

Welcome

- Name

- ~~Book~~ ~~ISB~~ ~~Heath~~

- Title - quote from Q. Victoria - Feminine, amiable & domestic

IMO, the p. elem. of vic. culture that is most rep. of the ideal values of the Era is clothing.

at spec. 5 Victorian Novels ^{mention on p. 5} spanned the Victorian (1837-1901) - analyzed the main female actors as different archetypes (literary character) based on not only their actions and dialogue, but their clothing.

1847
1865
1876
1891

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

- "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 or Daughter, Catherine Linton Earnshaw worked to redeem & 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

• "headstrong" - ^{strong} forced into this domestic space, married neighbor Edgar Linton

• Fighting between two worlds of ① Victorian female domesticity at Thrushcross Grange ② masculine wilderness w/ Heathcliff at Wuthering Heights

crossing
unusually

- After she marries into this way of life, she still longs for her freedom & Heathcliff, & this confinement in domesticity & desire together may make her mad.

SLIDE

• Clothing of Catherine - how it defines her as a madwoman

- Young Catherine - realize ~~and~~ ^{the} feminine expectations of being a "proper" Victorian wife
- Visits T. G. - comes back dressed "properly" - hat & gloves, "pink frock" or dress, clean, curled hair
- As her clothing changes, she is expected to change to fit this feminine ideal. Fits until her marriage & this mental confinement becomes too much - wants wilderness of the Heights & Heathcliff

• "Madwoman"

- Confines herself to her room, waiting for Edgar & Heathcliff to notice she's making herself sick - "If only I were sure I would kill him, I'd kill myself"
- Don't write & think → representative of internal fragility & delicacy - easy to soil, connected w/ childhood innocence
- Hair is down & loose

wearing
silk or these
portraits

"madwoman" taken
introduction by
John H. D. H. H.

- ghost - haunts WH ~~and~~ Heathcliff after she dies - in childbirth, "consumption" (T.B.) ~~Agony of childbirth about (ex) causes~~
- Story finishes through Cathy the younger, gets married (to her cousin Hareton Earnshaw) & redeems her mother - by this time the hysterical & the wilderness of the Heights - combining 2 worlds

Jane Eyre - Charlotte Brontë, 1847

- Archetypes: Angel & Demon - dichotomy is presented through these characters
- Jane is an angel - spirituality - relationship with God
- domesticity as a wife - bring Rochester
- feminine modest in dress - ~~has distinction~~ ^{doesn't}
- Bertha - surprise - Rochester is already married to his wife, whom he calls a "madwoman" locked up in the 3rd floor of his house. Demon: big tall, "savage", "red 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 - over aunt, w/ herself - explaining
 her need for independence to "fly from temptation" to
~~then~~ 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's 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~~

~~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 ~~her~~ white, "pre" 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.
- The 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 ~~ed~~ version of this novel called "Under Ground" that Carroll wrote & illustrated himself.

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- Carroll's drawings of Alice in 'Under Ground' ~~also~~ pictured Alice in clothing very far from ~~the~~ what was in fashion for the time - no crinoline, no corset, loose ^{long} 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 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 - in Tenniel's drawings.
- 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 little girl.

Daniel Deronda - Eliot, 1876

- diff. upper-class & city-life
- Story starts w/ Gwendolen Harleth, a young, 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 held down like a whore
- G. never becomes the "wife" b/c her beauty & her desire to usurp Victorian gender & marriage roles by controlling her name, keeps her in the archetype of "marriageable girl"
- However - G's ~~and~~ literary counterpart in this novel is a middle- & working-class "Jewess," & she Miriam becomes the ideal marriage prospect & ~~a~~ eventual wife for the title character & member of G's social class, Daniel Deronda.
- Despite Miriam's class & religion, ^{not idea} she becomes the "angel of the house" through her upholding of traditional Victorian ideals.

unpreferred characteristics

SL 100 Upper-Class Clothing

- main characteristics of m.c. wife - enjoyed, but displayed her husband's wealth
- style of clothing in this period was changing - more tightly fitted bodice, less puffed out, more ornate & asymmetrical styles & fabrics
- novel ~~described~~ described 2 weddings, do some research - Q. Victoria wore white in marriage @ Roy Gold

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

Dracula - 1897 - Bram Stoker

- read 2 female characters - Mina & Lucy - as Madonna / whore
- Mina is described as the ideal wife - angelic, supportive of her husband (even when she's turning into a vampire)
- his criticism of the ~~ideas~~ of the "new woman" of the ~~time~~ ^{19th} period - spoke out against traditional gender roles & in favor of physical activity & thus, dress reform - and sexual liberation.
- 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 &

as Van Helsing says, "Has the heart of a woman but the mind of a devil"

① thought history
fashion always presented binary -

6

③ never got to period
where we don't care what we do write

② Always "in fashion" - Now androgynous clothing

④ Victorianism - ~~passion~~ ^{changes} - who knows the truth?

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 ~~not~~ changed her from a FW into a "whore" 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.

the 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, & frankly, influenced gender & clothing today - which is why I ~~thank you~~ think it's so important to study - to see the

~~Thank you!~~ ways ~~all~~ we ~~are~~ ~~modern~~ ~~Victorian~~ the Vit. Era has influenced the 20th century ~~today~~. Thank you
centuries