

ARTHIST 218/418, Unit 3-5
Thursday 10:30 am - 1:20 pm
Prof. Emanuele Lugli

FASHION and OTHER DISASTERS



This course takes clothing seriously. It examines fashion both as a concept and as a global industry that grew massively during the early modern period (15th-17th centuries), contributing to making the world what it is. Taught by an ex-Vogue journalist, this seminar explores how clothes communicate and subvert ideas of distinction while also examining why many people have overlooked this power over time. In particular, the course focuses on the understudied relationship between fashion, wars, and other geopolitical catastrophes since only disasters provide the necessary ground zero for narratives of change that are fundamental for fashion's constant regeneration.

Course goals

In this seminar, we have three primary objectives: 1) to establish a foundational grasp of the methodologies and inquiries that have shaped the study of fashion; 2) to learn how to critically analyze texts, images, and the conceptual frameworks that define history; and 3) to practice transdisciplinary research.

Seminar structure, assigned reading, and participation

As each seminar is 3 hours, we will divide it into two parts with a ten-minute break in between. Each course member is expected to attend every class, come prepared, and actively engage in discussions. Class preparation entails completing all assigned readings. During discussions, ask questions, formulate arguments, and respond to your peers' perspectives. However, engagement will not be evaluated.

Come to class having taken notes on what interests or surprises you. Read actively; that is, ask yourself questions. Check the pronunciation of names and the biographies of people whom you do not know. Look at high-resolution images of artworks online, identify their locations, and ponder why they have ended up there. Studying the early modern world requires you to familiarize yourself with multiple foreign cultures, so invest some time and energy into learning the specificities of each culture.

Research projects and final presentations

Over the semester, in addition to engaging with the readings, you will be tasked with completing two research projects.

1) The first project entails a reflection on a specific aspect of a fashion designer's practice and business. This assignment serves as a research exercise and adopts the structure of a magazine article, for which you'll have to send a pitch first. The goal is to begin

exploring how you can work with material related to fashion. During Week 3, we will use Christian Dior as a case study, but you don't need to write your paper on him. You can choose any 20th- or 21st-century designer. You'll submit a 250-word pitch with a couple of images and 4/5 sources by Week 4. The final paper (800 words for 3 credits, 1200 for 4, and 1600 for 5) is to be submitted by Week 5, after two weeks of research.

2) For the second assessment project, you will need to write an essay on any aspect of early modern (that is, pre-1750) fashion. (It's 1800 words for 3 credits, 3000 for 4, 4400 for 5.) The project will progress through three stages. Firstly, you'll submit an outline of your argument along with a bibliography by the end of Week 7. Following a one-to-one meeting, you'll submit a first draft (of any length) by Week 9, receiving additional feedback. Finally, you'll submit your final paper during Exam Week. If this is not sufficient, you'll be given a couple more weeks to draft it again. The formatting should be consistent with that of an academic journal (so it needs to include a bibliography, references, captioned images, and so on). As for style, I prefer Chicago. Remember that Stanford has an Honor Code.

Course texts

All readings are accessible for download from the course's Canvas site or online through Stanford Libraries. However, PDFs and scans often do not faithfully reproduce illustrations and may lack endnotes, bibliographies, and introductions. So, it is advisable to visit the Bowes Library in the Art+Art History Department to examine the original copies, available on the course reserve.

Student Hours

I know that each of you comes from a different background and has different commitments. So, if you experience any problem, anxiety, or difficulty (emotional, economic, logistical), come to see me during office hours. If you play any sport that affects your schedule or have some OAE exemptions, let me know. You can come to see me anytime and for whatever reason. You don't need to come to ask questions about the course material, to prove to me that you're smart, or that you've done the readings. You can just come to ask me about things that you do not understand, seek recommendations, or speak about anything you're interested in. If you're in doubt, come to see me. Seeing me is easy. You can book an appointment online, up to 4 hours in advance, via calendly.com/elugli (you can also access it through my webpage). If you find a slot, that means I am available. My office hours tend to be on Wednesday afternoons. My office (#325) is on the third floor of the McMurtry building, which has a beautiful terrace.

My email is elugli@stanford.edu
My pronouns are he / him

Reading Schedule

Week 1. April 4

The day before class, go to Canvas and write down what is fashionable for you right now. It doesn't matter if you think in terms of brands or specific items of clothing, or not even about clothing at all: just write down 4 or 5 items that you associate with "fashion." Writing impulsively is part of the process. Then, look at what you wrote and see if there is a connection between the items on your list and what the word "fashion" means to you. Define the term on Canvas. (So it's a two-part task, which is due by 6 pm on Wednesday). Only after completing this step, proceed to the readings, which consist of two very short articles. The graduate students (that is, those enrolled in ARTHIST418) also need to read the first chapter of Svendsen's book "Fashion: A Philosophy." All the PDFs are available on Canvas.

Part I: Introduction: Definitions

Readings:

- 1) Peter Aspden, "A contemporary marriage," *Financial Times*, Life&Arts, April 26, 2008, pp. 1-2
- 2) Valerie Steele, "The F word," *Lingua Franca* 2 (April 1991): 16-20

Grad (ARTHIST418) students also read:

- 3) Lars Svendsen, *Fashion: A Philosophy* (2006), ch. 1 "The Principle of Fashion: The New"

Further Reading:

Alexander Nagel, "Fashion and the Now-Time of Renaissance Art," *Res: Anthropology and Aesthetics* 46 (2004): 32-52

Part II: Fashion and Death

In class, we will read together and analyze:

Giacomo Leopardi, "Dialogue Between Fashion and Death" (1824) in *Operette Morali: Essays and Dialogues*, tr. Giovanni Cecchetti (Berkeley and Los Angeles: University of California Press, 1982). Week 2. April 11

Week 2. April 10

Origins of Fashion, with Prof. BuYun Chen (Swarthmore College)

Reading:

- 1) A.L. Kroeber, "On the Principle of Order in Civilization as Exemplified by Changes in Fashion," *American Anthropologist* 21 (1919): 235-263
- 2) B. Chen, "Towards a History of Fashion Without Origins," in *The Cambridge Global History of Fashion: From Antiquity to the Nineteenth Century*, ed. Christopher Breward, Beverly Lemire and Giorgio Riello (Cambridge University Press 2023), pp. 17-50

Grad students also read:

- 3) Penelope Francks, "Was Fashion a European Invention? The Kimono and Economic Development in Japan," *Fashion Theory* 19:3 (2015): 331-361

Further Reading:

Victoria L. Rovine, "Colonialism's Clothing: Africa, France, and the Deployment of Fashion," *Design Issues* 25:3 (2009): 44-61

Week 3. April 18

Part I: The Couturier and the Fashion Designer

Readings:

- 1) Nancy J. Troy, *Couture Culture, A Study in Modern Art and Fashion* (2003), ch. 1
- 2) Watch: [Rick Owens answers \(delicious\) questions](#), *I-D magazine* (Mar '24) [please also watch any video where he talks about his house in Corcordia, Italy]

For a general, but rather dry introduction to the figure of the fashion designer:
Christopher Breward, *Fashion* (2003), "The rise of the designer," pp. 22-41

Further Readings:

Amy de la Haye and Valerie D. Mendes, *The House of Worth: Portrait of An Archive* (2014)
Anne Hollander, *Sex and Suits* (1994), esp. pp. 116-126
I. Parkins, *Poiret, Dior and Schiaparelli: Fashion, Femininity and Modernity* (2012)
Paul Poiret, *King of Fashion: The Autobiography of Paul Poiret* (2009)
Thierry Defert, *From the Ballets Russes to Vogue: the art of Georges Lepape* (1984)
Anne-Claude Lelieur, et. al., *Paul Iribe: précurseur de l'art déco.*, ex. cat. Bibliothèque Forney, Paris (1983)
C. Seeling, *Fashion: The Century of the Designer* (1999)

After the break, we move to the seminar room in the Bowes Art Library

Part II: Christian Dior and WWII

Reading:

3) Christian Dior, *Dior by Dior* [original title: *Christian Dior et moi*], chs 1-3

Grad students also read:

4) Alexandra Palmer, *Christian Dior: History & Modernity, 1947-1957*, 3-19

Further Readings:

R. Barthes, *The Fashion System*, 1967 [more on this in class]

V. Pouillard, *Paris to New York: The Transatlantic Fashion Industry in the Twentieth Century*, Harvard University Press, 2021 [solid historical account]

Dior: a New Look, a New Enterprise (1947-57), ex. cat. V&A, London, 2009

Ray Argyle, *The Paris Game: Charles de Gaulle, The Liberation of Paris, and the Gamble That Won France*, Toronto, 2014 [comments on Dior and war at pp. 166-68]

Melissa A. McEuen, *Making War, Making Women: Femininity and Duty on the American Home Front*, University of Georgia Press 2010, esp. 133-177

F. Muller, *Dior: The New Look Revolution*, 2015

Alexandra Palmer, *Couture & Commerce: The Transatlantic Fashion Trade in the 1950s* (2001)

Marie-France Pochna, *Christian Dior Destiny*, 2021 [Pochna serves as something of an unofficial biographer of Dior, yet I'd approach her books with a critical eye, particularly when she idolizes him]

Adelheir Rasche, *Christian Dior and Germany*, Berlin 2007

You can also watch: "Dior and I" (dir. Frédéric Tcheng, 2014), it's an interesting film

Week 4. April 25 (NO CLASS)

I'm at a conference: no class.

Submit your 250-word pitch with two images and a list of sources by 6 pm on Wednesday, April 24.

Week 5. May 2

Submit your paper by 6 pm of Wednesday.

Part I: Fashion and Plagues

Readings:

- 1) Sarah-Grace Heller, 'The birth of fashion,' in G. Riello and Peter McNeil, *The Fashion History Reader. Global Perspectives* (Routledge 2010), 25-39
- 2) P. Marx, "The slob-chic style of the coronavirus pandemic," *The New Yorker* 2020

Further Reading:

Stella Newton, *Fashion in the Age of the Black Prince: A Study of the Years 1340-1365* (Boydell Press, 1980), esp. 1-13 [[archive.org](#)]

E. Lugli, "Fashion's Measure: Preaching, Chronicle-Writing, and the New Look of the 1340s," *Fashion theory* (2021), 157-193 [if you want to know what I think of the issue]

Millard Meiss, *Painting in Florence and Siena after the Black Death: The Arts, Religion and Society in the Mid-Fourteenth Century* (New York: Harper 1951): esp. 59-73

Part II - Uniforms and Standardization

Readings:

- 3) Odile Blanc, 'From Battlefield to Court: The Invention of Fashion in the Fourteenth Century' in *Encountering Medieval Textiles and Dress: Objects, Texts, Images*, ed. Désirée G. Koslin and Janet Ellen Snyder (New York, Palgrave Macmillan: 2002), 157-72
- 4) Michel Pastoureau, *The Devil's Cloth: A History of Stripes* (2003), esp. 7-32

Grad students also read:

- 5) A. Meneghin, 'The livery of a Florentine employee in the fifteenth century: the rewards of a lifetime of service,' *History of Retailing and Consumption* 1, 2015, pp. 47-62

Further Reading:

V. Groebner, *Who Are You? Identification, Deception, and Surveillance in Early Modern Europe* (2007) [this is a very good book]

T. McCall, *Making the Renaissance Man* (Reaktion 2023), esp. ch. 1 "Chivalry and Courtly Masculinity", pp. 22-57

A. Engberg-Pedersen, *Martial Aesthetics: How War Became an Art Form* (2023)

Week 6. May 9

Part I: Lecture by Prof. Giorgio Riello (European University Institute)

(Tentative) Reading:

1) Christopher Breward, Beverly Lemire, and Giorgio Riello, "Global History in the History of Fashion," in *The Cambridge Global History of Fashion: From Antiquity to the Nineteenth Century*, ed. id., Lemire, and Riello (Cambridge University Press, 2023), pp. 1-14

Part II: Fashion, a Global Disaster

Readings:

2) William H. Sewell, "The Empire of Fashion and the Rise of Capitalism in Eighteenth-Century France," *Past & Present* 206:1 (2010): 81–120

Grad students also read:

3) Marika Sardar, "Dressing in the Deccan Clothing and Identity at the Courts of Central India, 1550-1700" in B. Marín-Aguilera and S. Hanß, *In-Between Textiles, 1400-1800: Weaving Subjectivities and Encounters* (Amsterdam University Press, 2023), pp. 163-184

Further Reading:

P. Findlen, "How (Early Modern Things) Travel" in *The Global Lives of Things: The Material Culture of Connections in the Early Modern World*, ed. A. Gerritsen and G. Riello (Routledge, 2016), pp. 241-247

G. Riello, *Cotton: The Fabric that Made the Modern World* (Cambridge, 2015)

E. Welch, *Shopping in the Renaissance: Consumer Cultures in Italy 1400-1600* (New Haven, Yale University Press, 2005)

S. Pitman, "Dolled up: The material dissemination of dress in early modern Europe," in *Disseminating Dress: Britain's Fashion Networks*, ed. S. Dyer, J. Halbert, and S. Littlewood (Bloomsbury, 2022), pp. 21-48

Werner Sombart, "The Emergence of Fashion," in *Economic Life in the Modern Age* (Transaction Publishers, 2001), pp. 205-228

A. Arabindan-Kesson, *Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World* (Duke University Press, 2021), esp. ch. 1 "Circuits of Cotton", pp. 29-66

C. Fromont, "Common Threads: Cloth, Colour, and the Slave Trade in Early Modern Kongo and Angola," *Art History* 41:5 (2018), 838-867

A. Appadurai, *Modernity at Large* (1996), esp. ch. 2 ("Disjuncture and Difference in the Global Cultural Economy")

Week 7. May 16

Submit an outline of your final paper with a bibliography by Wednesday, May 15 at 6 pm. Also, if you have not done it already, it's time to book a slot to see me

Part I: Embodiment, Performance, Concealment

Readings:

- 1) Marcel Mauss, "Techniques of the Body," *Economy and Society* 2:1 (1973): 70-88
- 2) Ann Rosalind Jones and Peter Stallybrass, *Renaissance Clothing and the Materials of Memory* (Cambridge University Press, 2000), ch. 2 "Composing the subject: Making portraits", pp. 34-58

Further Reading:

A. M. David, *Fashion Victims: The Dangers of Dress Past and Present* (2015), esp. Introduction and ch. 5 ("Entangled and Strangled: Caught in the Machine")

J. Entwistle, "Fashion and the Fleishy Body: Dress as Embodied Practice," *Fashion Theory* 4:3 (2000): 323-348

Guojun Wang, *Staging Personhood: Costuming in Early Qing Drama*, Columbia University Press, 2020, esp. pp. 1-24 (Introduction) and 61-91 (Chapter 2)

Michael Rosen, *On Voluntary Servitude: False Consciousness and the Theory of Ideology* (1996), esp. pp. 1-11

Ulinka Rublack, *Dressing Up. Cultural Identity in Renaissance Europe* (2010)

Valerie Steele, *The Corset: A Cultural History* (2003)

Dorothy Ko, "The Body as Attire: The Shifting Meanings of Footbinding in Seventeenth-Century China," *Journal of Women's History* 8:4 (1997): 8-27 [look also at her wonderful book *Cinderella's Sisters: A Revisionist History of Footbinding*, 2005]

Part II: Pockets and Invisibility

Readings:

- 3) Barbara Burman and Ariane Fennetaux, *The Pocket: A Hidden History of Women's Lives, 1660-1900* (Yale University Press, 2019), ch. 4 "Pockets, Possession and Promise"
- 4) H. Carlson, *Pockets: An Intimate History of How We Keep Things Close* (2023), ch. 1

Further Reading:

C. Frugoni, *Books, Banks, Buttons and Other Inventions from the Middle Ages* (2003)

Jim Johnson [aka Bruno Latour], "Mixing Humans and Nonhumans Together: The Sociology of a Door Stopper," *Social Problems* 35:3 (1998), 298-310

Susan Vincent, "Gloves in the Early Twentieth Century: An Accessory After the Fact," *Journal of Design History* 25:2 (2012), pp. 190–205

Week 8. May 23

Meeting at the David Rumsey Center (10:30 am -11:50 am) followed by Special Collections (noon-1:20 pm)

Early Modern Fashion and the State

Readings:

- 1) G. Calvi, *The World in Dress* (Cambridge University Press, 2022), ch. 1, pp. 1-26
- 2) C. Mukerji, *Territorial Ambitions and the Gardens of Versailles* (1997), pp. 98-135

Grad students should also read Mukerji's first chapter [which is also on Canvas]

Further Reading:

K. Bond, "Fashioned with Marvellous Skill: Veils and the Costume Books of Sixteenth Century Europe S. Burghartz, L. Burkart, C. Göttler, and U. Rublack, *Materialized Identities in Early Modern Culture, 1450-1750: Objects, Affects, Effects*, Amsterdam, Amsterdam University Press, 2021, pp. 325-368

P. N. Furbank and A. M. Cain (eds), *Mallarmé on Fashion. A Translation of the Fashion Magazine La 'Dernière Mode' with Commentary* (Oxford, 2004), esp. pp. 3-13.

Emilie E. S. Gordenker, 'Is the History of Dress Marginal? Some thoughts on Costume in Seventeenth-Century Painting', *Fashion Theory* 3.2 (1999), pp. 219–40

Eugenia Paulicelli, *Writing Fashion in Early Modern Italy. From Sprezzatura to Satire* (Farnham: 2014), esp. ch. 3

Giorgio Riello and Peter McNeil, 'Introduction' to *The Fashion History Reader: Global perspectives* (London and New York, 2010), pp. 1-15

Margaret F. Rosenthal and Anna Rosalind Jones, *The Clothing of the Renaissance World: Cesare Vecellio's Habiti Antichi et Moderni* (London: Thames and Hudson 2008)

Ulinka Rublack, Maria Hayward and Jenny Tiramani (eds), *The first book of fashion: the book of clothes of Matthaeus and Veit Konrad Schwarz of Augsburg*, 2015

Bronwen Wilson, "Reflecting on the Turk in late sixteenth-century Venetian portrait books," *Word & Image* 19:1-2 (2003), 38-58

Week 9. May 30

I've lightened the workload to allow you to focus on your research paper, whose first draft is due on Wednesday, May 29 at 6 pm

Part I: Aesthetics

Readings:

1) David Porter, "Monstrous Beauty: Eighteenth-Century Fashion and the Aesthetics of the Chinese Taste," *Eighteenth-Century Studies* 35, no. 3 (2002): 395-411.

Further Reading:

Jing Jiang, "From Foot Fetish to Hand Fetish: Hygiene, Class, and the New Woman," *Positions: East Asia Cultures Critique* 22:1 (2014): 131-159

Younjung Oh, "Oriental Taste in Imperial Japan: The Exhibition and Sale of Asian Art and Artifacts by Japanese Department Stores from the 1920s through the Early 1940s," *The Journal of Asian Studies* 78, no. 1 (2019): 45-74

Part II: Taste

Readings:

2) P. Bourdieu, "The Aristocracy of Culture," *Media, Culture & Society* 2:3 (1980): 225-254

Grad students should also read:

3) P. Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, ch. 3, pp. 165-222

Further Reading:

P. Bourdieu, *Photography: A Middle-Brown Art* (Stanford UP, 1990)

Herbert Blumer, "Fashion: From Class Differentiation to Collective Selection," *The Sociological Quarterly* 10: 3 (1969): 275-291

Jukka Gronow, "Taste and Fashion: The Social Function of Fashion and Style," *Acta Sociologica* 36, no. 2 (1993): 89-100

Herbert Gans, *Popular Culture and High Culture* (1999)

Week 10. June 6

Conclusions

No assigned reading

Submit your final paper by the end of Exam Week



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