

Fall 2025
**ARTH 4849: Dress and Fashion from the Pre-Modern to the Early
Modern Period**

Class Meetings: Mondays and Wednesdays from 3:30-4:50 PM in ART 280

Instructor: Dr. Neville McFerrin

Contact Information: neville.mcferrin@unt.edu; I will respond to all student emails within 24 hours on weekdays; on weekends and university holidays, responses will be delayed. To ensure a speedier response, include the course number in the subject line.

Office Hours: Tuesdays from 2:00-4:00 PM in ART 310 and by appointment. All appointments must be scheduled via email at least 24 hours in advance.

Course Description:

This course explores dress, fashion, and representations of dress and fashion, in the visual and material record from the period of 80,000 BCE through the fifteenth century CE. It considers intersections between dress practices in the ancient Near East, Egypt, Greece and Rome, together with considering shifting norms in fifth century CE Italy, Scandinavia, and Britain, before exploring themes such as dress, social position, and identity, in later periods. Through a pairing of text and image, we will evaluate the construction and deconstruction of identity and social structures, questioning the extent to which the expectations set up in textual sources are realized in the material record. We will pay close attention to the ways in which social norms are mediated and embodied through dress, seeking to understand how these conventions have informed our understanding of past groups, and how these views, in turn, have influenced our present perceptions of the nature of fashion.

Course Objectives:

Through the analysis of material, visual, and textual evidence students will:

- Explore the range of artistic and creative practices associated dress and fashion in the pre-modern period
- Identify the dress practices associated with major regions, groups, affiliations and time periods
- Describe styles, periods, and media associated with the representation of dress on a range of sites
- Contextualize dress by time period, group, and function
- Integrate multiple theoretical and methodological approaches into discussion and writing
- Apply terms and identifications to the analysis of previously unseen works

- Generate original research projects or artistic works that expand upon the major themes and artworks presented in the course

Course Structure:

This course is organized in thematic units. In unit one, the course explores the major theoretical apparatuses associated with the study of ancient dress and fashion. Unit two focuses upon the act of dressing and the relationship between dress and the body. Unit three considers correlations between dress, identity and social norms. In all units, students encounter terms and modes of dress particular to multiple regions of study.

To explore these themes, the course will focus on close visual analyses and the integration of multiple theoretical apparatuses to think critically about the concepts of dress and fashion, and their applicability to the study of the visual and material culture of the period between 80,000 BCE and 1500 CE.

The content of the course will be presented through in-person course meetings, which will blend lecture, discussion, and experiential activities. These in-person meetings will relate to and expand upon, but not replicate, assigned readings. These readings will be drawn both from the course's required text, *The Rise of Fashion: A Reader*, and from additional readings available on the course Canvas site. Students will upload written assignments, tests, and additional materials through the course Canvas site. Weekly modules on the course Canvas site will provide links to relevant readings, assignments, and prompts.

Classroom Expectations:

- *Attend.* Much of our time in class will reference, but not replicate, the information provided in assigned readings. Those who do not attend class will not be prepared to succeed in the course.
- *Participate.* Class meetings will often integrate both discussions and in-class demonstrations. These are designed to provide an opportunity to engage actively with ideas and materials that are central to the themes of our course. These opportunities for engagement will, in many cases, directly inform associated assignments.
- *Read.* Assigned readings are the foundation for insights that will propel discussion and inform written work in the course. All readings listed on the syllabus appear in association with the date on which they will be discussed. For best results, it is useful to read these texts before the start of each class. Thus, readings listed on a Monday on the syllabus should be read before the Monday course meeting; similarly, readings listed for Wednesday should be completed before the Wednesday meeting
- *Look.* When encountering an image or object, take a moment to look at it. Consider the details that are visible, the composition of the image or thing, and the materials used to make it. These are the foundations of our

interpretations. After each class, a copy of the slides from that class will be uploaded to Canvas. These provide an opportunity to take another look and serve as a resource for study.

- *Think.*
- *Respect.* While discussion without dissent would be futile, a functional discussion environment is dependent upon mutual respect for differing thoughts and for those who voice them. Students who do not show appropriate respect for their classmates will be asked to leave the room and will be counted absent for the day.

Course Environment:

- So that all voices have the opportunity to be heard, and all of the thoughts of the class can be shared, each of us must respect the ideas presented by others. Although you may have a pertinent point to share, please refrain from interrupting others. And while differing interpretations lead to lively and interesting conversations, when presenting such concepts, all comments must be kept impersonal.
- Please restrict the use of cell phones, computers, and tablets to class related activities. Except in cases of emergencies, those who choose to text during class meetings will not be given credit for the session in which the texting occurs. Similarly, if students choose to use cell phones, computers, or tablets to explore sites that are not related to course activities, no credit will be given for the course meeting during which this distraction occurs. Should you choose to view websites unrelated to course content that contain audio, and should your device be unmuted, you may be asked to leave the classroom space.
- To help those around us focus upon the content of our course meeting, please make all reasonable attempts to be on time for class. If you are late, please do try to keep your entrance as quiet as possible.

Course Requirements:

Required Text:

Daniel Purdy. *The Rise of Fashion: A Reader*. Minneapolis: University of Minnesota Press, 2004. ISBN: 978-0816643936. Additional required readings can be found as PDFs on our course Canvas page.

Required Equipment:

In order to access course materials provided on Canvas students will require regular access to a computer with an Internet connection.

Course Assessments:

Attendance: 10%

Absences will be excused for documented medical reasons, family emergencies, university activities, and religious observances. Should you need to miss class for one of these reasons, please make this clear via email. As unforeseen difficulties are a fact of life, all students may be absent from two class meetings with no questions asked in without penalization. In these cases, there is no need to email.

If you must miss a class, you are responsible for turning in any assignment due that day. In the case of excused absences, assignments are due upon the day you return to class. You are also responsible for the materials covered during any missed days. Such information can be obtained by asking classmates for notes, reviewing posted slides, and studying posted readings. Should you have questions after undertaking these steps, please set up a meeting with Dr. McFerrin.

Participation: 10%

Dress and fashion are interactive media. To consider these concepts fully, much of our time together in this course will be devoted to discussing long-standing questions and assumptions regarding dress and fashion in the pre-modern period and in interacting with facsimiles of the materials we encounter in readings and in lectures. This is thus a course that depends upon participation, not only in discussions and lectures, but also directly through in-class demos and assessments.

There are many ways to be an active participant in our course discussions. Active participants may put forth points or raise questions that stimulate discussion. They may provide relevant examples in support of the points raised by others, or point the class towards useful resources. They may tie ideas presented in lectures or readings to other works of art, or to contemporary visual culture. Students may nod, shake their heads, or offer other signs of active listening. Some students may choose to devote their time to note taking, which can lead to active participation should we wish to reference discussions that took place in previous meetings. Any combination of the above listed approaches contributes in valuable ways to our work together. However, activities that are disruptive to others, including belligerent or combative behavior or responses, undermine the spirit of scholarly dialogue. These behaviors, together with those that may actively detract from the ability of other students to learn, will result in a one-point deduction from the final course grade for each violation.

In the case of in-class demonstrations, it is ideal if students join in with our explorations. This can occur by holding and handling objects, by sketching and photographing details, by volunteering to undertake parts of the demonstration when prompted, and by an overall willingness to experiment with this type of learning.

On some days, students will be given short in-class assessments. These assessments, which will average less than 5 minutes of response time, are designed to gauge the extent to which the knowledge presented in lectures, demos, and

readings has been retained. While the responses themselves will be considered as part of the course scores related to knowledge assessment, simply turning in these in-class assessments will provide credit towards the course participation score.

Assignments: 30%

Over the course of the semester, students will be asked to generate short written responses, typically of around 250-300 words, in response to course readings, discussions, and in-class activities. Guidelines for each of these assignments are provided as part of the Canvas module in which they are assigned. Relevant due dates are noted below in the course schedule.

One-on-One Paper or Project Meeting: 5%

During week 8, each student will have a 10-minute consultation focused on their plans for their course papers or projects with Dr. McFerrin. In this one-on-one meeting, students will have the opportunity to expand upon their written project proposals, to ask questions about the paper and project parameters, and to clarify any questions they have about the course materials related to their planned work. Dr. McFerrin will provide suggestions for further research or idea revision. Students should come to this meeting prepared with questions, concerns, or further ideas to present. Failure to schedule a meeting or to appear at during the chosen meeting time will lead to a grade of zero for this assignment. To make certain that students with complicated schedules have an opportunity to meet, there will be no course meeting on Wednesday, October 8. Instead, this time will be set aside for meetings.

Knowledge Assessments: 25%

Over the course of the semester, students will be presented with questions designed to determine their knowledge of key works, makers, and concepts. Some knowledge assessments will take place in class. These will be quick check-ins, often focused on things like names, places, and terms. Each of the assessments of this type will take under five minutes to complete and will be handed in during class.

Some knowledge assessments will ask students to think further or in different ways about the ideas encountered in lectures, discussions, readings, and in-class activities. These assessments will be posed as a question during a course meeting; students will then respond to the question on Canvas. These responses will be timed, so that the assessment can remain manageable.

Course Paper or Project: 20%

This assignment offers students the opportunity to consider how the ideas encountered in this course can inform and enliven their own practice, whether textual or material. Students whose practice or intended practice focuses upon scholarly writing, particularly those students majoring in history, art history, English, and related disciplines, may choose to craft a traditional scholarly paper. These papers should be approximately 2,500-3,000 words in length, and should present an arguable thesis, clear argumentation, and an appropriate scholarly

bibliography. This bibliography should include no fewer than eight scholarly works, at least three of which should be drawn from sources beyond the course materials.

Those students who have a practice focused upon making may choose to generate creative works in any medium. The end goal is a completed work executed at a portfolio-quality standard. Together with this work, students will provide an artist's statement of around 750 words. The aim of the statement is to describe the intersections between the ideas and works encountered in this course and the work that has been created. This statement should include no fewer than four images of ancient Greek art, including appropriate identifications that helped to inform the work created.

This project is due on Sunday, November 23 at 11:59 PM.

Course Policies:

Policy on Late Work:

Students who miss an in-class knowledge assessment due to an excused absence have one week to make up the assignment, following their return to class. To schedule a make-up meeting, email Dr. McFerrin. In the email, provide the days and times within this one-week window during which you are available.

Assignments and assessments that take place outside of class may be accepted at Dr. McFerrin's discretion. If you miss an assignment or a due date, send her an email.

For one-on-one paper or project meetings, missed meetings will result in a zero for the assignment, except in cases of extreme duress.

The deadline for course papers and projects is **Sunday, November 23 at 11:59 PM**. Should students have multiple projects or papers due on or around this time, they can email Dr. McFerrin no later than **November 1, at 11:59 PM** to schedule an alternate due date.

Policy on ADA Accommodation:

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the course environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. Additional information can be found on the ODA website at <http://disability.unt.edu/>

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty, after

which we can enter into private discussion to consider a student's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester, to ensure that appropriate steps are taken. Students must obtain a new letter of accommodation for each semester and must meet with each faculty member prior to implementation in each class. Students who have letters of accommodation should schedule an appointment to discuss their individual needs with Dr. McFerrin no later than **Friday, September 29**.

Policy on Student Behavior in the Classroom:

Student behavior that interferes with an instructor's ability to conduct a class or other student's opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be instructed to leave the instructional space and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional fora, including university and electronic classrooms labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at <http://deanofstudents.unt.edu/conduct>

Policy on Cheating and Plagiarism:

Cheating and plagiarism are serious offenses and violate UNT's Code of Student Conduct. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to, cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. Plagiarism, defined by the Center for Student Rights and Responsibilities, as "the deliberate adoption or reproduction of ideas, words, or statements of another person of one's own without acknowledgement," is a serious academic offense. Students who fail to attribute ideas appropriately, or who put forward another's work as their own, as in the case of purchasing term papers, will be reported to the appropriate academic authorities. Upon evaluation of the incident, the student may fail the assignment, fail the course, or be expelled from the University. Please consult policy 06.003 for further information.

Policy on Sexual Discrimination, Harassment, and Assault:

UNT is committed to providing an environment free from all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you, or someone you know, has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offences. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Emergency Notifications and Procedures:

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency, i.e. severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence. In the event of a university closure, please refer to Canvas for further instructions regarding course continuity.

Course Risk Factor:

According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students in this class will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Policy on Course Content:

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the College's practice to censor these works or ideas on any of these grounds. Students who may feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Policy on the Syllabus:

This document serves as an agreement between students, professors, and the community of the course. Students with questions regarding any of the procedures or policies outlined here are strongly encouraged to schedule an appointment to discuss any concerns with Dr. McFerrin no later than **Friday, September 29**. By remaining in the course, students signal their willingness to adhere to the policies and course procedures presented throughout the syllabus.

Course Topics, Schedule and Overview:

The following list of topics, readings, and assignment deadlines provides us with the structure needed to explore over 60,000 years of the history of dress and fashion, together with the theories that help us to interpret them. However, the following information is subject to change, given the interests and aptitudes of the class.

Unit 1: Defining the Terms

Week 1: A Brief History of A Discipline—Dress, Fashion, and Costume in Context

Monday, August 18: Introduction to the Course

Reading: Our course syllabus

Wednesday, August 20: A History of a Discipline—Costume Then and Now

Reading: Linda Welters and Abby Lillethum, "How We Got Here," p. 43-68

Assignment: **About Me, due by Sunday, August 24 at 11:59 PM**

Week 2: What Shall We Say of Clothes? Defining Terms Beyond the Vernacular

Monday, August 25: Defining the Terms—Fashion and Dress

Readings: Tim Edwards, "Fashion Foundations," p. 1-10; Mary Ellen Roach-Higgins and Joanne B. Eicher, "Dress and Identity," p. 7-18

Wednesday, August 27: The Fashion System Today—Setting the Stage

Readings: Purdy, "Fashion and the Modern," p. 196-205; Purdy, "Fashion," p. 289-309; Ellen Leopold, "The Manufacture of the Fashion System," p. 101-115

Week 3: When is Fashion? Fashion and Time

Monday, September 1: **No Class Meeting! Labor Day!**

Wednesday, September 3: The Question of Ancient Fashion

Readings: Gilles Lipovetsky, "Introduction," p. 1-17; Neville McFerrin, "A Time for Fashion: Roman Pearls, Pompeian Paintings, and the Materials of Modernity," p. 1-27

Assignment: **Ancient Fashion? Identifying the Parameters of Term and Argument, due Sunday, September 7 by 11:59 PM**

Unit 2: Getting Dressed—Materiality, Form, and Bodily Experience

Week 4: From Image to Things: Working Beyond Theory

Monday, September 8: Materials, Conservation and the Problem of the Picture

Readings: Anne Hollander, "Dress," p. 311-327; Ulinka Rublack, "Visual Acts," p. 21-26

Wednesday, September 10: Considering Cloth

Readings: Elizabeth Barber, "The Peplos of Athena," p. 103-117; Elizabeth Coatsworth and Gale R. Owen-Crocker, "Textiles," p. 11-28

In-Class Activity: Penelope and Her Loom—The Work of Cloth Making

Assignment: **Athena the Weaver—How Material and Textual Analyses Inform Each Other, due Sunday, September 14 by 11:59 PM**

Week 5: Ideal Drapery, Worn Dress—Re-Conceptualizing Garments in Ancient Greece

Monday, September 15: The Practicalities of Greek Dress

Reading: Mireille Lee, “Dress and Adornment in Archaic and Classical Greece,” p. 179-190

In-Class Activity: Pins, not Needles—Making Ancient Greek Garments

Wednesday, September 17: Ideal Drapery—Picturing Greek Dress in Later Periods

Readings: Purdy, “On Drapery,” p. 145-152; Johann Joachim Winckelmann, *History of the Art of Antiquity*, p. 191-199 and 216-227

In-Class Activity: Moving Beyond the Ideal—Experiencing Ancient Greek Garments

Assignment: **Drapery and Changing Bodies—Comparing Pieced and Draped Garments, due Sunday, September 21 by 11:59 PM**

Week 6: Dress and Convention from Rome to France

Monday, September 22: On Roman Dress Conventions

Readings: Mary Harlow, “Dressed Women on the Streets of the Ancient City: What to Wear?” p. 225-241; Julia Heskel, “Cicero as Evidence for Attitudes to Dress in the Late Republic,” p. 133-145

Wednesday, September 24: On Courtly Norms—Dress and Undress in the Middle Ages

Reading: E. Jane Burns, “Ladies Don’t Wear Braies: Underwear and Outerwear in the French *Prose Lancelot*,” p. 152-174

In-Class Activity: Norms and Coverage—Braies and Chemises in Action

Assignment: **Norms and Expectations—Wearing and Social Convention, due Sunday, September 28 by 11:59 PM**

Week 7: Action as Interpretation—Wearing and its Impacts

Monday, September 29: Phenomenological Approaches to Dress

Readings: Allison K. Thomason, "The Phenomenology and Sensory Experience of Dress in Mesopotamia: the Embodiment of Discomfort and Pain Through Dress," p. 219-232; Megan Cifarelli, "Costly Choices: Signalling Theory and Dress in Period IVb Hasanlu, Iran," p. 101-122

Wednesday, October 1: Beyond Fast Fashion: The Experience of Deep Wearing

Readings: Ann Rosalind Jones and Peter Stallybrass, "Introduction," p. 1-14; Neville McFerrin, "Fabrics of Inclusion: Deep Wearing and the Potentials of Materiality on the Apadana Reliefs," p. 143-159

Assignment: **Paper or Project Proposal due by Sunday, October 5 at 11:59 PM.**

Week 8: A Sense of Dress—Embodiment and Perception in the Renaissance

Monday, October 6: Sometimes a Feather is Just a Feather—Wearing and Thinking beyond Symbolic Interpretations

Reading: Ulinka Rublack, "Befeathering the European: The Matter of Feathers in the Material Renaissance," p. 19-53

In-Class Activity: Feathers, Deep Wearing, and Mattäus Schwartz

Wednesday, October 8: **No Class Meeting! Sign-up and Appear for One-on-One Paper or Project Meetings with Dr. McFerrin!**

Assignment: **One-on-One Paper or Project Meetings**

Unit 3: Dress, Identity, and Social Structures

Week 9: Clothes Make the Person—Dress, Power, and Individuation

Monday, October 13: Eleanor of Toledo and the Fashioning of a Dynasty

Readings: Ulinka Rublack, "Renaissance Dress, Cultures of Making, and the Period Eye," p. 6-34; Joe A. Thomas, "Fabric and Dress in Bronzino's Portrait of Eleanor of Toledo and Her Son Giovanni," p. 262-267

In-Class Activity: Velvet, Embroidery, and the Weight of Rulership

Wednesday, October 15: Homo Adornatus

Readings: Abdeljalil Bouzouggar et al, "82,000-year-old Shell Beads from North Africa and Implications for the Origins of Modern Human Behavior," p. 9964-9969; Daniela E. Bar-Yosef Mayer et al, "On Holes and Strings: Earliest Displays of Human Adornment in the Middle Palaeolithic," p. 1-13

Assignment: **Hybrid Subjects—How to Create a Feeling of Power due by Sunday, October 19 at 11:59 PM**

Week 10: Dress and Regional Identities

Monday, October 20: Being Roman, Staying Egyptian: The View from the Fayum

Reading: Barbara E. Borg, "The Face of the Elite," p. 63-90

In-Class Activity: The Materiality of Fayum Potraits

Wednesday, October 22: Dress? Costume? Visualizing Difference on the Bayeux Tapestry

Reading: Michael John Lewis, "Identity and Status in the Bayeux Tapestry: The Iconographic and Artefactual Evidence," p. 100-120

Assignment: **Definitions Revisited—Fashion, Dress, and Identity in Depiction due by Sunday, October 26 at 11:59 PM**

Week 11: Dress and Morality

Monday, October 27: Sumptuary Legislation and the Regulation of Dress in Rome

Readings: Purdy, "Pride," p. 21-27; "Adornment," p. 79-88; Christiane Kunst, "*Ornamenta Uxoriam*: Badges of Rank or Jewelry of Roman Wives?" p. 127-142

Wednesday, October 29: Breaking the Fashion Cycle in Tudor Period England

Reading: Rachel Shulman, "Sumptuary Legislation and the Fabric Construction of National Identity in Early Modern England," p. 73-86

Week 12: Dress, Deceit, and Artifice

Monday, November 3: Beautiful Deceit—Pleasure, Fear, and the Problem of Cosmetics

Readings: Purdy, "Beauty, Fashion, and Happiness," "Modernity," and "In Praise of Cosmetics," p. 213-221; Kelly Olson, "Cosmetics in Roman Antiquity: Substance, Remedy, Poison," p. 291-310

Wednesday, November 5: Hair and the Intricacies of Additive Personal Media

Readings: Elizabeth Bartman, "Hair and the Artifice of Roman Female Adornments," p. 1-25; Janet Stephens, "Ancient Roman Hairdressing: On (Hair)pins and Needles," p. 111-132

In-Class Activity: Working with Roman Portraits in the Round

Assignment: **Work and the Power of Roman Hair, due by Sunday, November 9 at 11:59 PM**

Week 13: Artifice and Power

Monday, November 10: Gods and Royalty: Semiotic Slippage and the Performance of Power

Readings: Amy Gansell, "Images and Conceptions of Ideal Feminine Beauty in Neo-Assyrian Royal Contexts, c. 883-627 BCE," p. 391-420; Irene Winter, "Sex, Rhetoric, and the Public Monument: The Alluring Body of Naram-Sin of Agade,"

Wednesday, November 12: The Uniform of the Elite Roman Man

Readings: Purdy, "The Benefits of a National Uniform, Declaimed by a Citizen," p. 87-92; Shelley Stone, "The Toga: From National to Ceremonial Costume," p. 13-45

In-Class Activity: A Feeling of Power—Wearing a Roman Toga

Assignment: **The Weight of Power: Phenomenological Approaches to Dress and Rulership, due by Sunday, November 16 at 11:59 PM**

Week 14: Dress and Social Identities

Monday, November 17: Beyond the Fashion Cycle: Time, Resistance, and the Dress of Roman Freedmen

Readings: Purdy, "Social Life," p. 126-138; Lauren Hackworth Petersen, "Clothes Make the Man: Dressing the Roman Freedman Body," p. 181-214

Wednesday, November 19: No course meeting! Finalize work on papers and projects!

Assignment: **Papers or Projects due by Sunday, November 23 at 11:59 PM**

Thanksgiving Break! No Class Meetings on November 24 or November 26!

Week 15: Dress, Dissent, and the Future

Monday, December 1: Dressing the Resistance

Reading: Sally V. Smith, "Materializing Resistant Identities among the Medieval Peasantry: An Examination of Dress Accessories from English Rural Settlement Sites," p. 309-332

In-Class Activity: Belts as Agents of Social Change—Looking at Accessories

Wednesday, December 3: Fashion and Possibility: A View to the Future