

Welcome:

- Name

- ~~Thank~~ ~~JB~~ Leah

- Title - quote from Q. Victoria - feminine, antithesis of domestic

1847

IMO, the piece of Vic. culture that is most rep. of the ideals & values of the Era is clothing.

at spec. 5 Victorian novels <sup>mentions</sup> spanned the Victorian

1865

1876

1897

(1837-1901) - analyzed the main female

acters as different archetypes (literary character) based on not only their actions and dialogue, but their clothing.

+ expectations of women esp. in clothing

on costume - + Victorian beauty ideals, in addition to literary critique of these characters

why focus on clothing

- "Doubling" of women - each novel focus on 2 main

women as a sort of comparison, working to complicate set archetypes

Wuthering Heights by Emily Brontë, 1847

• Hysterical woman → Catherine Earnshaw Linton

Daughter, Catherine Linton Earnshaw worked to redeem <sup>or</sup> finish her mother's story. Emily Brontë didn't make it easy for us with using all the same names

- definition + background on hysteria in Victorian period

- really only something women could get

- Latin translates - "womb disease" - mental imbalance caused by her womb - travelling through body

- Fix: locking her up in confinement

- protect humanity + other women

- beating herself

• Catherine's character ~~is~~ ascribed to this archetype

+ what led her to her hysteria

+ ideals

• "headstrong" <sup>growing up</sup> - forced into this domestic space, married neighbor

Edgar Linton

love playing on moors

• fighting between two worlds of ① Victorian female domesticity at Thrushcross Grange ② masculine 'wildness' w/ Heathcliff at Wuthering Heights



SLIDE

- Young Catherine - realize ~~and state~~ feminine expectations of being a "proper" Victorian wife

- As her clothing changes, she is expected to change to fit this feminine ideal. Fits until her marriage

o Madwomen"

to notice she's making herself sick - "If only I were sure it would kill him, I'd kill myself."

fragility & delicacy - ~~easy to soil~~, connected w/ childhood <sup>heart</sup> innocence

wear clothing  
similar to the  
portraits of

madwomen taken  
in the (for) by  
by Sgt. Hugh  
Diamond

Men - story finishes + though Cathy, the younger, gets married

hysterical the widress of the Heights - combining 2 worlds

- Archetypes: Angel & Demon - dichotomy is presented through these characters

- domesticity as a wife - loving Rochester

~~feminine jewelry or fine fabrics, even though p wants her to~~

Demon: big & tall, "savage," "1 real race" - Caribbean, mixed race.

clothing of a madwoman - white, loose "sack", dirty, long hair, animalistic sexuality



SLIDE Seems like Jane & Bertha are set in their archetypes.

But - Jane complicates this -

- view Rochester through eyes of the "flesh"
- obsessed w/ looking at him, panting him,
- He replaces her need for religion - above God
- whole other side of Jane - stand up for herself, impassioned, fiery speeches - to her aunt, w/ herself - explaining her need for independence to "flee from temptation" to ~~become~~ become Rochester's mistress, since he's already married.

Runs away from domesticity

- Connection with nature & the physical world, very un-angelic, chooses it over domesticity.
- Finds freedom in nature throughout novel - un-Victorian

How ultimately, she is un-Victorian & how she complicates the set archetypes of this angel/demon dichotomy - more compelling female.

Alice - 1865 - Lewis Carroll

- Super fun - analyzed drawings done by ~~the~~ Punch cartoonist Sam Tenniel included in "Wonderland", Carroll also produced an earlier version called "Alice's Adv. Under Ground" - has his own drawings. Compared both - w/ photographs of Carroll's inspiration for Alice, Alice Liddell, as Lewis Carroll was a photographer. Name Charles Dodgson.

Analyzed 3 sets of pictures:

- ① Photographs of ~~the~~ Alice Liddell as a
- ② Lewis Carroll's drawings of Alice in "Adv. Under Ground"
- ③ Tenniel's drawings in published "Wonderland"

SLIDE

And in each set I noticed a different 'type' being explained - The Dodgson pictures, with ~~the~~ Alice's white, "pure" clothing & focus on her small body and round face, portrayed Dodgson's opinion about the purity & innocence of little girlhood.



## Alice - 1865

- Published by Charles Dodgson under his penname Lewis Carroll
- Diff. chapter - analyzed the drawings of Alice included in "Wonderland" by Punch cartoonist John Tenniel.
- I compared three diff. 'versions of Alice':  
First looked at photographs of Carroll's inspiration for the project, Alice Liddell, that Dodgson himself took.
- These photographs describe an idyllic picture of the innocence of little girlhood - Alice is wearing white, an image of 'purity', w/ a focus on her small body.
- The second set of images was from the first ~~and~~ version of this novel called "Under Ground" that Carroll wrote & illustrated himself.

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- Carroll's drawings of Alice in 'Under Ground' ~~are~~ pictured Alice in clothing very far from ~~the~~ what was in fashion for the time - no crinoline, no corset, loose <sup>long</sup> sleeves. It gives Alice agency over her body & herself as her own authority.
- Tenniel's drawings of Alice showed a girl in a corset, crinoline, apron, and wearing the style of sleeve - with a low shoulder seam that restricted movement - that was popular at the time. Her clothing sets Alice up to be the ideal Victorian woman as an adult.
- In the novel, Alice ~~tries~~ tries to overcome the set archetype of "mother" & "wife" that is laid out for her to fill through educating herself - she constantly references sources where she has heard advice before, she often recites "lines" & "verses" she's learned, but she gets them wrong - and, ultimately, Alice has written this entire novel - b/c, this is her dream - but, her clothing prevents her from becoming anything more than a Victorian woman <sup>Tenniel's drawings</sup> in ~~the~~ <sup>framing</sup>.
- Tenniel's drawings of Alice, & her depiction that follows Tenniel's ideas in the Disney movie - have survived as the ideal Alice. - it's her most "appropriate" form for a Victorian <sup>little girl</sup>

### Daniel Deronda - Eliot, 1876

- diff. upper-class & city-life
- Story starts w/ Gwendolen Harleth, a young, ~~an~~ upper-class girl on the "marriage market" working towards marriage
- Sees marriage as bondage, lack of freedom - neg. opinion of marriage
- Gets married to save her family from financial ruin, which would bring a loss of social status - married Mr. Grandcourt, who promises to give \$ to her family, b/c G. thinks she will be able to "control" him & not have to submit to the archetype of domestic "wife"



- G. learns she can't control G.C. b/c he instead conquers & abuses her, - making her kneel down like a horse
- G. never becomes the "wife" b/c her beauty & her desire to usurp Victorian gender & marriage roles by controlling her marriage, keeps her in the archetype of "manageable girl."
- However - G's ~~real~~ literary counterpart in this novel is a middle- & working-class "Jewess," & ~~she~~ Mirah becomes the ideal marriage prospect & ~~an~~ eventual wife for the title character & member of G's social class, Daniel Deronda.
- Despite Mirah's class & religion, <sup>not idea</sup> she becomes the "angel of the house" through her upholding of traditional Victorian ideals.

unpreferred  
characteristics

### SLIP Upper-Class Clothing

- main characteristics of an UC wife - enjoyed, but displayed her husband's wealth
- Style of clothing in this period was changing - more tightly fitted bodice, less petticoats, more ornate & asymmetrical styles & fabrics
- Novel ~~described~~ described 2 weddings, do some research - Q. Victoria wore white in marriage @ 20 y old

as such as these  
images from the  
Victorian magazine  
'Harper's Bazaar'

### Dracula - 1897 - Bram Stoker

- Read 2 female characters - Mina & Lucy - as Madonnas / whores
- Mina is described as the ideal wife - angelic, supportive of her husband (even when she's turning into a vampire)
- ~~It is critical of the ideas of the "new woman" of the~~ <sup>as Van Helsing</sup> <sup>says, "Has the</sup> <sup>heart of a woman but</sup> <sup>the mind of a man"</sup> ~~the period - spoke out against traditional gender~~ <sup>the</sup> ~~roles & in favor of physical activity & thus, dress~~ <sup>reform - and sexual liberation.</sup> ~~reform - and sexual liberation.~~ <sup>in both</sup>
- Lucy, however, is more seducible b/c of her fragile, feminine vulnerability & her more promiscuous interest in men
- while she is often read as the 'whore' - greedy for sex &



① though history  
fashion-always presented binary -

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③ never got to period  
where we don't care what we look like

② Always "in fashion" - Now-androgynous clothing

④ Victorian woman - ~~passion~~ <sup>hardly</sup> changes - who knows the future?

a temptress, I read her human self as the fallen woman - someone who fell into a fleeting moment of temptation

• one Lucy has been "seduced" by Dracula & has become an "undead" vampire, her transformed self has ~~been~~ changed her from a FW into a "where" as a vampire. But, as Victorian ~~critic~~ literary critic Nina Baym says a "fallen woman" can only be redeemed through death - & once Lucy truly dies, she is redeemed.

her human self is gone, but she will live forever as a vampire

SLIDE Conclusion -

- The Victorian Era ended with the New Woman - questioning traditional gender roles & working towards liberating women from their confinement within the domestic space.

- This brought about clothing reform - changing ideas about the loads of constricting undergarments women wore, & creating outfits for athletic recreation for women.

So we end the 19th century w/ these changing ideals about gender & clothing that ultimately, & thankfully, influenced gender & clothing today - which is why I ~~thank you~~ thank it's so important today - to see the

~~Thank you!~~ ways ~~we wear clothes~~ are

~~made in the Victorian~~ the Victorian Era has influenced the 21st century ~~today~~. Thank you centuries.