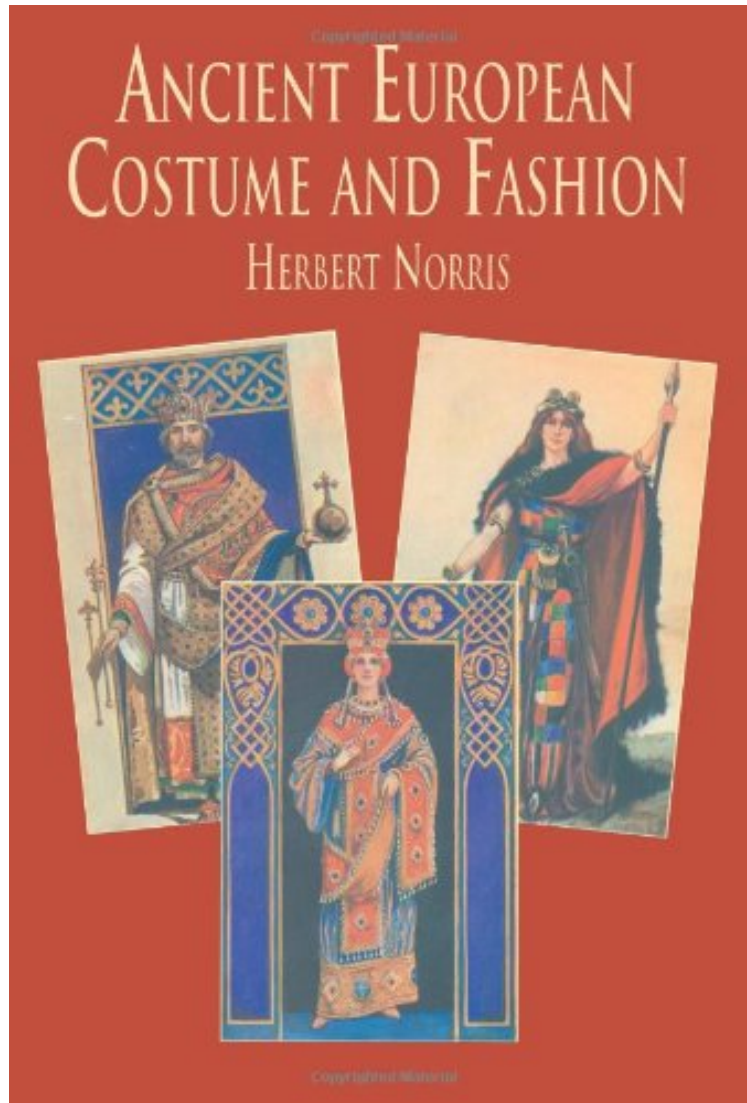


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## Ancient European Costume and Fashion (Dover Fashion and Costumes)

*Herbert Norris*

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**Herbert Norris : Ancient European Costume and Fashion (Dover Fashion and Costumes)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Ancient European Costume and Fashion (Dover Fashion and Costumes):

0 of 0 people found the following review helpful. Try it, you'll like it...By Henry S. Plouse When a late 14th C. illuminator depicted Saul fighting the Amalekites, he likely depicted Saul armored in a pig snouted bascinet and

wearing a surcoat colored in the royal arms of Jerusalem, while his Amalekite enemies, if the scribe was trying to be "authentic", might look remarkably like a contemporary Turkish janissary. Among the "Nine Worthies", Alexander and Caesar and Charlemagne would all wear the armor of Augsburg or Milan, as tho' they were both contemporaries of each other and of the artist. And who does not remember the charming Renaissance depictions of "The Adoration of the Magi", replete with Oriental kings dressed in Renaissance finery and bearing the faces of Lorenzo and Giuliano di Medici? Only in the 19th C. did it begin to occur to folks that people in the past might have looked and dressed "differently" and there grew up around that realization numerous efforts to improve art by improving the artist's understanding of what his subjects likely wore (a process which spawned whole schools of art, from the quasi-realism of the Pre-Raphaelites to the fully developed works of the "Academicians" such as Alma-Tadema and Jean Jerome). Behind those artists were the costume historians, one of the earliest and most prolific of whom was Herbert Norris, who published numerous books and monographs on the topic, all eagerly sought out by his contemporaries, including historians and artists and stage directors and/or their costume designers from the theatre. This is a reproduction of one of his works (with some supplementation). Where Norris had actual exemplars to work from (such as in jewelry designs), his work was often little short of remarkable (artistry in and of itself). When he had to work from secondary sources (such as from paintings from the period under consideration), errors and misapprehensions began to creep in. When, however, he had to work from non-pictorial sources or written descriptions, his imaginings become little short of hilarious - for instance, in attempting to interpret the appearance of a Germanic spangenhelm from the descriptions of it in such works as the "Gododdin" (which called them "four cornered helms"), he came up with a bizarre, curled edged box-like affair so impossibly stupid-looking that it would have embarrassed Lady Gaga (with the remainder of the costume a comic opera blend of Roman and Medieval elements with not a little Jules Verne thrown in). Pity the poor actor who got to play Siegfried in a Norris "validated" costume...It is this blend of art and absurdity which makes Norris so interesting today. As a reliable source of costuming information and of historical dress, he is only selectively reliable, but as the embodiment of the history of historical costume research, he is priceless. Anyone who fancies themselves an historical costumier needs to read Norris' works if for no other reason than to pay homage to the man who largely created the discipline, as well as as a cautionary tale about how our presumptions and assumptions can sometimes lead us astray. This is as good a Norris book as any to start with, chock full of both learning and laughs. As Ricky Gervais says, "try it, you'll like it"...0 of 0 people found the following review helpful. Not period perfect but a great starting place...By B Ward I belong to the SCA (Society for Creative Anachronism) which is a world wide organisation dedicated to the learning of the arts and sciences and chivalry of a period of time between 600 ce and 1600 ce in the, then, known world. Players pick a period of time and a persona, and based on that time and place make (or have made) garb that was worn in their chosen times and places. This book is a great first look for people to get an idea of what was being worn "period" to help them make informed decisions.0 of 0 people found the following review helpful. Good reference for Dark Ages costumesBy Trivimp Too many costume books seem to skip from Byzantium straight to the Renaissance. This book is a reasonably good source for the Dark Ages -- not just Celts and Normans, either; it has info on Goths, Saxons (continental and British), Vandals, and a whole bunch of tribes that usually get either forgotten or lumped together as "barbarians." Another reviewer has noted that it's somewhat outdated, but it's a good idea book for an experienced costumer, especially for accessories (boots, jewelry the like.)

Scrupulously researched book by noted authority traces the development of European clothing styles from prehistory to the Norman Conquest in A.D. 1066. Over 160 illustrations, including 17 full-color plates, display draped robes of classical Greece, the jewel-encrusted apparel of a 10th-century Byzantine emperor, garments of peasants, as well as footwear, hairstyles, headdresses, and jewelry.