

THE CAMBRIDGE GLOBAL HISTORY OF FASHION

Volume I

Volume I surveys the long history of fashion from the ancient world to c. 1800. The volume seeks to answer fundamental questions on the origins of fashion, challenging Eurocentric explanations that the emergence of fashion was a European phenomenon and shows instead that fashion found early expressions across the globe well before the age of European colonialism and imperialism. It sheds light on how fashion was experienced in a multitude of ways depending on class, gender, and race, and despite geographical distance, fashion connected populations across the globe. Fashions flowered and were reseeded, through entanglements of empire, forced and voluntary migration, evolving racial systems, burgeoning sea travel and transcontinental systems.

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The Cambridge Global History of Fashion

Split across two volumes, *The Cambridge Global History of Fashion* provides timely critical analyses of key topics and themes in the history of fashion, dress, and clothing. It foregrounds the trajectories of material and aesthetic transformation, as well as the thematic commonalities across time and space. Featuring over forty essays from experts across the field, the volumes unveil new perspectives on cultural, social, and economic change, and how these changes were expressed through fashion practice. The first volume presents a tight but comprehensive assessment of fashion from antiquity, through the early modern global era to c. 1800, engaging with colonial and imperial themes, as well as race and gender. The second volume advances the critique of 'modernity' from the nineteenth century through the twenty-first century, providing analyses of the impact globalisation had on contemporary dress. This global perspective stands as a landmark work in the history of fashion.

Volumes in the set

Volume I

From Antiquity to the Nineteenth Century

Edited by Christopher Breward, Beverly Lemire and Giorgio Riello

Volume II

From the Nineteenth Century to the Present

Edited by Christopher Breward, Beverly Lemire and Giorgio Riello

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PREFACE

The Cambridge Global History of Fashion is a collective endeavour. The project was conceived by the editors in 2016 and developed over several years. It started as a conversation on the ways in which a history of fashion unbound from Eurocentric precepts should be framed. Forty-five international authors accepted our invitation to undertake a journey that has seen them exchanging ideas, reading each other's drafts, and sometimes reframing their initial interpretations. We are extremely grateful to all authors and to colleagues who have helped us by reading and commenting on individual chapters.

A work of this size would have been inconceivable without the support of Cambridge University Press whose expertise has been invaluable in shaping these volumes. Yet, the ambition for the publication of a Global History of Fashion is born out of the commitment of the Pasold Research Fund, an institution that in the past sixty years has had a fundamental role in shaping research on the history of textiles, dress, and fashion internationally. This has been achieved through financial support, conferences, a book series in the history of textiles and dress, and – perhaps best known to most – the publication of the journal *Textile History*. These volumes are published as a collaboration between Cambridge University Press and the Pasold Research Fund and follow, after an interval of twenty years, the much-celebrated *Cambridge History of Western Textiles* edited by David Jenkins and published in 2003. *The Cambridge History of Global Fashion* progresses the

Fund's research agenda and marks the sixtieth anniversary of the Pasold Research Fund.

The Cambridge History of Global Fashion is divided into two volumes surveying respectively the period from ancient history to c. 1800 (including the European middle ages and the so-called early modern period, c. 1500–1800) in volume I, and the period from c. 1800 to the present in volume II. Each volume is formed of three parts. Volume I considers the fundamental question of the origins of fashion, challenging Eurocentric explanations that make claims for fashion's emergence in Europe. It shows instead that fashion, in its many variations, finds early expressions in different areas of the world well before the age of European colonialism and imperialism. This is evidenced in chapters that underline the connected nature of fashion and the material and conceptual dialogue between people and regions which were often geographically distant or entangled in complex geo-political events. The volume also considers the plurality of fashion as experienced in different pre-modern areas of the world and most especially in Afro-Eurasia, including among colonized and subaltern peoples. Volume II moves to the period post-1800, often characterized by narratives of modernity and European dominance. Contributions to this volume challenge such accounts, questioning in the first instance the meaning of modernity and modernism when considered on a global canvas. Secondly, the volume reflects on important scholarship that has changed our understanding of the relationship between fashion and colonialism and promoted decolonized readings of fashion itself. The volume concludes with a critical view of fashion and globalization, and explores the deep connections between the fashion industry, the global economy, and the politics of production and wearing in the contemporary world.

We conceived these two volumes as one work with chapters that should be read in conversation with each other. We decided to connect the volumes visually and conceptually via their covers by using a historical work of art and a contemporary artist's reinterpretation. The re-reading of the past in light of the present and of the present in light of the past is at the core of our work.

Our thanks go to Stana Nenadic (Director), Pat Hudson and Donald Anderson (Chairs) of the Pasold Research Fund, and

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The editors' collaboration with 45 contributors has been the greatest pleasure of this work. Sadly Djurdja Bartlett, contributor, friend, and fashion scholar well known to many, died suddenly after completing her chapter for this publication. This work is in her memory.