Yūzen dyeing techniques produce one of the most popular and precious Japanese kimono textiles. But when the word is expressed in English, it means both “hand-painted dyeing on textiles” and “look-alike styles of prints.” It is because the word, yūzen, was used for various new dyeing methods developed in the late nineteenth century during the Japanese Industrial Revolution. These new methods were aimed at multiple reproduction of hand-painted yūzen dyeing that was originally developed in the seventeenth century. Moreover, the new meaning was used by respective artisans and merchants in the Kyoto kimono textile industry, which brought further complications to the definition. In the 1950s, when yūzen dyed textiles were being introduced into the mainstream kimono business, one industry researcher concluded that it was too complicated to define the word, yūzen dyeing.
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Welcome

Dear ADH Members and Friends,

I hope you enjoy reading this issue of The Journal of Dress History, which includes three academic articles, 24 book reviews, two exhibition reviews, and several additional sections.

The Journal of Dress History is a valuable tool that can be used inside and outside the classroom. Inclusive of this issue, 85 academic peer-reviewed articles, 197 book reviews, and four exhibition reviews have been published in The Journal of Dress History since its founding in 2016. All issues are freely available on our website. Please share the journal through your network. Thank you!

We are actively encouraging article and review submissions to The Journal of Dress History. All submission guidelines are published on our journal webpage.

As always, if you have comments about this issue—or an interest in writing an academic article, book review, or exhibition review for publication—please contact me at journal@dresshistorians.org.

I look forward to hearing from you!

Best regards,

Jennifer

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The Fainting Queen Esther and the Corset in Mannerist and Baroque Italian Art

Nirit Ben–Aryeh Debby

Abstract

Esther fainting before King Ahasuerus represents one of the most popular scenes in Mannerist and Baroque art. What were the origins of this story and why did it become such a favourite subject? This article proposes an original interpretation of the motif of the fainting Esther in light of contemporary modifications in female dress. The introduction of the corset during the sixteenth and seventeenth centuries produced the side effect of aristocratic ladies fainting as a physical response to restricting their torso. Since the fainting of Esther was seen as an empowering act, this image became a model for aristocratic women and her representation shifted in accordance with variations in female costume. This provides a compelling example of how elite sartorial trends generated new depictions of admired biblical heroines, which in turn nobilitated fashionable practices.
Introduction

Thomas Coryat (1577–1617), an English gentleman who visited Venice in 1608, remarked on the appearance of Venetian women: “Almost all the wives, widows, and maids do walk around with their breasts all naked...a fashion me thinks very uncivil and unseeming especially as the beholder may plainly see them.” 1 Coryat complained that while the faces of the women were covered, the breasts were exposed. He was probably referring to the Venetian custom of wearing tight corsets that highlighted the upper part of the body and created a figure with greater emphasis on exposed breasts. 2 The wearing of a corset became very popular and influenced the way in which elite women, whether contemporary aristocrats or biblical queens, appeared in pictures.

Esther fainting before King Ahasuerus represents one of the most popular scenes in Italian art. The beautiful and elegant young queen is usually shown swooning delicately, fainting before a perplexed and worried king, who hurries to her rescue. What were the origins of this story and why did it become such a favourite subject in art? How and why from the sixteenth century onwards did the image change from Esther kneeling before King Ahasuerus to her fainting? Several scholars have dealt with this issue, some suggesting that it was the reception of the Greek version of the story, which includes this episode, that became the source for artists.

1 Thomas Coryat, Coryat’s Crudities, MacLehose, Glasgow, Scotland, 1905, p. 399.
3 The author of this article uses the term corset to describe various types of laced bodices or laced undergarments worn by women from the late sixteenth century until the end of the eighteenth century. The definition of corset is discussed in: Valerie Steele, The Corset: A Cultural History, Yale University Press, New Haven, Connecticut, United States, pp. 1–5.
Experts have explained that the swooning Esther was connected with the status of women in northern Italy—particularly in Bologna and Venice—and superseded the earlier iconography of the kneeling Esther. Some have highlighted the significance of the resemblance between the fainting Esther and the grieving Virgin in Lamentation scenes and stressed the importance of the Marian tradition to the portrayal of the queen. Yet none of these explanations seems to be sufficient to account for the spread and popularity of this scene in Mannerist and Baroque art. Why did so many patrons and patronesses, artists as diverse as Tintoretto, Veronese, Guercino, Domenichino, Artemisia Gentileschi, Poussin and many others, and their various audiences favour this scene? Why was it rendered so often and what did it reflect?

This article offers an explanation for the detail of the fainting Esther and connects it to fashion and to the modifications in female costume. Much has been written in recent years on the links between clothing and art and fashion and female power. The fainting biblical queen was seen as a model for aristocratic ladies. Wearing a corset was a sign of high fashion and a token of elegance for aristocratic women, and ladies and gentlemen supported this new trend and called for women to wear corsets at all times. Endowing Queen Esther with the corset ennobled this new fashion, endowing it splendour and significance.

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7 On Renaissance fashion, see:

On fashion in art, see:

On fashion and female power, see:
The fainting of young women owing to their difficulty in breathing while wearing a corset was seen as a sign of courage and female nobility, equivalent to the heroic deeds of Queen Esther, who confronted King Ahasuerus and saved the Jewish people. Dress and art and social norms and fashion worked together to turn the corset into a new stylistic accoutrement and the fainting of Esther made it a sign of nobility. This constitutes a compelling example of how sometimes changes in fashion influenced the way women were depicted, whether as stylish noblewomen or admired biblical heroines.

The first section of this article introduces the story of Queen Esther; explores several examples from the sixteenth and seventeenth centuries that show her fainting; and presents the various interpretations offered about these paintings. The second section then turns to dress history, particularly to the introduction of corsets into female fashion, and discusses the relationship between corsets and fainting women. The conclusion explains how fashion influenced iconography and how the images of the biblical queen were influenced by changes in dress.

The Scene of Esther Fainting before Ahasuerus in Mannerist and Baroque Art

The traditional story in the Book of Esther reads as follows. The Persian king Ahasuerus has deposed Vashti, his queen, and decides to find a new one. A young Jewish girl named Esther wins his favour and becomes the new queen. Her cousin Mordecai becomes involved in a quarrel with the king’s vizier, Haman, who then plots to seek revenge against Mordecai and to slaughter all the Jews in the empire. His scheme is discovered, and through Esther’s efforts Haman is executed and the enemies of the Jews are destroyed. Mordecai becomes the king’s vizier and institutes the festival of Purim to celebrate this great victory. Two additional passages were added in the Greek version of the story: Esther’s prayer to God when she hears about Haman’s plot and her dramatic swoon before Ahasuerus to ask him to intercede and save the Jewish people.¹

¹ For a comprehensive discussion of various approaches to Esther, see:
For the biblical story, see:
Esther i–x.
See also:
The most popular scene portraying Esther in the Mannerist and Baroque traditions show her fainting before King Ahasuerus. The scene is based on the tradition that Esther anxiously entered the king’s presence uninvited in order to thwart Haman’s scheme to kill the Jews. According to the biblical tale, on the third day Esther put on royal apparel and stood in the inner court of the king’s palace. The king was sitting on his throne facing her, and when he saw Esther standing in the court, she won his favour. He extended the golden sceptre that he had in his hand, and Esther approached and touched its tip.

According to the original story, Haman misled the king causing him to issue an edict commanding the massacre of all Jews. Upon learning of the decree, Queen Esther realized that she had to try and save her people. One was not allowed to enter the king’s throne room without permission and violators were condemned to death unless the king extended his sceptre as a sign of clemency. After fasting for three days, Esther entered the room accompanied by two servants and knelt before the king. The Greek version describes the same succession of events, except that here the king looks at Esther with an angry face and she faints before him. He then comforts her and extends the sceptre as a symbol of good will.

Thus, there are two versions of the meeting between Esther and King Ahasuerus in the throne room: the earlier version describes Queen Esther kneeling before the king, whereas the later version has her fainting. Traditionally Esther was depicted as kneeling before the king as a token of obedience and humility, as seen in medieval and early Renaissance art, but the sixteenth century saw a change in her posture from kneeling to fainting. The portrayal of the fainting queen was adopted by most Baroque artists and closely follows the text of Greek additions made to the original Hebrew narrative and adopted by the Council of Trent in 1546.


On the various versions of Esther before Ahasuerus, see:

For additional information on the Apocryphal additions, see:
The swooning of Esther is associated with the image of Mary collapsing at the foot of the cross. According to that version, Esther fasted for three days and probably fainted from weakness and fatigue. Her fasting and fainting have been interpreted as a sign of her piety and devotion, thus strengthening her association with the Virgin Mary. Tintoretto (1518–1594) revolutionized the formula of the kneeling Esther to the posture of fainting in his painting of circa 1547–1548, where Esther faints before Ahasuerus while the king extends the golden sceptre. The painting depicts King Ahasuerus rising from his throne and bending towards Queen Esther, who has fainted before him. Several female attendants lean down to help the queen, as others express concern and shock. Behind Ahasuerus, Haman looks on unsympathetically (Figure 1).

Figure 1:
*Esther before Ahasuerus*, Tintoretto, circa 1546–1547,
Oil on Canvas, 207.7 x 275.5 cm,

Tintoretto portrayed two versions of the encounter: one, now at Kensington Palace, London, shows the fainting Esther and the other at the Escorial, thought to have been painted by a follower, features her kneeling. Another example of the Esther theme painted by the Venetian master Paolo Veronese (1528–1588), now at the Louvre, shows her fainting. This version is thought to have been the prototype for the later Baroque depictions by Artemisia Gentileschi (1593–1653) and Nicolas Poussin (1594–1665) (Figure 2).

Figure 2:

Esther before Ahasuerus,
Paolo Veronese, 1575,
Oil on Canvas, 198 x 306 cm,
© Louvre, Paris, France, Inv. 138.

The fainting of Esther as painted in the Venetian tradition became the most popular episode associated with the genre and was rendered by several Baroque masters, including Guercino (1591–1666), Domenichino (1581–1641), Artemisia Gentileschi, Rubens, Poussin, among others. Guercino’s *Esther before Ahasuerus* (1639), now in the Barberini collection, shows Esther fainting into the arms of her two servants. The king leans towards her while extending his sceptre in her direction (Figure 3).

Figure 3:
*Esther before Ahasuerus*, Guercino, 1639,
Oil on Canvas, 217 x 159.6 cm,
© University of Michigan Museum of Art, Ann Arbor, Michigan, United States, Inv. 1963/2.45.

On Esther’s fainting before Ahasuerus, see:
Another example is the 1628 painting by Domenichino, which was part of a series of biblical frescoes in the Bandini Chapel in San Silvestro al Quirinale (Figure 4). In this version, the king is represented rising to support the queen. Once again, he is shown extending the sceptre toward her.

Figure 4:

*Esther before Ahasuerus,*
Jakob Frey after Domenichino,
Line Engraving, 38.1 x 30.8 cm,
A powerful depiction of the scene was offered by Artemisia Gentileschi, the most famous woman painter of the seventeenth century (Figure 5). Her portrayal is very dramatic and full of expressive gestures performed by the main protagonists. She evidently paid particular attention to the dress of the two central characters in the scene—Esther and Ahasuerus. In most treatments of the story, Ahasuerus is shown sitting on an elevated throne, regally garbed and holding a sceptre. By contrast, Artemisia shows him dressed in an exceptional way, wearing an extravagantly feathered hat and crown, slashed sleeves, and fur trimmed, jewelled boots—elements typical of theatrical costumes—whereas Queen Esther appears in a more dignified dress as a majestic queen.

Figure 5: Esther before Ahasuerus, Artemisia Gentileschi, 1626–1633, Oil on Canvas, 208.3 x 273.7 cm, © The Metropolitan Museum of Art, New York, New York, United States, Inv. 69.281.


Scholars have tried to explain the popularity of this scene in Italian art. Some have highlighted its centrality in a particular artistic corpus or pointed to the association between Queen Esther and the Virgin Mary. Others have suggested that this theme aligned with the Baroque taste for drama and the expression of emotions. Thus, in Poussin’s impressive picture, the story of Esther was viewed as part of his narrative technique, as an example of the great master’s ability to depict dramatic biblical plots, and as the climax of his talents as a history painter (Figure 6).

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Figure 6:
*Esther before Ahasuerus*, Nicolas Poussin, circa 1655,
Oil on Canvas, 119 x 155.7 cm,
© The State Hermitage Museum, Saint Petersburg, Russia, Inv. ГЭ–1755.

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12 Bohn, op cit., pp. 190-195.
Perlove, op cit., pp. 133-140.
13 On Poussin, see:
The reason for the growing popularity and the wide spread of the fainting queen motif in Italian art calls for further explanation. Esther’s association with the Virgin began with the earliest medieval portrayals. She was a prototype of the Virgin Mary as formulated by Rabanus Maurus in his eighth century commentary on the Book of Esther and later in the twelfth and thirteenth century preaching of Saint Bernard and Saint Bonaventure. According to these sources, the coronation of Esther was understood as a parallel to Mary’s coronation as the Queen of Heaven. One example that highlights this parallel is to be found in a panel showing Esther crowned by Ahasuerus painted by Veronese in 1556 on the ceiling of the nave in the Church of San Sebastian in Venice, where the correspondence between this scene and a coronation of the Virgin in the church is made explicit.¹⁴

The scene of Esther pleading with King Ahasuerus was seen by theologians starting with Saint Augustine and then with Rabanus Maurus, Saint Bernard, and Saint Bonaventure as the prefiguration of the Virgin’s role as a mediator at the Last Judgment. One work that explicitly illustrates Esther and the Virgin on the Day of Judgment is Michelangelo’s fresco on the ceiling of the Sistine Chapel (1511), which shows the crucifixion of Haman. In the pendentive, next to the images of the prophet Jonah, the depiction of the story of Esther, Ahasuerus, and Haman is divided into several episodes: on the right, the king sends Haman to Mordecai, who is sitting at the king’s door, and on the left, Esther reveals Haman’s plot to Ahasuerus. The whole fresco is dramatically dominated by the central depiction of the punishment of Haman, who is imaged crucified rather than hanged as in earlier images. Esther’s primary role in Michelangelo’s fresco is to reveal Haman’s conspiracy to Ahasuerus and to plead with the king to save her people; in the latter she is considered a prefiguration of the Virgin in her role as intercessor on the Day of Judgment.¹⁵


This scene is one among three portrayals on the ceiling of the nave: Esther crowned by Ahasuerus (rectangle in the centre), the triumph of Mordecai (oval), and the banishment of Vashti (oval).

A later example showing Esther as a prefiguration of the Virgin as a mediator is to be found in the dome of Cremona Cathedral, where the painting by Giulio Campi (1502–1572) shows Haman crucified and Esther kneeling dressed in blue and red (1567). The depiction of Haman as a victim rather than as a villain became typical in the sixteenth century, as part of the Catholic Reformation, especially after the Council of Trent, and is seen most often in Venetian and Northern Italian art.

The continuation of the trope of Esther as being similar to Mary during the sixteenth and seventeenth centuries shows no break with the medieval tradition and does not account for the rising popularity of the motif of the fainting queen. Even the fact that the Greek version of her story was accepted by the Catholic Reform does not explain why Esther was repeatedly depicted in numerous paintings favoured in courtly circles. Why was it, then, that the scene showing her fainting before the king became the central representative episode of the entire Esther’s saga in Mannerist and Baroque art?

**Corsets and Fainting in Early Modern Europe**

To add to the various religious readings of the scene, the following section offers an additional explanation of the detail of the fainting queen based on changes in female attire of the period. It discusses fashion and the introduction of the corset into female dress and its relevance for the depictions of Queen Esther in the sixteenth and seventeenth centuries, which are part of the courtly culture and focus on lavish dress and magnificence.

The story of Esther, whose beauty, elegance, and charms seduced King Ahasuerus and won his favour, was fertile ground for the display of high fashion characteristic of courtly culture and provided artists with a framework in which they could depict luxurious figures in courtly scenes. Esther was the subject of much attention in Mannerist and Baroque art, where she is portrayed as a beautiful and elegant court lady with much emphasis placed on her dress, jewellery, and stunning looks.

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The focus on Esther’s attractive appearance in art had its origins in the Italian literary tradition where, for example in Petrarch’s *Triumph of Love*, she emerges as a handsome and magnificent woman with whom Ahasuerus falls madly in love. The primary stress is on her exceptional beauty and charm. Boccaccio also referred to her in a compilation that he made of his followers’ commentaries on the *De mulieribus claris*, where she is presented as a symbol of splendour and refinement. Another source that focused on Esther’s exceptional beauty and elegance was the *Sacred Narrative of Esther* by the celebrated Florentine noblewoman Lucrezia Tornabuoni (1427–1482), wife of Cosimo de’ Medici and mother of Lorenzo de’ Medici. In her play, Tornabuoni devoted special attention to the queen’s ornaments:

They brought to her the noblest garments that she usually wore/ when she wished to appear every inch a queen; without delay she dressed herself in her clothes/ and they attired her in her regal insignia/ draping her in rubies, pearls, and infinite treasures/ so that anyone who saw her would be thunderstruck...She had never appeared so beautiful; and on this day she seemed to have come truly to this world from paradise.”

Or in another description: “She wears an elegant garment; at her throat, a precious stone/ whose value was impossible to surmise...”

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19 See:

20 See:


Esther was pictured as a pretty and trendy woman who knew how to dress and wear accessories, a model for high fashion. In court circles, clothing was viewed as a status symbol, and dress and jewellery were seen as reflecting political power. Royal women, whether historical figures or contemporary queens, were presented through their dress, which symbolised their identities, and dynastic aspirations. Aristocratic women were considered political and cultural agents, and clothing was perceived as a crucial element at court and as a vehicle for magnificent display.\textsuperscript{23}

In the various works of art that show Queen Esther fainting, she is shown wearing a tight dress that emphasizes her breasts. She is wearing a corset, a new fashion accessory introduced into the court, which flattened the stomach and pushed the breasts upwards. Although as an undergarment the corset was not seen, the shape of the wearer’s body, fashioned to emphasise the tight waist and expose the breasts, disclosed its presence underneath the dress. From the beginning of the sixteenth century, aristocratic women wore corsets all the time. Cesare Vecellio’s 1590 costume book \textit{De gli habiti antichi et moderni di tutto il mondo} illustrates the disciplined posture and form of the late sixteenth century upright Venetian noblewoman wearing a corset (Figure 7) as opposed to the free body from 1490 with a rounded abdomen and an unfettered waist. In an engraving by Pietro Bertelli, the emphasis is placed on the stylish Venetian courtesan’s exposed breasts, the result of wearing a corset (Figure 8).\textsuperscript{24}

\textsuperscript{23} For women, clothing, and power, see: Erin Griffey, Editor, \textit{Sartorial Politics in Early Modern Europe: Fashioning Women}, Amsterdam University Press, Amsterdam, Netherlands, 2019.


Figure 7:  
*Moderne Venetane*  
[Modern Venetian Woman],  
Cesare Vecellio,  
Plate from  
*De gli habiti antichi et moderni*,  
Venice, 1590,  
Woodcut, 47.8 x 32.4 cm.  

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Figure 8:  
*Cortigiana Veneta*  
[Venetian Courtesan],  
Pietro Bertelli, 1594,  
Print, 35 x 26 cm,  
© The Victoria and Albert Museum,  
London, England,  
Inv. 38041800154379.

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25 This image is in the public domain.
The corset was often a medium of conventionally gendered exchange: usually the man acquired it and presented it, while the woman accepted it and wore it concealed underneath her clothes to signify the secret bond between them. The corset, which originated within aristocratic court culture, first appeared in Venice and then spread to courts in France, England, and Spain. Its popularity was often attributed to Catherine de’ Medici (1519–1589), who introduced this Italian trend into the French court; other celebrated Italian princesses, such as Eleonora de’ Medici (1567–1611), were known for wearing velvet corsets.

Wearing a corset was highly recommended by manuals devoted to female dress and good manners. In his influential 1528 manual, entitled The Book of the Courtier (Il Cortigiano), Baldassare Castiglione (1478–1529) encouraged aristocratic grace and civility and included elegant corsets as recommended items for court display and physical self-control. Courtiers advocated the wearing of a corset as a sign of social status, self-discipline, beauty, youth, respectability, and erotic allure. Corsets were also part of a clothing style that gave prominence to an erect posture. Wearing one was viewed in a positive light and was highly regarded at the Renaissance court.

Several contemporary sources allude to the fashion of wearing the corset. In a 1577 account, Girolamo Lippomano (1538–1591), the Venetian ambassador to France, explained that:

French women have inconceivably narrow waists; they swell out their gowns from the waist downwards by stuffs which increase the elegance of their figures. Over the chamise, they wear a corset or bodice that they call a ‘corps pique’ and which makes their shape more delicate and slenderer. It is fastened behind, which helps to show off the form of the bust.

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28 Steele, op cit., pp. 1–34.
By the seventeenth century nearly all girls wore corsets to support the body and ensure an agreeable waist and a well-positioned bust. It was a polished and disciplined mode of self-presentation, a sign of the importance of the elite, manifesting control over the body. In 1579, Henri Estienne (1528–1598) described the new style: “The Ladies call a whalebone (or something else in the absence of the latter) their stay, which they put under their breast, right in the middle, in order to keep straighter.”\(^{30}\) In a 1617 report, where he commented on the outfit worn by Queen Anne of Denmark during her visit to Venice, Lippomano was apparently referring to the corset when he wrote: “Her Majesty's costume was pink and gold with so expansive a farthingale that I do not exaggerate when I say it was four feet wide in the hips; her bosom was bare down to the pit of the stomach, forming as it were an oval.”\(^{31}\)

From the beginning, many observers believed that corsetry could be painful and dangerously unhealthy. Women wore corsets in order to attain a small waist, which was viewed as a sign of great beauty. As in the words of the famous essayist Montaigne (1533–1592): “To get a slim body, Spanish style, what torture do women not endure, so tightly tied and bound, until they suffer gashes in their sides, right to the living flesh. Yes, sometimes they even die from it...”\(^{32}\) Some physicians were worried about corsets, including the famous French surgeon Ambroise Paré (1510–1590), who complained that girls might get hurt from having their bodies tightly bound and that mothers were to be blamed for this habit.\(^{33}\) The doctor was clearly worried about the risk of deformity as a result of incorrect or excessive binding introduced by corsets.


\(^{31}\) Lippomano, op cit., pp. 15–16.


In 1588, he observed: “I have seen on the dissection table these pretty women with slender waists, lifted the skin and the flesh, and showed their ribs that overlapped each other.” 34 There was a story circulating about a young bride who died because she was too tightly bound in her wedding dress. On her way to her seat after taking bread and wine at the church altar, she fell down dead. From Paré’s reports, these were the first deaths resulting from the wearing of corsets, which could cause suffocation and sudden passing. As it clearly emerges from these sources, corsets often caused fainting, and they were considered dangerous as early as the first years of the sixteenth century. Made of iron or whalebone, they were rigid and caused difficulty in breathing, possibly followed by fainting. Although this constituted a fairly common occurrence, fainting was seen as an unavoidable side effect of wearing a corset.

In the various depictions of Esther before Ahasuerus in sixteenth and seventeenth century paintings, the queen is wearing a lavish dress, tight at the waist, with her breast squeezed up and prominent, very much in line with contemporaneous fashions and the custom of wearing a corset. This artistic interpretation might well indicate that the fainting motif had its origins in contemporary fashion and the tendency of aristocratic women to wear corsets as a sign of nobility.

Conclusion

The discussion of Esther and the corset brings to light the significance of fainting and its representations in art. From the contemporary feminist perspective, the corset–inducing faint seems to have reinforced the image of female weakness. Nonetheless, historically, the swooning of women was associated with erotic tones and with perceptions of life and death, which fostered a romantic and morbid ideal of femininity. Fainting was seen in a sexual subtext and the recurrent story was the fainting of the fragile and delicate girl while the brave gentleman rushed to her rescue. It was an eroticized enactment of female death and the bosom was depicted as a signifier of heavy breathing and insufficient oxygen. 35

In paintings, emotional turmoil usually causes swooning and women, typically young and beautiful and reacting to exceptional circumstances, faint much more commonly than men. Faints in paintings, particularly among women, frequently have psychogenic overtones, wherein swooners generally have pink skin, rosy

34 Ibid., Paré, p. 581, quoted in Steele, p. 177.
35 Steele, op cit., pp. 67–85.
cheeks, and closed eyes and are held upright seemingly without harmful effects. In the pictures discussed, Esther appears unconscious yet blushing and vivid, held upright by her maidservants. Since her apparent faint was thought to be a manipulative stratagem to move the king to compassion, her health was never threatened by remaining upright; a posture that is repeated in all of the depictions.

The associations between women and fainting and corsets continued into later periods. Pietro Longhi (1701–1785), a painter of contemporary genre scenes portraying domestic bourgeois life and Venetians at play, produced an intriguing work, entitled *The Faint* (1744), depicting a Venetian woman wearing a sumptuous pink dress fainting (Figure 9). Her female servants rush to her rescue, while the man on the right watches her with concern and lifts his hand to help her. There are cards, coins, and an open purse lying on a table at the left of the room, perhaps signifying that the lady had been gambling and conveniently fainted to put an end to her losses.

![Image of The Faint by Pietro Longhi](image.png)

**Figure 9:**

_The Faint_, Pietro Longhi, 1744,
Oil on Canvas, 50 x 61.7 cm,
© National Gallery of Art, Washington, D.C., United States, Inv. 1939.1.63.

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Longhi’s painting might have been intended as a satirical reference to the popular scene showing *Esther Fainting before Ahasuerus*, which was tremendously popular in sixteenth, seventeenth, and eighteenth century art and an often-recurring subject in Venetian and Northern Italian art. The various versions of *Esther Fainting before Ahasuerus* and *The Faint* by Longhi all show a beautiful young woman, lavishly dressed and adorned in courtly style, fainting at the centre of the picture but held upright by her three servants, as a male partner rushes to her rescue. The scenes also seem to suggest that the faint is a manipulative act employed by the lady to elicit the mercy or the help of the male participant in the scene.

In conclusion, the scene showing *Esther Fainting before Ahasuerus* was highly popular in court culture and in Mannerist and Baroque art. Esther was regarded a role model for ladies and her fainting was considered a sign of refinement typical of the patrons who were the audiences of these paintings. Fainting was considered a noble act as it led to Esther being able to move the King Ahasuerus to mercy and thus save the Jewish people. In fainting, Esther acquired a religious identity as a prototype of the Virgin Mary by being imaged wearing a blue and red outfit and by her posture of swooning, which is reminiscent of the Lamentation scene. Apart from its religious connotations, the popularity of the scene depicting Esther fainting before King Ahasuerus is also connected with costume and courtly decorum and, in particular, with the ever-increasing attraction of the corset as an item of fashion. By associating the corset with Queen Esther, this new fashion acquired a positive connotation. Although it might cause physical distress, wearing a corset was nonetheless associated with a celebrated biblical heroine and her courageous acts. Clearly, the representations of Queen Esther in the visual tradition from the sixteenth through the seventeenth century reflect changes in fashion and signify female power.
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The Falda–Pantalón Scandal:  
A History of the Skirt–Trouser Fashion in Madrid, Spain, 1908–1911

Nancy J. Membrez

Abstract

In 1908, Paris fashion designers introduced a divided skirt called a *jupe-culotte* and in Spain, a *falda-pantalón* [skirt-trouser]. The style was shocking, but the controversy did not crest until 1911 when middle class women in Spain and other parts of Europe started to wear the garment publicly. For five months in 1911, women wearing a *falda-pantalón* were mobbed by hundreds of frenzied, hysterical men, and forced to flee, especially in Madrid, but also in other parts of Spain, whether they were alone or had male companionship. The police intervened in many cases, protecting the women and arresting men for disorderly conduct. Across Europe there was a similar reaction from men, but not usually to the extreme evidenced in Spain. There were cultural reasons for this, but the controversy caused by the skirt-trouser came to epitomise—for all Europeans—a century of pent-up male frustration with feminist inroads as well as men’s inchoate fear that women were asking for dominance and demanding sexual freedom. In contrast, women were clearly longing for the personhood, autonomy, and freedoms, including suffrage, education, and comfortable clothing, that men delegated to themselves.
Introduction

Fashion is not frivolous. As Roland Barthes writes in his chapter “History and Sociology of Clothing” in *The Language of Fashion*, “An item of clothing is indeed, at every moment in history [a] balance of normative forms, all of which are constantly changing”¹ and, significantly, dress is a “complete structure, constituted organically by a functional network of norms and forms; and the transformation or displacement of any one element can modify the whole, producing a new structure....”² The very “theatricality of difference”³ that the *jupe–culotte/falda–pantalón* [skirt–trouser] represented—a Barthian *vesteme* as he has described it⁴—was the last straw after a century of building tensions, male fears, ambivalence, and rage concerning feminism that erupted in 1911. The negative reaction to the garment scandalised Europe to varying degrees but there was a particularly severe response in Madrid, Spain.⁵

What amounted to transgressive cross–dressing by Spanish women was met with horror and fascination by Spanish men (and other European men). This article analyses the 1908–1911 *falda–pantalón* phenomenon in Spain, its scandalous reception, particularly in Madrid, and its historical–cultural context. The black–and–white line art cartoons from the Spanish illustrated weeklies of the era will supply the visual evidence in tandem with the text.⁶ The heyday of the *falda–pantalón* look was brief but compelling. It was swept away by the even more controversial Parisian fashions of the 1920s. Within conservative Spain, the skirt–trouser closely mirrored drastic societal changes, particularly feminist changes, that were normalising the idea of the educated bourgeois woman working outside the home as a teacher, secretary, telephone operator, lawyer, journalist, or doctor.

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² Ibid., p. 8.
³ An ellipsis was added by the author of this article, Nancy J. Membrez.
⁵ According to Barthes, “For these vestimentary morphemes I propose the noun ‘vestemes,’ by analogy to Claude Lévi–Strauss’s ‘mythemes.’” Barthes, op cit., p. 52, note 8.
⁶ A mytheme is the essential kernel of a myth.
⁷ See Appendix A.
⁸ The Spanish caricatures and satires are often the best source of evidence for the period in Spain because they were a lightning rod of contemporary opinion though they may exaggerate deliberately.
In the nineteenth and early twentieth centuries, the Spanish graphic press viewed fashion as a foreign influence, of complete subservience and acquiescence to Paris, which was the seasonal arbiter and purveyor of taste, irrespective of whether its garments defied conservative Spanish norms. Imported from Paris, fashion evolved from the straight, Empire-waisted dresses, to an off-the-shoulder bodice topping an enormous hoop skirt [miriñaque] to the (absurd) bustle [polisón] of the 1880s (Figure 1).

Figure 1:
“Misterios. Ahí tienen ustedes despejada la incógnita”
[Mysteries. There You Have the Mystery Cleared Up],
Anonymous,
La Ilustración (de Barcelona)
[The Illustrated News (from Barcelona)],
Barcelona, Spain, Volume 6, Issue 261, 1 November 1885, p. 688.
During the 1890s and the first decade of the twentieth century, the bustle gradually disappeared as the shoulders and sleeves of garments grew wider and puffer to become mutton sleeves, while an unforgiving whale-bone corset, imported from France (Figure 2), made the “wasp-waist” possible. The bustle led to much male speculation about what might be underneath. This illustration purports to solve the mystery.

Figure 2: "Corsets La Jouvence, Montera 14, Madrid. Mme. Angele” [La Jouvence Corsets, 14 Montera Street, Madrid. Mme. Angele], Nuevo Mundo [New World], Madrid, Spain, Volume 11, Issue 527, 11 February 1904, p. 2.

7 Anonymous, “Del miriñaque a la falda–pantalón” [From the Hoop–Skirt to the Skirt–Trouser], Nuevo Mundo [New World], Madrid, Spain, Volume 18, Issue 897, 16 March 1911, pp. 4–5. All translations in this essay were made by the author of this article, Nancy J. Membrez.
A 16” (41 cm) waist was considered ideal for women, an impossible goal for the majority. This was part of the cyclical, planned fashion obsolescence that fed into Spaniards’ sense of post–Golden Age (1550–1650) decadence and inferiority compared to its northern neighbours. Despite their imperial past, Spaniards believed scientific innovation came from abroad, rather than through their own industriousness and ingenuity. They felt their standing in the world had fallen, especially after their crushing defeat in the War of 1898 with the United States and with it the loss of the last remnants of their empire. Tensions arose as some Spaniards turned inwards to the past while others faced outward to new ideas. As Noël Valis has pointed out, “The uncomfortable fit between modernity, or the modern, and modernization has usually been labelled [in Spanish cultural studies] as Spanish backwardness.” This may be summed up in the typical, pessimistic Spanish lament, “Everything gets here late and in bad shape” [Aquí todo llega tarde y mal].

Bourgeois women around the world, including those in Spain, eagerly studied Parisian silhouettes, first in engravings and then in photographs that were published in illustrated weekly newspapers and magazines with fashion supplements—like the *Ilustración Española y Americana* [Spanish and Latin American Illustrated News], a prominent, illustrated middle class weekly. They reproduced them in their own wardrobes faithfully; although one imagines uncomfortably, as may be observed by contemporary photographs.¹⁰

³ Lily Litvak, *Erotismo fin de siglo* [Turn of the Century Eroticism], Antoni Bosch, Barcelona, Spain, 1979, p. 161.
At the turn of the twentieth century fashion media shows that the preferred hemline of a dress touched the ground, and this continued until 1914 (Figure 3).

A bourgeoise Spanish woman, an ángel del hogar [an angel of the homefires], the perfect wife and mother who floated through her days in the home in a mist of joyful self-sacrifice and good taste, did not need to worry about getting her long dress dirty as writer and feminist Emilia Pardo Bazán (1851–1921) so rightly pointed out:

Figure 3:
“Modas: falda de paño”
[Fashion: A Cloth Skirt],
Anonymous,
Iris,
Madrid, Spain,
Volume 2, Issue 36,
13 January 1900,
p. 19.
As long as custom confined women to the home, or wherever, but in a nutshell, between four walls, a skirt’s existence offered women no hindrance at all. Ever since women leave the home for the street around the clock and exercise by walking, the skirt dirties easily and poses the greatest danger and nuisance that Eve’s daughters can suffer.¹¹

Nevertheless, radical change was brewing abroad. For the Rational Dress movement in the United States and England, reforming the unhealthy manner of dresses exported seasonally from Paris accompanied the drive for women’s rights, particularly for women’s suffrage, education, and scientific advancement.¹² By the mid nineteenth century, American feminist Susan B. Anthony (1820–1906) was advocating that women reject constricting styles and adopt comfortable “bloomers,” named after American feminist Amelia Bloomer (1818–1894).


¹² For history and examples, see:
John Harvey Kellogg, The Evils of Fashionable Dress, and How to Dress Healthfully, Office of the Health Reformer, Battle Creek, Michigan, United States, 1876.
Anonymous, “Nuevos pantalones para señoritas ideados por una sufragista inglesa, la señorita Boldt” [New Trousers for Women Designed by an English Suffragist, Miss Boldt], La Ilustración Española y Americana [The Spanish and American Illustrated News], Madrid, Spain, Volume 52, Issue 27, 22 July 1913, p. 35.
The Rational Dress movement was little known in Spain. That it was known at all is thanks principally to Emilia Pardo Bazán, who could speak French and English, attended feminist conferences abroad, and wrote about women’s issues in her columns published in Madrid and Barcelona. However, her progressive ideas were not mainstream, even among Spanish intellectuals, and she herself, a countess, only wore dresses and skirts.

13 This is no idle assertion. Since 1970, the author of this article, Nancy J. Membrez, has been analysing and cataloguing women’s issues in 30 Spanish weeklies that were published during 1838–1938. The Rational Dress movement is notable for its virtual omission from discussion in the Spanish weekly press, with the occasional exception of a filler, called a *gacetilla*. In the author’s database of approximately 16,000 entries, there are only three references to the Rational Dress movement:


Ricardo Becerro de Bengoa wrote in this article that any woman in the Rational Dress League wearing bloomers was ugly and *marimacho* [mannish].

Paris designers paid no attention to the Rational Dress movement and continued to produce new silhouettes based on annual, fickle cycles of built-in obsolescence, of datedness, just as machines were.\textsuperscript{14} With all the wonders of the Positivist Age, from the locomotive to the telephone, initiating radical shifts at all social levels, people believed anything could happen, including in fashion. However, as seen in the weekly graphic press in Spain, any reform in women’s clothing was dismissed out of hand in cartoons as a “foreign” aberration to be worn only by masculinised, ugly, and unmarriageable women [marimacho from María and macho [male] in Spanish] (Figure 4).

![Figure 4: An American Woman Wearing Bloomers, “Vaya que son muy barbianas estas norteamericanas” [Wow, These American Women Are Really Something], Ramón Cilla, Madrid Cómico [Comical Madrid], Madrid, Spain, Issue 188, 25 September 1886, p. 4.](image)

\textsuperscript{14} Valis, op cit., p. 119.
Women Wearing Trousers in Spain

In Spain, the idea of women wearing trousers was not new and therefore contradicted the outcry generated during 1908–1911 when the skirt-trouser had its heyday. Peasant women wearing trousers or breeches for harvesting in Murcia, La Mancha, and Andalusia did not strike Spaniards as anomalous. For the peasants this form of dress was not a fashionable or progressive statement, but a question of practicality and comfort in the fields, as well as a centuries-old custom. Pardo Bazán elaborated in 1911:

You may say village women have always minced along in public, and they never have worn trousers, at least outwardly, and maybe not underneath either. I recognise that. But village women have always been nonchalant in adapting their clothing to their working needs and chores...In Portugal, the women of Ovar [Aveiro] hike up their skirts, which, beyond giving them an artistic Greek air, shows their muscular legs up to their thighs. A lady could never go about like that. [In contrast] trousers assure decency as they condition women for life’s necessities.

It might have been a curiosity for the Spanish capital’s readers to discover that such customs existed in rural areas of the Iberian Peninsula, but it was not scandalous. Class, indeed, was a factor as Pardo Bazán clearly recognised. Moreover, tension and anxiety about cross-dressing had been alleviated annually since the Middle Ages during Carnival in Spain. In the topsy-turvy celebrations, cross-dressing was frequent, although never its principal focus. Beyond this festive period, no one expected women to adopt trousers or men to wear dresses as a daily habit.

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Francisco Sancha y Luengo, “Aceituneras con pantalón” [Olive Pickers Wearing Trousers], Nuevo Mundo [New World], Madrid, Spain, Volume 34, Issue 1752, 19 August 1927, p. 28.

16 Italics were added for emphasis by the author of this article, Nancy J. Membrez.

17 Pardo Bazán, op cit.
Furthermore, in the nineteenth and early twentieth centuries, the practice of women cross-dressing in men’s clothes in the Spanish theatre was common. Women often portrayed adolescent boys or children, particularly in musical comedies (Figure 5).\(^\text{18}\)

Figure 5:
“Ogaño” [Yesteryear],
Francisco Javier Ortego,
*El Museo Universal* [The Universal Museum],
Madrid, Spain, Volume 10, Issue 52, 30 December 1866, p. 416.

Though provocative, this theatrical convention was not considered outrageous because actresses already had a morally dubious reputation, which bordered on prostitution. The proscenium was there to isolate the stage from the public. It would have been truly shocking if an actress were to be seen wearing men’s clothing in public. Theirs was never a fashion statement to be emulated. Lastly, during the 1890s, the modern bicycle, which first appeared in Spain in 1839, made its latest debut in Spain, imported from abroad. Riding a bicycle was virtually impossible whilst wearing a skirt because it could get caught in the chain and spokes. Consequently, Spanish middle class women adopted what looked like riding jodhpurs (Figure 6).

Figure 6:
“Ciclistas” [Cyclists], Sileno [Pseudonym of Pedro Antonio Villahermosa], *Nuevo Mundo* [New World], Madrid, Spain, Volume 4, Issue 192, 8 September 1897, p. 14.

19 Writer, feminist, and activist Concepción Arenal (El Ferrol, Galicia, Spain, 1820–1893) wore men’s clothing when she became the first Spanish woman admitted to the Central University of Madrid (now the Complutense) in 1841. Juan Comba lists other women who historically wore men’s clothes in his article: “Opinión importante: El pantalón femenino” [An Important Opinion: Women’s Trousers], *La Correspondencia de España* [Correspondence from Spain], Madrid, Spain, Volume 62, Issue 19,380, 5 March 1911, p. 4.

20 El Pastor, op cit., p. 10.
While this was shocking to many and implied that gender roles had been flipped at home—the long-suffering, henpecked husband wearing an apron and washing dishes, a victim of his wife, was frequently evoked—women became cycling enthusiasts (Figure 7).

Figure 7:
“Enaguas y pantalones”
[Petticoats and Trousers],
Ramón Cilla,
_Nuevo Mundo_ [New World], Madrid, Spain,
Volume 2, Issue 100, 5 December 1895, p. 11.
In the Spanish press, there was a brief dispute about whether a woman should wear a dress or trousers while riding a bicycle but society seemed to absorb this mode of transportation and sport for women quickly.\(^{21}\) There are no reports of women being assailed physically while riding as they would be when the skirt-trouser was introduced. Cycling was an improvement on women’s confinement in the home and, therefore, by the late 1890s, a step forward in Spanish women’s mobility and health.\(^{22}\)

**The jupe–culotte/falda–pantalón in Spain**

In 1908, Paris designers heralded the return of the Empire-style-inspired gown that gave women greater freedom of movement, although women still wore corsets underneath. Simultaneously, French designer Paul Poiret (1879–1944), heavily influenced by contemporary Orientalism, spearheaded the *jupe–culotte* and *robe–culotte* (an ankle-length, divided skirt or dress) and did so for several years.\(^{23}\)

\(^{21}\) "El tango de la Bicicleta" [The Bicycle Tango], popular in 1898 in Spain, framed the controversy in its lyrics:

> "Las bicicletas son muy bonitas/y las montan al pelo las señoritas./Por cierto, que hay mil discusiones/por si han de llevar faldas o pantalones”

[Bicycles are very pretty/and young ladies ride them whenever they wish./Indeed, there are a thousand arguments/whether they should wear skirts or trousers.]

Miguel Palacios, Composer and Lyricist, “La Bicicleta, célebre tango” [The Bicycle, a Celebrated Tango], *Nuevo Mundo* [New World], Madrid, Spain, Volume 5, Issue 247, 28 September 1898, pp. 10–11.

Also see:

Ramón Cilla, “Velocipedia” [Bicycle Riding], *Madrid Cómico* [Comical Madrid], Madrid, Spain, Issue 662, 26 October 1895, pp. 360–361.

\(^{22}\) Artist Alejandro de Riquer (1856–1920) featured a female cyclist on his art nouveau poster to advertise the Salón Pedal cycling center in Barcelona.

“A.,” “Carteles artísticos en España” [Artistic Posters in Spain], *La Ilustración Artística* [The Illustrated Art News], Barcelona, Spain, Volume 17, Issue 857, 30 May 1898, p. 358.

This image is an indicator of Spanish society’s acceptance of women riding bicycles.

\(^{23}\) "Últimas creaciones de la moda (París)” [The Latest Creations in Fashion (Paris)], *La Ilustración Artística* [The Illustrated Art News], Barcelona, Spain, Volume 27, Issue 1399, 19 October 1908, p. 694.


Poiret did not advocate women wearing corsets.
The sensational idea of a dress reaching a woman’s ankle with a strip of fabric between that divided the skirt in two, or radically with two inseams, caused outcry across Europe, and especially in Spain. An anonymous Spanish writer described the latest fashions in October 1908, adding their value judgment: “Velvet outfits and trouser-skirt/trouser-dresses... [are] sewn in the middle to simulate menswear,” to the detriment of women’s beauty and elegance.\(^{24}\)

In November 1908, novelist and essayist Pardo Bazán denounced the Paris designers’ usual constricting fashions:

If in Europe clothing is made to make it impossible for a woman to walk, enter, leave, move, have an active life, in sum, it is the same as taking back the few steps forward we have made and return to the times of keeping a woman at home with a broken leg, with iron bars on the windows and under lock and key.\(^{26}\)

The author then vigorously defended the “divided skirt” (using the English term from The Rational Dress Society) arguing that any style that allowed women to be comfortable in her own clothes would be an improvement. In fact, for her it indicated the path to the reform of women’s clothing, a feminist and suffragist tenet, especially abroad.\(^{27}\)

\(^{24}\) Italics were added for emphasis by the author of this article, Nancy J. Membrez.

\(^{25}\) Original: “Trajes de terciopelo zibelina y terciopelo flexible y las faldas-pantalones...[están] cosidas por el centro para simular la indumentaria masculina, con detrimento de la belleza y elegancia de la mujer.”

An ellipsis was added by the author of this article, Nancy J. Membrez.


\(^{26}\) Original: “Si en Europa prevalecen hechuras que imposibilitan a la mujer para andar, entrar, salir, moverse, hacer vida activa, en suma, es lo mismo que desandar los cortos pasos andados y volver a los tiempos de la pierna quebrada, las rejas y los cerrojos.”


\(^{27}\) Ibid.
Feminist Colombine, a pseudonym for Carmen de Burgos Seguí (1867–1932) who often wrote fashion columns for the Spanish weekly graphic press, documented rising male anxiety concerning the latest style and supported Pardo Bazán’s stance that same month:

Men are alarmed; all it takes is reading the newspapers to understand that; from the sternest critic to the satirical poet; they all are rebelling against the [female] use of trousers. To tell the truth, aesthetics are not improved by this fashion. Curling skirts around the legs, split in half, make a woman who is out walking cut a grotesque figure similar to the [peasant women in] Moorish trousers seen in Andalusia and on the plains of Murcia and Almería. Gentlemen have already muddled through [women’s use of] the vest, the collar, the tie and the jacket; they said nothing in protest when we wore suit coats and tuxedo jackets; they got used to seeing us wearing men’s hats and caps with visors; they applauded our smoking cigarettes gracefully as we wrapped ourselves in a bluish, perfumed fog and showed the elegance of our bejeweled hand, but they denounced [women’s] trousers....In the end, they are wrong to become indignant. If they consent to our working [outside the home] as they themselves do, if they allow us to go to the office to help them earn money to maintain our families, why should they oppose our wearing trousers?28

During 1908–1911, the ebb and flow of seasons of the jupe-culotte and robe-culotte continued in Paris, causing controversy there as well.29 In August 1910, when the designer house of Bechoff et David of Paris again presented the jupe-culotte [falda-pantalón] in their collection for the upcoming season, it appeared to appeal to women in Spain as it had not in earlier iterations.30

28 Colombine [Pseudonym of Carmen de Burgos Seguí], “Mundo femenino: ¿Nos ponemos los pantalones?” [Women’s World: Shall We Put on Trousers?], Nuevo Mundo [New World], Madrid, Spain, Volume 15, Issue 780, 17 December 1908, p. 7. An ellipsis was added by the author of this article, Nancy J. Membrez.

29 Saloui, op cit.

By early 1911, the Spanish weekly graphic press was running photographs of Parisian models wearing skirt–trousers.\(^{31}\) Another featured the French actress Mlle. Lacroix wearing the design.\(^{32}\) Two photographs that accompanied this one showed a model posing, as well as two elegant young women wearing the style. Spanish actresses were the first to promote the innovation by wearing it on stage and in public in Madrid and Barcelona.\(^{33}\) Some of this was to drive publicity. For example, there is a report about “la Bella Nena” [Beautiful Girl], a music hall\(^{34}\) performer, and her girlfriends being happily photographed whilst roller–skating in skirt–trousers in Barcelona.\(^{35}\)

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Anonymous, “Actualidades, La falda–pantalón en el teatro: Carmen Andrés en una escena nueva de *El país de las hadas* de Guillermo Perrín y Miguel de Palacios; música de Rafael Calleja, que se representa en el Gran Teatro de esta corte” [Latest News, the Skirt–Trouser in the Theatre: Carmen Andrés in a new scene in *The Land of the Fairies* by Guillermo Perrín and Miguel de Palacios; music by Rafael Calleja, playing at the Gran Teatro in this capital], *Blanco y Negro* [Black and White], Madrid, Spain, Volume 21, Issue 1036, 19 March 1911, p. 19.

Anonymous, “La falda–pantalón en el teatro: Carmen Andrés en *El país de las hadas*, de Guillermo Perrín y Miguel de Palacios; música de Rafael Calleja, en el Gran Teatro” [The Skirt–Trouser in the Theatre: Carmen Andrés in *The Land of the Fairies* by Guillermo Perrín and Miguel de Palacios; music by Rafael Calleja, playing at the Gran Teatro], *Nuevo Mundo* [New World], Madrid, Spain, Volume 18, Issue 898, 23 March 1911, p. 13.

Music Hall was called *varietés* in Spain.

French designers paid models and actresses to stroll around European capitals and attend public events to advertise the innovation. In Spain, at least, this caused some general confusion as to what was paid advertising and what was evidence of a true, disconcerting trend among young, Spanish middle class women. Perhaps observing that Paris kept sending *jupe-culotte* dress models, Spanish women adopted a wait-and-see attitude until taking the plunge in 1911.

By 1911, there were four versions of the skirt-trousers advertised in Spain:

1. A harem-trouser look with each leg bottom gathered at the ankle. If a woman wore high-button shoes her ankle would be covered for modesty’s sake.
2. A divided skirt that made a trouser leg from about the knee down.
3. Fabric added to look like a low-hanging diaper.
4. A skirt bottom sewn together leaving adequate room for leg holes (Figure 8).

![Figure 8: “La moda y la falda-pantalón”](image)

“La moda y la falda-pantalón”  
[Fashion and the Skirt-Trouser],  
Anonymous,  
*Nuevo Mundo* [New World],  
Madrid, Spain, Volume 18, Issue 895, 2 March 1911, p. 4.

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Many of the models were photographed in Paris stepping up or walking to emphasise the design. In a “resting” position, the pant leg might not even be noticeable at all. During 1911, a Spanish illustration portrayed a feminine, not-at-all-masculinised young woman modeling a skirt-trouser (in the harem-trouser iteration) and puffy, Empire-style bonnet while holding an umbrella over one shoulder with one hand and carrying her purse in the other (Figure 9).

Figure 9:
“Las faldas-pantalones”
[Skirt-Trousers],
José Ramírez,
*Madrid Cómico*
[Comical Madrid],
Madrid, Spain,
Issue 55,
4 March 1911, p. 3.
However, for women to wear the *jupe-culotte* in urbane Paris was one thing, to wear the *faldas-pantalón* in Madrid was quite another. The scandal brewing in Spain over these eyebrow-raising photographs, caricatures, “festive” articles, and real-life female enthusiasts of the new look boiled over during February 1911 and lasted for five months. Paid model or skirt-trouser enthusiast it did not matter. Women wearing the garment—or women simply suspected by men of wearing a skirt-trouser—were mobbed, whistled at, manhandled, jeered at, insulted, and forced to flee, often seeking refuge in a shop before the police arrived to deal with the mob and get the woman to safety in a coach or at the police station.

On 19 or 20 February 1911, 300 to 400 men mobbed two young women wearing skirt-trousers in downtown Madrid. On 21 February 1911, 500 men mobbed, pawed, and attempted to undress a young woman in the Calle Mayor [Main Thoroughfare]. It is important to observe that these incidents were not preplanned; they were spontaneous expressions of curiosity, indignation, and titillation by men behaving badly via group psychology/hysteria in a culture that tolerated men accosting, following, and “complimenting” (catcalling) random women in public.

On 24 February 1911, multiple incidents happened in Madrid. First, the incident on Montera Street off the Puerta del Sol, the geographical center of Spain, was so massive, so disproportionate, so out of control, the monarchical daily newspaper *ABC* denounced it as “an act of savagery,” “an act of barbarism,” that showed an embarrassingly backward image of Spain to the rest of the world in no uncertain terms. The police arrested the three worst offenders for disorderly conduct and the daily *ABC* actually named them in the article. The guilty were then turned over to the court to be levied fines for their uncouth behaviour.

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37 Called a *pantalónfíla* or a *pantolonera* in Spain.
38 For more information about this, see the news articles cited in Appendix A and the Bibliography.
40 See Appendix A.
This first incident of 24 February 1911 was directed at “the beautiful diva” Claudina Regnier—in actuality the Spanish female impersonator, risqué performer, composer, and fashion and theatre columnist Álvaro Retana, though this was not revealed in the news report and may not have been known at the time. Later that day, a crowd of men chased and whistled at a woman at Cuatro Caminos, a growing part of the capital. What made these two incidents more ludicrous was that neither woman was actually wearing a skirt-trouser; the unhinged men in the crowd just thought they were. It is important to note that the difference visually between a dress and a skirt-trouser was often difficult to distinguish because of the fabrics used and the bulkiness of the garment. Hysteria did the rest.

These events of 24 February 1911 seemed to set off a series of incidents between February and March in which working class hooligans, according to the news reports, incited a riot at will by pointing out random women for attack whether the ladies were wearing a skirt-trouser or not. The Marquis de Mos fumed about just such an incident in a letter to the Home Secretary regarding the mobbing of his wife and her friend on Espoz y Mina Street in downtown Madrid. News reports do not say the mobs were exclusively male but their behaviour as well as contemporary caricatures assume it. In any case, it would have been extremely unlikely for any Spanish woman to chase, shout piropos [compliments/catcalling], whistle, manhandle, make jokes, jeer, grope, or attempt to undress another woman in the street.

Journalist Cristóbal de Castro described yet another scene he witnessed the evening of 24 February 1911 on Del Carmen Street, just off the centric Puerta del Sol. Upon seeing a large crowd, he thought at first there had been an accident, so he asked an onlooker what was going on:

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44 The exception appears to have been the incidents in Austria. Men whistled and mobbed women wearing skirt-trousers, but indignant women undressed these adventurous young women and beat them severely. Anonymous, “En Austria nadie quiere la falda-pantalón” [In Austria Nobody Wants the Skirt-Trouser], La Correspondencia de España [Correspondence from Spain], Madrid, Spain, Volume 62, Issue 19,390, 15 March 1911, p. 2.
——It’s happening there, in that perfumery, you know? A woman in trousers, who was being followed by men saying things to her, is in there.

——A woman in trousers?

——Yes, Sir. She is wearing one of those trouser–skirt/trouser–dresses that everybody says they are wearing in Paris and have been published in the newspapers. Since we are not used to seeing them here….Well, *gosh!* It has shocked everybody.

Two policemen guarded the establishment’s door so that the public would respect the fashion innovator’s perfumed refuge, and some say they advised the curious crowd to leave.

[...]

Nobody moved and the crowd, far from shrinking, grew larger and larger, infected by the first onlookers’ curiosity.  

Castro reported the crowd was afraid a coach would arrive and whisk her away before the men could catch a glimpse. In a stand-off, the perfumery employees locked the doors so that the men could not burst in. Unfortunately, the upshot is unknown because Castro left the scene at that point to write up his thoughts for his column in *La Ilustración Española y Americana* [The Spanish and American Illustrated News]. It may be assumed the young woman escaped in a coach unscathed, possibly with a police escort as occurred at other mobbings.

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An ellipsis was added by the author of this article, Nancy J. Membrez.
At the end of his report, Castro drew three conclusions from the event for his readers. First, it was ridiculous that a frenzied crowd of men had forced a terrified young woman to seek refuge in a store. Second, the young woman should have realised she would call unwanted attention to herself by wearing such a radical and daring style, an argument that amounted to Castro blaming the victim. Finally, for him the whole incident was overblown. It is clear that as a sophisticated observer, Castro was aghast at seeing fellow Spaniards, especially those of his upper middle class, behaving in such a backward, ungentlemanly, un-European manner. It was unseemly for modernity and he knew it. Before closing, he reaffirmed his commitment to women’s autonomy (progressive for those times) but lamented “the only bad thing that [this chronicler] finds in feminism is...its masculism,” advising his female readers to be careful indeed when adopting dubious Paris fashions uncritically.

Two caricatures appeared in March 1911 to satirise the burgeoning incidents at home and abroad. José Ramírez drew two alarmed young women wearing skirt–trousers and enormous hats fleeing a huge crowd of men while two policemen look the other way—a popular attitude towards police behaviour in any crisis memorialised in the zarzuela La verbena de la paloma in 1894.

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46 Original: “Lo único malo que le encuentra [este cronista] al feminismo es... su masculinismo.”
Ibid.
47 Also see this eyewitness report: Eloísa Alonso, “Protestas contra los atropellos” [Protests against Attacks] La Correspondencia de España [Correspondence from Spain], Madrid, Spain, Volume 62, Issue 19,372, 25 February 1911, p. 5.
48 José Ramírez, “Las faldas–pantalones” [Skirt–Trousers], Madrid Cómico [Comical Madrid], Issue 55, 4 March 1911, p. 3.
The Spanish press reported mobbing incidents in London, England; Prague, Czechoslovakia; Potsdam, Germany; Turin, Italy; and Braila, Romania.
For more information about this, see the news articles cited in Appendix A and the Bibliography. More research is needed to document the impact of the controversial garment on other countries. The author of this article, Nancy J. Membrez, gathered European news reported by the Spanish graphic press only.
49 A zarzuela is popular Spanish operetta that alternates spoken parts and sung parts. The form dominated Spanish musical theatre roughly from 1850 to the Spanish Civil War (1936–1939). Zarzuelas beloved by Spaniards such as La verbena de la Paloma are frequently performed in summer stock in Madrid.
50 Ricardo de la Vega, La verbena de la Paloma [The Festival of the Virgin of the Dove], Music by Tomás Bretón, R. Velasco, Impresor; E. Hidalgo; F. Fiscovich, Madrid, Spain, 1894.
Julio de Hoyos supplied the festive, rhyming verses on the same page as the cartoon to address what had become “a daily riot” and concluded with, “But if one of you dares to wear/trousers of that ilk, it’s necessary you wear them, above all... like a man!”

The following month, in April 1911, illustrator Montagud’s cartoon trio of skirt-trouser-wearing women included a very pregnant woman leading a small child by the hand, a jarring image for the times. However, the best caricature of these incidents appeared in the popular graphic weekly *Blanco y Negro* [Black and White] towards the end of June 1911. In F. Sota’s cartoon, police officers escort an attractive, panicked young woman dressed fashionably in a light green skirt-trouser, white fur stole, and metre-wide brimmed black hat, which Pardo Bazán called “un sombrero aeroplano” [a bi-plane hat], along a cobblestone street in Madrid. Behind them, a crowd of middle class men in bowlers, aristocrats in top hats, and working class men in caps press ever closer, haranguing her as the police attempt to hold them back. The chaotic scene sums up the whole 1911 scandal quite well (Figure 10).

Additionally, in the foreground of this image, an older gentleman addresses the reader directly and comments in comic bewilderment, “A woman wearing trousers. Wow! My wife has worn the trousers in the family since we got married and no one has ever said anything to her.” Remarked in jest, Sota’s secondary character recognises that in actuality some women did have domestic power while the skirt-trouser simply and visually articulates a *fête accompli* and a shared cultural code for henpecked (mildly emasculated) husbands such as himself. On a deeper level, humour disguises male anxiety.

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31 Original: “Pero si alguna se atreve/con los pantalones estos, es preciso que los lleve,/sobre todo,... ¡muy bien puestos!”

“Muy bien puestos” literally means a man “wears the trousers in the family” but it additionally implies the strength/manliness of his testicles adjusted comfortably in those trousers.

Julio de Hoyos, “Las faldas pantalones” [Skirt-Trousers], *Madrid Cómico* [Comical Madrid], Madrid, Spain, Issue 55, 4 March 1911, p. 3.

32 Montagud, “La falda-pantalón” [The Skirt-Trouser] [caricatures], *Madrid Cómico* [Comical Madrid], Madrid, Spain, Issue 59, 1 April 1911, p. 3.

33 Pardo Bazán, op cit., p. 730.


35 Ibid.
Figure 10:
“La falda–pantalón” [The Skirt–Trouser],
F. Sota,
Blanco y Negro [Black and White],
Madrid, Spain,
In responding to the scandal, Cristóbal de Reyna’s reasoned, historical argument in *La Ilustración Española y Americana*—that what was considered natural, universal, and timeless was in fact local, transitory, and bound to a specific era—quite rightly concluded, “There is no reason to attribute to trousers or skirts or any piece of clothing the meaning that some people are giving them,” i.e., cross-dressing. But his reasoning that menswear and womenswear had had minimal differences over time fell on deaf ears as the frenzy continued.

Capitalising on the scandal, José María Pla i Mateu (1889–1967) even composed a waltz called the *jupe–culotte falda–pantalón* for the women wearing the style. On stage during March 1911, lead actress Carmen Andrés (1886–1959) wore a skirt-trouser in the zarzuela *El país de las hadas* [The Land of the Fairies] and authors Perrín and Palacios soon added a female chorus wearing skirt-trousers to exploit the look’s notoriety. Similarly, in Paris *La Cheronelle*, which could only be danced while wearing a *jupe–culotte*, became a hit song in Europe. Even the Kaiser signaled his enthusiasm for it.

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56 Cristóbal de Reyna, “Faldas y pantalones” [Skirts and Trousers], *La Ilustración Española y Americana* [The Spanish and American Illustrated News], Madrid, Spain, Volume 55, Issue 13, 8 April 1911, p. 207.


58 José María Pla, “*Jupe–culotte falda–pantalón, vals lento Boston para piano*” [Jupe–Culotte Skirt–Trouser, Boston Slow Waltz for Piano], Ildefonso Aller, Editor [Publisher], Madrid, Spain, 1911.

While mobbing scenes of women who ventured out in a skirt-trouser occurred daily in Madrid, none were initially reported in Barcelona or Valencia. On the contrary, enthusiastic, middle class Catalan ladies in Barcelona crowded into a store to order skirt-trousers while passersby gawked through the display window. However, this report was published prior to a wave of incidents in the provinces.

In Valencia, two young women wearing skirt-trousers were chased and harangued by a large group of men just as their sisters had been in Madrid. In Bilbao (Basque country), women wearing the skirt-trouser caused a scandal during Carnival. Arantxa Margollés documented the police in Barcelona arresting a club of homosexuals wearing skirt-trousers. In Zaragoza (Aragon), police intercepted a young woman wearing a skirt-trouser. In Ciudad Real (New Castile, now Castile-La Mancha), a young woman attempted suicide when her parents would not let her wear a skirt-trouser.

The full extent of the style’s success in Spain during 1911 may never be known, although “TAF,” a reporter for the Madrid morning daily La Correspondencia de España, compiled the following statistics after interviewing actresses, dressmakers, women in the capital, and receiving letters from Madrid and the Provinces, whose mixed opinions he diligently published. An excellent selection of Spanish women’s individual opinions may be read in this series of articles.

60 Anonymous, “De actualidad: La falda-pantalón en Barcelona: El público [una multitud!] en la calle de Pelayo frente a los escaparates de los importantes almacenes Old England esperando ver el nuevo modelo de traje para señoras con falda-pantalón, última creación de dicho establecimiento — Varias distinguidas clientes del establecimiento Old England encargando trajes con la falda-pantalón, cuya aparición por las calles de dicha capital ha constituido el suceso de la semana” [The Latest: The Skirt-Trouser in Barcelona: The Crowd (A Multitude!) in front of the Prestigious Old England Shop Windows on Pelayo Street Waiting to See the New Skirt-Trouser Look for Ladies, the Shop's Latest Creation—Several Distinguished Lady Clients of the Old England Shop Ordering Skirt-Trousers. The Appearance of the Skirt-Trouser on the Streets of Barcelona is the Event of the Week] [Photos and Captions], Nuevo Mundo [New World], Madrid, Spain, Volume 18, Issue 895, 2 March 1911, p. 18.


62 “TAF” did not hesitate to give their own negative opinion of the garment in question but was gracious in allowing the women to express themselves in full. “TAF,” “La falda-pantalón: Resumen de opiniones” [The Skirt-Trouser: A Digest of Opinions], La Correspondencia de España [Correspondence from Spain], Madrid, Spain, Volume 62, Issue 19,374, 27 February 1911, p. 1.

63 Anonymous, “Pleito femenino: las faldas pantalón. Las artistas del Teatro María Guerrero—Las artistas de moda—Otras opiniones—De provincias—El escándalo de ayer” [Feminine...
For example, Justa Piz wrote in to declare eloquently that women themselves should decide what to wear. Why in the twentieth century should men be consulted on everything and women’s opinion ignored? She advocated that women wearing skirt–trousers should converge on Madrid and “tame” the frenzied mobs of uncouth men. In contrast, an Aragonese woman [una baturra] opined, “I vote against the falda–pantalón. It is immoral, unaesthetic, and unartistic.” Surprisingly, she suggested that women adopt shorter, pleated skirts! Several women suggested the falda–pantalón only be worn during Carnival where cross-dressing had always been tolerated.

Of the 1302 opinions gathered by the paper in just a few days, though the women were not classified as young or mature, “TAF” found the following:

Grievance: Skirt–Trousers. The María Guerrero Theatre Actresses—The Most Popular Actresses—Other Opinions—In the Provinces—Yesterday’s Scandal], *La Correspondencia de España* [Correspondence from Spain], Madrid, Spain, Volume 62, Issue 19,369, 22 February 1911, p. 5.
“TAF,” op cit.
64 Original: “El asunto de la falda–pantalón creo que, única y exclusivamente, debe ser resuelto por la mujer; y por lo tanto, ellas y solo ellas tienen la palabra. Pues, ¿qué libertad es esta en el siglo XX en que todo es consultado a los hombres, sin hacer caso de nosotras?” She had plenty more to say in her letter.
Anonymous, “Pleito femenino” [Feminine Grievance], op cit., 24 February 1911, p. 4.
65 Ibid., p. 5.
Votes in Favor of the Skirt–Trousers:
   Actresses: 6
   Dressmakers: 7
   Ladies in Madrid: 251
   Provincial Ladies: 118

Votes against the Skirt–Trousers:
   Actresses: 51
   Dressmakers: 12
   Ladies in Madrid: 764
   Provincial Ladies: 153

Will Wear the Skirt–Trousers if Other Women Do:
   Actresses: 5
   Dressmakers: 3
   Ladies in Madrid: 12
   Provincial Ladies: 7

Total:
   For: 382
   Against: 980
   Undecided: 27

It may be concluded, then, that a third of the Spanish women respondents supported the falda–pantalón and two-thirds opposed it. Even so, the percentage of women in favour is remarkable considering the five-month scandal the garment provoked in Spain. It clearly indicated the fashion had struck a nerve and portended a major change.


67 The author of this article, Nancy J. Membrez, has seen no evidence to suggest the falda–pantalón was worn in the home. It was all about the public scandal. Furthermore, in checking the massive Royal Academy of the Spanish Language literary database (www.rae.es, Accessed 31 October 2020), the author confirmed the term “falda–pantalón” has never been used in a work of Spanish or Latin American literature.
Overseas, when Spanish reporter “Mayfair” (possibly the pseudonym of José Juan Cadenas) asked Londoners what they thought, opinion was similarly split: older women said the style was “Shocking! Hideous!” while younger women said, “Nice. Comfortable” (in English in the original). This was another harbinger of things to come.

If social norms required an ankle-length skirt for female modesty and morality in public for all social classes, why was the skirt-trouser not received positively in Spain (and in the rest of Europe)? After all, the extra cloth used to make the garment would imply greater modesty, even protection from assault since the skirt-trouser style was made in one piece with numerous buttons (requiring a button hook) down the back. (This was before the invention of the zipper). The skirt-trouser presented a similar trouser barrier. The look was indeed formidable, but ambiguous and therein lay the problem.

How was a woman dressed in a skirt-trouser to be considered? Was she a hermaphrodite? Was she immoral, a sinner? Was she a man in women’s clothing, a transvestite? Was she foreign and thus easily dismissed as an exotic aberration? Was she sexually desirable? How could she be? And yet...if a woman’s ankle became a highly fetishised area of the female body because of skirt length, that “masculinising” extra fabric in the falda–pantalón in 1908–1911 bizarrely threatened privileged male “access” to any female wearing the garment.

Furthermore, in his intriguing Freudian interpretation, John Carl Flugel postulates that “any proposal to abolish the sartorial differences between the sexes” produces disgust and concludes, “this disgust is a defense against the possible arousal of a sexual attraction towards a person of the same sex.” Therefore, homophobia may also have been an unconscious factor. Interestingly, the Spanish word for disgust [repugnancia] never appeared in the press coverage of the skirt-trouser in Spain. However, the reports of Spanish men attempting to undress women wearing the style to verify their sex (and possibly assault them) went beyond mere curiosity.

Cultural Context

A rich Spanish cultural tapestry informed the 1911 scandal, the threads of which were woven into the public (un)consciousness. In Spain, the rigid laws of courtship and marriage were built on the overarching concept of honour, a consequence of two millennia of Catholic doctrine and 700 years of Islamic occupation. Women had only one of two reputations: white or black as expressed in the popular saying, “The Virgin Mary or Eve,” because traditionally “Honour is like glass that can shatter with a mere puff of air.”\(^{71}\) For this very reason, men controlled the women in their lives, including scrutinising and judging their mode of dress at home and on the street to protect their (the men’s) reputation.\(^{72}\)

In categorising the women close to him as saints and virgins, a man, accordingly, considered all other women he saw on the street fair game for his “compliments” (catcalling), for touching and harassment (such as goosing or following) for his personal, sexual gratification. Spanish men, who have only in the last 50 years begun to abandon the \textit{piropo} directed at random women, formerly defended it for centuries as a “harmless,” typical Spanish custom. Questionable male behaviour in Spain has traditionally been excused as “a man can’t help himself if he’s a man” \textit{[un hombre es un hombre]}, which places the blame on the woman for provoking him with her attire or beauty in the first place. The Don Juan legend in Europe and specifically \textit{Don Juan Tenorio} in Spain have traditionally represented the classic womaniser.\(^{73}\)

\(^{71}\) Original proverb: “La honra es como el vidrio que con el menor soplo se rompe.”

\(^{72}\) According to tradition, a woman carries a man’s honour. If she is dishonoured (or even suspected of being dishonoured), \textit{he} is dishonoured. Traditionally, dishonour can only be washed away by blood. In Spain these ideas were pointedly articulated in the Spanish Golden Age play by Pedro Calderón de la Barca, \textit{El médico de su honra} [The Doctor of His Honour] in which the main character actually says, “Que el honor con sangre, señor, se lava” [Honour is cleansed, sir, with blood]. Even today, femicide to resolve issues of dishonour is especially seen in Muslim countries and in Latin America but is also observed around the world in crimes of passion with varying degrees of judicial consequences. Pedro Calderón de la Barca, \textit{El médico de su honra} [The Doctor of His Honour], Castalia Editorial, Madrid, Spain, 1989. This play was written in 1637.

\(^{73}\) José Zorrilla, \textit{Don Juan Tenorio}, Aniano Peña, Editor, Cátedra, Madrid, Spain, 2006. This play was originally published in 1844.
Given the persistence of the *piropo* in Spain, it is no wonder hundreds of men unabashedly mobbed women wearing skirt–trousers during 1911. Moreover, due to the men’s overreaction, the mayor of Madrid even enacted a law in 1915 that prohibited men from accosting women and fined men 50 *pesetas* per *piropo* if they did (Figure 11). The measure caused an uproar in the graphic press during 1915–1916. Blind to his male privilege of accosting any female and ignorant that in other countries such catcalling was unacceptable, “Angelito,” for example, blamed the foreign woman who rebuffed him for being ungrateful for his sincere gallantry.

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71 Cristóbal de Castro, “Piropos” [Compliments/Catcalling], *La Esfera* [The Sphere], Madrid, Spain, Volume 3, Issue 153, 2 December 1916, p. 20.


75 Angelito, “¿Es punible el requiebro?” [Is Complimenting/Catcalling Punishable?], *Blanco y Negro* [Black and White], Madrid, Spain, Volume 21, Issue 1035, 12 March 1911, pp. 31–32.
Spanish women who dared sport the innovation during 1911 tended to be young and bourgeois, avid followers of Paris fashion and eager to imitate it without concern for cost or consequence. From the 1830s onward, the relatively new middle class empowered economically by Mendizábal’s 1836 Law of Disentailment [La Ley de la desamortización], wanted to conform to upper class taste and values within well-defined gender roles whether they could afford to do so or not. When the *nouveaux riches* of both sexes failed to get it right, through gauche exaggeration, by wearing last year’s fashions or behaving inappropriately in a formal setting, they were lampooned in polite society and in the graphic press as clueless wannabees [*cursis* in Spanish]. Avoiding this label via consumption of Paris fashion became their, particularly women’s, obsession. In contrast, Spanish working class women (except perhaps seamstresses) and peasant women (outside in the fields) were more inclined to continue wearing socially acceptable garb.

An anonymous, conservative commentator even took this particular fashion design as a point of departure to attack the Europeanisation of Spain, a hotly debated question in those times: “If by ‘Europeanise’ [Spanish intellectuals] mean, as they have up until now, implanting in Spain institutions and exotic political customs, which are in conflict with the historical unfolding of this country..., let’s close the border at the Pyrenees.” His argument amounted to turning his back on modernity and praising Spanish backwardness.

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26 Mendizábal’s 1836 Law of Disentailment forced the Catholic Church to divest its vast land holdings in Spain, much of it uncultivated, in an effort to break the Church’s hold over the country. In fine, the rising middle class bought the property and as a result became enfranchised in the Spanish political system.

For more information, see:

27 See:
Enrique Tierno Galván, “Aparición y desarrollo de nuevas perspectivas de valoración social en el siglo XIX: Lo cursi” [Appearance and Development of New Perspectives of Social Valuation in the Nineteenth Century: Social Wannabes], *Desde el espectáculo a la trivialización* [From Spectacle to Trivialisation], Editorial Tecnos, Madrid, Spain, 1971, p. 186.

Valis, op cit.

28 Original: “Si por europeizar se entiende, como hasta aquí, implantar en España instituciones y costumbres políticas exóticas, que pugnan con la psicología y con el abolengo histórico del país..., cerremos los Pirineos.”

Anonymous, “La moda y la falda-pantalón” [Fashion and the Skirt-Trouser], *Nuevo Mundo* [New World], Madrid, Spain, Volume 18, Issue 894, 23 February 1911, p. 16.
The idea of “closing the border at the Pyrenees” represented a drastic solution that for Spanish readers evoked Philip II’s sixteenth century policies—swayed by the Spanish Inquisition—to keep Spaniards from becoming infected with progressive European ideas, as well as the Spanish belief that the French looked down on them with the phrase “Africa begins in the Pyrenees.” Other Spanish commentators were embarrassed by Spain’s uncouth reaction to a fashion design and appalled by the lack of men’s gallantry toward bourgeois ladies, though the piropo remained intact, even after its official prohibition. In sum, these cultural manifestations came to bear on the 1910s and the skirt-trouser scandal. Parisian fashion, as ever, revealed its ungainly influence on what Spanish women wore before and afterwards.

**Fashion in Spain after the Scandal**

By 1913, just prior to the First World War, the Paris designers had abandoned the jupe-culotte/robe-culotte and were showing ankle-length, narrow, hobble skirts slit up on one side so that a woman could (barely) walk. In her weekly column in *La Ilustración Artística* [The Illustrated Art News], Pardo Bazán noted with displeasure that no one cared to protest this fashion, which restricted women’s movement and revealed a peek-a-boo leg, as they had the skirt-trouser (Figure 12). For its part, *ABC* (Madrid Edition) and *La Correspondencia de España* [Correspondence from Spain] reported no further mobbing incidents either in Spain or abroad after June 1911.

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79 Ibid.
80 The phrase “Africa starts in the Pyrenees” is attributed to the French King Louis XIV but was possibly spoken by another. The phrase is so commonly said with Iberian pessimism that it has become a proverb in Spain.
81 Called la falda hendida in Spain.
Meanwhile, a paradigm shift was occurring in Europe, except in Spain. During the First World War (1914–1918), women in combatant countries went to work in the factories, munitions plants, and farms while the men went to the trenches. Nonetheless, Paris kept producing cyclical, new fashions as the war wore on. The Spanish graphic press may have filled its pages with photographs of the Great War but it did not neglect its female readership by ignoring new (foreign) fashion silhouettes.

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83 For example, see: S. Ugo, “La mano de obra femenina en Inglaterra. Obreras de una granja agrícola reemplazando a los hombres en las faenas de la recolección mientras dura la Guerra” [Women’s Work in England. Agricultural Workers on a Farm Are Replacing Men During Harvest Time for as Long as the War Lasts], *La Esfera* [The Sphere], Madrid, Spain, Volume 4, Issue 203, 17 November 1917, pp. 16-17.
By 1915, French designers had abandoned the whale-bone corset in creating dresses with fuller skirts but shortened the skirt length (shockingly for the times) to above the ankle and a year later to mid-calf. To compensate for this risqué style, designers paired high-buttoned boots with the look (Figure 13). Accordingly, well-heeled women in Spain (and Europe) adopted this fashion quickly, relegating the skirt-trouser to a footnote in Spanish (and European) fashion history.

Figure 13: “En el parque” [In the Park], Ramón Cilla, *Blanco y Negro* [Black and White], Madrid, Spain, Volume 25, Issue 1278, 14 November 1915, p. 37.

Figure 13 illustrates a man accosting a woman, who is dressed in the new mid-calf skirt style with boots, in the Retiro Park (Madrid) to give her a *piropo*.

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84 Christoph Drecoll, “La última moda de Paris” [The Latest Fashion in Paris], *Blanco y Negro* [Black and White], Madrid, Spain, Volume 25, Issue 1263, 1 August 1915, p. 47.

No one could imagine that a mere decade after the skirt-trouser controversy, Parisian designers would invent the flapper look, a true revolution in women’s fashion, according to the Guatemalan ex-pat writer living in Paris and writing for the Spanish press, Enrique Gómez Carrillo, with ever shorter skirt lengths, dropped waistlines, bobbed hair, brassieres and panties, and helmet-like cloche hats—the complete opposite of the metre-wide hats so popular circa 1910. Spanish society as a whole, as expressed in the bourgeois graphic press, would suffer a full-blown anxiety attack resulting from the gender-bending 1920s garzona (from the French “garçon,” boy) who with her severely bobbed pageboy hairstyle, boxy short skirts, flat-chested bosom, and a newly embraced athleticism seemed to erase centuries of what had constituted femininity in Spain (Figure 14).

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87 Feminising fashions for men in this era were also problematic. See: Raph Mewill, “Lo que no puede prosperar” [What Cannot Prosper], Blanco y Negro [Black and White], Madrid, Spain, Volume 37, Issue 1884, 26 June 1927, pp. 105–107.

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These flappers [discolas] just seemed that much more scandalous in Spain than the rest of Europe because of assumed “Spanish backwardness” and the previous generation’s veneration of *el ángel del hogar* [the angel of the homefires], the perfect, self-sacrificing, homebound wife and mother. Moreover, smoldering literary and cultural movements addressing taboo topics that subverted Catholic, bourgeois norms coexisted incongruously in this transitional period and then erupted full bore during the 1920s and 1930s. The world was changing rapidly, and Spain was being dragged into the twentieth century whether it was ready or not (Figure 15).

Figure 15:
“Un solofono”  
[Gramophone Advert],  
Anonymous,  
*Estampa* [Imprint],  
Madrid, Spain,  
Volume 3, Issue 120,  
29 April 1930, p. 39.

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88 Litvak, op cit., p. 85.  
Only in 1936 during the Spanish Civil War did women enter factories and munitions plants dressed in overalls, a quite different fashion statement, and even then, only in the Republican zone. The subsequent Franco dictatorship (1939–1975) then sought to erase an entire era from history, returning Spain to nineteenth century, Catholic norms for women, including the wearing of modest clothing. Only an army of Spanish young women wearing emblematic blue jeans in the late 1960s eventually defied convention and laid the groundwork for future generations, though nowadays high fashion still comes from Paris while competing with Madrid, New York, Milan, London, and other fashion capitals.

Conclusion: His-teria

The sexually ambiguous skirt-trouser vesteme culminated a century of pent–up emotion towards rising feminism underpinned by the overlapping cultural and technological shifts of the nineteenth and twentieth centuries. Spanish male overreaction to the falda–pantalón/jupe–culotte [skirt-trouser/dress-trouser] was a spontaneous effort to reassert social norms to keep the sexes completely separate, slow women’s gains, and assure male dominance, much like the plot of the popular play La isla de San Balandrán [Saint Balandran’s Island, 1862] where two shipwrecked Spanish sailors overthrow the island’s Amazon matriarchy and assert the patriarchy. Keeping women in familiar, uncomfortable, restrictive clothing was indirectly, probably semiconsciously, part of doing that. Trousers on middle class women in any form were a visible threat via perceived genderbending and the Bible said so.

90 Called el mono in Spain.
Luisa Carnés Caballero, “El ‘mono’ proletario, uniforme de honor” [Proletarian Overalls, a Uniform of Honour], Estampa [Imprint], Madrid, Spain, Volume 9, Issue 449, 22 August 1936, pp. 18–19.
92 José Picón, La isla de San Balandrán. Zarzuela ilusoria en un acto y en verso [Saint Balandran’s Island: An Illusory Zarzuela in One Act and in Verse], Music by Cristóbal Oudrid, Imprenta de Cristóbal González, Madrid, Spain, 1862.
93 Deuteronomy 22:5 (King James Version). “The woman shall not wear that which pertaineth unto a man, neither shall a man put on a woman’s garment: for all that do so are abomination unto the Lord thy God.” https://www.kingjamesbibleonline.org/Deuteronomy-Chapter-22/#5.
In conclusion, on an even deeper, psychological level, these mobbing incidents involving women wearing skirt–trousers underscored that Spanish men (and perhaps all men) were (un)consciously afraid their women were seeking *sexual* freedom in progressively appropriating male clothing (vest, hat, collar, tie, suit jacket, trousers) as well as dominance over them (as payback for millennial oppression). In contrast, women were clearly yearning, more importantly, for the personhood, autonomy, and freedoms, including unrestrictive clothing, suffrage, and education, that men took for granted for themselves. That revolution was indeed to arrive in the 1920s and beyond, in part because of women’s simpler, lighter, comfortable clothing originating, of course, in Paris. In 1911 Spain, as in other parts of Europe with varying degrees of severity, the coming revolution was prematurely, briefly but dramatically on centre stage.
Appendix A:
Mapping the 1911 Scandal as Observed in the Spanish Graphic Press

Key:

A applause
ARR arrests
E escaped
f–p *faldas–pantalón or falda–pantalón*
I insults
J jokes
JJ jeering
M followed and mobbed
P *piropos* [compliments/catcalling]
PL police
T touching
U undress or attempts to undress
W whistling

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<td></td>
<td>20 Feb. Two women wearing f–p, M by 300–400 men; E to a business that locked doors, pulled down shades and turned lights off.</td>
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jewelry store; maid flagged down a coach and they fled. May be the same report: Calle mayor, toward Sol. Young woman in an f-p with her mother and a small boy. M, W. E: They fled in a coach. Another report adds an army captain held back the crowd for their E.

21 Feb. Calle mayor at c/Siete de julio. Young woman in an f-p entered a store. Crowd of 500 gathered to gawk through door and window. P, W, JJ. PL protected her and broke up crowd; E in coach.

21 Feb. Woman in an f-p, M in the Puerta del Sol. She fled to a shop on c/del Carmen.

21 Feb. c/Fuencarral. Woman believed wearing an f-p, accompanied by her husband, M. Took refuge in a shop.

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<tr>
<td>24 Feb. c/Espoz y Mina. Accompanied by the Marquis de Mos, two aristocratic ladies (Marchioness de Mos and the daughter of the Marchioness de Castrillo) not wearing f-p, but crowd thought they were. M.</td>
<td>24 Feb. c/Príncipe. Lady wearing an f-p.</td>
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<td>M: E to a restaurant.</td>
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<td>24 Feb. c/Montera at 8:15 pm. Young woman believed to be wearing f-p accompanied by a gentleman, M, I, W, PL. Trolley cars had to come to a full stop because of the crowds. She was forced to show she was not wearing an f-p. PL accompanied them to the Puerta del Sol where they made their E on a trolley to the Hippodrome. Four men ARR.</td>
<td>24 Feb. Zaragoza: after a dance at the Casino, young men waited at the door to stone women wearing the f-p. Nothing happened because no women were wearing the garment.</td>
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<td>24 Feb. Evening. Cuatro Caminos. 500 people M a young woman thought to be wearing an f-p. Blocked traffic. PL had to use batons to break up the crowd. Two ARR.</td>
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<tr>
<td>incident occurred.</td>
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<td>26 Feb. Barcelona. Several women models wearing f-p but “no one has seen them.”</td>
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Madrid | Spanish Provinces | Abroad
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Madrid

país de las hadas (The Land of the Fairies) premiered with an f-p chorus.

Spanish Provinces

Downtown. Lady wearing an f-p accompanied by her husband. W; E in a carriage.

Abroad

Races. Two models wearing f-p. One model, A; the other, W.

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12 Mar. Seville. During a parade, performers carried off a life-sized rag doll wearing an f-p. The crowd roared with laughter. The King and Queen were present.


15 Mar. Vienna. Young woman in an f-p, M, W, knocked down, U, thrashed. Multiple incidents like this one this year. The men W; in this country women physically punished the women wearing f-p. PL escorts ordered.

Sometime this year.

Graz, Austria.

Thousands W and attacked a lady wearing an f-p; E to a newspaper office. Crowd invaded place and the news crew had to defend the woman.

15 Mar. Prague. Two young women wearing
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<td>f–p accompanied by two cinematograph operators went strolling. M, U. Hundreds broke the cinematographs they carried and attacked her. A gentlemen appealed to the crowd and broke it up. Numerous incidents reported this year.</td>
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<tr>
<td>17 Mar. La Coruña. Deported from Argentina, Galician transvestite and thief Luis Fernández arrived dressed in an f–p; took train to Madrid with two servants.</td>
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<td>18 Mar. c/Montera. Lady wearing an f–p. M blocked traffic, JJ, PL, ARR (including an aristocrat).</td>
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<td>Date</td>
<td>Location</td>
<td>Description</td>
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<td>21 Mar.</td>
<td>Barcelona, c/del Hospital.</td>
<td>A young woman wearing an f-p, M.</td>
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<td>22 Mar.</td>
<td>Prague, Women wearing f-p. M, PL; PL drew swords and used belts as whips to disperse crowd.</td>
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<tr>
<td>22 Mar.</td>
<td>Potsdam, Germany. Women wearing f-p. M, PL; PL drew swords and used belts as whips to disperse crowd.</td>
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<td>22 Mar.</td>
<td>Hamburg, Germany. Women wearing f-p. on stage ok; in street, no.</td>
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<td>1 Apr.</td>
<td>Barcelona. Young woman wearing f-p, M, PL, ARR.</td>
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<td>4 Apr.</td>
<td>All classes of the entire female population of Halle, Prussia adopted the f-p officially at a theater. ‘Up with the f-p. Down with petticoats!’ 100s of men W as they left the theater.</td>
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<tr>
<td>14 Apr. 4pm. Sidewalk at the Café Suizo. c/Sevilla. A young woman thought to be wearing an f–p, accompanied by an older lady and a young boy, M, JJ. Several bullfighters protected them as they sought refuge in the Café.</td>
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<td>14 Apr. c/Alcalá. A young woman dressed in a white f–p, M.</td>
<td></td>
<td>17 Apr. Vienna. The Reichsrat steps. Suffragist Mrs. Teresa Schlesinger wearing an f–p declared the f–p was a symbol of women’s redemption. She was carried on women’s shoulders in triumph.</td>
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<tr>
<td>29 Apr. Bilbao. A dancer/actress wearing an f–p, M, PL. Police used swords to hold back the crowd, escorted her to the PL Station, and waited for the crowd to disperse.</td>
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An Account of the Uniform of the Storekeeper-General’s Department in Great Britain and on Foreign Service in the Netherlands, 1815

Ben Townsend

Abstract

This article investigates the forgotten military uniform of a Treasury department’s officials in the service of the British army. The details of the uniform are reproduced from sources with some thoughts on the reasons for the adoption of the uniform. The department’s uniform is examined in relation to the better-known examples from another Treasury department, the Commissariat. Examples of that uniform from portraits and an extant uniform are used to illustrate the likely appearance of that of the Storekeeper-General’s department. The extent or number of the uniform or uniforms required by officers is touched upon, and an appendix details the number of pieces of uniform and camp equipment to which an officer of the department was officially entitled. The individuals of the department entitled to wear the uniform on service in the Netherlands are included, with a speculative reconstruction of that uniform modelled on images from period tailoring books.
Introduction

In the first two volumes of this author’s study of the uniforms of the British army 1800–1815,¹ many short-lived uniforms and army departments were referred to in passing. The central purpose of those books was to examine the surviving fragmentary official regulation of the British army, and to cast some light on the way that regulation was produced and disseminated. Other themes of the books concerned the degree to which fashion influenced the regulation, and vice versa. The dynamic between civilian and military fashion was shown to consist of a profound and ongoing cross-fertilisation. Because a great deal of regulation material was included in the text, there was little space to include studies of specific uniforms, whether that was through examination of surviving examples, or through using short references in the regulation to illuminate particular rarities. This article follows up one of those rarities and attempts to expand and develop the information given in the regulation into a hypothetical depiction of what one such uniform might have looked like.

Very few original uniforms of the 1800–1815 era exist. Of the millions of uniform coats produced for private² soldiers in the regular British army, less than 15 remain today worldwide,³ none of them located in England. Naturally, the smaller regiments and departments suffer most in this respect. Surviving coats for officers are more numerous, but even so, many departments and branches of the service are unrepresented in the material culture record.

¹ See the following two volumes:
² In this context, “private” refers to soldiers without rank as a commissioned or non-commissioned officer. Note that non-commissioned officers are also “enlisted.”
³ The surviving coats are located in France, Germany, Belgium, Netherlands, Russia, Wales, Ireland, and the United States.
This article describes one such lost uniform, the example being so rare that not even a picture of it exists. In fact, some confusion as to its colour remains. Owing to a transcription error, the author of this article has incorrectly referred to it in published works as being scarlet in colour,⁴ when in fact it was dark blue.⁵ This article traces the appearance of the uniform through the few scattered references in period regulation and tailoring notes. The uniform is that of the Storekeeper-General of the British army, whose job included the storage and distribution of diverse military equipment, especially those camp equipment articles related to campaigning on active service.

A Curious Memo Detailing the Uniform

When the French revolutionary Bertrand Barère de Vieuzac (1755–1841) proclaimed on 11 June 1794 in a speech to the National Convention, “Let Pitt then boast of his victory to his nation of shopkeepers,”⁶ he rejuvenated in a more derogatory tone a phrase that probably originated with Adam Smith (1723–1790).⁷ Napoleon Bonaparte (1769–1821) may or may not have later trotted the line out himself, which rather suggests that it was common eighteenth century economic parlance to refer to Britain as, “a nation of shopkeepers.” Napoleon perhaps did not realise that amongst the forces ranged against him across the English Channel was a shopkeeper, or rather storekeeper, who would play a small part in his downfall—the Storekeeper-General of the British army. Information on the position of Storekeeper-General is scant, but preserved in the archives of the War Office in London there is a curious memorandum that reads as follows,

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⁴ Ibid., 2020, p. 381.
⁵ The uniforms were customarily made of superfine “broadcloth,” a heavily milled woollen cloth of British manufacture.
⁷ Adam Smith, The Wealth of Nations, William Strahan, Glasgow, Scotland, 1776, Book 4, Chapter 7, Part 3, Paragraph 106. This publication is unpaginated.
“28th April, 1815,
Memo on Storekeeper–Generals department,
Memo for Adjutant–General from Torrens,

A new arrangement being about to be carried into execution respecting the Storekeeper–General’s Department, the Prince Regent has been pleased to approve of the officers attached thereto, wearing the same uniform as those of the Commissariat, with white instead of yellow epaulettes and buttons.⁸

H Torrens.”⁹

Figure 1:  
Button and Cuff Links for a Storekeeper–General, Stamped Die Brass, Maker Unknown, 1815–1822,¹⁰  

⁸ See Figure 1 for an example of these buttons.
Major-General Sir Henry Torrens KCB (1779–23 August 1828) was an Adjutant–General to the Forces.
¹⁰ The button shape and style suggest it is appropriate for the uniform instituted in 1815. The cuff links appear to be formed from two buttons, and these are more redolent of uniform buttons of the 1820s. No further examples of this button are known, and it has been impossible to ascertain the present whereabouts of these items.
The Role of the Storekeeper–General’s Department

This rather begs the question: who was the Storekeeper–General, and why did he need to be granted a uniform immediately prior to the Battle of Waterloo in 1815? There are no period images or artefacts connected with the uniform of this department, except for several archaeological recoveries of buttons, and so this solitary memorandum initially appears to be the only official trace of this forgotten military dress. There is no evidence that the personnel of the department had a uniform, official, or unofficial before this date. It is also unknown whether the department had requested a uniform, or had one imposed upon it.

To comprehend better the nature of the uniform, it is first necessary to understand something of both the Storekeeper–General’s department, and the Commissary–General’s department, which were closely related in both function, and as we have seen above, in dress. These departments fell under the umbrella of civil departments of the army, as opposed to the military departments. Both were under the aegis of the Treasury, so strictly speaking both department’s functionaries were civilians, with the Commissary–General’s department personnel holding dual commissions from both the Treasury department, and from the King, via Horse Guards, the army proper’s headquarters. Although nominally under Treasury orders, they received orders directly from Horse Guards, and also from commanders-in-chief of armies when in the field on active service, and were subject to army discipline.¹¹

¹¹ Later sources have argued that the term “civil department of the army” is a misnomer, and that Treasury departments should not be considered part of the army proper. Whereas the two departments of the Commissariat and Storekeeper–General were indeed Treasury departments, this did not preclude their being considered part of the army. Commissaries held commissions from the King via the War Office and were subject to army orders, and army discipline. The two most important departments of the army were also civil departments, those of the Ordnance, and the Secretary-at-War. If the army is to be defined as merely those elements under immediate and total control of the Commander-in-chief at Horse Guards, we have moved away from period usage.

The Commissary-General’s department, as the senior of the two branches, appears to have been the model for the junior department. The personnel of the civil departments of the army were frequently, but not exclusively, composed of uniformed civilians, who were usually provided with ranks approximating to their military equivalent to assist with their integration into the structure of the army.

The Relationship between the Civil Departments

During the Napoleonic and French Revolutionary Wars (1793–1815), the role of the Commissariat in supply services had expanded and contracted periodically. The Commissariat had been reorganised in 1809 under a single Commissary-in-chief and was from that point responsible for the provision of bread and forage to troops in barracks, cantonments and quarters; bread, wood, straw and forage to those in encampments; and all stores for the Barrack-master, Quartermaster-General, Inspector of Army Hospitals, and Surgeon-General’s departments, at home and abroad. Despite some successes in improving the supply of these stores, the system was inefficient on service abroad, and was felt to be capable of being improved. As a result, in 1815, after the conclusion of the Peninsular war with France, the opportunity was taken to move responsibility for all items supplied by the Commissary service except food and forage to the Storekeeper-General’s department. This was a new department, having been instituted under a Storekeeper-General in 1807. The meteoric rise of the department and its record of efficiency are attributable to its previous existence as a private company, contracting the same services to government through what had become a virtual monopoly of the private business.

A Description of the Establishment of the Storekeeper-General of Military Stores

The duties of the department on its creation included the purchasing, stockpiling, storing and issue of, “those [stores] coming under the description of camp necessaries, but also those pertaining to the Barrack and Medical Departments.”12 The establishment of personnel on the commencement of the department in 1808 consisted of,

“A Storekeeper General.
A Deputy Store-keeper.
A Chief Clerk in charge of depot.
An Accountant.
A Chief Clerk in the packing department [with staff of one foreman and seven packers].
A minute clerk.
Second clerk, packing department.
Six senior clerks.
Nine junior ditto.
Ten porters to act as messengers.”

This description of personnel refers merely to the staff at the central London office, as the concern also employed a great number of regional depots with associated staff. The real scale of the department is revealed in the appendices to the Eighth Report of the Commissioners for Military Enquiry. The number of depots in England in 1809 was 76, each supervised by an agent with corresponding staff. In Scotland there were a further nine depots, and two in the Channel Islands. Besides these depots there were larger storehouses or warehouses at 25 of these locations, each maintained by a storekeeper who would hire temporary local staff. Apparently the intention upon the institution of the department was to amalgamate the smaller depots into the larger ones, but in 1809 this had not happened, and successive years of parliamentary reports reveal an engorgement of the number of depots rather than a reduction, with a tendency for the depots in the British isles to become reduced and centralised, with a corresponding expansion of overseas depots and warehouses.

13 Ibid., p. 249.
14 Ibid., p. 250.
The Origins of the Storekeeper–General’s Department

In this respect the department was a mirror of its previous incarnation as a private enterprise. In his depositions to the Commission of Military Enquiry in 1809, the Storekeeper–General, John Trotter (1780–1856) revealed that by 1794 the then private concern of the Trotter family extended to holding in readiness sufficient camp stores for 100,000 infantry and 20,000 cavalry. This requirement for stores to be held in readiness was instituted in 1787. Before that, stores were sold on the open market after the immediate conflict that required them was finished. The nature of these stores was described further as,

Camp equipage and hospital stores of every description [provided by the Trotter company to their own design and pattern], and articles not provided by them such as Commissary General’s stores, arms, clothing, accoutrements, medicines, waggons, barrack and transport stores etc.

Trotter notes that they also supplied articles of a similar nature to the Ordnance Board (artillery and engineers) until 1808 when Maberly (another major army contracting private company) took the contract for ordnance stores. The Storekeeper–General was appointed on 8 March 1808. His salary was backdated to 1 January 1807 at which time he commenced the duties on the creation of the department. The first Storekeeper–General was John Trotter the younger, (1780–1856) a nephew of the firm’s founder, also John Trotter (1756–1833). The business had been transferred to the elder John Trotter’s four or five nephews in 1784 as a partnership.

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15 Ibid., p. 227.
16 Ibid., p. 228.
17 Ibid., p. 219.
The Structure of the Storekeeper–General’s Department

The Storekeeper–General’s department received a formal rank equivalency in 1816, when the following order was published,

Storekeeper General—Lieutenant colonel.
Deputy Storekeeper General in charge of department—Major.
Deputy Storekeeper General—Captain.
Assistant Storekeeper General—Lieutenant.
Clerks—as NCOs.”

In the Commissary-General’s department, the uniform was further distinguished by grade, and it is reasonable to assume that the Storekeeper–General’s department conformed to this. We can hypothesise a table comparing the known uniforms of the different grades of the Commissary-General’s department in 1810, with the supposed Storekeeper–General equivalents in parentheses following. The rank equivalents of each department have been used to find the grade equivalents; the extra grade in the Commissary-General’s department is balanced in the Storekeeper–General’s by the two subgrades of Deputy Storekeeper–General noted in the rank equivalents above.

Commissary-General (Storekeeper-General):

Blue coat with (blue) lapels, black velvet cuffs and front of the collar, gilt (silver for Storekeeper-General) buttons of the department, six buttons on each sleeve and skirt, three and three at equal distances, two gold (silver for Storekeeper-General) embroidered epaulettes with bullion, staff hat and feather with scale loop, blue or white pantaloons, boots and spurs, staff sword with black scabbard and belt.

Deputy Commissary-General (Deputy Storekeeper-General in charge of a department):

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The same as Commissary-General with the exception—only four buttons on each sleeve and skirt, two and two at equal distances.

Deputy Assistant Commissary-General (Assistant Storekeeper-General):

The same as the Assistant Commissary-General with these exceptions, one epaulette left shoulder with fringe instead of bullion, and two buttons on each sleeve and skirts at equal distances (Figure 2).

Assistant Commissary-General (Deputy Storekeeper-General):

The same as a Deputy Commissary-General with the exceptions—coat single breasted, one epaulette left shoulder, three buttons on each sleeve and skirt at equal distances (Figure 3).²¹

Clerks, storekeepers and other employees were “not required to wear uniform.”²²

²¹ Ibid.

²² This is a composite list comprised of paraphrased information drawn from the source described in Footnote 20, with additions in parentheses added by the author of this article, Ben Townsend.

Figure 2:
The Value of a Uniform on Active Service

The purpose of requiring a uniform for the civil departments is not explicitly stated in official sources. A speculative suggestion is that the use of a uniform was considered an asset for the officers of the department in dealing with both their military counterparts, and with the civilian contractors working with, or for, them. Even civilian travellers in the Peninsula war zone admitted the value of a uniform, or the appearance of a uniform in greasing interactions with both army and civilians. A curious example of the relationship between civilian and military fashion can be found in the letters between Major the Hon. Edward Charles Cocks, and his brother. Cocks had a broad experience of service in the Peninsula, having served with the 16th Light Dragoons, as well as the 79th Foot, before finding employment through the staff with the intelligence department of Wellington’s headquarters. In early 1812, his brother was planning a tour of the unoccupied parts of the Peninsula and asked for advice on what to bring.
For your dress I recommend you not to bring your Yeomanry uniform, at the same time a military dress of some sort is necessary, and you had better get the following articles. Pelisse with black lace, lined with fur or something warm. Nothing looks so bad as an ill-made pelisse; get it therefore, made by Schultz, a German tailor, or Chambers; do not employ Somers’s tailor or mine. There is hardly any tailor in London who can make them and when ill-made they make a man look most ungentlemanly and ridiculous.23

This letter also hints at a hierarchy of military uniform. The Yeomanry uniform that Cocks suggests his brother leave at home belonged to a volunteer regiment of the auxiliary forces that normally served only in the islands of Great Britain. These forces included militia regiments, volunteer regiments, and the Yeomanry cavalry units. Although usually restricted to Home service by their articles of embodiment, in extremis some of these regiments were occasionally deployed on active service. The infamous case of the behaviour of the Duke of Cumberland’s Hussars at Waterloo was one unsuccessful example of such a deployment. These amateur auxiliary forces were naturally, and with some justification, considered inferior to the professional army, and this would appear to be the reason that Cocks tells his brother not to bring his part-time uniform.

Since local civilians in Spain and Portugal could not be expected to distinguish between professional and amateur British regimental uniforms, the effect of the Yeomanry uniform on regular officers must be taken to be the reason for Cocks’ proscription. Presumably, the regular army officers would view the ‘military dress of some sort’ that Cocks requires his brother to assume in much the same light as they would the Yeomanry uniform, so the implied purpose of the civilian traveller assuming a quasi-military dress must be for the effect it has on the local population, conferring authority by association with the army, and by extension, with the professionalism of that army.

Understanding the role of uniforms in a military context in establishing camaraderie, cohesion and esprit de corps is relatively straightforward, and these qualities were even more desirable within the civil, as opposed to the military, departments of the army. The parallel civil department of Comptrollers of accounts also specified a uniform for the first time in 1815, and the larger department of the Commissary-General had instituted a uniform at least as early as 1805. The specific need to establish uniform in civil departments may have been related to the nature of interactions between those departments and the army proper. These relations had been frosty during the war, and the uniforming of the civil departments created an image that engendered respect, that was more relatable for the military departments, and that oiled the interactions between the two bodies. The Duke of Wellington related the army view that whereas army officers, have rank and other objects to look to, to which not only a commissary cannot aspire but from which he is precluded... the prejudices of society against a commissary almost prevent him from receiving the common respect due to the character of a gentleman.

Experience in the Peninsular War had also endorsed the use of uniform by civilians as a means of commanding respect from civil authorities in occupied countries.

As regards the commissariat, the Duke [of Wellington] was probably unwilling, when the supplies of the army were at stake, to deprive them in their dealings with the local authorities of the advantage of a style of dress.

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The allocation of uniform to the Storekeeper–General’s department can further be placed in context as part of a wider trend for the proliferation of uniform in quasi–military departments and in wider society in General. Reasons for this proliferation have been explored in the work of Scott Hughes Myerly, in which he examines the role of spectacle in the adoption of uniform, as well as its effect on both the wearer and the spectator. The adoption of uniform by amateur soldiers, and of elements of uniform by civilians may also have acted as a spur on the need to bestow uniform on civilians performing in a military role, such as the personnel of the Storekeeper–General’s department in order that relative prestige and authority might be maintained.

A Review of the Department

From 1812 staff from the Storekeeper–General’s department were sent abroad to operate the stores on campaign. The published General Orders of the Duke of Wellington promise an account of the officers and others of the Storekeeper–General’s department attached to the army at Brussels, 8 June 1815. In fact, the information seems not to have been reproduced in Gurwood’s published volumes. A careful study of the Journals of the House of Commons reveals the presence of substantial numbers of Storekeepers in the Netherlands in 1815, and subsequently with the army of occupation in France.

Scott Hughes Myerly, British Military Spectacle: From the Napoleonic Wars through the Crimean War, Harvard University Press, Cambridge, Massachusetts, United States, 1996.
29 Wellesley, op cit., p. 444.
31 Since the upper echelons of the department were always to be attached to the person of the Commander–in–Chief of the army on service in which they serve, they were de facto, part of his staff, in the same way as the Judge Advocate, Paymaster General, Quartermaster–General, Adjutant–General, etc. This terminology is also period correct, being used in Wellington’s despatches and orders as well as the period orders quoted in this article.
The return of the Storekeeper-General’s department for the year 1815 reveals that the Storekeeper-General himself personally headed the department’s representatives in the Netherlands. All those above the rank of clerk would have been entitled to wear the uniform described, in one of its variants. Those deployed with the army in 1815 were as follows:

John Trotter, Storekeeper-General, Netherlands, France, Great Britain.
W. Robertson, Deputy Storekeeper-General, Netherlands.
J.H. Wild, Deputy Storekeeper-General, Netherlands.
H. Cramer, Deputy Storekeeper-General, Netherlands.
[Joined from the department of the Comptroller of accounts.]
C. Palmer, Assistant Deputy Storekeeper-General, Netherlands, France.
K. Cameron, Assistant Deputy Storekeeper-General, Netherlands.
L. van Zuilecom, Assistant Deputy Storekeeper-General, Netherlands, Holland. [Served in the army for upwards of 20 years.]
T.A. Somersall, Assistant Deputy Storekeeper-General, Netherlands.
T. Fraser, Assistant Deputy Storekeeper-General, Netherlands.
H.S. Streatfield, Assistant Deputy Storekeeper-General, Netherlands, France.
J. Kirkland, Assistant Deputy Storekeeper-General, Netherlands.

In addition to these uniformed personnel, there are listed 26 junior clerks, and five extra clerks. Appendix A contains a full list of names and positions.

34 Ibid.
A review of the business of the Storekeeper–General’s department was conducted in 1820, prior to the reorganisation of 1822 that curtailed the department’s activities. At that time besides seven depots in England and Scotland they maintained depots in stations at Canada, Gibraltar, the Cape of Good Hope, Mauritius, the Mediterranean, Nova Scotia, and Barbados. According to the size of each depot, they were administered by, in descending order of importance, a Deputy Storekeeper–General, an Assistant Storekeeper–General, or a clerk. Larger depots, such as London, had 98 permanent staff under the supervising officers.

The First Uniform of the Department

The new uniform for the functionaries of the department reflected the glory that accrued to them when their protracted coexistence with the Commissariat ended in their usurping the functions of that department. The Commissariat, whatever its accomplishments in fact, was rather despised men occupying the boots on the ground on foreign service. In 1815, the storekeepers were about to find out the extent to which that dislike was transferrable from one department to another doing the same job. Before assessing the uniform, it is useful to examine the scale of dress envisaged by the authorities at Horse Guards. The institution of a new uniform did not require merely the acquisition of a coat, but rather a full range of dress and associated impedimenta.

The Scale of Uniform Required

On 21 February 1810, a report was issued of the proceedings of a Board of General officers assembled by order of the Commander-in-Chief of the army to “take into consideration and frame a code of regulation on the subject of Field Allowances, Camp Equipage, and Baggage, under the various circumstances of service which the British army is liable.” This comprehensive report listed the expected field allowances for officers of all ranks and grades in the civil and military staff of the army, as well as the regimental officers of the infantry and cavalry.

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At this time the Storekeeper–General’s department had not been authorised a uniform and they do not feature in the report. The scales of equipment and uniform suggested for the Commissary–General’s department in 1810 can be used as a model for the allowance permitted to the Storekeeper–General’s department from the issue of their uniform in 1815.

The Commissary–General had an allowance for, ”three uniform coats with epaulettes at £14–£42.”
A Deputy Commissary–General was expected to have just, “two coats complete at £14–£28.”
An Assistant Commissary–General, two coats, “complete at £14–£28.”
A Deputy Assistant Commissary–General, “the same as for an assistant Commissary–General.”
A Clerk appears to have had a scaled down version of the baggage allowance, without that allowance for uniform.37

The full baggage allowance for the Commissary–General is reproduced here as Appendix B. It is possible that the multiple uniform coats detailed in this document reflect not duplicate uniforms, but rather a variety of uniform coats to perform different functions in various orders of dress.

37 Ibid.
Dress and Undress Uniforms

A memorandum of dress regulations issued by Horse Guards in 1816 does indicate that both the Storekeeper-General and Commissary-General departments had a recognised undress. It is not apparent from the regulation that different coats were a feature of this undress, as the details merely pertain to legwear and footwear. However, the evidence of two surviving portraits of members of the Commissary-General’s department, as well as the extant uniform of Assistant Commissary-General Robert Dee (Figure 4 and Figure 5), appear to indicate that the officers of the department followed convention on staff uniforms, in that the silver embroidery appropriate to staff dress uniforms appears in two of these examples, whereas the third illustrates the service or undress uniform that corresponds to the General orders of 1799–1810.

Credence for this theory can be found in an entry in a specialist military tailor’s bench book dating from 1817, where for the first time the embroidery is mentioned.

“[Coat for] G Hallam, 1817,
Undress, blue coat, single breasted with 8 twist holes by pairs in each breast, 2 and 1 on dragoon’s sleeve, 2 on soldier’s back. Black velvet front ends of collar with a hole and button. Black velvet cuffs and 2 and 1 on sleeve, white turnbacks lined with white. Dress, same as above only gold embroidered hole in cuffs and one in end of collar.”

38 Dress uniforms were required wear on specific formal occasions. Undress uniforms were used on other occasions as everyday wear, especially on active service.
Figure 4:
Front View, Uniform of Assistant Commissary-General Robert Henry Dee, circa 1819, Wool Broadcloth Coat with Die Stamped Brass Buttons, Felt Cocked Hat, Wool Cassimere Pantaloons, Courtesy of © The City of Niagara Falls Museum, Niagara Falls, Ontario, Canada, Lundys 961.D.042

Figure 5:

*Cassimere, sometimes spelled kerseymere, was a lightweight twill woollen fabric commonly used for small clothes (breeches and waistcoats) as a lighter alternative to broadcloth.*
G. Hallam was a Deputy Assistant Commissary-General, occupying a post towards the lower end of the grade scale. If he had an embroidered coat for dress, it would appear that those above him would certainly have accorded themselves the same privilege, and this supposition could be equally extrapolated to the Storekeeper-General’s department. A clarification on the situations on which the various three orders of dress should be worn was issued from Horse Guards in 1816.

“20th December 1816. Memo on staff dress,

The annexed Memorandum, comprising the various Regulations for the Dress of the General and Staff Officers, has been prepared by the Commander in Chief’s Command, in order that Officers may see, at one view, the appropriate Dress of their respective Situations; and Officers in command will be held responsible that the Directions on this head are strictly observed.

Should information be required with respect to any of the Uniforms or Appointments, reference should be made to the Adjutant-General’s Office, when the necessary particulars will be communicated.

The Dress Uniform is intended to be worn at Dress Reviews, Birth Days, and on other particular occasions when the Troops are assembled.

The Full Dress when Officers attend the Drawing-room or Levee, and on occasions of a similar nature.

The Undress is to be adopted for General use, and is to be worn on all occasions not specified above.

By Command of His Royal Highness, The Commander in Chief,
Harry Calvert,
Adjutant-General.”

For the first time, this memorandum mentioned the newly uniformed Storekeeper-General’s department by name, lumping them in with their related civil departments. Again, there is no mention of the dress uniform being adorned with staff embroidery emblems, despite the evidence that this occurred. No full dress option is detailed for the civil departments. It is not unreasonable to assume that their full dress, if required, would consist of the dress coat worn with breeches, stockings and buckled shoes, the common accompaniments of that order of dress for staff as well as other officers. It may instead be the case that the full dress was omitted for these departments because they were not expected to appear on those occasions that demanded it, “when Officers attend the Drawing-room or Levee, and on occasions of a similar nature.”

“MEMORANDUM.

COMMISSARIAT, PAY-MASTER GENERALS AND STORE-KEEPER GENERALS.

*Coat*—blue, according to the uniform established for the respective situations, *without* Epaulettes.

*Hat*—cocked, plain, with uniform button, gold lace loop, regulation band—no feather.

*Dress,*

*Breeches*—white, and long boots, or

*Pantaloon*—white, with Hessian boots

Or, in *Undress,*

*Overalls*—blue or grey

*Sword*—[to be worn under the coat] and

*Knot*—the same as established for the Officers of the Infantry.

*Cravat or Stock*—black silk.

*Gloves*—white leather.

*Great Coat*—blue or grey.

The Horse furniture for the General officers and staff is as follows, viz.

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43 The memo, “comprises the various regulations for the dress of the General and staff officers,” and includes both the Commissariat and Storekeeper-General’s departments under the heading “civil departments” demonstrating the period usage of the term “staff” by the army to refer to the civil departments’ officers.

A housing or saddle cloth—dark blue, of the usual shape and size, with an edging of gold or silver lace, according to the embroidery of the officer’s uniform.
Bridle—with brass cheeks embossed, the forehead band, and rosettes, of garter blue.
Collar—white.
Holsters—to be covered with black bear skin.

HC AG.”

Subsequent Alterations in the Uniform

Another treat was in store for the personnel of the Storekeeper-General’s department. Having purchased the required new uniform, the hapless store masters of the department were to be welcomed to the civil departments of the army with a taste of the ephemeral tendencies of the military sartorial experience. The following year it appears that their uniform, along with that of the Commissaries would be altered by the removal of the epaulettes. This regulation initially appears to infer a loss of prestige. Other departments who had at various points lacked epaulettes included the medical services, and the comptrollers of army accountants (essentially army accountants).

In fact, the medical departments of the army had suffered both the removal of epaulettes and a subsequent reinstatement in 1813, before losing them again in 1816, which does tend to suggest that these items were regarded by Horse Guards as significant and perhaps jealously guarded perquisites. Were the Treasury department’s men pleased to be counted among the bean-shufflers and saw-bones? It is impossible to say without further information. It is natural to assume that the removal of the epaulettes implied a loss of military prestige, but it is equally possible that the removal of the epaulettes was popular among some officers, as these were an expensive piece of equipment to acquire, and Horse Guards had tried to impose limits on the expense of these items previously.

46 Ibid.
47 Ibid.
If the dates of the two portraits mentioned above are evaluated according to a prompt adherence to regulation, they clearly predate this order, whereas the uniform of Robert Dee appears not to be pierced on the shoulders or collar for the attachment of epaulettes and therefore postdates 1816 (Figure 4 and Figure 5). Conversely, the order may well have been honoured in an understandably retarded fashion by those who appreciated the prestige conferred by epaulettes.

The Lack of Images Depicting the Uniform

In the absence of iconography illustrating the Storekeeper–General department’s uniform, it is yet possible to reimagine its appearance with the aid of digital skullduggery. In The National Army Museum in London there is a tailor’s bench book or aide memoir for the military tailoring specialists, Hawkes. The entries for 1808 include a coat made for Deputy Commissary–General H.L. Hunter, which is the double breasted version used for the higher grades of that department (Figure 6).

The listing includes a picture, and the text,

“H L Hunter, 1808.
A blue superfine coat and white cassimere turnbacks, black velvet collar and cuff.
10 holes by pairs on lapels, 4 by pairs in skirts, 4 by pairs on sleeves, 2 holes in the back, 1 in the collar end.
Epaulettes and ornaments, Lambert and Binder. Buttons of Bucksby.”


Similar to the “Buckmaster” book, this is a manuscript tailor’s reference book. The name of the tailoring house it belonged to is Hawkes. Again, there is little other information; often these tailoring houses continued in various iterations for decades, if not hundreds of years, and the names of the compilers of these records are obscure.
Figure 6:
A Hypothetical Recreation of the Uniform

By adapting and colouring this image, it is possible to reconstruct the appearance of a Deputy Storekeeper-General’s 1815 undress uniform (Figure 7) and dress uniform (Figure 8). This hypothetical exercise was made possible through the assistance of Martin Lancaster. The speculative elements, and any mistakes are the author’s alone. This digital recreation would appear to be the neatest way to illustrate the appearance of this lost uniform. It is to be hoped that this article may assist in the future identification of any yet undiscovered images belonging to this neglected department.

Figure 7:  
*Storekeeper-General Undress*, version of Figure 6, Coloured to Reflect the Storekeeper-General Department’s Undress Uniform, 1815, Digital Manipulation by Martin Lancaster, 2020.
Figure 8:
*Storekeeper-General Dress*,
version of Figure 6,
Coloured to Reflect the Storekeeper–General Department’s Dress Uniform, 1815, Digital Manipulation by Martin Lancaster, 2020.
Conclusion

Having established what the Storekeeper–General’s department wore, and when, the question of why the department was granted a uniform remains. If local civil and internal army prestige were sufficient reasons for the introduction of the uniform, why did the Storekeeper–General’s department not have one before 1815? After all, they had managed since their inception in 1808 to do without one. The answer is in that first elusive reference to the uniform at the beginning of this article,

A new arrangement being about to be carried into execution respecting the Storekeeper–General’s Department, the Prince Regent has been pleased to approve of the officers attached thereto, wearing the same uniform as those of the Commissariat.\(^{50}\)

On assuming some of the functions of the Commissariat in 1815, the Storekeeper–General’s department also finally earned a variant of the uniform worn by the Commissariat.\(^{51}\) So, the reason for the adoption of a uniform is in the increasing hegemony of the department over the Commissariat. As the Storekeepers gradually assumed the functions of the other department the absence of a comparable uniform must have become a more prominent omission that Horse Guards was provoked to correct. Whereas Horse Guards, the regulating authority in matters of dress, had never been sufficiently preoccupied with its functions in directing and managing the war with France to neglect the art of dress, the successive peace of 1814 and 1815 naturally presented an opportunity for the further regularising of the dress of competing branches of the service. The lack of uniform in the minor branches was finally addressed, and the Storekeepers were allowed their scraps of military distinction.


Appendix A

The return of the Storekeeper-General’s department for the year 1815 reveals that the Storekeeper-General himself headed the department’s representatives in the Netherlands. The full list of staff is listed below, all those above the rank of clerk would have been entitled to wear the uniform described in one of its variants.

John Trotter, Storekeeper-General, Netherlands, France, Great Britain.
W. Robertson, Deputy Storekeeper-General, Netherlands.
J.H. Wild, Deputy Storekeeper-General, Netherlands.
H. Cramer, Deputy Storekeeper-General, Netherlands. [Joined from the department of the Comptroller of accounts.]
C. Palmer, Assistant Deputy Storekeeper-General, Netherlands, France.
K. Cameron, Assistant Deputy Storekeeper-General, Netherlands.
L. van Zuilecom, Assistant Deputy Storekeeper-General, Netherlands, Holland. [Served in the army for upwards of 20 years.]
T.A. Somersall, Assistant Deputy Storekeeper-General, Netherlands.

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34 Ibid., p. 750.
T. Fraser, Assistant Deputy Storekeeper-General, Netherlands.
H.S. Streatfield, Assistant Deputy Storekeeper-General, Netherlands, France.
J. Kirkland, Assistant Deputy Storekeeper-General, Netherlands.
J.W. Cooper, junior clerk, Netherlands, France.
F.L. Whatley, junior clerk, France, Netherlands.
G.F. Haversaat, junior clerk, France, Netherlands.
T. Gunter, junior clerk, Netherlands.
G. Lewis, junior clerk, Netherlands.
J. Clements, junior clerk, Netherlands.
W. Curtis, junior clerk, Netherlands.
W. Syme, junior clerk, Netherlands.
W.F. Giraud, junior clerk, Netherlands.
W. Lewis, junior clerk, Netherlands.
A. Lister, junior clerk, Netherlands.
C. Holmes, junior clerk, Netherlands.
T. Skilling, junior clerk, Netherlands.
J. Cother, junior clerk, Netherlands.
M. Becher, junior clerk, Netherlands.
E.B. St John, junior clerk, Netherlands.
R. Hall, junior clerk, Netherlands.
J. Seaman, junior clerk, Netherlands.
J. Westbrook, junior clerk, Netherlands.
J. Skyrme, junior clerk, Netherlands.
C.B. Dawson, junior clerk, Netherlands.
T. Edwards, junior clerk, Netherlands.
F. Feilde, junior clerk, Netherlands.
W. Smith, junior clerk, Netherlands.
J. Williams, junior clerk, Netherlands.
E. Wood, junior clerk, Netherlands.
F. Holwell, extra clerk, Netherlands.
H. Christopherson, extra clerk, Netherlands.
T.B. Parr, extra clerk, Netherlands.
T.G.S. Swan, extra clerk, Netherlands.
J. Blackburn, extra clerk, France, Netherlands.

Appendix B

Report of the Proceedings of a Board of General officers assembled by Order of the Commander–in–Chief, at No.19 Great George Street Westminster on the 21st February 1810 to take into Consideration and frame a Code of Regulation on the Subject of Field Allowances, Camp Equipage, and Baggage, under the various Circumstances of Service which the British army is liable to; also to Consider and report their Opinion upon other Matters referred to in the Papers laid before them.

Commissariat department.
Commissary–General.
Baggage Price or Value
Two hats at 63s– £6 6s
Three uniform coats with epaulettes at £14– £42
Three waistcoats at 24s– £3 12s
Three pairs of breeches at 36s– £5 8s
Six pairs of drawers at 3s 6d– £1 1s
One great coat £5 5s
One cloak £2 12s 6d
Two pairs of overalls at £3 13s 6d– £7 7s
Twenty–four shirts at £1– £24
Four neck handkerchiefs at 3s–12s
Twenty–four pocket handkerchiefs at 3s–£3 12s
Twenty–four pairs of stockings at 3s 6d–£4 4s
Three pairs of boots at 48s–£7 4s
Two pairs of shoes at 12s–£1 4s
Three pairs gloves at 4s 6d– 13s 6d
Twenty–four towels at 1s 6d– £1 16s
Twelve table cloths at 63s– £37 16s
Eight breakfast clothes at 31s 6d– £12 12s
Brushes for clothes and shoes 5s 6d
One sword, belt etc. £5 5s
Writing and dressing boxes £5 5s
Four portmanteaus at 44s – £8 16s
Total: £188 6s
Camp equipage
One marquee £30
Bedstead and bedding as in other cases £14 8s 6d
Table and stools £6
Kitchen utensils £20
One pair of large canteens £21
One cart £12
Total £73 8s 6d
Horses
Two saddle horses at £63 each.
Two saddle horses at £36 15s each.
Six bat and draught horses at £21 each.\(^{36}\)

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Primary Sources: Archival Documents


Primary Sources: Reports


Primary Sources: Books


Secondary Sources: Articles


Secondary Sources: Books

Myerly, Scott Hughes, British Military Spectacle: From the Napoleonic Wars through the Crimea, Harvard University Press, Cambridge, Massachusetts, United States, 1996.


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Ben Townsend is the author of several books on the Napoleonic period, including *Fashioning Regulation, Regulating Fashion: The Uniforms and Dress of the British Army, 1800–1815*, Volume 1 (Helion, 2019) and Volume 2 (Helion, 2020).
Book Reviews

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Fashion Criticism: An Anthology represents the first compendium of fashion criticism, a field that has always been marginalised at the edge of the academic world. The editor, Francesca Granata, is Associate Professor of Fashion Studies at Parsons School of Design in New York. She is also the author of the book, titled, Experimental Fashion: Performance Art, Carnival and the Grotesque Body, and editor of the non-profit journal Fashion Projects.

What prompted Granata to investigate this area of research was indeed the need to fill a gap, and to shed some light as to why this realm of criticism has suffered a delay in legitimisation. Among the several reasons why this field has struggled to be recognised as equally valuable as the other areas of criticism, Granata acutely points out its gender specificity. It is indeed possible that the association of fashion with femininity caused it to be disregarded from the world of cultural criticism. The introduction to the volume is extremely important, as it gives a brief history of fashion journalism and investigates the ways in which it soon began to be subjected to sexism and thus, lacking recognition of its intrinsic value.

The book is comprised by a series of selected articles in the English language from the late nineteenth century, up to the contemporary fashion landscape, and highlights the changes in style and content that fashion criticism underwent through the years. The volume is divided in three parts, each of which is preceded by a small introduction where the editor specifies her choices behind the selection and why each article is crucial to the understanding of how fashion criticism progressed over time.
Part 1 includes articles dated from the late nineteenth century until the 1960s. First, we are introduced to Oscar Wilde’s editorials in *The Pall Mall Gazette* (1884) and *The Woman’s World* (1887). According to Granata, Wilde understood the importance of fashion and the need to address it seriously. It is fascinating to read these pages, as they underline very contemporary issues in terms of experimentation in dressing, crossing genders and styles, affirming oneself in the world through the evocative symbolism of dress. Part 1 goes on to show some of the most important early contributions to the field, from Louise Norton, who radically proposed an “undoing of gendered fashion” (p. 14), Elizabeth Hawes, who investigated what fashion criticism meant in the 1920s, Lois Long’s artistic approach to criticism, up to Eugenia Sheppard and Eleni Epstein, two American post-war fashion chroniclers who first evidenced a connection between fashion and politics.

Part 2 focused on fashion criticism from the 1970s to the 1990s. Granata carefully selected key pieces of criticism that emphasised a progressive intersection between fashion and issues on gender, race, and feminism, successfully showing how fashion criticism progressively acquired a central role in the wider cultural landscape. Once again, the introduction forerunning the articles is extremely useful in guiding the readers, as it gives readers a historical background before proceeding with the selected works. Readers are introduced to Angela Carter’s articles and learn more about her feminist-informed contributions to fashion criticism; next are Kennedy Fraser’s considerations on the new role of models and fashion shows, and cultural critic Susan Sontag’s 1978 article for *Vogue* dedicated to Richard Avedon’s photography, which, according to the editor, was never republished before this occasion. One can learn more about cultural critic Bebe Moore Campbell’s prolific career as a novelist and journalist addressing issues of racism and beauty. Moving forward, works from writers, historians, and academics are also included, specifically those of Elizabeth Wilson, Anne Hollander, and Valerie Steele. Suzy Menkes’ 1996 piece for *The International Herald Tribune* closes Part 2. Menkes is one of the most eminent fashion critics, well known and admired for her expertise in the fashion industry and its history. Placing her article about the military uniform at the end of Part 2, smoothly allows the passage to the third and final section.

Centered around twenty-first century fashion criticism, the last part of the volume focuses attention on the relationship between fashion, politics, and race, and on the transition between printed magazines to the new digital platforms, which have eventually changed the way fashion criticism is conceived and structured. Of particular interest, are Dwight A. McBride’s article on American casualwear brand Abercrombie & Fitch, analysed through the lenses of sexuality, race, and gender issues, as well as Pulitzer-winning journalist Robin Givhan’s article. Her work was
published on *The Washington Post*, where she presented an analysis of Michelle Obama’s dress for Inauguration Day in 2009. Equally stimulating, was fashion historian and theorist Caroline Evans’ analysis of designer Hussein Chalayan’s style. Moving forward, readers are also introduced to the work of journalist Vanessa Friedman for *The New York Times*, where she analysed menswear in politics, focusing her lens on Trump’s political statements through dress before his election in 2016. The anthology ends with a piece from journalist Connie Wang of *Refinery29*. In her 2008 article, “Is Wokeness in Fashion Just Another Illusion,” Wang addressed the issue of inclusivity in fashion.

As Francesca Granata points out in the general introduction of the volume, *Fashion Criticism: An Anthology* represents “one of the possible tours and detours one can take in the rich and expanding field of fashion criticism” (p. 8). In any case, this book represents a step forward to considering fashion criticism a respected discipline alongside cultural criticism. Moreover, it can be a very useful resource for those who wish to deepen their knowledge on the subject, and it might even help them develop their own critical skills for fashion writing. Eventually, this anthology demonstrates how politics, gender, race, and other socio-cultural issues are extremely interconnected with the matters of dress. Fashion criticism can be another way of examining those contexts and enrich the conversation with new, stimulating perspectives.

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Bond Girls have garnered worldwide appeal ever since the spellbinding image of Ursula Andress emerging from the Caribbean Sea wearing the now iconic white bikini and belt with a scabbard in the 1962 film Dr. No. While Bond Girls have contributed to the franchise’s prolonged popularity, its portrayal of women is traditionally criticised for its sexist nature and persistent objectification of the female body. As such, Bond Girls are often dismissed as glamorised visual commodities and largely remain academically neglected. In her latest book, Bond Girls: Body, Fashion and Gender, Monica Germanà proposes an alternate and far more nuanced reading of femininity, race, clothing, and the gender politics at play. Through an original and insightful examination of both Ian Fleming’s novels and the film adaptations, Germanà reveals the complexities of Bond Girls’ identities and the tensions they create to Bond’s patriarchal world.

Germanà is a Senior Lecturer in English Literature and Creative Writing at The University of Westminster in London and has published extensively in the fields of contemporary fiction and popular culture. She writes with convincing sophistication using Bond Girls as a case study to reassess the conventional interpretations of femininity and the ways in which it is constructed through clothing. Approaching Bond Girls from a multidisciplinary perspective, Germanà draws from and challenges established theories of gender, performativity, fashion, psychoanalysis, and film. Expanding on this elaborate theoretical framework, she provides a rich and exciting sartorial analysis of a plethora of female characters across time and media.
Bond Girls opens with a critical exploration of Bond himself by dissecting the buttoned-up, polished “look” with which he has become synonymous. The first chapter, “‘Bond. James Bond:’ Masculinity and Its Discontents,” acts as a foundation for the book’s underlying cultural, historical, political, and interpersonal contexts. Germanà introduces the origins of literary Bond and reveals how the secret agent’s “heroic masculinity” is a product of a very distinctive post-war climate that represents an idealised British superiority stemming from the nostalgic former glories of the British Empire. The chapter’s close reading of men’s fashion and bodies illustrates how Bond’s “colonial snobbery” (p. 42) is expressed through his reaction to the foreign villains’ attires, which lack the sophistication and “nonchalance of the dandified English gentlemen” (p. 42), a juxtaposition that further emphasises the villains’ problematic “otherness.” Bond’s “Englishness” is primarily fabricated through clothing, and by tracing the historical significance of the English suit, Germanà demonstrates how its inherent characteristics of understated, timeless elegance “provided the fantasy of a coherent, unchanged and unchangeable identity” (p. 60). For Bond, Germanà argues that the suit becomes a modern-day armour that conceals both his scarred body and the insecurities pertaining to his origins and the changing gender roles.

In the second chapter, “‘Dark Continents:’ Fashion, Foreignness and Femininity,” Germanà continues her gripping study of the representation of race and ethnicity, pointing out that “Like Bond villains, the majority of Bond Girls are foreign” (p. 63). By examining the diverse cultural backgrounds of the franchise’s female characters, she illustrates how their “exoticism” and mysteriousness are constructed and often exaggerated through costume. While Germanà identifies the underlying imperial ideologies and racial prejudices within Fleming’s writing and the Bond films, she maintains that when examined from a different perspective, Bond Girls, in fact, subvert racial stereotypes and serve as “agents of colonial and ‘foreign’ resistance” (p. 7). For instance, Michelle Yeoh’s portrayal of Chinese secret agent, Wai Lin in Tomorrow Never Dies redefines the sexualised ideal of the submissive “Oriental Woman,” whose wardrobe, instead, helps project a tough femininity. “Dark Continents” also highlights the portrayal of Asian women in the franchise, noting the West’s deep fascination with the Orient and its traditional garments, such as the kimono and cheongsam.

The third chapter, “‘Cross-Dressing:’ From the Field to the Boardroom,” confronts the clichéd image attributed to Bond Girls; namely, as wearing nothing but glamorous gowns or revealing bikinis and lingerie. Germanà demonstrates that closer observation uncovers a diverse wardrobe that defies gender stereotypes and reflects “an image of active resilience” (p. 120). Their clothing is often mission-centred with mobility and functionality being the key elements, which is evident in Germanà’s detailed analysis of how their driving apparel represents a certain post-
war modernity. Germanà also illustrates how trousers, a seemingly non-quintessential Bond Girl garment, are, in fact, heavily featured throughout their wardrobes. She reminds us that even Bond’s only bride, Tracy in *On Her Majesty’s Secret Service*, marries him in a bridal suit rather than a traditional gown, which in 1969 was a bold move by costume designer Marjory Cornelius (pp. 132–133). Tracy’s unconventional choice echoes a shift in conservative power dynamics, “as it signals a level of equality in the fact that both bride and groom wear trousers” (p. 133). Even M’s departure from traditional concepts of power-dressing is shown as an example of a “new embodiment of femininity in the Bond film franchise” (p. 150).

In the final and perhaps most provocative chapter of the book, “Dressed to Kill: Power, Knowledge, Desire,” Germanà delves into the darker side of Bond’s world. She offers a compelling exploration of fetishism in fashion, illustrating how clothes, power, and sexual desire are intertwined in the Bond narratives. In discussing the franchise’s commodification of fetish wear such as corsets, furs, and stilettos, Germanà demonstrates how these items can be perceived beyond conventional interpretations of female oppression and misogyny, and instead are tools serving in “a self-conscious masquerade of stylized femininity” (p. 192). In this light, clothing serves to accentuate Bond Girls’ duplicity as it conceals a more dangerous femininity that lies underneath. Germanà’s argument works by effectively reversing the idea of voyeurism and female exhibitionism that are at the core of prominent theories such as Laura Mulvey’s theory of the male gaze; “Dressed to kill—and, at times to die—Bond Girls and female villains twist the knowns paradigm of the male gaze, restoring power to its fetishized object” (p. 201).

Amidst the misogynistic, sexist, and racist undertones present within the Bond franchise, particularly when considered through a contemporary lens, *Bond Girls: Body, Fashion and Gender* elucidates how both in their textual and cinematic manifestations, the women who populate Bond’s world defy traditional gender roles and resist patriarchal control. While the role of fashion in film remains far less emphasised within academic discourse and (much like Bond Girls themselves) is still viewed as a frivolous distraction from the film’s central ideas, Germanà’s rigorous sartorial evaluation fosters a wider appreciation for fashion as a non-verbal language which can essentially be read as a text, enabling us to interpret the clothed body as a story. Rich in detail, *Bond Girls: Body, Fashion and Gender* effectively bridges the gap between academia and popular cultures as it paves a new avenue into the field of Bond studies, making it an invaluable resource for students and scholars of fashion, film, and cultural studies.
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Sofia Nadjimov is a Digital Communications Assistant at The Association of Dress Historians. Sofia holds an MA in Fashion Studies from Parsons School of Design, New York, and a BA in Journalism from City, University of London. Her research interests are in the intersections between fashion, cinema, and urban landscapes; namely unravelling how clothing, imbued with its own symbolic meaning, can be read much like a text, and is pivotal in the construction of identity on screen. Her Master’s dissertation explores the role of fashion in weaving together the “look” of French new wave cinema through the early work of director Jean-Luc Godard. It views costume as a primary signifier of the shifting values and ideals of post-war youth in Paris.

Aída Hurtado is a professor and the Luis Leal Endowed Chair in the Department of Chicana and Chicano Studies at The University of California, Santa Barbara. She specialises in equity issues in education for Chicanas/os, Chicana feminist theory, media representations of Latinos, and social identity, including ethnic identity. Norma E. Cantú is the Norine R. and T. Frank Murchison Endowed Professor in Humanities at Trinity University in San Antonio, Texas. Her research areas are the United States–Mexico Borderlands and Chicana literature, folklore, and literary theory.


Their work draws on Glória Anzaldúa’s Borderlands theory. It sees the border between the United States and Mexico as a metaphor for multiple types of crossings: geopolitical, sexual transgressions, social dislocations, and the dual consciousness necessary to exist in multiple linguistic and cultural contexts. The Borderlands create a third space between cultures, “embracing ambiguity and holding contradictory perceptions without conflict” (p. 11). They combine this with Henri Tajfel’s social identity, self-concept derived from perceived membership in
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a social group, as a theoretical base to analyse the construction of multiple identities through dress and adornment.

In “Rendering of Self: Personal Narratives/Personal Adornment” Cantú, Méndez-Negrete, Díaz-Sánchez, and Gutiérrez y Muhs use auto-ethnography in constructing their identity through wearing the huipil, a traditional Mexican Indigenous women’s garment. As university professors, wearing a colourful huipil signals identification with Indigeneity and acts as a public manifestation of their identification. Wearing ethnic dress is a visual intervention that honours their transnational ethnic heritage. Perez also uses auto-ethnography to examine her family’s complex social history of intersectional oppression and identity construction through dress.

In “The Politics of Dress: Saying It Loud/Saying It Clear” González-Martin, Hurtado, Petermon, Pérez, and Rodríguez explore the social, economic, and political significance of meXicana style and intersectional identities. González-Martin looks at the commercialisation and consumerism in the quinceañera tradition, the elaborate celebration of a girl’s 15th birthday. Hurtado explores the racialisation of femininities and exaltation of Whiteness in fashion magazines, using the appropriation and distortion of Mexican art, folklore, culture when using a White model to portray artist Frida Kahlo. Petermon writes about Fa(t)shionable women of Colour and body positivity as resistance to the homogenous standards of the fashion world. Pérez describes performance art and mixed-media fashion installations that have become a celebratory parade of “Walking Altars” in a Los Angeles version of the Day of the Dead. Rodríguez examines dress and queer/drag identity in González’ novel The Mariposa Club, and how self-adornment creates and asserts queer identity for the characters.

“The Politics of Entrepreneurship: Making (It)/Selling (It)” highlights aspects of entrepreneurial activities in meXicana fashion. McMahon examines Lydia Mendoza’s (The Queen of Tejano Music) self-construction of her art, performance, and image, with her own costumes. Her Border style of dress was as multi-form as Tejano music; a uniquely Texas Border amalgamation of musical styles. Macias looks at the spaces of resistance and reinvention in fashion to construct an identity and assert a racialised rasquache aesthetic for the reconstitution of self. Rasquache is an aesthetic of recycling and reconstruction to create a unique mestizaje (mixing) of styles. The chapter “Urban Xican/x-Indigenous Fashion Show ARTivism: Experimental Perform-Antics in Three Acts” by Sandoval, González, and Montes is a play about a Xicana-Indígena fashion show exploring global Indigenous fashion. Xicana-Indígena identity is the basis for analysis of the labour involved in alternative fashion shows, visually reconstituting social and personal identity.
This book is not an examination of dress and adornment on the Mexican side of the border. It is a series of chapters loosely structured around the three sectional concepts of politics, self-adornment, and identity construction of Mexican-American women. The use of sources is complete and comprehensive, supporting the thematic organisation. It could have benefited from a more complete historical perspective of Indigenous Mexican fashion. In the construction of social identity, wearing a *huipil* becomes a very clear statement of identification with Mexican origins. But fashion follows power, and Indigenous dress has been modified throughout the centuries before and after the Spanish conquest. The *huipil* was traditional Mexica dress introduced in regions they conquered or influenced. Spanish priests prohibited the *quechquemitl*, a triangular sleeveless top that left the breasts easily exposed, and required the modest *huipil*. The authors do examine complex issues of cultural appropriation when non-Indigenous women wear *huipils*, which are visible markers of specific ethnicity, communal identity, and geography. When these very specific identity markers become objects of globalised commerce, those qualities are lost.

The second section is thematically diverse and disparate. The most enjoyable, and the most problematic chapter, is on Day of the Dead celebrations in Los Angeles, California. The vivid descriptions of performance art are entertaining, but the lack of historical accuracy and the cultural appropriation or transformation of these most solemn holy days is disconcerting. The Day of the Dead is not an “ancestral, Indigenous tradition” (p. 195). Days of the Dead are an invented tradition of the post-revolutionary anti-clerical Mexican government to remove religious content from popular celebrations (Elsa Malvido (2001), “México no es un pueblo que adora la muerte; eso es un invento cultural,” Páginadigital, 1 noviembre). All Saints’ Day on 1st November is dedicated to the saints of the Catholic Church, to all those who have attained heaven. All Souls’ Day, observed on 2nd November, is dedicated to those who have died and not yet reached heaven. These holy days incorporate Indigenous elements, but in concept and detail remain faithful to European Catholic traditions. In inventing traditions, as with modern “traditional” clothing and dances, those doing the inventing can attach whatever meanings they wish, whether expressions of artistic popular cultural resistance or happy desacralised official celebrations that cover the realities of oppression.

The final section pulls together the challenges and politics involved in participating in and changing the fashion market to reflect post-modern, racialised women who are constructing a new social identity, who are neither from here nor there [*ni de aquí, ni de allá*].
The book is a pastiche or bricolage, a rasquache about Border fashion in the United States. The rasquache of style and discontinuity of various chapters within sections may reflect the mestizaje of traditions, reconstructions, and assemblage of dress and adornment in the formation of social and personal identities for Mexican-American women. The editors’ intentions of initiating discussion, questioning, and exploration of the significance of fashion, self-adornment, and the economics of self-fashioning are well served by this diversity of current writings by meXicanas and women of Colour searching for social and self-identity outside of the hegemonic fashion industry.

This book would be an important point of reference within Mexican-American studies and particularly in studies of dress and the creation of both personal and social identity. It is a useful source for complexities of dress, adornment, and the constructions and reconstructions of cultural identities, especially for those who are ni de aquí, ni de allá.

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The extensive list of synonyms associated with the word libertine: licentious, debauched, dissolute, and the more forgiving “free-living” or “free-thinking” offers us a taste of the myriad ways in which a “Libertine” can be viewed and contextualised. Libertine Fashion sets out a case for a more expansive reading of this ideology and in their meticulous introduction to the world of the Libertine, the authors lay out their treatise for its nuancing. Authors Dr. Adam Geczy, artist and writer and a Senior Lecturer, Visual Art at The University of Sydney, and Professor Vicki Karaminas, Professor of Fashion and Director of Doctoral Studies at Massey University, New Zealand have collaborated on three previous publications covering fashion, the body, and performance. They are thus well placed to interrogate the rebellious, the morally dubious, and the sexually adventurous cast that undergo their in-depth scrutiny of libertine practices.

The book is structured as a series of case studies that include King Charles II, Casanova, George Sands, Josephine Baker, David Bowie, Jean Paul Gaultier, and Madonna. Geczy and Karaminas’ extensive knowledge of performance, masculinities, and the body are elegantly woven through the chapters and with extensive sources including film, literature, music, and dance, they establish how libertine behaviour (sexually free, morally ambiguous, daring in the presentation of the self) and libertine style are embodied in western culture.


Geczy and Karaminas demonstrate a scholarly and authoritative understanding of the merging of Libertinism with social history, fashion, feminism, performance, and sexual ambiguity in a way that a conventional and linear tracing of its history may have excluded. Readers with an interest in art history, females subverting normative ideas of womanhood, and performers pushing the boundaries of dress, taste, and censorship will find rich pickings across its eight chapters. Social history is extensively documented here: a sub-section on libertine women of the Court of King Charles II (Chapter 1) recounts the agency and public profile his mistresses enjoyed (frustratingly touching only fleetingly on how they dressed); how women in eighteenth century France were required to apply for permission from the French government to wear trousers in public (Chapter 4); and unpicking the significance of Jean Paul Gaultier’s use of the “sailor style” in Chapter 8.

What is less explored is the intersection of class/wealth as part of the libertine lifestyle and the possibilities of inhabiting this world without wealth and influence. Charles II, Casanova, and Byron, commonly acknowledged as iconic Libertines, are mostly well-born aristocrats with the money, power, and freedom to do as they please. The nineteenth century women including the writers George Sands and Colette and performers such as Josephine Baker were bestowed with intelligence and looks and as importantly, understood and were empowered by their domestic set up and patriarchal connections: all were married. What history has been written of Libertines without money and influence who lived outside of the milieu of the intelligentsia and upper classes particularly in the latter half of the twentieth century with greater socially fluid mobility?

Integrating stories of the LGBTQ community who inhabited the dance floors of 1980s New York as part of the “voguing” dance scene would have been a welcome addition to late twentieth century libertine practices. Fleshing out the biographies of those who undoubtedly embodied the libertine tropes: flamboyant performance, sexual freedom, and an unwillingness to commit to conventional lifestyles with as much passion and commitment as their monied and privileged counterparts, would have opened the discourse outside of orthodox class structures laid out in the earlier chapters. The 2011 publication, *Voguing and the House Ballroom Scene of New York City, 1989–92*, Tim Lawrence (Foreword) and Chantal Regnault (Photographs) covers this period with extensive photographs and essays. The focus is on western cities and this reviewer would be interested to discover if there are
outlier communities outside of the traditional fashion parameters of New York, Paris, and London. Do vibrant and hectic cities such as Lagos or Mumbai have a history of Libertinism?

As in Geczy and Karaminas’ previous publications, the body, performance, transgression, and otherness are used as leitmotifs for a broader look at human behaviour, sexuality, and social mores. *Libertine Fashion* introduces the reader to a far broader range of cultural and social ideologies than the title suggests. It offers imaginative and thought-provoking interpretations of the Libertine and opens up this subject matter to an audience with interests well beyond fashion. Readers interested in social history and cultural studies will find much to enjoy and reflect upon. I recommend this book to anyone with a desire to delve into and understand libertinism in the compelling, problematic, and exhilarating interpretations laid out here. At once historically rich, learned, and playful, *Libertine Fashion* is a scholarly, sexy parade through fashion history with frisky side embellishments that reframe accepted thinking of the Libertine in new and thought-provoking ways.

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Alice Naylor is an AHRC-funded Collaborative Doctoral Researcher at The University of Portsmouth, England, and the Science Museum Group. She was awarded a Master’s in the History of Design in Material Culture from The Victoria and Albert Museum (V&A)/Royal College of Art, London in February 2020 where she wrote on subjects including the journey of a Regency wedding dress from the V&A archives, the transition of the boiler suit from functional to fashionable, and notions of butter, luxury, and the artisan food movement. She has a particular interest in design changes in contemporary fashion that explore the evolution of the functional to the fashionable and the elevation of the everyday to the elevated. She is in the first year of PhD research on a thesis, titled, *Eye Appeal is Buy Appeal: The Design, Mediation and Consumption of Kenwood Appliances, 1947–2020.*
Valery Garrett is a historian, fashion designer, and writer, who holds a PhD in United States Policy History from The University of California. She has spent many years living in Hong Kong, which influenced her fascination with Chinese dress. Garrett’s personal Chinese dress collection has been acquired and exhibited at The Victoria and Albert Museum, London. Garrett’s book is well written, as it depicts the styles and evolutions of dress in China from the Qing Dynasty in the sixteenth century to the present day. The book is an excellent introduction into Chinese dress and Chinese history for any individual who is interested in expanding their knowledge of dress history or knowledge of Chinese culture. Garrett provides an excellent overview of garments worn, alongside the historical information on the key time periods, including political and social issues. Across the chapters, garments are well described, and the pages are covered with vibrant images of Chinese apparel, drawings, photographs, maps, and textiles. The book is divided into eight chapters, written chronologically with each chapter focused on one group of people, divided between social status, gender, sex, and time period.

The book delves straight into the first chapter, which introduces the Imperial Court of China, explaining the history of the Chinese emperors of the Ming Dynasty and into the new empire of the Qing Dynasty. The chapter proceeds by explaining the strict Manchu Dress Regulations, which were divided into official and non–official wear, and then subdivided into formal, semiformal, and informal. Followed by the regulations of Court Attire, which were restricted to the highest ranking people of the land, the chapter includes the use of richly ornamented dragon robes, informal robes, and military uniforms.
The second chapter, in opposition to the first chapter, looks at the dress of women, specifically the dress of Manchu consorts. In the Qing dynasty, emperors would choose their wives from eminent Manchu families, however, in addition to wives they had many consorts and concubines, in order to ensure the emperor’s succession. The book indicates that prior to 1759, little is known about female imperial dress. It was not until official dress became standardised that dress was documented. This chapter is broken down to study the accessories worn by women, semiformal and informal attire, non–official dress, and concludes with Manchu children’s clothing.

Chapter 3 looks at the attire of Mandarins and merchants. Mandarins come from a group of highly educated Manchu and Chinese men and became Mandarins through a series of qualifying examinations based on the Chinese classics. Within the court, Mandarins were expected to pertain to a dress code which differentiated depending on what order of Mandarin they were, civil or military. They also wore dragon robes, informal dress, accessories, surcoats, civil rank badges, military badges, and further there was clothing for children of Mandarins. The end of this chapter discusses the Chinese merchant class, which was an exceedingly wealthy group of people, who lived superior to that of the Mandarins. One interesting detail of merchant dress was that they often wore pawned clothing.

Chapter 4 is about the dress of Chinese women. The main objective and purpose for women in China was reproduction, and specifically sons. This chapter looks at what was worn by the Han Chinese woman as a wife for formal wear, semiformal, informal dress, accessories, the Chinese tradition of bound feet, wedding and funeral attire.

Chapter 5 is a step forward into the twentieth century into the Republican Period. In 1912 the last emperor abdicated the throne and a president stepped forward to proclaim a new dynasty. Like much of the world, fashion in China was changing in the twentieth century. This chapter looks at how formal dress for men changed, the creation of the Sun Yatsen Suit, the change of women’s dress, the rise of department stores, wedding dress, and how western dress became more popular in China.

Chapter 6 takes a look at the clothing of the lower class, the common people. The lives of the common people were difficult. Unlike the emperor and those who surrounded him, the clothing of the common people reflected their hard work, as they wore garments made from materials of cotton and hemp in simple colours like black and navy. From Cantonese and Hakka farming communities, fishing folks and Hoklo women, attire was also slightly different depending on the community and the profession.
Chapter 7 is focused on clothing for children starting in the Qing Dynasty. The preference for Chinese families has always been to have sons, as they could help with manual labour in poorer families and help gain status in wealthier ones. While examining children’s clothing, this chapter looks at clothing worn by infants to one year, the garments worn on the first birthday, young children’s clothing, older boy, older girl clothing concluding with dress worn in the twentieth century in China.

The final chapter examines the modern, as it looks at dress in new China during 1950–2006. China faced various challenges during the twentieth century, including the war with the Japanese and China’s civil war. With numerous changes in Chinese lifestyle and culture, clothing also changed. It started with a mixture of traditional Chinese, Chinese communists and western dress amongst both men and women. Other garments and events like the Mao suit, the Cultural Revolution, slogans, and the formation of the People’s Liberation Army also played a pivotal role in shaping the role and styles of dress in China. The final part of the chapter, “West Meets East Meets West,” highlights the collaborations between western fashion designers who have looked to China for inspiration in their designs.

To conclude, this work is a fantastic introduction to not only Chinese dress, but Chinese history. This book overall is a great academic read for anyone who is curious to learn about the history, design, and symbolism of Chinese dress from the seventeenth century to the start of the twenty-first century.

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Laura Oland is an Art History PhD student at Concordia University in Montreal, Quebec, Canada. In 2018, Oland completed a Master’s degree at The University of Glasgow in Art History: Dress and Textile Histories, following her undergraduate studies in history at Acadia University. Oland also completed a year of Viking archaeology at Lund University in Sweden. Oland has worked for the New Brunswick Museum, The Victoria and Albert Museum, Hunterian Museum, and the Randall House Museum. Previously, Oland has spoken at the Turning Tide Young Adult Lecture Series at the New Brunswick Museum, the Art History Post Grad Symposium at The University of Glasgow, the Atlantic Canadian History and Classics Conference, and at the William White Conference.
Measuring in at a mere 4.4 x 4.7 x 1.1 inches, this palm-sized book offers readers a veritable feast for the eyes in its chronological journey through a selection of objects pulled from the Textile and Fashion Arts Collection at the Museum of Fine Arts, Boston. Allison Taylor, a Curatorial Research Associate at the museum, draws from her degree in Dress and Textile Histories from The University of Glasgow, Scotland, to provide historical context for these images in her accompanying text.

In the book’s introduction, Taylor lays out a thorough overview detailing the history of the Textile and Fashion Arts Collection from the first donation of costumes in 1877 to its current holdings which today extend “to around 55,000 objects” (p. 10). Taylor also acknowledges the contributions of former curators and highlights key exhibitions that have showcased the collection’s impressive holdings.

The remainder of the book is divided into nine parts and presents, as noted by Taylor, “a glimpse of the collection’s highlights, while giving the reader an overview of the evolution of Western Fashion over the centuries” (p. 11). Each of the nine parts is prefaced with a concise summary of the period’s fashion. In her write-ups, Taylor discusses both men’s and women’s clothing and accessories and includes mention of important cultural and social touchstones when they have bearing on the dress of the period. The images that follow are presented chronologically, beginning in Part 1, with the seventeenth century and ending with the twenty-first.

The 300 plus images in the book appear one to a page and are captioned with details pertinent to the object in a format similar to what might be noted on an exhibition label. Each object is beautifully photographed, and the eye can’t help but linger on the page. However, it’s in this element that the novelty of the book’s small size reveals a limitation. Tantalizing details are just too small to appreciate completely.
In what might be an acknowledgement of the reader’s wish for a few extra inches, occasionally a full–length photograph is paired with a close–up shot showcasing the object’s details. This technique is used to its utmost advantage with the photograph of a circa 1770s robe à la française on the left–hand page paired with a zoomed–in view of the exquisite silk canellé used in the dress’ creation on the right (pp. 54–55). This technique is repeated on the following two pages which feature a man’s formal suit from 1770–1780 and a close–up detail of the rich embroideries found at the centre front of the coat and waistcoat. One wishes that the technique was employed a little more often as it’s not until over 100 pages later that another detail shot is included, this time highlighting the metallic thread and appliqué embroidery on a circa 1914 Maison Agnès dress (pp. 168–169).

A different type of pairing helps the reader place the collection’s objects into a larger cultural context. Throughout the book, objects are placed adjacent to contemporary fashion prints, illustrations, and photographs. For instance, a striking photo of Marian Morehouse by Edward Steichen, shot for the 1 May 1927 issue of Vogue, features the dress seen on the adjacent page designed by the House of Chéruit (pp. 184–185).

The placement of images, largely without commentary on the individual images, invites the reader to compare and contrast the images on the opposing pages as the book falls open. There are many clever comparisons available to the careful observer. A gold and diamond brooch in the shape of a bicycle from the mid–1890s set opposite a silk satin corset whose label identifies it as “The Cyclist, WB Special, Aug 25, 1895” is one of many examples found throughout the book (pp. 144–145).

Remarking on the future of the Textile and Fashion Arts Collection in the introduction, Taylor notes that it is still growing and that there is “an effort to acquire more menswear...” (p. 11). This explains the abbreviated nature of the comments about menswear and an almost complete absence of photographs showing representative menswear in the chapters on the nineteenth and early twentieth centuries.

The reader familiar with the history of dress will appreciate Taylor’s adeptness as she tackles the monumental task of condensing a period of fashion and all its nuances into a few short pages with aplomb. That same reader will likely give a familiar nod to information they are already likely to grasp. However, for the reader less versed in the history, the summaries will come as a welcome accompaniment as the information is presented clearly and in an engaging manner.
Fashion Treasures is a rare, printed example of the holdings of the Textile and Fashion Arts Collection together in one volume. While the collection’s rich offerings are available online, exhibition catalogues and other printed resources are fewer and farther between. Scholars of dress history will view this bite-size coffee table book as an important visual record of a significant collection of fashion history.

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Jade Papa is the curator of the Textile and Costume Collection and a professor at Thomas Jefferson University in Philadelphia, Pennsylvania, United States. She brings to her work not only extensive experience in object preservation, identification, and research, but an intense curiosity about how these objects shaped and were shaped by the people and cultures who wore the garments and created the textiles. This interest sprung from her experiences as a theatrical costume designer and maker. She has contributed to a number of books, journals, and magazines. Her current research focuses on the manufacture of pearl buttons in Muscatine, Iowa, United States.

Dr. Ursula Rothe is an archaeologist and senior lecturer in Classical Studies at the Open University, United Kingdom. She is a specialist in Roman dress, and this has, to a large extent, determined the thematic boundaries of the published work and the qualities of the study.

The Toga and Roman Identity explores the detailed history of toga as a garment and symbol in ancient Rome from its origins in Etruscan clothing to its development in the Republican period at a time when the toga’s role in the privileges and responsibilities of citizens was clearly defined. The publication equally describes the transformation of the toga in the late ancient era, as well as its decline and the historical significance it has preserved to this day. The author has paid particular attention to the genesis of Roman identity in the context of toga-wearing habits. The core focus is on the emphasis on differences between social strata, the belonging of the toga to issues of gender identity as well as the illumination of political and ideologic backgrounds in the broad picture of the geopolitical processes of antiquity. Rothe provides an expanded view of the significance of the toga for national identity, assessing its wearing habits and symbolism not only in the context of historical sources and archaeological material but also illuminates the story with an in-depth view of the toga’s representation in ancient art and its invaluable role in visual culture.

Rothe has highlighted the depiction of the toga in art, based on a wide range of historical sources, thus placing this ancient garment in the field of art-historical research. The book identifies evidence of the toga, based on visual and written sources, reconstructing the significance of the use of this garment in the cultural and historical scene of ancient Rome. Focusing on the idea of the toga’s ideological
formulation in the Roman elite circles, the author has also pointed to its role in non-elite circles and beyond Italy in the provinces where it has acquired a different but no less important role, value, and function. Therein, Rothe’s efforts to highlight not only the place of the toga as the “cultural symbol” in the designation of Roman identity but also to show how this emphasis on identity was implemented in everyday life, are of particular importance.

The publication expands research in this area and stands out against the background of extensive historiography, which marks its beginning in the seventeenth century when artists who, based on historically accurate information, tended to depict ancient scenes, established the earliest studies of the toga. Here Rothe refers to Albert Rubens’ *De re vestiaria veterum* (1665), as well as the eighteenth and nineteenth century research base for theatrical costumes, such as the work of Dandré Bardon titled as *Costume des anciens peuples, a l’usage des artistes* (1784) and Thomas Hope’s *Costumes of the Greeks and Romans* (1809). To mark a later scholarship, Rothe points out that Léon Heuzey first mentioned in 1922 that an elliptical piece of cloth had been used to drape a toga. It should be noted that the first monograph on the toga in English——*The Roman Toga* (1924) by Lillian M. Wilson——started the list of the most significant studies on Roman dress published in the twentieth and twenty-first centuries. Rothe provides a critical analysis of previously published works as well as points to the need for a comprehensive analysis of the toga, which in the author’s words, “moves beyond the idea of it as an art–historical feature” (p. 16). Indeed, the author has succeeded in developing an interdisciplinary study that sufficiently illustrates the roots of a visual and dress culture in the ancient world.

The book contains seven chapters. The content of each chapter is divided into several subsections, allowing the reader to instantly obtain the necessary information. The book introduces the historical scene of Rome, bringing in the research object, indicating the goals and objectives, interpreting the references to wearing of the toga in the texts of ancient authors, as well as giving an in-depth insight into previous scholarship.

Chapter 2 clearly indicates the origins of the garment and based on historical sources and iconographic material, provides key information about the toga’s production and draping styles. In this chapter there are references to the property value of the toga, its long-term use (p. 26) as well as the presence of fashion changes, referring to the stylistic transformations of the garment (pp. 35–36).

Chapter 3 discusses the issues of Roman identity as well as explains the transformation of the toga into a layer of masculine clothing that evolved through the early stages of the national symbol until it became an obvious sign of citizenship.
protected by law. Chapter 4 provides a comprehensive overview of the position of the toga in denoting social status, also highlighting its place in the non-elite environment. This section of the book tells not merely the social symbolism of a particular order of dress but also about the role of clothing culture in the ancient world (pp. 92–95).

Chapter 5 points to the significant role of the toga on the political stage. Chapter 6 provides valuable information on the spread of the toga as well as on its wearing habits in the provinces of Rome. Chapter 7 completes the cycle of the active period of wearing the toga, suggesting the significance of its wearing during the time of late antiquity as well as its transformation in the Byzantine empire. The epilogue of the book points to the symbolism of the toga’s visualisation in the context of the spread of the Enlightenment ideas of the eighteenth century as well as its role in the portraits of poets, thinkers, or even political leaders.

Rothe’s published work is essentially social stratification research which includes the use of the historical method as well as mixed methodological approaches providing both object and image–based study. Its novelty is in going beyond pre-existing analyses in art and history, bringing the toga into a broader field of social sciences. The research is characterised by a logical, transparent structure, concluding and summarising conclusions of each chapter as well as a useful glossary attached to the work.

The author’s contribution represents not only a significant analysis of the toga but also a valuable historical resource for anyone exploring the history of Roman culture, as well as anyone interested in identity issues in the Classical world as it clearly explains the transfer of ancient dress rituals to today’s cultural traditions. The book represents an excellent resource for scholars interested in dress and societal history, and identity aspects and who are looking for a detailed interpretation of the subject.
Edīte Parute is a dress historian and Assistant Professor at the Fashion Department of the Art Academy of Latvia. She holds a BA in Art History and an MA in Arts from the Art Academy of Latvia. Edīte Parute is a doctoral candidate at the Art Academy of Latvia with a thesis, titled, *The Evolution of Rigans Fashion Costumes (13th–18th Century) in the Context of the History of European Fashion.*

A Fashionable Century: Textile Artistry and Commerce in the Late Qing (1644–1911) seeks to show how the development of Qing fashion relates to, and illuminates, important shifts in Qing society, economy, and culture. Silberstein brings together vernacular texts, such as urban rhymes, popular novels, and pawnshop texts, with embroidered dress and accessories and visuals as prints, paintings, and pattern books to explore the importance of handicraft commercialisation and its impact on dress production and consumption, courtesans as tastemakers, and the rise of urban culture. She is using an interdisciplinary approach spanning art history, anthropology, dress history, and fashion theory. The book is well written, meticulously researched, and historically anchored. The publication is illustrated with mainly beautiful colourful prints of so-called “beauties,” mass-produced and incredibly popular at the time.

Rachel Silberstein is a historian of visual/material culture and gender in Early Modern China, with a particular interest in women’s engagement with fashion and textile handicrafts. She has previously published on nineteenth century Chinese embroidery and accessories, for example in Costume: The Journal of the Costume Society and Fashion Theory. Silberstein earned a DPhil in Oriental Studies from The University of Oxford (2014) and is currently lecturer in the Henry M. Jackson School of International Studies at The University of Washington, Seattle, United States.
A Fashionable Century is a substantial publication with over 20 pages of endnotes, nearly 20 pages of bibliography, and four appendices, which gives the reader a wonderful resource for further investigations. Apart from a preface, introduction, and conclusion, the main text is divided into two parts, with three and two chapters respectively. The preface, “In the Museum,” and in more detail also the introduction, “Fashion and Chinese History,” outline the historical processes of how collections of Chinese dress entered western museums. The traditional focus on imperial robes and rank badges in museums and catalogues have until recently overlooked the rich material culture of women’s fashion.

Part 1, “Creating Fashion through the Dynasty: Imagery, Discourse, Production,” begins with Chapter 1 presenting the differences but also the interaction between Manchu and Han ethnicity dress styles, with a more detailed look at the spread and development of the cloud collar through prints—from south to north. Popular prints, particularly those of “beauties,” produced by commercial workshops are one of the driving factors of disseminating fashionable trends in the late nineteenth century. Silberstein argues that these prints, together with popular, folk–style poetic ballads and urban rhymes, constructed and communicated fashionable ideals to the wider society, outside elite circles.

The discussions about who led fashion in nineteenth century China from Chapter 1 continues into Chapter 2. Silberstein convincingly reasons that fashion did not filter down from the elite, but that the real tastemaker was the southern courtesan. Gentlewomen were, for the most part, visually absent, so courtesans’ increased presence in popular prints (the “beauties”), and their spending power on adornment and fashion, filled this function. As a given, fashion also offended long–held Confucian principles of morally correct dress. Didactic texts, written, published, and circulated by officials and scholars typically centred upon the dressed female figure—in particular those dressing above their station. Changing fashions, consumption, and excessive decorations were perceived as a threat not only to social order but to the nation’s well–being. Chapter 2 finishes with a discussion on shopping. There are no listed shops in late nineteenth century Suzhou selling women’s clothing and accessory, indicating that shopping was not an activity for most women. Although Silberstein points out that there might be differences depending on geographical location and social spheres, the majority of purchases from craftsmen, merchants, and tailors were undertaken from the home.

The last chapter of Part 1 explains the dominion of embroidery in Qing material, and that embroidery, particularly through accessories, became available to a broader range of consumers, not only the elite. Silberstein goes through the commercial production and distribution networks which enabled this escalating consumption, the formation of embroidery guilds, pattern drafters and pattern
books for the amateur embroiderer. Women, on the whole, were absent from the professional workshops, and appear to have been working on a putting-out system from their homes.

Part 2, “Plays and Poems: Fashioning Nineteenth Century Decoration,” investigates how nineteenth century dress decoration came to feature novel decorative forms, including scenes taken from popular plays and stories, and motifs and components relating to literati culture. In Chapter 4, Silberstein centres the study around two jackets in American museum collections featuring scenes from a hugely popular story, *The Pearl Pagoda*. This story and other popular dramas featured in popular prints of the period, so also in pattern books. However, the embroiderers have not simply replicated the prints scenes in the garments discussed. Silberstein suggests that this “points to the wider social meaning characters communicated to audiences” (p. 142).

The fifth and last chapter of the book states that a key nineteenth century fashion trend was poetry—and calligraphy, adorning garments and accessories. A jacket from Royal Ontario Museum in Canada is given as example with borders embroidered with well-known Song dynasty verses. Silberstein argues that the jacket highlights the aspirational role of literacy and words in Chinese society, and that this literati culture was used by merchants in order to promote sales. Another literati-related motif, the antique motifs, are included in pattern books, embroidered on appliqué sheets and clothing. This is additional evidence for the dispersal of previously upper class exclusivity to a much wider consumer group. The chapter finishes with a section on the production of woven and embroidered ribbons, to further the argument of the importance of the commercial endeavour, driving fashion forward.

The four appendices are a dowry list for a gentlewoman in the late Qing, shop names for clothing, textiles, and accessories in mid Qing Suzhou, a price list for commercial embroidery, and a list of guilds of commercial clothing, accessories, and embroidery.

*A Fashionable Century* is so refreshing from many books on Chinese dress and textiles as the main focus is on women’s dress, and primarily on women outside the court and the capital. It is groundbreaking how Rachel Silberstein has drawn fashion information from less esteemed and less studied media: popular prints in the theme of “beauties” and urban vernacular genres. The publication also highlights the force of commercial enterprises and how small embroidered accessories enabled expressions of fashion by a greater number of women. The book is a joy to read. However, the book is somewhat uneven regarding references to actual objects. Sometimes it is a bit too theoretical with much reliance on written
sources. More illustrations would have been nice. Furthermore, somewhat contradictory, and not satisfactorily explained are the references to novels, poems, and dramas, principally associated with the elite, as key fashion influences, when only an estimated 1–10% of women could read in Qing dynasty China—depending on region and social status. There were also continual public and private bans against female audiences at performances.

*A Fashionable Century* is not a general, accessible book, nor rich in objects. But readers with passion about China and women’s fashions in the late Qing dynasty will get a lot out of this book. The book’s contribution to the discussions about the changes in China’s society, economy, and culture during the nineteenth century is vital and goes far beyond classic scholar literature. This publication is an important point of reference.

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Helen Persson was until recently the head of the department of cultural history at the Nordic Museum in Stockholm, Sweden, including the Centre for Dress and Fashion. She is now an independent curator with a research focus in Chinese textiles and dress. With a Master’s degree in the History of Dress from The Courtauld Institute of Art, London, she has carried out research worldwide. Helen has over 20 years’ experience in the museum sector, primarily at The Victoria and Albert Museum (V&A), London, where in 2015 she curated the exhibition, titled, *Shoes: Pleasure and Pain*, and in 2021 she contributed to a publication on silks in the V&A collection. Helen’s particularly specialism is the Stein collection, textiles collected from the Chinese Silk Road area during the early twentieth century by archaeologist Aurel Stein (1862–1943). Helen’s current research focuses on Chinese export textiles.

Fashion and Masculinity in Renaissance Florence provides a detailed look into not only men’s fashion during the courts of Cosimo I, Duke of Florence (later Grand Duke of Tuscany) and his sons, Fernando and Cosimo II, but also the intricate, fluid, and often contradictory web of the societal expectations of masculinity and identity for noble Florentine men. As Lorenzo Giacomini said in 1576: “Le virtu sono abiti dell’anima” [Virtues are habits of the soul (p. 7)]. To the sixteenth and early seventeenth century Florentines, “abito” meant not only “a habit, a fashion, a forme, a custome, a qualitie, a disposition of mind or bodie. Also, an attire or sute of apparel” (p. 7). Fashion was virtue made visible.

Through an extensive array of source material both written and visual, Currie illustrates that to be a noble Florentine man was to be constantly in search of equilibrium: exhibiting manly virtues yet with the grace of a courtier; dressing with the luxury as befitting one’s station but not to the excess of effeminacy; adding to the splendour of the Florentine court but maintaining one’s appropriate place in the social hierarchy. Clothing, from acquisition to dispersal, was integral to the noble Florentine man’s sense of self and place in the world around him. Dress “when used successfully...could assert gender and power, unite families and forge reputations” (p. 3).

Part 1 presents the backdrop of sixteenth century Florence, illustrating the Medici aspirations in creating a grand court for the young Duchy of Florence in place of the modest and sober mercantile Republic of Florence. Currie provides compelling illustrations of Cosimo I’s shrewd and politically motivated use of both fashion and
spectacle as propaganda to solidify his authority and reward a new Florentine elite comprised of his supporters (p. 20).

By examining men’s dress within the context of the sixteenth and early seventeenth century political and social environment in Florence, garments such as the lucco, a long civilian cloak worn primarily on civic occasions, become more than merely an item of men’s clothing. Seen through a political lens, the lucco represents the Medici’s skilful manipulation of public art and sumptuary laws to create a visual signifier of “the dignity and honour of the Florentines in the sixteenth century” (p. 43).

Part 2 discusses the “Noble Art of Shopping” (p. 59). Currie asserts: “The dress of Florentine courtiers was intensely scrutinized, and perceptions of appearances were at the forefront of the processes of honor and shaming” (p. 77). Because clothing could represent virility, honour, status, familial or professional affiliation, the commission of new apparel was a serious undertaking.

The acquisition of clothing was affected by not just personal taste, but also by economic, social, and political influences. Florentine trade networks provided a sophisticated array of goods from both Florentine and foreign sources and an afternoon shopping and a visit to one’s tailor could offer news of foreign countries as well as new apparel. The Florentine silk industry made fabric choice not only a fashion decision, but a matter of civic pride. Wool and silk were two primary industries in Florence; the origins of fabrics worn could have “strong political and social implications (p. 63). However, clothes could not only make the man, but ruin him financially, as more than one noble family discovered. Many noble men had longstanding relationships with tailors and haberdashers. Tailors, like painters, acquired a certain prestige. Records show that the annual payment to one of Cosimo I’s tailors was on par with the renowned artist Agnolo Bronzino (p. 73).

Part 3 delves into specific issues such as dressing for youth, effeminacy, festive dress, and sporting uniforms, as well as the ubiquity of the colour black in sixteenth century men’s portraits. The socio-economic lens is especially effective here and illustrates that the significance of black textiles in sixteenth century Florence involves not only contemporary aesthetics but also economic, cultural, and political beliefs (p. 94).

Curry has a comprehensive understanding of her subject matter and deftly uses a wealth of sources to place dress within the context of the political and social environment of sixteenth and early seventeenth century Florence. However, many sources were non-Florentine or even non-Italian specific and the inherent assumption of appropriate similarities between cultures and customs of sixteenth
century England or Venice and sixteenth century Florence diminished the strength of the occasional point.

*Fashion and Masculinity in Renaissance Florence* is an important and welcome addition to not only sixteenth century men’s dress history, but also sixteenth century gender and cultural history libraries. The book expands the understanding of not just men’s dress in Renaissance Florence but Florentine society as a whole. It is accessible enough for the casual student of dress history, but knowledge of sixteenth century Florence allows the reader to fully understand the many nuances involved in the subject matter.

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Alison Petrisek is an independent scholar focused on the influence of the textiles and clothing of the Turco-Islamic world on the Italian city-states during 1300–1600. Her research includes experimental interpretation of the Ottoman caftan as it is expressed in Renaissance Venice. She also studies the domestic life and material culture of sixteenth century Venice; as well as Medieval and Renaissance sewing tools in order to reproduce and create clothing of the sixteenth century. Her degree is in Theatre with a concentration in Costume Design; she has previously worked with the Cleveland Ballet and with the Great Lakes Theatre Festival in Cleveland, Ohio, United States.

Fur: A Sensitive History is a heavily illustrated book about fur—not just how fur has been used in fashion but also how it connects to society, politics, pop culture, and art. The book takes an academic approach and covers the expansive breadth of fur’s use and influence, including its rise and fall from favourability. The author, Jonathan Faiers, is Professor of Fashion Thinking at Winchester School of Art, University of Southampton, England, and has authored, co-authored, and contributed to a number of books and serves as editor of the academic journal, Luxury: History, Culture, Consumption. Faiers’ book is an attempt to fill a gap in fashion scholarship that has lacked an in-depth analysis of fur and its use. He takes a holistic approach to the topic, managing to cover an impressive amount of information by simultaneously exploring how ecological, ethical, societal, legal, and political factors have impacted the use of fur as it evolved from early clothing to commodity to non grata.

The book is divided into five sections: “Hair,” “Pelt,” “Coat,” “Skin,” and “Fleece.” By organising in this manner, Faiers has allowed for nuance in how the different tactile qualities of fur and animal skin have been used in fashion and beyond. The section called “Hair” looks at both human and animal hair and even considers our emotional responses to the material. “Pelt” explores the emergence of the fur trade and how animal pelts became more commercially used. “Coat” focuses on western society’s acceptance of fur and its use in fashion and beyond. “Skin” surveys different textures of leather and the sexual and psychological aspects of it. Finally, “Fleece” touches on its mythical, ritual, and symbolic uses while discussing its representation in art and beyond. The organization is successful in providing in-depth and specific information about the various different ways fur exists.
Additionally, the interdisciplinary approach to each category makes the book all the more informative, if a bit more troublesome to read.

Particularly interesting is the way Faiers explores the relationship between fur and the visual arts, especially film. In fact, Faiers is also author of the book *Dressing Dangerously: Dysfunctional Fashion in Film* (Yale University Press, 2013), which no doubt informs much of the book’s many references to the use of fur in cinema. There are numerous examples of this, including a full-page film still of Marlene Dietrich wearing a fur hat and stole as Catherine the Great in *The Scarlet Empress* (1933). It is reproduced next to the circa 1555 Titian painting, *Venus with a Mirror*, as a way to highlight fur as a signifier of importance and wealth in both art and film (pp. 178–179).

One of the most successful discussions in the book is around the history and use of synthetic fur, including the environmental arguments against it. The author outlines the many controversial practices used by the real fur trade and why fake fur was manufactured, used, and subsequently embraced by so many. By using examples from advertisements and campaigns—Dennis Rodman showing off his tattoos and encouraging others to “Think Ink, Not Mink” (p. 40); and the animal rights organisation Lynx’ “Rich Bitch, Poor Bitch” poster of a model dressed in fur juxtaposed next to a dead fox (p. 36)—Faiers demonstrates the dramatic ways fur has recently fallen from grace. He ends with an ongoing discussion of faux fur in contemporary society, including its link to fast fashion, allowing the reader to thoughtfully consider the topic themselves.

*Fur: A Sensitive History* is an exceptionally successful book in that it takes on an incredibly complicated material and provides readers with a solid understanding of the complex history of fur when no other book exists on the topic. Faiers’ in-depth research and insightful discussion of the historical, economic, and cultural importance of fur fills a much-needed hole in fashion scholarship. The cultural references and multi-faceted approach of the book are considerable assets, making it essential reading for all students of the visual arts and culture studies, not just those interested in fashion.
Carson Poplin is a fashion historian, archivist, and writer based in New York, New York. She holds a Master of Arts from The Fashion Institute of Technology (FIT), State University of New York, in Textiles Studies: History, Theory, and Museum Practice, and a Bachelor of Art from Furman University in Art History. She has worked with several American museums and corporations on exhibition research and garment archival projects. She has also written numerous articles for both online platforms and academic journals, including the forthcoming “‘First in Fashion:’ Michelle Obama’s White House Style, 2009–2017” in *White House History Quarterly* (Summer 2022). Carson currently writes a column, titled, “Fashion History Lessons” for *Fashionista*. 

Luigi Amara studied philosophy at Universidad Nacional Autónoma de México (UNAM). As an editor, he was the founder and head of editing for the magazine Paréntesis. Amara lives in Mexico where he has authored several books (including some for children), essays, and a collection of poetry. His award-winning work has earned accolades, including the Premio Internacional de Poesía Manuel Acuña en Lengua Española 2014 for the book Nunca. Amara once again writes a book that is no doubt conducive to discussion.

The Wig: A Hairbrained History covers the many topics connected to these artificial hairdos. He transmits his fascination for the wig not only through the written word, but also through an array of images. By exploring this subject through the lens of numerous novels and films, including characters from both ancient and contemporary times, Amara tackles this neglected fashion element with very diverse references.

This book is organised thematically into 33 chapters which are between four and nine pages. This structure can be a little difficult to follow at times. It may have been more appropriate to use a chronological structure as that would eliminate any confusion that the reader may have and to create a consistently flowing narrative as the reader transfers from chapter to chapter. Nevertheless, this book makes it possible to follow the evolution of this capillary artifice.

In the chapter titled “The Indiscreet Charm of Hair” (pp. 102–110), Amara illustrates how the wig is strongly linked to coquetry and that the wig has an anthology of symbols extending back into antiquity. The author evokes in particular the link between hair and cosmology through the Greek poet Callimachus and the
Latin poet Hyginus, in the chapter “The Hemisphere in a Wig” (pp. 76–80). Based on various authors such as Ovide or Martial in his chapter “Capillary Plagiarism” (pp. 95–101), Amara shows that at a time when many people owned wigs, the hairstyles became a true social marker evolving towards ever more luxury and sophistication. These wigs are identified on the antique sculptures and detailed in the chapter “Stony Hair” (pp. 170–176). In “The She-wolf of The Night: Messalina” (pp. 27–32), he also devotes an entire chapter to the third wife of the Roman emperor Claudius.

If the Middle Ages are little mentioned because of the loss of this tradition, the modern period is very well documented. The revival of the wig begins with the premature baldness of King Louis XIII. At this time, the wig is a sumptuous feature, an element of prestige and the author explores this theme through 10 chapters: “The Rage Called Wig” (pp. 33–42); “The Counter-Philosophy of the Wig” (pp. 49–56); “Musical Curls” (pp. 87–94); “Towering Hairdos” (pp. 124–132); “Abbé de Choisy: or, The Inner Woman” (pp. 133–140); “A Bald Wig in Search of a Head” (pp. 155–161); “In and Out of the Theatre” (pp. 162–169); “Reinvention by Hair” (pp. 193–202); “A Knife Named Guillotine” (pp. 230–237); and “Casanova, Wigs and Masks” (pp. 20–26). He thus approaches the wig in many different contexts. Amara explores the peruke through philosophy, crossdressing, musical composers such as Lully, Back, Handel, Vivaldi, and Mozart. Amara illustrates the strong eccentricity of this ornament which reached its highest peak on the eve of the French Revolution.

Several popular figures are also described in this book, such as the tennis player André Agassi (“Samson at the Roland-Garros,” pp. 43–47); the artist Andy Warhol (“Andy Warhol’s Wig,” pp. 70–75); the photographer Cindy Sherman (“Cindy Sherman in Simulationland,” pp.141–146); and even criminals like Jacques Mesrine (“Wigs at the Extremes of Crime,” pp. 177–185). One of the great strengths of this book are the chapters dedicated to the wig’s use in literature and cinema. In “The Chimeric Wig” (pp. 209–214), Amara lays out a focused examination of wigs in literary works like that of Roland Topor. Amara’s exploration of the wig’s significance in cinematographic works is spread over two chapters: “On the Other Side of the Mirror of Horror” (pp. 81–86) and “The Future Was a Purple Wig” (pp. 57–62). Amara also covers various themes, such as the wig as an emblem of justice (“Dressing up Justice,” pp. 118–123); fetishism (“The Tangled Mop of Fetish,” pp. 223–229); or as a relic (“On Remains and Other Relics,” pp. 111–117). Finally, the author closes his work on the metamorphosis of the self via the wig and once again underlines the duplicity of this artifice (“The Discourse of False Hair,” pp. 238–247).
If the approach of mixing different eras and sources is interesting, the book lacks an archaeological approach of this artefact (especially with reference to the wigs of Egyptian mummies). Likewise, a more academic approach would have been more appropriate. Indeed, the lack of referencing of the sources is problematic and the bibliography added at the end of the book is quite weak (with about 20 references). The thematic division of this book is novel, but at times confusing and repetitive. This work could also be strengthened by a conclusion to tie everything together and reinforce the author’s structural decisions. In the same way, because the book is framed from an Anglo–American and European perspective, this book would not be appropriate for readers interested in wigs outside of this cultural context. However, this study is well written. With this book, the author demonstrates real passion for his subject. The variety of sources covered is especially relevant. The images included in each chapter help to visualise the discourse. Luigi Amara’s book has clearly required some in-depth research and as such offers a good deal of information. Thus, this book addresses an interesting enquiry and gives an overall picture of the long and multi-faceted story of the wig.

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Dr. Betty Ramé has a PhD in Aegean archaeology from the University Panthéon-Sorbonne under the supervision of Professor Haris Procopiou. Her PhD thesis was titled, Adorning the Head in the Aegean Bronze Age: From Hairstyles to Headdresses. She is an associate researcher at the French National Centre for Scientific Research laboratory ArScAn (CNRS–Archéologies et Sciences de l’Antiquité). During her PhD, she developed a technological approach by studying several Aegean gold headbands in various Greek museums in order to understand their use (during the life of their owner or strictly funerary use). In parallel, she has also developed a database integrating all the iconographic sources of the Aegean Bronze Age depicting individuals with a hairstyle or a head ornament. This study points out regional trends, chronological changes, and answers the question of whether they are identity markers. She also conducts experiments to understand the wearing conditions of headdresses.

Drawing on the author’s experience as a curator, dress historian, and lecturer, Reading Fashion in Art offers a practical methodology to analyze fashion information in visual sources. Dr. Ingrid E. Mida holds a PhD in Art History and Visual Culture from York, Canada, and this—her second book—is in many ways a sequel to The Dress Detective (2015), co-authored with Alexandra Kim, which focused on the object–based analysis of extant garments.

Structurally the book is organised into two parts, each containing five chapters. Part 1 provides an overview of the research methodology, arranged around three separate phases of enquiry—Observation, Reflection, and Interpretation. Each consists of a series of questions the researcher is recommended to ask themselves when examining an image. Several of these emphasise the value of identifying and analysing similar extant garments, and the author includes a number of carefully matched examples alongside their visual counterparts to highlight the importance of such a dual approach. Readers who find themselves confused by the number of parts, steps, sections, and questions should find that the checklist of all 70 questions at the end of the book provides a helpful summary.

Part 2 provides a series of case studies, each focusing on a particular theme—status and identity, modernity, beauty, gender, and politics. These are used to demonstrate the value of the checklist in action and the range of examples illustrates its applicability to a variety of visual sources across geographies and time periods, from 1750 to the present day. Although the author includes a number of examples that will be familiar to many dress historians, such as Elisabeth Vigée Le Brun’s portrait of Marie-Antoinette in a chemise dress, Dr. Mida has also taken care to include lesser-known works of art encompassing a diverse range of body types and cultures—for example, the Canadian contemporary artist Kent
Monkman whose work draws on his Cree ancestry. Dr. Mida also emphasises the value of studying everyday dress—not just the high fashion which is so often a focus of scholarship. While the text is accessibly written, it is also comprehensively referenced and provides an excellent demonstration of how to bridge the gap effectively from methodological research to insightful interpretation.

While some images are discussed in great depth, others are only briefly mentioned in passing—the painting of Empress Eugenie surrounded by her Ladies-in-Waiting by Winterhalter from 1855, for example, warrants only five lines of text, which feels like a missed opportunity when it is so beautifully reproduced on the cover and provides a subject ripe for fascinating discussion. Based on the examples given, the term “art” in the title is interpreted as applying to traditional forms of flat art, although it is worth recognising that the same approach can also be applied to a wider range of visual sources, including statuary and tapestry, which can reveal a wealth of information about fashion, particularly for earlier periods not covered within the relatively narrow timescale represented here.

One of the fundamental features of Dr. Mida’s approach is the recommendation that the fashion researcher use drawing as a tool to develop a “slow approach to seeing,” in order to reveal previously unnoticed details relating to fabric or construction and promote a deeper engagement with the work. The author has published previously on this subject (for example, “The Curator’s Sketchbook: Reflections on Learning to See,” Drawing: Research, Theory, Practice, Volume 2, Number 2, 2017, pp. 275–285) and stresses that artistic ability is not a pre-requisite for drawing being used as a research tool in this way, maintaining that the process is of greater importance than the end result. Reading Fashion in Art helpfully includes one of the author’s own annotated study drawings based on an etching by Tissot, titled, October. It would be interesting to understand how such an approach might vary when studying an artist whose painting style tends towards less specificity of detail than Tissot—the hazy silks in late portraits by Thomas Gainsborough, or the flashy brushstrokes of John Singer Sargent for example, both of which can be hard to delineate into recognisable garments.

A book focused on the value of visual sources naturally draws scrutiny from the reader who is being invited to look closely at the details of those images in order to seek out what clues they might provide. Including the same painting on multiple pages draws attention to issues of image proofing. Mrs. Andrews’ silk casaquin and matching petticoat as depicted by Gainsborough in the National Gallery portrait, Mr and Mrs Andrews appear as quite different shades of pale blue only five pages apart—the painted reality somewhere between the two. There are also several images that require a higher resolution given the full-page scale of their reproduction. However, the use of mannequins with skin tones digitally
manipulated to better reflect the models in the visual sources to which they are being compared provides a welcome opportunity to challenge traditional forms of representation and highlights very effectively the lack of diversity in mannequins that are currently available for the display of fashion in many museums and publications.

In some ways Reading Fashion in Art reads like a textbook, particularly in the sections arranged in a “question and answer” format, and this will be an invaluable resource for fashion and art history students, encouraging them to go beyond the simple process of describing, towards a deeper level of analysis. The checklist at the end is arranged in tabular format with plenty of white space for notes and will surely be frequently utilised as an aide memoire for students. This book will also be of interest to those without a background in fashion history who are seeking to become more confident in their ability to interpret the meaning of clothing in a painting, photograph, or print. More experienced dress historians may find they already apply many of the recommended practices subconsciously, although this book might help lend an additional layer of systematic rigour to the process, facilitating new insights. This reviewer personally looks forward to testing out drawing as a more formal tool to “slow down” her own approach to examining visual sources, in the hope of identifying small details that have so far escaped attention.

Pam Inder is an author, researcher, educator, based in England, and previously Curator of Applied Arts at Exeter and then Leicestershire Museums (specialising in dress history), after being an Assistant Curator at Birmingham City Art Gallery. Inder has also taught at Staffordshire and De Montfort universities.

Busks, Basques and Brush-Braids is divided into two parts. Part 1 comprises the majority of the book, describing the development of the dressmaking industry in Britain from the 1700s to the end of the 1800s. Part 2 contrasts the image of dressmakers in fact and fiction with the reality of contemporary British dressmakers and their customers.

The book begins by describing the dressmaking trade at the beginning of the 1700s, referencing historical archives from businesses, museums, and trade guilds. At that time the industry was dominated by men, tailors made men’s and women’s clothing. While a woman’s talent for sewing was admired aesthetically, it was considered domestic work, done at home without remuneration.

By the end of the 1700s, a few talented and business-minded women started entering the industry as mantua makers, making women’s clothing, children’s clothing, and accessories. Archive material from tailors’ guilds show the resistance to mantua makers by tailors and their guilds was formidable but in the end women were successful. It was the beginning of women creating a path into business for themselves outside the domestic sphere of home and family.
By the middle of the 1700s female mantua makers were a small but established part of the British clothing industry. Their customer base was growing in step with the emergence of the new middle class. Middle class women had just enough dispensable income to spend on clothing and were interested in the fashions they saw in new fashion publications, including *The Lady’s Magazine* and *Gallery of Fashion*, developed to promote the latest trends in fashion, household goods, and furnishings coming out of France.

Fabric and other dressmaking supplies became valuable assets in this period, contributing to the overall value of the industry. By the end of the eighteenth century, there had been a large increase in the number of women setting up businesses that now formed a separate industry called dressmaking. Archived records do not give a clear representation of the amount of mantua makers working in Britain, but accounts and private correspondents of dressmakers and middle class clients show that any customer could find a dressmaker that fit their budget.

By the middle of the nineteenth century, women dominated the dressmaking industry. So many had entered the industry that prices for dressmaking were unrealistically low. As a result wages were not enough to sustain a basic living. Working hours increased to unsustainably levels to keep business owners and workers barely above poverty level and conditions worsened in turn.

During this period, dressmaking lost its value as a craft, and the expectations of customers increased to impossible levels. Contemporary reports including *The Book of Trades* (1811) and the *Children’s Employment Commission* (1843 and 1864) are included to highlight the disadvantages of working in the dressmaking industry. Although the wages, prices, and profits of businesses in dressmaking varied greatly throughout Britain, by the end of the 1800s the dressmaking industry was beginning to stabilise. Many business owners and workers began to see improvements in their pay and working conditions.

Archive material from local dressmaking businesses, newspapers, and government records throughout Britain show how businesses supplied their customers based on population, income level, and class structure.

The introduction of sewing machines and department stores during the 1870s offered new opportunities for dressmakers. Sewing machines enable seamstresses to work faster and removed some of the physical strain of sewing. Department stores provided better pay, regular working hours, and job security for its employees. Archive material from Dodds and Co, drapers of Alnwick; comprises journals from 1865–1867 that provide details on running a dressmaking workroom in a department store. By the end of the 1870s, dressmaking had split into two
industries: department stores and private dressmakers, each with its benefits and drawbacks.

The 1870s also saw the first official enquires into the pay and conditions of those working in the dressmaking trade. Inder provides an overview of some of the organisations and the reports produced. This is followed by descriptions of successful female entrepreneurs in fashion publishing, including Marie Schild and The Goubalds. These publishers of gazettes and books on current fashion trends, cutting and sewing instruction made dressmaking accessible to those without formal training.

Part 2 investigates dressmakers in fact and fiction. It provides a review of fiction writing and paintings from the mid 1700s to the end of the 1800s with characters and subjects who are dressmakers. Both fiction and paintings reflect the contemporary assumption that dressmaking and prostitution were connected, with roots in issues of class, female stereotypes, and a patriarchal society.

The availability of statistical information on the dressmaking industry increased greatly in the middle of the century due to a more detailed census. The census of 1841 was the first that included name, address, and occupation. The census of 1861 included age and relationships in the household. Case studies using both censuses are presented comparing population, social status, and age groups from the cities of Leicester, Ulverston, and Sidmouth.

The book concludes with five examples of society women and their account books as a reference for their expenditure on dress.

Fashion and dressmaking are usually included as a sub-topic within the study of business and industry during the 1700s and 1800s. Most writings prioritise textile processing and production of fabric by mills and weavers as the dominant force to be studied. This book prioritises the dressmakers supporting the textile industry, focusing on the women who made up the dressmaking industry and the garments made for their clients.

Books about fashion during 1700–1800 are generally represented by two types of books. One type is the coffee table style books focused on the aesthetic beauty of the garments, with detailed photos of elaborate dress from museum collections. The other type is academic writing on the social, economic, and industrial development created by and around the textile industry. This book is unique in that it discusses a variety of topics; within the specific subject matter of dressmaking, that have not been previously researched and presented so thoroughly.
The book is detailed and dense with information. There are references to archives, collections (private and public), published and previously unpublished sources. The tone of the book presents academic information in a way that is accessible for anyone interested in the subject. The research is compiled and presented in a way that can be used by students, researchers, and curators.

As a dress historian and dressmaker, this reviewer had an obvious interest in this book, wanting to know more about the women who started the industry and the challenges they faced while growing that industry. The details of specific women, and the clothes they had made, were particularly fascinating, with a view of realities and challenges of life for women of all classes during this period. This book is recommended for anyone interested in dress history, eighteenth and nineteenth century society, or those wanting to expand their knowledge of women’s issues of the period.

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Jennifer Rothrock is an independent dress historian and dressmaker, originally from Seattle, Washington, United States. Jennifer trained as a pattern cutter and seamstress in the Apparel Design and Construction programme at The Fashion Institute of Technology (FIT), State University of New York, and graduated in 1994. Jennifer has worked in the fashion industry since 1996 as a product developer and garment technician. In 2009, Jennifer moved to London and completed a Master’s degree in Fashion Curation at London College of Fashion, University of the Arts London (UAL) with Amy de la Haye and Judith Clark as programme directors. During her time in London, Jennifer worked for Deirdre Murphy and the curatorial team at Historic Royal Places as Curatorial Assistant and with Martin Pel at Royal Pavilion Brighton for his exhibition, Dress for Excess (2011), for which Jennifer won the Costume Society Museum Placement Award. Jennifer now lives in Berlin, Germany and is a member of The Association of Dress Historians.

Doing Research in Fashion and Dress: An Introduction to Qualitative Methods was first published in 2011. This updated version usefully contains a new chapter exploring internet sources and ethnography that will surely resonate with researchers currently unable to access archive materials and libraries in person. The book’s author Yuniya Kawamura is Professor of Sociology in the Social Sciences Department at The Fashion Institute of Technology (FIT), State University of New York. Her other publications include Fashion-ology: An Introduction to Fashion Studies (2005, 2018), and Sneakers: Fashion, Gender, and Subculture (2016).

Although the methods presented in the book are applicable to any student studying fashion subjects from an academic perspective, the author advises that it is aimed at “those in the social science discipline who are conducting academic research on fashion/dress using qualitative methods” (p. 13). As Kawamura explains, this book “offers step-by-step instructions on how to go about applying particular methods in practice and suggestions on what can be neglected, or not, in the research process as well as the strengths and weaknesses of each method” (p. 3). The bibliography shows that the author draws her research from an impressive array of sources. Additionally, a short guide to further reading features at the end of each chapter.

Up,” and “Conclusion: Future Opportunities and Directions in Fashion/Dress Studies.” Each chapter begins with a bullet point list of objectives. All chapters are clearly structured using subheadings. Chapters end with two or three short overviews of the work of practitioners working in a particular field. For example, “Online Research and Ethnography” includes a short list of questions to assess the reliability of online sources which looks useful for anyone new to this kind of research (p. 110). A further section explaining auto-ethnography leads to Brent Luvaas’ fascinating work on auto-ethnography, street photography, and fashion blogging (2013, 2016), although the reader has to search for the references in the bibliography at the end of the book when it would be useful to find it at the end of the chapter (pp. 113–114).

Despite the complexity of some of the methodologies presented, the book is written in an accessible way for undergraduate students. The difference between qualitative and quantitative methods, for example, is clearly articulated. The chapter titled “Survey Methods” draws on the author’s social science background and is thus particularly well informed. Of use to students analysing contemporary fashion, it includes practical tips for creating questionnaires, including the pros and cons of using open-ended questions. Diana Crane’s study of fashion magazine readers (2000) is one of the case studies presented at the end of the chapter to show how focus group interviews can be used in practice—“Crane uses women’s responses in focus groups to representations of gender in fashion photographs and clothing advertisements to explore whether their perceptions of themselves correspond to the ways women are represented in these images” (p. 72). Kawamura skillfully draws key points from Crane’s study, thereby enticing the reader to consult the original source.

Kawamura’s chapter titled “Object-Based Research” adds nothing new to the subject, rather it functions to guide the student towards some of those practicing in the field. As the author explains, object-focused research is now well established in fashion and dress studies, thanks to the work of pioneers like Betty Kirke (1998) who “painstakingly studied” and took patterns from 38 garments by Madeleine Vionnet (p. 95). A section on material culture studies recognises the contribution of Lou Taylor and others who “go beyond the traditional form of object-based research” (p. 97). More recently, as the author explains, the object-focused study of extant clothing has been clearly communicated as a step-by-step methodology for research students by Ingrid Mida and Alexandra Kim in The Dress Detective: A Practical Guide to Object-Based Research in Fashion (2015).

An obvious comparison can be made between Doing Research in Fashion and Dress: An Introduction to Qualitative Methods, and Agnes Rocamora and Anneke Smelik’s book, Thinking Through Fashion: A Guide to Key Theorists (2016),
although arguably both books can be used as companion pieces. Kawamura’s book is a useful first step into academic research methods for students looking for brief overviews, tips on techniques, and suggestions for further reading, whilst Rocamora and Smelik’s book is a deeper and more concentrated study, containing chapters focused on singular social and cultural historians whose work can be adapted and utilised for fashion analysis.

In conclusion, this is an ideal reference book for students studying fashion from an academic perspective, especially those new to the application of critical methodologies. Lecturers will also find it useful as a resource when compiling teaching materials for undergraduates. It is less relevant for those interested purely in the history of dress.

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Dr. Suzanne Rowland is Chair of the Awards Sub–Committee of The Association of Dress Historians. In 2020 she completed her PhD at The University of Brighton, England. This interdisciplinary thesis used material culture, network theories, and storytelling to investigate the design and wholesale factory production of fashionable blouses in Britain during the 1910s. She holds an MA in History of Design and Material Culture from the University of Brighton, and BA in Cultural Studies from The University of Sussex. Suzanne used her experience as a costume maker in film and theatre to write two books that recreate everyday dress and accessories from the collections at Brighton Museum and Worthing Museum: Making Edwardian Costumes for Women (2016) and Making Vintage 1920s Costumes for Women (2017). She has also published on tennis dress: “Fashioning Competitive Lawn Tennis: Object, Image and Reality in Women’s Tennis Dress 1884–1919,” Routledge Handbook of Tennis History, Culture and Politics (2019).
Ravishing: The Rose in Fashion, Amy de la Haye, Yale University Press, New Haven, Connecticut, United States, 2020, Published in Association with The Museum at the Fashion Institute of Technology, New York, Notes, Bibliography, Credits, Index, 38 Black-and-White Illustrations, 228 Colour Illustrations, 240 pages, Hardback, £30.00.

Of all flowers, the rose is perhaps the most overdetermined, capable of signifying a multitude of meanings, from romantic love, innocence, and beauty, to sexuality, desire, danger, and death. Amy de la Haye’s book Ravishing: The Rose in Fashion is the first scholarly overview of the use of the rose in fashion, encompassing the flowers’ symbolism, representation, and material uses. The book accompanies an exhibition of the same name, scheduled to open in 2021, at the Museum of The Fashion Institute of Technology (FIT), State University of New York. The book takes an in-depth look at the long history of the rose as fashion’s favourite flower: from the use of real roses in classical costume, though eighteenth century silks and nineteenth century muslins, to its role as a source of inspiration for contemporary fashion practitioners such as photographer Nick Knight and designer Alexander McQueen. Although certain aspects of this history have been explored in other publications (Seaton, 1995; McNeil, 2010), Ravishing: The Rose in Fashion is the first compressive overview, bringing together a diverse range of fashion thinkers to explore fashion’s ongoing fascination with the rose.

Rather than take a strictly chronological approach to the topic, the book is organised as a series of thematic chapters, each of which unpacks a particular facet of the flower’s potency. Starting with a brief forward by Museum at FIT director, Valerie Steele, and an introduction, titled, “Roses: Flowers that Are Looked At” by de la Haye, the book interweaves a systematic overview of four centuries of floral fashion with chapters exploring the use of the rose in jewellery, perfume, and photography. As a whole, the book is richly illustrated with images from the upcoming FIT exhibition, fashion photography, fashion plates, and botanical prints.
The four chronological chapters unpack the changing meanings, uses, and representations of the rose over four centuries. A chapter by curator, Colleen Hill, examines the botanically inspires silks of the eighteenth century, a period of intensive horticultural inquiry. Chapters by de la Haye delve into the language of flowers and rose symbolism in the nineteenth century; the use of roses by twentieth century designers including Poiret, Charles James, and Dior; and finally, the paradoxes and provocations of the rose in twenty-first century fashion. Of the thematic chapters, “The Rose in Context” by Jonathan Faiers explores our broader cultural preoccupation with the rose and its multiple meanings, thinking about the ways the rose has been used to represent sexuality, desire, power, and transformation.

De la Haye’s chapter, “Permanent Botanicals,” explores the practice of making artificial roses—objects which overcame the flower’s inherent impermanence and made their delicate beauty accessible to all. The chapter, “Scent,” by Mairi Mackenzie traces the history of rose perfumes and the complex interplay of gendering those scents. Jewellery collector and historian Geoffrey Munn presents a history of rose inspired jewellery—from ancient Greek goldwork to contemporary jeweller JAR. Finally, an interview “A Conversation on Roses” with photographer Nick Knight, for whom the rose remains a continued source of inspiration, is illustrated by his extraordinary photographs of roses from his garden. Interspersed between these chapters are short case studies on particular objects and uses of the rose in fashion, including silk painting, Charles James’ iconic rose laden Corselette dress, the making of artificial roses, and Frederic Malle perfume “Une Rose.”

This book is astonishing in its breadth, presenting both a valuable reference point for anyone interested in the enduring appeal and power of the rose, and an excellent resource for students and designers alike. Perhaps, what is most interesting about this book is how de la Haye and her co-authors skilfully explore the dualities that the rose embodies. Both its fragile and transient scented beauty but also the danger of its prickling thorns: a quality much drawn upon by Alexander McQueen and, more recently, designers such as Noir Kei Ninomiya and Rei Kawakubo. Beyond its ravishing beauty—and this book is truly beautiful—it is this, the punctum of roses and their piercing details, which the book explores so well. Despite their evident beauty, roses are rarely truly benign. Overall, this is a stunning book that goes a long way in unpacking the complex, and at times contradictory meanings of the rose in fashion.
Dr. Ellen Sampson is an artist and material culture researcher who uses film, photography, and writing, to explore the relationships between clothing and bodies, in museums, archives, and in everyday life. Sampson is Vice Chancellor’s Senior Fellow in Design at Northumbria University, England, and was a 2018–2019 Polaire Weissman fellow based at The Metropolitan Museum of Art’s Costume Institute in New York. During 2019–2020, she was a Professorial Fellow in Fashion at University for the Creative Arts, London. She has a PhD from The Royal College of Art, London. Her monograph, *Worn Footwear, Attachment and the Affects of Wear*, was published by Bloomsbury in 2020.

Cally Blackman is a fashion historian with degrees in Fashion Design (Central Saint Martins), History of Art (Goldsmiths), and History of Dress (Courtauld Institute). She has taught at Central Saint Martins in London for 20 years and is particularly specialised in twentieth century fashion. She has published several books on this period, including 100 Years of Fashion Illustration (2007) and 100 Years of Men’s Fashion (2009). Her research focuses mainly on fashion through photography and on the influences of so-called traditional and ethnic fashion within western fashion. Her research focuses on the representations of dress in photography, and more precisely in autochromes, which are the first techniques of colour photography. Blackman therefore has photographs and iconographic sources in general, as fields of predilections.

Fashion of the twentieth century has undoubtedly undergone great changes. There is a transformation from the elegant dresses that are richly embroidered and decorated at the beginning of the century, such as the dresses of Jeanne Paquin (p. 41), to the minimalist trend of contemporary fashion, such as the Kate Moss slip dress in the 1990s (p. 313). This period of fashion history has already been extensively studied by historians, to quote the work of historian Valerie Steele who wrote the book, Fifty Years of Fashion: New Look to Now (Yale University Press, 2007).

In this work, however, Blackman offers the originality of taking an interest in illustrations and making them her main subject. Historians often have difficulty making iconographic documents their main sources. It is therefore interesting to add a book like this to an already rich bibliography on the subject. Blackman’s book is richly illustrated and traces, as its name suggests, 100 years of the history of
fashion, from 1900 to today. The book includes 400 illustrations in colour and black and white.

The book focuses mainly on the western world, as well as the history of women’s fashion. Within the book there are rare attempts to introduce photographs of eastern fashion, for example, a photograph of Princess Shimazu of Japan (p. 24) or a photograph of young Chinese in 1937 (p. 137), but perhaps it would have been more beneficial to offer more fashion illustrations outside the western world. For the very contemporary period, Blackman cites some great names in Asian haute couture, such as Issey Miyake (p. 338) or Rei Kawakubo (p. 337). It is always regrettable to see that African designers are not represented in contemporary fashion books.

However, it is easy to appreciate the author’s desire to diversify the iconographic sources used. The book includes an abundance of photographs, drawings, and illustrations from magazines, advertisements, paintings, and posters. Some very beautiful photographs from museum collections offer excellent details of clothes or accessories. Blackman also uses photographs of daily life. As a result, there is a balanced narrative that does not just consider the fashion perspective carried by high society, in fashion magazines or on fashion shows. The historian offers us, in this way, a panorama of photographs of women and girls at work, walking in the street, doing sports, which are not always easy to obtain for the beginning of the century.

At the level of structure, this work is divided into two major sections: the first section of the period 1901–1959, and the second section of the period 1960–2018. So, the book is structured for a chronological analysis. The historiography that deals with the history of fashion in the twentieth century has marked a break during the decade of the 1960s. Indeed, a whole series of clothing revolutions are observable during the 1960s, which often leads historians to mark a break in fashion during this decade. Most of the information in the book is iconographic, but an introduction presents the historical context and outlines of each chapter. Blackman clearly highlights the social, economic, and major events that influenced the period in question. Indeed, fashion is not impervious to the context in which it operates, and it is therefore important to plant a historical background.

Cally Blackman then divided these two major sections into different subchapters that deal this time with the fashion history of the twentieth century from a thematic angle. This approach is quite interesting, because historians are well aware of the limitations and risks of having only a chronological approach to a subject. Combining a chronological and thematic point of view of the history of fashion is
all the more relevant since certain trends travel several classes, generations, social groups, and cannot be considered only in a linear way.

In this way, the first section (1901–1959) is divided into eight subchapters that deal with different aspects of fashion during the first 60 years of the century: “High Society,” “Bohemian,” “Uniformity,” “Amazons,” “Couturière,” “Star,” “Patriot,” and “New Looks.” These titles already inform us about the different clothing trends that have crossed society during this period. In the introduction to this chapter, Blackman highlights the four dressmakers who dominate the Parisian haute couture scene during the period, 1901–1959: Jeanne Lanvin, Madeleine Vionnet, Coco Chanel, and Elsa Schiaparelli. Indeed, the first years of the twentieth century were marked by the great influence of the great houses of haute couture on fashion. Trends and styles were dictated by the upper classes (“High Society”) and were then imitated by the lower classes of society. However, a new emerging profession will also greatly influence the world of fashion and beauty: movie stars.

The subchapters for Part 2 of the book (1960–2018) are: “Youthquake,” “Denim and Sport,” “Outsider,” “Designer: minimal,” “Designer: Colour,” “Designer: Concept,” “Designer: History and Heritage,” and “Fashion and Fame.” As the author of this book explains in her introduction, one of the major changes is the shift of the pole of influence in fashion: from now on, it is no longer the great designers or high society that dominate, fashion now has its source in other sections of the population, in the streets. This will lead to an explosion of styles during the second half of the century.

In conclusion, if you are looking for a book that describes in a precise and detailed way the history of fashion during the twentieth century, this book is not recommended, because there are few written explanations. The book focuses mainly on the illustrations and provides for each one a small historical explanation. However, if you are already familiar with the history of fashion during this period, this book will complete your knowledge and allow you to sharpen your eye to the different trends and styles of clothing of the twentieth century.
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This small book is from a series of Getty Publications first published in 2011 and now reprinted, aiming to give the general reader an introduction to the terms and concepts used in the study of museum collections.

Looking at Textiles is written by Elena Phipps, for 30 years senior textile conservator at The Metropolitan Museum of Art, New York, now lecturer at The University of California and author of many scholarly works. Her main area of expertise is in the textiles of South America. She contributed chapters on both Latin American textiles and the global dye trade to The Interwoven Globe (Thames and Hudson, 2013), a catalogue based on one of the most interesting textile exhibitions of recent years.

Her two-part introduction is a masterclass in concise writing, covering the importance of textiles to different cultures over the years and the wider knowledge historians may gain from the careful and thoughtful examination of historic textiles. In the first part she explains the origins of using fibres from nature, how they were then constructed into fabrics, coloured, and patterned, thus reflecting their places of origin and culture. Then how, when traded, they facilitated “exchange of ideas, technologies and aesthetics” (p. 5). In the second part, she draws on her years of museum experience to describe the process of identification, the need for careful observation, the examination of fibres, construction, and not least the condition, which gives clues to the history of the piece. This methodology is at heart that of the archaeologist and it is no surprise that this is the author’s original subject area.
The main body of the book is the glossary, an alphabetical list of terms in common usage, with definition and description of colours, dyes, weave, yarns etc. These are specifically chosen to aid identification and answer the questions raised in the introduction. The list, given the limited space, is far from exhaustive, but she manages to mix both the familiar and less well known.

The familiar are explained with deft technical descriptions. Most would recognise a damask weave, but not perhaps understand the exact way in which the warp and weft interplay to make the design visible on the same surface, well described here.

Other entries are less well known. Kermes, a pre-cochineal dye insect, was source of the colour red for most of Europe prior to the sixteenth century. Samit, a twill weave originating in the East, taken up in Europe until it was supplanted by the more familiar Lampas weave and Sprang, an early complex and sturdy weave, most often used for bags and hammocks, here illustrated by an example from second through first century BC Peru.

The lace entry is the only slight disappointment. The description fails to pinpoint the origin of needle lace from an embroidered cut cloth to a fabric made solely of stitches. *Punto in aria* [stitch in air], the first needle lace, is the best visual description one could have to describe lace, and it would have been helpful to have it cited here.

It is a beautifully illustrated volume, with carefully chosen examples from museums worldwide. Photos are high definition, allowing appreciation of the finer details of the textiles illustrated. The rigorous technical descriptions are softened by these illustrations and make the book more inviting to the reader.

The author is keen to show the diversity of textiles with a global perspective. To illustrate “patchwork” she shows a marvellous American hexagon autograph quilt from the mid nineteenth century alongside a Japanese silk and metallic thread patchwork priest’s robe from the Edo period (p. 57). A wool striped sock originating from Islamic Egypt, 12th–13th century (p. 44), looks remarkably contemporary in the photograph illustrating “knitting.”

After arguing throughout the book for a near forensic approach to textile identification, in her acknowledgements the author states that most of us who love textiles are drawn to them instinctively. She describes how first encounters with her mother’s silk gowns introduced her to the “range of intellectual, sensory and emotional meanings that textiles can embody” (p. 94). Both approaches, she implies, are needed and each can inform the other. Attempting to distil such a huge subject into a slim volume is a fair task, but Phipps achieves it remarkably well.
As part of a series, this is primarily intended as an introduction to the understanding of textiles. It does not aim to be comprehensive but offers much more to the experienced fashion historian than might at first be thought, not least for the excellent bibliography. *Looking at Textiles* can be recommended as a useful guide to object-based research for students of textiles and fashion. In addition, it is an excellent primer for anyone who needs to describe and record dress and textiles accurately. It will sit on the bookshelf alongside larger and wider ranging volumes, making it a welcome addition to any costume and textile library.

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Best known for her book Fashion Victims: Dress at the Court of Louis XVI and Marie-Antoinette—a Costume Society of America award winner—Kimberly Chrisman-Campbell has a talent for unearthing and relating the highs and lows of clothing history. The Way We Wed follows in the path of her 2019 Worn on This Day: The Clothes That Made History, based on her eponymous Twitter feed. Using an innovative, transhistorical concept departing from the conventional chronological approach, in the latter publication the author provided an instructive narrative for each day of the year featuring a garment or accessory significant in the life of an illustrious—or anonymous—figure, society, or nation.

This time, Chrisman-Campbell offers a panorama of the multiple ways of dressing and styling wedding ceremonies and celebrations, in times and places ranging from the Renaissance to the present day, and the United States to the Far East. To do so, she again favours a polyscopic, impressionistic approach that, constantly shifting between eras, unfolds along 12 thematic chapters: beginnings (pre-wedding traditions), royal weddings, White House weddings, for richer, for poorer, celebrity weddings, global traditions, wartime weddings, remarriage, the bridal party, the guest list, and going away.

With its global perspective and broadened focus intentionally moving away from “the” dress to also highlight grooms and other wedding party participants’ attire, this historical survey differs from the usual treatments of the subject (concentrating on, for example, royal weddings, the wedding dress stylistic transformations, or the gowns of famous brides or celebrated designers). As the author declares, she “approaches wedding fashion as fashion, reflective of and relevant to wider trends in morality, technology and aesthetics” (p. 5). Throughout the book, these trends
are embodied in personal accounts about exceptional outfits chosen and worn by iconic personalities as well as more humble heroes and heroines.

Alongside royal or quasi–royal figures such as Queen Victoria, Grace Kelly, Jackie Kennedy, and Diana Spencer, socialites like the Vanderbilts or Delphine Dodge (with her “Million Dollar Wedding”), or trendsetting stars such as Shirley Temple, Audrey Hepburn, and Mick Jagger, it is the weddings of people of modest means that, though less documented, perhaps speak most eloquently of their time. Like that of Sarah Maria Wright who, in Lincolnshire in 1841, pronounced her vows of fidelity to Daniel Neal in a fashionable yet practical dress of block–printed cotton, a textile more affordable than silk and wool following its first exports to Europe in the early nineteenth century. Another revealing story is that of the dressmakers who worked in the Providence, Rhode Island shop of the Tirocchi sisters during the Depression. Its policy was to gift the fabric of their wedding gowns, sewn voluntarily by their coworkers, to those seamstresses getting married. Thus, in 1931, Mary Riccitelli wed Panfilo Basilico in a splendid frock worthy of the wealthiest clients. In another vein, Jan Stokes exemplified the 1970s handcrafting revival by crocheting her own $30 prairie–style wedding dress from a pattern published in Australian Women’s Weekly. Images of these nuptial outfits, whether period photographs or extant garments, reinforce the authentic, human dimension of such practices.

The “Global Traditions” chapter addresses the issue of diversity. The author wanted to circumscribe this reality to the “hybrid wedding clothing throughout history that combines different cultures with (or within) mainstream western wedding traditions” (p. 108). This, beyond the reminder of the age–old custom of intercultural royal marriages or the more recent unions between American soldiers and European or Asian civilians, allows for some interesting discoveries. A few instances: an Indian wedding sari transformed into an evening gown in the United States; west African dashikis worn by an African–American couple in the heyday of the Black Power movement; or the sumptuous Indo–American outfits (described in detail) created for Priyanka Chopra and Nick Jonas in 2018. Other chapters, such as “Wartime Weddings,” are occasionally interspersed with related narratives, as in the case of marriages of the enslaved before the Emancipation Proclamation. For its part, the issue of LGBTQ+ wedding attire is tackled through the example of trail–blazing stars like Ellen DeGeneres and Portia de Rossi.

The book’s spatio–temporal patchwork enables motivated readers to take on their own unravelling of some of the threads intertwined within its thematic structure. Interesting sub–themes appear, beginning with the changing colour of the wedding dress, from Catherine the Great’s silver to Victoria’s white, the “Heavenly blue”——evoking the Virgin Mary—of the 1930s, and the shocking pink favoured by
Gwen Stefani. The transmission and appropriation through the centuries of certain rituals and symbols stand out as well: the throwing of the garter and bouquet derives from a Medieval custom (guests took pieces of wedding garments as good-luck charms); the surviving practice of having bridesmaids, initially meant to act as decoy brides “to fool evil spirits or thwart kidnappers” (p. 168); and the gradual inclusion of the once strictly royal tiara and train in popular bridal fashion.

Significant changes in mores and tastes also emerge, be it the wedding dress’ purpose (repeatedly reworn on other occasions until the 1970s, at the turn of the twenty first century it became the target of a “Trash the Dress” movement, and its supremacy has been challenged by “going away” and, recently, “reception” dresses); the preference for tulle over lace veils in the 1930s; or the adoption of the formerly unacceptable colour white for remarriages. Also striking is how often necessity has been the mother of invention, as in the case of the gowns cut from parachute fabric during the Second World War. Nonetheless, despite the religious, moral or ceremonial connotations the institution of marriage carries, this volume enables readers to assess to what extent the bridal gown is inseparable from prevailing currents in fashion. From the court dress and nineteenth century à transformation gown to the 1930s bias-cut satin sheath, 1960s paper mini, 1990s slip dress, and contemporary strapless “mermaid” style, there is hardly any trend that has not appealed to brides-to-be.

The dress historian will search this volume in vain for footnotes providing additional information and references. Moreover, there is frequently no mention of the provenance (museums, collections) of the garments shown in the numerous illustrations. Although, as the acknowledgements indicate, the author relies on solid archival research and many primary and secondary sources, this enjoyable book, focusing “on real clothes worn by real people” (p. 4), but also featuring A-list celebrities, seems to be aimed primarily at the general public. However, to the interested researcher, The Way We Wed offers illuminating facts and socio-historical contextualisation, engaging narratives and a wealth of avenues to explore.
Carole Schinck (MA, Costume Studies, New York University, 2019) is a dress and costume historian and independent fashion curator. Her research interests focus on costume and performance—notably stage costumes of twentieth and twenty-first century female singers—and post-1945 couture. A former print media professional and editor-in-chief of *ELLE* Québec, she notably supervised the editing of the award-winning exhibition catalogue, *The Fashion World of Jean Paul Gaultier* (2011). She has interned at the Museum of the City of New York and at France’s Centre national du costume de scène, and has presented at international conferences. A finalist for the CSA 2020 Betty Kirke Excellence in Research Award, in September 2021 she will begin a doctorate in art history at the Université de Montréal, Canada. After investigating the costuming of torch singer Libby Holman, her PhD thesis will perform a critical study of the self-fashioning of another artistic archetype through examining three Canadian singers.

A Passion for Fashion: 300 Years of Style at Blenheim Palace is based on a spring 2017 exhibition of the same name that the author, Antonia Keaney, curated at the famed Oxfordshire landmark. Keaney joined the palace in 2008 as a member of its Education Team and currently serves as its Social Historian and Researcher, a role in which she has curated numerous exhibitions. In this book, she combines both her professional knowledge of the palaces and the Spencer–Churchill family’s complex history with her personal experience mounting a fashion-based exhibition of this stature for the first time.

Rather than a chronological organisation, the tome is divided into 13 thematically grouped chapters which include sections devoted to specific figures, such as Winston Churchill and Lady Diana, as well as sections dedicated to fashion categories, including liveries, undergarments, bridalwear, wigs, and shoes. Other chapters discuss adjacent topics, such as the development of gendered clothing, and trends detrimental to one’s health, while one entire chapter is allotted to the longstanding relationship between Christian Dior and Blenheim Palace.

As wide ranging as its chapters, the book’s supporting imagery is comprised of installation shots of the A Passion for Fashion exhibition, archival photography, portraits, and other artwork in the Blenheim Palace collection, caricatures, bills and records, advertisements, and designer sketches. Adding to the author’s behind-the-scenes approach, she also features photographs of items in storage and archives taken during visits to other museums and collections while seeking potential loans.
Given the breadth of topics explored in this modestly sized book and the fact that each chapter could easily be its own exhibition, Keaney has embarked on a mighty task attempting to present three centuries worth of fashion. For most chapters, Keaney uses the Spencer-Churchill family as a framework to illustrate changing tastes and modes of dress. In “‘I like to look tidy and neat,’” a chapter about undergarments, for example, the author compares portraits of the corset-clad Frances, 7th Duchess of Marlborough, with natural-waisted Mary, the 10th Duchess, to illustrate the extent to which fashion silhouettes evolve over a matter of decades (pp. 65–67).

This framework is also reflective of the exhibition objects illustrated throughout the book. While Keaney, as noted through her many exhibition loan anecdotes, does her best to display items that actually belonged to the Spencer-Churchill family, the majority of the show is comprised of pieces authentic to the time period rather than directly related to the palace’s inhabitants. One cannot fault her, however, for objects lost to time are a common challenge that curators encounter with historical, material-based shows.

With her honest, conversational, first-person point of view, Keaney discusses the trials and tribulations of developing *A Passion for Fashion*, especially the budget constraints of working in the heritage sector and the need for exhibition sponsors. Keaney explains that only one item in the exhibition was paid for: Colin Firth’s breeches as Mr. Darcy in the 1995 BBC mini-series, *Pride and Prejudice* (p. 73).

Keaney’s earnestness in bringing some of the palace’s most flamboyantly dressed figures to life comes through in specially commissioned mannequins wearing paper attire created by Denise Watson. The UK-based artist faithfully reproduced the dandy ensemble of Topham Beauclerk, husband to the second Lady Diana Spencer, (pp. 24–25) and the wedding dress of Consuelo Vanderbilt, wife of the 9th Duke of Marlborough (p. 85). Because few ancient wigs survive, Keaney worked with contemporary wig-maker James Webber who constructed a towering wig decked with ribbons, pearls, and sailboats for the show (p. 42). London tailor Ede & Ravenscroft, who still employs stands and techniques from three centuries ago, also loaned a historically authentic wig (pp. 40–41).

Less attention was given to enduring falsities, most notably that Coco Chanel was the inventor of the little black dress (p. 16), and sweeping generalisations, primarily surrounding the notion that corsets were exceedingly uncomfortable, potentially leading to organ displacement and malfunction (pp. 75–76). While in certain instances, such as tightlacing, the latter is not entirely incorrect, fashion historians, costume designers, and reenactors of these eras know a properly fitted corset
should provide support and not extreme pain, yet Keaney mentions the discomfort of wearing corsets throughout the book.

Not as factually problematic but in the same vein as the “fashion is pain” trope, Keaney dedicates no less than three chapters to the bizarre, grotesque, and deadly consequences of wearing fashion during the eighteenth and nineteenth centuries. Today stories of the vermin that frequently inhabited wigs, eyebrow coverings made from a mouse’s hide, and the vogue of sore-and-nausea-inducing, arsenic-laced “Paris green” gowns are universally fascinating and shocking. These chapters and associated objects, therefore, epitomise an important population of exhibitiongoers and readers: those who are not fashion historians, but rather British heritage admirers or even tourists whose attention must be grabbed when frequenting the UNESCO World Heritage Site of Blenheim Palace. For those who do not intuitively understand how fashion reflects social, political, and economical changes, Keaney’s explanatory connections spanning 300 years render fashion’s significance undeniable.

For fashion historians, however, there are still gems to discover. While knowledge of the eighteenth century man’s and lady’s extensive toilette is familiar, seeing handwritten ledger entries and bills provides illuminating windows into preferences and quirks of specific Dukes and Duchesses of Marlborough. The 1st Duke, for example, once paid for his wigs two years late and with a self-determined discount, no less (pp. 40–41).

A Passion for Fashion’s longest and richest chapter focuses on the palace’s relationship with Dior, which, in spite of the concurring Christian Dior: Designer of Dreams blockbuster exhibition and the fashion house’s numerous recent publications, manages to offer insightful information about the legendary company through the palace’s proprietary lens. The designer first collaborated with Mary, 10th Duchess of Marlborough, in 1954 when staging the Dior Paris Winter Collection at Blenheim Palace. Both ardent supporters of the Red Cross, the duo raised the modern-day equivalent of £200,000, thanks to its approximately 2000 guests, which included HRH The Princess Margaret as guest of honour (pp. 118–124). Four years later, a second fundraising show occurred, this time with Yves Saint Laurent at the helm of the house. Fifty-eight years later, Dior welcomed guests to Blenheim Palace’s State Rooms again for its Spring/Summer 2017 Cruise Collection launch.

A testament to her efforts, Keaney tells the stories of how she procured two ensembles modelled in the 1954 Dior show for the 2017 exhibition, as well as other impressive loans, including the second version of Princess Diana’s notorious “Revenge Dress” designed by Christina Stambolian. Thus, while not all the
Historical information in *A Passion for Fashion* will be revelatory for fashion experts and category specialists, curators of other heritage sites and house museums will likely gain valuable lessons about the process of exhibiting the sartorial side of a property’s former inhabitants. Much can be gleaned from Blenheim Palace’s captivating past; therefore, this tome will likely prompt further examination of the site’s fashion collection, as well as ignite the curiosity of budding fashion historians.

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Stephanie Sporn is an arts and culture journalist and independent fashion historian, based in New York, New York. In May 2019, she earned a Master’s degree from the Costume Studies programme at New York University. Stephanie has written for Sotheby’s, *The Hollywood Reporter, Architectural Digest, Galerie, Refinery29,* and *The Fashion Studies Journal,* among other publications. She has also conducted research for *American Runway: 75 Years of Fashion and the Front Row* by Booth Moore and The Council of Fashion Designers of America (Abrams, 2018) as well as *The New York Times* bestselling author M.J. Rose. With a particular penchant for dress in late nineteenth and early twentieth century society portraiture, Stephanie is most passionate about the intersection of fashion and art.
In *Hat*, Drake Stutesman has undertaken a wide-ranging survey of all types of headwear. Investigating their history and cultural significance, she charts the development of the hat from its beginnings in the Ice Age to the hatmakers of today, analysing “how people are affected by hats and how and why hat forms and hat ideas communicate vital information” (p. 7). Stutesman is an adjunct professor at New York University, specialising in film costume. She is the author of *Snake* (Reaktion Books, 2005) and co-editor of *Film, Fashion, and the 1960s* (Indiana University Press, 2017).

The first chapter of *Hat* considers the early origins of the hat, looking at the possible symbolic and hierarchical significance of the skull caps shown on ancient figurines such as the Woman of Willendorf and the Woman of Kostenki. These early depictions are then linked to a long tradition of magic hats, with Stutesman stating that “Traces of the Ice Age hat (as the prototype of the thinking cap) can be found in one hat that appears throughout history—the magic hat, also known as the wishing hat—into which the idea of ‘process’ as both proactive and procreative is built” (p. 41).

The second chapter focuses on the development of the professions of milliner and hatmaker and covers a vast array of subjects from Medieval guilds to sumptuary laws, gender, sex work, illness, and consumerism. Following on from this, the third chapter discusses fashion and “hat language.” The first part of this chapter considers self-expression and the creation of identity through hat-wearing as well as social customs associated with hats, whilst the second part looks at the key shapes
and forms of historical headwear including the sphere, cylinder, triangle, cube, and wrap.

The fourth and final chapter brings the story up to date, cataloguing the types of hats worn in the twentieth and twenty-first centuries. Stutesman discusses the origins and coded meanings of these hats, particularly considering the influence of film and performance on the popularisation of certain styles. The chapter also reflects on the rise of the high-profile modern milliner, noting that it “was the twentieth century’s adulation of the milliner that brought milliners out of the side-lines and into the centre of culture” (p. 165).

Overall, the book tackles an enormous subject area and Stutesman takes a novel approach in her categorisation of hats by geometric shape and her discussion of their magical associations. The decision to make the chapters thematic is sensible, but even within these themes, the topics are so expansive that there is an overwhelming amount of information. Many concepts are introduced and dispatched within the space of a few sentences and the chronology of the subject is sometimes confused by both the approach and the sheer volume of ideas. This makes the over-arching arguments difficult to ascertain and, in conjunction with a lack of clear links between different sections, gives the book the feel of a series of separate, tenuously connected, papers. The absence of a concluding chapter exacerbates this problem.

Stutesman is at her best when dealing with the factual and the content in these sections, although at times confusing in its presentation, is interesting and clearly based on a wealth of primary and secondary research. When she strays into the more theoretical, however, her writing style becomes increasingly impenetrable, particularly to the more general reader. For instance, she includes a lengthy section in which she muses on the meaning of the word “thing” (pp. 20–22) and shortly afterwards spends several pages considering creative abstract thought, noting that “symbolic forms may or may not be utilitarian, but the geometric form is. Through its use of a single visual congruent line or multiple lines, arranged in various patterns, it is able to render the concept of ‘concept’ ” (p. 34).

The illustrations are opulent and are a pleasing addition which helps the reader to visualise the subject matter, but many are badly explained or referenced and at least one is incorrectly titled. Most frustrating, however, is the repeated use of non-standard hat terminology in relation to these; for instance, the Harry Potter sorting hat is characterised as a “misshapen pointed fedora” (p. 7); a nineteenth century sugar loaf hat as a “conical witch’s hat” (p. 10); and a flat-topped straw boater as a “fashionable pork pie hat” (p. 170). This unusual use of language extends beyond
Stutesman has attempted to cover a vast topic in this book and whilst it contains some fascinating and well-researched content, the text, as a whole, fails to deliver on the extremely ambitious expectations of such a project. Existing texts, with a closer focus and greater clarity of writing and argument, are likely to be of more use to dress historians.

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Dr. Kate Stephenson is a cultural historian with diverse research interests within the fields of dress and social history. She wrote her PhD on the history of school uniform, graduating in 2016 from The University of York, England. Based on her PhD research, Dr. Stephenson published *A Cultural History of School Uniform* (University of Exeter Press, 2021). She currently works for The National Trust for Scotland in Edinburgh and is a Senior Editor for The Art Story Foundation. Her current research focuses on the history of sex work in the Scottish capital. She also runs a theatre company, Not Cricket Productions, and is particularly interested in the way in which research, history, storytelling, and performance can be combined to create new experiences at heritage sites.
Assistant Professor of Classical Studies at Wesleyan University, Lauren Caldwell, has provided an extensive investigation of the various social mores surrounding the transitioning of elite Roman girls into marriage and womanhood. Divided into five chapters, the 188-page book explores topics as diverse as fertility, virginity, modesty, education, and politics, and how these concerns permeated within Roman society and the family.

Chapter 1 explores the means employed throughout the wider community and within the family home, in the education and moral upbringing of girls readying for their roles as wives and mothers. Caldwell describes an almost “finishing school” approach to a Roman girl’s formal education in addition to informal methods, such as the use of public art and mentoring by female family members. This period of transition is further examined in Chapter 2, “Protecting Virginity.” Here, the author extensively covers the deeply held motivation to preserve virginity manifested in various laws and public policy such as Augustus’ social legislation, the lex Iulia et Papia in 9 AD.

Medical writings are examined in Chapter 3. Caldwell gives some fascinating accounts of various prescriptions for diet and exercise regimes centred around female puberty. Of particular interest are prescriptions observed in medical texts concerning reproductive capability and the associated risks to a young bride. The biological patterns noticed by Roman physicians, such as the rate of fertility and death due to childbirth and the comparison between females of different age groups, provide Caldwell with the unique insight that early marriage was not primarily due to concerns surrounding the production of children but somewhat influenced by social pressures and the fulfilment of gender roles.
The Chapter 4, “The Pressure To Marry,” presents an exciting conversation surrounding the push-pull between regulatory and medical influences (covered in previous chapters) and the reality of the household’s economic and social concern to produce successful marriage alliances. The final chapter, fittingly titled, “The Wedding and the End of Girlhood,” focuses on the circumstances surrounding marriage itself and the prominent theme of the loss of virginity.

The chapters effectively build on each other; the result is a well-rounded social study employing an extensive selection of primary sources. Overall, the study presents some interesting paradoxes in the Roman female demographic, and Caldwell convincingly positions girls not as a forgotten side-topic to Roman history but at the centre of great social anxiety and attention. Despite previous studies examining aspects of Roman girlhood, this is the first book-length study of the subject and welcomely expands our understanding of the lives of girls during the period. When placed within the broader context, Caldwell builds upon and differs from previous scholarship by weaving in previously isolated subjects, such as marriage and education, to the larger social sphere.

The use of the term “fashioning” in the title may be misleading to the dress historian as the use of the word in this case refers to the social shaping of girls to fit a Roman social expectation. However, note-worthy observations surrounding clothing are made, particularly the use of specific garments to signal female respectability; examples such as the adoption of the toga praetexta by newly married girls is touched upon in Chapter 2, as is the edict that, by law, adulterous women must adopt a garment in the style that a prostitute might wear. Although the book does not examine the role of dress in detail, these sartorial inclusions are provided amongst a rich, well-referenced social context. Such examples demonstrate a solid starting point for future investigation by historians interested in the social meaning of dress rather than merely describing its features and construction. The book contains no images to illustrate the various points of discussion, and illustrations would have been a welcome inclusion to assist in providing further context. Despite this omission, the study harnesses an impressive array of primary literary and epigraphic sources presented in a manner that is accessible, well written, and makes a valuable contribution to our understanding of girlhood and femininity in the Roman context.

Roman Girlhood and the Fashioning of Femininity would easily have a place on the bookshelf of undergraduates embarking on Roman history studies as well as scholars particularly interested in feminist, childhood, and sexual history during the Roman period.
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Hayley Stoneham is a doctoral candidate in History at La Trobe University, Melbourne, Australia, specialising on the clothing of Magna Graecia. Her dissertation traces the clothing of the south Italic peoples from the sixth century BC to the Roman period and relies on the vase ware, tomb art, terracotta figurines, and other artefacts of the region. Hayley’s research interests centre around the clothing of the ancient Mediterranean world with a specific focus on cross-cultural exchange. Before beginning her graduate work, Hayley obtained a BA (Hons) from La Trobe University in History and Archaeology.

From the very beginning it is clear that the subject of this book has been thoroughly researched by author Lori Ann Sigler. As an Emerita professor of Art History and Media History at California State University, her qualifications are well suited to speak on this topic. The book reads as a life’s work and was 10 years in the making. Her writing is passionate, and her fascination with early twentieth century silent film and design apparent.

The first few chapters are devoted predominantly to silent film and abound in information. They give very detailed and interesting accounts of almost every aspect of early silent films including the lives and careers of scores of film actors, directors, writers, designers, technicians as well as transitions in story lines and subject matter, film making styles, lengths, lighting techniques, acting styles, and even film equipment. Through her numerous listed examples, Medieval influence can definitely be seen in the styles of the early twentieth century and is illuminated in the films of the day, but it’s unclear whether art imitates life or vice versa. Many comparisons the author has made between certain costumes featured in silent films and actual pieces of Medieval art are not backed up with substantiating evidence. There are no side-by-side comparison photos in the book, no letters or interviews with the costume designers or directors of the time stating where their inspirations originated from or even indications that these filmmakers had access to these images.
One such example is the passage about how Gloria Swanson’s gown is ripped off her shoulders in a cat fight in *Why Change Your Wife*. The author claims “We can see the Medieval inspiration for Swanson’s ensemble in this illustration of *Squash* from the *Tacuinum Sanitatis* (Handbook of Health) ca 1390: the same wide neckline, nearly baring shoulders, and full, flowing sleeves” (p. 70). Sigler even goes so far as to call it a “nearly identical appearance” (p. 69). While the book includes a print of the painting from 1390, there is no comparison photo of Gloria Swanson wearing the gown, so the reader must trust the author on blind faith. Sigler does not list any evidence that the actress, costume designer, or director had ever even seen this painting prior to the making of this film. While some vague similarities could be drawn between the two gowns, calling it a nearly identical appearance would most likely be disputed by many professionals in the costume or textile industry.

Another such example is how “The Tower of the Sons” from the set of *Metropolis* (1924) closely resembles the interior structure of Brughel’s sixteenth century painting of the ruined *Tower of Babel* (p. 24). Again, there are no photos included of the painting for a side-by-side comparison of the film poster. The comparison between the two buildings could be considered weak by some, and there is no evidence pointing to the use of any paintings for the set artist’s inspiration. Sometimes Sigler’s extensive interests lead the book away from the thesis and down a series of rabbit holes, branching off from the book’s title and ending up in entire chapters devoted to parallel topics, such as early twentieth century women in film, southern California architecture, and the deterioration and restoration of the American movie house. While these subjects are equally interesting, and again, adeptly researched by the author, their connection to the title and assumed direction of the book is minimal, which should be whether Medieval art influenced the costumes and set design of silent films.

The main theme of this book that does shine through is that silent film in the early twentieth century seemed to relish in lavish productions that were often reminiscent of bygone eras. The author sums this up in the epilogue (pp. 173–174) by noting that the past had a feeling of grandeur that seemed missing from the lives of the factory workers, homemakers, and lowly white-collar clerks. She draws conclusions about how the horrors of the First World War led the public to crave costume dramas full of splendour and the believed grand and lofty ideas of the Crusades and Middle Ages. There are multiple parallels drawn between styles in film, fashion, and architecture at the time and the artistic eras of other styles as well, such as Expressionism, Art Deco, and Egyptian themes with the discovery in 1922 of the tomb of King Tutankhamun, to name a few.
The style of the book is scholarly yet familiar, making it appropriate and enjoyable for adult readers of all intellectual levels. Although disjointed at times, the book is filled with troves of facts and narratives about early film and peppered with sumptuous fashion plates, photos of architectural masterpieces, and wonderful film stills. Readers of The Journal of Dress History may find interest in the fashion plates and film stills of the early twentieth century, as well as the narratives describing the splendid costumes of this time.

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Wendy Talley is a film and television costume designer and supervisor based in New Orleans, Louisiana. She has worked on such projects as “Django Unchained,” “American Horror Story,” and “One Night In Miami.” She had a previous career in her 20s and 30s as a singer/dancer, working in such productions as Cirque du Soleil’s “Mystere,” a showgirl in “Will Roger’s Follies,” cruise ships and regional theatres and also acted in film and television productions. Her first love was always the costume she wore, so when her knees started to act up it was a logical progression to turn her sewing and costume hobby into a career. She has a passion for building characters from the ground up when costuming and doing extensive design research. Wendy especially loves working on grand period pieces that film in Louisiana.

African Apparel accompanies an exhibition of the same name that was held at the Cornell Fine Arts Museum, Orlando, Florida, in 2020. Curated by Rollins College art historian Dr. Mackenzie Moon Ryan, the exhibition included 54 entries of African clothing, textiles, and jewellery, amounting to 71 individual objects, drawn largely from the private collection of Norma Canelas Roth, a former student of Rollins, and her husband William Roth. The format of the exhibition informed the structure of the linked publication, which is divided into three sections. The first includes a short interview between Ryan and Roth. Ostensibly, this serves to contextualise the exhibition and its objects from the perspective of their American collectors. The second part, an essay by Ryan, proceeds further with the contextualisation and places the exhibition’s objects within their African frame. In accessible language, she explains the expansive meaning of African textiles and dress objects by reflecting on the complexity of their manufacture and the social traditions they reference and reinforce. The final part of the publication is an illustrated catalogue of the African Apparel exhibits. This is divided into three broad and not wholly contiguous categories, “Global Interactions,” “Gender,” and “Generational Conflict and Continuity.” The catalogue entries are composed by two Rollins College graduates, Morgan Snoap and Cristina Toppin.

The incongruity of the thematic divisions in the catalogue is worth pausing over. Presumably, they correspond to the layout of the physical exhibition. Almost certainly they reflect the curator’s decision-making, which in turn was framed by the collecting priorities of the Roths. Shaped so decisively by an American perspective, it should be considered how this affects the objects’ ability to convey the ideas, aspirations, and behaviours of their original African creators and owners. In her interview with Roth, Ryan is certainly alive to the objects’ biographies, remarking, “The whole exhibition is made up of items that were once someone’s,
someone’s personal clothing, their heirlooms, their treasures” (p. 13). At no point does the exhibition elucidate who these “someones” are; at least its catalogue doesn’t. To seek this information is not mere pedantry. Following the regalvanising of the Black Lives Matter movement in spring 2020 and a more determined effort to engage with, and to celebrate, African culture in particular, The Victoria and Albert Museum, London, has announced that Africa Fashion will become its next major exhibition in 2022. It is surely necessary for the West’s cultural overtures to facilitate the vocalisation of African people.

For Roth, the word that brings her collection together is “connectivity” (p. 12), but the extent to which this is a connectivity that critically and substantially includes the people who conceived, created, and consumed the objects that comprise her collection remains unclear, at least for this reviewer. The absence of connectivity is most apparent from the cursory provenance descriptors in the catalogue. Objects are dated according to the century of their manufacture, which seems especially curious given that most of them were created within the past 100 years. Geographical placement is a little more precise, although this varies between regions of the African continent (eg. “west Africa”) to more specific ethnic groupings within countries (eg. “Yoruba of Nigeria”).

What is undisputable is the richness of the objects that are included within African Apparel. For people unfamiliar with the diverse material culture of Africa, this book is an insightful primer. One of the more striking objects in the catalogue is a beaded crown——ade——from the Yoruba of Nigeria (Entry 9, pp. 38–39). Adorned with very many glass beads affixed to a wax print cotton lining, the crown imitates the shape of the British monarchy’s Imperial State Crown. This act of mimicry was a response to the establishment of British imperial rule in Nigeria during the nineteenth century. It would appear that the Yoruba tried to buttress their centuries–long traditions of monarchical authority by adapting a potent symbol of British rule and denuding it of its singular authority. This crown is not unique. Variants include Christian iconography and crosses. Four birds, “which represent the spiritual feminine power of older women that protects the crown” (p. 38), decorate this example. The circumstances of the crown’s removal from Africa, its role and wearer(s) prior to this point, are not elucidated, if they are known. From the powerful to the slightly–more prosaic, entries 25 and 26 are crocheted hats——ashetu——coloured with indigo and red dyes (pp. 68–69). Conveying a person’s status, hats were worn widely by the Bamileke of Cameroon, which is where these examples originated. One of the hats, “with short or long protruding burls [is] said to recall past and present fashionable men’s hairstyles” (p. 38). The theme of communication links many objects in the exhibition catalogue. Brightly coloured textiles like the kanga cloths from Kenya and Tanzania in entries 14 and 15 (pp. 48–51) could include phrases in Swahili “that convey silent messages to spouses,
in-laws, rivals, and friends” (p. 48). It is intimate insights like this that underscore the importance of the Roths’ collection, the issue of cursory provenance notwithstanding.

The objects, all beautifully and clearly photographed in the catalogue, offer a tantalizing glimpse of the myriad peoples and cultures within a continent that has been exploited rather than explored by the West. *African Apparel* makes patent the imperative to overcome this knowledge gap, but in so doing it makes equally clear the challenge to ensure that African people are heard and seen.

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Mend! is an exuberant and colourful book on repairing garments, employing inspirational Visible Mending (VM) techniques to mitigate over consumption and its environmental consequences, with detailed notes for textile suitability. Claiming VM as an acronym for Visible Mending, rather than Visual Merchandising as is more recognised, journalist/editor and doctoral student, Kate Sekules, commences her argument for visibly repairing and recycling garments thereby reducing fashion consumption, as a contribution to sustainability to protect the environment from fashion’s depredations.

Sekules explains fashion as a key element in contemporary lives in this period of late capitalism, engendering “feel good” emotions and, accepting that these will not be eradicated, proposes VM. Repairing and decorating garments prolongs wear and celebrates the garment and repair, creating a bespoke effect, which is subversive in that it thwarts the fashion cycle. Linking invisible mending with poverty, Sekules explains that VM is an opportunity for creative practice, personalising, and “flagging oldness.” Sekules’ exuberant text belies her academic rigor, making the academic endnotes an interesting read. At one level, the photographs of the VMed garments seem deliberately homemade, if not in the stitching, then in the stitch tension, referencing the long-held idea that shop-bought goods, were in some way, inferior to homemade ones.

Divided into eight chapters, the book commences with an introduction to VM, a history of textile repair, followed by a chapter listing arguments for VM. Chapter 2 includes fully-supported arguments that discuss this necessity: reducing garment waste; marine pollution and the slow rate of textile decomposition; together with a wariness of greenwashing and consequential contemporary fashion-business practice; and the temptations of click-shopping.
Sekules admits that making meaningful change is difficult, and she proposes a useful list of suggestions to be considered before garment purchase. A history of mending follows, noting that relatively high priced textiles justified repair. Tracing sewing development, clothes dealers, and surviving garments, all demonstrating repair and reuse, Sekules claims plant-based fibre longevity, although recent textile archaeological research has demonstrated otherwise. Discussing surviving Medieval garments demonstrating stitch techniques still used today, she notes the origin of “botching.” Botchers mended holes, a tradition enshrined in the London livery companies. Noting textile gifts and bequests, Sekules observes that poorer people possessed one set of clothes which were continuously worn and repaired.

In the decision to colour-match repairs with the substrate or not, Sekules argues that non-invisible outcomes are not new. Her assumption that all women could sew is disproven by surviving samplers and pattern books dating only from the sixteenth century. Documenting the mechanisation of garment creation, Sekules notes the decline in “slop-work,” poorly-paid sewing that is outsourced to lower-labour-rate countries today. She explores the supposition that bad darning inferred bad character; and notes historical revivals of repair, including craft techniques in the 1960s, claiming that craft killed mending, as these have been seen as pretentious and old fashioned.

Chapter 4 considers Sekules’ own VM history and that of textile artists, before discussing traditional textiles sewing techniques: sashiko, and boro. Claiming VM as wabi-sabi is a touch tenuous. Wabi-sabi, embodying a peaceful contemplation of evanescence, must be a hybrid between the work of nature and man, with a spirit or god embued/enshrined in the item, during production of which the maker experiences a sense of flow. It would be difficult to claim the above for a repaired, mass-production, mass-market garment. Prizing asymmetry or irregularity, shiny or uniform elements are precluded, and expressive and attractive materials devoid of symbolism, must show the patina of time. Shop-bought thread would discount VM inclusion, as would embellishment or ostentation.

Continuing discussion of global textile techniques similar to VM, Sekules notes: jogakbo, and kuba cloth, bargello, and kantha. Mention of kantha raises a point about care: using materials of very different weights together, say: lace on elephant cord, to create a VM repair would risk the repair being damaged during subsequent washing. The chapter concludes with note of much-embroidered garments found in museum collections, which were made by women with mental health disabilities.
Chapter 5 considers material sources, storage containers, and a useful “Need or Not?” graph for VM experiments. These are well illustrated and their merits discussed in detail. Three pages are devoted, Marie–Kondo style, to overhauling garment wardrobes, together with suggested recycling destinations, admonishing that this is not sufficiently green as few donations are actually recycled.

Chapter 6 addresses how to mend. The advice is good and very detailed, explaining how to thread a needle, and choice of starter knots. A broad range of stitches are discussed and clearly illustrated: sashiko, seed, stem, split, backstitch, untangling thread, stitches to accommodate stretch, bowline to make an adjoining knot for thread, satin, laid, blanket, chain, cross, French knots, and couching. The chapter considers darning, damask darning, crochet, and knitting, with notes on fabrics worth mending, noting fibres and fabric constructions. Following succinct fabric descriptions, is a useful section of the processes and terms used in vintage fabrics, and a plea to wash less, to reduce pollution, and to prevent fabric damage. Informative suggestions for fabric care and moth infestation follow, concluding with notes on sourcing vintage garments; a decade–by–decade fashion history; suggestions for contemporary wear; and importantly, how to find time for VM.

Chapter 7 discusses inspiration for VM techniques, commencing with patching including: reverse patching, notably mola. The section is very well illustrated, showing each technique, with detailed instructions for embellishment with thread and additional elements, including beads and buttons. A short section on remedying the happenstance of accidents follows. The instructions for raised repairs including shisha, concludes with notes on crochet and felting. A chart identifying fabric substrates and suggesting suitable repairs is thorough, including an index to the relevant page instructions.

Chapter 8, reiterates the aims of the book: to reduce pollution, to recycle, to increase sustainability by mending the world, one stitch at a time, and introduce further fabric–and–thread–based menders/textiles artists. Nevertheless, VM sits in an ill–defined position between fine art and craft, where, on one hand, are fine artist Tracey Emin’s appliqued blankets and patchworked curtains, and on the other, a visible repair is just a visible repair.

This is a useful introduction to a breadth of textiles and stitching techniques presented in an appealing, entertaining format, although perhaps the discussion of patchwork might have been unpicked a little further: the word was rarely used before 1700, and then more commonly as a negative metaphor suggesting incoherence and disharmony in poems, plays, designs, laws, governments, medicines, or education. Contemporary understanding has changed understanding of the noun and verb, but it makes a holistic metaphor for Mend!, which aims to
disrupt the appearance of an existing garment and the fashion system, and enriching, say, a patchwork, as an amalgam of memory and history. In a history of mending, who mending was mended by—by the self or a trusted another—is itself an aid to memory. The book assumes a knowledge of Maslow’s Hierarchy of Needs, an illustration of which might have been included, together with image captions, but in all, Mend! is a useful addition to any fashion/textile fine-art library collection, with brightly coloured contents guaranteeing student interest.

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An international fashion professional with a background in design, retailing, and marketing, Dr. Valerie Wilson Trower worked in Asia for 15 years as a consultant, lecturing in Visual Merchandising (VM) and Marketing for three academic institutions and private clients, and with a doctorate in Historical and Critical Studies on Asian dress from London College of Fashion, University of the Arts London (UAL), as Trend Director, APAC, for Stylesight, the United States online fashion trend and analysis provider. Valerie spoke and published on global fashion trends and VM, before joining a premium VM supplier as Creative Director. Returning to the United Kingdom, Valerie published +300 articles as a VM journalist for Retail Design World, and curated VM conferences. Lecturing in Historical and Contextual Studies for three years at Istituto Marangoni, Conde Nast, Valerie has been an Associate Lecturer at London College of Fashion for the past five years, and during lockdown has enjoyed darning some much-loved socks.
Exhibition Reviews

Exhibition reviews are an important part of The Journal of Dress History. From dress to accessories to textile themes, hosted by small or large venues, the journal provides an inclusive range of exhibition reviews, written by students, early career scholars, and established professionals.

If you have a comment about a published exhibition review—or a suggestion for a new exhibition that should be reviewed in The Journal of Dress History—please contact exhibitions@dresshistorians.org.
OCEANISTA: Fashion and the Sea, Curated by Maria McKinney-Valentin and Marie Ørstedholm for The Maritime Museum of Denmark, Elsinore, Denmark, 21 April 2021 to 28 November 2021, Tickets £14.00.

Curated by Associate Professor at the Royal Danish Academy, Maria McKinney-Valentin, and Head of Exhibitions at The Maritime Museum of Denmark, Marie Ørstedholm, the exhibition OCEANISTA: Fashion and the Sea showcases how the oceans and seafaring have been some of the greatest sources of inspiration for fashion through the ages. The exhibition is shown at The Maritime Museum of Denmark, set in the award-winning architecture by BIG (Bjarke Ingels Group) in the former drydock in Elsinore. Displaying works by established designers as well as upcoming talents, a variety of garments—from haute couture to humble, worn-out sailors’ clothes—artworks, accessories, photographs, and films is included in the exhibition, which is a voyage of discovery into the many different ways in which the sea has inspired fashion.

Arranged around themes of nautical inspiration, the exhibition traces the connection between fashion and the sea on several parameters. Some themes focus on specific patterns, such as how the iconic blue stripes have meandered from the French naval uniform of the 1850s to the fashion universe of designers like Chanel and Gaultier, or how the dazzle pattern has been transformed from a method of naval camouflage during the First World War to a feature used in a wide variety of fashion items, including a dazzle pattern mouthpiece. Other themes trace concepts such as the sexy sailor, ropes, and upcycling to name but a few, providing a multifaceted narrative. In specifically addressing gender identity and sustainability, the exhibition shows itself in tune with issues of current times. Exploring gender identity through designs by Thom Browne, playing with the masculine symbols of naval uniforms, the exhibition provides an interesting take on the conforming connotations of this most distinctive of naval clothes. The exhibition also applauds designers and artists trying to work sustainably with the resources of the world’s oceans and seas, showcasing amongst other things clothes, shoes, and accessories.
made of ocean plastic, seaweed, and fish skins, posing the important question of how the industry itself can change its impact on the planet.

Using dramatic lighting, the windowless space of the exhibition room itself, as well as a continuous soundscape to enhance the visitor’s sense of being underwater, OCEANISTA aims to create a distinct sensory experience of fashion display. The exhibition itself is split into two separate spaces: the ship and the ocean floor. The first thing encountered by the visitor is a ship-like construction, surrounded by darkness, and demanding full attention to the video art projected on its sides, setting the tone for an exhibition aiming to be a voyage onto and into the oceans. Behind the ship is a space made to symbolise an ocean floor, dotted with coral-like structures and lit by coloured lights, as if the sun was shining down through the waves of the sea. Moving first into the ship and then onto the ocean floor, the exhibition encourages the visitor to enact the voyage of nautical inspiration the curators trace, from the world of the seafarer onto the international fashion scene. Consequently, the exhibition is especially successful in tying together the narrative and the design of the exhibition.

The displays inside the ship are primarily concerned with how patterns, textiles, and concepts of life at sea have inspired fashion. Thematic display cases show clothing used by sailors throughout history as well as modern-day fashion inspired by these. Continually juggling the narrative of seafaring and that of fashion, the displays aim to showcase both sides of the story. A display of sweaters, for instance, describes on the one hand the different meanings of the traditional patterns, pointing to the myth that these could be used to identify sailors lost at sea, whilst on the other hand showing modern versions recognisable to most visitors, but also the so-called Prison or PARADOX Sweater (1986) produced to be as ugly as possible to deter prisoners from trading it for cigarettes. Other displays are directly comparative, placing for instance a Swedish naval officer’s uniform from the nineteenth century next to a uniform jacket by Balmain (2016), thus emphasising how direct the impact of nautical clothes on fashion can be. All the displays revolve around Philip Treacy’s headpiece Silver Ghost Ship (2013), serving as a constant and eye-catching reminder of how intertwined the sea and fashion have been throughout history, as it toys with the fashion for outrageous hairstyles at the French court of the ancien régime.

By contrast, the ocean floor showcases dressed mannequins, highlighting the haute couture nature of the pieces on display in this part of the exhibition. Focusing on the designers’ visions, the visual impact of each garment is emphasised as they stand solitary in the open exhibition space, displaying for instance the Bubble Dress by Iris van Herpen (2016–2017) in a wonderland of orange corals, enhancing the way the dress toys with bioluminescence by presenting it almost as a product of the sea
itself. Other displays make for interesting visual juxtapositions, such as a tattooed piece of a sailor’s skin preserved in formaldehyde displayed alongside Maison Margiela’s tattoo dress (2014). Combining garments, artworks, and historical artefacts, the exhibition is thus especially successful in making each thematic display a concentrated dive into a specific nautical inspiration. The strikingly different nature of the displays inside the ship and on the ocean floor provides a significant change in visual appeal, making OCEANISTA an exhibition of both visual impact and an object-focused historical narrative. Each display is accompanied by explanatory text panels, written engagingly and with wit, thematising the particular inspiration common to the items on show, ensuring that the exhibition can expertly sew together the story of seafaring and that of fashion. As the haute couture and the traditional nautical clothes are displayed in separate exhibition spaces, a direct visual comparison between the two is unavailable. Although it would have been interesting to see the traditional alongside its haute couture counterpart, the themes that run throughout the exhibition are easily recognisable and accessible so as to transcend the divide, ensuring that the link between the nautical and the haute couture remains clear.

Appealing to all the senses, OCEANISTA calls for immersion and involvement from the visitor in both its sensory, visual, and narrative components in order to give the complete experience. However, by making the most of the visual impact of the garments on display, the atmosphere created by the lighting and soundscape as well as the narrative power of the story itself, OCEANISTA presents an engaging narrative and visual illustration of how sailors’ life at sea and indeed the products of the sea have inspired fashion through the ages. The exhibition will appeal to fashion-minded audiences as well as those interested in seafaring, as it adds a significant chapter to both stories. Highlighting important issues such as sustainability while at the same time delving into the history of seafaring, the exhibition points both forwards and backwards in the story of the connectedness of fashion and the sea. At the same time, it is a trailblazer for the opportunities presented by the use of atmospheric elements in fashion displays. In short, OCEANISTA is an exhibition of stunning visual richness and engaging historical narrative, a sensory voyage of discovery into the close links between fashion and the sea.
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Pinocchio: In the Costumes of Massimo Cantini Parrini from the Movie of Matteo Garrone, Curated by Staff at and for The Textile Museum, Prato, Italy, 4 December 2019 to 25 October 2020, Free Entrance.

A tribute to Massimo Cantini Parrini, 2021 Oscar nominee for costume, was offered to The Textile Museum in the ancient city of Prato, one of the major textile production centres in Italy: dreamlike artefacts made for cinema. This amazing repertoire of costumes, named by critics “The Fabric of Dreams,” has been appropriately displayed at The Textile Museum, the mission of which is to conserve and investigate textile and dress. The museum collections include historic textiles and sacred vestments, embroidered textiles, ethnic and archaeological textiles, and contemporary fabrics.

Showing stage costume and investigating its relationship with the history of fashion is a tradition for the museum, as the exhibition Marie Antoinette: The Oscar-Winning Costumes of a Queen (2018) highlights, when the museum housed another significant show Whimsy and Reason: Elegance in Eighteenth-Century Europe (2017–2018). The international profile of the topics faced in the museum exhibitions include Tartan: The Romantic Tradition (2003), Jeans! The Origins, the American Myth, the Made in Italy (2005), The Style of the Tsar: Art and Fashion between Italy and Russia from the fourteenth to the Eighteenth Century (2009), Art and Fashion (2017) and The Next One: Turandot and Fantastic Orient by Puccini, Chini, and Caramba (opening on 22 May 2021), curated by Daniela Degli Innocenti, head of the museum’s scientific department. Exhibition catalogues are relevant in the specific literature.

For the first time, some costumes of a movie have been shown in total simultaneity with their cinematics in order to offer a “multimedia” experience to the public. Only a costume designer with historical culture of fashion and a deep knowledge of textile could realise this project which involves again Massimo Cantini Parrini.

The exhibition itinerary highlighted how the costumes created for the Italian movie Pinocchio offer a range of typologies of stage costume, from historical to fantastic, linked together by the great attention to fabric, embroidery, and accessories. The common element of these costumes, made for the most translated Italian fairy tale in the world, is the high quality of the tailoring, an outstanding example of “Made in Italy” for the entertainment industry. As Filippo Guarini, director of the The Textile Museum, explains, this is “an extraordinary opportunity to get a glimpse of a magnificent private heritage that is rarely exhibited to the public, as well as to delve into the creative process of this costume designer artist” (p. 21; all pages are referenced from the exhibition catalogue by Chiara Lastrucci and Clara Carta, Editors, Silvana Editoriale, Milano, Italy, 2019, £21.54).

For this purpose, the first room of the exhibition was devoted to presenting Massimo Cantini Parrini, as “collector” of about 4000 pieces of clothing, from the seventeenth century to the 1990s (including dresses, gloves, hats, bags, shoes) and 30,000 vintage photographs and iconographic source.

“The garment in his collection are the exclusive domain of museums. Yet he dreams of a living museum where things are not just behind display cases but are alive. Where they might be treated carefully but discovered by the hands of those who want to know and learn so as not forget, for example, that 1890s dresses were fastened in a different way to their 1850s counterparts” (p. 37).

From Massimo Cantini Parrini’s collection, a selection that inspired some of the finest Pinocchio costumes was shown: Ceremony or Evening Dress (Italy, 1836–1838), Masquerade Ball Gown, Lady Minstrell (France, 1898), Robe de Chambre (England, 1896–1898), Boy’s Formal Dress (England 1885–1888), Tailcoat (Italy 1790), Man’s Jacket (Italy, 1830–1840), Man’s Ensemble (Europe and the United States, circa 1850–1899). Looking to the historical dress as pattern, a costume designer basically “recreates” a costume rather than create, as Cantini Parrini himself explained.
For Pinocchio’s costume, the wooden puppet that becomes a child, the costume designer referred to the Boy’s Formal Dress: “I extrapolated the simple lines and those little details that also transforms the modest ‘little suit of flowered paper’ in the fairy tale into a suit that makes Pinocchio exclaim ‘I look like a gentleman’ ” (p. 59).

The result is a new icon, a red costume, with pointed hat, for this character of fairy tale tradition. This colour choice is really spectacular in the movie, as visitors can see, thanks to Pinocchio movie scenes projected in the halls of the exhibition, an attractive effect for the audience. Display mannequins are static, therefore watching the actors wearing the costume lets the visitor understand its expressive functionality and full potential; these elements are also important for assessing the high quality of a stage costume. A successful aspect of the set-up concerns lighting; perfect lights do not betray fabric colours and the elaborate processing of the exhibited costumes, clearly visible.

The description of costumes on show, notes scientifically written by the museum team, informs about textiles, colour, and processing. For the character Blue Fairy, (adult and child), were on display two costumes (cotton gauze dress decorated with lace trimmed neckline and sleeves), both aged using abrasive and fading techniques, pulled thread work, and dyes (pp. 132–133). Cantini Parrini adds: “The shape of her dress references the romantic period of the nineteenth century around 1836. The color is diaphanous and fits in perfectly with her famous hair, which is rendered silvery in this edition” (p. 134).

A much loved costume, by children and adults, is one of the favourite of the costume designer too. The costume for the character, The Snail, was “a symbol of reflection, knowledge and tranquillity, is an animal that can withdraw into its shell at any time, placing a tough shield between itself and the outside world,” Parrini Cantini explains. He adds how “the costume also reflects the snail’s sluggish character, she has always taken care of the fairy and wears the clothes of a sort of nanny or a maid, represented as Collodi imagined her” (p. 153). The costume is completed by an imposing and scenic shell” (pp. 150–151).

A theatre of fantastic marionette costumes amazed the visitors to the exhibition: the character, Harlequin (costumed with patchwork–effect rhomboid inserts in various fabrics and colours, p. 108); the character, Pulcinella (with a shirt featuring narrow lines and a crinkled collar with a lace insert, linen trousers, wool crepe hat, p. 110); the character, Pantalone (with a velvet jerkin, satin sleeves, velvet trousers, p. 112); the character, Columbine (with a boned velvet bodice, printed cotton skirt, cotton tulle petticoat, p. 116).
The thematic focus of this exhibition was also the improvement of handicraft qualified, represented by a knowledge consolidated since the twentieth century. The costumes were crafted by two of the best tailoring workshops for theatre and cinema, located in Rome. The main costumes and the marionettes were made by Tirelli, specialised in period costume (www.tirelli.com), and some other costumes belong to Costumi d’arte Peruzzi, specialised in uniforms. The wigs were made to measure by workshop Rocchetti & Rocchetti, in perfect accord with their costumes (pp. 138–146). The exhibition was closely related to the rooms that hosted a selection of refined pieces from the Prato textile collections, offering a fascinating dialogue between the art of textile, an itinerary that illustrated the knowledge of the past and the present and enhances them in unison.

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Since 2002, Bruna Niccoli (PhD, History of Visual and Performative Arts) has been Lecturer at Pisa University, Italy (History of costume and fashion). From 2005, she started collaborating with The University of Pisa on the cataloguing of costume collections (Pisa and Lucca National Museums, Cerratelli Foundation, Pisa). Her research focuses on the history of dress from the sixteenth century through the nineteenth century. Her main publications include “Official Dress and Courtly Fashion in Genovese Entries,” in Europa Triumphans: Court and Civic Festivals in Early Modern Europe (2004); “Costume at the Court of Cosimo and Eleonora de Medici on Fashion and Florentine Textile Production,” AHRC, Research Centre for Textile Conservation and Textile Studies (edited by Maria Hayward and Elisabeth Kramer), Archetype Publications (2007); “Mantova piazza del gusto internazionale: moda narrata e moda commissionata” in I Gonzaga e la moda tra Mantova e l’Europa (2019); with Roberta Orsi Landini, Fashion at Florence 1540–1580: Eleonora’s Style (2005) and “Images of a New Power: Fashion at the Florentine Court in the Mid Sixteenth Century” in Vestir a la española (2014).
Recent PhD Theses in Dress History

The Association of Dress Historians (ADH) is proud to support scholarship in dress history through its international conferences, events such as ADH members’ tours, and publication of The Journal of Dress History. We are passionate about sharing our knowledge with you. Our mission is to start conversations, encourage the exchange of ideas, and expose new and exciting research in the field to all who appreciate the discipline. To that end, the following is a recurring article, which includes an updated selection of recently completed PhD theses titles and abstracts in dress history. This list is important as it illustrates new, cutting-edge research in dress history that is currently being executed by PhD candidates, listed in this article in alphabetical order per surname.

This list of recent PhD theses titles and abstracts includes theses in dress history that are registered at The British Library, London, England, the official theses repository of the region in which The Journal of Dress History is published. The titles and abstracts were taken directly from the published thesis entry on The British Library website. Most of these theses are available for immediate download, in full and for free, through The British Library portal, http://ethos.bl.uk.

Additionally, this article includes those PhD theses titles and abstracts of ADH members whose theses are not registered at The British Library. If you are an ADH member and would like your PhD thesis title and abstract included in the next issue of The Journal of Dress History, please contact journal@dresshistorians.org.

Abstract
This thesis is a comparative study of the everyday lives of French and British female domestic servants between 1900 and 1939. Despite making up nearly half of the female workforce in both countries, the experiences of servants are hard to access. To overcome this problem, the thesis relies on a large sample of French and British servants’ autobiographies. Autobiographies have been used by historians primarily to document the economic struggles these women faced and the social trajectories they followed. However, autobiographies are also bursting with revealing digressions and significant little details about servants’ lives. This thesis seizes upon these insights by actively reading at the margins of servants’ stories. It concentrates on three themes which were most present in servants’ accounts: dress, food and leisure. What servants wore, what they ate and what they did in their free time played a key role in their negotiations of authority and the construction of class, gender, generational and regional identities. The thesis combines this focus on the micro-level of domestic servants’ lives with a comparative analysis which contextualises servants’ testimonies within two different social, cultural and economic environments. It shows how contrasting levels of industrialisation, urbanisation and land ownership as well as divergent forms of family structures and gender norms shaped French and British servants’ world and identities. Ultimately, this comparative study of French and British servants’ experiences with dress, food and leisure leads us to interrogate what it meant to be a servant and deconstruct the category of ‘servanthood’ in the first half of the twentieth century.

Abstract
This thesis examines the professional embroidery trade of eighteenth-century Paris and Lyon within the broader socio-economic context of consumption, retailing and production. It investigates how consumer demand for embroidered clothing changed over time and the effects this had on the retailing and production of embroidery. It argues that embroidery was a highly flexible luxury product which evolved to meet the complicated consumer demand of heterogeneous European elites. Embroidery makes for a useful case study of an ancillary trade of the luxury market which did not require sophisticated machinery or large capital investment. Embroidery was an important luxury trade in eighteenth-century France, supplying elite consumers across Europe with expensive, hand-made products. Nevertheless, no study to date has investigated the links between the consumption and professional production of French embroidery. There is no major socio-economic study of the trade, comparable with those for other fashion-related trades such as textile designers, shoemakers and seamstresses. Most research on embroidery has focused on the aesthetic qualities of groups of objects, or individual pieces. As a result, the business practices and professional networks of the embroiderers have remained absent from scholarship on the luxury trades of eighteenth-century France. Moreover, such scholarship has focused on cheaper commodities and middle class consumption. This thesis addresses a significant gap in the current historiography by foregrounding the elite classes and their consumption of an individual luxury product. It sits at the intersection of economic history and the history of textiles and dress. It therefore draws on the traditional sources of economic and social historians such as account books, commercial correspondence and legal proceedings, and also on those used in material culture studies, including embroidered clothing, textile samples and designs. This approach posits a new understanding of the place that professional embroidery occupied within the hierarchy of urban luxury trades in eighteenth-century France.

Abstract
This thesis is an original study of embellished western tailoring, its role in the culture of country music and its relationship to changing constructs of Southern white masculinity in the Post-War era. In this menswear idiom, which has come to be considered traditional for male performers of country music, the materials and construction values of bespoke tailoring combine with design details associated with the American West. Garments are rendered in jewel colours and embellished with pictorial embroidery and sparkling rhinestones. Musicians in what was then ‘hillbilly music’ adopted cowboy attire in the late 1930s. By appropriating the glamour of Hollywood cinema’s singing cowboys, they distanced themselves from pejorative associations with rustic performance dress. My study traces the subsequent complex negotiation of dress and the authentic through close readings of garments within their specific historical and cultural context. Debates surrounding authenticity have been a focus for country music scholarship in a range of disciplines for the last several decades. The unique contribution of this thesis is to engage with these questions through the study of dress. Embellished western tailoring evolved during the period under study from a vehicle for showmanship to a signifier of ‘authenticity’. I identify three nodal points in this development. The 1950s were the zenith of the style, when its highly decorative, feminised aspects were sanctioned by its role as performance wear. In the late 1960s, when the country music industry had abandoned the style in order to reach a wider audience, it was adopted by California–based musicians as a means to oppose the commerciality of mainstream country. In the mid–1980s, the style was revived by ‘neo–Traditionalists’, who wore it as an overtly expressed claim to ‘authenticity’. The period under study was one of social upheaval in the American South, which resulted in changing constructs of racialized masculinity, class and regional identity. This thesis examines how embellished western tailoring reflected and helped to construct country music’s response to these changes. I employ close analysis of surviving garments, associated documents and performance practices. I conduct interviews and analyse the oral history testimony of makers and wearers. The work of three tailors is investigated: Nathan Turk, Nudie Cohn and Manuel Cuevas. Each came to the USA as an immigrant and their designs reflect influence from a range of global cultures. This thesis argues that, although the tailors’ individual heritage placed them on the boundary of whiteness, they played a role in building the powerful mythology of the West, which through this style allied with the mythology of the South to produce a third imaginary space, ‘country’. My study is an interdisciplinary investigation of how this country imaginary can be traced through the material culture of embellished western wear.
A Guide to Online Sources for Dress History Research

Jennifer Daley

Online sources for dress history research have been increasing in scale and quality. This article provides online sources that are of a professional quality and that play a role in furthering the academic study of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. Categorised alphabetically per country, the following online collections reflect the interdisciplinarity of dress history research that can be accessed through searchable banks of images, objects, and texts.

This article includes online collections in the following countries: Australia, Belgium, Canada, Chile, China, Denmark, England, France, Germany, Hungary, Israel, Italy, Japan, Netherlands, New Zealand, Northern Ireland, Russia, Scotland, Spain, Wales, and the United States. For inclusion in this article, the museum, archive, or other professional organisation must offer online sources in English. If a website link in this article initially prompts non-English text, simply activate the translation tool on the webpage, which will provide automatic translation into English. Additionally, the museum, archive, or other professional organisation must offer online sources for dress history research that can be officially referenced at an academic level; for example, items or images must include a unique identifying number (such as an inventory number, accession number, or museum identification number).

The following descriptive texts were taken directly from the individual websites, which are hyperlinked and can be easily utilised from the downloaded (pdf format) journal issue. This article is a living document and will be updated and published in future issues of The Journal of Dress History. Additions, suggestions, and corrections to this article are warmly encouraged and should be sent to journal@dresshistorians.org.
Australia

The Australian Dress Register, Sydney
The Australian Dress Register is a collaborative, online project about dress with Australian provenance.
https://australiandressregister.org

Museums Discovery Centre, Sydney
The Museums Discovery Centre is a collaboration between The Museum of Applied Arts and Sciences, Australian Museum, and Sydney Living Museums. The Centre includes the material heritage of Australian culture, history, and lifestyle. There are more than 500,000 separate items in the collection, including dress and fashion.
https://collection.maas.museum

The National Gallery of Australia, Canberra
The National Gallery of Australia is the Commonwealth of Australia’s national cultural institution for the visual arts and is a portfolio agency within the Department of Communications and the Arts.
https://artsearch.nga.gov.au

The National Gallery of Victoria, Fashion and Textiles Collection, Melbourne
Select the Collection tab at the top menu, then view the search tool and all curatorial departments, including The Fashion and Textiles Collection. The earliest international works are Egyptian Coptic textiles dating from around the sixth century AD while later holdings include sixteenth century lace, eighteenth century dress, embroidery and textiles, as well as contemporary fashion from around the globe.
https://www.ngv.vic.gov.au

The National Museum of Australia, Canberra
Scroll through this page to research many interesting examples of clothing and accessories.

Belgium

MoMu, Fashion Museum Antwerp
The study collection consists of approximately 1000 objects and is expanding.
https://studiecollectie.momu.be/s/home/item
Canada

**Bata Shoe Museum, Toronto, Ontario**
The Bata Shoe Museum is home to the world’s largest and most comprehensive collection of shoes and footwear–related objects. On the following webpage, click on “Select a Story” then click on the story of your choice; on the next page, click on “Enter” to view text and images of that story. On the left–hand side menu of each story page are more story options while on the right–hand side menu are images of shoes, with descriptive text and accession numbers.
http://www.allaboutshoes.ca/en

**The McCord Stewart Museum, Montreal, Quebec**
The online collection includes clothing and accessories belonging to Canadian men, women and children, covering three centuries; garments from Montreal designers, manufacturers, and retailers; quilts, coverlets, and other handmade domestic textiles.

**Royal Ontario Museum, Toronto, Ontario**
The Textiles and Fashions Collection is one of many that are listed on this page.
http://collections.rom.on.ca/collections

**Ryerson University, Fashion Research Collection, Toronto, Ontario**
This collection offers a wide selection of fashion and textiles.
http://ryersonfashion.pastperfectonline.com

**Textile Museum of Canada, Toronto**
A rich and diverse collection, more than 15,000 textile–related artefacts (including clothing) are featured from around the world.
http://collections.textilemuseum.ca

**The University of Alberta, Anne Lambert Clothing and Textiles Collection, Edmonton, Alberta**
Founded in 1972, the collection includes everyday wear and designer clothes for men, women, and children from different continents, and over 350 years of history.
https://clothingtextiles.ualberta.ca

**The University of Calgary, Theatrical Scene and Costume Design Collection, Calgary, Alberta**
This collection features designs dating to the mid nineteenth century.
https://cdm22007.contentdm.oclc.org/digital/collection/tscd
Chile

**Museo de la Moda, Santiago**
The collection brings together pieces from the seventeenth century to today. The museum also offers a timeline of fashion with descriptive information and images. [https://museodelamoda.cl/coleccion](https://museodelamoda.cl/coleccion)

China

**The China Silk Museum, Hangzhou**
The China Silk Museum is China’s largest professional museum for textiles and clothing, and the largest silk museum in the world. To utilise the museum website, select Collection; then choose either Ancient collection search or Contemporary collection search; then, make a selection in the drop-down menus, titled, Classification, Technology, and/or Years. [http://www.chinasilkmuseum.com](http://www.chinasilkmuseum.com)

Denmark

**The National Museum, Copenhagen**
The National Museum holds a large collection of men’s and women’s clothes, circa 1700-1980s. For a number of different dresses, suits, special occasion clothes, etc., there are downloaded sewing patterns. The following website features dress history but also links to additional research portals, including celebrations and traditions, cosplay, military history, monarchy, fur, and more. [https://natmus.dk/historisk-viden/temaer/modens-historie](https://natmus.dk/historisk-viden/temaer/modens-historie)

England

**Art UK, London**
This searchable database is a compilation of public art collections within the UK. [https://artuk.org](https://artuk.org)

**Ashmolean Museum, Oxford**
The Ashmolean has embarked on a major project to digitise its collections with an initial target of making 250,000 objects available online by 2020. [http://collections.ashmolean.org](http://collections.ashmolean.org)
On this page, select Online Catalogue. The Bank of England Archive contains over 88,000 records relating to all aspects of the Bank’s history and work, dating from the founding of the Bank in 1694 to the present day.
https://www.bankofengland.co.uk/archive

Bloomsbury Fashion Central and Berg Fashion Library
This platform offers instant access to scholarly research, iconic images, and quality textbooks. To gain comprehensive access, log in by subscription, which may be available through an affiliated educational establishment or public library.
https://www.bloomsburyfashioncentral.com

The Bowes Museum, Barnard Castle
The online database includes an array of dress and textile artefacts, including items from the wardrobe of Empress Eugenie (1826–1920) and other pieces from the Blackborne Lace Collection.
http://bowes.adlibhosting.com/search/simple

Bridgeman Images
This online collection has over two million art, culture, and historic images.
http://www.bridgemanimages.com

Brighton and Hove Museums Costume Collection, Brighton
Brighton and Hove Museums’ comprehensive costume collection is of considerable national significance. It embraces men’s, women’s, and children’s dress and accessories from the sixteenth century to the present day.
https://brightonmuseums.org.uk/discover/collections/fashion-and-textiles

British History Online
This is a digital library of key printed primary and secondary sources for the history of Britain and Ireland, with a primary focus on the period, 1300–1800. BHO was founded in 2003 by The Institute of Historical Research and The History of Parliament Trust.
http://www.british-history.ac.uk/using-bho/subject-guides

The British Library, London
The website contains many images, such as illuminated manuscripts, which could support dress history research.
https://www.bl.uk
The British Museum, London
A search box enables comprehensive research through over four million objects. http://www.britishmuseum.org/research

The British Newspaper Archive, London
Access hundreds of historic newspapers from all over Britain and Ireland through the search tool on the following webpage. https://www.britishnewspaperarchive.co.uk

The Illustrated London News began weekly publication in 1842 as a primarily conservative leaning paper and was the world’s first illustrated newspaper. https://www.britishnewspaperarchive.co.uk/titles/illustrated-london-news

British Pathé, London
The world’s leading multimedia resource offers a search tool, a Collections tab, and free availability to view newsreels, video, archive, film, footage, and stills. https://www.britishpathe.com

The Burgon Society, London
The following website contains a list of the items of academical dress owned by The Burgon Society, with many images of academical gowns and hoods. https://www.burgon.org.uk/collections/academic-dress

Central Saint Martins, London
This searchable online collection includes art and design of Central Saint Martins alumni and images from the British Artists’ Film and Video Study Collection. http://collections.arts.ac.uk

Chertsey Museum, The Olive Matthews Collection, Chertsey
This collection features many items of national significance, with over 4000 men’s, women’s and children’s fashionable clothes dating from circa 1700 to the present. http://www.chertseymuseum.org.uk

The Costume Research Image Library of Tudor Effigies
This is a Textile Conservation Centre project now hosted by The Tudor Tailor and JMD&Co. The website includes images of sixteenth century effigies in churches in the English counties of Norfolk, Suffolk, Essex, Sussex, and Hampshire, including the Isle of Wight. This resource is useful to anyone interested in the cut and construction of sixteenth century dress. http://www.tudoreffigies.co.uk
The Courtauld Gallery, London
The following website includes the complete collection of paintings, sculpture, decorative arts, and drawings, as well as a selection of prints.
http://www.artandarchitecture.org.uk

The Fashion Museum, Bath
There are almost 100,000 objects in the Fashion Museum collection, some items of which can be accessed on the following website.
https://www.fashionmuseum.co.uk/collection

The Glove Collection Trust, London
The Glove Collection Trust owns a collection of historic and modern gloves recognised as one of the finest in the world and includes an unsurpassed collection of seventeenth century gloves as well as original coronation gloves worn by English monarchs. The Trustees of The Glove Collection Trust are appointed by the Court of the Worshipful Company of Glovers of London, one of the Livery Companies of the City of London. To view images of gloves on the webpage, below, select either “View catalogue by date” or “View catalogue by material.”
http://www.glovecollectioncatalogue.org

Goldsmiths Textile Collection, London
The Collection, founded in the 1980s by Constance Howard and Audrey Walker, comprises textile art, embroidery, and dress.
http://www.gold.ac.uk/textile-collection

Hampton Court Palace, Historic Royal Palaces Image Library
This online database includes images of fashion, caricature, art, portraits.
http://images.hrp.org.uk

Imperial War Museum, London
The collection covers all aspects of conflict involving Britain, its former Empire and the Commonwealth, from the First World War to the present day. The collection includes works by great artists, filmmakers and photographers to intensely personal diaries, letters and keepsakes to pamphlets, posters and proclamations. Explore around 800,000 items via the following website.
http://www.iwm.org.uk/collections

The John Bright Historic Costume Collection, London
This website is a catalogue of key items from the collection of original garments and textiles belonging to award-winning costume designer, John Bright.
https://www.thejohnbrightcollection.co.uk
Kerry Taylor Auctions, London
Established in 2003, Kerry Taylor Auctions is a leading auction house specialising in vintage fashion, fine antique costume, and textiles. The website features dress images, description, and pricing.
https://kerrytaylorauctions.com

Knitting in Early Modern Europe
This online database provides photographs and technical details about knitted caps from the fifteenth to the seventeenth centuries held in European collections. It offers opportunities to comment on the material and participate in experimental archaeology which is attempting to match the characteristics of the fulled knitted fabric from the era.
www.kemererearch.com

Manchester City Council, Manchester Local Image Collection, Manchester
The Manchester Local Image Collection, with over 80,000 images, is a unique photographic record of Manchester, its people, streets, and buildings from a period stretching well over 100 years.
https://images.manchester.gov.uk

Marks and Spencer Archive Catalogue, Leeds
The M&S Company Archive holds thousands of historical records from the days of Michael Marks’ Penny Bazaar to the present. It is possible to browse themes, such as Lingerie and Sleepwear, Textile Technology, and Wartime.
https://archive-catalogue.marksandspencer.ssl.co.uk/home

Mary Evans Picture Library, London
This Picture Library cover a broad range of topics and subject areas.
https://www.maryevans.com

Middlesex University Fashion Collection, London
The Fashion Collection comprises approximately 450 garments for women and men, textiles, accessories including hats, shoes, gloves, and more, plus hundreds of haberdashery items including buttons and trimmings, from the nineteenth century to the present day.
https://tinyurl.com/middlesex-fashion
These unique collections include over a million objects from thousands of years of London’s history. The Dress and Textiles Collection focuses on clothes and textiles that were made, sold, bought, and worn in London from the sixteenth century to the present. The Paintings, Prints, and Drawings Collection, as well as the Photographs Collection, support research in dress history.
https://www.museumoflondon.org.uk/collections

The National Archives, Kew
Browse over 75,000 images available to download immediately, spanning hundreds of years of history from The National Archives’ unique collections, from ancient maps to iconic advertising.
https://images.nationalarchives.gov.uk

The National Army Museum, London
This online collection holds a large image gallery that could be useful for research in dress history.
https://collection.nam.ac.uk

The National Portrait Gallery, London
Access over 200,000 portraits from the Tudors to the present day. Scroll through the Primary Collection, Photographs, Prints and Drawings, or use the search tool.
https://www.npg.org.uk/collections

A hundred years of hand-coloured engraved fashion plates can now be explored. Primarily showing women’s dress, the fashion plates were published in English and French magazines during 1770–1869, and now form part of the National Portrait Gallery’s reference collection to assist portrait and dress research.
https://www.npg.org.uk/research/fashionplates

The National Trust, Swindon
Discover great art and collections, including fashion, and explore over 200 historic places (and 921,731 items online) in the care of The National Trust.
http://www.nationaltrustcollections.org.uk

People’s History Museum, Manchester
The collections span four centuries of the history of working people in Britain with the majority focusing on the last 200 years. The museum holds one of the largest collections of historic trade union and political banners in the world and is the leading authority in the UK on the conservation and study of banners.
https://phm.org.uk/collection-search
The Public Domain Review, Manchester
The Public Domain Review is a not-for-profit project dedicated to works that have fallen into the public domain, which are therefore able to be used freely. To find dress history images and text, insert “fashion” into the search box at the top of the page.
http://publicdomainreview.org

Punch, London
*Punch*, a British magazine of humour and satire, was published during 1841–2002. The following website offers a searchable database of *Punch* cartoons, many of which portray dress.
https://www.punch.co.uk

Queen Victoria’s Journals, London
A fully searchable database of Queen Victoria’s journals is freely available online at:
http://www.queenvictoriasjournals.org/home.do

The Royal Collection, London
Use the “Search the Collection” tool to navigate through thousands of images to support research in dress history.
https://www.royalcollection.org.uk/collection

The Royal Opera House, London
Royal Opera House Collections collect, preserve, and provide access to an extraordinary collection that records the history of the House since 1732.
http://www.roh.org.uk/about/roh-collections/explore

The University of Brighton, Screen Archive South East, Brighton
Screen Archive South East (SASE) is a public sector moving image archive serving the South East of England. SASE is part of the School of Media at The University of Brighton. Its function is to collect, preserve, research, and provide access to screen material related to the region and of general relevance to the study of screen history.
http://screenarchive.brighton.ac.uk

Symington Fashion Collection, Barrow-on-Soar
The Symington corsetry collection was created by the Market Harborough company R. & W.H. Symington, which began to make corsets during the 1850s. The company eventually grew into an international concern and one of its most famous products, the Liberty Bodice, was produced for almost seventy years. The collection includes garments and supporting advertising material, which provide an
insight into the development of corsetry, foundation garments, and swimwear from
the late nineteenth century to the beginning of the 1990s.
https://tinyurl.com/symington-corsets

The Underpinnings Museum, London
The Underpinnings Museum is an online archive dedicated to the history of
underwear. The goal of the project is to provide free access to an oft-neglected
area of fashion study. Each object is accompanied by detailed imagery, technical
and contextual information.
https://underpinningsmuseum.com

The University of Oxford, Bodleian Library, Oxford
The John Johnson Collection of Printed Ephemera is one of the largest and most
important collections of printed ephemera in the world. It offers a fresh view of
British history through primary, uninterpreted printed documents which,
produced for short-term use, have survived by chance, including advertisements,
handbills, playbills and programmes, menus, greetings cards, posters, postcards.
The Images tab, on the following webpage, contains circa 74,000 items, and a
search tool.
https://www.bodleian.ox.ac.uk/johnson

The University of Sussex, Mass Observation, Falmer, Sussex
The Mass Observation Archive contains papers generated by the original Mass
Observation social research organisation (1937 to early 1950s), and newer material
collected continuously since 1981 (Mass Observation Project).
http://www.massobs.org.uk

The Victoria and Albert Museum, Textiles and Fashion Collection, London
The V&A holds the national collection of Textiles and Fashion, which spans a
period of more than 5000 years. The Clothworkers’ Centre for the Study and
Conservation of Textiles and Fashion is the location at which items can be studied
in person.
http://collections.vam.ac.uk

The Wedgwood Museum Collections, Stoke-on-Trent
The searchable collection includes some interesting images of historic dress, from
Wedgwood portrait medallions to a woman’s shoe designed with a Wedgwood
heel.
http://www.wedgwoodmuseum.org.uk/collections/search-the-collection
The Wellcome Collection Library, London
The Wellcome Collection is one of the world’s major resources for the study of medical history. The online collection offers free downloads of high-resolution images of paintings, drawings, caricatures, photographs, films, posters, books, pamphlets, archives, and sound recordings.
https://wellcomelibrary.org/collections

The William Morris Gallery, Walthamstow
The William Morris Gallery holds the most comprehensive collection of objects relating to all aspects of Morris’ life and work, including his work as a designer, writer, and campaigner for social equality and the environment.
http://www.wmgallery.org.uk/collection/browse-the-collection

France

Cluny Museum, National Museum of the Middle Ages, Paris
Tapestries and textiles can be explored at the following link:
https://www.musee-moyenage.fr/en/learn/collections-resources.html

The National Centre for Stage Costume, Moulins
This collection includes costumes for the performing arts, theatre, opera, ballet, dance, and street theatre productions.
http://www.cnscs.fr/collections

The Palais Galliera, Paris
This fashion museum offers a comprehensive online collection, including many images that supports the research of dress history. Browse the collection at the following link:
http://www.palaisgalliera.paris.fr/en/collections/collections

Réunion des Musées Nationaux, Grand Palais, Paris
Since 1946, the Réunion des Musées Nationaux, Grand Palais photo agency (a public industrial and commercial institution under the authority of the French Ministry of Culture) has been officially responsible for promoting collections of France’s national museums. Browse the collections that are included in the database, search different themes for research, or insert a keyword (such as dress) in the search tool at the top of the page at the following link:
https://www.photo.rmn.fr/collections
Textile and Decorative Arts Museum, Lyon
On the following website, select Museums and Collections to search for dress and textiles sources.
http://www.mtmad.fr/fr/Pages/default.aspx

Germany

The Munich City Museum, Fashion and Textiles Collection, Munich
Access the Fashion and Textiles Collection through the main website. Founded in 1888, the museum collection includes fashion and textiles from everyday clothing to haute couture from the early eighteenth century to the present day.
https://www.muenchner-stadtmuseum.de

Hungary

The Museum of Applied Arts, Textile and Costume Collection, Budapest
The 17,000 items in the Textile and Costume Collection are mainly from Europe, with some from overseas, representing a wide range of techniques and periods of textile art. Complementing the textiles themselves is a historical collection of equipment used to make them.

Israel

The Rose Fashion and Textile Archives, Tel Aviv
The archive contains a collection of about 4000 items of clothing and accessories ranging from the eighteenth century to the twenty-first century. This is in addition to a collection of ancient, modern, and ethnic textiles made using a wide range of manual and industrial techniques. Of particular interest is the Israeli collection in which clothing, textiles, and accessories were created or worn in Israel from the end of the nineteenth century. For an English version of the webpage, right-click anywhere on the page and select Translate to English.
https://rosearchive.shenkar.ac.il
**Italy**

**Europeana Fashion International Association, Florence**
Explore fashion from more than 30 European public and private institutions. Digital images include historical clothing and accessories, contemporary designs, catwalk photographs, drawings, sketches, plates, catalogues, and videos.

**The European Fashion Heritage Association, Florence**
EFHA is an international hub, in which fashion GLAMs (Galleries, Libraries, Archives and Museums) and brands share their digital heritage assets and their experiences and best practices in the field of digitisation, access and valorisation of fashion heritage resources.
https://fashionheritage.eu

**Valentino Garavani Virtual Museum, Milan**
Take a virtual tour through this museum, dedicated to the fashion design of Valentino.
http://www.valentinogaravanimuseum.com

**Japan**

**The Bunka Gakuen Library, Tokyo**
This is a specialised library for fashion and clothing. The library collects rare books, magazines, fashion plates, etc., circa 1500–1900.
http://digital.bunka.ac.jp/kichosho_e/index.php

**The Kyoto Costume Institute, Kyoto**
The Kyoto Costume Institute Digital Archives presents image and text information for objects in the collection, from 1700 to today.
http://www.kci.or.jp/en/archives/digital_archives

**Netherlands**

**Rijksmuseum, Amsterdam**
The collection of the Rijksmuseum includes more than 10,000 items of costumes and accessories. On the following webpage, researchers can search with keywords, such as fashion, textiles, etc, or select the link, Search the library catalogue.
https://www.rijksmuseum.nl/en/search
Textile Research Centre, Leiden
The collection of the Textile Research Centre in Leiden contains over 22,000 textiles, garments and accessories such as headgear, footwear, jewellery, and walking sticks. It also includes technical items such as hand spinning and weaving equipment. The objects derive from all over world and date from some seven thousand years ago to the present day. Scroll down the following webpage to search items by country, date, technique, as well as by subject category, such as hats, shoes, belts, etc.
https://trc-leiden.nl/collection

New Zealand

The New Zealand Fashion Museum
Established in 2010 as a Charitable Trust, the museum records and shares the stories of the people, objects, and photographs that have contributed to the development of the unique fashion identity of New Zealand.
http://nzfashionmuseum.org.nz

Northern Ireland

National Museums Northern Ireland, Belfast
The museum has several collections, which include art, costume, and textiles.
https://www.nmni.com/collections/art/costume-and-textiles

Russia

The State Hermitage Museum, Saint Petersburg
The Hermitage includes over 3 million works of art and world culture artefacts, including paintings, graphic works, sculptures, works of applied art, archaeological artefacts, and numismatic objects. A search tool can be used to find dress and textile objects on the following link, Collection Online.
http://www.hermitagemuseum.org/wps/portal/hermitage/explore/artworks?lng=en
Scotland

The Glasgow School of Art, Glasgow
The Archives and Collections are available online and include images of art, design, photographs, textiles, and more.
www.gsaarchives.net

Heriot Watt University Textile Collection, Edinburgh
The Textile Collection of archives, fabric, and apparel, charts the evolution of the Scottish textile industry from the mid eighteenth century to the present day.
https://www.hw.ac.uk/uk/services/is/heritage/textile-collection.htm

The National Library of Scotland, Edinburgh
This online source includes art and design images, medieval manuscripts, maps, photography, sport, theatre, war, and more.
https://digital.nls.uk/gallery

National Museums Scotland, Edinburgh
The museum has over 12 million objects and specimens. Their collection of fashion and textiles numbers approximately 50,000 items dating from the fourteenth century to the present day, and includes the archives of the internationally renowned, British fashion designer, Jean Muir (1928–1995), and the Serbian artist and textile designer, Bernat Klein (1922–2015).
https://www.nms.ac.uk/explore-our-collections/search-our-collections/

Spain

The Virtual Fashion Museum of Catalonia, Barcelona
This website is a platform to present historical and period costumes of public collections in Catalonia, Spain. More that 6000 pieces of period clothing are held in these collections and this platform tries to expose them to a wider audience. There are 642 costumes digitised in this online catalogue.
http://www.museudelamoda.cat/ca
United States

**The American Antiquarian Society, Worcester, Massachusetts**
The AAS library houses the largest and most accessible collection of books, pamphlets, broadsides, newspapers, periodicals, music, and graphic arts material printed through 1876 in what is now the United States. The online inventory includes many artefacts that could be useful for dress historians.
http://www.americanantiquarian.org

**The Art Institute, Chicago, Illinois**
The Department of Textiles contains more than 13,000 textiles and 66,000 sample swatches ranging from 300BC to the present. The collection has strengths in pre-Columbian textiles, European vestments, tapestries, woven silks and velvets, printed fabrics, needlework, and lace. The Institute also offers digital collections of European painting and sculpture, prints, and drawings.
http://www.artic.edu/aic/collections/textiles

**Augusta Auctions, New York, New York**
Augusta Auctions represents museums, historical societies, universities, and other institutions bringing to market museum de-accessions and patron donations of clothing, textiles, and accessories.
https://www.augustaauction.com

**The Brooklyn Museum Library, Fashion and Costume Sketch Collection, 1912–1950, New York, New York**
The Digital Library Collection holds additional collections that could be beneficial in dress history research.
https://www.brooklynmuseum.org/opencollection/archives/set/198

**Brown University Library Collections, Providence, Rhode Island**
This page lists the different collections that the library has compiled, many of which contain interesting images of dress. A search box at the top, right-hand corner allows a comprehensive sweep of the whole Brown Digital Repository.
https://repository.library.brown.edu/studio/collections/library

Brown University also holds The Anne S.K. Brown Military Collection, the foremost American collection of material devoted to the history and iconography of soldiers and soldiering, and is one of the world’s largest collections devoted to the study of military and naval uniforms.
https://library.brown.edu/collections/askb
Chicago History Museum, Chicago, Illinois
The Museum’s collection of more than 23 million objects, images, and documents records the evolution of Chicago, from fur-trading outpost to modern metropolis. https://www.chicagohistory.org/collections

Chicago History Museum has an especially strong Costume and Textiles Collection, which can be accessed through the following link.

Colonial Williamsburg, Williamsburg, Virginia
Colonial Williamsburg, an eighteenth century living heritage museum, hosts online resources, a digital library, and special collections. There are both textual and visual objects in this collection.
http://research.history.org/resources

Columbia College, Fashion Study Collection Online Database, Chicago, Illinois
The Fashion Study Collection at Columbia College Chicago is an exceptional collection of designer garments, fashion history, and ethnic dress. A hands-on, academic, and inspirational resource for students and the public, the collection was founded in 1989 and has grown to house more than 6000 items.
http://fashioncolumbia.pastperfectonline.com

Cornell University, The Costume and Textile Collection, Ithaca, New York
This collection includes more than 10,000 items of apparel, accessories, and flat textiles dating from the eighteenth century to present, including substantial collections of functional clothing, technical textiles, and ethnographic costume. To view images, scroll down the page and select the link, “Online catalogue database.” Then, select “Guest account,” which will take you to the searchable database of costume.
https://www.human.cornell.edu/fsad/about/costume/home

Cultural Institutions Online Collections, Newport, Rhode Island
This database includes items from participating cultural institutions in Newport, Rhode Island, including the Doris Duke Fashion Collection of Newport Restoration.
http://newportalri.org
Daughters of the American Revolution Museum, Washington, DC.
The DAR Museum’s collections include over 30,000 objects reflecting the material culture and social history of the United States prior to 1840. Its strengths are decorative arts, costumes, quilts and needlework.
https://www.dar.org/museum/collections

de Young Museum, San Francisco, California
The Caroline and H. McCoy Jones Department of Textile Arts contains more than 13,000 textiles and costumes from traditions around the world.
https://deyoung.famsf.org/deyoung/collections/textile-arts

The de Young Museum is a part of The Fine Arts Museums of San Francisco, which maintains a searchable database:
https://art.famsf.org

Drexel University, Historic Costume Collection, Philadelphia, Pennsylvania
This is a searchable image database comprised of selected fashion from the Robert and Penny Fox Historic Costume Collection, designs loaned to the project by private collectors for inclusion on the website, fashion exhibitions curated by Drexel faculty, and fashion research by faculty and students.
http://digimuse.westphal.drexel.edu

Fashion Institute of Design and Merchandising (FIDM), Los Angeles, California
The collections of the FIDM Museum and Galleries span more than 200 years of fashion history, from Parisian haute couture to iconic film costumes.
http://fidmmuseum.pastperfectonline.com

The Fashion Institute of Technology, The Museum at FIT, New York, New York
This collection of fashion, textiles, and accessories is fully searchable. The website also includes a Photography Archive that features the work of fashion photographers.
http://fashionmuseum.fitnyc.edu

Fashion Institute of Technology (FIT), State University of New York (SUNY), New York, New York
The address is for the digital collections of the FIT Library’s Special Collections and College Archives. On the main page, there is a search box into which any term can be inserted. Images are of high resolution and easily downloaded. At the top of the page, select Images or Collections to view sources for research in dress history.
https://sparcdigital.fitnyc.edu
The Folger Shakespeare Library, Washington, D.C.
The Folger Shakespeare Library holds the world’s largest collection of Shakespearean art, from the sixteenth century to the present day, as well as a world-renowned collection of books, manuscripts, and prints from Renaissance Europe. The Digital Image Collection includes some stage costumes and other dress images.
https://www.folger.edu/works-of-art

HathiTrust Digital Library, Ann Arbor, Michigan
HathiTrust is a partnership of academic and research institutions, offering a collection of millions of titles digitised from libraries around the world. These books are especially good for textual evidence to support dress history research. Photographs and pictorial works can also be searched in this database.
https://www.hathitrust.org

Historic Deerfield Museum, Deerfield, Massachusetts
Historic Deerfield Museum holds a collection of approximately 8000 items of clothing and textiles, ranging in date from circa 1650 to 2000. Additionally, the library at Historic Deerfield holds primary and secondary sources related to dress history and fashion studies. The museum has a searchable database, shared with the Five College art museums: Amherst College, Hampshire College, Mount Holyoke College, Smith College, and UMASS Amherst.
https://www.historic-deerfield.org/textiles-clothing-and-embroidery
http://museums.fivecolleges.edu

Indianapolis Museum of Art, Indianapolis, Indiana
The collection of textile and fashion arts comprises approximately 7000 items and represents virtually all of the world’s traditions in fabric. Major collecting in this area began in 1906, with the purchase of 100 Chinese textiles and costumes. European holdings feature silks from the late sixteenth to nineteenth centuries, a lace collection spanning 500 years, and nineteenth century paisley shawls woven in England.
http://collection.imamuseum.org

Iowa State University, The Textiles and Clothing Museum, Ames, Iowa
This online collections includes dress, dating from the 1840s to today.
http://tcmuseum.pastperfectonline.com
The Irma G. Bowen Historic Clothing Collection at The University of New Hampshire in Durham, New Hampshire
Professor Irma G. Bowen began collecting items in 1920 as a hands-on teaching tool for students in the Home Economics department at The University of New Hampshire.
https://scholars.unh.edu/bowen_collection

The J. Paul Getty Museum, Los Angeles, California
The collection comprises Greek, Roman, and Etruscan art from the Neolithic to Late Antiquity; European art (including illuminated manuscripts, paintings, drawings, sculpture, and decorative arts) from the Middle Ages to the early twentieth century; and international photography. The images are fully searchable.
http://www.getty.edu/art/collection

Kent State University, Gallery of Costume, Kent, Ohio
This online collection includes an impressive array of dress and historic costume from the eighteenth century through the twentieth century.
https://www.kent.edu/museum/gallery-costume

The Library of Congress, Washington, D.C.
The Digital Collection holds a wide array of images that can be utilised in dress history research, including The Library of Congress Prints and Photographs Division. There are several categories from which to research, or a separate search box at the top of the page can be utilised.
https://www.loc.gov/collections

The Los Angeles County Museum of Art, Los Angeles, California
This LACMA website includes links to many useful collections, including a collection, titled, Fashion, 1900–2000.
https://collections.lacma.org

Los Angeles Public Library, Los Angeles, California
There are several different collections that are freely available and searchable, including travel posters, movie posters, book plates, and fashion plates. The Casey Fashion Plates Collection includes over 6200 hand-colored, finely detailed fashion illustrations produced during 1780–1880 for British and American fashion magazines.
http://www.lapl.org/collections-resources/visual-collections
Margaret Herrick Library Digital Collections, Hollywood, California
The database contains more than 35,000 digitised images about American cinema, including original artwork and Hollywood costume design.
http://digitalcollections.oscars.org

The Metropolitan Museum of Art, The Thomas J. Watson Library, New York
The following address is the main page, which lists items in The Costume Institute and the Irene Lewisohn Costume Reference Library. Searchable image databases include dress, fashion plates, textual references, and more.
http://libmma.contentdm.oclc.org/cdm

The following webpage includes more than 5000 years of art from across the globe.
https://metmuseum.org/art/collection

The Museum of Chinese in America, New York, New York
The Museum of Chinese in America (MOCA) has amassed a nationally significant collection, documenting Chinese life in America, including fashion and textiles.
http://www.mocanyc.org/collections

Museum of the City of New York, New York
The museum presents an online exhibition of 119 garments by Englishman Charles Frederick Worth (1825–1895) and Chicago-born Mainbocher (Main Rousseau Bocher, 1891–1976). This online exhibition of the Costume and Textile Collection of the Museum of the City of New York includes images, museum identification numbers, and complete garment descriptions.
https://collections.mcny.org/C.aspx?VP3=CMS3&VF=MNYO28_4

The Museum of Fine Arts, Boston, Massachusetts
The David and Roberta Logie Department of Textile and Fashion Arts offers a wide range of online materials for dress history research. Scroll down the page to see the links to the Textiles and Fashion Arts Collection. The museum also holds a large collection of prints and drawings, containing almost 200,000 works.
http://www.mfa.org/collections/textiles-and-fashion-arts

The Museum of Modern Art, New York, New York
The museum contains almost 200,000 works of modern and contemporary art, more than 77,000 works of which are available online.
https://www.moma.org/collection
The New York Public Library Digital Collections, New York, New York
The New York Public Library offers many different online collections, including Fashion Collections and an Art and Picture Collection.
https://digitalcollections.nypl.org/collections/lane/fashion-collections

New York School of Interior Design Archives and Special Collections, New York, New York
A collection of 23 boxes of material including correspondence, drawings, publications, articles, project specifications, photographs, and miscellaneous items documenting the careers of both Sarah Tomerlin Lee (1910–2001), advertising executive, magazine editor, author and interior designer, and her husband Thomas (Tom) Bailey Lee (1909–1971), designer of displays, exhibits, sets, and interiors.
http://nysidarchives.libraryhost.com/repositories/2/resources/2

The Ohio State University, Historic Costume and Textiles Collection, Columbus, Ohio
This collection is a scholarly and artistic resource of apparel and textile material culture, including the Ann W. Rudolph Button Collection. The site also includes lesson plans for its programme, Teaching History with Historic Clothing Artefacts.
http://costume.osu.edu

The Ohio State University Libraries’ Jerome Lawrence and Robert E. Lee Theatre Research Institute includes costume and scene designs from more than 50 productions by British designer, Daphne Dare (1929–2000).
http://drc03.drc.ohiolink.edu/handle/2374.OX/3

Philadelphia Museum of Art, Philadelphia, Pennsylvania
Many objects from the Museum’s collection of over 240,000 are available in the online collections database, include dress historical images with complete citations.
http://www.philamuseum.org/collections/search.html

Philadelphia University, The Design Center, Philadelphia, Pennsylvania
Tapestry is an online resource that catalogues thousands of historic fabric swatches from Philadelphia University’s vast textile collection.
http://tapestry.philau.edu

Phoenix Art Museum, Fashion Collection, Phoenix, Arizona
The Fashion Collection holds more than 4500 American and European garments, shoes, and accessories, and emphasises major American designers of the twentieth century.
http://www.phxart.org/collection/fashion
Prelinger Archives, New York, New York
Prelinger Archives has grown into a collection of over 60,000 ephemeral (advertising, educational, industrial, and amateur) films. 
https://archive.org/details/prelinger

Shippensburg University, Fashion Archives and Museum, Shippensburg, Pennsylvania
The Fashion Archives’ 15,000-item collection, comprised mostly of donations, consists of clothing and accessories worn by men, women and children, dating from the eighteenth to the twentieth century. Primarily focused on middle and working class Americans, clothing from all walks of life is represented in the collection. 
http://fashionarchives.org

Smithsonian Institution, Washington, D.C.
The Smithsonian is the world’s largest museum, education, and research complex. 
http://collections.si.edu/search

To search the Smithsonian Institution Libraries, insert “fashion” (for example) for a variety of fashion plates, shoes, and more. 
https://library.si.edu/image-gallery

The National Museum of American History offers many images and information online. For a list of subject areas, select the following link, which includes Clothing and Accessories as well as Textiles. 
http://americanhistory.si.edu/collections/subjects/clothing-accessories
https://amhistory.si.edu/costume

The Smithsonian American Art Museum provides many collections online that could be useful for research in dress history. 
http://americanart.si.edu/collections/search

Spencer Museum of Art, The University of Kansas, Lawrence, Kansas
The Museum’s collection exceeds 45,000 objects spanning the history of European and American art from ancient to contemporary, with broad and significant holdings of East Asian art. Areas of special strength include medieval art; European and American painting, sculpture, and prints; photography; Japanese Edo-period painting and prints; and twentieth century Chinese painting. 
https://www.spencerart.ku.edu/collection
Staten Island Historical Society, New York, New York
The Staten Island Historical Society’s collections tell the story of the American experience through the lives of Staten Islanders.
http://statenisland.pastperfectonline.com

The University of Illinois, Urbana–Champaign, Illinois
Many different digital collections are listed on this page, including the Motley Collection of Theatre and Costume Design, containing over 4000 items.
https://digital.library.illinois.edu/collections

The University of Michigan, Digital Collections, Ann Arbor, Michigan
On the left-hand column, highlighted in yellow, searches can be run through many different filters. In that yellow column, select Image Collections.
https://quod.lib.umich.edu

The University of Minnesota, Goldstein Museum of Design, St. Paul, Minnesota
On the following website, select Collection, then Search the Collection. There, use the search tool or select Costumes, Textiles, or Decorative Arts and Design.
http://goldstein.design.umn.edu

The University of North Texas, Texas Fashion Collection, Denton, Texas
The collection includes over 18,000 items and is an important element to the fashion programme at The University of North Texas.
https://digital.library.unt.edu/explore/collections/TXFC

The University of Pennsylvania Libraries, Philadelphia, Pennsylvania
The Online Books Page facilitates access to books that are freely available over the Internet and could be useful in textual research in dress history.
http://onlinebooks.library.upenn.edu

The online archives of The University of Pennsylvania also include issues of Gentleman’s Magazine, the monthly magazine published in London, 1731–1907.
http://onlinebooks.library.upenn.edu/webbin/serial?id=gentlemans

The University of Rhode Island Library Special Collections, The Commercial Pattern Archive, Kingston, Rhode Island
This is a wide collection of vintage sewing patterns.
https://copa.apps.uri.edu/index.php
The University of Texas, Harry Ransom Center, Austin, Texas
There are many collections accessible, representing just a sample of the diverse holdings in literature, photography, film, art, and the performing arts, with many images to support research in dress history.
https://hrc.contentdm.oclc.org/digital

The University of Washington, The Costume and Textiles Collection, Seattle, Washington
The Henry Art Gallery’s Costume and Textile Collection is a unique resource for the study of construction, design, and pattern.
https://henryart.org/collections/costume-textiles

The University of Wisconsin Digital Collection, Madison, Wisconsin
This digital collection includes images of millinery, dress-making, clothing, and costume books from the UW-Madison collections.
https://uwdc.library.wisc.edu/collections/HumanEcol

Virginia Military Institute, Lexington, Virginia
This collection includes a variety of military images and text of the Institute, alumni, the American Civil War, the First World War, and the Second World War.
http://digitalcollections.vmi.edu

Wayne State University, Digital Dress Collection, Detroit, Michigan
There are several different collections on this page; however, the Digital Dress Collection is the best for dress history research. The Digital Dress Collection contains images of clothing worn in Michigan during the eighteenth and nineteenth centuries. The collection offers insight into Michigan life and society. The items shown here are held in the collections of Wayne State University, The Henry Ford, Detroit Historical Society, and Meadowbrook Hall.
https://digital.library.wayne.edu/item/wayne:collectionDigDressColl

We Wear Culture, Mountain View, California
This project is part of the greater Google Arts and Culture Project, which includes a wealth of information and images, all fully searchable.
https://artsandculture.google.com/project/fashion

Winterthur Museum, Garden and Library, Winterthur, Delaware
Winterthur’s collection of nearly 90,000 objects features decorative and fine arts made or used in America during 1630–1860. The collection is organised in several main categories: ceramics, glass, furniture, metalwork, paintings and prints, textiles and needlework.
http://museumcollection.winterthur.org
The Valentine, Costume and Textiles Collection, Richmond, Virginia
This address is the main page for the Costume and Textiles Collection at The Valentine, which comprises over 30,000 dress, accessory, and textile objects made, sold, worn, or used in Virginia from the late eighteenth century to the present day. On this page, there is a menu on the right that lists links to the Collections Database Search page and the Archives page.
https://thevalentine.org/collections/costume-textiles

Yale University, Harvey Cushing/John Hay Whitney Medical Library, New Haven, Connecticut
This webpage includes many different Digital Collections, including Civil War Photographs, Postcard Collection, Prints and Drawings, Historical Medical Poster Collection, and more.
https://library.medicine.yale.edu/digital

Yale University, The Paul Mellon Centre for Studies in British Art, New Haven, Connecticut
The Yale Center for British Art holds the largest and most comprehensive collection of British art outside the United Kingdom, presenting the development of British art and culture from the Elizabethan period to the present day. With the Reference Library and Archives, the Center’s collections of paintings, sculpture, drawings, prints, rare books, and manuscripts provide exceptional resources.
https://britishart.yale.edu/collections/search

Wales

National Museum Wales, Cardiff, Wales
This museum network includes National Museum Cardiff, St Fagans National Museum of History, National Waterfront Museum, Big Pit National Coal Museum, National Slate Museum, National Roman Legion Museum, and National Wool Museum. Clothing from many periods is collected, both fashionable and everyday wear, official uniforms, and occupational dress.
www.museum.wales/collections

Other

Archive Grid
This is a searchable database for archival collections in the United States.
https://beta.worldcat.org/archivegrid
Artstor
Artstor is a nonprofit organisation committed to enhancing scholarship and teaching through the use of digital images and media.
http://www.artstor.org

Digital Public Library of America
This is an all-digital library for millions of photographs, manuscripts, books, sounds, moving images, and more from libraries, archives, and museums across the United States. DPLA brings together the riches of America’s libraries, archives, and museums, and makes them freely available to the world.
https://dp.la

DPLA primary source collections explore topics in history, literature, and culture developed by educators; complete with teaching guides for class use.
https://dp.la/primary-source-sets

Getty Images
Royalty-free historic images can be filtered in the search tool.
https://www.gettyimages.co.uk

The Internet Archive
This is a non-profit library of millions of free books, images, and more. On the top menu, select the images icon to search for images. In the search box in the center of the page, insert “fashion plate” to view and download a wide variety of historic fashion images. Scroll down the homepage to view lists of the top categories.
https://archive.org

North American Women’s Letters and Diaries
This database is the largest electronic collection of women’s diaries and correspondence ever assembled, spanning more than 300 years. This database is searchable with a free, 30-day subscription; otherwise, access is advised through an academic institution or library.

Old Book Illustrations
Here’s an enormous library of thousands of old book illustrations, with searchable name, artist, source, date, which book it was in, etc. There are also a number of collections to browse. Many images are in the Public Domain in most countries.
https://www.oldbookillustrations.com
Open Culture
This page includes links to art and images (as well as a collection of over 83,500 vintage sewing patterns), which could be useful in dress history research.
http://www.openculture.com

Project Gutenberg
Project Gutenberg offers over 57,000 free ebooks, many of which could support research in dress history, such as the complete 1660s diary of Samuel Pepys.
http://www.gutenberg.org

Vintage Sewing Patterns
This searchable database includes images of sewing patterns, printed before 1992.
http://vintagepatterns.wikia.com

The Visual Arts Data Service (VADS)
This online source contains many different collections that could be useful for dress history research. The search tool on the main page allows global searches across all collections; otherwise, individual collections can be searched.
https://vads.ac.uk

WorldCat Library Database
WorldCat connects collections and services of more than 10,000 libraries worldwide.
https://www.worldcat.org

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The Editorial Board

The following biographies represent the members of The Editorial Board of The Journal of Dress History.

Jennifer Daley, Editor-in-Chief
Dr. Jennifer Daley, PhD, FHEA, MA, MA, BTEC, BA, is Editor-in-Chief of The Journal of Dress History and Chairman and Trustee of The Association of Dress Historians. Dr. Daley is a university lecturer, who researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She earned a PhD from The Department of War Studies at King’s College, London, with a thesis, titled, *A History of Clothing and Textiles for Sailors in the British Royal Navy, 1660–1859*. She also earned an MA in Art History from The Department of Dress History at The Courtauld Institute of Art; a BTEC in Millinery (history, design, and construction) at Kensington and Chelsea College; an MA (with a dissertation on political economics) from King’s College, London; and a BA from The University of Texas at Austin.

Georgina Chappell, Associate Editor
Georgina Chappell is a lecturer in Fashion Cultures at Manchester Fashion Institute at Manchester Metropolitan University. After many years working in technical system design for the banking industry, her academic background in history led her back to dress history. Georgina’s research interests include the influence of the avant-garde on fashion in the early twentieth century; early twentieth century beauty culture; fashion in the Deutsche Demokratische Republik (DDR); and *Eve* magazine, 1919–1929. Georgina completed a Master’s degree at Manchester Fashion Institute and Manchester School of Art with a dissertation, titled, *An Investigation into the Influence of the Avant-Garde, Bohemia, and Modernism on Women’s Lifestyle and Fashion, 1919–1929, with Particular Reference to Eve Magazine.*
Michael Ballard Ramsey, Associate Editor
Michael Ballard Ramsey is an Accessories Craftsperson at the Costume Design Center for the Colonial Williamsburg Foundation (CWF) in Virginia, United States. There, he researches clothing and textiles common to the Chesapeake region of eighteenth century Virginia and Maryland, builds and maintains recreations of eighteenth century dress and accessories, and contributes to the Colonial Williamsburg Blog. In addition to his work at Colonial Williamsburg Foundation, he privately makes museum-quality reproductions and recreations for museums, film/stage, and private collectors. His research focuses on the ambiguity of identity through dress, and textiles in North America, circa 1740–1820. He holds a BS in History from Austin Peay State University in Clarksville, Tennessee.

Benjamin Linley Wild, Associate Editor
Dr. Benjamin Linley Wild, FRHistS, is a cultural historian and currently Lecturer in Contextual Studies (Fashion) at The Fashion Institute, Manchester Metropolitan University, England. Interested in the dress and appearance of a society’s leaders and elite, his research also considers the self- and group-presentation of people marginalised by their community. Specific areas of research interest and publishing include: history of clothing and fashion, fancy dress costume, royal dress and appearance, menswear, and masculinities. Benjamin’s most recent book, Carnival to Catwalk: Global Reflections on Fancy Dress Costume, was published by Bloomsbury in February 2020.

Valerio Zanetti, Associate Editor
Valerio Zanetti recently completed a PhD in History at The University of Cambridge, England, where his project on female equestrianism in seventeenth century France was funded by the AHRC and the Cambridge Trust. He currently holds a Postdoctoral Fellowship with the Society for Renaissance Studies and continues teaching at Cambridge. His research and publications investigate various aspects of women’s athletic culture in the Early Modern period, with a particular focus on horseback riding and hunting. During his doctorate, Valerio cultivated a strong interest in the study of fashion, embodiment, and material culture. During 2017–2019, he co-convened the “Things” and “Interdisciplinary Performance Network” seminar series at CRASSH. His 2018 conference “Fashioning the Early Modern Courtier” fostered a dialogue between the fields of dress history and court studies.
Emma Treleaven, Exhibition Reviews Editor
Emma Treleaven is the Assistant Curator at the Charles Dickens Museum, London. She previously worked as the Research Assistant for the exhibition, *Christian Dior: Designer of Dreams*, at The Victoria and Albert Museum, London, and at Bletchley Park as Exhibitions Assistant. Emma has a Master’s degree in Museum Studies from University College London, and an Undergraduate degree in Fashion History and Theory from Central Saint Martins, University of the Arts London. Emma’s publications include the articles, “Dressed to Disappear: Fashion as Camouflage during the Second World War” in the Spring 2018 issue of The Journal of Dress History, and “Standard and Supremely Smart: Luxury and Women’s Service Uniforms in WWII” in the journal, Luxury: History, Culture, Consumption.

The Editorial Board would like to thank the following Editorial Assistants whose time and dedication were appreciated during the production of this issue.

Thomas Walter Dietz, Editorial Assistant
Thomas Walter Dietz is a fashion researcher and PhD student at the Visual Arts post-graduate program at Rio de Janeiro Federal University’s School of Fine Arts (Brazil). He holds a Master’s degree in Arts, Culture, and Languages from the Federal University of Juiz de Fora (Minas Gerais, Brazil) and a Bachelor’s degree in Fashion Design from Senac University Center (São Paulo, Brazil). He also has professional training in museology and some professional experience in the Brazilian fashion industry. Among his main research interests are contemporary fashion history, dress exhibitions, museum collections, and curating practices in the Brazilian context. He is currently developing his thesis about the narratives of Brazilian dress history in exhibitions.

Fleur Dingen, Editorial Assistant
Fleur Dingen has graduated from the Master’s programme “Arts of the Netherlands” at The University of Amsterdam, graduating cum laude with a pioneering master’s dissertation that looked into the Dutch National Ballet and its use of costume to establish an identity. While writing her dissertation, Fleur interned at Kunstmuseum The Hague, formerly called Gemeentemuseum, working on the *Let’s Dance!* exhibition that focused on the reciprocal relationship between dance and fashion. She was a contributor to the magazine that accompanied the exhibition. Currently she works as a freelancer on fashion exhibitions for renowned institutions including the aforementioned Kunstmuseum.
and the Centraal Museum in Utrecht. In addition, she works as Exhibition and Collections Assistant at the Dutch Leather and Shoe Museum in Waalwijk, which will reopen its doors in 2022 at a new location. Her research interests include fashion in popular culture and gender identity, themes that she hopes to explore in a future PhD.

**Abigail Jubb, Editorial Assistant**
Abigail Jubb is a PhD candidate at The University of York and recipient of the Wolfson Foundation Postgraduate Scholarship in the Humanities (2020–2023), her ongoing PhD research project is titled, From Made-to-measure to Readymade: The Production of Fashion and the Modern Female Body 1850–1950. She is also co-founder of Worn Workshop and freelances in artisanal fashion design and production. Abigail’s interdisciplinary research interests bring together her patchwork of knowledge, skills and experience in fashion history, theory and practice. She completed an undergraduate degree in Fashion Design at the Glasgow School of Art before gaining her MA in History of Art from the University of York, where she was awarded the Friends of York Art Gallery Studentship Partnership Scholarship. Abigail has also held roles in design and production for the fashion industry and in the heritage sector, including working with York Museum Trust’s costume and textiles collection.
The Advisory Board

The following biographies represent the members of The Advisory Board of The Journal of Dress History, in alphabetical order.

Kevin Almond, The University of Leeds, Leeds, England
Dr. Kevin Almond is a lecturer in fashion at The University of Leeds. He is a Master’s graduate in Fashion Womenswear from The Royal College of Art Fashion School, London. He gained a PhD from The University of Huddersfield with a thesis, titled, Suffering in Fashion: Relationships between Suffering, the Production of Garments and their Appropriation as Fashionable Items. He has held various posts in academia and the fashion industry and has published widely. He organised and chaired The International Conferences for Creative Pattern Cutting in 2013 and 2016 at The University of Huddersfield. These events were an opportunity for academics and industrialists to present current research about pattern cutting and to network. Selected articles from the conference were published in two special editions of The International Journal of Fashion Design, Technology and Education, titled, Creative Cut. He is a former trustee of The Costume Society and an anonymous peer reviewer for numerous academic journals.

Anne Bissonnette, The University of Alberta, Edmonton, Alberta, Canada
Dr. Anne Bissonnette is an Associate Professor of Material Culture and Curatorship at The University of Alberta and the Curator of the Anne Lambert Clothing and Textiles Collection. She researches fashion from the late eighteenth century to the present day, with a special interest for the cut and construction of clothing. She obtained degrees in sciences, fashion design, and art history in Montreal before doing an MA in museum studies of costume and textiles in New York and a PhD in museum studies and history in Ohio where she served as Curator of the Kent State University Museum for fourteen years. She has curated or co-curated 55 exhibitions, two of which received a Costume Society of
America’s Richard Martin Award. She continues to create garments and is currently working on “A Revolutionary Decade: Fashion & Material Culture in the 1790s” funded by a Social Sciences and Humanities Research Council of Canada.

Suchitra Choudhury, The University of Glasgow, Glasgow, Scotland
Dr. Suchitra Choudhury is a literary scholar focussing on British imperialism and the social history of dress and textiles. Awarded the 2020 University of Glasgow Visiting Research Fellowship, she is currently completing a monograph, *Cashmere and Paisley Shawls in British Literature and Culture*, to be published by Ohio University Press. Choudhury is also working on an invited curation of “Shawls in Literature” for permanent display at Paisley Museum, Scotland. She has spoken at a variety of venues on the cultural history of Indian/Paisley shawls and has recently assisted and advised The Victoria and Albert Museum’s Dundee, Scotland project to “decolonise” their collections.

Daniel James Cole, New York University, New York, United States
Daniel James Cole is co-author, with Nancy Deihl, of *The History of Modern Fashion* (2015), and contributed to *The Hidden History of American Fashion* (2018), and *Critical Studies in Men’s Fashion* (2018 edition). Areas of expertise include dress since 1850, religiously motivated dress, and dress and textiles of the Malay archipelago. Speaking engagements have included Fujen University, L’ecole de la mode, RMIT, FIDM–LA, Dallas Museum of Art, Smithsonian NMAI, and the Jane Austen Society of North America. Daniel sits on the editorial board of *Dressed*, the journal of the Costume Society of America. As a costume designer, his work has been seen in film, off–Broadway, and at opera companies including Seattle Opera, New York Chamber Opera, and Wolf Trap Opera. He curated two exhibitions for Opera America: *Martin Pakledinaz: A Tribute* (2013) and *Divas of the Gilded Age* (2015). He teaches at New York University (Graduate Costume Studies) and The Fashion Institute of Technology, State University of New York (Fashion Design).

Edwina Ehrman is a Senior Curator at The Victoria and Albert Museum (V&A), London. She is a specialist in nineteenth century fashion. Since joining the V&A in 2007, she has curated three exhibitions: the award-winning *Fashioned from Nature* (2018), *Undressed: A Brief History of Underwear* (2016), and *Wedding Dresses, 1775–2014* (2014). During 2009–2013 she was the lead curator for The Clothworkers’ Centre for the Study and Conservation of Textiles and Fashion, the V&A’s fashion archive at Blythe House in West Kensington, London. Her

**Vicki Karaminas, Massey University, Wellington, New Zealand**


**Ned Lazaro, Historic Deerfield, Deerfield, Massachusetts, United States**

David E. (Ned) Lazaro is the Curator of Textiles at Historic Deerfield in Deerfield, Massachusetts, United States. He is responsible for the care, research, exhibition and interpretation of approximately 8000 historic textiles and clothing artefacts ranging in date circa 1600–2000. Ned holds a Master’s degree in fashion and textile history from The University of Massachusetts, Amherst. He has researched, lectured, published, and taught on various aspects of western clothing and textiles from the seventeenth through twentieth centuries, focusing on design history, the aesthetics of fashion, and identity formation.

**Elizabeth Castaldo Lundén, Stockholm University, Stockholm, Sweden**

Elizabeth Castaldo Lundén is a lecturer at the Department of Media Studies at Stockholm University. She received her doctoral degree in Fashion Studies from Stockholm University in 2018 and an MA in Cinema Studies from the same institution. Her research addresses the cultural and economic impact of Hollywood and the fashion industry crossovers. Castaldo Lundén’s work is historical and heavily driven archival research. Her book, *Fashion on the Red Carpet: A History of the Oscars® Fashion, and Globalisation*, traces the liaison between Hollywood
and fashion institutions to explain how public relations campaigns and the media articulated fashion discourses around the event turning the red-carpet pre-show into a global phenomenon. Her areas of expertise include fashion and film, Hollywood costume design, twentieth century fashion and globalisation, and fashion journalism. She is currently working on a digital humanities project to study fashion newsfilms in association with The Media Ecology Project.

**Jane Malcolm-Davies, The University of Copenhagen, Copenhagen, Denmark**

Jane Malcolm-Davies is co-director of The Tudor Tailor, which researches and retails publications and products aimed at improving reproduction historical dress. She is currently working on the Beasts2Craft medieval parchment project, and benchmarking radiocarbon 14 dating fifteenth to sixteenth century textiles with funding from the Agnes Geijer Textile Research Foundation in Stockholm. Her research focuses on Knitting in Early Modern Europe (see www.kemerresearch.com), which was kickstarted with a Marie Sklodowska Curie Fellowship at the Centre for Textile Research, University of Copenhagen, 2015–2017. She was a postdoctoral research fellow at Aalto University, Helsinki, The University of the Highlands and Islands (Centre for Interpretation Studies), and The University of Southampton. Jane lectured in entrepreneurship and heritage management at The University of Surrey, introduced costumed interpreters at Hampton Court Palace (1992–2004), and coordinated training for the front-of-house team at Buckingham Palace each summer (2000–2010).

**Janet Mayo, Independent Scholar, Bristol, England**

Janet Mayo is a member of the Executive Committee of The Association of Dress Historians, and a Trustee. Janet has been a member of the ADH since its conception as CHODA. Her first degree was in theology at Birmingham University, and she followed it with an MA in History of Dress, taught by Aileen Ribeiro, at The Courtauld Institute of Art, specialising in British eighteenth century dress. Janet wrote her MA dissertation on Aesthetic Dress at the end of the nineteenth century. This combination of degrees led to the publication of *A History of Ecclesiastical Dress* (B.T. Batsford, 1984). Janet worked as a Costume Supervisor in the theatre and opera, finally head of costume at The National Theatre, London, during the time of Sir Peter Hall and Richard Eyre. In Brussels, Janet worked in the uniforms section of the Textiles Department of The Royal Museum of the Armed Forces and Military History.
Sanda Miller, Southampton Solent University, Southampton, England
Dr. Sanda Miller is an art and fashion historian and accredited art critic (and member of AICA since 1982). Dr. Miller holds an MA and PhD from The Courtauld Institute of Art, London, and a BA (Hons) in Philosophy and History of Art (first class) from Birkbeck College, London. Her PhD thesis on the Romanian artist, Constantin Brancusi (1876–1957), was published as a book, titled, Constantin Brancusi: A Survey of His Work (Oxford University Press, 1995). Dr. Miller is the author of books, chapters in books, essays, catalogue texts, articles, exhibition and book reviews, for specialised magazines (including The Burlington Magazine), and the national press. Dr. Miller has also co–authored two books with Peter McNeil, titled, Writing Fashion and Criticism: History, Theory, Practice (Bloomsbury, 2014) and Fashion Journalism: History, Theory, Practice (Bloomsbury, 2018). Her latest, single–authored book is titled, Images on the Page: A Fashion Iconography (Bloomsbury, 2020).

Amy L. Montz, University of Southern Indiana, Evansville, Indiana, United States
Dr. Amy L. Montz is Associate Professor of English at The University of Southern Indiana, where she teaches British literatures of the eighteenth and nineteenth centuries. Her research focuses on material culture in both the eighteenth and nineteenth centuries, as well as contemporary young adult and Neo–Victorian novels. She has published articles on corsetry in young adult novels and the fashions of the British Suffragettes, and chapters on fashion and nationalism in Vanity Fair and dress in The Hunger Games. She is currently at work on her manuscript, Dressing for England: Fashion and Nationalism in Victorian Novels. She has worked extensively in the archives at The Victoria and Albert Museum (V&A), The Museum of London, The Fashion Museum in Bath, and other archives, examining clothing and accessories of the nineteenth century. She reads textiles and literature together in her work, seeing both as texts to be interpreted.

Anna Reynolds, Royal Collection Trust, London, England
Anna Reynolds is Deputy Surveyor of The Queen’s Pictures, and has worked for The Royal Collection since 2008. She leads the paintings curatorial team with responsibility for temporary exhibitions at The Queen’s Gallery in London and The Queen’s Gallery in Edinburgh, as well as the permanent display of approximately 8000 paintings across royal residences including Buckingham Palace, Windsor Castle, and the Palace of Holyroodhouse. Her exhibitions and accompanying publications include In Fine Style: The Art of Tudor and Stuart Fashion (2013), Royal Childhood (2014), A Royal Welcome (2015), and Portrait of the Artist (2016). During 2017–2018, Anna was the Polaire Weissman Fellow at The Metropolitan Museum of Art in New York, where she studied John Singer
Sargent and fashion. Anna holds an undergraduate degree from Cambridge University, a Diploma from Christie’s Education, and a Master’s degree in the History of Art from The Courtauld Institute.

**Aileen Ribeiro, The Courtauld Institute of Art, London England**

**Georgina Ripley, National Museums Scotland, Edinburgh, Scotland**
Georgina Ripley is Senior Curator of Modern and Contemporary Fasion and Textiles at National Museums Scotland (NMS), responsible for fashion from 1850 to the present. She is the editor of a forthcoming publication on the little black dress that will accompany a major temporary exhibition (postponed due to Covid–19). She curated the international touring exhibition *Body Beautiful: Diversity on the Catwalk* (23 May 2019–20 October 2019, NMS) and was the lead curator for the National Museum’s permanent Fashion and Style gallery, which opened in 2016. Her current research interests include the museum’s extensive archive of British fashion designer Jean Muir (fl. 1962–1995); the intersection of fashion, new technologies, and sustainable practice; and constructs of masculinity in contemporary menswear and image-making, with a focus on intersectionality. She is a member of The Advisory Board of The Journal of Dress History and board member for the ICOM Costume Committee.

**Annamarie V. Sandecki, Tiffany & Co., New York, New York, United States**
Annamarie V. Sandecki has been the Head Archivist/Chief Curator at Tiffany & Co. for nearly 30 years. She is responsible for managing both a wide-ranging collection of several thousand objects and the historic paper records of the 184-year-old American jeweler. Drawing on the company’s Heritage Collection, Annamarie organizes several exhibitions each year highlighting specific aspects of
Tiffany’s history. She regularly presents at conferences as well as writes for academic journals. Her latest research has been on jewelry illustrated in prints by the nineteenth century American lithograph firm of Currier & Ives. Her other research interests are the effect of social customs on the wearing and giving of jewelry, the influence of Japan on nineteenth century American fashion, and jewelry exhibited at World Fairs. Annamarie is a board member of ICOM’s International Committee of Museums and Collections of Decorative Arts and Design.

Joana Sequeira, The University of Porto, Porto, Portugal
Dr. Joana Sequeira holds a PhD in History from The University of Porto, Portugal and the École des Hautes Études en Sciences Sociales, Paris, with a thesis on Medieval Portuguese textile production (O Pano da Terra, University of Porto Press, 2014). A specialist in medieval economic history, she has published papers on textile production, trade, and consumption. In 2019, she organized the international seminar, Dress and Textiles of Multicultural Medieval Iberia. She is currently a contracted researcher of CITCEM, at the Faculty of Arts and Humanities of The University of Porto and is Co–PI of the collective project MedCrafts (Crafts regulations in Portugal in the Late Middle Ages, fourteenth to fifteenth centuries), funded by the Portuguese Foundation for Science and Technology (PTDC/HAR–HIS/031427/2017).

Katarina Nina Simončič, The University of Zagreb, Zagreb, Croatia
Dr. Katarina Nina Simončič earned her doctorate from The Department of Art History, Faculty of Humanities and Social Sciences, The University of Zagreb, Croatia, with the thesis, titled, Kultura odijevanja u Zagrebu na prijelazu iz 19. u 20. stoljeće [The Culture of Dress in Zagreb at the End of the Nineteenth and the Beginning of Twentieth Century]. Dr. Simončič is currently an Associate Professor of Fashion History at The Department of Textile and Clothing Design, Faculty of Textile Technology, The University of Zagreb, Croatia. Her teaching areas include fashion and design history, with research strengths that address the relationships between the genres of portrait painting, printmaking, photography, and fashion artefacts, circa 1500–2000. She is the author of several publications related to the cultural history of fashion and its connection with tradition.

Ruby Sood, National Institute of Fashion Technology, New Delhi, India
Ruby Kashyap Sood is a Professor in the Textile Design department at National Institute of Fashion Technology, New Delhi, India. She has nearly two decades of
teaching experience. Her areas of specialisation include surface design, yarn craft, fabric and costume studies. A Master’s in Textiles and Clothing from Delhi University, she has done extensive research on traditional Indian textiles and costumes. Her Master’s dissertation was a detailed study on the traditional costumes of the Gaddi tribe in Himachal Pradesh, India. Ruby has also co-authored a book, titled, *Celebrating Dreams: Weddings in India*, that covers the traditional bridal costumes of different regions of India. Her doctoral thesis, titled, *A Study on the Metamorphosis of the Indian “Choli” Blouse and the Development of a Readymade Sari Blouse*, is an extensive body of work on the Indian blouse. She has presented research papers on the Indian sari and choli at prestigious international conferences.

**Anne M. Toewe, University of Northern Colorado, Greeley, Colorado, United States**

Dr. Anne M. Toewe is the professor of costume design in the School of Theatre Arts and Dance at The University of Northern Colorado in Greeley, Colorado, United States. She holds an MFA in Costume Design from Tulane University in New Orleans, Louisiana, and a PhD in Theatre Literature and Criticism from The University of Colorado at Boulder. Her Bachelor’s degree is in Biology from The College of William and Mary in Williamsburg, Virginia and it was at William and Mary that she gained her passion for dress history. Dr. Toewe has written and presented on Victorian Mourning for Men and on Steampunk as a Rejection of Victorian Fashion mores for numerous conferences and journals. In addition to Victorian fashion, Dr. Toewe is researching dress as identity in the queer community. She is a member of the Costume Society of America and the American Design Union, United Scenic Artists.

**Kirsten Toftegaard, Designmuseum Danmark, Copenhagen, Denmark**

Kirsten Toftegaard, curator at Designmuseum Danmark, Copenhagen, is the keeper of the museum’s Dress and Textile Collection. She has arranged several exhibitions at Designmuseum Danmark, including *Rokoko-mania* (2012), *British Post-War Textiles* (2013), the permanent exhibition *Fashion and Fabric* (2014), *Marie Gudme Leth: Pioneer of Print* (2016), and *I am Black Velvet: Erik Mortensen Haute Couture* (2017). In 2015, she curated an exhibition on Modern Danish Tapestry at the State Hermitage Museum in Saint Petersburg, Russia. Her research field has, in recent years, focused on twentieth century Danish fashion and textiles. Another main research area is eighteenth century textiles and fashion. From 2005 onwards, Kirsten has been a member of the Conseil du CIETA (Centre Internationale d’Études des Textiles Anciens), representing Denmark. In 2016,
Kirsten received a positive evaluation at the PhD level by the research committee under the Danish Agency for Culture.

**Igor Uria, Cristóbal Balenciaga Museum, Getaria, Spain**

Igor Uria has been the Collection Director at the Cristóbal Balenciaga Museum since May 2014. He previously served as head of the Cristóbal Balenciaga Museum’s Conservation and Register Department (2004–2014). With 15 years of experience as a manager of and researcher into the collection, which has been reinforced since the founding of the Cristóbal Balenciaga Foundation, Uria has curated a number of different exhibitions. He holds a Bachelor of Fine Arts from The University of the Basque Country, specialising in conservation and restoration, and has completed numerous specialised courses at the universities of Deusto and Alcalá de Hernares, and Centre International d’Etude des Textiles Anciens (CIETA) in Lyon, France. He studied Fashion Curation and Dress at The Victoria and Albert Museum’s international training course in London and is currently a PhD student in Architecture, Design, Fashion, and Society at the Universidad Politécnica de Madrid.

**Gillian Vogelsang-Eastwood, Textile Research Centre, Leiden, Netherlands**

Dr. Gillian Vogelsang-Eastwood is a textile and dress historian, focussing on the Middle East. She has a PhD from the Department of Archaeology, Manchester University on the theme of weft–faced compound weave textiles from the Roman period in Egypt, and worked for many years as a textile archaeologist in the Middle East. Dr. Vogelsang-Eastwood has written numerous books and articles on the subject of textiles and dress, including *Tutankhamen’s Wardrobe* (1999) and *Covering the Moon: An Introduction to Middle Eastern Faceveils* (2008), as well as being the editor of the Bloomsbury series of encyclopaedias of world embroidery. In particular, she wrote the *Encyclopaedia of Embroidery from the Arab World* (2016), which received various international awards including the Dartmouth Medal (2017). She is currently the Director of the Textile Research Centre, Leiden, Netherlands (www.trc-leiden.nl), an international centre for the study of textiles and dress from pre–history to the present day with no geographical boundaries.
ADH Membership, Conferences, and Calls For Papers

If you enjoy reading The Journal of Dress History, please consider becoming a member of The Association of Dress Historians (ADH). Your support is appreciated.

ADH membership is open to anyone with an interest in the study or professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

The ADH receives no public funds, is a non-profit educational charity run by a team of unpaid volunteers, and is wholly funded by annual memberships and donations. As Registered Charity #1014876 of The Charity Commission for England and Wales, your membership dues contribute to our ongoing support and promotion of the study and professional practice of dress history.

ADH memberships are only £10 per year and can be purchased on our website at www.dresshistorians.org/membership.

Please visit our website, www.dresshistorians.org, for the most up-to-date information about our association.
The New Research in Dress History Conference

The Association of Dress Historians will host its annual New Research in Dress History Conference during 7–13 June 2021.

Please join us for this special conference, which will feature 120 speakers across seven days, virtually via zoom.

It will be a weeklong “festival” of dress history!

The 3-page conference schedule and the 146-page conference programme, which includes all speakers’ abstracts and biographies, are published, along with ticketing information, here:

https://dresshistorians.org/june2021conference

The conference will begin every day at 11:58am with a welcome address. The first speaker will begin presenting at 12:00 noon. A new speaker will begin presenting every 30 minutes, on the hour and half hour.

At the end of each conference day, there will be a 30-minute wine reception in small zoom breakout rooms, to enable networking and the exchange of ideas.

All of the conference presentations will be live; none will be recorded, due to privacy and GDPR issues.

Just one conference ticket entitles entry to the entire weeklong conference.

Conference attendees can attend all of the presentations every day or dip in and out of the conference, as and when necessary.

Thank you for supporting The Association of Dress Historians, our conference speakers, and scholarship in dress history.
The Journal of Dress History CFPs

The Journal of Dress History welcomes articles that feature new research into the history of dress, textiles, or accessories of any culture or region of the world, from before classical antiquity to the present day.

Articles of any theme can be submitted to journal@dresshistorians.org on any day of the year.

However, please note the following deadlines for the special themed issues of The Journal of Dress History.

For more information, please visit www.dresshistorians.org/journal.

Curation and Conservation: Dress and Textiles in Museums
Deadline: 23:59 GMT, 1 December 2021
Topics of potential articles could include Conservation (ie, planning and intervention problems; applied studies and diagnostic analyses) or Museum Displays (ie, organisation and exhibition curation between past and present; exhibition practices and museography).

Fashioning the Body for Sport and Leisure: A History of Dress and Textiles
Deadline: 23:59 GMT, 1 December 2022
Topics of potential articles could include (but are not limited to) dress and textiles for sport activities, such as archery, cricket, cycling, football, golf, hiking, mountaineering, Olympic sports, riding, soccer, tennis, winter sports; or leisure activities, such as camping, dancing, fishing, gardening, holidays, hunting, photography, playing a musical instrument, roller-skating, shopping, sunbathing, water sports.