

Framing Brazilian Dress: Illustrations of Indigenous and Afro-Brazilians in European Costume Books from the Lipperheide Costume Archive

Representando o Traje Brasileiro: Ilustrações de Indígenas e Afro-brasileiros em Livros de Traje Europeus do Arquivo Lipperheide

Fernando Augusto Hage Soares¹

ORCID: <https://orcid.org/0000-0002-9535-8878>

Sabine de Günther²

ORCID: <https://orcid.org/0000-0001-6936-9381>

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[abstract] This article examines the representation of Brazilian dress in historical costume books held by the Lipperheide Costume Library – Fashion Image Collection (Lipperheidesche Kostümbibliothek – Sammlung Modebild), a library and unique compendium of sources depicting the various forms of fashion, traditional costume and dress, referencing their specifics to social class, region and gender. It further investigates the emergence of this Berlin-based library in the nineteenth century, shaped by museum foundations and bourgeois collecting during that period. This article offers an analytical investigation into how costume books from the Lipperheide collection, published between the 16th and 19th centuries, contributed to shaping European perceptions of Brazilian identity through visual imagery. The research maps these iconographic sources, highlighting

¹ PhD in Arts, professor and researcher. Currently affiliated with FAAP (Fundação Armando Alvares Penteado) and was formerly affiliated with UNAMA (Universidade da Amazônia). His research focuses on Brazilian fashion historiography and visual culture. He is the author of *Entre palavras, desenhos e modas* (Appris, 2020), a book that delves into the work of João Affonso, author of Brazil's first illustrated fashion history. Lattes: <http://lattes.cnpq.br/2320739710304133>. Email: fernandohage@gmail.com;

² Senior Researcher at the University of Applied Sciences Potsdam and at Kunstgewerbemuseum Berlin. Art historian with an interdisciplinary approach and a focus on the methodology of dress studies. Her research on the collection history of the Franz and Frieda von Lipperheide painting collection earned her a PhD (Humboldt-Universität zu Berlin) and led to the project, *Restaging Fashion. Digital Contextualization of Vestimentary Sources*. Email: sabine.de.guenther@fh-potsdam.de.

their role in constructing stereotypes about Brazilian attire. The methodology involves a systematic review of costume books classified under the category *Allgemeine Trachtenbuch* (General Costume Books) and draws on theoretical approaches from dress history (Carvalho, 2018; Cumming, 2004) and visual culture studies (Leitch, 2010; Mirzoeff, 2011; Piqueira, 2020), pointing to the entanglement of ethnographic curiosity, colonial narratives, and artistic conventions in the construction of these images. Findings reveal the persistence of idealized and stylized representations of Indigenous Brazilians, which are frequently based on earlier European sources, rather than being based on direct observation, as well as, in a smaller sample, points out some images of people of Afro-Brazilian origin. By contextualizing these images within broader discussions on visual and historic dress studies, this article underscores the need to critically reassess the role of such depictions in shaping perceptions of Brazilian identity.

[keywords] **Costume books. Brazilian Dress. Lipperheide Costume Library. Visual stereotypes. Dress history.**

[resumo] Este artigo examina a representação do vestuário brasileiro em livros de trajes históricos pertencentes à Biblioteca de Trajes Lipperheide – Coleção de Imagens de Moda (Lipperheidesche Kostümbibliothek – Sammlung Modebild), uma biblioteca e compêndio único de fontes que retratam as várias formas de moda, trajes tradicionais e vestuário, referenciando as suas especificidades em relação à classe social, região e gênero. Também examina a formação desta biblioteca sediada em Berlim, que foi criada no século XIX, inspirada pela fundação de museus e pelo colecionismo burguês do período. Este artigo oferece uma investigação analítica sobre como os livros de trajes da coleção Lipperheide, publicados entre os séculos XVI e XIX, contribuíram para moldar as percepções europeias sobre a identidade brasileira através de imagens visuais. A pesquisa mapeia estas fontes iconográficas, destacando o seu papel na construção de estereótipos sobre o vestuário brasileiro. A metodologia envolve uma revisão sistemática dos livros de trajes classificados na categoria *Allgemeine Trachtenbuch* (Livros Gerais de Trajes) e baseia-se em abordagens teóricas da história do vestuário (Carvalho, 2018; Cumming, 2004) e dos estudos da cultura visual (Leitch, 2010; Mirzoeff, 2011; Piqueira, 2020), apontando para o entrelaçamento da curiosidade etnográfica, narrativas coloniais e convenções artísticas na construção dessas imagens. Os resultados revelam a persistência de representações idealizadas e estilizadas dos indígenas brasileiros, frequentemente baseadas em fontes europeias anteriores, em vez de serem baseadas na observação direta, assim como, em menor amostragem, pontua imagens de pessoas de origem afro-brasileira. Ao contextualizar essas imagens dentro de discussões mais amplas sobre estudos visuais e históricos do vestuário, este artigo ressalta a necessidade de reavaliar criticamente o papel dessas representações na formação das percepções sobre a identidade brasileira.

[palavras-chave] **Livros de trajes. Trajes Brasileiros. Biblioteca de Trajes Lipperheide. Estereótipos visuais. História do vestuário.**

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Introduction

The Lipperheide Costume Library – Fashion Image Collection (Lipperheidesche Kostümbibliothek – Sammlung Modebild)³, housed today at the Art Library (Kunstbibliothek) at Staatliche Museen zu Berlin, is the most comprehensive collection on dress and fashion in Europe. As visual evidence of European and non-European dress fashions from around 1430 until today, the imagery in the collection alternate between artistic designs and documentary evidence. The collection, which later became a public library, was founded by Franz and Frieda von Lipperheide (1838-1906 and 1840-1896), renowned publishers in the German capital in the second half of the 19th century.

Their work as publishers included publications on arts and crafts, dress history, literary studies and fiction, for whose editorial work they took on different, complementary roles. For this purpose, they built a Europe-wide network of agents and correspondents and employed up to 400 writers and illustrators in Munich, London, Paris and other cities. Frieda von Lipperheide was responsible for publishing and editing the journal *Die Modenwelt. Illustrierte Zeitung für Toilette und Handarbeiten* (Fashion world. Illustrated newspaper for toiletries and handicrafts), which was published from October 1st, 1865, in the first year of the founding of the Lipperheide publishing house (Verlag Lipperheide, 1865-1936). The Journal included fashion items and descriptions of international, especially Parisian fashion styles, illustrated by wood engravings created in the publisher's own printing studio, as well as sewing patterns. The highly successful journal continued to appear until 1936 and formed the basis for the publishing house's solid financial foundation. The joint publishing venture of Franz von Lipperheide and the painter, illustrator and art writer August von Heyden, the *Blätter für Kostümkunde. Historische und Volks-Trachten* (Journal of Costume Studies. Historical and traditional costumes), published between 1874-1891, is also worth mentioning.

Franz and Frieda von Lipperheide also devoted themselves to art patronage and to building a collection of visual imagery of dress history, as well as primary and secondary vestimentary sources such as books and magazines as well as textiles.

This study will single out, identify and analyze representations of Brazilian dress inside the Lipperheide Collection, considering them markers of national identity as seen through the eyes of European illustrators. The earliest and most notable sources in this collection are the early modern costume books, covering the 16th to the 19th century. These costume books, produced during the European colonial expansion, played a crucial role in shaping the perception of Brazil. While they purported to document the diversity of dress traditions and convey national identities, they often reinforced stereotypes, perpetuated a European-centric perspective and shaped the depiction of Brazil in European costume books. Hence, these works are of great relevance to Brazilian fashion researchers. By examining costume books in the Lipperheide collection, we assess how visual representations were constructed, often without direct observation of their subjects.

This paper is part of a broader research that is interested in understanding how these representations, broadly discussed in the context of travellers' accounts and historical books, can be analysed within the field of costume books. The intent on these pages is to highlight a group of works that depict Brazilian attire, to reiterate how visual stereotypes of

³ Staatliche Museen zu Berlin: Lipperheide Costume Library. Available in: <<https://www.smb.museum/en/museums-institutions/kunstbibliothek/libraries/lipperheide-costume-library/>>. Accessed: 21 ago. 2025.

Brazilian dress can also be found in costume books together with the aim of broadening the knowledge about imagery that compose the Lipperheide costume collection.

Highlighting a selection of works depicting Brazilian attire in 16th to 19th costume books gathered in Franz and Frieda von Lipperheide's collection, we do not perform an extended critical analysis, but rather try to map the iconosphere⁴ of costume illustrations of Brazilian dress, where visual constructions of identity were often infused by previous representations, a factor that furthered the dissemination of stereotypes. This article contributes to broader discussions on dress history, visual culture, and colonial iconography. It also views the encyclopedic approaches through the lens of Franz and Frieda von Lipperheide, who preserved and catalogued historical dress sources and by doing so also documenting a historiography of dress images.

1. Genesis of the Lipperheide Collection and Costume Library

Franz and Frieda von Lipperheide became pivotal figures in the late 19th-century cultural landscape of Berlin. The economic boom, the development of a bourgeois culture of collecting, as well as the first heyday of dress history studies in the 19th century are the cultural contexts in which museums emerged and in the light of which the Lipperheide activities are to be seen.

From the middle of the 19th century onwards, the cultural and political environment for collectors and museums in Berlin had changed fundamentally: aristocratic collections were being dissolved and a rising class of merchant collectors began to present their holdings to the public. Forms of presentation, including museum concepts, were debated, as were the forms of art history teaching at universities. Factors that positively favored the culture of collecting in Berlin in the second half of the 19th century included the rising, financially stronger middle classes. The so-called economic bourgeoisie converted their economic capital into cultural capital and their identity was closely linked to their participation in the cultural life of the city.

Franz and Frieda, Baron and Baroness von Lipperheide are a representative example of this. They wrote an international success story with their publishing activities, recognizing the commercial potential of fashion and costume-related publications. The language of clothing, its social signalling as well as the material and technical characteristics were seen as documents of one's own cultural practice.

Their publishing house, "Verlag von Franz Lipperheide", was founded in 1865 and was based in Victoriastraße 12 in Berlin. It was the start of the journal *Die Modenwelt* (Fashion World), which in 1874 became *Die Illustrierte Frauenzeitung* (Illustrated women's magazine).⁵ *Die Modenwelt* very soon reached a very high number of subscribers and was published in Dutch, English, Danish, Swedish, French, Italian, Spanish, Portuguese, Russian, Polish and Czech. The Portuguese edition was known as *A Estação: Jornal ilustrado para a Família* in its Brazilian edition, included 24 issues and 14 patterns and was published twice a year via the publishing house H. Lombaerts & Com. in Rio de Janeiro (Suriani Da Silva, 2008, p.67-88).

⁴ The concept of iconosphere, primarily developed by the French philosopher Jean Wahl (1955), explains the environment of visual images and representations that surround and shape human perception, communication, and culture across different historical and social contexts (Di Monte, 2018).

⁵ The journals promoted the craft of dress and accessory making and were accompanied by the publication of pattern books. In a very short time, the magazine reached high circulation figures – the 25th anniversary edition counted 440,000 readers – and international distribution in a total of twelve languages.

Frieda von Lipperheide's role in the publishing house was highlighted by Rasche (1999, pp. 24-48). The practical and well-founded explanations, for which mainly Frieda von Lipperheide was responsible, were very well received; the publishing and collecting activities complemented each other and enabled a well-founded expertise through observation and practical experience. Contemporaries praised the publisher's connoisseurship.⁶

The publications for which Franz von Lipperheide was responsible differ from those mentioned above in terms of their execution and readership: they are less practically orientated and can be seen more as encyclopedic works. The editors of the *Blätter für Kostümkunde*, Franz von Lipperheide and August von Heyden, paid great attention to historical detail.⁷ Despite a careful attempt to reconstruct historical dress accurately - for example by basing their illustrations and descriptions on genuine historical objects and other pictorial sources - these illustrations too generated visual worlds, much like the early modern costume books, which did not always withstand scrutiny regarding their authenticity. In doing so, they likewise played an active role in the media dissemination of region-specific stereotypes and in advancing visual narratives typical of the 19th century. Even though the *Blätter für Kostümkunde* did not include depictions of Brazilian dress, they did follow the same principle of perpetuating previous representations and in some cases contributed to the construction and distribution of stereotypes.

Costume studies, as they were called at the time, experienced a heyday in the first half of the 19th century as part of the search for cultural identity and heritage. Among the most significant and comprehensive contributions to the field are several publications from the mid- to late 19th century. Jakob von Falke's *Die deutsche Trachten- und Modenwelt: ein Beitrag zur deutschen Culturgeschichte* (Leipzig, 1858) represents a foundational work in the depiction and study of German dress and fashion history. Hermann Weiss's *Kostümkunde: Handbuch der Geschichte der Tracht, des Baues und des Geräthes der Völker des Alterthums* (Stuttgart, 1860) offers an extensive overview of dress, architecture, and material culture of ancient civilizations. Falke's later work, *Costümgeschichte der Culturvölker* (Stuttgart, 1881), further broadens the scope to include dress history of various cultural groups. These publications continued to be popular in the second half of the 19th century and Franz von Lipperheide himself describes them as being an inspiration for the *Blätter für Kostümkunde*. In their publication von Lipperheide and von Heyden sought to record, catalogue and describe the world of historical dress and costume.

The language of clothing, its social signalling as well as the material and technical characteristics were seen as documents of one's own cultural practice, supporting an identity-forming cultural historiography. They utilised their collection of objects as well as the reference library for their own publishing activities. A 17th century Spanish chasuble from Frieda's textile collection, for example, was measured, a pattern created and published in 1896 in *Plattstickerei* (Flat Embroidery) as part of the *Decorative Kunst Stickerei* (Artistic Embroidery edition).⁸ From their collection also a

⁶ Frieda's extensive textile collection is not part of today's Lipperheide Costume library. Instead it was sold by Hugo Helbing on October 25th-30th in an auction in Munich (Helbing, 1909).

⁷ See: Lipperheide; Heyden, 1874-1891; Lipperheide, et al., 1890; Wagner, 1999; Mayerhofer-Llanes, 2006; de Günther, 2022. As regards the idea of authentic reconstructions of dress in the *Blätter für Kostümkunde* see de Günther, 2022, p. 48-68.

⁸ LIPPERHEIDE, Frieda von. *Decorative Kunst Stickerei 3. Goldstickerei, 4. Plattstickerei, 5. Netzstickerei*. Berlin: Lipperheide, 1896, here Vol. 4: Plattstickerei, Appendix F, No. 1-9 and p. 1, Image 1-2.

number of prints, drawings and paintings served as reference material for the publication *Blätter für Kostümkunde*⁹. At the same time, Franz and Frieda von Lipperheide already sought to make their extensive collection available as a reference collection for artists, artisans and researchers.

The Lipperheide collection, consisting of a diversity of sources and accumulated over nearly 30 years, was first opened to the public as an integral part of Franz and Frieda's living space in Potsdamer Straße above the floor that housed the publishing company. In a letter dated 7 March 1890 Franz von Lipperheide offered their vast collection of vestimentary sources to the Emperor Wilhelm II.¹⁰ The donation was tied to the requirement of a permanent presentation, for which the Kunstgewerbemuseum (Museum of Applied Arts) was to provide space. The decision was made to build an extension adjacent to the Martin-Gropius-Bau, to accommodate for the Lipperheide Costume Library as well as Kunstgewerbemuseum's libraries¹¹. Opened in autumn 1905 the holdings were described as follows:

I. Paintings: 686 oil paintings, almost all of them family portraits from the 16th to 19th centuries; 200 miniature portraits, wax paintings etc.

II. Single sheets: 2750 hand drawings; 23750 engravings, woodcuts and lithographs; 2580 photographs.

III. Books: 45 manuscripts; 4000 printed works in 5560 volumes.

IV. Almanacs: 126 almanacs in 840 volumes, beginning with the year 1740; with fashion prints since 1776.

V. Magazines: 185 fashion magazines in 1620 volumes with around 60,000 fashion prints, beginning with the year 1777; 30 illustrated newspapers of general content in 410 volumes, 25 magazines for art and trade in 155 volumes.¹²

⁹ For examples see de Günther, p. 52–53, 59–62.

¹⁰ At the time of writing the letter to the emperor his collection comprised 675 oil and other paintings 115 miniatures, 1250 drawings, 14,918 engravings, 1378 photographs, 2997 books with 4428 volumes, 101 calendars and almanacs with 569 volumes, 144 fashion magazines and 59 fashion figures (de Günther, 2022, p. 94–95). The deed of donation was signed by Franz and Frieda von Lipperheide on 19 March 1892. The last entry in Franz von Lipperheide's travel expense books for the collection of paintings is recorded on 22 June 1892; for the same year, the Imperial Ministry of Finance accepted the donation of the Lipperheide costume library including paintings, drawings, prints and many primary and secondary vestimentary sources by legal act.

¹¹ It was only until 1934, that the Lipperheide Costume library was made accessible on these premises. After the Stasi claimed the premises for itself, the Collection had to move and only reopened after the war in a divided city.

¹² "Der gegenwärtige Bestand unserer Sammlung ist folgender: I. Bilder: 686 Ölbilder, fast durchweg Familien-Portraits des 16.-19. Jahrhunderts; 200 Miniatur-Bildnisse, Wachsbilder u. dgl.. II. Einzelblätter: 2750 Handzeichnungen; 23750 Kupferstiche, Holzschnitte und Lithographien; 2580 Photographien. III. Bücher: 45 Handschriften; 4000 gedruckte Werke in 5560 Bänden. IV. Almanache: 126 Almanache in 840 Jahrgängen, beginnend mit dem Jahre 1740; mit Modekupfern seit 1776. V. Zeitschriften: 185 Moden-Zeitungen in 1620 Jahrgängen mit etwa 60000 Modenkupfern, beginnend mit dem Jahre 1777; 30 illustrierte Zeitungen allgemeinen Inhalts in 410 Jahrgängen, 25 Zeitschriften für Kunst und Gewerbe in 155 Jahrgängen." See: LIPPERHEIDE, 1896–1901, p. IV–V.

The original Lipperheide collection, including large-format paintings, forms the basis of today's library, which continues to be expanded with textual sources and images. Today it is maintained as part of the collections of the Kunstbibliothek Berlin (Art Library) as part of the *Staatliche Museen zu Berlin*.

2. Picturing the Other: Brazilian Dress in the Lipperheide Costume Library

The Lipperheide collection, as we have seen, was deeply rooted in the 19th century bourgeois and educational context. The Lipperheide library catalogue, devised as early as 1889 and revised in 1901¹³ and 1965¹⁴, documents the available sources on the history of dress, customs, theater, military and sports and has sections on etiquette, dress codes, caricatures and mockery¹⁵. The classification of geographical locations is approached from a decidedly Eurocentric perspective. While the European nations and territories are strongly subdivided in the library catalogue, what is considered the "Others" has more generalized headings and, for example, books from Africa, America and Oceania are grouped in the same category. It lists a selection of books concerning the Americas in general and more specifically South and Central America. Among the regional categories, South America is represented under the category *Mb - Amerika. Allgemeine und zusammenfassende Werke*, and specifically Brazil under the category *Md - Mittel und Südamerika*, totaling 44 works.

Among the literary works of significance, the following may be highlighted: Johannes de Léry and Theodor de Bry's *Americae tertia pars Memorabile*, published in Frankfurt in 1592, which includes some of the most famous European depictions of Indigenous Brazilians; Johan Nieuhof's *Gedenkweerdige Brasiliaense Zee- en Lant-Reize*, published in 1640, a seminal work in the European documentation of Brazil during the Dutch colonial period; Hernán Cortés' *Historia de Nueva España*, edited and annotated by Francisco Antonio Lorenzana in 1770, a historical document that provides insights into the early colonial period in the Americas; *Reise in Brasilien*, from Spix and Martius (1823-1831), based on the authors' expedition to Brazil between 1817 and 1820 sponsored by the King of Bavaria and one of the most comprehensive accounts of Brazilian flora, fauna, and Indigenous cultures; *Voyage pittoresque dans le Brésil*, from Johann Moritz Rugendas, published in 1835, whose vivid and romanticized depictions of Brazilian landscapes, people, and customs with his illustrations of Indigenous and Afro-Brazilian dress were widely circulated and influenced European perceptions of Brazilian identity; and Henry Chamberlain's *Views and Costumes of Rio de Janeiro*, which was published in Brazil in 1943 under the title *Vistas e costumes da cidade e arredores do Rio de Janeiro em 1819-1820*, a publication that draws inspiration from the watercolours of figures in Rio de Janeiro from Joaquim Cândido Guilhobel (1787-1859).

¹³ LIPPERHEID, Franz Von. *Katalog der freiherrlich von Lipperheide'schen Sammlung für Kostümwissenschaft*. Berlin: Verlag Franz von Lipperheide, 1896-1901.

¹⁴ NIENHOLDT, Eva; WAGNER, Gretel. *Katalog der Lipperheideschen Kostümbibliothek*. 2., revised edition. Berlin: Mann, 1965, p. XIII-XVIII.

¹⁵ The library organisation distinguishes between a chronological order (A-Cm), a geographical arrangement since the 16th century (D-Me), single elements of dress (N-Nh), class-specific dress (O-Ph), militia (Q-Rc), occasion-related and ceremonial dress (S-Xf) and miscellaneous (Y-Z), including business and trade, as well as periodicals.

These books, the majority of which are illustrated, encompass a body of work recognized and analyzed by Brazilian authors¹⁶, but besides that, it is also worth pointing to some more unknown works, for example *Costume of South America* (1828), published in London by Engelmann, a significant work featuring 16 hand-colored lithographs that depict the diverse attire of South American peoples; and the ethnographic work published in Berlin by Max Uhle (1889-1890), called *Kultur und Industrie südamerikanischer Völker*, with engravings based on the collections in the Museum of Ethnology in Leipzig, providing detailed descriptions and illustrations of South American Indigenous cultures, including their clothing and adornments.

However, we focus on a different subset of the book collection, namely the so-called costume books from the 16th to the 19th century, classified under the section “General Costume Books” (*Allgemeine Trachtenkunde*). Emerging during the early modern period, these works were deeply intertwined with European colonial expansion, scientific curiosity, and artistic conventions. They often claimed to provide an “authentic” portrayal of foreign cultures but were, in many cases, based on secondhand descriptions, artistic imagination, or copied illustrations from earlier sources.

These images reinforced colonial ideologies. From the 16th century onward, the practice of image circulation—through appropriation, copying, and referencing—became central to print production and costume books formed a self-referential corpus. Carvalho (2018) argues that these books not only satisfied European curiosity but also served as tools for cultural self-reflection and colonial justification, revealing the contradictions in European perceptions of the “Other.”¹⁷ The representation of Brazilian dress reflects the broader tendencies of European visual culture: exoticization, stylization, and selective documentation.

Images of the “New World” began to spread alongside the popularization of firsthand watercolor manuscript books, cartography maps and later dissemination of printed engravings. Johann Froschauer’s 1505 engraving for Amerigo Vespucci’s *Mundus Novus*, published in Augsburg, is the earliest known European depiction of the New World (Piqueira, 2020). The image depicts a group of Indigenous people, wearing feathered garments, in a setting where couples who are kissing share a meal with parts of a human body, indicating cannibalistic habits.

The visual arrangement of people wearing skirts, headdresses, bracelets, and anklets adorned with feathers — within societies portrayed as sinful and cannibalistic — reflects exoticist stereotypes that came to define the American continent. These images, circulating since the 16th century — as noted by Stephanie Leitch (2010) — were created by artists like Hans Burgkmair and Daniel Volkert and fueled widespread public curiosity.

¹⁶ Noteworthy here is Sadlier’s research (2016), which analyses cultural representations and stereotypes of Brazil in literature and the arts, exploring how the country was symbolically constructed by foreigners and by itself; and Piqueira (2020), who investigates the impact of the arrival of printing on the formation of stereotypes of Brazil’s inhabitants. Both books discuss, from different perspectives, the construction of imaginaries about Brazil.

¹⁷ In her publication, Carvalho (2018) examines how Renaissance costume books, such as those François Desprez (1562), Hans Weigel/Jost Amman (1577), and Cesare Vecellio (1590/1598), depicted non-European peoples, particularly American Indigenous, reflecting cultural encounters and contemporary stereotypes and highlighting how these publications blended realistic descriptions with fantastical or moralizing elements.

The most famous 16th-century Brazilian imagery was created by the German explorer Hans Staden (c.1525–1576), who stayed in Brazil from 1547 to 1554, was held captive by the Tupinambá for nine months, and later published his account with text and woodcuts in 1557, titled *Wahrhaftige Historia*. These images gained more popularity through the hands of the Belgian illustrator Theodore de Bry (1528-1598) in *America Taertia Pars*, creating what would later be called the *Tupinambatization* effect¹⁸, which describes how images of these indigenous peoples became emblematic, serving as a generalized representation of Brazilians, Mexicans, Peruvians, and their diverse indigenous groups.

The Tupinambá are depicted, as well as in the illustrations of *Mundus Novus*, wearing elaborate feathered items, and a recurring theme is the depiction of scenes showing them preparing or consuming human flesh, as well as other action-oriented scenes, such as dancing or hunting. This imagery, central to the “Tupinambatization” effect, portrayed Indigenous Brazilians as both fascinating and fearsome, captivating the European imagination. While Staden’s original woodcuts were based on his firsthand experiences, de Bry’s engravings introduced elements of European artistic conventions, such as Renaissance-inspired anatomy and composition, blending observation and imagination. This underscores how European artists relied heavily on accounts and the limited number of images produced during expeditions to construct representations that captivated the imaginations of the nobility, ecclesiastical authorities, and the broader public.

Within the rise of print culture in Europe, engravings, maps and book illustrations constructed a superficial image of Brazil and the American continent. These images played a crucial role in shaping Western visibility, serving as instruments of colonial power by categorizing and organizing diverse groups under the guise of scientific exploration (Mirzoeff, 2011). Simultaneously, they influenced how the inhabitants of these territories came to perceive themselves — both through colonial imposition and the internalization of these imposed representations. That is why we are interested in delving deeper into the illustrations of so-called Brazilian dress found in costume books from the Lipperheide Collection.

From a total of 190 books listed in the book collection under the section early modern general costume books, a sample of 22 books containing approximately 100 illustrations with titles and names directly linked to Brazil¹⁹ were found. All books on the table below feature information taken from the library’s physical catalogue, as well as their registration codes (Aa-Ad), updated more recently with the addition of the term “R-Lipp”. Although the library catalogue spans from the 16th to the 20th century, this article only covers books up to the 19th century, since the collection was formed at that time and donated in 1905²⁰.

¹⁸ Lestringant (2006) in his article ‘*O Brasil de Montaigne*’, uses the term coined by anthropologist William Sturtevant to describe a phenomenon of visual contamination of Tupinambá indigenous traits among various American ethnic groups.

¹⁹ Although Brazil shares with regions such as India, the Caribbean and North America a common European-imposed imaginary, the name ‘Brazil’ had already been established by the 16th century during the colonial era, thanks to the *pau-brasil* (*Caesalpinia echinata*), a valuable red wood found locally and used for dyeing. Similarly, the term ‘Tupinambá’ gained prominence through the adventures of Hans Staden, followed later by the widespread use of ‘Amazon’.

²⁰ All the books listed in the table were included in the catalogue from 1896 to 1901, with the exception of R-Lipp Aa 1 and R-Lipp Aa 40.

FIGURE 01 - TABLE OF BOOKS CONTAINING ILLUSTRATIONS
ABOUT BRAZIL IN THE LIPPERHEIDE COLLECTION

Lipp Code	Short Title	Author	Year	Origin
R-Lipp Aa 1	Trachtenbuch	Weidtz, Christoph	1530–1540	Augsburg
R-Lipp Aa 3	Abconterfaittung allerlei Ordenspersonen (...)	Heldt, Sigmund	1560–1580	Nürnberg
R-Lipp Aa 6	Recueil de la diversité des habits (...)	Desprez, François	1567	Paris
R-Lipp Aa 14	Habitus Praecipuorum Populorum	Weigel, Hans; Amman, Jost	1577	Nürnberg
R-Lipp Aa 18	Omnium pene Europae, Asiae, Aphricae atque Americae gentium habitus	De Bruyn, Abraham	1577–1581	Antwerpia
R-Lipp Aa 20	Trachtenbuech. Darinnen viller Volckher vund Nationen Claidung (...)	—	1580	Augsburg
R-Lipp Aa 40	Trachtenbuch	—	1600	Deutschland
R-Lipp Ab 3	Neue Summarische Welt Historia (...)	Moseman, Hermann Fabronius	1612	Schmalkalden
R-Lipp Ac 1	Neu-eröffnete Welt-Galleria (...)	Clara, Abraham a Sancta; et al.	1703	Nürnberg
R-Lipp Ac 4	Habillemens De Plusieurs Nations (...)	Van Der Aa, Pieter Boudewyn	1720	Leide
R-Lipp Ac 5	Neu-eröffnetes Amphitheatrum (...)	—	1722–1728	Erfurt
R-Lipp Ac 6	Neu-eingerichtete und vermehrte Bilder-Geographie (...)	Martini, Johann Jacob	1738	Erfurt
R-Lipp Ac 9	Raccolta di stampe, che rappresentano, figure, ed abiti di varie Nazioni (...)	Viero, Teodoro	1783–1791	Venetia
R-Lipp Ac 10	Costumes civils actuels de tous les peuples connus (...)	Grasset de Saint- Sauveur, Jacques	1784	Paris
R-Lipp Ac 11	Encyclopédie des Voyages (...)	Grasset de Saint- Sauveur, Jacques	1796	Paris
R-Lipp Ad 7	Il costume antico e moderno o storia del governo (...)	Ferrario, Giulio	1815	Milano
R-Lipp Ad 16	Vollständige Völkergallerie (...)	Goedsche, Friedrich Wilhelm	1830–1839	Meissen
R-Lipp Ad 25	Moeurs, Usages Et Costumes De Tous Les Peuples Du Monde (...)	Wahlen, Auguste	1844	Bruxelles
R-Lipp Ad 26	Usi e costumi sociali, politici e religiosi di tutti i popoli del mondo (...)	Dally, N.	1844–1847	Torino
R-Lipp Ad 34	Usi e Costumi di tutti i popoli dell'universo (...)	Borroni e Scotti	1862	Milano
R-Lipp Ad 36	Le Monde en estampes (...)	Bédélet, Léonie; Müller, Elisabeth	1858	Paris
R-Lipp Ad 52	Le Costume historique (...)	Racinet, Auguste	1888	Paris

REFERENCE: Created by the authors, 2025 based on Nienholdt; Wagner, 1965.

3. A Walk-through Representations of Brazil in Costume Books

3.1 Between the 16th to the 18th Centuries: Establishing Visual Stereotypes

The most notable manuscript costume books from the late 16th/early 17th century in the Collection are the *Trachtenbuch* by Christoph Weiditz (1530-1540), by Sigmund Heldt (1560-1580), and two unknown authors (1580; 1600). Costume books with engraved illustrations are by authors such as François Desprez (1567), Hans Weigel (1577) and Abraham De Bruyn (1610). The latter are considered to form the canons of the historiography of costume (Cumming, 2004; Hage Soares, 2023).

The *Trachtenbuch* by Christoph Weiditz, the oldest recorded manuscript costume book²¹, contains images of Indigenous individuals brought to Spain by the Spanish explorer Hernán Cortés to be presented to the king.²² Weiditz depicts a total of 13 Indigenous figures, including *Indian Woman* (*Indianischer Frau*), *Indian Man* (*Indianischer Mann*) in feathered cloaks, *Indian Chief* (*Indianischer Häuptling*) holding a feathered fan, and others figures²³ with objects such as jars and engaging in activities with balls, stones, and wooden poles (Weiditz, 1530-1540, p.1-13). The images reveal contradictions, as there is no consensus on the origin of the Indigenous peoples depicted, with both Aztec and Brazilian natives included. However, they played a key role in shaping visuals by establishing a visual template for “noble” Indigenous costumes, likely because these images were reportedly based on direct observation (Satterfield, 2007).

An example of this is Sigmund Heldt’s *Trachtenbuch*, which includes two reproductions of Weiditz’s images, such as Indigenous people lying down playing with wooden poles (Heldt, 1560-1580, p.374-375). In the 1580s *Trachtenbuech* by an unknown author, five pages featuring images of Brazilians are found, three of which are copies of Weiditz’s depictions of Indigenous people playing with stones and wood (*Trachtenbuech*, 1580, p.30, 31, 34). The two additional pages, titled *Noble Brazilians* (*Ein vornehmer Brasilianer*) blend with a different visual imagery, relatable to Theodore de Bry’s representations of Tupinambá people, being adorned with circular feather accessories covering their lower bodies. In one image, a man holds a bow and arrows, while in another, a woman holds a baby or wears a cloak and a feathered standard. The title hints at how feathers became a visual marker of both exoticism and nobility.

²¹Created between 1530 and 1540, the original is held at the *Germanisches Nationalmuseum Nürnberg*, with a facsimile copy in Berlin collection.

²²From the mid-fifteenth century abducting non-European foreigners on expeditions and bringing them home formed part of not only exploiting forced labor but also so called ‘live ethno-exhibitions’. See: ABBATTISTA, 2013.

²³With titles such as *Indigenous American with wooden drinking cup* (*Indianer mit hölzerner Trinkkanne*); *Indians playing ball* (*Indianer beim Ballspiel*); *Indians playing Mora and stone catching* (*Indianer beim Mora- und Fangsteinchen-Spiel*); *Indian with his weapon* (*Indianer mit seiner Wehr*); *Indian performance with a wooden block* (*Indianische Vorführung mit einem Holzklotz*).

Another early example of the Tupinambazation effect can be traced in François Desprez engravings in *Recueil de la diversité des habits* (...), published between 1562 and 1567. Featured are *The Brazilian women* (*Le Bresilienne*), *The Brazilian Man* (*Le Bresilien*), both with the characteristic of the Tupinambá iconography. While the man uses a bow and arrow with a headdress and feathered round object resembling a shield, the woman holds a baby resembling christian Madonnas of the Renaissance. Desprez also draws *La Nictorienne* and *Le Nictorien*, who are characters from the city of Niterói, a city that today forms part of the metropolitan region of Rio de Janeiro (Desprez, 1567, p.152-154), the only ones without indigenous attire, but with a tunics and head coverings with a moorish accent.

Within the group of German engraved costumes books, *Habitus Praecipuorum Populorum* (...) stands out. It was published in 1577 by Hans Weigel with drawings by Jost Amman, including three depictions of Brazilians: *Inhabitants of Brazil or Peru* (*Einwohner Brasiliens oder Perus*), *Armed man from Brazil* (*Bewaffneter Mann aus Brasilien*), and *Woman with feather cloak* (*Frau mit einem Feder-Umhang*). (Weigel, 1577, p.181-183).

Another German work is by Abraham De Bruyn, published between 1577 and 1581, *Omnium pene Europae, Asiae, Africae atque Americae gentium habitus*. The illustration n.58 contains 12 figures from various origins. Two of them are titled *Indian woman with husband, in America* (*Indica mulier cum viro, in America*), clearly drawing inspiration from François Desprez's images. Another figure, titled *Noblewoman of America* (*Nobilis foemina in America*), resembles the female representation by Weiditz. Next to her is the illustration *Athabalippa Rex ultimus Americae*, which represents the so-called last king of the Americas, Athabalippa, a depiction of a Peruvian king that circulated as an engraving (Bruyn, 1610, p.58).

Published in 1600, yet another *Trachtenbuch* (costume book), attributed to an unknown author, has an extensive group of illustrations that are said to be of Brazilian origin. Illustrations notably influenced by Weiditz include *An Indian Couple* (*Ain Indianisch par folck*), *Indian Man* (*Indianische mann*), *Indian Costume* (*Indianische tracht*), and *Thus, the Indians play ball* (*Also spilen die Indianer den Ball*) (*Trachtenbuch*, 1600, p.192-193; 201; 207-211).²⁴

During the 17th and 18th centuries, books contributed to the persistence of exotized and stylized portrayals of Brazilian dress. During the 1600's, apart from the limited number of six books in this category, traces of Brazilian dress can also be found in Hermann Fabronius Moseman's *Neue Summarische Welt Historia*. This work introduces the *American in Peru* (*Americaner in Peru*), depicted wearing a garment with a feathered accessory that resembled the iconography and titles of earlier representations of Indigenous Brazilians, such as those by Desprez or De Bruyn (Fabronius, 1612, p.28).

²⁴ Other illustrations blend fantastical elements associated with the so-called Indies people and include *Brazilian Costume* (*Presillianische tracht*), *The King in Brazil* (*Der König in Presillia*), *Brazilian Female and Male Costume* (*Presilianische tracht weib und mann*), *Indigenous Costume. Similar in Brazil* (*Indianische tracht. Dergleichen in Presillia*) and *The King on the battlefield in Brazil* (*Der König zu Felt in Presillia*).

In the 18th century, five books containing illustrations relevant to this research, reflect the continued propagation of the Brazilian Indigenous figure. Originating in the manuscript and engraved books of the 16th century, these representations reinforced preconceived notions of Indigenous Brazilians through this stylized imagery.

Of particular note is the work *Neu-eröffnetes Amphi-theatrum* (1722), which features figures such as the *American* (*Americaner*), the *Brazilian* (*Brasilianer*), an *Inhabitant of the Land of the Amazons* (*Ein Wohner im Land der Amazonen*), and a *Queen* (*Eine Königin*). (*Neu-eröffnetes...*, 1722, p.13-27).

The *Brasilianer* figure, closely related to an image drawn by Desprez in the 1560s, reappears unchanged in *Neu-eingerichtete und vermehrte Bilder-Geographie, von Europa, Asia, Africa und America* (Martini, 1738, p.522). Its features later influenced the 18th-century engraving *Man of Brazil* (*Uomo del Brasile*), published in *Raccolta di 126 Stampe* by Teodoro Viero (1783–1785, p.399).

As early as 1703, Abraham a St. Clara's *Neu-eröffnete Welt-Galleria* features *A West Indian King* (*Ein West-Indianischer König*) and *Dancing West Indian Queen* (*Tanzende West-Indianische Königin*), depictions that exemplify the already common blending of fantasy and reality in representations of Indigenous figures and noble roles. These portrayals incorporate elements such as feathered costumes, draped fabrics, weapons, and wooden staffs. (Clara et al., 1703, p.99–100).

To support the discussion of the aforementioned images, a series of visual boards has been created and is presented below.²⁵ In Figure 2, at the top, we see two of Christopher Weiditz's images from his manuscript book, *Indian Woman* and *Indian Man*, and how they influenced the representation of costume in works such as Hans Weigel's, as well as in later costume books—for example, the one published in 1600, visible in the upper right corner of the image. At the bottom of the image, we see elements that demonstrate the influence of the so-called Tupinambá costume in early costume books. This influence is visible in François Desprez's conception, followed by Hans Weigel's interpretation, and the 1580 depiction in one of the manuscript costume books of the same stereotypical couple, leading on the right to the image of the the *Brasilianer* in *Neu-eröffnetes Amphi-theatrum* (1722).

²⁵ Most of the images are not from editions found in the Lipperheide library; They are from other digital collections, due to the ease of using high-quality images from pre-existing collections for the article. The origin of the image will be presented in brackets on the image caption.

FIGURE 2 - UPPER PART: THE INDIAN WOMAN AND INDIAN MAN FROM CHRISTOPHER WEIDITZ, HANS WEIGEL'S WOMAN WITH FEATHER CLOAK AND AN INDIAN COUPLE ON THE 1600'S TRACHTENBUCH. LOWER PART: THE REPRESENTATION OF A BRAZILIAN COUPLE IN FRANÇOIS DESPREZ, HANS WEIGEL'S INHABITANTS OF BRAZIL OR PERU, 1580'S TRACHTENBUECH AND THE BRASILIANER FROM NEU-ERÖFFNETES AMPHITHEATRUM (...).



REFERENCE: Weiditz, 1530 (Germanische Nationalmuseum); Weigel, 1577 (Staatlichen Kunstsammlungen Dresden); *Trachtenbuch*, 1600 (ReFa Catalog); Desprez, 1567 (BnF - Gallica); Weigel, 1577 (Staatlichen Kunstsammlungen Dresden); *Trachtenbuech*, 1580 (ReFa Catalog); *Neu-eröffnetes Amphitheatrum*, 1722 (Internet Archive).

It can be said that these images, especially those in the upper part, were influential in shaping the concept of a noble Indigenous costume that spread through costume books from the 16th century onwards. This established an iconography centered around feathered cloaks— items that caught the attention of European explorers during their colonisation efforts and later became luxury objects. This is evidenced by the presence of feathered cloaks, especially Tupinambá, in collections from countries such as Denmark and Italy.²⁶ The images in the lower part, reflect values of European origin, such as the portrayal of the female genitor role of a Madonna who is always depicted carrying a child, combined with the vision of the Indigenous Brazilian warrior, who also wears feathered accessories. These differ from those represented by Weiditz but similarly influenced the European imagination.

²⁶ In Italy, the Pinacoteca Ambrosiana has an item of a tupinambá cloak, dating back to the late 16th and early 17th centuries, that belonged to Prince Federico Landi and was gifted to the naturalist Manfredo Settala in the 17th century (Ambrosiana, 2019). The National Museum of Denmark has four Tupinambá feather cloaks in its collection. One of these, made of 4,000 red feathers, was recently in 2024 returned to Brazil, leaving three in the museum's collection. Only 11 cloaks of this type are known to exist worldwide, and they are all in European museums. The indigenous artist and activist, Glicéria Tupinambá, has been conducting research on these objects in recent years, and also working with the Tupinambá indigenous community in Olivença, Bahia seeking to create new cloaks in an effort to recover a heritage that has been lost in Brazil (Andrade, 2024).

3.2 Between The 18th and 19th Centuries: A Shift Towards Ethnographic Detail

Between the 18th and 19th century, European artists who traveled to Brazil introduced more detailed and observational depictions of Brazilian dress, providing new visual references. Yet these images were often re-signified through copying in costume books, maintaining earlier stereotypes while adding layers of ethnographic detail.

The “Indigenous dress” propagated by various authors—often depicted with feather skirts and cloaks—came to function as an allegorical representation of the Americas. This is particularly evident in the chapter frontispieces of costume books, where such feathered attire is used as to symbolize the continent, as seen, for instance, in the *Cosumes civils actuels de tous les peuples connus (...)* and *Encyclopédie des Voyages (...)* by Grasset de Saint-Sauveur (1784, 1796).

The emergence of new visual references is evident in the 1720 publication *Habillemens de plusieurs nations (...)*²⁷, which includes illustrations such as *Woman from Brazil with their ornaments (Femme de Brezil avec leurs ornemens)*, *Tamoyes or Cannibals in America (Tamoyes ou mangeurs d’hommes en Amerique)*, and *Tepuy Wrestlers Fighting During Festivities (Lutteurs des Tepuyes qui fe battent leurs jours de fête)* (*Habillemens...*, 1720, p.14; 122-123). The illustration *Woman from Brazil with their ornaments* depicts a couple inspired by the work of Albert Eckhout (c. 1610–1665), a painter who traveled to Brazil as part of Johan Maurits’ entourage between 1641 and 1643. To represent what was considered the “Brazilian people”, the engraving draws on Eckhout’s *African Woman* and *Tarairiu Man*, reflecting the blending and generalizations typical of such visual productions, while also incorporating elements from other visual sources.

From the first half of the 19th century, new visual documents began to appear, included the Italian *Il costume antico e moderno* by Giulio Ferrario, which features 19 engravings related to Brazil (Ferrario, 1815, p.40-58), and the German *Vollständige Volker Gallerie*, which contains the largest number of engravings about Brazil, totaling 23 illustrations (*Volständige...*, 1830, p.24-35). These two works contain similar illustrations that blend representations of Indigenous peoples and customs, Brazilian landscapes and occasional urban scenes with multiethnic people. Their imagery is shaped by two primary influences: the watercolors of Carlos Julião (1740–1811), a Portuguese-Italian military engineer, and the work of Prince Alexander Philipp Maximilian zu Wied-Neuwied. The latter’s album *Reise nach Brasilien*, the result of his expedition to southeastern Brazil between 1815 and 1817, became particularly influential (Wied, 1826).

The European reception of travel accounts is also evident in *Moeurs, Usages et Costumes de tous les peuples du monde*, published in Brussels (Loumyer, 1843, s/n) and in its Italian edition, *Usi e Costumi sociali, politici e religiosi di tutti i popoli del mondo* which includes two illustrations: *Maxourounas (Brasile)* and *Botocudi* (Dally, 1844, s/n). The book *Usi e Costumi di tutti i popoli dell’universo* (1856) included three illustrations called *Cuari or Huts of Puris in Brazil (Cuari ossia Capanne de Puris nel Brasile)*, *Chief of the Botocudos (Capo dei Botocudos)* and *Challenge of the Botocudos (Disfida dei Botocudos)*.

²⁷ Similar drawings can be found in *De Nieuwe en Onbekende Weereld [...]* (Montanus, 1671).

This influence of these travels accounts also shaped the engravings in Auguste Racinet's *Le Costume Historique* (1888), considered one of the most renowned costume books. Available in both its first French edition and a later German edition²⁸ in the Lipperheide Collection, the work includes a single engraving dedicated to Brazil, depicting Botocudos and Puri Indigenous peoples along with their artifacts, all drawn from earlier German sources. In addition, a second illustration features an Afro-Brazilian female figure, placed among other Latin American people, representing characters from urban environments and based on portraits influenced by travellers' records (Racinet, 1888, p.76-77).

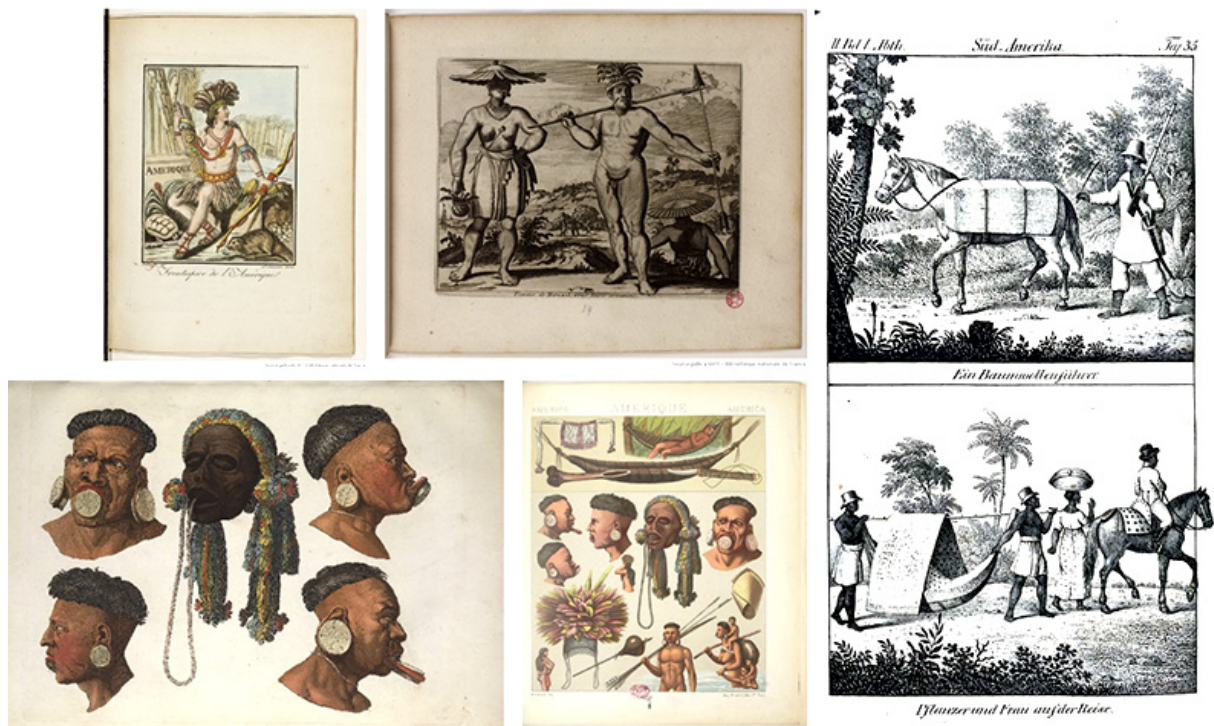
From the eighteenth century onwards, a shift in perspective on Brazil can be observed, marked by a more theoretically grounded and scientifically orientated, largely informed by travellers' accounts. As shown in Figure 3 (upper part section), the representation of Indigenous figures in feathered attire as an allegory of the Americas, is exemplified by the work of Grasset de Saint-Sauveur. In contrast, the image *Woman from Brazil with her ornaments*, copied from Eckhout's work, representing an Afro-Brazilian woman and not an indigenous woman, introduces new visual references associated with Brazil. However, these images remain deeply problematic, as they continue to blend and generalize distinct Indigenous populations. The tendency to generalize—marked by the lack of distinction between different Indigenous groups and the reliance on iconography as cultural identifiers—not only reinforced stereotypes but also had a widespread and enduring impact through printed media. Even Franz von Lipperheide and Franz von Heyden, who emphasized the authenticity and scholarly accuracy of their illustrations for *Blätter für Kostümkunde*, at times perpetuated these stereotypes by heavily relying on historical imagery.

In the lower left section, one of the images from *Il costume antico e modern* (1815), copied from the expedition of Prince Alexander Philipp Maximilian zu Wied-Neuwied, serves as an example of the generalisation and dissemination of imagery related to the so-called Botocudos. This term, derived from the use of *botoques*—wooden or bone discs inserted into the lips and ears as body ornaments—was coined by Portuguese expeditionaries to refer to various Indigenous groups living primarily in the regions of Minas Gerais, Espírito Santo and Bahia. However, the term was generic and did not reflect any form of self-identification, but rather to an external and reductive categorisation imposed by colonisers. The creation of a negative and exoticized image served to imply a sense of 'backwardness'. Adjacent to it, we see how this image of the Botocudo people is reproduced by Racinet in one of the most renowned costume books in the world. Despite this, everyday scenes such as those depicted in *Vollständige Völkergallerie*²⁹, with scenes depicting mixed-race peoples and enslaved Afro-Brazilians, demonstrates greater variety in the representation of the country from the 19th century onward.

²⁸ RACINET, Auguste. *Geschichte des Kostüms: in chronologischer Entwicklung*. 6 vol. Dt. Ausg. / bearb. von Adolf Rosenberg ed. Berlin: Wasmuth, 1888.

²⁹ It merits attention that the illustration in the lower right corner may be considered a copy of an illustration contained in Henry Koster's *Travels in Brazil* (London, 1816), reinforcing the example of how these illustrations traveled throughout Europe.

FIGURE 3 - UPPER LEFT: ALLEGORY OF AMERICA BY GRASSET DE SAINT-SAUVEUR (1784);
 WOMAN FROM BRAZIL WITH THEIR ORNAMENTS FROM VAN DER AA (1720). LOWER LEFT:
 INDIGENOUS FACES REPRESENTED BY FERRARIO (1815) AND LATER BY AUGUSTE RACINET (1888).
 RIGHT: TWO IMAGES OF DAILY SCENES IN *VOLLSTÄNDIGE VÖLKERGALLERIE* (1830-1839).



REFERENCE: Grasset de Saint-Sauveur, 1795 (BnF - Gallica); Van Der Aa, 1720 (BnF - Gallica); Ferrario, 1815 (Internet Archive); Racinet, 1888 (BnF - Gallica); *Vollständige Völkergalerie*, 1830-1839 (photographed by the authors).

As we conclude this overview of 19th-century representations of Brazil in costume books, *Le monde en estampes* (1858) by Elisabeth Müller stands out for its visual on various aspects of urban life and the movement of people, deliberately omitting Indigenous communities and their associated imagery, making room for representations of multiracial people, many of whom are of Afro-Brazilian origin. Unfortunately, the accompanying text includes several problematic statements, such as references to so-called “cannibalism” in Brazil, a theme already outdated by the time of publication. Nevertheless, this visual set presents an interesting compilation of urban Brazilian characters from the 19th century, likely drawing inspiration from travelers such as Rugendas and Debret. One engraving (p.90), for example, depicts six distinct characters in a single scene: *Poultry Merchant* (*Marchand de Volailles*), *Civilized Indigenous Person* (*Charruas civilisé*), *Cattle Merchant* (*Marc. de Bestiaux*), *Laundress* (*Blanchisseuse*), *Milkman* (*Laitier*), and *Grilled Corn Salesperson* (*Marchande de mais grillé*). (Bédelet; Müller, 1858, p.90). The copy held in the Lipperheide collection features colored illustrations, adding depth to their visual appeal. As shown in Figure 4, it serves as an example of the variety of documents that the Lipperheide collection preserves and that are available for research, digitisation and dissemination.

FIGURE 4 - ILLUSTRATION 'BRESIL - AMÉRIQUE DU SUD' FROM THE BOOK
 LE MONDE EN ESTAMPES (1858) BY ELISABETH MÜLLER.



REFERENCE: Bédelet; Müller, 1858 (Lipperheide Kostümbibliothek - Photo: Dietmar Katz).

Final Considerations

The legacy of Franz and Frieda von Lipperheide reflects the intricate relationship between their publishing and collecting activities. As publishers, they established an international success with fashion periodicals like *Die Modenwelt* and works such as *Die Blätter für Kostümkunde*. Their private collection, assembled over the course of three decades and donated in 1905 to the Museum of Arts and Crafts along with the endowment to establish the Lipperheide Costume Library, was systematically organized to serve both artistic and scholarly audiences. As both preservers and producers of visual knowledge, the Lipperheides' legacy embodies the inherent tensions—and often contradictions—between documentation and the reinforcement of colonial stereotypes that characterize many collections from this era.

The study of representations of Brazilian dress in European costume books from the Lipperheide collection reveals a complex interplay between colonial visual culture, artistic conventions, and the inherent tendency to construct simplified and often distorted images of cultural identity. Among the books cataloged under *Allgemeine Trachtenbuch* between the 16th and the 19th century, our research identified 22 volumes containing approximately 100 illustrations related to Brazil. The geographical distribution—comprising ten books

from Germany, five from France, four from Italy, and three from regions such as Belgium and the Netherlands— underscores both the transnational circulation of these representations and the European influence in the emergence of this genre of publication.

While the collection confirms that images of non-European regions constituted a minority within costume book depictions³⁰, those that were included played a disproportionate role in shaping European perceptions of Brazilian identity. From the 16th to the 19th century, these works created lasting images, mostly of Indigenous Brazilians, but also, to a lesser extent, of Afro-Brazilians. These images combined limited firsthand observation with European artistic traditions and preconceptions. The fact that these images have circulated for centuries highlights the power of visual media in shaping cultural perceptions.

Costume books played a pivotal role in constructing and disseminating European perceptions of Brazilian dress. While they claimed to document global attire, they often perpetuated stereotypes rooted in colonial ideologies. By critically engaging with these sources, we can better understand the historical construction of cultural imaginaries and their enduring impact on dress studies.

The Lipperheide collection's significance lies precisely in preserving this complex visual genealogy, allowing us to trace how representations of Brazilian dress were constructed, circulated, and transformed over time. The early depictions, such as those by Christoph Weiditz and François Desprez established visual templates that would be copied and reinterpreted for centuries, often divorcing Indigenous attire from its cultural context. The collection further documents subtle shifts in modes of representation, moving from the speculative and imaginative composites of early works to the increasingly observational approaches characteristic of nineteenth-century publications influenced by scientific expeditions and travel accounts.

The Lipperheide costume books demonstrate how images circulated within a self-referential system, where each new publication borrowed from and reinterpreted earlier works, creating layers of visual meaning that often bore little relation to their original subjects. This makes the collection a resource for understanding the construction of colonial visual knowledge, as well as an archive for contemporary efforts to decolonize dress history, which can be used for study from various national and transnational perspectives within a collection with a worldwide reach. By preserving these problematic yet historically significant representations, the Lipperheide not only allows us to critically examine how visual stereotypes were formed but also to recognize the collection as being part of 19th-century projects of cultural taxonomy and the formation of national identity.

Future research might further look into books from the 20th century, or individual prints and photographs. It could also consider the possibility of exploring how Indigenous

³⁰ In this research, it was observed that when it came to South America, regions such as Rio de La Plata, Peru and Tierra del Fuego were more frequently depicted in costume books, demonstrating the spread of other stereotypes. In fact, there was a greater circulation, especially throughout the 19th century, of images of costumes from Spanish colonies, in part influenced by the *Costumbrismo* movement, which was less representative in Portuguese-speaking territories. The *Costumbrismo* movement, which flourished in 19th-century Spain and Latin America, was a literary and artistic genre focused on depicting everyday life, social customs and regional types with a blend of realism, satire, and moral critique, as described by Raquel Gutiérrez Sebastián (2013). In that context, dress habits were central to portraying types (*tipos*), archetypal figures representing different social strata, professions, and regional identities.

communities today reinterpret or reclaim these historic images, transforming colonial representations into tools for cultural reclamation and self-definition. Lipperheide's materials thus remain essential for scholars seeking to unravel the entangled histories of dress, power, and perception across continents and centuries.

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Acknowledgments

Text reviewer: Susanne Pinheiro Dias (susanpinheiro@gmail.com)