ABSTRACTS

Fashion, Time and the Consumption of a Renaissance Man in Germany: The Costume Book of Matthäus Schwarz of Augsburg, 1496–1564
GABRIELE MENTGES

This article uses the perspective of cultural anthropology to consider the construction of an early modern perception of time and its relation to the dress and personal consumption of a male subject. It focuses on a costume book from the Renaissance compiled by Matthäus Schwarz, a member of the bourgeoisie, who lived in Augsburg from 1496 to 1574. The book contains a collection of 137 drawings, portraying Schwarz’s personal choice of dress. It is also an account of Schwarz’s life, beginning with his parents, then covering his life-stages from birth to old age. The relationships between body and dress and between the male subject and the world run as a major thread through the book. This article shows how closely connected Schwarz’s body is with the life of commodities (dress) and consumption. The life-story of this Renaissance man is expressed in terms of changing fashions, which act as his subjective measure of time.

Reflections on Gender and Status Distinctions: An Analysis of the Liturgical Textiles Recorded in Mid-Sixteenth-Century London
MARIA HAYWARD

This paper considers the relative significance of social standing and gender in parish life within early modern London, and how this was expressed via their liturgical textiles up to 1552. The data are drawn from the 1552 parish inventories that recorded these textiles and the other appurtenances of worship. V estments worn for communion, robes for boy choristers and the range of textiles associated with birth, christening, churching, marriage and death are evaluated to see how far they reveal distinctions between men and women, adults and children, rich and poor, laity and clergy. A range of differences can be seen, as can the way in which social and gender considerations interlink.

Following Suit: Men, Masculinity and Gendered Practices in the Clothing Trade in Leeds, England, 1890–1940
KATRINA HONEYMAN

This paper explores the processes by which the majority of British men came to wear a suit for most occasions during the first part of the twentieth century. It examines the nature of the product and emphasises the gendered experience of making and buying suits. Using the Leeds tailoring trade as a case study, it concludes that the rise of the suit can be attributed to the gendering of production – whereby the intensification of low-paid female labour sustained profitability – and to the gendering of consumption, in which the masculinity of the shopping environment was crucial.

Pocketing the Difference: Gender and Pockets in Nineteenth-Century Britain

BARBARA BURMAN

This study situates pockets as significant gendered objects in the dress and lives of men and women in the period from the 1790s to 1914. Using surviving examples and a diverse range of visual and documentary sources, it examines the role of pockets in the consumption of personal possessions and money, and explores how pockets occupied a special place in relation to the body and its gestures. By revealing differences in the way men and women used their pockets, the study concludes that pockets embodied change and complexity within the consumption of fashion and the construction of gender.

Fashioning the American Man: The Arrow Collar Man, 1907–1931

CAROLE TURBIN

This essay is about the Arrow Man, one of the most successful advertising images in early twentieth-century America, and a visual representation of the New Man. The Arrow Man was created by a noted artist, J. C. Leyendecker, to sell the Arrow collar, a new version of detachable collars, a wardrobe staple for most US men and all but working-class men in Britain and Europe since the 1840s. The Arrow Man’s story is part of the transformations in masculine ideals and physical appearance, heightened by the new visual and consumer culture. He carried messages of men’s self-management of appearance and public performance from the nineteenth century into the early twentieth, where it changed from a mark of European gentility into that of the typically American white-collar man. His story is part of fundamental shifts in the US: new occupational and social class configurations and emerging American popular culture.

Erotic Modesty: (Ad)dressing Female Sexuality and Propriety in Open and Closed Drawers, USA, 1800–1930

JILL FIELDS

When middle-class women began to wear drawers in the early 1800s, they were feminised by fabric, ornamentation and an open crotch. Incorporating open drawers into respectable women’s dress within a framework of ‘passionlessness’ constructed female sexuality as both erotic and modest. Crotch construction figured in the twentieth-century struggle to establish modern boundaries of women’s sexual propriety. The accepted sexual and moral meanings generated by open- and closed-crotch undergarments reversed as women increasingly chose to wear closed drawers during a period of women’s greater public presence and feminist activism. The transition from open to closed drawers reveals not only the power of clothing as a medium of significance, but how women’s struggles for autonomy interact with resistant social forces to reconfigure gender distinctions.


CHERYL BUCKLEY

Popular representations of the fashionably dressed female body between 1914 and 1918 were highly contradictory and, as this essay will show, were sharply delineated in Home Chat, one of a growing number of relatively new women’s magazines which addressed the
needs of an expanding skilled working-class and lower-middle-class female readership. Aiming to provide women with practical advice about all aspects of their daily lives, from the traditional concerns of fashion and beauty, marriage and children, to the more contentious issue of women’s aspirations beyond the home, *Home Chat* was uniquely placed to reflect shifting gender and class relations.

**Fashion, the Politics of Style and National Identity in Pre-Fascist and Fascist Italy**
EUGENIA PAULICELLI

The essay offers an analysis of fashion and its bearing on the construction of national identity and politics of style during fascism in Italy. No recent work on fascism has analysed the role of fashion in the complex and contradictory phases of the cultural politics of Mussolini’s regime. The essay aims to illustrate the two sides of fashion and their relevance to the period in question. It shows, on the one hand, how the regime used fashion to discipline the social body, especially women’s, and to create a national style recognisable as such; and, on the other, how fashion is also an individual act through which was expressed the creativity both of the people working in the fashion industry and of ordinary people who used fashion and style to demonstrate their non-conformity with the diktats of the regime. Pointing out that it was as a result of the debate on nationalism of the pre-fascist liberal period that premises for fascist policy were set, the essay argues that the history of fascist fashion policy is one of continuities rather than ruptures.

**Style and Subversion: Postwar Poses and the Neo-Edwardian Suit in Mid-Twentieth-Century Britain**
CHRISTOPHER BREWARD

This essay examines the emergence of the Neo-Edwardian look in postwar London. It traces a network of styles which took their meanings from the immediate environment and from broader social, economic and cultural trends, and suggests that the arising connections between place, class and gender identities provided an important precedent for the reinvention of London as a centre of fashion innovation in the 1960s. Utilising contemporary sociological accounts and the content of trade periodicals, this reading challenges some of the more reactionary interpretations of Neo-Edwardianism which have dominated the established literature and refocuses the attention of the fashion historian on the sartorial activities of young men.

**‘Anti-Mini Militants Meet Modern Misses’: Urban Style, Gender and the Politics of ‘National Culture’ in 1960s Dar es Salaam, Tanzania**
ANDREW M. IVASKA

This essay examines a 1968–9 campaign by Tanzania’s ruling party Youth League to outlaw mini-skirts and other ‘indecent’ fashions as ‘decadent’ affronts to Tanzanian ‘national culture’. It situates the intense, public debate on the campaign both in terms of the state’s contested national cultural project, and in relation to intersecting anxieties about shifts in women’s work and mobility in urban space, and the politics of sex in postcolonial Dar es Salaam. Arguing that ‘the city’ – both as an imagined space and as the site of particular, gendered social struggles – is central to understanding the campaign, the essay charts attempts by the ban’s opponents to fashion viable personas and notes the limits of these attempts.

Dressing for Leadership in China: Wives and Husbands in an Age of Revolutions (1911–1976)

VERITY WILSON

The intertwining histories of Chinese dress and politics are registered by the way successive leaders and their spouses chose to present themselves. This essay examines the sartorial practices of three specific marriage partnerships to arrive at a nuanced understanding of the counterbalance of female and male roles played out in the public gaze through the great turns of twentieth-century Chinese history. While the protagonists themselves had little to say publicly about their appearance, there are compelling visual images, as well as telling contemporary comments, which are interrogated for their representation of a revolutionary Chinese modernity.