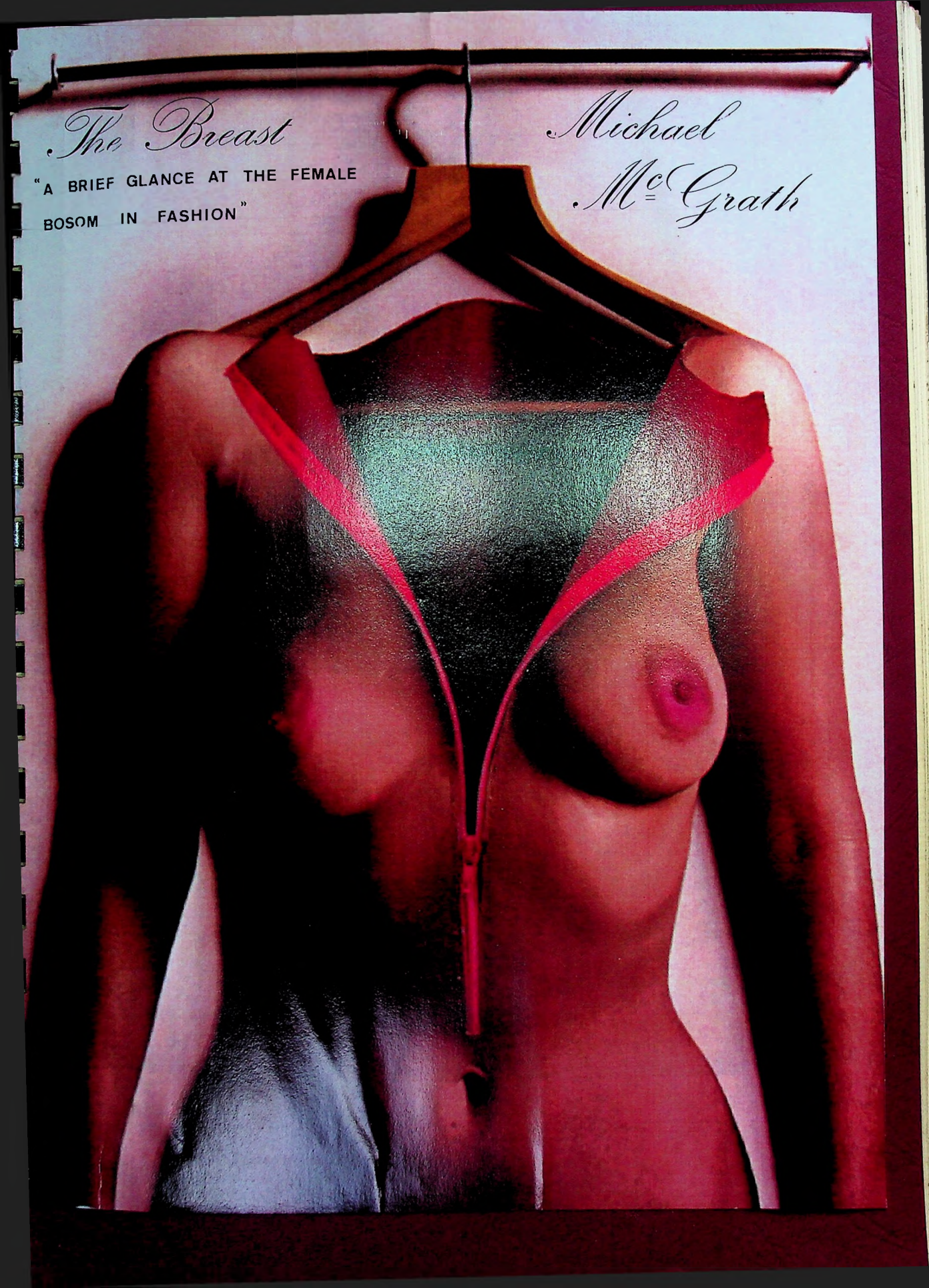
The Breast
"A BRIEF GLANCE AT THE FEMALE BOSOM IN FASHION"
Michael McGrath

THE BREAST

A Brief Glance at the Female Bosom in Fashion.

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CHAPTER I

INTRODUCTION

> *Possibly no area of the female anatomy has aroused such intensely different feelings as the breast.* [1]

Over the centuries, women on reaching puberty have been required by fashion or male sexual fantasy to either squash their natural assets flat or push and pad them out, often to preposterous proportions (See Fig. I.1, I.2). In the 1920's, for instance, slimline clothes meant it was obligatory for women to be as flat as boards while their mothers, at the turn of the century, were supposed to have heaving breasts balanced by an equally protruding rump. The treatment of the bosom in costume has been influenced throughout history by a wide range of factors, some being climate, morality, fertility and sexuality, resulting in such widely differing statements as the bared Minoans and the upholstered Victorians.

Last summer's "Fashion and Surrealism" Exhibition at the Victoria and Albert Museum in London, featured many exhibits which embodied this fascination with the breast, e.g. Jean-Paul Gaultier's Cornet Bust Dress (1986) (See Fig. I.3).

It was the experience of seeing this display which inspired me to investigate various attitudes and reactions to the bosom up to the present day.

What is the source of this fascination with the female bosom? When an infant is born it naturally seeks the breast as a source of nourishment and security. Analysts agree that the infant does not perceive its mother as a totality, but as various points of contact of which oral contact with the breast is

Fig. I.1 Solid foundations
Laced and boned (1905)

Fig. I.2 Straight cotton corselette
(1925)

Fig. I.3 Jean-Paul Gaultier (Paris)
Bust Dress, 1986, Orange Velvet

is most important. In other words,

> *The child establishes its first significant relationship with the outside world by way of the part object "breast".* [2]

(See Fig. I.4).

In the Western developed world, women's breasts are said by myth to be the two halves of the Apple from the Garden of Eden, while Adam's testicles were formed from another - this line of thought suggests that women have just as much sticking out in the way of sexual attributes as have men. Is this the reason why men fundamentally resent these attributes, and seek either to exploit or repress them? The woman's attitude in response is illustrated by the remark made by Queen Elizabeth I, a pillar of liberated female power:

> *Had I been crested* (i.e. had she a penis) *instead of cloven* (referring to her own pudenda), *you would not have dared to treat me thus.* [3]

(See Fig. I.5)

Women in general have proved themselves willing to please their men and subject themselves to the rigorous demands made by male caprice on their form and proportions. 18th century prescriptive manuals such as "Squires of Beauty" (1747) and "Academy of the Graces" (1760), published in Paris, instructed on the subject of thighs, calves, knees, buttocks and especially the size, colouring and shape of the breasts.

> *A perfectly beautiful woman must have an English face, a German body and a podex from Paris.* [4]

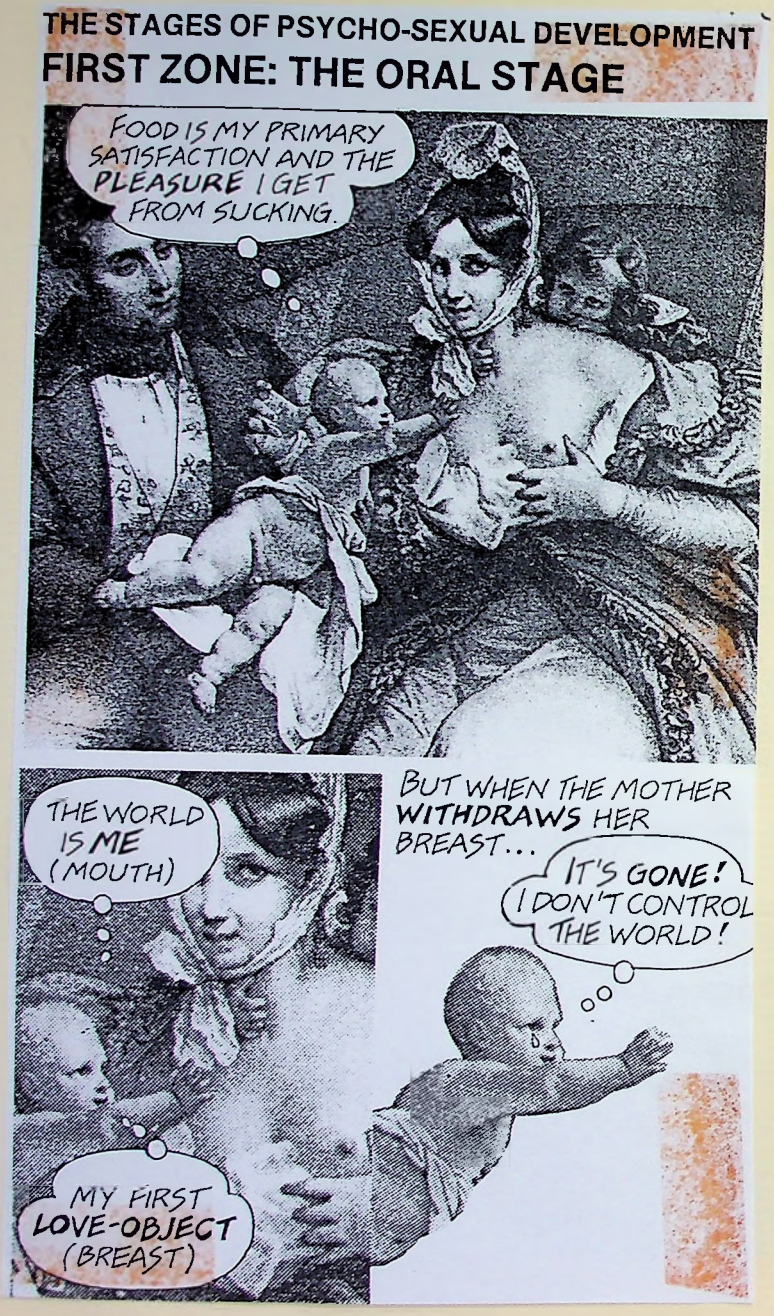

THE STAGES OF PSYCHO-SEXUAL DEVELOPMENT
FIRST ZONE: THE ORAL STAGE
FOOD IS MY PRIMARY SATISFACTION AND THE PLEASURE I GET FROM SUCKING.
THE WORLD IS ME (MOUTH)
MY FIRST LOVE-OBJECT (BREAST)
BUT WHEN THE MOTHER WITHDRAWS HER BREAST...
IT'S GONE! I DON'T CONTROL THE WORLD!

Fig. I.4

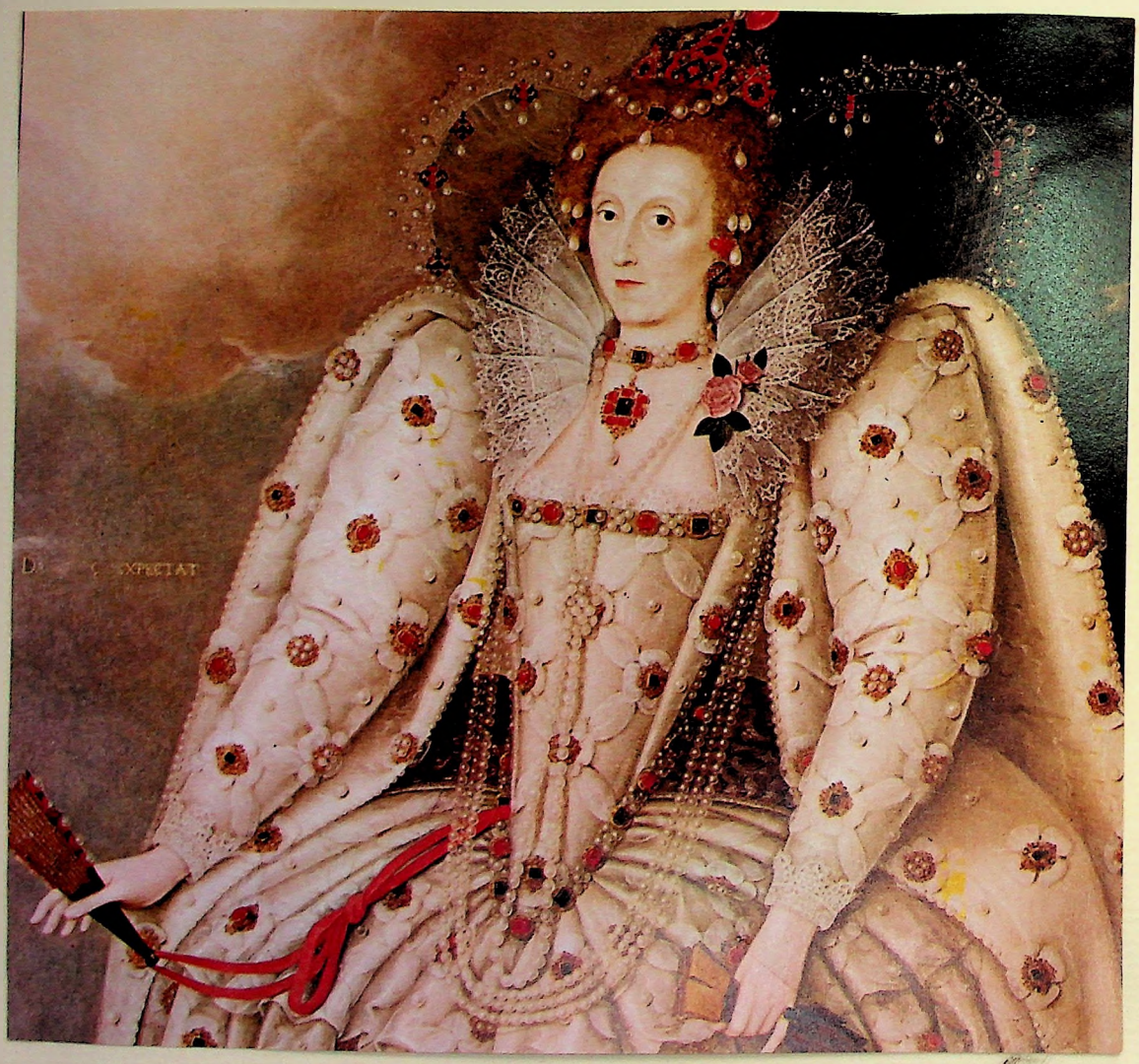


Fig. I.5 Ditchley portrait of Queen Elizabeth I, 1592 by Gheeraerts the Younger.

In the late 17th century, nursing infants was considered disgraceful according to Eduard Fuchs, a 17th century German writer. The breast had a sexual value from which any other function might detract. In contemporary literature all that was valued in women was their sexual physiognomy, especially the breasts:

> *As an amorous wind drives the sails of my senses upon the shipless sea of her marble breast, I spy Venus swimming on two shells, the pure milk of grace adhering round her rubies.* [5]

That the fascination with the breast continues is made evident by the proliferation of "Page Three Girls" and Exotic Dancers (See Fig. I.6 and I.6a). I had the pleasure of seeing this woman perform, on a wet Sunday morning some months ago, in Dublin, a sad case but a full house!

> *It sometimes seems as though the enduring fascination with the female breast is threatening to swamp every aspect of British Society. They turn up in newspapers at least once a day, and more on weekends. They make routine appearances in films, pop up in fashion magazines and line the top shelf of every newsagent. In the 1980's, for the first time, a woman can achieve fame simply for the size and shape of her chest. It is a shortlived fame, for whilst the size of her chest will remain the same, the shape, I fear, is certainly transient.* [6]

This subject is no more a wider exposure than ever before, it is just more acceptably out in the open.

SAM FOX

Fig. I.6

The back of the photograph is signed by Toni:

To Michael,
All the
BREAST
Love

Toni
XX

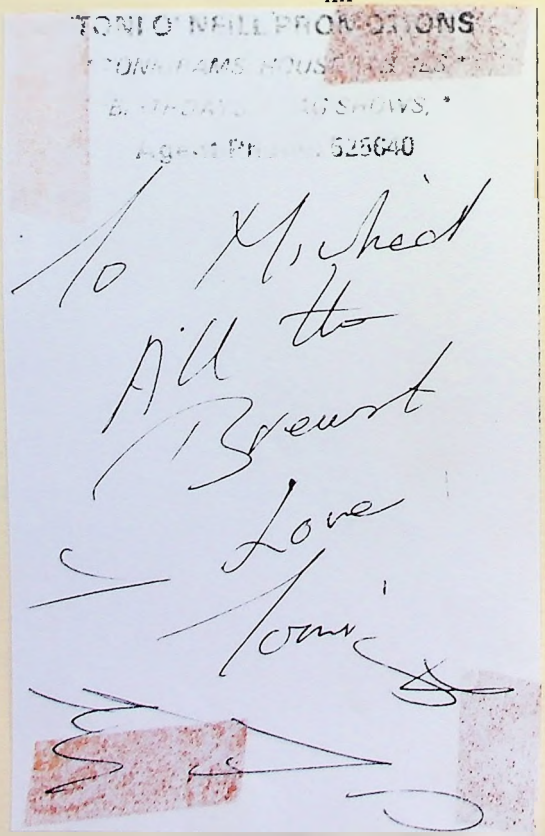


Fig. I.6a Toni, the Exotic Dancer

CHAPTER II

HISTORICAL SURVEY OF THE BREAST

The classic champagne glass is modelled on the perfect breast of the Empress Josephone, wife of Napoleon.

Susan Irvine. [7]

The Greeks and Romans as part of their pagan worship and lifestyle, thus accepted and celebrated the body, their dress reflected this (See Fig. II.1) and it can be seen how the fabric caresses the body.

The costume of Minoan women (Crete c. 1930 - 1450 B.C.) represents a complete departure from the styles observed in other European civilizations, the women dressed in flowing floor-length skirts, which occasionally have flounces like those shown in wall paintings and figurines (See Fig. II.2). Although they sometimes appear to be naked above the waist other figures clearly show them wearing tight-fitting bodices which leave the breast bare (See Fig. II.2a). Her protuberant breasts suggest that the fashion itself might have had its origin in fertility rites.

The bodice is laced across the abdomen but leaves the breasts exposed. It has short sleeves, surviving representations make it clear that it was sewn together from a number of panels. In Fig. II.2a., the physical type is regal, and the breasts are provocatively exposed, but instead of plunging a dagger into her own breast, the Minoan goddess has snakes twisted around her arms, which she extends in a commanding gesture. From the symbolic point of view, the difference is not enormous - the snake is as common a phallic symbol as the dagger - though the goddess is quite evidently in charge of the situation in which she finds herself (See Fig. II.2a).

Fig. II.1 Greek men and women both wore versions of the Peplos or Chiton, a rectangle of woollen - later linen - cloth which was draped about the body.

Fig. II.2

Figurine of a Minoan woman in a long skirt, c. 2000 B.C.

Fig. II.2a.

Gold and ivory Minoan goddess. Wearing a tight-fitting bodice and flounced skirts with a roll belt, the bust is left exposed.

The costume of Egyptian women of c. 4000 B.C. was simple to the point of austerity, relying almost entirely on accessories and personal adornments (particularly elaborate jewellery) to provide colour and interest. The robe which they wore was a rectangle of semi-transparent fabric, which was tied in a knot beneath the breasts, which made a feature of them (See Fig.II.3). Nipples were gilded for emphasis.

> *There is no doubt, that Christianity did induce a new sense of guilt about the body, and that Judaeo-Christian culture suffused sexuality with a sense of sinfullness. Yet early Renaissance society was contradictory, an intensely religious culture that was becoming simultaneously dedicated to secular success, economic expansion and luxurious living, so that from its origins, European fashion articulated a tension between expressing sexual guilt and subverting it.* [8]

Fig. II.3 The Egyptian Robe

The basic garments in Byzantine culture were similar in shape to those of the late Roman Empire. Fabrics, however, had become more heavyweight and ornate, concealing the delight of the flesh in semi-fitted opulence (See Fig. II.4).

During the Middle Ages, costume became more elegant and more practical than previously, in that it was of a closer fit around the torso, leaving no excess fabric in the way during activity. The neck line was dropped to the outer shoulder with the waist accentuated which optically brought the breasts into evidence (See Fig. II.5). This change came about by the flowering of chivalry and courtly love, fertilized by the Crusades to the East, where the concept of femininity was at once protective and sensuous, changed the image of Western woman. Having been treated like a minor, an enemy of the Church (had not Eve caused the Fall from the Garden of Eden?) and a second class man (Northern tradition had expected her to hunt with her brothers and pour her father's mead), she was now hauled from the dung of the courtyard and set on a dainty pedestal. Accordingly, women of the upper classes began to dress less like drab, rumpled drudges and more like exquisite statuettes.

In the 15th century, the silhouette became rather longer, with a high waist and bosom seamed to appear smaller. Fashions demonstrate a complete break from the traditions of the Middle Ages, reflecting the new artistic energy awakening throughout Renaissance Europe.

The deliberate slashing of velvet and brocade exemplified the development of extreme and daring fashions. The Italians were the most restrained and avoided grotesque distortion of the outline of the figure, and they never adopted the heavy padding popular in the North. This can be seen in Leonardo de Vinci's, Mona Lisa (Fig. II.5a) compared with the painting of Catherine of Aragon (Fig. II.5b.), both painted late

Fig. II.4 Mosaic, depicting Salome from St. Mark's, Venice. Byzantine costume influenced styles throughout the Medieval World. It was particularly remarkable for its lavish use of colour and rich fabrics, usually of silk.

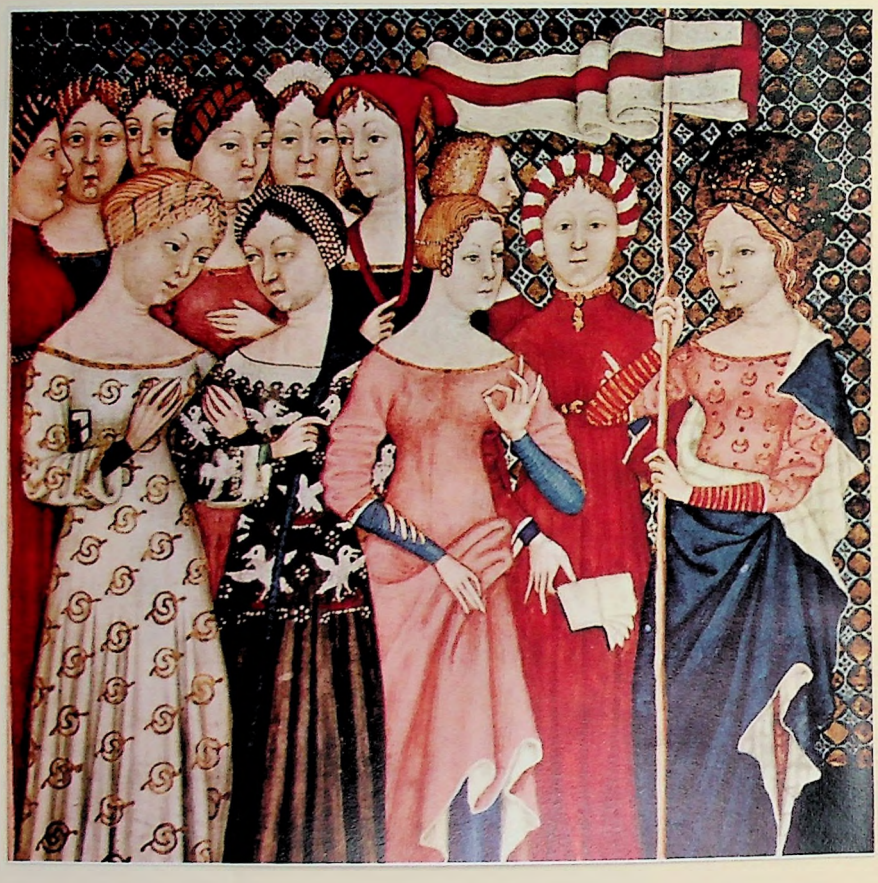


Fig.II.5 Dropped neckline and accentuated waist gives optical illusion of large breasts.

15th century.

The upper portion of this female image, rendered as a nude half-length, became a Renaissance convention - a whole sub-division of the genre of bust portraiture - and it is possible that this particular female image grew out of the sense of the divided nude body. An emphatic horizontal line, cutting the body just under the breasts, might suggest a new sense of feminine beauty, whereby the breasts were somehow part of the face. The new concept of 'elegance', in the sense of discrimination in matters of dress, provided a means of exhibiting not only one's wealth but one's superior taste. The beauty now began to lie as much in the eye of the wearer as the beholder.

The rigidity and ostentation which dominated men's costume during the late sixteenth century was even more obvious in the dress of their female contemporaries. It must be remembered that Queen Elizabeth I, for much of her reign the most powerful and influential monarch in Europe, had inherited her father's love of display. She was not a lady to be outdone, and it is not surprising that a mode of dress should have emerged which allowed her to outshine the men of the Court.

Power dressing - concealing sexuality, covered breast behind stiff wall (See Fig. II.6), the Armada portrait of Elizabeth I, painted around 1588, demonstrating complete concealment of the breast. Four years later, we see the Ditchley portrait of Elizabeth again (See Fig. I.5). This time the body is still as much concealed apart from the bosom, which is almost on display, the neckline runs across just above the nipples and the neck ruff runs at an angle to the furthest point of the bust.

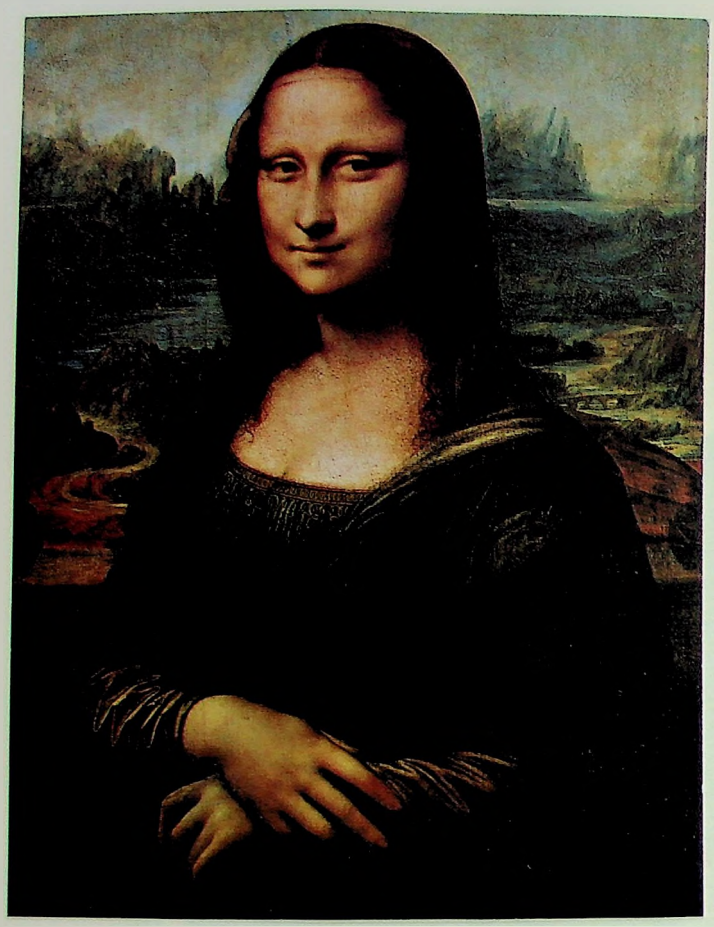


Fig. II.5a

Mona Lisa,
Leonardo de Vinci
(1452 - 1519)

Fig. II.5b

Catherine of Aragon,
Unknown artist.

Fig. II.6 The Armada portrait of Elizabeth I, painted, it is thought, in 1588, demonstrating complete concealment of the breast.

This low in extreme décolletage was worn by elegant ladies at the end of the sixteenth century. Descriptions refer to "Naked Breasts" although nipples do not show in aristocratic portraiture. Sixteenth century nudes, however, often have nipples, like cherries or jewels, this ressemblance being emphasized in the half-length nude portraits. The bare breasted portrait, as opposed to the idealized fantasy picture, made full use of the two breasts as sexual ornaments rather than as weapons (See Fig. II.7) like paired lips and eyes, they were pictured as another set of female double adornments, and obviously idealized (See Fig. II.8). Many of the paintings portray nipples as if they were applied cosmetics - another paired element of feminine decor, like earrings or false eyelashes. They were almost certainly reddened, and the breasts whitened, as was the face.

Changes in women's fashions during the first half of the seventeenth century were even more dramatic than those of their male contemporaries. The new interest in the bosom demanded more exposure than compression, and the bosom began to look as if it might escape (See Fig. II.9). The severe styles of the late Renaissance persisted until about 1625, but after that date women began to prefer lighter and freer fashions. A very low square cut décolletage was introduced (See Fig.II.10). The Puritan element disapproved of such immodesty, and there was a vogue for covering the shoulders and bosom with folds of sheer lawn and lace.

More daring ladies supported this fashion, but adapted it to allow this cape - fastened at the throat to fall apart in an inverted 'V', thus displaying a handsome area of cleavage.

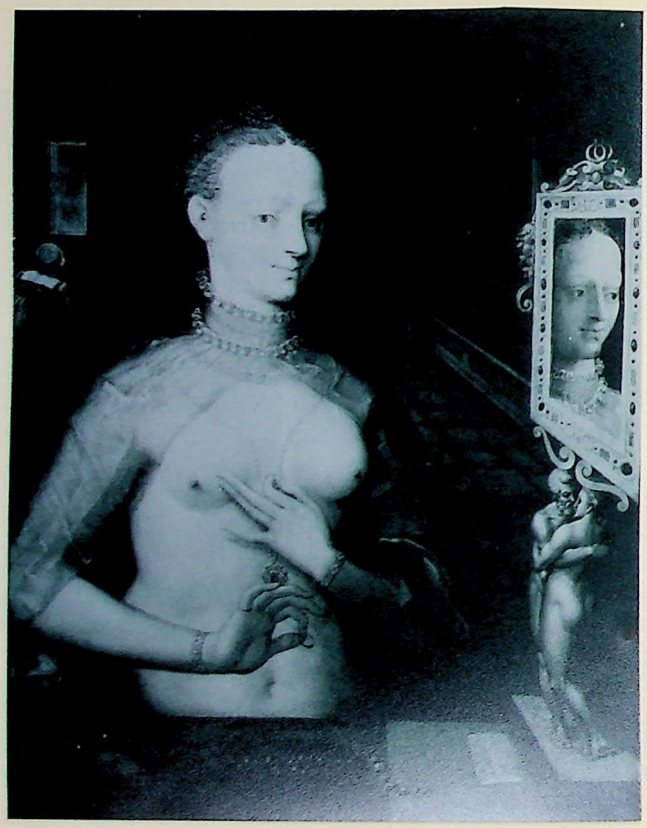


Fig. II.7 School of Fontainebleau,
Lady at Her Toilette, c.1550.

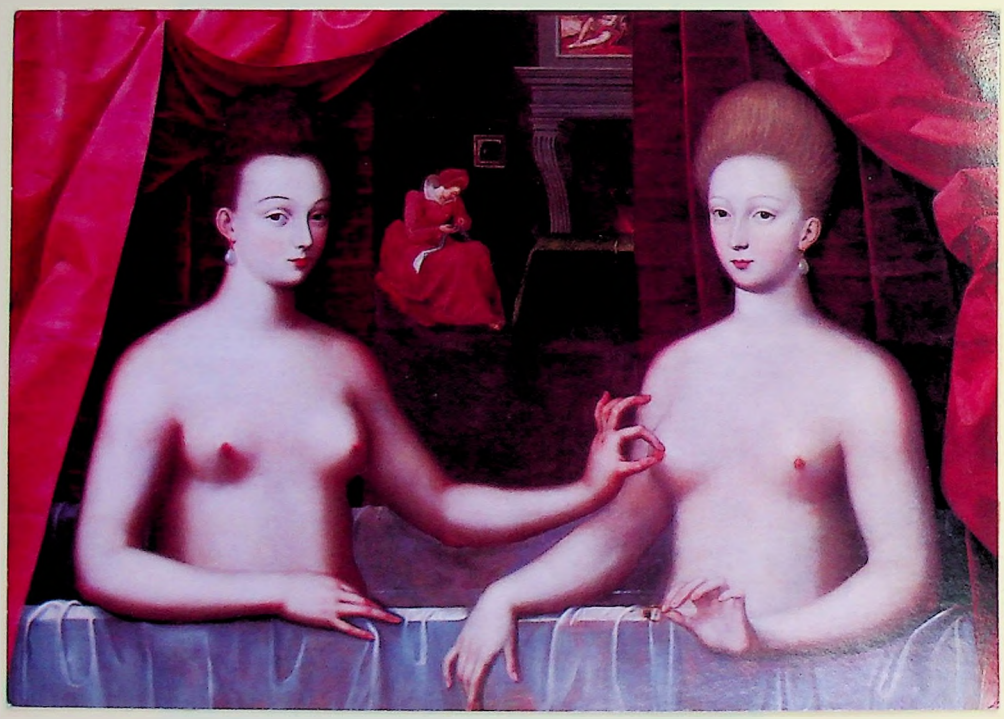


Fig. II.8 Ecole de Fontainebleau

The two smart French ladies (sisters), Gabrielle d'Estrees and the Duchesse de Villars, has been labelled by posterity with all sorts of lesbian overtones which are quite inaccurate.

Fig. II.9 "Le Chapeau de Paille",
P.P. Rubens (1577 - 1640).

Fig. II.10 The Rubensque ideal:
The Painter's second wife,
Helene Fourment, 1638.

It was fashionable at the Court of James I, in the late sixteenth century, for sitters to be depicted in Masque costume, part of the language of allegory and fantasy which conveyed a message to the viewer. Not even the most adventurous lady at court, however, would reveal so much of her body on a social occasion (See Fig.II.11). She is probably meant to be Venus, the Goddess of Love. Fig. II.12 shows a lady-in-waiting to Queen Anne of Denmark. She is in mourning for the Queen who died in 1619. Wearing much black which showed off a fair complexion, the bosom looks particularly white, and very much in evidence. The bosom is also painted and lightly glazed to give the fashionable enamelled appearance which English ladies, following the example of their Queen, valued so highly. The Queen was the powerful fashion dictator.

It is interesting to observe that Lady Elizabeth Grey's (See Fig. II.12) complexion seems to be of a slightly more natural shade of white than the bosom.

In Fig. II.12a, Queen Anne, 1700, sports a daring décolletage and some subtle uplift.

> *Blue veins were admired as they served to make the skin appear more transparent, they were painted on the face and bosom.* [9]

Seventeenth century artists could paint what was thought to be a kind of "timeless" costume, unfettered by the details of fashionable dress, it is what contemporaries called a 'loose-bodied gown', i.e. without the rigid whaleboning customary in formal costume. Even though the sitter is wearing free garments, the effect is created of a tight corset pushing up the bust to form two round globes (See Fig. II.13).

Fig. II.11 Lady Elizabeth Pope, 1615
by Robert Peake (1551 - 1619)

Fig. II.12 Lady Elizabeth Grey,
Countess of Kent, 1619.
by Paul Van Somer (1576 - 1622).

Fig. II.12a Queen Anne, 1700.

Fig. II.13 A Lady as a Shepherdess, 1670.
by Gerard Soest (1600 - 1681).

All over Europe, breasts were shown to be larger and rounder than they had been a century earlier. They cast deeper shadows and reflected sharper highlights.

Yet, fashionable dress hid sexuality even while displaying it, and drew attention to the body in an ambivalent way. Some parts of the female body, particularly the leg, had at all times to be concealed; others were at one period hidden, at another brazenly revealed (See Fig. II.12) compared with Fig. II.14, both early seventeenth century.

The rise of the bourgeoisie was crucial in the development of fashion, although at least until the French Revolution (1789), dress continued to be a courtly affair. Rank continued to dictate styles of dress to a large extent throughout the period from the fourteenth century to the beginning of the Industrial Revolution in the last quarter of the eighteenth century when the nature of capitalism changed drastically.

In Fig. II.15, the creaminess of the fine lace flatters the skin of both the face and bosom, showing what Hogarth called,

> *An elegant degree of plumpness peculiar to the skin of the softer sex.* [10]

The Lady's Magazine (1772), describing the 'properties of a perfect Beauty', concluded that the face should be oval, the skin transparent, the cheeks 'should be firm, vermillioned', the eyes 'moderately large', and the bosom small - 'too much bosom disfigures and appears rather vulgar'. There is also a rose placed provocatively at the bosom (See Fig. II.16)

Fig. II.14 The body concealed under sumptuous materials with elaborate detail. Early 17th century.

Fig. II.15 Lavina Fenton, later Duchess of Bolton, 1740
by William Hogarth (1697 - 1764)

Fig. II.16 The Artist's Daughter, Mary, 1777
by Thomas Gainsborough (1727 - 1788).

The nineteenth century began with the revival of the Greek style - Empire Line - which concealed the bosom while making a feature of it. However, this simplicity of style soon became outmoded with the development of Victorian values, the appreciation of the natural form of the body soon gave way to confinement and distortion - the corset and crinoline.

Nineteenth century Romantic notions of female sexuality eventually produced a still more intense eroticization of the breast, dependent on the new fashionable rule for struct control of exposure, combined with emphatic protrusion of shape. By 1820, the nipple no longer escaped, but the recently reinvented corset saw to it that the breasts were larger, rounder and more noticeable than ever.

A host of semi-pornagraphic photographers and graphic artists portrayed elegantly dressed women opening their clothes to display their breasts, sometimes coyly comparing themselves to statues of Venus.

The beauty of female breasts was not only an accepted idea but a visible fact. But even after décolletage became customary in the late Middle Ages, breasts seemed difficult to attach to the rest of the body in representations of the nude.

Victorian women were obsessed with the tiny waist, which drew attention to the hips and the breast (See Fig. II.17). These women were caught between modesty and the instinctive desire to make themselves sexually intersting objects. Cleavage, even amongst the most respectable, could reach almost to the waist at night, and exposure of the upper part of the breasts was the rule rather than the exception, provided that the nipples were covered, although they could be hinted at. Uplift was provided not by brassieres but corsets, which pushed the breasts up into the likeness of a pair of melons (See Fig. II.18).

Fig. II.17 The corset also acted as an anchor for one of the most erotic accessories of the late 19th century - the suspender

Fig. II.18

1901, The forward movement of the bust and backward thrust of the buttocks.

The poet, Robert Browning, wrote about tbe breast's superb abundance where a man may lay his head; those women with small breasts were at a disadvantage, and took to wearing padding in which whalebone and wire springs were built in to augment any slight protuberances.

The Edwardian lady still bared her breast in the evening but kept her legs hidden (See Fig. II.18a). There was no compromise between dress and undress, no halfway measure.

At the turn of the century women were supposed to have heaving breasts that oozed out of a décolletage, complemented by an equally protruding rump and for those without the required shape, there were devices like the monobosom bra, in hefty cotton net boned, false front to flesh out would-be Gibson Girls (See Fig. II.19) (1902), whose markers claimed that every woman could have a bust like the Venus de Milo, if she used their product (See Fig. II.20).

1900 was the year of the great Universal Exhibition in Paris, when the Palais de l'Electricité astounded everyone and gave rise to the legend of the Ville lumière. The fashion section was one of the most important in the Exhibition, for Paris remained incontestably the world's fashion centre.

The most important item and foundation of all female dress at this time was the corset, which was considered essential. It was an immensely complicated construction of either cotton or satin composed of insets, gussets and bands, some reinforced by whalebones, with straight steel busks in front and laces at the back (See Fig. II. 17). The cuirasse rose up to the height of the bust and descended well over the hips to ensure a smoothly fitting skirt, and the tiny waist sloped lower in front so that the bust appeared as if it were actually hanging over the stomach (See Fig. II.18).

Fig. II.18a. Lily Langtry, an early Edwardian professional beauty and a later Edwardian grand dame, 1882

Fig. II.19 The Monobosom Bra, 1902.

Fig. II.20 Venus de Milo (Section)

A couple of years later the bust was freed from any restrictions introduced by designer, Paul Poiret, (pioneer of naturalness and simplicity), whose designs were inspired by the Ballets Russes which had been seen for the first time in Europe, in Paris in 1909. Poiret permitted no petticoats or corsets, and his early models have a simplicity which relates them to classical styles (See Fig. II.21).

As Poiret saw it from the beginning, he succeeded because he gave women precisely what they had been wanting for some time.

> *I do not impose my will upon Fashion .. .. I am merely the first to perceive woman's secret desires and to fulfill them.* [11]

Like the free-flowing tunics and expressive movements of the "divine" Isadora Duncan, (See Fig.IIIB.7), Poiret's clothes were a cry of freedom. Women could now exercise and move freely in comparison to the restrictions to which the Gibson Girls (See Fig. IV.7 and IV.7a) were subject.

Fig. II.21 1910, Costume by Paul Poiret, one of the most eminent designers of his time.

....By the time King Edward's grandson had become the dashing Prince of Wales, the ladies we admired had come full circle round to diminuitive proportions and were CONCAVE instead of CONVEX....

(Cecil Beaton) [12]

It was de rigeur for women to be "flat" (History of Bra). All was "flou" and flowing, dresses were of fluttering crepe de Chine or chiffon with floating panels, bodices bloused loosely over a lowered waistline (See Fig. I.2). There were no more boned corsets or fitted bodices, but if a woman was not flat enough, wraparound rubber flattening corsets promised "a slendering effect on the whole figure". The desperate even bound their breasts with adhesive tape.

In Fig. II.22 and II.23 we can compare the huge difference in breast size in the space of twenty years.

A gradual increase in the femininity of clothes was noticeable at the beginning of the Thirties. The boyish girl tentatively exhibited a rounded bust (See Fig. II.24).

The Forties saw bosoms bouncing back into fashion with film stars such as Jane Russell, Marilyn Monroe (See Fig. II.25) and Gina Lollobrigida.

Gina Lollobrigida's surname appears in the Italian dictionary as a word meaning "Undulating landscape" [13]

Fig. II.22
1900's Mountains

from the
ridiculous to
the
ridiculous

Fig. II.23
Molehills
of the 1920s

Fig. II.24 The rounded bust shape, 1934.

Fig. II.25

Marilyn Monroe wearing a breastplate dress.

Battle of the bosoms:

Jayne Mansfield's Grand Canyon cleavage upstages Sophia Loren's at the latter's "Welcome to Hollywood" party.

During the 1940's, an American artist, Varga began to paint lifelike fantasy girls, all dressed in fluid fabrics with beautiful elongated bodies and extra large breasts known as Varga Picture Girls (See Fig. II.26), sex objects for World War II troops.

Extreme protuberance of the bosom was a characteristic of the Fifties, with the waist as tiny and accentuated as possible. Perhaps the most extreme example of the hourglass figure of this period was English starlet, Sabrina, who was famous for her amazing statistics: a 19 inch waist and a 42 inch bust. (See Fig. II.27). Enough to make Eighties Page Three Girl, Sam Fox, look positive petite (See Fig. I.6).

In the Sixties, fashion was no longer a question of dictate but of individual taste and invention. It heralded a return to the "ironing board" shape. To be truly fashionable and slip into the 'boob' tubes and other fashions such as Yves Saint Laurent's see-through blouses, one had to go bra-less.

> *The Pencil test was invented: You placed a pencil underneath one breast, and if it dropped you were a la mode.* [14]

Fig. II.26 Varga Picture Girl, 1940's.

Fig. II.27 Sabrina, famous for her amazing statistics!

Getting everything off your chest was trendy in the Seventies, especially if it was your bra. The general trend towards individuality continued throughout the Seventies. The Bare Me painting by Allen Jones takes us into the braless era (See Fig. II.28 and II.28a).

In the Eighties bras have again come out of the closet. The ball was set rolling by Jean Paul Gaultier a few years ago, when his torpedo-shaped bras were uncomfortably reminiscent of the Fifties (See Fig. I.3), and the trend was helped along by the likes of Madonna, a popular singer, who has inspired a million bra and corset clad clones (See Fig. II.29 and II.29a).

Women designers like Katherine Hamnett and Vivienne Westwood have recently been using more buxom models. The bustier is back, but it is designed to be worn outside - at the end of the Eighties, womanly figures are definitely 'in'.

Fig. II.28 Allen Jones epitomises the sexiest sex object with this detail from Bare Me, 1972.

Fig. II.28a. Mail to Order III, early 70's.

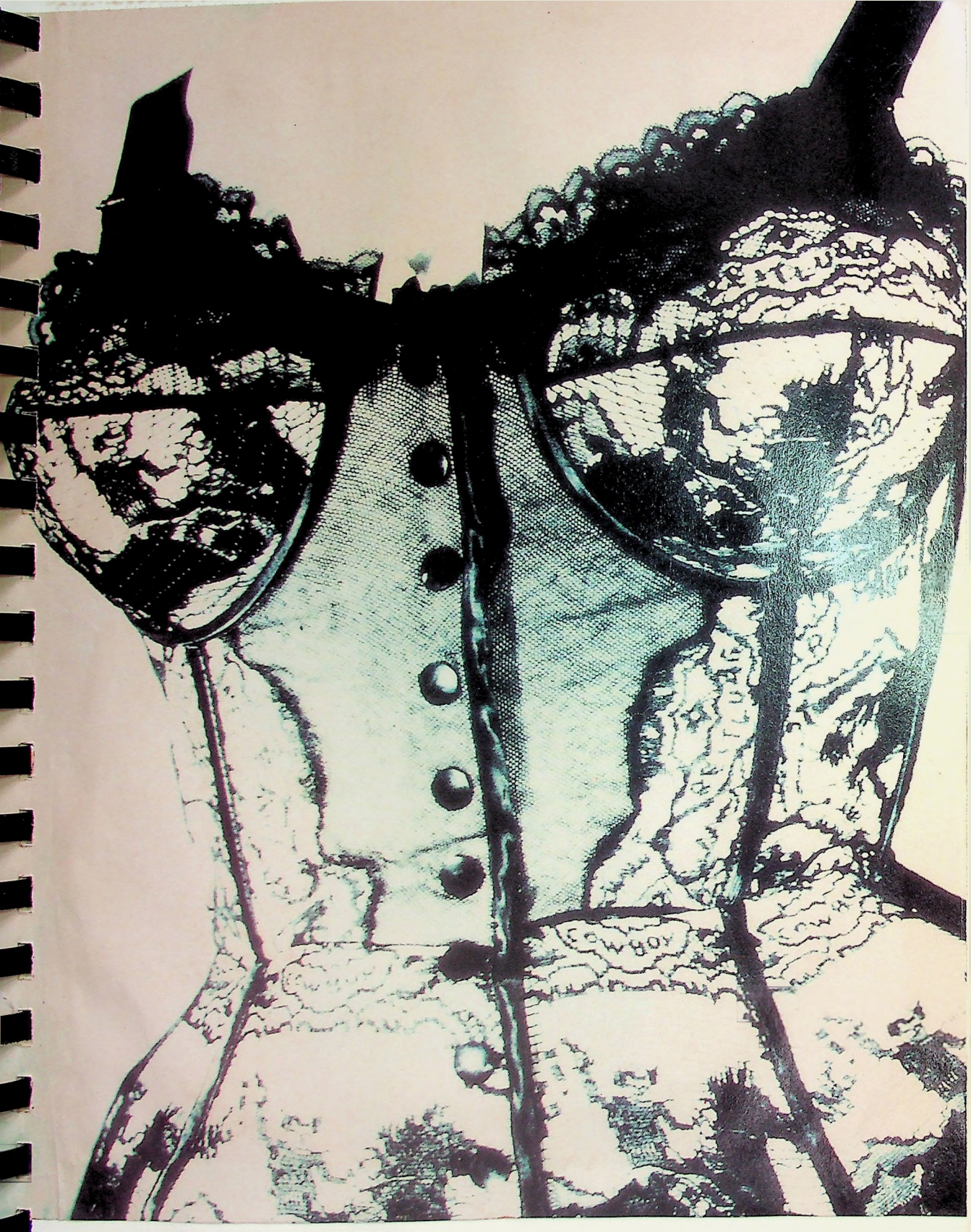


Fig.II.29 Corset/Bra worn by Madonna, 1986

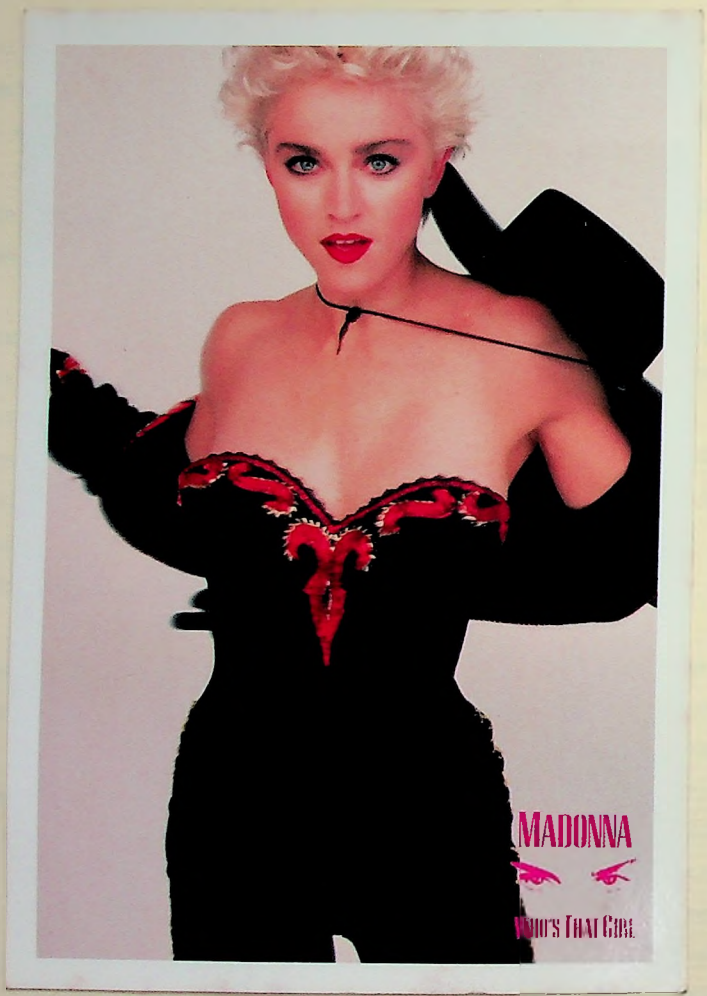


Fig. II.29a Madonna, who inspired a million bra and corset clad clones.

CHAPTER III (A)

THE BREAST IN GREEK COSTUME

> *The Ancient Greeks were convinced a race of superwomen called Amazons lived to the North and cut off one breast so they could draw their bows more easily.* [15]

To the Greeks the important features of the female nude were the swell of the breast and the curve of the hip. Modesty was an appropriate function of clothes for women but not for men. In art and sculpture, the female shape had to show through clothes or not appear. This would have been achieved through garments lightly draped over the body.

Most garments made for general use even in classical antiquity did not expose both breasts and then cover the remainder of the body. The arresting examples of Egyptian and Cretan ladies date from long before the draped periods. Linen provided the solid basis of all Egyptian dress, and "dress" is the word we must use, for a style that changed little from the fourth to the first millennium B.C., cannot be called "fashion".

Women's dress was extremely uncomplicated, based as it was for many centuries on a simple sheath falling from beneath the arms to the ankle, attached by broad straps over one or both shoulders. This garment might or might not reveal the breasts (See Fig.III.A1). By and large, Egyptian art presents us with idealized figures rather than realistic portraits, and the idealized Egyptian figure is slender, even by today's standards. Women have long, lean arms and legs, slender hips, and rounded bosoms. And so important was this ideal to the Egyptians that mummies of elderly women have been found in which the sagging breasts of old age have been plumped out with wax and sawdust so that the deceased will face eternity with a good figure.

During the Eighteenth Dynasty, called Egypt's Golden Age,

(1546 to 1319 B.C.), a new style appeared. It was at this time that Egypt, which had survived domination by the mysterious Hyhsos, re-emerged to become what might be called an international power. Considerable wealth poured into Egypt, which enjoyed a new prosperity. This was reflected in a new form of dress, a robe made of the sheerest linen, pressed into tiny "accordion" pleats and starched with gum. It might be covered by a cape of the same pleated material, tied under the breast (See Fig.III.A1).

The dress of Cretan women, however, is most distinctive. Above the waist these women wore a tight-fitting short-sleeved bodice with a décollete so wide and low that both pale breasts were completely exposed (See Fig.III.A2). The effect was one of nipped waists, corkscrew curls, bright bows, ribbons, trinkets and crinolines - rather in the style of a nineteenth century "belle" were it not for the startling bare breasts.

The double-breasted effect most noticeable in classical times is that produced by the strophion, a band worn all around the naked body just under the breasts (See Fig. III.A3). This appears on paintings, statues, reliefs and vases. Visually, it divides the female body into two parts.

Early (800 B.C.) Greek clothes, in common with most draped garments, were woven to mould the individual body according to length and width, so they were never cut to measure. It seems from statues and friezes that the beauty of cloth must have had no less an appeal to the imagination than the beauty of the nude, which the Greeks are so famous for enrolling. The reasoning of cloth and body is the secret of Greek Art, as it provided the key to Greek gesture and manners.

In one respect Greek girls had the advantage over their sisters of the "Reform Era" of the 1890's: they were raised on sports, the dance and gymnastics, which activities make much support

Fig. IIIA.1 Wall painting from the Tomb Nofretari, Valley of the Queens, Thebes. 19th Dynasty.

Fig. IIIA.2 This bare-breasted danger with flying curls, straight nose, and dark eyes approximates the Cretan female ideal. Fresco fragment from the Queen's Megaron at the Palace of Knossos (c.1550 - 1450 B.C.)

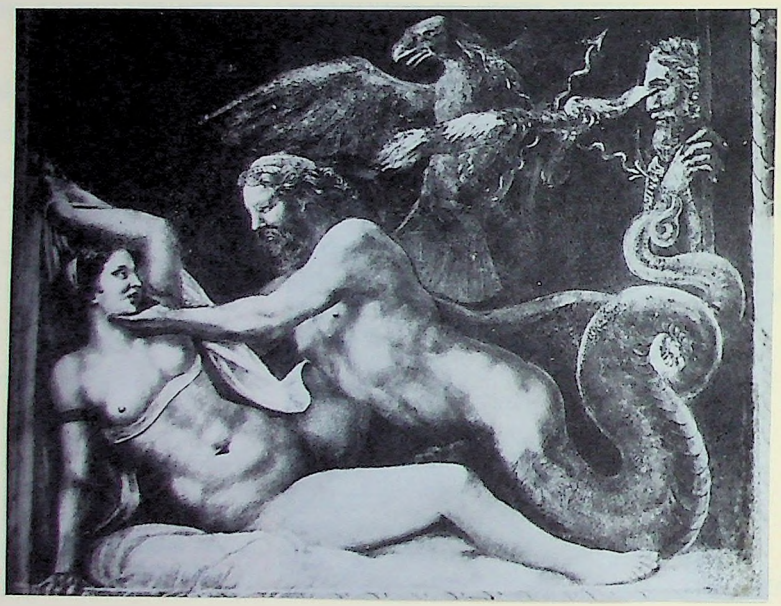


Fig. IIIA. 3 Jupiter and Olympia
by Giulio Romano (1499 - 1546).

from corsets unnecessary. In fact, Greek women were corseted. It started at birth; infants were carefully swaddled - their arms were not permitted any motion until they were six months old (See Fig. IIIA.4). Women bound under their breasts with woollen or linen wrappings (the fascia) directly on the bare skin. Therefore, the 'fascia pectoralis' (breast binder) was a forerunner of the 'bra'. This firm bust, pushed up high gave a beautiful line to long garments that would otherwise fall lamp and seeem shapeless. Women who considered their bust too large flattened it with the fascia, pulling it tightly across the breast (See Fig. IIIA.5 which shows that tapes were used. They never fail to be present when these wrappings appear in pictures on Greek vases).

Classical drapery, besides performing such structural functions, also exists to display the body to advantage, emphasize its movements, and caress its contours. The relationship between the classical body and its drapery is always more complex and reciprocal than this, for example, the body of the Ceres in the Vatican Sala Rotonda is visibly distorted in some dimensions for the sake of displaying the clothes to advantage, rather than the other way around (See Fig. IIIB.5). The shoulders are broadened disproportionately and the breasts separated and set on an excessively wide chest so that the folds of the arms without seeming to weigh down the upper body or be in danger of slipping, and the upper section of the dress, may lie over the breasts to form a satisfying system of hills and channels.

Neo-classical ideals of styles, when applied to the female body, inevitably required the summary abolition of the new tight waistline, which had finally achieved a pronounced vogue in the 1780's. The full, round breasts had come to stay, however. Therefore, neo-classical art produced a female image that consisted of two well-defined hemispheres above a long, hoselike

Fig. IIIA.4 (1) A woman clamps one end of the fascia under her armpit in order to wrap it around her

Greek Statuette in Florence

(2) The binding of the fascia above the breast

(3) A baby swaddled in fascia.

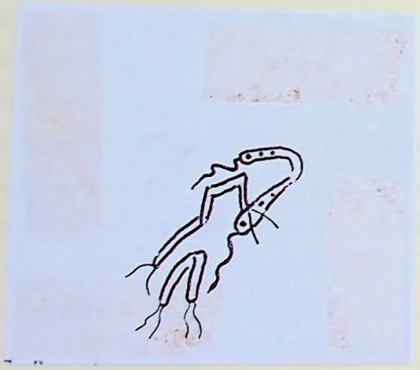


Fig. IIIA.5 Breast binders painted on Greek vases, c.400 B.C. Museum in Geneva

body with no clearly indicated places of movement (See Fig IIIA.6). The neo-classical taste required the use of drapery in clothes and for demestic interiors to carry the look of antiquity even into the usages of everyday life. The draped ladies' clothing was much skimpier and more clinging than real classical dress, which was fairly voluminous and modest.

Neo-classical ladies in distress or ecstasy might very properly allow their Grecian garments to leave one breast bare, as an indication of the strength of their throes, which might otherwise not seem clear enough from the evidence of their chilly outlines and smooth contours (See Fig. IIIA.7).

With the adoption of the Graeco-Roman look, the bosom could be even better revealed semi-accidentally by gauze draperies. Fig. IIIA.8 shows this kind of corsage carelessness. In any case, at the turn of the eighteenth century, breasts were likely to pop out of clothes without warning, if given the least chance.

About 1800, the ideal torso for women was a cylinder reaching from just under a raised bust to well down on the thigh, with no sharp angles at the waist or pelvis. Supporting this ideal under the filmy dress were various arrangements: for the well endowed, a long, steel-boned corset that pushed up the breasts and compressed the hips and thighs; for the less fat, and the fashionable French, who had first invented the acutely neo-Graeco-Roman female costume of this period, a truly revolutionary nudity was permitted for a short time to show through thin muslin, often presented nontheless, through a long, tight body sheath in knitted flesh-coloured fabric that pressed the thighs together, sometimes worn with a false bosom about it; for those with a perfect natural bosom, a brassiere-like construction in the upper bodice, designed to pull the breasts up high, almost to the shoulders,

Fig. IIIA.6 Initiation of a Nymph
by George Romney (1734 - 1802)

Fig. IIIA.7 Young woman overtaken by a storm, 1799
by Fered de Bonnemaison

Fig. IIIA.8 Girl with Birds
by J.B. Greuze (1725 - 1805)

or possibly a "divorce corset" - short stays with a metal plate sewn in to separate the breasts, a sort of ancestor of the underwired bra.

Early nineteenth century neo-classical ideals of the female body required prominent breasts on top of a long, slim body but this tubular shape did not last. We have seen how its original manifestation, as a clinging Classical drape over the idealized visible body, had soon been abstracted into a smooth bolster topped by a pair of hemispheres.

The breasts were separated from the rest of the torso by the high line of the belt in an Empire waistline - which satisfied everyone's contemporary sense of the authentic Classical mode, besides nourishing a preoccupation with the bosom (See Fig. IIIA.9).

Both hidden legs and visible breasts remained difficult to see as elements to be combined easily and harmoniously with torsos until generations of European artists had studied how the Greeks had done it. Accordingly, frivolous fashion itself mocked the supposedly fashionless and heroic antiquity, and clinging Greek-like draped dresses in marmoreal white were increasingly modish for ladies all over Europe (See Fig. IIIA.9).

The Romans were shocked by nakedness, which they equated with decadence, and if they were naked it was for some practical purpose, such as bathing. The early Roman toga was hardly more than a woollen shawl, cut in the shape of a segment of a circle, and worn by men and women alike. If the vast majority of the citizens had not been discouraged from engaging in any physical activity, either by wealth or total unemployment, the toga would have prevented it in any case. Never again, until perhaps the Victorian era, did clothing in the West go further to induce a state of inactivity already sanctioned

by society. Women also wore the tunica, like the toga it indicated rank although beneath it they might bind themselves with leather "foundation garments". The tunica was generally of a light material from coarse wool for rainy weather to flimsy gauzes, for the purpose of seduction it was belted below the breast.

Fig. IIIA.9 Portrait of a young woman in white
by J.L. David

CHAPTER III (B)

THE GREEK INFLUENCE IN SUBSEQUENT CENTURIES

In the 17th and 18th centuries, it was fashionable for the idle rich to while away their time in Allegorical Masquerades appearing as characters from Greek mythology. Contemporary portraiture confirms this (See Fig. II.11). It was not until late 18th century that Greek fashions were literally copied, in cut, and fabric.

At no other period in history did dress, manners and society change so quickly as during the period of the French Revolution (1789). Women's clothes changed in both emphasis and form. They moved towards greater simplicity - understandably considering the political and social climate after the fall of the Bastille.

After the French Revolution, the avant-garde mode took on the look of poverty. Ladies wore simply constructed and fastened muslin dresses. A complete change in both the form and the general attitude towards clothes occurred in a dramatic and rapid way, the effects of which were felt throughout Europe and far beyond. Paris was the arbiter of fashion for the Western world and changes there were reflected everywhere. High-heeled shoes, corsets, and all constricting garments were discarded, and classical dress was adopted by women only in the form of the chemise, a high-waisted sheath, with a wide, low décollete, sometimes almost transparent so that it revealed the natural shape of the body. (See Fig.IIIb.1).

Napoleon followed Josephine's lead in fashion and dressed with elegant restraint at their receptions. Josephine, conducted on the arm of Talleyrand, would waft through the gaudily jewelled and befeathered crowds in a simple costume usually consisting of a short-sleeved white muslin dress, a pearl

Fig. IIIB.1 Madame Recamier
Loose robe of white muslim.

necklace, and a tortoiseshell comb piercing her braided hair. It pleased Napoleon to consider himself the true descendant of the Holy Roman Emperor, Charlemagne. To make this historical connection inescapably clear, he arrayed himself in vestments recalling Imperial Rome. With a laurel wreath on his head, he preferred the title and accoutrements of "Emperor" to "King".

The discovery of Pompeii and Herculaneum, earlier in the century, was one of the factors that had fostered a growing interest in things Classical and it was in the styles of Ancient Greece and Rome that French women sought their inspiration. The simple flimsy muslin gowns (See Fig. IIIB.1). Inspired by the languid beauties of Classical friezes, whose limbs and breasts seemed to emerge from the folds of sheer, fluid fabric. Contemporary fashion victims took to immersing themselves in baths of water before venturing forth to balls and soirées. The style was short-lived in the less favourable northern European climate, which resulted in the 1803 epidemic known as "the disease of the muslin". A lady of the time is described thus:

> *Behold her, that beautiful citoyenne, in costume of the Ancient Greeks, such Greek as painter, David, could teach; her sweeping tresses snooded by antique fillet; bright dyed tunic of the Greek woman; her little feet naked as in antique statues, with mere sandals and winding strings of riband - defying the frost.* [16]

In about 1800, Thomas Bruce, an artist, Seventh Earl of Elgin, was visiting Athens, taking drawings of the remains of the Greek sculptures on the Parthenon. He ended up taking the sculptures back to England at the enormous cost of £70,000. In 1807, they were put on show in his house in London, later to be purchased by the British Government and placed in the British Museum, where they have remained to this day.

The Elgin Marbles created great interest, and there was a fashion for anything Greek. Women took to wearing clothes in the Greek style. The nudity of Greek statuary, however, should not lead us to believe that in the day-to-day business of life, women in Classical times carried out their lives unclothed, though certainly in athletic competition most male participants were naked, taking pride in their bodies.

> *As the lights dimmed at John Galliano in London, he threw lilac talcum powder over his audience to induce a romantic vision of the French Directoire - the period between 1799 and 1815 during which Napoleon's designers, the painters, Jacques Louis David and Ingres, designed high-waisted gowns to celebrate the success of the French Revolution and distinguish his court from that of his predecessors. Galliano's view of the Wrinkled period caricatures, Les Incroyables and Les Merveilleuses, created a new fashion experience. The finale was unforgettable, recalling the infamous 1803 epidemic, the "disease of the muslin", when high fashion women in Europe died of influenza, brought on when they immersed themselves in a tub of water before venturing out for an evening; many found the sensuality of the wet muslin caressing the body so sensual that they went*

out without drying off in front of a fire. Galliano's re-creation of this fashion curiosity may mark the first time it has ever been seen on a runway since the Napoleonic days. The effect was stupendous, a grand gesture, a living link with a very great epoch of Paris fashion. Galliano's re-creation, if not a harbinger of things to come, foretold a mood of new classicism and femininity in dress. [17]

(See Fig. IIIB.2)

Women soon came back to their senses and duly modified their costume. Despite the vogue for the natural look, corsets continued to be worn where the body was not of classical proportions as the majority of women's bodies were not. If breasts were too large, a tight body sheath was worn to keep them in shape; if breasts were too small or sagged, they were forced up by a brassiere-like construction (See Fig. IIIB.3)

During the Victorian age, the Greek influence in clothing went underground, the corset returned, the appreciation of natural form was replaced by a desire to conform to an imposed shape.

The greatest romantic expositor in early nineteenth century Europe of complex passion through mammary exposure in painting was undoubtedly Delacroix. The thrilling central figure in "Liberty Leading the People" owes a large part of her appeal to her glorious bare breasts. (See Fig. IIIB.4).

This woman is a mythical apparition, her dishevelled costume is a study in the most careful pictorial tailoring, specially designed so that the display of the bosom may appear to increase the power of the goddess. Her dress is cut with only one sleeve, there is not enough material above the waist, originally

Fig. IIIB.2 Galliano's re-creation of "the disease of the muslin", 1986

Fig. IIIB.3 1820's women are back to their senses!

Fig. IIIB.4 Liberty Leading the People
by Eugene Delacroix (1798 - 1863)

to have covered the bosom. It has deliberately been clad in something uneven in design, suggesting classical rags proper to a working-class goddess. They are used as propoganda. Furthermore, her exposed bosom could never have been denuded by the exertions of the moment; rather, the exposure itself, built into the costume, is an original part of her essence - at once holy, desirable, and fierce.

The great alternative artistic style, i.e. that arose in the eighteenth century, in sharp opposition to the extravagant or delicate Rococco refinements, was yet another version of neo-classicism. This time, fortified by archeological study and allied to both political ideology and moral purpose, the new revival of the easthetics of antiquity took on a cumulative and widespread force. Ancient Greece and Rome were plundered for their looks and their ideas both at once.

The high, tight belt and tight sleeves on dresses thrust the breasts into a separate compartment of their own, and the whole effect was of excessive articulation above the waist. The narrow band under the breasts was not only copied directly for nude figures in Renaissance art but also incorporated into fanciful garments that clothed the lower portion only and gave the effect of a nude bust set on a fabric column. Michelangelo sculpted some figures dressed in this manner in the Sistine Chapel.

Oscar Wilde's rejection of the corseted and bustled silhouette of 1889 in favour of an ideal drawn from a mistily romanticized Classical dress:

> *....in construction, simple and sincere... an expression of the loveliness it shields and the swiftness and motion it does not impede... folds breaking from the shoulder instead of bunching from the waist....* [18]

Of classical garb on modern people, Oscar Wilde said,

> *...The costume model is becoming rather wearisome in modern pictures... It is really of very little use to dress up a London girl in Greek draperies and paint her as a goddess. The robe may be the robe of Athens, but the face is usually the face of Brompton.* [19]

An experiment I saw carried out on Fashion T.V. last September, showed attempts to reproduce the dress of Greek statues, by photographing it on living models. This showed how breasts tend to vanish under woollen folds instead of thrusting through them individually as can be seen in Fig. IIIB.5.

The impulse to revive the authentic look of Greek and Roman antiquity seems to have arisen everywhere in the general aesthetic consciousness of Europe and England at the same time and, in the same way, in all the visual arts. Couturier, Paul Poiret, created a stir in Paris in 1904, when he set a fashion business up independently to free himself from the old formalistic traditions. Up to this time, painting had been the art from which dress designers were most inclined to borrow; but at this stage other media began to give a lead on shapes and colours, the first new impetus coming from the theatre.

The success of the "Ballets Russes", 1909, really more pantomimes than ballets, exceeded all expectations with their brilliant dynamism and their sudden new blaze of colour. Poiret had long tried to achieve a loose line by abandoning the corset, so in 1910, there was a fundamental change in fashion (See Fig. IIIB.6). Women were at last able to breath freely again, with few restrictions.

Fig. IIIB.5 Ceres

Fig. IIIB.6 1910, Poiret Dress, inspired by Bakst's designs for the Ballet Scheherezade.

According to David Kunzle, [21] fashion is always closely linked with current dance styles, in which dancer, the dance and his outer clothes are invariably fused to create one unified effect.

Natural dance, a region of primitive emotions, encourages the fashion for unfettered dress with a total lack of corsetry. Greatly influenced by the free natural style of Greek sculpture was the early twentieth century dancer/freedom fighter, Isadora Duncan (See Fig. IIIB.7). She established a dancing school for children where she encouraged natural movement rather than the rigid conventions of ballet. She danced in her bare feet as was felt more natural. Both she and her students dressed in loose flowing drapes of light fabrics in the Greek style.

During one of her performances one of her breasts popped out in front of an audience; this caused public outrage. She argued that the way in which she dressed was less provocative than women who revealed only enough to excite a man's appetite, i.e. concealed provocatively.

Fig. IIIB.7 Isadora Duncan

CHAPTER

THE DISTORTED BREAST IV

What are breasts made of?

Breasts are glands made up of fat, fibrous tissue and several lactiferous ducts, between fifteen and twenty of them, through which the milk reaches the nipple. The proportion of fat to fibrous tissue varies greatly from woman to woman, which is why some women tend to lose inches from their bosom when they lose weight and others, whose breasts have more fibrous tissue, stay roughly the same size. The average breast, experts say, weighs between five and fourteen ounces.

Breasts stand out from the thorax at a four to fifteen degree angle and rest on the pectoral muscles. These muscles, however, do not support the breasts.

Women with three breasts!

According to Desmond Morris in "Bodywatching" [20], one in every 200 females has more than two breasts. The third breast is often found under the left breast, and ressembles a beauty spot. Otherwise, it might be found nestling in the armpit and might, like a real breast, increase in size before periods and during pregnancy. These additional nipples or breast buds are remnants of woman's ancient ancestry. Our ancestors would, like most other mammals, have had several pairs to feed a litter of offspring.

In the Middle Ages, extra breasts were thought to be signs of witchcraft - the witch was said to have a third nipple to suckle her familiar. Anne Boleyn was reputed to have had a third breast, but the rumour may have been started after her death in order to justify her execution.

From the late sixteenth century onwards, a focal point of attention was the breast which, being revealed in low cut dresses, also required paint, as the contrast between the white face and the natural shade of the breast would be too great. An exapnse of shinging white breast was highly desirable, and to make it seem the whiter, blue veins were sometimes painted in, and for the more daring social occasions, cochineal was mixed with egg white to tine the nipples.

When primitive peoples are unaccustomed to wearing clothing, putting it on for the first time does not decrease their immorality, (as the ladies of missionary societies thought it would). It has just the opposite effect. It draws attention to the body, especially for those parts of it which are covered for the first time.

> *Many anthropologists would support this view and would add that, when habitually naked tribes do wear clothes, they do so for the express purpose of increasing sexual stimulation, as in fertility dances.*
>
> E.B. Hurlock [21]

> *Your breasts are as fragrant as wine; their whiteness whiter than milk and lilies, their scent lovelier than flowers and balsam wood.*
>
> Anonymous, 12th Century.[22]

In "The Tip of the Iceberg", a film on the breast, screen in February 1989, a look is taken at the Virgin Mary, portrayed in fifteenth century paintings, where it was acceptable for her to be breast feeding the infant Jesus (See Fig. IV.1 and IV.2). The Virgin in the Catholic Church represents motherhood in its fullness and perfection. Yet, the Virgin Mother is exempt by special privilege from intercourse, from labour, and from other physical processes of ordinary childbearing. One natural biological function, however, was permitted the Virgin in

Fig. IV.1

Madonna and Child, 1450
by Jean Fouquet
(1420 - 1481)

Fig. IV.2

The Virgin and Child
by Rogier Van der
Weyden, about 1450

Christian cult - suckling. From her earliest images onwards, the Mother of God has been represented nursing her child.

> *But the milk of the Virgin has not been a symbol of a constant, fixed content, and its varying and often extra-ordinary shifts of meaning contain a micro-cosmic history of Christian attitudes to the physicality of the female.*
>
> Marina Warner. [23]

The theme of the nursing Virgin, "Maria Lactans", probably originated in Egypt, where the Goddess, Isis, had been portrayed suckling the infant Horus for over a thousand years before Christ (See Fig. IV.3).

Milk symbolized the full humanity of Jesus at one level, but it also belonged in an ancient and complex symbolic language. For milk was a crucial metaphor of the gift of life. The milk of the Mother of God became even more highly charged with the symbolism of life, for the life of Life's own source depended on it. When the Virgin Mary exposed one breast to suckle the infant Jesus in Early Renaissance Italian art, the breast appeared through a slit in the garment, a pale, isolated projection emerging from a sea of fabric (See Fig. Iv.2), while a Flemish Madonna of the same period nursed the infant over the top of a sumptuous gown, from a neatly realistic but disproportionately small breast. No more bare flesh than was absolutely necessary surrounded this single nursing breast.

Snobbery, however, was not the only reason for the virtual disappearance of the nursing Madonna (See Fig. IV.4). Purity's alliance with modesty, and shame at the naked female body's beauty, contributed. It became indecorous for the Virgin to bare her breast for when, at the orders of Pope Paul IV (1555-9), the painter, Daniele de Volterra began clothing the nudes in the Sistine Chapel - hence his nickname "Il Braghettone"(The Trouserer),

Fig. IV.3 Isis suckling the infant Horus.

Fig. IV.4 Madonna, Change of depiction.

he represented most eloquently the renewed asceticism of the Catholic Church. Puritanism was not only the province of the Reformers. And the Counter-Reformers had reasons for their concern over voluptuousness in Christian art. For instance, it was reputed that Jean Fouquet (1420 - 1481)), French painter, had painted King Charles VII's mistress Agnes Sorel, as the Mother of God. Against a backdrop of scarlet and sapphire seraphim - spirits of day and night - Agnes sits enthroned, her small petulant mouth pursed, her preternaturally high forehead (shaven as was the fashion) crowned with jewels while from her flirtatious bodice a round firm breast burst forth (See Fig. IV.1). In later paintings, the Virgin shows little evidence of a shapely breast through the folds of her clothing. Is this because it would be considered blasphemy to reveal her breasts?

The classical Greek myths also lent their weight to the metaphysical significance of milk and honey. Zeus was suckled by Amaltheia, who in some versions of the myth, was a nanny goat, and in others, a mortal, the wife of Melisseus, father of Ida. Melisseus, from the Greek word for bee, "Melissa" means the bee-man; while Ida is a mountain in Greece famous for its wild honey.

The Romans also connected both with the eternity of the heavens for on one night, Juno's milk, when she was nursing Hercules, sprayed across the sky and created the Milky Way, our galaxy. The Greek "galaktos" means milk; "lac", the Latin for milk, derives from the same root.

In portraits the tendency for the female figure, despite her bonds, to be presented in the most inviting manner possible, can also be discovered in religious paintings showing the martyrdom of female saints, though here the sadism seems to lose any element of playfulness, and is savagely in earnest,

In Spain, the Saint's Day of St. Agatha, martyred by having her breasts cut off, is celebrated by a procession of priests carrying trays, attrembled with pairs of creme caramels.

Susan Irvine[24]

The Martyrdom of St. Agatha (1520) by Sebastiano Del Piambo (1485 - 1547) is a case in point (See Fig. IV.5). Her day is celebrated in Spain by priests carrying trays of creme caramels, which indicate the sweet gentle feelings of the saint towards having her breasts cut off. Not only is the particular form of torture to which the saint was subjected an overtly sexual one, but she herself seemed to have welcomed it with far from holy ecstasy. It strikes me as being a little comic - but perhaps I laugh in order to protect myself from their sadistic implications.

St Agatha, before having her breasts cut off, said of them:

Don't need breasts of the body because you are a spiritual being, the world has nothing for you.

Anne Hollander - "Tip of the Iceberg" [25]

The seventeenth century saw innumerable depictions of the one significant bare breast. Mary Magdalene's (See Fig. IV.6) naked breast seemed to become one of her saintly attributes, a newly coined image of vulnerability and penitence, superimposed on the established theme of pleasure.

Fig. IV.5 Martyrdom of St. Agatha, 1520
by Sebastiano del Piombo (1485 - 1547).

Fig. IV.6 The Repentant Magdalene
by G.C. Procaccini (1574 - 1625)

At the Regency's fashionable extremes,
women wear a narrow band of support
inspired by classical Greece, but, until
1886, the Victorian corset incorporates
the bra and stifles freedom.
John Rigg [26]

1870's: High-waisted, high-breasted corsets are emphasized by lacing and up to forty thin, whalebone stays. The tighter the lacing, the shallower the breathing. The corresponding rise and fall of the breasts is thought most agreeable. Fig. IV.7 shows a corset's damage to the body's own structure.

1880's: As corsets are cut lower and lower, the breasts are no longer bolstered. The need for a bust improver of substance arrives.

1886: For the first time we see the modern shape (See Fig. IV.8), the first recognisable bra, called a "Health Braided Wire Dress" and made of metal. Designed by Joseph Louis Wells of Philadelphia.

The health braided wire dress forms do not
gather dampness from perspiration ... and can
be adjusted by the wearer to any size desired..
John Rigg [27]

To be worn with a corset, a chemise, a short vest, with camisole or more substantial bust bodice over, by 1887 they are available by post for 75 cents.

If clothing is language,
corsetry constituted
it deepest structure....
John Rigg [28]

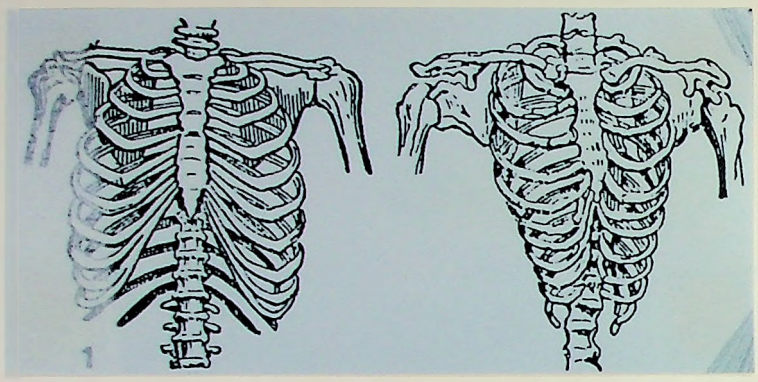


Fig. IV.7 Corset's damage to the body's own structure

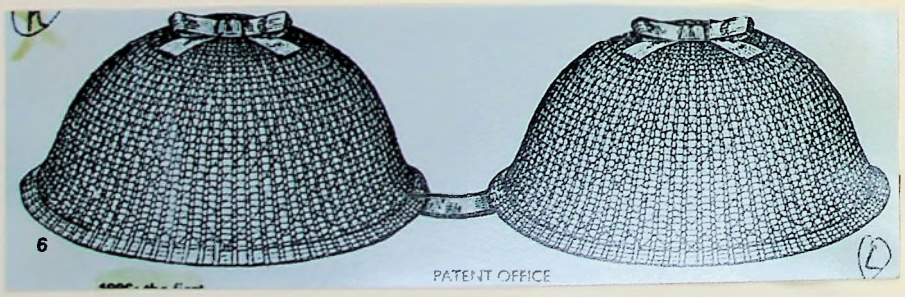


Fig. IV.8 1886, The first recognisable bra called "Health Braided Wire Dress".

1887: Inflatables, an elastic tube is connected to each breast, and provided with a cock or a valve for admitting or shutting off air or liquid used for inflating the breasts (See Fig. IV.9)

1890's: Victorian corsetry is

> *Substantially a mutilation, undergone for the purpose of lowering the subject's vitality and rendering her permanently and obviously unfit for work.*
>
> Theodor Velden [29]

Convexity and excruciatingly wasp waists reach their apogee, seventeen to twenty one inch waists are commonplace. Serious medical opinion and the work of the Rational Dress Association (begun in 1883) start to affect constriction's popularity. Problems caused by tight lacing include indigestion, hysteria, spinal curvature, liver and heart disease, cancer and early death. Fig. IV.10 and Fig. IV.11, illustrations by by Charles Dana Gibson (U.S. illustrator) showing the "S"-bend of his Gibson Girl.

1900's: Although a small waistline was essential, the flesh above and below had to be full, of a Renoir-like voluptuousness. For in the days of King Edward "there were female giants on the earth" (See Fig. II.19). The monobosom bra in hefty cotton net, boned false front to flesh out would be Gibson Girls.

c.1900: The Health and Freedom Corset becomes fact, supported by medical opinion, its boned straight-busk front thrusts bosoms forward and hips back; the stomach is released from pressure and breasts fall and become even more shelf-like. This structure is responsible for the fashionable "S"-bend (See Fig. IV.10). Natural dance encourages the fashion for unfettered dress with a total lack of corsetry.

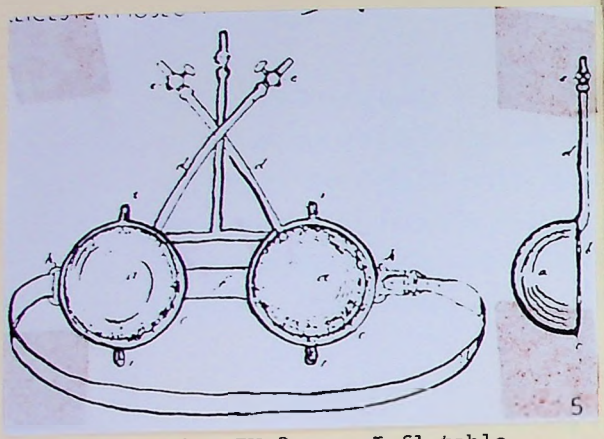
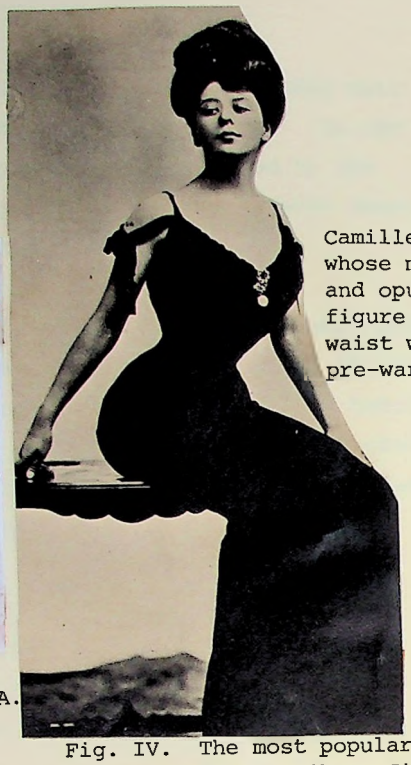


Fig. IV.9 Inflatable
R. Bruton's U.S.A.



Camille Clifford,
whose mono-bosom
and opulent "S"-shape
figure with its tiny
waist was the ideal of
pre-war years

Fig. IV. The most popular exponent
of the Gibson Girl in England

Fig. IV.10 1890's U.S. Illustrator, Charles Dana Gibson,
delineates the "S"-bend of his Gibson Girl.
(Rival Beauties)

1907: The"brassiere" was not known in Britain until this date (the Oxford English Dictionary describes it in 1915). An old and obscure French word for "support", it is bypassed by the French in favour of "soutien-gorge". When it did arrive about 1912, it was called a bust corset.

1910's: Corsets sink lower constraining ribs, stomach and upper thighs to the flattering curves of the Empire line (Fig. IV.11), defined by the Reform Bodice (See Fig. IV.12), supposedly healthier, designed to fit over the corset. Its function was to compress the diaphragm by means of a double buckle and webbing adjustment at back. The breasts were caught in cotton shrimping nets -

> *These two tulle pockets christened 'hold-alls' by an over-witty woman....* [30]

The influence is Poiret, pioneer of naturalness and simplicity.

1914: Caresse Crosby (Mary Anne Phelps-Jacobs) claims the invention of the brassiere per se, with the help of her French maid, she ties two silk handkerchiefs together, attaches baby ribbons and seams the centre, to show the beginnings of separation. In advance of its time, later Warners acquire the patent rights.

1920's:

> *By the time King Edward VII's grandson had become the Prince of Wales, the ladies we admired had come full circle round to diminutive proportions and were CONCAVE instead of CONVEX.*
>
> Cecil Beaton [31]

By the early twenties, admired figures are the reed-like convex Peter Pans, like the Prince of Wales's girl friend, Freda Dudley Ward. Fig. IV.13 shows the 1920's silhouette. Radical changes

Fig. IV.11 Empire Line, defined by the Reform Bodice, 1911.

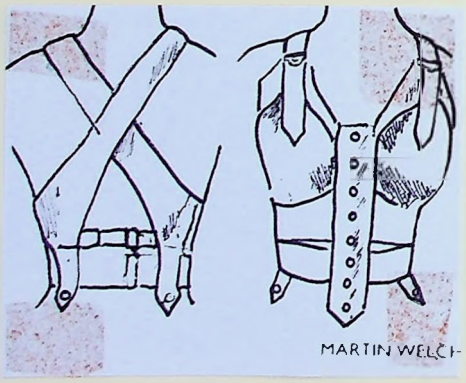


Fig. IV.12 The Reform Bodice, (supposedly healther). Its function to compress the diaphragm by means of a double buckle and webbing adjustment at back. 1911.

Fig. IV.13 The 1920's Silhouette

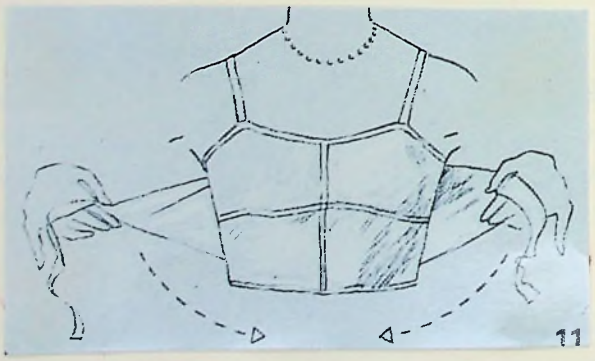


Fig. IV.14 The 1920's Bandeau Bra, with substantial bands to cross at back, pull tight and tie to squeeze breasts flat.

occur: heavily boned structures give way to softer elastics. It was remarked that elastic has been invented so that women can take up less space in the world. Fig. IV.14 shows the 1920's bandeau bra, with substantial bands to cross at back, pull tight and tie to squeeze breasts flat.

> *No one wants a bosom any more. The princess dress, the flat sheath, all these have dethroned the bosom.. We catch the breast, see, like this, and we double it over downwards, folding it as close as possible against the ribs. On top you fix a little brassiere: my 14B, a gem! It's not properly speaking a soutien-gorge, it's a little elastic tissue to keep the breast in position. And, on top of everything, you put on my corset, my great 327, the marvel of the day. And there you are with a divine outline, no more hip or belly or back-side than a bottle of Rhine wine, and, above all, the chest of an ephebe.... I have competitors who've invented this and that.... but I can say that I have been the first to render practicable, and truly aesthetic, the management of the 'folded breast'.*
>
> Colette. [32]

1930: Breasts separate, for the first time in this century, important as two entities. The slip-on bandeau gives way to uplift cups, side hook - and eye-fastening bias-cuts cling to curves. Concave moves towards convex once more (See Fig. IV.15 and IV.16).

1933: Mae West curves reach European taste (See Fig. IV.17). This is the decade when Hollywood glamour becomes most desirable, a powerful fashion influence. Though the truly chic admire less enbonpoint, Mae is a succés fou.

1935: Falsies become popular again. Schiaparelli names her scent "Shocking" and pours it into an hourglass bottle inspired by the life-size plaster cast Mae West sent to Paris to assist in the production of her gowns for Sapphire Sal.

1937: The brassiere becomes known as the "bras" (the "S" is silent). Lana Turner, the original sweater girl, epitomises the unashamed nature of the Hollywood of 1937: pin-up in "They Won't Forget", triggering the passion for pointed uplift that ripples worldwide until the end of the Fifties.

1938:

> *You have the exigencies of the new clothes to cope with ... the swathed midriffs that are undeniably merciless, the decolletages that demand a bosom - or at least the illusion of one.....*
>
> American Vogue, January 1938 [33]

1941: The war-time Utility Scheme brings in serviceable bras, in broche, cotton-backed satin, or plain drill. "The Outlaw" is filmed, although censorship holds up its release until 1943. Howard Hughes engineers a specially revealing bra for Jane Russell, and receives our Le Corbustier award for Men, usually engineers, who believe they can design a bra as easily as they might a machine.

> *He could design planes, but a Mr. Playtex he wasn't. I never wore his bra.* [34]

tells Jane Russell to Vogue Magazine in 1943. In the film, she successfully fools Mr. Hughes by covering the seams of her own bra with tissue.

1947: Dior's New Look decrees curves, essential brassieres must have diaphragm control.

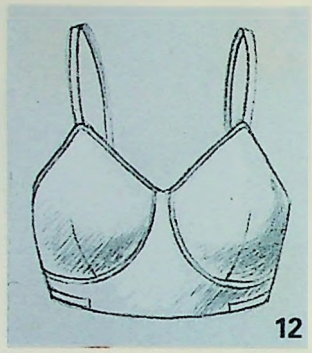


Fig. IV.15 The Classic 1930's Bra, simple, with separated uplift cups, a deep support band, probably made in tea rose double cut celanese, by Berlei.

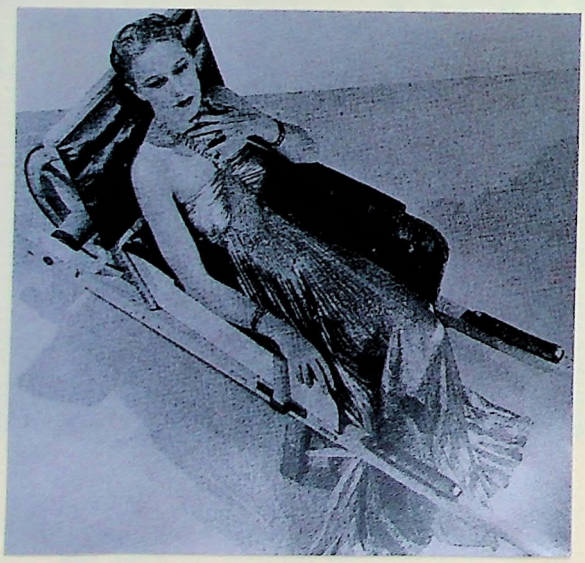


Fig. IV.16 A classic figure of 1937 in Lelong's Corsetry, fashioned satin evening dress, showing absolute separation, real curves, Photograph, Man Ray.

Fig. IV.17 Mae West

I designed the clothes for flower-like women, with rounded shoulders, full feminine busts, and hand-span waists above enormous spreading skirts. [35]

The bosom is ruffled, padded for extra curve (See Fig. IV.18).

1949: An American engineer, Charles Lang, Cadillac grille, chrome-plater, designs "Pos-ease", the first adhesive cups, with ruffles, sans straps. (See Fig. IV.19).

1950: The decade of uplift, cinched waists, pencil skirts, cup fitting, underwiring, padding, circle stitching. (See Fig. IV.20 and IV.20a).

1952: The inflatable bra is highly popular,

blown up with a straw, as if you were sipping creme de menthe.
Schiaparelli [36]

One model, blown up in the Leicester Museum in the Fifties, remains buoyant. The words, "foundation garment" replace corsetry.

1956: The sweater-girl bra, (See Fig. IV.21), the original whirlpool "favourite of the film stars". Fig. IV.21a. with its spiral-stitched, stiffened cone cups. In this decade of strapless, classic Le Corbustier, another American engineer, Charles Siem, ponders the structural challenge in "A Stress Analysis" (See Fig. IV.22).

1960's: A decade of small breasts, natural shapes (See Fig.IV.22a.) lightness and nakedness. Breasts are painted and decorated, jewelled chain bras are, briefly, "in"; topless becomes the norm on the beaches of Europe,

Fig. IV.18 The New Look corset made to mould bodies to Dior's new shape. 1947.

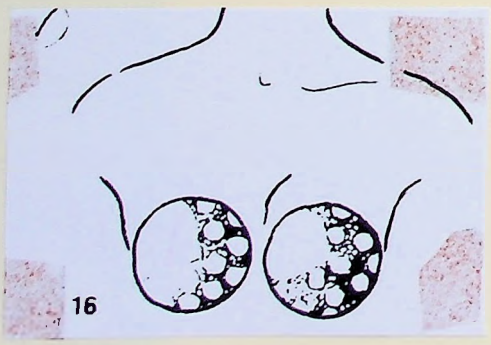


Fig. IV.19 Posés (Pos-ease), 1949

Fig. IV.20 The two stages of shape, the body, the corsetry, 1950. Photograph, Blumenfeld.

Fig. IV.20A"Sweater Girl" Lana Turner

1964: The no bra bra, lightest lingerie yet seen (See Fig.IV.23).

1965: Space-age corsetry. Paco Rabanne designs the breast-moulded cuirasse in shiny, plastic, forerunner of Issey Miyake's breastplate.

1968: Yves Saint Laurent designs the see-through blouse. The bra is publicly branded a symbol of sexist repression. At the Miss America Pageant in Atlantic City, angry feminists "burn" their bras. (In fact, they throw them in the nearest bins) (See Fig. IV.24).

1970's: Breasts pneumatically eroticised (See Fig. II.28), dressed up in fancy corsetry and frilly bras; or natural in seamless cups or no bra at all.

> *We are certain that in these fashions of the future emancipated women in the popular democracies will again return to the naked breast as a symbol of the achievement of freedom.....*
>
> Réné König. [37]

1976: Development in synthetic stretch allow the leotard/swimsuit in Elastomane Tricot to take off and take over the disco scene. Breasts most often seen in smooth and glistening casing with pronounced nipples.

1980's: Body consciousness becomes the leitmotiv of the decade. The body, ergo, the breasts, become more and more defined (See Fig. IV.24a.) shows an exceptional example.

1985: The bra goes public. Jean Paul Gaultier's first corseted collection builds to his most outrageous (See Fig. IV.25). Issey Miyake zips up his silver rubber breastplate (See Fig. IV.26).

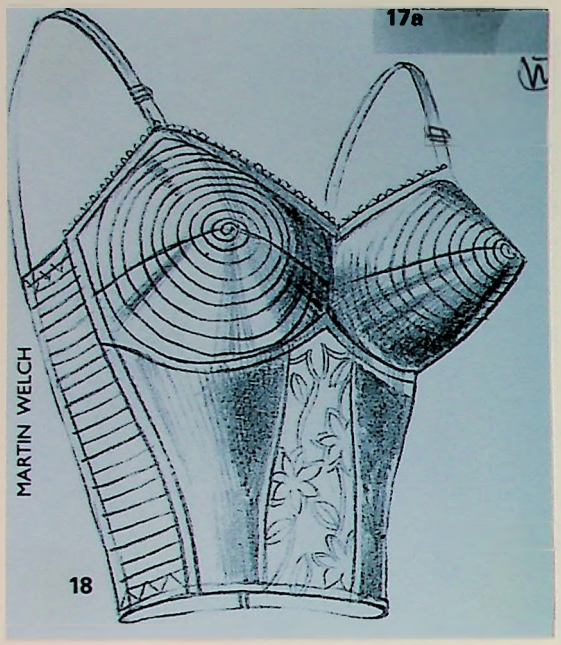


Fig. IV.21 The Sweater Girl Bra, 1956

Fig. IV.21a. Diana Dors pointing the way for blonde bombshells.

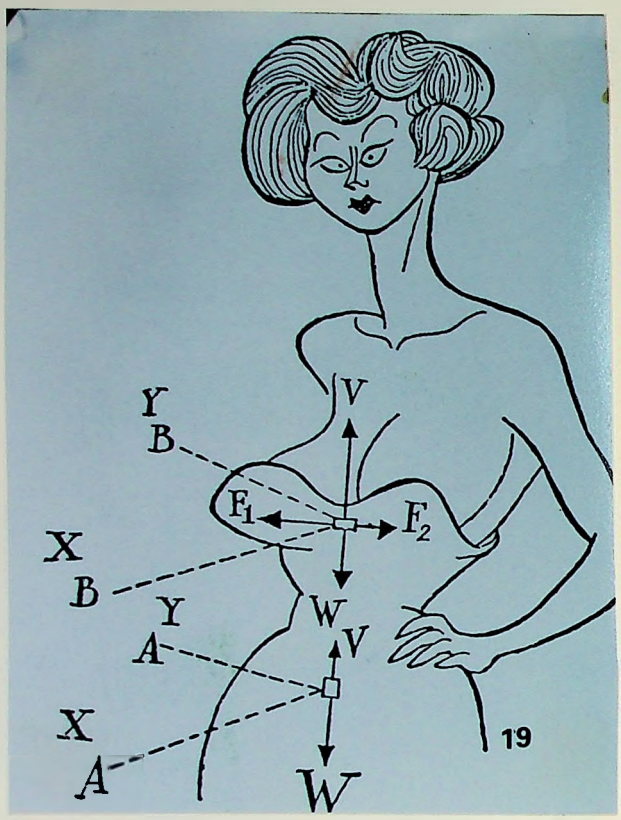


Fig. IV.22 Analysis of the Strapless Evening Gown

Consider now an elemental strip of cloth from a strapless evening gown isolated as a free body in the area of plane B... the force W of the dress is not balanced up an unpward force V... Therefore, this elemental strip is not in equilibrium but it is imperative, for social reasons, that this elemental strip be in equilibrium.

Charles Siem.[38]

Fig. IV.22a. Bardot takes a cod view of the Sixties

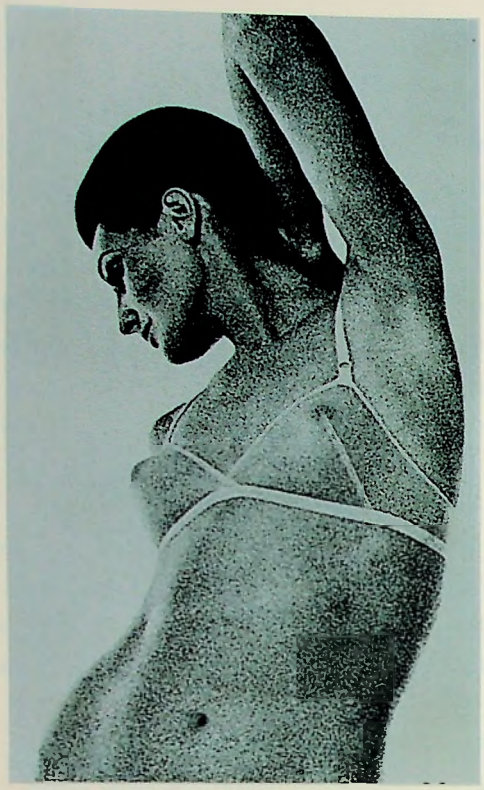


Fig. IV.23 The No bra bra, 1964.

Fig. IV.24 Jean Shrimpton wearing Y.S.L. see-through blouse, 1968.

1986: Corsetry is the defining detail of summer fashion and remains so until the end of 1987, when such restrictions move outward to tailored jackets, once again, releasing the breast.

1988/89 collections return to freedom, the naked breast seen through transparent and fluid fabrics (See Fig. IV.27a, b, c, d, e. f, g). Are we seeing a period of natural shape and nakedness or is this a fashion strictly for models taking to the catwalk?

It always appears to be male designers who make a feature of the breast, e.g. Yves Saint Laurent, introducing the see-through blouse in 1968 (Fig. IV.24). In the words of British designer, Vivienne Westwood, interviewed in "Tip of the Iceberg",

> *Many male designers treat the bosom as a joke, like a transvestite with stick on cones, or something a witch doctor might use.* [39]

referring to Jean Paul Gaultier's "Bust Dress", 1986. (Fig.I.3)

Vivienne Westwood, in her own designs, which are quite zany, treats the bosom with care as a woman would want them to be treated (See Fig.IV.28) from her "Civilizade" Spring/Summer 1989 Collection.

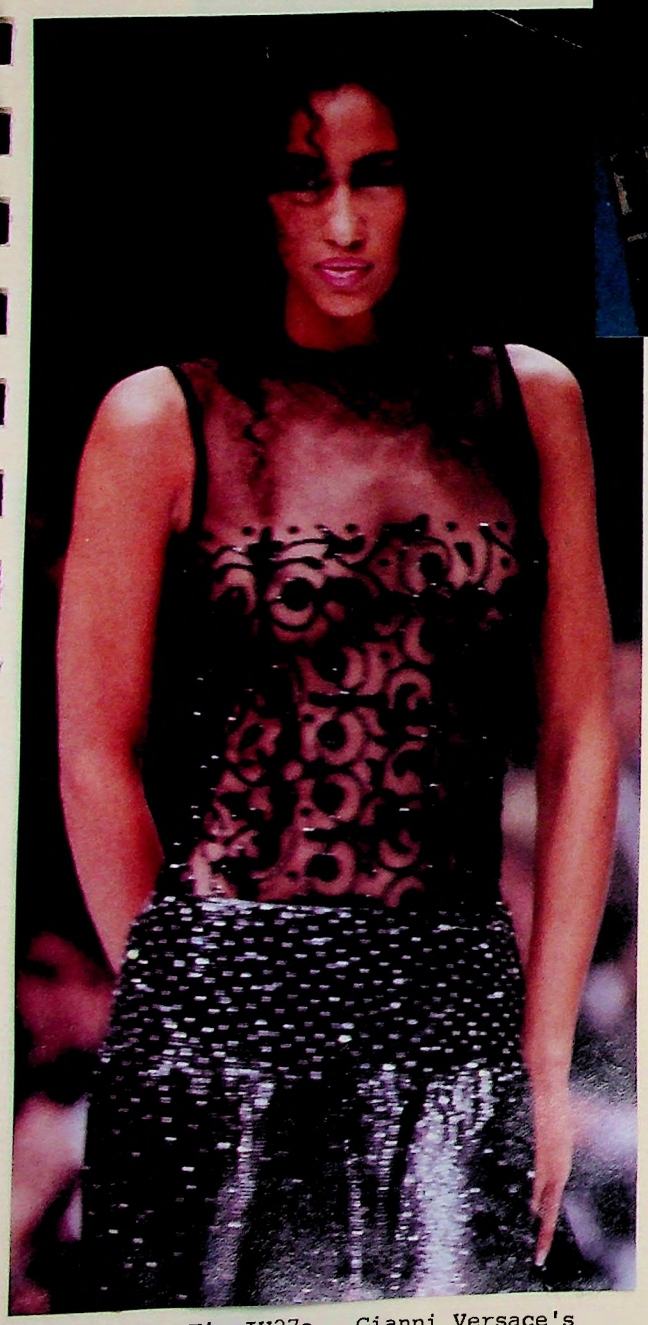
Fig. IV.24a Dolly Parton is famed for her tremendous physique as much as for heart-rending Country and Western ballads.

Jean Paul Gaultier,
1985

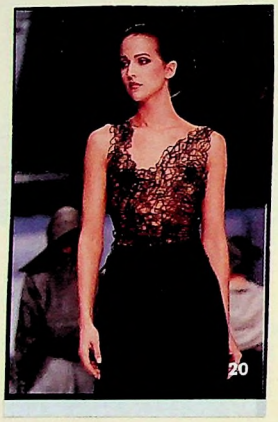
Fig. IV.25

Fig. IV.26 Issey Miyake, silver-rubber breastplate, 1985.

b. Valentino
1988



c. John Galliano,
in fine wire
mesh



e. Jean Paul
Gaultier
cutaway corsetry,
breasts covered,
Nipples made
feature in
metal

d. Montana

Fig.IV27a. Gianni Versace's
essay in transparency and fluidity, 1989.

Fig. IV.27f.
Tom Adams' British
Designer.
Spring/Summer '89

Fig. IV.27g.
Calugi E Giannelli
Autumn/Winter '88/89

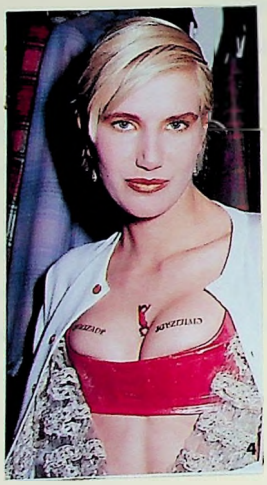


Fig. IV.28 Vivienne Westwood Spring/Summer Collection, 1989.

The female bosom is much in evidence in Fig. IV.29 and IV29a. in which we see some contrived poses of Parisian transsexuals. It is obvious from these pictures that the female breast is their source of security. Fig. IV.29 is an example of this orchestrated vulgarity, the pose with a double helping of over-sized silicone 'tits' flopped into a plate with lettuce leaf. In Fig. IV.29a. they are thrusting their bodies forward as if women waiting to be seduced.

In October of last year, while in London, I went to see fashion victim/clubber/performance artiste - Leigh Bowery, at the Anthony D'Offay Gallery in the West End of London, where he presented his first ever exhibition. The exhibition consisted entirely of Leigh, with the aid of only a single chaise-lounge, sitting, sometimes standing and very occasionally moving from side to side, behind a one way mirror, unable to view his onlookers. There was a sign saying,

> *Leigh Bowery introduces the men's range,*
> *he demonstrates how much he's learned about*
> *modelling from Barbara Windsor.*
> (See Fig. IV.30).

Fig. IV.29
and IV.29a.

Parisian Transsexuals, 1987.

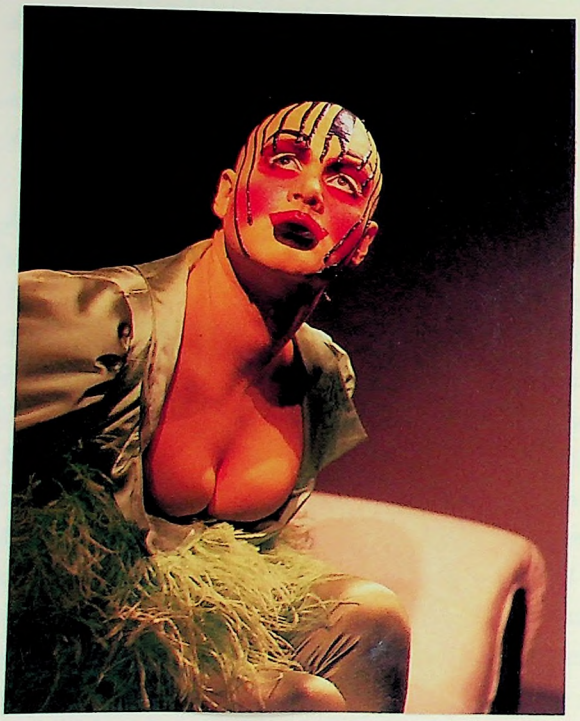


Fig. IV.30 Leigh Bowery introduces the men's range.

CHAPTER V

THE SURREAL BREAST: TWENTIETH CENTURY

> *The cover of Man Ray's copy of De Sade's "Justine" was a padded white leather breast.*
>
> Susan Irvine. [40]

> *Surrealism, which was born of a union between the collage and constructivist aspects of Cubism, and the nihilism of Dada, claims a long artistic ancestry in the art of Bosch, Arcimboldi, Fuseli, Goya, Redon, and any other artist who has expressed the weird and fantastic.*
>
> *After the demise of Dada in 1922, Andre Breton gathered up the remnants of the group, took over the word, "Surrealiste" from Apollinaire (who had used it in 1917) and defined it as pure psychic AUTOMATISM, by which it is intended to express verbally in writing or in any other way, the true process of thought. It is the dictation of thought, free from the exercise of reason, and every aesthetic or moral preoccupation... The object was to free artists from the normal association of pictorial ideas and from all accepted means of expression, so that they might create according to the irrational dictates of their sub-conscious mind and vision.* [41]

Surrealism developed in two directions, pure fantasy and the elaborate reconstruction of a dream world.

Although the force of Surrealism as an art movement had declined by the end of the Second World War, its influence on dress design, window display, and fashion editorial and advertising presentations would continue for decades to come.

The cinema, with its much larger audience, was correspondingly even more influential in creating new ways for men and women to move, dance, dress, make love.

The cinema in the United States began as a proletarian entertainment, but the move to Hollywood began the process of glamorization. In the silent movies stylization of both gesture and looks was necessary for narrative, and promoted not only new ways of walking, sitting and using the hands, but also the development of styles to suit personalities.

Surrealist artists in Paris plundered the imagery of fashion for their paintings and graphic arts, and in turn, they raised fashion beyond the level of mere style to an important expression of culture. The interchnage between the two worlds can be traced; for example, the lips of the 1929 Second Surrealist Manifesto became the lips of a 1966 Yves Saint Laurent dress (See Fig. V.1). These blood red lips placed provocatively across the bosom of a black dress, direct all attention to the breast in both a humorous and sexual manner. Another recent example of Surrealist highlighting the breast is by Dominique Lacoustille (See Fig V.2).

Yves St. Laurent has occupied one of the peaks of French fashion for many years. He seems to have an obsession with the breast in many of his creations. An evening dress with gold body sculpture by Claude Lalanne from 1969 demonstrates this (See Fig. V.3), Lalanne replicates the soft breast form in hard metal, giving solid form to flesh. Reviving the tradition of the breastplate, commonly worn by man in the ancient world.

Jean Paul Gaultier occupies the other peak of French fashion, his being the New Order. Gaultier's work is serious but amusing and playful. Over the past couple of years Gaultier has produced a series of garments showing a variety of ways to highlight the breast (See Fig. V.4a, 4b., and 4c.).

Fig. V.1 Yves Saint Laurent "Lip Dress", 1966.
Black and red wool knit.

Fig. V.2 Dominique Lacoustille, Paris 1984.
Lobster Dress.

Fig. V.3 Yves Saint Laurent.
Evening Dress with gold body sculpture
by Claude Lalanne, 1969.
Gilt metal bust with blue silk chiffon.

Fig. V.4a. Gaultier
Corset Ensemble, 1987.
Silvertone polymer with black wool knit.

Fig. V.4b. Gaultier
Corset Ensemble, 1987.
Silvertone polymer with cream wool knit.

Fig. V.4b. Gaultier.
Irish fisherman Sweater Dress, 1985
White wool knit.

Can a woman's dress of tightly fitted velvet, the breasts shaped in circular-stitched exaggerated conical peaks, be anything other than a joke?

Is a dress, the bodice of which is fashioned like a corset in rubber and elastic serious? Serious enough to influence fashion worldwide. Serious enough to be copied everywhere. Serious enough to have caused sales at Rigby and Peller, Corset-makers to the Queen, to double.

It is not the velvet conical breasts that should be taken seriously but the spirit behind them; the challenge to established notions of sexuality in dress when he was working as an assistant at the House of Jean Patau, French designer of the early 1970's. A model was waiting to be fitted for a dress. Her breasts were bandaged, Gaultier approached her concerned. He thought she had been in an accident. She explained, laughing, that it had been done for the fitting; that they bandaged her breasts flat so the dress would hang properly.

Gaultier was shocked. "It is like torture. It is very aggressive and stupid to do that to women". It is the same with hips. Everybody wants to have small ones. Why? Some people have beautiful round ones. He wonders why one has to do the contrary to what is reality, just because it is fashion/ If you have nich big ones why hide them? It is very old, stupid thinking. He has always been in rebellion against that which "nice", that which is "good", that which is "elegant".

His clothes reek of Paris, of scarlet-stained mouths and sleepy eyes, fringed with black mascara, of wasp-waisted jackets, cut low over black corsets. The Paris of brasserie society.

There is no single idea of beauty, maintains Gaultier. *There is no age. It is all attitude*

or movement. There are a thousand ways to be sexy, to be beautiful, to have elegance. [42]

In an age when fashion design is finally taking its place along with painting, sculpture, photography and architecture as a legitimate form of visual expression, the breast being the centre of attention, Issey Miyake, Japanese designer, pays great attention to the body's form when designing (See V.5). The perfect foil for the woman who has nothing!

I want to show people how great it is to be free.
I want to unwind the threads which bind them.
Issey Miyake
to "The New Yorker", 1985. [43]

In designing his collections, Miyake is constantly attempting to discover what he refers to as "the limits of clothing". For every piece which appears to constrict or encase the body, there is another which emphasizes movement or freedom by flowing and interacting with the form or its wearer.

The ultimate limits of clothing design are many and various. Hardness, softness, thickness, thinness, looseness, tightness, simplicity and complexity are all limits, and all continue to be challenged by Miyake. These challenges, however, are based on the premise that the human form, including its possibilities for movement, is a wondrous creation in its own right.

I don't want to do decoration.
I believe in questioning.
Issey Miyake. [44]

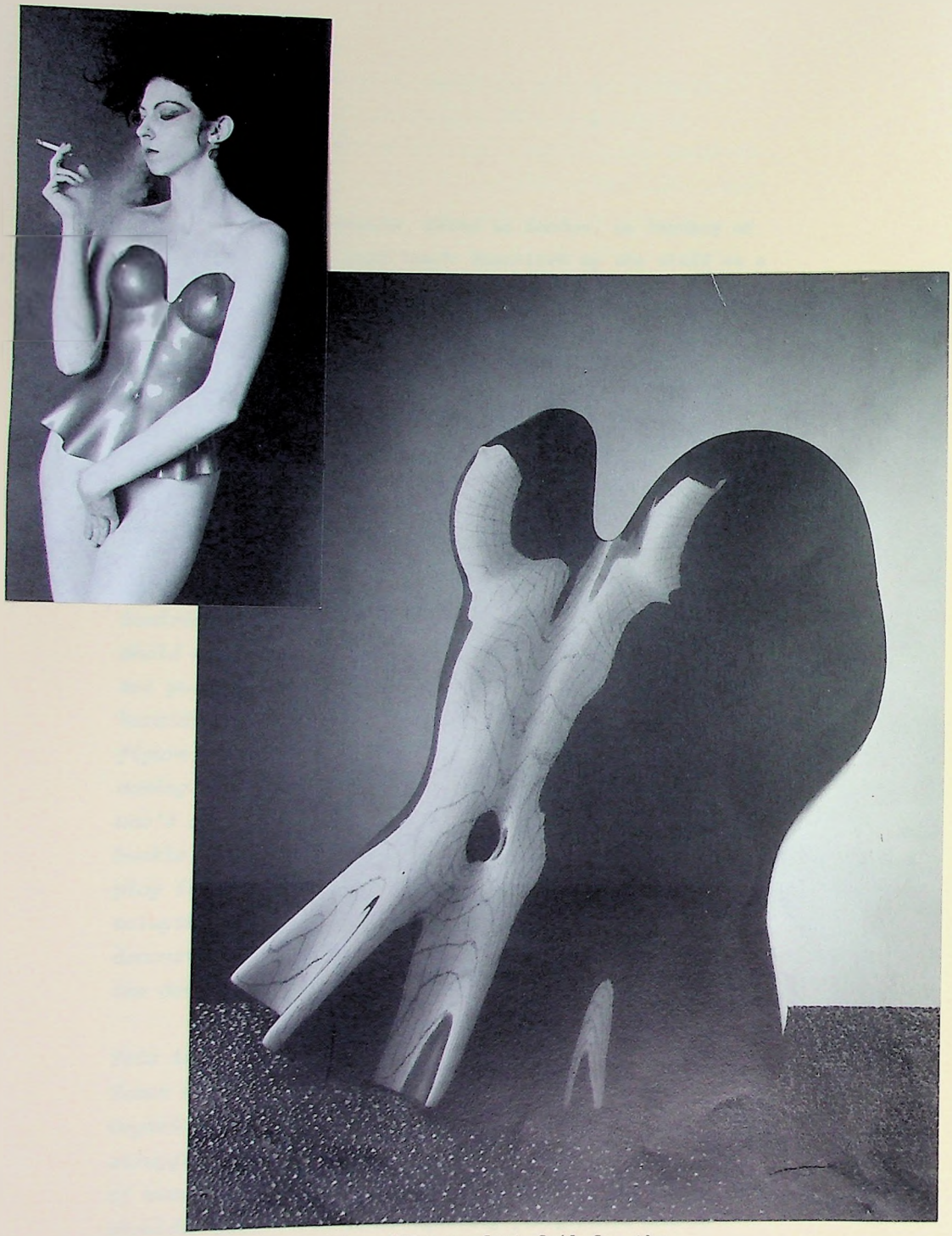


Fig. V.5 Issey Miyake, "The perfect foil for the woman who has nothing".

CHAPTER VI

POSTSCRIPT

When I visited I.D. Magazine, based in London, in January of this year, I contacted Geoff Deane described by the staff as a liberated man who writes words for the magazine. Mr. Deane gave me an article which he had written some months previously in which he reports on the resurgence of the hourglass figure. Below is an extract from Geoff Deane's article:

BIG TITS AND BIG BUMS ARE ONCE AGAIN
BIG NEWS!!

The evidence is everywhere, from catwalk to clubland, from Sam Fox to She-Devil, from the cult status of Beatrice Delle to the mega-stardom of Madonna. A whold new generation of outwardly mobile young women are pushing themselves to the forefront (sorry) and heralding the return of the fuller, sexier, hourglass figure. Lock up your sons 'cos the OOMPH-GIRLS are coming and boy, they sur are dressed to kill (and guess who's dying?). Girls will be girls while the boys buckle under, as the sassy wiggle once becomes a legitimate ploy in the battle of the sexes. After all, the voluptuous Madame Delle 's admirable sexual prowess, as demonstrated in "Betty Blue", is hardly synonymous with the Government's "Use a sheath or buy a wreath" campaign.

This is the Alexis Generation, the "New Clitorati'. Women who know what they want and how to get it. Organised feminism, often lost credibility because the struggle for equality so often resulted in a renouncement of sexuality. Today's woman has no such chip on her shoulder-pad. She takes equality for granted and is thus prepared to flaunt, taunt and haunt you with her sex. This is woman flexing all her muscles.

Most men adore attractive women and will do anything for them in order to win favour, that is a fact of life. Given the choice between a nubile young lamebrain and an intelligent, charming girl with a face like a well smacked bum, the average bimbo male will go for the bimbette everytime. For Madonna or any of her contemporaries, to make capital out of such an obvious male fallability is no worse than men have been doing to women for donkey's years. She has been compared to Monroe and this is, of course, laughable. She has never been used, she is a user. She will never get messed about by a president or die of an overdose.... but can the same be said of her boyfriends?

Not so smart but every bit as ambitious is, of course, Sam Fox (Fig. I.6). Now, 'Our Sam' is something of an enigma. She has, as I'm sure you all know, achieved both fame and fortune by virtue of her physique, which someone once described as being five feet in every direction. Suffice to say, that her most obvious assets provide an easy target for ridicule and she is prepared to flash them with almost mind-boggling regularity. Never before has so much been seen by so many for so long.. If the world is now Sam's oyster, then her tits were the fishermen.

That one failure aside, the secret behind Sam's success is that she is totally void of any erotic appeal. Do you know anyone who really thinks she's sexy? 'Sexy Sam' is really 'Safe Sam' and that is the key to her popular appeal. She has anaethetized the act of breast baring and cleaned up handsomely in the process.

To all of you that nature hasn't been quite so liberal to, a few words of information. Recent advancements in silicone inplant technology have elevated the concept of the

designer bosom to such a level that in many circles it is now regarded as the very chicest of accessories.

Geoff Deane.

Tits and Ass,
bought myself a fancy pair,
tightened up the derriere....
... didn't cost a fortune either,
didn't hurt my sex life either...
..... it's a gas,
just a dash of silicone,
Tits and Ass
can change your life...
.... they sure changed mine!

'Dance:Ten; Looks: Three' from a Chorus Line
(lyrics Edward Kleban)

(See Fig. VI.1 where Brigitte Nielsen goes from flat pack to fat pack with silicone implants).

Fig. VI.1 Brigitte Nielsen - Before and After.

CHAPTER VII

CONCLUSION

Are we entering into a liberal age once again, like that of the Sixties, a decade of natural shape, lightness and nakedness, or are we presently witnessing a fashion solely created for those models of the cat walks with perfect breasts. Statistics show that an estimated 95% of British women are dissatisfied with their breasts. On the whole, women wish to have larger breasts.

We have seen how fashion has dictated the way breasts should look while distorting them with padding and bandaging. People suffer for fashion! By all accounts, women are getting bigger breasted, Marks and Spencers report that in the past few years, their size 36B bras have been selling on a par with the size 34Bs that used to be more popular. They have also been selling double Ds for five years and plan to stock Es in the autumn due to public demand.

Breast shape and size is more a result of ethnic origin than anything else. French women and many black women appear to have neat figures because their breasts are placed, on average, a rib higher than those of English women, giving the illustion of a smaller waist. Americans and German women tend to be heavier breasted, and Mediterranean types full breasted; but it is rare for Oriental women to have "Page Three" statistics.

What society does with the natural shaping is today strongly influenced by the media of film and television. The cinema in the United States began as a proletarian entertainment, but the move to Hollywood began the process of glamorization. In the silent movies stylization of both gesture and looks was necessary for narrative, and promoted not only new ways of walking, sitting and posture, but also the development of styles to suit personalities.

In conclusion, I feel that the changing face of fashion from the beginning of time relates to the events of the time. As we approach the end of this twentieth century are contemporary designers trying to shock by featuring the bosom in contrast between protruding cones and transparent blouses? Are we to expect each season to feature more bizarre fashion or will designers once again turn to the past for their inspiration?

> *Beauty is an exceedingly pleasing shape and highly agreeable arrangement of the female body, deriving from the correct proportions, size, number and colouring of the limbs, and bestowed on the female sex by GOD and nature, though progressively enhanced as well by individual finishings and the application of artificial improvements.*
>
> Klaus Theweleit [45]

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