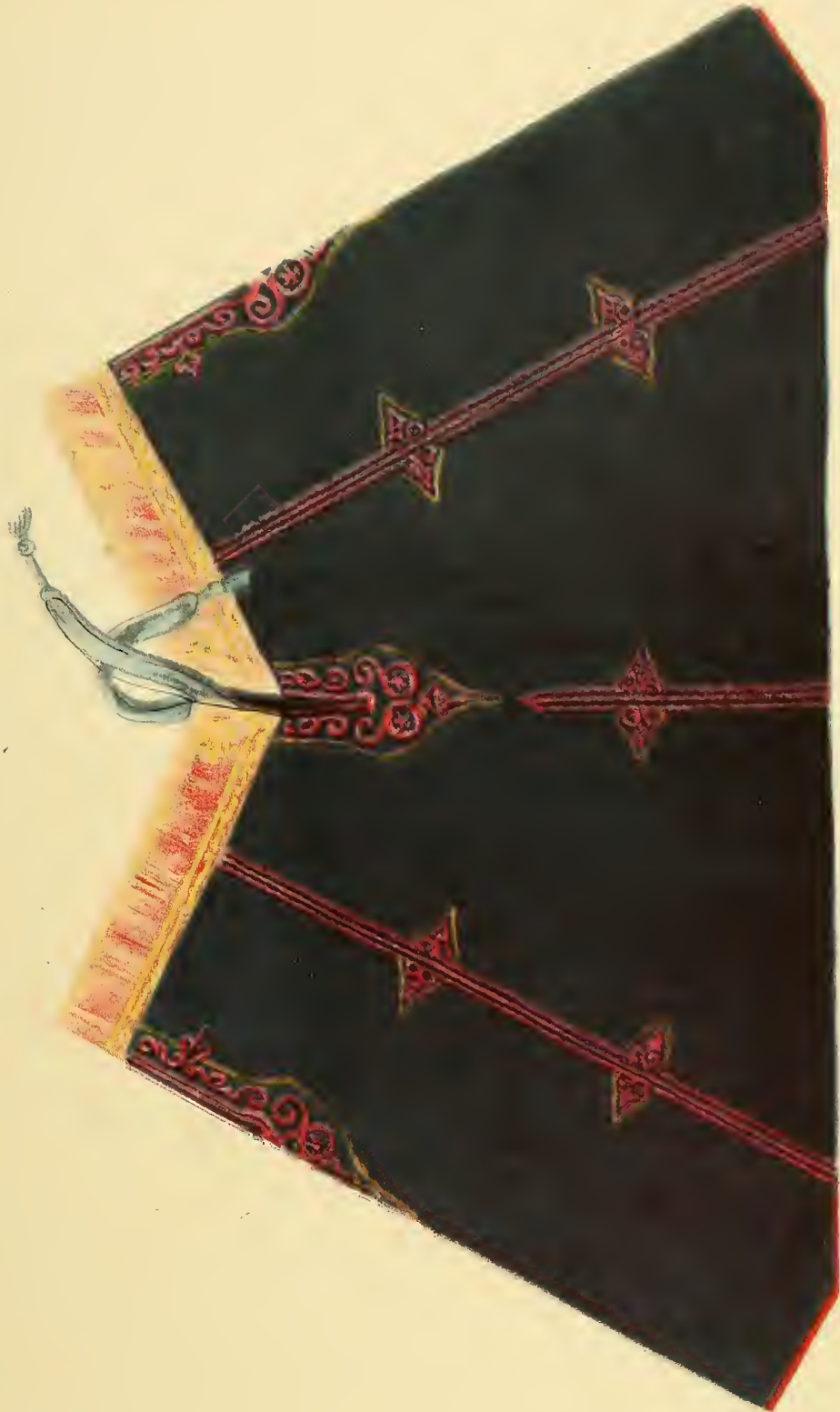


AND ART., COPPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART. 1880

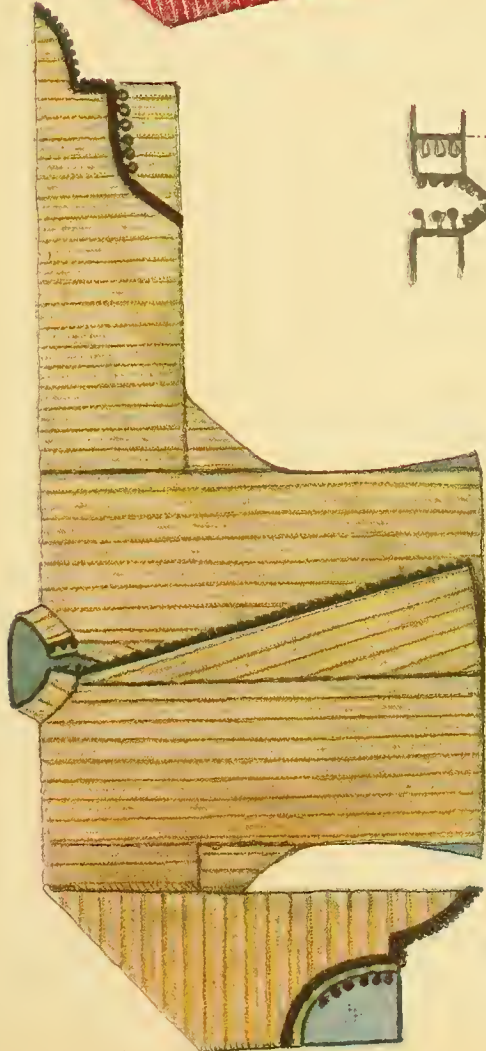
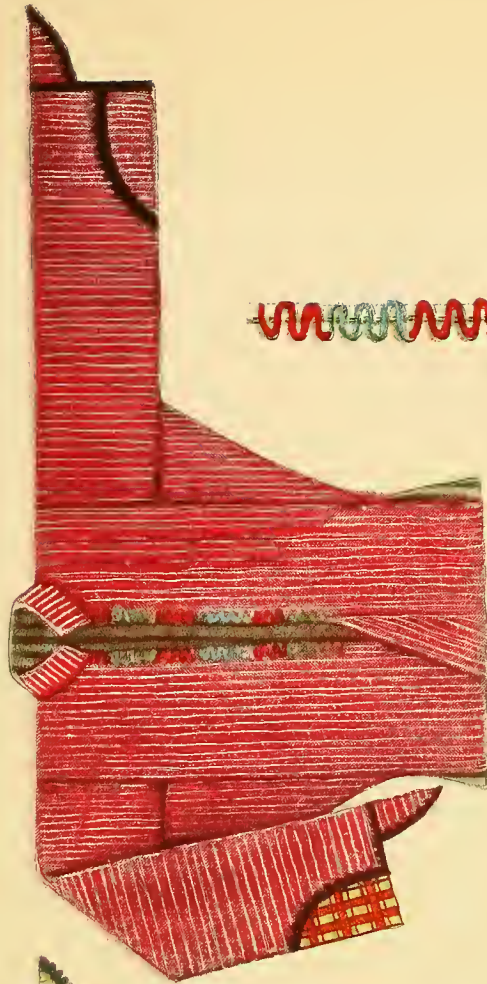


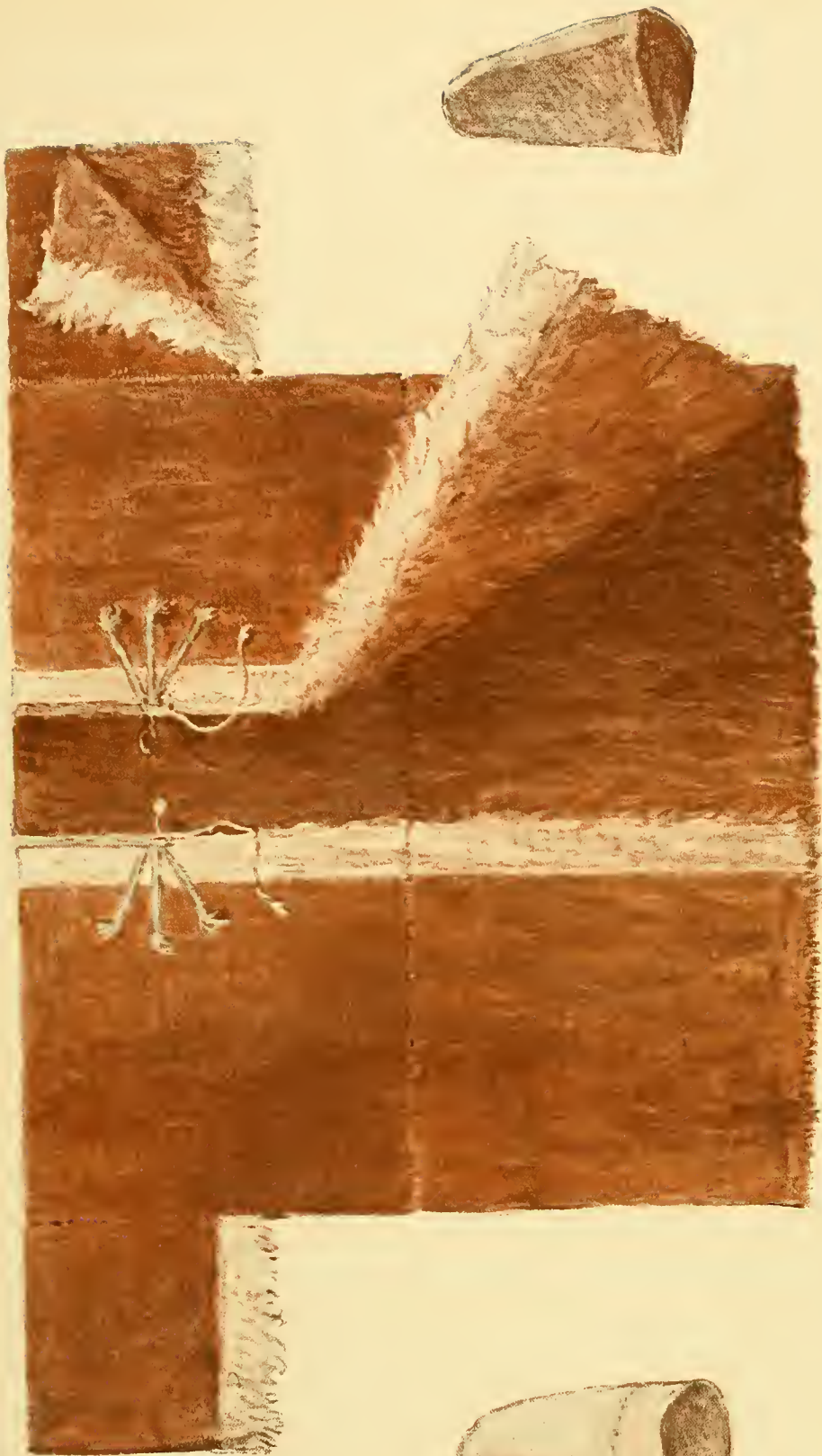
AND ART. ROYAL UNION FOR THE ADVANCEMENT OF SCIENCE
1875-1914



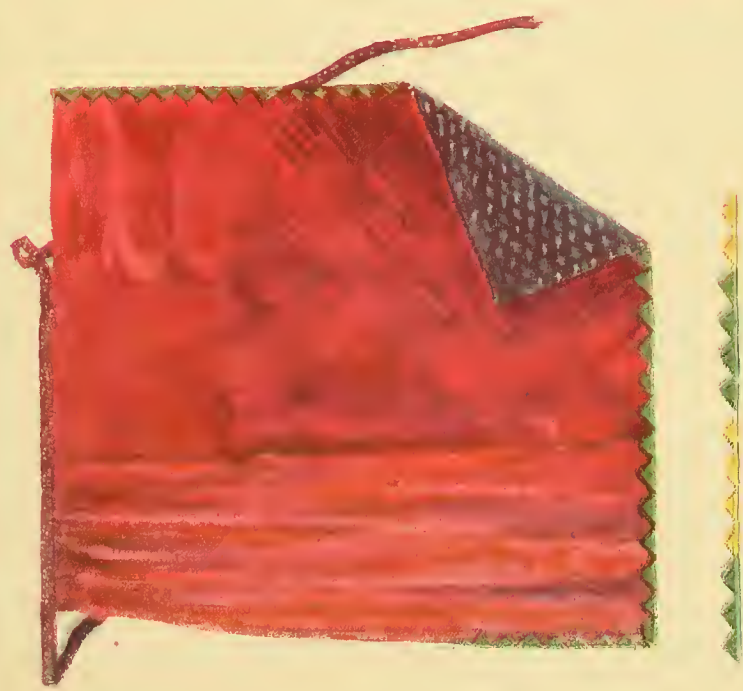
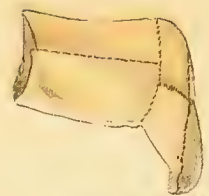
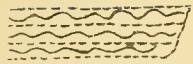


DEPARTMENT OF SCIENCE AND ART. COPPER UNION FOR THE IMPROVEMENT OF THE ARTS AND MANUFACTURES. LONDON.

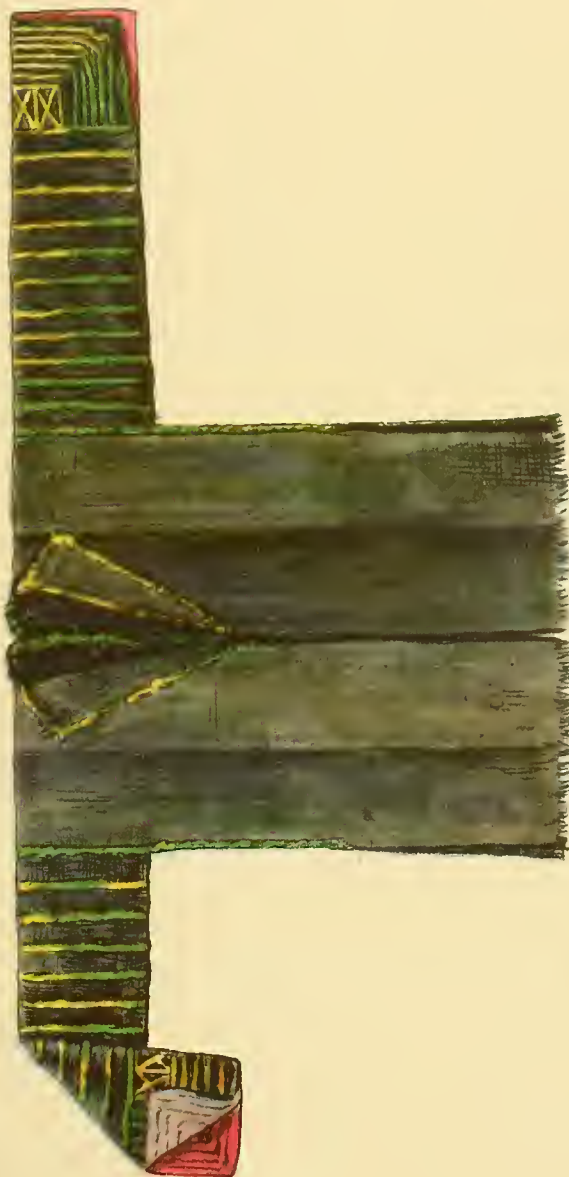
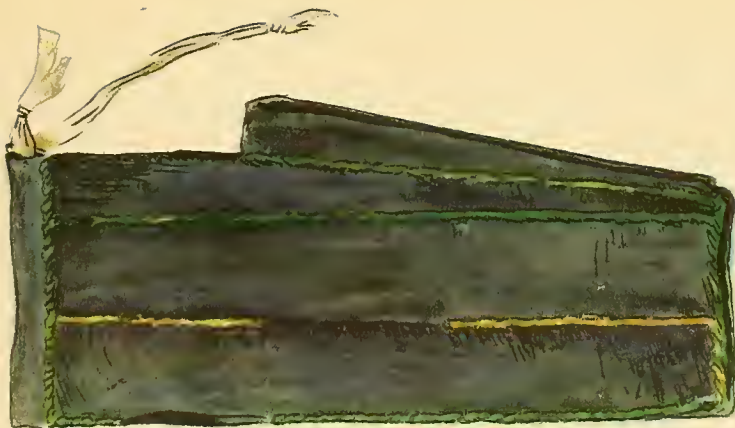


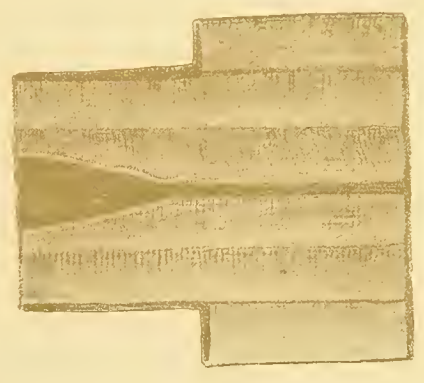
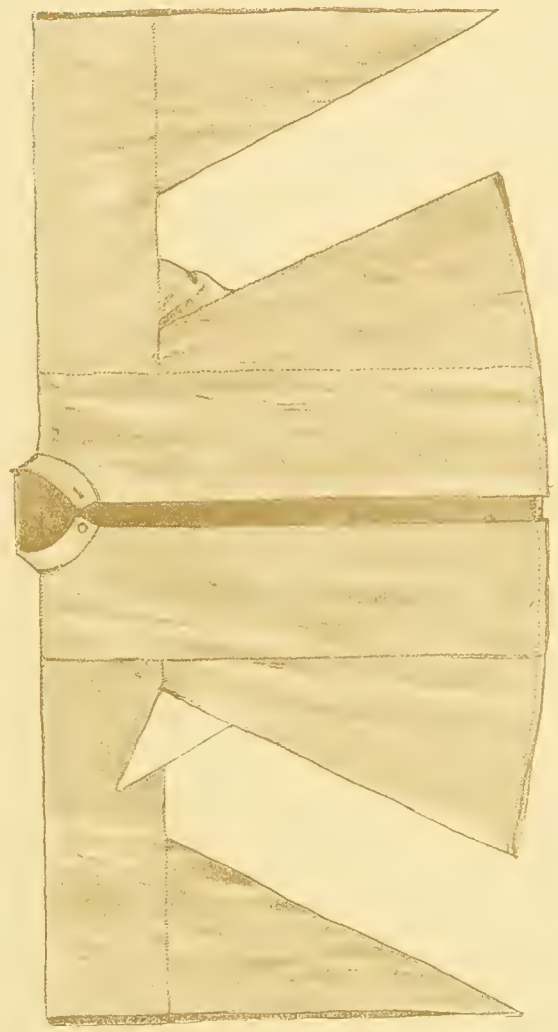


THE ADVANCEMENT OF SCIENCE AND ART. COPPER UNION FOR THE
1888



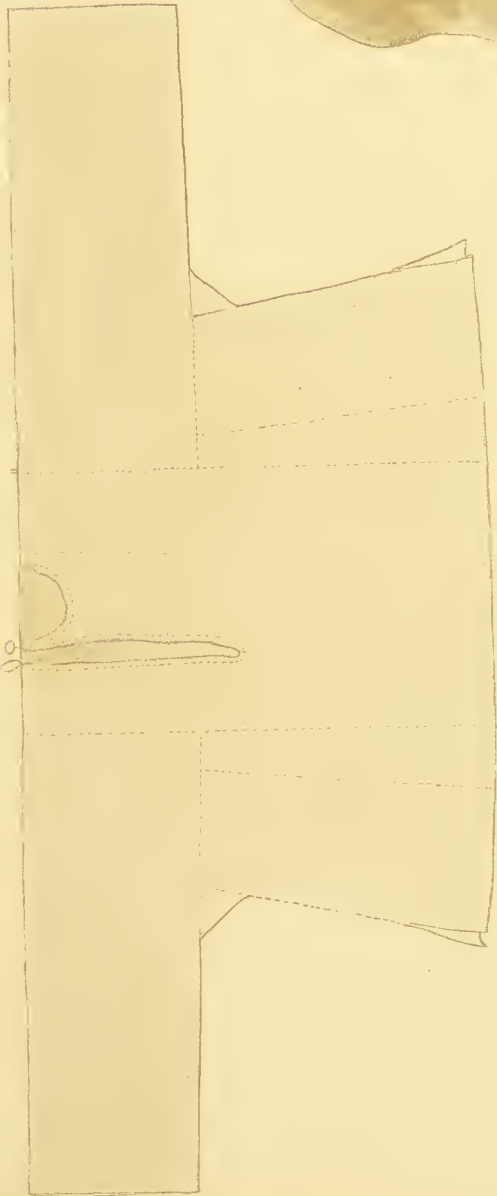
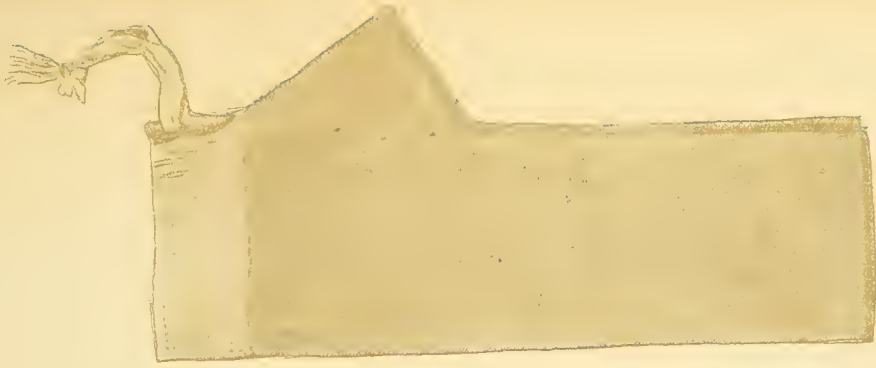
AND ART. COPPER UNION FOR THE
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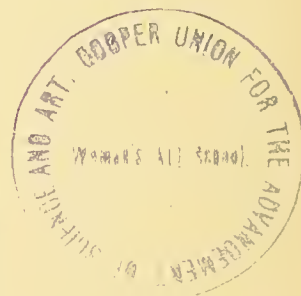
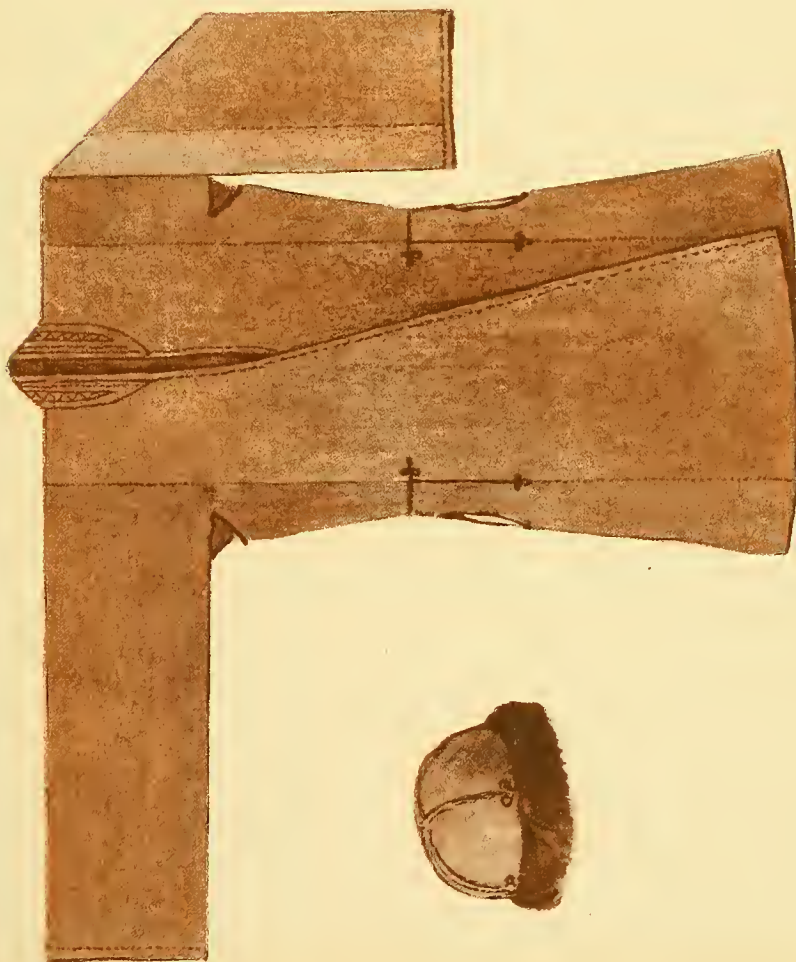
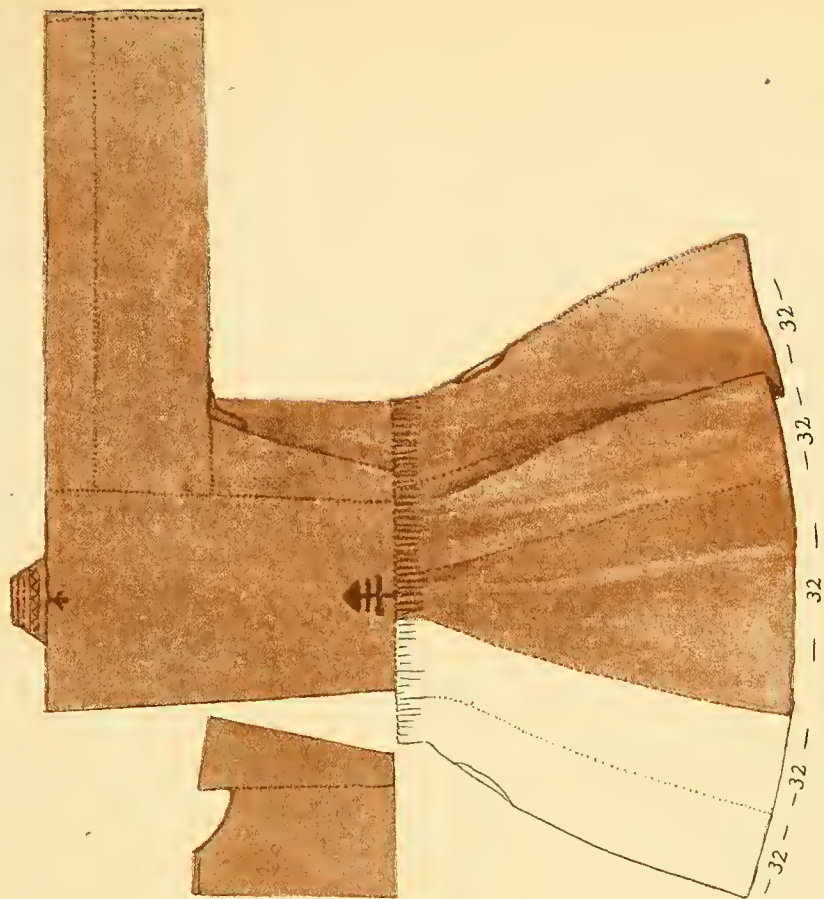


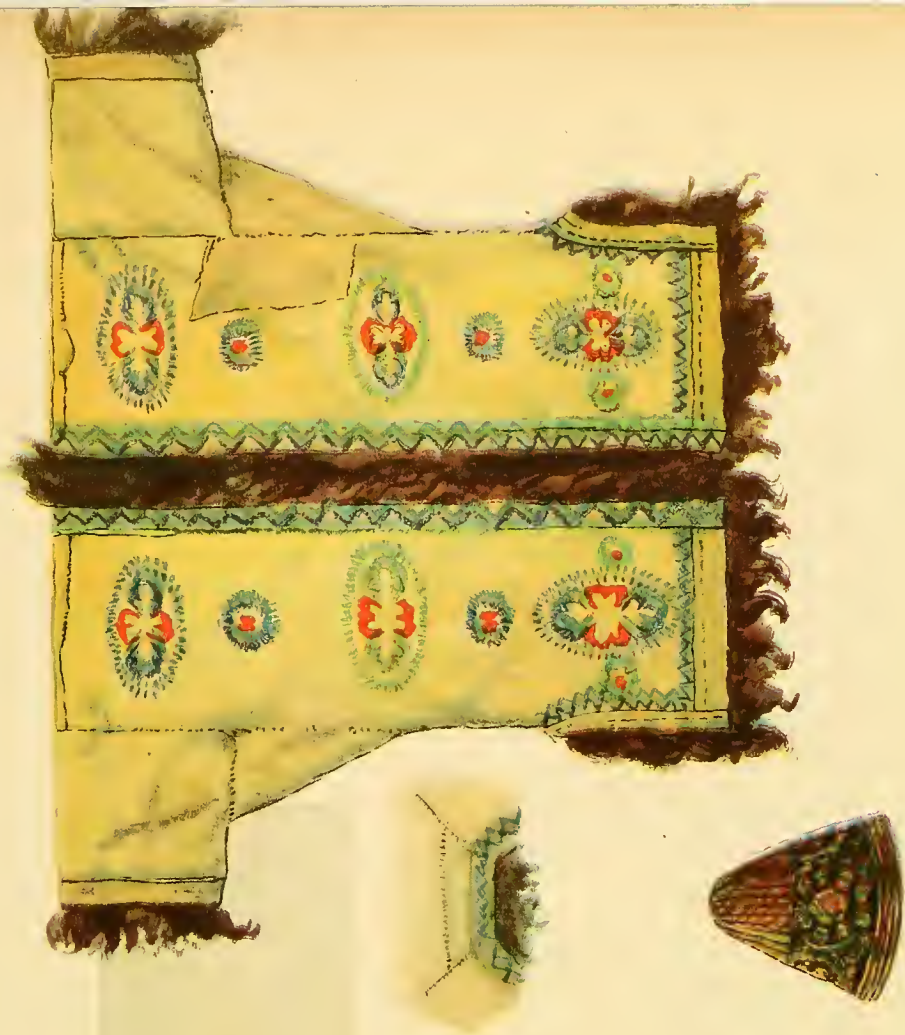




COPPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART.
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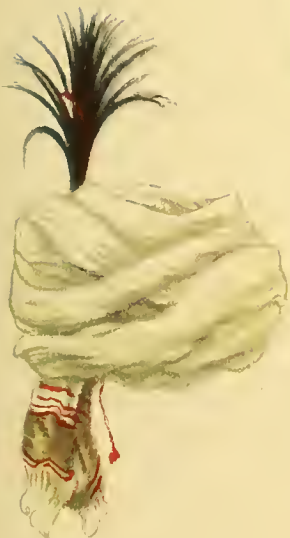


THE ADVANCEMENT OF SCIENCE
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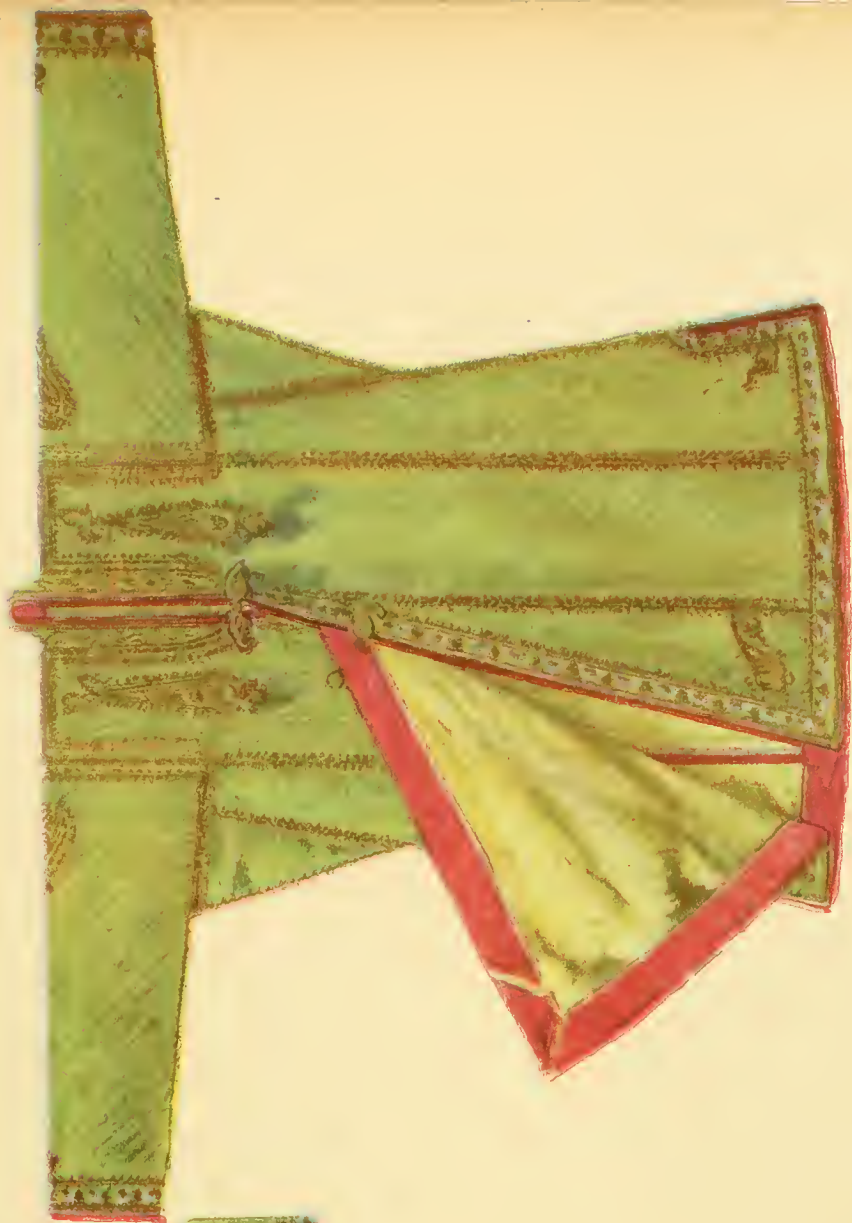




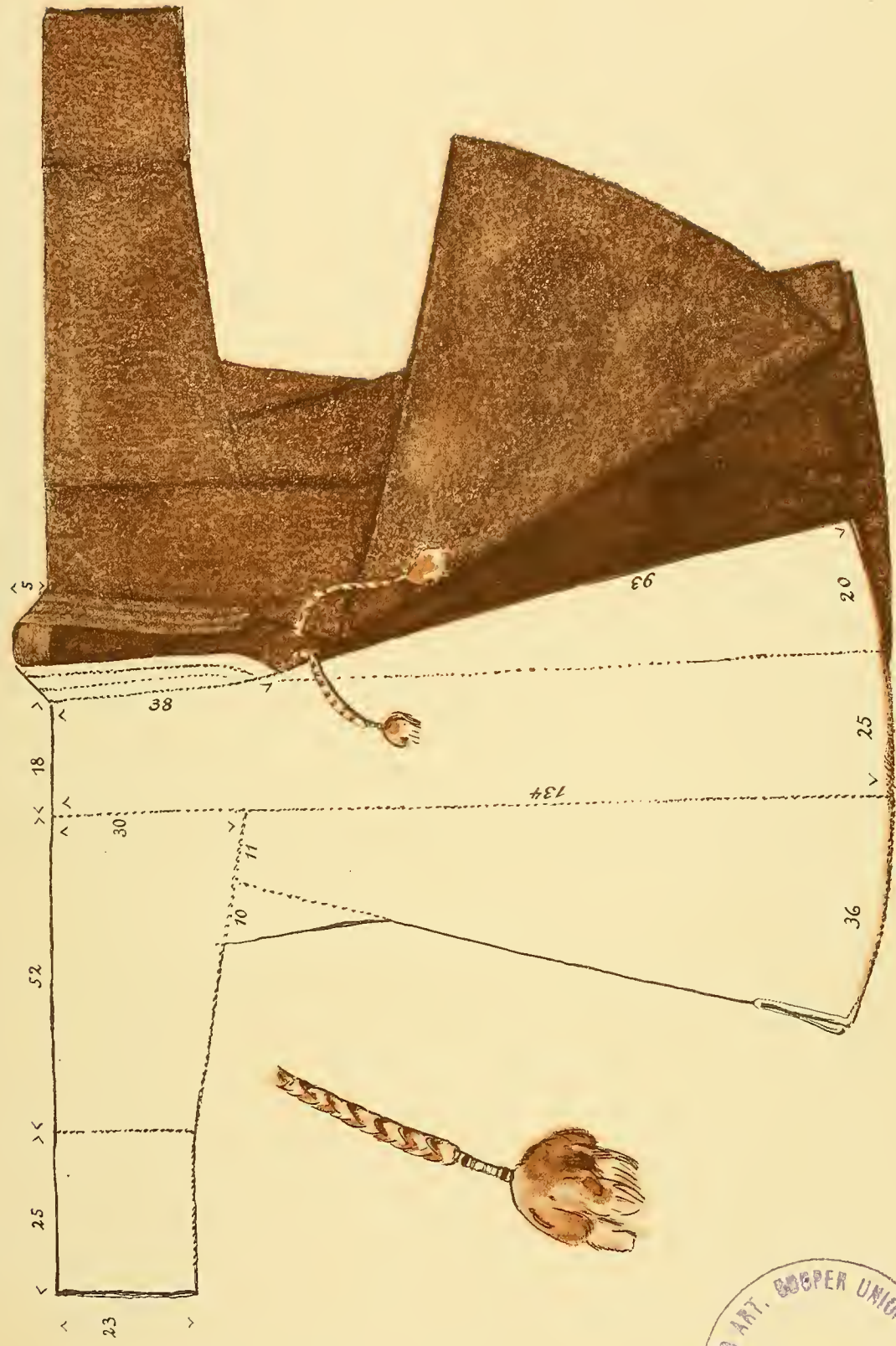
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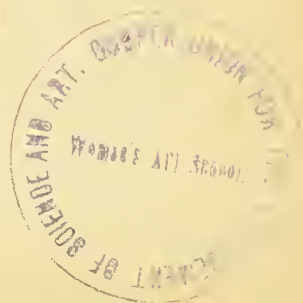
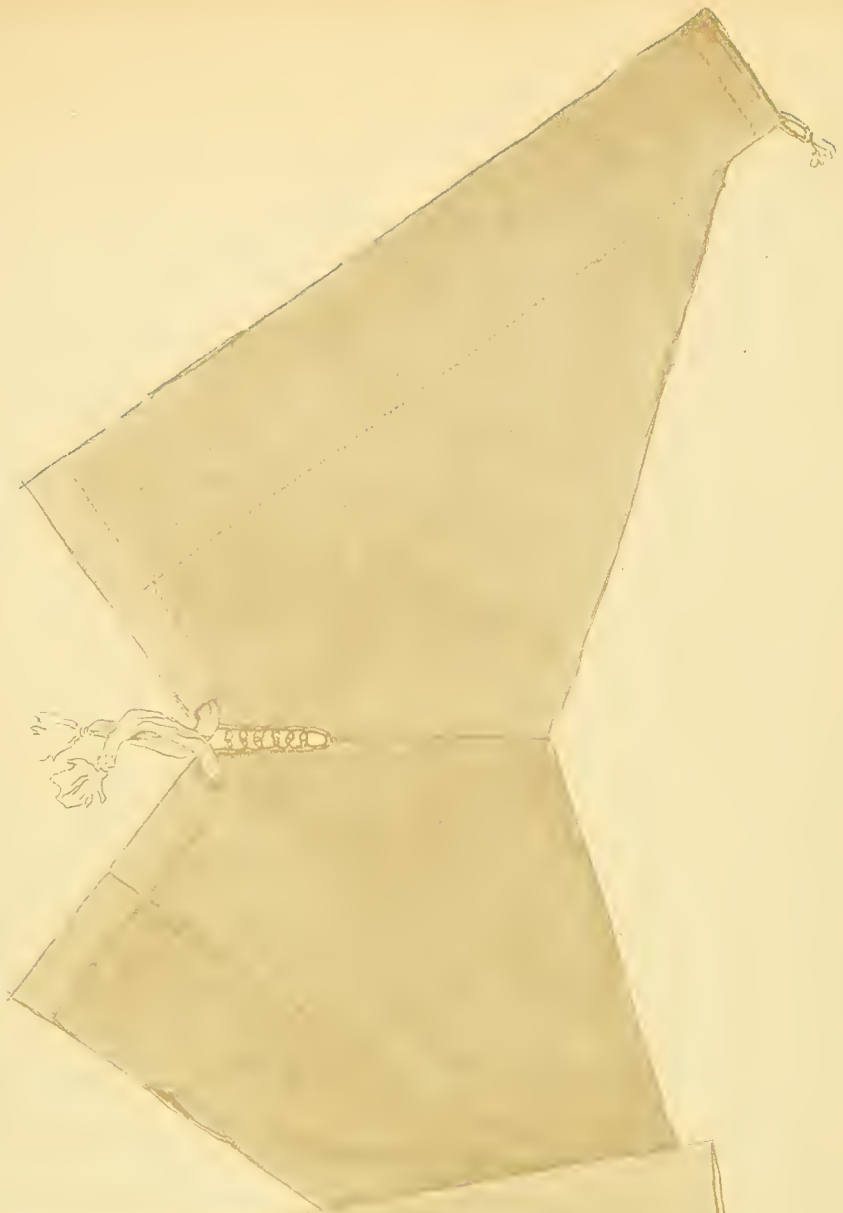
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1887

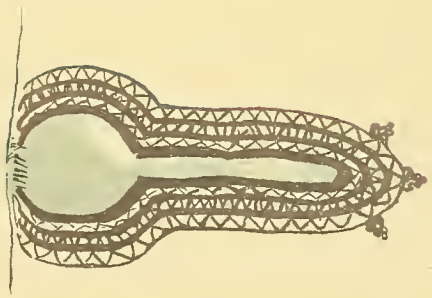
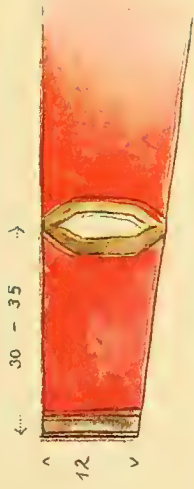
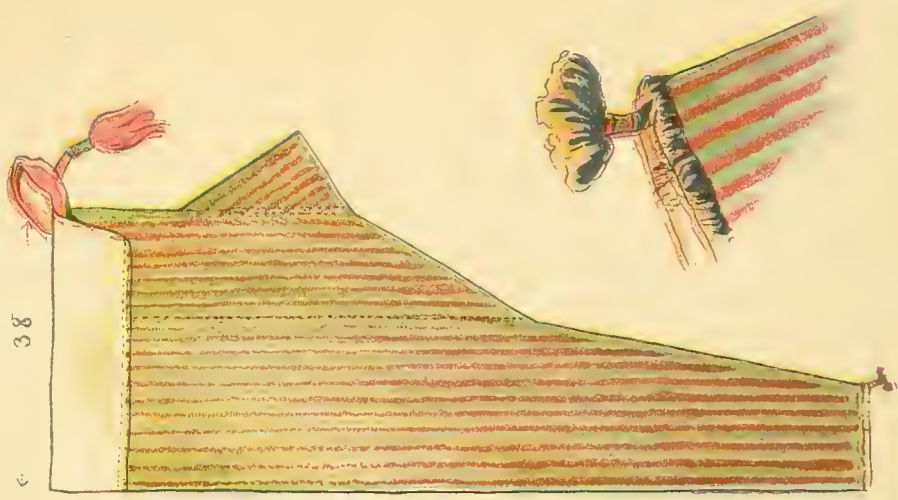
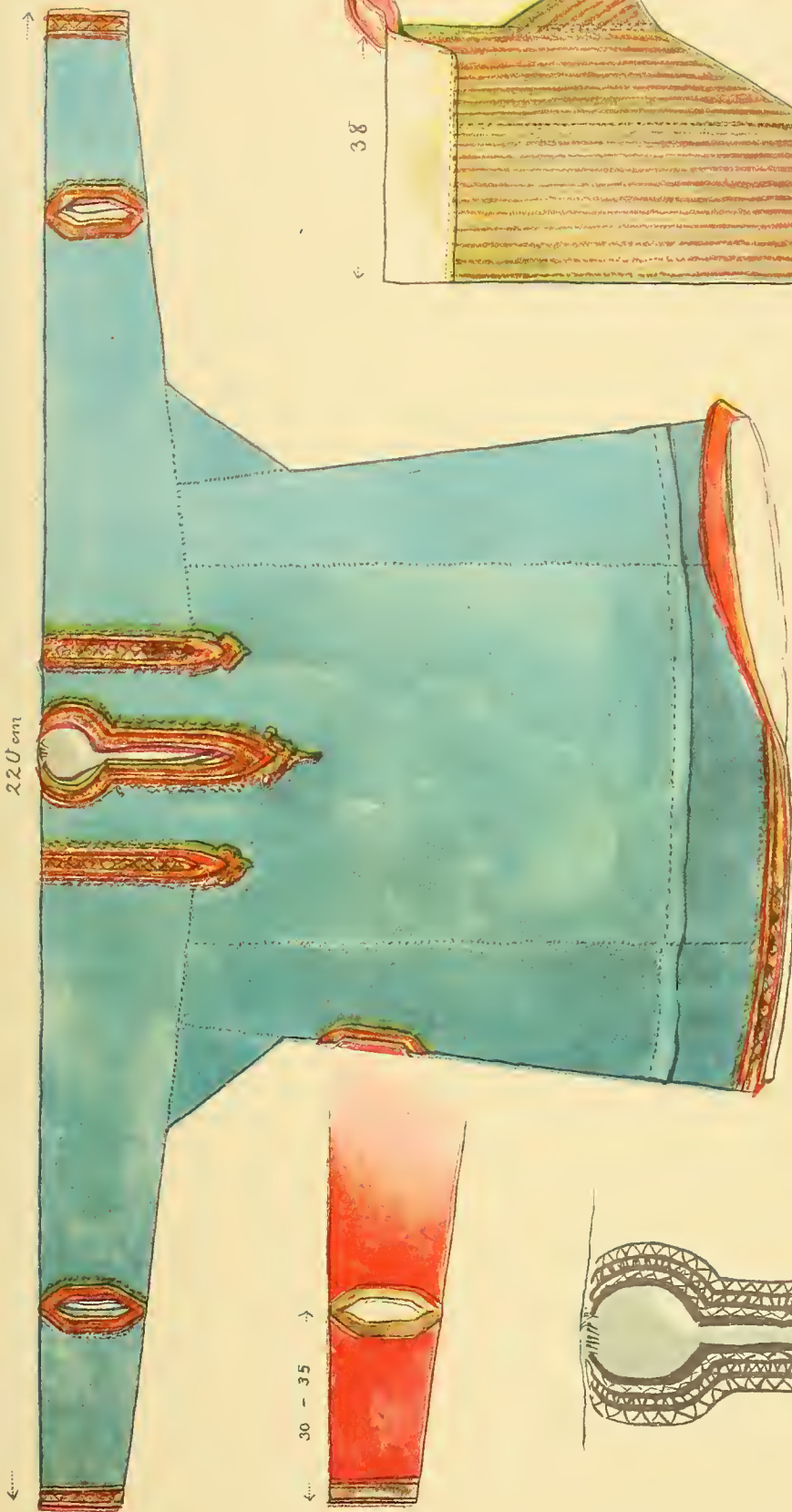


THE ADVANCEMENT OF SCIENCE AND ART. COPPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART.



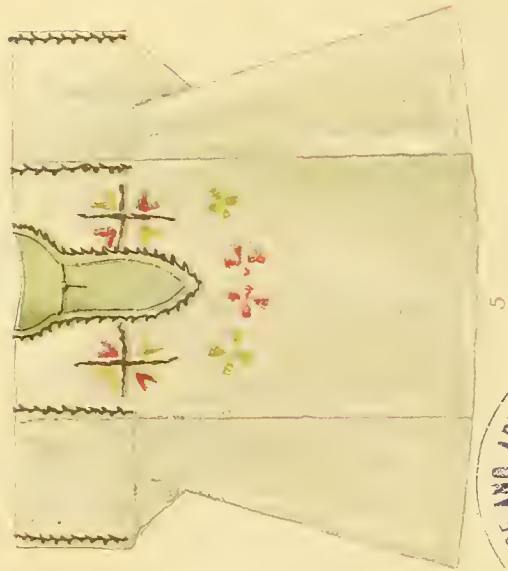
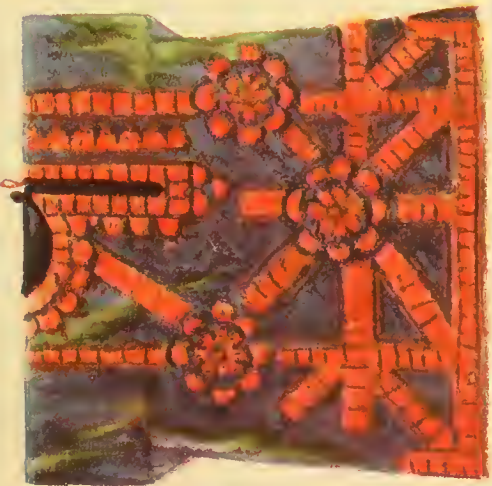
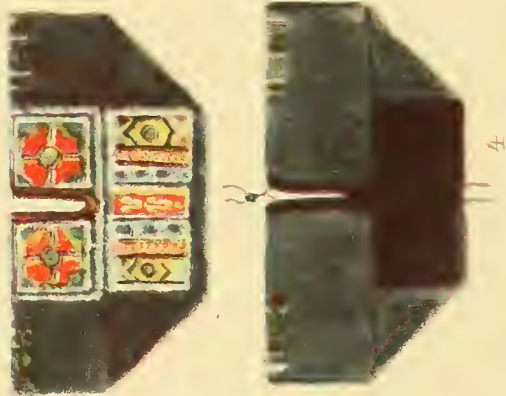
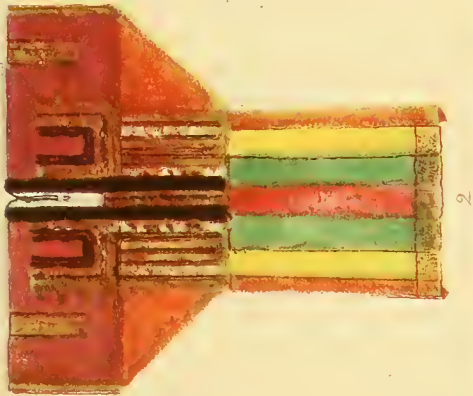
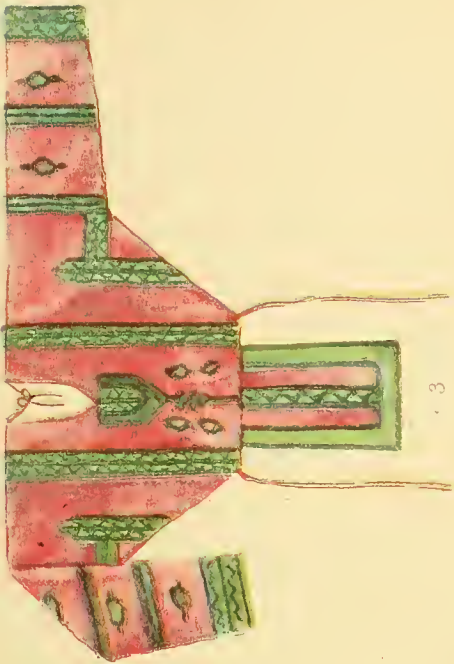
DEPARTMENT OF SCIENCE AND ART. COOPER UNION FOR THE ADVANCEMENT OF WOMEN'S ARTS AND CRAFTS. 1892-1900



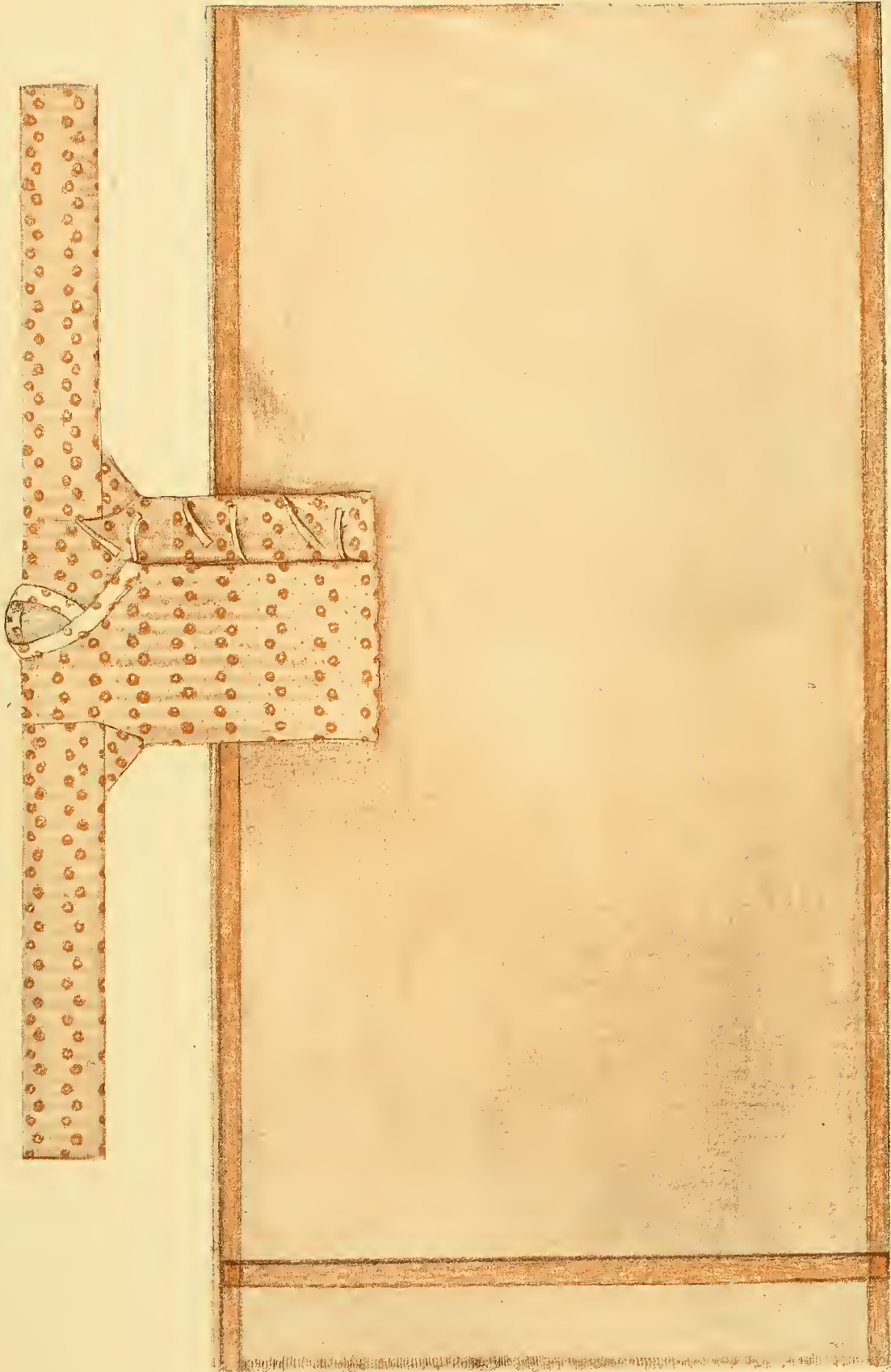




AND ART, COPPER UNION FOR THE ADVANCEMENT OF SCIENCE
MAY 11 1894

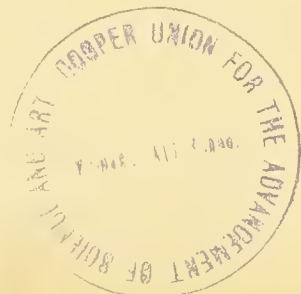
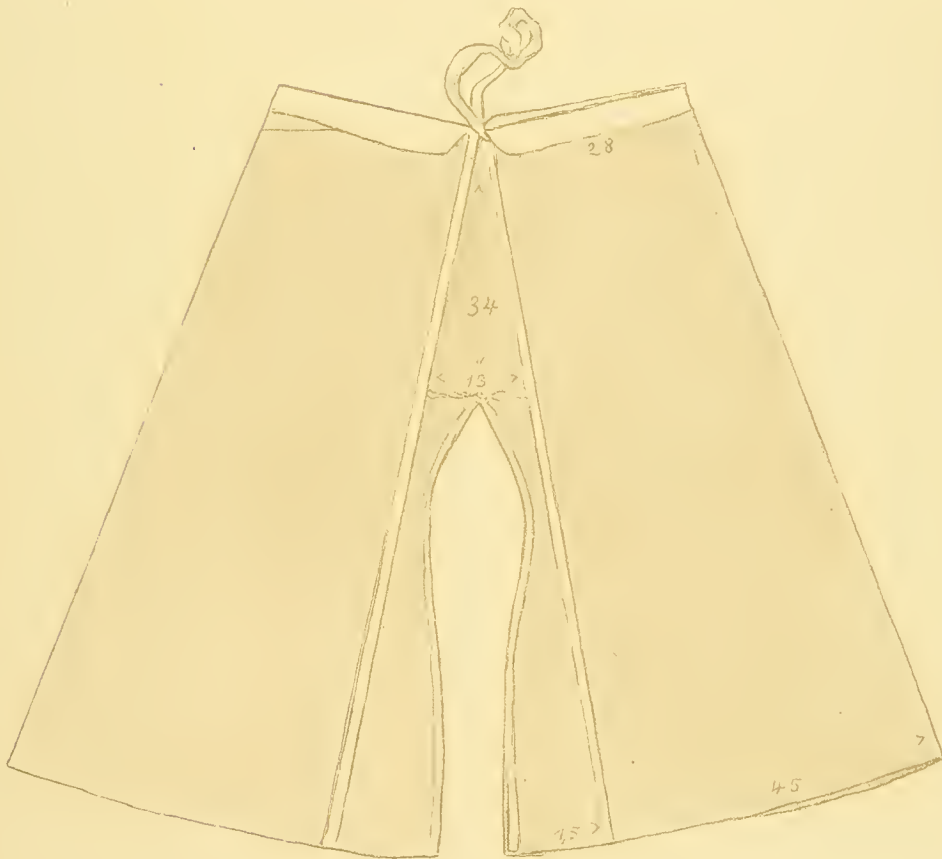
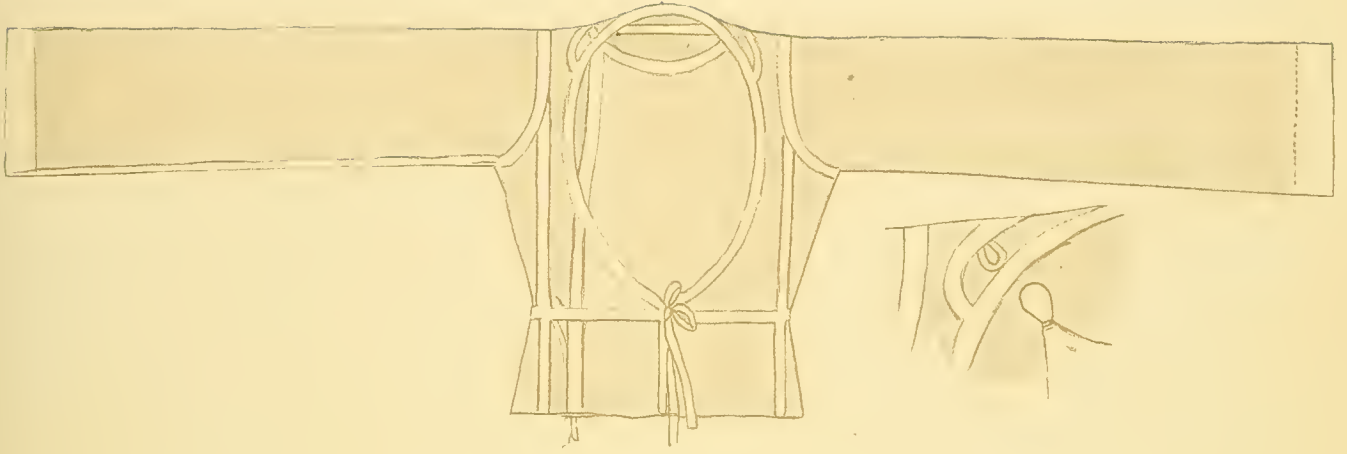


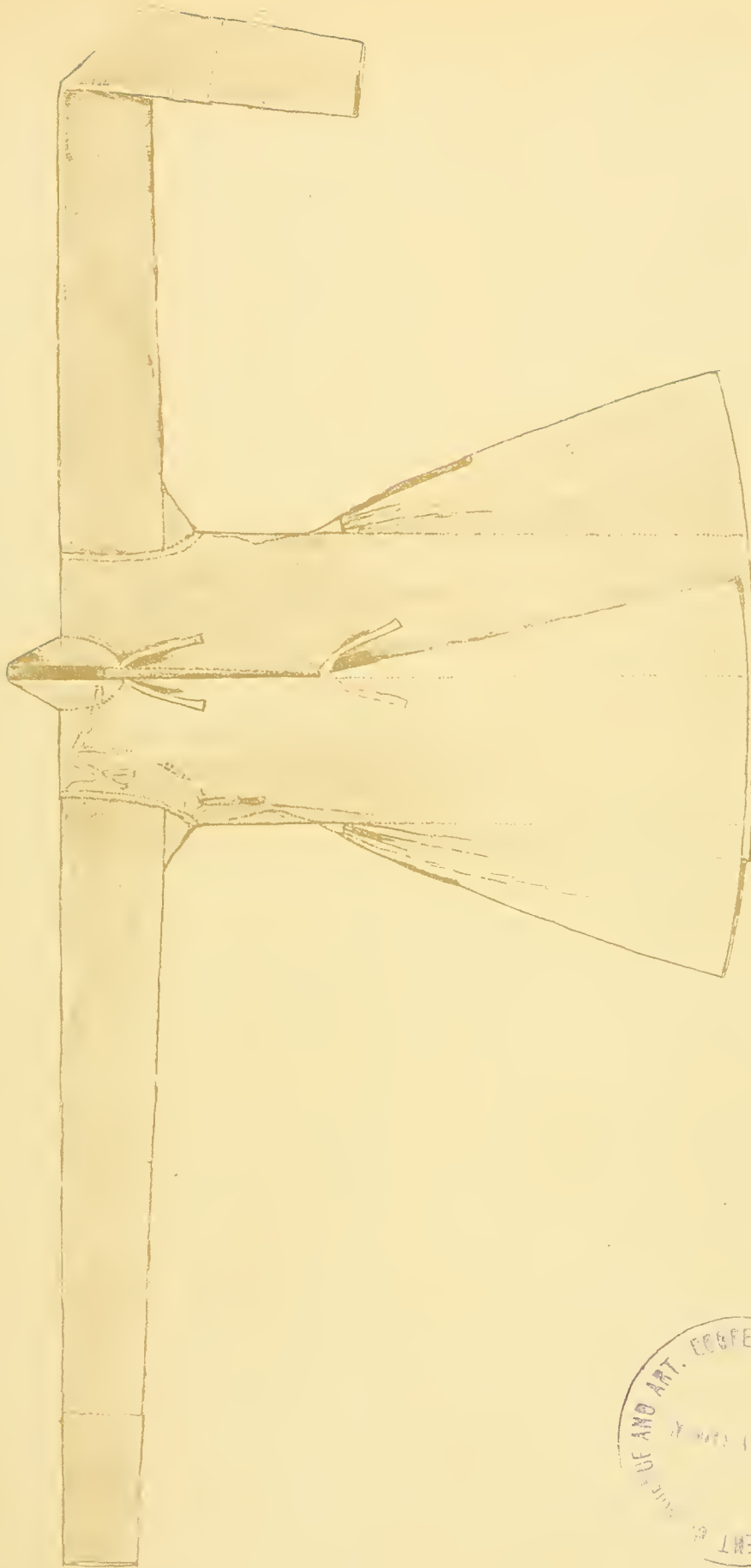
WOMAN'S ART SOCIETY
 FOR THE ADVANCEMENT OF SCIENCE AND ART.
 COOPER UNION



SCIENCE AND ART. COOPER UNION FOR THE ADVANCEMENT OF WOMEN'S ARTS STUDY









1



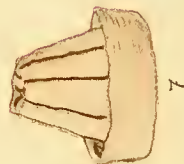
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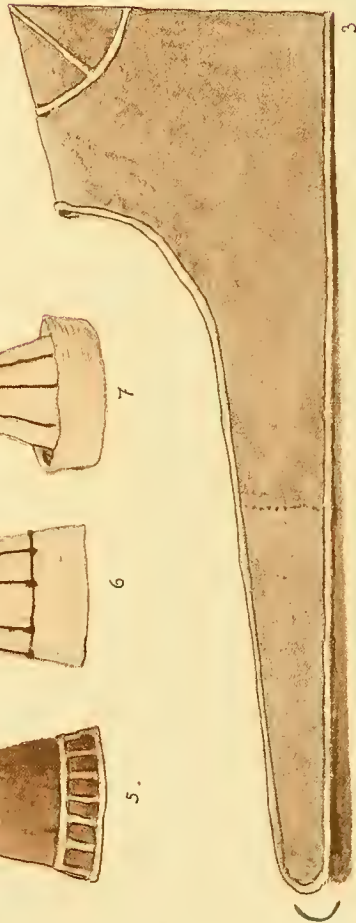
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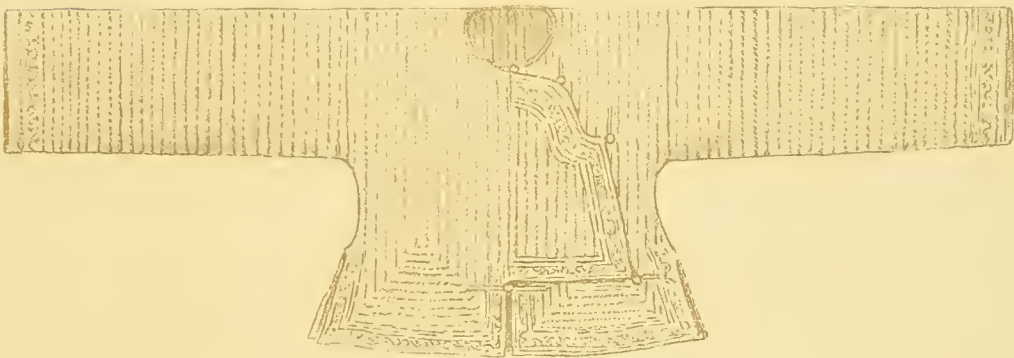
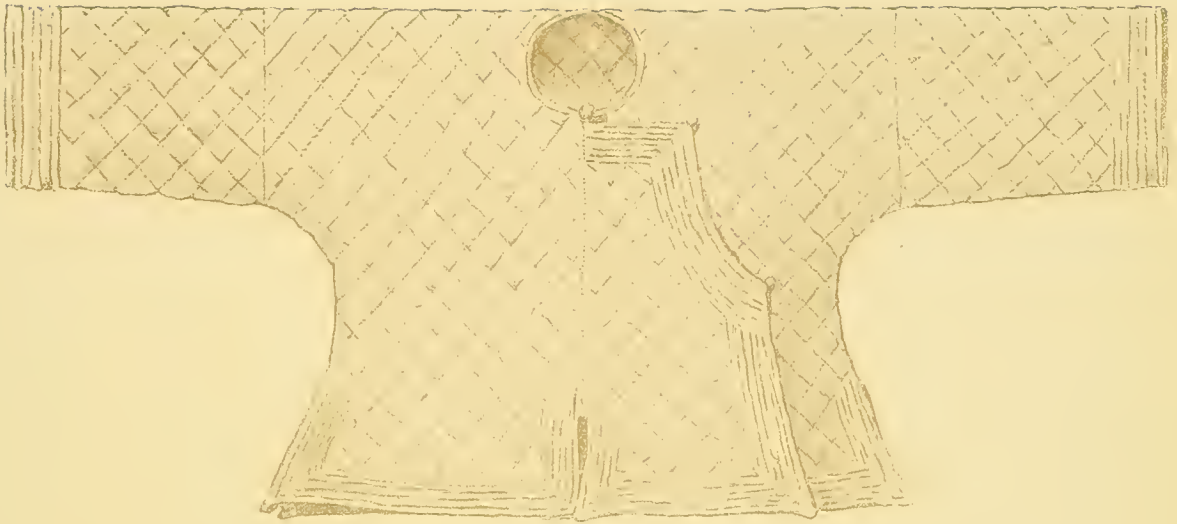
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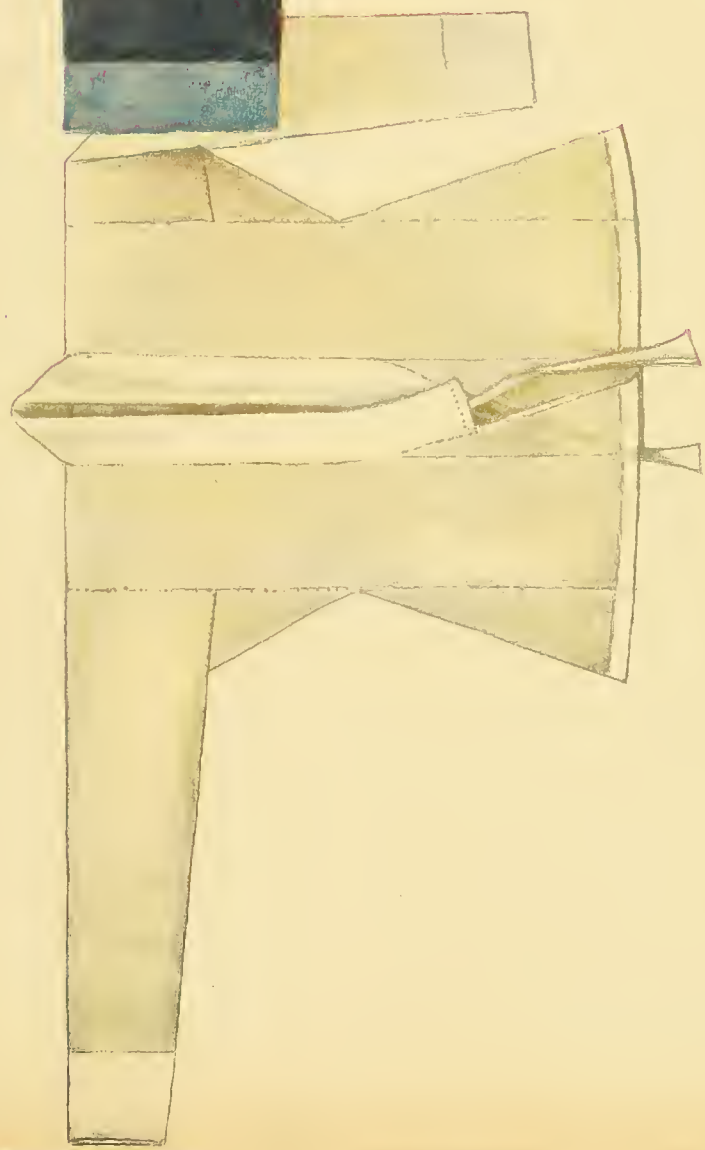


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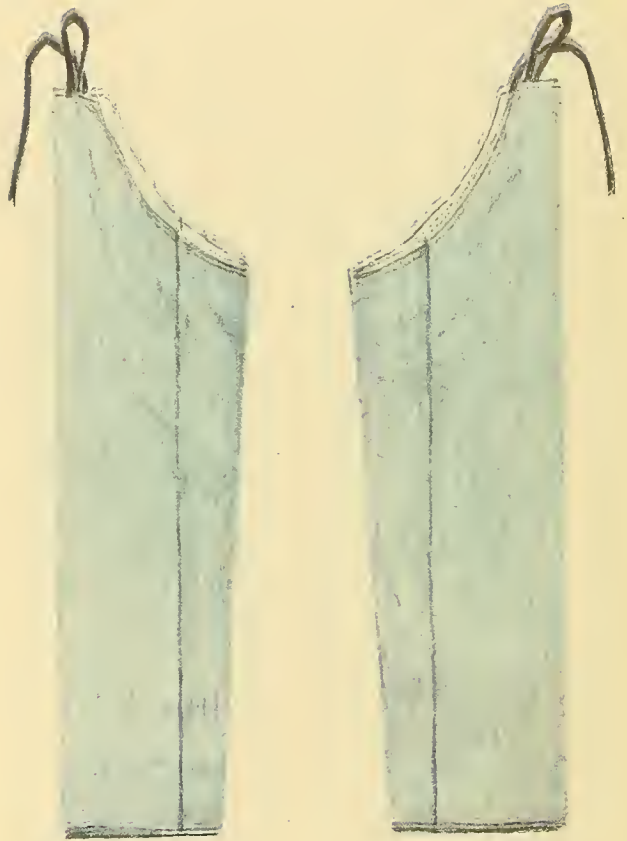


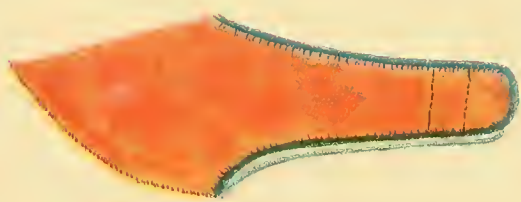
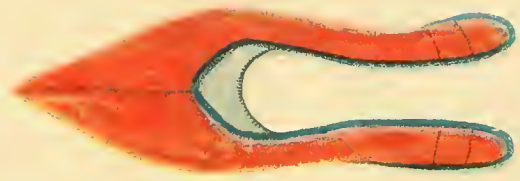






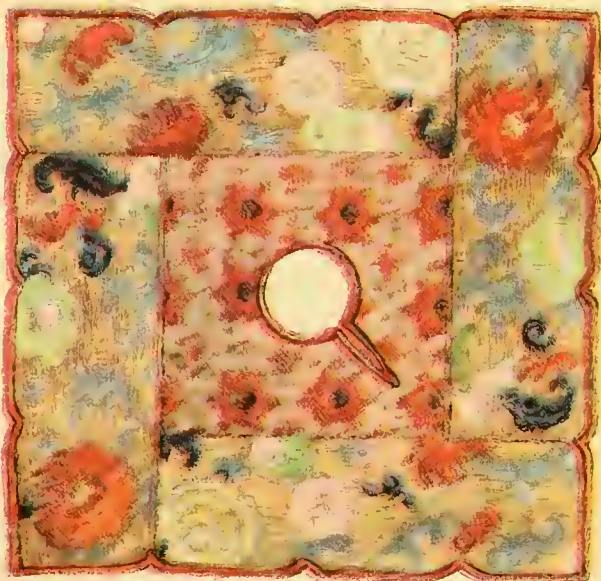
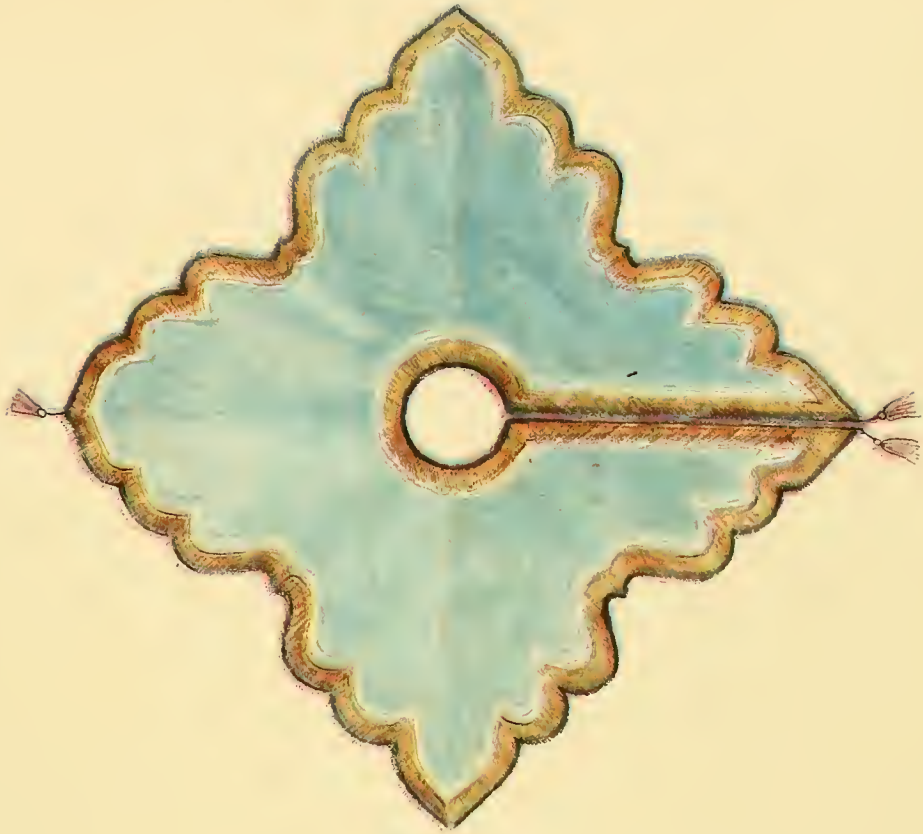
ART. COPPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART
MAY 11 1881







ART. COPPER UNION FOR THE
ADVANCEMENT OF SCIENCE
AND ART

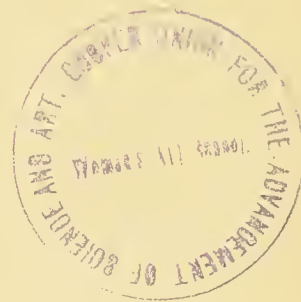


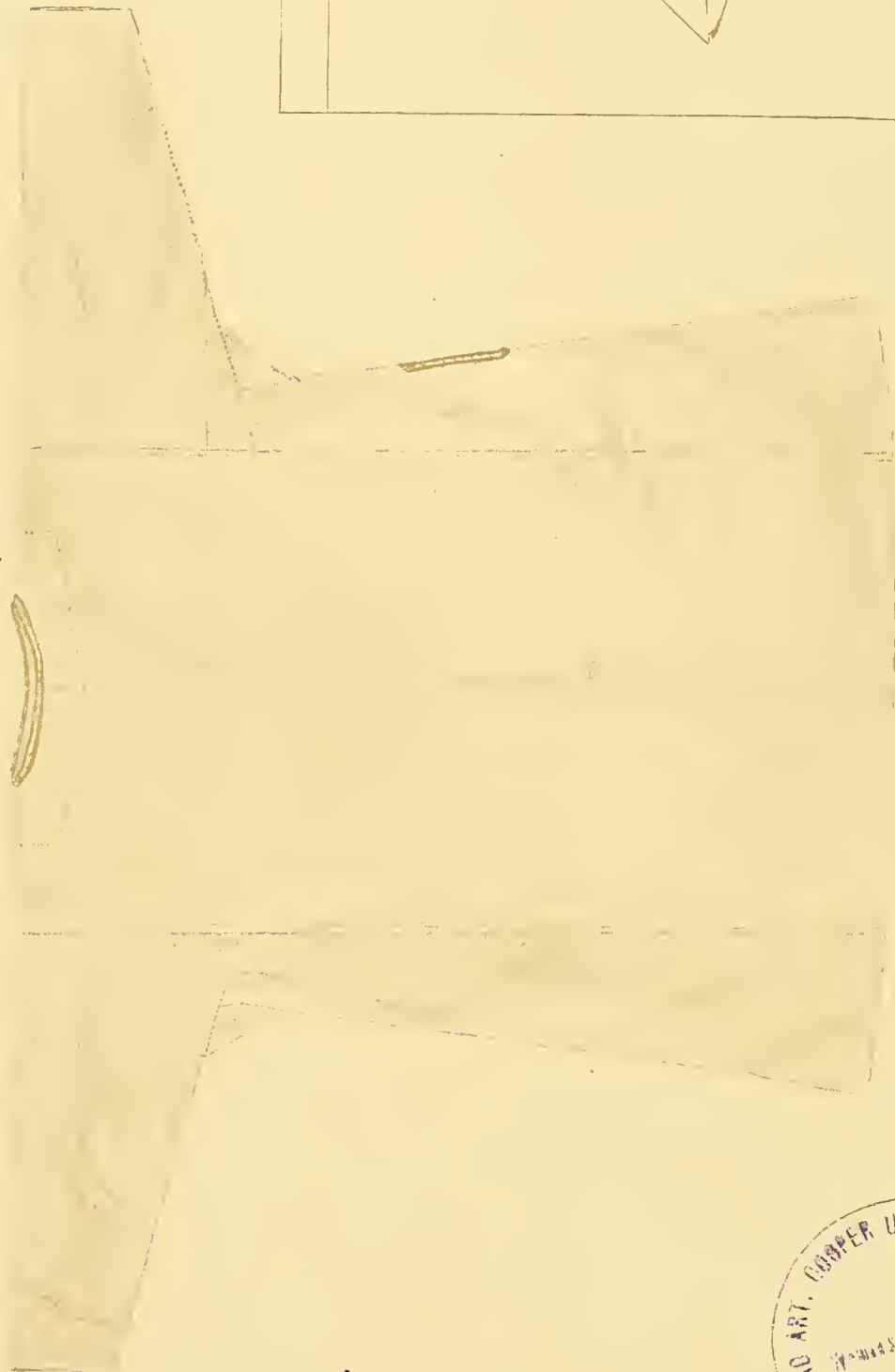
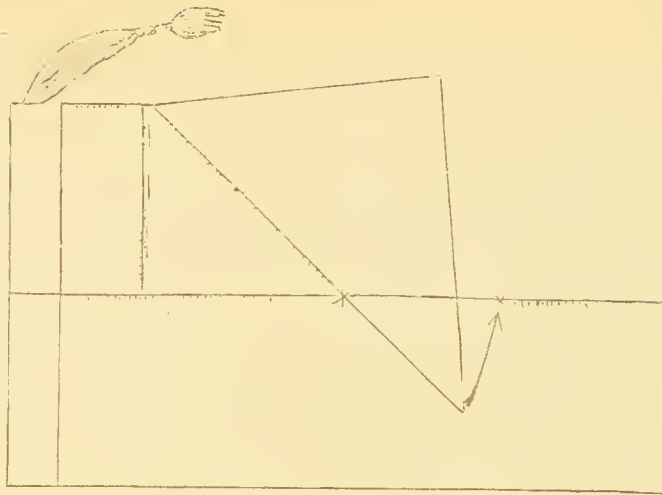


AND ART. COPPER UNION FOR THE
ADVANCEMENT OF SCIENCE
AND THE FEMALE



THE ADVANCEMENT OF SCIENCE AND ART. COPPER UNION FOR THE
MUSEUMS AND LIBRARIES









THE UNION FOR THE ADVANCEMENT OF SCIENCE AND ART.
FOUNDED IN 1863



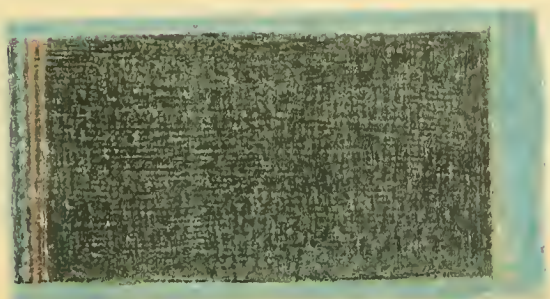
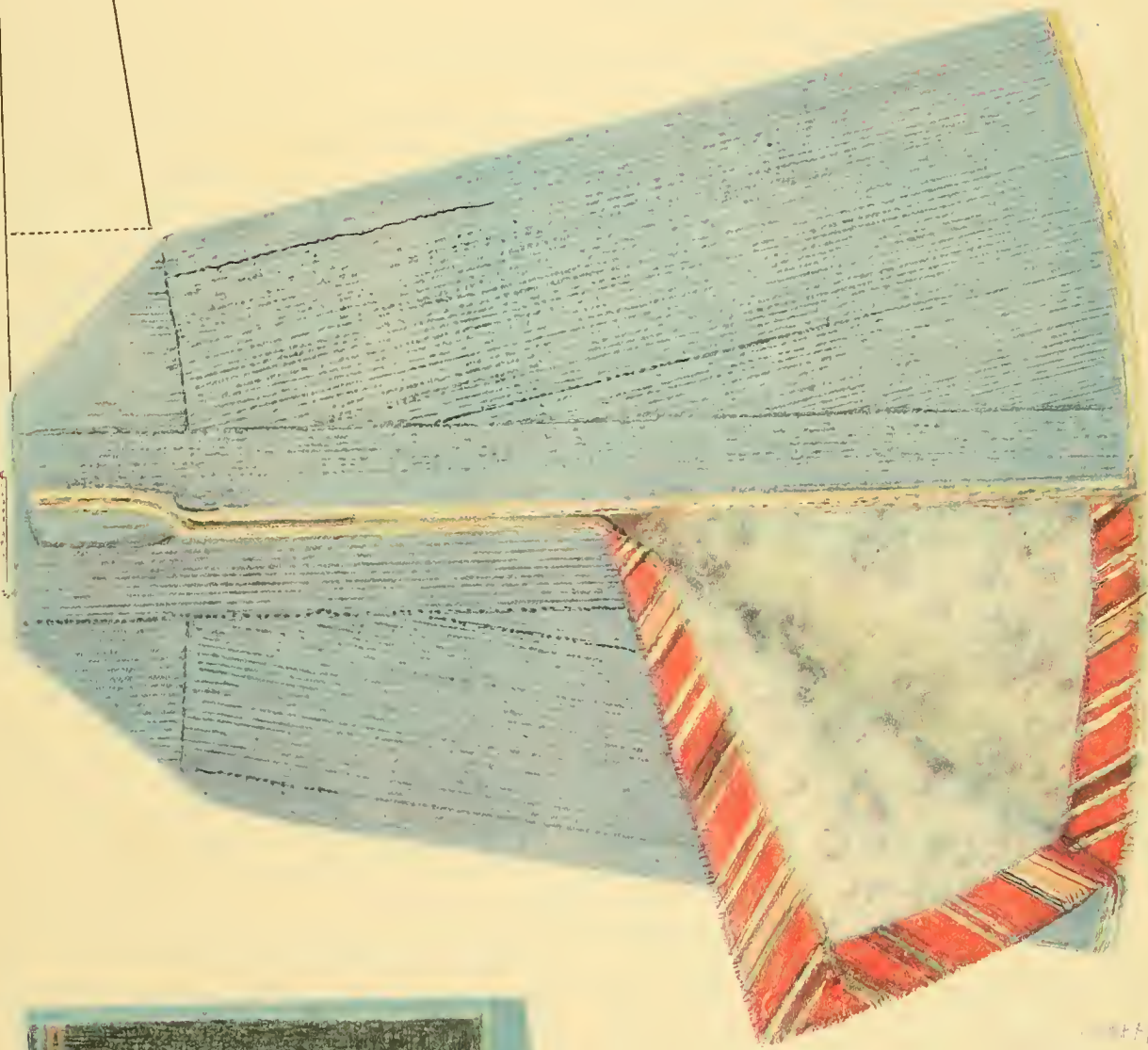
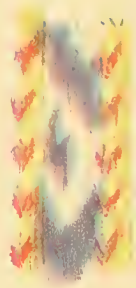
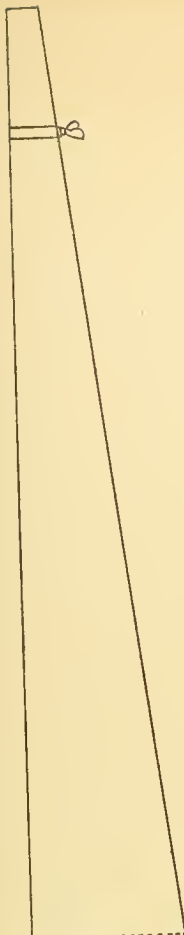
WOMAN'S ART. COPPER UNION FOR THE ADVANCEMENT OF SCIENCE
Women's Art Union



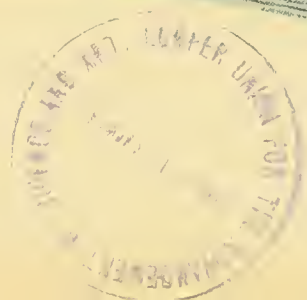
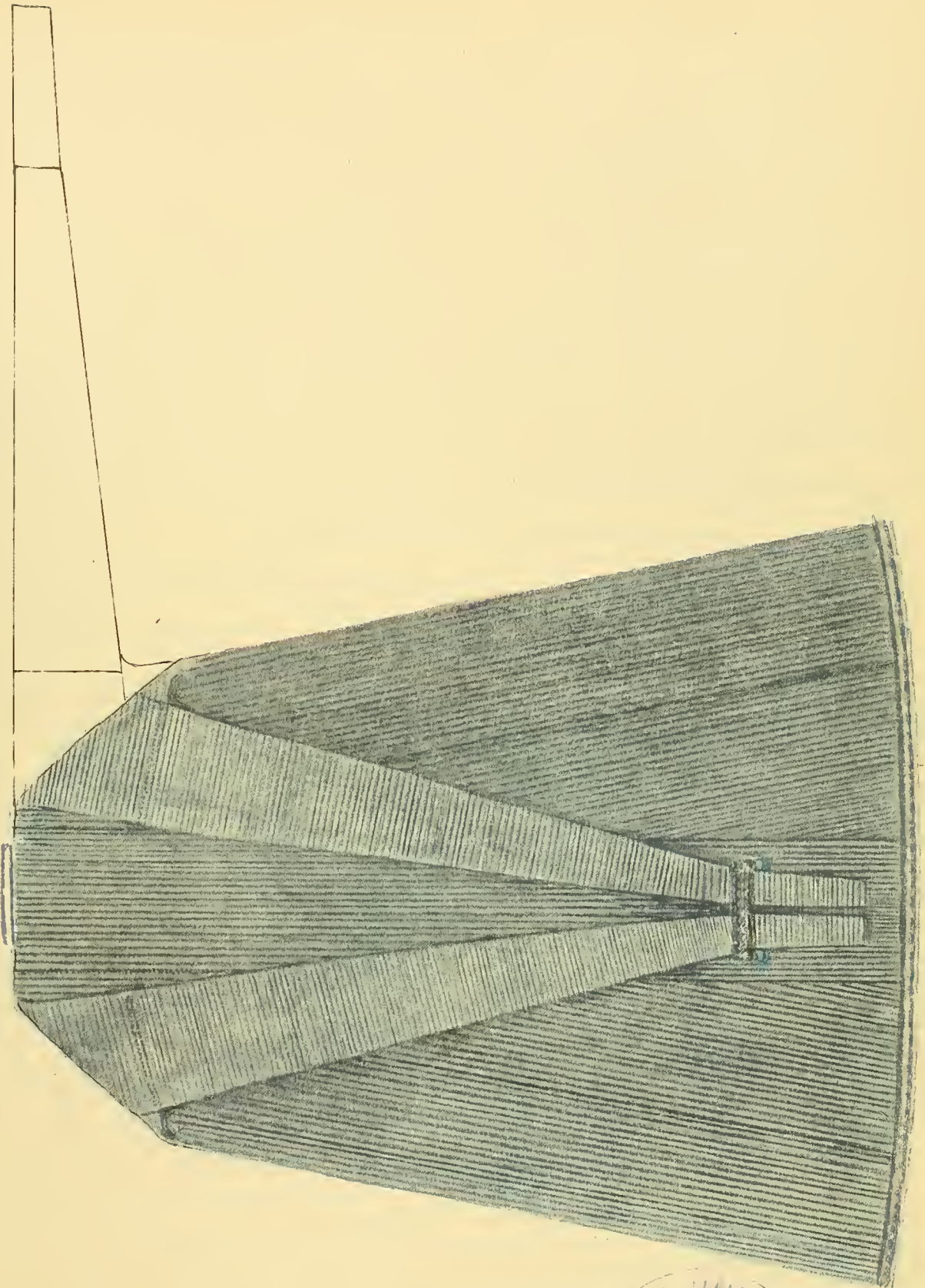
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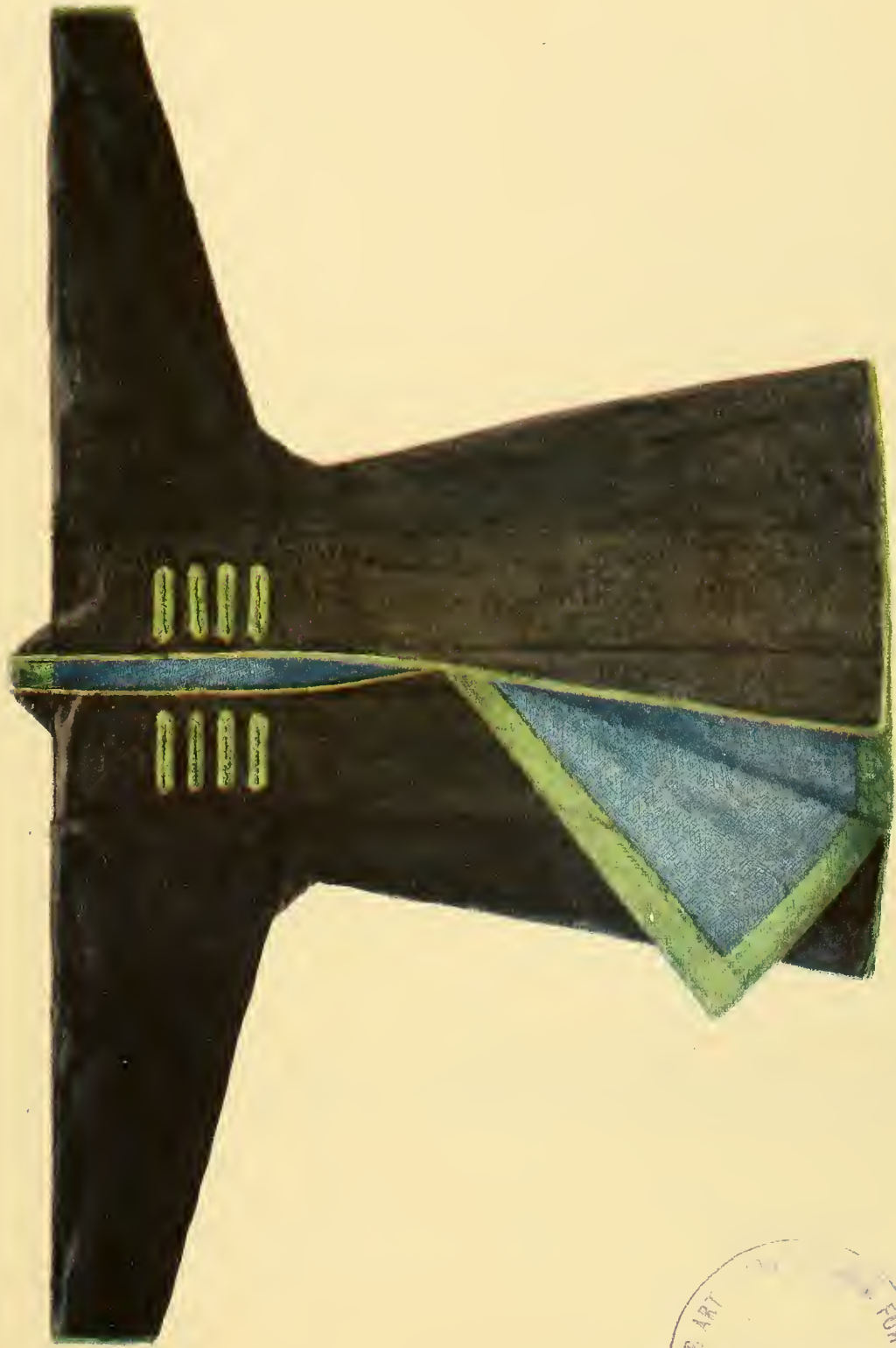


THE ARRANGEMENT OF BOWTIE AND ...
... FOR THE ...
... IN ...





THE ADVANCEMENT OF SCIENCE AND ART. COOPER UNION FOR THE
MAY 11, 1904



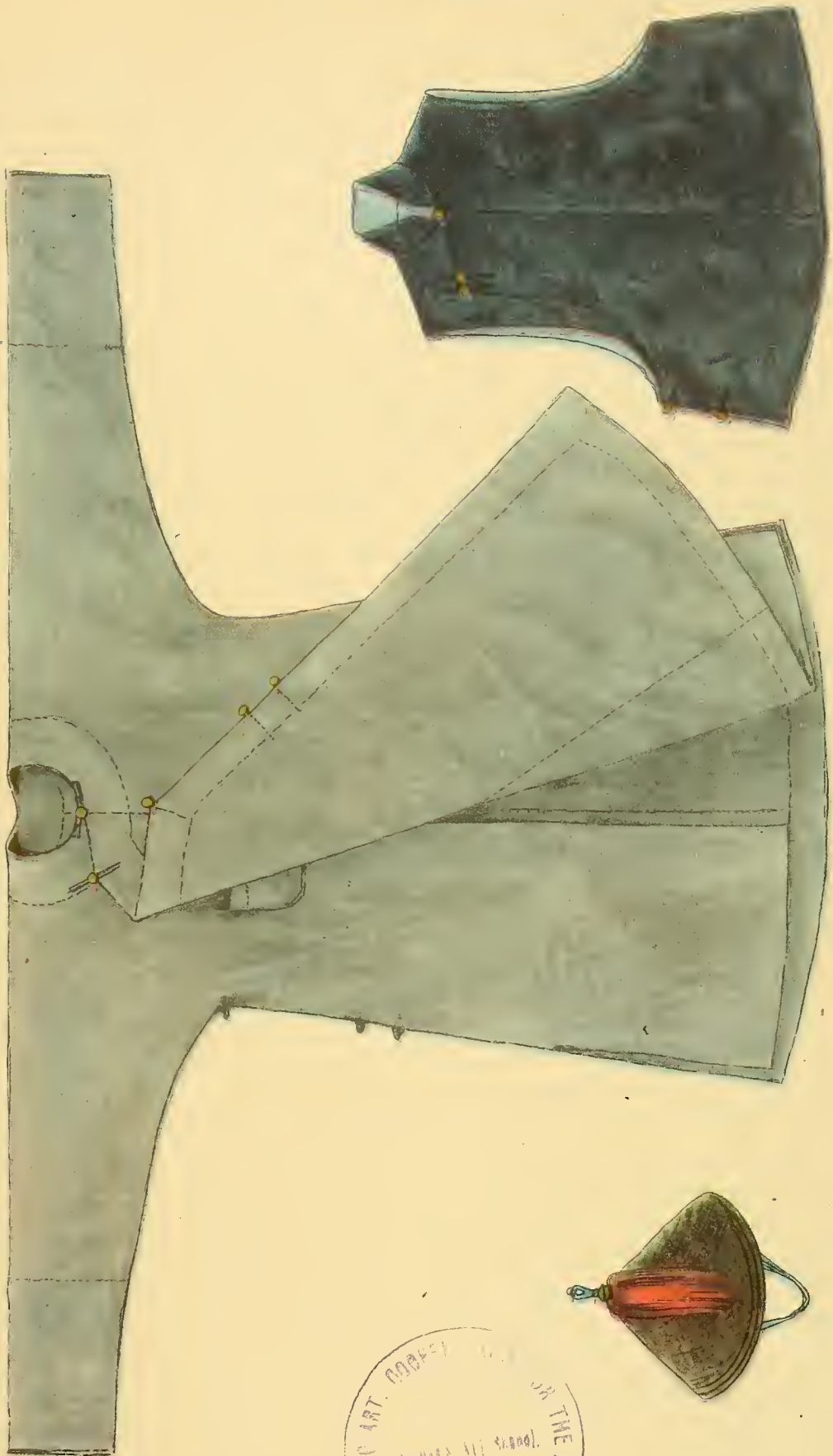


ART. COPPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900.



GOVERNMENT OF INDIA
ART. COOPER UNION FOR THE
ADVANCEMENT OF ARTS
1902-11

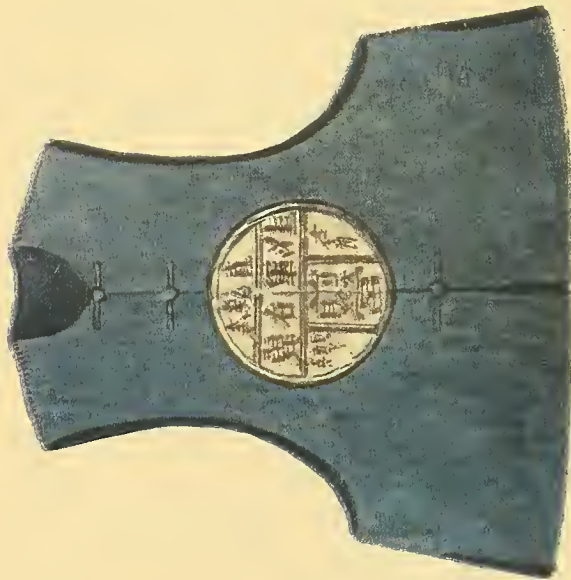
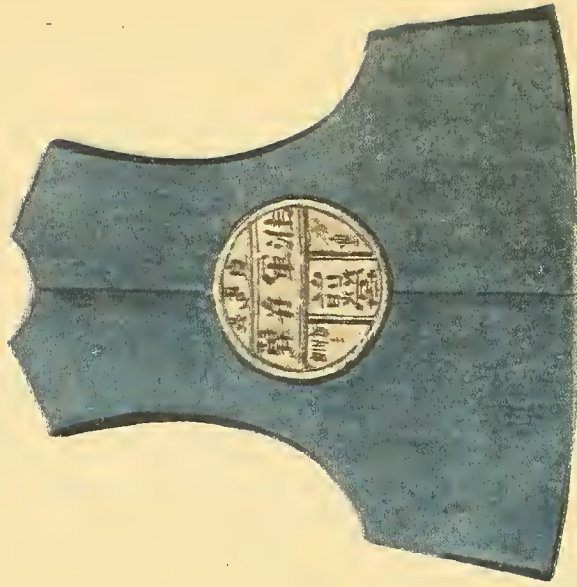




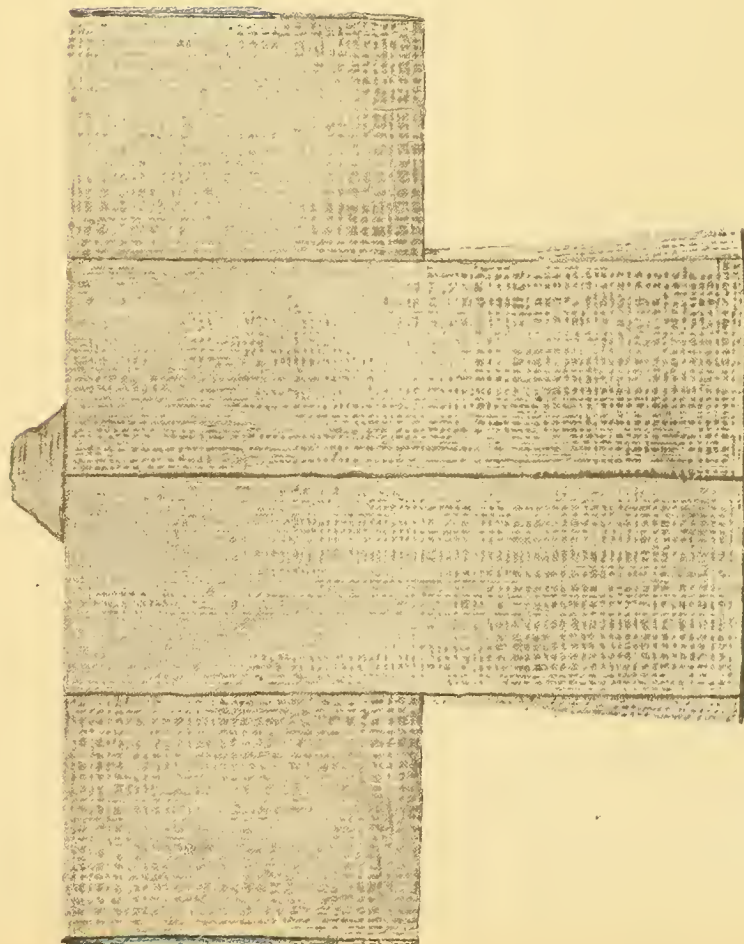
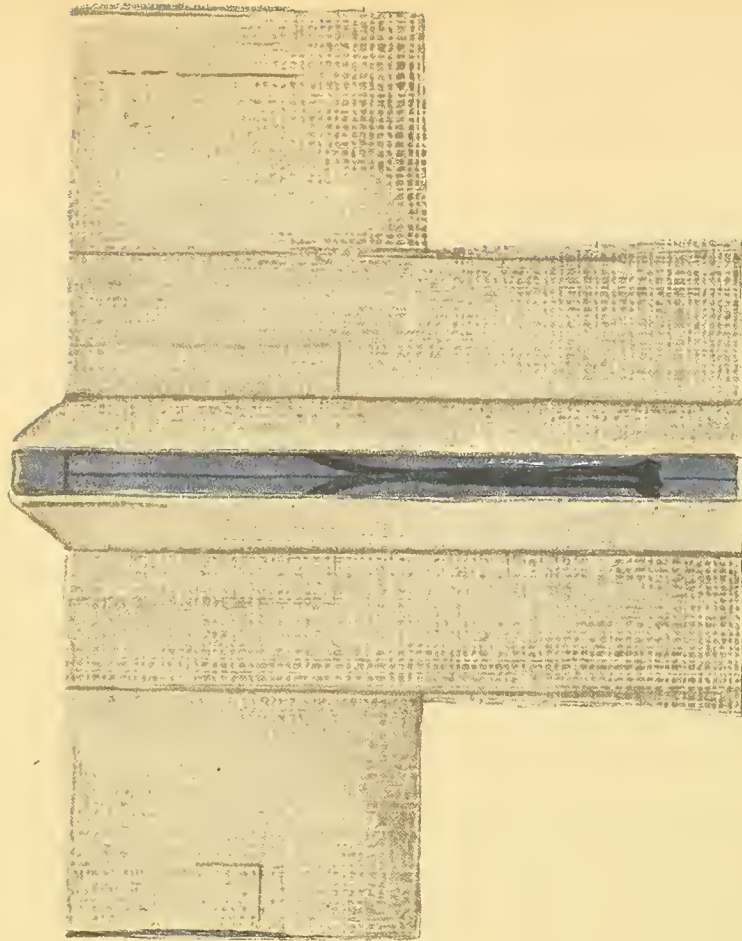
FOR THE ADVANCEMENT OF SCIENCE AND ART. MODEL 1880. (BOOTS IN FRONT)

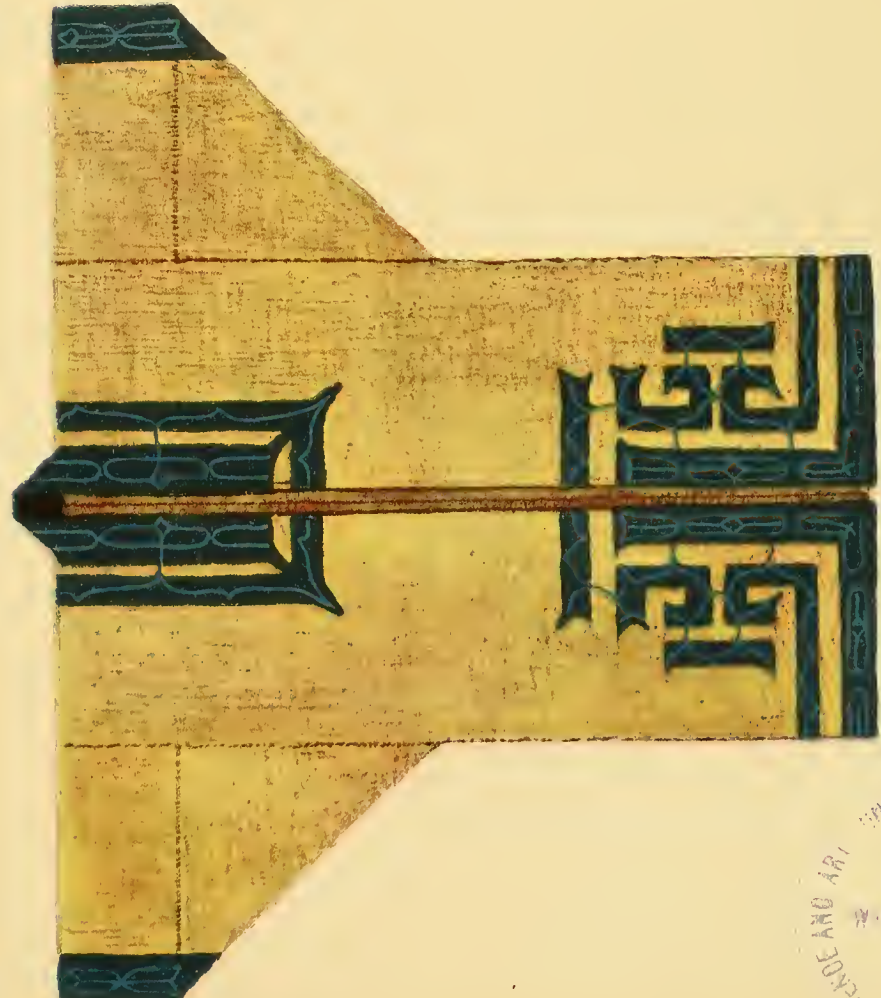
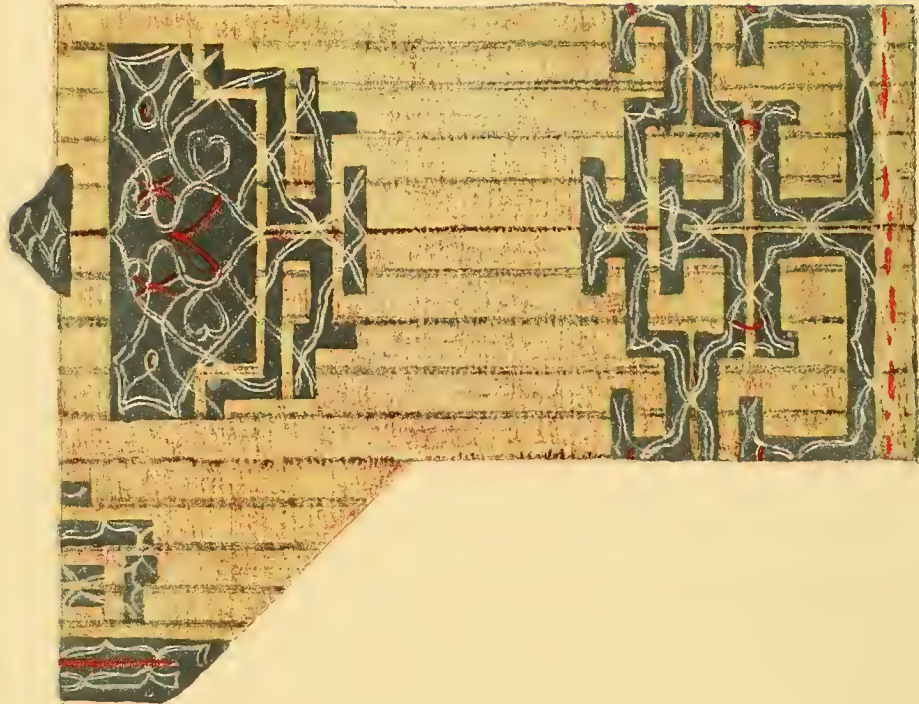


SCIENCE AND ART. COPPER UNION FOR THE ADVANCEMENT OF
MANUFACTURING AND TRADE



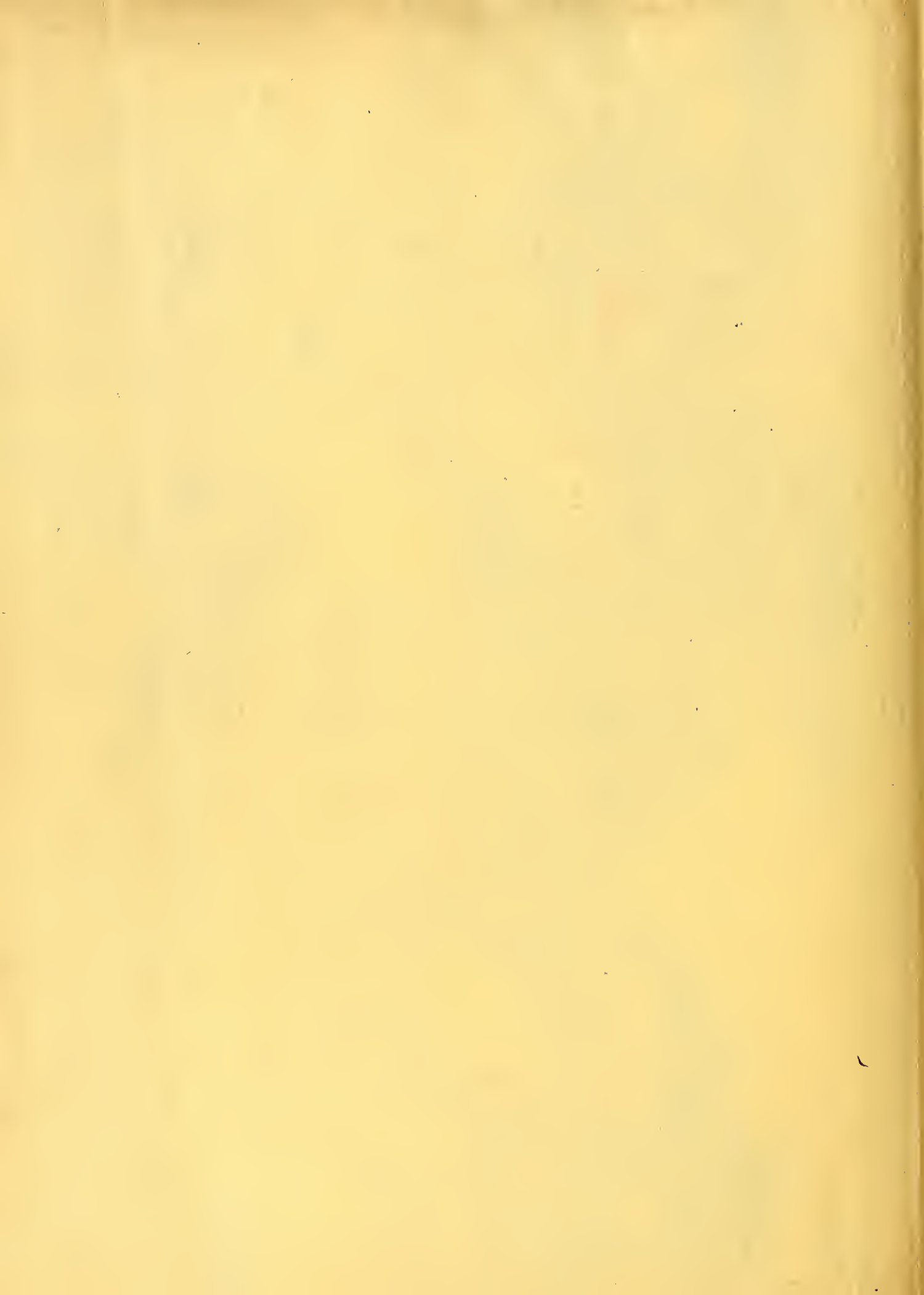






S
 THE UNION FOR THE ADVANCEMENT OF
 SCIENCE AND ART (1863-1890)







SMITHSONIAN INSTITUTION LIBRARIES



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Oriental costumes,