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[Aller au sommaire du numéro](#)

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The Influence of Fashion on Folk Costume¹

Jacqueline BEAUDOIN-ROSS

Rural dress does not exist and evolve in a vacuum, but is influenced by many factors including other modes of attire such as fashionable clothing. It is likewise well known that the converse is also true: certain types of country attire have been known to influence stylish wear. This paper focuses on an exploratory investigation of these dialectic influences, seen through a number of selected examples of both rural and fashionable clothing in Québec between the eighteenth and twentieth centuries. The rural "capot" is particularly discussed. It does not attempt an overview of the subject.

The style of rural attire changes very slowly and examples of this type of clothing are known to have been worn in America for as long as twenty to thirty years.² On the other hand, in modish dress, fashionable shape and detail evolve more rapidly, necessitating a greater rate of renewal. Forms of rural dress are less elaborate in cut and material, looser and more functional than those in voguish wear.

The earliest known firmly dated pictorial images of rural costume in Québec are contained in a series of twelve engravings of Québec City, the drawings of which were executed (by Richard Short) on site after the English bombardment in 1759; they were published in 1761.³ In a detail of one of the engravings entitled *A View of the Bishop's*

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1. This is a revised version of a paper delivered at the Fall Meeting of the Costume Society of America, Region I, at the Haffenreffer Museum, Bristol, Rhode Island, September, 1987.
 2. Patsy and Myron Orlofsky, *Quilts in America*, New York, McGraw Hill Book Company, 1974, p. 12.
 3. The engravings may be viewed in Charles P. de Volpi, *Québec: A Pictorial Record, Historical Prints and Illustrations. . .*, Sherbrooke, Longman Canada Limited, 1971, pp. 13-24.

House with Ruins. . . (Figure 1) are seen examples of both fashionable and rural dress in Québec City in 1759.

The woman to the right is wearing a stylish gown à la française, the term at the time for a one-piece dress with a freely flowing pleated back. At this date the gown would be fitted at the waist in front. The men here are wearing justaucorps which are fitted tailored coats.

Examples of rural dress are seen to the left of the scene. The farmer wears clothes which are much looser and not as intricately cut as the fashionable variety in the engraving. The fish vendor is attired in typical two-piece rural wear, which is less elaborate and more functional than the woman's stylish garb to the right. The upper part of the vendor's costume consists of an overbodice which can be identified by the jutting edge of its skirt seen at the figure's right thigh. In rural dress, this type of garment is called by a variety of names such as short gown, bedgown, waistcoat or jacket.⁴ This item of clothing is simple in cut and material; is devoid of trim and has a front closure. A model of a short gown of a later date, 1805, with the high waist popular at that time, is seen in profile in Sempronius Stretton's *A Canadian Woman, A Canadian Man* (Figure 2); its plainness is characteristic.

The short gown, as this garment henceforth will be known, was also worn in New France since the seventeenth century; it can be found listed in French post-mortem inventories from this area under the term *camisole*.⁵ Other terms in French also probably served to identify this article of dress.⁶

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4. Claudia Kidwell, "Short Gowns", *Dress*, 4 (1978), 31.
 5. Bernard Audet, *Le costume paysan dans la région de Québec au XVII^e siècle*, Québec City, Leméac, 1980, p. 66 and Robert-Lionel Séguin, *Le costume civil en Nouvelle-France*, Ottawa, Musée national du Canada, Bulletin no 215, 1968, p. 164.
 6. "Camisole" has been translated as "bed jacket" which seems to be a hybrid of Kidwell's terms, "bedgown" and "jacket". See Monique La Grenade, *Le Costume Civil à Louisbourg, 1713-1758: Le Costume Féminin*, Forteresse de Louisbourg, 1971, p. 8. See use of the word "camisole", in definition of caraco in Maurice Leloir, *Dictionnaire du Costume*, Paris, Librairie Gründ, 1951, p. 59. More research similar to that of Kidwell needs to be done here; there are probably several terms in French which respond to "short gown".

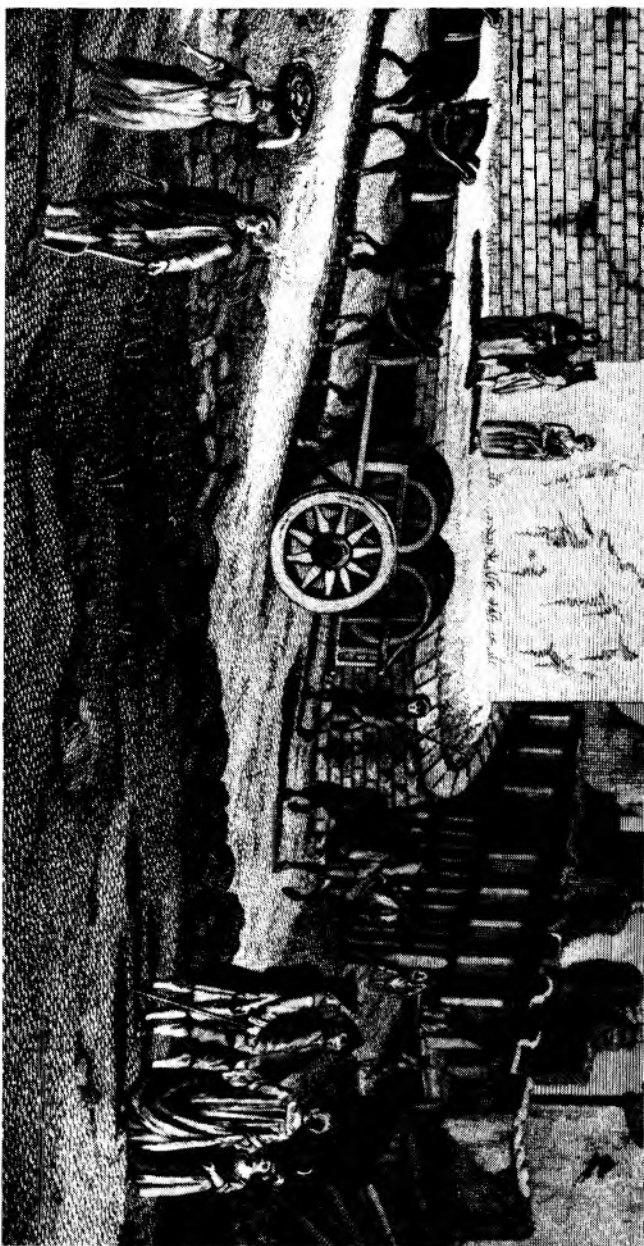


Figure 1: *A View of the Bishop's House with Ruins. . .* (engraving, 1761, after a drawing by Richard Short, 1759. Photograph courtesy of the McCord Museum of Canadian History, Montréal, Québec.

*a
Canadian woman*



Figure 2: *A Canadian Woman, A Canadian Man*, (detail), pen and ink, 1805, by Sempronius Stretton. Photograph courtesy of the National Archives of Canada, Ottawa, Ontario.

During the two decades prior to the beginning of the French Revolution in 1789, there was a direction towards more informality in clothing. English naturalness in attire was admired. This tendency was abetted by an increased interest in the contemplation of nature which was reflected in Jean-Jacques Rousseau's writings.⁷ It was then that a type of the short gown, fabricated from finer material than the rural version, was increasingly adopted by the stylish for modish wear; its popularity continued until the late eighteenth century. The garment could be referred to as either as a caraco or casaquin. There seems to be some confusion in the meaning of the terms. One costume historian suggests a caraco has a full back, and a casaquin a fitted back. At the present, the writer concurs with this interpretation.⁸

There are examples in fashion-conscious late eighteenth century Québec dress which document this adoption of the short gown for modish wear in that period. For instance, one is seen in an anonymous undated water-colour, and another in a well-known painting by François Malepart de Beaucourt dated 1793.

The former features two figures identified as a Canadienne and Canadien; at the time these identifications would mean that they were Québécois of French descent (Figure 3). The woman is wearing a type of caraco or casaquin, possibly of fashionable silk with modish robings, and slightly longer than usual; the garment serves as a Canadian example of the absorption of a modified version of the simple short gown into fashionable dress. There is no way of knowing whether the back is pleated and full, such as in a caraco, or fitted, as in a casaquin. If the former, the probable tying of the long black fichu at her back, in a highly modish manner, would have been difficult. The striped fabric, especially in silk, was popular during the seventies and eighties; the wide sleeve was stylish during the earlier decade.

The cap she wears is vogueish and of the period. It is called a dormeuse.

The darkness of the "Canadienne's" black fichu is not seen in the stylish wear of this accessory during the period of the water-colour; these were usually light in colour and texture in modish costume. One other instance of the occurrence of a fichu in the same sombre colour in Québec rural garb can be cited. It may be seen on a female figure

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7. For a good discussion of the period see Valerie Steele, *Paris Fashion*, New York, Oxford University Press Inc., 1988, pp. 28-41.
 8. François Boucher, *20,000 Years of Fashion*, New York, Harry N. Abrams, n.d., pls. 750, 751 and 752.



Figure 3: *Canadienne, Canadien*, water-colour, n.d., anonymous. Photograph courtesy of LaBibliothèque de la Ville de Montréal (Salle Gagnon), Montréal, Québec.

depicted in an anonymous 1780 water-colour entitled *Genre Studies of Habitants and Indians*; the image is found in the lower register, second from the right.⁹ The heavy appearance of the accessory in both works suggests that the fabric may be wool, a logical choice for the Canadian climate.

The silver cross worn by the Canadienne at her neck appears to be also characteristic of Québec country dress, and is specially mentioned by the well known Swedish botanist and traveller, Peter Kalm, in an often cited description of Québec dress in 1749.¹⁰ In addition, the cross seems to appear in the anonymous 1780 water-colour just mentioned, being placed on a chain and held by a female figure second from the left also in the lower register.¹¹

The Canadien in the water-colour is probably a voyageur, identified by his characteristically feathered hat. His costume, which may at first appear strange, is worthy of comment. The coat and waistcoat have highly fashionable aspects: it is surely attire which would have been worn on special occasions. The fabric of these two items is modish, since figured materials with designs featuring chevrons or dots were very much in style during the seventies and eighties. Although the coat probably is a traditional buttonless Indian style wrap-around model, worn open, the startling pattern of chevron stripes was the very latest rage. A 1787 fashion plate from the *Gallerie des Modes et Costumes Français* entitled "Jeune Officier en Habit de Zèbre" depicts a coat with chevron stripes resembling that of the fabric in the garment of the Canadien.¹² It is not buttonless like our example, but features the large buttons which were in the height of style at the time. Louis Sebastien Mercier, an eighteenth century chronicler of Paris, wrote in 1787 that a popular source of inspiration for fashion was the king's zebra :

9. See Mary Allodi, *Canadian Watercolours and Drawings in the Royal Ontario Museum*, Toronto, The Royal Ontario Museum, 1974, II, pl. 2220.

10. Peter Kalm, *Travels in North America*, 1749, rpt. New York, Wilson-Erickson, 1937, II, p. 417.

11. Allodi, pl. 2220.

12. Aileen Ribero, *Dress in Eighteenth Century Europe, 1715-1789*, London, B.T. Batsford Ltd., 1984, pl. 85.

"... coats and waistcoats imitate the handsome creature's markings as closely as they can. Men of all ages have gone into stripes from head to foot. . .".¹³

It is of great interest to find such a feature of high fashion in an example of what must be special occasion voyageur costume. It suggests a strong interest in fashion and an element of independence in the wearer especially when it is worn with moccasin type foot-wear, a traditional element in rural garb in Québec and elsewhere in America. The water-colour, *Canadienne, Canadien* is dated ca. 1790 by the writer.

A second caraco or casaquin can be seen in the 1793 elegant portrait of Madame Trottier dite Desrivières by François Malepart de Beaucourt.¹⁴ She is probably wearing a silk version of this attire due to the fabric's sheen. The garment has frilled edges and possibly has a fitted back, since there is no evidence in the painting of loosely flowing pleats here. The dress is worn with fashionable accessories such as the light-weight fichu puffed in a modish manner.

Conversely, influences of fashionable clothing on rural dress exist in Québec. They can be seen for instance in the "capot" (also known as the capote, but referred to in this paper under the former term). This garment is the traditional Québec overcoat, usually hooded, which is frequently thought of as being the most characteristic costume of this area's rural wear.

The capot has been mentioned in post-mortem inventories in Québec since the seventeenth century. We know that by at least 1666, and probably before, the garment was a coat, and not a cape.¹⁵ A note to a poem of that year by René-Louis Chartier de Lotbinière entitled "Vers Burlesques" includes the remark that "capots" are made like justaucorps with hoods.¹⁶ For the depiction of a seventeenth century overcoat, one in the painting, *Les joueurs de cartes*, by the Le Nain Brothers may be cited.¹⁷

The earliest firmly dated visual image of a capot (in the form of the popular hooded blanket coat) is the well-known coloured draw-

13. Ribero, p. 141.

14. See J. Russell Harper, *Painting in Canada*, Toronto, University of Toronto Press, pl. 46.

15. The word, "capot", during the period could also mean "cape". See Leloir, p. 58.

16. René-Louis Chartier de Lotbinière, "Vers Burlesques", *Le Bulletin des recherches historiques*, 33, no 5, 1927, p. 270.

17. Jacques Thuillier et al., *Les frères Le Nain*, Exhibition Catalogue, Paris, Editions de la Réunion des musées nationaux, 1978, p. 269.

ing executed in 1778 by Friedrich von Germann entitled *A Canadian Farmer* (Figure 4): it serves as an example of a rural garment which has been influenced by fashion. For instance, its sloping skirts at the front closure reveal a similarity in cut with fashionable coats of the period.¹⁸

Perhaps more interesting, as an instance of voguish influence, is the use of ribbons as front closure ties (seen in *A Canadian Farmer*), and as rosettes sometimes placed at the back of the waist seam and also elsewhere.¹⁹ The ribbon decoration suggests a broad influence from fashionable dress of the seventeenth century which lavishly used this embellishment in various forms including that of bows, loops (known in France as "petites oies") and rosettes. Ribbon decoration in American Indian garb (perhaps also an influence on Québec rural costume) has likewise been seen as emanating from seventeenth century clothing decoration of this type.²⁰ Fashionable bows and loops in profusion are seen as ultimate modish form in the dress of Louis XIV and his courtiers in Adam Frans Van der Meulen's 1663 painting, *Louis XIV receiving the Swiss Ambassadors*.²¹ Rosettes are frequently featured in fashionable seventeenth century dress such as on the gown depicted in the 1634 portrait of Henrietta of Lorraine by Sir Anthony Van Dyck.²²

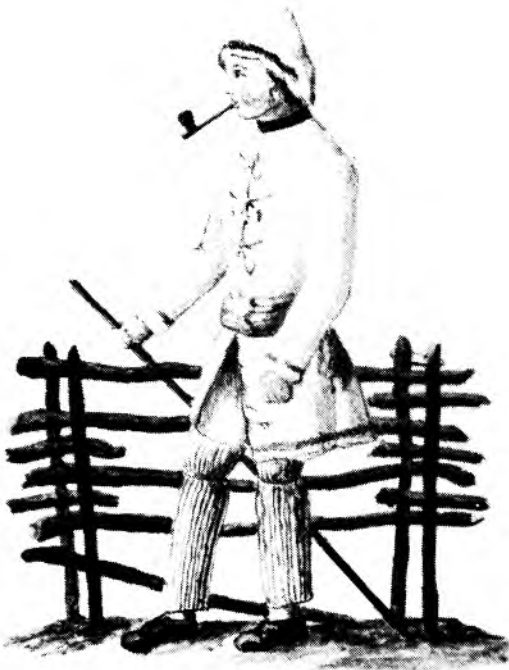
18. See, for example, Sir Roy Strong *et al.*, *Four Hundred Years of Fashion*, Exhibition Catalogue, London, Victoria and Albert Museum in association with William Collins, 1984, p. 59.

19. The presence of a rosette can be viewed, for instance, at the back of a military blanket "capot" in Friedrich von Germann's *British Sentry in Canadian Winter Clothing* which has been dated 1778. See Albert W. Haarman and Donald W. Holst, "The Friedrich Von Germann Drawings of Troops in the American Revolution", *Military Collector and Historian*, Spring 1964, pl. 1 and 7.

20. Betty L. Feather and Lucy R. Sibley, "Overlooked Pages of North American Clothing History", *Dress*, 5, 1979, p. 68.

21. See Boucher, Pl. 578.

22. *Ibid.*, Pl. 624.



Ein Canadischer Bauer.
1778.
Kail F. v. Germann

Figure 4: *Ein Canadischer Bauer*, water-colour drawing, 1778, by Friedrich von Germann. Photograph courtesy of the New York Public Library Astor, Lenox and Tilden Foundations, New York, New York.

The ribbon trim of the Québec capot is one that was much noted at the time. We can cite, for instance, two remarks. For example, regarding British army winter outer dress, the costume which took the form of the Québec capot, Captain George Pausch of the Hesse-Hanau Artillery Company writes on November 8th, 1776 as follows:

“. . . It is bound with light blue ribbon and in three places extending down in front to the waist is fastened with rosettes - these latter being made of the same blue ribbon. This garment is called throughout all Canada a “capot”. . .”²³

A German officer stationed at Batiscan writes, in the same year and month:

“. . . If the Canadian is fashionable he wears a jacket of a kind of white baize with blue or red ribbons in front and some rosettes of the same ribbon. . . This garment or jacket is national and very fitting and warm. . .”²⁴

The idea of using ribbons or tapes as a closure also may have derived from the use of the same in rural clothing in France. A rare example of a coat with a tied rather than buttoned closure exists in the painting, *Le Jardinier*, an undated work by the Le Nain brothers.²⁵

Visual evidence for rural Québec costume increases in the nineteenth century and there is much depiction of the “capot”, often made of grey *étouffe du pays* (homespun). The skirts of some versions stop above the knee, others are longer, going for instance to mid or lower calf. There is variety in style, with varying degrees of fashionable influences.²⁶ It is also a well-known fact that during this century the blanket capot enters the vogue scene as sports and leisure wear for the bourgeois, and illustrates influence in dress going once more in the other direction—from rural to fashionable.

Another type of capot enters the realm of fashionable wear, this time that of children’s apparel, following a time-frame and evolution that has yet to be clearly charted. This child’s garment, the so-called Red River coat, is characteristically dark blue with red piping. It was an article of clothing particularly popular in the 1930s. This type of attire existed in the nineteenth century, but was not commonly referred to as a Red River coat.

As early as 1722 blue capots had been seen as being in a style *A la Canadienne*, i.e. in a mode typical for the inhabitants of what is

23. William L. Stone, trans., *Journal of Captain Pausch*, Albany, New York, Joël Munsell and Sons, 1886, pp. 93-94.

24. Ray W. Pettengill, trans., *Letters from America, 1776-1779*, Boston and New York, Houghton Mifflin Co., 1924, p. 19.

25. Jacques Thuillier *et al.*, p. 263.

26. See Jacqueline Beaudoin-Ross, “A la Canadienne: Some Aspects of 19th Century Habitant Dress”, 6, 1980, pp. 71-77, and Allodi, I and II.

now Québec.²⁷ The type of blue capot, which initiated this remark, was one which was part of the official uniform for students at the Petit Séminaire de Québec, an educational institution founded by Mgr. François de Laval in 1668 in Québec City. This coat was not hooded and was dark blue with white piping. In a detail of a painting entitled *The View of the Ice Pont Formed between Québec and Pont Lévis* painted by James Patterson Cockburn in 1831 (Figure 5) a young man in a Séminaire uniform, a “capot” without a hood, can be glimpsed. the trim of white piping can be seen in the upper area of the coat. Another depiction of this garment may be viewed in the earlier well-known coloured engraving, *One of the Seminary Boys at Québec and a Gentleman in his Winter Dress* found in John Lambert’s *Travels through Canada. . .*²⁸ The coat is shorter in the Cockburn water-colour than in the Lambert engraving and there is more piping on the garment in the latter. In the photograph entitled *Emile Bélanger et son frère* dated 1890 (Figure 6), the coat and suit of the Séminaire student may be viewed. The capot has once more become even shorter, and we now have a full-length frontal view of the garment.

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27. Claude Charles le Roy de Bacqueville de la Potherie, *Histoire de l’Amérique septentrionale. . .*, Paris, J. Ninon and F. Didot, 1722, I, p. 238.
28. John Lambert, *Travels through Canada and the United States of North America in the Years 1806, 1807, and 1808*, London, C. Craddock and W. Joy, 1814, I, opp. p. 60.



Figure 5: *The View of the Ice Pont Formed between Québec and Pont Lévis*, (detail), colored aquatint, 1831, by James Patterson Cockburn. Photograph courtesy of the McCord Museum of Canadian History, Montréal, Québec.

A dark blue hooded capot is worn by the artist, Cornelius Krieghoff, in his 1859 painting, *Death of a Moose*.²⁹ The garment is fashioned from a dark blue blanket with a sombre, hardly visible black strip at the hemline, and is trimmed with red piping. In effect it bears some similarity to the capot in the black and white photograph of Emile Bélanger and his brothers. The combination of the dark blue cloth and red piping of the artist's coat bears strong resemblance to a child's so-called Red River coat, as will be described later in this text.

Numerous men and children wearing dark coloured capots are seen in photographs in the nineteenth century from the 1860s onwards in the McCord Museum of Canadian History's Notman Photographic Archives: it is difficult to be sure if any of them have piping, and it is impossible to know whether any of them are blue, and thus for us to know whether they are Red River type coats. The white blanket coat is also extensively worn in these portraits, re-affirming that it likewise has definitely entered fashionable wear.

During the 1890s, and probably before, this hooded Red River type coat was known as a capucin.³⁰ We know that by our century, navy blue hooded capots with button closure, red lining and sometimes red piped trim for children became known as the Red River coat: it was thought of as dress A la Canadienne. Coats in various versions were advertised in store catalogues. For instance the Hudson's Bay Company's 1910-1911 catalogue illustrates and lists a model of a Red River hooded girls coat; it is surprisingly described as being "...supplied in navy and red with contrasting girdle and hood lining".³¹

29. See J. Russell Harper, *Kriehoff*, Toronto/Buffalo/London, University of Toronto Press, 1979, Pl. 135.

30. Oral communication from Edna Wooton, Montreal, January, 1988.

31. *Hudson's Bay Company Autumn and Winter Catalogue, 1910-1911*, p. 40.



Figure 6: *Emile Bélanger et son frère*, photograph, 1890, (Ph. 87.1925), by Anselme-Romuald Roy. Photograph courtesy of the Archives of the Séminaire de Québec, Québec, Québec, Photography by Pierre Soulard.

In the nineteen thirties, when eminently popular in Québec, the navy blue model reigned supreme and was ideally accessorized with red knitted wool leggings, mitts, sash and tuque. It was then such a high profile garment that in an autobiographical novelette written by Mary Peate, the costume played an important evocative role. Indeed the book was entitled *The Girl in the Red River Coat*, and the subject was the author's childhood in Montréal in the 1930s. She writes of her Red River coat which she saw as dress A la Canadienne :

“. . .As soon as the cold weather set in, my mother got out my Red River coat. . . made of navy blue melton with red flannel lining, red trimmed epaulettes, a narrow red stripe down the side seams and a navy blue capuchin hood lined with red. With the coat we wore red woolen leggings, red mitts and red sash and toque, which lent the costume a dashing habitant air. . . Because this outfit was worn by almost every kid in the school, we were always getting our toques, sashes and mitts mixed with someone else's. . .”³²

Mary Peate's description of the ensemble reveals that it is the traditional version of the thirties, one that is recalled by the writer.

A version of the Red River coat is still obtainable today, modified by certain fashionable trends. For instance contemporary examples sometimes have been embellished with stylish brass buttons, or modified into a voguish “layered look”. However this garment has not acquired the widespread popularity it had in Québec in the thirties; indeed it is rarely seen today. When viewed presently, the ensemble recalls its days of glory in the nineteen-thirties. It is certainly a mute reminder of the sometimes strong influence rural dress may have on fashionable attire, especially in Québec, where items of country dress can be of a particularly colourful nature.

Red River was a Hudson's Bay outpost founded in 1812 on the Red and Assiniboine Rivers which flow through what is now Manitoba and North Dakota: the large majority of voyageurs active in the area were French Canadian and Métis. The term used for the child's blue capot suggests the possibility of a relationship of this costume with a type of clothing associated with the voyageurs of the Red River area.

It is of interest to note that in a letter dated September 2nd, 1840, Letitia Hargrave mentions the costume of two voyageurs, one

32. Mary Peate, *The Girl in the Red River Coat*, Toronto/Vancouver, Clarke, Irwin and Co. Ltd., 1970, pp. 88-89.

being a French Canadian and the other a half-breed, who are active in the Red River geographical region. “. . . They were dressed in sky blue capots, scarlet sashes and high scarlet night caps. . .”.³³ Except for the lighter shade of blue, the ensemble suggests a striking similarity with the child’s Red River ensemble as described by Mary Peate. In 1856 Alexander Ross wrote, regarding his encounter with an inhabitant of the Red River settlement, that he was dressed in “. . . a common blue capote. . .”.³⁴

It would only be logical that the child’s fashionable Red River coat had indeed been inspired by the costume of the voyageurs active in the Red River region after which, in all probability, the garment had been named. It may then serve once more as an example of the influence of rural garb on stylish dress.

During the first half of the nineteenth century, we also see influences going in the other direction, for there are a good number of instances of female rural dress which reveal details influenced by stylish attire. As an example, we may cite the woman’s costume in a well-known amusing water-colour by Sempronius Stretton entitled *A Canadian Woman, A Canadian Man* dated 1805, a section of which is reproduced here (Figure 2). Although the fichu is by now worn in Canada mostly only for rural wear, the short gown reveals modish influence and has a vogueish high waist, controlled probably by a drawstring, which was prevalent in both fashionable and rural garb during the time. The sleeves are extra long as was the style of ca. 1805; they are extremely up-to-date.³⁵ The headwear is of vogueish bent; it appears to be a stylish bonnet form devoid of trim, and thus unlike what would be worn by the up-to-date city dwellers. It is nonetheless an interesting example of fashionable influence on headwear accessorizing rural garb.³⁶ Another example of the wear of a modish bonnet with rural garb is found in John Lambert’s well-known *Habitants in their Summer Dress*.³⁷ Certainly it is more facile to update headwear

33. Margaret Arnett MacLeod, *The Letters of Letitia Hargrave*, Toronto, The Champlain Society, 1947, p. 78.

34. Alexander Ross, *The Red River Settlement: Its Rise, Progress and Present State*, London, Smith, Elder and Co., 1856, p. 190.

35. See C. Willett Cunnington, *English Women’s Clothing in the Nineteenth Century*, 1937, rpt. London, Bradford and Dickens, 1961, p. 36, upper right image.

36. See Cunnington, p. 56, image in upper left area.

37. Lambert, p. 160.

rather than a major item such as a dress. The fact that such accessories are worn with rural dress reveal the country dwellers' fascination with fashion.

As just stated, a number of images of female rural costume from the first half of the nineteenth century reveal at least a slight relationship with fashionable form, even if only in a detail. As a contrast to this, examples of feminine rural costume for everyday wear, in the latter part of the nineteenth century and on into the present one, usually show little fashionable influences.³⁸ This is surely the result of the invention of the sewing machine and its increasing use from the eighteen-sixties onward with the resultant effect of an emphasis on elaborate embellishment of modish dress, a trend which continues until ca. 1910. This trim in voguish clothing is time-consuming to produce and care for: it has little place in rural dress of the everyday type.

However, during the latter part of the nineteenth century, at least some female rural dwellers begin to wear fashionable dress for the robe du dimanche, that is dress for Sundays and special occasions. This custom can be seen in drawings by Edmond-Joseph Massicotte, such as that entitled *Le traditionnel gâteau des Rois* which features a version of the stylish bustle dress-type dress of the eighties.³⁹ (Figure 7) The presence of fashionable dress here reflects the increasing affluence of the farm family; the development of the sewing machine; and the growing use of graded commercial paper patterns which had been first available in 1863.⁴⁰ The existence of stylish clothing in rural attire led eventually to the disappearance of traditional country female garb, as well as that of the male, during the early nineteenth century.

38. See, for instance, illustrations in Bernard Genest, *Massicotte et son Temps*, Montréal, Boréal Express, 1979. Also see examples in the collections of the Musée du Québec and the Robert-Lionel Séguin, Collection de l'Université du Québec à Trois-Rivières.

39. See illustrations in Genest.

40. Janet Arnold, *A Handbook of Costume*, London, MacMillan London Ltd., p. 124; Nancy Page Fernandez, "Patterns, Diagrams and Fashion Periodicals", *Dress*, 13, 1987, p. 9; and Michelle Payette-Daoust, *The Montréal Garment Industry: 1871-1901*, Master's thesis, McGill University, 1986, p. 19.

*This book features illustrations of Edmond-Joseph Massicotte (1875-1929) an artist who recorded the traditions and customs of French Canada, including those no longer practiced in his life-time.

This exploratory study of form and fashion in Québec rural dress, through a small number of selected examples, reveals dialectic influences. These explore the influence of style on this country type of clothing, and also illustrate the responsiveness of voguish attire to certain modes deriving from Québec rural garb, especially those of a particularly unique and colourful nature. The paper suggests directions for further investigation.

Musée McCord
Montréal, Québec



Figure 7: *Le traditionnel gâteau des Rois*, (detail), photo-litho, 1926, (A 69.402 E) by Edmond-J. Massicotte. Photograph courtesy of the Musée du Québec, Québec, Québec.