

Women and Power through Fashion: Past and Present

ARTS – A0630

Spring 2023

Period V

Instructor:

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Lecture 1

Early Modern Women and Renaissance Fashion: Status, Court and Politics

Overview of Session Programme

Part I: Introduction, Expectations and Course Information

Part II: Historical Context and Fashion History

Part III: Guest presentation – Prof Paula Hohti

Part IV: Activity

Part V: Conclusion

Course overview

Aim

Explore ideas about historical fashion and dress, gender constructions and expectations, cultural practices and symbolism of clothing, and fashion consumption and consumerism and how this knowledge connects to the creation, production, marketing, social and cultural reception within today's fashion industry and wider society.

Objective 1

Through utilising historical and fashion research students will gain a broader contextual foundation that expands and contributes unique interdisciplinary insights within their own fields in fashion design and construction, cinema production, media culture, marketing and others.

Objective 2

Develop experience and basic skills in interpreting, analysing, and obtaining new knowledge from a range of visual, material and written historical evidence.

Presentations and Supplemental Materials

Historical and contextual details

Relevant images/visuals and image references, where possible

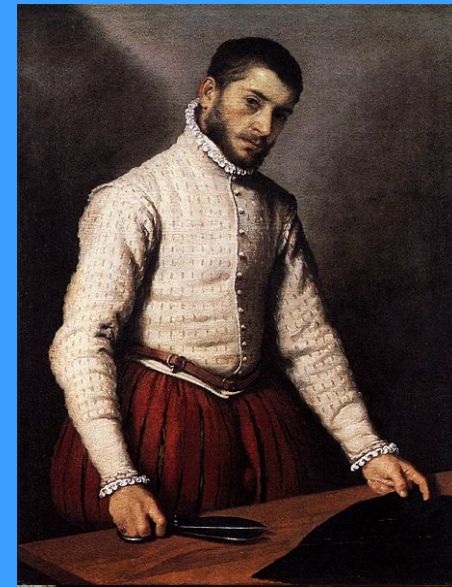
Brief information regarding subject specific terminology

PowerPoint presentations will be made available on course platform after class

Recommended reference list of primary and secondary sources

Subject Specific Terminology

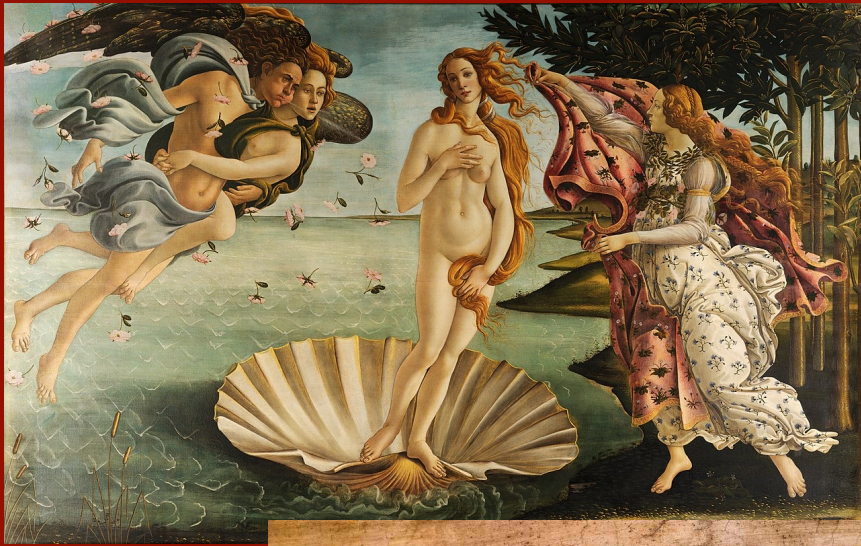
- **Early Modern:** Refers specifically to the time period between 1500 - 1800
- **Renaissance:** A cultural and intellectual movement of humanistic revival that began in the late 14th century (c. 1485) and peaked around the beginning of the 17th century (1600)
- **Primary sources:** sources that are original to the time period being studied
- **Secondary sources:** research articles/books published in the modern period
- **Courts:** a spatial extension of the royal/princely household, where ceremonial and administrative duties are carried out
- **Queen regnant:** woman who inherits the throne and rules alone
- **Queen consort:** woman who is married to the king but does not rule
- **Patronage:** providing an individual with a talent or skill support, a position or a means to advance their career
- **Fashion:** referring to the consumption, popularisation or performative power/influence of clothing
- **Dress:** a generalised term for clothing worn in a variety of contexts connected more to identity or activities; being used for a specific purpose
- **Costume:** refers specifically to the style, and social and cultural significance of dress
- **Sartorial:** broadly relating to tailoring, clothes or style of dress



“The Tailor (‘Il Tagliapanni’),
Giovanni Battista Moroni, c. 1565-70, The National Gallery, London.



“Archduke Leopold Wilhelm in His Picture Gallery in Brussels”,
David Teniers the Younger, c. 1651, Museo Pel Prado, Madrid.



“The Birth of Venus”,
Sandro Botticelli, c.
1484-1486, Uffizi,
Florence.



From the “Creation of Adam” on the ceiling of the Sistine Chapel,
Michelangelo, c. 1511, Apostolic Palace, Vatican City, Italy



“The Life and Miracles of St
Nicholas”, c. 11th century, BnF,
Latin 18303, f. 1v, Bibliothèque
nationale de France



“Circumcision of Christ”, unknown
artist, c. 1340, Klosterneuburger
Evangelienwerk, fol. 13r,
Stadtbibliothek Schaffhausen

“Women’s experiences differed according to categories [such as] social class, geographic location, rural or urban settings [in addition to] marital status, health, number of children.” Therefore, “the role of gender in determining the historical experiences of [...] women varied over time and from group to group”.

“Women at the very top of the social scale sometimes had more opportunities to exert great power and influence”.

Taken from Merry Weisner-Hanks, *Women and Gender in Early Modern Europe* (Cambridge University Press, 2008), p. 12 - 13



“Portrait of an Unknown Lady”, Marcus Gheeraerts the Younger, c. 1595, Tate Modern, London



“Portrait of Esther Inglis”, unknown artist, c. 1595, Scottish National Portrait Gallery, Edinburgh

“Louise Labé”, engraving by Pierre Woerirot, c. 1555, Giraudon/Art Resource, New York



“A French Portrait of Louise Labé in Armour”, Nicolas Denisot, c. 17th century, Hermann Historica, Munich

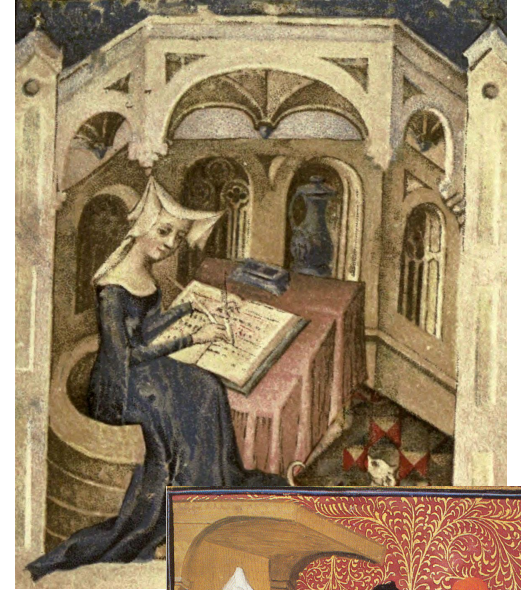


Self portrait of Anna Maria van Schurman, c. 1633, Museum Martena, Franeker



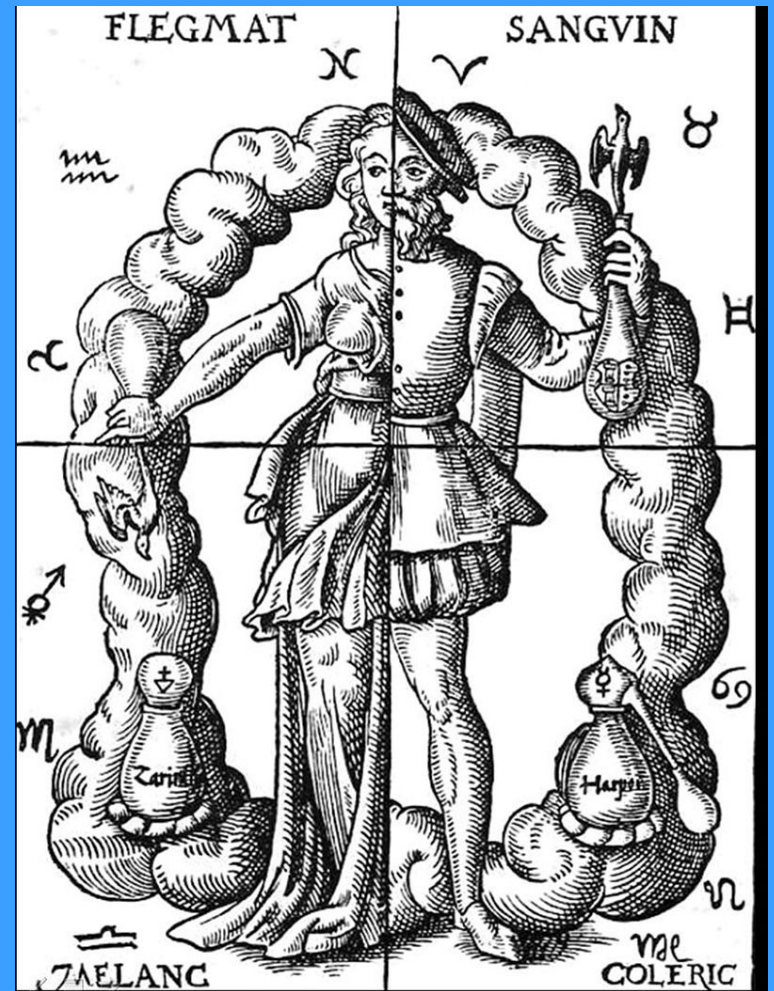
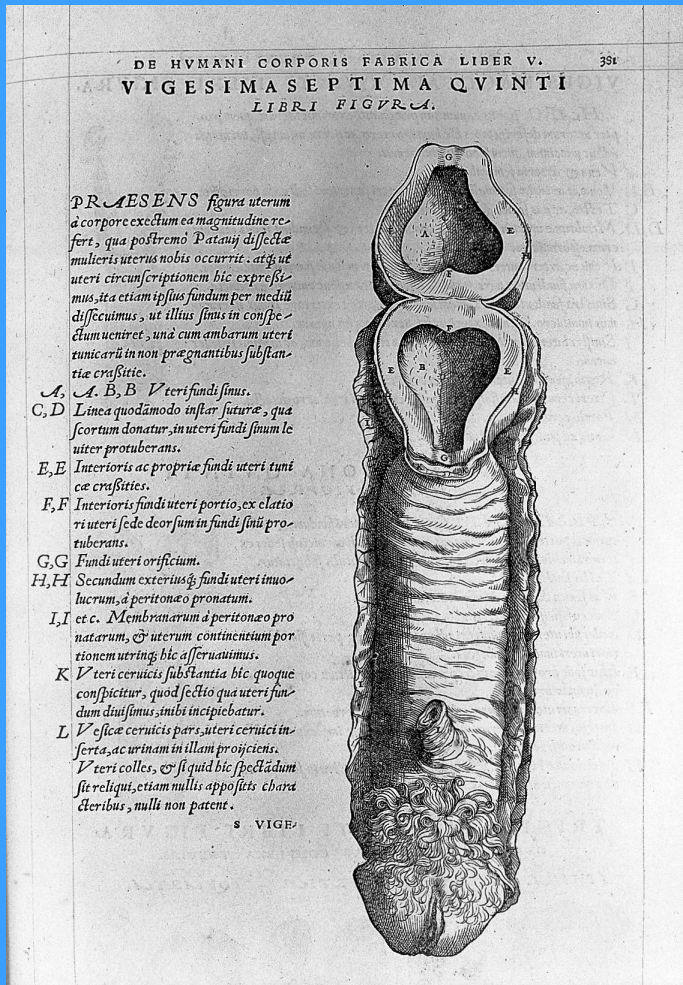
“Portrait of Anna Maria van Schurman”, Jan Lievens, c. 1649, National Gallery, London

“Christine de Pizan”, From Histoire de la langue et de la Littérature Française des Origines à 1900, by L. Petit de Julleville, 1896.



“Christine de Pizan”, from a compendium of Christine de Pizan’s, c. 1413, Harley 4431, f. 259v, The British Library, London

Illustration of “PRAESENS figura uterum à corpore” (“the present shaped of the uterus”, in Andreas Vesalius’ *De Humani Corpis Fabrica, Liber V*, 1543, f. 391.



“Humors” illustration in *Quinta Essentia* by Leonhart Thurneisser zum Thurn, 1574, f. 162.



Woodcut of witches flying from Cotton Mather's *Wonders of the Invisible World*, 1689



Illustration of witches being executed in Ralph Gardiner, *England's grievance discovered, in relation to the coal-trade with the map of the river of Tine, and situation of the town and corporation of Newcastle*, 1655, f. 108.

Witches Apprehended, Examined and Executed, for notable villanies by them committed both by Land and Water.

With a strange and most true triall how to know whether a woman be a Witch or not.



Printed at London for Edward Marchant, and are to be sold at his shop ouer against the Crosse in Pauls Church-yard. 1613.

Title page of *Witches Apprehended, Examined and Executed, for notable villanies by them committed both by Land and Water*, unknown author, 1613, Wellcome Collection, London



“Mary I of England”, Hans Eworth,
c. 1554, Society of Antiquaries,
London



Anne Marie Louise d'Orléans, duchesse
de Montpensier”, Augustus de Creuse, c.
1662-1700, Palace of Versailles, Paris



“Portrait of Anna Jagiellon in coronation
robes”, Martin Kober, 1587, ; Cathedral de
Wawel Cathedral, Kraków



“Ritratto di Catherine of Medici”,
Germain Le Mannier, c. 1547-1559,
Uffizi Gallery, Florence



“Map of Europe”, John Blaeu, c. 1622-1625, National Maritime Museum, London



“Marine map and description of the Northern lands”/ “Carta marina et descriptio septentrionalium terrarum”, Olaus Magnus, 1539, Uppsala University Library, Uppsala

Power operated and is identified through the elements of legitimacy, influence, control, and decision-making.



Procession Portrait of Elizabeth", Robert Peake the Elder, c. 1600-1603, Sherborne Castle, Sherborne



“The Field of Cloth of Gold”, British School – 16th Century, c. 1545, Royal Collection Trust, Hampton Court Palace, London



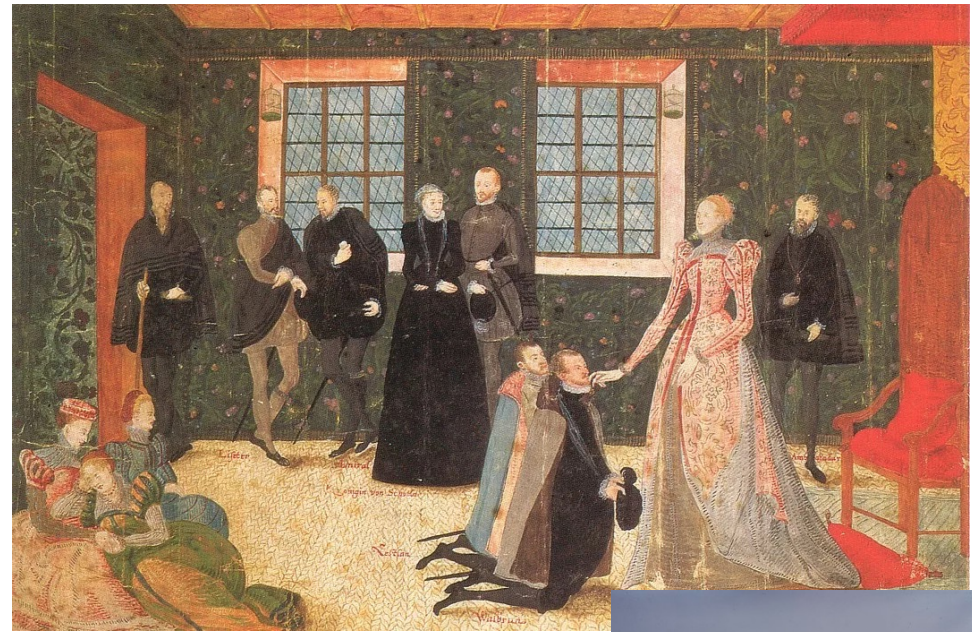
“Katherine Parr”,
Master John, c. 1545,
National Portrait
Gallery, London



“Portrait of Margaret of Austria, Queen of Spain”, Bartolomé González
y Serrano, c. 1609, Museo del Prado, Madrid



Illustration from
Matthäus Schwarz's
Trachtenbuch, 1574



"Queen Elizabeth I of England receives the Dutch Ambassadors", unknown artist, c. 1575, Neue Galerie, Kassel



"Pandora fashion doll",
c.1600, Livrustkammaren,
Stockholm (originally owned
by Christina of Holstein-
Gottorp or Catherine of
Sweden)



Fragments of 17th century silk, Cooper Hewitt
Museum



“Esther before Ahasuerus”,
Artemisia Gentileschi, c. 1628-
1630, Metropolitan Museum of
Art, New York



Sleeve of woman's waistcoat, c. 1615-1618, Burrell Collection,
Glasgow



“Henry VIII”, Hans Holbein the Younger, c. 1537,
Walker Art Gallery, Liverpool



Linen shirt decorated with lace trim, c. 1650,
Rijksmuseum, Amsterdam



“Emperor Charles V with a Dog,” Titian, 1533,
Museo del Prado, Madrid



“Anne of Denmark and a groom”, Paul van Somer, c. 1617, Hampton Court Palace, London



“Retrato de la reina Mariana de Austria”, Diego Velázquez, c. 1652-1653, Museo del Prado, Madrid



“Anna von Dänemark, Kurfürstin von Sachsen”, Lucas Cranach the Younger, c. 1565, Kunsthistorisches Museum, Vienna



“Marie de Médicis, reine de France”, Frans Pourbus the Younger, c. 1600-1625, Louvre Museum, Paris



“Elizabeth I when a Princess”, William Scrots, c. 1546, Windsor Castle, London



“Anne Boleyn”, unknown artist, c. 1550, Hever Castle, Edenbridge



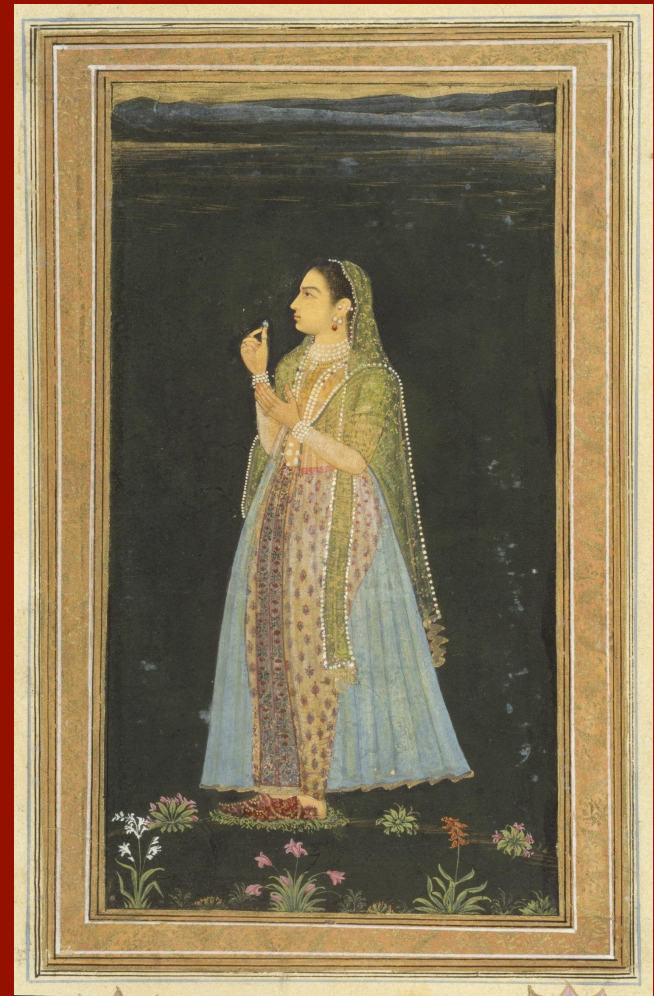
Illustration of Tokugawa Masako (1607-1678) in Mainichi Shinbun-sha, *Elegance of Kyoto; Exhibition of Court Culture in Modern Ages*, 1988.



“Regnant Empress, Empress, Imperial Princess”, in Nishikawa Sukenobu, *Hyakunin Jorō Shina sadame*, volume 1, 1723.



"A noble lady, Mughal dynasty, India", unknown artist, c. 17th century, Smithsonian National Museum, Washington, DC.



"Lady holding a blossom", unknown artist, c. 1650, V&A Museum, London

“Caterina de Medici”,
unknown artist, c. 1560-
1570, Uffizi Gallery,
Florence



“Katherine of Aragon”, unknown artist, c. 1520, National Portrait
Gallery, London



“Armada Portrait of Elizabeth I”, unknown artist, c. 1588, Royal Museums Greenwich, London



“The Rainbow Portrait of Queen Elizabeth I”, Marcus Gheeraerts the Younger, c. 1600, Hatfield House, Hatfield



“Drottning Kristina till häst”, Sébastien Bourdon, c. 1653, Museo del Prado, Madrid



“Kristins, 1626-1689, drottning av Sverige, som Minerva”, Justus van Egmont, c. 1654, National Museum, Stockholm



“Mariana of Austria”, Queen of Spain”, Diego Velázquez, c. 1660, Palace of Versailles, Paris

Weekly writing assignment – Women and Power Journal

Each week you will look for portraits, images or news related to women's fashion or forms of dress and the projection of power, authority, or the use of gender tropes. You will write a minimum of one paragraph (no more than a page) that analyses the piece or image you have chosen and also addresses the following questions:

- How does the piece deal with women and power through fashion?
- Is women's position or agency described as passive or assertive?
- What fashion influence/style is being discussed or portrayed in the piece?
- What conclusions do you have regarding the piece? (Do you agree/disagree with a written piece? How do you interpret the artist and subject in the image)

Thank you!

Any questions??

when your lecturer asks if you have any questions

