

kyoto costume institute
Smithsonian book "Fashion"
John peacock "the chronicles of western costume"
"Thinking through fashion"
linda setnik
Lydia Edwards
Victoria on amazon prime
Janet Arnold "Patterns of Fashion"

Victorian Clothing notes
1837-1901

The history of Underclothes, by C. Willett and Phillis Cunnington, London Michael Joseph 1951. This version Dover in 1992 in Mineola NY USA

1821-1840

Page 120- "Costume settled down steadily to emphasizing and developing the expression of class. The age of the genteel had begun in grim earnest."

Mrs Grundy- "the 'high priestess' of this moral cult was the mythical figure known as 'Mrs. Grundy.' The name of that eminent Victorian is now almost forgotten, yet she reigned as a totalitarian dictator for nearly a century...She had never had a corporeal existence; being merely a character mentioned, though never seen, in an obscure comedy (Thomas Morton: Speed the Plough, 1800). Yet from about 1830 onwards her name became the convenient censor of social morals and dress, the personification of the spirit of prudery; this soon began to regulate polite speech.

Ex: bosom instead of breasts pg 121

Page 121: "We cannot properly appreciate the growing importance of feminine underclothes in this and subsequent periods unless we realize the atmosphere of secrecy which gave them at the time an attraction which has not survived in the museum cases where they may hang today. Yet they were endowed with the charm of mystery"

Underclothes besides maybe stockings and petticoats had no words because they were secret and not talked about. Morality

Pg 122: "Prudery was found to have, in itself, an erotic appeal. Effective underclothing developed into art.

To highlight the differences between sexes

Page 123-128 Men:

Evening- frilled front shirts

Daytime- tucked front and day cravat

High attached collar, tucked over cravat

Corsets to get a pinched in waist

Page 128-134 Women:

Linen Chemise, low square neck with frill

Petticoat with attached bodice as a stomacher, or buttoned in the back with low necklines with lace and pulled in by a drawstring. Evening petticoats would have embroidery along the border. "Short petticoat" was one without a bodice and

hung from waist. Day petticoats made from cotton, and evening made from muslin or cambric.

Drawers- silk, worn by upper class. Pantalettes (ankle length) worn by children and popular in Victorian reproductions and modern theatre.

Corsets- tight lacing to achieve small waist, was more severe "partly as a moral restraint correcting the looser habits of the Regency" (Page 130). Demi-corsets (light whalebone structure) worn when performing household duties.

Bustle- pad stuffed with down or tied around waist.

Nightdress of linen, no shape, falling collar with frill, cuffed sleeves

1841-1856

"It appeared to be more important to rank class distinction than sex attraction; or rather the evidence of social rank and wealth in itself a sufficient form of attraction."

Page 135

Photographs, railway and a more casual outfit for men

Page 136 "The lady remained a static creature, more concerned, for the time being, in demonstrating her social importance than her physical charms. That she was not entirely unconcerned with the art of sex attraction in its more primitive forms may be gathered from contemporary advertisements recommending artificial 'bust improvers' and 'lemon bosoms;' so too the wedding dress of the period was specially padded over the 'figure' for that important moment in a young lady's career."

Domestic pin, three fold linen button, woolen vests or under vest for men and camisole for women

Page 137 "A less formal generation might suppose that to carry on her person about a stone's weight of clothing, mostly undergarments, would have been sufficient protection for the most fragile of her sex, yet, curiously enough, there were frequent complaints, in the 1840s, that young ladies were insufficiently clad, both for propriety in evening dress and for health in the day. *The Handbook of the Toilet* (1841) ascribed the English habit of 'catching colds' to be draughts and imperfect closure of windows, especially in the bedroom. It was insufficient if, in warm weather, the ventilator of the grate was left open. 'Our fair countrywomen fear water; this, with insufficient clothing (a practice arising from the silly vanity of appearing small-waisted) are the true causes.'" This was to try to get women to wear wool or flannel camisoles next to the skin but many women didn't like it. The church and the medical profession proclaimed tight lacing too harmful to reproductive organs.

Men pages 138-144

Under vest

Braces, like suspenders

Women, pages 144-151

More ready made garments such as night dresses

Chemise

Petticoats, between four and six. Outermost more decorative and made from cambric. Grew to six or eight feet surrounding the hem.

Second layer Slip/princess petticoat- attached bodice and gathered on to waistband with strings. Under were a couple flannel petticoats, and then a knee length petticoat made of crinoline.

Camisole- 1840s "waistcoat" white longcloth shaped to waist by goring

The vest- but not as popular since it increased waist measurement

Bust improvers

Drawers- meant to help with hygiene and keep away diseases. Made from flannel, angora, calico, or cotton. Went all the way down the leg

Corsets- little whalebone in them, elastic lacings, extended over hips

Bustle- back and sides to create dome shaped skirt

Nightdress- longcloth, frilled, night cap like a bonnet.

1857-1866

All about etiquette, ease and elegance

Working society wore looser and more comfortable clothes

Tweedside- an earlier lounge suit for men, "walking dress" for women that showed ankle, both only worn at first in the country- "a practice leading to the curious distinction between 'town' and 'country' costume for both sexes" Page 153.

Chemical dyes in 1860s, dyed undergarments

Sewing machine!

Crinolines super important- "Mr. Laver, in his *Taste and Fashion*, has pointed out that the crinoline, as it swung in walking or was lifted when mounting stairs, could be extremely seductive." (page 154).

The cage was less popular in the 60s, due to rumors of sex appeal and its popularity due to its erotic nature. "We think, however, that the initial form of the 'cage,' as it appeared in 1857, was intended to express class distinction. As a contemporary said: 'perhaps it is the spirit of exclusiveness which has induced the leaders of fashion to surround themselves with barriers of barége and other similar outworks, to keep the common herd at arm's length- or rather, at petticoat's breadth.' But this exclusive' device had the fatal defect that it would, in a commercial community, be easily and cheaply copied by the 'common herd,' and so it rapidly lost its original significance and became a device of sex attraction. For it is almost a rule of feminine fashions that when a mode, intended to indicate social rank, becomes universally worn, it is then erotic in function." Page 154-155

Men

More variation in shirts, otherwise similar

Women pgs 163-168

Chemise

Camisole

Corset- corset shortened as waist shortened. Colored corsets became more popular. Page 163 "as soon as the crinoline began to diminish tight lacing returned," mid 1860s?

Crinoline- started dome like (1857-59) then more pyramidal, and by 862 was flat in the front- 1866 "the bulk of the garment projected backwards, the front being flat and without springs" (page 164). This caused extra petticoats to be unnecessary.

Usually women wore one layer between skirt and crinoline, decorative or embroidered

Vests- high neckline, could be long or short-sleeved, and made of flannel or merino.

Drawers- colored, cinched below knee with elastic

Nightdress- longcloth, collar and cuffs embroidered, no night cap

Pockets in skirts, also addition of bag like pocket under crinoline around the waist.

1867-1882

strict clothing regulations in town, but freedom in the countryside.

“the bulk of underclothes became massed at the rear, as though the wearer were about to emerge from its embrace.” Page 170

striking separation between the sexes in regards to dress. Women were husband-hunting. “After all, it was the social duty of a young lady to get married; the pathetic appeal of one to *The Englishwomen’s Domestic Magazine*- ‘be good natured, do, and tell us how to look fascinating, or at least good looking’- was being mutely answered by the bustle, the corset, and petticoats that ‘are really works of art.’” (page 171).

Used expensive materials like lace and silk.

Undergarments became greater in number but thinner and more flimsy in fabric and texture; usually bought ready-made

Women pages 174-

The chemise- longcloth, linen, or cambric(closely woven white linen or cotton fabric) trim at neck, sleeves, and down the front opening and closed by buttons. Evening chemise was low cut. “a fashionable chemise looks like a baby’s christening robe.” Gathered at waist and sleeveless.

Drawers- same as before except added lace at knee cinch

Combinations- chemise and drawers with either a back or front opening. Buttons on hips to fasten to petticoats. Linen, merino, nainsook, calico, cambric, washing silks (pink or cream)

Petticoats- less vibrant colors, usually white. Pleating, embroidery and lace went from hem to above the knees. 1877 Princess petticoat that had buttons down the back to knees. No flannel but instead white material or colored silk. Trained if the dress had a train, steels inserted in back, return of bustle

Crinoline, crinolette, bustle

Corset- tight lacing, 17 to 21 inch waists. Short until after 1875 when long became popular again.

Camisole- “petticoat bodice” more shaped to figure

Vest- washing silk in colors, long or short sleeved- merino or flannel

Nightdress- more ornate, stand up collar and yoke in 1867. Longcloth-carried trim from neckline to hem

Night cap- revival mob-cap

1883-1896

Economic depression, more sensible clothing and hygiene

Outdoor sports- new underwear for more activity/movement, but same underwear for evening and formal dress

Bicycle that women could ride

Underclothes not sexualized or eroticized- used to cover nakedness, not to expose it

Men, pages 186-194

"Ideas flowing from across the Atlantic began to modify the Englishman's underwear- especially for less formal occasions- breaking down a number of conventions, together with the more general acceptance of coloured shirts." Pg 186

"His 'fashions' appear almost stationary as compared to (womens)" pg 186

Higher collar, larger tie in afternoon than in morning, bow tie in summer, colored shirts, cummerbund in summer of 1893 to replace waistcoat/vest, tennis shirt, dress-shirt of white linen or piqué.

Vest, wool drawers, braces/ suspenders, corset ("stiff band with ribs and is fastened to the pants" page 192"),

Women 194-199

Flannel/wool next to the skin under clothes to absorb perspiration.

By 1890s, hygiene was out and sexy underclothes were in

"the petticoat, foamingly soft, adored by man" page 195

chemise- same as before until empire chemise high waist, and puffed shoulder sleeves, lace or frilly hem

combinations- wool, replaced chemise

drawers, worn over combinations, frilled at knee, wide as petticoat by 1895

petticoats- white or colored (pink), tight at top and wide at hem

bustle revival- black flouncing, horsehair pad or "mattress" added to back of dress so a tea tray could rest on it-out of fashion by 1889.

Corset- long waisted, silk or satin or brocade, diff colors esp yellow, worn over petticoat. Page 197 "it was a girl's ambition to have, at marriage, a waist-measurement not exceeding the number of years of her age- and to marry before she was 21." Huge sleeves to help accentuate waist.

Vest- merino or sometimes silk

Bust bodice- support breasts created in 1889, worn above corset, white coutil with side bones, laced front and back

Bust improvers- flexible wire structures, had pockets for pads to be inserted

Camisole- high and close fitting during the day or v-neck for evening, plain or lace trimmed

Nightgown- lace frilling, white silk, more and more decorative

1897-1908

sportswear, lower classes adopting upper class styles such as the high collar, page 201 "Having suppressed, for the time being, the aggressive new woman, the mood reverted to one of picturesque, nebulous mystery, while Edwardian underclothes developed a degree of eroticism never previously attempted. The technique was distinctive; women had learnt much, since the 1870s, of the art of suggestion."

"Silhouette of fictitious curves"

From: The Language of Clothes, by Alison Lurie, Henry Holt and Company New York, 2000

Chapter 1- Clothing as a Sign System

Communicating through the language of dress. Can tell your age, sex, and class through clothing, in addition to your tastes and personality and mood. Page 4- "If clothing is a language, it must have a vocabulary and a grammar like other languages...within every language of clothes there are many different dialects and accents, some almost unintelligible to members of the mainstream culture. Moreover, as with speech, each individual has his own stock of words and employs personal variations of tone and meaning."

Vocabulary of dress also includes jewelry, hair, and accessories. As large as any spoken tongue. Clothes also depict things like comfort, price, or weather. Page 6 "Most men, however wet or cold they might be, would not put on a women's dress, just as they would not use words and phrases such as 'simply marvelous,' which in this culture are considered specifically feminine."

Feminine versus masculine words just like clothes

Archaic words just like out of fashion clothes.

Foreign words just like foreign clothes

Slang/vulgarity just like being loosely and casually dressed

"Adjectives and Adverbs: the decorative style of dress" page 10- attractive vocabulary

Uniform- "costume totally determined by others" page 17 "to give up your right to free speech in the language of clothes"

Clothes as gifts "to accept and project their donor's image of you" page 22

Chapter 2- Youth and Age

Clothing differentiates youth and age

In late 1700s very young children started to dress differently from adults- kate greenaway look, the sailor suit, Fauntleroy suit. "the rule still in force today that the sports clothes of the adult are the everyday clothes of the child" page 45.

Clothes signifying old age- thin shawl, even though it was not useful to keep one warm which is the reason it is identified with old age, long robe. Usually "longer equals older" page 51. Hair and beard.

"at any large social gathering it is possible to see people dressed younger or older than current mores prescribe. Whether conscious or not, their clothes are a message, and one which everyone else present instinctively understands." Page 52.

Chapter 3- Fashion and Time

Page 60 “invention, experiment, novelty, and above all, youth, come into fashion” - adopting juvenile fashions, when adults are older styles come into fashion that were popular when the adults were young (think 80s styles right now), to remain children.

Page 62 “By 1820, the early Victorian pattern was established: the elegant, inflated male and the elaborately trimmed childish female, immature in both mind and body.”

Silly little girl look of the 1820s, ribbons and puffs and curls, ballooning sleeves and oversize hats, tiny figure, Dora Spenlow in *David Copperfield*.

Geoffrey Squire in *Dress and Society*

As the 1800s aged so did the ideal woman- shown in **Jane Eyre and Dickens novels (Rose Maylie and Florence Dombey, page 64)**

Page 64- early Victorian beauty was small and slender like young Queen Victoria, mousy face, dark eyes “she seemed hardly strong enough to stand upright without the support of her clothes.”

Victorian man and beards- page 65

Large and solid instead of slim romantic image, less feminine and less color
Looser clothing, heeled boots to be taller and a top hat, darker colors, cane or umbrella to exhibit “his masculine power and authority.” Long overcoat (age and authority), full beards with a mustache. Popular after Crimean War 1854-56, out of fashion by 1880s. just a mustache for a while

<https://www.bbc.com/news/magazine-30037914>

By 1850s, the ideal woman was an adult- (page 68) – maternal and domestic in addition to innocent and beautiful. Bigger families, bigger cities. Represented by **Marmee and Meg in Little Women** written in 1868 US. More color, bigger clothing and more fabric, crinoline age and later bustle.

End of Victorian Age and beginning of Edwardian Age women were tall and dark- Gibson Girl

Chapter 4- Fashion and Place

Chapter 5- Fashion and Status

Sumptuary Laws page 115 until 1700

“The implication is that an ill-dressed person is also probably dishonest, stupid, and without talent” page 118.

Conspicuous consumption- eat more and get bigger, and then wear bigger clothes (pages 119 and 120).

Pages 144 and 145- women in late Victorian and early Edwardian period wore their husband or father’s wealth

Chapter 6-Fashion and Opinion

“Those who share a language of clothes can read one another’s costumes for information on more individual and subtle matters than age, national or regional origin, and status” Page 154.

Clothing by social and political groupings

Conservative, more reluctant to let old fashions go from the previous era. People often keep their “youthful hairstyles” – page 157. **Miss Havisham in Great Expectations**

Expectations

Facial hair, hats- 19th century- married women wore an indoor silk or muslin cap trimmed with lace or ribbon (page 176) white, going out wore a hat or bonnet over cap- caps out of fashion by 1890s.

John Singer Sargent’s The Vickers Sisters, 1884

Chapter 7- Color and Pattern

Page 182- it’s hard to understand certain dialects, but it is possible to tell how the speaker is feeling based on their tone and emotion, just like when people wear colors and patterns.

White- purity and innocence (**Thomas Hardy Tess of the d’Urbervilles** 1891 and **Henry James Daisy Miller** 1879).

Page 185 “Perhaps because it soils so easily, or perhaps because of its long association with infancy and early childhood, all white clothing has often suggested delicacy, and even physical infirmity or weakness, especially when the material is fragile.”

Black- page 187 “the color of night and darkness. For thousands of years it has stood for sorrow, sin and death. It is of course the traditional hue of mourning... Like white, it is associated with the supernatural, but with the powers of darkness rather than those of light.” Page 190- “The Victorian fashion for deep and elaborate mourning out many Britons and Americans into black for years, and helped to make it the most respectable and dignified hue for female dress among those past middle age.” (Queen Victoria wore black in mourning for the rest of her life after Prince Albert died) **Anne Hollander’s Seeing Through Clothes**

Gray- page 193 “ambiguous, indefinite color. It suggests fog, mist, smoke and twilight- conditions that blur shapes and colors.” Lily Briscoe in **Virginia Woolfe’s To the Lighthouse** wears gray to blend in to the background and not to be noticed. Gray can also be mysterious. Page 194 “a very pale gray suggests a wearer whose innocence is tinged with knowledge of the world” like **George Eliot’s Middlemarch**, Dorothea in Rome on honeymoon

Red- page 195 “Red, above all, is the color of blood. Traditionally it stands for strength, vitality, and heat- and for sudden danger, as with a red light. Sexual passion, too, displays a red flag...bright scarlet and crimson gaments have traditionally been associated both with aggression and with desire.” **Goethe in The Theory of Colours**. Page 196- different shades mean different things

Yellow- page 197 “is associated with light, cheerfulness, youth, and hope” common for children’s clothes

Blue- associated with distance page 198 “the color of the sky and of faraway mountains” calming, harmony serenity and rest. “light blue suggests reverence rather than an intensity of religious faith, ease rather than deep relaxation, reliable effort rather than hard physical labor... as blue moves towards black, it becomes more serious.” Page 199.

Primary colors are more common for clothing than secondary

Green- outlaws, fairies, and Irishmen. Outdoors, vegetation and fertility and growth, magic and supernatural, **Mrs. Ramsey in *To the Lighthouse***

Purple- expensive and royal historically, popular mid 19th century when purple became cheaper and easier to produce but by the 20th century was too harsh and chemically. However, light purples are associated with classiness and refinement

Brown- earth and nature, country or working clothes, inexpensive historically, page 203 “medium and dark browns are quiet, reassuring, solid; they suggest reliability and hard work.” Yellowish brown for camouflage and woods, greenish brown for military, red-brown for work and play- warm and stable with energy of red, light brown or tan “least communicative” page 204.

Chapter 8- Male and Female

It’s possible that the covering of oneself is not for sexual modesty but to page 212 “invite us to imagine what lies beneath... a clever device for arousing [sexual interest].” “we want to undo the package.”

Page 213 “One basic purpose of costume, therefore, is to distinguish men from women” for mating purposes- “in the Victorian Age “what is properly worn by a man cannot be worn by a woman, and vice versa.” - in times like these birth rates are high.

Page 215 “Female costume, during most of modern European history, was designed to suggest successful maternity. It emphasized rounded contours and rich, soft materials, and tended to center interest on the breasts and stomach.” But in early 19th century a new ideal was present- page 216 “women were redefined as something between children and angels; weak, timid, innocent creatures of sensitive nerves and easily alarmed modesty who could only be truly safe and happy under the protection of some man. Physical slightness and fragility were admired, and what was now called ‘rude health’ was considered coarse and lower class. To be pale and delicate, to blush and faint readily and lie about on sofas was ladylike... the more useless and helpless a woman looked, the higher her presumed social status, and the more elegant and beautiful she was perceived as being.”

Fragile immaturity- thin clothing that subjected women to cold and consumption.
CORSET- a medical necessity- “Ladies’ frames, it was believed, were extremely delicate; their muscles could not hold them up without assistance” page 217 and

since girls were forced into corsets at a young age, their bodies got to the point where they couldn't support themselves without one. Page 218 "the corset also deformed the internal organs and made it impossible to draw a deep breath. As a result the fashionably dressed lady blushed and fainted easily, suffered from lack of appetite and from digestive complaints, and felt weak and exhausted after any strenuous exertion." They could not run- pages 218-219 "In an emergency the proper thing to do was faint, relying on the protection of the nearest gentleman." Page 219 "their minds and their wills as well as their backs were weak." Guard her mind from contemporary culture and literature, can't go to college or have a job, needs a chaperone, in danger of being the victim of a man's lust. Women wore no underwear unless you count drawers which were two separate pieces of fabric joined at waist with no crotch- only for status and not for protection. Closed undergarments were immodest because they looked like male undergarments. Loose clothes mean a loose woman = tight lacing Reformed dress "the fallen woman"

Chapter 9- Fashion and Sex

Mother Hubbards, missionaries, provided women of the South Sea islands clothes to cover their nakedness in Victorian times, page 231.

Unfastened clothing, expose a bit of flesh to say that more can be exposed. Tight clothes represent a possible repressed person

MATERIAL page 232 "to some extent, fabric always stands for the skin of the person beneath it." Animal skins and furs- expensive, sensual

Changing skin, tattoos, tan, cosmetics, hairy versus smooth like a plastic doll, long flowing hair on women to represent either youth or virginity. In 19th century the brunette was seen as most beautiful and emotional

Handbag- tight and closed houses erotic secrets, versus an aged old bag.

Walking sticks, canes, umbrellas represent phallic symbols

Intimate apparel, anatomy (Victorians "thrilled by plump, white, sloping shoulders" page 250) and the butt- bustles

Page 256- death and sexuality and romance- "for many Romantics actual illness was sexually exciting-" illness brought brightness to eyes and flush to cheeks mimicking sexual arousal. Ghostly thin white nightdresses. For Victorians death was so interesting and widows were seen as in a more emotional state, "bereaved were sexually charged," which is why mourning rules were supposed to be followed so strictly.

Page 257- "Even after life was over sexuality continued. Nineteenth century literature and folklore is full of passionate ghosts who haunt their living lovers like Cathy in **Wuthering Heights**, or arise from the tomb to clasp them in a clay-cold embrace as in the tales of **Edgar Allan Poe**.

DRACULA- sucking blood from beyond the grave- foreigner, count, and bisexual- see printout of pages for his clothing analysis. Page 257 "the legend thus gives dramatic

expression to the 19th century belief that illicit sexual love is not only debilitating but habit-forming, and literally a 'fate worse than death.'"

Costume and Fashion a Concise History (originally title a concise history of costume) by James Laver (originally written in 1969) Fourth edition 2002 New York Thames and Hudson Inc

Page 155 starts **Chapter 7, From 1800-1850**

Early 1800s:

- Ruffs
- Shawls, "the accepted garb was a kind of long nightdress reaching to the ankles but extremely décolleté even in the daytime."
- Low neckline
- Cashmere, during French and English war imitation cashmere. "It was considered the mark of the fashionable lady to be able to wear a shawl with grace, and it formed an essential part of every woman's wardrobe."

1840s:

- Women should be quiet and delicate.
- Sickly, "souffrante," means unwell, page 170 "rouge was entirely abandoned, 'interesting pallor' was admired, and some foolish young women even went so far as to drink vinegar in order to conform to the prevailing fashion."
- It was popular to live in suburbs and not the city, women did not do anything at all but were also seen as domestic, idleness, reflected in restrictive clothing and many many layers.
- Modesty- skirts all the way to the ground, straight neckline in evenings however, poke bonnet covered face all the way around.
- French rebellion of these ideas, horsemanship and figure of the *lionne*.
- Needs help for everything like walking or getting down from a horse and undressing, to show high social status of being able to afford servants.
- 1840s clothing (page 173):
 - low waist with decorative lines around bodice to highlight it
 - tight sleeves or bulge over lower arm
 - full and long skirts
 - one piece bodice and skirt with hooks and eye fastening on the back

- separate jacket bodice that was close fitting and buttoned down the front
- *gilet-cuirasse* or like a man's waistcoat sometimes separate and sometimes joined to the jacket
- skirt lining with oftentimes woolen interlining added to the upper part of the skirt in the back
- petticoats
- small horsehair bustle called a crinoline
- flounces on skirts with ruching and further decoration
- Four types of day dresses:
 - pelisse-robe worn indoors in the morning
 - redingote worn for a promenade and more decorated than the round dress
 - round dress worn in the afternoon
 - peignoir informal dress worn only in the morning- by the end of the 1840s the first two terms were used interchangeably.
 - made of broadcloth, merino, foulard, organdie, gingham, or tarlatan.
- Evening dresses:
 - low necklines
 - off the shoulder either straight across or with a dip in the middle called *en coeur*. (Corsage = waistline or bodice)
 - horizontal pleats across top of corsage to halfway down the sleeves and made of lace, frills, or ribbon
 - Bodice came to point in the front of the body and heavily boned made of shot silk or velvet.
- Outdoor clothing:
 - Shawl- large with fringed border commonly
 - Scottish
 - Cloaks- differing names based on whether they had capes, sleeves, or slits- polkas, pardessus, casawecks

Make women look small, like queen victoria. Shoes made without heels, slipper laced over ankle like a ballerina, cloth boots with elastic sides in the street

From 1850 to 1900

1848 revolutions left defeated, the bourgeoisie now emphasized

R.S. Surtees in *Ask Mamma*, 1853, the housemaid dresses now better than the mistress did twenty years ago

1850s:

- Bigger and bigger skirts with more petticoats
- 1856 "cage crinoline or hooped petticoat" page 177 made from flexible steel hoops-either its own piece "hung by tapes from the waist, or to be sewn into a petticoat" page 178.
- More movement with less heavy fabric of multiple skirts

- Lace pantaloons down to ankle, or pantalettes of white linen ending above the knee. Page 179 “A woman was now a majestic ship, sailing proudly ahead, while a small tender- her male escort- sailed along behind.”
- History of Bloomers:
“The mid-nineteenth century was the high-water mark of male domination, and in such patriarchal periods the clothes of the two sexes are as clearly differentiated as possible” (Page 184). Crinoline was a symbol for female fertility- expansion of the size of the hips, and many had big families (like the Briscoes!) – and also for “the unapproachability of women...you cannot come near enough to me even to kiss my hand” page 184. The swooshing of the caged skirt exposing the ankle probably led to the obsession with women’s ankles being shown as a hint at Victorian immodesty. Empress Eugenie and the Second Empire “*haute couture*” or expensive and fashionable clothes.
- The skirt in 1860:
 - bee-hive like, with a tight waist and fitted bodice with a shawl or mantalette outside- making a woman look like a triangle with a small bonnet which revealed part of the hairline.
 - The skirt in mid 1860s: crinoline slipping to the back, with a straight front and having slipped entirely to the back by 1868 (half-crinoline) with a train
 - The skirt by the end of the 1860s: no more crinoline, skirt looped up in a sort of bustle that lasted through the 70s.
- 1870s:
 - sewing machines!
 - aniline dyes which introduced bright and vibrant colors.
 - skirt and bodice two separate pieces of two different colors, or have one patterned and one plain each being trimmed with the other
 - No more bonnets but instead small hats on forehead and on top of piled hair of curls or plaits (braids). Many used fake hair.
- 1870s dresses:
 - the Princess style all in one piece
 - or the separate bodice and skirt
 - Basques= jacket or bodice fitted and extending over the hips. Could be short or long overlapping the skirt.
 - Common to have contrasting colors of loose skirt and basque. 1874 came the “cuirasse bodice” had a separate strip of different colored material down the front (plastron). “very tight and moulded to the hips” page 192, so women would wear a long tight corset or a blouse when in the home.
 - Tight sleeves, sometimes an overskirt that draped at the sides and bunched into a bustle during this time
- Princess-style varieties:
 - polonaise- tight and buttoned all the way down the front, open from waist down and showed a decorative underskirt.

- 'Dolly Varden dress' from Dickens' *Barnaby Rudge* that was a bright pattern chintz or cretonne and people thought it looked like an 18th century outfit. Worn with a hat tilted forward over the forehead.
- 'The Jersey Dress' - knit outfit Mrs. Langtry the Jersey Lily.
- The tea gown- loose so you didn't have to wear a corset, originally used as a robe/house gown but became elaborately decorated by the end of the 1870s with lace and frills, worn with a lace cap "a matron's gown" page 193.
- Mid 1870s-
 - no more bunched up bustle but still full skirts in the back lower down.
 - Day and evening dresses both had long trains, very tight, corset part of the bodice in a sharp v point in the front, carried through to the early 1880s with the skirt, coming out from underneath the corset bodice, draped horizontally to accentuate small waist.
- Mid 1880s:
 - horizontal bustle sticking out from the small of the back made of a wire frame rather than horsehair like in the early 1870s.
 - Langtry bustle -raised when sitting down and sprang back into place when you stood up.
 - 1880s Rational Dress Movement and Aesthetic Costume: page 200 "Some intellectuals, as a protest against the ugliness of contemporary fashion, began to wear clothes influenced by those of the Pre-Raphaelites." Looser contemporary fashion rules with full sleeves, no corset, no heels, softer and less arranged hairstyles. Male- knee breeches, velvet jacket, flowing tie, wideawake hat (such as Oscar Wilde)
 - Cycling costume- for men, tight fitting knee-breeches, tight military like jacket, pillbox hat. Women wore jacket cinched at waist, overlapping skirt shaped like a bell jar
- 1890s:
 - No more bustle or horizontal skirt draperies so that dresses were smooth over the hips, but long and bell shaped with a train, even for a day/city dress.
 - Day dresses had high necklines with ruching or a tulle bow, lots of lace, lace frilling on petticoat to be seen when a woman held up her skirt to walk.
 - Sleeves started out peaked at shoulders but became huge by 1894, some needing cushions to keep the sleeves in place.
 - Bicycling outfits- divided skirts and bloomers (baggy knickerbockers), dark colors and heavy materials like tweed and homespun
 - small hats perched squarely on top of the head,
 - outdoor outfits had capes and cloaks, shorter capes fitted closely over the shoulders only down to the waist, mantles with medici collars with wires to keep them up to the ears, women wore masculine coats like chesterfields.

- High heeled shoes with rounded toes, laced up the front
- boots with laces or buttons of leather or cloth
- daytime lisle thread black stockings or silk black in the evening
- long suede evening gloves with many buttons
- large fan of either curved or straight ostrich feathers
- jewelry
- bright colors like yellow was a favorite
- Furs for men and women
- Page 211 "The 1890s as a whole was a period of changing values. The old, rigid society mold was visibly breaking up"

Notes from second smp meeting:

Words construct reality

Gendered words- "manning" versus "staffing" a table

Semiotics, saucer? , john berger "Looking"-philosophical but dated

Talk to Leah about the language of fashion, finding other sources

Taking notes:

Read a chapter or a few, then go back and take notes after you have a sense of what it's about and what you're looking for. Look for the quotation that will best represent what I want to say, in the one or two pages of a section.

Write down sections of larger ideas and ascribe each book to whatever sections apply. Example: is what I'm reading in Alison Lurie best for WH?

Email jcb about Gilbert and Sullivan madwoman in the attic

Nina Auerbach is about "visuality" groups things around mythology archetypes, not only visual

Notes from third meeting:

WH set in 1790s

Repressed sexuality and morality versus sexuality- example the corset. Dracula bisexuality = high class status versus sexual corruption and partial dissipation, Jane is symbol of demon but also spirituality- clothing represents that and people took clothing seriously.

Women would spend money they didn't have on clothing like a corset to seem pious, their reputation

Mrs Grundy

Byron versus Wilde

Stoker is gay- Henry Irving Shakespearean actor, Stoker is stage manager of theatre in London where Irving acts

Jane admires Helen but rejects extreme Christianity and doesn't approve of her martyrdom, so she doesn't want to become a martyr by marrying St. John

Look at dichotomies and complexities and comparisons, use close readings of two women (either in the same novel or from two different ie Little Eva and Beth or Helen), look at their clothing and how this helps or furthers archetypes and cultural ideas about women

Notes about fourth meeting:

Novels ordered in paper chronologically – span the victorian period

Argument for using these specific books: span the victorian period, but also were wildly popular

Take on Allison Lurie- we're looking at these characters (Nina Auerbach) clothing, but these clothes are a second language in the novels that tell us more about gender

Anthology- suffer and be still-in the library

Alice's depictions- Alice Liddell versus facsimile pictures versus Tenniel drawings

Have one chapter drafted fully by the end of the semester

George Eliot- Daniel Deronda doubling- Jewish Maria small and dark haired versus Gwendolyn- Greek, Gentile that Daniel has to choose between, traditional Victorian marriage and womanhood values – 1870s

Introduction archetypal femininity as tied to clothing in victorian novels

Wuthering Heights-1847

Jane Eyre -1847

Alice- 1865

Daniel Deronda? 1876

Dracula- 1897

Find books about dualism- doubling of female characters and comparisons of womanhood

Don't read the whole of Dickens –more masculinized generally more male characters. Possibly Little Dorrit Project Gutenberg – has every book before 1929, or Great Expectations and Miss Havisham

From Seeing Through Clothes by Anne Hollander- University of California Press, 1993

Chapter 1: Drapery

Page 69- curtains in art, conspicuous consumption "Mid-nineteenth century Europeans added conspicuous consumption to the method, with heavy drapery for the means, thus creating a style of interior (complete with ladies) that was a triumph of the combined principles of opulence and prudery."

Chapter 2- nudity

Clothes originally worn for modesty and protection- undress associated with "naked savage" page 83

Respect for nakedness, leading to wickedness

"Occasions for nakedness often have to do with sex, and so among those for whom sex was associated with shame, a sense of the shamefulness of nudity could arise" (Page 84).

"Fashion is in itself erotically expressive, whether or not it emphasizes sex. Changes in fashion alter the look of clothes, but the look of the body has to change with it. An image of the nude body that is absolutely free of any counter image of clothing is virtually impossible." (Page 85-86).

Ideal Victorian figure- using clothes to create the illusion, and misconceptions on what a naked woman's figure actually looks like.

Women in art are usually more covered for modesty/Christianity because before 4th century BC artists depiction of women were required to be clothed-page 87

The Greek Slave, 1847 by Hiram Powers- sloping shoulders, long waist, rounded arms" page 90

Focused on the proportions of the female torso- "It is the most significant field of fashionable alteration ...continually shifting visually, according to the way clothes have been variously designed in history to help the female body look beautiful (and natural) *on their terms*" Page 91. – De Goya's *The Nude Maja*, shows the effects of a corset

Pages 367-on- black

Corsets and Crinolines by Norah Waugh- Theatre Arts Books 1991, written in 1954

Preface- page 7 "Because man leads a more active life no exaggeration of line ever developed which would limit his movements."

Over-emphasis of line

Chapter 3- Beginning of the 19th century to 1925, page 75

CORSETS:

Beginning: Directoire and Empire Fashion (1790-1820)

Grecian, with high round breasts and long plump limbs- flowy muslin tight dresses

Possibility of stays being used by certain women to get that ideal small figure, especially in England with whalebone stays that extended over hips-at the very least, many women wore a muslin lined with cotton piece that criss-crossed under breasts as a sort of bra

Corset had started to come back by 1810- longer body, fuller skirts, and more emphasized dress waistline

This time the emphasis rather than being on rigid straight bodies was on curvier lines and a small waist

Corsets laced up center back and had shoulder straps until the 40s/Victorian period 1840s- corset without gussetts of 7-13 pieces, short, worn with wide crinoline, usually white "ladylike"

1870s bustle favored over crinoline, magazines started to advertise corsets

Steel, whalebone, and eventually cane used, tried to prevent boning from breaking or snapping

1880s change of silhouette- harder, less rounded and longer body- "Louis XV line" colored silk, satin, silk broché, lined

Small waist and curves, By end of century S-shaped curve, most complicated corset of 10-15 pieces with gussetts

Crinoline

End of 1700s and beginning of 1800s had hip pads attached to back of the dress
By 1830s the skirts became wider so the hip pads, also growing, became the bustle
Bustle discarded in favor of petticoats, made of horsehair starting in 1839
Cage crinoline replaced petticoats in 1856, made of steel wires- dome shaped to create flouncy, swishing skirt
1860s crinoline cage flattened in front and protruded out of the back
1866 disappearing crinoline, instead draped fabric over smaller but more supportive crinoline cage made of additional steels in the waist at the back (Page 93)
"As the 19th century advanced materials became stiffer and heavier" (Page 97).
"Victorian Fashions and Costumes from *Harper's Bazar* 1867-1898" Edited by Stella Blum, Dover NY, 1974

American fashion magazine
Americans looked to Europe for fashion advice in the wake of the Civil War, and loved Victoria's son Edward's lavish lifestyle with his wife Alexandra, especially after the Prince visited the US.
Page vi "Fashions are of an evolutionary rather than revolutionary nature."

Adorned in Dreams: Fashion and Modernity, by Elizabeth Wilson, Rutgers University Press NJ, 2003, revised and updated edition

**"Dressed to Rule: Royal and Court Costume from Louis XIV to Elizabeth II." By Philip Mansel, Yale University Press 2005
GT 1754 .M36 2005**

Page 135: "Court dress continued to assert femininity. It was distinguished from ordinary dress not only by the obligation to wear a veil, feathers, gloves, and a train, and to carry a fan and a bouquet of flowers, but also by décolleté. Taking a passionate interest in court dress throughout her reign, Queen Victoria insisted that even old ladies must wear full décolleté to court, and bare shoulders. Until 1903 officials were posted at doors of the state apartments to remove any offending covers."

These elaborate parties were huge affairs, and "it was compared to a military campaign. Ladies' exhaustion was far exceeded by their dress-makers'."

Page 136- Queen Victoria loved Scottish fashion, dressed her family in it.

Page 138- in her time there was "deep mourning, second mourning, third mourning, ordinary mourning, and half mourning."

Women and Victorian Values, 1837-1910

Advice Books, Manuals and Journals for Women, microfilm- Adam Matthew Publications from Bodleian Library, Oxford.

Put on microfilm in 1996,

Reel five, Fashion, Society, and Beauty:

1843- The ladies' hand-book of the toilet. London 1843

1845- the ladies' hand-book of fashion.

1872- the ladies, a journal of the court, fashion and society volumes 1-2. London

1908- every woman's toilet book. Ed by Mrs. Robert Nobel, London

The ladies' hand-book of the toilet, a manual of elegance and fashion. By the author of the ladies' hand-book of fancy needlework, London, HG Clarke and Co, 66, Old Bailey, 1843

(MF47): Chapter 1- Preservation of Personal beauty, page 1

Chapter 2- observations on dress, page 23

Chapter 3- preservation of various articles for the toilet, page 38

Introduction:

As Dr. Reid says, "beauty originally dwells in the moral and intellectual perfections of the mind, and in its active powers; and that from this, as the fountain, all the beauty which we perceive in the visible world is derived." Page v

Chapter 1:

"that a proper and somewhat careful attention to the preservation of personal beauty is not only advisable, but a positive duty." Page 1

"the face is the index of the mind," 1

Tries to advise readers on this to enable them to accomplish "the preservation of beauty" page 2

Care for their general health in order to prolong their beauty – attention to diet, regular habits, bathing, "and, above all, early rising, are indispensable" (Page 2). She goes over in this chapter the complexion, the hair, eyes, teeth, lips and breath, head and feet, the figure, and the general Carriage of the Body.

"The beauty of the skin has in all ages, been an object of universal admiration... and is one of the most early indicators of the ravages of time" (3). So cosmetic companies are producing a bunch of stuff, some of which is harmful.

"Under the influence of other passions and affections of the mind, as love, surprise, or disgust, the skin will become dilated with heat and moisture, a heightened color will tinge the cheek, and drops of perspiration will bedew the face- and under strong excitement- the whole exterior of the body" (5). "preserving a serenity of temper, and an unruffled state of mind as essential to the preservation of personal beauty."

"Those who are in the habit of yielding to the sallies of passion, or, indeed, to violent excitement of any kind, will find it impossible to retain a good complexion, however lavish of her favors nature may originally have been." (Page 5)

"Indigestion is the prolific parent of a vast proportion of 'the numerous ills that flesh is heir to,' and is certainly destructive to the beauty of the human countenance" (6).

"The healthy and delicate tints of the complexion are liable to be seriously injured by too much exposure to the sun and air" (7)

Hair, eyes and teeth:

Don't want to hide the hair, it's the first thing to be noticed

"The hair may be considered as the natural crown of the human figure" (9).

"It should be combed frequently. And occasionally cleaned with ivory powder or bran. Should these means fail, it is fair to conclude, that some disease exists" (11).

"for those ladies who engage in domestic affairs to wear a thin cap" to keep dust out- bonnet preferred to a cap.

Eyes- windows of the soul.

"a large pupil is generally considered a mark of beauty" (12).

"Constantly using glasses, accustoming the eyes to look intensely on very minute objects... are certain to be followed by disastrous consequences" (13). Don't wear veils or bonnets- "too sudden transitions" for the eye. Bathing eyes in a strong solution like green tea

"The lips should be of a 'rich cherry ruby tint,' and the breath 'as sweet as violets'" (17).

"care should be taken... to preserve their native symmetry and delicacy from becoming distorted, coarse, or impaired" (18).

"The natural development of the figure, untutored by fictitious aid, is the true standard of beauty; and all attempts to improve its nature, and this respect, will prove abortive and vain" (22).

Chapter 2:

"She who spends too much time in consulting her mirror, will assuredly spend too little in looking into her own heart" (23).

Importance of adopting new styles, but not everything right away. "First, choose only such dresses as harmonize correctly with the figure and complexion. Second, let your dress be in perfect accordance with that station of society in which Providence has appointed you to move. Third, let ease, elegance, and simplicity, be the leading characteristics of your attire. The lady who attends to these three rules, will never commit any serious error in the arrangement of her dress" (25).

No makeup or "paint"

"trimming will bear a greater richness of coloring than the principle material of the dress" (33).

"A delicate pink or light blue silk are the only allowable [shoes]" (37).

Chapter 3:

"All applications of cosmetics should... be carefully avoided" (38).

"As we consider all kinds of paint, fabricated from mineral substances, to be fraught with the most dangerous consequences, we shall give no receipts for the preparation of them. The use of them, in most cases, is both morally wrong and physically injurious" (47).

Page 50- conclusion

Included at the end: The ladies' book of fashion, march 1845- a newspaper article for what was fashionable that month.

Magazine editions of "The Ladies-Journal of the Court, Fashion, and Society" from the 1870s