

An Analysis on Structures of Man's Costume in Byzantine Empire⁺

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Abstract

The forms of man's costumes in Byzantine Empire were changed according to each composition of costumes. Those forms of costumes had common features of each period when costumes were included. At the same time, however, the fact that differences existed in accordance with a social position including gender, class, occupation, etc. even though in same period were showed. Analytic elements of man's costumes in Byzantine Empire were selected by important factors. This showed the meanings of position and class in that time.

The kinds of analytic elements in man's outwear were various but the forms of costumes were not developed because christianity influenced the forms of clothing in the Middle Ages. As the result of synthesis, the main factor of man's costumes was a tunic in Byzantine Empire of the Middle Ages. The phases of the times were reflected on the structure of man's costumes in Byzantine Empire. In particular, religious feature was emphasized, and analytic elements of costumes having meanings showed the features of the society at the Middle Ages.

For example, a central analytic element of man's costume, an outer garment was a tunic style of H-silhouette that hid the body line. This was influenced by the phases of the times. Namely, the costume stands as a symbol of the times, and also is a cultural sign that reflects phases like politics, economy, religion.

Key words: signifier, signified, paradigmatic structure, syntagmatic structure, denotation, connotation

I. Introduction

People do not use only language but costume as means of expressing themselves. And the costume can be said to be a medium for wearer's unspoken intention and also a sign that expresses one's mentality. So characters such as a position, occupation, one's values, attitude, and taste besides a gender, and age may be caught with a costume.

Especially, historical costume can be a representative sign of letting one see the times, be influenced by environmental things like politics, economy, society, religion, and art, be a cultural sign of each period too.

The purpose of this study is to show that a costume is a manifest sign through structural analysis of forms and meanings of costumes as Structuralism that Saussure elected and Roland Barthes' Dichotomy applying to a Byzantine

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Empire man's costume. To examine this, man's costumes of Byzantine Empire in the Middle Ages were analyzed with langue/parole, analysis/synthesis and both forms and meaning according to factors making up costumes were investigated.

II. Theoretical Background

1. Structuralism

Structuralism is a linguistic theory established by Swiss linguist, Saussure. He thought a language as an autonomous system and tried to find out rules which such a linguistic system had immanently. A system means the relation between a part and a whole and a part becomes worthy when it is confronted and discriminated with one another among parts in parts. It is a structure, that is, an autonomous substance of the inner relation made with classes.

Saussure's semiotics starts on the assumption that in non-linguistic communication or an action of meaning, its structure is also based on a symbolic system that is similar to a literal linguistic structure.

The principle of structuralism is that at any situations all elements' character doesn't have any importance itself, but in reality it is determined by the relation it has and by the other elements in the situation. In short, though it is a substance or experience, its complete meaning can be recognized as it is synthesized into the structure that makes it as a part.

Here we can explain about the relation of the next two things. First is the structure of a part itself. Second is the structure of a whole itself, that means the inner structure of parts and it can be

explained by a paradigmatic relation. This means the complete structure of a whole and it can be explained by a syntagmatic relation. In Saussure's structuralism, a few important conceptions become influential. So I'd like to think of and examine these conceptions in relation to costume.

1) Langue and Parole

Saussure considered linguistics as a part of semiotics and was mainly concerned about linguistics especially among semiotics.

He discriminated a linguistic system into langue and parole and prescribed it to a general speaking ability given to a man and the term meaning the ability's display. And he discovered a connection that differed in its level within the inside of a linguistic activity, and distinguished langue and parole. Langue is a great restriction among men belonging to the same linguistic community on a social side as a code of the activity of langue and a society that is composed with a whole body of restriction. An individual who is willing to describe a language and communicate his or her mind to other people can't change this community's restriction and rather accommodate himself to the restriction.¹⁾

Parole is an individual activity to communicate his or her mind by describing a language like above and concrete man's reality that conveys words. But man describes free expression and various changes within the framework of a language which is a common code of a linguistic community belonging to himself.²⁾ As it were, parole can't create a sign, but combine signs according to a code system and rule. The classification of langue and parole are possible in costume as well as in a language. The side of costume's kind, the convention in a social system

and the formality to wear costume as a rule can be said as *langue* and the present situation of costume that an individual can experience and observe directly by wearing it practically can be said as *parole*.

2) Paradigmatic Structure and Syntagmatic Structure

(1) Paradigmatic Structure

Paradigmatic structure is a gathering of units that have not only each different reality but also a common characteristic and the relation between alterable structural components within a range not to spoil the syntagmatic structure with the components in a sentence, so to speak, a group of signs that selections are made.³⁾

Saussure explained the way signs were organized into codes with the relation between paradigmatic and syntagmatic structures. Paradigmatic structure is the relation which signs are connected within a related collection having the same capacity. Here each gathering is a paradigmatic body and it has following two characteristics. First the signs belonging to a paradigmatic body must have a common characteristic, that is, these hold a characteristic determining a component in common.

Second each sign must be differed distinctly from the sign belonging to a paradigmatic body. The signs belonging to the same paradigmatic body must tell the difference between them by the signifier and signified. The characteristic of a paradigmatic body is in a selection.

Adapting this theory to costume, the paradigmatic body of an outer garment, a necktie, a dress shirt, an underwear, a hat, socks, shoes, and so on, are divided and we can see each paradigmatic body are combined with sign units having commonness, a peculiar characteristic or

value.⁴⁾ The main capacity of a paradigmatic body is to make users select signs needed for making a complex body of a sign.

(2) Syntagmatic Structure

Syntagmatic structure is the relation combining units selected from this paradigmatic body with other ones, so to speak, the syntagmatic relation is the combination of other various selected signs. While the main conception of paradigmatic structure is selection, the syntagmatic structure's is combination.

For example, a sentence, a poem, a novel, a treatise, and an address are all syntagmatic structures. The most important point in a syntagmatic structure is the combining principle which can be called as the grammar of convention. Any syntagmatic structure is to select and combine signs in a special way. Taking the grammar of convention as an example, grammar and sentences is syntagmatic structures in a linguistic case. There are many syntagmatic structures such as hobby, fashion, and social manners in dress style, and a dominating worth and an ideology in politics.⁵⁾ So we dress according to our thoughts when we dress, but we dress according to a social convention that ourselves belong to after all.

3) Signifier and Signified

Saussure defined that a sign is something to express thoughts and everything to stand for certain object having wilfulness as a combining system of a sign's expression and meaning. And he classified a sign's inner relation that these signs can become to stand for an object into signifier and signified.

Signifier is a physical substance (words, letters, pictures, and so on) composing a sign and

present level's as an image of a sign perceived through our senses, so to speak, material conveying a body of meanings. Signified is a practical meaning, that is, a meaning that signifier contains or an abstract and a mental conception that man has about signifier.⁶⁾

While in a language, man uses phonetic signs that an auditory image is composed by combining with a conception inevitably for man's communication, in costume an external sign is used, which a visual image is composed by combining with a conception. In a language of this sign's both sides, the side of the sound conceived by senses is called signifier and the side not conceived is called signified. But in costume the visible side conceived by senses, that is, costume's form can be signifier and the side not to be conceived by senses can be signified.⁷⁾ The visible side conceived sensibly in costume, so to speak, a physical substance such as a form, a color, the quality of an object, a figure and so on, of the design of costume can be called signifier and an abstract conception not to be conceived by senses can be called signified.

4) Denotation and Connotation

Saussure reviewed that the working of meaning is determined in the relation between the expression and meaning of a sign or the relation between signs in a text and other signs as he took interest mainly in a linguistic system.⁸⁾ The working of meaning can be the united relation of signifier and signified. At this, the first meaning produced in the relation between signifier in a sign and signified is denotation, and the second meaning produced by the second working of meaning that the meaning created in the denotative phase is signified. So to speak,

denotation is the meaning of the letter itself of a sign originally and is the meaning that everyone accepts in general as explained in a dictionary. That is, denotation is the first meaning of an expression.

On the one hand, connotation is a convention or a rule based under the denotation, the feeling and emotion of a user that signs are used as a deep meaning interpreted by man's subjective intervention, and interaction occurring when it meets its cultural worth.⁹⁾ While Saussure emphasized a text, Barths added cultural worth to the working of meaning used by Saussure. In the second phase of the action of meaning presented by Barths, a sign was regarded as the first phase of the action of meaning by suiting signified in signifier presented by Saussure and defined it as denotation or a linguistic level, and the second phase is the phase creating connotation and Barths defined it as a mythical level. That is, the sign containing the first phase's denotation becomes the present state of a sign of the new sign's contents and produces a connotative sign containing a special meaning. At this sight, denotation means what is said in using a language and connotation can be what means something other besides what is said.

Adapting this action of meaning to costume, pictures and paintings expressed on books are signs as a syntagmatic body of costume in each period. Here the expression of signs, as it were, signifier are pictures and paintings presented on books, worn and expressed by the people of the period, and the contents of signs of the pictures and paintings expressed on books, that is, signified is the kind of costume in each period. This is the first meaning, that is, the action of connotation.

The pictures, paintings, and the kind of

costume shown on books are the costume meaning the period and the first meaning, so to speak, the action of denotation. The action of connotation shows the costume and level of class meaning the period. That is, the second action of meaning. Connotation is the meaning that we can't see with our eyes and something appeared as a result that man intervenes in an action of meaning. So the vocation or social status of the man wearing a dress contains connotation.

2. The Cultural Background of Costume

When Emperor Constantinus moved a capital to Byzantium on eastern and adopted christianity as national religion, the changes into the medieval from the ancient became to be beginning.¹⁰⁾

The middle ages was the times during about 1,000 years from A.D. 476(the fall of the Eastern Roman Empire) to A.D. 1453(the fall of the Western Roman Empire) after the Roman Empire was separated into the Eastern and the Western.

The medieval culture was made through fusion with three factors, Ancient culture, Christianity, Germanic culture.¹¹⁾ Out of these, Christianity was considered as most important, and all the things such as scholarship, art, ethics, customs put under influence of catholicism.

As a result, the medieval culture was not individual but typical. Something universal was showed at clothing in each country as Rome catholicism was spreaded all over the whole europe, and the doctrine of Eastern Roman Empire made emphasis on the combination of a church and a nation and the emperor was thought as the God like Pharaoh in Egypt.

The Byzantine Empire tried to protect its originality under resolution of keeping maintenance from the mailed fist Islam even though armaments was not strong, and they could be stayed isolated away from other new ideology.¹²⁾ In particular, religious influence used to be remarkable in the fine art mode including architecture, sculpture, painting.

For instance, the sublime elaborate monastery that could not avoid feeling of God greatness or the profound colour of holy mural paintings inside of that, as mosaic mode to be made delicately with stones or pieces of glasses were very different from the works of naturalism or realism.

Christianity made people follow to the style letting the body hidden, both men and women put on rectilinear tunic. which was made of silk and linen. People wore a girdle on the waist. The girdle was decorative and expensive and consisted of small inter-linkings made of leather or gold and was decked with various colour stones.¹³⁾

Embroidery was ornamented on cuffs and hems of fitting tunic with various threads for the emperor and the royal family, and a semicircular loose overcoat called Paludamentum or a Dalmatica were worn on tunic. Also, a Segmenti and a Clavis, symbol of the aristocracy were put on the face of a garment. It was first in history of costume to show classes with decoration such as Segmenti and a Clavis.

The feature of costume in Byzantine Empire could be found in the patterns also, circles, ram, pigeons, crosses, and scenes from a holy bible were used on all over the fabric or the edge. There was a Tablion embroidered with oriental style gorgeously.

III. The Analysis of Form and Meaning in Costume

The costume has both a constructive form and a meaning. The total visual effect and form are able to be analyzed after explaining how basic factors of costume like colour, form, texture were composed under the special continuousness with each factors. The analysis of meaning in a costume is connected with emotional reaction about form and the fact adornment with clothing is reckoned as more beautiful than any other things.

When the reason the attitude of doing adornment can give satisfaction is explained, these thing like somethings physiological, psychology, sociology, cultural, philosophy, or ideology, common sense, events may be made reference to illustration of the reason. Words as colour, form, texture are applied to the understanding for the matter of form, and these words used for explanation of forms also have the meanings related to emotional influence.

The meaning as one of the important terms for costume can have an identical sense under the certain culture or even though in equal society, similar costumes may have different meanings. In this way, a costume transmits compound meanings as well as has structural form. And not only structure but also meaning of the costume was investigated for an analysis on man's costume in Byzantine Empire.

1. Man's Costume in Byzantine Empire

Those costumes like tunic, dalmatica, paludamentum, chasubles, lorum, braco, and hose that were presented in the picture and documenter were analyzed from man's costume

in Byzantine Empire. This study was executed in a collar, a bodice basic pattern, a sleeve, a length, a width, an ornament, a colour, a texture, a pattern out of composed factors, and factors not to be mentioned in documenter were excluded.

As composed factors of tunic were analyzed, it was shown to be round neckline having no collar and forms of tunics looked similar but had differences in the way of ornamenting from each. Tunics of the populace had no ornament while them of the aristocracy were ornamented in splendor, and the royalty and aristocracy fastened a belt under the line of waist but the populace used a belt on the line of waist, which could classify the classes with these differences. The features were different according to composed factors of a costume, tunic II expressed the meaning for wearers to be different in accordance with a social position.

Namely, there was the meaning of the fact was shown to be an outer garment of man's costume in the time of Byzantine Empire and to tell tunics of the populace from the royalty and aristocracy in classes.

Wearers could be distinguished since dalmaticas had patterns of a figure or a portrait but the one of the clergy had clavis. And paludamentum I and paludamentum II were inquired, Paludamentum I was for the royalty, and on the other side paludamentum II was for the aristocracy. The composed factors were akin to each other but there were differences in ornament. The dalmatica II for the aristocracy held a purple rectangular tablion, while dalmatica I of the royalty was embroidered with green thread on golden background, and the positions of wearers were able to be classified with dalmatica. Three kinds of lorum I, II, III had no

sleeve. Lorum I holding an adorning band was decorative. A poncho style of lorum II to be Y-neckline was worn by the clergy. And the royalty had on lorum III, which was attached on the part of collar. Positions and classes could be discriminated with diverse forms of lorum. A chasuable meant an overcoat that the clergy put on, represented dignity.

There were a braco and a hose for lower body. A hose, of a style fitting tightly on legs, was worn by the royalty but the populace wore braco to be broaden width, and making it X form with cord. It was possible to distinguish from classes with what was worn in lower body.

Hair style usually was short hair regardless of classes, just an emperor put on crown. Footwear of the populace was without decoration. The clergy and the aristocracy wore sandals, and footwear of the royalty were various as sandals, boots, shoes, also splendid. This differences meant each position to be able to classify with these costumes or shoes.

The forms and meaning of man's costume in

Byzantine Empire can be summarized as following <Table 1>.

The most outstanding thing in analysis of man's costume in Byzantine Empire was that factors to be consisted of in the costume were selected and combined differently according to classes of position <Table 1>.

For example, tunics were divided into I VI according to classes. And analytic elements were categorized as an outer garment, overcoat, lower, hair, footwear and ornament in previous table. The footwear and ornament were included on analytic elements of decoration in this study.

Analytic elements in an outer garments of the royalty were one of analytic elements I, III, IV, V, VII in tunics and one of dalmatica I, paludamentum I, hose, lorum I, III. and on of crown, sandals, shoes, boots in the analytic elements of ornament.

The costume of the royalty became various, splendid according to the way of combination in costumes and also showed the authority.

The populace wore tunic II and bracos that

<Table 1> Man's costume in Byzantine empire according to classes

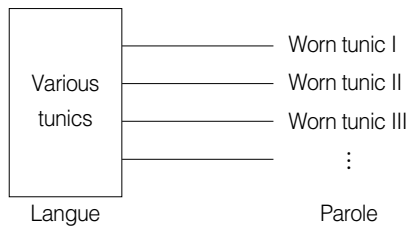
Analytic elements Costume Class	One-piece outer garment		Draperies outer garment			Lower outer garment	Hair-style	Ornament	
	Tunic (I~VI)	Dalmatica (I~II)	Paludamentum(I~II)	Chasua-ble(I)	Lorum (I~III)	Hose, Braco	Hair-style ornament	Footwear	Ornament
Royalty	I, IV, V.	I	I		I, III	Hose, Braco	Shorthair crown.	Sandals/ Shoes/ Boots	
Populace	II					Braco	Shorthair	Shoes without ornament	
Clergy		II			II		Shorthair	Sandals	
Aristocracy	I, III, VI.		II				Shorthair		

※ (I, II, III, ...) are optional for numbering.

were simple without ornament. These people could not wear paludamentum like the royalty. The clergy put on dalmatica II and lorum II and chasuaibles to show dignity. The aristocracy had on tunic I, III, IV, V, VI and paludamentum to express dignity, and the silhouette of man's costume in Byzantine Empire was usually H-silhouette.

An application to the costumes of tunic I~VI with the concept of langue and parole was as follows <Table 2>.

<Table 2> Langue and parole in costume



Even though a langue gets become various paroles, a langue is a representative form including all paroles. Different forms of tunic I~VI can be paroles, and the tunic is a langue.

IV. The Synthetic Structures of Costumes

The synthetic structures meant two things to be the selection of analytic elements and the unity as the compositional features. Analytic elements were the each sort of costumes, some of these analytic elements were composed into the synthesis.

The costume mainly selected from costumes of analytic elements was considered as a central analytic element, and those elected by a central analytic element were analytic elements. When selection and combination were executed, a

central analytic element and analytic elements were influenced from community and difference of composed factors to be express the times.

1. The Synthetic Structures of Man's Costume in Byzantine Empire

The synthetic structures of man's costume in Byzantine Empire meant to be the selection of analytic elements and the unity as the compositional features <Table 3>.

Things such as tunic, dalmatica, paludamentum, chasuaibles, lorum, braco, hose, hair-style, ornament for hair, footwear, ornament indicated the sorts of costumes as analytic elements, and each of certain synthetic structures in costumes were organized by some analytic elements. Out of these selected analytic elements, for example, tunic of one-piece was chosen as a central analytic element and the rest were regarded as analytic elements chosen by a main analytic element.

A central analytic element was a costume to be worn principally, and a central analytic element and analytic elements were influenced by the community and the difference of compositional factors in selection and combination.

At the early Byzantine Empire, a central analytic element was tunic, an outer garment. Since the tunic was at knee's the length, the lower was needed and a hose was selected, shoes with decoration were worn too. To show position and authority of the royalty, a crown was put on the head of short hair and the belt decorated with jewel made distinction from the populace <Fig. 1>.

A central analytic element of Justinianus' emperor costume was a tunic of one-piece style, an outer garment, and a hose was selected for the length of tunic, paludamentum, a costume for

<Table 3> The synthetic structures of Man's costume in Byzantine empire

Synthetic structure	Analytic elements										
	Tunic	Dalmatica	Paludamentum	Chasubles	Lorum	Braco	Hose	Hair-style	Ornament for hair	Footwear	Ornament
Costume in early Byzantine empire	○						○	Short hair	Crown	Shoes with ornament	Belt with jewel segmenti
Costume of emperor, justinianus	○		○				○	Short hair	Crown	Shoes with ornament	Belt with jewel brooch, tablion, segmenti
Clergy		○		○	○			Short hair		Shoes	
Aristocracy	○		○					Short hair		Shoes	Tablion segmenti
Populace	○		Sagum			○		Short cut			Belt
Nicephorus Botaniates	○							Short hair	Crown	Not shown	Gold and jewel

only people in high-class to have, was worn to express position of the royalty. And a crown was put on the head of short hair and shoes with decoration were worn, and a rectangular cloth called tablion putting on paludamentum showed the position of the royalty <Fig. 2>.

Dalmatica, one-piece was selected as a central analytic element in the costume of the clergy, and Chasubles, overcoat and decorative lorum having the pattern of cross to be meant by connection with the clergy were followed to select <Fig. 2, right-side of emperor>.

Also, a central analytic element was a tunic in the aristocracy, and they wore paludamentum holding cloth called tablion that could be had on by upper classes, which was able to express their position <Fig. 2, left-side of emperor>.

A tunic was selected as a central analytic element in the populace too, and a broad braco was combined with that. The populace put on a

sagum that was different from the royalty that wore paludamentum and it was possible to tell discrimination of position <Fig. 3>.

A central analytic element in Nicephorus Botaniates was a long tunic decorated with gold and jewel in splendor. The crown was used on head, which showed the position of the royalty <Fig. 4>.

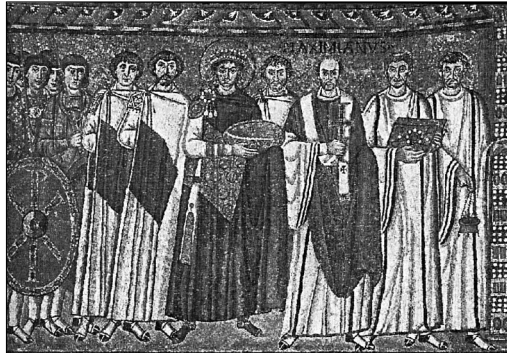
The synthetic structures in costume can be explained by this way, but there are some that cannot be combined among analytic elements. This is called a selected condition. For instance, it is impossible to select a tunic of the populace and a paludamentum at a same time because a paludamentum was a costume worn just by the upper classes. A central analytic element was mostly a tunic in man's costume at Byzantine Empire in synthetic structure. Paludamentum was worn on by the royalty and the aristocracy and hair-style was short hair regardless of the classes



<Fig. 1> Early Byzantine garment
(History of Costume)



<Fig. 4> Nicephorus Botaniates(The Book of
Costume)



<Fig. 2> Justinian, royalty and clergy
(20,000 Years of Fashion)



<Fig. 3> Populace garment
(History of Western Costume)

but the emperor could put the crown, and footwear were shown as shoes and sandals, those of the royalty were in splendor. Ornaments like a belt or a tablion were used to show position.

V. Conclusion

This study was to analyze langue/parole, form/meaning, analytic structure/ synthetic structure about the man's costume in Byzantine empire through structuralism that Saussure elected. The results were summarized as following.

The difference between man's and woman's costume was not clear in Byzantine Empire at middle ages. It was the most remarkable to exist a outstanding differences between the upper class and the lower class and also ornaments like a clavis, segmenti or a tablion showed the differences among classes.

The features of costume in Byzantine empire were different in accordance with composed factors. And those costumes expressed the

times. The fact that there were differences of costumes in position as a gender, a class, an occupation even though in the same period was existed.

The analytic elements of costumes in Byzantine Empire were selected by a central analytic element, showed positions and classes of wearers.

The kinds of the analytic elements of man's costumes were various but the forms of costume were not developed because of influence of christianity.

An analytic element of a costume as overcoat was a paludamentum, and underwear was not put on. The ornament became more sumptuousness, the higher of class. It was shown that a central analytic element was a tunic when synthetic structure was analyzed.

The structure of costume Byzantine Empire had reflection on the phases of the times. In the middle ages, the structure of costume at Byzantine Empire had influence from the religion to be a factor emphasized then and the factors were individual, expressed each meaning of the times.

A tunic, an outer garment of the main analytic element in man's costume was H-silhouette to let body hid, which was reflected by the phases of the times.

Namely, the costume may symbolize for the times, also be a cultural sign that reveals the changes of politics, economy, religion.

The results of the present study can embody the fact that it is possible costumes to be interpreted as various signs in different times, places. An analysis of results can be thought to be generalized about the costume as a sign.

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