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

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

Once it was the generally accepted opinion that the primary object of clothing is to conceal nakedness and satisfy innate feelings of modesty. This view was perhaps based to some extent on the third chapter of Genesis, where,
after Adam and Eve ate of the fruit, "the eyes of them both were opened, and they knew they were naked; and they sewed fig leaves together and made themselves aprons..."

...are themselves from the presence of the Lord God in the garden." During the past few years, however, anthropologists have accumulated and arranged facts about primitive peoples which, in the works of Westernmarck, "appear to prove that the feeling of shame, far from being the cause of man's covering his body, is, on the contrary, the result of it; and that the covering... owes its origin, at least in a great many cases, to the desire of men and women to make themselves mutually attractive.

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

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

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

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

Among the peoples of western Asia even partial nudity was considered dishonorable, or at least the badge of inferiority. Accordingly, the heavy garments shown in the works of art of Mesopotamia are easy of explanation, for where only slaves are wholly or partially naked, the tendency is strong towards the association of high rank with complete clothing. But the other tendency appears, that of making the garments of plainer stuff when the body is covered by them from shoulders to ankles, and using the richer stuffs, as above explained, for borders and the like. The Egyptian, with body, arms, and feet bare, might make his kilt of the most splendid piece of weaving obtainable, but the Assyrian, using yards of material for his garment, would naturally employ a simpler stuff, not to avoid exposing people of such refined taste as those of Mesopotamia would shun the use of large surfaces, of uniform
patterns, or the contrast, side by side, of differing patterns, of about equal size and brilliancy. This tendency is maintained, however, in that other ancient civilization in a sense equal in antiquity as in importance to the civilization of western Asia. The Chinese, from the oldest times of which we have any knowledge, have been among the greatest artists in textile fabrics, as in other industrial arts, and history does not tell us of the time when the population, whether of true Chinese origin or of conquering Tatar dynasties and their followers, have not been more and more clothed in proportion to their rank and station. Porters may go barelegged and barearmed, and, in warm weather, with only the body naked above the belt, but as one ascends in the orders of rank, the clothing becomes more and more complete. This tendency is not, however, accompanied by any objection to brilliant and rich stuffs. The more abundant the means of the wearer, the richer his costume— that seems to have been the rule from all time; and this is partly explained by the beauty of the floral and foliage designs. Embroidery, too, is used to heighten and complete the splendid weaves, and at least from the tenth century of our era until the present day, the most magnificent stuffs in texture and in color are those used by the ladies and gentlemen of the court. On the other hand, personal jewelry, that which is worn apart from the garments, is not very rich nor very costly, though it may be effective. Strings of pearls are known, and many stones that we in the West ignorantly despise because they are inexpensive, are made much of by the Chinese, who will handle a rough turquoise, a piece of veined or spotted agate, or even a beautiful piece of glass accidentally rich in its veining and cut deliberately from the vessel to which it belonged—setting them in bronze or silver gilt, and making a very decorative clasp, or buckle, or pomell of a sword hilt. Chinese costume should be most carefully studied, because it has been maintained in its traditional character even to our own time. The blue cotton blouse of the workingman, and the garment of delicate blue and gold silk, woven in very elaborate patterns, are among the most beautiful examples of the way of textile fabrics to very simple patterns, as of stars or round spots diapped over the surface of a stuff, with somewhat more elaborate patterns of zigzags and frets in the borders. Their costume, including their jewelry, was, in fact, marked throughout by extreme simplicity, which increases as our studies bring us to a later time. The statues discovered on the Acropolis at Athens since 1883 are certainly of the century before the Persian invasion of 480 B.C. They show a number of garments, certainly as many as three, worn one over the other, by the priestesses represented in the statue; and each of these garments is made of a different stuff, all the stuffs, or all but the draped undershirt (the chiton of later dress), covered with elaborate patterns in several colors. There is nowhere a more interesting study of brilliant coloring in costume than these statues when first discovered, and fortunately the finest of them have been reproduced in water-color painting, and these water colors often multiplied in chromolithography, and published by the archaeological societies. It is clear that, immediately after the Persian War, during the period of Athenian hegemony in Greece, beginning with 477 B.C., the use of these striped and spotted
Greek in its simplicity, although very different in form. There were different ways of wearing the toga, some of which were connected with ceremonial occasions. Thus, when a statue or a bas-relief shows a Roman draped in a large and elaborately folded toga, one fold of which is brought over the head, he is assumed by modern students to be a person who is performing a sacrifice. The toga, as an ordinary garment, was usually worn, showed the tunica in front, from the throat nearly to the waist, but the long end could be thrown over the right shoulder so as to cover the tunica entirely, and this toga would cover the whole person, from the neck to the ankles. Here, as among the Greeks, good taste dictated the utmost simplicity of effect, except in the case of the men in the trireme, where the toga would be more fully draped in folds. There was no other garment of the men in the city which in any way concerned their appearance, as the only leg coverings known were bandages or swaddles, not like those worn to-day by the peasantry in some parts of Europe. On the other hand, the toga praetexta, which was worn by certain officials and even by some priests, had a "purple," i.e., a dark border, and a tunique seems to have been a sort of cloak with still more elaborate stripes, including perhaps one made entirely of red cloth, which generals were allowed to wear on the day of their triumph. It is probable, though, that in this usage the military cloak of red was worn during the triumphal procession, that being the one occasion when the soldiers of the Republic were allowed to appear within the walls with their arms and military trappings. The women were dressed as simply as the men, wearing over the tunica merely a garment called the stola, which replaces for them the toga of the men, and when the woman of rank went abroad, usually in a litter, a shawl-like garment called the pelisia might also be added. That which makes the peculiar stateliness of the dress seen in female statues of the early Empire is the contrast of the folds of the long tunica, reaching the floor, nearly covering the feet, and forming a strongly marked base, as it were, for the whole figure, while the more loosely folded stola above it seems to reinforce the lines of the undergarment. A veil of more or less thin and flowing material covered the head and could be brought around to the front to hide the face at pleasure. It must be constantly kept in mind that the idea of beauty in dress was simply uniform, whiteness and many skillfully contrived folds; the whiteness was kept up by the use for woolen garments of the most elaborate system of cleansing applied by the fulones, or cleaners, and, for the folds of the drapery, highly trained experts—body servants who knew their business—were employed. It is evident that these peculiarities of dress had much influence upon the art of sculpture.

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

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

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

The beginning of change is to be looked for in
the Imperial epoch of the sixth century A.D. there is a con-
stant increase in the number of garments worn,
and in the elaboration of their shape and their
combination, while at the same time the lustri-
ness and splendor of the stuffs are in no way
diminished, and the custom begins which was
destined to have so much effect on the costume
of later times in Europe, the sewing of jewels,
mounted in slender rings, or chatons, of gold or
silver gilt, to the material. Sometimes smaller
fragments of glittering material of no value were
used in this way, as in a later time pieces of
mirror were used throughout the lands influ-
enced by Persian decorative ideas. In the By-
zantine Empire the dress of the officials shows a
certain disposition to follow early Roman tradi-
tions, but only in the form of a certain type of
garments and to a certain extent in their names.
The general aspect of a member of the Imperial
family, or an officer of the court, as it is seen in
the mosaics of Ravenna, or in the illuminated
manuscripts of the time, is altogether different
from that of higher antiquity. The robes
reached to the feet; they were closely sewed up
and not very loose or flowing, not greatly tending
at the feet of contemporaries or to what we
commonly call "drapery"; and over them are
worn dalmatics, mantles, and stoles, not merely
by the clergy, but by the laity as well, and
showing plainly where the peculiar clerical
dress took its origin. See COSTUME, ECCLESI-
ASTICAL.

The Eastern influence was still strong and
adorned costume which was at all splendid worn
material of long and ample robes, made of stuffs
of almost incredible richness, and more or less
richly decorated by embroidery. Western dress
was at this early time very different from any
thing in common use in the Byzantine Empire,
except in so far as that the poorer people, and
those engaged in out-of-door work, would natu-
 rally dress in almost the same careless fashion
on the East and West. For one thing, it was more
nearly classical Roman in character. If the cos-
tume of the eleventh and twelfth centuries, in
the lands which are now Greece and Italy, and
in England, be studied in the sculptures of
Romanesque and Gothic buildings, or in the
rare illuminations of manuscripts of that time,
it will be seen that a certain antique or emul-
ating Roman character obtains in the garments worn
by persons presented as kings and princes, which
had already been lost in the Eastern Empire.
The robed figures of the porch of Chartres, or
the doorways of Le Mans, do not seem to record
much that was splendid in the way of stuffs or
of jewelry, loose or applied to the garment.
Their robes are still simply falling in loose
folds, girded at the waist and differing from
the garments of antiquity mainly in this, that
the arms are always covered by sleeves. Men
and women alike were gowned, that garment
which in the French archæological vocabulary is
called the robe. This garment, which is treated
under Dress, served for people of every rank
and of both sexes, but its fashion changed very
It grew more and more into that stately but
most inconvenient garment, well known to us
from the paintings in manuscripts of the time of
Richard II of England and his immediate suc-
cessor, and Charles VI of France. This gar-
ment swept the floor. It was girded around
the waist with the military belt, or some modifica-
tion of it; it had sleeves, which also reached
the floor, and were of fullness equal to that of the
skirts, covering the hands also when the arms
hung down. The collar covered the neck com-
npletely in a solid cylinder, and rose on the sides
nearly to the ears. Rich and grand blue
This dress could be used at all in summer, and how it
could be girded and shortened in any way, in
time of necessity, does not appear, nor is it
known whether the men wore complete leg coverings of some kind beneath this long and completely closed skirt. The dress of elegant women of the same epoch was less elaborately conceived; the same habit of long sleeves prevailed, but the upper part of the sleeve was pierced with a slit through which the forearm could be extended. The result of this was that the robe, as a garment for women, hardly changed during the next two centuries, whereas the use of it for men went out very soon, and while there are still representations of gentlemen of the first half of the fifteenth century dressed in robes reaching the ground, those robes are far more convenient than before; they are evidently capable of being tucked up, and the man is dressed beneath his skirt, which can either be retrieved or left hanging to the ground at will, without the occasion of ceremony is passed. Finally, as early as the second decade of the fifteenth century, it disappears from the dress of men, and from that time on, the short-skirted garment, called rochet, or corset, became the dress of business, while the name cote was then and thereafter given to a very tight-fitting garment, laced or buttoned to the body and having a skirt reaching only to mid thigh. This last named garment existed under the name of cotte d'armes as long as the complete suit of armor was worn by gentleman, and in this case it was embrodered with the armorial bearings of the wearer. The French terms were commonly used in England as well, as Chaucer lets us know; and in modern dress, we can hardly find English equivalents. Under all these garments were the worn the long, close-fitting stockings, serving as the only covering from the waist to the toes, except as the skirt covered the upper part of the thigh. These changes involved the complete establishment of tailoring as the main thing in elegant costume. From the middle of the fifteenth century on, the dress of nobles and courtiers, and of men who affected elegance, was a matter of cutting out and shaping, fitting in gores and gussets, and, in fact, adapting garments closely to the body in the first place, and then covering them with elaborate ornament. This might be applied in the way of passementerie, or by modifying the whole surface of the stuff by what we now call quilting and the like. A piece of brocade used for a doublet or the body of a gown would be gathered up into puffs and projecting rounded surfaces, the lines of sewing between those projections being themselves decorated and even including the setting of a pearl or of a jewel of some other kind set in a gold chaton at the junction of these two lines of stitching. The stockings were the only part of the dress that was not elaborately decorated; and these stockings were half concealed in the sixteenth century by the enormous hauts de chausses, which, in 1530 and the following years, are sometimes worn as rings of lace like rounded passes, passing horizontally around the thigh, and which, in the closing years of Elizabeth's reign and the corresponding times in France, the reigns of Henry III and Henry IV, are closer in their fit and resemble not distantly the knee breeches of the eighteenth century. They are, however, made of costly stuff, and elaborately adorned almost in the style of the body garment. Still again, in the time of James I of England, the hauts de chausses were stuffed (bombasted), or held with springs in a single rounded projection, as if the man had been,

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

At no time during the Middle Ages and the epoch of the Renaissance was the tailoring and mantuamaking more rich and fantastic than during the French religious wars and the succeeding reign of Henry IV. Painted portraits, prints from famous engravings, carved ivories, medallions, and painted enamels of the time, exist in some quantity; and they agree in telling the most extraordinary tale of splendid extravaganza in the dress of both sexes. Embroidery was loaded upon bodice and doublet, or was dispensed with only when a very rich brocado was employed; and lace, or its earlier forms of cut work and drawn work, and needle embroidery in pierced patterns like filigree, were used with freedom. The circlet like a dish on which the head seems to lie, appears, but is not yet so popular as the broad and flat laced collar, sometimes lying on the shoulders, sometimes standing stiffly, sometimes horizontally, for women in deep, upward slopes behind the head and neck. The fashion of bombasted thigh coverings for the men is identified in artistic history with the reign of Henry IV of France, but it did not last very long, being replaced by the loose, short trousers of about 1625 and after. No costume in the modern sense is perhaps more graceful and spirited at the dress of the gentlemen of the time of Louis XIII, which, with its short trousers, the stocking below covering the calf of the leg, which was concealed by the doublet, reaching a little below the waist, and worn loose, generally unbuttoned in front and showing the shirt in its full folds, the short cloak, worn on the left shoulder, except when it was gathered around the body, the flat hat, with very broad brim, and soft falling feather, and the broad, loose collar, is a complete and graceful translation into form of those ideas which the modern world has conceived—ideas absolutely contrary to those of antiquity. Simplicity and grace have given place to picturesque combination of gushy details; and here is the new theory, perfectly put into practice. The reign of Louis XIV had but little influence on this dress of men, except to stiffen it and make it rigid and hard, but the dress of women proved, on the whole, in tastefulness throughout the seventeenth century, and as late as 1670 was introduced that admirable costume which we identify with Madame de Sévigné—a skirt not very full, over which was worn a short upper skirt, open in front; a bodice fitting snugly, but not involving very tight lacing; a stomacher, but not excessive in its length; sleeves reaching the elbow, and accompanied by lace rings, which partly shrouded the lower arm; the bodice cut low, but not to excess, and a cape worn over the neck and shoulders on occasion of going out of doors. The same thing, in simpler stuffs and in graver colors, was worn by the wives of the wealthier bourgeois, and this is the dress which we identify with the women of Holland and the English Puritans. It is preserved for us in a great number of paintings, and in the prints from Hollar's engravings; and it has impressed itself upon modern designers as the most complete type of wimanly costume which we know;
1. ENGLISH WOMEN (1590)
2. ENGLISH NOBLEMEN (1625-40)
3. FRENCH (1590-1600, Louis XIII)
4. FRENCH (1700-40)
5. FRENCH (1780)
6. FRENCH (1808—Empire)
7. EARLY NINETEENTH CENTURY
but that is because the richer dress of the time is impossible to realize nowadays—it seems non-human, as if of fairyland. The eighteenth-century dress in England, which was at times popular and acceptable in decorative design, is a modification of it, not for the better. The top of 1750 is less beautifully dressed than the magnet of 1650, and the ladies of 1775, with their enormous hoops, far less charming in appearance than Madame de Sévigné 100 years earlier.

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

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