Book of Mormon Costume Resource Guide

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“It should always be remembered that an absence of evidence is not evidence of absence.”
Robert M. Schoch, PhD “Voices of the Rocks” p. 54
A Word from the Author

The purpose of this guide is to offer research solutions for visual artists working to create images from the scripture narratives. This guide is still in process, hoping to be finalized in published materials that can offer a more full foundation for visual research in this topic area.

This guide in no way tries to interpret any character or his/her environment within the scriptures per se. That is left to the individual work of the artist. Establishing a visual foundation for any of the scripture narratives requires strong research and personal insight into the meaning and interpretation of the inspired text. This guide is meant to offer foundational research to begin that process.

The guide contains some of these important pieces:

• a basic introduction of how to approach the clothing of the scriptures, particularly offering an understanding of how these garments differ from our contemporary understanding of covering our bodies.
• an original Time Chart representing the anthropological classifications of the periods surrounding the scripture context, with an additional breakdown of these periods suggested by the historical events of the scriptures.
• a Listing Guide that explains the breakdown of the annotated bibliography that follows.
• a selected Bibliography of some of the best books available for your research, with annotated comments on the contents and their application to your research. Most of the sources exist within the author’s collection in case you cannot find copies somewhere else.
• a list of Garment Terms you might come across in your research with some definition of what they are.
• a further listing of Fabrication Terms specific to clothing that you might need to understand the materials you will be searching.
• a collection of redrawings original sculptures, wall panels, historical drawings, vase paintings, etc. which you will find in your research. Following each is a costume interpretation to offer you a suggested “resource sketch” to help you see how to interpret the original sources.

Please note that all materials at this point are copyright protected. You may use them for our personal research, but if asked to share them with any other persons, I would prefer that you refer that person to me directly. My contact information is included on the title page.

My final recommendation is to read “The Historicity of the Book of Mormon” by Elder Dallin H. Oaks, as an intro to any research based on the Book of Mormon [http://www.lightplanet.com/mormons/response/bom/Oaks_Historicity.htm]
In approaching clothing for the Book of Mormon, we must first consider the cultural influences of the characters presented within its pages. Historically, Lehi and his family lived in the area surrounding Jerusalem around 600 years before the birth of Christ. This was a crucial time in the history of Israel, one in which kingship for the past eleven years had just passed to an appointed leader, Zedekiah. While Lehi’s family resided in and around Jerusalem, legend states that Nebuchadnezzar, the ruler of Babylonia, attacked the city, removed the king and removed a reported three thousand citizens as well and dispersed them throughout the Babylonian kingdom. Lehi and his family were not taken in this first deportation, but we do know from the prophecies of Lehi and other prophets in the region that this was not to be the case for much longer.

Our first research must begin here. We know that Lehi’s family seemed to have had tents and supplies easily prepared for travel, which seems to suggest that they traveled regularly. Once they left Jerusalem, this family traveled for the next eight years along the coast of India. The fact that it took eight years suggests that this family stayed “for the space of a time” in multiple locations, probably growing crops to restock their supplies as they traveled. If they, indeed, stayed in the most fertile areas, we would assume they did not travel completely on their own but would have encountered indigenous cultures and even other travelers along the route. We would have to assume that Lehi and his family did not wear the same clothing for eight years, so some processes of creating fabric, or purchasing it from local peoples, was involved in this expedition.

Our next major influence would involve the arrival of Lehi’s family in what they called “the promised land”. At this point we might easily discuss what area of the Western continents the story of the Book of Mormon continued. According to the majority of leading LDS historians and scientists, the most likely supporting cultures for the scale of individuals outlined in the Book of Mormon pages and the lengths of journeys described within specific parts of the narrative, Mesoamerica is the strongest candidate and the most supported by recent research. Whether the visual artist chooses to follow this practice or place Lehi’s family in another particular region of the Americas, that region will naturally focus the remainder of our research. Wherever we finally decide to place this story, all the Americas involved complicated layers of cultures, nations, tribes and other societal communities. It is vital that an over-lapping research agenda includes a look at all influencing peoples of the region, to more fully understand the incredible job of abridgement that Mormon and his son Moroni completed in bringing us the Book of Mormon today.
CLOTHING APPROACHES

As we continue our research, we must reimagine our contemporary approach to the manufacturing of clothing. Today’s textile and clothing construction has little resemblance to the historic practices of Jerusalem and the Americas.

Our first area of understanding must consider why people wore clothing historically. In the evolution of man from the hunter/gatherer to the more stationary lifestyle of the agriculturalist, fabric creation and garment construction evolved. The hunter/gatherer society had to create fabric more quickly and had to produce body coverings to help protect their skin from the less forgiving environment of an uncivilized natural world. One can imagine that moving through mountain passes and lower desert regions would suggest clothing that must offer protection from a variety of temperatures and seasonal weather. Animal skins provided leather and fur for much needed warmth and protection from the inclement weather. Wool and flax were both common fibers for the making of tent coverings. Goat’s hair was a popular choice as well for weaving tent fabrics in the Middle East. Plant fibers were also available, though the best linen flax had to be hand grown, so this would mean a full seasonal cycle or more if one wanted to be able to acquire this desired resource alone.

Our second major consideration would be the preparation of materials to become the clothing fabrics needed. Leather had to be cut from the original carcass, dried and tanned to make it pliable and useable for fabrication into footwear, tents, belts, straps and even full garment coverings. All these treatments took time and special ingredients: lime or woodash for making buckskin, and tannin, an acidic chemical compound derived from oak or fir trees. This demanded significant preparation of materials and dedicated process for developing the leather goods. This was a labor-intensive and smelly process, one that would not have been carried out within the home or tent of a family. We might imagine that leather would be one fabric that might be purchased from a town or area that specialized in this involved process.

If, instead, the chosen material was a woven piece, there was another involved series of processes required. Wool is a unique material differing from the hair of other animals because it is crimped, making it more elastic and more easily spun into thread. It also grows in clusters known as “staples.” The earliest process was known as “pluckting”, in which the gatherers simply pulled the wool from the molting sheep in the spring months. Later, sheering became a quicker method. The wool then had to be washed, carded (to lay all the hair in the same direction) and then spun into the correct thread thickness for the desired weight of fabric. Plant fibers such as cotton and flax also required beating, soaking and other preparatory steps before the same carding and spinning into the necessary threads.

Once the threads are spun from the raw material, the weaving process could begin. Today we weave fabrics in standard widths and in unending lengths and then cut and sew shapes to make the final garment. Historically, most of their garments were created from square or rectangular pieces of fabric without any cutting or shaping. At this point we must consider the size of the needed garment pieces. As much as possible, clothing pieces were woven in the size and shape they needed to be...
for the finished garment. Since there was little cutting, there was no fraying. Each piece was produced with fully finished edges on all four sides of the loom (referred to as selvedges, or “self edges”).

The two most common weaving looms are the ground loom and the vertical loom. A ground loom takes a large horizontal area, generally out of doors, to accommodate the size of the finished piece. One continuous thread is run lengthwise back and forth to set the loom (this is referred to as the warp thread), and then a secondary thread (referred to as the weft thread) is woven up and down between the warp threads beginning at one end of the loom and working toward the other end. The combination of how many threads are skipped or included in this process creates various types of fabric. If threads are dyed in various colors before the process, patterned fabrics would be produced (the more common being stripes).

In contrast a vertical loom works from one stationary point and “up” to the final edge. This type of loom takes up much less horizontal space and could be more easily used inside a permanent dwelling or tent. Frequently, a version of this loom called a “backstrap loom,” could be tied to a tree or other stationary object and the weaver would then sit within a strap at the other end of the loom, pulling the warp threads out from the stationary point and thus creating tension by the weight of the body leaning back. These types of looms are usually much more narrow, and the final pieces of fabric might have to be stitched together to make a wider fabric piece. This backstrap variety was fairly common in the Americas and was a preferred type because it could be moved and set up quickly during the raining parts of the day. We might imagine that Lehi’s family had to adapt from a ground loom society to a backstrap society when they reached the new world.

Once fabric pieces were completed, the end of the threads could be woven back into the fabric to create a completely finished edge. Alternatively, the threads could be knotted and the ends left to hang, forming a fringed edge. Additional threads could be introduced at various times in the weaving process to create patterns and/or different textures in the woven fabric.

If a fabric piece needed to be dyed, it could be done at the thread stage to create a work with varying designs. Alternatively, once the woven piece was completed, it could be dyed as a unit for a unified color look. Dyeing was another time and labor commitment, and the needed dye materials also required skill and specialized tools. Because of this, a vast majority of the common clothing was left in its natural state to simplify the entire clothing process. When dyes were used, we know today that many of the historic choices were not as “color fast” as our fabrics today. This meant that many garments were not cleaned as frequently, to prevent them from “bleeding” their dye colors. Garments worn closer to the skin that needed to be cleaned more frequently were generally not dyed to allow them to be regularly washed with less complication. In many cultures, they had more versions of these personal garments and less of the outer garments that took more time, more dyes, more labor and, therefore, more “cost” to create. “Expensive” in ancient terms may have referred principally to the need to pay someone else to perform part of the fabric creation or clothing construction techniques because the wearer did not have the right tools or skills to create his or her own garment. More elaborate over garments were generally consider more valuable and were often made of more
labor-intensive or “expensive” materials and/or required more skilled labor to create.

Completing a garment would frequently require the sewing of separate pieces together to create a finished product that could be more easily worn. Clothing that simply draped or wrapped around the body was harder to wear and had to be physically held in place with added straps, belts or even held in place by hand.

Combining several pieces of varying sizes required a consideration of “seams” to hold them together. An “abutted seam” was a common type, in which the two edges of the fabric pieces were simply laid side by side, touching edge to edge, and were then stitched snugly together using thick threads to help keep them bound. Where more strength was needed, a “lapped seam” was common. For this seam, one fabric edge was laid over the neighboring piece and the stitching pierced through both layers, binding the two together. This offered a more substantial effect because of the overlapping strength of the fabric. Our contemporary method of placing right sides of fabric pieces together, stitching and then turning the seams to the inside out of view was really not common historically.

For either abutted or lapped seams, the thread stitch would always show, so stitches that complimented the fabric look were common. Alternatively, a thread of a different color could add embellishment to the finished look, and the added handwork of varying decorative stitches could create a more elaborate effect. At points in the garment where the stress of movement might pull the fabric pieces apart (under the arms, at the shoulder, or down an open neckline), the use of multiple stitches or even the overlay of an additional piece of fabric to reinforce the stress point was frequent. And with this additional stitching and application of other fabric pieces, varying colors and creative handwork began the work of “embroidery” and other decorative stitches we know today. Eventually such stitching was “dusted” over the entire fabric to create more elaborative looks and “patterned fabric” was invented.

Particular to the Americas is the sewing together of narrower strips of fabric made on the most common backstrap loom to create enough width for a full garment piece. It would most likely take at least two widths of fabric to create the standard huipil top worn by many of the men and women. This would mean a seam ran up the front and down the back to create enough fabric width to cover the torso. This seam could be left open from the chest up and over to the top of the back, for the head to pass through.

The most common bottom garment was a wrapped skirt that wrapped horizontally one and half to twice around the body and that was then secures at the waist with a belt or sash. This would leave an extra bit of fabric protruding up above the waist, which could in turn be decorated for effect.

Our next consideration would be the addition of other materials to the fabric pieces. The use of articles of stone, shell, bone or other found materials could offer a variety of looks and textures. Such embellishments created garment pieces less likely to be worn as common wear, and were more typical of garment pieces for special events such as weddings, coronations, death or other ceremonial occasions.
As we mention ceremonial clothing we might want to recognize the fact that this garment type may well be the variety we will find the most in the historical images our research will uncover. Most visual images of clothed characters were created to celebrate special events, so the visual research of “common wear” is the most difficult to complete. If we assume that all the people wore the garments we find in the images presented, we will be sorely mistaken. Even today with the availability of cameras in our pockets, we still tend to photograph only those moments in our lives that encompass unique events. It is not typical to capture many of the common events of our lives in which we are completing everyday tasks. Why would be expect the historians of these cultures to do anything different, particularly when the capturing of such images was such a labor-intensive process in their day?

CLOTHING PRACTICES
Most wearing of clothing throughout history is based on three specific purposes: 1. to protect oneself (especially from the weather), 2. to follow social norms, and 3.) to appeal to others. At different times of the day and different points in our lives we will most likely be focused on one or more of these purposes. Part of identifying the visual look of a character involves deciding which of these purposes were most likely important at that point in the story narrative. Quite literally, we should ask ourselves what each character would have put on for the day in which the occasion occurs. The combinations with the variety of characters involved can make this final look more complicated.

We do know things about clothing in these periods. The Book of Mormon itself offers some clear clues. For instance, there are three times in the book when the writer mentions that some of the characters were “wearing leathern skirts around their loins.” Would this not infer that this was unusual for it to be mentioned at all? If it were a common practice, there would not have been mention made of the issue. This alone suggests that it was not common to wear only a leathern skirt. As reinforcement, we need to remember two other facts. Most people who live in warmer climates do not go around primarily undressed. The human body does its best to air condition itself through the process of sweating. This process is particularly uncomfortable when one is uncovered. If a person, instead, wears a garment that helps “wick” the moisture away from the skin, that person will be more comfortable overall. And as air passes through a dampened cloth a “swamp cooler” effect can help in cooling the body. In higher moisture climates, this does not work as well, but still the process of wicking moisture from the body does make the cooling process better. We are more likely not to want to wear dampened clothing in cooler climates, as this only enhances the cold feeling. When we are cold, we tend to layer clothing to prevent air from passing in or out. This keeps the natural warmth of the body in and the cold temperature out.

Our final research needs to encompass the act of clothing that creates the individual. This deals with how clothing is worn. While the majority of the people within a given period or location had the same basic clothing pieces from which to choose, it is that specific choice and how they actually decides to wear the garment
pieces that made them individuals. There are times when one wants to look like all
the rest of the crowd, which might also have much to do with the particular society
in which one is raised. Yet most people have a desire to be somewhat individual in
what they like and how they choose to present themselves. We should consider this
character by character as we make decisions about the garment shapes, colors,
textures and details we select for each character we wish to represent. Part of our
research should be devoted to finding common garments worn in varying ways so
we understand this unique level of period fashion.

Part of our research should include accessories chosen by the individual to
truing complete their fashion statement. Belting, wraps, clasps, jewelry, footwear
and headwear are all parts of this more complicated decision. Again, we have to
consider the wearer, the purpose of the clothing at this particular moment in his or
her life, and the personal desire to fit in or stand out within the context of the story
we are capturing. Once we have a sense of all the options available within a given
period and/or location, we can then become the “costume designer” for each
character, playing the role for at least long enough for us to help make clothing
choices for each individual.

This entire process is complicated. It is affected by what an individual “put
on” that morning for what they planned to do on that particular day. It is affected as
well by the culture they live in or around, what statement they want to make as an
individual, the weather in which they are currently living, and the access they have
(or don’t have) to unique garment choices of their society. We must learn as much
as possible about the social norms, the political rules and the community examples
that affected these decisions. This means some fairly intensive research, or else our
clothing decisions will seem shallow, predictable and, thereby, ineffective for
representing our characters in the reality of their particular moments in history.
LISTING GUIDE

Each resource within the general bibliographic listing offers five (5) pieces of information for each entry.

1.) Bibliographic information in Standard Terabian format.
2.) Annotated comments, specifically on the application of the resource to visual research. The text offers a brief idea of the material included, its approach, and especially how images are presented and supported within the source.
3.) The last line begins with a rating of the work in relation to its application to visual research. The ratings are presented in parenthesis and run from 1 to 5, with 5 being the highest possible point value. 1 suggests the material has little application and/or the visual materials are not well presented or documented. 5 suggests that the information included is professionally presented and well documented, making it a strong option for visual research.
4.) Following the rating in the last line is a listing of visual materials included in the work. The options are “Maps,” “Charts,” “Illustrations,” “Video” and “Photos.”
5.) Finally, there is a comment on bibliographic information included within the work. “Bibliography” would suggest there is a full listing of cited sources, “brief bibliography” implies that only a short listing exists, “footnotes only” reports that there are footnotes throughout but no bibliography at the end, “further readings” advises that there is a list of materials at the end offered by the author for more research, and “no references” states that there are no citations within the work whatsoever.


This fine work presents some of the newest discoveries both in archaeological terms and in new interpretations of Maya writing. Its chapters address the building of cities, metaphysics, palaces and throne, architectural approaches, and temple structures. The book offers an interesting view of how Maya society was organized, through text that is very approachable. Though most of the images lack thorough referencing, they are attached effectively to the accompanying text to help place them historically. This does mean, however, that more careful reading is necessary.

BEST BOOK OF MORMON COSTUME RESOURCES:

Xcaret De Noche. Anonymous DVD.

This DVD was created as part of the ceremonies at Xcaret. It offers a reenactment of the Maya creation story. Shown as part of the Xcaret annual production, its recreation of historical costumes is very interesting. (5) Photos. References inferred. (#321)


This DVD chronicles the history of Maya discovery. Its 40-minute presentation is a strong introduction to the history through a contemporary anthropologist’s explanation to a young Maya boy. We are chronologically introduced to the major discoveries of the Maya culture as the story jumps back and forth from contemporary to historical moments in the Maya history. The recreation scenes capture excellent costume and scenic elements as interpreted from the ancient images. This is an excellent introduction to the Maya as we are introduced to them through the artifacts we have discovered. It offers the viewer a quick history of anthropological and archaeological Maya exploration. (5) Video. Photos. References inferred. (#327)


A handsome book that presents a sweeping history of the Maya, beginning with chiefdoms and the birth of states and progressing to the contemporary culture. Chapters include Achievements, Politics & Dynasty, Architecture & Art, Religious Beliefs, and then chapters on the various eras since the Classic, including a chapter on the history of explorations and discoveries in the Maya region. The images are large, colorful and well presented with appropriate dating and extensive notes. The appendix includes a glossary of terms with extensive explanations and some images, an overview of historical sites, a selected listing of collections and museums, a genealogy chart of the rulers, a time line of the Maya, and a very interesting bibliography sorted by topic areas. (5) Maps, Charts, Illustrations, Photos. Bibliography. (#499)

This book is an overview of Maya culture and life style with an excellent bibliography of the best sources. This sixth edition volume covers archaeological findings in support of Maya economy, religion and social structures, and an historical outline of the regional, political and cultural development of this people. Images are small but well referenced, including a color section in the center of the book. For a current compilation of Maya research, this book offers a strong option. Perhaps its biggest contribution is the 76 page bibliography, representing an excellent listing of the leading references available on the subject.

(5) Maps, Charts, Illustrations, Photos. Excellent bibliography.  


An overview of Maya life by topic with annotated readings at the end of each section, this collective guide to Maya life style offers topical approaches to its material. With sections on civilization and archaeology, geography, society and government, warfare, religion and art, funerary customs, industry and trade as well as other topics, the book offers quick reference to these views of Maya life. Each section ends with an annotated reference listing by topic area to enhance the reader's research, which defines many of the works listed in the twenty-some page bibliography at the end of the book. While images are small in number and size, they are well labeled and well referenced. Because the work covers so much ground, each section is more of an overview. However, the excellent "readings" listing at the end of each section guides the reader to other in-depth sources.


This hieroglyphic text begins with an introduction of language and text of the Maya. It offers a visual Contents page with small glyph images by category, followed by a full catalog listing of each glyph with full description, accompanying examples of this glyph in Maya artifacts and our current understanding of meaning, within the glyph context. Set up for easy access, this book offers great support for anyone working through Maya graphic text. There is a full glossary of terms an index of meanings and a strong bibliography as well. Images combine photos of artifacts and line drawings from the originals. All images are well labeled for date and location. Then, glyph characters within these images are highlighted to show their actual use. This book is a great resource for understanding the Maya visual language.

(5) Illustrations, Photos. Bibliography.  


This book is "hailed as the Rosetta Stone of Maya Civilization." It offers the history of translation of ancient Maya hieroglyphics with pages of ancient writings and modern insights into their meaning and how professionals came to figure it all out. Instead of simply outlining the scientific data, however, the authors use the story of the Maya themselves to make the examples more lifelike and exciting.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#214)


This beautiful book walks its reader through life situations among the Maya by presenting the art pieces we can look at today and recreating the moments in history that inspired them. Images are superb and accompanying references offer full context and even line drawings for more detailing. This is a must for anyone doing visual research in the Maya culture.


This seminal work is based on the author’s original dissertation (listed below.) It offers an analysis of the clothing shown in the Mesoamerican codices and how these garments reflect the various cultures. This is a primary source for Mesoamerican garment information. Anawalt is one of the leading experts and her book offers strong illustrations based on the codex sources, drawing strong conclusions on shapes, colors and weaving practices. However, most of the information is Late Classic, immediately before the introduction of Spanish culture.

(5) Charts, Illustrations. Bibliography. (#114)

This work presents a collection of Mesoamerican and Andean costumes, fully referenced and accompanied by a history and account of weaving and textile techniques from the same regions. This book offers a fine overview of Mesoamerican and Andean costumes. There is an essay of costumes as storytelling devices for cultures, and a consequent catalogue of ethnic pieces, beautifully presented and fully referenced. While the majority of items are from the 19th century, there is a short article on historical garments and the contemporary pieces show a strong influence from the ancient shapes.


Schevill, Margot Blum. Maya Textiles of Guatemala: the Gustavus A. Eisen Collection, 1902, the Hearst Museum of Anthropology, the University of California at Berkeley. Austin, TX: UP, 1993.

Here is a complete guide to Guatemalan textiles and the weaving and embroidery history that created them. This superb book offers, first, a history of textiles in Guatemala, and then an image-by-image presentation of the Gustavus A. Eisen Collection at Hearst Museum of Anthropology at the University of California, Berkeley. Images are beautifully presented and fully documented. This is a great source for visual clothing images, even though most pieces are not older than the late 1800's.


Presented as a collection of articles discussing different aspects of Mayan textiles and the Mayan world, this is a wonderful book of contemporary images of Maya textiles. It offers a strong look into the fabric traditions of the Maya culture. With full color images, the book also offers articles by leading Maya research specialists such as Schele, de Barrios, Schevill and Carlsen. All in all, it presents a rich look at today's Maya traditions, based on the ancient traditions.

(5) Illustrations, Photos. Bibliography.


This book offers articles by a variety of authors on painting in different areas and eras of Mesoamerica. It covers the early Olmec paintings, moves into Teotihuacan's period and then into the late Post Classic. Much of the book offers detailed drawings
from the original art for clearer information. Images are only referenced to the first printing or research team that found and published them, but dates can be inferred through the text itself. Since most paintings involve human figures, costume research is strongly supported.
(5) Illustrations, Photos. Bibliography. (#166)


This article presents a discussion of garment similarities between ancient American Indians and those of Ecuador and Mexico, offering comparisons of similar shapes and fabrications. The book outlines a workable approach for future comparisons of garments in like periods for the regions of Mesoamerica.
(5) Maps, Photos. Bibliography. (#207)


This is the ultimate book on Maya figurines found in the Jaina region. It describes Mayan life through the figurines left behind and covers subjects such as women, rituals, and the ball game. Images are incredibly presented, offering detail that is lost in many other volumes on the topic. Unfortunately, this book is very hard to find.
(5) Photos. Further readings. (#101)


This book discusses the history of Mexican clothing, accompanied by illustrations. It is beautifully illustrated and completely in Spanish, with full-colored images. The text and illustrations present a strong outline of the Aztec culture.
(5) Illustrations, Photos. Bibliography. (#154)


This book is a history of Mexican costume from pre-conquest to twentieth century, including a discussion of techniques. Filled with strong images, but mainly based on contemporary costumes, information is fairly well documented (though most of the historical visuals are not dated.) This book offers a quick historical overview for the beginning researcher and then spends a great deal of time offering strong details for
more current garment images. Three strong appendices offer information on the back strap loom, weaving techniques and embroidery stitches.
(5) Maps, Charts, Illustrations, Photos. Bibliography. (#157)


AN intriguing book that begins with a Maya history of garments and patterns used in original Maya art. Subsequent chapters then address textile production and adornment, textiles in ritual and cosmology, motifs, flowers, aquatic imagery, border decorations, and other topics. These chapters are followed by a strong list of notes and bibliography. The book ends with full-page illustrations of huipil layouts with full imagery patterns. It is full of wonderful detail illustrations of textile patterns.
(5) Maps, Illustrations. Bibliography. (#386)

Donnan, Christopher B. Moche Art and Iconography. Los Angeles: UCLA Latin American Center University of California, 1976.

Similar to his book entitled Moche Art of Peru; Pre-Columbian Symbolic Communication, Donnan discusses the iconography of Moche art, the preferred media, and the visual conventions. The book offers a great resource for interpretation and fine detail in Inca (Moche) art from South America. While the images are not well captioned for information, documentation is can be found by digging through the text of the book for dates, holdings, etc.
(4) Illustrations, Photos. Bibliography. (#290)


This book offers a discussion of dress and ornaments in Peru based on their prevalence in various forms of art and on the remains of mummies. This detailed volume presents images from historical works, plus textile fragments and garments of today to support the evolution of costume in this region. Images are well presented and detailed illustrations accompany many of them. This valuable reference is a prime resource for Peruvian costume studies.
(5) Maps, Illustrations, Photos. Bibliography. (#76)

This book compares the cultures of Mesoamerica with those of the Near East. In particular, the book discusses beards, similar god beliefs, fish traditions, symbolism, scribes, earth & sky connotations and other cultural parallels. Images are all drawings from original sources that are cited and include some dating as needed. Sources are listed in notes for each chapter and then cited in the full bibliography at the end of the work.

Other Recommended Sources

Tait, Hugh, ed; Seven Thousand Years of Jewelry. London: British Museum, 1986. Contains two chapters on Central and South American jewelry. (#32)


Cordry, Donald, and Dorothy. Mexican Indian Costumes. Austin, TX: University of Texas Press, 1968 Good sources for contemporary clothing developed from the ancient shapes. (#115)


GARMENT TERMS

HALACH UINIC- the king, or chief man (Everyday Life of the Maya, Ralph Whitlock, p. 44)

HIP CLOTH- (male; Maya) a square folded to triangle, wrapped around waist and tied at the side (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 177)

HUIPIL- (female/male; Maya) over dress, shirt (Everyday Life of the Maya, Ralph Whitlock, p. 48); “the design field…can be viewed in a symbolic manner. The head hole becomes the sun, and four cloth medallions affixed to [it] represent the four cardinal points of North, South, East and West…[it] forms a cross, and the wearer is placed in the center of the universe…” (Costume as Communication, Margot Blum Schevill, p. 2)

HUIPILLI- (female; Aztec) a closed-sewn, sleeveless tunic or shift that came to a little below the hips or the top of the thighs; basic woman’s upper-body garment (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 52)

ICHCAHUICUIPILLI- (male; Aztec) a short, padded, quilted, jacket like cotton armor, often with leather border and held on with leather thongs (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 39)

KUB- (female; Maya) a length of decorated cloth with holes cut for head and arms (Everyday Life of the Maya, Ralph Whitlock, p. 42)

MAQUIHUITL- (battle; Aztec) wooden club with insets of razor-sharp pieces of obsidian (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 39)

MANTA [Sp]- (overall; all) cloak (Costume as Communication, Margot Blum Schevill, p. 7)

MAXTLATL- (male; Aztec) loincloth (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 21)

MAXTLES- (male, Oaxaca) long narrow strip of cloth of the width of eight inches used as a loincloth (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 100)

PATI- (male; Maya) a cloak worn around the shoulders (Everyday Life of the Maya, Ralph Whitlock, p. 42)

QUECHQUEMITL- (male/female; All) shoulder poncho (Costume as Communication, Margot Blum Schevill, p. 7); (female; Aztec) “woman’s slip-on garment made of two rectangles of material joined so that then they were load one atop the other they formed a square with a V at the neck. When the garments was put on and its points turned front and back, the sloped shoulders of the wearer gave the garment a triangular appearance…was special purpose clothing.” (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 35)

TEMILLOTL- (male; Aztec) translates as “column of stone”, a hair style designating high warrior ranking (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 24)

TILMATLI- (male; Aztec) cloak, cape or mantle, having important status (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 27)

XICOLLI- (male, Aztec) a fringed, sleeveless jacket that tied in front, utilized in certain religious or civil observances…also worn as a badge of office (Indian Clothing Before Cortes, Patricia Rieff Anawalt, p. 39-41)
FABRICATION TERMS

AMAUHUITL- (all, Mesoamerica) the treated inner bark of this native fig tree (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 207)

AWASQA- (all, Inca) warp-faced, patterned cloth probably produced by men (*Costume as Communication*, Margot Blum Schevill, p. 84)

CARACOL- (all, Mesoamerica) a light purple shellfish dye fibers (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 215)

CHOT- (Maya) indigo, produced a blue dye or paint considered ceremonial (*Costume as Communication*, Margot Blum Schevill, p. 14)

COYOICHATL- (all, Aztec) cotton, literally “coyote colored” (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 207)

EK- (Maya) logwood that made black, blue and purple dyes (*Costume as Communication*, Margot Blum Schevill, p. 14)

GRANA- (all, Mesoamerica) carmine-red color derived from the crushed, dried bodies of the tiny female cochineal insect fibers (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 215)

IKAT- (Mesoamerica) dye process in which portions of the threads are tied off and dyed before the cloth is woven (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 215)

IXTLE- (all; all) cloth created from soaked and pressed plant fibers (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 207)

KUXUB-CAN (Maya) coral herb whose berry yielded a red dye (*Costume as Communication*, Margot Blum Schevill, p. 14)

MAGUEY- (all; all) bark cloth or paper, which was made by soaking and then pounding (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 207)

PLANGI- (Mesoamerica) a dye process in which small round or square patterns of woven textile are tied off and then dyed (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 215)

Q’OMPI- (all; Inca) a fine tapestry weave (*Costume as Communication*, Margot Blum Schevill, p. 84)

TENIXYO- (Aztec) a red border especially on the hip cloth which interprets as “having eyes on the edge” (*Indian Clothing Before Cortes*, Patricia Rieff Anawalt), p. 25)

TOCHOMITL- (Mesoamerica) a soft, porous thread used for embroidery (*Beyond Cloth and Cordage*, Patricia R. Anawalt, p. 215)

TZITZ- (Maya) Bailey, a perennial, gave a purple dye used in ceremonial contexts (*Costume as Communication*, Margot Blum Schevill, p. 14)

UNKHUNAS- (all, Inca) hand woven coca cloths used for ceremonial bundles, treasured and handed down over generations (*Costume as Communication*, Margot Blum Schevill, p. 2)

ZABAC-CHE (Maya) Princewood which was burned and the smoke produced a dark dye (*Costume as Communication*, Margot Blum Schevill, p. 14)
MHMO24072b
North Peten, Guatemala
Maya
600-900 AD
Redrawn from South Central Veracruz figurine in
INAH Regional Museum, Tuxtla, Gutierrez, Chiapas
Redrawn from Moche warrior in Textile Art of Peru by Industria Textil Piura S. A.
MG150066
100 BC-800 AD
Moche
Warrior
Redrawn from Merle Greene rubbing from Yaxha Stela 11
MG110343
250 - 600 AD
Yaxha