Georgia Review Fall 1976

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FASHION IN NUDITY

I

FOR the Western world the distinction between being dressed and undressed has always been crucial. The same is true of other civilizations, but the definition of "dressed" may sometimes be so elastic that the distinction seems quite different. Anthropologists and sociologists have demonstrated that those peoples who do not wear garments nevertheless develop habits of self-adornment which seem, like Western clothing, to be necessary signs of full humanity. They are ways of clothing the human body in some completed concept of itself, without actually concealing any portion of its surface or shape. At the time when the scientific method was first applied to the study of human customs, Western society wore many layers of complex clothing. Modesty and protection were then considered to be the original motives for putting on clothes, and the idea of the "naked savage" could have some currency. In the twentieth century, educated Westerners have come to wear very few and very simple garments, which nevertheless have very complex meanings; and so recognition has lately been given to the profound and complicated motives governing all kinds of dress, including that of the "uncovered" nations. The state of undress has a constant share, obviously, in this same complexity. The

more significant clothing is, the more meaning attaches to its absence and the more awareness is generated about any relation between the two states.

A survey of cultures leads to the conclusion that the truly natural state of the adult human is dressed (or decorated), but that his *sense* of nature demands from him a deep respect for nakedness. This respect may lead him to invent, among others, not only an idea of the "wickedness" of nudity, but also an idea of the "naturalness" of nudity, which is all the more powerful for being a fiction. Nakedness is not a customary but rather an assumed state, common to all but natural to none, except on significantly marked occasions. These may be ritual, theatrical, or domestic, but they are always special, no matter how frequent.

Occasions for nakedness often have to do with sex, and so among those for whom sex was associated with shame, a sense of the shamefulness of nudity arose. The Christian West, however, though thoroughly committed to this ancient Hebraic idea, also had its origins in those other Mediterranean cultures devoted to the celebration of human physical beauty. From both these traditions Western civilization could synthesize a flexible and enduring sense of the essentially virtuous beauty of human nakedness, apart from its simple physical pleasantness—an idea of its spiritual beauty, different from the classical one and akin to the concepts of both its naturalness and its corruptibility. For Christians, the corruptibility of the body itself, dressed or undressed, lies in its fragile susceptibility to decay or sin, but the special corruptibility of nakedness (among naturally clothed humans) lies in its readiness to seem not only erotic, but weak, ugly or ridiculous. If nudity were going to represent any kind of virtue besides crude sexual desirability among the much-dressed Western Christian nations, art was going to be required, to make it beautiful, strong, and apparently natural. Moreover, this had to be done in ways which expressed not only the beautiful truth of nudity, in the classical tradition, but which simultaneously allowed for the requisite sense of its shameful sexuality. And above all, Western representative art had to invent a nudity which allowed for the sense of clothes—their special organic life, their influence.

The idealizing of the state of nakedness seems to take two forms. One respects the body as essentially innocent when unadorned,

like an animal's, and consequently beautiful in its purity. The other conceives of the undressed human form as a kind of divine artistic achievement, and therefore pure in its beauty. A concept of some significant virtue being represented by the bare human figure could thus be consistently cherished, in both spiritual and mundane speculations, and doubtless the common private pleasure of nakedness in publicly well-covered cultures has consistently helped to sustain such exalted notions. But also they must always have been stimulated even more by the fact that the body was most familiar, most habitually seen and responded to, when it was dressed. Its nudity underneath had to be inferred, sometimes with difficulty. Clothing—so distracting, so different from flesh, but so necessary to it—came to be conceived of either as inessential trappings, a gaudy show but always less beautiful than the sacred living body it conceals, or else as a protective and deceptive cloak, now required to hide man's wretched lapse from his original state, which had been perfect but became his shame after the Fall.

Yet just as the theory of the natural virtue of human nakedness must always have been bolstered by personal delight in it, so the Christian theory that clothing is unnatural or profane in its very nature, the result of man's fall, undoubtedly grew out of the direct experience of the erotic pull of dress—even modest dress. People's clothes seemed to make their inferred nude bodies seem more, and not less, desirable. Nakedness, of course, has its own fierce effect on desire: but clothing with nakedness underneath has another, and it is apparently even more potent.

The Classical invention of clinging or transparent draped garments which covered but showed off the body was only a primitive version of this dialectic. Clothing which envelops, swallows up and seems to replace the body also enhances its importance—differently, but no less powerfully. Most tricky, most effective, sometimes most deceptive, is that artful clothing which creates a form, a visual fiction made up of body-shapes and insistent clothing-shapes, and the combined movements of each. This kind of dress is what the Western world wears—not various coverings for an unvarying shape, but a sequence of combinations. For six centuries, fashion has perpetually re-created an integrated vision of clothes and body together. There is a strong eroticism

in this whole method, since it always plays on the dialectic of dress and body while constantly changing the rules, as the Classical tradition did not. Fashion is in itself erotically expressive, whether or not it emphasizes sex.

Changes in fashion did not only alter the look of clothes; the look of the body had to change with them. An image of the nude body absolutely free of some counterimage of clothing became virtually impossible. It follows that all nudes in art since modern fashion began are wearing the ghosts of absent clothes—sometimes highly visible ghosts.

Images of the nude in the art of the West have taken some of their justification from the resonant myth of Adam and Eve, which crystallizes and illustrates the wishful concept of naturally virtuous nudity. The image of nude virtue, once it came to be at home in Christian art, became cognate with naked truth and borrowed the kind of beauty proper to an abstraction. Nude figures could acceptably be made to stand for truths, while being rendered with a Classical formality remote from any truth of common experience. But behind Adam and Eve, that pair so pure in the beauty and virtue of their unfallen coupling, stand the figures of Venus and Adonis, in the even more ancient beauty of an erotic human sexuality impure by nature, apt and eager for depravation. While pornographic images do full honor to this concept, all nude art seems to share in it, ever since clothing became its most expressive vehicle.

The idealizing function obviously inherent in the serious nude art of a dressed society—to express longings for a primal virtue, a primal human beauty, a primal sexuality—also inevitably produced by a by-product. This was the costume of nudity itself. It might be described as a visual extrapolation of the sense of being "in native honor clad." Nude art provided the opportunity to make a style of clothing out of nudity itself, in a way that the natural undressed behavior of the sartorially committed usually inhibits. When the tailor's art combines with a body to complete an ideal, living, dressed image, it may use all sorts of artificially created materials—paint or beads or silk or burlap—and unlimited amounts of skill and imagination. The body, of course, remains plain flesh. But the combined result may be so stylized or abstracted that the body may seem to have been stylized too. When

many people are all wearing similarly designed clothes, their bodies also appear to have been cast in one mold—or to seem as if they should have been. A company of uniformed men illustrates this rather extremely, but even a group of men in similarly cut business suits demonstrates an attempt to stylize the body and its gestures in one general way. People usually see each other dressed; the most general perception of bodies is filtered through clothing. When, after such conditioning, nudity is confronted directly, the observing eye may tend to idealize it automatically—to edit the visual evidence. Nude photographs from different eras demonstrate this process: they are examples of a vision edited by fashion but posing as objective truth.

Without clothes, a group of bodies shows the amazing irregularity of human nakedness, an untidy, unpredictable diversity at odds with the conception of an ideal—even an ideal of variety. Art, however, may impose its own ideal diversity, or its own ideal similarity upon the nude images it offers. This helps to create a more acceptable ordering of the variety in human looks according to the special needs of the contemporary eye, trained by the looks of contemporary clothes. The conception of what natural nakedness looks like in real life is thus influenced not only by the long habit of seeing most people dressed, but also by the subtle idealizing force of nude art, including popular photography, which also stylizes according to the mode. Films and pictures, moreover, provide more opportunities for observing a range of nude looks than real life does. Nakedness thus undergoes fashion changes not only in artistic tradition but in living experience. A sense of "natural" nakedness in actual life is trained more by art than by knowledge; people tend to aspire to look like nudes in pictures, in order to appear more like perfect "natural" specimens. The unclothed costume, when it is intended to be looked at—by an intimate, a camera, an audience, or in a mirror—is subject to current standards of nude fashion. Its "natural" gestures and postures of the head, neck and shoulders, of the spine and legs, will be worn according to this mode, in correct period style—and consequently even nude snapshots will betray their date. People without clothes are still likely to behave as if they wore them; and so "natural" nudity is affected by two kinds of ideal nudity—the one created by clothes directly, and

the one created by nude art, which also depends on fashions of dress. Clothes, even when omitted, cannot be escaped.

II

Although nakedness is everywhere significant—in some primitive cultures people strip to induce rainfall in times of drought—its significance among us is chiefly erotic, particularly female nakedness. Until the fourth century B.C. the Greeks required women, though not men, to be represented fully clothed in sculpture. The nude Venus is a late phenomenon; and Christian art has inherited and intensified that sense of particular modesty about the female body. Its more generalized sexuality makes its nudity or covering a more crucial matter, in a society which seems to make women embody sex itself.

On the reverse side of any picture of a naked woman represented as abstract truth or natural reality is printed her image as sexual power, an image which seems always to show through. Kenneth Clark has instructed us that no proper female nude lacks an erotic message, whatever its degree or method of idealization; and one element governing the way this message is carried is the visible relation of the nude body to its absent, invisible clothing. Since the erotic awareness of the body always exists in some connection with clothing, images of bodies which aim to emphasize their sexual nature will make use of this link. They will tend to display—whatever other erotic insignia are added—the emphatic outline, posture, and general proportions of a body customarily clothed in fashionable dress, so that they seem denuded. So variable, however, is Western taste in clothed bodies that the nude thus created may often seem erotically uninteresting to the eyes of a different age. It may be possible even to mistake an erotically intended image for one kind of idealized nude, if it lacks the shapes, proportions and details the viewer is accustomed to respond to in contemporary life. The girls in magazine photographs seem sexier to modern eyes than those in Titian paintings, but Titian's patrons undoubtedly saw his nudes with *Playboy* eyes. Even Giulio Romano's pornographic *sedici modi* showing various coital positions, so shocking to his contemporaries, have a curiously unsexy look to modern eyes because everyone is

wearing the Renaissance figure now associated with idealized formal nudity rather than sex.

There is of course a correspondence between the ways in which the basic virtue of nakedness has been thought of—as beauty or as truth—and the ways the naked body has been idealized in art. Artistic idealizations of the nude figure are not confined to tailoring them into a generalized beauty, beyond the possibilities of nature. They may also idealize in exactly the opposite direction, toward "realism"—an elevation or celebration of the acutely specific. This method may be disguised as no idealization at all, but rather as an unedited reflection of facts; but truth in nude art, like beauty, follows the mode. Besides the naturalistic method, both methods of idealization may also purposely emphasize the erotic dimension, and they seem to emphasize it more successfully the more they refer visually to the influence of fashion. This shows particularly in certain bodies purposely rendered so as to seem grotesque, but clearly for the satisfaction of an erotic morbidity: the witches of Hans Baldung Grien, for example, or a number of Dürer's and Urs Graf's harlots from the same period. Gothic representations (including modern ones: Klimt, Schiele) of aged female bodies, shown in contrast to tender young ones to illustrate the vanity of vanities, are intended to be repellent but also perversely erotic—and the fashionable outlines are exaggerated, along with the wrinkles and the sagging, baggy flesh.

The degree to which a nude image in art departs in form and line from the influence of its implied absent clothing is a good index of its aim to appear at least primarily nonerotic, and to appeal first either to the sense of common humanity, the sympathy and feelings of identification in the spectator, or to a detached sense of form. For the latter aim, copying Classical formulas has always been one very convenient trick. Almost all the greatest nudes in Western art, however, owe their enduring and transcendent appeal to a delicate balance of all these: human immediacy, Classical reference, and sexy, modish undress. Pornographic images on the other hand, while perhaps exaggerating the insignia of sex, will also exaggerate the current mode in nudity, to add credibility, a factitious truthfulness to the impact of their message. Perfect Classical or formalized nudes, purporting to have only abstract and impersonal beauty, may sneakily be given a strong

erotic cast by the simple means of slightly altering them to suit the current sense of the undressed body—a slight widening of the shoulders, or sloping of them, an elongation or shortening of the waist, a thinning or fattening here and there. Such details based on clothing make the nude look "realer" for its epoch, and therefore sexier and more nude, even while safely avoiding exaggerated sexual characteristics and thus remaining theoretically chaste. Neoclassic statues of different epochs, all purporting to follow the originals, can be dated according to the dress of their own period and its influence even on incorruptible Greek perfection.

The direct reflection of fashion in the image of the nude body can only be demonstrated during those centuries of Western society in which fashion in our sense of the word can be said to exist. If fashion in dress means constant perceptible fluctuations of visual design, created out of the combined forms of tailored dress and body, then many early civilizations and much of the Eastern hemisphere have not experienced "fashion" as we know it. They will have undergone changes of surface fashion, as in different kinds of trimming, different details of hairdressing, different colors and accessories; but basic shapes will have altered only very slowly by a long evolutionary process, not dependent on any aesthetic lust for perpetual changes of form. The changes in true fashion, ongoing since around 1300, demand reshaping of the body-and-clothes unit, involving compression in some areas of the body, padding in others, restriction of some kinds of movement and liberation of others, and later perhaps all these in reverse. The average body thus seems at certain periods to have longer or shorter legs, a bigger or smaller head, skinny or heavy arms—apart from the specific variations of the female torso connected with tastes in sexual desirability at different times.

The erotic messages conveyed by fashion involve the whole body and both sexes, but they are obviously most acutely focused in the proportions of the female torso. It is the most significant field of fashionable alteration—and the one where the shape of fashion most readily appears to wear the authentic look of nature. The placement, size, and shape of the breasts, the set of the neck and shoulders, the relative girth and length of the rib cage, the depth and width of the pelvis and the exact disposition of its

fleshy upholstery, front and back—all these, along with styles of posture both seated and upright, are continuously shifting visually, according to the way clothes have been variously designed in history to help the female body look beautiful (and natural) in sartorial terms. Nude art, unavoidably committed to Eros, accepts those terms.

Goya's famous naked and clothed *majas* in the Prado are universally recognized as erotic, and not just because of the shadowy suggestion of pubic hair. One of the most telling features of the nude *maja's* body is that it seems to show the effects of corseting without the corset, which is very definitely present in the dressed version. The high, widely separated breasts and rigid spine of the recumbent nude lady are as erotic as her pubic fuzz or sexy smile (Fig. 1). Her breasts indeed defy the law of gravity; and her legs, accustomed to appearing through the lightweight and rather narrow skirts of the day, are self-consciously disposed for effect, like those of a twentieth-century woman. It is the emphatic effect of her absent modish costume which makes her a deliberately sexual image. Rembrandt does it another way. His nudes seem to appeal primarily to the sense of identification, the sense of common humanity, in which the erotic element is enfolded rather than thrust out onto the surface. The bodies of Rembrandt's women have a psychological perfection, a kind of idealized distillation of individual personality. And yet a surface sexuality also shines on his nude *Bathsheba* (Fig. 2) through the way her body shows the influence of garments, although it is quite different from the triumphant kind of effect miraculously visible on the *maja's* torso. Bathsheba's unmiraculous midriff is somewhat flaccid, the unused muscles having relied upon stays for support; but her waistline is at the proper raised level fashionable at that date, and her body proportionately long from waist to crotch. Her fullish breasts and upright spine reflect the mid-seventeenth-century shift in fashion towards a more emphatic bosom and less protuberant belly than in the previous decades, with a corresponding shift in posture. Bathsheba's legs display, as do all Rembrandt's nudes, the unself-conscious awkwardness of legs which are never seen and have learned no carefully graceful poses.

Seventeenth-century bodily gestures that were considered elegant for women evidently included a rather crude spreading of

the knees under the heavy dress, judging from the way they appear in many seated portraits. Women's legs were apparently envisioned as massive and heroic, or possibly pathetic, rather than provocative and graceful. In seventeenth-century nude art, they clearly show their supportive function, or, as in Rembrandt, a range of expressiveness which owed a great deal to their lack of any necessary decorum. After the first decade of the seventeenth century, women stopped wearing farthingales and began to wear heavy skirts which dragged thickly against the legs, muffling them and prohibiting the passage of air under the skirt. Such ventilation was formerly permitted by the hoop or roll holding the skirt away from the legs. The weighty and stifling skirts of the seventeenth century made necessary some awkward spreading of the legs under them, and art made an aesthetic virtue of the necessity.

Twentieth-century life has produced a new convention for feminine leg-posture since the widespread adoption of trousers by women. A "natural" sprawl, borrowed from men, with knees at angles and very noticeable feet, has been transmuted into a new graceful ideal by such artists as William Bailey, for example, and a number of photographers. Feet have failed to carry much separate emphasis in representations of the female nude during epochs when the conventions of dress have enclosed women's legs in a single covering (as was always the case even in thin-draped antiquity) and only permitted the feet to appear intermittently from under it. The exception to this occurs in late-gothic, northern Renaissance nude ladies' feet, rendered large and clumsy by Hugo van der Goes and others. These feet did not "steal in and out" from under the hemline, as they did in later and earlier periods, but were muffled and trammeled under so much yardage that they were evidently both erotically and aesthetically uninteresting. They seemed to serve, rather, as a broad double pedestal that steadied the body as it held up the cascading folds of wool. Trouser wearing, in contrast, divides the legs and gives importance to each separate foot—its placement, movement, and individual plastic beauty. Feminine trouser-fashions have required the emergence, in the middle of the twentieth century, of a fashion for large, heavy, colorful shoes with highly exaggerated soles and heels. Short skirts alone could not produce the need for them: they had to appear to blossom outrageously at the bottom of two

long, trousered stems. At least one of Bailey's nudes looks as if she had just removed her tight blue jeans and cork-soled clogs in order to pose, the elements of her costume clearly still dictating the easy disposition of her leggy body and big expressive feet (Fig. 3).

Whatever fashion prevails, the legs of deliberately classicized nudes in any period will wear the graceful arrangements invented by the ancients and copied and adapted for centuries. Such legs, particularly during periods when women's legs did not ordinarily show at all even through their skirts as in the stiff sixteenth century, were intended as references to art, not life. Nevertheless their poses—balanced, harmonious, idealized—echo that natural effort at grace made by women who are accustomed, like the ancients, to exposing the action of their legs either through or below their garments. The great artists of the nude in the sixteenth century like Michelangelo and Titian had enough genius to invent a code of behavior for legs, synthesizing it out of the established Classical repertory and the observation of nature unmitigated by fashion. This produced what always looks like universally beautiful footwork—an invincible authenticity of leg. In the less exalted but equally authoritative nude art of Cranach, the same method governs the action of the legs but uses different materials. Here the aesthetic stakes are lower; fashion has been allowed to preponderate over realism and Classical reference in the design of these nudes, to ensure their erotic pull. But their poses show the same combination of piquant naturalism, feet and all, and the kind of Classical grace which always evades the obvious formulas and creates its own proprieties. In the heavy-skirted centuries, ordinarily invisible female legs might, in conventional nude art, freely adopt the poses of the famous Greek and Roman statues—one leg bearing the weight, the other gracefully flexed to steady it, both knees touching, like the Medici Venus—without reference to current facts. But the composition of the remainder of the body would nevertheless be likely, as we have noted, to suggest in some way the body-shapes dictated by current taste in dress, in order to have more visual authority as nakedness—even if it were also intended as a Classical quotation. Poussin and Ingres, both masters of Classical adaptation, show how this may be done. Ingres' technique never varied in sixty years, and neither

did the range of his imaginative subject matter; but his idealized nude female bodies, no less than his portraits, reflect his keen eye for both the subtle and the gross modifications of fashionable dress during that lengthy span, even though they are accompanied only by exotic or antique trappings with no hint of modern finery.

III

It was in the fifteenth century that the European imagination, inspired by the revival of antiquity in Italy, seized upon nudity as a proper vehicle for representing perfection, while simultaneously developing some of the most elaborate fashions in clothes ever devised. The shapes and details of Northern European, Burgundian, and Italian styles of dress came to vary a great deal during this period, as did the modes of representative art which portrayed them. The nude, following fashions both of dress and of art, appeared in its new importance, clad in the varying influence of both. Italian Renaissance dress, like the Italian representational convention at the same period, developed in a classically-minded way with a primary ideal of harmony and felicitous proportion. This kept the size of subsidiary elements (headgear, shoes) in some rational relation to the actual scale and movement of the human body. Gothic or Northern European dress tended rather toward an expressive exaggeration of form, with an emphasis on extra shapes leading away from the body's center (very high hats, long pointed shoes), which distorted the body's appearance in a slightly piecemeal manner. In Italian Renaissance fashion, detailed embellishment tended to serve the total scheme, to harmonize and blend with the complete costume. In Gothic fashion, it tended to concentrate in separated areas and catch the eye in its own behalf. These differing qualities characterized all aspects of design in these two contemporary artistic traditions: the representation of the nude is simply another example, but it is linked as intimately with the design of clothing as it is with the formal and spiritual differences of representational style.

In both North and South, the new expanded Renaissance awareness of fleshly beauty seems to have been concentrated, as it was to be for centuries, on the female belly. All dress for women between the fifteenth and the seventeenth centuries, regardless of

differences in detail and other strong formal variations, was unvarying in its emphasis on the stomach. The girdlestead in the fifteenth century was worn high, with the garments fitting tightly above it around the bust, armholes and upper arms, and expansive yardage of sleeve and skirt below. The girdlestead was lower for men, at the "natural" waistline, and with a very small circumference. The chest swelled out in front and the male spine was very erect—almost a military posture. For women, the fashionable posture all over Europe required the stomach to swing forward well in advance of the bosom, which, though clearly defined, was minimized in bulk below a comparatively large neck and head. The volume of the entire female body appears to have been greater in Italy than in the skinny North, but the Italian profile portraits of the fifteenth century also show this neat, tightly clad upper body with the sweeping curve of belly below, creating the look of considerable distance between the somewhat raised waistline and the somewhat lowered pelvis, where the hip joint bends when the figure is seated. The female torso is thus elongated through the middle. Many seated Madonnas have this anatomical structure, and the fifteenth century nude shares it with them. There seems to have been no impulse to constrict what we call the waist—the indentation below the rib cage and just above the pelvis—which would have cut across the center of the desirable fleshy expanse of the feminine stomach. Men constricted their waists instead, and such nude figures as the Adam in Hugo van der Goes' Garden of Eden clearly display the results (Fig. 4).

In the erotic imagination of Europe, it was apparently impossible until the late seventeenth century for a woman to have too big a stomach. This has decidedly not been true since then, when breasts and buttocks became (and have remained) far more acutely erotic than bellies. We have already noticed how fashionable female dress emphasized the protuberance of the stomach more than the swell of the breasts, and although the bosom was often exposed by a low-cut neckline, it tended to be flattened by the clothing rather than pushed up. The breasts of all the famous Renaissance and Baroque nudes in art, however fleshy the body may be, are delicate and minimal in comparison with the size and expanse of the bellies. Heavy breasts are shown to be char-

acteristic of ugly old women and witches, or characters like Dürer's *Avaritia*, whose weighty bare breast, desirable to modern eyes, was undoubtedly thought to be loathsome in 1507. In contrast, heavy bellies were worn by the tenderest virgins or the most seductive courtesans, whether in the austere works of the Gothic North or the lushest productions of Venice.

The Gothic nude reveals a preoccupation with the kind of slenderness that shows the skeleton underneath, a slenderness which modern taste also prefers. The delicate bony bumps on shoulders and knees, the ridges of clavicle and rib seem in German and Flemish female nudes to combine the appropriate view of mortal flesh subject to decay with an obvious relish in their specific erotic charm. The Gothic artist, unaffected by a need to bow to Classical proportions, could also render the human leg without that subtle elongation between the knee and the ankle which helped produce the grace of so many ancient Greek and Roman nudes of both sexes. This slight lengthening of the lower leg makes fleshy female torsos seem elegant, and muscular male ones seem lighter on their feet. It was apparently an accepted convention of Classical proportion. The habit was preserved in classically-minded nude art for centuries, indirectly supported by the desired look of fashionable dress, which always seems to require length of leg for its best effects in any mode. The average human leg is actually rather ungracefully short between the protuberant bones of the knee and the ankle; and the Gothic nudes, preserving this fact, have a slightly stubby look which is emphasized in the female figure by the relative length and swell of the belly. This big Renaissance stomach looks particularly strange on the slim and bony Northern bodies, and it manages to conjure the idea of pregnancy, which it was probably not intended to convey. As we have noted, modish costume required long, heavy skirts spreading out from below a tiny rib cage, encased in a meagerly cut bodice with high, confining armholes. But in the North, which was heavily involved in the wool trade, the skirt spread not only to the ground but lay in pools around the feet, unless it was held up in front. The stomach thrust its sexy swell through the fabric, providing a shelf for carrying the bunched-up folds, which further increased its seeming bulk. The lower legs and feet were swallowed up in wool: van der Goes' nude Eve

has legs and feet that are shrunken, almost vestigial from their long life under wraps. Adam's body for all its ingenuous modesty not only has the indented waist modish for men of his period, but also the straight shoulders (accustomed to wearing the high-shoulder sleeve padding of the Burgundian courtier), the correctly straight back, and feet well-suited for shoes with seven-inch points.

The female nude body in art, following the fashion in clothes, increased considerably in overall fleshy upholstery after the fifteenth century, but the correct posture remained the same, with the belly leading. The well-defined waistline high on the rib cage vanished entirely during the sixteenth century, and European nudes came to have an extraordinary shapelessness, a tendency to resemble long, lumpy sausages with no strongly marked bodily divisions (Fig. 5). Venetian nudes and Florentine Mannerist Venuses share this long rippling shape, despite the very different ways they are painted: the torso is presented as a series of slight undulations, the largest still remaining the belly.

Governing this new mode in female bodies was an altered style of elegance in the fashionable clothes of European ladies. By the middle of the sixteenth century, the chic torso had come to be encased in a corset almost cylindrical in shape. The breasts, formerly sharply defined under the neatly fitting but unstiffened fifteenth-century bodices, were now pressed flat inside an unyielding, unshaped elongated tube. The vertical distance between the shoulders and the girdlestead was very much lengthened, so that the skirt began its fullness at what looks like hip level. The waist itself was enlarged to have almost the same apparent thickness as the bust line, and the rib cage also seemed to have approximately the same circumference under the straight bodice. This meant that the hips also lacked any lateral emphasis, since the stays came well down over them, instead of indenting the waist. Skirts came to be exaggeratedly padded or stiffened around the pelvis to hold them away from the legs, since the actual hips, suppressed by the stays, offered insufficient support for the heavy folds. The resultant female shape, complete with clothing, was very much increased in bulk, and the head above it looked proportionately very small (Fig. 6). High Renaissance nudes reflect this shift in overall proportions. Along with the thick trunk, their legs have been correspondingly lengthened to balance

the elongated torso and bring the whole composition more into line with the now well-established Classical canon. But the sixteenth-century extra length of nude leg, so characteristic of Mannerist figures both in Italy and the North, also corresponds to the new fashion for floor length skirts, which showed exactly where the feet were, instead of swamping them in extra fabric. Beginning at hip level, instead of high on the rib cage, the skirt fashionable at the middle of the century took a stiff bell or dome shape, spreading out and downwards to a sharply defined bottom edge. Since the fullness began so low on the body, the length of the skirt (and therefore of the legs) had to be increased to produce a graceful lower counterpart to the fattened bodice above. This was further aggrandized by the addition of full, padded sleeves. When dressed, women no longer displayed the shape of their legs through the fabric, which was now held out; but in Venice, at least, clogs were worn to increase their apparent length under the skirt. Nude legs in art, of course, could be made to look naturally long, and not in need of props.

Most nudes from the later sixteenth century show the basic female cylinder which was evidently admired as the ideal shape, turned pliant and undulating upon release from its stiff garments, but nevertheless still fairly uniform in size the whole length of its mass to indicate the forming influence of the absent bodice. Broad hips were apparently of little interest in the erotic conception of the female torso; the sixteenth-century nude shows very little width of beam, just as she shows very little swell or droop of breast. Vertically extended expanses of belly and thigh were still the favorite nude female landscapes, while breasts and buttocks were seen as subtle attendants of these. In general the female body of the High Renaissance appears to have been conceived as a long, large stomach, stretching from the collarbone to the crotch, with breasts in the shadowiest of swellings visible chiefly because of the placement of the nipples.

There is a smooth-fitting quality to the flesh of these late Renaissance ladies, comparable to the smoothly padded garments of the prevailing mode. Muscles, bones, and bulges are not permitted any more license than the natural rushing flow of wool, silk and velvet: silk and skin alike are stretched tight over an inflated basic shape, with no unseemly creases. Not only

the rich nudes of Titian and Veronese, but the pearly creatures of the School of Fontainebleau and the nervous nudes of Dutch and Flemish Mannerism all wear versions of this smoothly padded, enlarged and elongated body, above which the head always remains neat and small, with well-controlled hair, balanced far down at the other end by small feet. European half-length portraits of both sexes also show how ideal bodily proportions had changed since the previous century: vast shoulders, expanded by sleeves and enormous jewelled fronts, fill most of the picture-space below compactly dressed heads. Fifteenth-century portraiture, on the other hand, had run to enlarged heads, often wearing a good deal of hair or a hat or veil, and full necks rising above a foreshortened and generally reduced upper body (Fig. 7).

IV

Seventeenth-century Baroque fashion abandoned formal padding and the long, confining corset and began to emphasize a kind of mobile, puffy, fluid bulk of flesh and fabric, of embellishment, of hair, all in keeping with the other manifestations of the Baroque sensibility. In the art of Rubens, the bodies of women came alive in eddies and whirlpools of nacreous paint. Nameless anatomical bubbles and unidentifiable waves agitated the formerly quiescent adipose tissue under the fluid skins of nymphs and goddesses, as they simultaneously agitated the satin sleeves and skirts of the free-flowing clothes newly fashionable in the early seventeenth century. During the first half of the century the fashionable lady's waistline rose again, and below it the fashionable belly swelled forward more than ever. The cylindrical shape of the bodice remained stiff and uncompromising, although much shortened above a thick waist, and the breasts remained pressed flat under the bodice. The rather broad, short-waisted bodice was worn with excesses of puffed-out sleeve, also somewhat shortened to reveal the forearm, in a backward-tilted posture which threw the abdomen into even greater relief because of the suppressed bosom and the gathering of the skirtfolds above the waist (Fig. 8). No sharp distinction was made between the shape of the torso and the fabric of the sleeves, or sharp division between the shape of the bodice and the skirt. The parts of the dress, though

noticeably separately cut and decorated, blended together, when worn, into a large single mass. The full-length Van Dyck portraits of ladies show this new massive and mountainous look of fashionable women, with random satiny glaciers catching the light. The play of light over broken surfaces of fabric, so beautifully celebrated by Van Dyck, was evidently a primary visual theme new in elegant dress ("O how that glittering taketh me!" says Herrick in 1648 about the "liquefaction" of Julia's clothes); and similarly, the play of light over skin required a broken gleaming surface. Rubens' nudes, famous for fatness, are actually not so much fat as multifaceted. They ripple with unaccountable fleshy hummocks exactly like the mobile substances of the clothes they have removed. These Flemish nude women actually take up less room than certain late sixteenth-century Venetian nudes, but their glistening wayward bulges make them seem much more corpulent than the sleeker ladies of Titian, however huge, who wore their skin snugly tailored to fit over the upholstery.

During the first half of the seventeenth century, fashionable breasts remained modest in swell, although the elegant neckline dipped very low to expose their upper portion and sometimes the nipple as well. Below the opening, the straight shape of the corset made no allowance for the undercurve of the breasts, and once again the skirt fell heavily down from a rather high level around the rib cage. The bodice was extended downwards in front by a stiff stomacher, thrust outward by the enormous massing of the top of the skirt and further emphasizing the projection of the stomach, as the name would indicate. The female torso was more belly-centered than ever, but the hips, now free to expand below the short stays, also began to acquire new erotic interest. As opposed to the new fashionable surface, the fashionable silhouette was most masterfully reflected in the nude images of the early Rembrandt, whose ladies have the delicate breasts, fat shoulders, huge bellies and general massiveness below the waist that was then so much admired in female bodies. The male clothed silhouette of this period had a very similar look above the divided legs: the sleeves full at the elbow, and a very flat chest sloping outward and downward over a protuberant stomach, with a great thickness of garments around the waist and hips. The heads of both sexes were enlarged by curled or flowing hair and large hats.

Because of the generally desirable quality of a big female stomach for so many centuries, pregnancy was usually not represented in art by showing a distended belly even in genre scenes. If an unmistable indication of pregnancy were intended, it seems to have been customary to show an otherwise unwarranted disarrangement of the clothing: stays unlaced a little from the bottom, for example, or corsets left off entirely and extra loose folds of smock noticeable in front. The sacred subject of the Visitation, representing the pregnant Virgin Mary visiting the pregnant Saint Elizabeth, usually shows the women each with a hand placed on the other's belly, to demonstrate their condition for their own spiritual elevation and ours—but the stomachs are no more enlarged than they would normally be. The swelling abdomen was too conventional a female attribute to be useful for specific references to pregnancy. In Van Eyck's famous double portrait, Giovanna Arnolfini, often thought to be pregnant, is in fact demonstrating how a young bride's fashionably slim shoulders and chest might be elegantly set off by an equally fashionable abdominal swell, when purposely exaggerated to display the fur-lined green excesses of her gown. Her own desirability and her husband's riches both show—a well-known mode of bourgeois female self-presentation. In this particular style of dress, a woman's stomach provided the central accent-point of her costume. It was the place where the balance was struck between elaborate headdress and dragging skirt—or, for virgins, between a dragging skirt and a long mane of hair. The domelike belly was not only erotically pleasing, it was elegant, and it connoted elegance rather than fruitfulness. In the nude art which corresponds to this kind of fashion, it would have done so as well. The big stomach remains on a nude figure, otherwise stripped of its sartorial augmentations, because it is at least one costume element (like the virginal cascade of hair) which is conveniently part of the body. When Van Eyck and the Limbourg brothers put big stomachs on their nude ladies, they could obliquely allude not to their childbearing capacity but to the refined and elevated quality of their beauty by referring to their customary appearance in sumptuous clothing—even when their pictorial character as Eve, for example, would prohibit any direct reference to dress at all. Similarly, Rembrandt's nude women

may seem meant to be mundanely fat, as well as transcendent, but their big stomachs would have carried, even in their distilled realism, an unmistakable message of luxury, an echo of richly gathered satin skirts.

After the middle of the seventeenth century, the long-waisted stiff corset with a deep point in front was revived, reminiscent of late Elizabethan bodices, only this time the breasts were thrust into prominence while the belly receded. Back in 1590, fashionable posture had suppressed the bosom and swung bellies forward, even under the longest and stiffest boning. A century later, the bosom was thrust out in front, the buttocks stuck out behind, and the belly seemed to vanish. The habitual, forcible compression of the female torso had again assumed a long-waisted shape, but this time it assumed a new posture. The very long front point of the stylish bodice had begun to stick straight down, and the body tilted forward, leading with the bust. This particular stiff-backed, forward-tilted posture with its new kind of erotic emphasis had not been fashionable before; but it became so several times afterwards in the history of dress, and it necessarily affected the general concept of attractive female nudity. The late seventeenth century abounds, for example, in paintings of ladies with very emphatic breasts escaping from their necklines—breasts which seem larger, rounder, and shinier than similarly unveiled ones in earlier centuries (Fig. 9). Even the most consciously erotic mammary displays in the Renaissance were modest in size and sometimes vague in shape compared with those in certain Dutch or Italian versions painted after 1670. Indeed at that time and for the succeeding fifty years, the fashionable bodice pushed the bosom up, rather than in: its double swell was meant to stick out and show a good deal, raised over the top edge of the straight-boned dress. Earlier décolletages had been cut lower to expose more, but this one was cut shallowly with the bust raised up instead, to billow out on top of the stiff cone. At the end of the century dresses also developed extra fullness over the backside, sometimes in the form of draped bustles, to balance the prominent bust. In sixteenth-century nude art, female buttocks had been represented in rear views as fairly modest extra swellings, harmoniously finishing off the tops of heroic thighs. By the end of the seventeenth century, the female backside appeared to have

been much enlarged, to correspond to the newly emphasized lateral extension of the hips; and it began to dominate rear-view nude figures, which also became more common and more straightforwardly erotic.

Fashionable female dress in the first half of the eighteenth century began increasingly to emphasize the bosom by the cutting of corsets and bodices much narrower in back than in front, so as to force the shoulder blades together. This pulled the arms back and separated the breasts on a much expanded chest, and the neck and head were held rigidly straight above it. This posture throws out the chest, West Point style; and in the second half of the century the bust was further increased in prominence by the addition of puffy neckerchiefs, along with a recurrence of the forward-tilted posture. In the last quarter of the century the actual waistline was compressed, instead of the entire rib cage, the breasts were outlined and molded into hemispheres by the shape of the bodice as well as separated, and the hourglass figure with the straight spine, so provocatively displayed by Goya's nude *maja* (c. 1797), was reinvented for the first time since the days of ancient Crete (Fig. 10). In general, a marked fullness of breast and corresponding fullness of backside had become the chief sexual charms of women, for which a slender waist provided the appropriate foil. The protuberant female belly, in any corporeal arrangement whereby it took precedence over other bulges, had apparently lost its erotic primacy for good.

V

During the eighteenth century in France, Watteau, Boucher, and Fragonard attempted a self-aware reworking of the Rubens nude. Just as a Classicized nude, based on the standard ancient models, may show only slight traces of being affected by current fashion, so a Rubensesque nude will tend to suppress current criteria of female clothed beauty in favor of the pictorial convention on which it is modelled. Boucher and Fragonard developed a standard erotic nude wrought out of Rubensian elements, a nude image which seemed to have little to do with the fashionably clothed shape of the moment, but which provided a model of

modish bareness as subtly refined in its tailoring and embellishments as any costume.

These painters also excelled in rendering the fashionably dressed female body, and they had a great capacity for striking the exactly tuned note of perfect chic. This was a matter newly complicated by the relaxation of court etiquette after the death of Louis XIV and the advance of Rococo taste. Dress had become both more frivolous and, supposedly, more comfortable; the new look of lighthearted ease had somehow to dominate pictures of ladies wearing corsets as severely tight, long, and narrow and skirts as huge as those of Elizabethan days. In the new, specially designed nude body, of course, ease and frivolity were easier to convey. Boucher and Fragonard could show their plump, puffy but neatly made young women assuming excessively abandoned postures without ever approaching the obscene wallow so characteristic of Rubens' undressed ladies, who all seem to revel in having shed their heavy stays and skirts. Nudity, in fact, is the natural state of these pink fictions. No corseting has either stiffened or wrinkled their soft middles or thrust up their rosy breasts; neither has any naturalistic awkwardness nor any suave Greek statue dictated the decorum for their legs. Their legs are indeed rather short, and thus more suitable for tossing askew in clouds or burying in satin pillows than for standing up to support a putative skirt. When Fragonard does give us a clothed erotic lady, like the one in *The Swing*, her overall length of leg is necessarily exaggerated under her modish billowing skirt in the time-honored conventional way; but her exposed stockinged calves are provocatively short, as if to invoke the nude convention. As a result of this combination of two kinds of sexy modishness, her thighs seem to be grotesquely elongated, if we are to believe that they are attached both to her trunk and to her knees. The overwrought froth of silk, intervening between her sleekly fitted bodice and her exposed knee, skillfully conceals and glosses over this anatomical discrepancy.

The nudes of Boucher and Fragonard wear their skin and flesh fashioned into a delicious union suit, made half out of juicy childish innocence and half of self-conscious sexuality. The somewhat narrow shoulders, the round heads and the short legs give them the infantine look they share with their attendant

cupids. The whole substance of their bodies, unlike the Rubens prototype, is indistinguishable from baby-flesh, which also, of course, habitually lives in the nude. The shortened legs of the ideal eighteenth-century nude required a shortened torso, but with no diminution of the desirable bosom or backside. It was the stomach which gave up the space, becoming foreshortened and often recessive in the disposition of the figure. It became a new pictorial custom to drape nudes around the middle, hiding not only the pubic region but the belly and diaphragm as well, so as to stress the full bosom, plump legs or round bottom without intermediate fleshy distractions.

Neoclassic ideals of style, 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 1780s. Greek chitons, however much modified for practical wear, nevertheless needed the long vertical folds to be found on the ancient statues, uninterrupted by too vigorous, unclassical indentations. The full, round breasts had come to stay, however; Neoclassic art produced a female image which consisted of two well-defined hemispheres above a long, hoselike body with no clearly indicated places to bend (Fig. 11). Ingres, Romney, the late Goya and many others made use of this new composite silhouette. The breasts are separated from the rest of the torso by the high line of the belt, the so-called Empire waistline, which apparently satisfied everyone's contemporary sense of the authentic Classical mode, besides nourishing a preoccupation with the bosom. Even cursory inspection shows that actual Classical dress was belted at a variety of levels, so that any point at which subsequent fashions chose to place the girdle could conceivably be authorized by at least one actual instance of antique practice. During the first decade of the nineteenth century, the clothed female body was ideally tubular below the breasts. This long cylinder, so eloquently figured forth in Ingres' great drawings, was clearly imposed and enforced by corseting as insistent as that in any previous period, but with a shift of emphasis. Originally, among the fashionable French who had first invented the acutely neo-Greco-Roman female costume of this period, no corsets were worn, and a truly revolutionary nudity was permitted for a short time to show through thin muslin—often presented, however,

through the medium of flesh-colored tights. Yet the long-standing habit of stays above and skirts below for women, which had anchored female Western dress to the same basic conception for five centuries despite all the alterations of fashion, could not easily be abandoned. Englishwomen who wore the modish long white muslin draperies never gave up corsets at all, and they evidently invited much ridicule when travelling in France during the height of the short-lived nude period there.

The characteristic English nude, like English fashion, had by this date acquired qualities quite separate from those of French art and French culture. Informal English country life and country dress had come to be the last word in late eighteenth-century noble elegance, often imitated by the *haut monde* in other countries who were still struggling with concepts of rigid formality and sumptuous texture as the proper attributes of *noblesse.* Simple long white dresses were not new to English duchesses; by the beginning of the nineteenth century they had been wearing them for two decades, and so had the French for that matter, albeit with corseting and adequate petticoats and rather elaborate hair. But by the end of the 'eighties Sir Joshua Reynolds, in his august capacity as president of the Royal Academy and thus official arbiter of aesthetic standards, had decreed that line was superior to color. English art, as well as dress, went in for Classical outline. The metallic, graphic style of Fuseli and the pallid precision of Blake's watercolors nevertheless apply this principle to the rendering of the nude in a way too extreme and proto-Romantic for Ingres and David in France. A feverish, bleached kind of Nordic eroticism infects the English Neoclassic nudes, which seem to require especially well-outlined breasts and buttocks, particularly when they are shown through clinging fabric.

The pictorial and sculptural custom of clothing the nude in skin-clinging dress has many and often-copied Classical precedents, but the erotic emphasis of this convention seems more exaggerated in English art of the Neoclassic period than at other times and places. The shadowy meeting of thighs, the smooth domes of bosom and backside are all insisted on more pruriently through the lines of the dress than by contemporary French artists, or by Botticelli and Mantegna and Desiderio da Settignano, who were

attempting the same thing in the Renaissance—or indeed by the original Greek sculptors. The popular artists Rowlandson and Gillray naturally show this impulse most blatantly in erotic cartoons and satirical illustrations, where women have enormous bubbly hemispheres fore and aft, excessively outlined by the emphatically sketched lines of their dresses.

The Fuselian nude, even with its strong expressionism born (like the artist) in the Swiss Gothic North, is never overendowed, and Blake's standard nude female image is even more meager. But both share the device of using a kind of transparent extra-terrestrial fabric to clothe the lines of the body with caressing emphasis. They thus borrow the fashionable Neoclassic artistic principle of using drapery for any kind of clothing, but they also take the extra liberty of using it in the Mannerist mode, like Tintoretto and El Greco—as if it were light or water, not linen. They go still further: under the hands of these two artists and some others, even the very nudity of figures may become a moot point. The long, flowing Neoclassic but unearthly clothes create a nimbus around the nude body, a flow of extra electric charge. It has a strong and very subtle erotic power, especially when, as in Blake's case, the bodies have minimal sexual projections. This veil of lines, indicating drapery but emphasizing nudity, does so by tracing the edges of the muscles and the joints; and when it is absent, it can still seem to be there. The graphic articulation of the body in the nudes of both Blake and Fuseli forms a Classically correct but also Gothically erotic nude costume, a one-line tracing of the suggestive absent folds.

English Neoclassical eroticism, expressed by this reference to the effect of clothes on nudity, was not confined to the fanciful and visionary works of Fuseli, which were always rather overtly sexual, or to those of the intense and luminous Blake. In Reynolds' own *Death of Dido* (1781), an unimpeachably Classical subject, the half-draped body of the dead queen is disposed in such a way that it thrusts her breasts into quite unnatural and unclassical prominence (Fig. 12). Her figure is a direct reflection,* like Goya's *maja,* of the contemporary notion of the sexy female body, molded by corseting to have large, high, separated breasts

*It has a prototype in Giulio Romano, but it is an altered version.

pushed well forward of the chest. Dido's backward-falling posture has not produced any gravitational pull on her modishly succulent and outstanding bosom, nor has a strict reverence for Classical proportion or Renaissance precedent restrained its thrust. Fuseli admired this picture, and in the following years he seems to have borrowed some of the same unnatural mammary effects for various versions of his famous *Nightmare*. Works by the sculptor Thomas Banks dating from around 1780 also show a slightly overwrought attention to erotic detail, not just to breasts in particular. The effect of these details is further intensified by the disposition of bodies in unclassical attitudes of extremity, rendered with chilly precision—a hallmark of English Neoclassic art. John Flaxman seems to have been one artist of this school whose draperies really conceal and whose Classical figures in both form and behavior keep some equilibrium with the current English taste in sexual emphasis.

During a slightly later period on both sides of the Channel (and apparently for both sexes), the long tubular body in art was evidently often cursed with an inability to sit down or lie down properly. Nudes by Prud'hon, for example, or the nude in Thomas Banks' *Death of Germanicus*, seem to be propped up like slightly bending, stuffed bolsters. There is a precedent for this posture in the Italian Mannerist art which eventually flowered in the French School of Fontainebleau, and originally in many images invented in antiquity, particularly by the Greek vase painters. But the Neoclassic female version of the pose during the last quarter of the eighteenth century and the first few years of the nineteenth had an added visual acceptability, produced by its resemblance to attitudes imposed by fashionable dress. For women, *circa* 1800, the ideal torso 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 fat, steel-boned long corsets which pushed up the breasts and compressed the hips and thighs; for the less fat, a long tight body sheath in knitted flesh-colored fabric which pressed the thighs together, possibly worn with a false bosom above it; for those with a perfect natural bosom, a brassière-like construction of the upper bodice, designed to pull the breasts up high, almost

to the shoulders, 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. Seated clothed ladies, drawn or painted (c. 1805) by Ingres with incredible feeling for elegance, show prominent, divided and pushed-up breasts, propped on a long paper-towel-roll of a body, clad in a very narrowly cut dress and supported in a sloping shallow curve: no belly, no rubber tire around the waist, no spread and no bend. Above, only the bosom escaped, and then very much further down, the knees. In motion, a mincing walk was evidently necessary. The Neoclassic female nude based on this curious fashion has an amazing vagueness of skeletal construction and a paralysis of muscular movement around the middle which distinguish it from the supple elongations of Mannerist nudes or the slim athletic Greek figures on which it is modeled. French nudes also display a rather emphatic modelling of the breasts—not by outlining them, as in England, but by sharply defined creases below them or an insistent shadow cast by them.

VI

Masculine fashionable dress in the late eighteenth century, though very different in construction and expressive principles from feminine costume, also lent itself to the bolster style of posture. This Neoclassic attitude was in fact best suited not to the new turn-of-the-century tailored mode, identified with Beau Brummell and contemporary with the Greek style for ladies, but to the final stages of the silken coat, waistcoat, and knee breeches fashion. This mode was fast becoming obsolete in the climate of revolution, but fashions in male nude art had followed the shapes and proportions suitable to these long-torsoed, narrow-shouldered clothes. At mid-century, the modish male body was encased from shoulder to knee in overlapping layers which were tight fitting but not very well tailored. Coat, waistcoat and breeches clasped the body rather closely, but produced many small wrinkles resulting from the lack of darts and tucks to shape the garment subtly to the body's curves. Shoulders, chest, hips and waist were apparently ideally uniform in thickness: no padding either augmented the chest or extended the shoulders—or

provided, as in the sixteenth century, a smooth foundation for sculpturally padded sleeves and breeches. Pot bellies were not concealed, but even emphasized on the close-covered bodies. Male bodies seemed to have their greatest width at hip level, where the coattails flared away behind and the belly swelled in front. A long, sinuously curved standing posture was used in portraits and history paintings to give an easy Classical grace to figures clad in this constricted mode. Benjamin West's *Death of Wolfe* (1771) and James Barry's painting of the same subject (1776) both show the hero's body curved smoothly up and back without angles (Fig. 13). This half-lying, half-sitting draped posture made an ideal display of the tight clothes, showing a smooth composition of wrinkles in the fabric of the long coat and waistcoat. Standing figures have the same curved and wrinkled string-bean look, and both horizontal and upright poses had Classical authority as well as sartorial advantage to recommend them. Nude figures, such as the one in Raphael Mengs' *Parnassus* (1761), often stand in the same decorous Classical poses, as yet unagitated by any obligation to express the Sublime. It was a moment of pictorial balance between fully flowered Rococo ideals and the effect of emergent Neoclassic taste. The vigorous and fluid muscularity of eighteenth-century male nudes on the Rubensian model (characteristic of the satyrs who accompany the Boucher nymphs) had given way to a certain amount of Rococo delicacy, but this was also just beginning to combine with a Neoclassic static smoothness (Fig. 14). In the 1760s, this kind of male nude also kept the long torso, straight back, and modest shoulders required by the still prevailing mode in clothed posture to show off the long waistcoat and the long sweep of the decorative edges of the open coat. Benjamin West's *Choice of Hercules* (1764) has a modestly muscled Hercules, quite similar to Mengs' Apollo. Both have a long torso which looks delicately carved out of soap, and both assume the discreetly curved stance apparent in many dressed portraits, and also in the attendant figures in *The Death of Wolfe*.

In the last two decades of the century, the nude male figure began noticeably to change, irrespective of representational style. The changes developed according to new visual conceptions of male body-shape and posture, conveyed through new fashions

in dress, as well as through the new artistic ideals that promoted a fresh view of antiquity. As the end of the century approached, male dress moved well ahead of female costume in expressing an ideal of comfort and ease of movement in the modern mode—tempered, as always, by the even more important ideals of personal attraction and social definition. The masculine body which accompanies a stiffly encased Ingres lady of the early 1800s is wonderfully nonchalant. Trousers and tailoring had gradually been adopted; padding had come to be used with utmost subtlety, to shape the body only a little in certain places, while it blended elsewhere into a loose fit, and all in the same garment. The male body could elegantly display this kind of costume in almost any relaxed or extreme posture. The sharp break and bunch of woolen fabric or doeskin at elbow, waist, or crotch was part of the intentional design. Tight or smooth effects, such as those around the neck and shoulder and upper chest, could be delicately modulated by discreet padding and artful neckwear, however casually the body disposed itself. One reason for the exceedingly strong and enduring sexual attractiveness of this "Regency" male costume (which now survives in full evening dress—Beau Brummell has his direct descendant in Fred Astaire) is its beautifully balanced combination of tightness and looseness, of rigid control and Romantic careless ease. Windblown hair and an untidy open collar went as gracefully with this kind of tailoring as did the most perfect grooming of the head and neck; and exaggerated poses—cross-legged, slumped, or whatever—went just as well with it as Classical decorum. Ingres, always the ultimate master of chic for both sexes, provided the most economically expressed images of this new mode in his drawings, although the works of British painters like Raeburn, Hoppner and Lawrence present magnificent, life-size, full color versions, with gentlemen arrogantly leaning against trees and horses. Angles formed by such indolently posed bodies look all the better in these clothes, and the male nude might likewise begin to bend with greater ease after the turn of the century.

Whereas length of masculine torso and a straight, even rather arched, back were emphasized by the standard mid-eighteenth-century knee breeches costume, with its long curved waistcoat, it was length of leg which was emphasized by the new fashion

of long pantaloons or trousers worn below short waistcoats and swallow tail coats that demanded a widening of the shoulders. Male nudes in both French and English Neoclassic works at the turn of the century began to have a greater freedom of leg movement (always in accordance with the antique, of course) and a much more insistent musculature above the waist. Torsos were considerably truncated, so that the level of the crotch was much higher and the legs much longer—the nude male figures of Blake and Fuseli already had these proportions by the 1780s, given a strong assist by the study of Michelangelo. Ideal male nude bodies in the art of the first half of the nineteenth century gradually grew broader in the chest and narrower in the waist, to match the increasingly padded and tailored clothes, sometimes worn with corsets.

The Neoclassic tubular shape for female dress did not last. We have noted how its original manifestation, as a clinging Classical drape over an idealized visible body, had been abstracted into a smooth bolster topped by a pair of hemispheres, an abstraction that was itself soon altered. The waistline was relocated back under the rib cage, where it could be tightly cinched as before. Prior to 1820, skirts began to be cut wider at the hem and to taper upwards to the narrow waist. The traditional bell-like skirt with some stiffening under it regained its ascendancy after a brief Classical eclipse, and the hourglass figure reassumed its erotic sway. The bosom had retained its eighteenth-century importance, even during the elongated period—Lawrence's portrait of Lady Blessington (Fig. 15) is a vivid example of respectable Neoclassical mammary prominence, presented as a feature of casual elegance, while the bare-breasted fantasies of Fuseli more explicitly refer to the general preoccupation. During the second quarter of the nineteenth century, however, the nudes of William Etty, even more than Delacroix's impassioned beauties, offer a more fully realized erotic female ideal based on the new small waist which remained the focal point of the ideal feminine body for a century. Etty's nudes show a rapturous preoccupation with female bodies that caused a certain doubt about his artistic seriousness, but apart from their glowing texture, these bodies are erotically charged chiefly because they wear the insistent marks of the latest fashion. They have big, sharply defined

breasts with large plummy nipples, very slim waists set rather low, enlarged hips, buttocks and thighs, and very modest bellies (Fig. 16). This kind of figure still appeals very strongly today, but it would probably have seemed grotesque to Titian or Bronzino, devoted as they were to glorifying the midsection. The ideal feminine waistline at this period (1820 to 1850) was not only small, but descending every year. By 1840, dresses had again acquired the deep, stiffened point in front which they had first adopted in the late sixteenth century, and Etty's women show this long waisted and flat bellied silhouette. To this have been added the rather massive shoulders adumbrated by the huge modish sleeves of the 1820s and '30s. Sleeves and shoulders alike had drooped somewhat by 1840, and a sharp downward slope appears from the base of the neck to the point of the shoulder in all female images, nude or clothed, in this decade.

This forty-five degree slope of the shoulders had been adopted at least twice before, in the early sixteenth century and also in the mid-seventeenth, and in all cases it was a shape imposed by the tailor's careful cutting and the clever design of collars. It was adopted by both sexes, and the nudes of the period show its influence—male and female nudes by Cranach, for example, both have such shoulders. In the 1840s the posture was thought to express feminine submissiveness, since it often required the upper arms to be held immobilized against the body by a tight off-the-shoulder neckline; but the same shape for shoulders was simultaneously adopted by the other sex in all cases of its vogue, where it expressed male arrogance just as effectively. Bronzino's elegant Florentines wear sharply downward-angled shoulders with short hair, neat caps and a slumbrous sneer; in 1645, both Rembrandt's unassuming nude women and Lely's dressed noblemen wear them with flowing locks and a melting gaze; and in 1845, Ingres puts them on Madame d'Haussonville with a smooth coiffure and a bland stare which is not at all submissive. With the mid-nineteenth-century feminine version of these sloping shoulders went, besides a long waist, a large and smoothly protuberant bosom, and in the nude image appear the correspondingly enlarged breasts. By the 1850s the waist was less exaggeratedly long, and the shoulder slope a little less extreme; but the bust and hip projections were just as emphatic, and the hourglass

even more pronounced for its being slightly shortened. In mid-nineteenth-century France, Courbet was the master of this very erotic female shape, which was all the more compellingly ideal for being cast in a "realistic" mode. Courbet's rankly sexual women, with their enormous buttocks and ripe breasts, nevetheless wear minimal, neat bellies and tiny waists, according to the fashion first established in the late eighteenth century. In Germany, Corinth was painting the same lush body a decade or so later as a "realistic" phenomenon, but it also appears over and over in the academic art of Europe and England, suitably polished and idealized, as well as in semipornographic popular art, and early photographs. From around 1825 to almost the end of the century, conventional dress for women was anchored to an ideal torso of this same kind, with slight variations. The bust and hips expanded above and below a very small, indented waist. After 1850, the rib cage might also expand above, to support the very full, wide bosom, which by that time filled the whole space between the neck and the diaphragm. Dresses were subtly padded all the way over to the armhole at each side to provide a single smooth swell across the whole front from shoulder to shoulder without individually defined breast-shapes. Behind, a similar swell was exaggerated by the puffy folds of full skirt bursting out below the tight-waisted corset. The various bell-shaped skirts of the nineteenth century always had the largest fullness in back—and indeed, even the Neoclassic tubes had been worn over discreet padding on the rear, to balance the egregious bosom in front. By the early 'fifties, a huge circular bell-shape was achieved, but in the 'sixties this symmetry once more gave way to back-fullness, which characterized female dress for the rest of the century.

Along with an unprecedented emphasis on the shape of the buttocks swelling out below a tiny waist in both art and dress, there arose a new prurient interest in underpants. These in fact had not been worn by most women in the Western hemisphere until the middle of the nineteenth century. Varieties of pants, under or outer, had been worn by men ever since the Nordic and Eastern enemies of Rome had contributed the idea of separately covered legs to a Classically draped civilization; but the separation of women's legs, even by a layer of fabric, was thought

for many centuries to be obscene and unholy. In the early Middle Ages, before the first manifestations of strongly expressive European fashion in the fourteenth century, the fact that men wore underpants and women did not was often hidden under the long tunics worn by both. When men's tunics gradually shortened, during the fourteenth and fifteenth centuries, their underpants emerged and were refined into elegant, visible, individual leg-coverings, while women's garments developed even longer and fuller skirts. The sharpest differentiation made by clothing between the two sexes thus came to be the wearing of pants or skirts, a distinction which gradually came to seem like a law of nature. Pants were an absolute masculine prerogative, and not to be worn by women even invisibly under a skirt. Women wore underskirts, and stockings gartered around the knee, but no close coverings over the thighs, belly, or behind. This was true even in periods when sleeves might be long and tight, necklines fairly high, corseting very tight, and skirts very full.

Throughout the history of the theater, of course, female acrobats and dancers wore underpants while performing. Such undergarments were a feature of theatrical life that undoubtedly added strength to the association between sexual depravity and the stage in the public imagination. Once the idea of male sexual definition became attached to the wearing of pants, any hint of this kind of secret transvestism on the part of women became a sign of slight sexual perversion, and consequently not only forbidden but somewhat erotically stimulating.* Certain fast court ladies and courtesans in sixteenth-century Europe had worn rather elegant underpants, not for comfort but for the thrill. In the early nineteenth century, prepubescent little girls wore pantalettes, but respectable women did not. Only very advanced and ultra-fashionable ladies wore pantalettes, or pantaloons, during the Neoclassical and early Romantic period; and underdrawers only became a respectable accessory, and finally a conventional necessity, after 1850. The hint of depravity, the legacy of centuries of taboo, had given an element of strong erotic importance to the existence of women's underpants, rather than to their absence which had been the norm for so long. In Paris, the notorious

*Men's clothes *publicly* worn by women are a different subject.

cancan was invented toward the end of the century to cater to this particular prurient interest, and a great deal of semipornographic art was produced showing enormous behinds clad in very elaborate panties. Suggestive underpants have remained a vulgar erotic preoccupation in modern times, but before the last quarter of the nineteenth century, the underdrawers made for women were very simple in cut and modest in trim. The suggestiveness of black lace, elastic material, or slippery, tight-fitting intimate clothing for the female rear was only conceived at the end of the century and exploited after the First World War. The underwear-obsessed popular art of the late 'eighties and 'nineties, including photography, insisted, however, on a figure with an arched back and an outthrust behind. Corseting indeed coerced the female torso more and more into this posture as the century waned, and the new full and fancy underpants were suitably displayed by a jutting rear in many French postcards and spicy illustrations. Nude popular art followed this model for the pose of the female figure, and serious nude art, however remote in intention from dirty French postcards, nevertheless bears the unmistakable stamp of the same influence. Degas' joyous, light-struck nudes getting in and out of bathtubs and brushing their hair were clearly conceived with a total lack of prurience; but even in their artless unself-conscious privacy they assume the fashionable posture, with its emphasis on fore-and-aft projections—a posture which had clearly come to seem "natural" (Fig. 17). It appears not only in scenes of domestic nudity, where a woman's body might be expected to show the effects of her discarded constrictions, but in idealized, Arcadian circumstances and in lofty historical contexts. *Wood Nymphs* (1900) by Julius L. Stewart is one example of sylvan antique nudity inescapably dated by its pose (Fig. 18).

VII

Whatever the fashion in female proportions or posture, the artistic creation of ideal nude feminine bodies between the sixteenth century and the First World War seemed to be guided by at least one universal rule: bones are unsightly. In earlier times, a corollary rule also seemed to be in effect: some bones

are more unsightly than others. Even the fragile Gothic nudes of the early fifteenth century, whose skeletal formations clearly show through the feminine flesh, have jawbones carefully obscured by an incongruous roundness. After 1500 the vanished jawbone was followed by the clavicle. Already consigned to oblivion were the ribs and any frontally discernible bony sculpture of the pelvis, all of which were banished by the need to celebrate the extent of the soft abdominal landscape. Soon the only bony framework made visible under the flesh of a female nude seen from the front was indicated by her knees and ankles, an occasional elbow and perhaps some metatarsals. Rear views permitted some indication of vertebrae and shoulder blades, but no sharp angles of the shoulders themselves. A degree of slenderness itself was clearly often admired, but even the slim Bronzino *Venus* and all the attenuated nude Mannerist confections tended to be disposed in postures which prevented ridges of rib or the jutting of the pelvic blades from showing. Michelangelo admits openly to the female clavicle—but the wondrous terrain displayed by the bodies of his *Night* and *Dawn* is mostly formed by muscle and not bone.

There were, of course, Classical precedents for the boneless female body (and, it must be admitted, visual evidence for the existence of a subcutaneous layer of fat in the female); women's bones simply do not show as much as men's do. Nevertheless, the female skeleton does thrust itself through the smooth covering, in response to certain kinds of pose or movement, and it remains for the creative eye either to seize upon the phenomenon or ignore it. Pisanello's skinny *Luxuria* (Fig. 19), like certain recent photographs, illustrates the erotic possibilities of bones in female nude art, but Classical female nudes tended to display both bone and muscle with utmost discretion. The nascent Venus who raises her arms on the front of the so-called "Ludovisi Throne" (460 B.C.) has a distinctly visible rib cage under her delicate dress, but later Greek sculptors in the Baroque style of Pergamum (second century B.C.) concentrated on other methods for elaborating the surface of the female body, while male bodies were designed with increasing complexity of both muscle and bone. It was dramatic arrangements of drapery which accomplished the same aesthetic purpose for the bodies of women; and

even the actively fighting or dancing female figures in ancient Greek sculpture show no ribs, jutting hips or sharp angles of the shoulder. The violence of the action is expressed by the behavior of the clothing they wear rather than by any visible straining of the skeletal frame or tension of the muscles, like those in the convention developed for male figures. Only one of Niobe's suffering daughters (c. 440 B.C.) exposes the same delicate arch of ribs visible on the body of the Ludovisi Venus.

Men, of course, always had plenty of noticeable skeletal features in ancient Greek art and in the later history of the nude. The dead Christ and many martyrs display the great vaulted arches of their ribs in all the varying traditions of European art, and Caravaggio's youths thrust their shoulders out at us, throwing sharp clavicles into relief. Even the masculine damned souls in Roger van der Weyden's Triptych of the Last Judgment have more bony projections than their female counterparts in similar violent and desperate attitudes. Italian and North European Renaissance female nudes of the fifteenth century do indeed sometimes have visible bones, but they are never shown lying down in such a way that the belly hollows out and the pelvic ridge sticks up, nor do they arch their backs so that the arc of the rib cage shows. And they never have jawbones. Even later, after the tempered and harmonious vision of the Renaissance had been readjusted to suit a more extreme visual taste, the nude women of Mannerist and Baroque art tended to display fatty rather than bony excesses of bodily shape.

The attractive bony nude with a flat stomach is an aesthetic conception which has only been confirmed in the twentieth century, though it had its genesis in certain aspects of nineteenth-century Romanticism. One quality of the physical type created by the Pre-Raphaelite and Symbolist artists of the nineteenth century was a peculiar kind of fatal slimness. This physical condition, which had first appeared in Romantic literature, was presented as the corporeal result of a wasting passion, a debilitating obsession, or an excess of spiritual energy. In this kind of Romantic visualization, religious ecstasy and personal heroism—which had once required a visible reflection in heroic-looking flesh—came to seem more appropriately housed in a thin frame, just as abandonment to sexual passion or to occult force were seen to be

physically wasting. This particular way of looking—hollow-eyed and hollow-chested, languid but without repose, accompanied by uncontrollable masses of hair and a sharp jawbone—was an attribute of the mythical and legendary women portrayed by Burne-Jones and Gustave Moreau. In a slightly altered form, the same look survives in the mordant images of Toulouse-Lautrec, the gaunt ghosts of Edvard Munch, and later still in the harsh Gothic visions of Egon Schiele. In the decorative and elegant kind of decadence illuminated by Aubrey Beardsley and Gustav Klimt, the attenuated look of "Romantic agony" has been appropriately refined and adapted to illustrate effete erotic fantasy as if it were a kind of outgrowth of heroic legend. In the transmuted versions of fatal female slimness found in Lautrec and Munch, the look of legendary suffering has been replaced by the mundane ravages of disease and hunger, and the look of exhaustion through ecstasy has given way to a visual appearance indicative of complex neurosis, anxiety, and other forms of modern strain. These skinny images offer, however, not a grim lesson but a new ideal.

The thin female nudes of late nineteenth- and early twentieth-century art were able to rely for their appeal partly on the legacy of that heterodox Romantic slenderness which had been born underground, so to speak, during the full tide of the fashion for plump and boneless women with round cheeks, smooth hair, and placid expressions. The look of sickness, the look of poverty, and the look of nervous exhaustion were gradually able to acquire the visual authority of a fashionable ideal type, and this was undoubtedly possible partly because of their original connotations—first established by early Romantic writers and artists—of amorous energy and spiritual capacity. In the first decade of the twentieth century, the established nineteenth-century plump feminine ideal remained entrenched, but it soon had to alter to incorporate both the recently formed taste for late Romantic decadence and a newly enforced awareness of social reality as Western lifestyles changed and war approached. Innocent buxom curves were amalgamated with decadent masses of hair and sinuous bodily shapes to form a bizarre feminine style: a head enlarged and weighted with hair down to the enormous eyes, and a serpentine forward-tilting body with a grotesquely dropped and overhanging "mono-bosom" balanced by the out-

thrust "mono-buttock" behind. The extreme linear peculiarity of this female shape was bound to change soon, and indeed its latent ideal of overall slenderness finally asserted itself in the second and third decades of this century. The exaggerated hair and curves were speedily modified, and the slim modern woman was the result.

The strong appeal of female slimness in the twentieth century is usually accounted for by social and economic changes, rather than by a purely aesthetic development of style. Feminine emancipation from many physical and moral restraints, the increasing popularity of varieties of sport for women, together with new possibilities for gainful employment and political power, all eventually contributed to the new physical ideal. Good sense and good health were seen to be properly served by freedom and activity: feminine clothing evolved so as to allow for these, and (more important) for the look of these. What we refer to as the "modern" look developed after the First World War with the aid of clothing which expressed (although it did not always provide) an ideal of comfort and the possibility of action. The most important expressive element in this new visual conception of female dress was not the uncorseted torso but the shortened skirt. After women's skirts had risen off the ground, any given clothed woman was perceptibly smaller in scale than formerly. Hair was shortened, as well as skirts, and worn close to the head. Hats shrank. A fashionable woman's dress, including coiffure and headgear, during most of the nineteenth century had consisted of an extensive, complicated system with many different sections (sleeves, bodice, skirt, collar, train), all separately conceived and embellished and all tending to enlarge the total volume of the clothed body by being difficult to perceive all at once. After the First World War, a woman's dress came more and more to present a compact and unified visual image. This is what men's clothes had already succeeded in doing a century before, while women's clothes grew increasingly diffuse and complex. The new simplified and reduced clothes for women, although they were designed and made absolutely differently from men's clothes and out of different fabrics, nevertheless expressed the new sense of the equality of the sexes—an equality, that is, with respect to the character of their important differences.

Female sexual submissiveness, either meek or wanton, was no longer modish, and no longer avowed by elements of dress. Feminine sexuality had to abandon the suggestion of plump hidden softness and final expression in exposed lean hardness. Women strove for the erotic appeal inherent in the race horse and the sports car, an appeal that might be described as mettlesome challenge: a vibrant, somewhat unaccountable readiness for action, but only under expert guidance. This was naturally best offered in a self-contained, sleekly composed physical format: a thin body with few layers of covering. Immanent sexuality, best expressed in a condition of stasis, was no longer the foundation of female allure. After the First World War, the look of possible movement became a necessary element in fashionable female beauty, and all women's clothing, whatever other messages it offered, consistently incorporated visible legs and feet into the total female image. Women, once thought to glide, were seen to walk. Even vain or fruitless or nervous activity, sanctioned by fashionable morbid aestheticism, came to seem preferable to immobility, idleness, passivity. The various dance crazes of the first quarter of the century undoubtedly were an expression of this restless spirit, but its most important vehicle was the movies.

The rapid advance of the movies as the chief popular art made the public increasingly aware of style in feminine physical movement. Movies taught everyone how ways of walking and dancing, of using the hands and moving the head and shoulders were to be incorporated into the conscious ways of wearing clothes. After about 1920, the fact that women's clothes showed such a reduction in overall volume was due in part to the visual need for the complete clothed body to be satisfactorily seen in motion. Perfect feminine beauty no longer formed a still image, ideally wrought by a Leonardo da Vinci or a Titian into an eternal icon. It had become transmuted into a photograph, a single instant which represented a sequence of instants—an ideally moving picture, even if it were momentarily still. For this kind of mobile beauty, thinness was a necessary condition. The still body perceived as ideally in motion seems to present a blurred image—that is, a perpetual suggestion of all the other possible moments at which it might be seen. It seems to have a dynamic expanding outline. The actual physical size of a human body is made apparently

larger by its movements, and if its movements are what constitute its essential visual reality, they must be what give it its visual substance. Even if a body is perceived at a motionless instant, the possibility of enlargement by movement is implicit in the image. Before consciousness had been so much affected by photography, a body seen as ideally still could be visually enlarged by layers of fat or clothing with aesthetic success, but a body perceived as potentially in motion must replace those layers with layers of possible space to move in. The camera eye fattens the figure; human eyes, trained by camera vision, demand that it be thin to start with, to allow for the same effect in direct perception. The thin female body, once considered visually meager and unsatisfying without the suggestive expansions of elaborate clothing (or of flesh, which artists sometimes had to provide), has become substantial in itself, freighted with potential action.

All the varieties of female desirability conceived by the twentieth century seem ideally housed in a thin, resilient and bony body: healthy innocence, sexual restlessness, creative zest, practical competence, even morbid but poetical obsessiveness and intelligence—all seem appropriate in size ten. During the five decades following the First World War, styles in gesture, posture and erotic emphasis have undergone many changes, but the basically slim female ideal has been maintained. Throughout all the shifting levels of bust and waist and the fluctuating taste in gluteal and mammary thrust, the bodies of women have been conceived as ideally slender and supported by visible bones. Reclining nudes, lying on their backs in paintings and photographs, show both the costal and pelvic ridges; shoulder bones jut out, elbows poke at angles; and clavicles and jawbones have become well-established aesthetic elements in the rendering of female beauty. In 1877, the delicate figure of Thomas Eakins' nude model in *William Rush Carving His Allegorical Statue of the Schuylkill* (Fig. 20) was shocking, specifically for the gracelessness the spectators found in her bony shoulders and visible ribs. At the time, painting the bumps and ridges seemed to deprive the undressed model of her proper cloak of idealized flesh, exposing her as nakedly ugly instead of beautifully nude. In the twentieth century, these very details seem beautiful, since the idealization of the female body in art has changed its methods and its means. Eyes instructed by the

lessons both of photography and of artistic abstraction can invest with poetry and sexual allure the very bones and tendons which were once considered to be God's mistakes in the composition of female nude beauty, perpetually in need of correction by the superior taste of artists.

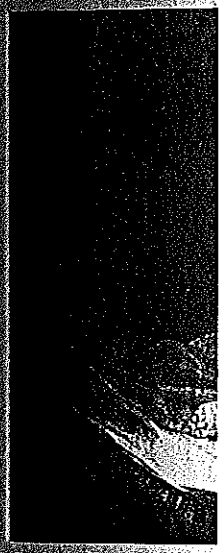

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Fig. 1. Goya, "La Maja Desnuda." Museo del Prado, Madrid.

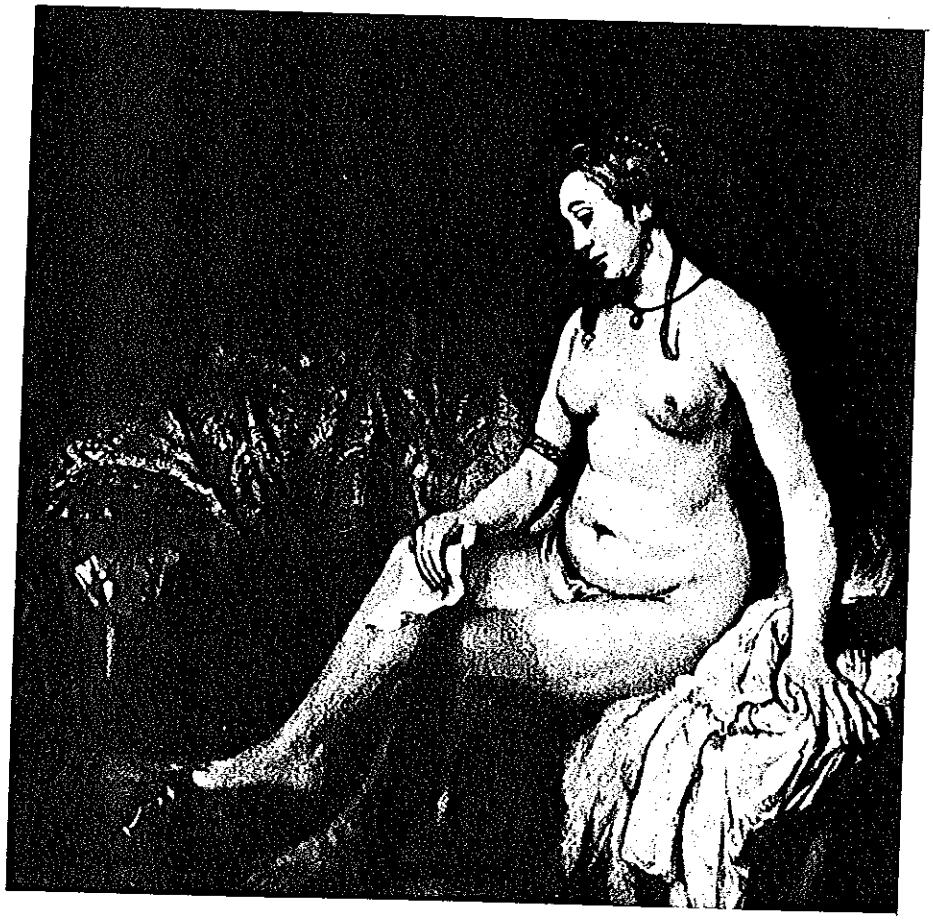

Fig. 2. Rembrandt, "Bathsheba." Louvre, Paris.

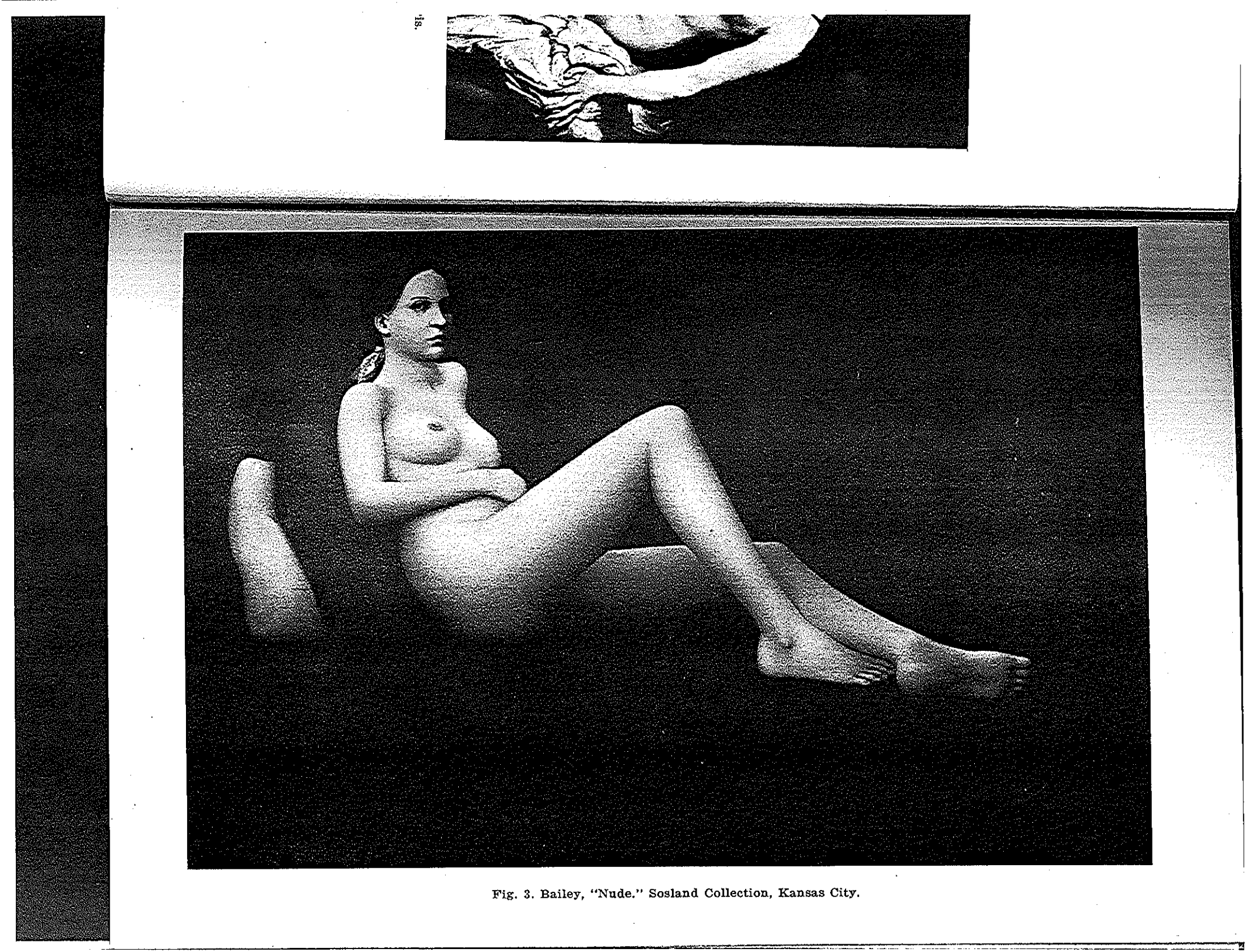

Fig. 3. Bailey, "Nude." Sosland Collection, Kansas City.

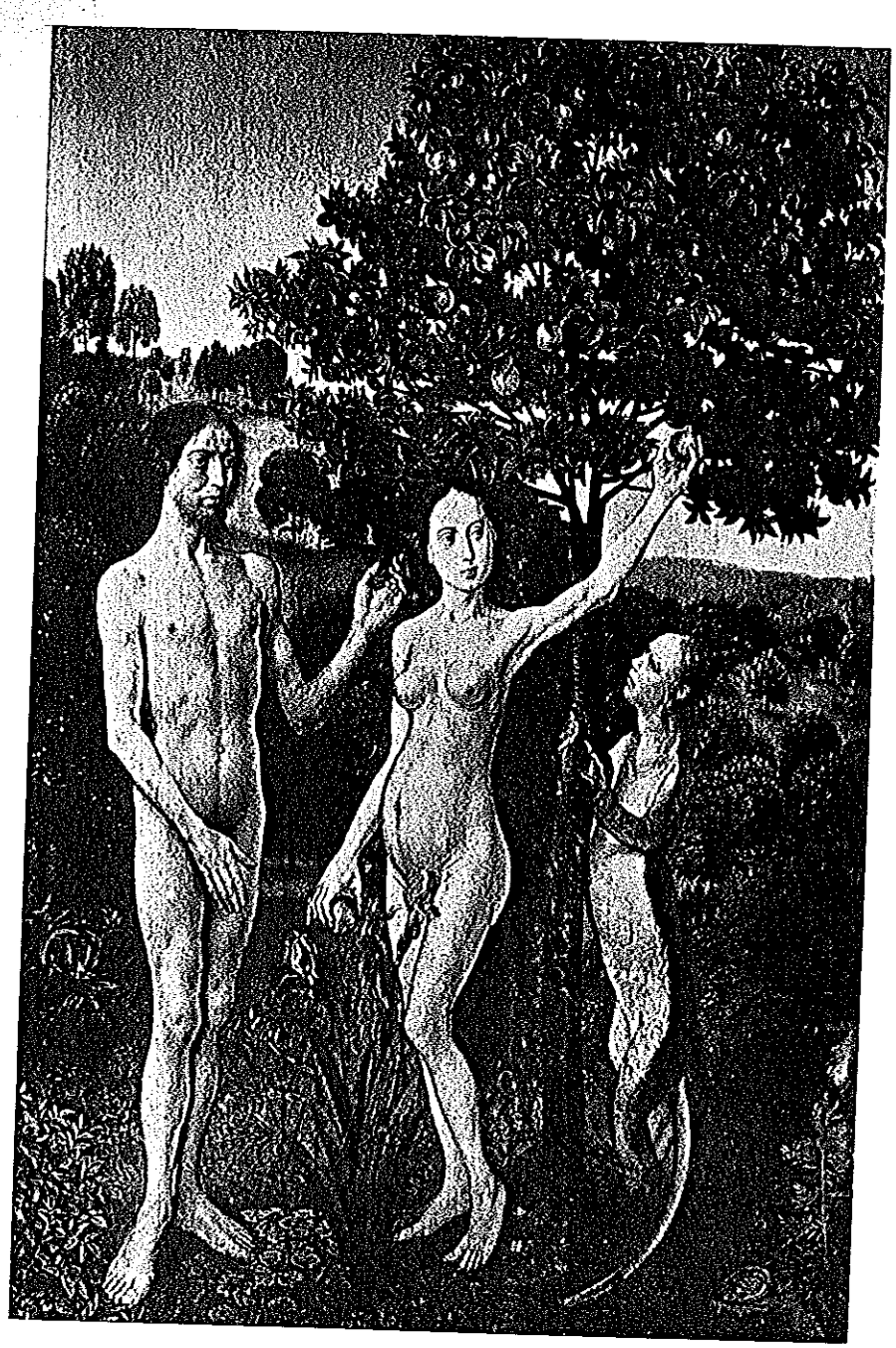

Fig. 4. Van der Goes, "Adam and Eve." Kunsthistorische Museum, Vienna.

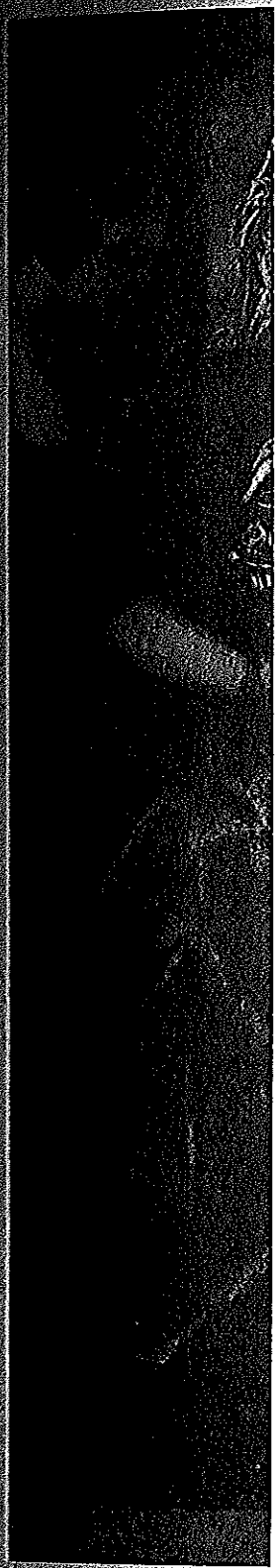

Fig. 5. Tintc

Museum, Vienna.

Fig. 5. Tintoretto, "Susanna." National Gallery of Art, Washington, D. C.

Fig. 6. Moretto, "Portrait of a Lady in White." National Gallery of Art, Washington, D. C.

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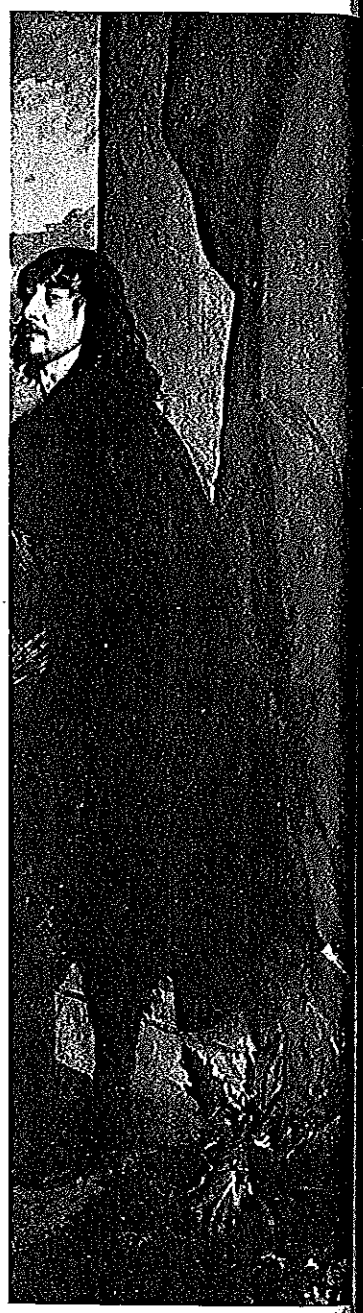
Fig. 7. Roberti, "Ginevra Bentivoglio." National Gallery of Art, Washington, D. C.

Fig. 8. Van Dyck, "James, Seventh Earl of Derby, His Lady and Child."
The Frick Collection, New York City.



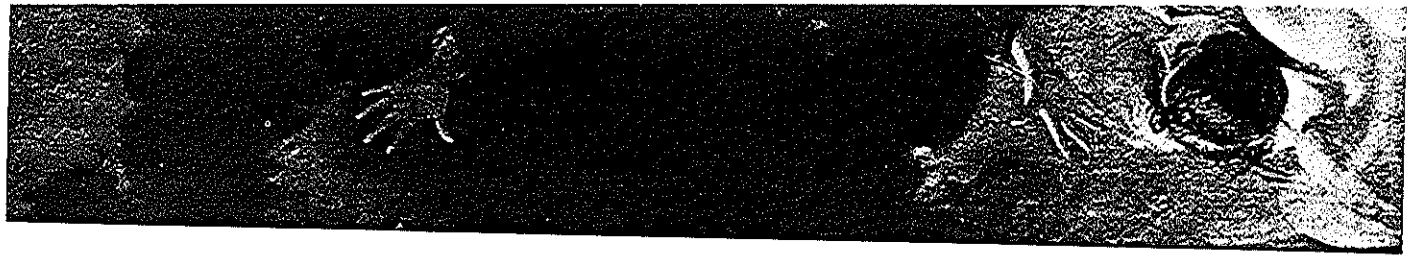
Lady and Child."

Fig. 9. Van der Helst, "Lady With a Lute." Metropolitan Museum, New York City.

Fig. 10. Fragonard, "Reverie" (detail). The Frick Collection, New York City.

Fig. 11. Romney, "Initiation of a Nymph." Royal Institute of Cornwall, Truro.

Fig. 12. Reynolds, "Death of Dido." Buckingham Palace, London.



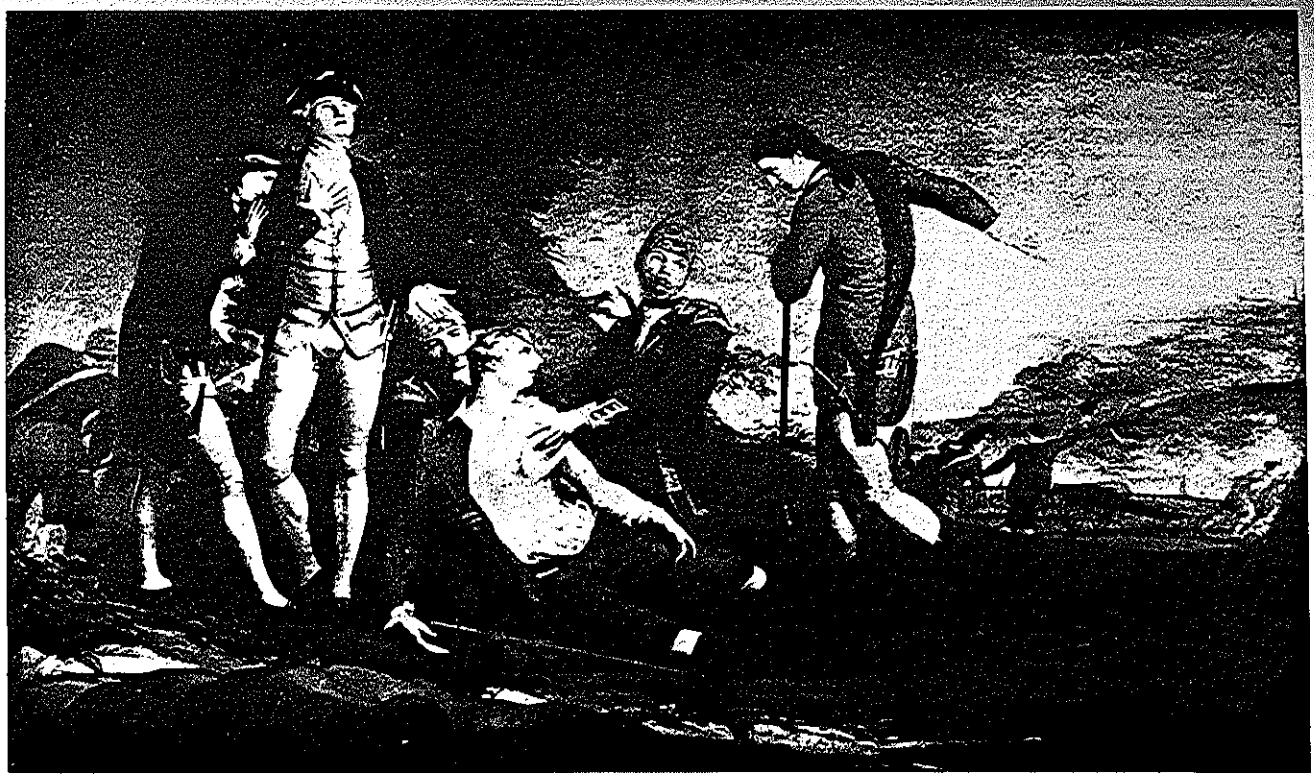


Fig. 13. Barry, "Death of Wolfe." New Brunswick Museum, Saint John's, Webster Collection.

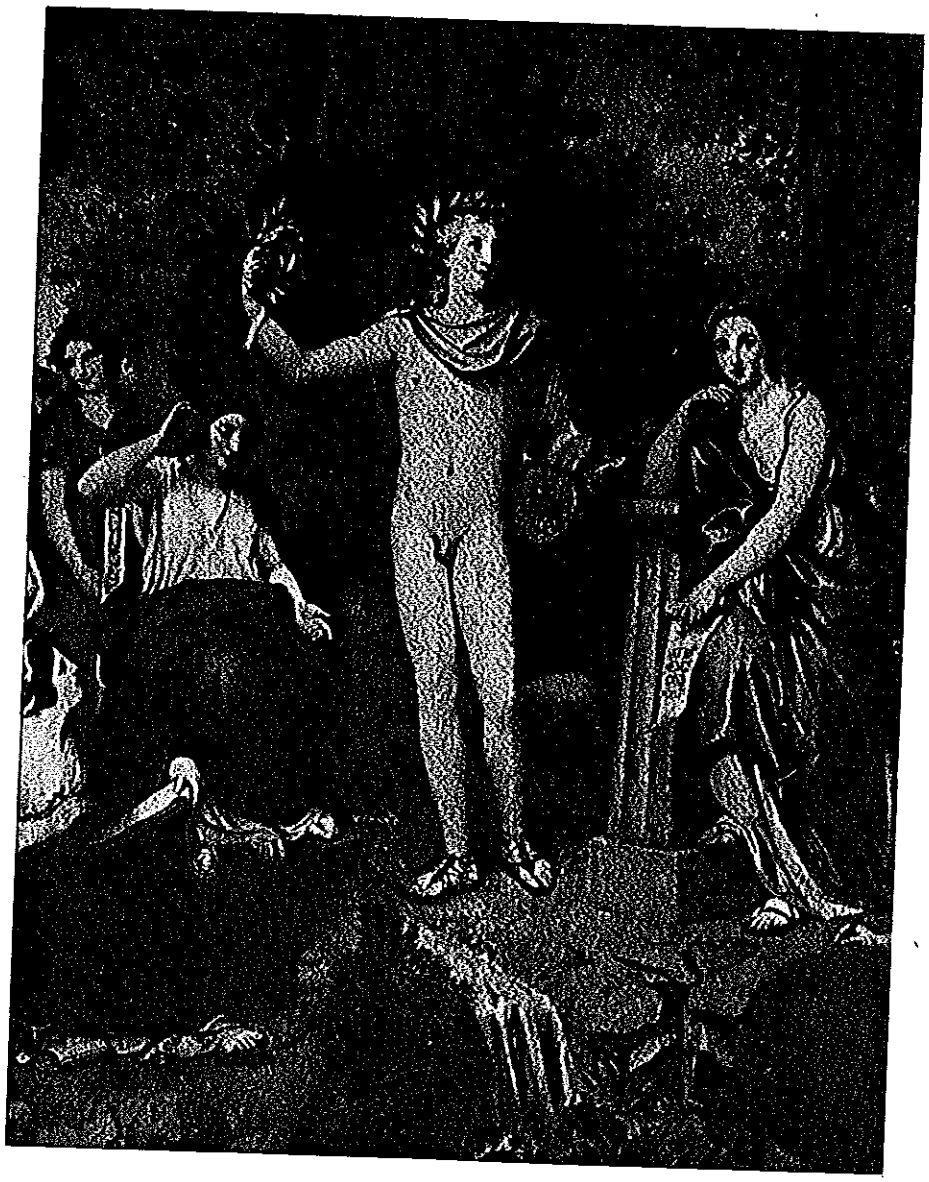


Fig. 14. Mengs, "Parnassus" (detail). Villa Albani, Rome.

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Fig. 15. Lawrence, "The Countess of Blessington." Wallace Collection, London.

Fig. 16. Etty, "Allegory." Metropolitan Museum, New York City.

Fig. 17. Degas, "Après le bain." Collection Durand-Ruel, Paris.

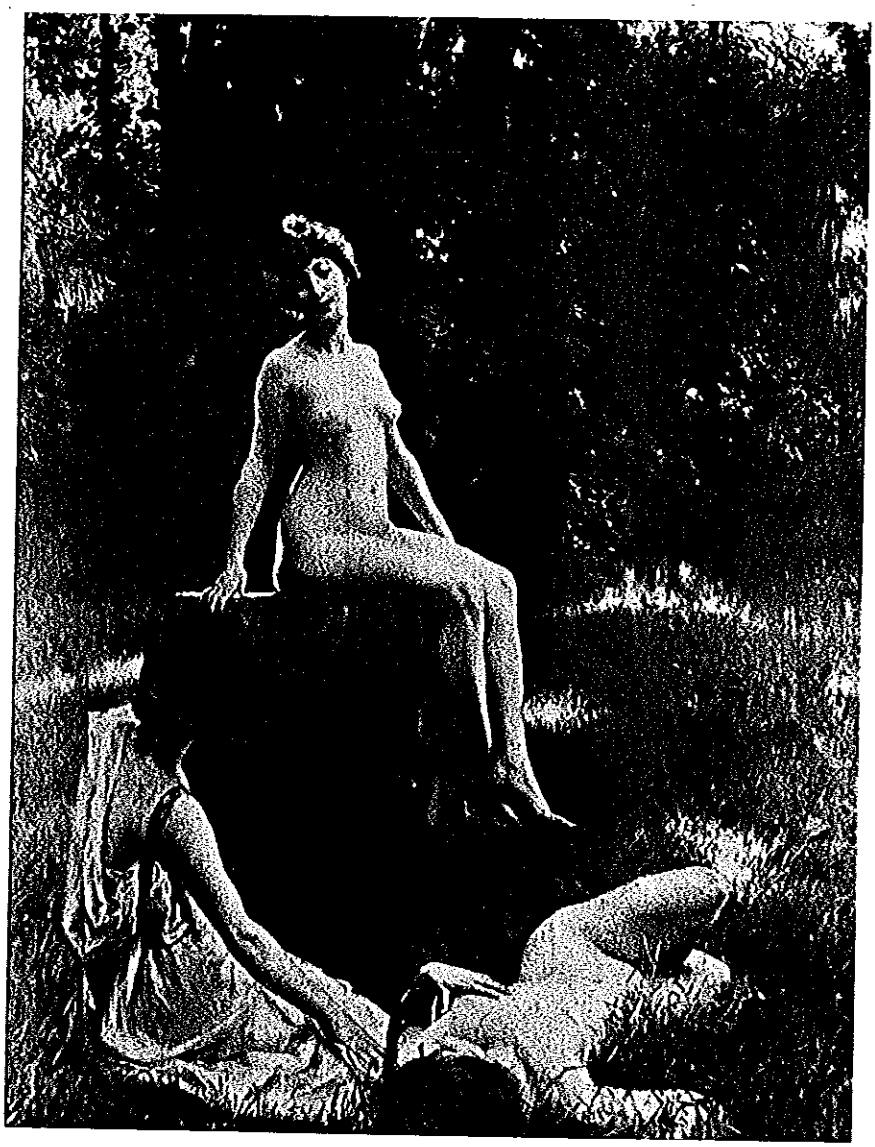
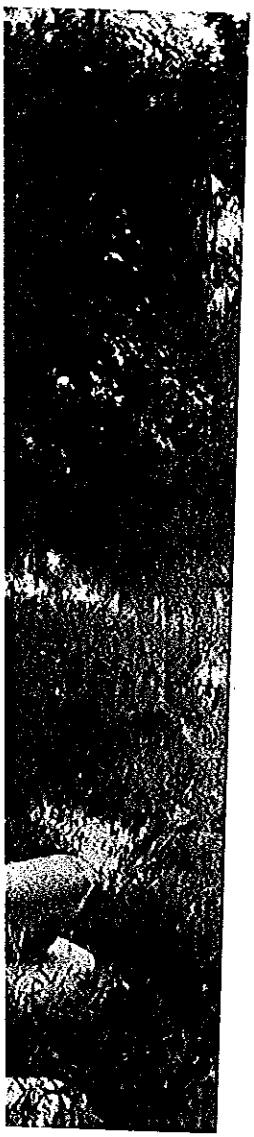


Fig. 18. Stewart, "Wood Nymphs." Detroit Institute of Art, Detroit.



of Art, Detroit.

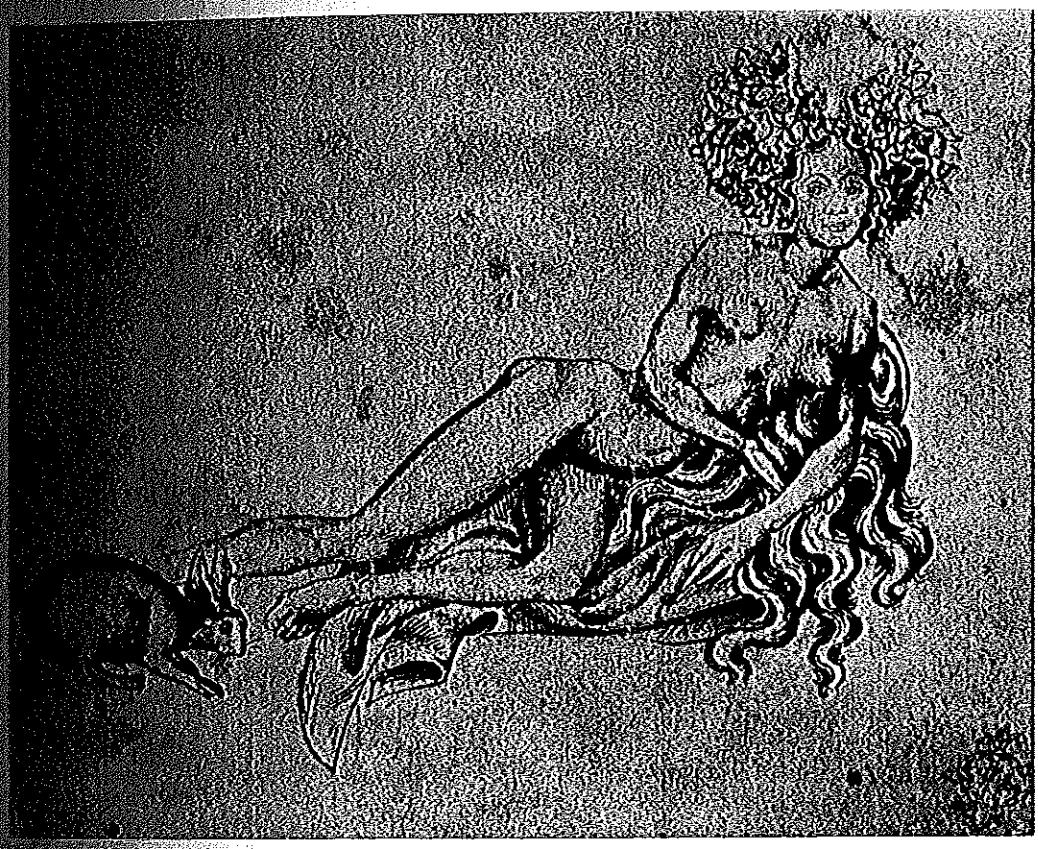


Fig. 19. Pisanello, "Luxuria." Albertina, Vienna.

Fig. 20. Eakins, "William Rush Carving His Allegorical Figure of the Schuylkill." Philadelphia Museum of Art, Philadelphia.