



14TH CENTURY SPANISH CLOTHING

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The Northern Christian Kingdoms

Men

Undergarments

Camisa: Shirt

- primarily made of white or natural linen;
- usually mid thigh to mid calf
- Rectangular construction

Bragas: Breeches

- primarily made of white or natural linen
- usually mid thigh
- tied with a drawstring

Calzas: Hosen

- cut on bias
- full length
- shorter

First Layer

Saya/Gonela: Tunic or Gown

- Castile = saya, Aragon = Gonela
- Worn by men, women, and children
- Worn over the shirt
- Men's saya's were short enough to show the breeches (bragas)
- Sleeves could be straight or buttoned to the elbow
- Brief fashion for flared sleeves

Jubon: Jupon or doublet

- short garment with sleeves, attached to breeches/hosen by points
- At the time, this garment was not appropriate to wear in public - was considered "at home" wear
- Often made of wool or brocade stuffed with cotton or tow and lined with linen or canvas

Second Layer

Cota: Cote

- over garment (although it could also go directly over the shirt or jubon)
- simple cut, loose
- Closed up the front

- round neckline and a small slit in the front
- sleeves a little shorter than those of the saya or without sleeves

Hopa: Houppelande

- It was a luxury garment, an overgown to wear at ceremonies or celebrations.
- large, voluminous in appearance,
- Floor, trained, or mid-calf
- Closed front
- large sleeves and
- generally with a collar
- If collarless, the neck opening was wide
- loose or cinched at the waist by an intricate belt
- different fabrics according to season
- In winter it was lined with fur.
- For long hopas, and to be able to walk easily, an opening was made in the front or on the sides from the knee to the ground or from mid-thigh.

Pelicia/Almeja: Pelicón or aljuba

- long, loose, simple tunic with wide sleeves
- Worn over saya/sayo
- Typically worn by Muslim men
- By end of 14th century, was considered an outdated garment largely worn by older men

Pellote: Sideless surcote

The sleeveless pellote with large slits on the sides (allowing the garment underneath to be seen completely) was a Spanish fashion. The front and back were often quite narrow

- The neckline was split or round
- Men's pellotes tended to be short (knee length)
- Often had dagging on the skirts
- Often made in taffeta
- Frequently striped, or decorated with heraldic emblems

Outer Layer

Gabán:

- Loose, full length garment with wide sleeves and a hood
- Wool, satin, silk, sackcloth (peasants)
- Could be decorated with strips of fabric, etc.

Garnache: Short cloak

- Wide neckline
- Short wide sleeves
- About mid calf length
- Full, loose body

- Closed down the front
 - L -Closes up the front with buttons
 - R - front sewn closed
- Decorative tabs at center front neckline

Mantonet: Short cloak (length between thigh and knee) worn by both men and women

- By end of 14th c., was primarily a woman's garment
- In Castile, fashion was for short collars on the mantonina

Headwear

Hair:

- Younger men
 - clean shaven face
 - Hair cheek to chin length, curled under
 - Blond was fashionable
- Older men
 - neatly trimmed beards with points
 - Hair cheek to chin length and wavy

Barret/Gorro: Hat with a turned up brim. Probably wool or velvet, often fur lined.

Capirote: hood with long tail (rounded at end)

Cofia: White linen cap, often extremely sheer, worn to protect the hat from the hair.

Women

Undergarments

Camisa: primarily made of white or natural linen; depending on style, could be embellished with embroidery. Women's shirts were usually mid calf to ankle length in one of two styles:

1. Wide body, round neck, sleeves tight from elbow to wrist
2. Shorter and very tight, with one side laced (encordada); usually highly embroidered, probably a fashion holdover from c. 13th c.

First Layer

Saya/gonela: Gown

- Castile = saya, Aragon = Gonela
- Worn by men, women, and children
- Worn over the shirt
- Floor length
- Saya encordada: laced down one side (opposite the lacing on a camisa encordada)
- 1390s: influences of International Gothic style

- necklines widen (sometimes enough to show shoulders)
- Highly fitted and supportive through torso
- First appearance of tippets

Second Layer

Cota: Cote or cotehardie

- over garment (could also go directly over the camisa),
- simple cut, loose,
- Closed up front
- Round neckline or small slit
- with sleeves a little shorter than those of the saya or without sleeves

Hopa: Houppelande

- It was a luxury garment, an overgown to wear at ceremonies or celebrations.
- large, voluminous in appearance,
- Floor, trained, or mid-calf
- Closed front
- large sleeves and
- generally with a collar
- If collarless, the neck opening was wide
- loose or cinched at the waist by an intricate belt
- different fabrics according to season
- winter it was lined with fur.
- For long hopas, and to be able to walk easily, an opening was made in the front or on the sides from the knee to the ground or from mid-thigh.

Pellote: Sideless surcote

The sleeveless pellote with large slits on the sides (allowing the garment underneath to be seen completely) was a Spanish fashion. The front and back could be as narrow as a hand's width.

- The neckline was split or round
- The skirt became fuller as the front and back pieces narrowed
- "French" pellote had wide and long arm openings ("sideless surcote")

Outer Layer

Manto: Long cloak used to completely cover the body

Mantonina: Short cloak (length between thigh and knee) worn by both men and women

- By end of 14th c., was primarily a woman's garment
- In Castile, fashion was for short collars on the mantonina

Headwear

Hair: Younger women and saints/angels are depicted with loose hair. Everyone else covers their head to some extent.

Tira de cabeza: Bands for the head

Banda rizada: Ruffled band, probably of linen or silk (possibly remnant of 13th c. fashion)

Velo: Veils

- Dobra toca tradicional: traditional style of two veils - one wrapped as a wimple, the other over the head
 - Barbada/barbellera
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The Moors

Style Influences

Clothing in Spain/the Magreb developed own particular unique styles - due to:

1. the physical distance of the Maghreb from the Muslim-Arab heartlands
2. the indigenous Berber element, which always remained strong
3. in the case of Spain, the large native Iberian population and the propinquity of Christian territory
4. the absence of the Persian k & tib class
5. the very late arrival of the Turks in Tunisia and Algeria (and their total absence from Morocco). (Stillman 86)

Middle Eastern influences in Maghrebi dress—as in other aspects of material culture—declined greatly from the late 11th/5th century onward. Indigenous Berber and Spanish influences became stronger than ever. The major factors in the increasing “Berberization” and “Andalusianization” were the rise of extensive Berber empires that united the Maghreb with what remained of Muslim Spain. (Stillman)

Fashions of the neighboring Christian kingdoms influenced the mode of Andalusian dress in the early days of the Nasrids (Stillman)

Cultural Notes

Islamic clothing tended to be vestimentary = used clothing to distinguish between classes, races, sexes, and religions

Abbasids made public use of special clothing. The second Abbasid caliph and founder of Baghdad, al-Man sūr, is supposed to have instituted the custom of wearing black robes on official occasions.

Fabrics and Colors

Multi-coloured garments were popular in post-Almohad al-Andalus.

Al-washy al-mudhahhab: fine gilded silk worn by the wealthy class

Mulabbad mukhaṭṭam: “felted, checked” fabrics made in Granada and Basta.

Men

Undergarments

Zaragüelles/Sirwāl: trousers

Qamīṣ: shirt (*camisa*) made long and full; either light and gauzy or heavier

Trabaq: hosen or stockings

First Layer

Sayo: Spanish peasant tunic (usually worn in countryside)

Almexia: tunic from the 10th to the 14th century, made of high-quality linen or wool.

- Worn over the under tunic and sirwal by both men and women
- It was long (it reached the ground) and had wide sleeves.
- It could be tight or loose.
- Also worn by Christians and Jews

Marlota/jubba: sleeved garment

Outer Layer

Burnūs: hooded cloak

Kisā’ : large wrapping cloth used as an outer garment by both men and women

Capellar: (Ar. qābillār), a hooded cloak shorter than the burnus

Qabā: scarlet cape worn by soldiers

Headwear

On Turbans:

“more widespread during the period of the so-called Party Kings (1009-1090) with North African styles coming into vogue under the Almoravids and Almohads (1090-1145 and 1172-1223). Judging from the illuminations in the Ḥadīth Bayāḍ wa-Riyāḍ, a thirteenth-century manuscript from either Spain or Morocco, there were a variety of turbans worn at this time. They included a very large ovoid turban, usually of colored cloth, which was worn somewhat askew, a turban of average size and rounded shape, of white cloth with a long hanging tail (dhu’āba) behind, and rounded turban of intermediate size and of colored cloth with what appears to be a pointed cap protruding through the crown ... all of the turbans in the manuscript have a rectangular, gilded ṭirāz band, which is on the dhu’āba of one and on the front, off center to one side above the forehead on the others. The turban remained the headgear required by protocol at the Nasrid court in Granada until the fall of that last Andalusian Muslim dynasty in 1492” (Stillman 91)

“With the passing of the Almohads, the Muslims of al-Andalus for the most part abandoned the turbans they had worn briefly now and again during the previous century of Berber rule. According to the fourteenth/eighth-century geographer al-’Umarī—and this observation is confirmed by other writers—it was rare to find anyone with a turban ...only commonly worn in Granada by shaykhs, qāḍīs, scholars, and Arab militia” (Stillman 98)

Accessories

Lithām: Almoravid (Berber) face veil which masked the lower half of the face

Tikka: drawstring for the sirwāl (trousers) .

- Made of finest silks such as ibr Ê sim or khazz, or woven brocade, or fine braided linen and silk sharr § b § t al-ibr Ê simiyya
- From medieval Arabic romantic literature - a lady might send her tikka to an admirer as a token of affection, just as in European romances a maiden might ḍisend a knight her scarf or handkerchief. (Stillman

aqrāq (sing. qurq): native cork- soled sandals which were worn by men and women

- al-aqrāq al-zarrāriyya: sandals with gilded laces

Ṭirāz: originally = embroidery or decorative work

Embroidered bands with writing

- Placement on garments
 - Along border of textile
 - Around neck and sleeves
 - Upper arm or wrists of sleeved robes
 - On headdress
- Contents
 - Pious blessings
 - Name of place of manufacture

- Name of official in charge of treasury or tiraz-factory
- Name of artist who made cloth

Women

Undergarments

Qamīṣ: shirt (*camisa*) made long and full; either light and gauzy or heavier

Qandūra: sleeveless shirt

- The long shirt could have a 'bat wing' type cuff
- could be embroidered in Moorish embroidery in silk thread (blue, red and especially black are the most mentioned) (Villagra)

Mīzar: knee-length knickers

Zaragüelles AKA Sarāwīl: ankle length trousers, either pleated or straight

- Could be made of linen, silk, or fine brocade
- Very luxurious pairs studded with jewels
- Layered in winter
- A fourteenth-century Italian pilgrim Simone Sigoli relates that he was told by his Muslim guide that the adornment of luxurious drawers could cost as much as 400-500 ducats (Stillman 76)

Trabaq: hosen or stockings

First Layer

Marlota/jubba: replaced and was an evolution of the Arab *aljuba*.

- Winter
 - silk lined with velvet
 - silk lined with chamelot, a kind of fabric that imitated camel fur
 - Wool (lower classes)
 - Lined in linen
- Summer
 - Linen (lower classes)
 - Silk lined in linen (upper classes)
- seed beads
- gold trimmings
- or plainer cloth
- strips of silk or simpler trimmings
- Single color or particolor (a Christian influence that dates back to the 14th century).

Second Layer

Atabe: sleeveless tunic derived from:

- a garment called 'itab in Arabic
- an evolution of the so-called durr'a or adorra,
- semi-open or open at the front
- Single color or particolor (a Christian influence that dates back to the 14th century).
- Damasks
- Brocades
- yellow, violet, red, blue, black, and a color called tawny, which was white with golden streaks in imitation of animal skin. (Villagra)

Outer Layer

Aljubas: open at the front but lined with fur, sable in rich versions, sheepskin or rabbit fur in popular classes.

Almalafa: (from the Arabic al-Mahafa, fabric or silk of "Amalfi") large wrap worn over clothing and head outside the home. Characteristic garment of the Moorish woman.

- white cotton and linen (lower classes)
- silk (upper classes)
- Gold embroidery (upper classes)
- Gold fringes (Upper classes)
- colored silk (almalafa serir)
- striped (redí)

Sheepskins (lower classes): capes made of sheep pelts with leather and wool locks intact

Headwear

Almaizar: headdress with turns on top rolled up.

Escofriones or escofiones: possibly caps with nets or simply nets

- braided with pearls (small pearls)
- gold or silver threads
- silk ties

Rollo: roll over veil

- filled with rags or cotton
- tied with a cord (almaizar)
- jeweled with gold or silver earrings

Sabaniyya: rectangular veil

- From Nasrid East

- Silk, linen, or wool
- tied at the back with a knot called 'isaba

Accessories

Alcorques: shoe with a cork sole and a leather bridge

Aqrāq (sing. qurq): native cork- soled sandals which were worn by men and women

Arracadas (earrings):

- crescent-shaped
- thick earrings
- pearls
- precious stones
- Gold (upper classes) and silver (lower classes)
- Islamic motifs: Hands of Fatima, Half Moons and charitable or even Koranic inscriptions in Arabic

Chopines: a platform-type shoe

- Wood or thick cork soles
- Leather upper and laces
- Brocade uppers
- Embroidered
- jeweled
- Possibly they were born as an Andalusian influence as bath shoes and were assimilated by the Christians as early as the 12th century, so their use was already traditionally secular (Villagra)

Hair: two braids or strands of hair that descended in front of the ear (Arabic 'izar')

Henna: The Moorish women in family festivities (weddings, baptisms, etc...) used henna, that is, they tattooed themselves with henna, after going to the baths. This also ended up being prohibited by the ecclesiastical authorities for thinking that they were Islamizing. (Villagra)

Jufáf: ankle boots

Khuff: thigh or calf height leather boots with curled toes; sometimes with gold stamped decorations

Qabqab: sandal with wooden sole

Rihiyya: soft leather shoes

Tikka: Sarāwīl ties made from ibr Ē sim tikka s and also qazz ones

- Often given as favors
 - Could be studded with jewels or soaked in perfume
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